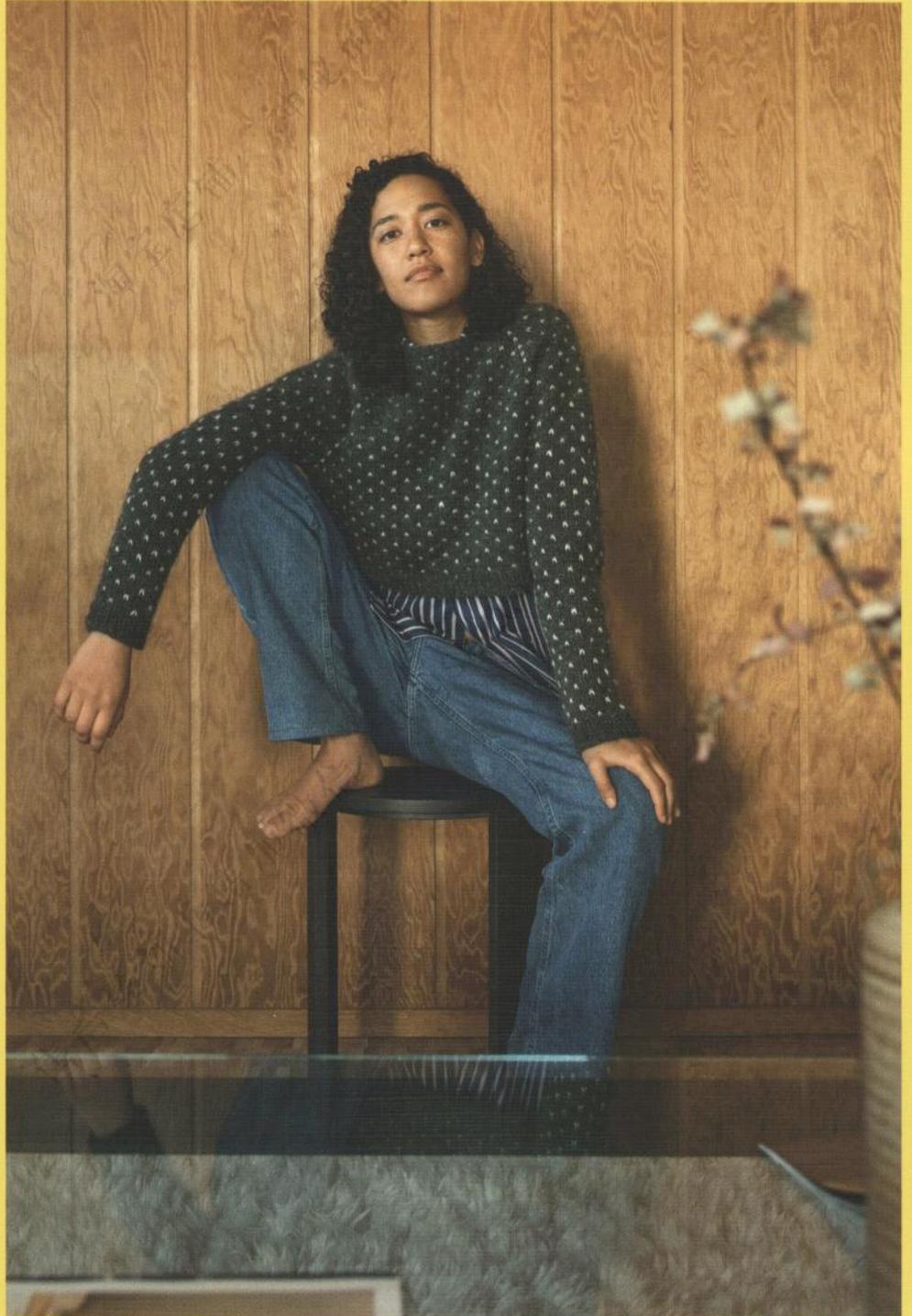


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WEEKEND GETAWAY • AUTUMN 2023

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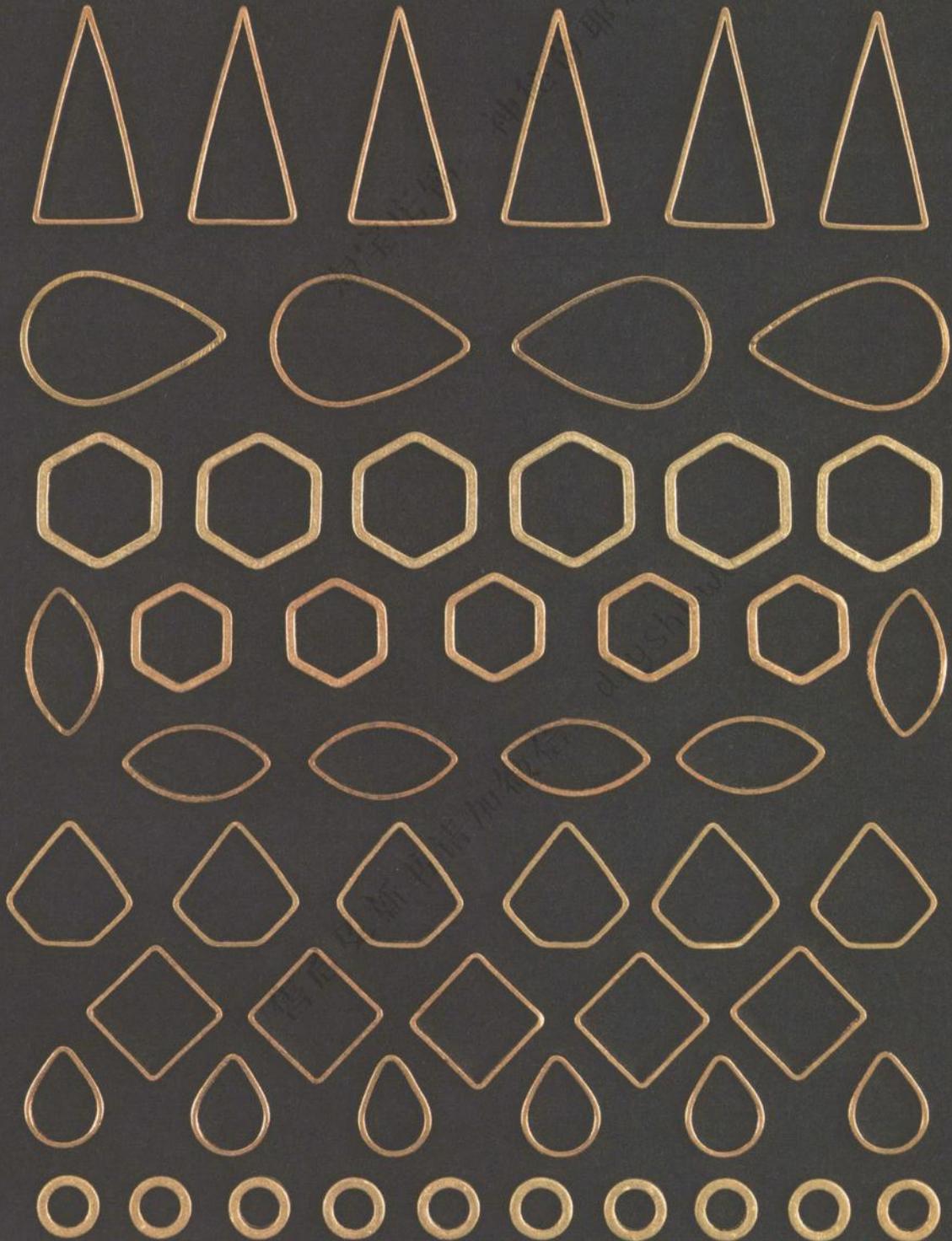


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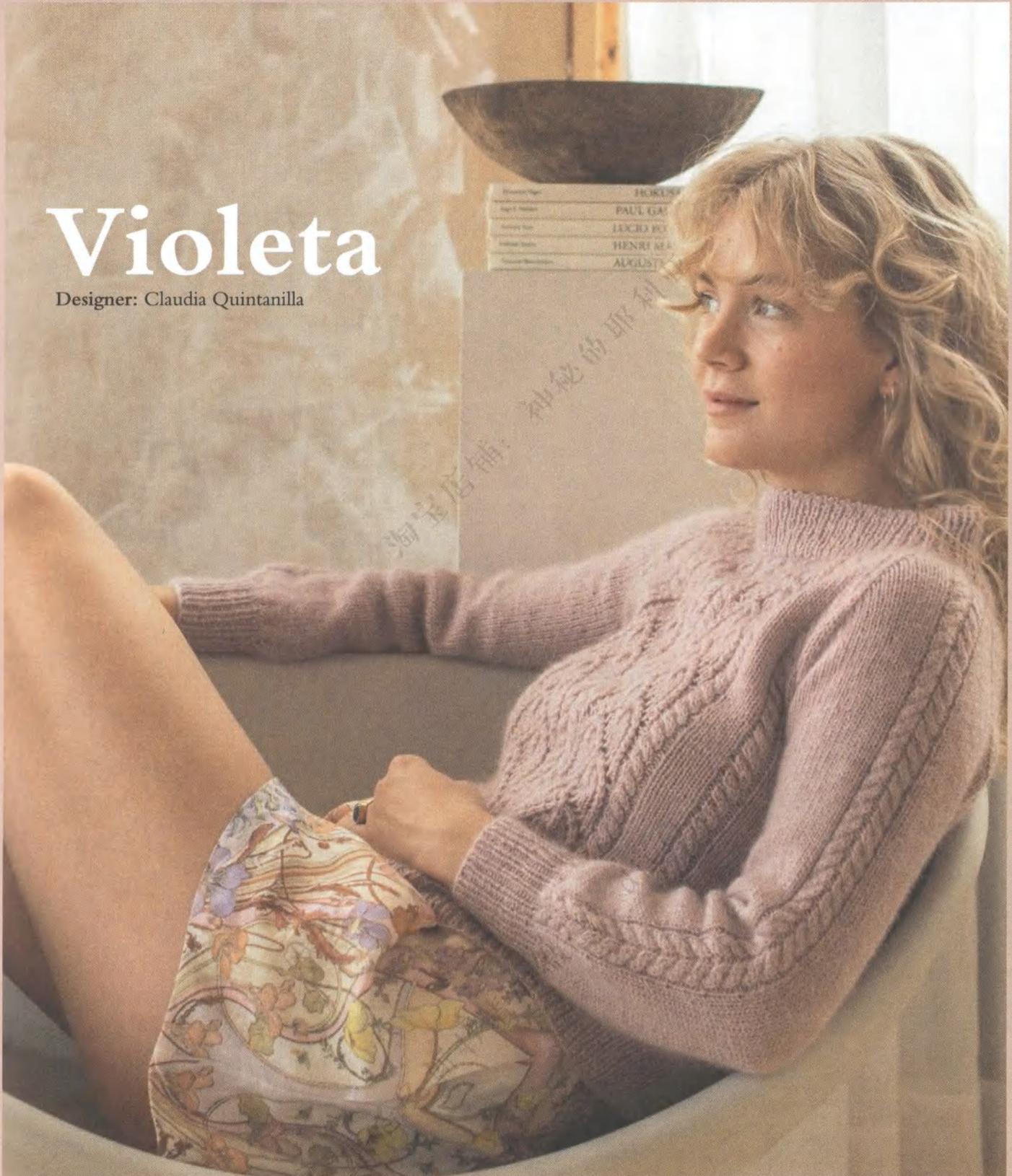
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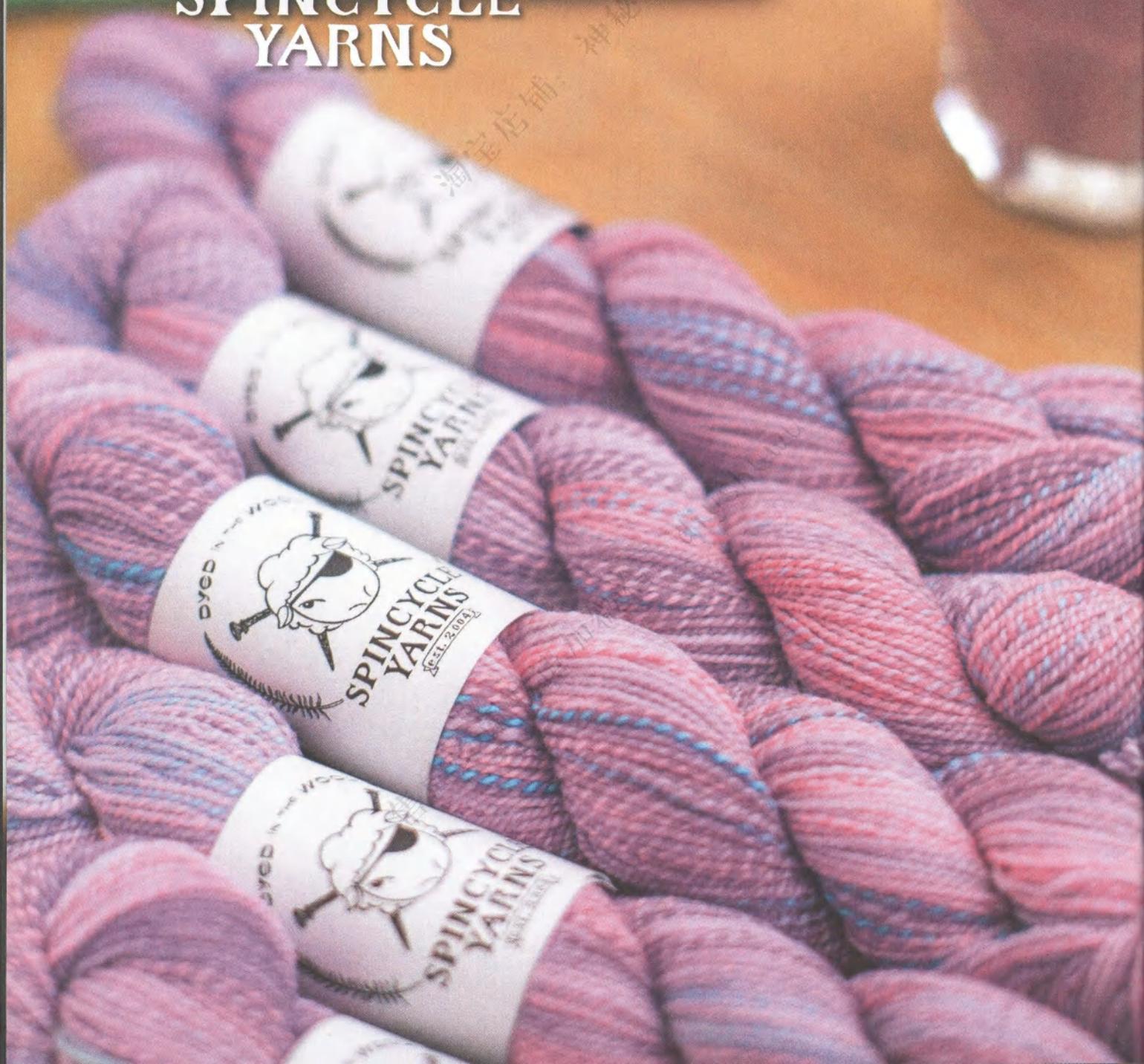
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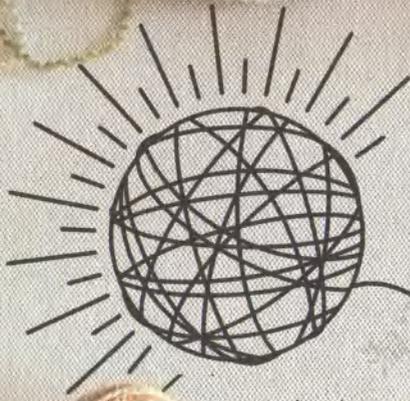
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Pauliina Holma

Pauliina comes from Helsinki, Finland. She illustrated the Five Ways article (p. 42) about mending. "It was easy to get excited about the subject, both in terms of the illustration and the worn-out sweaters in my wardrobe. Being able to conjure the old into something new is wonderful!"



MAKEUP ARTIST & HAIRSTYLIST

Miika Kempainen

Helsinki-based Miika did the makeup and hair for the models in this issue, and many previous issues as well. "We always have really inspiring personalities in Laine's photos. With makeup and hair I aim to emphasize their unique beauty, in Laine's natural and effortless style."

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EDITOR'S LETTER

One of the Gang

One of the places I often knit is on the sidelines at my son's soccer practice. I glance at the rosy-cheeked four-year-olds frolicking around (most of them don't even seem to know which side they are playing), and at the same time, a sock, a beanie or the front piece of a sweater takes shape on my needles. Nearly always, one of the children stops and asks: "What are you doing?"

In Finnish, the verb for "make" and "do" is the same, so I can't be sure exactly what they mean — the garment on my needles or the action itself. But I know that in most cases, they are talking about the latter: what are these strange, swinging sticks in my hands and the ball of yarn attached to them? So I tell them that I am knitting.

Some of the kids may want to know more, and I demonstrate how a stitch is created on a needle. The others just shrug and sprint after the ball.

It's nice to think that I might leave these kids with their earliest memory of knitting. If no one in their family is into crafts, it might be the first time they see an adult doing this. Maybe they now realise that such an activity even exists in the world and that something like this can be done — besides kicking a ball with your feet, you can also create a garment from scratch with your hands. And what we see around us becomes normal and possible for us.

I always take note of other knitters in public, be it in the subway, a cafe or the waiting room of a doctor's

MAIJA KANGASLUOMA

office. I often knit on the train, and these days it is not so unusual that I spot someone in the same carriage with a WIP in their hands — I hope this says something about the popularity of the hobby. Even if we don't say a word to each other, I feel a togetherness between us. We're in the same gang, we are doing something others aren't, and we know just how magnificent it is.

In those moments, I vividly remember how, as a student in my early twenties, I used to knit on the train. I always received these smiles of approval from older women, or even audible praise about how great it was that young people crafted too — such forward behaviour is not very common among us reserved Finns. Now, I too am

equally moved and happy for every young knitter I see. (I'm not at the point yet where I will address them, but we'll see what happens in twenty years!)

The moment of knitting can be many things. It can be private, shared, meditative, social. This is also showcased in the Where I Knit feature of our magazine (p. 95), which pictures people knitting in their favourite places. In this issue, we meet **Nora**, who likes to knit over the rooftops of her hometown Cologne in Germany.

If you have an interesting story related to the place or moment of your knitting, send me an email at maiija@lainemagazine.com — maybe you will be the next person we see knitting on *Laine's* pages!

















ANNA SJÖSVÄRD —

Huldra

@ANNA.SJOSVARD

Anna Sjösvärd started designing a bit over a year ago, with the intention of creating garments that fit her own style. Anna has always altered patterns by cropping them because she wears dresses and skirts and likes the look of a cropped sweater or cardigan with them.

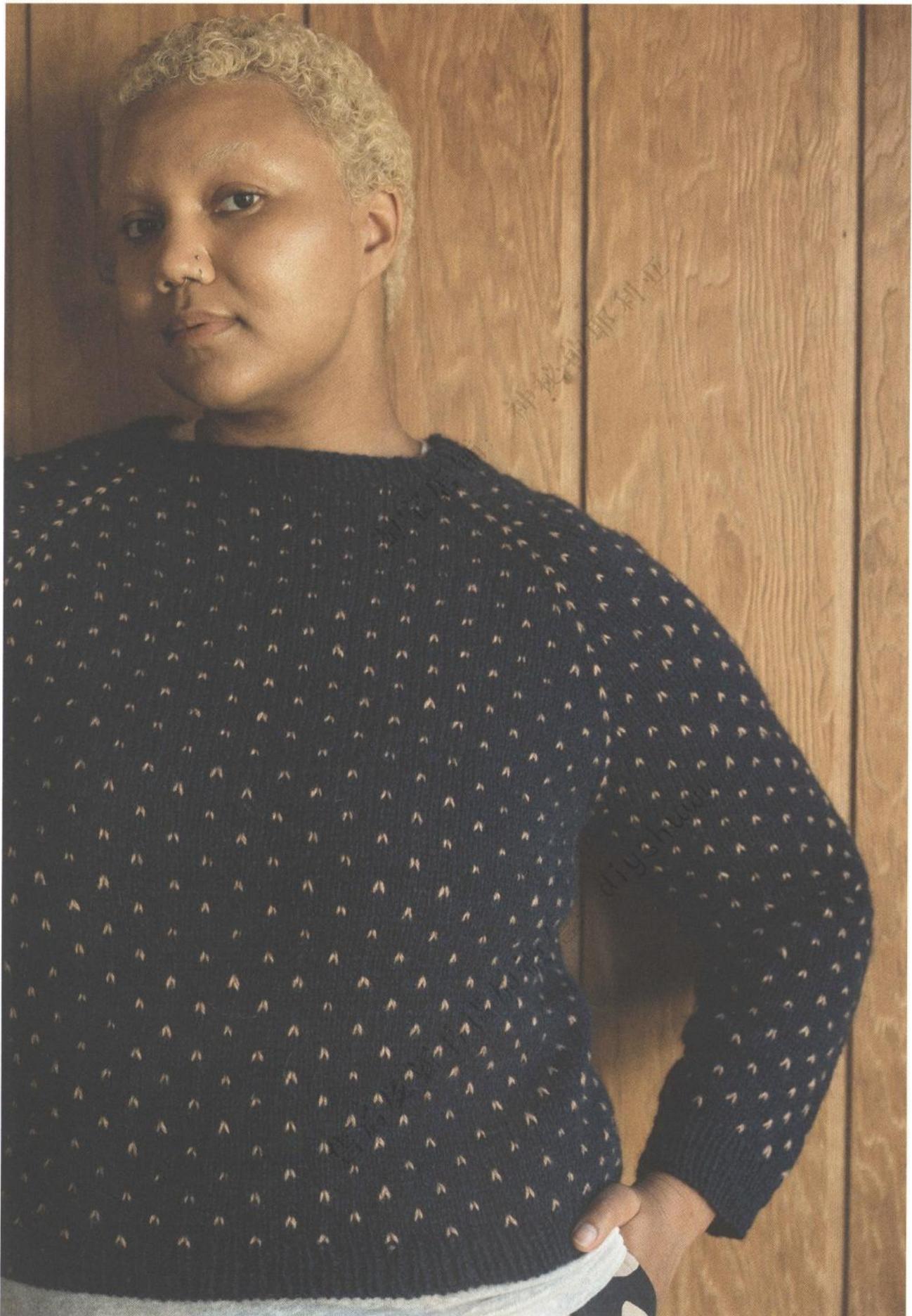
Anna lives in the countryside outside Örebro, Sweden, with her husband and their cocker spaniel. She works with her two best friends in an organisation where they lead projects with the mission of safeguarding the cultural heritage of textile crafts. For her, knitting is empowering: a source of calm and inspiration.

“I love to pick up my knitting and see a garment grow from yarn — it truly is magic.”

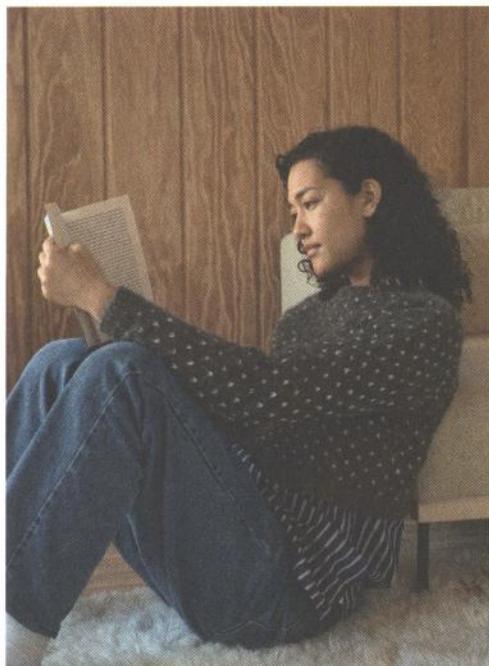
Anna’s main inspiration comes from Norse mythology, fantasy and Nordic culture, but also from Swedish wool. She is inspired by all the beautiful yarns that are popping up from local mills. Anna prefers natural colours, such as rust, greens and greys.

Her *Huldra* pattern is a cosy raglan sweater with stranded knitting. Anna first made a pair of mittens with similar dots and got obsessed with the stitch pattern. The jumper comes in two versions, normal length and — you guessed it — cropped!





The little raglan detail adds a nice touch to the design.
Trousers Marimekko, slippers Terhi Pölkki.



The sweater has floats all over, which adds warmth and fullness to it. Worked on 4.5 mm needles, it's quite a quick knit.

Shirt Marimekko, jeans second hand.



Huldra is a creature in Norse mythology who rules over the forest and the animals. "I just had an image of her in this sweater sitting on an elk and riding through the forest," Anna says.

The cropped length offers a modern take on the classic dotted sweater.







JENNA KOSTET — Himmeli

@IHTIRIEKKOKNITS

Jenna Kostet is a fiction and non-fiction writer and knitwear designer living in Raisio, Finland. She has studied ethnology and folklore, and worked for years as a store manager at the historic Turku Castle until she resigned at the beginning of 2023 in order to focus on designing and writing. Jenna is known for her book *Knitted Kalevala*, which contains knitwear patterns inspired by the poems of the epic *Kalevala*.

“When the museums were closed during the pandemic, I had time to focus on handicrafts. I started knitting through the Kalevala poems, and when people started asking for patterns, I decided to learn how to write them.”

Jenna is inspired by good stories, mythology, Finnish folklore, nature and animals. Her designs usually feature colourwork, and she describes them as a kind of modern traditional knits. For her, knitting is a continuation of tradition, self-sufficiency, meditation, a hobby, a profession and a source of joy.

The idea for Jenna’s *Himmeli* sweater came from a traditional straw decoration hanging from the roof. In Finland, they are often used at Christmas, but originally himmelis were also good luck charms for a successful harvest. Similar straw decorations have been made in Central and Eastern Europe.



The airy colourwork pattern gives Himmeli a contrast with conventional multi-coloured yoke sweaters.



Jenna prefers colours that remind her of Finnish nature and the changing seasons. Himmeli features a light straw shade and a greyish-green reminiscent of a late summer's spruce forest.

Skirt Haló, clogs Terhi Pölkki.

SYDNEY CRABAUGH

“I Wear Clothing With a History”

At Sydney Crabaugh's virtual knitting school, people can learn to make vintage knits with styles ranging all the way from the 1860s to the 1960s. Sydney herself dresses in vintage from head to toe and is inspired by the style of old Hollywood stars.



When **Sydney Crabaugh** descends the spiral staircase of the cinema, it feels as if the decades have been rolled back to a premiere of an old Hollywood film. Sydney's curls are meticulously arranged and she has a million-dollar film-star smile on her red lips. Today she is wearing an outfit she playfully calls her "tracksuit": a perfectly fitting vintage knit with tailored, loose trousers and graceful leather shoes.

Sydney — nicknamed Squidney — is an American knitwear designer and fashion historian, who specialises in vintage knits and works as the headmistress of her virtual Squid's School of Vintage Knitting.

At the moment, Sydney is travelling around Europe. Her aim is to meet friends and her students as well as draw inspiration from countries with strong knitting traditions, such as Shetland and Estonia. Currently, she is spending a few days in Helsinki, where she has promised to tell us more about vintage knitting.

Bio Rex, a cinema built in 1936, was chosen as the set for the photo shoot. With its red velvet seats and potted palm trees, it fits the theme of the day perfectly: Sydney's graduate degree is in film history.

"Funnily enough, film history correlates with knitting more often than you would think. Particularly in the 1930s and 1940s, Hollywood's relationship with knitting was amazingly close," Sydney explains.

More about film stars who knit later — first, we need to know how Sydney got to where she is today.

IN MARILYN'S FOOTSTEPS

Sydney Crabaugh grew up in Oregon, in an "alternative family", as she calls it, where her parents encouraged

their children to pursue their passions. Sydney's dad was part of an 80s hair rock band and dressed in gothic style, and the children were not under pressure to dress up or conform to any sort of convention. All the siblings found their own way of expressing their creativity — Sydney's brother is an artist and musician, her sister a gardener.

However, no one in the family was into handcrafts. With the help of a friend, Sydney learned to knit at the age of 14, and at 17, she was working in a yarn shop. Because the clothes of her dreams were not sold at Target, she was fascinated by the idea of making them herself.

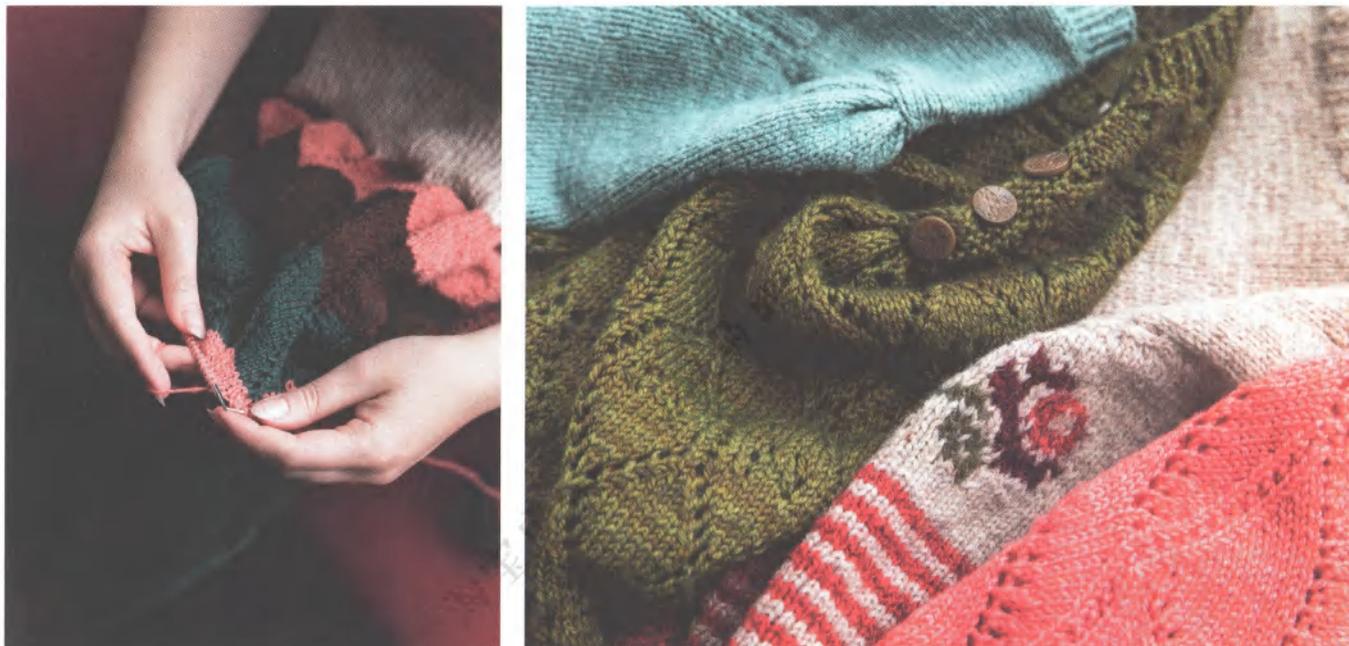
"I believe that knitting was meant to be in my life from an early age. These days it is so integrated into my daily life that I don't consider it a hobby and sometimes not even a profession — sounds like a cliché but it's what I live and breathe."

Vintage fashion entered Sydney's life at the same time as knitting. She was watching old **Marilyn Monroe** and **Audrey Hepburn** films and remembers being in awe when she realised that people actually used to dress like that, every day. Sydney rummaged around her hometown's flea markets and vintage shops, dyed her hair blonde in Marilyn style and asked her grandmother to teach her to style it.

As a teenager, Sydney dabbled in vintage fashion but at 19, it became her daily style. For the past ten years, she has dressed only in vintage clothes or vintage-inspired, handmade clothes, apart from underwear and pyjamas. Every morning, Sydney does her hair and makeup (it takes around 30 minutes to achieve the look), and she is also drawn to culture, films, music and art from the past.

"For me, these have always been the most comfortable clothes. I never felt snug in modern clothes and dressing up doesn't feel strenuous to me."

"It is fascinating to think that my dress from the 1940s has been worn by someone over 80 years ago. What was her life like?"



Sydney dreams about one day writing a book about the history of knitting and making a travel programme that would focus on handicrafts from all over the world.

Sydney loves the textures, patterns and materials of vintage clothes. She is attracted by the fact that many clothes were made with care, by hand or in small batches. Sustainability has always gone hand in hand with vintage style, but Sydney doesn't talk about wearing recycled clothing — rather clothing with a history.

"It is fascinating to think that my dress from the 1940s has been worn by someone over 80 years ago. What was her life like and what kind of life has the dress had? It is much more interesting than picking something that has been made a month ago from a rack."

In the same way, vintage knitting offers a tangible connection to the past. When Sydney knits using a pattern from the 1940s, she can share the experience of those people who used the same pattern back in the day.

FULL SPECTRUM OF STUDENTS

Some years ago, Sydney started to seriously think about how to make a living out of her passion. The moment seemed perfect when the pandemic brought with it new possibilities for virtual teaching. Eighteen months ago, Squid's School of Vintage Knitting was founded. In the

beginning, Sydney was planning to combine it with her other work but within two weeks it had already become her main profession. Now she has around 600 students.

The school uses the Patreon platform and the students receive a vintage knitting pattern each month. In addition, Sydney creates tutorials and gives lectures on the history of knitting. The school mainly uses patterns from the 1860s to the late 1960s. Some of them are old knitting patterns whose techniques and different steps Sydney has updated by, for example, changing a garment knitted in pieces into a seamless garment. Others are Sydney's original patterns, which have been inspired by a specific era or a piece of vintage clothing.

Some of the students, like Sydney, are devoted to vintage clothes, while others use them only on special occasions. Some dress modernly but like to combine vintage knits with the rest of their wardrobe.

"Each knitter puts their own spin on my patterns. You can knit the same cardigan in Edwardian style or with crazy 80s colours," Sydney describes.

The most obvious difference between vintage and modern knits is their fit, as vintage knits are often meant to be tailored closely to the body. This also forms their biggest challenge: lack of sizing. Many vintage knitting

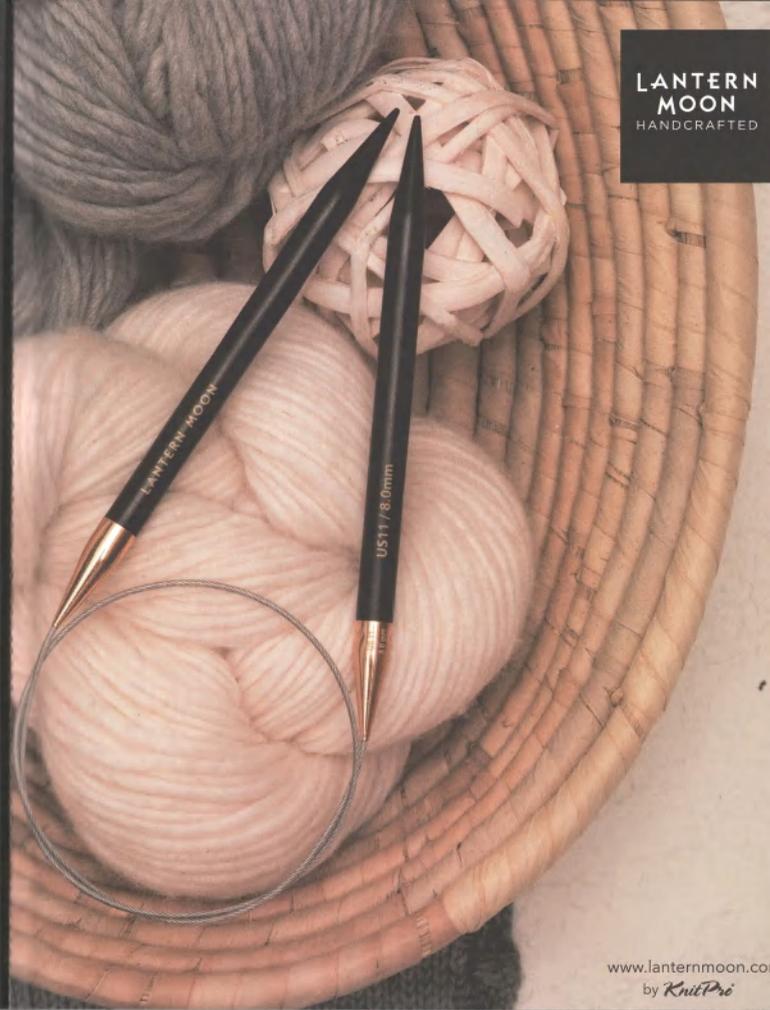
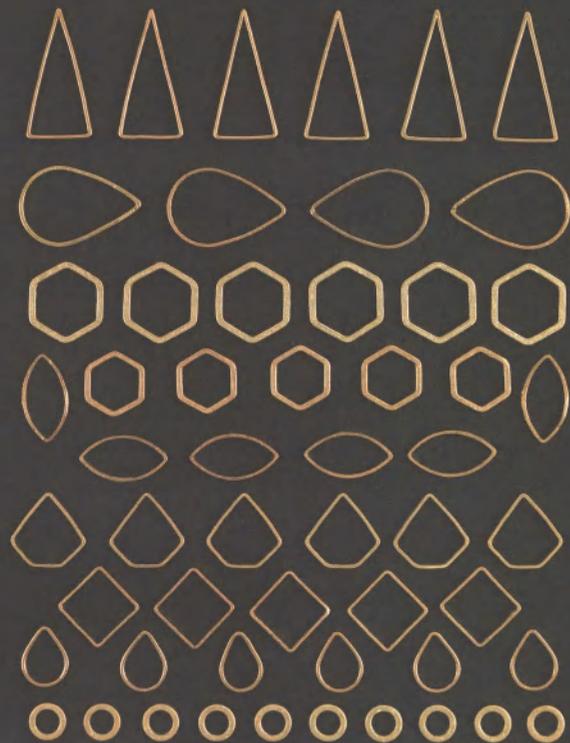


In addition to her own virtual knitting school, Sydney teaches knitting in person and co-runs knitting retreats. When she was young, she dreamed of a career as a fashion designer and didn't think she would end up teaching. "But I love people and knitting, so that's a good combination!"



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“The best thing about teaching is to see how knitting causes people to thrive and gives them a sense of accomplishment.”

patterns have a single bust circumference — of 32 inches. This is one of the things that Sydney targets. Her patterns are not based on pre-measured sizes but instead, people fill in their exact body measurements and their own personal gauge in the program, which creates a tailored knitting pattern for everyone. This makes the patterns 100 per cent size-inclusive and fit for each body type.

KNITTING HOLLYWOOD STARS

Although vintage knitting is quite a small subculture, Sydney’s gut feeling is that it’s gaining popularity. One of the pioneers in the field is the British knitwear designer **Susan Crawford** (“St. Susan”, as Sydney calls her), whose *A Stitch in Time* books were many people’s first foray into knitting vintage patterns rewritten for modern knitters.

Sydney scouts for copies of vintage knitting patterns both online and in antique shops.

“It has also proved useful to be ‘the weird yarn-shop worker who likes vintage stuff’. Even before the Instagram era, people sometimes donated their grandmothers’ old knitting booklets to me,” Sydney says.

From the old knitting pattern producers, Sydney is especially fond of the American company named Jack Frost, which designed simple and casual everyday knits. Another favourite brand of hers is Minerva, which tried to make knitting into avant-garde fashion in the 1930s — a time when knitting was more of a practical everyday hobby.

“Their patterns are insane: they are full-on ensemble outfits from head to toe.”

Sydney’s work is also inspired by another interest of hers, film history and its independent women who spoke their minds. Her style icons include, for example, **Katherine Hepburn** and **Marlene Dietrich**.

It is indeed true that Hollywood and knitting have a bit of a surprising relationship. Sydney explains how for women during the 1930s depression in the U.S.,

knitting became a way to mimic high fashion styles at a low cost, dress like the film stars they admired and create customised garments on reduced budgets.

“They even made Hollywood fashion knitting books and many Hollywood celebrities knitted: **Joan Crawford**, **Bette Davis** and **Paulette Goddard**, who used to knit sweaters for the film crew in between takes.”

A DREAM COME TRUE

For Sydney, the sense of community has been one of the best things about knitting, ever since her days working in the yarn shop. There, she learned how people with different backgrounds can find a connection through handcrafts. And that community is also online, which makes Sydney part of a vast network of crafters. Especially for the subset of vintage knitters, it is a joy to be able to easily share their niche passion and style with other like-minded people. Sydney’s school organises popular knit nights and people can talk on their own Discord channel.

Within the knitting community, Sydney values inclusiveness.

“I have been openly gay during my entire knitting journey and have always felt safe in this community. I want to offer the same welcoming and safe space for others, too,” Sydney says.

“I hope that at Squid’s School beginners and experienced knitters alike can be themselves. The best thing about teaching is to see how knitting causes people to thrive and gives them a sense of accomplishment.”

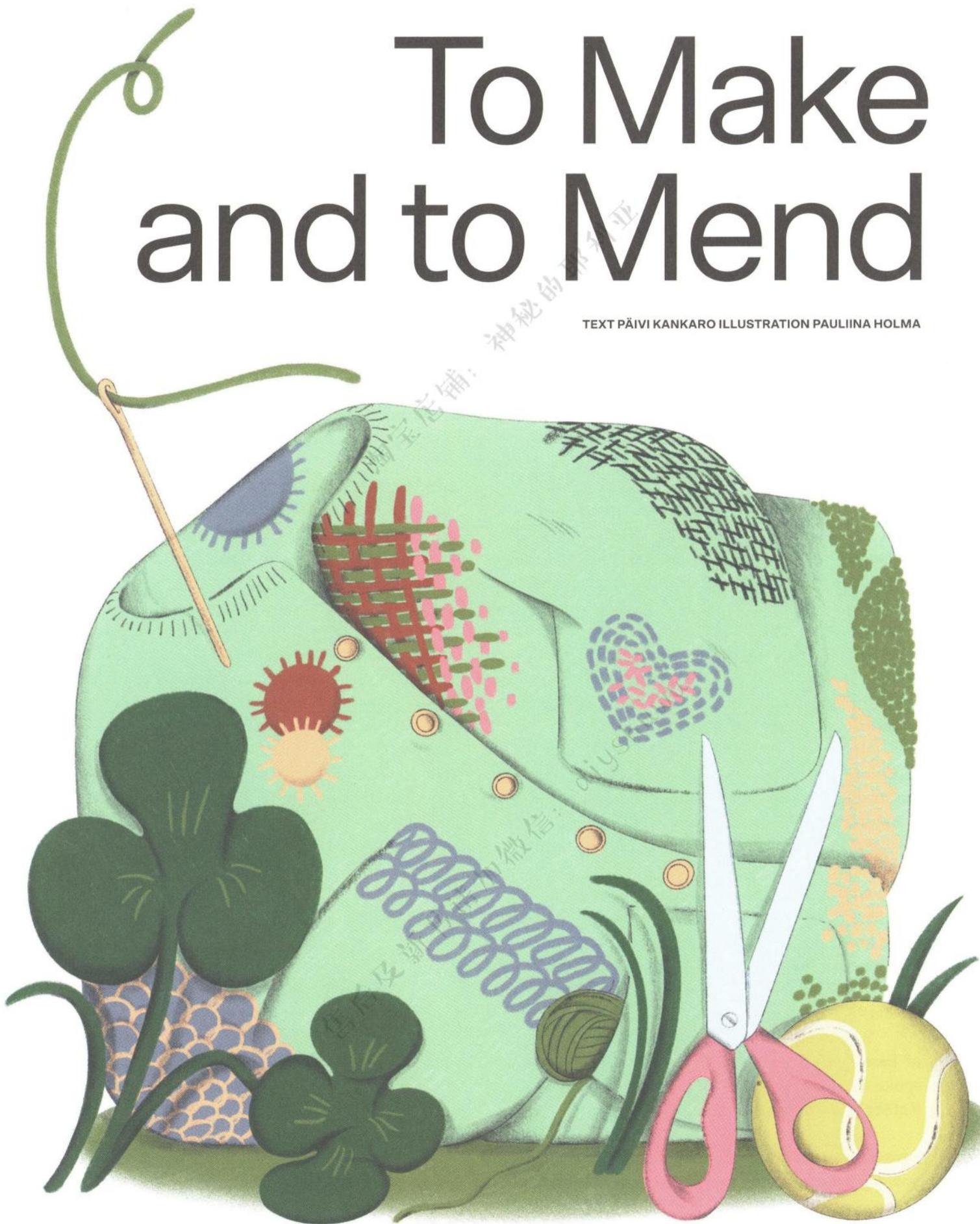
Squid’s School is a “one-woman show” and that makes Sydney’s job sometimes challenging. Everything depends on herself and the days can sometimes be intense. However, being able to make a living out of vintage knitting is a dream come true.

“It still baffles me that this is my job — that I get to have a profession that encourages joy and creativity!”

FIVE WAYS

To Make and to Mend

TEXT PÄIVI KANKARO ILLUSTRATION PAULIINA HOLMA



Don't get discouraged by a hole in your garment! Here are some expert tips for fixing your knitwear.

We've all been there. Our favourite knit has a hole. Emotions mount as we prepare to say goodbye to one of our wardrobe staples. What are we going to do now?

"Don't panic!" says **Flora Collingwood-Norris**, a knitwear designer, author and visible mender based in Galashiels in the Scottish Borders. "Almost anything can be repaired, it just requires some time and effort."

Picking up a needle and thread to fix a hole is seldom considered anyone's favourite pastime, but repairing a beloved garment can be extremely gratifying.

"You can choose to see the holes as a creative opportunity," adds Flora. For her, mending is a natural part of the knitwear's life cycle. Visible mending is repairwork that is deliberately made visible: the repair is turned into a feature of the fabric using brightly coloured or contrasting threads and patches. "It is a way of embracing the aging process of your knits, and a way of updating them to feel like a new design."

Mending is also an environmentally friendly option, and making repairs visible is a demonstration of your values. "The more we see mended garments out in the public, the more it encourages people to do it themselves," says **Veera Jussila**, a Finnish designer and a sustainable knitter, known for her *Käsityökekkerit* blog.

Let's make mending part of our knitwear's care routine — here are Flora and Veera's top tips.

1. FIND THE RIGHT MATERIALS

Take a moment to think about the material in your knit. The usual rule of thumb is to use the same fibre and weight of yarn as the original: if it's a fine knit, don't use a thick yarn, and if it's a chunky knit, vice versa. Also, if you want to make the fix invisible, choose the same or a similar colour. But if you want to make your fixes colourful and personal, go big, and go bold.

"I think the more colourful and decorative the better. It's something to have fun with, rather than making it a chore," Flora explains enthusiastically.

2. GRAB YOUR TOOLS

Mending is a low-cost way to maintain your garments. No need for expensive gadgets or trinkets: all you need is a needle, some thread or yarn and a pair of scissors.

"I like to use a blunt-tip needle and a darning mushroom — or even something like a tennis ball works, but you might not even need one," adds Veera.

3. EXPLORE TECHNIQUES ONLINE

For stitches and techniques, there are many to choose from: darning, Swiss darning, running stitch, blanket stitch, felting, using a knitted patch... Darning from the front will make the fix more visible, and darning from the back will give it a more subtle look. Flora points out that the great thing about mending is that you can play to your strengths and use the techniques you already know, such as crochet, embroidery, knitting or darning.

4. TAKE TIME TO PRACTISE

Usually, it's lack of confidence and practice that prevents us from tackling tasks such as mending. But the more you practise, the easier it is to get things such as tension right. Handily, darning is a very repetitive action, so you get a lot of practice every time you mend a hole.

"Whether you make your fix fun and bright, or more subtle and neutral, you have to be happy wearing it. If you are excited about the garment and the outcome, the more likely it is you are going to mend it," Veera explains.

5. CHOOSE YOUR BATTLES

Everything is mendable — to an extent! It just depends on how much time you are willing to devote to it. It's worth remembering that if the damage has been caused by wear and tear, it is likely to need more repairs in the future, so factor that in too.

"If a garment is extremely threadbare over large areas, maybe it's not the best use of your time to repair it. Or maybe it will be a really epic project," Flora encourages.



MELISSA CLULOW —

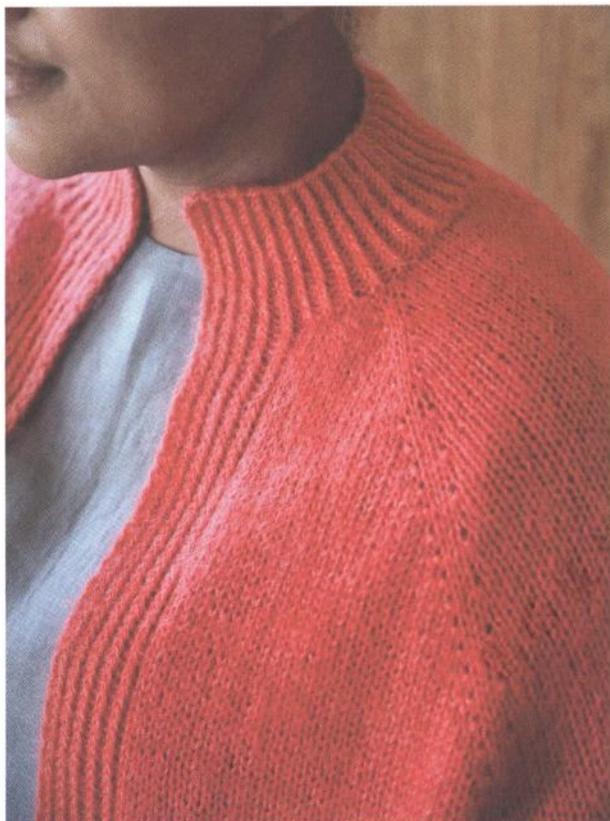
Turtle Dove



@SONDERYARNCO

Soothing Stockinette Stitch is framed by deep raglans and twisted rib at the collar, front bands and cuffs.

Dress Arela, clogs Terhi Pölkki.



Melissa Clulow is the co-owner of Sonder Yarn Co, a newly established yarn company in Montreal, Canada. Her road there took a meandering path through graduate school, web design, project management and a decade-long run as one of the founding owners of the local yarn shop Espace Tricot. With daily access to so many beautiful yarns, it seemed natural to eventually try to bring some of her own design ideas to life.

For Melissa, knitting is a faithful companion that brings both solace and joy. It has also highlighted the way we are all much more similar than we think, despite our varied backgrounds.

“We all have experiences and realities that others can’t possibly know and many of us use craft and making to help process and express these. The act of sharing our stories around this common passion helps us to cultivate empathy.”

Melissa is inspired by a minimalist and accessible approach to fashion. She designs versatile garments and accessories that feature uncomplicated textures, clean lines and neutral shades with occasional pops of colour.

The cosy and classic *Turtle Dove Cardigan* is inspired by a pullover of the same name, one of Melissa’s first and most popular patterns.



This top-down cardigan is the perfect companion over jeans and a tee, a dress, or even pyjamas for weekend lounging! Dress kay/day, clogs Terhi Pölkki.







JENNY ANSAH — Horsma

@KOTIKOTONI

Jenny Ansa works as a freelance knitwear designer as well as doing a university degree to become a religious and ethics studies teacher. Jenny got into designing after she became more mindful of the materials her clothes were made of. She knitted herself a beanie without synthetic fibres, and her Instagram followers loved it so much that they requested a pattern for it.

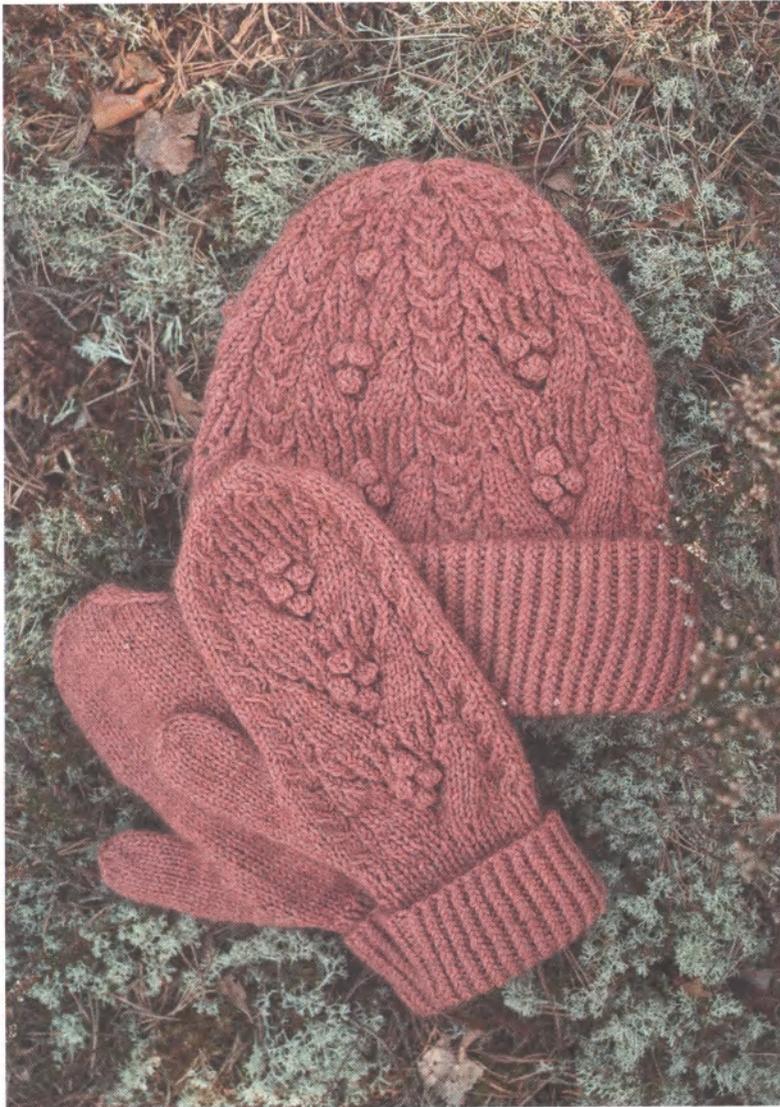
Jenny, who lives in Helsinki, Finland, is inspired by her everyday surroundings, nature, memories, and people in and out of her life. Her designs often feature twisted knits and purls and textured stitch patterns, though she also finds the simplicity of Stockinette Stitch to be beautiful on its own.

Jenny constantly tries to challenge herself with new techniques: failing once or twice doesn't mean you are not capable of evolving! Knitting has taught her to proceed at her own pace.

"I used to get frustrated with the fact that I am much slower and less productive than a fellow knitter might be, but I've learned to love the slowness and thoughtful thinking."

The *Horsma* mittens and beanie were inspired by meadows of fireweed ("maitohorsma" in Finnish) that symbolise the end of summer for Jenny. Wearing these accessories on the first chilly days of autumn will keep you warm and cosy.

The stitch pattern was inspired by fireweed, a wildflower native throughout the temperate Northern Hemisphere.



The beanie and the mittens are knitted with two yarns held together. Juno by Kässäkerho Pom Pom is a recycled wool yarn that blooms beautifully after finishing. Silk Mohair by Isager adds a halo, as well as extra softness.

The main stitch pattern features bobbles and lace, while the cuff is worked in twisted ribbing.





A Love Letter

TEXT MAIJA KANGASLUOMA

VISITING

PHOTOS SINI KRAMER

to Shetland

售后及新书请加微信: diyshuwu

淘宝店铺: 神秘的耶利亚

神秘的耶利亚



Gudrun Johnston and Mary Jane Mucklestone are knitwear designers whose main source of inspiration is Shetland and its nature, traditions and way of life. Their new book takes us on a journey to the fascinating archipelago – a small place that has had a great impact on the world of knitting.

Mary Jane Mucklestone will never forget the first time she arrived in Shetland. After nothing but water for as far as the eye could see, the tiny aeroplane finally landed on a short landing strip bordered by the Atlantic Ocean and the North Sea.

“When coming to Shetland, you’re fully surrounded by the sea up until the very last moment. It makes you realise how far from everything Shetland really is — it would be easier to miss it than hit it,” says Mary Jane.

As for **Gudrun Johnston**, every time she returns to Shetland, it brings her the same sense of calm. The feeling stems from the wide open landscape, which seems to go on forever.

“I take a deep breath of air, and it helps me let go of everything. Then I feel that I can think clearly again.”

Mary Jane and Gudrun are friends and knitwear designers who have been inspired by Shetland and its handcraft traditions, particularly Shetland lace and the Fair Isle variety of colourwork knitting. This autumn, Laine Publishing will release their book, *Grand Shetland Adventure Knits*, a sort of love letter to Shetland.

The two found their way to Shetland via different routes. Mary Jane, an American, got to know of the far-away islands thanks to colourwork knitting. She began knitting when her kids were young, but as she couldn’t afford the yarn for whole sweaters, she scoured the

bargain bins for different-coloured balls of yarn. When she got bored of knitting striped mittens, she learned how to do colourwork. Mary Jane has always been interested in the history of knitting, and as the years went by, she became famous for her Fair Isle designs and books.

Gudrun’s relationship with Shetland, on the other hand, is very personal. Her father’s family comes from there, and her mother, **Patricia Johnston**, was a designer who in the 1970s founded a knitwear company called The Shetland Trader. Gudrun was born in Shetland, but when she was five, the family moved to mainland Scotland and she lost her connection with the islands.

When her parents retired, they moved back to Shetland, and at about the same time, Gudrun started knitting. She mainly lived in the US with her American husband, but while visiting her parents, she explored Shetland’s knitting traditions.

“For me, the meaning of knitting has always had to do with a connection to a place. Knitting gave me the chance to get to know my roots in a new way.”

WIND, LIGHT AND COLOURS

Most knitters are probably familiar with Shetland wool and Fair Isle knitting — perhaps also with Shetland



Gudrun's Virdek shawl is knitted with pure Shetland wool. The Shetland is a breed of sheep originating from Shetland, known for its numerous different colours and soft and rustic wool. "It will turn even softer when washed, and it wears really well," Gudrun explains.

ponies and the Shetland sheepdog — but in the end, how many know where the archipelago is on the world map?

Perhaps it's time, then, for a brief geography lesson. The islands of Shetland lie north of Great Britain, between the Faroe Islands and Norway, about 170 kilometres from mainland Scotland. Even though Shetland is officially part of Scotland, it is very much its own entity. Because the islands used to belong to Norway, you can still see plenty of Norse influences in the local dialect, place names and way of life. The islands are home to slightly more than 20,000 people, about a third of whom live in Lerwick, the capital. The archipelago consists of one larger island (Mainland) and dozens of smaller ones. Only 16 of them are inhabited. One of those is farflung Fair Isle, a tiny place with about 60 residents.

In Shetland, the horizon is shaped by gentle green hills. There aren't very many trees, so the islands are

always windy. The shoreline is often rugged and rocky, and you're never far from the sea.

"Perhaps the thing that strikes you most about Shetland is the light. In summer, the nights are long, and even in winter, when the sun is low and there's not much daylight, the light has a very beautiful quality," says Gudrun.

"And then there are the colours!" Mary Jane adds. "When you look at a wall of Shetland wool, you can't help wondering how they come up with all those colourways — and then you take a look at the landscape and understand."

Mary Jane is fascinated by the local mentality of persevering. For centuries, the islanders have had to make the best of the resources at hand. Knitters have also come up with ways to make the most of the time and materials available. For instance, there's often a single central row between the mirrored halves of a Fair Isle motif, ideal for using up the tiniest amounts of scrap yarn and resulting in some surprising colour combinations.

Gudrun is taken by the modesty with which Shetland knitters approach their work. She also finds that they are not too precious about their knitting.

"Even though their work is meticulous, they aren't obsessed about it being perfect."

A LONG KNITTING TRADITION

Historically speaking, knitting, in Shetland, was a way to make money. For centuries, local knitters sold their



Mary Jane and Gudrun love Shetland's unique nature and open landscape. "Here, the atmosphere feels fresh and pure even when it's foggy or rainy," Mary Jane says.

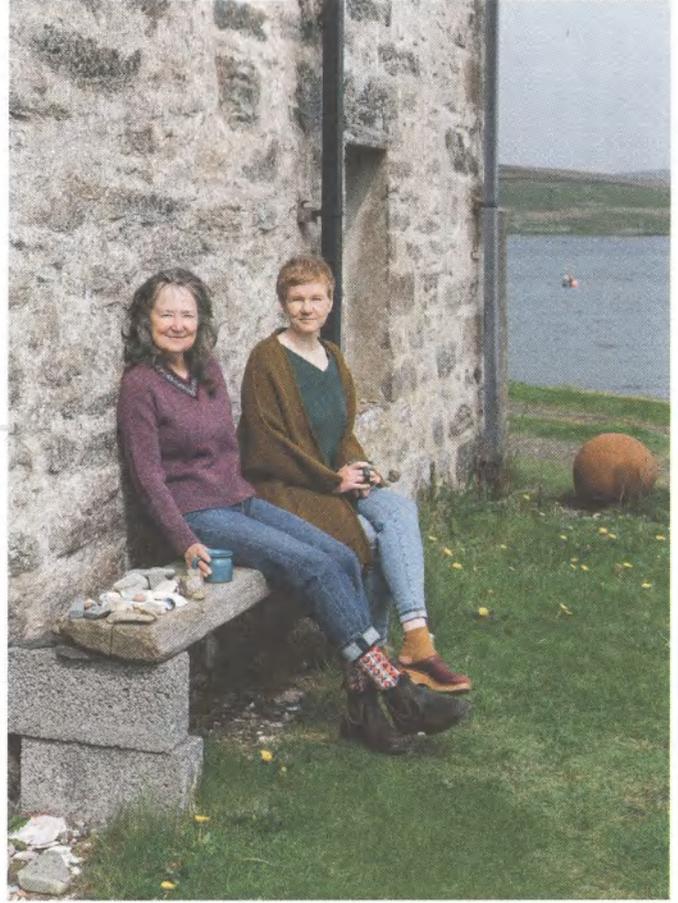


Mary Jane is working on Downstairs Socks, which uses a common arrangement of Shetland pattern motifs often found in socks over the years. "I've wanted a pair of socks like this since I first saw similar ones in the National Museum of Scotland over ten years ago!"

products to traders and fishermen who had come to the islands from Northern Europe. Shetland wool was well-known abroad thanks to its lightness and softness. Socks, scarves and all kinds of knits were also bartered in exchange for other goods or as payment to landlords.

"When you talk to older knitters in particular, you still find that in Shetland, knitting was something you simply had to do, rather than a pastime," Gudrun says.

In the 1840s, Shetland became known for its lace, whose most ardent admirers included Queen **Victoria** herself. The finest lace shawls were so thin that you could pull them through a ring. Fair Isle knitting was also given a royal boost when in the 1920s the then Prince of Wales posed for a portrait in a Fair Isle sweater and also went golfing wearing them. In the 1960s, Fair Isle sweaters were worn by celebrities such as **Paul** and **Linda McCartney** and **Twiggy**.



Every time Mary Jane (left) and Gudrun visit Shetland, they rent the same old stone cottage, their home away from home. "When I see other folks who have stayed here, I'm a bit like, 'Hmm, that's my house, by the way,'" says Mary Jane, laughing.

In the fashion industry, Shetland traditions have at times been exploited without scruples. Some brands have used the words Fair Isle while marketing knits that have had nothing to do with Shetland or Fair Isle knitting.

In the 1970s, the whole art of knitting momentarily became endangered in Shetland. Oil was found in the North Sea, which suddenly provided local people with new, well-paid jobs. Wool prices were low, craft companies were shut down. At home, children weren't exposed to knitting as often as before.

During the past few decades, a newfound appreciation for knitting and Shetland wool has emerged. Knitting traditions are showcased in exhibitions, a local college offers studies in textiles, and a new generation of designers uses Shetland wool to create contemporary knitwear. The annual Shetland Wool Week festival has grown into a huge event. And when knitting was cut

“With our book, we wanted to honour Shetland and how the time we’ve spent there has influenced us as designers.”

from the school curriculum for budgetary reasons, Shetlanders set up an after-school club called Shetland Peerie Makkers (“little knitters”, in the local dialect) where children are able to learn knitting.

MODERN INTERPRETATIONS

Despite its small size, Shetland has had a large influence on the world of knitting. Fair Isle, for example, is sometimes used as a general term to refer to all kinds of stranded colourwork knitting. Strictly speaking, however, it is only one variety of colourwork, with its own particular set of rules. For example, traditional Fair Isle patterns never use more than two colors in a single row.

In their work, both Mary Jane and Gudrun combine Shetland traditions with modern techniques, interpreting them in their own way. Gudrun says that her own colourwork designs don’t quite fit within the boundaries of Fair Isle knitting, but they still feature elements inspired by it. Similarly, while Shetland wool has a prominent role in their garments, they also use other yarns.

“I find it important to honour traditions and remember where they fit in history. But at the same time, you have to be ready to explore what else you could do with them. That way the traditions stay alive,” Gudrun reflects.

“Besides, influences have always been passed on from knitter to knitter. You can find Shetland patterns in the traditional knitwear of other countries as well.”

Mary Jane is particularly fascinated by the way Fair Isle knitting makes different colours interact. She wants to encourage knitters to be bold and use even the kinds of shades they find shocking or ugly. Even if your first impression of a given yarn is “Grandma’s pantyhose”, it may work wonderfully when combined with other yarns.

“You often have to push your favourite colours in order for them to work on the project. Something a bit brighter here, something neutral here,” Mary Jane says.

For Gudrun, the Shetland lace tradition has been

a major source of inspiration. One classic garment she has been inspired by is the so-called Shetland hap, a type of shawl. Haps feature lace, too, but they are thicker and more practical than the light lace shawls.

“Shetlanders have used haps as outerwear and given them as gifts to newborn babies,” Gudrun says.

KNITS FOR A SHETLAND TRIP

Mary Jane and Gudrun got to know each other fifteen years ago, first online and then in person. They describe themselves as the “biggest cheerleaders for each other”.

In 2014, they began organising knitting retreats in Shetland, wanting to share their love of the islands with others. The events turned out to be so popular that they set up a one-time-only limit for individuals participating. They have given up organising them now, but the retreats have inspired something else — a book that Mary Jane and Gudrun call their swan song to those trips.

Grand Shetland Adventure Knits is a reflection on their time in Shetland, with seven patterns from each of the authors. They are the kind of practical garments that they would pack for a trip to Shetland: socks for cosying up by the stove, a pullover suitable for hiking, or a hat that will keep your hair in place if it’s windy.

“With our book, we wanted to honour Shetland and how the time we’ve spent there has influenced us as designers,” Gudrun explains.

The book also showcases some of their most cherished places in Shetland, with brief essays of the days they have spent there. Mary Jane says that the leading idea of the book — which is relevant wherever you are in the world — is this: “Make your own adventure!”

“Everyone can apply this premise to a place that they hold dear. A place where they can go back to again and again, seeing it with new eyes each time. This is our grand Shetland adventure, but you can experience your own adventure wherever you like.” 

MARCELA CHANG — Otoño

@MARCELACHANGKNITS

Marcela Chang comes from the city of La Serena in Chile, where she works as a full-time knitwear designer. Marcela studied fashion and saw knitwear design as a way to develop her career.

Marcela's designs are inspired by the Chilean landscape and the local cultures, with lots of colourwork for winter and lace for summer. She is passionate about sweater-making and always tries to find different constructions and better ways to make garments fit.

"I design for women who like to wear comfortable clothes but also like being noticed, and for knitters who want some challenge."

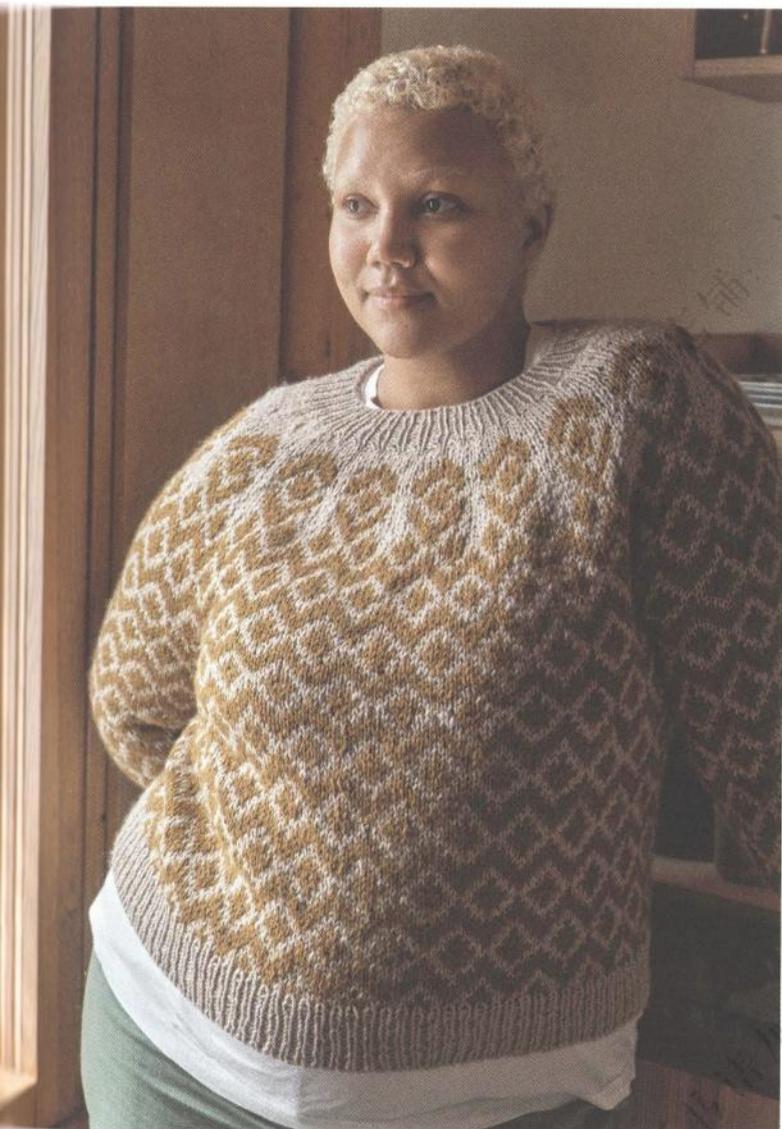
For her work, Marcela has a knitting schedule from 3 pm to 8 pm, Monday to Friday, at her home studio, but at weekends she enjoys knitting or crocheting other designers' projects. Knitting has taught her perseverance, resilience and patience.

For this issue, Marcela designed *Otoño* ("autumn" in Spanish) — a colourwork yoke sweater inspired by the fallen leaves of autumn.





This worsted-weight sweater is warm and cosy. It is worked in an all-over colourwork pattern that is fun and fast to knit.



Otoño is worked from the top down seamlessly. Short rows are worked at the back for a better fit.

Trousers Noom/Stockmann.



Marcela points out that for this pattern, gauge is really important. Keep an eye on it while knitting, especially at the sleeves.

The design is very versatile: you can knit the sweater in two or multiple colours.



OLGA PUTANO — Saunseray

@OLGAPUTANODESIGNS

Olga Putano is a Ukrainian knitwear designer residing in north-eastern USA. She has been knitting since the young age of six and publishing patterns since 2018. This year, she released her debut book *Only Yoking*, full of beautiful yoke sweater patterns.

Although many of Olga's patterns feature intricate colourwork designs, her style is constantly evolving, and she loves to knit and design using different techniques and styles. She gets ideas from nature and various forms of vintage art.

Olga finds knitting to be a very versatile activity.

"I can knit when I'm happy, when I'm anxious, when I'm feeling down or any other emotion — and always get a positive feeling from it. It has helped me get through a lot of tough times, emotionally and mentally."

Olga's *Saunseray* pattern is a roomy, drop-shoulder sweater knitted bottom up, in the round and flat. It is full of easy-to-execute cables, which provide an engaging yet relaxing knitting experience. The sweater was inspired by a modern capsule closet: it is versatile and easy to style in many ways.



All of the cables are done on the right side whenever knitting flat. Olga advises learning to work the cables without a cable needle, as it makes the process easier.



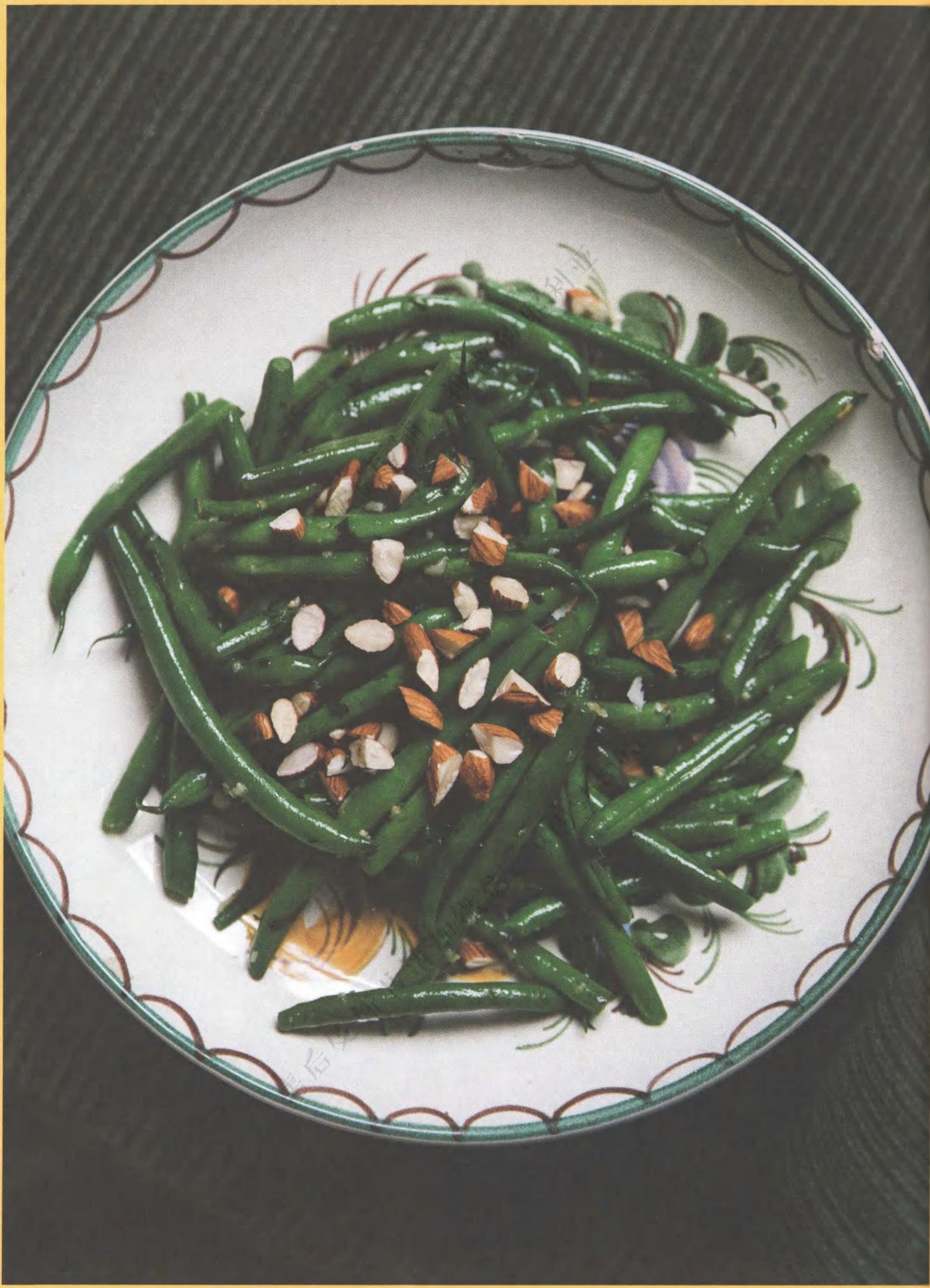
Baby Yak Lace by mYak is one of Olga's favourite yarns because of its softness, the beautiful shades available and the stitch definition the yarn provides.

Shirt Marimekko, trousers Kappahl.

Saunseray is the epitome of cosy, while also elegant at the same time. The soft cable pattern runs all over the body.



The sleeves are picked up and worked from the top down. Try on the sweater as you begin working them to achieve the perfect length. If you'd prefer shorter or longer sleeves than in the pattern, just make the decreases more or less often.



Here to Stay

FOOD

RECIPES & PHOTOS SINI KRAMER

A delicious plum cake, a creamy risotto, a dead simple drink or a side that goes with everything – make these recipes your new signature dishes that never let you down.



KIR

- 1 part crème de cassis (or Chambord)
 - 4 parts dry white wine
-

MAKES 1 DRINK

1. Pour the crème de cassis into a glass of choice. Top with the dry white wine.
2. Garnish if desired.

“ If you swap the white wine for dry sparkling wine or champagne, you get the fancier and more festive version of Kir: the Kir Royale.”

FENNEL RISOTTO

- 2 fennel bulbs
- 1 onion
- 1 ½ litres / 6 ½ cups low-sodium chicken or vegetable broth
- 4 tbsp butter
- 300 g / 1 ¼ cups Carnaroli or Arborio rice
- 125 ml / ½ cup dry white wine
- 40 g / ¼ cup finely grated Parmesan
- juice of 1 lemon
- 50 g / ½ stick cold butter
- fine sea salt

TO SERVE

- finely grated Parmesan
-

SERVES 4 AS A MAIN

1. Finely slice the fennel bulbs. Save the fronds — they will be used for garnishing. Peel and chop the onion. In a medium-sized pot, bring the broth to a simmer and keep warm.
2. In a medium-sized pot or a wide, shallow pan, melt the 4 tbsp of butter over low heat. Cook the fennel and onion until softened but not coloured, about 10 minutes. Season with a pinch of salt.
3. Turn the heat to medium and add the rice. Toast for about 2 minutes, or until translucent, stirring constantly. Add the wine and stir until absorbed. Add a ladleful of the broth, stir and wait until it is completely absorbed before adding the next ladleful. Repeat to add broth one ladleful at a time while stirring every now and then. Continue until the rice is al dente and the risotto oozy. This will usually take around 15–20 minutes.
4. Take the pot or pan off the heat. Stir in a small ladleful of broth, the Parmesan, a bit of lemon juice and the cold butter. Stir vigorously to achieve a perfectly creamy risotto. Taste and add salt if needed. Put a lid on and let rest for 2 minutes. Top with the reserved fennel fronds and serve with additional finely grated Parmesan.

“ An oozy risotto is one of the most stunning dishes in the world – and easy to make too! This autumn version celebrates fennel.”





“ Zwetschgendatschi (try saying that five times fast!) is a plum sheet cake typical to the Southern German regions of Bavaria and Baden-Württemberg. The recipe works also with other fruit, such as peaches.”

BUTTERY GREEN BEANS

- small handful of almonds
- 450 g / 1 lb green beans
- 3 cloves of garlic
- 4 tbsp butter
- 2 tbsp chopped flat-leaf parsley
- drizzle of lemon juice
- fine sea salt
- freshly ground black pepper

SERVES 4 AS A SIDE

1. Toast the almonds on a dry frying pan and roughly chop them. Trim the stem ends of the beans. Mince the garlic.
2. Bring a medium-sized pot of water to a boil. Cook the beans for about 2 minutes, or until bright green and just tender. Drain the beans and set on a kitchen towel. Dry the beans slightly.
3. In a large frying pan, melt the butter. Add the garlic and cook on low heat until fragrant, 2–3 minutes. Add the beans and cook for 2 more minutes. Add the parsley and a squeeze of lemon juice. Season with salt, pepper and more lemon juice, if needed. Toss. Put on a plate and top with the almonds.

PLUM SHEET CAKE

- 200 ml / $\frac{3}{4}$ cup lukewarm whole milk
- 15 g fresh yeast [or 5 g / $1\frac{1}{2}$ tsp (instant) active dry yeast]
- 66 g / 5 tbsp granulated sugar
- 1 pinch of fine sea salt
- 1 tbsp mild olive oil
- 1 egg
- about 450 g / $3\frac{1}{4}$ cups all-purpose flour

FOR THE STREUSEL

- 230 g / $1\frac{1}{2}$ cups all-purpose flour
- 125 g / $\frac{1}{2}$ cup granulated sugar
- pinch of fine sea salt
- 125 g / 1 stick butter

FOR THE TOPPING

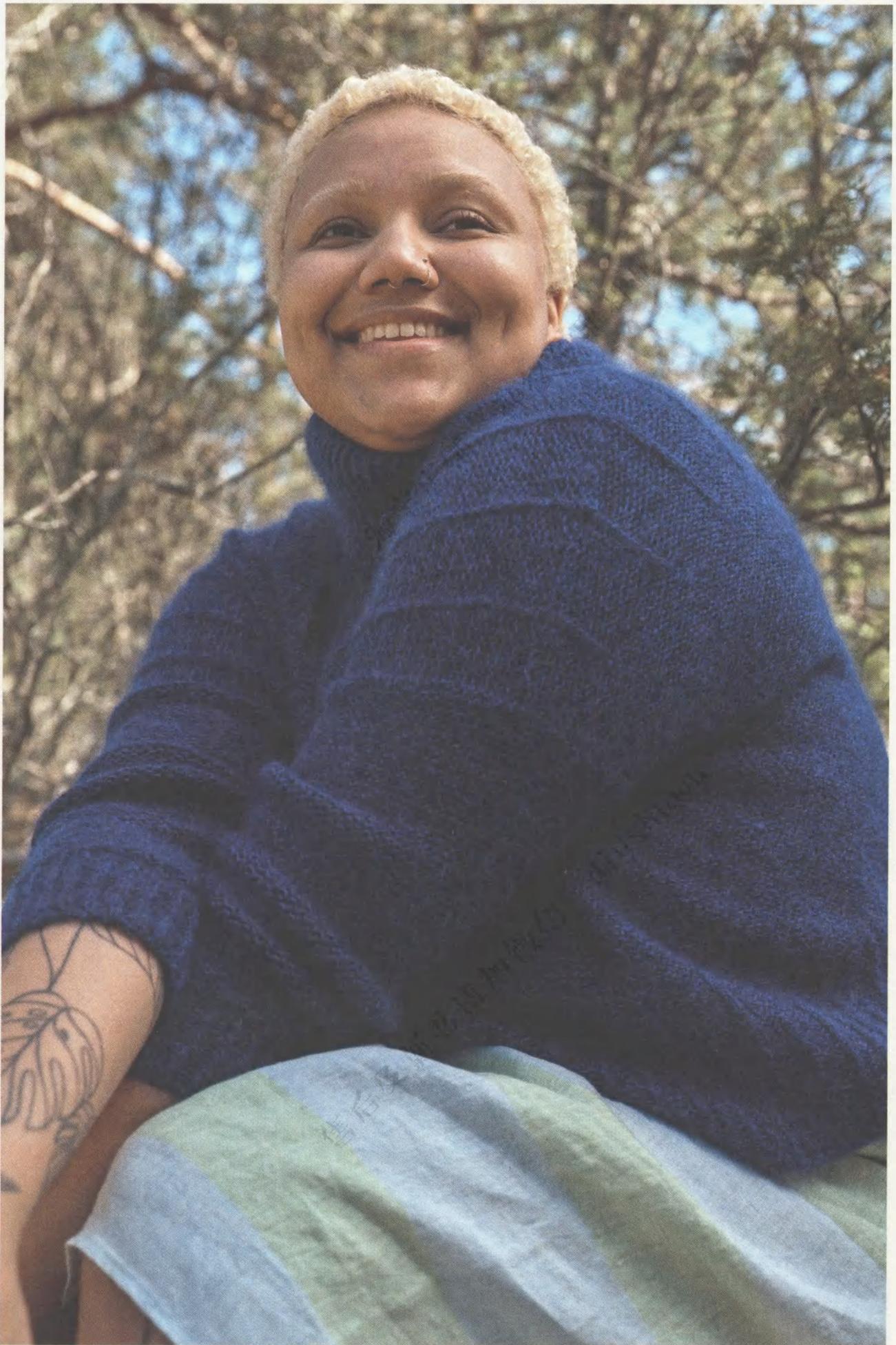
- 1.2 kg / 2.5 lb prune or damson plums
- 2 tbsp granulated sugar
- cinnamon

TO SERVE

- whipped cream

MAKES ONE SHEET

1. Make the dough. In a medium-sized bowl, combine the milk and crumbled fresh yeast. (If using dry yeast, use it according to packet instructions.) Stir until the yeast is completely dissolved. Add the sugar, salt, oil and egg. Whisk until combined. Gradually add the flour and knead. Continue to knead and add flour until the dough comes clean off the sides of the bowl and doesn't stick to your hands. Shape into a ball and cover with a clean kitchen towel. Let the dough rise in a warm, draft-free place for about 1 hour, or until almost double in size.
2. Meanwhile, set the oven to 180°C / 350°F. Line a rimmed baking sheet with parchment paper. Quarter the plums.
3. Make the streusel. In a small bowl, combine the flour, sugar, salt and butter until you have a crumbly mixture. If not using immediately, put the bowl into the fridge until ready to use.
4. Assemble the cake. With a rolling pin, roll out the dough until roughly the size of the baking sheet. Spread out on the prepared baking sheet and pull into shape. Arrange the plums in slightly overlapping rows (tightly and cut-side up) over the dough, leaving a rim of about 1 cm / 0.5". Top with the sugar, some cinnamon and, finally, streusel.
5. Bake for 25–30 minutes, or until the edges are golden to dark brown in colour. Let cool, cut into squares and serve with a generous dollop of whipped cream, if preferred.



EMMA DUCHER — Orée

@ENCRE_VIOLETTE

Emma Ducher knitted a lot for her children when they were little, following patterns and then creating her own, and it wasn't long until she moved on to adult patterns. Emma lives in Lyon, France, and works in several fields — such as events and graphic design — that all revolve around knitting.

Ideas for her designs can come from anywhere: museums, exhibitions, walks in the forest, architectural lines... Her designs are simple and comfortable with classic constructions and always embellished with an element that breaks the simplicity, such as a bright colour or a texture.

Knitting has allowed Emma to connect art and maths, two subjects she loves.

“Knitting has also taught me two great powers: the ability to be alone, in complete meditation, and the ability to be super social when knitting with others. I really appreciate this duality.”

For this issue's *Orée* pattern, Emma imagined a cosy and comfortable sweater for autumn. It is chic but still practical to wear outdoors.



Orée is a loose-fitting everyday sweater with a high turtleneck collar.
For an elegant shape, the front of the sweater is worked shorter than the back.

The cobalt-blue shade creates a stunning contrast with the classic autumn tones.



The interesting feature in this otherwise simple design is the ribbed lines created with twisted stitches on Reverse Stockinette Stitch.

Dress Falla, clogs Terhi Pölkki.

TIIA REHO —

Helli





@SYSIVILLA

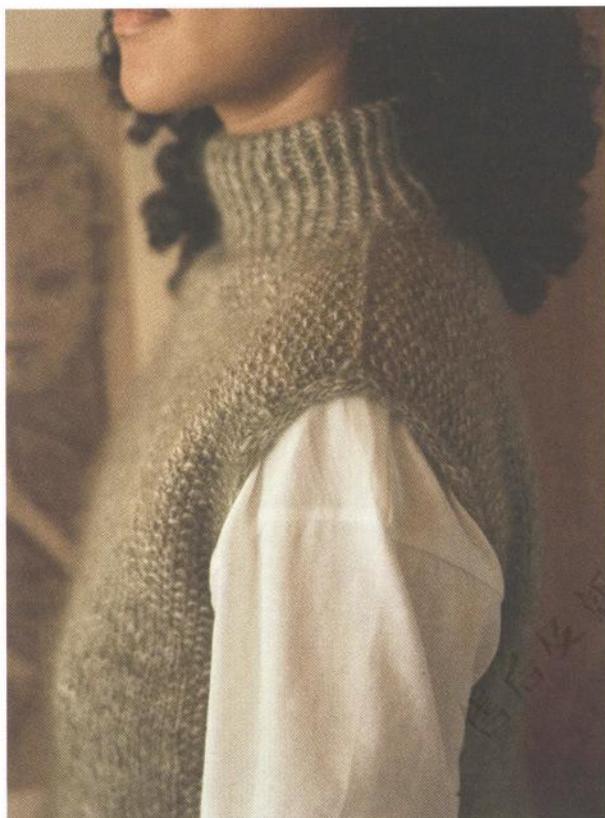
Tiia Reho first learned to knit when she was a teenager but managed to finish very few objects back then. Tiia is a medical doctor, and she completed her PhD right when the pandemic hit. All of a sudden, she had plenty of time on her hands, so she decided to revisit knitting. Tiia soon noticed she was unable to stick with the instructions and started to make her own changes to patterns.

“It worked like gate theory, and next I was planning my own designs. I had been looking for a suitable way to channel my creative needs but hadn’t found one earlier,” Tiia says.

“Within science, there is little room for something completely new, as everything is based on previous knowledge. Designing is a way to dive into completely unexplored oceans and just learn by doing.”

Tiia likes simple designs that still have a little edge, something a bit “off”. Her strong suit is visualising: seeing the final garment in her mind beforehand. Then she just needs to find a way to get there and, most importantly, lead others there too!

Tiia lives nearby to Tampere, Finland, the hometown of Laine Publishing. For this issue, she designed *Helli*: an elegant yet simple slipover, worked in a combination of wool and silk mohair.



Helli is a soft and feminine pattern with some masculine elements, such as the shoulders. These contrasts make the garment interesting.



The pattern was inspired by the feel of the yarns. The colour reminds Tiia of beard moss that hangs from the trees.





The body of the slipover is straight with some positive ease at the chest. Slipovers are Tiia's favourite garments, so she wanted to make her own interpretation of the perfect slipover. T-shirt Arela, trousers Gant, slippers Terhi Pölkki.

KSENIA NAIDYON — Barberry

@LIFE_IS_COZY

Ksenia Naidyon has a degree in mathematics, and she worked in the field for many years, but knitting has always been her happy escape. In 2015, she decided it was time to give her lifelong passion for fibre arts a proper chance. Her mathematical background also proved handy.

“Numbers and spreadsheets are my friends, and I’m not afraid of grading patterns to numerous sizes. Knitting is a perfect pairing of pure creativity with solid maths,” Ksenia says.

Ksenia comes from Ukraine but now lives in the San Francisco Bay Area. As a designer, she loves going all in with the texture: bobbles, nupps, Japanese lace, travelling stitches and cables are among her favourites.

Ksenia’s biggest source of inspiration is nature, and she finds every aspect of it mesmerising, from shapes and textures to smells and shadows. That is why many of her designs are named after plants, and the same goes for this issue’s *Barberry* pattern, a generously sized scarf full of texture.

Ksenia knits whenever she has a spare minute (which got more tricky once she had a baby a year ago!) — in the car, in parks, in line at a store. Her favourite place is a bit controversial, though: she loves knitting on the beach, sand and all!





Try the scarf on as you go to see which length works best for you — the pattern is easy to adjust.
Dress Arela.

Inspired by the beauty of a barberry bush adorned with clusters of delicate berries, this scarf is similarly rich and playful.



Barberry is a treat for texture lovers: it features cables, moss stitch, Japanese wrapped stitches and simple lace. The light lilac shade helps to highlight the dance of the stitch patterns.



JULIA WILKENS —

Preppy

@WILKENS_JULIA

Julia Wilkens originally comes from Frankfurt, Germany, but lives in Amsterdam, the Netherlands, where she moved some 20 years ago. Julia designs knitwear part-time, as well as working in contemporary art. She published her first pattern on Ravelry in 2019, although she had been knitting from her own designs since she was a teenager.

Julia is inspired by yarn and colours. She loves experimenting with stitches: for example, knitting a stitch pattern in two colours that she usually knits in one, and vice versa.

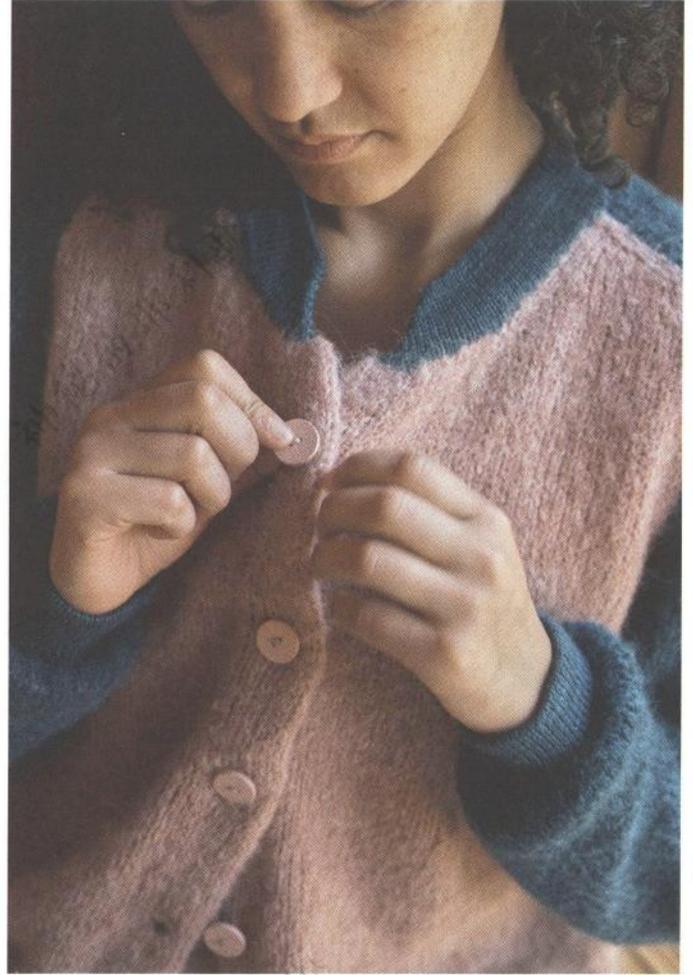
“I would say my designs are eclectic, influenced by underground music, outsider art, industrial design and the urban landscape.”

For Julia, knitting means “total relaxation with a great feeling of accomplishment”. And the most important thing it has taught her? Trust the process!

This issue’s *Preppy* pattern — a relaxed cardigan based on the classic varsity jacket — is deeply embedded in Julia’s personal history. She spent lots of time in second-hand shops in her teenage years: with the big US military base in Frankfurt, she was hunting for American classics such as Levis 501s, baseball jackets and sports sweatshirts.



The sleeves and body are worked at the same time in two different colours. This application of intarsia is at the same time logical and unusual.



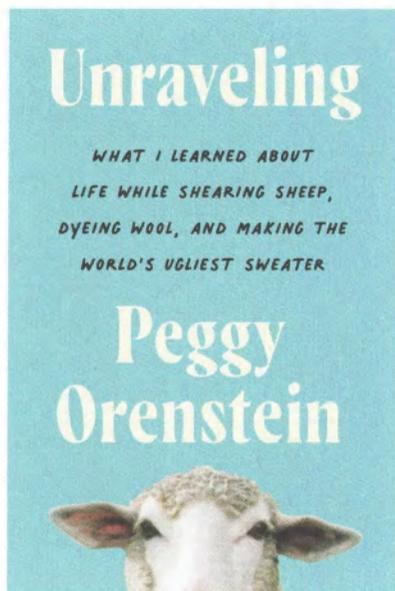
The jacket is knitted seamlessly from the top down. Julia used colours with a strong contrast for a bold effect.

Top and trousers Esprit, woollen socks Suomen Villasukkatehdas.

售后及新书请加微信: diyidoo

The combination of bouclé and brushed alpaca makes for a dense, yet lightweight fabric.





PEGGY ORENSTEIN • HARPER, 2023

Unraveling

When the Covid pandemic shook our everyday lives, people sought new ways to pass time and find meaning in a distressing situation. The American author and knitter **Peggy Orenstein** came up with a (very ambitious) plan: she would learn how to make a sweater from scratch. So, over the course of a year, she sheared a sheep, spun and dyed the yarn and knitted herself a sweater. All this, she captured in a book called *Unraveling: What I Learned About Life While Shearing Sheep, Dyeing Wool, and Making the World's Ugliest Sweater*.

Unraveling is actually many books in one. On the one hand, it is an informative piece about wool, its processing and history. On the other, it is a societal statement about sustainable fashion, climate crisis, racial justice and women's rights. It includes personal reflections on family and home, as well as relatable observations about challenging yourself and learning new things as an adult. And somehow all this merges into an interesting and delightful book, where even the tiniest witty observation can entail something deeper. Peggy's voice is funny, sharp and sympathetic. **MK**



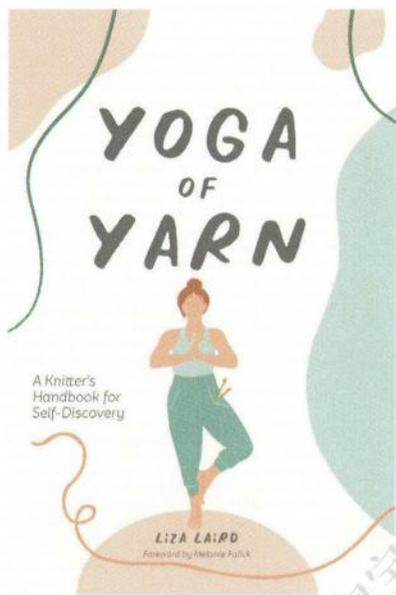
IDA WIRAK TRETTEVIK • SEARCH PRESS LIMITED, 2023

A Knitter's Year

A Knitter's Year: 30 Modern Knits for Every Season is a knitting book for all of you who want to make stylish yet timeless go-to garments rather than buying them. **Ida Wirak Trettevik**, the woman behind Witre Design, has put together a collection of classic, easy-to-wear designs inspired by today's fashion and street style.

The book features 30 patterns, from cardigans and sweaters to mittens and headbands. They are divided for each of the four seasons — thick sweaters and accessories for the colder months and light dresses and tops for the summer. My favourites are the stylish *Midsummer* culottes and the gorgeously yellow *Chunky Brioche Sweater*. The majority of the patterns are for adults, but there are fun kids' garments as well. Most of the patterns are beginner-friendly, though I would have liked to see more sizes offered for some of them.

A Knitter's Year is also a story told through pictures. In addition to giving us a sense of the seasons changing and the beautiful Norwegian nature, it also depicts a family's move from the bustling city of Oslo to the island of Engeløya in northern Norway. **TP**



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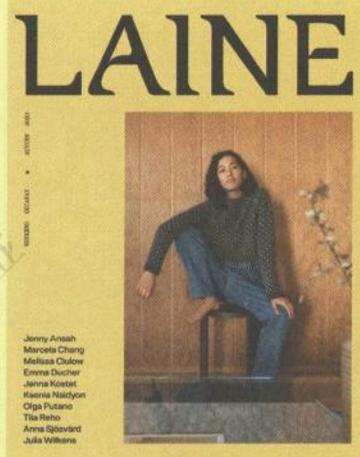
Yoga of Yarn

The positive effects of knitting on one's mind and overall well-being have been proven by several studies. In her book, *Yoga of Yarn: A Knitter's Handbook for Self-Discovery*, Liza Laird focuses on how both knitting and yoga can lead to self-discovery and improved health.

Yoga of Yarn is a visually pleasing guidebook with well-written texts, divided into four sections. The first covers the basics of yoga and how it complements knitting. The second introduces techniques on how to let go of distracting thoughts and emotions and stay in the present. The third part gives examples of how yoga practices can be incorporated into one's everyday life, and the fourth presents different breathing techniques. The book also features four knitting patterns which are a nice addition, but which I personally did not really need.

This book is great for those wanting to look into the mindful practice of yoga and knitting, regardless of one's previous knowledge. Yoga of Yarn also has a website with additional material. **SK**

TEXT MAIJA KANGASLUOMA, SINI KRAMER & TIIA PYYKKÖ



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Above the Bustle

TEXT MAIJA KANGASLUOMA PHOTO SINI KRAMER



Nora Frerichmann is a journalist living in Cologne, Germany. Alongside her day job, she works as an editor for a yarn store where she curates a newsletter full of knitting inspirations. Nora likes to knit on the rooftop of her apartment building.

"I started knitting when I was six or seven years old. I went to a Steiner school, where crafts were a big part of our education. In my early teens, I considered knitting to be old-school and boring, but in my twenties, I realised what a superpower it is — so I picked up my needles again.

I enjoy knitting on the rooftop of my home. I live in a busy quarter named Ehrenfeld, bursting with people, traffic, street art, cafes and restaurants. I can also see some landmarks from here, such as the Cologne Cathedral. As an introvert and passionate observer, I love to be in the middle of all this but still a bit 'off', watching the bustle from

above. It feels private — yet at the same time, I am a part of this big, beautiful and sometimes overwhelming world.

In my job as a news editor, I mainly work in front of a computer. However, I've always had the urge to create something tangible with my hands. The cool thing about knitting is that I feel I can do anything if I just try step by step, and I rarely doubt my abilities, which I often do in other aspects of life. Knitting helps me gather my thoughts and mull things over. When my hands are busy, I have enough capacity to think about the events of the day without overthinking. Knitting is a safe space; it gives me inner peace."

JEANETTE SLOAN WITH Tanis Simpson

Jeanette: Your family heritage is Inuvialuit, which isn't necessarily the same as Inuit. What's the difference?

Tanis: Inuit encompasses all of the First Nation communities across the Circumpolar North. We're a sub-group who specifically live in the Beaufort Delta region, one of five administrative regions in the Northwest Territories of Canada.

Jeanette: Your company produces yarn from qiviut fibre. Where is it from and what are its qualities?

Tanis: Qiviut comes from the undercoat of the muskox, an ancient animal that survived the last Ice Age. It's such an amazing insulator that the Inuvialuit traditionally use it to stuff into mitts and boots, as filling for parka coats and in bedding. You can use an unspun piece of it for years, and it won't lose that heat-giving capability — as long as you don't lose it!

Qiviut doesn't felt, is hypoallergenic and incredibly lightweight. In fact, it feels like a cloud when you're wearing it. It's eight times warmer than sheep's wool and softer than cashmere, with a staple length of around 6.5 cm and width of 17 microns or less. We spin a cashmere/qiviut blend, so



Tanis "Akutuq" Simpson

Tanis runs Qiviut Inc., a 100% Inuvialuit-owned small business in Nisku, Alberta, Canada. The company manufactures high-quality qiviut yarns, knitwear and 100% qiviut fibre hand warmers and is one of very few fibre mills operating in Alberta. Instagram: @qiviutinc



Jeanette Sloan

Knitwear designer, author and creator of BIPOC in Fiber. In this feature, she meets interesting people from the fibre field. "Despite no previous textiles experience, Tanis has built a business that speaks to her Inuvialuit heritage, which is often underrepresented in this industry."

I've had a chance to compare the two, and qiviut is softer. In terms of colour, it's usually a light, greyish brown.

Jeanette: You started Qiviut Inc. in 2019 after purchasing a set of vintage fibre-processing machines. Did you have any links to fibre or previous spinning experience?

Tanis: No, we didn't. My brother **Bradley** had the initial idea. He'd been involved in the annual muskox harvest on Banks Island: home to the Sachs Harbour community, where our family is from. He discovered that the qiviut was being bought by outsiders for making into knitwear and yarn. Bradley questioned why we weren't doing that ourselves. As Inuvialuit, we've lived alongside muskox for generations, eating its meat, using its fibre for warmth and its horns for art.

Fast-forward around twenty years, and he stumbled on a qiviut-based mill being sold out of Alaska after the death of the company's owner. Brad presented his idea of starting a mill to me, and I said, "Let's do it!"

There's been a lot of experimenting because there are no longer any instruction manuals for our machines. Our first attempts at yarn-making produced string. It was really tight and didn't feel at all like qiviut, so we had to make a lot of adjustments before we were finally able to produce a viable yarn.

Jeanette: Your grandparents used to collect qiviut from the muskox hides; how do you acquire the fibre you now process into yarn?

Tanis: Muskox are still primarily used as a food source, particularly on the islands,

so the hides are a natural byproduct of that process. We buy hides that are stretched, scraped and dried, and then they are shipped to us to comb out the qiviut fibre. After that, the hides get sent to a tannery and are returned to the government of the Northwest Territories (NWT) to be sold at a discounted price for artists in the NWT.

Initial combing of the fibre is done by hand. Then it's washed and "de-haired" to remove the guard hairs before carding. The pin-drafting process turns the carded fibre into coils, and once at the proper linear density for spinning, the fibre can be spun into yarn.

By purchasing the hides, we help the harvesters support their families, and we also try to hire our people in the mill. We would like to hire people in Inuvialuit communities in the future to comb hides but haven't gotten to that yet.

Jeanette: There's a long-standing connection between the Inuvialuit, the muskoxen and the Canadian Arctic. Being Inuvialuit-owned and family-run, Qiviut Inc. celebrates this beautifully. Is that unusual?

Tanis: Yes, it is. We are the only 100% Inuit/Inuvialuit-owned company producing and processing this product in Canada. There's nothing that would make me change that, and ideally, I'd love to have a mill in the Arctic so I could hire more of our own people. 🇩🇪

“As Inuvialuit, we've lived alongside muskox for generations, eating its meat, using its fibre for warmth and its horns for art.”

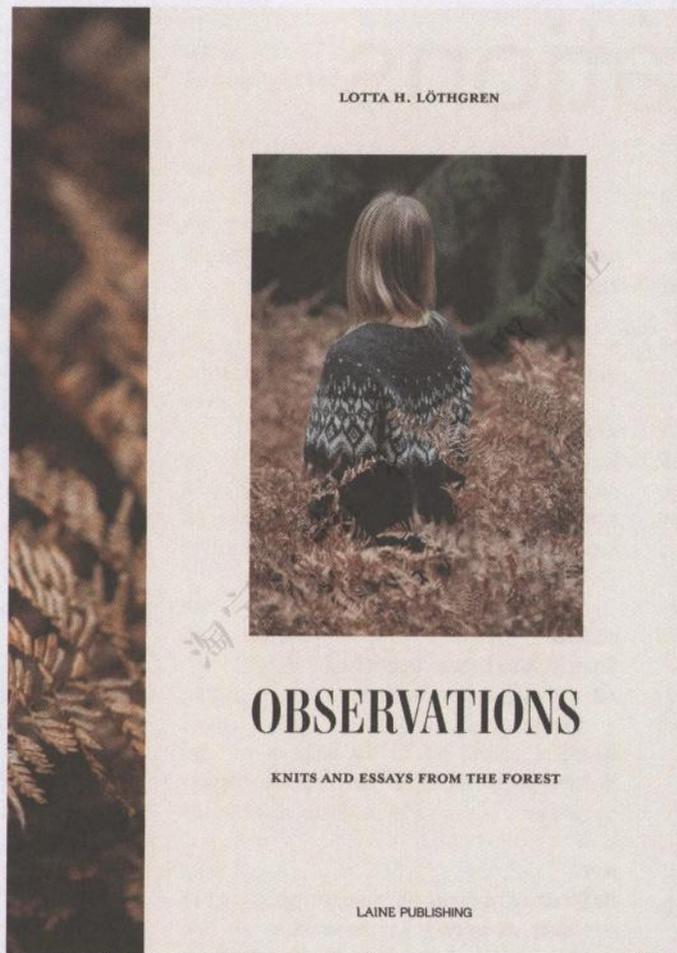


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PATTERNS

Abbreviations

APPROX. Approximately	INC('D) Increase(d) / increasing	M1L(P) Make 1 left: With your left-hand needle pick up the bar between the last stitch you knitted (purl) and the next stitch on the left-hand needle, bringing the needle from the front to the back, knit (purl) into the back of the stitch you just picked up (1 stitch increased)
BEF Before	K Knit	M1R(P) Make 1 right: With your left-hand needle pick up the bar between the last stitch you knitted (purl) and the next stitch on the left-hand needle, bringing the needle from the back to the front, knit (purl) into the front of the stitch you just picked up (1 stitch increased)
BEG Begin(ning)	K1B Knit into the stitch below	MAINT Maintaining
BO Bind off	K2TOG Knit 2 stitches together (1 stitch decreased)	MC Main colour
BOR Beginning of the round	K3TOG Knit 3 stitches together (2 stitches decreased)	MDS Make double stitch: Slip the next stitch with yarn in front. Bring the yarn over the right needle to the back and pull on the slipped stitch until it looks like a double stitch (two legs)
C1, C2, ETC. Colour 1, colour 2, etc.	KDS Knit double stitch: Knit both legs together	MEAS Measure(s)
CC Contrast(ing) colour	KFB Knit into front of the stitch without dropping it from the needle, then knit into back of the same stitch, then drop it from the needle (1 stitch increased)	N/N1/N2, ETC. Needle / needle 1 / needle 2, etc.
CDD Central double decrease: Slip 2 stitches together as if to knit to your right-hand needle. Knit the next stitch. Pass the slipped stitches over the knitted stitch. (2 stitches decreased)	KFBF Knit into the front of the stitch without dropping it from the needle, then knit into the back of the same stitch, then knit into the front of the same stitch again, then drop it from the needle (2 stitches increased)	P Purl
CN Cable needle	KTBL / K1TBL Knit through back loop of the stitch (twisted stitch)	P2SSO Pass 2 slipped stitches over (2 stitches decreased)
CO Cast on	KWISE Knitwise	P2TOG Purl 2 stitches together (1 stitch decreased)
CONT Continue(s)/continuing	LH Left hand	
DEC('D) Decrease(d)/decreasing	LHN Left-hand needle	
DPN(S) Double-pointed needle(s)	M Marker	
DS Double stitch		
EST Establish(ed)		
FOLL Follows / following		

P3TOG Purl 3 stitches together (2 stitches decreased)	RIB Ribbing	WYIF With yarn in front
PATT Pattern	RM Remove marker	W&T Wrap & turn: Slip the next stitch on your left-hand needle to the right-hand needle. If you are on a knit row, bring the yarn from back to front; if you are on a purl row, bring the yarn from front to back. Slip the stitch back to your left-hand needle so that the yarn "wraps" that stitch, then turn your work so the other side is facing you.
PDS Purl double stitch: Purl both legs together	RND(S) Round(s)	YDS Yards
PFB Purl into the front and back of the same stitch (1 stitch increased)	RS Right side of fabric	YO Yarn over: Bring yarn between needles to the front, then over right-hand needle ready to knit the next stitch (1 stitch increased)
PL Place	SK2P Slip 1 stitch, knit 2 stitches together, pass the slipped stitch over (2 stitches decreased)	[] / () Repeat instructions in brackets stated number of times
PM Place marker	SL Slip (purlwise with yarn in back on RS and yarn in front on WS, unless otherwise stated)	*-* Repeat from * to *
PREV Previous	SM Slip marker	GENERAL INFORMATION Charts are read from bottom to top. When knitting flat, charts are read from right to left on RS rows and from left to right on WS rows. When knitting in the round, charts are read from right to left. The pattern instructions list any special notions you will need. You will also need a tapestry needle to weave in all the ends, a pair of scissors for cutting the yarn and a measuring tape to check the gauge and dimensions.
PSSO Pass slipped stitch over (1 stitch decreased)	SSK Slip, slip, knit: Slip 2 stitches one at a time as if to knit, knit them together through back loops (1 stitch decreased)	SIZING The sizing in this issue does not follow any standard sizing. We encourage you to look at the final measurements of the garment and choose the size based on that. It is recommended that you start with the chest circumference and add the required ease to it (or your desired ease) and then look at what size best corresponds to that.
PTBL / P1TBL Purl through back loop (twisted stitch)	SSP Slip, slip, purl: Slip 2 stitches one at a time as if to knit, purl them together through back loops (1 stitch decreased)	
PUW Pick up wrap: Insert right needle upwards through the wrap around the bottom of the next stitch and the front leg of the next stitch. On a purl row, insert right needle from the back of your work through the wrap around the bottom of the next stitch and the front leg of the next stitch. Purl the two loops as if they were one stitch. On a knit row, insert needle from the front of your work. Knit the two loops as if they were one stitch.	SSSK Slip, slip, slip, knit: Slip 2 stitches one at a time as if to knit, knit them together through back loops (2 stitches decreased)	
PWISE Purlwise	ST(S) Stitch(es)	
REM Remain(ing)	ST ST Stockinette Stitch	
REP Repeat	TBL Through the back loop	
RH Right hand	TOG Together	
RHN Right-hand needle	TW Turn work	
	WS Wrong side of fabric	
	WYIB With yarn in back	

ANNA SJÖSVÄRD – Huldra



Huldra (shown on pages 26–31) is a sweater inspired by Huldra, the queen of forest in Norse mythology. Anna imagines a walk in a forest just as it's turning into an autumn paradise, and finding the perfect spot to have some fika and to knit a few rows.

SIZES

1 (2, 3, 4, 5) (6, 7, 8, 9)

Recommended ease: 2" / 5 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 31.5 (34, 40.5, 43, 45.5) (49.25, 53, 58, 63.25)" / 79 (85.5, 101, 107.5, 113.5) (123, 132.5, 145.5, 158) cm.

Length from Underarm to Hem (Regular Length): 14.25" / 36.5 cm.

Length from Underarm to Hem (Cropped Length): 7.75" / 20 cm.

Sleeve Length: 19" / 48 cm.

Upper Arm Circumference: 13.5 (14.25, 15.25, 17.25, 19) (20.25, 21.5, 23.5, 24.75)" / 33.5 (36, 38.5, 43, 47.5) (50.5, 53.5, 59, 62) cm.

MATERIALS

Yarn:

Regular Length: Svensk Ull 3-Tr by Järbo (100% wool, 197 yds / 180 m – 100 g).

MC: 3 (3, 4, 4, 4) (5, 5, 5, 6) skeins of colourway 59015 Bergslagen Dark Blue.

CC: 1 (1, 1, 1, 1) (1, 1, 1, 2) skein(s) of colourway 59006 Rhubarb Lemonade.

Cropped Length: Ístex Léttlopi (100% wool, 109 yds / 100 m – 50 g).

MC: 6, (6, 7, 8, 8) (9, 9, 10, 11) balls of colourway 1415 Rough Sea.

CC: 1 (1, 1, 1, 1) (2, 2, 2, 2) ball(s) of colourway 0051 White.

Or approx. the following amounts of aran-weight yarn:

Regular Length:

MC: 513 (578, 640, 706, 773) (849, 865, 930, 1021) yds / 470 (529, 586, 646, 707) (777, 791, 851, 934) m.

CC: 90 (99, 111, 124, 139) (156, 175, 195, 219) yds / 83 (91, 102, 114, 128) (143, 161, 179, 201) m.

Cropped Length

MC: 571 (641, 713, 784, 859) (943, 960, 1034, 1135) yds / 523 (587, 652, 717, 786) (863, 878, 946, 1038) m.

CC: 70 (77, 86, 96, 107) (120, 135, 151, 169) yds / 64 (71, 79, 88, 98) (110, 124, 139, 155) m.

Needles: US 4 / 3.5 mm 32–40" / 80–100 cm circular needles (for the neckline and sleeve cuffs), US 6 / 4 mm 32–40" / 80–100 cm circular needles (for body hem) and US 7 / 4.5 mm 32–40" / 80–100 cm circular needles (for colourwork).

Notions: Stitch markers, stitch holders or scrap yarn.

GAUGE

19 sts x 23 rows = 4" / 10 cm on US 7 / 4.5 mm needles in Colourwork Patt. after blocking.

NOTES

This sweater is knitted top down with a raglan construction and a raglan detail. The sleeves are full length and the pattern comes with two options for the body, cropped or full length.

When you start the colourwork after the short rows, be sure to start both Chart 1 and Chart 2 at the same row so the pattern aligns. Remember to keep the CC floats loose enough on the WS. If they are worked too tightly, the CC stitches won't show well enough.

Also, think about how you hold your yarn when knitting colourwork, CC yarn should be dominant throughout.

DIRECTIONS

NECKLINE

With US 4 / 3.5 mm circular needles CO 76 (80, 86, 92, 92) (92, 100, 100, 108) sts with MC using the Long-Tail CO Method. PM for BOR. Beg working in the rnd, being careful not to twist sts.

Rnds 1–5: *K1, p1* to end.

Next, work short rows in rib as foll:

Row 6: *K1, p1* 14 times, w&t.

Row 7: Work in est patt to BOR, SM, *k1, p1* 14 times, w&t.

Row 8: Work in est patt to BOR, SM.

SHORT ROW SHAPING

Change to the US 7 / 4.5 mm needles and PM for the raglan increases according to your size as foll. You start at the mid back.

Row 1 (RS): K10 (11, 13, 13, 13) (14, 15, 16, 19), m1r, PM, k3, PM, m1l, k12 (12, 11, 14, 14) (12, 14, 12, 10), m1r, PM, k3, PM, m1l, k6, w&t.

Row 2 (WS): P to m, SM, p3, SM, p to m, SM, p3, SM, p to BOR.

Row 3: P10 (11, 13, 13, 13) (14, 15, 16, 19), m1r, PM, p3, PM, m1l, p12 (12, 11, 14, 14) (12, 14, 12, 10) sts, m1r, PM, p3, PM, m1l, p6, w&t.

Row 4: K to m, SM, k3, SM, k to m, SM, k3, SM, k to BOR.

You have now worked one short row in St St and inc'd 8 sts. [84 (88, 94, 100, 100) (100, 108, 108, 116) sts]

BEGIN COLOURWORK

The colourwork patt is repeated throughout the whole sweater. Because the BOR is at the middle of the back be sure to match the st pattern of the second half to the first half of the back piece.

Make sure to work the two charts simultaneously starting on rnd 1 on both of them so you work the same colourwork rnd at the same time on both. The Raglan Chart is applied to the 3 sts between the raglan markers.

Rnd 1 (inc): *Work Body/Sleeve Chart to m, m1r, SM, work Raglan Chart, SM, m1l*, rep *-* 3 more times, work Body/Sleeve Chart to end.

Rnd 2: *Work Body/Sleeve Chart to m, SM, work Raglan Chart, SM*, rep *-* 3 more times, work Body/Sleeve Chart to end.

Rep rnds 1–2, 21 (22, 25, 27, 31) (34, 36, 41, 44) more times.

[260 (272, 302, 324, 356) (380, 404, 444, 476) sts in total: 58 (60, 65, 72, 80) (84, 90, 98, 102) sts on both sleeves, 3 sts on each raglan seam, 66 (70, 80, 84, 92) (100, 106, 118, 130) sts on the front and back]

SEPARATING BODY AND SLEEVES

Note! If the next rnd is a colourwork rnd, work that rnd without increases and divide the sleeves on the next one colour rnd.

K to m, RM, k3, RM, pl next 58 (60, 65, 72, 80) (84, 90, 98, 102) sts onto a stitch holder or scrap yarn, CO 3 (5, 10, 12, 10) (11, 14, 14, 14) sts for the underarm, RM, k3, RM, rep from *-* once more, k to BOR. [150 (162, 192, 204, 216) (234, 252, 276, 300) sts]

BODY

Cont working the colourwork on the body. Work as est until the body measures 12" / 30.5 cm for the long version or 5.5" / 14 cm for the cropped version, measured from the underarm CO, or until it's 2.25" / 6 cm shorter than the desired length.

Cut CC.

K 2 rnds with MC.

HEM

Change to the US 6 / 4 mm needles.

Rnd 1: *K1, p1*, rep *-* to end.

Rep Rnd 1 until the rib measures 2" / 5 cm. BO with the Italian Tubular BO Method (see tutorials online).

SLEEVES

Pl sleeve sts back on a US 7 / 4.5 mm circular needle and cont according to the chart.

With MC pick up and k 6 (8, 8, 10, 10) (12, 12, 14, 16) sts from the underarm and PM for BOR in the middle of underarm sts. [64 (68, 73, 82, 90) (96, 102, 112, 118) sts]

Note! The colourwork patt doesn't need to match under the sleeve, as you will work decreases.

You can mark the decreases with a stitch marker to keep track of them.

Sizes 1, 2, 3 and 4 only

Rnds 1–5: Work Body/Sleeve Chart to end.

Rnd 6: K1, k2tog, work Body/Sleeve Chart to 3 sts bef end, ssk, k1. (2 sts dec'd)

Rep rnds 1–6, 9 (10, 11, 12, -) (-, -, -, -) more times, and then cont working the sleeve without decreases until it measures 17" / 43 cm, or until 2" / 5 cm shorter than desired length. [44 (46, 49, 56, -) (-, -, -, -) sts]

Sizes 5, 6, 7, 8 and 9

Rnds 1–3: Work Body/Sleeve Chart to end.

Rnd 4: K1, k2tog, work Body/Sleeve Chart to 3 sts bef end, ssk, k1. (2 sts dec'd)

Rep rnds 1–4, - (-, -, -, 21) (21, 23, 23, 23) more times, and then cont working the sleeve without decreases until it measures 17" / 43 cm, or until 2" / 5 cm shorter than desired length. [- (-, -, -, 46) (52, 54, 64, 70) sts]

Cuff

Change to the US 4 / 3.5 mm needles.

Size 3 only

Dec Rnd: K2tog *p1, k1* rep *-* to end. (1 st dec'd)

All Sizes

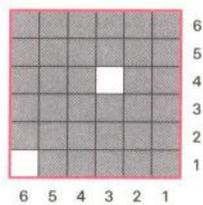
Rnds 1–12: *K1, p1*, rep *-* to end.

BO with the Italian BO Tubular Method.

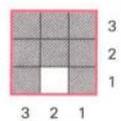
FINISHING

Weave in ends. Wet block to measurements.

BODY/SLEEVE CHART



RAGLAN CHART



-  MC
-  CC
-  PATTERN REPEAT

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JENNA KOSTET –

Himmeli



The Himmeli sweater (shown on pages 32–35) was inspired by the traditional Finnish Himmeli decorations made of straw. These decorations are often linked to Christmas, but originally they were lucky charms used to ensure successful harvests. Knitted with Icelandic wool, the sweater is perfect for outdoor use against cold and wet weather. The high collar also shields you from wind.

SIZES

1 (2, 3, 4, 5) (6, 7, 8, 9)

Recommended ease: 0–1.25" / 0–3 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 28.75 (33, 37.75, 40, 44.5) (48, 53.5, 56.75, 60)" / 73 (84, 96, 102, 113) (122, 136, 144, 153) cm.

Sleeve Length: 14.5 (15, 15.75, 15.75, 16.5) (16.5, 16.5, 17)" / 37 (38, 40, 40, 42) (42, 42, 42, 43) cm.

Body Length: 15.7 (17, 17.5, 17.75, 18) (18.5, 19.25, 20, 20.75)" / 40 (43, 44, 45, 46) (47, 49, 51, 53) cm.

Yoke Depth: 10.25 (10.75, 10.7, 11, 11) (11.75, 13, 14, 15)" / 26 (27, 27, 28, 28) (30, 33, 36, 38) cm.

MATERIALS

Yarn: Léttlopi by Ístex (100% Icelandic wool, 109 yds / 100 m – 50 g).

MC: 7 (8, 9, 10, 11) (12, 13, 14, 14) skeins of colourway Lyme grass (1706).

CC: 1 (1, 1, 1, 1) (2, 2, 2, 2) skein(s) of colourway Light beige heather (1418).

Or approx. 767 (835, 938, 1050, 1137) (1240, 1330, 1438, 1527) yds / 702 (780, 858, 960, 1040) (1134, 1216, 1312, 1397) m (in MC) and 79 (85, 94, 102, 111) (122, 131, 140, 186) yds / 72 (78, 86, 94, 102) (112, 120, 128, 170) m (in CC) of aran-weight yarn.

Alternative yarn suggestions are for example Vuonue Manta, Biches et Bûches Le Gros Lambswool and BC Garn Northern Lights.

Needles: US 6 / 4 mm 32–40" circular needles and DPNs (for the ribbing), US / 4.5 mm 32–40" circular needles (for the colourwork and body).

Notions: Stitch markers, scrap yarn.

GAUGE

18 sts x 20 rows to 4" / 10 cm on US 7 / 4.5 mm needles in St St, after blocking.

NOTES

The sweater is worked seamlessly top down. It features a high, foldable collar in 2 x 2 ribbing. A colourwork pattern is worked on the yoke.

In the colourwork yoke, work the increases by picking up the strand of yarn between the sts and knitting it through the back loop.

DIRECTIONS

YOKE

With US 6 / 4 mm needles and MC and using the Long-Tail CO Method, CO 72 (76, 84, 88, 96) (96, 100, 104, 108) sts. Join to work in the rnd being careful not to twist the sts. PM for BOR.

Rib Rnd: *K2, p2*, rep *-* to end.
Rep Rib Rnd until the ribbing measures 7.75" / 20 cm.

K 1 rnd and, at the same time, inc 0 (4, 4, 8, 8) (16, 20, 24, 28) st(s) evenly by working yo's. On the next rnd, work the yo's through the back loop to avoid holes.
[72 (80, 88, 96, 104) (112, 120, 128, 136) sts]

Change to US 7 / 4.5 mm needles. Change to longer cable needles when needed.

Next, short rows are worked flat to shape the back neck:

Row 1 (RS): K6 (6, 7, 8, 10) (10, 12, 12, 14), tw.
Row 2 (WS): MDS, p12 (12, 14, 16, 20) (20, 24, 24, 28), tw.
Row 3 (RS): MDS, k18 (18, 21, 24, 30) (30, 36, 36, 42), tw.
Row 4 (WS): MDS, p24 (24, 28, 32, 40) (40, 48, 48, 56), tw.
Row 5 (RS): MDS, k to end of row.

K 1 rnd.

Join CC and beg colourwork according to the chart. The chart is repeated 9 (10, 11, 12, 13) (14, 15, 16, 17) times in a rnd.

When you have completed the chart, you have 216 (240, 264, 288, 312) (336, 360, 384, 408) sts on the needles.

Work St St in the rnd until the piece measures 10.25 (10.7, 10.7, 11, 11) (11.7, 13, 14, 15)" / 26 (27, 27, 28, 28) (30, 33, 36, 38) cm measured from the bottom of the rib.

If you want a looser fit for the sweater, try the sweater on at this point and continue working in St St until desired yoke depth is achieved.

Separate Body and Sleeves

K30 (35, 39, 42, 46) (50, 55, 59, 62), pl following 48 (50, 54, 60, 64) (68, 70, 74, 80) sleeve sts on hold. CO 6 (6, 8, 8, 10) (10, 12, 12, 14) sts for the underarm using the Backwards Loop CO Method, k60 (70, 78, 84, 92) (100, 110, 118, 124) sts (front), pl following 48 (50, 54, 60, 64) (68, 70, 74, 80) sleeve sts on hold. CO 6 (6, 8, 8, 10) (10, 12, 12, 14) sts for the underarm using the Backwards Loop CO Method, k30

(35, 39, 42, 46) (50, 55, 59, 62) sts. [132 (152, 172, 184, 204) (220, 244, 260, 276) sts]

Cut CC.

BODY

Cont working St St in the rnd with MC until the piece measures 11.75 (12.5, 13, 13.2, 13.75) (14.5, 15.25, 15.75, 16)" / 30 (32, 33, 34, 35) (37, 39, 40, 41) cm from the underarm CO.

Next you will work a set of short rows flat:

Row 1 (RS): K36 (36, 42, 42, 48) (48, 54, 54, 54), tw.
Row 2 (WS): MDS, p72 (72, 84, 84, 96) (96, 108, 108, 108), tw.
Row 3: MDS, k66 (66, 77, 77, 88) (88, 99, 99, 99), tw.
Row 4: MDS, p60 (60, 70, 70, 80) (80, 90, 90, 90), tw.
Row 5: MDS, k54 (54, 63, 63, 72) (72, 81, 81, 81), tw.
Row 6: MDS, p48 (48, 56, 56, 64) (64, 72, 72, 72), tw.
Row 7: MDS, k42 (42, 49, 49, 56) (56, 63, 63, 63), tw.
Row 8: MDS, p36 (36, 42, 42, 48) (48, 54, 54, 54), tw.
Row 9: MDS, k30 (30, 35, 35, 40) (40, 45, 45, 45), tw.
Row 10: MDS, p24 (24, 28, 28, 32) (32, 36, 36, 36), tw.
Row 11: MDS, k18 (18, 21, 21, 24) (24, 27, 27, 27), tw.
Row 12: MDS, p12 (12, 14, 14, 16) (16, 18, 18, 18), tw.
Row 13: MDS, k to end of row.

K 1 rnd.

Work in St St for 1 (1, 1, 1, 1.5, 1.5) (1.5, 1.5, 1.5, 2, 2)" / 3 (3, 3, 4, 4) (4, 4, 4, 5) cm.

Change to the US 6 / 4 mm needles.

Rib Rnd: *K2, p2*, rep *-* to end.
Rep Rib Rnd until the hem rib measures 2.25" / 6 cm.

BO loosely.

SLEEVES

Pl the 48 (50, 54, 60, 64) (68, 70, 74, 80) sleeve sts back onto the US 6 / 4 mm needles and pick up and k 6 (6, 8, 8, 10) (10, 12, 12, 14) sts from the underarm. [54 (56, 62, 68, 74) (78, 82, 86, 94) sts]

PM for BOR in the middle of the underarm sts.

Work St St in the rnd for 2" / 5 cm.

Note! If you want the sleeves to be looser, work more rnds before beginning the decreases.

Dec Rnd: K1, k2tog, work until 3 sts rem, k2tog, k1. (2 sts dec'd)

Work the Dec Rnd every 5th (5th, 5th, 4th, 4th) (4th, 4th, 3rd, 3rd) rnd another 8 (7, 10, 13, 14) (16, 18, 18, 22) times. [36 (40, 40, 40, 44) (44, 44, 48, 48) sts]

Work even in St St until the sleeve is 2.25" / 6 cm shorter than the desired length. Switch to the smaller needles.

Rid Rnd: *K2, p2*, rep *-* to end.
Rep Rib Rnd for 2.25" / 6 cm.

BO loosely.

FINISHING

Weave in all ends. Wet block to measurements.

MELISSA CLULOW –

Turtle Dove Cardigan



This cardigan (shown on pages 44–49) is inspired by the popular pullover of the same name. The simple, classic style and modern silhouette make it a highly wearable addition to a relaxed but intentional wardrobe. Intended to be soft and light, the cardigan is knitted holding two strands of lace-weight mohair with a strand of woolly, non-superwash yarn or a single strand of a “blown” yarn.

SIZES

1 (2, 3, 4, 5) (6, 7, 8, 9)

Recommended ease: 12–14" / 30.5–35.5 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 44.75 (47.75, 51.75, 55.25, 59.75) (63.75, 68.25, 72.25, 76.75)" / 112 (119.5, 129.5, 138, 149.5) (159.5, 170.5, 180.5, 192) cm.

Yoke Depth: 11.25 (11.75, 12.25, 12.75, 13.5) (13.75, 14.25, 15, 15)" / 28.5 (30, 31, 32.5, 34.5) (35, 36, 38, 38) cm.

Length from Underarm to Hem: 8.5 (9, 9, 9.5, 9.5) (10, 10.5, 11, 11.5)" / 21.5 (22.5, 22.5, 24, 24) (25.5, 26.5, 28, 29) cm.

Sleeve Length: 9" / 23 cm.

Upper Arm Circumference: 12.5 (13.25, 13.5, 14.75, 16) (17, 18.5, 19.75, 21.25)" / 31.5 (33, 34, 37, 40) (42.5, 46.5, 49.5, 53) cm.

MATERIALS

Yarn: 2 (2, 3, 3, 3) (3, 4, 4, 4) skeins of Sunday Morning 4 Ply or Sunday Morning 4 Ply (Ecru) by Sonder Yarn Co. (75% Bluefaced Leicester, 25% Masham, 432 yds / 395 m – 100 g), colourways Carpe Diem (coral pink sample) and Wildwood (deep green sample). Or approx. 714 (794, 871, 970, 1070) (1184, 1317, 1445, 1564) yds / 653 (727, 797, 887, 979) (1083, 1205, 1322, 1431) m of fingering-weight yarn.

4 (4, 4, 5, 5) (6, 7, 7, 8) skeins of Halo by Sonder Yarn Co. (72% mohair, 28% silk, 459 yds / 420 m – 50 g), colourways Carpe Diem (coral pink sample) and Boréale (dark green sample). Or approx. 1499 (1667, 1827, 2036, 2246) (2486, 2765, 3034, 3282) yds / 1371 (1525, 1671, 1862, 2054) (2274, 2529, 2775, 3002) m of fluffy lace-weight yarn.

Note! 1 strand of 4 Ply and 2 strands of Halo are held tog throughout (i.e., you are knitting with 3 strands).

Alternative yarn suggestions are for example 1 strand of Le Petit Lambswool by Biches & Biches held tog with 2 strands of Le Petit Silk & Mohair by Biches et Biches OR 1 strand of Snefnug by Camarose.

Needles: US 7 / 4.5 mm and US 9 / 5.5 mm 32" / 80 cm circular needles, US 7 / 4.5 mm needles for working small circumference in the rnd. US 8 / 5 mm crochet hook.

Notions: Stitch markers, stitch holders or waste yarn.

GAUGE

16 sts x 21 rows to 4" / 10 cm on US 9 / 5.5 mm needles in St St, after blocking.

SPECIAL TECHNIQUES

Crochet Slip Stitch Chain

With WS facing and beginning just after the left front ribbing panel, insert the crochet hook (bottom up) into the first purl bump at base of collar ribbing. Lay yarn over the hook and pull through stitch to create a loop. Working right to left, * insert hook into next purl bump, pull through another loop and then pull the second loop through the first loop*. Repeat *-* across the row until beginning of right ribbing panel. Cut yarn and pull through last loop.

NOTES

This cardigan is worked flat in one piece from the top down. Sleeves are worked in the round after the completion of the body.

Stockinette Stitch is framed by deep raglans and twisted rib at collar, front bands and cuffs.

Measurement given for the finished chest circumference is measured at the end of the raglan increases (i.e., at underarms).

There is little structure to this garment; therefore swatching is essential. To provide additional stability at the neckband, we recommend taking the time to add the stabilizing crochet slip stitch chain on the interior of the sweater at the base of the neck ribbing to finish your garment.

DIRECTIONS

NECKBAND & YOKE

With US 7 / 4.5 mm needles, CO 85 (91, 97, 101, 101) (103, 107, 109, 113) sts using the Long-Tail CO Method. Do not join.

Row 1 (RS): Sl1 pwise wyib, *p1, k1tbl* to end.
Row 2 (WS): Sl1 pwise wyif, *k1, p1tbl* to end.
 Rep rows 1–2 until neck rib measures 2.5"/6.5 cm.

Switch to US 9 / 5.5 mm needles.

Sizes 5 (6, 7, 8, 9) only

RS: Sl1 pwise wyib, *p1, k1tbl* 5 times, p1, *k– (–, –, –, 15) (11, 9, 9, 8), m1*, rep from *–* – (–, –, –, 4) (6, 8, 8, 10) times, k to last 12 sts, *p1, k1tbl* 6 times. [– (–, –, –, 105) (109, 115, 117, 123) sts]

WS: Sl1 pwise wyif, *k1, p1tbl* 5 times, k1, p to last 12 sts, *k1, p1tbl* 6 times.

All sizes

Marker set-up rows:

RS: Sl1 pwise wyib, *p1, k1tbl* 5 times, p1, k 2 (3, 6, 7, 7) (8, 8, 8, 9) sts for left front, PM, k 13 (14, 13, 14, 15) (15, 17, 18, 20) sts for left sleeve, PM, k 31 (33, 35, 35, 37) (39, 41, 41, 41) sts for back, PM, k 13 (14, 13, 14, 15) (15, 17, 18, 20) sts for right sleeve, PM, k 2 (3, 6, 7, 7) (8, 8, 8, 9) sts for right front, *p1, k1tbl* 6 times.

WS: Sl1 pwise wyif, *k1, p1tbl* 5 times, k1, p to last 12 sts, *k1, p1tbl* 6 times.

Short Row Shaping

Row 1 (RS): Sl1 pwise wyib, *p1, k1tbl* 5 times, p1, *k to 2 sts bef m, kfb, k1, SM, kfb*, rep *–* 3 more times, k1, tw. (8 sts inc'd)

Row 2 (WS): MDS, p to right front m, SM, p3, tw.

Row 3: MDS, *k to 2 sts before next m, kfb, k1, SM, kfb*, rep from *–* 3 more times, k to 1 st past DS, tw. (8 sts inc'd)

Row 4: MDS, p to right front m, SM, p to 1 st past DS, tw.

Rep rows 3–4, 1 (1, 1, 2, 2) (2, 2, 2, 2) more time(s).

[109 (115, 121, 133, 137) (141, 147, 149, 155) sts: 17 (18, 21, 23, 23) (24, 24, 24, 25) sts for each front, 19 (20, 19, 22, 23) (23, 25, 26, 28) sts for each sleeve, and 37 (39, 41, 43, 45) (47, 49, 49, 49) sts for back]

Row 1 (RS): MDS, *K to 2 sts bef m, kfb, k1, SM, kfb*, rep *–* 3 more times, k to last 12 sts, *p1, k1tbl* 6 times. (8 sts inc'd)

Row 2 (WS): Sl1 pwise wyif, *k1, p1tbl* 5 times, k1, p to last 12 sts, *k1, p1tbl* 6 times.

[117 (123, 129, 141, 145) (149, 155, 157, 163) sts: 18 (19, 22, 24, 24) (25, 25, 25, 26) sts for each front, 21 (22, 21, 24, 25) (25, 27, 28, 30) sts for each sleeve, and 39 (41, 43, 45, 47) (49, 51, 51, 51) sts for back]

Continue raglan increases as foll:
Sizes 5 (6, 7, 8, 9) only

Row 1 (RS): Sl1 pwise wyib, *p1, k1tbl* 5 times, p1, k to 3 sts bef m, m1r, k1, kfb, k1, SM, kfb, k across sleeve to 2 sts bef m, kfb, k1, SM, kfb, k1, m1l, k across back to 3 sts bef m, m1r, k1, kfb, k1, SM, kfb, k across sleeve to 2 sts bef m, kfb, k1, SM, kfb, k1, m1l, k to last 12 sts, *p1, k1tbl* 6 times. (12 sts inc'd)

Row 2 (WS): Sl1 pwise wyif, *k1, p1tbl* 5 times, k1, p to last 12 sts, *k1, p1tbl* 6 times.

Work rows 1–2 a total of – (–, –, –, 2) (3, 6, 8, 12) times.

[169 (185, 227, 253, 307) sts: 28 (31, 37, 41, 50) sts for each front, 29 (31, 39, 44, 54) sts for each sleeve, and 55 (61, 75, 83, 99) sts for back]

All sizes

Row 1 (RS): Sl1 pwise wyib, *p1, k1tbl* 5 times, p1, *k to 2 sts bef m, kfb, k1, SM, kfb*, rep *–* 3 more times, k to last 12 sts, *p1, k1tbl* 6 times. (8 sts inc'd)

Row 2 (WS): Sl1 pwise wyif, *k1, p1tbl* 5 times, k1, p to last 12 sts, *k1, p1tbl* 6 times.

Row 3: Sl1 pwise wyib, *p1, k1tbl* 5 times, p1, k to 2 sts bef m, kfb, k1, SM, k to next m, SM, kfb, k to 2 sts bef next m, kfb, k1, SM, k to next m, SM, kfb, k to last 12 sts, *p1, k1tbl* 6 times. (4 sts inc'd)

Row 4: Rep Row 2.

Work rows 1–4 a total of 12 (13, 14, 15, 15) (15, 14, 14, 12) times.

[261 (279, 297, 321, 349) (365, 395, 421, 451) sts: 42 (45, 50, 54, 58) (61, 65, 69, 74) sts for fronts, 45 (48, 49, 54, 59) (61, 67, 72, 78) sts for sleeves, and 87 (93, 99, 105, 115) (121, 131, 139, 147) sts for back]

Cont working back and forth as foll (no more increases):

Row 1 (RS): Sl1 pwise wyib, *p1, k1tbl* 5 times, p1, k to last 12 sts, *p1, k1tbl* 6 times.

Row 2 (WS): Sl1 pwise wyif, *k1, p1tbl* 5 times, k1, p to last 12 sts, *k1, p1tbl* 6 times.

Rep rows 1–2 until yoke depth measured down the front from bottom of collar is 11.25 (11.75, 12.25, 12.75, 13.5) (13.75, 14.25, 15, 15)" / 28.5 (30, 31, 32.5, 34.5) (35, 36, 38, 38) cm.

SEPARATE BODY AND SLEEVES

Maintain rib at fronts as set and RM as you come to them, work across left front sts, pl the 45 (48, 49, 54, 59) (61, 67, 72, 78) left sleeve sts onto stitch holder or waste yarn, CO 4 (4, 4, 4, 4) (6, 6, 6, 6) sts using the Backwards Loop Method, k across back sts to next m, pl the 45 (48, 49, 54, 59) (61, 67, 72, 78) right sleeve sts onto stitch holder or waste yarn, CO 4 (4, 4, 4, 4) (6, 6, 6, 6) sts, work to end maintaining ribbing at the front sts. [179 (191, 207, 221, 239) (255, 273, 289, 307) sts]

BODY

Maintaining rib at fronts as set, work in St St until body measures 5.5 (6, 6, 6.5, 6.5) (7, 7.5, 8, 8.5)" / 14 (15, 15, 16.5, 16.5) (18, 19, 20, 21.5) cm from underarm or until desired length. *Note!* The hem rib will add 3" / 7.5 cm to the length.

Hem Rib

Change to US 7 / 4.5 mm needles.

Row 1 (RS): Sl1 pwise wyib, *p1, k1tbl* to end.

Row 2 (WS): Sl1 pwise wyif, *k1, pltbl* to end.

Rep rows 1–2 until hem rib measures 3" / 7.5 cm.

BO in patt.

SLEEVES

Pl 45 (48, 49, 54, 59) (61, 67, 72, 78) sleeve sts on US 9 / 5.5 mm circular needles. Pick up and k 3 (3, 3, 3, 3) (4, 4, 4, 4) sts from underarm, PM to indicate BOR, pick up and k 2 (2, 2, 2, 2) (3, 3, 3, 3) more sts from the underarm. Join for working in the rnd. [50 (53, 54, 59, 64) (68, 74, 79, 85) sts]

Work in St St for 6 (6, 6, 6, 6) (4, 4, 4, 4) rnds.

Dec Rnd: K1, k2tog, k until 3 sts rem, ssk, k1. (2 sts dec'd)

Rep dec rnd every 6 (6, 6, 6, 6) (6, 6, 5, 4) rnds 2 (3, 3, 4, 4) (4, 4, 5, 7) more times. [44 (45, 46, 49, 54) (58, 64, 67, 69) sts]

Cont in St St until the sleeve measures 6.5" / 16.5 cm from underarm — if you would like longer sleeves, add length here remembering that this may add to yardage requirements. *Note!* The ribbing will add 2.5" / 6.5 cm to the sleeve length.

Cuff

Sizes 2, 4, 8 and 9 only

Work one more rnd decreasing one st as folls:

K1, k2tog, k to end of rnd. – (44, –, 48, –) (–, –, 66, 68) sts

All sizes

Change to US 7 / 4.5 mm needles.

Rnd 1: *K1tbl, p1* to end.

Rep rnd 1 until cuff measures 2.5" / 6.5 cm.

BO in patt.

FINISHING

Use a crochet slip stitch chain (see Special Techniques) on WS of sweater at base of collar rib to stabilize the neckline. Begin and end the crochet chain just inside the ribbing panels on the left and right of cardigan fronts.

Weave in ends and close small gaps at underarm. Steam or wet block to finished measurements being careful not to stretch neck rib.

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JENNY ANSAH –

Horsma



Horsma beanie and mittens (shown on pages 50–53) got their inspiration from gazing at beautiful fireweed meadows while the sun sets on last summer days. Wearing the set on the first chilly days will keep you warm and cosy through the season transcending to autumn and beyond.

BEANIE

SIZES

1 (2, 3)

To fit head circumference of 19.25–20.5 (20.75–22.5, 22.75–24.5)" / 49–52 (52.5–57, 58–62) cm.

Recommended ease: 4.75–6.75" / 12–17 cm of negative ease.

FINISHED MEASUREMENTS

Head Circumference: 14.75 (17.75, 19.25)" / 37 (44.5, 48) cm.

Height of the Beanie (with triple folded brim): 9.75" / 25.5 cm all sizes.

MATERIALS

2 balls of Juno by Kässäkerho Pom Pom (95% recycled wool, 5% other fibres, 191 yds / 175 m – 50 g), colourway Almost like yesterday (pink version) or Somebody to talk to (dark green version).

Or approx. 268 (290, 317) yds / 245 (265, 290) m of sport-weight yarn.

2 skeins of Silk Mohair by Isager (72% kid-mohair, 28% silk, 232 yds / 212 m – 25 g), colourway 69 (pink version) or 37 (dark green version).

Or approx. 268 (290, 317) yds / 245 (265, 290) m of lace-weight yarn.

Yarns are held together throughout.

Alternative yarn suggestions are for example Vovó by Rosa Pomar or Merino Sport by La Bien Aimée held together with Aurora by Rosários 4 or Mohair Silk by La Bien Aimée.

Needles: US 2 / 2.75 mm and US 3 / 3.25 mm 32" / 80 cm circular needles.

Notions: Stitch marker, cable needle.

GAUGE

25 sts x 32 rnds to 4" / 10 cm on US 3 / 3.25 mm needles in Textured Patt in the rnd, after blocking.

28 sts x 28 rnds to 4" / 10 cm on US 2 / 2.75 mm needles in 1 x 1 Rib in the rnd, after blocking.

MITTENS

SIZES

1 (2, 3)

To fit hand circumference of 6.25–6.75 (7.25–8, 8–8.5)" / 16–17 (18.5–20.5, 20.5–21.5) cm.

Recommended ease: 0–0.5" / 0–1.5 cm of positive ease.

FINISHED MEASUREMENTS

Hand Circumference: 6.75 (7.5, 8)" / 17 (18.5, 20) cm.

Height (with folded cuff): 9.75 (9.75, 10)" / 24.5 (25) 25 cm.

MATERIALS

Yarn: 2 balls of Juno by Kässäkerho Pom Pom (95% recycled wool, 5% other fibres, 191 yds / 175 m – 50 g), colourway Almost like yesterday (pink version) or Somebody to talk to (dark green version).

Or approx. 208 (230, 257) yds / 190 (210, 235) m of sport-weight yarn.

1 (1, 2) skein(s) of Silk Mohair by Isager (72% kid-mohair, 28% silk, 232 yds / 212 m – 25 g), colourway 69 (pink version) or 37 (dark green version).

Or approx. 208 (230, 257) yds / 190 (210, 235) m of lace-weight yarn.

Yarns are held together throughout.

Alternative yarn suggestions are for example Vovó by Rosa Pomar or Merino Sport by La Bien Aimée held together with Aurora by Rosários 4 or Mohair Silk by La Bien Aimée.

Needles: US 1.5 / 2.5 mm 32" / 80 cm circular needles.

Notions: Cable needle, stitch markers, stitch holders.

GAUGE

27 sts and 32 rnds to 4" / 10 cm on US 1.5 / 2.5 mm in Textured Patt in the rnd, after blocking.

30 sts and 28 rnds to 4" / 10 cm on US 1.5 / 2.5 mm in 1 x 1 Rib in the rnd, after blocking.

SPECIAL ABBREVIATIONS

1/2 RC: Sl 2 sts onto CN and hold in back, k1, k2 from CN.

1/2 LC: Sl 1 st onto CN and hold in front, k2, k1 from CN.

Sl1-ssk-k1: Sl 1 st onto CN and hold in front, ssk and k1 from CN. (1 st dec'd)

Sl2-k1-k2tog: Sl 2 sts onto CN and hold in back, k1 and k2tog from CN. (1 st dec'd)

SL2-K2-K2TOG: Sl 2 sts onto CN and hold in back, k1 and k1 from CN, pl the second st back onto LHN, ssk. (1 st dec'd)

Sl1-sl1-k1-k2tog: Sl 1 st onto RHN with the yarn in back and sl the second st on CN and hold in front, pl the unworked st from RHN back onto LHN, k2tog, k1, k1 from CN. (1 st dec'd)

MB: Make a bobble as foll:

Row 1 (RS): (K1, yo, k1) into the same st, tw. (2 sts inc'd)

Row 2 (WS): P3, tw.

Row 3: K3, tw.

Row 4: P3, tw.

Row 5: K3tog. (2 sts dec'd)

Note! To make the bobble more defined, wrap the working yarn counterclockwise around the bobble: sl the bobble st back to LHN placing the working yarn in front of the work and sl the st with the bobble back to RHN. Pull the working yarn tight to shape the bobble rounder. Cont to work in patt.

NOTES

The beanie is knitted bottom up with a strand of sport-weight yarn held together with a strand of lace-weight yarn. The brim is knitted in 1 x 1 Twisted Ribbing and the body as well as the crown has a fireweed inspired bobble and lace stitch pattern with 6-stitch cable pillars. The brim is folded triple.

The mittens are knitted bottom up in the round with a strand of sport-weight yarn held together with a strand of lace-weight yarn. The cuff is knitted in 1 x 1 Twisted Ribbing and the back of the hand has a fireweed inspired bobble and lace stitch pattern with 3-stitch cable pillars. The front of the hand and thumb are knitted in Stockinette Stitch. The cuff is folded double.

DIRECTIONS

BEANIE

BRIM

With US 2 / 2.75 mm circular needles and the Long-Tail CO Method, CO 104 (124, 134) sts. Join to work in the rnd, being careful not to twist sts and PM for BOR.

Rib Rnd: SM, *k1, p1tbl* to end.

Work in est rib until the work measures approx. 9.5" / 24 cm.

Inc Rnd: SM, *k1tbl, p1* to 1 st bef end, m1r, p1. (1 st inc'd) [105 (125) 135 sts]

BODY AND CROWN

Note! You will work from the chart which repeats 5 (5) 5 times per rnd. PM after each rep if it helps you to keep track of when to repeat the chart again.

Change to US 3 / 3.25 mm circular needles.

Beg to work in chart. After repeating rnds 1-52 (52, 53), 25 (25) 25 sts rem on the needles.

FINISHING

Cut yarn and weave through the rem sts with a tapestry needle. Pull tightly and secure the yarn tail on the WS. Weave in the rem yarn ends.

Wet block to measurements.

DIRECTIONS MITTENS

CUFF RIB

With US 1.5 / 2.5 mm circular needles and the Long-Tail CO Method, CO 46 (50) 54 sts. Divide sts evenly on both needles, 23 (25) 27 sts on each needle. Join to work in the rnd, being careful not to twist sts.

Rnd 1: *K1, p1tbl* to end.

Rep rnd 1, 38 times in total, or until the work measures 5.5" / 14 cm.

HAND

Beg to work the Mitten Chart for your size on N1 (Needle 1). You will work St St on N2 (Needle 2) as follows:

Rnd 1:

N1: Work Chart;
N2: K to end.

Cont to work rnd 1 until the work measures approx. 1" / 2.5 cm measured from the top edge of the cuff ribbing.

Work a Set-Up Rnd for the thumb gusset as follows:

Left mitten only

Thumb Set-Up Rnd:

N1: Work in patt;
N2: K until 3 sts rem, PM, k2, PM, k1.

Right mitten only

Thumb Set-Up Rnd:

N1: Work in patt;
N2: K1, PM, k2, PM, k to end.

THUMB GUSSET

The thumb gusset increases are worked every 3rd rnd on both mittens.

Left mitten only

Rnd 1 (inc):

N1: Work in patt;
N2: K to m, SM, m1l, k2, m1r, SM, k1. (2 sts inc'd)

Rnds 2–3:

N1: Work in patt;
N2: K to m, SM, k to m, SM, k1.

Right mitten only

Rnd 1 (inc):

N1: Work in patt;
N2: K1, SM, m1l, k2, m1r, SM, k to end. (2 sts inc'd)

Rnds 2–3:

N1: Work in patt;
N2: K1, SM, k to m, SM, k to end.

Both mittens

Rep rnds 1–3, 5 (6, 7) more times. [12 (14, 16) sts between the markers on N2]

Next Rnd: *N1:* Work in patt:

N2: K to m, RM, pl the thumb sts on hold, use the Backwards Loop CO Method and CO 2 (2, 2) sts, RM, k to end.

Next Rnd:

N1: Work in patt;
N2: K to end.

Cont to work in patt on N1 and in St St on N2. The chart is repeated 3 (3, 3) times in total.

TIP OF THE MITTEN

Beg to shape the tip of the mitten with decrease rnds as foll:

Sizes 1 and 3 only

Dec Rnds:

Rnd 1: *N1:* K2tog, k2, *p1, k1tbl* until 5 sts rem, p1, k2, ssk. (2 sts dec'd);
N2: K2tog, k until 2 sts rem, ssk. (2 sts dec'd)

Rnd 2: *N1:* K2, ssk, *k1tbl, p1* until 5 sts rem, k1tbl, k2tog, k2. (2 sts dec'd);
N2: K2, k2tog tbl, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

Rnd 3: *N1:* Sl2-k2-k2tog, *p1, k1tbl* until 5 sts rem, p1, sl1-sl1-k1-k2tog. (2 sts dec'd);
N2: K2, ssk, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

Rnd 4:

N1: K2, ssk, *k1tbl, p1* until 5 sts rem, k1tbl, k2tog, k2. (2 sts dec'd);
N2: K2, ssk, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

Rnd 5:

N1: K2, ssk, *p1, k1tbl* until 5 sts rem, p1, k2tog, k2. (2 sts dec'd);
N2: K2, k2tog tbl, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

Rnd 6:

N1: K2, ssk, *k1tbl, p1* until 5 sts rem, k1tbl, k2tog, k2. (2 sts dec'd);
N2: K2, ssk, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

Rnd 7:

N1: Sl2-k2-k2tog, *p1, k1tbl* until 5 sts rem, p1, sl1-sl1-k1-k2tog. (2 sts dec'd);
N2: K2, ssk, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

Rnd 8:

N1: K2, ssk, *k1tbl, p1* until 5 sts rem, k1tbl, k2tog, k2. (2 sts dec'd);
N2: K2, k2tog tbl, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

Rnd 9 (size 3 only):

N1: K2, ssk, *p1, k1tbl* until 5 sts rem, p1, k2tog, k2. (2 sts dec'd);
N2: K2, ssk, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

Rnd 10 (size 3 only):

N1: K2, ssk, *k1tbl, p1* until 5 sts rem, k1tbl, k2tog, k2. (2 sts dec'd);
N2: K2, k2tog tbl, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

Size 2 only

Dec Rnds:

Rnd 1:

N1: K2, ssk, *k1tbl, p1* until 5 sts rem, k1tbl, k2tog, k2. (2 sts dec'd);
N2: K2, k2tog tbl, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

Rnd 2:

N1: K2, ssk, *p1, k1tbl* until 5 sts rem, p1, k2tog, k2. (2 sts dec'd);
N2: K2, ssk, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

Rnd 3:

N1: Sl2-k2-k2tog, *k1tbl, p1* until 5 sts rem, k1tbl, sl1-sl1-k1-k2tog. (2 sts dec'd);
N2: K2, ssk, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

Rnd 4:

N1: K2, ssk, *p1, k1tbl* until 5 sts rem, p1, k2tog, k2. (2 sts dec'd);
N2: K2, ssk, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

Rnd 5:

N1: K2, ssk, *k1tbl, p1* until 5 sts rem, k1tbl, k2tog, k2. (2 sts dec'd);
N2: K2, k2tog tbl, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

Rnd 6:

N1: K2, ssk, *p1, k1tbl* until 5 sts rem, p1, k2tog, k2. (2 sts dec'd);
N2: K2, ssk, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

Rnd 7:

N1: Sl2-k2-k2tog, *k1tbl, p1* until 5 sts rem, k1tbl, sl1-sl1-k1-k2tog. (2 sts dec'd);
N2: K2, ssk, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

Rnd 8:

N1: K2, ssk, *p1, k1tbl* until 5 sts rem, p1, k2tog, k2. (2 sts dec'd);
N2: K2, k2tog tbl, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

Rnd 9:

N1: K2, ssk, *k1tbl, p1* until 5 sts rem, k1tbl, k2tog, k2. (2 sts dec'd);
N2: K2, ssk, k until 4 sts rem, k2tog, k2. (2 sts dec'd)

After the dec's you should have 7 (7, 7) sts on both needles. [14, (14, 14) sts in total]

Cut yarn leaving a long enough tail to graft the rem sts tog with a tapestry needle. Secure the yarn tail on the WS. Weave in rem yarn ends.

THUMB

Note! To avoid holes on the bottom of the thumb, you can pick up 1 extra st on both sides between the live sts and CO edge. Remember to decrease the extra sts on the second rnd on the thumb.

Pl the live sts back onto US 1.5 / 2.5 mm needles and work as folls:

Next Rnd: Pick up and k1 from the CO edge, k12 (14, 16), pick up and k1. [14 (16, 18) sts on the needles]

Next Rnd: K to end.

Cont to work in St St until the work covers half of your thumb nail.

Size 1 only

Dec Rnd 1: *K2tog, k2, k2tog, k1* twice. (4 sts dec'd)

Dec Rnd 2: *K2, k2tog, k1* twice. (2 dec'd)

Dec Rnd 3: *K2tog* to end. (4 sts dec'd)

Size 2 only

Dec Rnd 1: *K2, k2tog* to end. (4 dec'd)

Dec Rnd 2: *K1, k2tog* to end. (4 dec'd)

Dec Rnd 3: *K2tog* to end. (4 dec'd)

Size 3 only

Dec Rnd 1: *K2, k2tog* 4 times, k2. (4 dec'd)

Dec Rnd 2: K2tog, *k2, k2tog* twice, k1, k2tog, k1. (4 dec'd)

Dec Rnd 3: *K2, k2tog* twice, k2. (2 dec'd)

Dec Rnd 4: *K2tog* to end. (4 sts dec'd)

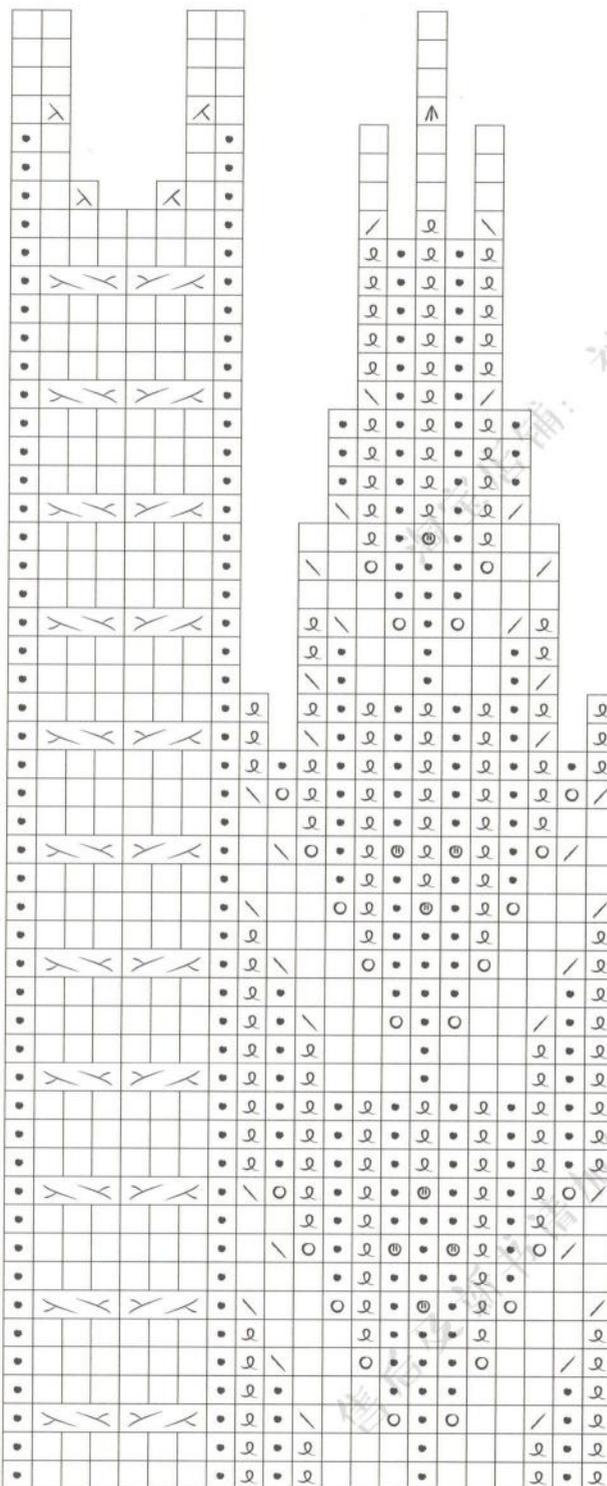
Cut yarn and weave through the rem sts. Secure the yarn tail on the WS.

FINISHING

Wet block to measurements.

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BEANIE CHART (SIZE 1)

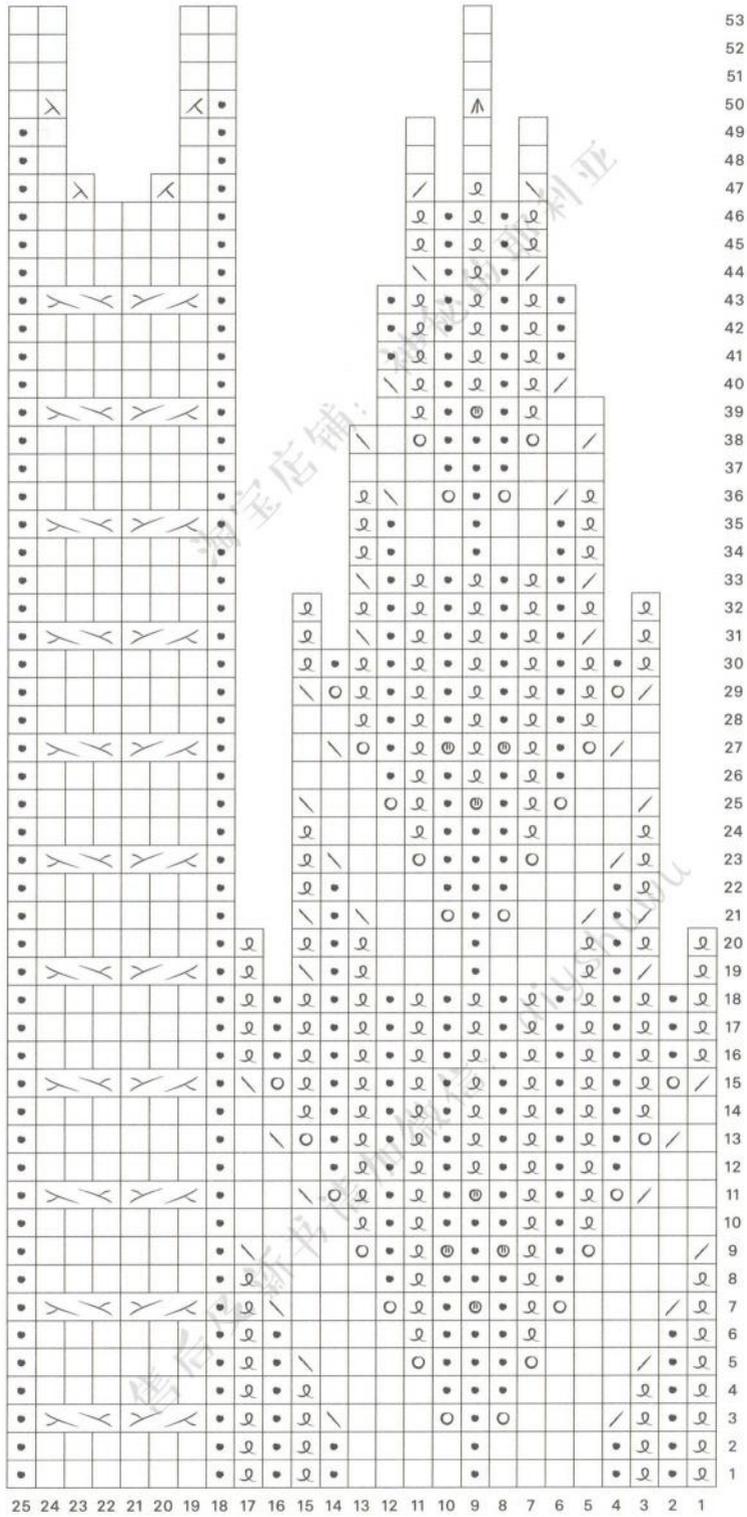


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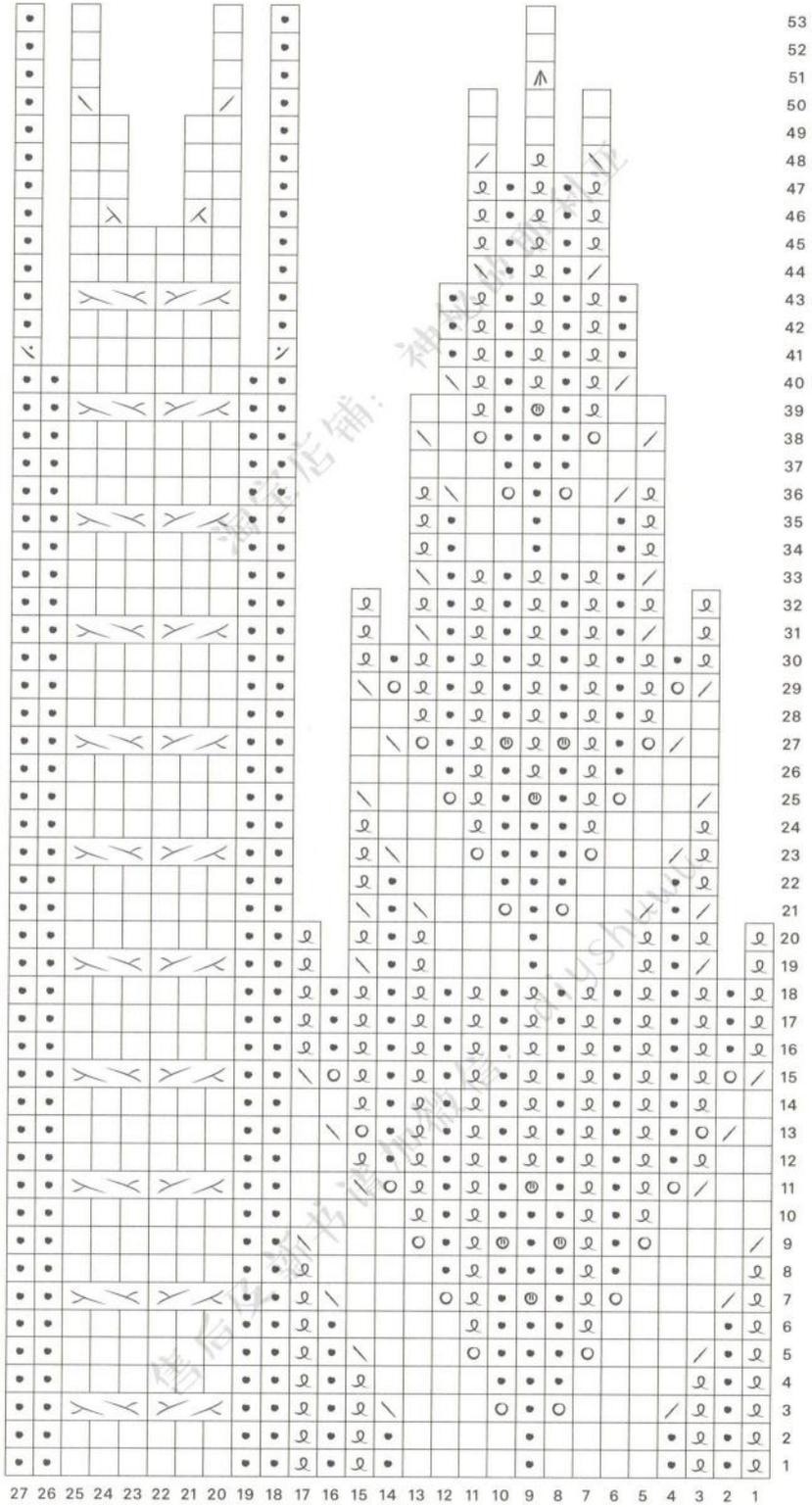
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-  SL 2 STS - K1 - K2TOG
-  SL 1 ST - SSK - K1
-  P2TOG
-  P2TOG TBL

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BEANIE CHART (SIZE 2)



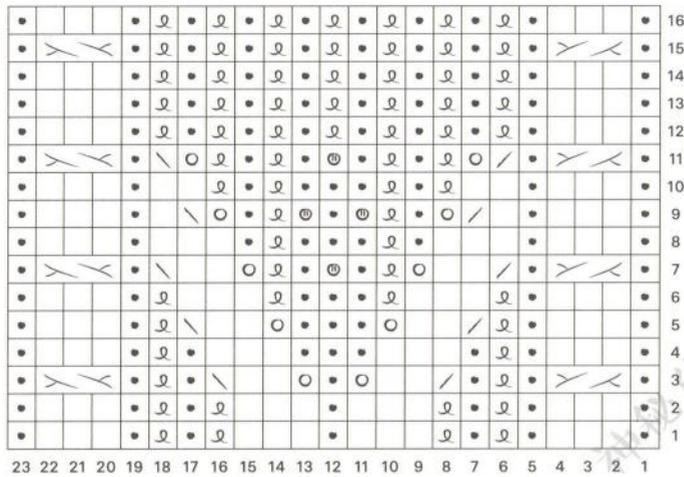
BEANIE CHART (SIZE 3)



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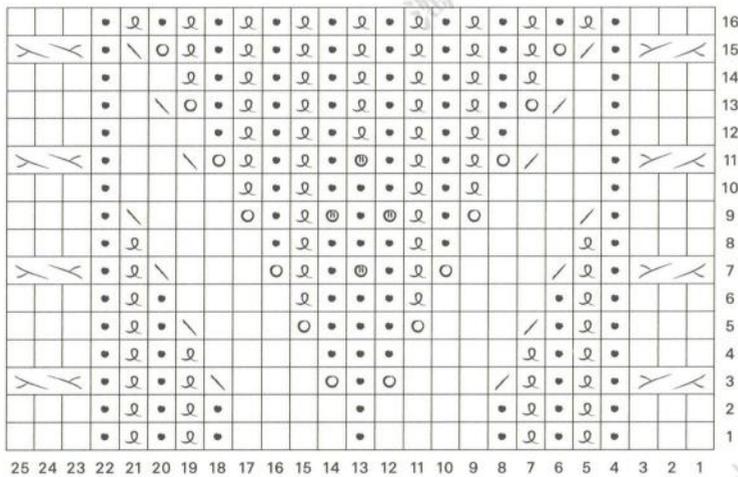
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MITTEN CHART (SIZE 1)

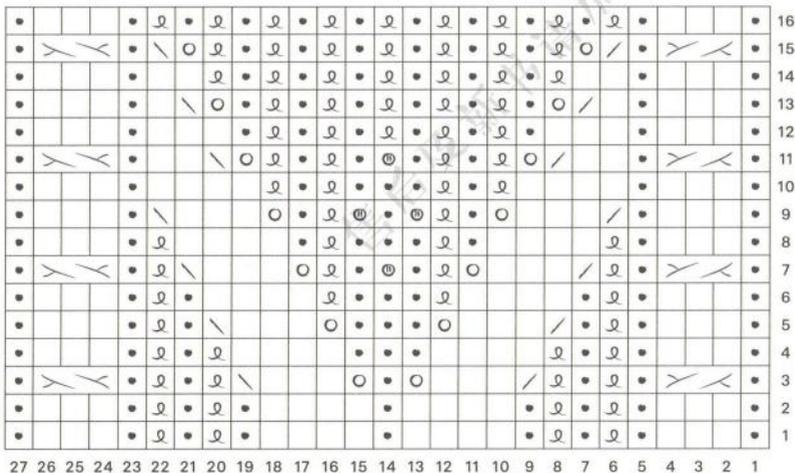


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-  1/2 LC

MITTEN CHART (SIZE 2)



MITTEN CHART (SIZE 3)



MARCELA CHANG

Otoño



Otoño (shown on pages 60–63) is an all-over colourwork circular yoke sweater inspired by the autumn leaves. Knit with a squishy worsted-weight yarn, it's the perfect companion for all your autumn adventures. The sweater is worked seamlessly from the top down.

SIZES

1 (2, 3, 4, 5) (6, 7, 8, 9)

Recommended ease: 0–2" / 0–5 cm.

FINISHED MEASUREMENTS

Chest Circumference: 32 (39, 42.75, 46.25, 49.75) (53.25, 57, 60.5, 67.5)" / 80 (98, 106.5, 115.5, 124.5) (133.5, 142, 151, 169) cm.

Body Length from Underarm to Hem: 14.5" / 37 cm.

Sleeve Length from Underarm: 18.5" / 47 cm.

Upper Arm Circumference: 13 (14.75, 16.5, 16.5, 18.25) (20, 20, 20, 21.25)" / 32 (36.5, 41, 41, 45.5) (50, 50, 50, 53.5) cm.

Yoke Depth: 9.25 (9.25, 10, 11, 11) (11.75, 12.5, 12.5, 13)" / 23.5 (23.5, 25.5, 28, 28) (30, 32, 32, 33) cm.

MATERIALS

Yarn: Nest Worsted by Magpie Fibers (100% Corriedale Wool, 210 yds / 192 m – 100 g).
 MC: 3 (4, 4, 4, 5) (5, 6, 6, 7) skeins of colourway Castaway.
 CC: 3 (3, 3, 3, 4) (4, 4, 5, 5) skeins of colourway Twilight Honey.

Or approx. 612 (680, 756, 840, 924) (1016, 1118, 1229, 1352) yds / 560 (622, 691, 768, 845) (929, 1022, 1124, 1236) m (MC) and 460 (510, 567, 630, 693) (762, 839, 922, 1015) yds / 421 (466, 518, 576, 634) (697, 767, 843, 928) m (CC) of worsted-weight yarn.

Alternative yarn suggestions are for example 220 Superwash Merino by Cascade and Léttlopi by Ístex.

Needles: US 6 / 4 mm and US 8 / 5 mm 32" / 80 cm circular needles.

Notions: Stitch markers.

GAUGE

18 sts x 20 rnds to 4" / 10 cm on US 8 / 5 mm needles in Stranded St St, after blocking.

NOTES

This sweater is worked seamlessly from the top down, in the round. Short rows are worked at the back neck for a better fit.

For the colourwork, the MC strand should always cross below the other yarn, and CC strand should always cross above the other yarn.

Work the floats loose enough to keep the work from puckering.

You can use the chart to knit a gauge swatch.

DIRECTIONS

COLLAR

With MC and the US 6 / 4 mm needles, CO 78 (84, 88, 92, 92) (92, 96, 96, 96) sts using the Long-Tail Tubular CO Method.

Note! If you choose to use another CO method, skip the following Tubular Rows.

Tubular Row 1: *K1tbl, sl1 wyif* rep *-* to BOR.

Tubular Row 2: *K1tbl, sl1 wyif* rep *-* to BOR.

Join to work in the rnd being careful to not twist sts. PM for BOR (at the centre back).

Rib Rnd: *K1, p1* to end.

Cont working in est rib patt for 1.5" / 4 cm.

Change to the US 8 / 5 mm needles and proceed to work Inc Rnds.

Size 2 only

Inc Rnd 1: *K2, ml, k2, ml, k3, ml*, rep *-* to BOR.

Sizes 1, 3, 4, 5 and 9 only

Inc Rnd 1: K0 (-, 8, 4, 4) (-, -, -, 0), *k3 (-, 2, 2, 2) (-, -, -, 1), ml* rep *-* to BOR.

Size 6 only

Inc Rnd 1: K2, *k1, ml, k2, ml*, rep *-* to BOR.

Size 7 only

Inc Rnd 1: *K1, ml, k1, ml, k2, ml*, rep *-* to BOR.

Size 8 only

Inc Rnd 1: *K2, ml, (k1, ml) 4 times*, rep *-* to BOR.

[104 (120, 128, 136, 136) (152, 168, 176, 192) sts]

BACK NECK SHORT ROW SHAPING

The short rows will be worked back and forth.

Short Row 1 (RS): K39 (45, 48, 51, 51) (57, 63, 66, 69), w&t.

Short Row 2 (WS): P to BOR, SM, p39 (45, 48, 51, 51) (57, 63, 66, 69), w&t.

Short Row 3: K to 5 sts bef the previous wrapped st, w&t.

Short Row 4: P to 5 sts bef the previous wrapped st, w&t.

Rep Short Rows 3-4, 3 (3, 4, 4, 4) (5, 5, 6, 6) more times.

K to BOR. Resume to k in the rnd.

Next Rnd: K to end, working the wraps tog with their sts.

STRANDED YOKE

Join CC.

Beg working from the Chart, starting on rnd 1. Work rnds 1-34 of chart and then rep rnds 19-34 (if necessary) until the yoke measures 9.25 (9.25, 10, 11, 11) (11.75, 12.5, 12.5, 13)" / 23.5 (23.5, 25.5, 28, 28) (30, 32, 32, 33) cm from CO edge.

Cont to Separate Body and Sleeves.

SEPARATE BODY AND SLEEVES

Working in the stranded colourwork patt as est, work 29 (35, 37, 41, 41) (45, 51, 55, 62) sts, pl the next 45 (49, 53, 53, 53) (61, 65, 65, 68) sts on hold on a stitch holder or waste yarn (right sleeve), CO 13 (17, 21, 21, 29) (29, 25, 25, 28) sts at the underarm using the Backwards Loop CO Method, work 59 (71, 75, 83, 83) (91, 103, 111, 124) sts, pl the next 45 (49, 53, 53, 53) (61, 65, 65, 68) sts on hold on a stitch holder or waste yarn (left sleeve), CO 13 (17, 21, 21, 29) (29, 25, 25, 28) sts for the underarm and work in patt to BOR. [144 (176, 192, 208, 224) (240, 256, 272, 304) sts]

BODY

Cont with Chart (repeating rnds 19-34) until the body measures 12" / 30.5 cm from underarm CO, or 2.5" / 6.5 cm less than desired length.

Cut CC.

HEM

With MC, k 1 rnd. Change to US 6 / 4 mm needles.

Rib Rnd: *K1, p1* to end.

Cont working in est rib for 2.5" / 6.5 cm.

Tubular BO

Rnd 1: *K1, sl1 wyif* to end.

Rnd 2: *Sl1 wyib, p1* to end.

Sl each st pwise, slipping the k sts onto the working needle and the p sts onto a spare needle. Break the yarn, leaving a tail 3 x the length of the sts to be BO, and graft the sts tog.

SLEEVES

Pl the sleeve sts back onto US 8 / 5 mm needles. Work across the sleeve sts in the stranded colourwork patt. Pick up and k 13 (17, 21, 21, 29) (29, 25, 25, 28) sts from the underarm, PM at the centre of the underarm for BOR. [58 (66, 74, 74, 82) (90, 90, 90, 96) sts]

Work the sleeve in the rnd, always working the first and the last st of the rnd in MC and keeping all the other sts in patt as est.

Work even in patt for 3" / 7.5 cm.

Dec Rnd: *K1, k2tog, work in patt until 3 sts rem, ssk, k1. (2 sts dec'd)

Rep dec rnd every 4th rnd 4 (7, 10, 10, 13) (13, 14, 14, 14) times. Work even in patt until the sleeve measures 16" / 40.5 cm, or 2.5" / 6.5 cm less than desired length.

Cut CC. K 1 rnd with MC.

CUFF

Change to US 6 / 4 mm needles.

Rib Rnd: *K1, p1*, rep to end.

Cont to work in the est rib for 2.5" / 6.5 cm.

Tubular BO

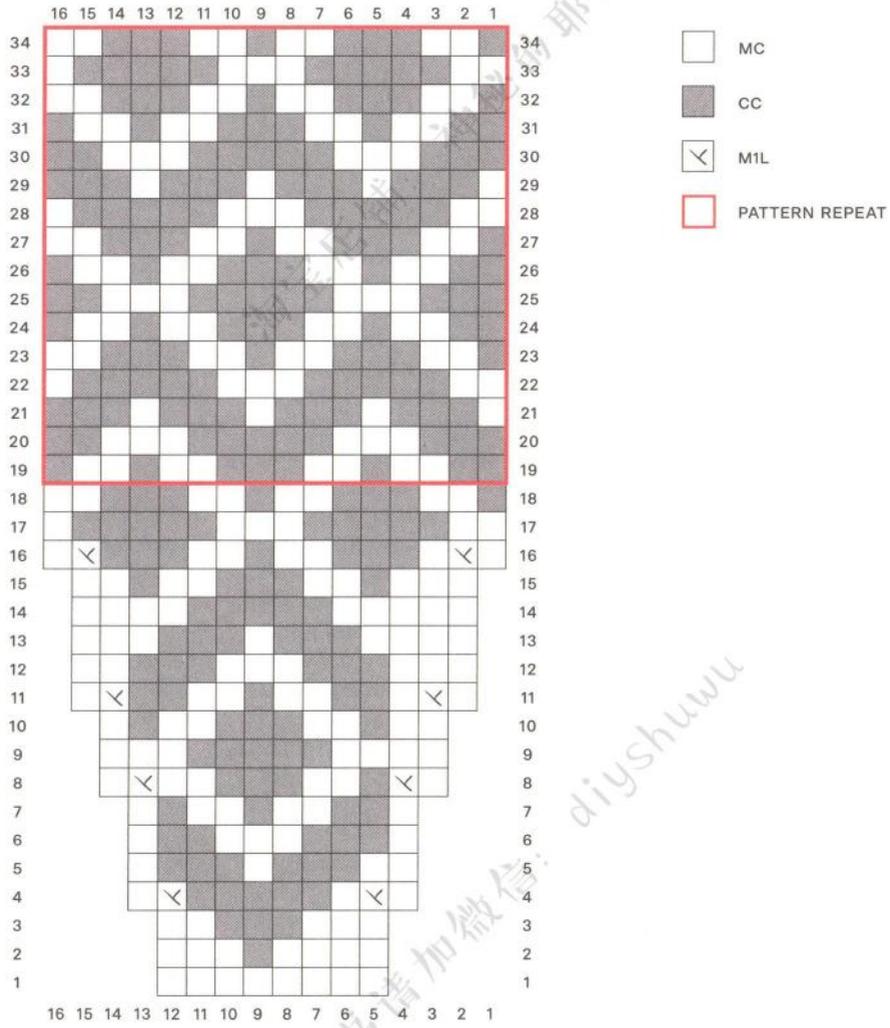
Rnd 1: *K1, sl1 wyif* to end.

Rnd 2: *Sl1 wyib, p1* to end.

Sl each st pwise, slipping the k sts onto the working needle and the p sts onto a spare needle. Break yarn, leaving a tail 3 x the length of the sts to be BO, and graft the sts tog.

FINISHING

Weave in all ends. Wet block the sweater to finished measurements.



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OLGA PUTANO –

Saunseray



This roomy, drop-shoulder sweater (shown on pages 64–67) is full of easy-to-execute cables, which provide an engaging yet relaxing knitting experience. It is made from the bottom up in the round and flat. No seaming is required! The sweater is the epitome of cosy, while also lovely and elegant at the same time.

SIZES

1, (2, 3, 4, 5) (6, 7, 8, 9) (10, 11)

Recommended ease: 10–18" / 25.5–45.5 cm.

FINISHED MEASUREMENTS

Chest Circumference: 39.5 (44.25, 49.25, 54.25, 59) (64, 69, 73.75, 78.75) (83.75, 88.5)" / 98.5 (111, 123, 135.5, 147.5) (160, 172.5, 184.5, 197) (209, 221.5) cm.

Length from Underarm to Hem (measured to the front hem, back hem is 1" / 2.5 cm longer): 11.5" / 29 cm.

Upper Sleeve Circumference: 14.25 (15.25, 16, 17, 17.75) (19, 19.5, 20.75, 21.5) (22.5, 23.25)" / 35.5 (38, 40, 42.5, 44.5) (47.5, 49, 52, 53.5) (56.5, 58) cm.

Sleeve Length: 17" / 43 cm.

MATERIALS

Yarn: 7 (7, 8, 9, 10) (10, 11, 12, 13) (13, 14) skeins of Baby Yak Lace by mYak (100% baby yak, 383 yds / 350 m – 50 g), colourway Burgundy.

Or approx. 2315 (2601, 2891, 3186, 3481) (3776, 4071, 4350, 4646) (4926, 5221) yds / 2117 (2378, 2644, 2913, 3183) (3453, 3723, 3978, 4248) (4504, 4774) m of lace-weight yarn.

Yarn is held double throughout the pattern.

Alternative yarn suggestions are for example Summer Nights or Sock-Ease by Lion Brand, Soft Alpaca or Easy Care Tweed by Hobbii (held single), or Gloss Lace (held double) by Knitpicks.

Needles: US 5 / 3.75 mm and US 3 / 3.25 mm circular needles.

Notions: Stitch markers, waste yarn or stitch holders.

GAUGE

26 sts x 28 rnds to 4" / 10 cm on US 5 / 3.75 mm needles in Cable Patt, worked both flat and in the rnd, after blocking.

22 sts x 26 rnds to 4" / 10 cm on US 5 / 3.75 mm needles in St St in the rnd, after blocking.

NOTES

This sweater begins with the split hem, worked flat. When joined together, the body is worked in the round to the underarm. The front and back yokes are worked flat, cables always being worked on the right side of the work. Shoulder stitches are grafted together.

Next, the stitches for the neckband are picked up, neckband is worked in the round and joined to the neckline using the whip stitch.

Stitches are picked up at the sleeve openings and the sleeves are worked in the round, in St St, and finished with a ribbed cuff.

If you would like to shorten or lengthen the body, you can modify the amount of times the cable motif is repeated before splitting for front and back. Remember that this will change the yarn requirements.

To shorten the sleeves, work the Stockinette part before the cuff to 2" / 5 cm shorter than desired length. If you would like to greatly shorten the sleeves, you can knit less rounds between the sleeve decreases, than specified.

Note that the same chart is used for both knitting in the round and flat.

SPECIAL ABBREVIATIONS

1/1 RPC: Right Purl Cross: Sl 1 st to CN and hold in back, p1, p1 from CN.

1/1 LPC: Left Purl Cross: Sl 1 st to CN and hold in front, p1, p1 from CN.

3/3 RC: Sl 3 sts to CN and hold in back, k3, k3 from CN.

3/3 LC: Sl 3 sts to CN and hold in front, k3, k3 from CN.

WRITTEN INSTRUCTIONS FOR CHART

Worked in the rnd

Rnd 1: P1, 3/3 LC, p2, 3/3 RC, p1.

Rnds 2–4: P1, k6, p2, k6, p1.

Rnd 5: Rep rnd 1.

Rnds 6–8: Rep rnds 2–4.

Worked flat

Row 1 (RS): P1, 3/3 LC, p2, 3/3 RC, p1.

Row 2 (WS): K1, p6, k2, p6, k1.

Row 3: P1, k6, p2, k6, p1.

Row 4: Rep row 2.

Row 5: Rep row 1.

Row 6: Rep row 2.

Row 7: Rep row 3.

Row 8: Rep row 2.

DIRECTIONS

FRONT HEM

Using US 5 / 3.75 mm needles and the Long-Tail CO Method, CO 96 (108, 120, 132, 144) (156, 168, 180, 192) (204, 216) sts.

Row 1 (RS): Sl1 wyib, *k4, p2* to last 5 sts, k5.

Row 2 (WS): Sl1 wyif, *p4, k2* to last 5 sts, p5.

Rep rows 1–2 until work measures 2" / 5 cm.

Break yarn and pl sts on hold.

BACK HEM

Work the same as front hem, but work until work measures 3" / 7.5 cm, ending after a WS row.

Joining to Work in the Round

Set-Up Rnd: Rep row 1 until last st. Pl front hem sts back onto the needles, ready to work a RS row. Work a 1/1 LPC on the last st of back and first st of front, PM between the 2 sts to mark the side. Work the rest of front hem in est patt, to last st. Work a 1/1 RPC on the last st with the first st of back hem (joining to work in the rnd). PM between the two sts for BOR. [192 (216, 240, 264, 288) (312, 336, 360, 384) (408, 432) sts]

Rnd 2: Work in est 4 x 2 Rib.

Body Increases / Set-Up

Rnd 1: *P1, k4, p1 (p1, mlr, k4, ml, p1) twice, p1, k4, p1*, rep *-* to BOR. RM, work the next 6 sts in patt and PM – this is the new BOR. [224 (252, 280, 308, 336) (364, 392, 420, 448) (476, 504) sts]

Rnd 2: *Work Chart, work in patt for 12 sts (k the k sts, p the p sts)*, rep *-* to BOR. Rep rnd 2 until one rnd of chart is left.

Next Rnd: *Work chart, (p1, mlr, k4, ml, p1) twice*, rep *-* to BOR. [256 (288, 320, 352, 384) (416, 448, 480, 512) (544, 576) sts]

Body Repeat

Rnd 1: *Work in patt for 16 sts, work chart*, rep *-* to BOR.

Rep rnd 1 until chart is completed.

Rnd 2: *Work chart, work in patt for 16 sts*, rep *-* to BOR.

Rep rnd 2 until chart is completed.

Rep instructions for the body repeat 3 more times. Then rep rnd 1 until the last rnd of chart. Work the last rnd to 8 sts bef BOR m. Sl 8 sts to RHN, remove BOR m, sl the sts back to LHN. Pl the prev 128 (144, 160, 176, 192) (208, 224, 240, 256) (272, 288) sts (all sts until side m) on hold and remove side m — these front sts will be worked later.

Next you will work back and forth on the back yoke sts.

BACK YOKE

Cont working in est patt as explained in "Body Repeat". *Note!* From this point forward, this will now be referred to as "work in patt". If there are not enough sts to complete a cable, simply k these sts.

Row 1 (RS): BO 7 sts, work in patt until 7 sts rem, BO 7 sts, break yarn. Join yarn to work a WS row.

Take note where you left off on the chart rep, as to remember when you go back to working the front.

Row 2 (WS): P1, p2tog, work in patt until 3 sts rem, p2tog tbl, p1. (2 sts dec'd)

Row 3: K1, ssk, work in patt until 3 sts rem, k2tog, k1. (2 sts dec'd)

Rep rows 2–3 twice more, then rep row 2 once more. (10 sts dec'd)

Work in patt for 32 (36, 40, 44, 48) (52, 56, 60, 64) (68, 72) rows. [100 (116, 132, 148, 164) (180, 196, 212, 228) (244, 260) sts]

Back Neckline and Shoulders

Next Row (RS): Work in patt for 36 (44, 51, 59, 67) (74, 82, 90, 97) (105, 113) sts, k2tog, k1, BO 22 (22, 24, 24, 24) (26, 26, 26, 28) (28, 28) sts, k1, ssk, work in patt to end. [38 (46, 53, 61, 69) (76, 84, 92, 99) (107, 115) sts]

LEFT BACK SHOULDER

Next cont to work on the left shoulder (where you left off).

Row 1 (WS): Work in patt to last 3 sts, p2tog tbl, p1. (1 st dec'd)

Row 2 (RS): K1, ssk, work in patt to end. (1 st dec'd)

Rep rows 1–2 twice more. Then rep row 1 once more. (5 sts dec'd)

Break yarn leaving a tail and pl sts on hold. [31 (39, 46, 54, 62) (69, 77, 85, 92) (100, 108) sts]

RIGHT BACK SHOULDER

Join yarn ready to work a WS row.

Row 1 (WS): P1, p2tog, work in patt to end. (1 st dec'd)

Row 2 (RS): Work in patt to last 3 sts, k2tog, k1. (1 st dec'd)

Rep rows 1–2 two more times. Then rep Row 1 once more. (5 sts dec'd)

Break yarn leaving about a 30" / 75 cm tail and pl sts on hold. [31 (39, 46, 54, 62) (69, 77, 85, 92) (100, 108) sts]

FRONT YOKE

Pl front yoke sts back onto the needles and join yarn ready to work a RS row.

Row 1 (RS): BO 7 sts, work in patt until 7 sts rem, BO 7 sts and break yarn. Join yarn to work a WS row.

Row 2 (WS): P1, p2tog, work in patt until 3 sts rem, p2tog tbl, p1. (2 sts dec'd)

Row 3: K1, ssk, work in patt until 3 sts rem, k2tog, k1. (2 sts dec'd)

Rep rows 2–3 twice more. Then, rep row 2 once more. (10 sts dec'd)

Work in patt for 16 (20, 24, 28, 32) (36, 40, 44, 48) (52, 56) rows.

100 (116, 132, 148, 164) (180, 196, 212, 228) (244, 260) sts.

Front Neckline and Shoulders

Next Row (RS): Work in patt for 36 (44, 51, 59, 67) (74, 82, 90, 97) (105, 113) sts, k2tog, k1, BO 22 (22, 24, 24, 24) (26, 26, 26, 28) (28, 28) sts, k1, ssk, work in patt to end. [38 (46, 53, 61, 69) (76, 84, 92, 99) (107, 115) sts]

RIGHT FRONT SHOULDER

You will now be working on the right front shoulder (where you left off).

Row 1 (WS): Work in patt until 3 sts rem, p2tog tbl, p1. (1 st dec'd)

Row 2 (RS): Work in patt to end.

Rep rows 1–2, 6 more times. (6 sts dec'd)

Work 7 rows in patt.

Cut yarn, leaving about a 30" / 76 cm long tail. [31 (39, 46, 54, 62) (69, 77, 85, 92) (100, 108) sts]

Join the shoulder sts:

Pl right back shoulder sts back onto needles and graft the sts tog with the right front shoulder sts.

LEFT FRONT SHOULDER

Join yarn ready to work a WS row.

Row 1 (WS): P1, p2tog, work in patt to end, (1 st dec'd)

Row 2 (RS): Work in patt to end.

Rep rows 1–2, 6 more times. (6 st dec'd)

Work 7 rows in patt.

Cut yarn, leaving a 30" / 75 cm long tail. [31 (39, 46, 54, 62) (69, 77, 85, 92) (100, 108) sts]

Join the shoulder sts:

Pl left back shoulder sts back onto needles and graft the sts together with the left front shoulder sts.

NECKBAND

With US 3 / 3.25 mm needles and beg at the right shoulder at the neck opening, pick up and k 88 (88, 92, 92, 92) (96, 96, 96, 100) (100, 100) sts around the neckline. PM for BOR and join to work in the rnd.

Rnd 1: *K2, p2* to end.

Rep rnd 1 until the neckband measures 3.25" / 8.5 cm.

Fold neckband towards the inside with WS facing and whip stitch live sts to where you picked up sts for the neckband. Alternatively, use your own favourite method for such a join.

SLEEVES

With US 5 / 3.75 mm needles, beg at the middle of the underarm sts, pick up and k 78 (84, 88, 94, 98) (104, 108, 114, 118) (124, 128) sts around the sleeve opening (about 2 sts per 3 edge sts). PM for BOR and join to work in the rnd.

Step 1: Work 10 (7, 7, 5, 5) (4, 4, 3, 3) (3, 3) rnds in St St.

Step 2: K3, ssk, k to last 5 sts, k2tog, k3. (2 sts dec'd)

Rep steps 1–2, 8 (11, 11, 14, 14) (17, 17, 20, 20) (23, 23) more times. [60 (60, 64, 64, 68) (68, 72, 72, 76) (76, 80) sts]

Work in St St until sleeve measures 15" / 38 cm measured from the underarm.

Cuff

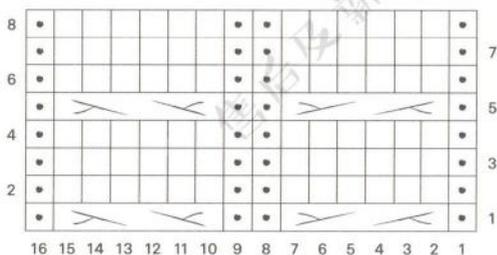
Change to US 3 / 3.25 mm needles.

Rnd 1: *K2, p2* to end.

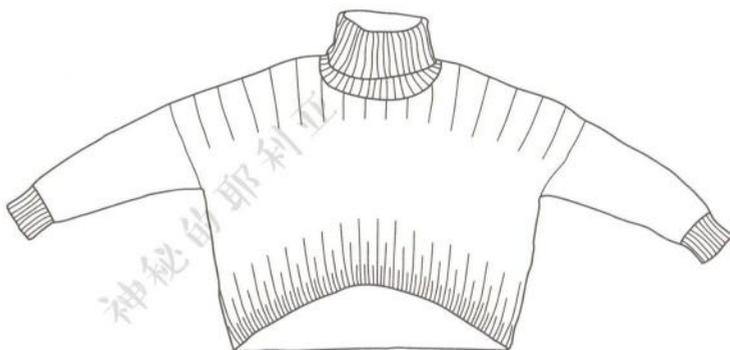
Rep rnd 1 until cuff measures 2" / 5 cm. BO loosely in patt.

FINISHING

Weave in ends. Wet block to measurements.



EMMA DUCHER — Orée



Orée (shown on pages 74–77) is a comfortable, loose-fitting everyday sweater. For an elegant shape, the front of the knit is shorter than the back. The lines of twisted stitches create rhythm to the work.

SIZES

1 (2, 3, 4, 5) (6, 7, 8, 9)

Recommended ease: 9.75–11.75" / 25–30 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 40.5 (43.75, 47.25, 54, 57.25) (60.75, 64, 70.75, 74)" / 101 (109.5, 118, 134.5, 143) (151.5, 160, 177, 185.5) cm.

Centre Back Length: 20.75 (21.25, 21.25, 21.75, 21.75) (22.25, 22.25, 22.5, 22.5)" / 52.5 (53.5, 53.5, 55, 55) (56, 56, 57, 57) cm.

Centre Front Length: 15 (15.5, 15.5, 15.75, 15.5) (16, 15.75, 16.25, 16.25)" / 38 (39.5, 39, 40.5, 39.5) (40.5, 40.5, 41, 41) cm.

Sleeve Length: 13.5 (14, 14, 14.5, 14.5) (15, 15, 15.5, 15.5)" / 34.5 (35.5, 35.5, 37, 37) (38, 38, 39.5, 39.5) cm.

Upper Arm Circumference: 15.25 (15.5, 16.5, 16.75, 17.25) (17.25, 17.75, 17.75, 17.75)" / 38 (39, 41, 42, 43) (43, 44, 44, 44) cm.

MATERIALS

Yarn: 236 (257, 282, 309, 349) (375, 402, 434, 468) g of Duvet d'Anjou by La Droguerie (70% wool, 30% angora, 180 yds / 165 m – 50 g), colourway Confiture de mûres.
78 (85, 93, 102, 115) (124, 133, 144, 155) g of Plumette by La Droguerie (70% super fine mohair, 30% polyamid, 547 yds / 500 m – 50 g), colourway Nuit bleue.

Yarns are held together throughout the pattern.

Or approx. 850 (925, 1015, 1112, 1256) (1350, 1447, 1562, 1685) yds / 779 (848, 931, 1020, 1152) (1238, 1327, 1432, 1544) m of each fingering and lace-weight yarn.

Please note that the yarns used in the sample sweater are sold by the weight, not in skeins.

Alternative yarn suggestions are for example Merino by Knitting for Olive held together with Soft Silk Mohair by Knitting for Olive, or if you want to use a DK-weight yarn, Double Sunday by Sandnes Garn.

Needles: US 4 / 3.5 mm 32" / 80 cm or 40" / 100 cm circular needles and DPNs (or preferred method for working small circumference in the rnd), US 7 / 4.5 mm 16" / 40 cm, 32" / 80 cm and 40" / 100 cm circular needles.

Notions: 2 stitch markers, stitch holders or waste yarn.

GAUGE

19 sts x 26 rnds to 4" / 10 cm on US 7 / 4.5 mm needles in Reverse St St, after blocking.

22 sts x 38 rnds to 4" / 10 cm on US 4 / 3.5 mm needles in 1 x 1 Twisted Rib, after blocking.

NOTES

This sweater is knitted with both yarns held together.

It is knitted from top to bottom, first flat then in the round, and features a relief ribbed detail with twisted stitches on reverse stockinette. The ribbing starts at the top of the sweater, stops at the body and starts again at the bottom, multiplying at the hem. A set of German short rows are knitted to shape the dropped shoulder line and the body which has a shorter front than back.

STITCH PATTERNS

For Back and Front:

1 x 7 Twisted Rib (flat)

Row 1 (RS): *K1tbl, p7* to end.

Row 2 (WS): *K7, p1tbl* to end.

For Body Ribbed Hem:

1 x 7 Twisted Rib (in the rnd)

Rnd 1: *K1tbl, p7* to end.

1 x 3 Twisted Rib (in the rnd)

Rnd 1: *K1tbl, p3* to end.

1 x 1 twisted rib (in the rnd)

Rnd 1: *K1tbl, p1* to end.

For the Collar:

1 x 1 Twisted rib (in the rnd)

Rnd 1: *K1tbl, p1tbl* to end.

DIRECTIONS

BACK

With US 7 / 4.5 mm longer circular needles and the Long-Tail CO Method, CO 95 (103, 111, 127, 135) (143, 151, 167, 175) sts.

Set-Up Row (RS): P3 (7, 3, 3, 7) (3, 7, 7, 3), *k1tbl, p7* to last 4 (8, 4, 4, 8) (4, 8, 8, 4) sts, k1tbl, p to end.

Short rows for shaping back shoulders:

Short Row 1 (WS): K3 (7, 3, 3, 7) (3, 7, 7, 3), *p1tbl, k7* to last 36 (40, 36, 44, 48) (52, 56, 64, 68) sts, p1tbl, k5 (6, 2, 1, 2) (3, 4, 6, 7), tw.

Short Row 2 (RS): MDS, p4 (5, 1, 0, 1) (2, 3, 5, 6), *k1tbl, p7* to last 36 (40, 36, 44, 48) (52, 56, 64, 68) sts, k1tbl, p5 (6, 2, 1, 2) (3, 4, 6, 7), tw.

Short Row 3: MDS, work as est to DS, kDS, work 3 sts as est, tw.

Short Row 4: MDS, work as est to DS, pDS, work 3 sts as est, tw.

Rep rows 3–4, 8 (9, 9, 12, 13) (14, 15, 17, 18) more times.

Next Row (WS): MDS, work as est to end, knitting DS as 1 st.

Next Row (RS): Work as est to end, purling DS as 1 st.

You have now completed the short rows.

Next Row (RS): P3 (7, 3, 3, 7) (3, 7, 7, 3), *k1tbl, p7* to last 4 (8, 4, 4, 8) (4, 8, 8, 4) sts, k1tbl, p to end.

Next Row (WS): K3 (7, 3, 3, 7) (3, 7, 7, 3), *p1tbl, k7* to last 4 (8, 4, 4, 8) (4, 8, 8, 4) sts, p1tbl, k to end.

Rep last 2 rows until the piece measures 4.5 (4.75, 4.75, 5.75, 6) (6.25, 6.75, 7.25, 7.5)" / 11.5 (12, 12, 14.5, 15) (16, 17, 18.5, 19) cm from centre back.

Next Row (RS): P to end.

Next Row (WS): K to end.

Rep last 2 rows until piece measures 9 (9.5, 9.75, 10.5, 11) (11, 11.5, 11.75, 11.75)" / 23 (24, 25, 26.5, 28) (28, 29, 30, 30) cm from centre back, ending with a WS row.

Break yarn, leaving back sts on hold.

FRONT

Front Left Shoulder

With US 7 / 4.5 mm shorter circular needles and with the RS of the back facing, pick up and k 33 (36, 38, 45, 48) (51, 54, 60, 64) sts on the left side of the back CO row.

Row 1 (WS): K3 (7, 3, 3, 7) (3, 7, 7, 3), *p1tbl, k7* to last 6 (5, 3, 2, 9) (8, 7, 5, 5) sts, p1tbl, k to end.

Row 2 (RS): P5 (4, 2, 1, 8) (7, 6, 4, 4), *k1tbl, p7* to last 4 (8, 4, 4, 8) (4, 8, 8, 4) sts, k1tbl, p to end.

Row 3: Rep Row 1.

Rep rows 2–3, 8 more times.

Shaping neckline:

Row 1 (RS): P1, m1lp, work as est to end.

Row 2 (WS): Work as est to end.

Rep rows 1–2, 5 (5, 5, 6, 7) (7, 7, 8, 8) more times, maintaining the twisted rib part. [39 (42, 44, 52, 56) (59, 62, 69, 73) sts]

Break yarn, leaving the front left shoulder sts on hold.

Front Right Shoulder

With US 7 / 4.5 mm shorter circular needles and with the RS of the back facing, pick up and k 33 (36, 38, 45, 48) (51, 54, 60, 64) sts on the right side of the back CO row.

Row 1 (WS): K5 (4, 2, 1, 8) (7, 6, 4, 4), *p1tbl, k7* to last 4 (8, 4, 4, 8) (4, 8, 8, 4) sts, p1tbl, k to end.

Row 2 (RS): P3 (7, 3, 3, 7) (3, 7, 7, 3), *k1tbl, p7* to last 6 (5, 3, 2, 9) (8, 7, 5, 5) sts, k1tbl, p to end.

Row 3: Rep Row 1.

Rep rows 2–3, 8 more times.

Shaping neckline:

Row 1 (RS): Work as est to last st, mlrp, p1.

Row 2 (WS): Work as est to end.

Rep rows 1–2, 5 (5, 5, 6, 7) (7, 7, 8, 8) more times, maintaining the twisted rib part. [39 (42, 44, 52, 56) (59, 62, 69, 73) sts]

Don't break yarn.

JOIN SHOULDERS

Cont on Front Right Shoulder:

Next Row (RS): Work as est to end of row for right shoulder, using the Cable CO Method, CO 17 (19, 23, 23, 23) (25, 27, 29, 29) sts, work as est across left shoulder sts. [95 (103, 111, 127, 135) (143, 151, 167, 175) sts]

Next Row (WS): K3 (7, 3, 3, 7) (3, 7, 7, 3), *p1tbl, k7* to last 4 (8, 4, 4, 8) (4, 8, 8, 4) sts, p1tbl, k to end.

Next Row (RS): P3 (7, 3, 3, 7) (3, 7, 7, 3), *k1tbl, p7* to last 4 (8, 4, 4, 8) (4, 8, 8, 4) sts, k1tbl, p to end.

Rep last 2 rows until the piece measures 5.75 (6, 6, 6.75, 7.25) (7.5, 7.75, 8.5, 8.75)" / 14.5 (15, 15, 17, 18.5) (19, 19.5, 21.5, 22) cm measured from the side of the armhole.

Next Row (RS): P to end.

Next Row (WS): K to end.

Rep last 2 rows until the piece measures 10.25 (10.75, 11, 11.75, 12.25) (12.25, 12.5, 13, 13)" / 26 (27.5, 28, 30, 31) (31, 32, 33, 33) cm measured from the side of the armhole, ending with a WS row.

Don't break yarn.

BODY

Join Front and Back

Next Rnd: P to end of front, using the Cable CO Method, CO 1 st, PMA, p across back sts, using the Cable CO Method, CO 1 st, PM for BOR and join to work in the rnd. [192 (208, 224, 256, 272) (288, 304, 336, 352) sts]

Next Rnd: P to end.

Rep last rnd until piece measures 14.5 (15, 15, 15.5, 15.5) (16, 16, 16.25, 16.25)" / 37 (38, 38, 39.5, 39.5) (40.5, 40.5, 41.5, 41.5) cm from centre back.

Short Rows for Shaping Front

Short Row 1 (RS): P4 (4, 5, 5, 6) (6, 7, 7, 8), tw.

Short Row 2 (WS): MDS, k to mA, SMA, k4 (4, 5, 5, 6) (6, 7, 7, 8), tw.

Short Row 3: MDS, p to DS, pDS, p4 (4, 5, 5, 6) (6, 7, 7, 8), tw.

Short Row 4: MDS, k to DS, kDS, k4 (4, 5, 5, 6) (6, 7, 7, 8), tw.

Rep rows 3–4, 9 more times.

Next Row (RS): MDS, p to BOR.

You have now completed the short rows and will cont working in the rnd.

Next Rnd: P to end, purling DS.

Ribbed Hem

Rnds 1–12: P3 (7, 3, 3, 7) (3, 7, 7, 3), *k1tbl, p7* to last 5 (1, 5, 5, 1) (5, 1, 1, 5) st(s), k1tbl, p4 (0, 4, 4, 0) (4, 0, 0, 4).

Rnd 13–24: *P3, k1tbl* to end.

Change to US 4 / 3.5 mm circular needles.

Rnd 25–26: *P1, k1tbl* to end.

BO all sts in patt.

SLEEVES

With US 7 / 4.5 mm shorter circular needles and RS facing, start at centre of underarm and pick up and k 72 (74, 78, 80, 82) (82, 84, 84, 84) sts (about 3 sts every 4 rows), PM for BOR and join to work in the rnd.

***Rnd 1:** P to end.

Rep rnd 1, 2 more times.

Dec Rnd: P2tog, p to last 2 sts, p2tog, (2 sts dec'd)*

Rep *–* 14 (15, 17, 16, 17) (17, 16, 16, 16) more times. [42 (42, 42, 46, 46) (46, 50, 50, 50) sts]

Rep Rnd 1 until the sleeve measures 10.75 (11.25, 11.25, 11.75, 11.75) (12.25, 12.25, 12.75, 12.75)" / 27.5 (28.5, 28.5, 30, 30) (31, 31, 32.5, 32.5) cm.

Ribbed Cuff

Change to US 4 / 3.5 mm circular needles (or preferred needles for working small circumferences in the rnd).

Next Rnd: *P1, k1tbl* to end.

Rep last rnd for 2.75" / 7 cm.

BO all sts in patt.

COLLAR

With US 4 / 3.5 mm circular needles and RS facing, start at right shoulder join and pick up and k 30 (32, 36, 38, 40) (42, 44, 48, 48) sts across back neck sts, pick up and k 24 (24, 26, 26, 26) (26, 29, 29, 31) sts on left neck edge, pick up and k 18 (20, 24, 24, 24) (26, 28, 30, 30) sts across front neck sts, pick up and k 24 (24, 26, 26, 26) (26, 29, 29, 31) sts on right neck edge, PM for BOR and join to work in the rnd. [96 (100, 112, 114, 116) (120, 130, 136, 140) sts] Exact number of sts is not important but it needs to be an even number.

Next Rnd: *P1tbl, k1tbl* to end.

Rep last rnd for 9.75" / 25 cm.

BO all sts in patt and fold the collar.

FINISHING

Weave in ends. Wet block to finished measurements.

TIIA REHO – Helli



The inspiration for the Helli slipover (shown on pages 78–83) came from the dreamy soft yarn combination. The uncomplicated yet elegant slipover is at its best worn over a silk shirt with a pair of leather pants or jeans, but you can also dress it up for a special occasion. Helli is the perfect combination of simple and luxurious — easy to both knit and wear.

SIZES

1 (2, 3, 4, 5) (6, 7, 8, 9)

Recommended ease: Approx. 2" / 5 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 33.5 (36, 40, 43.25, 47.25) (51.25, 56, 59.25, 63.25)" / 84 (90, 100, 108, 118) (128, 140, 148, 158) cm.

Length from Underarm to Hem: 13 (13, 14, 16, 17) (18, 18, 19, 19)" / 33 (33, 35.5, 40.5, 43) (45.5, 45.5, 48.5, 48.5) cm.

Length from Shoulder to Hem: 22.5 (22.75, 24.5, 27.5, 29.5) (31.5, 32.25, 34.25, 34.75)" / 56.5 (57, 62, 69.5, 74) (79, 81.5, 86.5, 88) cm.

MATERIALS

Yarn: 3 (3, 4, 5, 5) (6, 7, 7, 8) skeins of Vuona by Jalovilla (100% wool, 224 yds / 205 m – 50 g), colourway Tuhka.

Or approx. 605 (672, 807, 928, 1067) (1227, 1350, 1484, 1633) yds / 554 (615, 738, 849, 976) (1122, 1235, 1357, 1494) m of fingering-weight yarn.

2 (2, 2, 3, 3) (3, 3, 3, 4) skein(s) of Säie Silk Mohair by Säie Wool (72% kid mohair, 28% silk, 919 yds / 840 m – 100 g), colourway Faithful Fern.

Please note, that the yarn is sold in 50 g skeins.

Or approx. 605 (672, 807, 928, 1067) (1227, 1350, 1484, 1633) yds / 554 (615, 738, 849, 976) (1122, 1235, 1357, 1494) m of lace-weight yarn.

Alternative yarn suggestions are for example Fingering by Tukuwool, Arwetta by Filcolana or Merilin by Isager held together with Soft Silk Mohair by Knitting for Olive, Tynn Silk Mohair by Sandnes Garn or Kid Silk by Drops.

Needles: US 2.5 / 3 mm 48" / 120 cm circular needles and DPNs for 3-Needle Bind-Off.

Notions: Stitch markers, stitch holders, stitch holder cord or scrap yarn.

GAUGE

20 sts x 26 rnds to 4" / 10 cm in St St in the rnd, after blocking.

STITCH PATTERNS

Moss Stitch (flat)

Row 1 (RS): *K1, p1* to the end.

Row 2 (WS): *K1, p1* to the end.

Moss Stitch (in the rnd)

Rnd 1: *K1, p1* to end.

Rnd 2: *P1, k1* to end.

NOTES

Helli is knitted with two strands of yarn held together throughout the pattern. The hem ribbing of both the front and back is first knitted flat and then the pieces are joined to knit in the round. The ribbing is a mixture of regular rib and twisted rib. After the hem, the slipover is knitted in the round up until the armholes, after which the front and the back are worked separately again. The shoulders are joined together using the 3-Needle Bind-Off. An i-cord is knitted around the armholes.

If you want to work the hem following the instructions, with both pieces on the same circular needles, remember to pick circular needles that have a long enough cable.

DIRECTIONS

BODY

You can knit the split hem either by working both the front and back separately or by working them at the same time. If you work them on the same needles at the same time, you need separate skeins of yarn for each piece.

With US 2.5 / 3 mm needles and the Long-Tail CO Method, CO 84 (90, 100, 108, 118) (128, 140, 148, 158) sts. CO another 84 (90, 100, 108, 118) (128, 140, 148, 158) sts onto the same needles using a second skeins of yarn. Knit the pieces separately flat, do not join the pieces tog.

Row 1 (RS): *K1tbl, p1* to end.

Row 2 (WS): *K1tbl, p1* to end.

Rep rows 1–2, until you have completed 22 rows, or until the ribbing measures 3" / 7.5 cm.

Next, join the work to work in the rnd. The BOR is at the left side.

Rnd 1: *K1, p1* 5 times, PM, k64 (70, 80 88, 98) (108, 120, 128, 138), PM, *k1, p1* 5 times, PM.

K1, p1 5 times, PM, k64 (70, 80, 88, 98) (108, 120, 128, 138), PM, *k1, p1* 5 times, PM (=BOR).

Rnd 2: *P1, k1* to m, SM, k to m, SM, *p1, k1* to m, SM, *p1, k1* to m, SM, k to m, SM, *p1, k1* to m, SM.

Rnd 3: *K1, p1* to m, SM, k to m, SM, *k1, p1* to m, SM, *k1, p1* to m, SM, k to m, SM, *k1, p1* to m, SM.

Rep rows 2–3 until the piece measures 13 (13, 14, 16, 17) (18, 18, 19, 19)" / 33 (33, 35.5, 40.5, 43) (45.5, 45.5, 48.5, 48.5) cm measured from the CO edge. Work rnd 2 last.

YOKE

Next, leave the sts for the back on hold either on a stitch holder or a piece of scrap yarn. Cont working with the 84 (90, 100, 108, 118) (128, 140, 148, 158) sts on the front.

FRONT

Row 1 (RS): P2tog, *k1, p1* to m, RM, k1, PM, k to 1 st bef m, PM, p1, RM, *k1, p1* 4 times, k2tog. (2 sts dec'd)

Row 2 (WS): Work in Moss St to m, SM, p to m, SM, work in Moss St to end.

Row 3: K2tog, work in Moss St to m, RM, p1, PM, k to 1 st bef m, PM, k1, RM, work in Moss St until 2 sts rem, p2tog. (2 sts dec'd)

Row 4: Rep row 2.

Rep rows 1–4 twice more.

Rep rows 1–2 once more.

[70 (76, 86, 94, 104) (114, 126, 134, 144) sts]

Cont working without decreases.

Row 1 (RS): *P1, k1* to m, RM, p1, PM, k to 1 st bef m, PM, k1, RM, *p1, k1* to end of row.

Row 2 (WS): Work in Moss St to m, SM, p to m, SM, work in Moss St to end.

Rep rows 1–2, 17 (18, 21, 22, 24) (26, 28, 30, 32) more times.

Next pl the neckline sts on hold and work the fronts separately at the same time. You will need second skeins of yarn for the other front.

Sizes 1 and 2 only

Row 1 (RS): Work in Moss St to m, RM, pl all sts bef m on hold, RM. Join a new skeins of yarn and work in Moss St to end.

Row 2 (WS): Work in Moss St until 1 s rem on the left front, pl 1 st on hold as well (onto the same stitch holder). Pl 1 st from the right front onto the same stitch holder, work in Moss St to end of row.

Row 3: Work in Moss St until 1 s rem on the right front, pl 1 st onto the same stitch holder. Pl 1 st from the left front onto the same stitch holder, work in Moss St to end of row.

Row 4: Rep row 2.

Rep rows 3–4, 3 more times.

Work row 3 once more.

Size 3 only

Row 1 (RS): Work in Moss St to m, RM, work 1 st in Moss St. Pl 20 sts onto a stitch holder. Join a new skeins of yarn and work 1 st in Moss St, RM, work in Moss St to end of row.

Row 2 (WS): Work in Moss St until 1 st rem on the left front, pl 1 st onto the same stitch holder. Pl 1 st from the right front onto the same stitch holder, work in Moss St to end of row.

Row 3: Work in Moss St until 1 st rem on the right front, pl 1 st onto the same stitch holder. Pl 1 st from the left front onto the same stitch holder, work in Moss St to end of row.

Row 4: Rep row 2.

Rep rows 3–4, 3 more times.

Work row 3 once more.

Sizes 4 (5, 6, 7, 8, 9) only

Row 1 (RS): Work in Moss St to m, RM, work 1 st in Moss St, PM, k – (–, –, 2, 4) (6, 9, 11, 14) sts. Pl – (–, –, 22, 24) (26, 28, 28, 28) sts onto a stitch holder. Join new skeins of yarn and k – (–, –, 2, 4) (6, 9, 11, 14) sts, PM, work 1 st in Moss St, RM, work in moss st to the end of row.

Row 2 (WS): Work in Moss St to m, RM, work 1 st in moss st, PM, p until 1 st rem on the left front, pl 1 st onto the same stitch holder. Pl 1 st from the right front onto the same stitch holder, p until 1 st bef m, PM, work 1 st in Moss St, RM, work in Moss St to end of row.

Row 3: Work in Moss St to m, RM, work 1 st in Moss St, PM, k until 1 st rem on right front, pl 1 st onto the same stitch holder. Pl 1 st from the

left front onto the same stitch holder, k to 1 st bef m, PM, work 1 st in Moss St, RM, work in Moss St to the end of row.

Row 4: Rep row 2.

Rep rows 3–4, – (–, –, 5, 6) (7, 8, 9, 9) more times. Work row 3 once more.

[18 (19, 21, 22, 24) (26, 29, 31, 36) sts on both shoulders and 34 (38, 44, 50, 56) (62, 68, 72, 72) sts on a stitch holder]

Leave the shoulder sts on hold.

BACK

Move the sts you had on the stitch holder back onto the needles.

Row 1 (RS): P2tog, *k1, p1* to m, RM, k1, PM, k to 1 st bef m, PM, p1, RM, *k1, p1* 4 times, k2tog. (2 sts dec'd)

Row 2 (WS): Work in Moss St to m, SM, p to m, SM, work in Moss St to end.

Row 3: K2tog, work in Moss St to m, RM, p1, PM, k to 1 st bef m, PM, k1, RM, work in Moss St until 2 sts rem, p2tog. (2 sts dec'd)

Row 4: Rep row 2.

Rep rows 1–4 twice more.

Rep rows 1–2 once more.

[70 (76, 86, 94, 104) (114, 126, 134, 144) sts]

Cont working without decreases.

Row 1 (RS): Work in Moss St to m, SM, k to m, SM, work in Moss St to end.

Row 2 (WS): Work in Moss St to m, SM, p to m, SM, work in Moss St to end. Rep rows 1–2, 10 (10, 10, 11, 11) (12, 12, 13, 13) more times.

Next Row (RS): Work in Moss St to m, RM, work 1 st in Moss St, PM, k to 1 st bef m, PM, work 1 st in Moss St, RM, work in Moss St to end.

Next Row (WS): Work in Moss St to m, RM, work 1 st in Moss St, PM, p to 1 st bef m, PM, work 1 st in Moss St, RM, work in Moss St to end. Rep prev two rnds 11 (13, 15, 17, 20) (22, 25, 27, 30) more times.

Sizes 1 (3, 4, 6, 7, 8) only

Rep the RS row once more.

Next Row: Work 18 (19, 21, 22, 24) (26, 29, 31, 36) sts in Moss St, work 34 (38, 44, 50, 56) (62, 68, 72, 72) sts in Moss St (RM at the same time) and leave these sts on hold, work in Moss St to the end.

SHOULDER SEAMS

With WS facing each other, join the 18 sts on right front and back shoulders tog using the 3-Needle Bind-Off Method. The seam will remain visible on the RS. Rep for the left shoulder sts.

ARMHOLES

An i-cord edging is worked around both armholes. Depending on your gauge, pick up and k sts either from every row or every other row.

Note! Do not work the i-cord too tightly.

Work the i-cord as follows:

CO 3 sts onto the LHN, *k2, k2tog tbl, sl 3 sts back to the LHN*, rep *-* until 3 sts rem. BO the sts.

NECKLINE

P1 the sts for the front and back neckline back onto the US 2.5 / 3 mm needles. Join to work in the rnd. PM for BOR.

K 1 rnd and at the same time evenly dec 0 (2, 10, 20, 15) (19, 25, 28, 28) st(s). Work dec's as k2tog.

Sizes 5 (6, 7, 8, 9) only

K 1 rnd and, at the same time, evenly dec - (-, -, -, 15) (19, 25, 28, 28) sts. Work dec's as k2tog.

[68 (74, 78, 80, 82) (86, 86, 88, 88) sts]

All sizes

Rnd 1: *K1tbl, p1* to end.

Work in est 1 x 1 Twisted Rib until the rib measures 6" / 15 cm, or until desired length.

BO all sts loosely.

A stretchy BO is recommended for sizes 1 and 2:

K2, sl these sts back onto the LHN, k2tog tbl, *k1, sl sts back onto the LHN, k2tog*, rep *-* until 1 st rem. Break yarn and pull it through the last st.

Fold the neckline ribbing inwards, double. Sew it onto the inside (making sure not to pull the yarn too tightly).

FINISHING

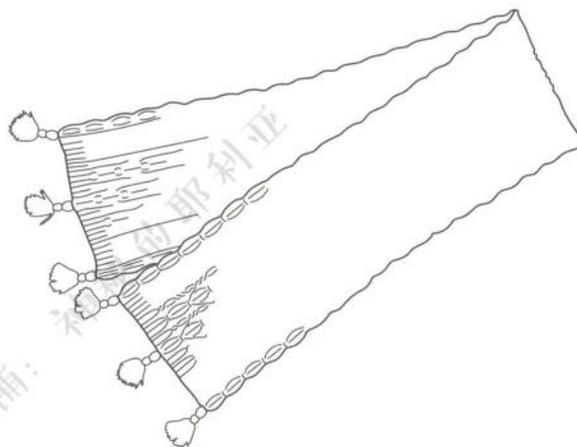
Weave in all yarn ends. Wet block to measurements.

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KSENIA NAIDYON –

Barberry



Inspired by the beauty of a barberry bush adorned with the clusters of delicate berries, this scarf (shown on pages 84–87) is similarly playful and full of texture. It features cables, Japanese wrapped stitches, moss stitch and simple lace. Barberry was designed with the colder seasons in mind, when we reach for cosy knits that would keep the elements at bay. It is generously sized, but the pattern is easy to adjust to any other length.

SIZE

One Size

FINISHED MEASUREMENTS

Length: 94.75" / 240.5 cm + tassels.

Width: 16.25" / 41 cm.

MATERIALS

Yarn: 13 skeins of Smart by Sandnes Garn (100% wool, 109 yds / 100 m – 50 g), colourway Dusty Lilac, plus an additional 0.5 skein if making tassels.

Or approx. 1417 yds / 1300 m of DK or worsted-weight yarn, plus 55 yds / 50 m if making tassels.

Alternative yarn suggestions are for example Classic Superwash by Tahki Yarns, Arbor by Brooklyn Tweed and Eureka DK by Sincere Sheep.

Needles: US 6 / 4 mm 32" / 80 cm circular or long straight needles (for the body), US 4 / 3.5 mm 32" / 80 cm circular or long straight needles (for the ribbing).

Notions: Stitch markers, cable needle.

GAUGE

20 sts x 28 rows to 4" / 10 cm on US 6 / 4 mm needles in Moss St, after blocking.

26 sts x 28 rows to 4" / 10 cm on US 6 / 4 mm needles in Cable Patt, after blocking.

28 sts x 33 rows to 4" / 10 cm on US 4 / 3.5 mm needles in 2 x 2 Rib, after blocking.

NOTES

Both ends of the scarf are worked in 2 x 2 Rib with the Barberry motif in three spots.

The body of the scarf features cables, Japanese wrapped stitches, and simple lace. The negative space between the patterned panels is filled with moss stitch.

The Barberry motif runs along both edges of the scarf.

It is easy to adjust the length of the piece to any desired length by executing the pattern repeat fewer or more times.

Optional (but highly recommended!) tassels can be added at focal points.

The Barberry Chart is enclosed in the Main Chart for brevity. Use the boxed section whenever the pattern calls for the Barberry Chart.

SPECIAL ABBREVIATIONS

Sk2tbl: Modified ssk. Sl 1 st as if to k. Pass the st back onto LHN, then k2tog tbl. (1 st dec'd)

W4: Wrap 4 sts. K4, slip these 4 sts to CN and wrap working yarn around them 3 times counterclockwise. Slip 4 wrapped sts to RHN.

2/1 LC: Sl 2 sts to CN and hold in front, k1, k2 from CN.

2/1 LPC: Sl 2 sts to CN and hold in front, p1, k2 from CN.

2/1 RC: Sl 1 st to CN and hold in back, k2, k1 from CN.

2/1 RPC: Sl 1 st to CN and hold in back, k2, p1 from CN.

2/2 LC: Sl 2 sts to CN and hold in front, k2, k2 from CN.

2/2 LPC: Sl 2 sts to CN and hold in front, p2, k2 from CN.

2/2 RC: Sl 2 sts to CN and hold in back, k2, k2 from CN.

2/2 RPC: Sl 2 sts to CN and hold in back, k2, p2 from CN.

WRITTEN INSTRUCTIONS FOR CHARTS

Barberry Chart

Row 1 (RS): 2/2 LPC, 2/2 RPC.

Row 2 (WS): K2, p4, k2.

Row 3: P2, W4, p2.

Row 4: Rep row 2.

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

Row 6: P8.

Row 7: K2, yo, sk2tbl, k2tog, yo, k2.

Row 8: P8.

Rows 9–18: Rep rows 7–8, 5 more times.

Rows 19–36: Rep rows 1–18 once more.

Main Chart

Row 1 (RS): *2/2 RC, p2, 2/2 LPC, 2/2 RPC, p2, 2/2 LC*, p2, 2/2 LPC, 2/2 RPC, p2, rep *-* once more.

Row 2 (WS): P4, *k4, p4* 6 times.

Row 3: K4, *p4, W4, p4, k4* 3 times.

Row 4: Rep row 2.

Row 5: *2/2 RC, p2, 2/2 RC, 2/2 LC, p2, 2/2 LC*, p2, 2/2 RC, 2/2 LC, p2, rep *-* once more.

Row 6: P4, *k2, p8, k2, p4* 3 times.

Row 7: K4, *p2, k2, yo, sk2tbl, k2tog, yo, k2, p2, k4* 3 times.

Row 8: Rep row 6.

Row 9: *2/2 RC, p2, k2, yo, sk2tbl, k2tog, yo, k2, p2, 2/2 LC*, p2, k2, yo, sk2tbl, k2tog, yo, k2, p2, rep *-* once more.

Row 10: Rep row 6.

Row 11: K4, *p2, k2, yo, sk2tbl, k2tog, yo, k2, p2*, k2, 2/1 LC, p1, k2, yo, sk2tbl, k2tog, yo, k2, p1, 2/1 RC, k2, rep *-* once more, k4.

Row 12: P4, k2, p8, k2, p5, k1, p8, k1, p5, k2, p8, k2, p4.

Row 13: K4, *p2, k2, yo, sk2tbl, k2tog, yo, k2, p2*, k3, 2/1 LC, k2, yo, sk2tbl, k2tog, yo, k2, 2/1 RC, k3, rep *-* once more, k4.

Row 14: P4, k2, p8, k2, p20, k2, p8, k2, p4.

Row 15: *K4, p2, k2, yo, sk2tbl, k2tog, yo, k2, p2, k4*, 2/1 LPC, k1, yo, sk2tbl, k2tog, yo, k1, 2/1 RPC, rep *-* once more.

Row 16: P4, k2, p8, k2, p4, k1, p10, k1, p4, k2, p8, k2, p4.

Row 17: *K4, p2, k2, yo, sk2tbl, k2tog, yo, k2, p2, k4*, p1, 2/1 LPC, yo, sk2tbl, k2tog, yo, 2/1 RPC, p1, rep *-* once more.

Row 18: Rep row 6.

Row 19: *2/2 LC, p2, 2/2 LPC, 2/2 RPC, p2, 2/2 RC*, p2, 2/2 LPC, 2/2 RPC, p2, rep *-* once more.

Row 20: Rep row 2.

Row 21: Rep row 3.

Row 22: Rep row 2.

Row 23: *2/2 LC, p2, 2/2 RC, 2/2 LC, p2, 2/2 RC*, p2, 2/2 RC, 2/2 LC, p2, rep *-* once more.

Row 24: Rep row 6.

Row 25: Rep row 7.

Row 26: Rep row 6.

Row 27: *2/2 LC, p2, k2, yo, sk2tbl, k2tog, yo,

k2, p2, 2/2 RC*, p2, k2, yo, sk2tbl, k2tog, yo, k2, p2, rep *-* once more.

Row 28: Rep row 6.

Row 29: *K2, 2/1 LC, p1, k2, yo, sk2tbl, k2tog, yo, k2, p1, 2/1 RC, k2*, p2, k2, yo, sk2tbl, k2tog, yo, k2, p2, rep *-* once more.

Row 30: *P5, k1, p8, k1, p5*, k2, p8, k2, rep *-* once more.

Row 31: *K3, 2/1 LC, k2, yo, sk2tbl, k2tog, yo, k2, 2/1 RC, k3*, p2, k2, yo, sk2tbl, k2tog, yo, k2, p2, rep *-* once more.

Row 32: P20, k2, p8, k2, p20.

Row 33: *K4, 2/1 LPC, k1, yo, sk2tbl, k2tog, yo, k1, 2/1 RPC, k4*, p2, k2, yo, sk2tbl, k2tog, yo, k2, p2, rep *-* once more.

Row 34: *P4, k1, p10, k1, p4*, k2, p8, k2, rep *-* once more.

Row 35: *K4, p1, 2/1 LPC, yo, sk2tbl, k2tog, yo, 2/1 RPC, p1, k4*, p2, k2, yo, sk2tbl, k2tog, yo, k2, p2, rep *-* once more.

Row 36: Rep row 6.

DIRECTIONS

BOTTOM RIBBING

With US 4 / 3.5 mm needles and using the Long-Tail CO Method, CO 118 sts.

The Rib section is worked in 2 x 2 Rib and features three Barberries: one at each side of the scarf and one in the centre. They are highlighted by stitch markers.

Set-Up Row (WS): S11, *k2, p4, k2, PM, k2, (p2, k2) 11 times, PM*, rep *-* once more, k2, p4, k2, p1.

Row 1 (RS): S11, p2, W4, p2, *SM, p2, (k2, p2) to m, SM, p2, W4, p2*, rep *-* once more, k1.

Row 2 (WS): S11, k2, p4, k2, *SM, k2, (p2, k2) to m, SM, k2, p4, k2*, rep *-* once more, p1.

Row 3: S11, 2/2 RC, 2/2 LC, *SM, p2, (k2, p2) to m, SM, 2/2 RC, 2/2 LC*, rep *-* once more, k1.

Row 4: S11, p8, *SM, k2, (p2, k2) to m, SM, p8*, rep *-* once more, p1.

Row 5: S11, k2, yo, sk2tbl, k2tog, yo, k2, *SM, p2, (k2, p2) to m, SM, k2, yo, sk2tbl, k2tog, yo, k2*, rep *-* once more, k1.

Row 6: Rep Row 4.

Rows 7–14: Rep Rows 5–6 four more times.

TRANSITION TO THE BODY OF THE SCARF

Row 15 (RS): S11, k2, yo, sk2tbl, k2tog, yo, k2, SM, p1, k1, k2tog, (k2, k2tog) 3 times, k1, p1, PM, k1, sk2tbl, k2tog, k1, p2, k2, p1, k2tog, sk2tbl, p1, k2, p2, k1, sk2tbl, k2tog, k1, p2, RM, k2, yo, sk2tbl, k2tog, yo, k2, RM, p2, k1, sk2tbl, k2tog, k1, p2, k2, p1, k2tog, sk2tbl, p1, k2, p2, k1, sk2tbl, k2tog, k1, PM, p1, k1, k2tog, *k2, k2tog* 3 times, k1, p1, SM, k2, yo, sk2tbl, k2tog, yo, k3. (20 sts dec'd) (98 sts)

Row 16 (WS): S11, p8, SM, *k1, p1* until 2 sts bef m, k2, SM, p4, k2, *p2, k1* twice, p2, k2, p4, k2, p8, k2, p4, k2, *p2, k1* twice, p2, k2, p4, SM, *k1, p1* until 2 sts bef m, k2, SM, p9.

BODY

Barberry Chart is enclosed in Main Chart for brevity. Use boxed section whenever pattern calls for Barberry Chart.

Order of stitch patterns: Selvage St, Barberry Chart, a column of single p1, Moss St, a column of single p1, Main Chart, a column of single p1, Moss St, a column of single p1, Barberry Chart, Selvage St.

Change to US 6 / 4 mm needles.

Row 1 (RS): Sl1, Barberry Chart, *SM, (p1, k1) until 2 sts bef m, p2, SM*, Main Chart, rep *-* once more, Barberry Chart, k1.

Row 2 (WS): Sl1, Barberry Chart, *SM, k2, (p1, k1) to m, SM*, Main Chart, rep *-* once more, Barberry Chart, p1.

Row 3 (RS): Sl1, Barberry Chart, *SM, p2, (k1, p1) to m, SM*, Main Chart, rep *-* once more, Barberry Chart, k1.

Row 4 (WS): Sl1, Barberry Chart, *SM, (k1, p1) until 2 sts bef m, k2, SM*, Main Chart, rep *-* once more, Barberry Chart, p1.

Rep rows 1–4 until all 36 rows of the Main Chart have been worked.

Note! **Row 19 (RS):** Start repeating Barberry Chart from row 1.

Rep all 36 rows of the Main Chart until the scarf measures 89" / 226 cm from the CO edge, or until 5.75" / 14.5 cm shorter than the desired length.

Stop after completing row 36. Then rep rows 1–24 of the Main Chart once more.

TOP RIBBING

Transition from the body of the scarf. Switch to US 4 / 3.5 mm needles.

Row 1 (RS): Sl1, k2, yo, sk2tbl, k2tog, yo, k2, SM, p2, (k1, m1l, p2) to m, RM, k2, m1l(p), m1r(p), k2, p2, k2, p1, m1r(p), k2, m1l(p), p1, k2, p2, k2, m1l(p), m1r(p), k2, p2, PM, k2, yo, sk2tbl, k2tog, yo, k2, PM, p2, k2, m1l(p), m1r(p), k2, p2, k2, p1, m1r(p), k2, m1l(p), p1, k2, p2, k2, m1l(p), m1r(p), k2, RM, p2, (k1, m1l, p2) to m, SM, k2, yo, sk2tbl, k2tog, yo, k3. (20 sts inc'd) (118 sts)

Row 2 (WS): Sl1, p8, *SM, k2, (p2, k2) to m, SM, p8*, rep *-* once more, p1.

Row 3 (RS): Sl1, k2, yo, sk2tbl, k2tog, yo, k2, SM, *p2, (k2, p2) to m, SM, k2, yo, sk2tbl, k2tog, yo, k2*, rep *-* once more, k1.

Row 4 (WS): Rep row 2.

Rows 5–12: Rep rows 3–4, 4 more times.

Row 13 (RS): Sl1, 2/2 LPC, 2/2 RPC, *SM, p2, (k2, p2) to m, SM, 2/2 LPC, 2/2 RPC*, rep *-* once more, k1.

Row 14 (WS): Sl1, k2, p4, k2, *SM, k2, (p2, k2) to m, SM, k2, p4, k2*, rep *-* once more, p1.

Row 15 (RS): Sl1, p2, W4, p2, *SM, p2, (k2, p2) m, SM, p2, W4, p2*, rep *-* once more, k1.

Row 16 (WS): Rep row 14.

BO in patt or using Lori's Twisty BO Method (see tutorials online).

FINISHING

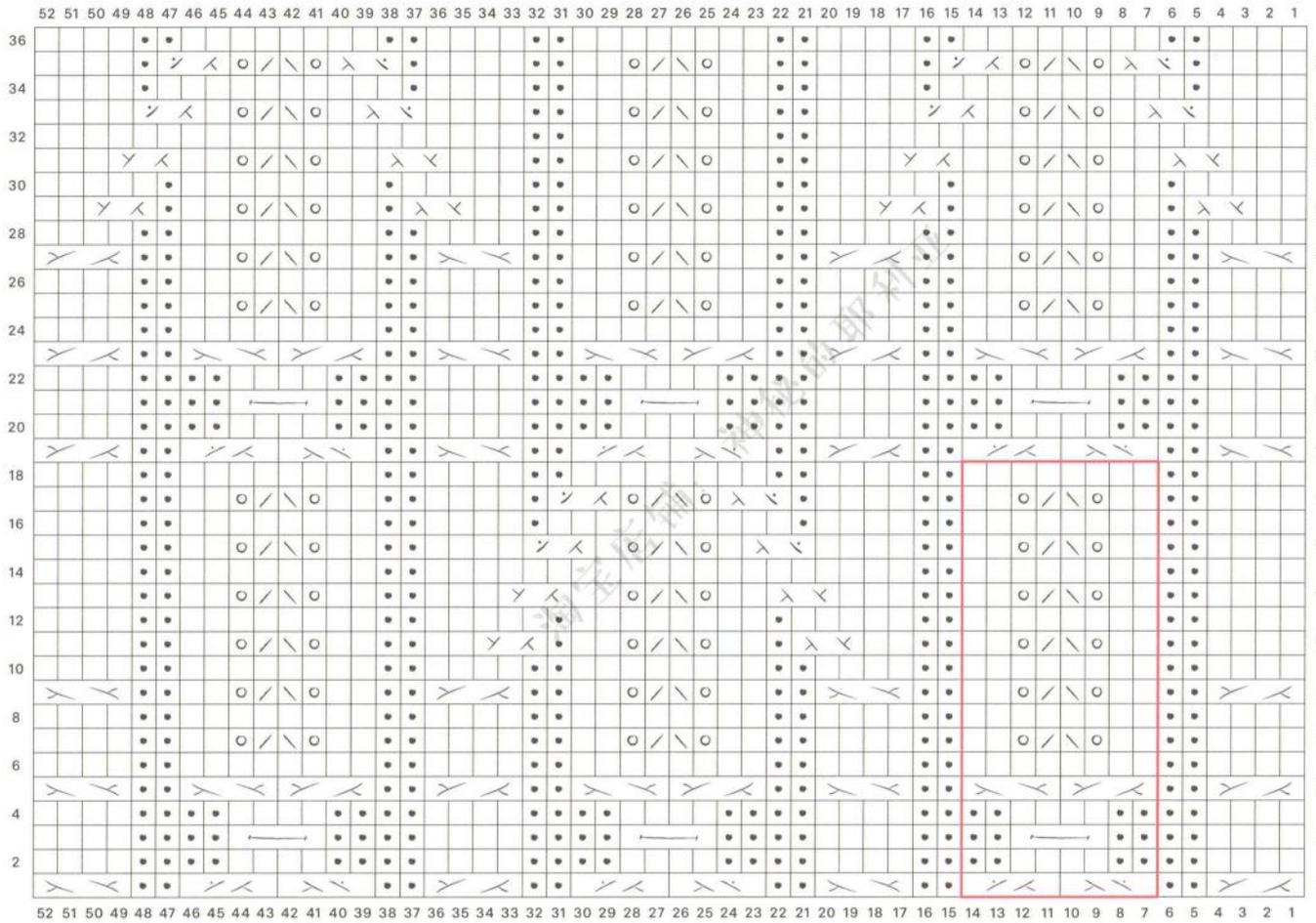
Weave in ends. Soak scarf in lukewarm water. Lay flat to dry. Gently pull fabric sideways to open up patterns.

You can decorate Barberries along CO and BO edges with tassels if you wish. Wrap yarn around a 4" / 10 cm piece of cardboard (for example, a postcard) 25 times. Each tassel requires approximately 5.5 yds / 5 m of yarn.

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MAIN CHART



- | | | | | | |
|--|----------------------|--|---------|--|----------------|
| | RS: KNIT
WS: PURL | | 2/1 RC | | BARBERRY CHART |
| | RS: PURL
WS: KNIT | | 2/1 RPC | | |
| | SK2TBL | | 2/2 LC | | |
| | K2TOG | | 2/2 LPC | | |
| | YO | | 2/2 RC | | |
| | 2/1 LC | | 2/2 RPC | | |
| | 2/1 LPC | | W4 | | |

JULIA WILKENS —

Preppy



Preppy (shown on pages 88–91) is inspired by the classic varsity jacket with sleeves and body made in two different colours. The relaxed cardigan is knitted seamlessly from the top down in two colours using a simple intarsia technique. The pattern featured multiple different yarn types — brushed alpaca, bouclé and merino sock yarn — creating an interesting garment.

SIZES

1 (2, 3, 4, 5) (6, 7, 8, 9)

Recommended ease: 8" / 20.5 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 37.5 (40.5, 44.75, 48.75, 52.5) (56.75, 58.75, 64.75, 68.75)" / 94 (101.5, 112, 122, 131.5) (142, 147, 162, 172) cm.

Total Length: 20.75 (22.25, 22.25, 22.75, 22.75) (24, 24, 24, 24)" / 51.5 (56, 56, 56.5, 56.5) (60, 60, 60, 60) cm.

Length from Underarm to Hem: 11.25 (12, 12, 11.25, 11.25) (11.75, 11.75, 10.75, 10.75)" / 28.5 (30, 30, 28.5, 28.5) (29, 29, 26.5, 26.5) cm.

Sleeve Length from Underarm: 17.5 (19, 19, 19, 19.5) (19.5, 19.5, 20, 20)" / 44.5 (48, 48, 48, 49.5) (49.5, 49.5, 50.5, 50.5) cm.

Upper Arm Circumference: 14.75 (14.75, 15.75, 17.25, 18.75) (20.75, 21.75, 23.25, 23.25)" / 37 (37, 39.5, 43, 47) (52, 54.5, 58, 58) cm.

Armhole Depth: 8 (9, 9, 10, 10) (11, 11, 12, 12)" / 20.5 (23, 23, 25.5, 25.5) (28, 28, 30.5, 30.5) cm.

MATERIALS

Yarn 1: Kumo by La Bien Aimée (74% Suri Alpaca, 26% Mulberry Silk, 328 yds / 300 m – 50 g).

For body: 2 (2, 2, 2, 2) (2, 2, 3, 3) skeins of colourway Clay (A).

For sleeves: 1 (1, 1, 2, 2) (2, 2, 2, 2) skein(s) of colourway Amege (B).

Merino Bouclé by La Bien Aimée (100% merino, 218 yds / 200 m – 50 g).

For body: 2 (2, 3, 3, 3) (3, 4, 4, 4) skeins of colourway Clay (A)

For sleeves: 2 (2, 2, 2, 2) (2, 3, 3, 3) skeins of colourway Amege (B).

Both yarns are held tog throughout the patt and make Yarn 1.

Or approx. 374 (432, 476, 516, 563) (639, 668, 732, 766) yds / 342 (395, 435, 472, 515) (584, 611, 669, 700) m of each brushed alpaca lace and bouclé fingering-weight yarn in colourway A for body and approx. 250 (288, 317, 344, 375) (426, 445, 488, 511) yds / 229 (263, 290, 315, 343) (390, 407, 446, 467) m of each brushed alpaca lace and bouclé fingering-weight yarn in colourway B for sleeves.

Yarn 2: 1 skein of Merino Super Sock by La Bien Aimée (75% merino, 25% nylon, 467 yds / 425 – 100 g), colourway Amege.

Or approx. 209 (217, 239, 252, 272) (282, 298, 315, 327) yds / 191 (198, 218, 231, 249) (258, 272, 288, 298) m fingering-weight yarn of colourway B.

Alternatively, one strand of worsted-weight bouclé yarn can be used instead of holding yarns double for Yarn 1. Alternative yarn suggestions are for example Pluma by Katia Concept for Yarn 1 and Arwetta by Filcolana for Yarn 2.

Needles: US 8 / 5 mm of 24" / 60 cm and 40" / 100 cm and 16" / 40 cm circular needles and/or DPNs, US 2 / 2.75 mm 40" / 100 cm circular needles and/or DPNs.

Notions: 6 buttons approx. 0.75" / 2 cm in diameter, 6 stitch markers, stitch holders or waste yarn.

GAUGE

16 sts x 24 rows to 4" / 10 cm on US 8 / 5 mm needles with Yarn 1 in St St, after blocking.

24 sts x 44 rows to 4" / 10 cm on US 2 / 2.75 mm needles with Yarn 2 in St St, after blocking.

SPECIAL ABBREVIATIONS

RLI: Lift right leg of the st 1 row below next st on LHN onto LHN and k it (RS) / p it (WS).

LLI: Lift left leg of the st 2 rows below st on RHN onto LHN and k it (RS) / p it (WS).

NOTES

First, shoulders are worked separately to shape the neckline. Stitches for the back are then cast on. The sleeves and body are worked simultaneously in two different colours using intarsia. The number of sleeve stitches remains the same while the stitches for the fronts and back are gradually increased forming an elegant saddle along the top of the shoulders. Cuffs, collar and hem are worked in double folded stockinette.

Yarn 1: Body and sleeves are knitted with two strands of yarn held together: a merino bouclé and alpaca suri. Fronts and the back are knit in colour A. The sleeves are knitted in colour B.

Yarn 2: Waistband, cuffs and neckband are knitted in fingering-weight sock yarn in colour B.

Wind up the two bases together in separate balls for each section (two fronts, two sleeves, one back). This helps you avoid tangled strands.

DIRECTIONS

SHOULDERS

Right Shoulder

With US 8 / 5 mm 24" / 60 cm needles, Yarn 1 and the Long-Tail CO Method, CO as foll: With colour A CO 2 sts (back), PM, with colour B CO 8 (8, 10, 10, 12) (12, 14, 14, 14) sts (right sleeve), PM, with colour A CO 1 st (right front). [11 (11, 13, 13, 15) (15, 17, 17, 17) sts]

Note! Body and sleeves are worked in different colours using intarsia. Change yarns and colours at each marker as est. Wrap strands around each other to avoid holes.

Row 1 (WS): P1, SM, p to m, SM, p2, with Backwards Loop CO Method CO 2 sts. (2 sts inc'd)

Row 2 (RS): K2, RLI, k2, SM, k to m, SM, kfb. (2 sts inc'd)

Row 3: P1, RLI, p1, SM, p to m, SM, p2, LLI, p to end, with Backwards Loop CO Method CO 2 sts. (4 sts inc'd)

Row 4: K to 2 sts bef m, RLI, k2, SM, k to m, SM, k2, LLI, k1. Cut the back yarn. (2 sts inc'd)

P1 sts on hold: 9 sts for back, 8 (8, 10, 10, 12) (12, 14, 14, 14) sts for sleeve and 4 sts for front.

Left Shoulder

With US 8 / 5 mm 24" / 60 cm needles, Yarn 1 and the Long-Tail CO Method, CO as foll: With colour A CO 1 st (left front), PM, with colour B CO 8 (8, 10, 10, 12) (12, 14, 14, 14) sts (left sleeve), PM, with colour A CO 2 sts (back). [11 (11, 13, 13, 15) (15, 17, 17, 17) sts]

Row 1 (WS): P2, SM, p to m, SM, p1.

Row 2 (RS): Kfb, SM, k to m, SM, k2, LLI, with Backwards Loop CO Method CO 2 sts. (4 sts inc'd)

Row 3: P to 2 sts bef m, RLI, p2, SM, p to m, SM, p2, LLI. (2 sts inc'd)

Row 4: K1, RLI, k2, SM, k to m, SM, k2, LLI, k to end, with Backwards Loop CO Method CO 2 sts. (4 sts inc'd)

4 sts for front, 8 (8, 10, 10, 12) (12, 14, 14, 14) sts for sleeve and 9 sts for back.

JOINING SHOULDERS AND SADDLE SECTION

P1 right shoulder sts from hold onto US 8 / 5 mm 40" / 100 cm needles.

Row 1 (WS): Starting with right front, p2, RLI, p2, SM, p to m (right sleeve), SM, p2, LLI, p to end, with Backwards Loop CO Method CO 17 (19, 22, 24, 25) (26, 26, 26, 26) sts (back), with

WS facing cont to p sts for back from left shoulder to 2 sts bef m, RLI, p2, SM, p to m (left sleeve), SM, p2, LLI, p2 (left front).

You should have 5 sts for each front, 8 (8, 10, 10, 12) (12, 14, 14, 14) sts for each sleeve and 37 (39, 42, 44, 45) (46, 46, 46, 46) sts for back.

Row 2 (RS): K to 2 sts bef m, RLI, k2, SM, k to m, SM, k2, LLI, k to 2 sts bef m, RLI, k2, SM, k to m, SM, k2, LLI, k to end. (4 sts inc'd)

Row 3 (WS): P to 2 sts bef m, RLI, p2, SM, p to m, SM, p2, LLI, p to 2 sts bef m, RLI, p2, SM, p to m, SM, p2, LLI, p to end. (4 sts inc'd)
Rep rows 2–3, 2 (2, 3, 3, 4) (4, 5, 5, 5) more times.

You should have 11 (11, 13, 13, 15) (15, 17, 17, 17) sts for each front, 8 (8, 10, 10, 12) (12, 14, 14, 14) sts for each sleeve and 49 (51, 58, 60, 65) (66, 70, 70, 70) sts for back.

Front Collar and Sleeve Increases

Row 1 (RS): K3, m1l, k to 2 sts bef m, m1r, k2, SM, *k2, m1l, k to 2 sts bef m, m1r, k2, SM*, rep *-* twice more, k2 m1l, k to 3 sts be end, m1r, k3. (10 sts inc'd)

Row 2 (WS): P to end.

Row 3: K3, m1l, k to m, SM, *k2, m1l, k to 2 sts bef m, m1r, k2, SM*, k to m, SM, rep *-* once more, k to 3 sts be end, m1r, k3. (6 sts inc'd)

Row 4: P to end.

Rep rows 1–4 once more.

You should have 17 (17, 19, 19, 21) (21, 23, 23, 23) sts for each front, 16 (16, 18, 18, 20) (20, 22, 22, 22) sts for each sleeve and 53 (55, 62, 64, 69) (70, 74, 74, 74) sts for back.

Cast On for Front Collar and Button Band

Row 1 (RS): K to 2 sts bef m, m1r, k2, SM, *k2, m1l, k to 2 sts bef m, m1r, k2, SM*, rep *-* twice more, k2, m1l, k to end, with Backwards Loop CO Method CO 3 (4, 4, 5, 5) (5, 5, 5, 5) sts.

Row 2 (WS): P to end, with Backwards Loop CO Method CO 3 (4, 4, 5, 5) (5, 5, 5, 5) sts.

Row 3: K to m, SM, *k2, m1l, k to 2 sts bef m, m1r, k2, SM*, k to m, SM, rep *-* once more, k to end, with Backwards Loop CO Method CO 3 (3, 4, 4, 5) (5, 5, 5, 5) sts.

Row 4: P to end, with Backwards Loop CO Method CO 3 (3, 4, 4, 5) (5, 5, 5, 5) sts.

Row 5: K to 2 sts bef m, m1r, k2, SM, *k2, m1l, k to 2 sts bef m, m1r, k2, SM*, rep *-* twice more, k2, m1l, k to end, PM, with Backwards Loop CO Method CO 11 sts.

Row 6: P to end, with Backwards Loop CO Method CO 11 sts.

You should have 36 (37, 40, 41, 44) (44, 46, 46, 46) sts for each front, 22 (22, 24, 24, 26) (26, 28, 28, 28) for each sleeve and 57 (59, 66, 68, 73) (74, 78, 78, 78) sts for back.

Continue Raglan Increases and Buttonholes

Note! Read buttonhole placements before starting the section.

Row 1 (RS): K to 2 sts bef m, m1r, k2, SM, *k2, m1l, k to 2 sts bef m, m1r, k2, SM*, rep *-* twice more, k2, m1l, k to m, SM, k to end. (8 sts inc'd)

Row 2 (WS): P to end.

Row 3: K to m, SM, *k2, m1l, k to 2 sts bef m, m1r, k2, SM*, k to m, SM, rep *-* once more, SM, k to m, SM, k to end. (4 sts inc'd)

Row 4: Rep row 2.

Rep rows 1–4, 5 (6, 6, 7, 7) (8, 9, 8, 6) more times while working buttonhole in row 9 and 10 as foll:

Buttonhole

Row 9 (RS): Work in patt to 5th m, SM, *kfb, [k1, pass 2nd st on RHN over 1st st] twice, sl st from RHN to LHN, k2tog*, k2, rep *-* once more, k1.

Row 10 (WS): P2, *with Backwards Loop CO Method CO 2 sts*, p4, rep *-*, p1, SM, work in patt, slipping 4 markers.

On the foll rows, work buttonhole every 19 & 20 (21 & 22, 21 & 22, 21 & 22, 21 & 22) (23 & 24, 23 & 24, 23 & 24, 23 & 24) row for 4 more times.

You should have 42 (44, 47, 49, 52) (53, 56, 55, 53) sts for each front, 46 (50, 52, 56, 58) (62, 68, 64, 56) sts for each sleeve and 69 (73, 80, 84, 89) (92, 98, 96, 92) sts for back.

Size 1 only

Row 1: K to m, SM, *k2, m1l, k to 2 sts bef m, m1r, k2, SM, k to m, SM*, rep *-* once more, k to end. (4 sts inc'd)

Row 2: P to end.

Rep rows 1–2 twice more.

Sizes 2, 3 and 5 only

Cont to work in patt without increases.

Sizes 4, 6, 7, 8 and 9 only

Row 1 (RS): K to 2 sts bef m, m1l, k2, SM, *k to m, SM, k2, m1l, k to 2 sts bef m, m1r, k2, SM*, rep *-* once more, k2, m1l, k to m, SM, k to end. (4 sts inc'd)

Row 2 (WS): P to end.

Row 3: K to end.

Row 4: P to end.

Rep rows 1–4, 0 (0, 0, 2, 4) more time(s).

You should have 42 (44, 47, 50, 52) (54, 57, 58, 58) sts for each front, 52 (50, 52, 56, 58) (62, 68, 64, 56) sts for each sleeve and 69 (73, 80, 86, 89) (94, 100, 102, 102) sts for back.

All sizes

Cont to work in patt without increases until armhole depth measures approx. 8 (9, 9, 10, 10) (11, 11, 12, 12)" / 20.5 (23, 23, 25.5, 25.5) (28, 28, 30.5, 30.5) cm, or desired length.

JOIN BACK AND FRONT

In the foll section cont working buttonholes as described in prev section.

Set-Up Row 1 (RS): K to m, RM, cut right sleeve yarn, *pl 52 (50, 52, 56, 58) (62, 68, 64, 56) sleeve sts on a st holder or scrap yarn, with Backwards Loop CO Method CO 3 (4, 5, 6, 8) (10, 9, 14, 18) sts, PM, with Backwards Loop CO Method CO 1 st, PM, with Backwards Loop CO Method CO 3 (4, 5, 6, 8) (10, 9, 14, 18) sts*, RM, k across 69 (73, 80, 86, 89) (94, 100, 102, 102) sts for back, RM, cut yarn sleeve left, rep *-*, RM, k to m, SM, k to end.

You should have 167 (179, 196, 212, 227) (244, 252, 276, 292) sts for the body.

Row 2 (WS): P to m, SM, *p to m, SM, k1, SM*, rep *-* once, p to end.

Row 3 (RS): *K to m, SM, p1, SM*, rep *-* once, k to m, SM, k to end.

Rep rows 2–3, 7 times in total.

Rep row 2 once more.

Dec Row (RS): *K to 2 sts bef m, ssk, SM, p1, SM, k2tog*, rep *-* once, k to m, SM, k to end. (4 sts dec'd)

Work dec row every 16th row twice more, while cont to work buttonholes until 5 buttonholes are worked. [155 (167, 184, 200, 215) (232, 240, 264, 280) sts]

On finishing fifth buttonhole, cont to rep rows 2–3, 7 (8, 8, 9, 9) (9, 9, 9, 9) more times while working decreases as established every 16th row.

Rep row 2 once more. Cut yarn.

WAISTBAND

Set-Up Row: Pl first and last 12 sts on a waste yarn or holder, removing markers. These sts will be worked later in Yarn 1.

[131 (143, 160, 176, 191) (208, 216, 240, 256) sts]

Change to 2.75 mm 40" / 100 cm needles. Join Yarn 2.

Work 44 rows in St St, or until waistband measures approx. 4" / 10 cm.

BO loosely. Fold waistband inwards, double. With Yarn 2, sew BO edge against purl bumps of first row.

Right Front Waistband

Pl 12 sts of right front onto US 8 / 5 mm 16" / 40 cm needles. Join Yarn 1.

Row 1 (RS): K12, RLL. (1 st inc'd)

Row 2 (WS): P to end.

Row 3: K to end.

Rep rows 2–3, 3 more times. Rep row 2 once more.

BO loosely. Cut yarn.

Left Front Waistband

Pl 12 sts of left front on US 8 / 5 mm 16" / 40 cm needles. Join Yarn 1.

Row 1 (WS): P12, RLL. (1 st inc'd)

Row 2 (RS): K to end.

Row 3: P to end.

Last buttonhole:

Row 4 (RS): K2, *kfb, [k1, pass second st on RHN over first st on RHN] twice, sl st from RHN to LHN, k2tog*, k2, rep *-* once more, k1.

Row 5 (WS): P2, *with Backwards Loop CO Method CO 2 sts*, p4, rep *-*, p3.

Rep rows 2–3 twice more. Rep row 2 once more.

BO loosely. Cut yarn.

FINISHING BODY

Work both sides identically: Fold 11 front buttonband sts double inside out with RSs facing each other, allocating 5 sts for the back, 5 sts for the front and 1 st for the folded edge of the band. With lace-weight yarn in colour A, close buttonband at top and bottom by sewing. Unfold buttonband, pin vertical selvedge edge against the inside in alignment with top and bottom and sew against the inside of the cardigan.

Sew each buttonband against the hem, starting with the back half of the double folded hem and cont towards the front of the hem.

SLEEVES

Pl 52 (50, 52, 56, 58) (62, 68, 64, 56) sleeve sts back onto US 8 / 5 mm 40" / 100 cm circular needles or DPNs.

Set-Up: With Yarn 1 in colour B and RS facing, starting at the middle p st of underarm selvedge edge, pick up and k 1 st, PM, pick up and k 3 (4, 5, 6, 8) (10, 9, 14, 18) sts, k across 52 (50, 52, 56, 58) (62, 68, 64, 56) sleeve sts, cont to pick up and k 3 (4, 5, 6, 8) (10, 9, 14, 18) sts

along underarm selvedge edge, PM. [59 (59, 63, 69, 75) (83, 87, 93, 93) sts]

Rnd 1: SM, p1, SM, k to m.

Rep rnd 1, 9 (10, 10, 7, 5) (4, 3, 2, 2) times in total.

Dec Rnd: SM, p1, SM, k2tog, k to 2 sts bef m, ssk. (2 sts dec'd)

Cont working rnd 1 and work dec rnd every 11. (12., 12., 9., 7.) (6., 5., 4., 4.)th rnd, 7 (7, 7, 10, 12) (16, 18, 21, 21) more times. [43 (43, 47, 47, 49) (49, 49, 49, 49) sts]

Work in patt without dec until sleeve measures 15.5 (17, 17, 17, 17.5) (17.5, 17.5, 18, 18)" / 39.5 (43, 43, 43, 44.5) (44.5, 44.5, 45.5, 45.5) cm from underarm, or 2" / 5 cm less than desired length. Cut yarn.

Cuff

Change to US 2 / 2.75 cm 40" / 100 cm circular needles or DPNs. Change to Yarn 2.

Work in St St for 44 rnds, or until cuff measures approx. 4" / 10 cm.

BO loosely. Fold cuff inwards, double and sew BO edge against purl bumps of first row in Yarn 2 on the inside.

NECKBAND

Work neckband with US 2 / 2.75 cm 40" / 100 cm circular needles and Yarn 2.

Set-Up: With RS facing and starting from the left front on top of the 2nd st of buttonband (1st st is allocated for folded edge), pick up and k 26 (27, 30, 31, 34) (34, 36, 36, 36) sts along the edge of the collar, 8 (8, 10, 10, 12) (12, 14, 14, 14) sts along the left saddle shoulder, 29 (31, 34, 36, 37) (38, 38, 38, 38) sts along the back of collar, 8 (8, 10, 10, 12) (12, 14, 14, 14) sts along the right saddle shoulder and 26 (27, 30, 31, 34) (34, 36, 36, 36) sts along the right front of collar. [97 (101, 114, 118, 129) (130, 138, 138, 138) sts]

Row 1 (WS): P to end.

Row 2 (RS): K to end.

Rep rows 1–2 once more.

Row 5: P to 1 st bef end, tw.

Row 6: MDS, k to 1 st bef end, tw.

Row 7: MDS, p to DS, tw.

Row 8: MDS, k to DS, tw.

Rows 9–14: Rep rows 7–8, 3 more times.

Row 15: MDS, p to end of row, working each DS as 1 st.

Row 16: K to end of row working each DS as 1 st.

Row 17: P to 5 sts bef end of row, tw.

Row 18: MDS, k to 5 sts bef end of row, tw.

Row 19: MDS, p to DS, pDS, p1, tw.

Row 20: MDS, k to DS, kDS, k1, tw.

Rows 21–26: Rep rows 19–20, 3 more times.

Row 27: MDS, p to DS, pDS, p to end.

Row 28: K to to DS, kDS, k to end.

Row 29: BO loosely working DSs as 1 st. Cut yarn leaving a long tail.

Fold neckband inwards, double. Make sure that the DSs are not shown on the outside of the neckband. With Yarn 2, sew BO edge against the first row of purl bumps where sts for neckband were picked up.

FINISHING

Wet block to measurements.

Sew edges of front and back of buttonholes together. Attach buttons.



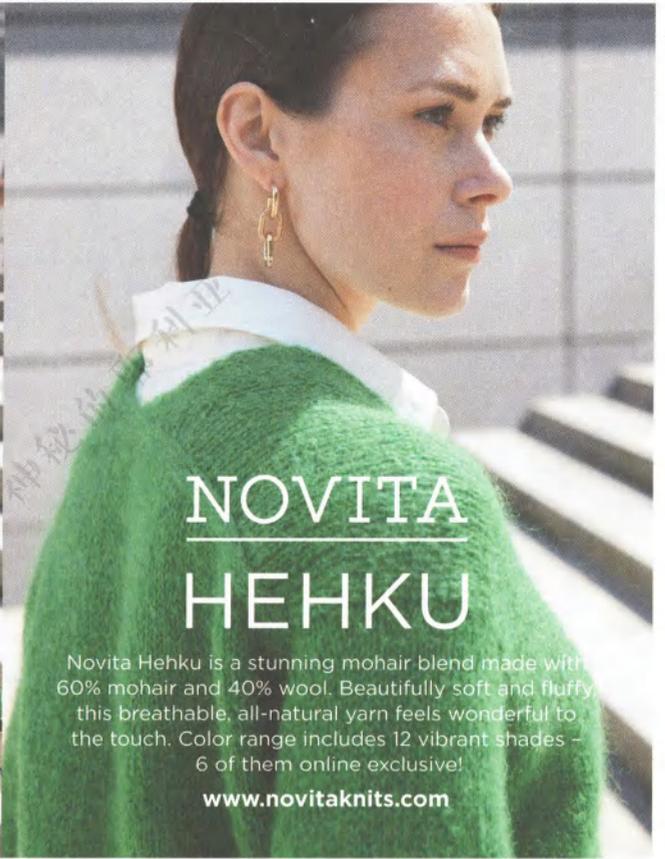
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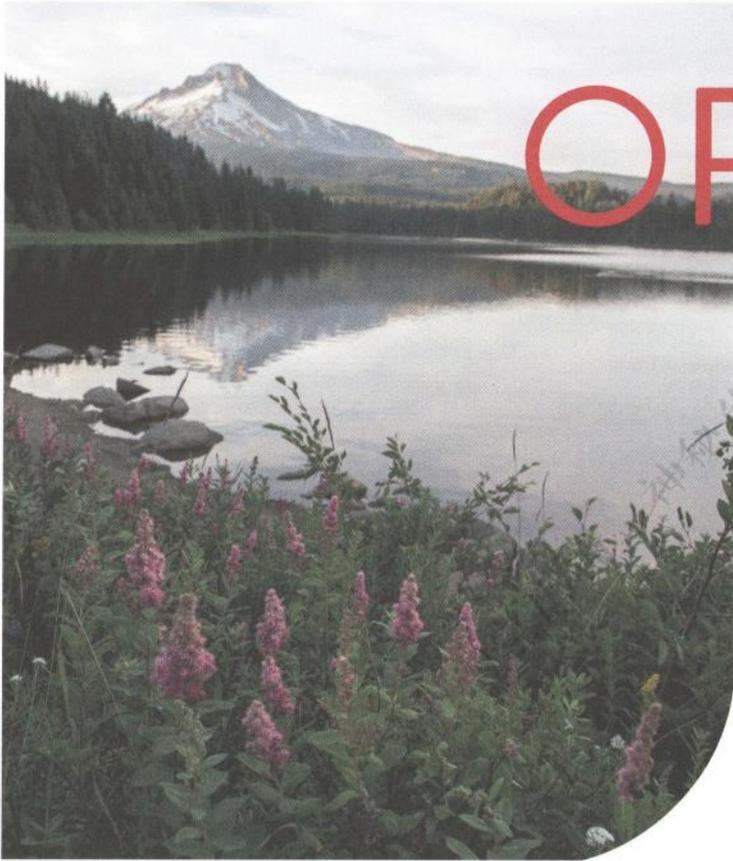


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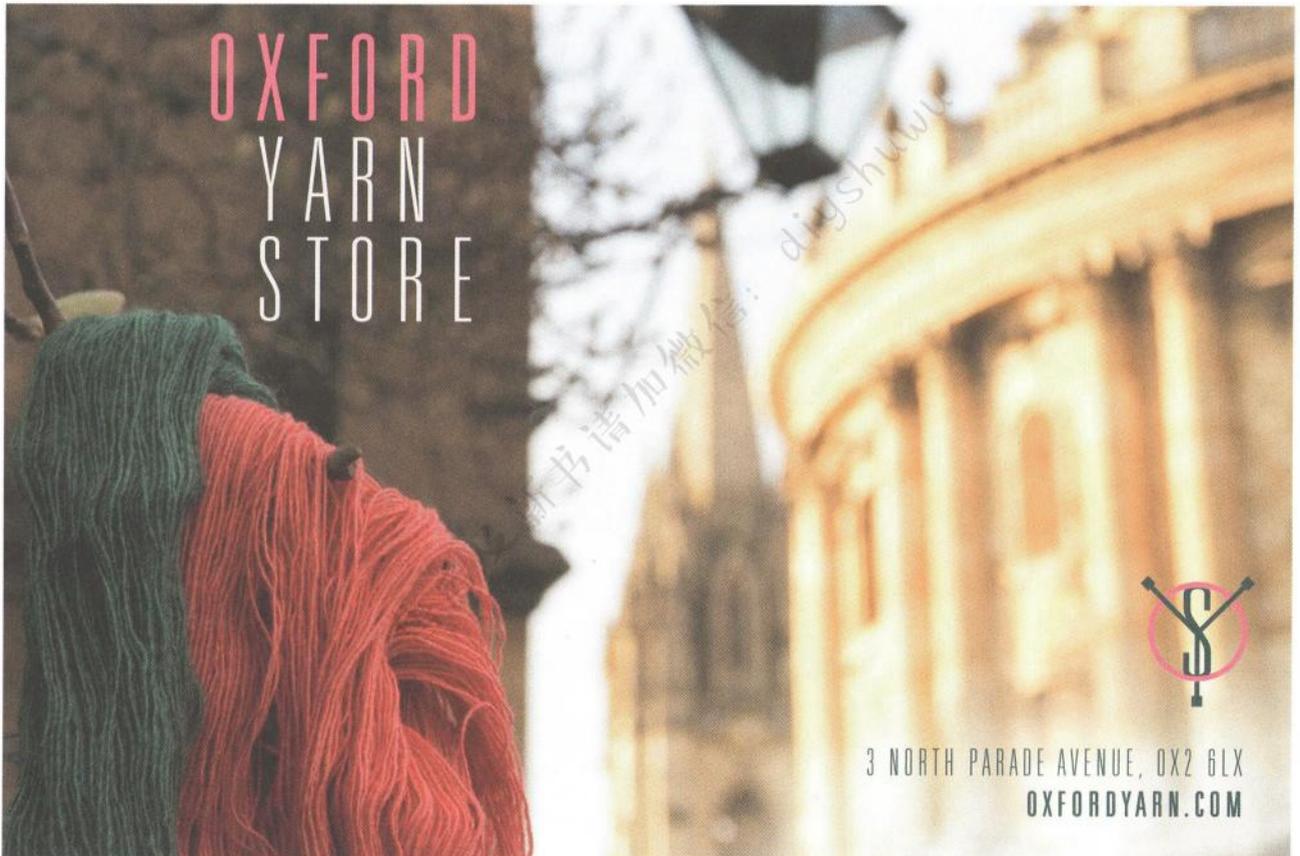
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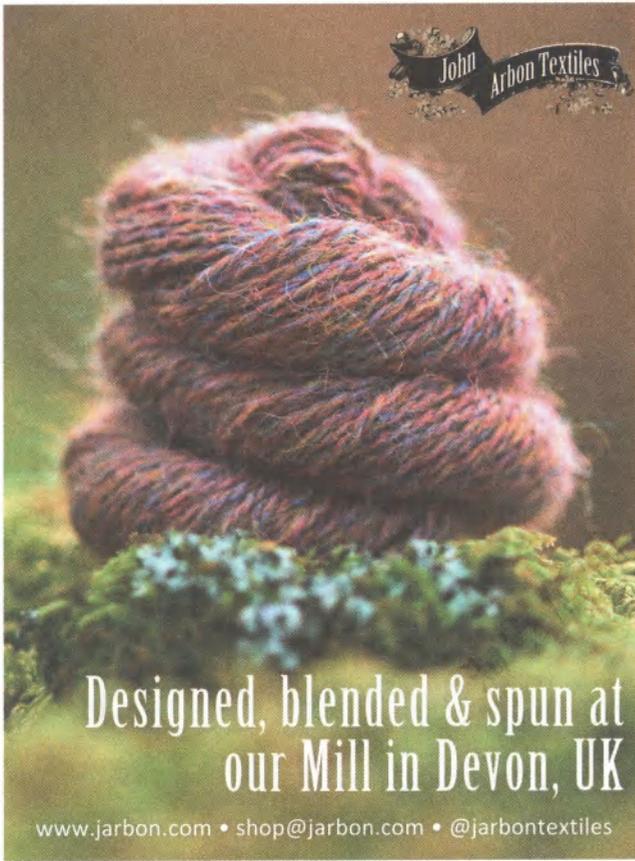
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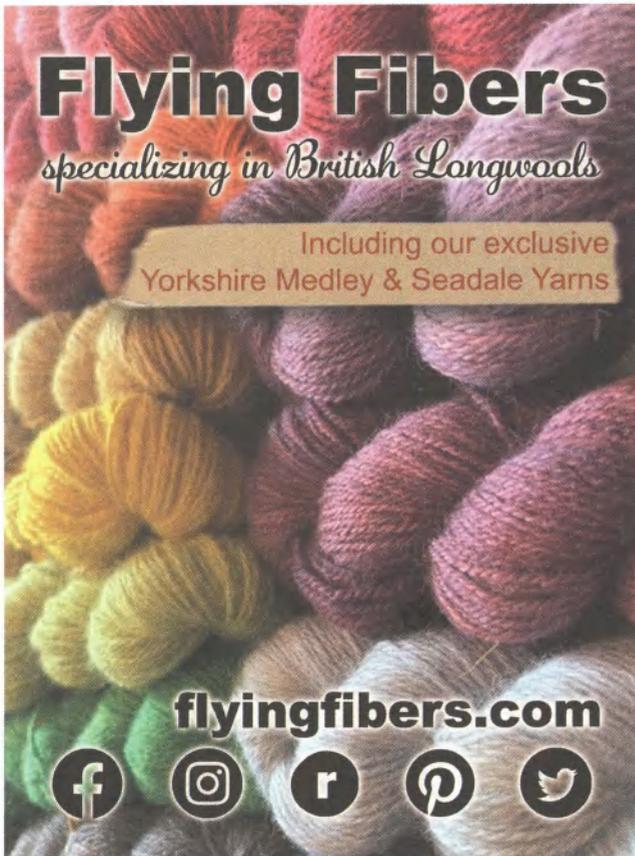
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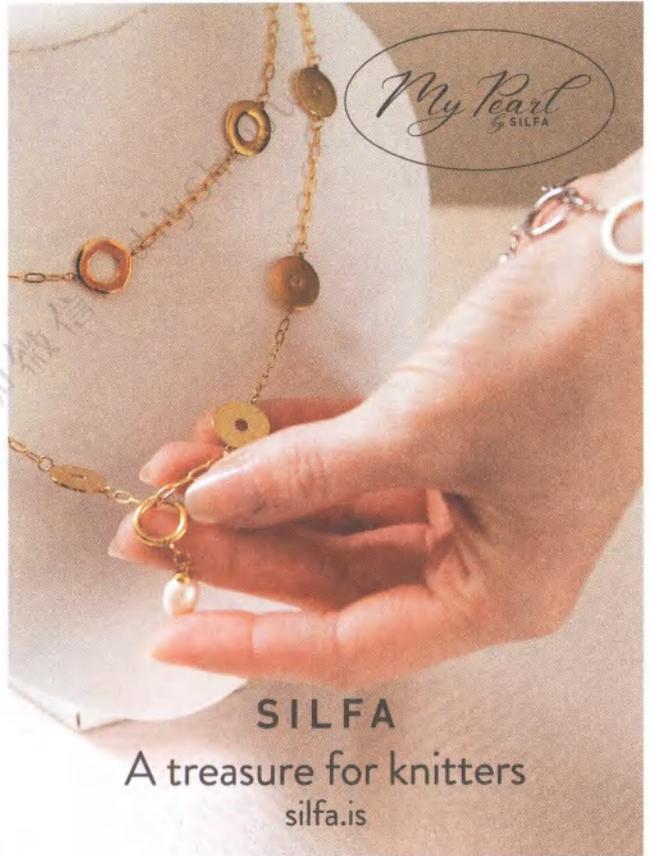


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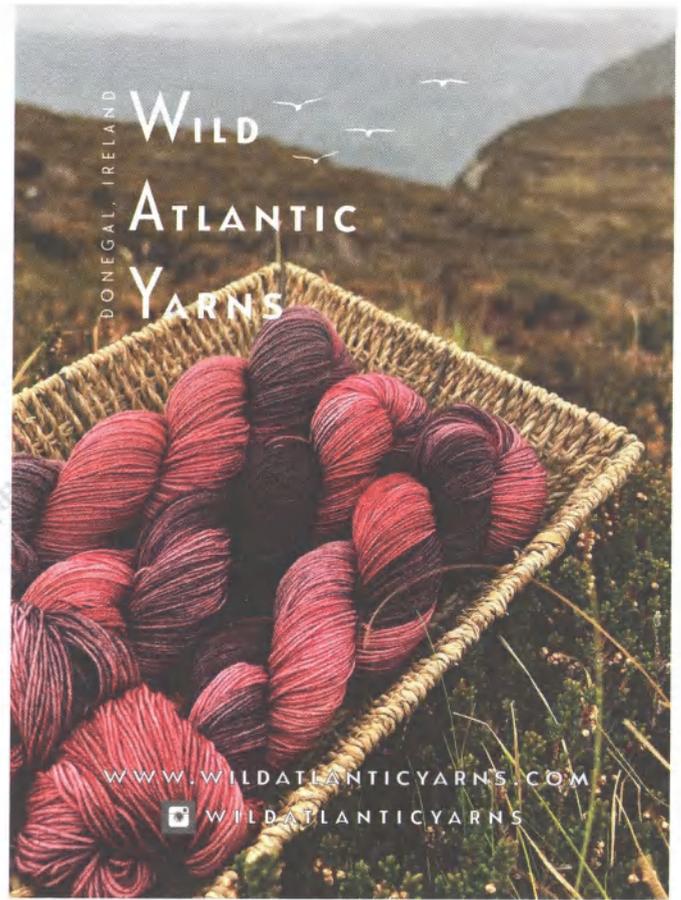


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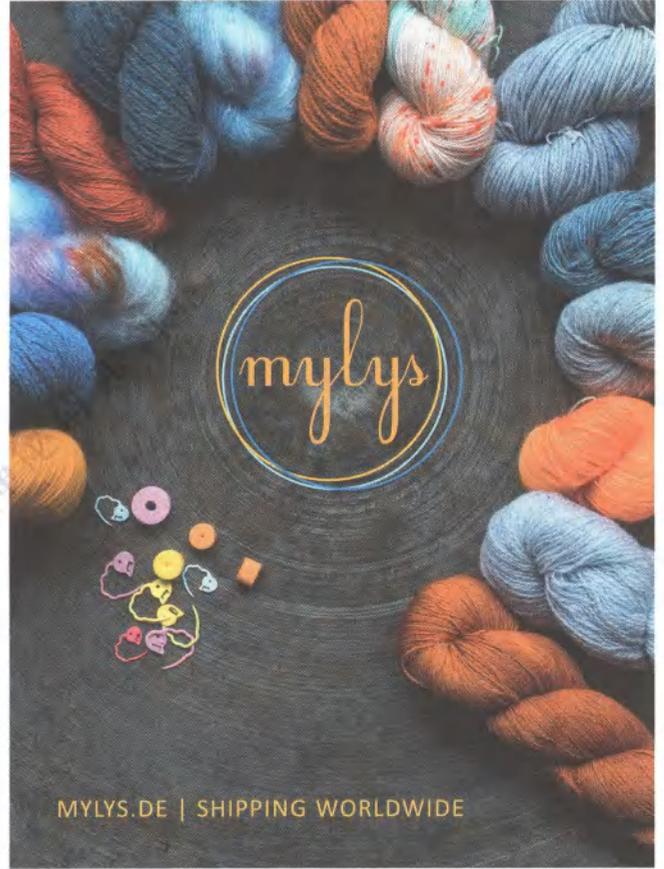
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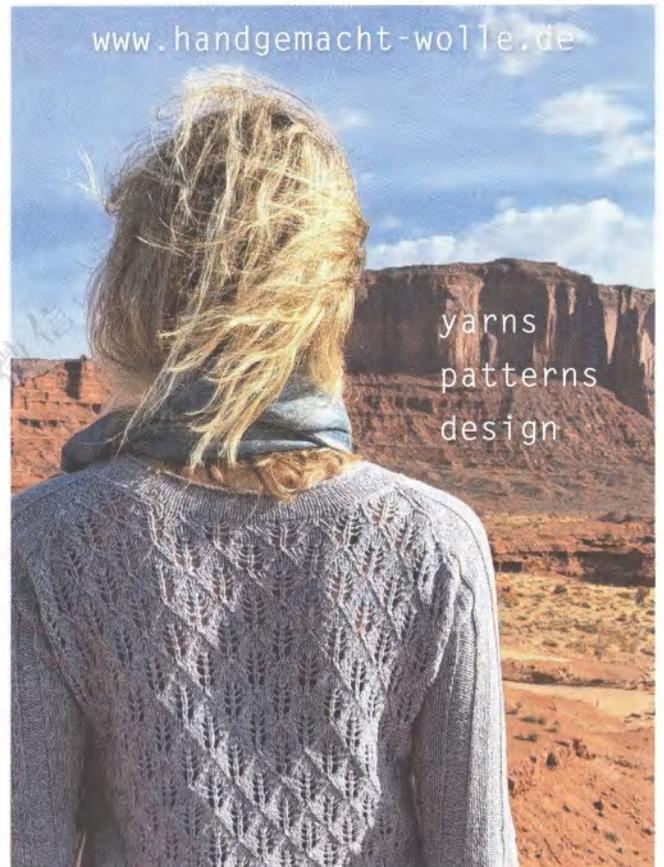


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