LAINE

Pablo Aneiros
Kaori Katsurada
Liza Lewis
Hiromi Nagasawa
Sara Ottosson
Camille Romano
Macarena Silva
Lis Smith
Florence Spurling
Vibe Ulrik Søndergaard
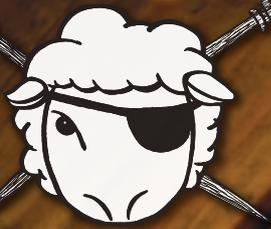Tess Vandekolk

LAMANA

YARNS & DESIGNS

LAMB TO SKEIN YARN STARTS LONG BEFORE THE HANKS ARE WOUND.
IT BEGINS AT 3AM ON A FAMILY FARM WHEN A EWE DECIDES IT'S TIME TO DROP.

-Luke Mitchell

Shepherd & CoOwner

Shepherds watch

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Bailey is based in Atlanta, Georgia, USA.
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Drunken Knitwits (Where I Knit, p. 93). "Abdhi
greeted me like an old friend and insisted I
order a beer! Photographing the Knitwits was
a warm and fuzzy experience, just like the
pieces and community they've created."
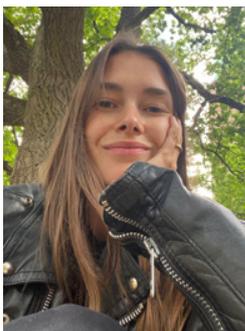
MODEL

Mia Zambra

Mia, who lives in Helsinki, Finland, modelled
for this issue's knitwear photos. "The January
photo shoot was probably the coldest in my
modelling career, and it was great to warm up
inside the Bosgård Manor between the outdoor
shots. The idyllic, quiet place almost made
me dream of moving to the countryside."

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Warm Vibes

EDITOR'S LETTER

"How wonderfully altruistic!" exclaimed **Else**, the owner of our local yarn shop. She runs a small boutique in my neighbourhood in East Helsinki, and I had dropped in to buy a few skeins for my sixth *Lento* sweater. While choosing the perfect cotton-candy shade in a mix of super-soft wool and alpaca, I revealed to Else my knitting theme of the moment: knitting for others.

This Lento was a bespoke piece for my friend **Aino**. Before that, I had made a Lento for a different **Aino**, a *Cresta* shawl for **Virpi** and a *Badana* cardigan for **Laura**. Because, truth be told, how many sweaters, shawls and cardigans does one person need? So, instead of adding to my already ample collection of knits, I had decided to

focus on making them for my non-knitting loved ones.

Honestly, my underlying motivations weren't particularly selfless — quite the opposite. I get immense joy from knowing that someone wants to wear something I've made. And pride, too: it feels good to hear that my friend's co-worker has complimented a sweater I've knitted. Of course, one practical aspect of these custom-made knits is that the people ordering them usually pay for the yarns, meaning it costs me only time rather than money.

I also feel a kind of motherly satisfaction when I know that a garment I've crafted will keep someone warm on a cold winter day. At the same time, I imagine my knits scattering tiny sparks of inspiration around them when

MAIJA KANGASLUOMA

they're worn, maybe encouraging someone else to pick up their needles.

In the past, I've mainly knitted small and "safe" projects, such as mittens and socks, for others. Sweaters and cardigans have felt too intimidating: what if the recipients think the garment is horrible and only wear it because they don't want to hurt my feelings? The best cure for this angst has been to stick with familiar, well-tested patterns that I could knit with my eyes shut. Similarly, I've worried that the price of good-quality yarn might seem too expensive. If you don't knit, you probably don't realise how much a handmade sweater costs compared with fast fashion. However, no one has ever protested when

I've sheepishly shown them the receipt. As the Aino who ordered the cotton-candy Lento said: "You can't even put a price on such a handcrafted treasure."

There's plenty of altruism in the knitting world — particularly on the other side of the counter at my LYS. One of Else's charming qualities as a shopkeeper is that she never tries to push an extra skein just in case, but instead, she helps me decide how much is just enough. That's what happened with the latest Lento, too: the amount of yarn was spot on, and the sweater turned out perfect.

The next made-to-order cardigan is in the queue, and I'm sure a seventh Lento will find its way onto my needles. So, keep those orders coming, my friends!
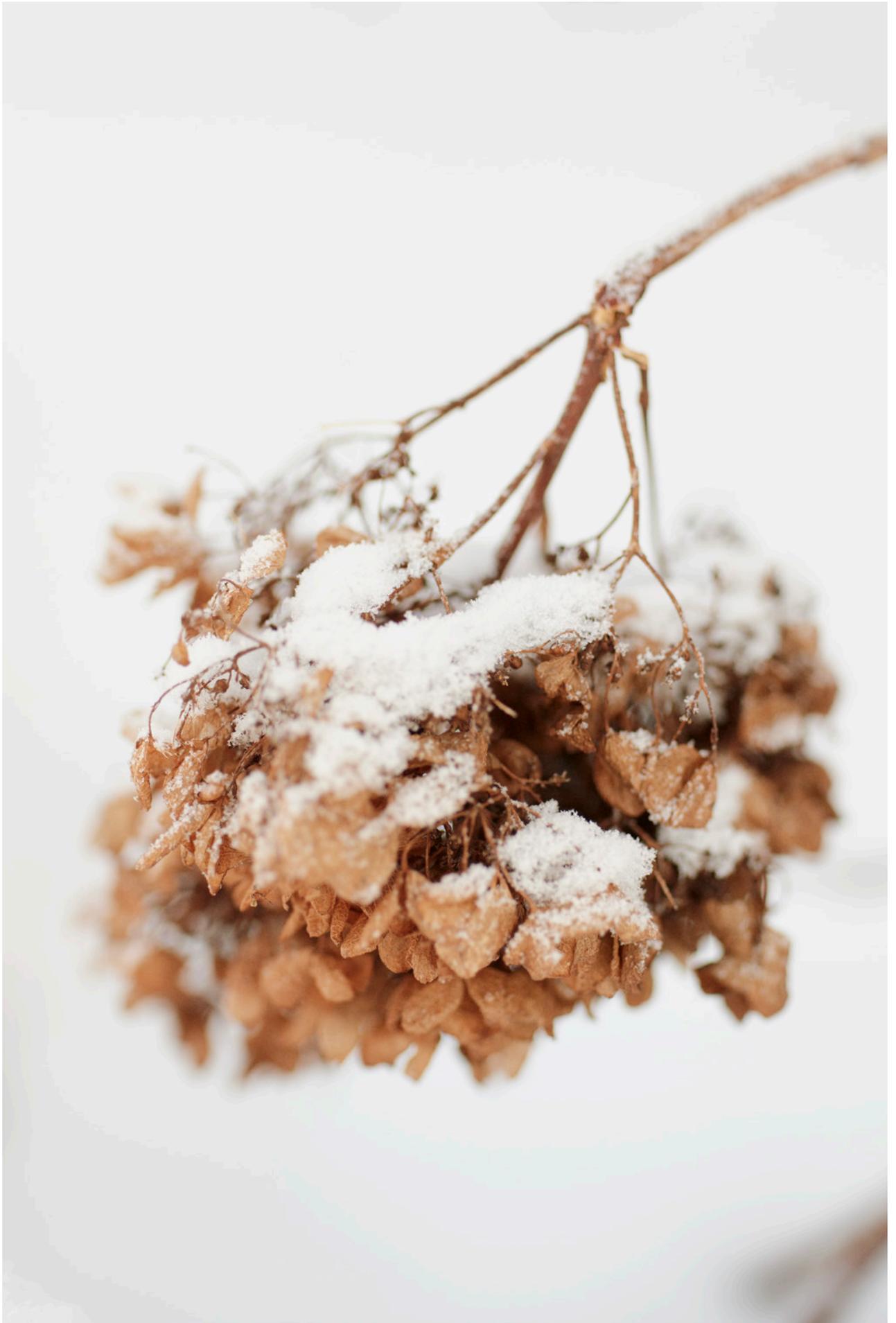
LIZA LEWIS —
Dazzler

@WOOLLY_JUMPER_MADNESS
@LIZALEWIS

Liza Lewis is originally from Belgium but now lives in the UK. She is a designer/illustrator whose work includes many fun children's products: books, puzzles, games, prints and fabrics. Liza started knitting colourwork sweaters during Covid-19 as a way of de-stressing and has become quite obsessed with it all.

"I think my style is Fair Isle with a modern twist, and I have a love of pattern, colour and aran-weight yarn. I try to design items I would love to wear myself, so they usually have to be soft, colourful and unusual!"

Liza also likes to create patterns that might look difficult yet are easy to knit. This is true for the *Dazzler* sweater — her first-ever published pattern! It is an all-over colourwork jumper that grows quickly on the needles and is not too complicated.

"It is a sumptuous, comfy, cosy sweater that makes you smile when you knit it and every time you wear it."

Dazzler is not too complicated to make, though still a fun challenge for anyone who has not knitted colourwork before. Remember to work the floats loosely to keep the fabric from puckering.

An all-over colourwork sweater is the perfect addition to your winter wardrobe. The floats on the back of the fabric make it extra warm.

The black-and-white pattern made Liza think of dazzle camouflage, which was used on ships especially in World War I — hence the name. Dazzle camouflage consisted of complex geometric shapes in contrasting colours.

Dazzler is worked seamlessly in the round from the top down, and optional short rows can be added to the back of the neck. Body and sleeve lengths are easy to customise.

Coat, skirt and boots Beyond Retro, shirt Pieni Sydän Second Hand, pantyhose Falke.

CAMILLE ROMANO —
Cork

@CAMILLEJULIEROMANO

Camille Romano comes from Paris, France, but has been living in Finland since 2008. She is an independent graphic designer and art director, but these days about half of her time is dedicated to knitwear design. She gets ideas from visual details that catch her attention — anything from the shape of a shadow or a pattern on a facade to the colours of a landscape during a train trip.

Camille likes structure and "weight" in her designs and tends to knit at a tighter gauge to create dense fabrics. Same thing with stitch patterns: she is into cables, brioche and fisherman's rib rather than flowy, lacy fabrics.

"As I am not a professionally trained knitwear designer, there might be instances where my techniques are not exactly conventional. I think this applies to my style too — my designs look usually fairly simple, but there might be a construction or design twist of some sort."

For this issue, Camille designed *Cork*: a highly textured, warm cardigan that can also work as outerwear.

"It's versatile and unisex, practical and wearable but visually interesting, which I hope for all my designs to be!"
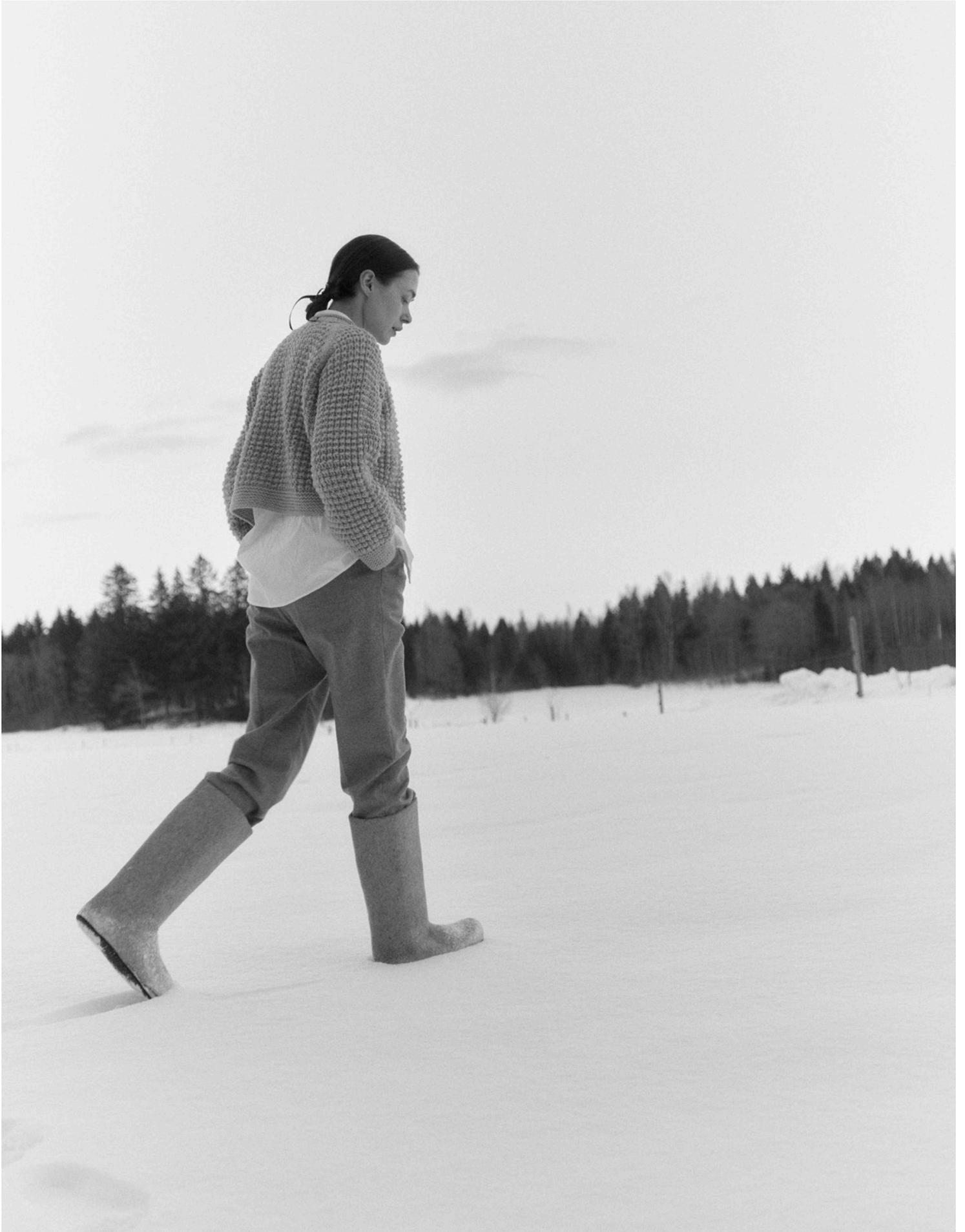
The main stitch pattern repeats every four rows, making it easy to memorise. The apricot shade is warm and intense at the same time.

This raglan cardigan, including the sleeves, is worked top-down and flat. The sleeves are seamed after blocking. Cork is finished with ribbed button bands and a ribbed rolled collar.

Shirt Pieni Sydän Second Hand, trousers Beyond Retro, felt boots Lahtiset.

Cork was inspired by the yarn itself. The stitch pattern brings out the softness of the roving and creates a good structure for the cardigan.

VERONIKA LINDBERG

"Just Start Creating!"

The knitwear designer Veronika Lindberg — known as Kutova Kika — wants to dispel the myth that knitting must follow specific rules or strive for perfection. Her own career hasn't exactly gone by the book, yet it has turned out just as it should.

TEXT MAIJA KANGASLUOMA PHOTOS JUKKA HEINO

"Is it OK if I knit?" **Veronika "Kika" Lindberg** asks as she sits down at a café table. The answer is, of course, yes: for the mother of a six-month-old baby who is just finishing her second knitting book, it is more than OK to seize every possible moment to knit. Kika is working on a striped sweater with her first-ever ruffled sleeves. She has already unravelled them once, but thankfully, there's social media where she can get tips from her followers.

Kika says that combining motherhood and work has had its ups and downs — just as it typically does. "Some days are good, some are disasters," Kika laughs. "I wasn't prepared for what it's like when your brain just doesn't work. But I hope my audience will understand."

Audience is something Kika has plenty of. Her *Kutovakika* YouTube channel ("Kutova Kika" is Finnish for "Knitting Kika") has 350,000 subscribers and her Instagram account 213,000 followers. This makes 36-year-old Kika one of the most well-known Finnish knitwear designers today. Her modern knits and relatable videos attract not only knitters — many of these other people discovered her through the viral video where Kika knitted her wedding dress in only six weeks.

Although knitting has always been integral to Kika's life, she originally envisioned herself performing on quite different platforms. "My career wasn't supposed to go this way, but at the same time, it feels like everything turned out just as it should."

CREATIVE CHOICES

Kika grew up in central Helsinki. Her grandmother inspired her passion for knitting — Kika learned to knit when she was around 5 or 6 years old — while her mother passed down a love for colours, clothes and all things beautiful. Kika was a talkative child who made all kinds of things with her hands, from dollhouse furniture to clay ornaments. Even as a teenager, she preferred to knit things out of her head rather than follow patterns. "Creativity has always been important to me, and above all, all kinds of projects. 'Project' is my middle name!"

In addition to crafts, dance was an essential means of self-expression for her. As a teenager, Kika dreamed of performing in musicals, and after high school, she was accepted into a theatre school to study dance and choreography. Shortly after graduating, she experienced a professional crisis. "I was 28 and started questioning whether being a dancer was still my dream. That career no longer felt appealing. And I'm the kind of person who wants life to be fun," Kika says.

Kika was living in London and worked in a clothing store. She created an Instagram account and a YouTube channel focused on creative photography and lifestyle, which became successful. Kika began receiving commercial collaborations. She learned what kind of content her followers most wanted, but at the same time, the pressure grew. If a photo didn't get 10,000 likes, Kika felt she had failed. Work began to feel more calculated.

During the pandemic, Kika moved back to Finland. She was knitting constantly and decided to make a YouTube video about all the knits she had created. Gradually, it became more popular. Could there be something in this, Kika wondered. Next, she made a free sweater pattern along with a video tutorial. Soon, Kika was offered a contract for her first knitting book.

"Now the change of content feels obvious, even though it wasn't back then. It was both a threat and an opportunity for my personal brand," Kika says.

BUILDING STORIES

Kika's dance studies ultimately weren't wasted, as they have proven to be useful in her current work. The school

"Creativity has always been important to me, and above all, all kinds of projects. 'Project' is my middle name!"

For Kika, the most important aspect of knitting is self-expression. It's inspiring to see whether she can bring her ideas to life as she envisioned.

Kika's new book includes garments that are easy to wear: either knits that can be effortlessly combined with various outfits or knits that make the outfit on their own, such as the Daily Stripes cardigan shown in this picture.

had taught her, for example, to understand the pressures of a creative profession. "We learned to express and justify our ideas, which has helped me critically view my work from the outside. I have a pretty good sense of whether my ideas work," Kika says.

She also gained an understanding of storytelling and dramaturgy. For instance, when Kika edited the video of her wedding dress project, she constructed a classic dramatic arc from the six weeks of material, complete with a beginning, a middle and an end.

That wedding dress video was a significant milestone in Kika's career. It all began in August 2022 when Kika and her partner were moving into their current home, an old, detached house in the city of Vantaa, north of Helsinki. A few weeks before the move, they started planning a housewarming party and, being the spontaneous people they are, had the idea to get married at the same time. "Soon, my mother or sister asked if I was going to knit my wedding dress. My first reaction was that I didn't have enough time. But when I scrolled for dresses online and didn't find one I liked, I thought, what if … "

Kika ordered three kilograms of white silk yarn. She had six weeks. Kika knitted every spare moment, devised the pattern while knitting and documented her progress on social media. This created just the right amount of

pressure and made the project communal. People cheered her and asked for updates if Kika hadn't posted anything in a few days. The result was an elaborate, full-length wedding dress combining lace and various textures, as well as a video that has gathered more than 5.8 million views and even led to a feature in *The New York Times* and an interview with *Good Morning America.*

"The wedding dress was a once-in-a-lifetime project, and I'm so happy I did that. I didn't have to think about whether the dress would suit different body types or how to write a pattern — it was just for me."

FASHION INSPIRATION

Kika's interest in knitting has always stemmed from style. She is broadly interested in fashion: not just catwalks but also street styles or whacky hand-knit sweaters from vintage shops. "From our honeymoon in Tokyo, I have countless photos where I've asked my husband to stand in a certain spot because I wanted a picture of an interesting knit behind him!"

While Kika follows trends and is inspired by them, she wouldn't knit a certain type of garment just because it's popular. The times she has tried that, the outcome

hasn't worked. Knitting must come from authenticity: from having a solid idea and vision.

As worn out as the term "slow fashion" may feel, knitting has made Kika a more conscious consumer. Her attitude towards fashion changed when she understood how long it takes to make a quality garment. And with motherhood, time is limited, which is why a certain simplification appeals to her. "Besides, it feels like the older I get, the more I need to dress in quality clothing. When I was younger, everything looked good, but now I wouldn't feel as fresh in fast fashion!" Kika laughs.

Quality and usability are also focal points of Kika's second book, *Knits to Wear: Effortless patterns by Kutova Kika*, published by Laine Publishing. The title refers to favourite go-to garments that you choose to wear again and again. "I've knitted more than a hundred sweaters and cardigans in my life, but I still sometimes make clothes that I end up not wearing. That's why I've started to examine more closely why that is."

Kika dreams of building a larger team someday. Currently, she has an assistant and an agent who helps with collaborations. "I'd love to have an office with breakfast meetings and croissants!"

LESS OVERTHINKING

Kika hopes her work is characterized by a certain lightness and approachability. She wants to break the myth that everything in knitting must be perfect, and shows me the wrong side of the sweater she is working on, where the yarn ends are simply tied together. "People often think certain rules must be followed when weaving in the ends, for example. Of course, I know there are fancier ways to do this, but I'm impatient, and this method works for me," Kika reflects. "Knitting shouldn't be associated with pressure or fear. I hope people will just start creating and experimenting. Less overthinking in all aspects of life!"

Approachability is one reason why making videos is essential to Kika. Unlike many knitwear designers, her main channel isn't Instagram but YouTube. Initially, the thought of stepping in front of the camera made her anxious, but at the same time, it offered an exciting challenge.

Many knitters appreciate the video tutorials related to Kika's patterns. They are the kind of step-by-step instructions she would have needed in the past. Although making tutorials takes time — Kika has to knit the entire garment again for them — they are worth the effort. Knitters return to them multiple times, increasing the vital view counts. But the best part, she says, is the messages from knitters who say that without the video, they wouldn't have dared to knit the pattern.

Kika knows that many designers hesitate to make tutorials because they fear their pattern sales will suffer if the garment's overall idea can be seen in the video. "I approach this somewhat similarly to tech startups, where code is shared openly to foster development. I think it's just a plus if more people can enjoy knitting. I'm enough of an idealist to believe that the energy I share will eventually come back to me."

While Kika is also open about her bad days in her videos, she hopes to offer joy and escapism above all. "It's immensely rewarding to receive messages from people who share their life challenges — whether it's depression or losing a spouse — and how they've found knitting again through my channel. That's when you feel like you're doing something meaningful," Kika reflects. "I also remember one teenage girl who didn't even own knitting needles. She was so inspired by my video that she knitted a whole sweater with chopsticks!"

That's probably exactly the kind creativity and experimentation Kika values. ⓛ

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FIVE WAYS

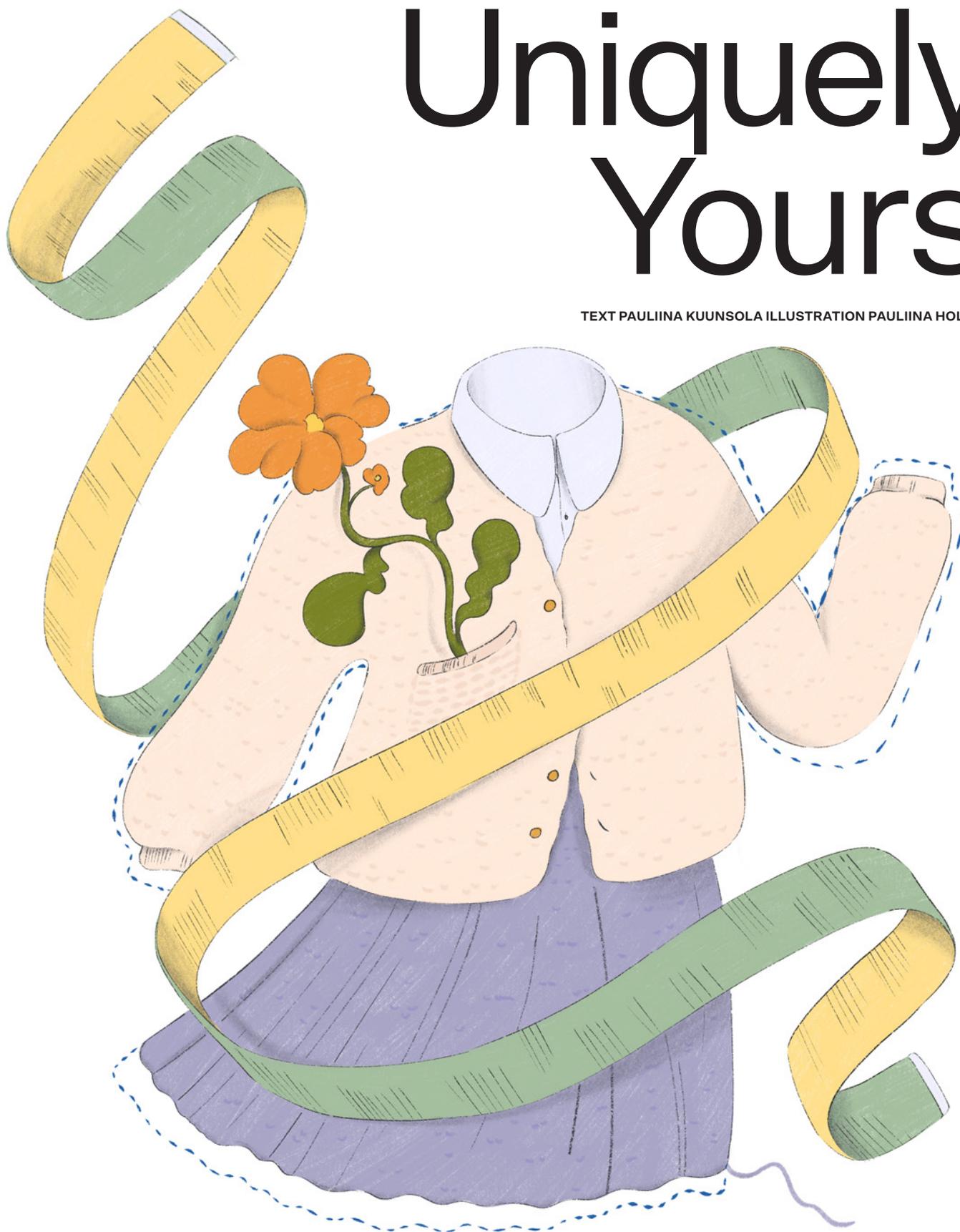# Uniquely
Yours

TEXT PAULIINA KUUNSOLA ILLUSTRATION PAULIINA HOLMA

One sweater style rarely fits all body shapes.
We gathered the best tips for altering knitting
patterns to your personal preferences.

Have you ever spent hours on a sweater and ended up with it staying at the back of your closet because the fit wasn't right? Designers grade garments according to standard body measurements, but very few of us match those exactly. As you are creating the garment stitch by stitch, it is possible to alter it to fit your body. This may sound difficult and overwhelming, and honestly, it can be. The good news is that there are little things you can start with, and plenty more to learn as you gain confidence and a better understanding of sweater anatomy.

"Start with one thing you want to fix in your next sweater and work towards that modification. Then add one for the following sweater. Soon, it will become more instinctive to change patterns," says **Kim McBrien Evans**, a Canadian yarn-dyer, size-inclusive knitwear designer and instructor (indigodragonfly.ca). She has always had to alter patterns to fit her and now offers online courses that teach knitters how to do the same. "Learning to alter patterns to fit my body has changed my life. Being able to make your own clothes and have them fit you well is the ultimate self-care," Kim says.

We gathered five tips that will help you get started!

1. CHANGE SLEEVE OR BODY LENGTH
This is easiest to do in stockinette stitch — simply work more or fewer rows. If the garment has ribbing or other details at the cuff or hem, take their length into account. What if the garment has a more complex stitch pattern? If it is a repeat of a few rows, you can work more or fewer repeats. Try to end on the same pattern row in the repeat as the pattern instructs.

2. START WITH THE SHOULDERS
"When a sweater fits you well in the shoulders, it will look like it fits you everywhere else. My favourite trick is to choose a chest size based on your upper torso measurement plus ease, instead of your actual full chest measurement," Kim says. The upper torso measurement — measured around your body at underarm level — better

represents your body size in the shoulders. This is useful if you are not a B-cup size (the usual standard in knitting patterns), which means a 2 inch/5 cm difference between upper torso and full chest.

3. BLEND DIFFERENT SIZES
Compare your body measurements with the finished garment measurements, and remember to add ease. The recommended amount of ease for the chest is usually stated in the pattern, and you can get clues for the other parts from the photos. "Try to find a maximum of two sizes that will work with your body. For example, you may choose one size for the armhole to shoulder and another for hem to waist. Work the pattern as written for those sections while altering from the waist to the armhole by increasing or decreasing extra stitches," Kim advises.

4. ALTER THE SLEEVES
If you want to change the sleeve circumference, it's easiest to start with drop-shoulder sleeves: the only rule is that the top of the sleeve must fit into the armhole easily. You can take the sleeve and armhole instructions from a different size and insert them into the instructions for your chosen body size. A tip from Kim: "Double-check the total length of the sweater from shoulder to hem with the new armhole to be sure it works for your body."

5. ADD ROOM FOR THE CHEST
You can add more space for the chest with increases at the side seams or by changing the existing rate of shaping on the front. For an A-line sweater, simply work fewer decreases. For top-down sweaters, vertical darts work best. You can create them with increases about 4–6 stitches away from the armholes in the last few inches/cm above the split for the body and sleeves. Once you've passed the chest apex, you can decrease these extra stitches at the side seams. "We often assume that a LOT of stitches need to be added or removed to create a shaped sweater, but just an inch or two can be enough," Kim says.

KAORI KATSURADA —
Cinnamon Twists

@KAO_KNIT

The *Cinnamon Twists* raglan sweater showcases the same stitch patterns as **Kaori Katsurada's** *Speculaas* socks, first published in *Laine Magazine* issue 21. It features twisted stitches and cables, which reminded Kaori of cinnamon twists in confectionery. Sweet, but with a little bit of spice!

"I wanted to take this delicate, atmospheric stitch pattern and make it casual. The shape of the sweater was inspired by the slightly skimpy sweaters and sweatshirts of the 1980s," Kaori says.

Kaori is a knitwear designer, an occasional natural dyer and the owner of an online yarn shop called Amumu. She lives in Ishikawa, Japan. Kaori is most inspired by her favourite vintage clothes, baking and the nature of the land where she lives — with its various flowers, forests, mountains and the ocean. Knitting and yarn are an integral part of her life.

"I always have my materials by my side, and I am infinitely fascinated by the things that can be made with just a single thread of yarn and a pair of needles."

Cinnamon Twists is knitted from the bottom up: first the sleeves and then the body. The yoke is worked by decreasing along the raglan line.

Shirt Pieni Sydän Second Hand, skirt Beyond Retro.

Shelter by Brooklyn Tweed is a light yet casual yarn, perfect for a cabled everyday sweater such as this.

The beautiful cable detail in the raglan seam continues all the way to the hem and neckband, which features twisted rib.

PABLO ANEIROS — Cora

@ANEIROSLAB

When designing, **Pablo Aneiros** aims to create a romantic impression with textures or small details in the garment's shape. His *Cora* pattern features delicate cables and a unique construction: the rectangular-shaped vest is open at the sides and tied with narrow knitted ribbons.

The vest is a great layering piece that offers opportunities to play with different silhouettes and styles — and it is also fun and relaxing to knit!

Pablo is a designer living in Galicia, northern Spain. Most of his inspiration comes from a sentimental part of him — moments or feelings that he wants to capture and transform into a garment. He often designs with basic shapes but includes interesting techniques that make the knitting exciting.

"My strong suit is probably that I am a fast knitter and a problem-solving person. I always like to learn new techniques and try to incorporate them into the designs."

A rustic yarn such as this becomes softer while knitting, perfectly adapting to the body. Pablo wanted to enhance the details of the cables through a beautiful shade of green.

Shirt Frida Marina Vintage, trousers Beyond Retro.

DESIGNER: PABLO ANEIROS PATTERN: PAGES 110–112 PHOTOS: RIIKKA KANTINKOSKI YARN: CAUTIVA BY WOOLDREAMERS

The vest features a combination of stockinette stitch and cable stripes. It is knitted from the top down: the back is worked first, and stitches for the fronts are picked up at the shoulders.

LIS SMITH —
South Sister

@OLDSALTSTUDIOS

The *South Sister* hat features a beautiful cable pattern and an optional pompom. The designer **Lis Smith** was inspired by the Three Sisters mountain range in the central Oregon desert, USA, where the triple peaks maintain hints of snow even in the high heat of July.

"Enchanted by the landscape, I couldn't help but dream up knitted cables to match. A peaked hat was the most fitting application to mimic the shape of the mountain, with the thick cables tracing the lines of snow on the down slopes."

Lis lives in the Pacific Northwest of North America, with a posse of mischievous cats vying for lap time. Textured stitches and cables are her favourite design elements.

"A love of textiles and handcrafts beyond knitting, such as quilting and embroidery, inspires and informs my process. A meandering walk through my neighbourhood or along a rocky beach is always full of inspiration."

The deep, rich red shade brings a joyful glow to the depths of winter.

This hat is worked in the round from the bottom up, beginning with a doubled brim in 2 x 2 rib. After the body is completed, crown shaping is worked to close the top of the hat.

Coat, skirt and boots Beyond Retro, shirt Pieni Sydän Second Hand, pantyhose Falke.
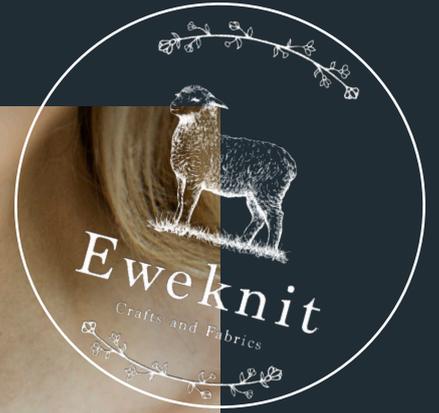
CLAUDIA QUINTANILLA

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VISITING

Enduring

Acts of Love

Hats for babies, epic quilts, blankets for loved ones — what happens to our unfinished crafts when we die or can no longer work on them? Loose Ends is an international charity that connects volunteer crafters with these projects, creating a special kind of magic.

Beneath the framed portraits of her smiling children in **Katy Sharpe's** living room, draped over the sofa, is a cosy blanket that her mother began knitting a few years ago. It's a calm sequence of black, grey and white, big enough for everyone to snuggle under. But although Katy's mum, **Jenny**, began it as a gift for her, it was finished by someone she'd never met — Jenny died before she could complete it.

Katy, 35, is the director of a media agency and lives with her young family in the outskirts of Nottingham, central England. Her mum, who had learned to knit from her own mother, was a keen baker and crafter, but knitting was special to her: "Every night watching the TV, she'd be sat knitting: comedy dolls for friends, blankets, cardigans — anything she could lay her hands on!"

Jenny had completed nearly two-thirds of the blanket for Katy, her youngest daughter, before she laid down her needles for the last time. Diagnosed with a brain tumour in summer 2019, Jenny died a short while later, in early December.

"Then her knitting sat still for a long time. It stayed in my mum and dad's house, in her little knitting basket by the sofa, and I kept thinking about it," says Katy. She didn't feel up to taking on the task of completing it, both in terms of the emotional significance and the skills required: "I knew I wouldn't do a good job. And I wanted to — I wanted it to be something that I could keep for

a long, long time." A turning point came this year, "and that's when I heard about Loose Ends."

A GESTURE OF LOVE

As crafters, we know that when we start making something special — a sweater for a baby not yet born, a cosy hat for a partner, a quilt for a child's new home — it is a gesture

Katy contacted Loose Ends after hearing about the charity on TV – "by pure fluke". The project she submitted was an blanket that her mother had begun before being diagnosed with a brain tumour.

of our love. But illness or death can mean these gestures are left unfinished, with no one knowing what do with the pile of stitches and materials. Thanks to Loose Ends, a US-based charity, who pair unfinished projects with people who have the skills and time to complete them, there is now a way to resolve this particular kind of grief and guilt.

Katy saw the charity on a TV programme: "I'd thought I could ask someone to help or to teach me what to do. But it was never top priority. So when I saw Loose Ends on the TV, I said: 'I need to get in touch with these people.'"

Just six days later, Loose Ends linked her up with **Kathryn Tuddenham**, 60, a volunteer finisher and accountant by trade who lives just a couple of miles away. Kathryn came to visit, Katy handed over her mum's basket of knitting, and less than a month later Kathryn returned with the finished blanket. It was an emotional day, says Katy. "Kathryn had gone out of her way to help me, out of the kindness of her heart. What might have felt like a simple thing for her was an amazing thing for me."

WHERE IT ALL BEGAN

And this all happened because of two American women: **Jen Simonic** and **Masey Kaplan**. Friends since their university days, they are avid crafters and had occasionally finished projects for friends who had lost their mothers. "We knew it felt really good to do that, to bring a little bit of closure to the process of grieving," says Masey, 54, who lives in Falmouth, Maine, 3,000 miles away from Jen, 54, in Seattle, Washington. "And it occurred to us that it would be really interesting to see if other people would like to do this for each other."

Two years ago, they were helping a friend with her mum's unfinished blankets, and the time seemed right. They combined their skills, built a website (looseends. org), posted pictures of the projects on social media and Loose Ends was born.

Currently, the majority of the participants are in the US, but there are now volunteers in 64 countries, and more than 27,000 volunteers in total, ranging from 13 years old to 96. They offer more than 31 different skills — as well as knitting and crochet there's weaving, rug-making, lace and quilting. Loose Ends has logged 1,200 completed projects, with about the same number again

Katy had given her mum a book of knitting patterns as a present for the previous Christmas. Jenny wanted to make Katy something, and together they carefully chose this large blanket, worked in calm, neutral shades.

in progress. The private Facebook group for finishers has 11,000 members, with another 400 or so joining every week.

Finishers outnumber the potential projects by about 12:1 but that works well for them, says Masey. "The more people that sign up, the better chance we have when a project pops up. They can be matched locally and maybe even walk to see each other, instead of putting it in the mail, because putting stuff in the mail is scary" — because this isn't just ordinary post, but labours of love.

COMPLETE AND PERFECT ARE NOT THE SAME

Jen and Masey say they've had to learn as much about grief as about craft, with emotional rollercoasters in

Behind the scenes, the small staff at Loose Ends will pair up projects and finishers based on "geography, skill level, and druthers" to find the best fit. And if the pairing doesn't work out, they try again until it does.

every new email. But they have had to be pragmatic about how to resolve situations. "Half the time, when I'm dealing with a finisher or project owner, I ask: 'what would make this complete for you?' Because complete and perfect are not the same," says Jen.

She describes an intricate intarsia sweater, covered in tulips: "It just screamed 1980s. Even though the person wanted it done, there was no way they were going to wear it." So they discussed it with the finisher, and the completed back panel became the centre of a baby blanket. Projects don't always run as smoothly: the volunteer may have to pass the project on ("life happens", says Jen), or what appears to be a single blanket might turn out to be multiple ones, requiring more volunteers.

They have practical support from the US craft chain Joann's, who donate supplies if projects run out and also have added the charity into its "round-up" programme, so that customers can round up their bills with the extra cents going to Loose Ends. This beneficial relationship is non-exclusive, and Loose Ends are looking for other partners, particularly in other countries as the project spreads worldwide.

Though they are a non-profit, they still have to be sustainable financially, and recently launched a major fundraising campaign "to hire the extra help we need and to create the tech we want — that's the biggie", says Masey. They want to reach people who don't speak English, so being able to translate their website into as many different languages as possible is a priority, as is using algorithms to match up projects and finishers.

TRADITIONS DREAMT UP

At the moment, people with unfinished projects and any potential finishers register on the Loose Ends website, with the team manually matching pairs up based on geography, skills and availability. The completed projects feature on their joyful social media, with every kind of needlecraft: baby garments finished to be worn by the original baby's own children; cross-stitch projects begun during chemo; rugs put down when arthritis took over; a baptism blanket finished 50 years later. The most challenging projects are fine lace doilies: "They are taking a year or more to do if they're in pieces, so we get four or five people on them at a time," says Masey.

"We all experience loss, we all experience grief — we're making a lot of connections that might not have been made."

The volunteers and the project submitters may have nothing in common socially or politically except for the desire to get involved and the right match of project and skills. "We all experience loss, we all experience grief — we're making a lot of connections that might not have been made," says Jen.

The endeavour has also begun to take on a life of its own, with its own traditions dreamt up between participants, such as ways to highlight where the original crafter finished: little embroidered hearts, a tiny stitch on the WS or a change of colour, or a perfectly seamless transition. "In a way that is the end — but it's also a beginning," says Masey, "where a stranger has come in and expressed love to another stranger."

MORE THAN JUST A BLANKET

Kathryn, who completed Katy's blanket, signed up after seeing Loose Ends on Facebook. "I immediately knew this was something I wanted to be involved in," she says. "I've always loved knitting, but I really didn't need any more jumpers or cardigans myself, and I don't have a family to knit for, so Loose Ends gave me the chance to do some knitting and help someone else out at the same time."

She worked on the blanket in the evenings, in front of the TV, just as Jenny had done, taking particular care over every stitch. "This was something her mum had wanted to do for Katy, so I was conscious of what this might mean to her."

Kathryn approached the project in a very thoughtful way, she says: "It's important to remember that these projects were started by people who are no longer with us. There is more meaning to them than just a blanket, or a jumper, to the person who has asked you to do it, so you need to do your best."

And she did. When Katy holds up her beloved blanket to the light, there's no sign of where one knitter ended and the other began. "I kind of have a bit of an idea of where it kind of stopped," she says. "But it's just so well done."

CREATING SOMETHING SPECIAL

For anyone who is thinking of volunteering, Kathryn has a very clear message: "Do it! As a finisher, when I handed the blanket over, and left Katy's, I felt so pleased that I had been able to do something for her and deliver something that her mum had started. It's very rewarding to be able to help someone in this way."

Katy agrees: "I wouldn't have this blanket otherwise. And now it's so special, full of memories. There'll be lots of people out there with things that have been started and though you might think 'it's only a blanket', it's not — this has so much meaning for me. If you have the skills to be a finisher and have the time to do this, then you can create something really special for somebody."

These relationships are the true power behind the Loose Ends project, says Jen. "Yarn is nice, crafting is nice — but it's a vehicle to connect people." While acknowledging the male crafters involved, Jen also sees this as a way of honouring women's work in manifesting their love in material form, "finishing their work and making the invisible seen".

For those moved to join in with the Loose Ends project, you can submit a loved one's unfinished project or sign up as a volunteer finisher (it can take a while to be matched up). In the meantime, you can download a flyer to post where craft groups meet, in yarn shops, libraries or in hospices — or simply donate to the fundraiser. And in doing so you can help spread the word about Loose Ends' acts of love: captured in the generosity of a stranger in turning a beloved mother's basket of unfinished knitting into a blanket full of warmth, solace and precious memories. Ⓛ

"I like to have my hands busy," says Kathryn, who completed Jenny's blanket for Katy, "and Loose Ends gives me a chance to do more for others." Would she work on another unfinished project? "I'd do it again tomorrow!"

HIROMI NAGASAWA —
Snowfield

@PUCCO_H

When **Hiromi Nagasawa** was designing the *Snowfield* sweater, she searched for her own winter memories, which took her back to her childhood in northern Japan.

"Sometimes, snow came down, and my friends and I enjoyed it; stepping hard to draw lines, falling to press our shapes, identifying animals' footprints along with the marks we made. It was like finding a special snow art that only stayed for a short time."

Hiromi says her design style aims to incorporate the joy of simplicity and comfort into everyday living. She lives in Tokyo and used to work as an architect, but now she is a full-time knitwear designer. Hiromi likes to observe people and things she sees in the city and the media; her ideas often come from those moments.

"When I encounter unexpected attractiveness — such as in ways a person appears or how textures change in lights — I start to wonder how I can express that attractiveness through knitting."

Snowfield has a simple and straight silhouette. The sweater is knitted from the top down in a combination of saddle shoulders and a raglan-style shape.
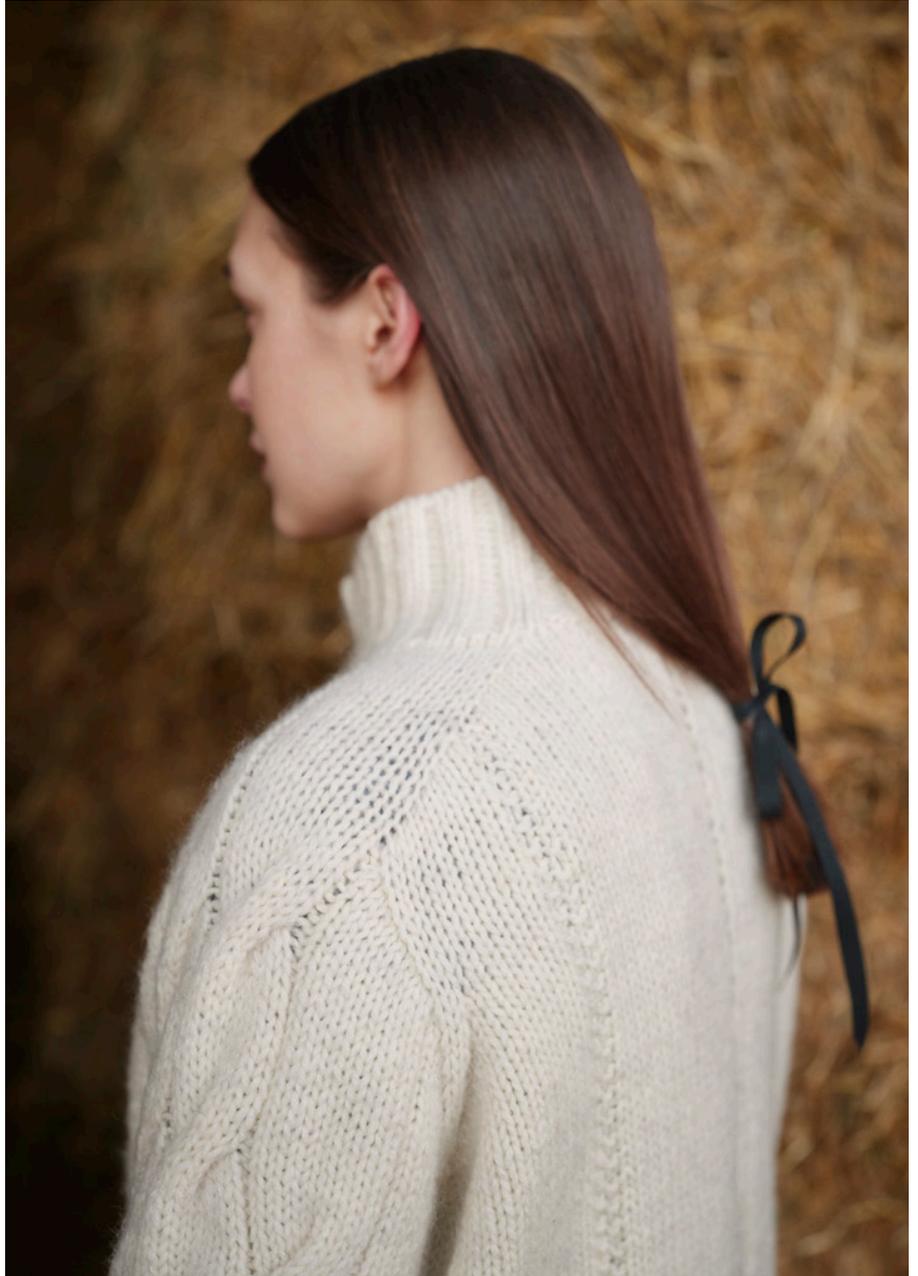
The stitches for the long, ribbed collar are picked up around the neckline. It's super cosy in the wintertime.

Shirt, trousers & shoes Beyond Retro.

Hiromi created a special rhythm for the garment by placing large cables and smaller motifs on the smooth stockinette surface.

SARA OTTOSSON —
Brick Road

The fully reversible *Brick Road* scarf was inspired by **Sara Ottosson's** journey as a knitter, and especially where they began — in school, making a garter-stitch scarf that they hated. With this design, Sara wanted to remake that memory, but with the knowledge and inspiration they had gained.

Sara comes from Sweden and lives in a town called Västerås. They are a part-time knitwear designer and a part-time freelance prop maker and set builder. Most of Sara's knits spring from the question "what if?" and a curiosity to try something new.

"Contrasting colours, plaid patterns and intarsia are recurrent themes in my designs. Lately, I've also felt drawn to textures inspired by vintage patterns and often consult my small collection of 1950s and 1960s knitting magazines."

For Sara, knitting means creativity, groundedness and a bit of anarchy.

"In a world where productivity and consumption are status quo, slowing down and making something from scratch with your hands becomes the opposition."

Brick Road is a relaxing knit that looks more advanced than it is. The soft yet rustic and squishy yarn promises to keep you warm and also provides great stitch definition.

The name Brick Road is an homage to the film The Wizard of Oz. Sara loved the movie growing up, and the slip-stitch pattern reminded them of its famous yellow brick road.

Shirt Pieni Sydän Second Hand, skirt and boots Beyond Retro.

The slipped stitches are worked as cables to create diagonal lines on top of the garter-stitch base.

WUNDERSIE

We are Anna and Heidrun. A passionate mother-daughter-in-law team from Hamburg, united by our love for knitting. Together we create beautiful, innovative knitting accessories and needle organizers. All made in Hamburg, from animal-free materials.

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FOOD

Party Perfect

RECIPES & PHOTOS SINI KRAMER

The festive season is here, along with some sweet treats. Delight your guests with a luscious chocolate cake, or bake cookies with roses and pistachios — these beauties also make the perfect edible gift! Serve with a warming apple drink.

WARM APPLE DRINK

- 1 orange
- 1 thumb-sized piece of fresh ginger
- 1 l / 4 ¼ cups unfiltered, unsweetened apple juice
- 2 cinnamon sticks
- 5 whole allspice berries
- 7 whole cloves
- 1 whole star anise
- 88 g / ½ cup granulated sugar

OPTIONAL

- 50 ml / ¼ cup whiskey

SERVES 4

1. Remove the orange peel in strips. Slice the ginger.
2. Add the strips of orange peel, ginger, apple juice, spices and sugar in a medium-size saucepan. Bring to a boil. Reduce the heat and let simmer for 30 minutes.
3. Remove from the heat and discard the spices and peel (you can leave some for garnish, if you wish).
4. Add the whiskey, if desired, and stir. Serve the drink hot.

> " The Swedish chocolate mud cake, kladdkaka, is one of the most indulgent baked treats. Incredibly rich and decadent, it offers pure comfort on a gloomy afternoon."

SWEDISH CHOCOLATE CAKE

- 200 g dark chocolate (70% cocoa content)
- 200 g / 1 ¾ sticks butter + more for greasing
- 4 eggs
- 180 g / 1 cup granulated sugar
- 160 g / 1 ⅓ cups plain (all-purpose) flour
- pinch of fine sea salt

TO SERVE

- icing (powdered) sugar
- lightly whipped cream or vanilla ice cream

MAKES 1 CAKE

1. Set the oven to 200°C / 400°F. Grease a 22–25 cm / 8–10" springform tin. Chop the chocolate into pieces.
2. In a saucepan or frying pan, melt the butter. When the butter has melted, add the chocolate. Stir until the chocolate has melted and you have a nice, smooth mixture.
3. In a medium-size bowl, mix the eggs and sugar until combined. Slowly, stir in the butter-chocolate mixture. Sift in the flour and add the salt. Mix until just combined.
4. Pour the batter into the greased tin. Bake on the lower rack for 15 to 20 minutes. The cake should be very gooey in the middle, so be careful not to overbake it.
5. Take the cake out of the oven and let cool to room temperature. Dust with icing (powdered) sugar and serve with lightly whipped cream or vanilla ice cream.

ROSE PISTACHIO SHORTBREAD COOKIES

- 45 g / ¼ cup shelled pistachios
- 300 g / 2 ½ cups plain (all-purpose) flour
- large pinch of fine sea salt
- 200 g / 1 ¾ sticks butter, at room temperature
- 100 g / ½ cup granulated (or caster) sugar
- 1 egg
- 1 tsp vanilla paste or vanilla extract
- 1 tbsp rose water
- 1 tbsp dried rose petals

TO GARNISH

- dried rose petals

**MAKES 2 TO 3 SHEETS,
DEPENDING ON THE SIZE OF YOUR COOKIES**

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1. Roughly chop the pistachios. In a medium-size bowl, combine the flour and salt. Set aside.

2. With a standing mixer or an electric hand mixer, cream the butter and sugar until light and fluffy. Add the egg and mix until combined. Scrape down the bowl if necessary. Add the vanilla and rose water and mix. Add the flour and mix until just combined. Finally, fold in the rose petals and chopped pistachios. The dough will feel quite sticky, but resist the temptation to add more flour. Form the dough into a disk and wrap in cling film. Refrigerate for at least 2 hours or overnight.

3. Set the oven to 180°C / 350°F. Line 2 or 3 baking sheets with parchment paper. Set aside.

4. Remove the chilled dough from the fridge and lightly dust with flour. On a lightly dusted work surface, roll out the dough to about ½ cm / ¼" thick. Cut out the cookies using a cookie cutter of your choice and place them onto the prepared baking sheets leaving enough space in between. Should the dough get too warm, put it back in the fridge for a while, as it is easiest to work with a well-chilled dough. Sprinkle the cut cookies with rose petals.

5. Bake on the middle rack for 10 to 15 minutes or until the cookies start to get golden brown around the edges. Remove from the oven. Let the cookies cool on the sheet for 5 minutes before transferring to a wire rack. Let cool completely before storing in a tin box or a jar.

VIBE ULRIK SØNDERGAARD —
Unfold

The Unfold sweater is worked in stockinette stitch and 1 x 1 rib. It combines a simple surface with an unusual shape.
Vest and trousers Beyond Retro.

@VIBEULRIK

Vibe Ulrik Søndergaard's *Unfold* sweater is a simple design with standout details — which she hopes reflects her design style in general. The top-down pullover is worked in a luscious combination of Peruvian wool and organic brushed alpaca. The deep, wide collar is perfect for cocooning in wintertime.

Vibe lives in the Danish countryside and has a day job as a design assistant and an in-house photographer for a children's toy company. She describes her knits as soft, organic and "something that strives to be comfortable to wear, more than being an eye-catcher".

Vibe mostly goes for classic, soft tones of white, grey, blue, warm brown or rose.

"I think surfaces and textures are really interesting, especially the organic ones created by nature. And the feel and touch of wool! I love to get inspired from experimenting with different knitting techniques, but more often, inspiration comes from observing subtle details on people's clothes."

To create the slit at each side of the body, the ribbed hem is worked flat. The way in which the stitches are picked up for the back hem makes the front appear slightly shorter.

DESIGNER: VIBE ULRIK SØNDERGAARD PATTERN: PAGES 124–126 PHOTOS: RIIKKA KANTINKOSKI YARNS: CHUNKY ANDEAN WOOL & ORGANIC BRUSHED ALPACA BY KAOS YARN

MACARENA SILVA —
Pampa

@GARUA__

The pampas are open and vast grasslands in South America, full of texture and movement. They inspired this oversized, short-sleeved cardigan by **Macarena Silva**. *Pampa* is a cosy yet elegant layering piece featuring an all-over crossed stitch pattern — perfect for winter but to be worn all year round.

Macarena is a part-time designer and a teacher living in Coyhaique, Chilean Patagonia. She also works in her own organization, Pulso Austral, developing regional initiatives that intersect culture, education, science and textile arts to promote community bonds, sustainability and wellbeing.

Macarena says she is fortunate to live in a place filled with dramatically different landscapes that spark her creativity. It's usually sweater weather all year round, and layers come in handy. That is why Macarena likes to design garments that are both toasty and light.

"I also love wool, and I am inspired by the sensory experience of its texture, colour, lustre, and even smell. It is a true gift from nature!"

Macarena wanted to incorporate all-around texture to elevate an otherwise simple garment. The stitch pattern creates a warm fabric.

Pampa is worked seamlessly from the bottom up. It features some pretty details, such as the lateral braids that run along the button bands.

Shirt and trousers Beyond Retro, felt boots Lahtiset.

FLORENCE SPURLING —
Vespera

@FLORENCE_SPURLING_STUDIO

Florence Spurling's *Vespera* is a lightweight and ethereal drop-shoulder sweater that mixes different types and weights of yarn. The six contrast colours are used to knit abstract intarsia blocks on the front, back and sleeves.

"Vespera was developed from a swatch I created a couple of years ago that has been hanging on my inspiration board ever since! I have always wanted to take the idea further, and this was the perfect opportunity," Florence says.

Florence is a knitwear designer who lives in London, UK. Her designs combine her passion for colour, pattern and texture. She is endlessly inspired by textiles of all types and adores detailed and decorative fabrications.

"I am always attracted to detail, and I think this comes through in my designs. I am happy to sit for hours and work on something if the outcome is beautiful. I often gravitate towards finer yarns because I love the intricacy and finesse they bring to your work."

The main fabric is created from a lace-weight silk-mohair blend held double, resulting in a beautiful floaty fabric. The contrast yarns include fingering-weight held double mixed with chunky yarn.

A design like this is all about the opportunity to play with yarn, colour and texture — the simple silhouette and easy-to-remember repeat allow you to focus on the creative side.

Pantyhose Falke.

The main colour inspired the pattern name — "vespera" is Latin for "evening", which reflects the gorgeous blue yarn.

TESS VANDEKOLK —
Climbing Higher

@FLUFFANDNONSENSE

This pair of cabled, textured socks reflects **Tess Vandekolk's** love of combining simple stitches into an apparently complicated, yet actually rhythmical, pattern. It features an easy-to-memorise pattern repeat, which makes it ideal for movie knitting.

Tess comes from Geelong, Australia. She is a full-time yarn dyer behind the brand Fluff & Nonsense and started venturing into knitwear design in 2023. Tess quit her job in scientific research to work with yarns full-time, and she felt that this sock pattern reflected her journey to reach a higher goal — hence the name *Climbing Higher*.

Tess usually gets ideas for designs based on textures and patterns around her. She loves colour, so incorporating strong colours with textures is essential.

"It is also really important to me to make my patterns accessible to knitters of all levels. I love cables and simple motifs that can be repeated or moved around within a pattern."

The yarn is very soft but hard-wearing. The fresh and solid colour makes the stitches stand out beautifully.

The socks are knitted cuff-down, with a turned Eye of Partridge Heel and a grafted toe. The sole is worked in stockinette stitch, with the pattern continuing on the instep.
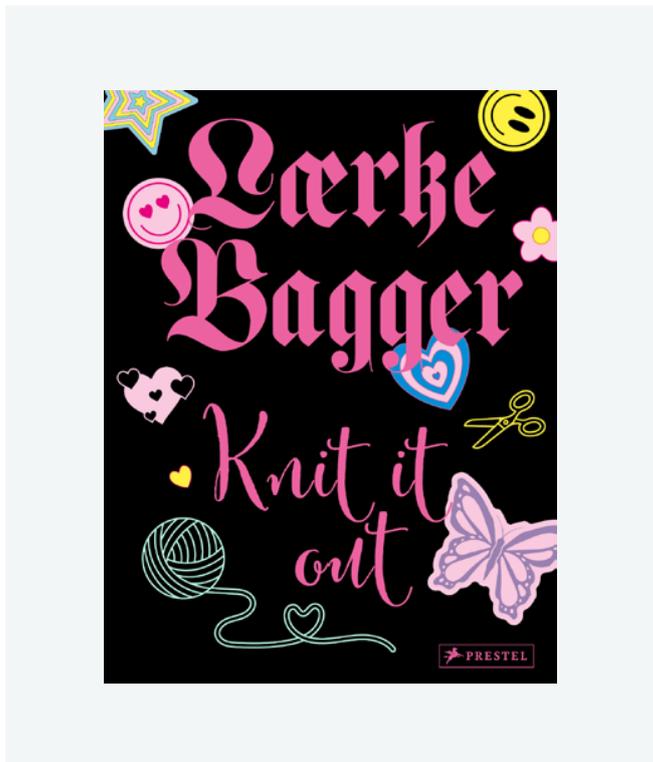
Trousers Beyond Retro.

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BOOKS

LÆRKE BAGGER • PRESTEL, 2024

JARED FLOOD • ABRAMS, 2024

Knit It Out

Fun, colourful, innovative, bold, unapologetic, ingenious — all these words could be used to describe the Danish knitwear designer **Lærke Bagger's** work. Lærke's relaxed way of combining different yarns and colours, putting all rigid knitting rules aside and using familiar patterns and motifs in new, interesting ways, are also at the heart of *Knit It Out*, her newest book. In addition to knitting, the book includes personal essays that depict the author's difficult relationship with her father. Lærke sees knitting as a form of therapy, an outlet for all kinds of feelings and memories.

The book features 12 knitting patterns with more than 30 variations. You can make the designs your own by, for example, changing yarns, making holes in the middle of the work, adding ribbons or just continuing knitting until a sweater turns into a dress. In addition to patterns for adults, the book also features designs for kids and even Barbie dolls.

The layout is whimsical and the combination of personal texts and photos almost makes you feel like you are reading Lærke's diary, rather than a knitting book. **TP**

Knit & Crochet Blankets

Brooklyn Tweed's Knit & Crochet Blankets: Projects to Stitch for Home and Away includes patterns for 25 blankets or afghans. The collection, featuring 17 designers, is curated by **Jared Flood**, the founder of the beloved US yarn brand Brooklyn Tweed. All designs are worked in Brooklyn Tweed yarns.

The book is divided into three aesthetic themes: Traditions, Minimalism and Colorplay. The patterns come in various skill levels and sizes, ranging from baby blankets to king-size bed coverings, and they offer a perfect canvas for variation and personalisation. Jared notes how blankets often become deeply meaningful heirloom pieces, making them worth all the time, money and materials devoted to them.

Even though there were many patterns with elaborate cables and lace, I most enjoyed the clever use of simple knit and purl stitches, such as in the *Warp & Weft* pattern that mimics the appearance of a woven fabric. The process of turning the style of traditional American log cabin quilts into a knitted blanket was also fascinating, especially for a non-US reader. **MK**

ANNA HUSEMANN • QUADRILLE, 2024

Intarsia Knits

The German textile and knitwear designer **Anna Husemann** is known for her playful, modern intarsia knits that burst with colour, texture and shapes. So it is no surprise that her debut book, *Intarsia Knits: 12 Colourful Knitwear Designs to Make Your Own*, celebrates the style Anna is loved for.

This gorgeous collection ranges from smaller accessories such as mittens and bags, to larger projects such as a sweater and vest. In the book, Anna explains her design process: how she first transforms things that inspire her into paper collages and ultimately into charts and intarsia knits. She also guides the reader all the way from choosing the right yarn and colours for a project to mastering the intarsia technique for colourwork.

This book is a source of inspiration, thanks to Anna's bold designs, the fun layout and the beautiful photography. It is also an invitation to explore the fascinating world of intarsia knits, where the possibilities for shapes and colours seem boundless. **SK**

TEXT MAIJA KANGASLUOMA, SINI KRAMER & TIIA PYYKKÖ

SANDNES GARN   DEN NORSKE GARNFABRIKKEN SIDEN 1888   CORNELIA

Another Round?

TEXT MAIJA KANGASLUOMA PHOTO BAILEY GARROT

Abdhi Sarkar (in the orange sweater in the middle) is the founder of the Atlanta Drunken Knitwits, who knit together in the breweries and bars of Atlanta, Georgia. The Drunken Knitwits is an international knitting club first established in the UK in 2012, with chapters in five countries.

"I cast on my very first knitting project at the Philadelphia Drunken Knitwits in 2018. I was doing a postdoctoral degree at the University of Pennsylvania in biostatistics when a fellow postdoc invited me to go to a bar to drink and knit. I told her I could definitely do the former but not so much the latter. She cast on some gorgeous blue Merino for me at a Vietnamese restaurant, and soon I was hooked. Knitting produces such a tangible and satisfying outcome.

When I moved here, I started the Atlanta Drunken Knitwits. The club is also an excuse to explore the city and its various breweries. I usually have a designated Knitwit project that is not too involved so I can drink a refreshing beer and socialize at the same time.

Knitting has opened me up to a community of very inspiring people. I have gotten to knit with artists, scientists, engineers, nurses and medical doctors, who are all so gifted and precise. They will come in with gorgeous shawls, glorious tips and warm words of encouragement.

I work as a data scientist, and my job is quite demanding. Knitting slows my mind, and for a logical statistician, it is also a creative outlet. I feel very centred while knitting; like every stitch has its place."

JEANETTE SLOAN WITH
Daki De Alwis

Jeanette: How did your creative journey start?

Daki: It really started in early childhood with many half-remembered images and impressions of living in India, where my father, who was in the military, was stationed. During those years, my mother made the most amazing works of art. Before marrying my father, she trained as a textile artist and was responsible for pioneering work translating archaeological motifs from important sites in Sri Lanka into new weaving motifs and batik designs. Watching her bring fine art to the medium of cloth and fibre planted a potent seed in my deepest heart: one that wouldn't take root and manifest for many years.

Jeanette: Your podcast *Wool and the Forest* grew out of your desire to live a "smaller life". What do you mean by this?

Daki: Everything I do with my textile practice and for Wool and the Forest is focused around the concept of "a small life lived well". It's the guiding ethos that ensures my work continues to be an act of resistance. A creative response to the excesses and worsening damage caused by unrestrained capitalism and consumerism.

Dakshani (Daki) De Alwis

Podcaster and indigo textile artist living in the Pacific Northwest of the USA, whose dyeing and traditional batik techniques are influenced by her Sri Lankan heritage.
Instagram: @woolandtheforest

Jeanette Sloan BEM

Knitwear designer, teacher, writer and founder of BIPOC in Fiber. In this feature, Jeanette meets ethnically diverse artisans from across the fibre field.
Instagram: @jeanettesloan

It's based on a commitment between myself and my husband, to always make sure we keep the physical and material accumulations of life as small as possible while meeting our family's simple needs. It centres the experience of actually being alive, over the endless clutter of having a "lifestyle". This approach values the act of giving more than receiving, and a sense of ecological sensitivity and responsibility for the wellbeing of our fellow humans, non-humans and the planet.

Jeanette: Indigo dyeing is consistently at the heart of your practice. What does it offer that resonates so strongly with you?

Daki: Working with indigo requires discipline, devotion and a certain acceptance of uncertainty. This actually suits my deeply spiritual personality: for me, the dye vat is a temple and a teacher. To achieve depth, smoothness and complexity of colour requires exquisite attention. It takes time to gently scour a precious khadi cotton (a hand-spun and woven cloth traditionally made in homes in Indian villages) or a wide swathe of handwoven wool. Or to plan the hours between dips to ensure full oxidation in order to neutralise the fabric to get the best idea of the shade being achieved.

I take my spiritual time with the vat at the beginning of each morning and at the end of each day's dye session, so the fabric is dyed in the most sacred ambience. Throughout the process, there is gentle, slow, careful handling supported by the most potent, vibrational energy.

Jeanette: Besides dyeing, you also create unique, wearable art pieces. Tell us about the other textile disciplines embraced by your work.

Daki: When constructing my wearable art pieces, the approach I use is based more on sculpture than dressmaking or sewing. This means employing a variety of techniques and disciplines in order to translate my vision into textile form — from couture hand-sewing techniques, embroidery and batik-dyeing wax-resist patterns to machine-stitching on my 124-year-old treadle sewing machine. I may even dip into traditional Western-style tailoring techniques to shape and form wool fabrics. All of these are tools in my artist kit.

Jeanette: You offer pieces for sale in occasional boutique openings. Why this vehicle rather than a regular online shop?

Daki: This format suits the balance I'm trying to strike between being a working artist and a mother to four little ones. This allows time during the year to engage in a deep and exploratory way into my practice and process rather than worry about needing to "output" throughout the year. Also, it really suits the seasonal nature of indigo work in the climate I live in, where much of the intense and physical part of working with the organic vat has to take place in the short summers of the Pacific Northwest, and the cooler months for design and construction. ⓛ

"

Everything I do is focused around the concept of 'a small life lived well'. It's the guiding ethos that ensures my work continues to be an act of resistance."

PATTERNS
Abbreviations

APPROX.
Approximately

BEF
Before

BEG
Begin(ning)

BO
Bind off

BOR
Beginning of the round

C1, C2, ETC.
Colour 1, colour 2, etc.

CC
Contrast(ing) colour

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)

CN
Cable needle

CO
Cast on

CONT
Continue(s)/continuing

DEC('D)
Decrease(d)/decreasing

DPN(S)
Double-pointed needle(s)

DS
Double stitch

EST
Establish(ed)

FOLL
Follows / following

INC('D)
Increase(d) / increasing

K
Knit

K1B
Knit into the stitch below

K2TOG
Knit 2 stitches together
(1 stitch decreased)

K3TOG
Knit 3 stitches together
(2 stitches decreased)

KDS
Knit double stitch: Knit both legs
together

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)

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)

KTBL / K1TBL
Knit through back loop of the
stitch (twisted stitch)

KWISE
Knitwise

LH
Left hand

LHN
Left-hand needle

M
Marker

M1L(P)
Make 1 left: With your left-hand
needle pick up the bar between the
last stitch you knitted (purled)
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)

M1R(P)
Make 1 right: With your left-hand
needle pick up the bar between the
last stitch you knitted (purled) 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)

MC
Main colour

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)

N / N1 / N2, ETC.
Needle / needle 1 / needle 2, etc.

P
Purl

P2SSO
Pass 2 slipped stitches over
(2 stitches decreased)

P2TOG
Purl 2 stitches together
(1 stitch decreased)

P3TOG
Purl 3 stitches together
(2 stitches decreased)

PATT
Pattern

PDS
Purl double stitch: Purl both legs together

PFB
Purl into the front and back of the same stitch (1 stitch increased)

PL
Place

PM
Place marker

PREV
Previous

PSSO
Pass slipped stitch over (1 stitch decreased)

PTBL / P1TBL
Purl through back loop (twisted stitch)

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.

PWISE
Purlwise

REM
Remain(ing)

REP
Repeat

RH
Right hand

RHN
Right-hand needle

RM
Remove marker

RND(S)
Round(s)

RS
Right side of fabric

SK2P
Slip 1 stitch, knit 2 stitches together, pass the slipped stitch over (2 stitches decreased)

SL
Slip (purlwise with yarn in back on RS and yarn in front on WS, unless otherwise stated)

SM
Slip marker

SSK
Slip, slip, knit: Slip 2 stitches one at a time as if to knit, knit them together through back loops (1 stitch decreased)

SSP
Slip, slip, purl: Slip 2 stitches one at a time as if to knit, purl them together through back loops (1 stitch decreased)

SSSK
Slip, slip, slip, knit: Slip 3 stitches one at a time as if to knit, knit them together through back loops (2 stitches decreased)

ST(S)
Stitch(es)

ST ST
Stockinette Stitch

TBL
Through the back loop

TOG
Together

TW
Turn work

WS
Wrong side of fabric

WYIB
With yarn in back

WYIF
With yarn in front

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.

YDS
Yards

YO
Yarn over: Bring yarn between needles to the front, then over right-hand needle ready to knit the next stitch (1 stitch increased)

[]/()
Repeat instructions in brackets stated number of times

–
Repeat from * to *

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.

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.

LIZA LEWIS –

Dazzler
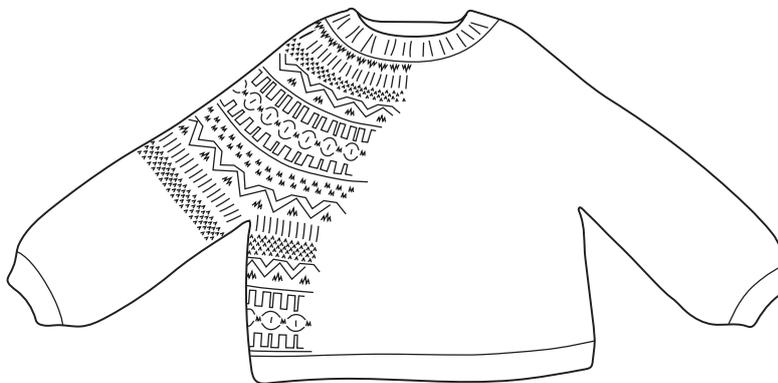
Dazzler (pages 26–31) is an all-over colourwork sweater worked in the round from the top down. It is fun to knit and grows quickly, thanks to the thicker yarn and simple colourwork motifs. The sumptuous, cosy sweater is a perfect addition to your wardrobe as the days get colder.

SIZES

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

Recommended ease: 4" / 10 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 36.75 (38.5, 40, 44.75, 48) (52.75, 56, 59.25, 65.5)" / 92 (96, 100, 112, 120) (132, 140, 148, 164) cm.

Body Length from Underarm to Hem: 11.5" / 28.5 cm.

Sleeve Length from Underarm: 14.75" / 37.5 cm.

Upper Arm Circumference: 12.75 (12.75, 14.5, 16, 17.5) (19.25, 19.25, 20.75, 22.5)" / 32 (32, 36, 40, 44) (48, 48, 52, 56) cm.

Yoke Depth: 12.5 (12.5, 12.5, 12.5, 13) (13, 12.5, 13, 13)" / 31.5 (31.5, 31.5, 31.5, 32.5) (32.5, 31.5, 32.5, 32.5) cm (from rib to arm separation).

MATERIALS

Yarn: Snefnug by CaMaRose (55% Baby Alpaca, 35% Organic Cotton, 10% Fine Merino wool, 120 yds / 110 m – 50 g).
MC: 7 (7, 7, 8, 9) (10, 10, 11, 12) skeins of colourway 7325 Sort.
CC: 4 (4, 5, 5, 5) (6, 6, 7, 7) skeins of colourway 7811 Snehvid.

Or approx. the foll amounts of a similar lightweight bulky-weight yarn:
MC: 765 (800, 830, 930, 1000) (1100, 1165, 1230, 1365) yds / 700 (732, 759, 850, 914) (1006, 1065, 1125, 1248) m.
CC: 455 (475, 495, 555, 590) (650, 690, 730, 810) yds / 416 (434, 453, 507, 540) (594, 631, 668, 741) m.

Alternative yarn suggestions are for example Air by Drops Design or Manchelopi by Woodreamers.

Needles: US 8 / 5 mm 24" / 60 cm and 40" / 100 cm circular needles for ribbing and US 9 / 5.5 mm 24" / 60 cm and 40" / 100 cm circular needles for body and sleeves.

Notions: Stitch markers, stitch holders or waste yarn.

GAUGE

20 sts x 22 rnds to 4" / 10 cm on US 9 / 5.5 mm needles in Stranded Colourwork Patt, after blocking.

NOTES

This sweater is worked seamlessly in the round from the top down. Optional short rows can be added to the back of the neck.

For the colourwork, in this pattern the CC is held as the dominant colour. The CC strand should always cross below the other yarn, and the MC strand should always cross above the other yarn.

Work the floats loosely to keep the work from puckering. It is recommended to knit a gauge swatch from the charts.

All charts are read from bottom to top and from right to left.

You can customize the length of the body and sleeves, but bear in mind that if you add more length, you will need more yarn.

DIRECTIONS

COLLAR

With MC and US 8 / 5 mm needles, CO 80 (80, 80, 88, 88) (88, 100, 100, 100) sts using the Long-Tail CO method. Join to work in the rnd being careful not to twist sts. PM for BOR.

Rib Rnd: *K2, p2*, rep to end of rnd.
Cont working in est rib patt for 1.5" / 4 cm.

Change to US 9 / 5.5 mm needles and k 1 rnd.

OPTIONAL BACK NECK SHORT ROW SHAPING

If you are not adding short rows, skip and go to First Increase.

The short rows will be worked back and forth. Work the wraps tog with their sts throughout.

Short Row 1 (RS): K7 (7, 7, 8, 8) (8, 8, 8, 8), w&t.
Short Row 2 (WS): P to m, SM, p7 (7, 7, 8, 8) (8, 8, 8, 8), w&t.
Short Row 3: K to m, SM, k14 (14, 14, 14, 14) (14, 16, 16, 16), w&t.
Short Row 4: P to m, SM, p14 (14, 14, 14, 14) (14, 16, 16, 16), w&t.
Short Row 5: K to m, SM, k21 (21, 21, 21, 21) (21, 24, 24, 24), w&t.
Short Row 6: P to m, SM, p21 (21, 21, 21, 21) (21, 24, 24, 24), w&t.
Short Row 7: K to m, SM, k28 (28, 28, 28, 28) (28, 32, 32, 32), w&t.
Short Row 8: P to m, SM, p28 (28, 28, 28, 28) (28, 32, 32, 32), w&t.

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

K68 (68, 68, 76, 76) (76, 85, 85, 85) sts, PM (new BOR, remove previous BOR). The charted patt will start on the left shoulder.

First Increase
Sizes 5, 6, 8 and 9 only
Using MC, *k– (–, –, –, 11) (5, –, 12, 4), m1l, k – (–, –, –, 11) (6, –, 13, 4), m1l*, rep *–* to last – (–, –, –, 0) (0, –, 0, 4) sts, k to end. – (–, –, –, 96) (104, –, 108, 124) sts.

K one rnd.

All sizes
Using MC, *k1, m1l*, rep to end of rnd. 160 (160, 160, 176, 192) (208, 200, 216, 248) sts.

STRANDED YOKE

Join CC. Beg working from Chart A. Work rnds 1–22.

Second Increase
Sizes 1, 2, 3, 5, 6, 7, 8 and 9 only
Using MC, *k2 (2, 2, –, 2) (2, 2, 2, 2), m1l, k3 (3, 2, –, 3) (2, 3, 2, 2), m1l*, rep *–* to last 0 (0, 4, –, 7) (8, 0, –, 16) sts, k to end. 224 (224, 238, –, 266) (308, 280, 322, 364) sts.

Size 4 only
Using MC, *k2, m1l* 36 times, *k1, m1l* 32 times, *k2, m1l* 36 times. – (–, –, 280, –) (–, –, –, –) sts.

All sizes
Beg working from Chart B. Work rnds 1–21.

Third Increase
Using MC *k3 (3, 3, 3, 2) (3, 2, 3, 3), m1l, k3 (3, 3, 4, 3) (4, 3, 4, 4), m1l*, rep *–* to last 8 (8, 4, 0, 1) (0, 0, 7, 0) st(s), k to end. 296 (296, 316, 360, 372) (396, 392, 412, 468) sts.

Beg working from Chart C. Work rnds 1–5.

Fourth Increase
Sizes 1, 2, 3, 5, 6, 7, 8 and 9 only
Using MC, *k74 (21, 79, –, 46) (99, 14, 14, 39), m1l, k74 (21, 79, –, 47) (99, 14, 15, 39), m1l*, rep *–* to last 0 (2, 0, –, 0) (0, 0, 6, 0) sts, k to end. 300 (310, 320, –, 380) (400, 420, 440, 480) sts.

Size 4 only
Using MC, k 1 rnd.

Beg working Chart D. Work rnds 1–7.

SEPARATING BODY AND SLEEVES

Pl the next 60 (60, 64, 74, 78) (80, 82, 86, 92) sts on hold on a stitchholder or waste yarn (left sleeve), using MC, CO 2 (4, 6, 8, 10) (12, 14, 16, 18) sts at the underarm using the Backwards Loop CO method (PM for BOR in the middle of the CO sts), k 90 (95, 96, 106, 112) (120, 128, 134, 148) sts, pl the next 60 (60, 64, 74, 78) (80, 82, 86, 92) sts on hold on a stholder or waste yarn (right sleeve), CO 2 (4, 6, 8, 10) (12, 14, 16, 18) sts at the underarm using the Backwards Loop CO method, k 90 (95, 96, 106, 112) (120, 128, 134, 148) sts, k to m. 184 (198, 204, 228, 244) (264, 284, 300, 332) sts left for the body.

First Body Decrease
Sizes 2, 3, 4, 5, 7, 8 and 9 only
Using MC, k–(15, 24, 27, 29) (–, 34, 36, 40), k2tog, *k– (31, 49, 55, 59) (–, 69, 73, 81), k2tog*, rep *–* to last – (16, 25, 28, 30) (–, 35, 37, 41) sts, k to end. – (192, 200, 224, 240) (–, 280, 296, 328) sts.

Sizes 1 and 6 only
Using MC, k 1 rnd.

All sizes
Join CC and beg working from Chart A starting on rnd 4. Work rnds 4–22.

Second Body Decrease
Sizes 1, 2, 3, 5, 6, 8 and 9 only
Using MC, *k90 (17, 48, –, 118) (20, –, 146, 52), k2tog*, rep *–* to last 0 (2, 0, –, 0) (0, –, 0, 4) sts, k to end. 182 (182, 196, –, 238) (252, –, 294, 322) sts.

Sizes 4 and 7 only
Using MC, k 1 rnd.

All sizes
Beg working from Chart B. Work rnds 1–21.

If you are happy with the body length at this point, you can work the decrease rnd below and then move straight to the HEM section. If you would like more length, don't work the decrease rnd below but cont with the Third Body Decrease section, working Chart D.

Sizes 1, 2, 3, 4, 5, 6, 8 and 9 only
Using MC, *k89 (89, 22, 54, 21) (61, –, 47, 159), k2tog*, rep *–* to last 0 (0, 4, 0, 8) (0, –, 0, 0) sts, k to end. 180 (180, 188, 220, 228) (248, –, 288, 320) sts.

Size 7 only
Using MC, k 1 rnd.

Third Body Decrease
Sizes 1, 2, 3, 4, 5, 6, 8 and 9 only
Using MC *k89 (89, 30, 54, 27) (124, –, 71, 159), k2tog, k89 (89, 31, 54, 28) (124, –, 72, 159), k2tog*, rep *–* to last 0 (0, 1, 0, 2) (0, –, 0, 0) st(s), k to end. 180 (180, 190, 220, 230) (250, –, 290, 320) sts.

Size 7 only
Using MC, k 1 rnd.

All sizes
Beg working from Chart D. Work rnds 1–7. The body should now measure 9.5" / 23.5 cm.

Cut CC.

With MC, k 1 rnd and at the same time dec 0 (0, 2, 0, 2) (2, 0, 2, 0) sts. 180 (180, 188, 220, 228) (248, 280, 288, 320) sts.

HEM

Change to US 8 / 5 mm needles.

Rib Rnd: *K2, p2*, rep to end.
Cont to work in the est rib for 2" / 5 cm.

BO all sts loosely.

SLEEVES

Pl sleeve sts back onto the US 9 / 5.5 mm needles. Using MC, pick up and k 2 (2, 4, 3, 5) (8, 7, 9, 10) sts along the underarm, bef continuing with the sleeve sts on the needles. K 60 (60, 64, 74, 78) (80, 82, 86, 92) sleeve sts, pick up and k 2 (2, 4, 3, 5) (8, 7, 9, 10) sts along the underarm. PM for BOR. 64 (64, 72, 80, 88) (96, 96, 104, 112) sts.

Join CC. Beg working from Chart A, starting on rnd 4. Work rnds 4–22.

Sleeve Decreases

Sizes 1, 2, 3, 4, 5, 6, 7 and 8 only
Using MC, *k6 (6, 34, 6, 20) (6, 6, 15, –), k2tog*, rep *–* to last 0 (0, 0, 0, 0) (0, 0, 2, –) sts, k to end. 56 (56, 70, 70, 84) (84, 84, 98, –) sts.

Size 9 only
Using MC, k 1 rnd.

All sizes
Beg working from Chart B. Work rnds 1–21.

Sizes 1, 2, 5, 6, 7, 8 and 9 only
Using MC, *k7 (7, –, –, 19) (19, 19, 10, 54), k2tog*, rep *–* to last 2 (2, –, –, 0) (0, 0, 2, 0) sts, k to end. 50 (50, –, –, 80) (80, 80, 90, 110) sts.

Sizes 3 and 4 only
Using MC, k 1 rnd.

All sizes
Beg working chart D. Work rnds 1–7.

Sizes 1, 2, 3, 4, 8 and 9 only
Using MC, *k23 (23, 33, 33, –) (–, –, 43, 53), k2tog*, rep *–* once more. 48 (48, 68, 68, –) (–, –, 88, 108) sts.

Sizes 5, 6, and 7 only
Using MC, k1 rnd.

All sizes
Beg working from Chart C. Work rnds 1–5.

Cont with Chart C until the sleeve measures approx. 12.5" / 32 cm, or 2.25" / 5.5 cm less than desired length.

Cut CC.

Sizes 3, 4 and 9 only
Using MC, *k– (–, 15, 15, –) (–, –, –, 3), k2tog*, rep *–* to last – (–, 0, 0, –) (–, –, –, 8) sts, k to end. – (–, 64, 64, –) (–, –, –, 88) sts.

Dec Rnd for Cuff
K1 (1, 0, 0, 0) (0, 0, 0, 0), k2tog, rep to end. 32 (32, 32, 32, 40) (40, 40, 44, 44) sts.

Cuff
Change to US 8 / 5 mm needles.
K2, p2, rep to end. Cont to work in the est rib for 2" / 5 cm.

BO loosely.

FINISHING
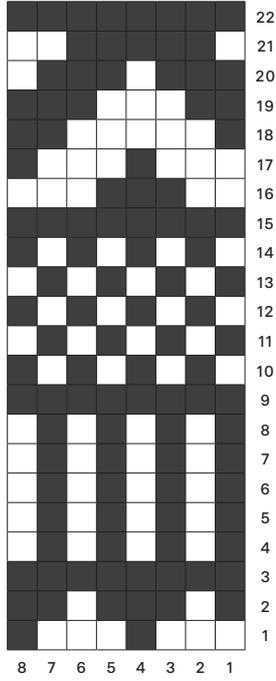
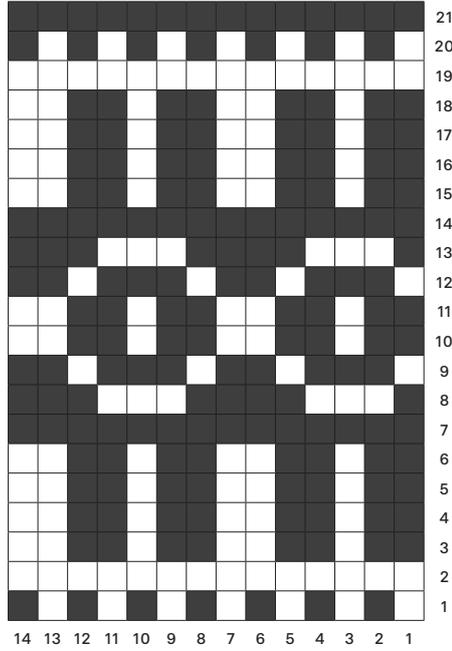Weave in ends and steam block to measurements.
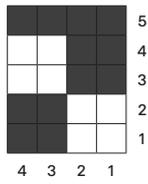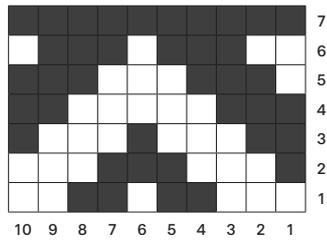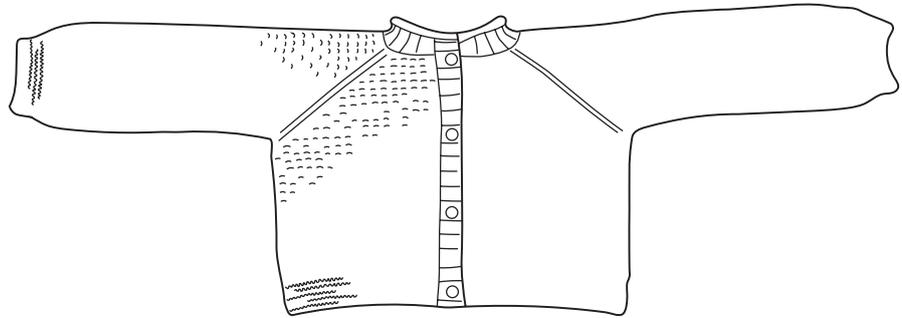
CHART A

CHART B

CHART C

CHART D

MC

CC

CAMILLE ROMANO —
Cork

Cork (pages 32–35) is a squishy top-layer raglan piece knitted in an eye-catching texture with chunky, soft, roving yarn. The cardigan is roomy so that lighter clothes can be layered under it, and it also works as a jacket during autumn and spring. The main pattern repeats every four rows, making it easy to memorise. Cork is finished with ribbed button bands and a ribbed rolled collar. Thanks to its top-down construction, all lengths are customisable.

SIZES

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

Recommended ease: 4–8" / 10–20 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 33.75 (39.5, 44, 54.25) (59.75, 69, 73.25)" / 86 (100.5, 112, 137.5) (152, 175, 186) cm.

Length from Shoulder at Neck to Underarm: 6.5 (7.75, 9, 10.5) (11.5, 13.5, 14.75)" / 16.5 (19.5, 22.5, 26.5) (29.5, 34, 37) cm.

Upper Arm Circumference: 10.75 (13, 15.25, 19) (21.5, 24.75, 27)" / 27 (33, 38.5, 48.5) (54.5, 63, 68.5) cm.

Sleeve Length (from Underarm): 17.25" / 44 cm (adjustable).

Length from Underarm to Hem: 11.75" / 30 cm (adjustable).

MATERIALS

Yarn: 9 (10, 12, 16) (18, 21, 24) cones of Yomo by ITO Yarn (100% wool, 109 yds / 100 m – 100 g), colourway Persimmon.

Or approx. 890 (1080, 1270, 1660) (1920, 2300, 2545) yds / 810 (990, 1165, 1520) (1755, 2100, 2325) m of soft bulky-weight roving yarn.

Alternative yarn suggestions are for example Álafosslopi by Ístex or Lil' Crazy Sexy Wool by Wool and the Gang.

Needles: US 9 / 5.5 mm 32–40" / 80–100 cm circular needles and US 7 / 4.5 mm 32" / 80 cm circular needles for the button bands.

Notions: Stitch markers, stitch holders or waste yarn, 4 buttons of 0.5" / 15 mm diameter (quantity is adjustable).

GAUGE

14 sts x 26 rows to 4" / 10 cm on US 9 / 5.5 mm needles in Main Stitch Patt, after blocking.

15 sts x 28 rows to 4" / 10 cm on US 9 / 5.5 mm needles in Garter St, after blocking.

SPECIAL ABBREVIATIONS

sl1+yo: Sl together next st and yo from prev row.

STITCH PATTERNS

Main Stitch Pattern
Note! First row is a WS row.
Row 1 (WS): *K1, p1* to end.
Row 2 (RS): *K1, yo, sl1*, rep *–* to end.
Row 3: *Yo, sl1+yo, k1*, rep *–* to end.
Row 4: *K1, p3tog (p tog next st and the two yos)*, rep *–* to end.
Rep rows 1–4 for patt.

NOTES

This raglan cardigan, including the sleeves, are worked top-down and flat. The sleeves are seamed after blocking. The length of the body and sleeves is slightly cropped but can be adjusted to anyone's preferences.

Note that any customisation will affect the quantity of yarn needed.

DIRECTIONS

YOKE

Using US 9 / 5.5 mm needles and CO method of your choice, CO 66 (70, 70, 86) (86, 94, 94) sts.

Set-Up Row 1 (WS): K to end.
Set-Up Row 2 (RS): K8 (10, 10, 14) (14, 16, 16) for the left front, PM, k3 (raglan), PM, k8 (8, 8, 10) (10, 10, 10) for the left sleeve, PM, k3 (raglan), PM, k22 (22, 22, 26) (26, 30, 30) for the back, PM, k3 (raglan), PM, k8 (8, 8, 10) (10, 10, 10) for the right sleeve, PM, k3 (raglan), PM, k8 (10, 10, 14) (14, 16, 16) for the right front.

The fronts, sleeves, back and raglan sts have now been divided. Next, work the raglan increases.

RAGLAN INCREASES

The increases are worked while following the 4 rows of the main st patt. The increases are done on every RS row, either side of the raglan sts. Every increase row creates 8 new sts. The new sts are worked in St St (k on RS, p on WS) until they are integrated in the main st patt on the next row 1.
The yarnovers in the main st patt are not included in the st counts.

Row 1 (WS): *(K1, p1) to m, SM, p3, SM*, rep *–* 3 more times, *k1, p1* to end.
Row 2 (RS, Inc): *(K1, yo, sl1) to m, m1r, SM, k3, SM, m1l*, rep *–* 3 more times, *k1, yo, sl1* to end. (8 sts inc'd)
Row 3 (WS): *(Yo, sl1+yo, k1) to 1 st bef m, p1, SM, p3, SM, p1*, rep *–* 3 more times, *yo, sl1+yo, k1* to end.
Row 4 (RS, Inc): *(K1, p3tog) to 1 st bef m, k1, m1r, SM, k3, sm, m1l, k1*, rep *–* 3 more times, k1, *k1, p3tog* to end. (8 sts inc'd)

Work these 4 rows a total of 7 (9, 11, 13) (15, 18, 20) times. [178 (214, 246, 294) (326, 382, 414) sts: 22 (28, 32, 40) (44, 52, 56) for each front, 36 (44, 52, 62) (70, 82, 90) for each sleeve, 50 (58, 66, 78) (86, 102, 110) for the back, plus the 4 sets of 3 raglan sts]

BODY

Next, put the sleeves on hold and cont working the body, following the main st patt, including over the former raglan sts.

Next Row (WS): Patt to m, RM, work the 3 raglan sts in main patt, RM, pl the 36 (44, 52, 62) (70, 82, 90) sleeve sts onto waste yarn, RM, CO 4 (4, 4, 8) (10, 10, 10) sts using the Backwards Loop CO, work the 3 raglan sts in main patt, RM, patt across back, RM, work the 3 raglan sts in main patt, RM, pl the 36 (44, 52, 62) (70, 82, 90) sleeve sts onto waste yarn, RM, CO 4 (4, 4, 8) (10, 10, 10) sts using the Backwards Loop CO, work the 3 raglan sts in main patt, RM, patt to end.

You should have 114 (134, 150, 186) (206, 238, 254) sts for the body.

Work in main st patt as est until the body measures 9.5" / 25 cm from underarm, or until 1.75" / 4.5 cm shorter than desired length, ending after a row 1 of main st patt (a WS row).

HEM

Work in Garter St (k every row) until the hem measures 1.75" / 4.5 cm.

BO all sts using your preferred method.

SLEEVES

Starting at the middle of the underarm with WS facing you, transfer the 36 (44, 52, 62) (70, 82, 90) sleeve sts back onto your US 9 / 5.5 mm circular needles. The first row will be a WS row, following row 1 of main st patt.

Next Row (WS): Pick up and k 2 (2, 2, 4) (4, 4, 4) sts with your LHN and work them as *k1, p1*, then work row 1 of main st patt over the 36 (44, 52, 62) (70, 82, 90) sleeve sts, pick up and k 2 (2, 2, 4) (4, 4, 4) sts with your LHN and work them as *k1, p1*.

You should have 40 (48, 56, 70) (78, 90, 98) sts.

Do not join to work in the rnd. The sleeves are worked flat and seamed once completed.

Work in patt as est, integrating picked-up sts with main st patt, until the sleeve measures 15.25" / 39 cm from underarm, or until 2" / 5 cm shorter than desired length, ending after a row 1 of main st patt (WS row).

Cuff
Switch to US 7 / 4.5 mm needles. The cuffs are worked in Garter St throughout.

Sizes 1–3 only
Dec Row (RS): *K2, k2tog*, rep *–* to end. [10 (12, 14, –) (–, –, –) sts dec'd]

Sizes 4–7 only
Dec Row (RS): *K2, k2tog*, rep *–* to last 2 sts, k2. [– (–, –, 17) (19, 22, 24) sts dec'd]

All sizes
You have 30 (36, 42, 53) (59, 68, 74) sts.
Now work in Garter St until the cuff measures 2" / 5 cm, ending after a WS row.

BO all sts using your preferred method.

COLLAR BASE

Using US 7 / 4.5mm needles and starting at the right front edge with RS facing, pick up and k 66 (70, 70, 86) (86, 94, 94) sts (1 st per CO st).

Note! You can adjust this stitch count but make sure that you pick up a multiple of 4 sts, +2 sts.

Next Row (WS): K to end.

Next, start the 2 x 2 rib as foll:
Rib Row 1 (RS): *K2, p2* to last 2 sts, k2.
Rib Row 2 (WS): *P2, k2* to last 2 sts, p2.
Work these 2 rows 4 times in total. Do not BO. Cut yarn.

Transfer the sts onto waste yarn.

BUTTON BANDS

Buttonhole Band
With RS of right front facing and using US 7 / 4.5 mm needles, pick up and k 66 (74, 78, 86) (90, 98, 106) sts from the bottom edge of the hem to the top edge of the collar, picking up the first 5 sts along the hem edge. If you have customised the length of the body, pick up sts accordingly.
Note! The st count is not critical but make sure that you end up with a multiple of 4 sts, +2 sts.

Next Row (WS): K to end.

Then, start the 2 x 2 rib as foll:
Row 1 (RS): *K2, p2* to last 2 sts, k2.
Row 2 (WS): *P2, k2* to last 2 sts, p2.

Next, work the buttonhole row. There are 4 buttonholes on the sample. You can add or subtract buttonholes to your liking, just make sure they are evenly spread, leaving 0.5" / 1.5 cm at the bottom hem and 0.75" / 2 cm below the edge of the collar.

Buttonhole Row (RS): K2, p2, yo, k2tog, *(p2, k2) 4 times, p2, yo, k2tog* 3 times, *p2, k2* 2 times.

Work in 2 x 2 rib as est for 3 more rows, ending after a WS row.

BO all sts using your preferred method.

Button Band

Starting at the top edge of the collar with RS facing and using US 7 / 4.5 mm needles, pick up and k 66 (74, 78, 86) (90, 98, 106) sts down the left front, picking up the final 5 sts along the hem edge. If you have customised the length of the body, pick up sts accordingly, at the rate of approx. 1 st for every 2 rows.

Note! Pick up the same number of sts as for the buttonhole band.

Set-Up Row (WS): K to end.

Work in 2 x 2 rib for a total of 6 rows.

BO all sts using your preferred method.

COLLAR TOP

With US 7 / 4.5 mm needles and starting at the right front edge with RS facing, pick up and k 4 sts across the width of the buttonhole band, transfer the k 66 (70, 70, 86) (86, 94, 94) held sts back on to the needle and k them, pick up and k 4 sts across the button band. [74 (78, 78, 90) (90, 102, 102) sts]

Next Row (WS): P to end.
Next Row (RS): K to end.
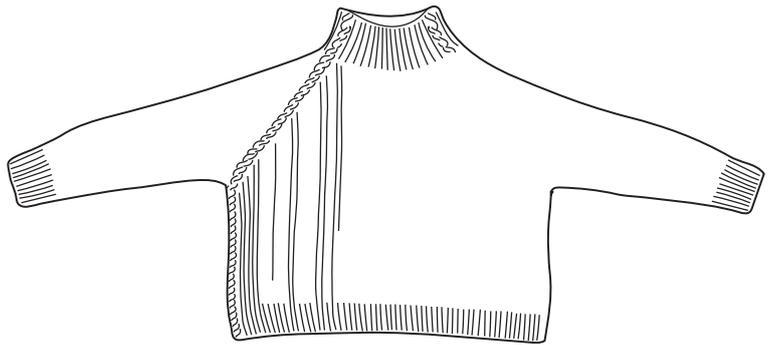Rep these 2 rows once more (4 rows total).

BO all sts using your preferred method.

FINISHING

Weave in the ends and block your cardigan to the correct measurements. Seam the sleeves and sew the buttons on button band, opposite the buttonholes.

KAORI KATSURADA —

Cinnamon Twists

The Cinnamon Twists sweater (pages 44–47) showcases the same stitch patterns as Kaori Katsurada's Speculaas socks, originally published in Laine Magazine issue 21. This knit features many twisted stitches and cables, which reminded Kaori of cinnamon twists in confectionery. The pullover is warm and sweet but still has some spice!

SIZES

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

Recommended ease: 6–12" / 15–30 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 39.5 (44, 47.25, 51, 56.75) (58.25, 62, 66.25)" / 100.5 (112, 120, 129.5, 144) (148, 157.5, 168) cm.

Yoke Depth: 8.75 (9.5, 10, 10.5, 11.5) (12, 12, 14)" / 22 (23.5, 25, 27, 29) (30, 30, 35) cm.

Neck Circumference: 12.5 (14.5, 17, 17.5, 18.5) (19, 20.75, 22)" / 31.5 (37, 43, 44.5, 47) (48.5, 53, 55.5) cm.

Upper Arm Circumference: 14 (14.5, 15, 16.5, 17.75) (19, 19.75, 21.25)" / 35.5 (37, 38, 42, 45) (48.5, 50, 54) cm.

Body Length from Underarm to Hem: 12 (12.5, 13, 13.25, 13.25) (14.25, 14.25, 15)" / 30 (32, 33, 34, 34) (36, 36, 38) cm.

Sleeve Length: 15.75 (15.75, 16, 16, 16.5) (16.5, 17, 17)" / 40 (40, 41, 41, 42) (42, 43, 43) cm.

MATERIALS

Yarn: 7 (8, 9, 9, 10) (11, 13, 16) skeins of Shelter by Brooklyn Tweed (100% Targhee-Columbia wool, 140 yds / 128 m – 50 g), colourway Woodsmoke.

Or approx. 875 (1040, 1150, 1225, 1375) (1495, 1770, 2190) yds / 800 (950, 1050, 1120, 1255) (1365, 1620, 2000) m of an identical, woollen-spun, worsted-weight yarn (such as the Harrisville options below).
Or approx. 1110 (1250, 1335, 1535, 1655) (1795, 2125, 2660) yds / 1015 (1140, 1220, 1400, 1510) (1640, 1940, 2430) m of the very similar worsted-weight Gilliat below.

Alternative yarn suggestions are for example Nightshades or Daylights by Harrisville Designs or Gilliat by De Rerum Natura.

Needles: US 6 / 4 mm (for rib) and US 8 / 5 mm (for body) 32–40" / 80–100 cm needles.

Notions: 21 stitch markers, 6 stitch holders or waste yarn, cable needle.

GAUGE

28 sts and 34 rnds to 4" / 10 cm on US 6 / 4 mm needles in Twisted Rib, after blocking.

30 sts and 27 rnds to 4" / 10 cm on US 8 / 5 mm needles in Slipped Twisted Rib, after blocking.

Chart 1 (8 sts, 4 rows) = 1.5" / 3.5 cm and 0.75" / 1.5 cm on US 8 / 5 mm needles, after blocking.

Charts 2 and 3 (average) = 21 sts and 28 rnds to 4" / 10 cm on US 8 / 5mm needles, after blocking.

Chart 6 = 17 sts and 28 rnds to 4" / 10 cm on US 8 / 5 mm needles, after blocking.

SPECIAL ABBREVIATIONS

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

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

NOTES

This sweater is knitted from the bottom up. The two sleeves are worked first, followed by the body. Next, the sleeves and the body are joined. The yoke is worked by decreasing

along the raglan line of the cable knitting. German Short Rows create the neck drop, and the neckband is worked in twisted ribbing and a cable pattern.

When working the body, the pattern refers to distinct kinds of markers: BOR, mA and mB. Make sure you have 3 similar ones for mA and 4 similar ones for mB, so you can tell A and B apart easily, and 1 distinctive one for BOR. You will also need plain markers for charts on the body.

DIRECTIONS

SLEEVES

Cuff
With US 6 / 4 mm needles, CO 52 (52, 56, 56, 56) (60, 64, 64) sts using the Long-Tail CO or preferred CO method. Join to work in the rnd, being careful not to twist sts. PM for BOR.

Twisted Rib Rnd: *K1tbl, p1*, rep *–* to end. Cont to work in Twisted Rib until the cuff measures 3.25" / 8.5 cm from CO edge.

Part 1
Change to US 8 / 5 mm needles. The Twisted Rib cuff will now change into Slipped Twisted Rib, and you will start working from Chart 6. *Note!* Make sure to work correct version of Chart 6 for your size.
Set-Up Rnd: *K1tbl, p1*, rep *–* twice, k1tbl, PM, work row 1 of Chart 6, PM, rep *–* 0 (0, 2, 2, 2) (0, 2, 2) times, k1tbl, PM, work row 1 of Chart 6.
Rnd 1: *Sl1, p1*, rep *–* twice, sl1, SM, work chart to m, SM, rep *–* 0 (0, 2, 2, 2) (0, 2, 2) times, sl1, SM, work chart to end.
Rnd 2: *K1tbl, p1*, rep *–* twice, k1tbl, SM, work chart to m, SM, rep *–* 0 (0, 2, 2, 2) (0, 2, 2) times, k1tbl, SM, work chart to end.
Rnds 3–4: Rep rnds 1–2.
Rnd 5 (Inc): *Sl1, p1*, rep *–* twice, sl1, SM, m1l, PM, work chart to m, SM, rep *–* 0 (0, 2, 2, 2) (0, 2, 2) times, sl1, SM, work chart to end, PM, m1r. (2 sts inc'd)
Rnd 6: *K1tbl, p1*, rep *–* twice, k1tbl, SM, k1tbl, SM, work chart to m, SM, rep *–* 0 (0, 2, 2, 2) (0, 2, 2) times, k1tbl, SM, work chart to m, SM, k1tbl.
Rnd 7 (Inc): *Sl1, p1*, rep *–* twice, sl1, SM, m1l(p), sl1, SM, work chart to m, SM, rep *–* 0 (0, 2, 2, 2) (0, 2, 2) times, sl1, SM, work chart to m, SM, sl1, m1r(p). (2 sts inc'd)
Rnd 8: *K1tbl, p1*, rep *–* twice, k1tbl, SM, p1, k1tbl, SM, work chart to m, SM, rep *–* 0 (0, 2, 2, 2) (0, 2, 2) times, k1tbl, SM, work chart to m, SM, k1tbl, p1.
Rnd 9: *Sl1, p1*, rep *–* twice, sl1, SM, p1, sl1, SM, work chart to m, SM, rep *–* 0 (0, 2, 2, 2) (0, 2, 2) times, sl1, SM, work chart to m, SM, sl1, p1.
Rep rnds 8–9 another 3 (3, 3, 3, 2) (2, 2, 1) time(s).
You have 56 (56, 60, 60, 60) (64, 68, 68) sts.

Part 2
Rnd 1: *K1tbl, p1*, rep *–* twice, k1tbl, SM, [p1, k1tbl] to m, SM, work chart to m, SM, rep *–* 0 (0, 2, 2, 2) (0, 2, 2) times, k1tbl, SM, work chart to m, SM, rep *–* to end.
Rnd 2 (Inc): *Sl1, p1*, rep *–* twice, sl1, SM,

m1l, [p1, sl1] to m, SM, work chart to m, SM, rep *–* 0 (0, 2, 2, 2) (0, 2, 2) times, sl1, SM, work chart to m, SM, rep *–* to end, m1r. (2 sts inc'd)
Rnd 3: *K1tbl, p1*, rep *–* twice, k1tbl, SM, rep *–* to 1 st bef m, k1tbl, SM, work chart to m, SM, rep *–* 0 (0, 2, 2, 2) (0, 2, 2) times, k1tbl, SM, work chart to m, SM, rep *–* to 1 st bef end, k1tbl.
Rnd 4 (Inc): *Sl1, p1*, rep *–* twice, sl1, SM, m1l(p), rep *–* to 1 st bef m, sl1, SM, work chart to m, SM, rep *–* 0 (0, 2, 2, 2) (0, 2, 2) times, sl1, SM, work chart to m, SM, rep *–* to 1 st bef end, sl1, m1r(p). (2 sts inc'd)
Rnd 5: Rep rnd 1.
Rnd 6: *Sl1, p1*, rep *–* twice, sl1, SM, [p1, sl1] to m, SM, work chart to m, SM, rep *–* 0 (0, 2, 2, 2) (0, 2, 2) times, sl1, SM, work chart to m, SM, rep *–* to end.

Sizes 1–3 only
Rnds 7–12: Rep rnds 5–6 another 3 (3, 3, –, –) (–, –, –) times.
Rep rnds 1–12 another 2 (3, 3, –, –) (–, –, –) times and then rep rnds 1–4 once more.

Sizes 4 and 5 only
Rnds 7 and 8: Rep rnds 5–6.
Rep rnds 1–8 another – (–, –, 6, 8) (–, –, –) times and then rep rnds 1–4 once more.

Sizes 6–8 only
Rep rnds 1–6 another – (–, –, –, –) (8, 9, 11) times and then rep rnds 1–4 another – (–, –, –, –) (1, 0, 1) time(s).

All sizes
You have 72 (76, 80, 92, 100) (104, 108, 120) sts.

Part 3
Rnd 1: *K1tbl, p1*, rep *–* twice, k1tbl, SM, [p1, k1tbl] to m, SM, work chart to m, SM, rep *–* 0 (0, 2, 2, 2) (0, 2, 2) times, k1tbl, SM, work chart to m, SM, rep *–* to end.
Rnd 2: *Sl1, p1*, rep *–* twice, sl1, SM, [p1, sl1] to m, SM, work chart to m, SM, rep *–* 0 (0, 2, 2, 2) (0, 2, 2) times, sl1, SM, work chart to m, SM, rep *–* to end.
Rep rnds 1–2 until the sleeve measures 15.75 (15.75, 16, 16, 16.5) (16.5, 17, 17)" / 40 (40, 41, 41, 42) (42, 43, 43) cm from the CO edge, or until desired length. End after a rnd 2.

Place underarm sts on hold
Sizes 1–3 only
RM (BOR), pl next 5 sts on waste yarn.

Sizes 4–8 only
Pl – (–, –, 2, 4) (4, 6, 6) sts on the right side of BOR m on waste yarn, RM (BOR) and pl the next 5 sts on the waste yarn, RM, and pl next – (–, –, 2, 4) (4, 6, 6) sts on the waste yarn.

All sizes
You have 5 (5, 5, 9, 13) (13, 17, 17) sts on hold for underarm and 67 (71, 75, 83, 87) (91, 91, 103) sts on the needles.
Cut yarn and place rem sts on another piece of waste yarn, stitch holders or a spare needle.

BODY

Hem

With US 6 / 4 mm needles, CO 210 (234, 258, 278, 302) (322, 342, 374) sts using the Long-Tail CO method, or preferred CO method. Join to work in the rnd, being careful not to twist the sts. PM for BOR.
Set-Up Rnd: K8, PMB, *[p1, k1tbl] 48 (54, 60, 65, 71) (76, 81, 89) times, p1*, PMA, k8, PMB, rep *–* once.
Rnd 1: *Work Chart 1, SMB, [p1, k1tbl] to 1 st bef mA, p1*, SMA, rep *–* once.
Rep rnd 1 another 15 times, ending after a row 4 of Chart 1.

Change to US 8 / 5 mm needles.

Sizes 1, 2 and 5 only
Note! Make sure to work correct Chart 2 and Chart 3 for your size.
Set-Up Rnd: *Work row 1 of Chart 1, SMB, work row 1 of Chart 2, PM, work row 1 of Chart 3, PM, work row 1 of Chart 2*, SMA, rep *–* once.

Sizes 3, 4, 6, 7 and 8 only
Note! Make sure to work correct Chart 2 and Chart 3 for your size.
Set-Up Rnd: *Work row 1 of Chart 1, SMB, [p1, k1tbl] – (–, 3, 3, –) (5, 5, 9) times, PM, work row 1 of Chart 2, PM, work row 1 of Chart 3, PM, work row 1 of Chart 2, PM, [k1tbl, p1] – (–, 3, 3, –) (5, 5, 9) times*, SMA, rep *–* once.

Sizes 1, 2 and 5 only
Rnd 1: Cont in est patt to end.

Sizes 3, 4, 6, 7 and 8 only
Rnd 1: *Work row 2 of Chart 1, SMB, [p1, sl1] to m, SM, work row 2 of Chart 2, SM, work row 2 of Chart 3, SM, work row 2 of Chart 2, [sl1, p1] to mA*, SMA, rep *–* once.

All sizes
Rnd 2: Cont in est patt to end (working charts and Slipped Twisted Rib).
Rep rnds 1–2 until the body measures 10.5 (11.5, 11.75, 11.5, 11) (12, 11.25, 12)" / 27 (29, 30, 29.5, 28) (30, 28.5, 30.5) cm from CO edge, or 1.25 (1.25, 1.25, 1.75, 2.25) (2.25, 3, 3)" / 3 (3, 3, 4.5, 6) (6, 7.5, 7.5) cm less than your desired body length from underarm. End after a rnd 2 in which you work row 3 of Chart 1.

Work rnd 1 once more, ending after a row 4 of Chart 1.

Underarm Shaping

You will begin increasing at the underarms and decreasing at the raglan seams.
Rnd 1 (Inc): *Work row 1 of Chart 4, PMB, m1l, PMA, work row 1 of Chart 5, SMB*, patt to mA, SM, rep *–* once, patt to end. (2 sts inc'd)
Rnd 2: *Work row 2 of Chart 4, SMB, sl1, SMA, work row 2 of Chart 5, SMB*, patt to next mA, SM, rep *–* once, patt to end.
Rnd 3 (Inc): *Work row 3 of Chart 4, SMB, m1l(p), k1tbl, m1r(p), SMA, work row 3 of Chart 5, SMB*, patt to next mA, SM, rep *–* once. (4 sts inc'd)
Rnd 4 (Dec): *Work row 4 of Chart 4, SMB, p1, sl1, p1, SMA, work row 4 of Chart 5, SMB, ssp*, patt to 2 sts bef mA, p2tog, SM, rep *–* once, patt to 2 sts bef end, p2tog. (4 sts dec'd)
Rnd 5 (Inc): *Work row 1 of Chart 4, SMB, m1l, p1, k1tbl, p1, m1r, SMA, work row 1 of Chart 5, SMB*, patt to next mA, SM, rep *–* once, patt to end. (4 sts inc'd)
Rnd 6 (Dec): *Work row 2 of Chart 4, SMB, sl1, [p1, sl1] to mA, SM, work row 2 of Chart 5, SMB, ssp*, patt to 2 sts bef next mA, p2tog, SM, rep *–* once, patt to 2 sts bef end, p2tog. (4 sts dec'd)
Rnd 7 (Inc): *Work row 3 of Chart 4, SMB, m1l(p), k1tbl, [p1, k1tbl] to mA, m1r(p), SM, work row 3 of Chart 5, SMB*, patt to next mA, SM, rep *–* once, patt to end. (4 sts inc'd)
Rnd 8 (Dec): *Work row 4 of Chart 4, SMB, p1, [sl1, p1] to mA, SM, work row 4 of Chart 5, SMB, ssp*, patt to 2 sts bef next mA, p2tog, SM, rep *–* once, patt to 2 sts bef end, p2tog. (4 sts dec'd)
Rep rnds 5–8 another 0 (0, 0, 1, 2) (2, 3, 3) time(s).

You have 212 (236, 260, 280, 304) (324, 344, 376) sts: 15 (15, 15, 19, 23) (23, 27, 27) for the side panels and 91 (103, 115, 121, 129) (139, 145, 161) each for front and back.

YOKE

Join Sleeves and Body

Note! Slip mAs, mBs and BOR m as you come to them. As you decrease, remove chart markers as required.

Prepare sleeve sts to be worked.
Set-Up Rnd: *Work row 1 of Chart 4, SMB, p1, pl next 5 (5, 5, 9, 13) (13, 17, 17) sts on waste yarn, join the 67 (71, 75, 83, 87) (91, 91, 103) sleeve sts and patt to end of sleeve sts, p1 (from sleeve sts), SMA, work row 1 of Chart 5, SMB*, patt to next mA, SMA, rep *–* once, patt to end.

You have 336 (368, 400, 428, 452) (480, 492, 548) sts, divided as foll: 4 sts, m, 69 (73, 77, 85, 89) (93, 93, 105) left sleeve sts, m, 4 sts, m, 91 (103, 115, 121, 129) (139, 145, 161) sts for the front, m, 4 sts, 69 (73, 77, 85, 89) (93, 93, 105) right sleeve sts, m, 4 sts, m, 91 (103, 115, 121, 129) (139, 145, 161) sts for the back.

Rnd 1 (Dec): *Patt to mB, SMB, ssp, patt to 2 sts bef mA, p2tog, SMA* 3 times, patt to mB, SMB, ssp, patt to 2 sts bef end, p2tog. (8 sts dec'd)
Rnd 2: Patt to end.
Rep rnds 1–2 another 26 (28, 29, 31, 33) (35, 34, 39) times, then work rnd 1 once more.

You have 112 (128, 152, 164, 172) (184, 204, 220) sts, divided as foll: 4 sts, m, 13 (13, 15, 19, 19) (19, 21, 23) left sleeve sts, m, 4 sts, m, 35 (43, 53, 55, 59) (65, 73, 79) sts for the front, m, 4 sts, m, 13 (13, 15, 19, 19) (19, 21, 23) right sleeve sts, m, 4 sts, m, 35 (43, 53, 55, 59) (65, 73, 79) sts for the back.

Short Row Shaping

You will now work short rows while continuing to work decreases.
Short Row 1 (RS): *Patt to mB, SMB*, patt to mA, SMA, rep *–* once more, patt 14 (16, 21, 23, 24) (27, 32, 33) sts, tw.
Short Row 2 (WS, Dec): MDS, *patt to 2 sts bef mB, ssk, SMB*, patt to mA, SMA, k2tog, rep *–* once more, patt to BOR m, SM (BOR), [patt to mB, SMB, patt to mA, SMA] twice, patt 14 (16, 21, 23, 24) (27, 32, 33) sts, tw. (3 sts dec'd)
Short Row 3 (Dec): MDS, *patt to 2 sts bef mA, p2tog, SMA, patt to mB, SMB, ssp*, rep *–* once more, patt to 2 sts bef BOR, p2tog, SM (BOR), patt to mB, SMB, patt to mA, SMA, patt to mB, SMB, patt to 3 sts bef DS, tw. (5 sts dec'd)
Short Row 4 (Dec): MDS, *patt to 2 sts bef mB, ssk, SMB*, patt to mA, SMA, k2tog, rep *–* once, patt to BOR, SM (BOR), [patt to mB, SMB, patt to mA, SMA] twice, patt to 3 sts bef DS, tw. (3 sts dec'd)

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

Next Row (RS, Dec): MDS, *patt to 2 sts bef mA, p2tog, SMA, patt to mB, SMB, ssp*, rep *–* twice, patt to 2 sts bef BOR, p2tog. (5 sts dec'd)
Next Rnd: Patt to mB, SMB, *patt to mA, SMA, patt to mB, SMB*, [patt to DS, PDS] 6 (6, 8, 8, 8) (8, 10, 12) times, rep *–* twice, patt to end.

You have 88 (104, 120, 132, 140) (152, 164, 172) sts, divided as foll: 4 sts, m, 7 (7, 7, 11, 11) (11, 11, 11) left sleeve sts, m, 4 sts, m, 29 (37, 45, 47, 51) (57 63, 67) sts for the front, m, 4 sts, m,

7 (7, 7, 11, 11) (11, 11, 11) right sleeve sts, m, 4 sts, m, 29 (37, 45, 47, 51) (57, 63, 67) sts for the back.

COLLAR

Change to US 6 / 4 mm needles.
Note! Remove all remaining chart markers, leaving only mAs, mBs and BOR m.

Sizes 4–8 only
Set-up Rnd: *Patt to mB, SMB, [p1, k1tbl] to 1 st bef mA, p1, SMA, patt to mB, SMB sssp, k1tbl*, [p1, k1tbl] to 3 sts bef mA, p3tog, SMA, rep *–* once, [p1, k1tbl] to 3 sts bef end, p3tog. (8 sts dec'd)
Rep set-up rnd another – (–, –, 0, 0) (1, 1, 1, 1) time(s). [– (–, –, 124, 132) (136, 148, 156) sts]

All sizes
You have 88 (104, 120, 124, 132) (136, 148, 156) sts, divided as foll: 4 sts, m, 7 (7, 7, 11, 11) (11, 11, 11) left sleeve sts, m, 4 sts, m, 29 (37, 45, 43, 47) (49, 55, 59) sts for the front, m, 4 sts, m, 7 (7, 7, 11, 11) (11, 11, 11) right sleeve sts, m, 4 sts, m, 29 (37, 45, 43, 47) (49, 55, 59) sts for the back.

Rnd 1: *Patt to mB, SMB, [p1, k1tbl] to 1 st bef mA, p1, SMA* 3 times, patt to mB, SMB, [p1, k1tbl] to 1 st bef end, p1.
Rep rnd 1 until the collar measures 4.25" / 11 cm, or until desired length.

BO all sts in patt and cut yarn.

FINISHING

Move the held underarm sts back onto the US 8 / 5 mm needles. With the WS facing, pick up an extra st either side of the held sts. (4 sts inc'd)
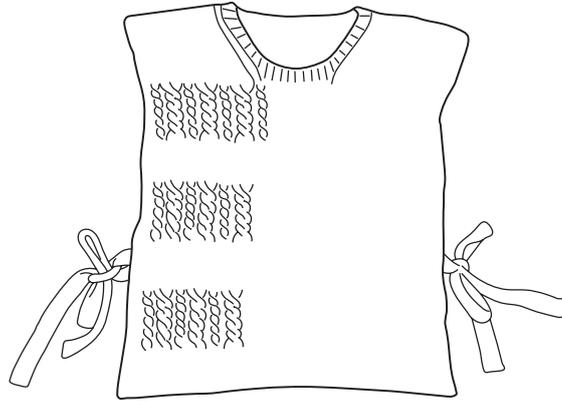
Join the sts tog using the 3-Needle BO method. Sew closed any remaining small holes under the arms.

Cut yarn and weave in all ends. Wet block to measurements.

CHART 1

								4
⟩⟨		⟩⟨						3
								2
								1

8 7 6 5 4 3 2 1

CHART 2

SIZES 1–4

47 46 45 44 43 42 41 40 39 38 37 36 35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

SIZES 5–8

59 58 57 56 55 54 53 52 51 50 49 48 47 46 45 44 43 42 41 40 39 38 37 36 35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

CHART 3

SIZE 1

3 2 1

SIZES 2, 3, 6

15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

SIZES 4, 5, 7, 8

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

CHART 4

				4
⟩⟨				3
				2
				1

4 3 2 1

CHART 5

				4
⟩⟨				3
				2
				1

4 3 2 1

CHART 6

SIZES 1–5

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

SIZES 6–8

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

KNIT

• PURL

KTBL

V SL WYIB

2/2 RC

2/2 LC

PABLO ANEIROS —
Cora

This rectangular-shaped vest (pages 48–51) has a combination of stockinette stitch and cable stripes all over the front and back. It is fun and easy to knit due to its simple construction and the stitches used. The vest is open on the sides — you can layer clothes underneath and play with it as you like! The inspiration for the vest comes from the feeling of wearing a sweater when you are not wearing a sweater and being able to show off the clothes underneath.

SIZES

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

FINISHED MEASUREMENTS

Shoulder to Shoulder: 15.75 (17.5, 19.5, 21.25) (23.25, 25.25)" / 39 (44, 48.5, 53.5) (58, 63) cm.

Length from Mid Neck excl. Neck Edge to Hem: 18.75 (19.5, 20, 20.5) (21.25, 21.75)" / 47 (48.5, 50, 51.5) (53, 54.5) cm.

MATERIALS

Yarn: 3 (4, 4, 5) (5, 6) skeins of Cautiva by Wooldreamers (100% Spanish wool, 186 yds / 170 m – 50 g), colourway 912.

Or approx. 533 (615, 695, 785) (873, 971) yds / 487 (562, 636, 718) (798, 888) m of sport-weight yarn.

Alternative yarn suggestions are for example Brusca by Rosa Pomar, Felted Tweed by Rowan or Ulysse by De Rerum Natura.

Needles: US 6 / 4 mm 32" / 80 cm circular needles and US 2.5 / 3 mm 16" / 40 cm circular needles.

Notions: Cable needle, a spare cable or waste yarn.

GAUGE

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

SPECIAL ABBREVIATIONS

1/1 LC: Slip 1 st to CN and hold in front, k1, k1 from CN.

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

WRITTEN INSTRUCTIONS FOR CHART

Row 1 (RS): P1, 1/1 LC, *p1, k6, p1, 1/1 LC*, rep *–* to last st, p1.
Row 2 (WS): K1, *p2, k1, p6, k1*, rep *–* to last 3 sts, p2, k1.
Row 3: P1, k2, *p1, 3/3 LC, p1, k2*, rep *–* to last st, p1.
Row 4: Rep row 2.

NOTES

The Cora vest is knitted in one piece. First stitches are cast on at the back neck to shape the shoulders in order to continue knitting the back. Then, stitches are picked up at the shoulders to shape the front neck and to continue knitting the front. At the end, stitches are picked up at the side to create a narrow knitted ribbon to tie the vest up.

The garment is a rectangle and it is open in the sides, because of this it does not have a full bust circumference. In order to choose the correct size, you must measure your back from shoulder to shoulder and choose a size according to that measure. If you want to have a more oversized look, choose a size bigger and if you want a more fitted garment choose a size smaller than your shoulder to shoulder measurement.

The length of the vest can be altered by adding more or less stripes or modifying the length of the stripes by adding more rows.

DIRECTIONS

SHOULDER LINE

With US 6 / 4 mm needles, CO 38 (40, 42, 44) (46, 48) sts using the Long-Tail CO method.

Next Row (WS): P to end.

Row 1 (RS): K2, m1l, k to 2 sts bef end, m1r, k2. (2 sts inc'd)
Row 2 (WS): P2, m1l(p), p to 2 sts bef end, m1r(p), p2. (2 sts inc'd)
Rep rows 1–2, 10 (12, 14, 16) (18, 20) more times. (40 (48, 56, 64) (72, 80) sts inc'd) 82 (92, 102, 112) (122, 132) sts in total.

BACK

Cable Stripe
Row 1 (RS): Sl1, *k1, p1* twice, k2, *p1, k6, p1, k2*, rep *–* to last 5 sts, p1, k1, p1, k2.
Row 2 (WS): Sl1, *p1, k1* twice, p2, *k1, p6, k1, p2*, rep *–* to last 5 sts, k1, p1, k1, p2.
Row 3: Sl1, k1, p1, k1, work row 1 of Chart to last 4 sts, k1, p1, k2.
Row 4: Sl1, p1, k1, p1, work row 2 of Chart to last 4 sts, p1, k1, p2.
Row 5: Sl1, k1, p1, k1, work row 3 of Chart to last 4 sts, k1, p1, k2.
Row 6: Sl1, p1, k1, p1, work row 4 of Chart to last 4 sts, p1, k1, p2.
Rep rows 3–6, 4 more times.

Row 23 (RS): Sl1, *k1, p1* twice, 1/1 LC, *p1, k6, p1, 1/1 LC*, rep *–* to last 5 sts, p1, k1, p1, k2.
Row 24 (WS): Sl1, *p1, k1* twice, p2, *k1, p6, k1, p2*, rep *–* to last 5 sts, k1, p1, k1, p2.

Stockinette Stripe
Row 1 (RS): Sl1, *k1, p1* twice, k to last 5 sts, p1, k1, p1, k2.
Row 2 (WS): Sl1, *p1, k1* twice, p to last 5 sts, k1, p1, k1, p2.

Rep rows 1–2 a total of 6 times.

Rep Cable Stripe and Stockinette Stripe once, and then rep Cable Stripe once more.

Ribbing
Row 1 (RS): Sl1 *k1, p1* rep *–* to last 5 sts, m1r, p1, k1, p1, k2.
Row 2 (WS): Sl1 *p1, k1* rep *–* to last 2 sts, p2.
Row 3: Sl1 *k1, p1* rep *–* to last 2 sts, k2.
Row 4: Sl1 *p1, k1* rep *–* to last 2 sts, p2.

Rep rows 3–4 until rib measures 2" / 5 cm.

BO all sts using the Tubular BO method.

LEFT FRONT

With the RS facing and starting at the neck, pick up and k 22 (26, 30, 34) (38, 42) sts along the shoulder line edge.

Next Row (WS): P to end.

Work short rows as foll:
Row 1 (RS): Sl1, k to last 5 sts, p1, k1, p1, k2.
Row 2 (WS): Sl1, *p1, k1* twice, p to last 4 sts, tw.
Row 3: MDS, k to last 5 sts, p1, k1, p1, k2.
Row 4: Sl1, *p1, k1* twice, p to 4 sts bef last turn, tw.
Row 5: MDS, k to last 5 sts, p1, k1, p1, k2.

Rep rows 4–5, 1 (1, 2, 3) (4, 5) more time(s).

Next Row (WS): Sl1, *p1, k1* twice, p to end working DS as single st.

Next Row (RS): Sl1, k to last 5 sts, p1, k1, p1, k2.
Next Row: Sl1, *p1, k1* twice, p to end.

Rep last 2 rows 2 (3, 5, 6) (8, 9) more times.

Next Row (RS): Sl1, k2, m1l, k to last 5 sts, p1, k1, p1, k2. (1 st inc'd)
Next Row (WS): Sl1, *p1, k1* twice, p to end.

Rep last two rows 9 (10, 10, 11) (11, 12) more times. (9 (10, 10, 11) (11, 12) sts inc'd) 32 (37, 41, 46) (50, 55) sts in total.

Cut yarn and move the sts on a spare cable or waste yarn.

RIGHT FRONT

With the RS facing and starting at the shoulder edge, pick up and k 22 (26, 30, 34) (38, 42) sts along the shoulder line edge.

Next Row (WS): P to end.

Work short rows as foll:
Row 1 (RS): Sl1, *k1, p1* twice, k to last 4 sts, tw.
Row 2 (WS): MDS, p to last 5 sts, k1, p1, k1, p2.
Row 3: Sl1, *k1, p1* twice, k to 4 sts bef last turn, tw.
Row 4: MDS, p to last 5 sts, k1, p1, k1, p2.

Rep rows 3–4, 1 (1, 2, 3) (4, 5) more time(s).

Next Row (RS): Sl1, *k1, p1* twice, k to end, working DS as single st.
Next Row (WS): Sl1, p to last 5 sts, k1, p1, k1, p2.
Next Row (RS): Sl1, *k1, p1* twice, k to end.
Next Row (WS): Sl1, p to last 5 sts, k1, p1, k1, p2.

Rep last 2 rows 1 (2, 4, 5) (7, 8) more time(s).

Next Row (RS): Sl1, *k1, p1* twice, k to last 3 sts, m1r, k3. (1 st inc'd)
Next Row (WS): Sl1, p to last 5 sts, k1, p1, k1, p2.

Rep last 2 rows 9 (10, 10, 11) (11, 12) more times. (9 (10, 10, 11) (11, 12) sts inc'd) 32 (37, 41, 46) (50, 55) sts in total.

JOINING FRONTS

Row 1 (RS): Sl1, *k1, p1* twice, k to end, CO 18 (18, 20, 20) (22, 22) sts using the Knitted CO method for the neck and k across the left front until last 5 sts, p1, k1, p1, k2. [82 (92, 102, 112) (122, 132) sts in total]
Row 2 (WS): Sl1, *p1, k1* twice, p to last 5 sts, k1, p1, k1, p2.

BODY FRONT

Work Cable Stripe and Stockinette Stripe 2 times, and then Cable Stripe once more.

Ribbing
Row 1 (RS): Sl1 *k1, p1*, rep *–* to last 5 sts, m1r, p1, k1, p1, k2.
Row 2 (WS): Sl1 *p1, k1*, rep *–* to last 2 sts, p2.
Row 3: Sl1 *k1, p1*, rep *–* to last 2 sts, k2.
Row 4: Sl1 *p1, k1*, rep *–* to last 2 sts, p2.

Rep rows 3–4 until the rib measures 2" / 5 cm.

BO all sts using the Tubular BO method.

NECK

With US 2.5 / 3 mm needles and starting at the right shoulder, pick up and k 38 (40, 42, 44) (46, 48) sts from the back, 15 (16, 16, 17) (17, 18) sts from the left front edge, 18 (18, 20, 20) (22, 22) sts from the front and 15 (16, 16, 17) (17, 18) sts from the right front edge. [86 (90, 94, 98) (102, 106) sts in total]
Join to work in the rnd. PM for BOR.

Rib Rnd: *K1, p1*, rep to end of rnd.
Work in est 1 x 1 rib for 0.75" / 2 cm.

BO all sts using the Tubular BO method.

KNITTED RIBBONS

Next, four ribbons will be worked on the edges of the vest, two on the front piece and two on the back piece.
Using US 2.5 / 3 mm needles, WS facing and starting from end of second Cable Stripe (counting from top down), pick up and k 7 sts between St St and rib selvedge.

Starting with RS row (ribbons placed on left front and right back):

Row 1 (RS): Sl1, *k1, p1* twice, k2.
Row 2 (WS): Sl1, *p1, k1* twice, p2.

Starting with WS row (ribbons placed on right front and left back):
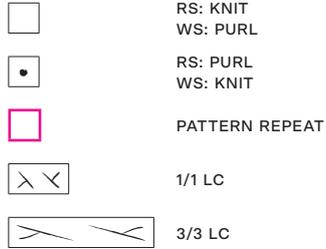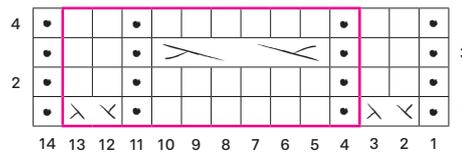**Row 1 (WS):** Sl1, *p1, k1* twice, p2.
Row 2 (RS): Sl1, *k1, p1* twice, k2.

Rep rows 1–2 until the ribbon measures at least 20" / 51 cm. BO.
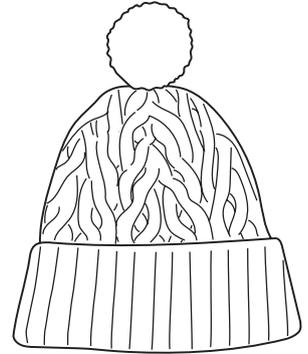
You should have 4 ribbons in total, one in each vest edge.

FINISHING

Weave in ends. Gently soak and block to measurements.

Symbol	Description
(empty box)	RS: KNIT / WS: PURL
•	RS: PURL / WS: KNIT
(pink box)	PATTERN REPEAT
⋋⋌	1/1 LC
(crossed cable)	3/3 LC

LIS SMITH —
South Sister

The South Sister hat (pages 52–54) features a beautiful cable pattern and an optional pompom. Lis Smith was inspired by the Three Sisters mountain range in the central Oregon desert. The triple peaks maintain hints of snow even in the high heat of July, and it is a welcome sight to see snow nestled in the valleys. A peaked hat was the most fitting way to mimic the shape of the mountain, with the thick cables tracing the lines of snow on the slopes.

SIZES

1 (2)

FINISHED MEASUREMENTS

Circumference (Unstretched): 16.5 (18.5)" / 42 (47) cm.

Height: 10.75" / 27.25 cm (unfolded), 8.5" / 21.5 cm (brim folded).

MATERIALS

Yarn: 2 skeins of Tones by Brooklyn Tweed (100% Columbia wool, 140 yds / 128 m – 50 g), colourway Acer Undertone.

Or approx. 200 (225) yds / 185 (205) m of worsted-weight yarn.

The optional pompom will require an additional 37 yds / 34 m.

Alternative yarn suggestions are for example Shelter or Imbue by Brooklyn Tweed.

Needles: US 5 / 3.75 mm (for rib) and US 7 / 4.5 mm 16" / 40 cm circular needles and a set of DPNs (for main pattern).

Notions: 4 (5) stitch markers including a distinctive one to indicate BOR, two cable needles.

GAUGE

30 sts x 28 rnds to 4" / 10 cm on US 7 / 4.5 mm needles in Body Cable patt, after blocking.

38 sts x 34 rnds to 4" / 10 cm on US 5 / 3.75 mm needles in 2 x 2 Rib, after blocking.

SPECIAL ABBREVIATIONS

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

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

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

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

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

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

2/1/2 LPC: Sl 2 sts to first CN and hold in front. Sl next st to second CN and hold in back. K2 from LHN, p1 from second CN, then k2 from first CN.

2/1/2 RPC: Sl 2 sts to first CN and hold in back. Sl next st to second CN and hold in back. K2 from LHN, p1 from second CN, then k2 from first CN.

2/2/2 LC: Sl 2 sts to first CN and hold in front. Sl 2 sts to second CN and hold in back. K2 from LHN, p2 from second CN, then k2 from first CN.

2/2/2 RC: Sl 2 sts to first CN and hold in back. Sl 2 sts to second CN and hold in back. K2 from LHN, p2 from second CN, then k2 from first CN.

NOTES

This hat is worked in the round from the bottom up, beginning with a doubled brim in 2 x 2 Rib. Ribbing is worked to twice the desired finished length and folded in half. After completion of the hat body, crown shaping is worked to close the top of the hat. The hat may be finished with an optional pompom.

DIRECTIONS

BRIM

With US 5 / 3.75 mm circular needles, CO 120 (144) sts using the Rib Cabled CO method (aka the Alternating Cable CO), starting with a p st. Next, rearrange sts from 1 x 1 Rib into a 2 x 2 Rib as foll:

Set-Up Row: *Sl the first p st from LHN to RHN, sl next k st to CN and hold in front, sl next p st from LHN to RHN, sl st from CN to RHN, sl next k st from LHN to RHN*, rep *–* to end.

Join work into the rnd, being careful not to twist sts, placing the distinctive m for BOR.

Rib Rnd: *P2, k2*, rep from *–* to end.
Cont working in est 2 x 2 Rib until the brim measures 5" / 12.5 cm from CO edge.
On the final rib rnd, PM every 24 sts, keeping the BORm in place.

BODY

Change to US 7 / 4.5 mm circular needles.
Beg working from Hat Body Chart. Rep the 24-st chart repeat 5 (6) times on each rnd.
Work rnds 1–12 a total of 2 times, then rep rnds 1–2 once more.

CROWN

Beg working from Hat Crown Chart. Rep the chart repeat 5 (6) times on each rnd. Each chart rep starts with 24 sts at row 1 and ends with 3 sts after row 19. Work chart rnds 1–19 once. Switch to DPNs when needed. You end with 15 (18) sts.
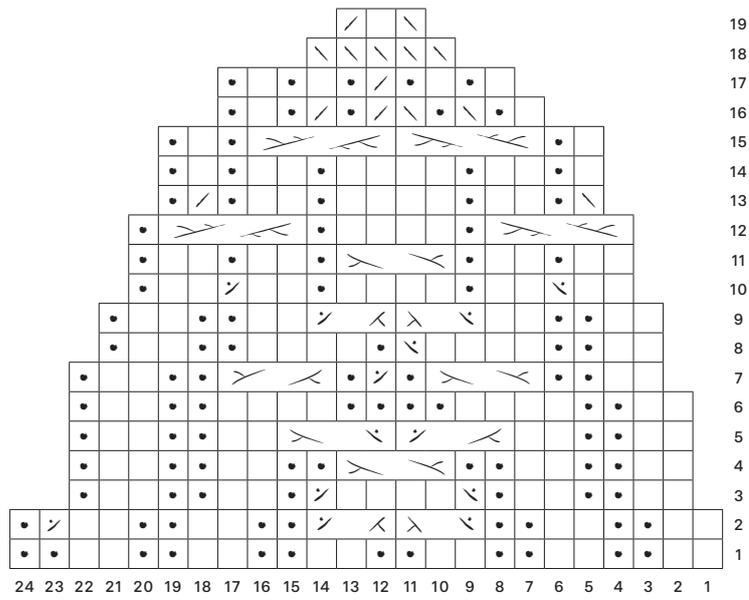
FINISHING

Cut yarn, leaving a tail 8–10" / 20–25.5 cm long. Thread tail on tapestry needle and thread through remaining sts. Tighten loop and weave in end on WS of hat body. Weave in cast-on tail end on RS of hat brim (brim will be folded up and cover this end). Wet-block hat to desired dimensions.

Pompom (Optional)
Use a pompom maker or make a template from cardboard to desired size. The one on the sample measures approx. 2.75" / 7 cm in diameter. Attach pompom securely to crown of hat.
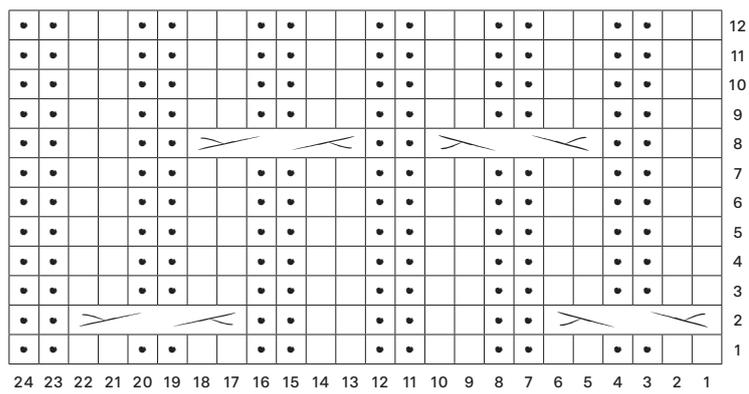
CROWN CHART

Rows (right side): 19, 18, 17, 16, 15, 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1

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

Legend:

Symbol	Meaning
(blank)	KNIT
•	PURL
/	K2TOG
ﾉ	P2TOG
\	SSK
ﾍ	SSP
ﾉ ⟋	2/1 RCP
⟍ ﾍ	2/1 LCP
⟍ ⟋	2/2 RC
⟍ ⟋	2/2 LC
ﾉ ⟋	2/2 RCP
⟍ ﾍ	2/2 LCP
⟍ ⟋	2/1/2 RPC
⟍ ⟋	2/1/2 LPC
⟍ ⟋	2/2/2 RC
⟍ ⟋	2/2/2 LC

BODY CHART

Rows (right side): 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1

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

HIROMI NAGASAWA —
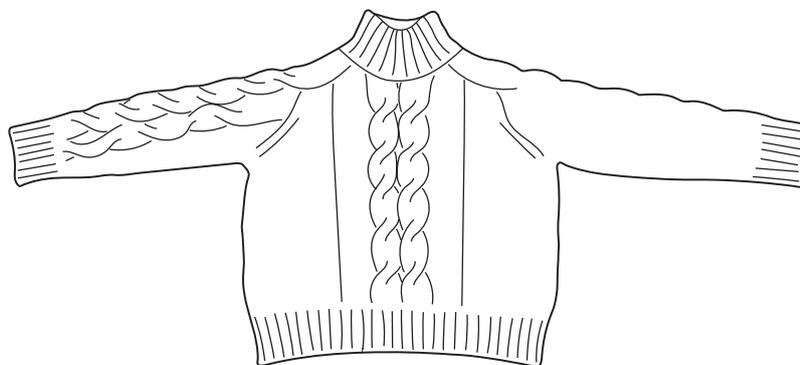
Snowfield

The striking Snowfield sweater (pages 62–65) captures the joy of stepping onto a field covered with fresh snow. The contrast between the big, bold cables and the smooth stockinette stitch adds interest without being complicated to knit.

SIZES

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

Recommended ease: 7–12" / 18–30 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 42.5 (46, 49.5, 52.75, 56) (59.5, 63, 66.25, 69.5)" / 108 (116.5, 125.5, 134, 142.5) (151, 159.5, 168, 176.5) cm.

Total Length from Top of Shoulder to Hem: 21.75 (22, 23.25, 23.5, 23.5) (24.5, 25.25, 25.5, 26.25)" / 56 (57, 59, 59, 60) (62, 64, 64.5, 66.5) cm.

Upper Arm Circumference: 14 (15.25, 15.75, 16.75, 17.25) (18.5, 18.5, 19.75, 19.75)" / 35.5 (38.5, 40, 42.5, 44) (47, 47, 50, 50) cm.

Sleeve Length from Underarm (Adjustable): 17.75 (17.75, 17.75, 16.5, 16.5) (16.25, 16.25, 14.5, 14.5)" / 45 (45, 45, 42, 42) (41, 41, 37, 37) cm.

Collar Circumference: 19.75 (19.75, 19.75, 22.75, 22.75) (22.75, 22.75, 25.5, 25.5)" / 50 (50, 50, 57.5, 57.5) (57.5, 57.5, 65, 65) cm.

MATERIALS

Yarn:
Yarn 1: 4 (4, 5, 5, 5) (6, 6, 6, 7) balls of Gilliatt by De Rerum Natura (100% Merino wool, 273 yds / 250 m – 100 g), colourway Sel. Or 1005 (1095, 1170, 1245, 1325) (1410, 1500, 1585, 1675) yds / 920 (1000, 1070, 1140, 1210) (1290, 1370, 1450, 1530) m of worsted-weight yarn.

Yarn 2: 5 (5, 5, 6, 6) (6, 7, 7, 7) balls of Silk Mohair by Isager (75% super kid mohair, 25% silk, 232 yds / 212 m – 25 g), colourway 0. Or 930 (1015, 1080, 1160, 1235) (1310, 1390, 1455, 1530) yds / 850 (930, 990, 1060, 1130) (1200, 1270, 1330, 1400) m of lace-weight yarn.

One strand of each yarn is held together throughout.

Alternative yarn suggestions are for example Brushed Fleece by Rowan (one strand), or Gilliatt and Bernice by De Rerum Natura (held together).

Needles: US 10 / 6 mm 24" / 60 cm (for yoke) and longer circular needles. US 8 / 5 mm 16" / 40 cm (for collar) and longer circular needles (for hem).

Notions: Stitch markers, cable needle, stitch holders or waste yarn.

GAUGE

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

18 sts of Chart A patt measures approx. 4.5" / 11 cm in width, after blocking.

16 sts and 23 rnds to 4" / 10 cm on US 8 / 5 mm needles in 2 x 2 Rib, after blocking.

SPECIAL ABBREVIATIONS

4/2 LC: Sl4 to CN and hold in front, k2, k4 from CN.

4/2 RC: Sl2 to CN and hold in back, k4, k2 from CN.

STITCH PATTERNS

K1b Rib (Rep rows 1 and 2 throughout)
Worked flat over 3 sts
Row 1 (RS): P1, k1b, p1.
Row 2 (WS): K1, p1, k1.

Worked in the rnd over 3 sts
Row 1: P1, k1b, p1.
Row 2: P1, k1, p1.

Seed Stitch (Rep rows 1 and 2 throughout)
Worked flat over 2 sts
Row 1 (RS): P1, k1.
Row 2 (WS): K1, p1.

Worked in the rnd over 2 sts
Row 1: P1, k1.
Row 2: K1, p1.

NOTES

This sweater is knitted top down starting from the yoke. The neckline is first worked

flat and is then joined to start knitting in the round. Once you have reached the armholes, the work will be divided into the body and the sleeves to be worked separately, ending with ribbing at the hem and cuffs. Finally, stitches for the collar are picked up around the neckline and the ribbed collar is worked in the round.

The two stitch patterns (K1b Rib and Seed St), worked as narrow vertical lines on both the front and the back of the sweater, are continued from top to bottom. To help, you can mark them with additional stitch markers until they are established but be careful to not confuse these optional markers with the ones placed in the instructions.

When working the cables on the sleeves, first work 1 repeat of Chart A, and then continue with Chart B.

While the ribbing at the hem and on the cuffs is worked k2, p1, the ribbing on the collar is a 2 x 2 rib.

DIRECTIONS

YOKE

Note! You will establish the 3-st K1b Rib column at the centre of the back during the set-up row, and the 2-st Seed St columns after row 4, so be careful to work increases and new sts as directed.

With US 10 / 6 mm 24" / 60 cm circular needles and holding both yarns together, CO 55 (55, 55, 59, 59) (59, 59, 63, 63) sts using the Long-Tail CO method.

Set-Up Row (WS): P1, PM, p8, k1, p8, PM, p8 (8, 8, 10, 10) (10, 10, 12, 12), work 3 sts from row 2 of K1b Rib, p8 (8, 8, 10, 10) (10, 10, 12, 12), PM, p8, k1, p8, PM, p1.

55 (55, 55, 59, 59) (59, 59, 63, 63) sts: 19 (19, 19, 23, 23) (23, 23, 27, 27) sts for the back, 1 st for each front and 17 sts for each shoulder.

Beg shaping front, back and neckline:

Row 1 (RS, inc): K1, m1r, SM, k8, p1, k8, SM, m1l, k4, m1l, k4 (4, 4, 6, 6) (6, 6, 8, 8), work 3 sts from row 1 of K1b Rib, k4 (4, 4, 6, 6) (6, 6, 8, 8), m1r, k4, m1r, SM, k8, p1, k8, SM, m1l, k1. (6 sts inc'd)

Row 2 (WS, inc): P2, m1l(p), SM, p8, k1, p8, SM, m1r(p), p10 (10, 10, 12, 12) (12, 12, 14, 14), work 3 sts from next row of K1b Rib, p10 (10, 10, 12, 12) (12, 12, 14, 14), m1l(p), SM, p8, k1, p8, SM, m1r(p), p2. (4 sts inc'd)

Row 3 (inc): K1, m1l, [work to m, m1r, SM, work to m, SM, m1l] 2 times, work to last st, m1r, k1. (6 sts inc'd)

Row 4 (inc): P2, [work to m, m1l(p), SM, work to m, SM, m1r(p)] 2 times, work to last 2 sts, p2. (4 sts inc'd)

75 (75, 75, 79, 79) (79, 79, 83, 83) sts: 29 (29, 29, 33, 33) (33, 33, 37, 37) sts for the back, 6 sts for each front and 17 sts for each shoulder.

Sizes 1, 2 and 3 only

Row 5 (inc): K1, m1l(p), [work to m, m1r, SM, work to m, SM, m1l] 2 times, work to last st, m1r(p), k1. (6 sts inc'd)

Row 6 (inc): P1, k1, [work to m, m1l(p), SM, work to m, SM, m1r(p)] 2 times, work to last 2 sts, k1, p1. (4 sts inc'd)

Row 7 (inc): K1, m1l, [work to m, m1r(p), SM, work to m, SM, m1l(p)] 2 times, work to last st, m1r, k1. (6 sts inc'd)

Row 8 (inc): P2, k1, [work to m, m1l, SM, work to m, SM, m1r] 2 times, work to last 2 sts, p2. (4 sts inc'd)

Beg Seed St columns for front and back as foll:

Row 9 (inc): K1, m1l, [work to 2 sts bef m, work 2 sts from row 1 of Seed St, m1r, SM, work to m, SM, m1l, work 2 sts from row 1 of Seed St] 2 times, work to last st, m1r, k1. (6 sts inc'd)

Row 10 (inc): P2, [work to 3 sts bef m, work 2 sts from next row of Seed St, p1, m1l(p), SM,

work to m, SM, m1r(p), p1, work 2 sts from next row of Seed St] 2 times, work to last 2 sts, p2. (4 sts inc'd)

30 sts inc'd in total. 105 (105, 105, –, –) (–, –, –, –) sts: 41 (41, 41, –, –) (–, –, –, –) sts for back, 15 sts each for left / right front and 17 sts for each shoulder.

Sizes 4, 5, 6 and 7 only

Row 5 (inc): K1, m1l, [work to m, m1r(p), SM, work to m, SM, m1l(p)] 2 times, work to last st, m1r, k1. (6 sts inc'd)

Row 6 (inc): P2, [work to m, m1l, SM, work to m, SM, m1r] 2 times, work to last 2 sts, p2. (4 sts inc'd)

Beg Seed St columns for front and back as foll:

Row 7 (inc): K1, m1l, [work to 2 sts bef m, work 2 sts from row 1 of Seed St, m1r, SM, work to m, SM, m1l, work 2 sts row 1 of Seed St] 2 times, work to last st, m1r, k1. (6 sts inc'd)

Row 8 (inc): P2, [work to 3 sts bef m, work 2 sts from next row of Seed St, p1, m1l(p), SM, work to m, SM, m1r(p), p1, work 2 sts from next row of Seed St] 2 times, work to last 2 sts, p2. (4 sts inc'd)

Row 9 (inc): CO 3 sts using the Backwards Loop CO method, k3, p1, [work to m, m1r, SM, work to m, SM, m1l] 2 times, work to end, CO 3 sts. (10 sts inc'd)

Row 10 (inc): P3, k1, [work to m, m1l(p), SM, work to m, SM, m1r(p)] 2 times, work to last 4 sts, k1, p3. (4 sts inc'd)

34 sts inc'd in total. – (–, –, 113, 113) (113, 113, –, –) sts: – (–, –, 45, 45) (45, 45, –, –) sts for the back, – (–, –, 17, 17) (17, 17, –, –) sts for each front and 17 sts for each shoulder.

Sizes 8 and 9 only

Row 5 (inc): K1, m1l, [work to m, m1r(p), SM, work to m, SM, m1l(p)] 2 times, work to last st, m1r, k1. (6 sts inc'd)

Row 6 (inc): P2, [work to m, m1l, SM, work to m, SM, m1r] 2 times, work to last 2 sts, p2. (4 sts inc'd)

Beg Seed St columns for the front and back as foll:

Row 7 (inc): K1, m1l [work to 2 sts bef m, work 2 sts from row 1 of Seed St, m1r, SM, work to m, SM, m1l, work 2 sts from row 1 of Seed St] 2 times, work to last st, m1r, k1. (6 sts inc'd)

Row 8 (inc): P2, [work to 3 sts bef m, work 2 sts from next row of Seed St, p1, m1l(p), SM, work to m, SM, m1r(p), p1, work 2 sts from next row of Seed St] 2 times, work to last 2 sts, p2. (4 sts inc'd)

Row 9 (inc): K1, m1l, [work to m, m1r, SM, work to m, SM, m1l] 2 times, work to last st, m1r, k1. (6 sts inc'd)

Row 10 (inc): P2, [work to m, m1l(p), SM, work to m, SM, m1r(p)] 2 times, work to last 2 sts, p2. (4 sts inc'd)

Row 11 and 12 (inc): Rep rows 9 and 10. (10 sts inc'd)

Row 13 (inc): CO 3 sts using the Backwards Loop CO method, k3, p1, [work to m, m1r, SM, work to m, SM, m1l] 2 times, work to last st, p1, CO 3 sts. (10 sts inc'd)

Row 14 (inc): P3, k1, [work to m, m1l(p), SM, work to m, SM, m1r(p)] 2 times, work to last 4 sts, k1, p3. 4 sts inc'd

54 sts inc'd in total. – (–, –, –, –) (–, –, 137, 137) sts: – (–, –, –, –) (–, –, 57, 57) sts for the back, – (–, –, –, –) (–, –, 23, 23) sts for each front and 17 sts for each shoulder.

JOINING THE FRONTS

Cut the yarn. The work will be joined in the rnd. With the RS facing, slip the live sts from LHN to RHN until you reach the 3-st K1b Rib column on the back of the sweater. Starting from those 3 sts, work as foll:

Joining Row (RS, inc): PM for BOR, *work to m, m1r, SM, work to m, SM, m1l*, work to end, CO 5 sts using the Backwards Loop CO method, PM for centre front, CO 6 sts, rep *–* once more, work to end. (15 sts inc'd)
120 (120, 120, 128, 128) (128, 128, 152, 152) sts: 43 (43, 43, 47, 47) (47, 47, 59, 59) sts each for back / front and 17 sts for each shoulder.

Next Rnd (inc): *Work to m, m1r, SM, work to m, SM, m1l*, work to 9 sts bef front centre m, p1, k8, SM, p1, k8, p1, rep *–* once more, work to BOR m, SM. (4 sts inc'd)
Rep last rnd 4 (4, 6, 4, 6) (6, 6, 3, 3) more times.
140 (140, 148, 148, 156) (156, 156, 168, 168) sts: 53 (53, 57, 57, 61) (61, 61, 67, 67) sts each for back / front and 17 sts for each shoulder.

SHAPING SLEEVE CAPS

Increase on both sides of the shoulder sts to create sleeve caps as foll:
Rnd 1 (inc): Work to m, *SM, m1l(p), k8, p1, k8, m1r(p), SM*, work front sts, rep *–* once more, work to end. (4 sts inc'd)
Rnd 2 (inc): Work to m, *SM, m1l, p1, k8, p1, k8, p1, m1r, SM*, work front sts, rep *–* once more, work to end. (4 sts inc'd)
Rnd 3 (inc): Work to m, *SM, m1l, k1, PM, p1, k8, p1, k8, p1, PM, k1, m1r, SM*, work front sts, rep *–* once more, work to end. (4 sts inc'd)
Rnd 4 (inc): Work to m, *SM, m1l, k to m, SM, p1, k8, p1, k8, p1, SM, k to m, m1r, SM*, work front sts, rep *–* once more, work to end. (4 sts inc'd)
Rep last rnd 2 (4, 2, 4, 2) (2, 2, 4, 4) more times.
169 (173, 177, 181, 185) (185, 185, 201, 201) sts: 53 (53, 57, 57, 61) (61, 61, 67, 67) sts each for back / front and 29 (33, 29, 33, 29) (29, 29, 33, 33) sts for each sleeve cap.

Beg working from row 1 of Chart A for the front and sleeves:
Next Rnd (inc): *Work to m, SM, m1l, k to m, SM, work the next 19 sts following Chart A, SM, k to m, m1r, SM*, work to 9 sts bef m, work the next 19 sts following Chart A and at the same time RM at centre front, rep *–* once more, work to end. (4 sts inc'd)
Rep last rnd 2 (0, 2, 0, 2) (2, 2, 0, 0) more times.
Next Rnd (inc): [Work to m, SM, m1l(p), k8, SM, work to m, SM, k8, m1r(p), SM] 2 times, work to end. (4 sts inc'd)
180 (180, 188, 188, 196) (196, 196, 208, 208) sts: 53 (53, 57, 57, 61) (61, 61, 67, 67) sts each for back / front and 37 sts for each sleeve.

SHAPING ARMHOLES

Note! At rnd 13 (15, 13, 15, 13) (13, 13, 15, 15), you will have finished row 16 of Chart A on the sleeves and will switch to row 1 of Chart B. For the front, cont to repeat Chart A.

Cont increasing around markers and work as foll:
Rnd 1 (inc): [Work to 2 sts bef m, m1r, k2, SM, m1l, p1, k8, SM, work to m, SM, k8, p1, m1r, SM, k2, m1l] 2 times, work to end. (8 sts inc'd)
Rnd 2 (inc): [Work to 2 sts bef m, m1r, k2, SM, k1, p1, k8, SM, work to m, SM, k8, p1, k1, SM, k2, m1l] 2 times, work to end. (4 sts inc'd)
Rnd 3 (inc): [Work to 2 sts bef m, m1r, k2, SM, m1l, k1, p1, k8, SM, work to m, SM, k8, p1, k1, m1r, SM, k2, m1l] 2 times, work to end. (8 sts inc'd)
Rnd 4: [Work to m, SM, k2, p1, k8, SM, work to m, SM, k8, p1, k2, SM] 2 times, work to end.
Rnds 5–12 (inc): Rep rnds 1–4 another 2 times, cont to work new sts as k sts.

240 (240, 248, 248, 256) (256, 256, 268. 268) sts: 71 (71, 75, 75, 79) (79, 79, 85, 85) sts each for back / front and 49 sts for each shoulder.

Size 1 only
Rnd 13 (inc): [Work to 2 sts bef m, m1r, k2, SM, m1l, k6, PM, work the next 37 sts following row 1 of Chart B and RM for Chart A, PM, k6, m1r, SM, k2, m1l] 2 times, work to end. (8 sts inc'd)
Rnd 14: [Work to m, SM, k to m, SM, work to m, SM, k to m, SM] 2 times, work to end.

Sizes 2, 4, 8 and 9 only
Rnd 13 (inc): [Work to 2 sts bef m, m1r, k2, SM, m1l, k6, p1, k8, SM, work to m, SM, k8, p1, k6, m1r, SM, k2, m1l] 2 times, work to end. (8 sts inc'd)
Rnd 14 (inc): [Work to 2 sts bef m, m1r, k2, SM, k7, p1, k8, SM, work to m, SM, k8, p1, k7, SM, k2, m1l] 2 times, work to end. (4 sts inc'd)
Rnd 15 (inc): [Work to 2 sts bef m, m1r, k2, SM,

m1l, k7, PM, work the next 37 sts following row 1 of Chart B and RM for Chart A, PM, k7, m1r, SM, k2, m1l] 2 times, work to end. (8 sts inc'd)
Rnd 16: [Work to m, SM, k to m, SM, work to m, SM, k to m, SM] 2 times, work to end.
Rep rnds 13–16 another – (0, –, 1, –) (–, –, 3, 3) times.

Size 9 only
Rep rnd 14 another 3 times, then rep rnd 16 once more.

Sizes 3, 5, 6 and 7 only
Rnd 13 (inc): [Work to 2 sts bef m, m1r, k2, SM, m1l, k6, PM, work the next 37 sts following row 1 of Chart B and RM for Chart A, PM, k6, m1r, SM, k2, m1l] 2 times, work to end. (8 sts inc'd)
Rnd 14 (inc): [Work to 2 sts bef m, m1r, k2, SM, k to m, SM, work to m, SM, k to m, SM, k2, m1l] 2 times, work to end. (4 sts inc'd)
Rnd 15 (inc): [Work to 2 sts bef m, m1r, k2, SM, m1l, k to m, SM work to m, SM, k to m, m1r, SM, k2, m1l] 2 times, work to end. (8 sts inc'd)
Rnd 16: [Work to m, SM, k to m, SM, work to m, SM, k to m, SM] 2 times, work to end.
Rep rnds 13–16 another – (–, 0, –, 1) (2, 2, –, –) times.

Size 3 only
Rep rnds 15 –16 once more.

Size 7 only
Rep rnd 14 another 3 times, then rep rnd 16 once more.

All sizes
248 (260, 276, 288, 296) (316, 328, 348, 360) sts: 73 (77, 83, 87, 91) (97, 103, 109, 115) sts each for back / front and 51 (53, 55, 57, 57) (61, 61, 65, 65) sts for each sleeve.

DIVIDING FOR BODY AND SLEEVES

Next Rnd: [Work to m, RM, pl the next 51 (53, 55, 57, 57) (61, 61, 65, 65) sts on holder (keep Chart B markers in position), CO 2 (3, 3, 4, 5) (5, 5, 5, 5) sts using the Backwards Loop CO method, PM for the side, CO 2 (3, 3, 4, 5) (5, 5, 5, 5) sts, RM] 2 times, work to end.
154 (166, 178, 190, 202) (214, 226, 238, 250) sts.
Next Rnd: Work as est to end.
Cont in patt until the piece measures 11" / 28 cm from underarm, or until 3" / 7.5 cm less than the desired length for the hem. End after an odd-numbered row of Chart A.

HEM

Change to US 8 / 5 mm circular needles.
Next Rnd (inc): [Work to m, m1r(p), RM] 2 times, work to end. (2 sts inc'd)

156 (168, 180, 192, 204) (216, 228, 240, 252) sts.

Rib Rnd: K1, p1, *k2, p1*, rep *–* to last st, k1.
Cont in est rib patt until rib measures 3" /
7.5 cm, or until desired length.

BO all sts in patt.

SLEEVES

Note! You will cont to work from Chart B as
est.

Move the 51 (53, 55, 57, 57) (61, 61, 65, 65)
sleeve sts back onto the US 10 / 6 mm circular
needles, then pick up and k 2 (3, 3, 4, 5) (5, 5, 5,
5) sts from the centre of the underarm, k7 (8,
9, 10, 10) (12, 12, 14, 14), SM, work 37 sts from
Chart B, SM, k7 (8, 9, 10, 10) (12, 12, 14, 14), pick
up and k 2 (3, 3, 4, 5) (5, 5, 5, 5) sts to the centre
of the underarm, PM for BOR, join in the rnd.
55 (59, 61, 65, 67) (71, 71, 75, 75) sts.

Sleeve Rnd: K to m, SM, work from Chart B,
SM, k to end.
Work 18 (14, 10, 6, 6) (6, 6, 4, 4) more rnds as
est.

Beg shaping the sleeve as foll:
Dec Rnd: K2, k2tog, work to last 4 sts, ssk, k2.
(2 sts dec'd)
Rep dec rnd every 20 (16, 12, 8, 6) (6, 6, 6, 6)th
rnd another 1 (3, 4, 6, 7) (6, 6, 8, 8) time(s).
51 (51, 51, 51, 51) (57, 57, 57, 57) sts.

Cont in patt until sleeve measures 14.25 (14.25,
14.25, 13, 13) (13, 12.5, 11, 11)" / 36 (36, 36, 33,
33) (32, 32, 28, 28) cm from underarm, or
until 3.5" / 9 cm shorter than desired length
bef cuff. End after an odd-numbered row of
Chart B.

Cuffs
Change to US 8 / 5 mm circular needles.
Next Rnd: [Work to m, RM] 4 times, work to
end.
Rib Rnd: K1, p1, *k2, p1*, rep *–* to last st, k1.
Cont in patt until rib measures 3.5" / 9 cm.

BO all sts in patt.

COLLAR

With US 8 / 5 mm 16" / 40 cm circular needles,
start from the right back edge, pick up and k 7
(7, 7, 9, 9) (9, 9, 11, 11) sts to the K1b Rib column,
2 sts from the K1b Rib column, 7 (7, 7, 9, 9) (9,
9, 11, 11) sts, 16 sts for the left shoulder, 10 (10,
10, 14, 14) (14, 14, 18, 18) sts for the left front,
12 sts for the centre front, 10 (10, 10, 14, 14) (14,
14, 18, 18) sts for the right front, 16 sts for the
right shoulder, PM for BOR, join in the rnd.
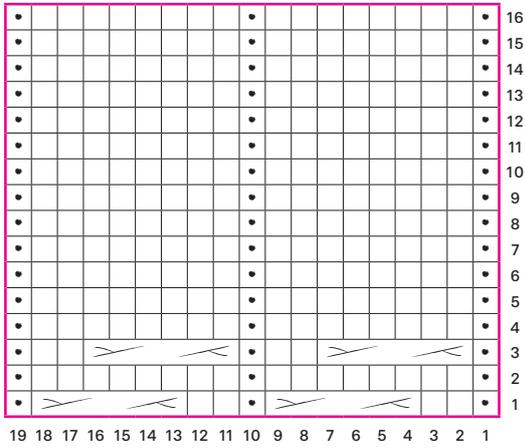80 (80, 80, 92, 92) (92, 92, 104, 104) sts.

Rib Rnd: K1, p2, *k2, p2*, rep *–* to last st, k1.
Cont in 2 x 2 Rib as set until rib measures 4" /
10 cm, or until desired length.

BO all sts using the Tubular BO method, or
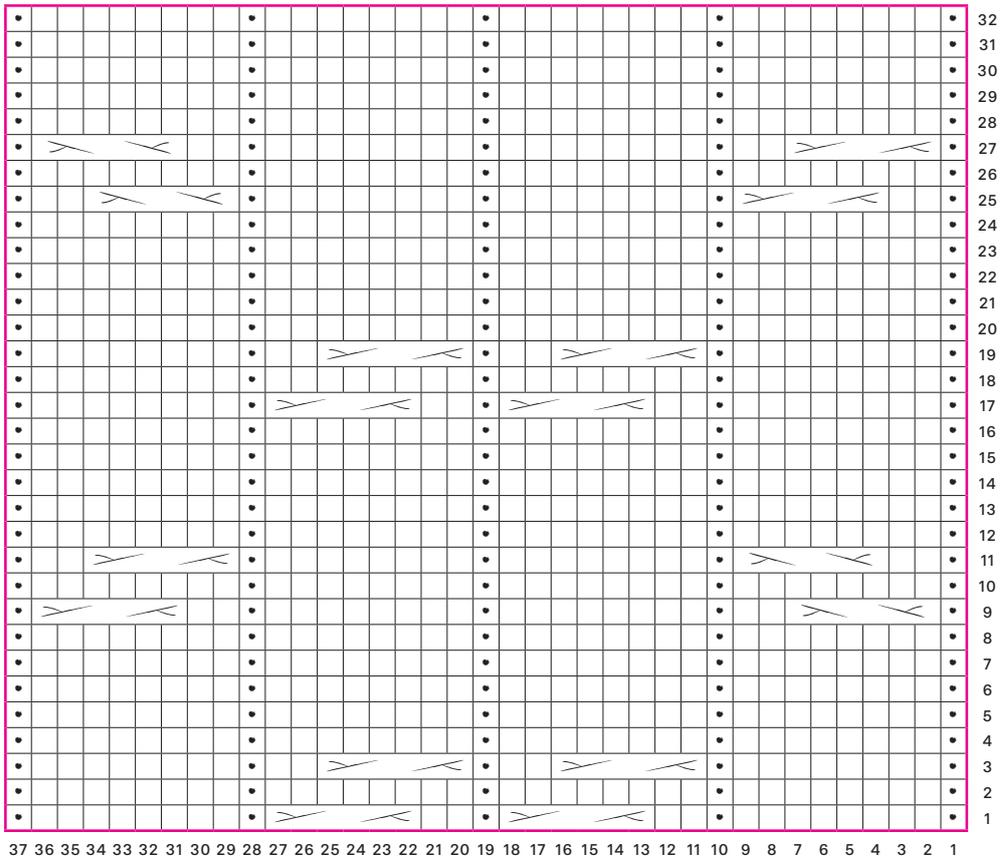method of choice.

FINISHING

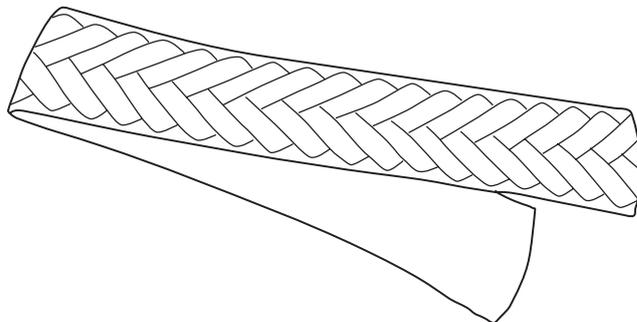Weave in ends. Block to finished
measurements.

CHART A

Row numbers (right side, top to bottom): 16, 15, 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1

Column numbers (bottom): 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

Legend:

Symbol	Meaning
□	KNIT
•	PURL
⬜ (pink outline)	PATTERN REPEAT
⟩—⟨	4/2 RC
⟨—⟩	4/2 LC

CHART B

Row numbers (right side, top to bottom): 32, 31, 30, 29, 28, 27, 26, 25, 24, 23, 22, 21, 20, 19, 18, 17, 16, 15, 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1

Column numbers (bottom): 37 36 35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

SARA OTTOSSON —
Brick Road

The inspiration for this scarf (pages 66–68) came from Sara Ottosson's journey as a knitter, and especially where they began — in school, making a garter stitch scarf that they hated. Sara wanted to remake that memory, but with the knowledge and inspiration they had gained. The scarf's name is an homage to the film The Wizard of Oz: the slip stitch pattern reminded Sara of the famous yellow brick road.

SIZES

One size

FINISHED MEASUREMENTS

Length: 78.75" / 197 cm.

Width: 8.5" / 21 cm.

MATERIALS

Yarn: 3 skeins of Lore by The Fibre Company (100% lambswool, 273 yds / 250 m – 100 g), colourway Happiness.

Or approx. 766 yds / 700 m of DK-weight yarn.

Alternative yarn suggestions are for example Gilliatt by De Rerum Natura or Loch Lomond by BC Garn.

Needles: US 4 / 3.5 mm 32" / 80 cm circular needles for cast-on. US 6 / 4 mm 32" / 80 cm circular needles. US E-4 / 3.5 mm hook for cast-on.

Notions: 2 removable stitch markers.

GAUGE

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

18 sts x 39 rows to 4" / 10 cm on US 6 / 4 mm needles in Garter St, after blocking.

SPECIAL TECHNIQUES

Crochet Cast-On
Make a slip knot and put on the hook. Place the needle to the left of the hook with the working yarn behind. *With the hook go over the needle and pick up the working yarn from underneath, pull the new loop over the needle and through the loop on the hook, put the working yarn between the hook and the needle and pull to the back*, rep *–* until you have the required number of stitches on the needle minus one stitch, place the stitch from the hook on to the needle.

SPECIAL ABBREVIATIONS

1/1 k1-Sl1: Left leaning slip stitch over a knit stitch. Drop 2 sts from LHN, careful not to unravel. With LHN, pick up first st (the right st) from the front (in front of the left st), then pick up the second st. K first st, sl second st pwise.

1/1 p1-Sl1: Left leaning slip stitch over a purl stitch. Drop 2 sts from LHN, careful not to unravel. With LHN, pick up the first st (the right st) from the front (in front of the left st) then pick up the second st. P first st, sl second st pwise.

1/1 Sl1-k1: Right leaning slip stitch over a knit stitch. Drop 2 sts from LHN, careful not to unravel. With LHN, pick up the first st (the right st) from the back (behind the left st), then pick up the second st. Sl first st pwise, k second st.

1/1 Sl1-p1: Right leaning slip stitch over a purl stitch. Drop 2 sts from LHN, careful not to unravel. With LHN pick up the first st (the right st) from the back (behind the left st), then pick up the second st. Sl first st pwise, p second st.

WRITTEN INSTRUCTIONS FOR CHART

Row 1 (RS): P1, k4, 1/1 Sl1-k1, k5, p1, k4, 1/1 Sl1-k1, 1/1 k1-Sl1, k3, p2, k5, 1/1 k1-Sl1, k4, p1, k5, sl1 wyib.
Row 2 (WS): P1, k4, 1/1 Sl1-k1, k4, p1, k5, 1/1 Sl1-k1, 1/1 k1-Sl1, *k2, p1* twice, k4, 1/1 k1-Sl1, k5, p1, k4, sl1 wyib.
Row 3: P1, k3, 1/1 Sl1-k1, k5, p1, k4, 1/1 Sl1-k1, k2, 1/1 k1-Sl1, k1, p1, k2, p1, k5, 1/1 k1-Sl1, k4, p1, k3, 1/1 Sl1-k1.
Row 4: K1, p1, k2, 1/1 Sl1-k1, k4, p1, k5, 1/1 Sl1-k1, k2, 1/1 k1-Sl1, *p1, k4* twice, 1/1 k1-Sl1, k5, p1, k2, 1/1 Sl1-k1.
Row 5: K1, p1, k1, 1/1 Sl1-k1, k5, p1, k4, 1/1 Sl1-k1, k4, 1/1 p1-Sl1, k4, p1, k5, 1/1 k1-Sl1, k4, p1, k1, 1/1 Sl1-k1, k1.
Row 6: K2, p1, 1/1 Sl1-k1, k4, p1, k5, 1/1 Sl1-k1, k4, p1, sl1 wyib, k5, p1, k4, 1/1 k1-Sl1, k5, p1, 1/1 Sl1-k1, k1.
Row 7: K2, 1/1 Sl1-p1, k5, p1, k4, 1/1 Sl1-k1, k5, p1, 1/1 k1-Sl1, k4, p1, k5, 1/1 k1-Sl1, k4, 1/1 Sl1-p1, k2.
Row 8: K2, sl1 wyib, p1, k4, p1, k5, 1/1 Sl1-k1, k4, p1, k1, 1/1 k1-Sl1, k5, p1, k4, 1/1 k1-Sl1, k4, sl1 wyib, p1, k2.
Row 9: K1, 1/1 Sl1-k1, p1, k4, p1, k4, 1/1 Sl1-k1, k5, p1, k2, 1/1 k1-Sl1, k4, p1, k5, 1/1 k1-Sl1, k2, 1/1 Sl1-k1, p1, k2.

Row 10: K1, 1/1 Sl1-k1, k1, p1, k2, p1, k5, 1/1 Sl1-k1, k4, p1, k3, 1/1 k1-Sl1, k5, p1, k4, 1/1 k1-Sl1, k2, 1/1 Sl1-k1, k1, p1, k1.

Row 11: 1/1 Sl1-k1, *k2, p1* twice, k4, 1/1 Sl1-k1, k5, p1, k4, 1/1 k1-Sl1, k4, p1, k5, 1/1 k1-Sl1, 1/1 Sl1-k1, k2, p1, k1.

Row 12: 1/1 Sl1-k1, k4, p1, k5, 1/1 Sl1-k1, k4, p2, k4, 1/1 k1-Sl1, k5, p1, k4, 1/1 k1-Sl1, Sl1-k1, k3, p1.

Row 13: Sl1 wyib, k5, p1, k4, 1/1 Sl1-k1, k5, p2, k3, 1/1 Sl1-k1, 1/1 k1-Sl1, k4, p1, k5, 1/1 k1-Sl1, k4, p1.

Row 14: Sl1 wyib, k4, p1, k5, 1/1 Sl1-k1, k4, *p1, k2* twice, 1/1 Sl1-k1, 1/1 k1-Sl1, k5, p1, k4, 1/1 k1-Sl1, k4, p1.

Row 15: 1/1 k1-Sl1, k3, p1, k4, 1/1 Sl1-k1, k5, p1, k2, p1, k1, 1/1 Sl1-k1, k2, 1/1 k1-Sl1, k4, p1, k5, 1/1 k1-Sl1, k3, p1.

Row 16: 1/1 k1-Sl1, k2, p1, k5, 1/1 Sl1-k1, *k4, p1* twice, 1/1 Sl1-k1, k2, 1/1 k1-Sl1, k5, p1, k4, 1/1 k1-Sl1, k2, p1, k1.

Row 17: K1, 1/1 k1-Sl1, k1, p1, k4, 1/1 Sl1-k1, k5, p1, k4, 1/1 Sl1-p1, k4, 1/1 k1-Sl1, k4, p1, k5, 1/1 k1-Sl1, k1, p1, k1.

Row 18: K1, 1/1 k1-Sl1, p1, k5, 1/1 Sl1-k1, k4, p1, k5, sl1 wyib, p1, k4, 1/1 k1-Sl1, k5, p1, k4, 1/1 k1-Sl1, p1, k2.

Row 19: K2, 1/1 p1-Sl1, k4, 1/1 Sl1-k1, k5, p1, k4, 1/1 Sl1-k1, p1, k5, 1/1 k1-Sl1, k4, p1, k5, 1/1 p1-Sl1, k2.

Row 20: K2, p1, sl1 wyib, k4, 1/1 Sl1-k1, k4, p1, k5, 1/1 Sl1-k1, k1, p1, k4, 1/1 k1-Sl1, k5, p1, k4, p1, sl1 wyib, k2.

Row 21: K2, p1, 1/1 Sl1-k1, k2, 1/1 Sl1-k1, k5, p1, k4, 1/1 Sl1-k1, k2, p1, k5, 1/1 k1-Sl1, *k4, p1* twice, 1/1 k1-Sl1, k1.

Row 22: K1, p1, k1, 1/1 Sl1-k1, k2, 1/1 Sl1-k1, k4, p1, k5, 1/1 Sl1-k1, k3, p1, k4, 1/1 k1-Sl1, k5, p1, k2, p1, k1, 1/1 Sl1-k1, k1.

Row 23: K1, p1, k2, 1/1 k1-Sl1, 1/1 Sl1-k1, k5, p1, k4, 1/1 Sl1-k1, k4, p1, k5, 1/1 k1-Sl1, k4, *p1, k2* twice, 1/1 k1-Sl1.

Row 24: P1, k3, 1/1 k1-Sl1, 1/1 Sl1-k1, k4, p1, k5, 1/1 Sl1-k1, k4, p2, k4, 1/1 k1-Sl1, k5, p1, k4, 1/1 k1-Sl1.

NOTES

This classic, rectangular scarf has a garter stitch base and a slip stitch pattern on both sides. Edges are neatly finished with integrated i-cords.

The chart is read bottom up, from right to left on the RS and from left to right on the WS.

One full pattern repeat equals 24 rows.

It can be helpful to PM through the fabric on the RS to help identify which side you are on.

DIRECTIONS

CAST-ON

Using a US E-4 / 3.5 mm crochet hook and US 4 / 3.5 mm 32" / 80 cm long circular needles, CO 52 sts using the Crochet Cast-On (see Special Techniques).

Switch to US 6 / 4 mm 32" / 80 cm long circular needles.

CHART AND I-CORDS

Without working the sts, place 2 markers, after first 4 sts and bef last 4 sts.
First and last 4 sts of the row will make up an i-cord edge in each side. Work them as foll throughout:
Beginning of Each Row: Sl4 wyif, pull working yarn tight, SM, cont according to the chart.
End of Each Row: SM, k4.
Note! The first and last 4 sts of the row that make up the i-cord edges are not included in the pattern chart.
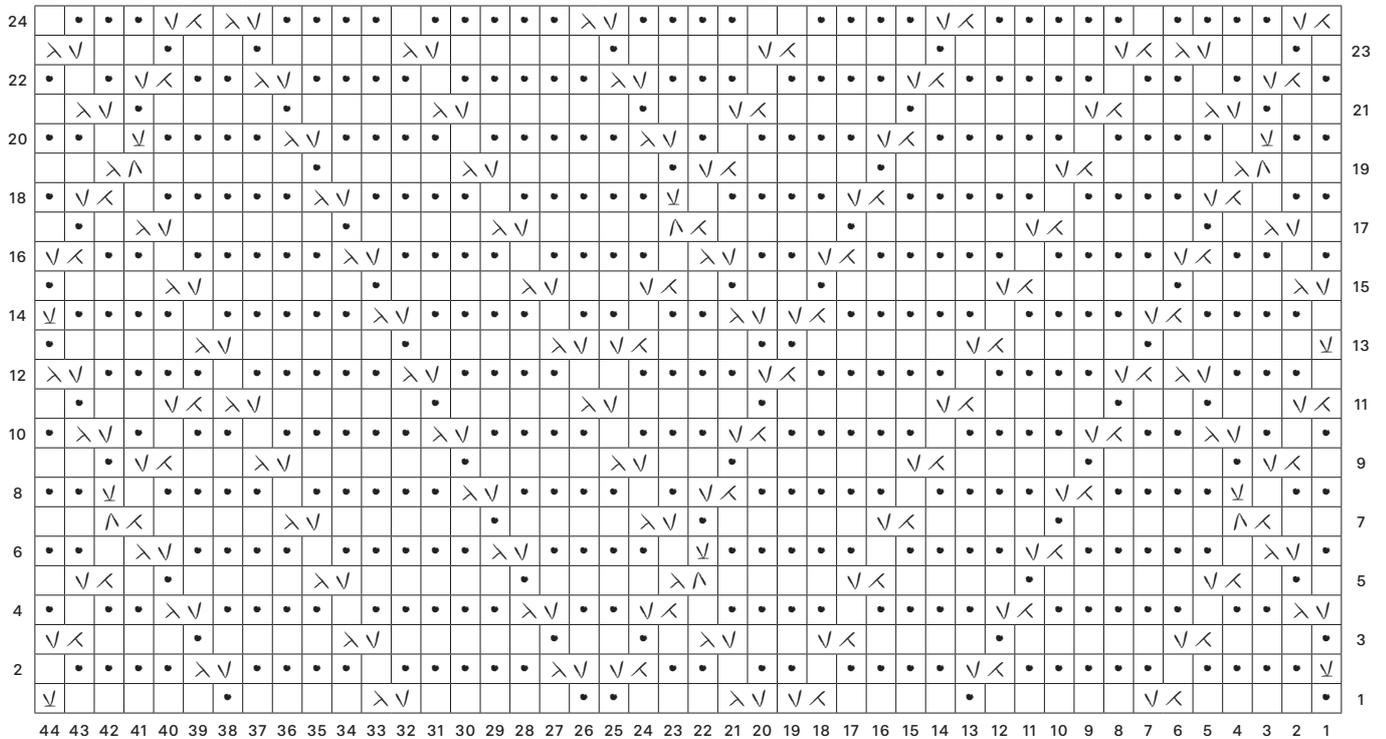
Between the markers, work Chart across. Work 32 full patt repeats.

BIND-OFF

Bind-Off (RS): Sl2 wyif, BO 1 st, *sl1 wyif, BO 1 st*, rep *–* one more time, bring working yarn to the back, BO tightly kwise to end.

FINISHING

Weave in ends. Wash and block to measurements.

Row numbers (left side, bottom to top): 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24

Row numbers (right side, bottom to top): 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23

Column numbers (bottom, left to right): 44, 43, 42, 41, 40, 39, 38, 37, 36, 35, 34, 33, 32, 31, 30, 29, 28, 27, 26, 25, 24, 23, 22, 21, 20, 19, 18, 17, 16, 15, 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1

Legend:

Symbol	RS / WS
(blank square)	RS: KNIT / WS: PURL
•	RS: PURL / WS: KNIT
ⱽ	SL1 PWISE WYIB
⅄ⱽ	RS: 1/1 K1-SL1 / WS: 1/1 SL1-K1
ⱽ⅄	RS: 1/1 SL1-K1 / WS: 1/1 K1-SL1
⅄Λ	RS: 1/1 P1-SL1 / WS: 1/1 SL1-P1
Λ⅄	RS: 1/1 SL1-P1 / WS: 1/1 P1-SL1

VIBE ULRIK SØNDERGAARD —
Unfold
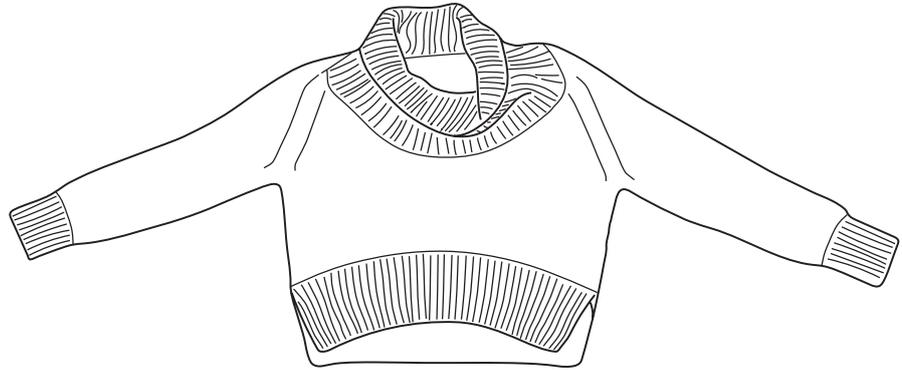
The Unfold sweater (pages 74–77) combines a simple surface with a shape that is a bit unusual. The body is worked in stockinette stitch, and the collar, hem and cuffs feature 1 x 1 rib. The wide and long collar is perfect for cocooning in wintertime. The two yarns worked together create a beautiful texture that's both firm, soft and slightly fluffy with a subtle colour play.

SIZES

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

Recommended ease: Approx. 6.25 "/ 16 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 37.75 (41.75, 45.75, 49.5, 53.5) (57.5, 61.5, 65.25, 69.25)" / 96 (106, 116, 126, 136) (146, 156, 166, 176) cm.

Sleeve Circumference: 11.75 (12.25, 13.75, 14.75, 16.75) (17.75, 18.75, 19.75, 20.75)" / 30 (31, 35, 37.5, 42.5) (45, 47.5, 50, 52.5) cm.

Sleeve Length: 16.5 (16.5, 16.5, 16.25, 16.25) (16.25, 15.75, 15.75, 15.75)" / 42 (42, 42, 41, 41) (41, 40, 40, 40) cm.

Length from Underarm to Back Hem Edge: 11.75 (11.75, 12.25, 12.5, 13) (13, 13.5, 13.5, 13.75)" / 30 (30, 31, 32, 33) (33, 34, 34, 35) cm.

Circumference of Collar at Top Edge: 24.5 (25.5, 27.5, 29.25, 29.75) (32, 32.25, 32.5, 33)" / (62.5 (64.5, 70, 74.5, 75.5) (81, 82, 82.5, 83.5) cm.

MATERIALS

Yarn:

Yarn A: 7 (8, 9, 10, 12) (13, 14, 15, 16) balls of Chunky Andean Wool by Kaos Yarn (100% Peruvian wool, 109 yds / 100 m – 50 g), colourway 6005 Nostalgic.
Or approx. 750 (870, 980, 1075, 1235) (1375, 1440, 1630, 1740) yds / 685 (795, 895, 985, 1130) (1260, 1315, 1490, 1590) m of worsted-weight yarn.

Yarn B: 4 (4, 4, 5, 6) (7, 7, 8, 8) balls of Organic Brushed Alpaca by Kaos Yarn (100% organic alpaca, 246 yds / 225 m – 25 g), colourway 2005 Nostalgic.
Or approx. 750 (870, 980, 1075, 1235) (1375, 1440, 1630, 1740) yds / 685 (795, 895, 985, 1130) (1260, 1315, 1490, 1590) m of lace-weight yarn.

Yarn A and Yarn B are held together throughout.

Alternative yarn suggestions are for example Bio Lana by Mondial held together with Kid Seta by Mondial, or Pebble Island by Rowan held together with Kidsilk Haze by Rowan, or Landlust Alpaca Merino by Lana Grossa held together with Setasuri by Lana Grossa. Single-strand alternative suggestions are Imbue Worsted by Brooklyn Tweed or Felted Tweed Aran by Rowan.

Needles: US 7 / 4.5 mm 32–40" / 80–100 cm circular needles and US 7 / 4.5 mm and 8 / 5 mm DPNs (or needles suitable for small circumference knitting).

Notions: 4 stitch markers, stitch holders or waste yarn.

GAUGE

16 sts x 23 rows to 4" / 10 cm on US 8 / 5 mm needles in St St, after blocking.

22 sts x 22 rows to 4" / 10 cm on US 7 / 4.5 mm needles in 1 x 1 Rib, after blocking.

SPECIAL TECHNIQUES

CO 1 st and knit it tightly
Applies to RS rows: Tw so the WS is facing you and using a Long-Tail CO method, CO 1 st at the very end of the row. Tw to face the RS and k this st tightly.

NOTES

This sweater is worked from top down starting at the neck. After working the yoke, the body and sleeves are separated and worked in the round, separately. To create the slit at each side of the body, the ribbed hem is worked back and forth. The way in which stitches are picked up for the back hem makes the front hem appear slightly shorter than the back hem – and because of the slit, it is easy to make the back hem even longer than the front, if preferred.

DIRECTIONS

NECK

With US 8 / 5 mm circular needles and both yarns held together, CO 37 (37, 45, 47, 45) (47, 43, 53, 41) sts using the Long-Tail CO method; this creates the base of the neck. Do not join in the round.

Set-Up Row (WS): P5 (5, 9, 8, 9) (8, 7, 9, 5) for the right sleeve, PM, p27 (27, 27, 31, 27) (31, 29, 35, 31) for the back, PM, p5 (5, 9, 8, 9) (8, 7, 9, 5) for the left sleeve.

Now work back and forth, increasing sts on every row and creating the wide neckline as foll:
Row 1 (RS, Inc): CO 1 st and k it tightly, k to m, SM, k3, m1l, k to 3 sts bef m, m1r, k3, SM, k to end, CO 1 st. (4 sts inc'd)
Row 2 (WS, Inc): P to m, SM, p3, m1r(p), p to 3 sts bef m, m1l(p), p3, SM, p to end. (2 sts inc'd)
Row 3 (Inc): CO 1 st and k it tightly, k to 3 sts bef m, m1r, k3, SM, k3, m1l, k to 3 sts bef m, m1r, k3, SM, k3, m1l, k to end, CO 1 st. (6 sts inc'd)
Row 4 (Inc): Rep row 2. (2 sts inc'd)
Rep rows 1–4 another 2 (3, 4, 4, 5) (5, 6, 6, 7) times.

You have 79 (93, 115, 117, 129) (131, 141, 151, 153) sts: 14 (17, 24, 23, 27) (26, 28, 30, 29) sts for each sleeve and 51 (59, 67, 71, 75) (79, 85, 91, 95) sts for the back.

YOKE

Increase Section 1
Row 1 (RS, Inc): CO 1 st and k it tightly, k to end, CO 1 st. (2 sts inc'd)
Row 2 (WS): P to end.
Row 3 (Inc): CO 1 st and k it tightly, k to 3 sts bef m, m1r, k3, SM, k3, m1l, k to 3 sts bef m, m1r, k3, SM, k3, m1l, k to end, CO 1 st. (6 sts inc'd)
Row 4 (WS): P to end.
Rep rows 1–4 another 4 (3, 2, 2, 2) (2, 3, 2, 3) times.
You have 119 (125, 139, 141, 153) (155, 173, 175, 185) sts: 29 (29, 33, 32, 36) (35, 40, 39, 41) sts for each sleeve and 61 (67, 73, 77, 81) (85, 93, 97, 103) sts for the back.

Next row (RS): K4 for left front, PM, k to last 4 sts, PM, k4 for right front.
Next row (WS): P to end.

Sts are now divided as foll: 4 sts for each front, 25 (25, 29, 28, 32) (31, 36, 35, 37) sts for each sleeve and 61 (67, 73, 77, 81) (85, 93, 97, 103) sts for the back.

Increase Section 2
Row 1 (RS, Inc): CO 1 st and k it tightly, *k to 3 sts bef m, m1r, k3, SM, k3, m1l*, rep *–* 3 more times, k to end, CO 1 st. (10 sts inc'd)
Row 2 (WS): P to end.
Row 3 (Inc): K to 3 sts bef m, m1r, k3, SM, k3, m1l, k to 3 sts bef last m, m1r, k3, SM, k3, m1l, k to end. (4 sts inc'd)
Row 4: P to end.
Rep rows 1–4 another 4 (3, 2, 4, 2) (2, 2, 2, 2) times.
You have 189 (181, 181, 211, 195) (197, 215, 217, 227) sts: 19 (16, 13, 19, 13) (13, 13, 13, 13) sts for each front, 40 (37, 38, 43, 41) (40, 45, 44, 46) sts for each sleeve and 71 (75, 79, 87, 87) (91, 99, 103, 109) sts for the back.

Increase Section 3
Row 1 (RS, Inc): CO 1 st and k it tightly, *k to 3 sts bef m, m1r, k3, SM, k3, m1l*, rep *–* 3 times more, k to end, CO 1 st. (10 sts inc'd)
Row 2 (WS): P to end.
Row 3 (Inc): CO 1 st and k it tightly, k to 3 sts bef first m, m1r, k3, SM, k3, m1l, k to 3 sts bef last m, m1r, k3, SM, k3, m1l, k to end, CO 1 st. (6 sts inc'd)
Row 4: P to end.
Rep rows 1–4 another 1 (2, 3, 2, 4) (3, 2, 3, 1) time(s).
You have 221 (229, 245, 259, 275) (261, 263, 281, 259) sts: 27 (28, 29, 31, 33) (29, 25, 29, 21) sts for each front, 46 (46, 50, 52, 56) (52, 54, 56, 52) sts for each sleeve and 75 (81, 87, 93, 97) (99, 105, 111, 113) sts for the back.

Sizes 1–5 only
Proceed to SEPARATE BODY AND SLEEVES.

Sizes 6–9 only
Increase Section 4
Row 1 (RS, Inc): CO – (–, –, –, –) (2, 2, 2, 2) sts and k them tightly, *k to 3 sts bef m, m1r, k3, SM, k3, m1l*, rep *–* 3 times more, k to end, CO – (–, –, –, –) (2, 2, 2, 2) sts. (12 sts inc'd)
Row 2 (WS): P to end.
Row 3: CO – (–, –, –, –) (1, 2, 2, 2) st(s) and k it(them) tightly, k to 3 sts bef first m, m1r, k3, SM, k3, m1l, k to 3 sts bef last m, m1r, k3, SM, k3, m1l, k to end, CO – (–, –, –, –) (1, 2, 2, 2) sts. (– (–, –, –, –) (6, 8, 8, 8) sts inc'd)
Row 4: P to end.
Rep rows 1–4 another – (–, –, –, –) (1, 1, 1, 3) time(s).
You have – (–, –, –, –) (297, 303, 321, 339) sts: – (–, –, –, –) (39, 37, 41, 45) sts for each front, – (–, –, –, –) (58, 60, 62, 64) sts for each sleeve and – (–, –, –, –) (103, 109, 115, 121) sts for the back.

SEPARATE BODY AND SLEEVES

Next Row (RS): Removing markers as you go, k27 (28, 29, 31, 33) (39, 37, 41, 45), pl 46 (46, 50, 52, 56) (58, 60, 62, 64) sts onto waste yarn,

CO 2 (4, 6, 8, 12) (14, 16, 18, 20) sts using the Backwards Loop CO method (use this method throughout), k75 (81, 87, 93, 97) (103, 109, 115, 121), pl 46 (46, 50, 52, 56) (58, 60, 62, 64) sts onto waste yarn, CO 2 (4, 6, 8, 12) (14, 16, 18, 20) sts and PM in the middle of these sts, k27 (28, 29, 31, 33) (39, 37, 41, 45), CO 21 (25, 29, 31, 31) (25, 35, 33, 31) sts for the centre front. You have 154 (170, 186, 202, 218) (234, 250, 266, 282) sts.

The m under the right sleeve marks the BOR.

BODY

Join to work in the rnd and cont in St St until the body measures 7 (7, 7.5, 7.75, 8.25) (8.25, 8.75, 8.75, 9)" / 18 (18, 19, 20, 21) (21, 22, 22, 23) cm from underarm, or 4.75" / 12 cm less than desired length.
On the last rnd, PM halfway under the left sleeve as foll: K77 (85, 93, 101, 109) (117, 125, 133, 141), PM, k77 (85, 93, 101, 109) (117, 125, 133, 141) to end.

SPLIT HEM

Because of how the back hem is picked up, the front hem will pull in slightly, making it appear shorter. You can choose to add actual additional length to the back if you like.

Front Hem
Work back and forth, starting with the front.
Next Row (RS + WS): K to 3 sts after m under left sleeve, tw and p to 3 sts after m under right sleeve, tw.
Change to US 7 / 4.5 mm needles and work 1 x 1 Rib over these 83 (91, 99, 107, 115) (123, 131, 139, 147) sts as foll:
Rib Row (RS): Sl1 pwise, k1, *p1, k1*, rep *–* to last st, k1.
Rib Row (WS): Sl1 pwise, p1, *k1, p1*, rep *–* to last st, p1.
Cont in est rib patt until the ribbed hem measures approx. 4.75" / 12 cm.

BO all sts using the Italian BO method.

BACK HEM

So that the front hem slightly overlaps the longer back hem at the sides, you will pick up sts at the WS of the front hem at the start and end of the back hem.

Arrange the sweater with RS of front facing and the hem at the top of the work. With US 8 / 5 mm circular needles, start at the left side, join yarn (with strands held together as before) and pick up and k 6 sts on the WS of the front hem, in the purl bumps of the last St St row before the ribbing. K to end of the

remaining 71 (79, 87, 95, 103) (111, 119, 127, 135) body sts, then pick up and k 6 sts behind the front hem in the same way. Tw and p to end of row. 83 (91, 99, 107, 115) (123, 131, 139, 147) sts.

Work as for the front hem as foll:
Change to US 7 / 4.5 mm needles and work 1 x 1 Rib as foll:
Rib Row (RS): Sl1 pwise, k1, *p1, k1*, rep *–* to last st, k1.
Rib Row (WS): Sl1 pwise, p1, *k1, p1*, rep *–* to last st, p1

Cont in est rib patt until the hem measures approx. 4.75" / 12 cm.

BO all sts using the Italian BO method.

SLEEVES

Pl sleeve sts back onto the needles. Using US 8 / 5 mm DPNs (or preferred needles for small circumference knitting), from the left of the centre of the underarm, join yarn and pick up and k 1 (2, 3, 4, 6) (7, 8, 9, 10) sts, k across sleeve sts, and pick up and k rem 1 (2, 3, 4, 6) (7, 8, 9, 10) st(s). PM and join in the rnd. 48 (50, 56, 60, 68) (72, 76, 80, 84) sts.

Cont in St St and work a Dec Rnd every 11 (13, 8, 6, 5) (4, 4, 3, 3) rnds, 6 (5, 8, 10, 12) (14, 15, 17, 18) times, as foll:
Dec Rnd: K2, k2tog, k to last 4 sts, ssk, k2.
(2 sts dec'd)
You have 36 (40, 40, 40, 44) (44, 46, 46, 48) sts.

Cont in St St until the sleeve measures 12.5 (12.5, 12.5, 12.25 12.25) (12.25, 12, 12, 12)" / 32 (32, 32, 31, 31) (31, 30, 30, 30) cm.

Cuff
Change to US 7 / 4.5 mm DPNs (or preferred needle from small circumference knitting).

Rib Rnd: *K1, p1*, rep *–* to end.
Cont in est rib until cuff measures 4" / 10 cm.

BO all sts using the Italian BO method.

COLLAR

The collar is worked in the rnd.

Using US 7 / 4.5 mm needles, yarn held as before, and starting at the right side of back neck, join yarn and pick up and k 138 (142, 154, 164, 166) (178, 180, 182, 184) sts as foll: 31 (33, 33, 37, 37) (43, 43, 47, 41) sts across the back neck, 25 (25, 29, 28, 32) (34, 36, 35, 37) sts across the left sleeve, 57 (59, 63, 71, 65) (67, 65, 65, 69) sts across the front and 25 (25, 29, 28, 32) (34, 36, 35, 37) sts across the right sleeve. PM for beg of rnd.

Rib Rnd: *K1, p1*, rep * –* to end.
Cont in est 1 x 1 rib until the collar measures 7.5 (7.75, 8.25, 8.75, 9) (9.5, 9.75, 9.75, 10.25)" / 19 (20, 21, 22, 23) (24, 25, 25, 26) cm.
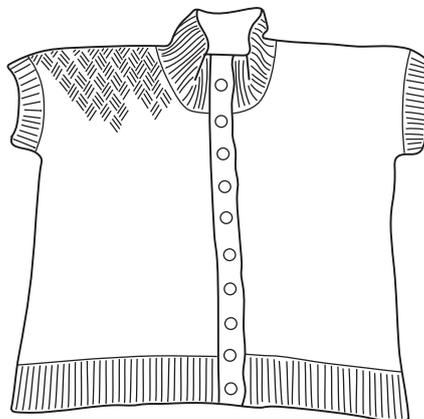
BO all sts using the Italian BO method.

FINISHING

Weave in all ends and wet block to measurements.

MACARENA SILVA —
Pampa

The Pampas are open and vast grasslands in South America — and the inspiration for this oversized short-sleeved cardigan (pages 78–81) featuring an all-over crossed stitch pattern. It is a cosy and relaxed garment perfect for the cooler months. Its boxy shape and simple construction allows you to get immersed in the rhythm of the textured stitch pattern.

SIZES

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

Recommended ease: 8–10" / 20–25 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 43 (45.25, 47.75, 53.5) (57.25, 63.25, 66.75) (70.25, 73.75)" / 109 (115, 121, 136) (145.5, 160.5, 169.5) (178.5, 187.5) cm.

Length from Underarm to Hem: 16.5" / 42 cm.

Armhole Depth: 6.25 (6.5, 6.5, 7) (7.75, 8.75, 9.25) (10, 10.5)" / 16 (16.5, 16.5, 18) (19.5, 22, 23.5) (25.5, 26.5) cm.

Cross-Back Width: 20.25 (21.5, 23.75, 26.25) (27.25, 29.75, 32) (33.25, 35.75)" / 51.5 (54.5, 60.5, 66.5) (69.5, 75.5, 81.5) (84.5, 90.5) cm.

Neck Circumference: 19.25 (19.75, 19.75, 20) (20, 20, 21.25) (21.25, 21.25)" / 49 (50.5, 50.5, 51) (51, 51, 54) (54, 54) cm.

MATERIALS

Yarn: 4 (4, 4, 4) (5, 5, 6) (6, 6) skeins of Tukuwool Fingering by Tukuwool (100% Finnish wool, 404 yds / 370 m – 100 g), colourway H28 Ujo.

Or approx. 1125 (1300, 1400, 1585) (1720, 1930, 2100) (2235, 2400) yds / 1120 (1190, 1280, 1450) (1570, 1765, 1920) (2045, 2195) m of fingering-weight yarn.

Alternative yarn suggestions are for example Cumbria by The Fibre Co., Mondim by Retrosaria Rosa Pomar or Patagonian Merino Light Fingering by Bagual Wool.

Needles: US 1.5 / 2.5 mm 32" / 80 cm circular needles for Tubular CO (optional), US 3 / 3.25 mm (for rib) and US 4 / 3.5 mm (for main fabric) 40" / 100 cm circular needles and an extra US 4 / 3.5 mm needle for 3-Needle BO.

Notions: Stitch holders or waste yarn, 10 buttons (13/16" / 20 mm), 10 locking stitch markers.

GAUGE

22 sts x 32 rows to 4" / 10 cm on US 4 / 3.5 mm needles in St St, after blocking.

26.5 sts x 34 rows to 4" / 10 cm on US 4 / 3.5 mm needles in Crossed St Patt, after blocking.

26.5 sts x 38 rows to 4" / 10 cm on US 3 / 3.25 mm needles in 1 x 1 Rib, after blocking.

SPECIAL ABBREVIATIONS

1/1 RC: Right Cross: Insert RHN into the first 2 sts kwise and k them tog without slipping them off the needle. Then, k just the first st again and sl both sts off the needle.

1/1 LC: Left Cross: Sl 2 sts kwise to RHN, 1 at a time. Then, return them to the LHN. K into the back loop of the second st without slipping it off the needle, then k2tog tbl and sl both sts off the needle.

SPECIAL TECHNIQUES

Lateral Braid
K1, m1r, sl new st back to the LHN. K into the back loop of the second st on LHN, then k into the front of the first st and sl both sts off the needle. Sl the last st on RHN back to the LHN, rep *–* until 2 sts rem on LHN, then k2tog tbl.

WRITTEN INSTRUCTIONS FOR CHARTS

Crossed Stitch Pattern
Row 1 (RS): K1, 1/1 LC, *1/1 RC, 1/1 LC 3 times*, rep *–* to last 2 sts, 1/1 LC.
Row 2 and all WS rows: P to end.
Row 3: 1/1 LC, *1/1 LC, 1/1 RC, 1/1 LC 2 times*, rep *–* to last 3 sts, 1/1 LC, k1.
Row 5: K1, 1/1 LC, *1/1 RC 2 times, 1/1 LC 2 times*, rep *–* to last 2 sts, 1/1 RC.
Row 7: 1/1 LC, *1/1 RC 3 times, 1/1 LC*, rep *–* to last 3 sts, 1/1 RC, k1.
Row 9: K1, 1/1 RC, *1/1 RC 2 times, 1/1 LC, 1/1 RC*, rep *–* to last 2 sts, 1/1 RC.
Row 11: 1/1 LC, *1/1 RC 2 times, 1/1 LC 2 times*,

rep *–* to last 3 sts, 1/1 RC, k1.
Row 12: P to end.

NOTES

This cardigan is worked from the bottom up, seamlessly. The hem is worked in 1 x 1 rib. Next, the body is worked in a crossed stitch pattern up to the underarms. At this point, the front and back are separated. Front stitches are put on hold and the upper back is worked straight. Shoulder stitches for either side are put on hold while back neck stitches are bound off. Then, the front sections are worked while shaping the neckline. Shoulders are joined together using the 3-Needle BO method. The armholes are worked in the round in rib. Next, stitches are picked up and knitted around the collar to create a high neckband. Lastly, stitches for the front bands, which feature a lateral braid, are worked in rib. The Tubular CO and BO methods are used in all sections for neat edges.

Should you decide to alter any length measurement in your garment, please make sure to keep track of the rows according to the chart pattern as they will no longer match the instructions provided.

DIRECTIONS

HEM

With US 3 / 3.25 mm needles, CO 289 (305, 321, 361) (385, 425, 449) (473, 497) sts with the Tubular CO method.

Row 1 (RS): Sl1 wyif, *k1, p1* to last 2 sts, k2.
Row 2 (WS): Sl1 wyif, *p1, k1* to end.
Work rows 1–2 for a total of 26 rows or until rib meas 2.75" / 7 cm from CO edge.

BODY

Change to US 4 / 3.5 mm needles.
Note! The first 2 sts and last 2 sts are selvedge sts to make st pick-up easier later, and should not be worked in patt. Use markers to indicate them if necessary.

Set-Up Row 1 (RS): Sl1 wyif, k to end.
Set-Up Row 2 (WS): Sl1 wyif, p to last st, k1.

From this point on, work according to the written stitch pattern instructions or the chart, making sure to also work the 2 selvedge sts at both ends.

Work rows 1–12 a total of 10 times.

The lower body is now finished.
Note! From this point on during the upper back, there is only 1 selvedge st at each end.

UPPER BACK

For the instructions on how to separate the front and upper back of your garment, refer to the correct section for your size, starting with row 1 of the chart.
Note! On row 1 of the upper back, you will create selvedge sts on both sides of the upper back by working an m1l inc. This increase should only be worked once. On subsequent rows, work these sts as selvedge sts.
If you encounter a crossed st at the beg and/or end of a row, and there are not enough sts to cross, work the rem st in St St. Do not include your selvedge sts in the crossed st patt.

Sizes 1 and 7 only
Row 1 (RS): Sl1 wyif, k2, 1/1 LC, *1/1 RC, 1/1 LC 3 times*, rep *–* 9 (–, –, –) (–, –, 14) (–, –) times; put these 77 (–, –, –) (–, –, 117) (–, –) sts for right front on hold. M1l, *1/1 RC, 1/1 LC 3 times*, rep *–* 17 (–, –, –) (–, –, 27) (–, –) times, m1l. Pl the rem 76 (–, –, –) (–, –, 116) (–, –) sts for left front on hold. 138 (–, –, –) (–, –, 218) (–, –) sts for upper back]
Row 2 and all WS rows: Sl1 wyif, p to last st, k1.

Row 3: Sl1 wyif, k1, *1/1 RC, 1/1 LC 3 times*, rep *–* to last 8 sts, 1/1 RC, 1/1 LC 2 times, k2.
Row 5: Sl1 wyif, *1/1 RC 2 times, 1/1 LC 2 times*, rep *–* to last st, k1.
Row 7: Sl1 wyif, k1, 1/1 RC 2 times, *1/1 LC, 1/1 RC 3 times*, rep *–* to last 4 sts, 1/1 LC, k2.
Row 9: Sl1 wyif, 1/1 RC 2 times, * 1/1 LC, 1/1 RC 3 times*, rep *–* to last 5 sts, 1/1 LC, 1/1 RC, k1.
Row 11: Sl1 wyif, k1, 1/1 RC, *1/1 LC 2 times, 1/1 RC 2 times*, rep *–* to last 6 sts, 1/1 LC 2 times, k2.

Note! After finishing the first chart rep, work row 1 as foll and cont with row 2.
Row 1 (RS): Sl1 wyif, *1/1 RC, 1/1 LC 3 times*, rep *–* to last st, k1.

Cont until you have worked rows 1–12 a total of 4 (–, –, –) (–, –, 6) (–, –) times.

Size 1 only
Work rows 1–5 once more.

Size 7 only
Work rows 1–7 once more.

Sizes 2 and 6 only
Row 1 (RS): Sl1 wyif, k2, 1/1 LC, *1/1 RC, 1/1 LC 3 times*, rep *–* – (9, –, –) (–, 13, –) (–, –) times, 1/1 RC, 1/1 LC; put these – (81, –, –) (–, 113, –) (–, –) sts for right front on hold. M1l, 1/1 LC 2 times, *1/1 RC, 1/1 LC 3 times*, rep *–* – (17, –, –) (–, 24, –) (–, –) times, 1/1 RC, 1/1 LC, m1l. Pl the rem – (80, –, –) (–, 112, –) (–, –) sts for left front on hold. [– (146, –, –) (–, 202, –) (–, –) sts for upper back]
Row 2 and all WS rows: Sl1 wyif, p to last st, k1.
Row 3: Sl1 wyif, k1, 1/1 LC 2 times, *1/1 RC, 1/1 LC 3 times*, rep *–* to last 4 sts, 1/1 RC, k2.
Row 5: Sl1 wyif, *1/1 LC 2 times, 1/1 RC 2 times*, rep *–* to last st, k1.
Row 7: Sl1 wyif, k1, *1/1 LC, 1/1 RC 3 times*, rep *–* to last 8 sts, 1/1 LC, 1/1 RC 2 times, k2.
Row 9: Sl1 wyif, *1/1 LC, 1/1 RC 3 times*, rep *–* to last st, k1.
Row 11: Sl1 wyif, k1, 1/1 LC, *1/1 RC 2 times, 1/1 LC 2 times*, rep *–* to last 6 sts, 1/1 RC 2 times, k2.

Note! After finishing the first chart rep, work row 1 as foll and cont with row 2.
Row 1 (RS): Sl1 wyif, 1/1 LC 2 times, *1/1 RC, 1/1 LC 3 times*, rep *–* to last 5 sts, 1/1 RC, 1/1 LC, k1.

Cont until you have worked rows 1–12 a total of – (4, –, –) (–, 6, –) (–, –) times.

Size 2 only
Work rows 1–7 once more.

Size 6 only
Work row 1 once more.

Sizes 3 and 9 only
Row 1 (RS): Sl1 wyif, k2, 1/1 LC, *1/1 RC, 1/1 LC 3 times*, rep *–* – (–, 9, –) (–, –, –) (–, 15) times, 1/1 RC, k1; put these – (–, 80, –) (–, –, –) (–, 128) sts for right front on hold. M1l, k1, 1/1 LC 2 times, *1/1 RC, 1/1 LC 3 times*, rep *–* – (–, 19, –) (–, –, –) (–, 29) times, 1/1 RC, k1, m1l. Pl the rem – (–, 81, –) (–, –, –) (–, 129) sts for left front on hold. [– (–, 162, –) (–, –, –) (–, 242) sts for upper back]
Row 2 and all WS rows: Sl1 wyif, p to last st, k1.
Row 3: Sl1 wyif, *1/1 LC 3 times, 1/1 RC*, rep *–* to last st, k1.
Row 5: Sl1 wyif, k1, *1/1 LC 2 times, 1/1 RC 2 times*, rep *–* to last 8 sts, 1/1 LC 2 times, 1/1 RC, k2.
Row 7: Sl1 wyif, 1/1 RC, *1/1 LC, 1/1 RC 3 times*, rep *–* to last 7 sts, 1/1 LC, 1/1 RC 2 times, k1.
Row 9: Sl1 wyif, k1, *1/1 LC, 1/1 RC 3 times*, rep *–* to last 8 sts, 1/1 LC, 1/1 RC 2 times, k2.
Row 11: Sl1 wyif, *1/1 LC 2 times, 1/1 RC 2 times*, rep *–* to last st, k1.

Note! After finishing the first chart rep, work row 1 as foll and cont with row 2.
Row 1 (RS): Sl1 wyif, k1, 1/1 LC 2 times, *1/1 RC, 1/1 LC 3 times*, rep *–* to last 4 sts, 1/1 RC, k2.

Cont until you have worked rows 1–12 a total of – (–, 4, –) (–, –, –) (–, 7) times.

Size 3 only
Work rows 1–7 once more.

Size 9 only
Work rows 1–5 once more.

Sizes 4, 5 and 8 only
Row 1 (RS): Sl1 wyif, k2, 1/1 LC, *1/1 RC, 1/1 LC 3 times*, rep *–* – (–, –, 10) (11, –, –) (14, –) times, 1/1 RC, 1/1 LC 2 times, k1; put these – (–, –, 92) (100, –, –) (124, –) sts for right front on hold. M1l, k1, *1/1 RC, 1/1 LC 3 times*, rep *–* – (–, –, 21) (22, –, –) (27, –) times, 1/1 RC, 1/1 LC 2 times, k1, m1l. Pl the rem – (–, –, 93) (101, –, –) (125, –) sts for left front on hold. [– (–, –, 178) (186, –, –) (226, –) sts for upper back]
Row 2 and all WS rows: Sl1 wyif, p to last st, k1.
Row 3: Sl1 wyif, 1/1 LC, *1/1 RC, 1/1 LC 3 times*, rep *–* to last 7 sts, 1/1 RC, 1/1 LC 2 times, k1.
Row 5: Sl1 wyif, k1, *1/1 RC 2 times, 1/1 LC 2 times*, rep *–* to last 8 sts, 1/1 RC 2 times, 1/1 LC, k2.
Row 7: Sl1 wyif, *1/1 RC 3 times, 1/1 LC*, rep *–* to last st, k1.
Row 9: Sl1 wyif, k1, 1/1 RC 2 times, *1/1 LC, 1/1 RC 3 times*, rep *–* to last 4 sts, 1/1 LC, k2.

Row 11: Sl1 wyif, *1/1 RC 2 times, 1/1 LC 2 times*, rep *–* to last st, k1.

Note! After finishing the first chart rep, work row 1 as foll and cont with row 2.
Row 1 (RS): Sl1 wyif, k1, *1/1 RC, 1/1 LC 3 times*, rep *–* to last 8 sts, 1/1 RC, 1/1 LC 2 times, k2.

Cont until you have worked rows 1–12 a total of – (–, –, 5) (5, –, –) (7, –) times.

Sizes 4 and 8 only
Work row 1 once more.

Size 5 only
Work rows 1–5 once more.

All sizes
Next Row (WS): Sl1 wyif, p48 (52, 60, 68) (72, 80, 84) (88, 96), put on hold; BO 40 (40, 40, 40) (40, 40, 48) (48, 48) sts; p to last st, k1.

Break yarn.

RIGHT FRONT

Note! If you encounter a crossed st when shaping your neckline, at the beg and/or end of a row, and there are not enough sts to cross, work the rem st in St St. Do not include your selvedge sts in the crossed st patt.

Pl 77 (81, 80, 92) (100, 113, 117) (124, 128) right front sts back onto needles. Start working in patt according to row 2 of chart as foll:

Set-Up Row (WS, Inc): Pick up and k 1 st, p to last st, k1. [78 (82, 81, 93) (101, 114, 118) (125, 129) sts]

Note! In this section, all rows beg according to st 1 of chart. Work as many rep sections as necessary.
If you encounter a crossed st when shaping the neckline, or at the beg and/or end of a row, and there are not enough sts to cross, work the rem st in St St. Do not include your selvedge sts in the crossed st patt.

Row 1 (RS): Sl1 wyif, k1, work 75 (79, 78, 90) (98, 111, 115) (122, 126) sts according to chart, k1.
Row 2 (WS): Sl1 wyif, p to last st, k1.
Work rows 1–2 a total of 5 (6, 6, 8) (10, 14, 17) (20, 22) times.

NECK SHAPING

Row 1 (RS): BO 8 sts, work in patt to last st, k1. [70 (74, 73, 85) (93, 106, 110) (117, 121) sts]

Sizes 1, 2 and 5–9 only
Row 2 (WS, Dec): Sl1 wyif, p to last 3 sts, p2tog tbl, k1. (1 st dec'd)
Row 3 (RS, Dec): Sl1 wyif, ssk, work in patt to last st, k1. (1 st dec'd)
Cont until you have worked rows 2 and 3 a total of 6 (5, –, –) (3, 8, 8) (11, 7) times. [58 (64, –, –) (87, 90, 94) (95, 107) sts]

All sizes
Row 1 (WS): Sl1 wyif, p to last st, k1.
Row 2 (RS, Dec): Sl1 wyif, ssk, work in patt to last st, k1. (1 st dec'd)
Cont until you have worked rows 1 and 2 a total of 9 (11, 4, 14) (14, 9, 9) (6, 10) times. [49 (53, 69, 71) (73, 81, 85) (89, 97) sts]
Work row 1 once more.

Sizes 3 and 4 only
Row 1 (RS): Sl1 wyif, work in patt to last st, k1.
Row 2 (WS, Dec): Sl1 wyif, p to last 3 sts, p2tog tbl, k1. (1 st dec'd)
Row 3: Sl1 wyif, work in patt to last st, k1.
Row 4: Sl1 wyif, p to last st, k1.
Row 5 (Dec): Sl1 wyif, ssk, work in patt to last st, k1. (1 st dec'd)
Row 6: Sl1 wyif, p to last st, k1.
Cont until you have worked rows 1–6 a total of – (–, 4, 1) (–, –, –) (–, –) times. [– (–, 61, 69) (–, –, –) (–, –) sts]

All sizes
You have 49 (53, 61, 69) (73, 81, 85) (89, 97) sts, have finished the shaping and will now work straight as foll:
Row 1 (RS): Sl1 wyif, work in patt to last st, k1.
Row 2 (WS): Sl1 wyif, p to last st, k1.
Cont until you have worked rows 1 and 2 a total of 4 (3, 3, 3) (3, 3, 3) (3, 3) times.
Work row 1 once more.

Put sts on hold. Break yarn.

LEFT FRONT

Note! If you encounter a crossed st when shaping the neckline, at the beg and/or end of a row, and there are not enough sts to cross, work the rem st in St St. Do not include your selvedge sts in the crossed st patt.

Pl 76 (80, 81, 93) (101, 112, 116) (125, 129) sts back onto needles. Join yarn with RS facing.

Row 1 (RS): Pick up and k 1 st, work 74 (78, 79, 91) (99, 110, 114) (123, 127) sts in patt (row 1 of chart), k2. [77 (81, 82, 94) (102, 113, 117) (126, 130) sts.]
Row 2 and all WS rows: Sl1 wyif, p to last st, k1.

Note! On row 1, you created a selvedge st on

the inner side of the left front panel using a m1l inc. This increase should only be worked once. On subsequent reps of row 1, work this st as a selvedge st.

Sizes 1 and 7 only
Row 3 (RS): Sl1 wyif, k1, *1/1 RC, 1/1 LC 3 times*, rep *–* to last 3 sts, k3.
Row 5: Sl1 wyif, *1/1 RC 2 times, 1/1 LC 2 times*, rep *–* to last 4 sts, 1/1 RC, k2.
Row 7: Sl1 wyif, k1, 1/1 RC 2 times, *1/1 LC, 1/1 RC 3 times*, rep *–* to last 7 sts, 1/1 LC, 1/1 RC, k3.
Row 9: Sl1 wyif, 1/1 RC 2 times, *1/1 LC, 1/1 RC 3 times*, rep *–* to last 8 sts, 1/1 LC, 1/1 RC 2 times, k2.
Row 11: Sl1 wyif, k1, 1/1 RC, *1/1 LC 2 times, 1/1 RC 2 times*, rep *–* to last 9 sts, 1/1 LC 2 times, 1/1 RC, k3.

Size 7 only
Row 12: Sl1 wyif, p to last st, k1.
Work rows 1–12 once more. Then, work rows 1–11 once more.

Sizes 2 and 6 only
Row 3 (RS): Sl1 wyif, k1, 1/1 LC 2 times, *1/1 RC, 1/1 LC 3 times*, rep *–* to last 3 sts, k3.
Row 5 (RS): Sl1 wyif, *1/1 LC 2 times, 1/1 RC 2 times*, rep *–* to last 8 sts, 1/1 LC 2 times, 1/1 RC, k2.
Row 7 (RS): Sl1 wyif, k1, *1/1 LC, 1/1 RC 3 times*, rep *–* to last 7 sts, 1/1 LC, 1/1 RC, k3.
Row 9 (RS): Sl1 wyif, *1/1 LC, 1/1 RC 3 times*, rep *–* to last 8 sts, 1/1 LC, 1/1 RC 2 times, k2.
Row 11 (RS): Sl1 wyif, k1, 1/1 LC, *1/1 RC 2 times, 1/1 LC 2 times*, rep *–* to last 5 sts, 1/1 RC, k3.
Row 12: Sl1 wyif, p to last st, k1.

Size 2 only
Work row 1 once more.

Size 6 only
Work rows 1–12 once more. Then, work rows 1–5 once more.

Sizes 3 and 9 only
Row 3 (RS): Sl1 wyif, *1/1 LC 3 times, 1/1 RC*, rep *–* to last 9 sts, 1/1 LC 3 times, k3.
Row 5 (RS): Sl1 wyif, k1, *1/1 LC 2 times, 1/1 RC 2 times*, rep *–* to last 8 sts, 1/1 LC 2 times, 1/1 RC, k2.
Row 7 (RS): Sl1 wyif, 1/1 RC, *1/1 LC, 1/1 RC 3 times*, rep *–* to last 7 sts, 1/1 LC, 1/1 RC, k3.
Row 9 (RS): Sl1 wyif, k1, *1/1 LC, 1/1 RC 3 times*, rep *–* to last 8 sts, 1/1 LC, 1/1 RC 2 times, k2.
Row 11 (RS): Sl1 wyif, *1/1 LC 2 times, 1/1 RC 2 times*, rep *–* to last 9 sts, 1/1 LC 2 times, 1/1 RC, k3.
Row 12: Sl1 wyif, p to last st, k1.

Size 3 only
Work row 1 once more.

Size 9 only
Work rows 1–12 another 2 times. Then, work rows 1–9 once more.

Sizes 4, 5 and 8 only
Row 3 (RS): Sl1 wyif, 1/1 LC, *1/1 RC, 1/1 LC 3 times*, rep *–* to last 3 sts, k3.
Row 5: Sl1 wyif, k1, *1/1 RC 2 times, 1/1 LC 2 times*, rep *–* to last 4 sts, 1/1 RC, k2.
Row 7: Sl1 wyif, *1/1 RC 3 times, 1/1 LC*, rep *–* to last 5 sts, 1/1 RC, k3.
Row 9: Sl1 wyif, k1, 1/1 RC 2 times, *1/1 LC, 1/1 RC 3 times*, rep *–* to last 8 sts, 1/1 LC, 1/1 RC 2 times, k2.
Row 11: Sl1 wyif, *1/1 RC 2 times, 1/1 LC 2 times*, rep *–* to last 5 sts, 1/1 RC, k3.
Row 12: Sl1 wyif, p to last st, k1.

Size 4 only
Work rows 1–5 once more.

Size 5 only
Work rows 1–9 once more.

Size 8 only
Work rows 1–12 another 2 times. Then, work rows 1–5 once more.

All sizes
Left front should be the same length as right front to start of neck shaping.

NECK SHAPING

Set-Up Row (WS): BO 8 sts, p to last st, k1. [69 (73, 74, 86) (94, 105, 109) (118, 122) sts]
Next Row (RS): Sl1 wyif, work in patt to last st, k1.

Sizes 1, 2 and 5–9 only
Row 1 (WS, Dec): Sl1 wyif, p2tog, p to last st, k1. (1 st dec'd)
Row 2 (RS, Dec): Sl1 wyif, work in patt to last 3 sts, k2tog, k1. (1 st dec'd)
Cont until you have worked rows 1 and 2 a total of 6 (5, –, –) (3, 8, 8) (11, 7) times. [57 (63, –, –) (88, 89, 93) (96, 108) sts.]

All sizes
Row 1 (WS): Sl1 wyif, p to last st, k1.
Row 2 (RS, Dec): Sl1 wyif, work in patt to last 3 sts, k2tog, k1. (1 st dec'd)
Cont until you have worked rows 1 and 2 a total of 9 (11, 4, 14) (14, 9, 9) (6, 10) times. [48 (52, 70, 72) (74, 80, 84) (90, 98) sts]

Sizes 3 and 4 only
Row 1 (WS): Sl1 wyif, p to last st, k1.
Row 2 (RS): Sl1 wyif, work in patt to last st, k1.

Row 3 (Dec): Sl1 wyif, p2tog, p to last st, k1. (1 st dec'd)
Row 4: Sl1 wyif, work in patt to last st, k1.
Row 5: Sl1 wyif, p to last st, k1.
Row 6 (Dec): Sl1 wyif, work in patt to last 3 sts, k2tog, k1. (1 st dec'd)
Cont until you have worked rows 1–6 a total of – (–, 4, 1) (–, –, –) (–, –) times. [– (–, 62, 70) (–, –, –) (–, –) sts]

All sizes
You have 48 (52, 62, 70) (74, 80, 84) (90, 98) sts, have finished the shaping and will now work straight as foll:
Row 1 (WS): Sl1 wyif, p to last st, k1.
Row 2 (RS): Sl1 wyif, work in patt to last st, k1.
Cont until you have worked rows 1 and 2 a total of 5 (4, 4, 4) (4, 4, 4) (4, 4) times.

Put sts on hold. Break yarn.

JOIN SHOULDERS

Note! In all sizes, there will be 1 extra st, either on the left back shoulder or in the left front section. To solve this, work the last st of one of these sections tog with the last 2 sts of the other during the 3-Needle BO.

Pl the upper back sts back on US 4 / 3.5 mm needles. With RS facing each other (WS facing out), use a spare needle to join the upper back and left front sections tog using the 3-Needle BO. Rep for the right shoulder.

COLLAR

With US 3 / 3.25 mm needles and RS facing, pick up and k sts for the collar starting from the right front as foll: 8 sts from the front BO edge, 24 (26, 26, 27) (27, 27, 27) (27, 27) sts along the front curved edge, 8 sts along the straight shoulder edge, 39 (39, 39, 39) (39, 39, 47) (47, 47) sts from the back neck BO edge, 8 sts along the straight shoulder edge, 24 (26, 26, 27) (27, 27, 27) (27, 27) sts along the front curved edge and 8 sts from the front BO edge. [119 (123, 123, 125) (125, 125, 133) (133, 133) sts]

Note! The number of picked-up sts may vary as long as it is an odd number of sts.

Row 1 (WS): Sl1 wyif, *p1, k1* to end.
Row 2 (RS): Sl1 wyif, *k1, p1* to last 2 sts, k2.
Cont until you have worked rows 1–2 a total of 15 times. Then, work row 1 once more.

Break yarn, leaving a tail to BO sts using the Tubular BO method.

BUTTON BAND (LEFT)

With US 3 / 3.25 mm needles and RS facing, pick up and k sts along the edge from the neck down. Pick up 5 sts for every 6 rows. The number of sts may vary, however, be sure to pick up an odd number of sts.

Next Row (WS): P to end.
Next Row (RS): Work Lateral Braid (see Special Techniques).

Note! It's normal that the row on top of the braid gets a little loose. Blocking will usually even this out. However, if it is too loose, go down a needle size to work your braid.

Now start rib as foll:
Row 1 (WS): *P1, k1* to last st, p1.
Row 2 (RS): *K1, p1* to last st, k1.
Cont until you have worked rows 1–2 a total of 6 times. Then, work row 1 once more.

Break yarn, leaving a tail to BO sts using the Tubular BO method.

BUTTON BAND (RIGHT)

With US 3 / 3.25 mm and RS facing, pick up and k along the edge from the hem up. Pick up your sts at the same rate as on the left side, making sure you have the same number of sts.

Next Row (WS): P to end.

Work the Lateral Braid following the same instructions as for the left side.

Next, start rib as foll:
Row 1 (WS): *P1, k1* to last st, p1.
Row 2 (RS): *K1, p1* to last st, k1.
Rep rows 1–2 once more. Then, work row 1 once more.

With RS facing, pl your first locking stitch marker 0.5" / 1.5 cm from bottom edge Then, pl your second locking st m 1.25" / 3 cm from top edge. Measure the distance between the markers. Divide it by 9 and evenly PM for the other 8 buttonholes.

Buttonhole Row (RS):
Step 1: Work in rib until 1 st bef locking st m.
Step 2: Sl1 wyif, move yarn to the back. RM. *Sl1, pass the first st over the second st.* Rep *–* 2 times more.
Step 3: Once you have BO 3 sts, pass the last st back to the LHN.
Step 4: Then, tw so WS is facing. CO 4 sts with the Cable CO method.
Step 5: Tw so RS is facing. Sl1, pass the last CO st over the sl st.

Follow steps 1–5 to create 10 buttonholes in total, then work in rib to end.

Work rows 1–2 a total of 3 times. Then, work row 1 once more.

Break yarn, leaving a tail to BO sts using the Tubular BO method.

ARMHOLES

Pl a locking m at the centre underarm and another at the centre shoulder. With US 3 / 3.25 mm needles and RS facing, begin at centre underarm and pick up and k 40 (41, 41, 45) (48, 54, 59) (63, 67) sts between markers. Pick up the same number of sts on the other side of the armhole. [80 (82, 82, 90) (96, 108, 118) (126, 134) sts]

The number of sts may vary, however, make sure you pick up an even number of sts.

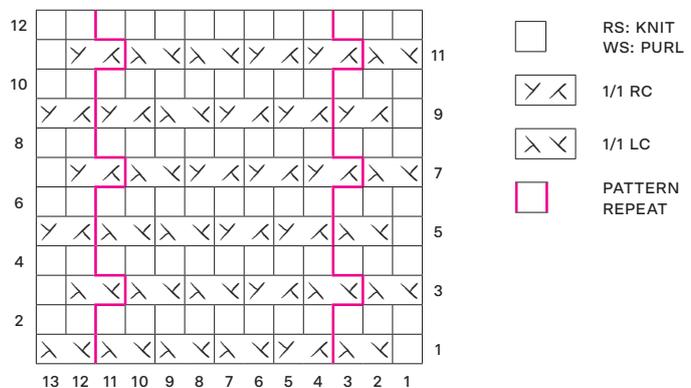Join sts to work in the rnd. PM for BOR at centre underarm.

Rnd 1: *K1, p1* to end.
Work rnd 1 for a total of 12 rnds.

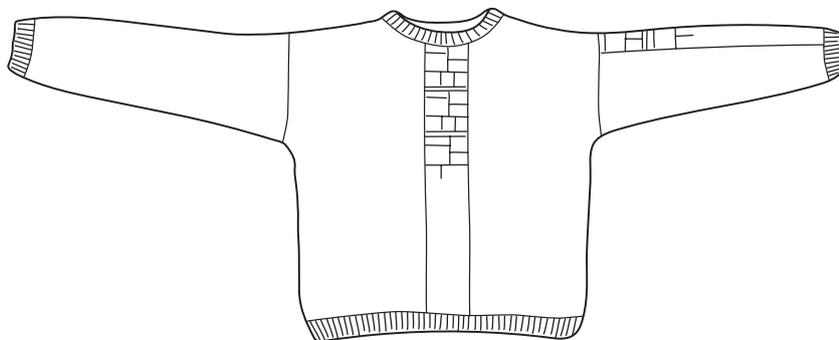Break yarn, leaving a tail to BO sts using the Tubular BO method.

FINISHING

Weave in ends. Wet block to measurements. Once blocked, sew on the buttons opposite buttonholes.

	RS: KNIT WS: PURL
⅄ 人	1/1 RC
人 人	1/1 LC
	PATTERN REPEAT

FLORENCE SPURLING —

Vespera

Vespera (pages 82–85) is a lightweight and ethereal sweater that mixes different types and weights of yarn. The contrast yarns are used to knit abstract blocks of pattern spanning the centre of the front, back, and sleeves, created with the intarsia method. The intarsia patterns are a great opportunity to play with different yarn combinations, especially those you may have in your stash. Introduce Vespera into your wardrobe by layering over dresses or a printed top to create a multi-pattern effect.

SIZES

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

Recommended ease: 8–10" / 20.5–25.5 cm of positive ease.

FINISHED MEASUREMENTS

Finished Body Circumference: 40.5 (44.75, 48, 52.25, 56.5) (60.75, 64, 68.25, 72.5)" / 103 (114, 122, 133, 143.5) (154.5, 162.5, 173.5, 184) cm.

Unseamed Front/Back Width: 20.75 (23, 24.5, 26.75, 28.75) (31, 32.5, 34.75, 36.75)" / 53 (58.5, 62.5, 67.5, 73) (78.5, 82.5, 88, 93.5) cm.

Back Length from Bottom Edge to Shoulder: 23.75" / 60 cm.

Hem to Armhole: 16.25 (15.5, 15.25, 14.75, 14.75) (14.5, 14.5, 14, 13.5)" / 41 (39.5, 38.5, 37.5, 37.5) (36.5, 36.5, 36, 34) cm.

Armhole Depth: 7.25 (8, 8.25, 8.75, 8.75) (9, 9, 9.5, 10)" / 18.5 (20.5, 21, 22, 22) (23, 23, 24, 25.5) cm.

Neck Opening Width (bef Collar): 7 (7.5, 7.5, 8, 8.5) (9, 9, 9.5, 10.25)" / 17.5 (19, 19, 20.5, 21.5) (23, 23, 24.5, 25.5) cm.

Cuff Circumference: 8 (8.75, 9.25, 9.5, 9.5) (10.5, 10.75, 11.25, 11.25)" / 20.5 (22.5, 23.5, 24.5, 24.5) (26.5, 27.5, 28.5, 28.5) cm.

Upper Arm Circumference: 13.75 (15, 16, 16.5, 16.5) (17, 17, 18.25, 19.25)" / 35 (38, 40.5, 42, 42) (43.5, 43.5, 46, 49) cm.

Arm Length: 18.75 (18.75, 18.25, 17.5, 16.5) (16.5, 16.5, 16.25, 16.25)" / 47.5 (47.5, 46.5, 44.5, 42) (42, 42, 41, 41) cm.

MATERIALS

Yarn:
MC: 2 (3, 3, 3, 3) (3, 4, 4, 4) skeins of Mohair Silk by La Bien Aimée (70% mohair, 30% mulberry silk, 546 yds / 500 m – 50 g), colourway Winterfell.
Note! Size 1 only has a few yards left in the second skein, so a third skein may be needed.
Or 1085 (1205, 1290, 1395, 1415) (1530, 1605, 1670, 1775) yds / 990 (1100, 1180, 1275, 1295) (1400, 1470, 1525, 1625) m of lace-weight yarn held double.

CC1: 1 skein of Slubby Mohair by Kokon (78% mohair, 13% Merino wool, 9% nylon, 109 yds / 100 m – 50 g), colourway Mineral V.
Or 45 (45, 45, 45, 45) (45, 45, 55, 55) yds / 41 (41, 41, 41, 41) (41, 41, 50, 50) m of chunky-weight yarn.

CC2: 1 skein of Merino Linen by Kokon (90% Merino wool, 10% linen, 393 yds / 360 m – 100 g), colourway Morning.

Or 120 (120, 120, 115, 125) (125, 125, 145, 145) yds / 110 (110, 110, 105, 115) (115, 115, 135, 135) m of fingering-weight yarn held double.

CC3: 1 skein of Chunky Mohair by Kokon (78% mohair, 13% Merino wool, 9% nylon, 109 yds / 100 m – 50 g), colourway Cotton Candy.
Or 25 (25, 25, 25, 30) (30, 30, 30, 30) yds / 23 (23, 23, 23, 27) (27, 27, 27, 27) m of chunky-weight yarn.

CC4: 1 skein of Merino Linen by Kokon (90% Merino wool, 10% linen, 393 yds / 360 m – 100 g), colourway Blue Moon.
Or 75 (75, 70, 70, 85) (85, 85, 90, 90) yds / 69 (69, 64, 64, 78) (78, 78, 82, 82) m of fingering-weight yarn held double.

CC5: 1 skein of Chunky Mohair by Kokon (78% mohair, 13% Merino wool, 9% nylon, 109 yds / 100 m – 50 g), colourway Star.
Or 15 (15, 15, 15, 20) (20, 20, 30, 30) yds / 14 (14, 14, 14, 18) (18, 18, 27, 27) m of chunky-weight yarn.

CC6: 1 skein of Chunky Mohair by Kokon (78% mohair, 13% Merino wool, 9% nylon, 109 yds / 100 m – 50 g), colourway Butterscotch.
Or 15 (15, 15, 15, 25) (25, 25, 25, 25) yds / 14 (14, 14, 14, 23) (23, 23, 23, 23) m of chunky-weight yarn.

Alternative yarn suggestions for the MC are for example Kidsilk Haze by Rowan, Soft Silk Mohair by Knitting for Olive or Aloft Super Kid Mohair by Knitpicks. For CC1-CC6, suitable quantities of chunky-weight yarns (or fingering-weight yarns held double) in suitably varying fibre blends.

Needles: US 8 / 5 mm 32" / 80 cm circular needles, US 6 / 4 mm 16" / 40 cm and 32" / 80 cm circular needles and an extra US 8 / 5 mm needle for the 3-Needle Bind-Off.

Notions: 6 stitch markers (4 of which should be removable), 3 stitch holders or waste yarn.

GAUGE

15 sts x 23 rows to 4" / 10 cm on US 8 / 5 mm needles in St St, after blocking.

20 sts x 30 rows to 4" / 10 cm on US 6 / 4 mm needles in 1 x 1 Rib, after blocking.

STITCH PATTERN

1 x 1 Rib
(Multiple of 2 sts; 2-row rep)
Row 1 (RS): *K1, p1*, rep *–* to end.
Row 2 (WS): *K1, p1*, rep *–* to end.

SPECIAL TECHNIQUES

Intarsia
When following the intarsia chart, use the selected colour to knit on RS rows, and purl on WS rows.

When changing yarns between intarsia blocks, pick up the new yarn from under the old yarn. This ensures the yarns twist together so that holes do not occur.

To create a neat and firm join when adding a new yarn for the next pattern block in intarsia:
Step 1: Knit to the last stitch in the current pattern block.
Step 2: Lay the tail of the new yarn for the next pattern block over the current yarn.
Step 3: Complete the last stitch of the current pattern block. This locks the new yarn in place.
Step 4: Twist the yarns as normal before knitting the first stitch of the next pattern block in the new yarn.

NOTES

Vespera is knitted flat, in pieces, and seamed at the end to form an easy-to-wear drop-shoulder silhouette. The shoulders are seamed using the 3-Needle Bind-Off. Mattress stitch is used for all other seams. Finally, stitches around the neck are picked up for a 1 x 1 rib trim.

The main yarn is a lace-weight silk mohair held double, while the contrast yarns include fingering weight held double mixed with chunky weight.

When working with MC, CC2 or CC4, always hold them double throughout. All other yarns are worked using a single strand throughout.

If modifying length, work so that Front/Back Set-Up Row 1 (WS) is a WS row that completes a full or half colour 'block' in the Vespera Intarsia Chart for your size. Examples for sizes 8–9: Set-Up Row 1 could be Chart Row 4, 8, 12, 14, 18, 20, 26 or 30.

DIRECTIONS

BACK

Using MC (held double throughout) and US 6 / 4 mm 32" / 80 cm needles, CO 78 (86, 92, 100, 108) (116, 122, 130, 138) sts using the Alternating Cable CO for 1 x 1 Rib method. Start with a p st (the slip-knot/first loop on your needle counts as a k st).

Work in 1 x 1 Rib for 1.25" / 3 cm, ending after a WS row.

Change to US 8 / 5 mm needles.

Work Vespera Intarsia Chart according to your size as set below. Cut CC1–CC6 after each block of pattern, leaving a 6–8" / 15–20 cm tail to weave in.

Row 1 (RS): Using MC k33 (37, 40, 44, 47) (51, 54, 57, 61), using CC1 & CC2 work row 1 of Vespera Intarsia Chart, using MC k to end.
Row 2 (WS): Using MC p33 (37, 40, 44, 47) (51, 54, 57, 61), using CC1 & CC2 work row 2 of Vespera Intarsia Chart, using MC p to end.
Rows 3–22: Cont working Vespera Intarsia Chart, using MC and CC1–CC6 as est.

Rep chart rows 1–22 (1–22, 1–22, 1–22, 1–26) (1–26, 1–26, 1–30, 1–30) 4 (4, 4, 4, 3) (3, 3, 3, 3) more times, for a total of 5 (5, 5, 5, 4) (4, 4, 4, 4) repeats.

PM (removable) at beg and end of row 86 (82, 80, 78, 78) (76, 76, 74, 70) of intarsia to mark the bottom of the armhole. This is row 20 (16, 14, 12, 26) (24, 24, 14, 10) in the 4 (4, 4, 4, 4) (3, 3, 3, 3)th(rd) time you worked the chart.

Note! If modifying body length or armhole depth, PM at desired row; changes to armhole depth will affect sleeve fit and require sleeve shaping adjustments to match. Any modification will affect required yardage.

Now work chart rows 1–13 (1–13, 1–13, 1–13, 1–19) (1–19, 1–19, 1–3, 1–3).
Back and front vary from this point onwards.

Back Neck & Shoulder Shaping
Work chart rows 14–19 (14–19, 14–19, 14–19, 20–25) (20–25, 20–25, 4–9, 4–9).

Set-Up Row 1 (WS): While working as set and across chart row 20 (20, 20, 20, 26) (26, 26, 10, 10), p30 (33, 36, 40, 43) (46, 49, 53, 56), PM, p18 (20, 20, 20, 22) (24, 24, 24, 26), PM, p30 (33, 36, 40, 43) (46, 49, 53, 56).
The sts between the markers denote those to be bound off for the centre back neckline.

Set-Up Row 2 (RS): K across right shoulder to 1 st bef m, kfb to create an extra st. Sl extra st to LHN, pl the 30 (33, 36, 40, 43) (46, 49, 53, 56) right shoulder sts on a holder, sl the extra st back to RHN. RM, k1. Pull the extra st over the just-knitted st then cont to BO to m. RM, BO 1 (final centre back neckline st), k across left shoulder to last 5 (5, 6, 7, 7) (8, 8, 9, 10) sts, tw. 30 (33, 36, 40, 43) (46, 49, 53, 56) sts for left shoulder.

Left Back Neckline
Row 1 (WS): MDS, p to last st, sl1.
Row 2 (RS, dec): Sl2, psso, k1, BO 1, k to 5 (5, 6, 7, 7) (8, 8, 9, 10) sts bef prev DS, tw. (2 sts dec'd)
Row 3: MDS, p to last st, sl1.
Row 4 (dec): Sl2, psso, k1, BO 0 (0, 0, 1, 1) (1, 1, 1, 1), k to 4 (5, 6, 6, 7) (7, 9, 8, 9) sts bef prev DS, tw. [1 (1, 1, 2, 2) (2, 2, 2, 2) st(s) dec'd]
Row 5: MDS, p to last st, sl1.
Row 6 (dec): Sl2, psso, k1, BO 0 (0, 0, 0, 0) (0, 0, 1, 1), k to 5 (5, 5, 6, 7) (8, 8, 9, 9) sts bef prev DS, tw. [1 (1, 1, 1, 1) (1, 1, 2, 2) st(s) dec'd]
Row 7: MDS, p to end.
Row 8: K across and kDS as you come to them.
Row 9: P to end.

You should have 26 (29, 32, 35, 38) (41, 44, 47, 50) sts; pl these sts on holder or scrap yarn. Cut yarn, leaving a tail 3–4 times the width of the shoulder sts.

Right Back Neckline
Row 1 (WS): Place the 30 (33, 36, 40, 43) (46, 49, 53, 56) held sts back on US 8 / 5 mm needles with WS facing. Join MC and p to last 5 (5, 6, 7, 7) (8, 8, 9, 10) sts, tw.
Row 2 (RS): MDS, k to last st, sl1.
Row 3 (dec): Sl2, psso, p1, BO 1 st, p to 5 (5, 6, 7, 7) (8, 8, 9, 10) sts bef prev DS, tw. (2 sts dec'd)
Row 4: MDS, k to last st, sl1.
Row 5 (dec): Sl2, psso, p1, BO 0 (0, 0, 1, 1) (1, 1, 1, 1), p to 4 (5, 6, 6, 7) (7, 9, 8, 9) sts bef prev DS, tw. [1 (1, 1, 2, 2) (2, 2, 2, 2) st(s) dec'd]
Row 6: MDS, k to last st, sl1.
Row 7 (dec): Sl2, psso, p1, BO 0 (0, 0, 0, 0) (0, 0, 1, 1), p to 5 (5, 5, 6, 7) (8, 8, 9, 9) sts bef prev DS, tw. [1 (1, 1, 1, 1) (1, 1, 2, 2) st(s) dec'd]
Row 8: MDS, k to end.
Row 9: P across and pDS as you come to them.

You should have 26 (29, 32, 35, 38) (41, 44, 47, 50) sts; pl these sts on holder or scrap yarn. Cut yarn, leaving a tail 3–4 times the width of the shoulder sts.

FRONT

Work exactly as for Back to start of Neck & Shoulder Shaping.

Front Neck Shaping
Set-Up Row 1 (WS): While working as set and

across chart row 14 (14, 14, 14, 20) (20, 20, 4, 4), p32 (36, 39, 43, 46) (50, 53, 56, 60), PM, p14 (14, 14, 14, 16) (16, 16, 18, 18), PM, p32 (36, 39, 43, 46) (50, 53, 56, 60).
The sts between the markers denote those to be bound off for the centre front neckline.

Set-Up Row 2 (RS): K across left shoulder to 1 st bef m, kfb to create an extra st. Sl extra st to LHN, pl the 32 (36, 39, 43, 46) (50, 53, 56, 60) left shoulder sts on a holder, sl the extra st back to RHN. RM, k1. Pull the extra st over the just-knitted st then cont to BO to m. RM, BO 1 (final centre front neckline st), k across right shoulder to end. 32 (36, 39, 43, 46) (50, 53, 56, 60) sts for right shoulder.

Right Front Neckline & Shoulder
Row 1 (WS): P to last st, sl1.
Row 2 (RS, dec): Sl2, psso, k1, BO 0 (1, 1, 1, 1) (1, 1, 1, 1), k to end. [1 (2, 2, 2, 2) (2, 2, 2, 2) st(s) dec'd]
Row 3: P to last st, sl1.
Row 4 (dec): Sl2, psso, k1, BO 0 (0, 0, 1, 1) (1, 1, 1, 1), k to end. [1 (1, 1, 2, 2) (2, 2, 2, 2) st(s) dec'd]
Row 5: P to last st, sl1.
Row 6 (dec): Sl2, psso, k1, BO 0 (0, 0, 0, 0) (1, 1, 1, 1), k to last 5 (5, 6, 7, 7) (8, 8, 9, 10) sts, tw. [1 (1, 1, 1, 1) (2, 2, 2, 2) st(s) dec'd]
Row 7: MDS, p to last st, sl1.
Row 8 (dec): Sl2, psso, k1, BO 0 (0, 0, 0, 0) (0, 0, 0, 1), k to 5 (5, 6, 7, 7) (8, 8, 9, 10) sts bef prev DS, tw. [1 (1, 1, 1, 1) (1, 1, 1, 2) st(s) dec'd]
Row 9: MDS, p to last st, sl1.
Row 10 (dec): Sl2, psso, k to 4 (5, 6, 6, 7) (7, 9, 8, 9) sts bef prev DS, tw. (1 st dec'd)
Row 11: MDS, p to last st, sl1.
Row 12 (dec): Sl2, psso, k to 5 (5, 5, 6, 7) (8, 8, 9, 9) sts bef prev DS, tw. (1 st dec'd)
Row 13: MDS, p to end.
Row 14: K across and kDS as you come to them.
Row 15: P to end.

You should have 26 (29, 32, 35, 38) (41, 44, 47, 50) sts; pl these sts on holder or scrap yarn. Cut yarn leaving a 6–8" / 15–20 cm tail.

Left Front Neckline & Shoulder
Row 1 (WS): Place the 32 (36, 39, 43, 46) (50, 53, 56, 60) held sts back on US 8 / 5 mm needles with WS facing. Join MC and p to end.
Row 2 (RS): K to last st, sl1.
Row 3 (dec): Sl2, psso, p1, BO 0 (1, 1, 1, 1) (1, 1, 1, 1), p to end. [1 (2, 2, 2, 2) (2, 2, 2, 2) sts dec'd]
Row 4: K to last st, sl1.
Row 5 (dec): Sl2, psso, p1, BO 0 (0, 0, 1, 1) (1, 1, 1, 1), p to end. [1 (1, 1, 2, 2) (2, 2, 2, 2) st(s) dec'd]
Row 6: K to last st, sl1.
Row 7 (dec): Sl2, psso, p1, BO 0 (0, 0, 0, 0) (1, 1, 1, 1), p to last 5 (5, 6, 7, 7) (8, 8, 9, 10) sts, tw. [1 (1, 1, 1, 1) (2, 2, 2, 2) st(s) dec'd]
Row 8: MDS, k to last st, sl1.

Row 9 (dec): Sl2, psso, p1, BO 0 (0, 0, 0, 0) (0, 0, 0, 1), p to 5 (5, 6, 7, 7) (8, 8, 9, 10) sts bef prev DS, tw. [1 (1, 1, 1, 1) (1, 1, 1, 2) st(s) dec'd]
Row 10: MDS, k to last st, sl1.
Row 11 (dec): Sl2, psso, p to 4 (5, 6, 6, 7) (7, 9, 8, 9) sts bef prev DS, tw. (1 st dec'd)
Row 12: MDS, k to last st, sl1, tw.
Row 13 (dec): Sl2, psso, p to 5 (5, 5, 6, 7) (8, 8, 9, 9) sts bef prev DS, tw. (1 st dec'd)
Row 14: MDS, k to end.
Row 15: P across, and pDS as you come to them.

You should have 26 (29, 32, 35, 38) (41, 44, 47, 50) sts; pl these sts on holder or scrap yarn. Cut yarn leaving a 6–8" / 15–20 cm tail.

SLEEVES

Note! If modifying length, end the sleeve so that it completes a full or half colour 'block' in Vespera Intarsia Chart for your size. Examples for sizes 1–4: end after row 6, 10, 12, 14, 16, or 22.

Using MC and the US 6 / 4 mm 16" / 40 cm needles, CO 42 (46, 48, 50, 50) (54, 56, 58, 58) sts using the Alternating Cable CO for 1 x 1 Rib method. Start with a p st (the slip-knot/ first loop on your needle will count as a k st).

Work in 1 x 1 Rib for 1.25" / 3 cm, ending with a WS Row.

Change to US 8 / 5 mm needles.

You will be working Vespera Intarsia Chart according to your size as you work up the sleeve. As before, cut CC1–CC6 after each block of pattern, leaving a 6–8" / 15–20 cm tail to weave in.

Set-Up Row 1 (RS): Using MC k15 (17, 18, 19, 18) (20, 21, 21, 21), PM, using CC1 & CC2 work row 1 of Vespera Intarsia Chart, PM, using MC k to end.
Set-Up Row 2 (WS): Using MC p15 (17, 18, 19, 18) (20, 21, 21, 21), SM, using CC1 & CC2 work row 2 of Vespera Intarsia Chart, SM, using MC p to end.
These 2 rows set position of chart.

Work an Increase Row (see below) once, then work 15 (15, 12, 12, 11) (13, 15, 13, 9) rows as set. Rep *–* 5 (5, 6, 6, 6) (5, 4, 5, 7) more times, working an RS Increase Row or WS Increase Row as necessary.

Increase Row (RS): Using MC k1, m1r, k to m, SM, work chart, SM, using MC k to last st, m1l, k1.
Increase Row (WS): Using MC p1, m1r pwise, p to m, SM, work chart, SM, using MC p to last

st, m1l pwise, p1.

12 (12, 14, 14, 14) (12, 10, 12, 16) sts inc'd; you have 54 (58, 62, 64, 64) (66, 66, 70, 74) sts.

Work 2 (2, 5, 1, 2) (2, 6, 0, 4) more rows without shaping.

You have worked chart rows 1–22 (1–22, 1–22, 1–22, 1–26) (1–26, 1–26, 1–30, 1–30) 4 (4, 4, 4, 3) (3, 3, 2, 2) times, then rows 1–12 (1–12, 1–10, 1–6, 1–10) (1–10, 1–10, 1–26, 1–26) once.

Using MC, loosely BO kwise.

Rep for other sleeve.

FINISHING

Weave in and secure all ends.
Wash and gently block to schematic measurements. Because of the delicate fabric, you may wish to spray or steam block, rather than fully immerse.

SEAMING

Shoulder Seaming
Hold the garment inside-out and return shoulder sts to needles.
Arrange sts so that the RS are facing.
Match the shoulders (Left Front to Left Back, Right Front to Right Back), assuring that they are not twisted, before binding off each pair using a 3-Needle BO with the yarn tail attached to the front sts (MC held double).

Setting in Sleeves, Seaming Sides & Sleeves
Seam using Mattress Stitch and MC held double, starting at the rib cuff/hem and seaming towards the armhole.

COLLAR

Using MC and US 6 / 4 mm 16" / 40 cm needles, start at left shoulder and pick up and k 20 (20, 22, 22, 24) (24, 24, 24, 24) sts down left front neckline, k 14 (14, 14, 14, 16) (16, 16, 18, 18) sts across the front neck BO (1 in every bound-off st), k 20 (20, 22, 22, 24) (24, 24, 24, 24) sts up right front neckline, k 18 (17, 18, 18, 16) (15, 15, 17, 16) sts down back right neck, k 18 (20, 20, 20, 22) (24, 24, 24, 26) across the back neck BO (1 in every bound-off st), and k 18 (17, 18, 18, 16) (15, 15, 17, 16) sts up left back neck.

You should have 108 (108, 114, 114, 118) (118, 118, 124, 124) sts.

Work in 1 x 1 Rib for 1" / 2.5 cm.

BO loosely in patt.

Weave in any remaining ends and block the collar.

SIZES 1–4

SIZES 5–7

SIZES 8–9
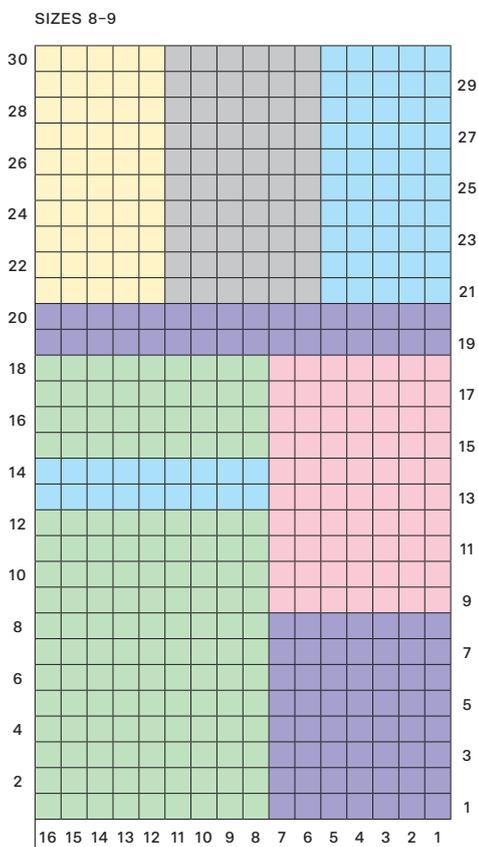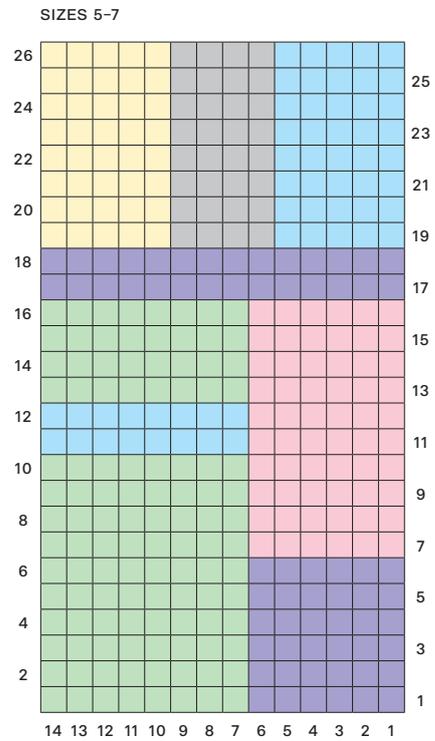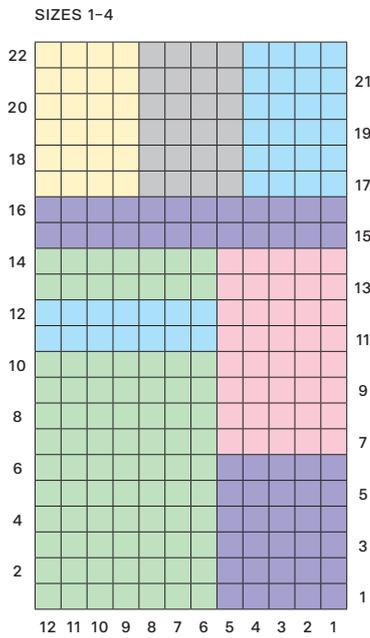
☐	RS: KNIT WS: PURL
■	CC1
■	CC2 (HELD DOUBLE)
■	CC3
■	CC4 (HELD DOUBLE)
■	CC5
■	CC6

TESS VANDEKOLK —

Climbing Higher
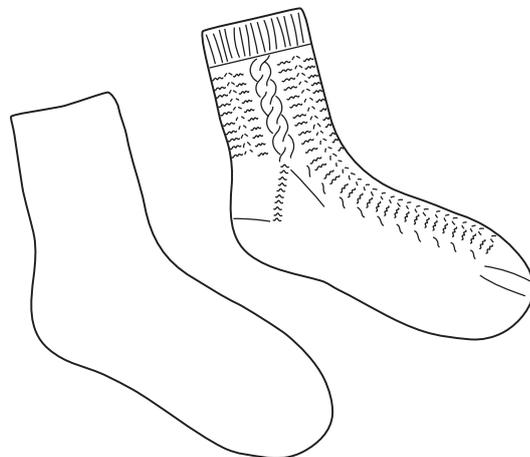
This gorgeous, cabled pair of socks (pages 86–88) looks complex but is actually deceptively easy. Elegant textures are paired with a simple cable to embody feelings of comfort and mindfulness. Designed to be knit cuff down, these socks feature an Eye of Partridge Heel, a twinned cable running from the cuff to the ankle, and a four-round pattern repeat.

SIZES

1 (2, 3)

Recommended ease: Approx. 0.5–0.75" / 1.5–2 cm of negative ease.

FINISHED MEASUREMENTS

Foot Circumference: 6.5 (7.5, 8.5)" / 16.5 (19, 21) cm.

Foot Length: Adjustable.

MATERIALS

Yarn: Denali Sock by Explorer Knits (80% Superwash Merino, 20% Nylon, 400 yds / 360 m – 100 g), 1 skein in the colourway Key Lime Pie.

Or approx. 269 (320, 372) yds / 246 (293, 340) m of fingering-weight yarn.

Yardage includes 5% extra for swatching.

Alternative yarn suggestions are for example Jawoll by Lang Yarns, Platinum BFL Sock by Fluff and Nonsense, Cherub Sock by Cascade Yarns or Skinny Yana by Amano Yarns.

Needles: US 1 / 2.25 mm 32" / 80 cm circular needles or DPNs.

Notions: Stitch markers, cable needle.

GAUGE

34 sts x 50 rnds to 4" / 10 cm on US 1 / 2.25 mm needles in St St, after blocking.

SPECIAL ABBREVIATIONS

1/1 RC: 1/1 Right Cross: Slip first st pwise to CN, and hold at back. K next st on LHN, then k the st from the CN.

1/1 LC: 1/1 Left Cross: Slip first st pwise to CN, and hold at front of work. K next st on LHN, then k the st from the CN.

3/3 RC: 3/3 Right Cross: Slip first 3 sts pwise to CN, and hold at back. K next 3 sts on LHN, then k 3 sts from the CN.

WRITTEN INSTRUCTIONS FOR CHARTS

Leg: Chart A1 (A2, A3)
Rnds 1, 2, 5 and 6: P2 (3, 3), k6, p2 (3, 3), k18 (20, 24).
Rnd 3: P2 (3, 3), 3/3 RC, p2 (3, 3), k3 (3, 5), 1/1 RC, 1/1 LC, k4 (6, 6), 1/1 RC, 1/1 LC, k3 (3, 5).
Rnd 4 and 8: P2 (3, 3), k6, p5 (6, 8), k4, p4 (6, 6), k4, p3 (3, 5).
Rnd 7: P2 (3, 3), k6, p2 (3, 3), k3 (3, 5), 1/1 RC, 1/1 LC, k4 (6, 6), 1/1 R, 1/1 LC, k3 (3, 5).

Instep: Chart B1 (B2, B3)
Rnds 1, 2, 5 and 6: P1, k2, p2 (3, 3), k18 (20, 24), p2 (3, 3), k2, p1.

Rnd 3: P1, 1/1 RC, p2 (3, 3), k3 (3, 5), 1/1 RC, 1/1 LC, k4 (6, 6), 1/1 RC, 1/1 LC, k3 (3, 5), p2 (3, 3), 1/1 RC, p1.
Rnds 4 and 8: P1, k2, p5 (6, 8), k4, p4 (6, 6), k4, p5 (6, 8), k2, p1.
Rnd 7: P1, k2, p2 (3, 3), k3 (3, 5), 1/1 RC, 1/1 LC, k4 (6, 6), 1/1 RC, 1/1 LC, k3 (3, 5), p2 (3, 3), k2, p1.

NOTES

This sock is knitted cuff down, with a turned heel and grafted toes. The sole of the foot is knitted in stockinette stitch, with the cable pattern continuing on the instep.

Make sure the cuff is cast on somewhat loosely to ensure the sock will fit over the ankle.

Once the heel is turned, the chart changes from a 3/3 RC to a 1/1 RC on the edge of the pattern. There are two charts to support this. Chart A (Pre-heel), and Chart B (Post heel).

The pattern is written for the Magic Loop method with the two needles referred to as Needle 1 (N1) and Needle 2 (N2). N1 is the top of the foot (or front), N2 is the back of the foot (or heel).

Marker Placement: For the leg of the socks, the BOR marker is placed between the two needles. Once the heel is turned, the BOR marker is moved to the centre of the heel.

Always choose the right chart for your size. For example, chart A1 is for size 1, and so on.

DIRECTIONS

LEG

Using US 1 / 2.25 mm needles, CO 56 (64, 72) sts using the German Twisted CO method. Split sts evenly across two needles. 28 (32, 36) sts per needle.

Join to work in the rnd, PM for BOR.

Work in *k1, p1* -ribbing for 1.5" / 4 cm. K1 rnd.

Set-Up for Cables
P2 (3, 3), k6, p2 (3, 3), k18 (20, 24) twice. Work rnds 1–8 of Chart A for your size five times, then rnds 1–4 once more (44 rnds total).

Set-up for Eye of Partridge Heel
P next 2 (3, 3) sts, and k3 (3, 3) sts onto N2 as additional sts. N2 now has 33 (38, 42) sts, and N1 23 (26, 30) sts.
Shuffle the first 5 (6, 6) sts from N2 back onto N1. N2 and N1 should now both have 28 (32, 36) sts.
Correct set up should now have one twist from the cable neatly split across N1 and N2 on both sides of the sock.

HEEL FLAP

Turn your work to have the WS facing you. You should have 28 (32, 36) sts across your working needle.
Row 1 (WS): Sl1, k2, p to last 3 sts, k3.
Row 2 (RS): Sl1, k2 *k1, sl1*, rep to last 3 sts, k3.
Row 3: Sl1, k2, p to last 3 sts, k3.
Row 4: Sl1, k2, *sl1, k1*, rep to last 3 sts, k3.
Rep rows 1–4, 7 (8, 9) times, for a total of 28 (32, 36) rows.

TURNING THE HEEL

Row 1 (WS): Rep row 1 of Heel Flap.
Row 2 (RS): Sl1, k16 (18, 20), ssk, k1, tw. (1 st dec'd)
Row 3: Sl1, p7 (7, 7), p2tog, p1, tw. (1 sts dec'd)
Row 4: Sl1, k to 1 st bef gap created by ssk, ssk across gap, k1, tw.
Row 5: Sl1, p to 1 st bef gap created by p2tog, p2tog across gap, p1, tw.
Rep rows 4–5 until all sts have been worked. 18 (20, 22) sts rem.
Final Row (RS): K all sts.

GUSSET

Next, start working Chart B for your size, beg from rnd 5, for top of foot, and St St for the sole and gusset decreases.

Pick up for Side Gusset Stitches
Using N2, pick up and k 15 (17, 19) sts along the left side of the heel flap. Switch to N1, and work rnd 5 of Chart B across the 28 (32, 36) sts of instep, then pick up and k 15 (17, 19) sts along the right side of the heel flap. Move the right side gusset sts off N1, and onto N2, k9 (10, 11), PM (new BOR at center of heel). N1 should have 28 (32, 36) sts, N2 should have 48 (54, 60) sts, Total 76 (86, 96) sts.

Gusset Decreases
Rnd 1 (dec):
N2: K to last 3 sts, k2tog, k1;
N1: Work next rnd of Chart B;
N2: K1, ssk, k to BOR.
Rnd 2:
N2: K to end;
N1: Work next rnd of Chart B;
N2: K to BOR.
Rep rnds 1–2 a total of 10 (11, 12) times. You should have 56 (64, 72) sts, 28 (32, 36) sts per needle.

FOOT

Cont to work foot in patt without decreases using Chart B in your size, until sock measures 1.25 (1.5, 1.5)" / 3 (3.5, 4) cm shorter than total foot length.

TOE

Rnd 1:
N2: K to last 3 sts, ssk, k1;
N1: K1, k2tog, k to last 3 sts, ssk, k1,
N2: K1, k2tog, k to BOR. [4 sts dec'd]
Rnd 2: K to end.
Rep rnds 1–2 a total of 6 times. 24 sts dec'd over 12 rows.

You should have 32 (40, 48) sts at this point.

Rnd 13– 16 (18, 20): Rep rnd 1.

You should have 16 (16, 16) sts, 8 (8, 8) sts per needle.

FINISHING

Using a tapestry needle, graft the sts together. Weave in ends and block to measurements.
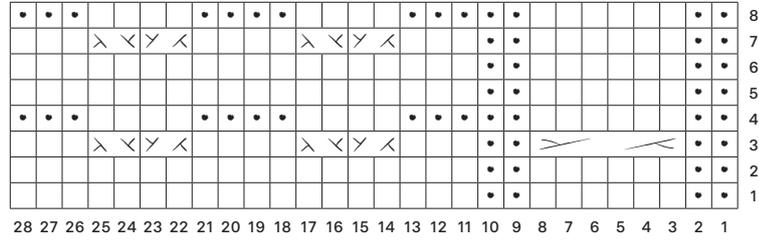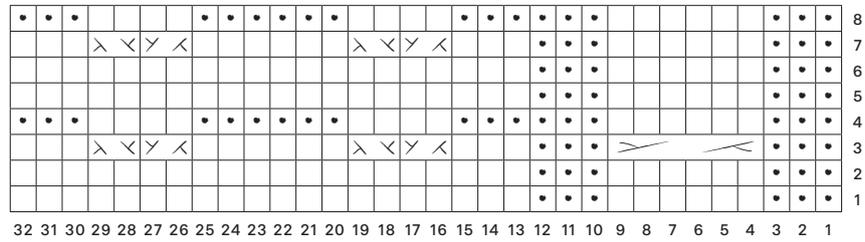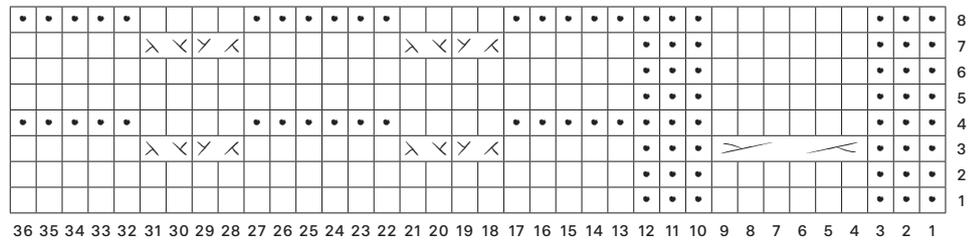
CHART A1
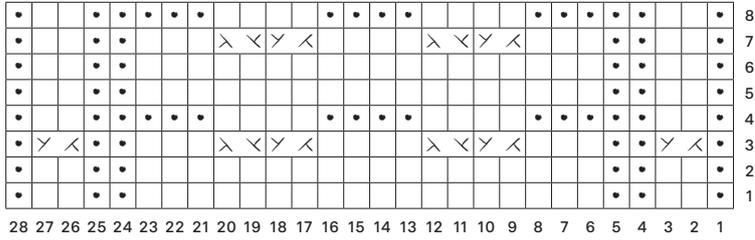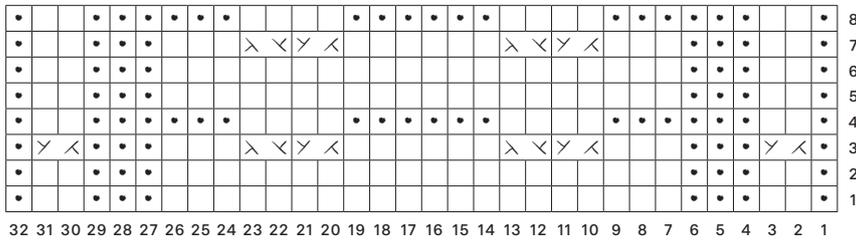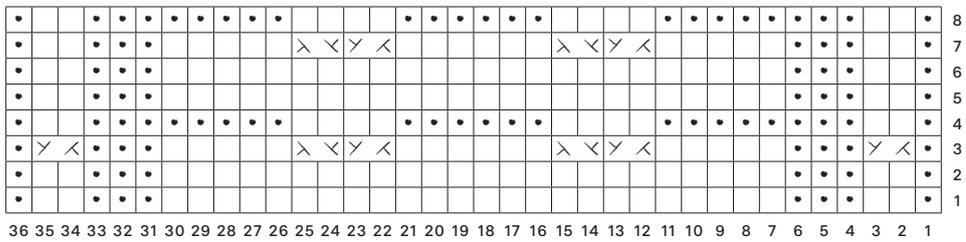
Row numbers (right side, top to bottom): 8, 7, 6, 5, 4, 3, 2, 1

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

CHART A2

Row numbers (right side, top to bottom): 8, 7, 6, 5, 4, 3, 2, 1

Column numbers (bottom): 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

CHART A3

Row numbers (right side, top to bottom): 8, 7, 6, 5, 4, 3, 2, 1

Column numbers (bottom): 36 35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

Legend:

Symbol	Description
(blank box)	KNIT
•	PURL
1/1 RC	1/1 RC
1/1 LC	1/1 LC
3/3 RC	3/3 RC

CHART B1

Rows (right side, top to bottom): 8, 7, 6, 5, 4, 3, 2, 1

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

CHART B2

Rows (right side, top to bottom): 8, 7, 6, 5, 4, 3, 2, 1

Columns (bottom): 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

CHART B3

Rows (right side, top to bottom): 8, 7, 6, 5, 4, 3, 2, 1

Columns (bottom): 36 35 34 33 32 31 30 29 28 27 26 25 24 23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

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