

LAINNE

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AUTUMN

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AALTO

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Pattern from Marianne Isager's book: "A Knitting Life - Out Into the World"



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MAKEUP ARTIST

Anu Levy

Anu, who is based in Helsinki, Finland, did the makeup and hair for the model of this issue. The photos were taken in the Paimio Sanatorium, designed by the architect Alvar Aalto. “My style is simple with clean lines – just like Aalto’s. That’s why it was inspiring to be working for this particular issue.”



PHOTOGRAPHER

Joanne Crawford

Joanne lives in Yorkshire, United Kingdom. She photographed John Parkinson for the story about recycled yarns (p. 52). “Seeing the process of how John and his team recycle wool and the passion they have has stayed with me since I visited their factory. I loved our conversation about life, work and the world.”

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Beauty & Purpose

EDITOR'S LETTER

I grew up in a small town that had very little charm and grace: bland new apartment buildings, houses tucked away in identical yards and roads made for cars, not people. It was a practical place for practical folk, not really the kind to nurture one's creativity. Luckily, there was one beautiful thing to cherish — a civic centre comprising a church, a theatre, a library and a city hall, all designed by the famous Finnish architect **Alvar Aalto**.

The library especially had a great impact on me. Not just the books (I read my way through most of the kids' section and all Agatha Christies by the time I was 13) but also the aesthetics: the forms and structures that made the building so elegant and functional. I remember the long

wooden bookshelves, the way light filtered through the windows, and the atmosphere that was both welcoming, yet somehow reverential. And I think those memories still affect my perceptions of beauty and good design.

Alvar Aalto (1898–1976) was a Modernist architect who saw design as a *Gesamtkunstwerk*, a total work of art. He, together with his first wife, **Aino Aalto**, not only designed buildings but also their interior surfaces, furniture, lamps and glassware. One of their masterpieces is the Paimio Sanatorium, located in Western Finland and opened in 1933 as a tuberculosis sanatorium and later used as a hospital until the 2010s. These days, this gem of functionalist architecture is a popular tourist attraction

MAIJA KANGASLUOMA

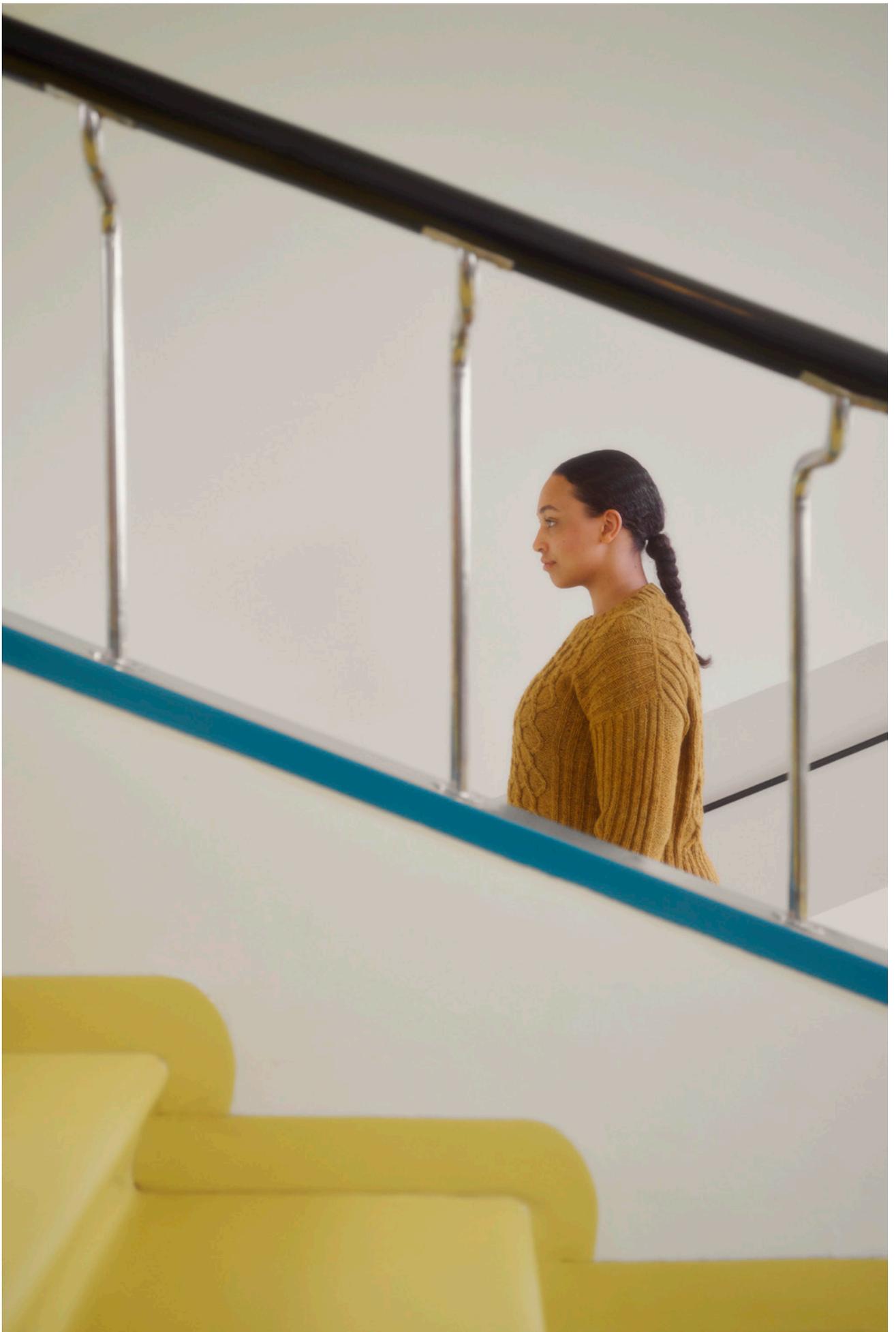
— and the place where the knitwear photos for this issue were taken. Its unique colours and shapes offered the perfect backdrop to our cosy and stylish autumn knits.

A long-time fan of the Aaltos, I had visited the sanatorium last year. My friends and I took a guided tour (I am a big fan of those, too!) and learned many fascinating facts about its humane architecture. For the Aaltos, the patients' well-being was key. When designing the rooms, for example, they thought of a "horizontal man": how the space would feel for someone lying in bed. They created washbasins where the water runs soundlessly from the tap so any roommates wouldn't be disturbed, and used round corners that gathered less dust, thus improving hygiene.

The colours were chosen to comfort and lift the spirits: the striking yellow staircases and blue walls can also be seen to represent sunlight and fresh air, both important in the treatment plan for tuberculosis.

What would be the knitting equivalent of the Aaltos' architecture, then? I imagine wardrobe staples with carefully curated details, comfortable without compromising the look of the garment. Maybe a V-necked cardigan with buttons carved especially for it, a sweater whose clever construction means it suits all body types, or a hat that sits firmly on your ears but doesn't itch. Things that could have been designed today, 50 years ago or 50 years from now. Beautiful and purposeful but never boring.













GUDRUN JOHNSTON — Luumu

@GUDRUNJOHNSTON

Gudrun Johnston was born in Shetland and currently lives in Massachusetts, USA. She is a full-time knitwear designer who also works as a brand director for Simply Shetland, the North American distributor of yarns by Jamieson's of Shetland.

Gudrun mostly gets her ideas and inspiration from her Shetland heritage.

“That can come in the form of traditional techniques that have influenced my design approach, colours reflected in the Shetland landscape or reimagining of knitwear garments from days past! Haps (a traditional Shetland shawl) have been a big influence on my designing and, more recently, the Fair Isle knitting traditions.”

For this issue, Gudrun's inspiration was partly derived from a gap in her wardrobe: she was missing a true staple piece, a good everyday cardigan. Gudrun also wanted to highlight the beautiful combination of Shetland wool held together with a lace-weight silk mohair and have that set against a simple background. *Luumu* is a classic cardigan featuring stockinette and reverse stockinette stitch.



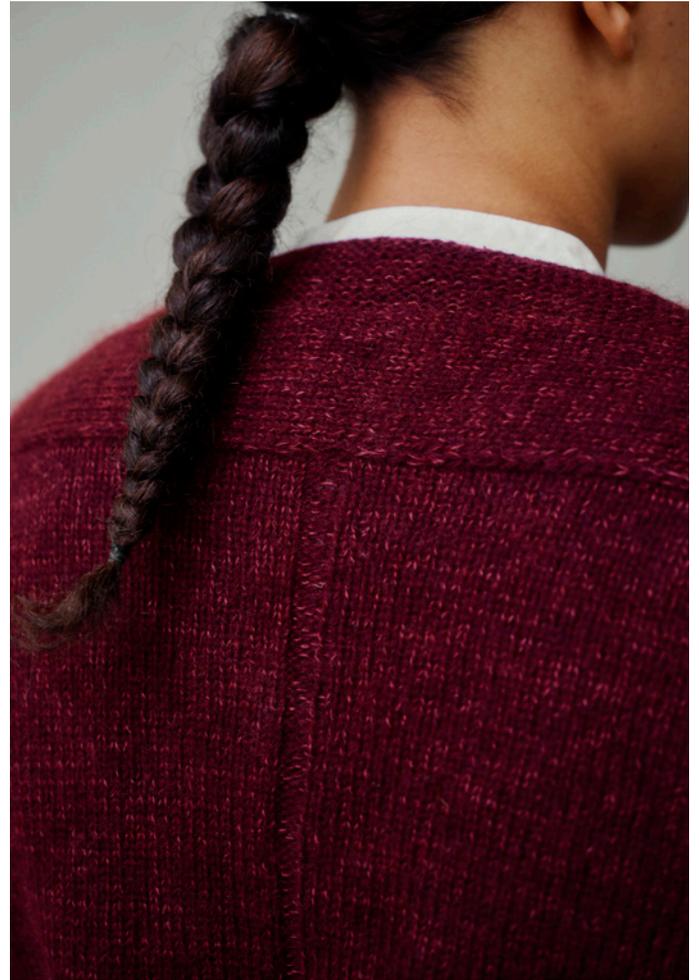


The cardigan is worked from the bottom up using a seamless saddle-shoulder construction. The yoke is the part where you'll have to focus a little harder due to the different sections being shaped.



Extra rows can easily be worked if additional length is needed in the body. The pockets are optional and can also be modified in size or placement.

Shirt, skirt, socks & sneakers Muji.



Gudrun advises sticking with a good woolly wool to avoid the cardigan being too heavy. “Luumu” means “plum” in Finnish, referring to the lovely purple shade.

The design might look simple, but it has an interesting construction that keeps the knitter entertained.

KAROLINE SKOVGAARD BENTSEN — Hyeja

@AEGYOKNIT

Karoline Skovgaard Bentsen — better known on social media as Aegyoknit — lives in Odense, Denmark, and works as a full-time knitwear designer. She gets her inspiration from various sources, such as yarns, textures, silhouettes and modern fashion, as well as garments missing from her own wardrobe.

Karoline likes Scandinavian style with little twists and describes her designs as meticulous, feminine and minimalistic.

“My patterns are often oversized (yet fitted) and incorporate fun techniques, like working from sleeve to sleeve or exploring new ways to start a construction. Most importantly, they have to be fun to make!”

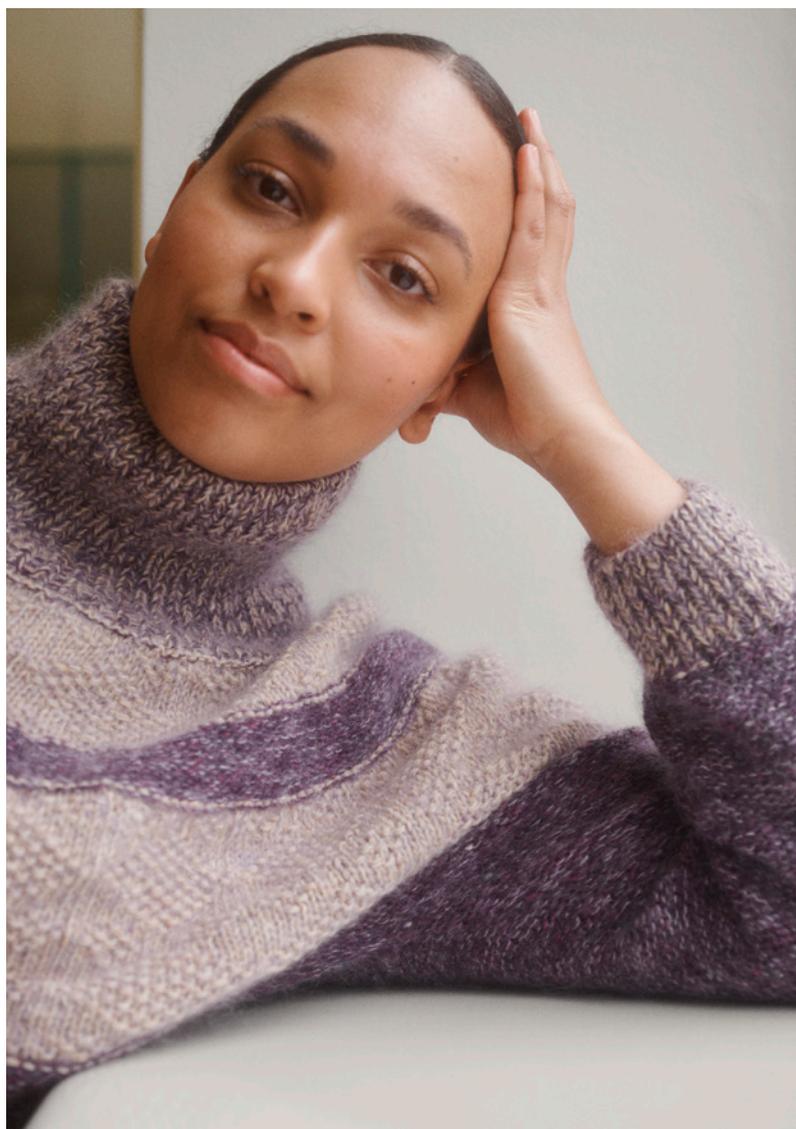
For her *Hyeja* sweater, Karoline was inspired by old, textured knits from the 1960s and 1970s. She wanted to make a more feminine version of them and play with the different textures. This was achieved by combining the very soft, rounded yoke with panels of texture and giving the sweater a construction that almost resembles a poncho. *Hyeja* has an effortless feel to it — it sits just right when you put it on!





The body and sleeves feature reverse stockinette stitch. To minimize the amount of purling, one German short row is worked every time the pattern shifts to purl sections, and the work is turned inside out.

Trousers Vimma.



Hyeja is worked from the top down with three yarns held together. You can knit the sweater as a monochrome version or use more colours, as in the samples shown.



The deep yoke features an intricate textured pattern that only uses knit and purl stitches.

JENNA KOSTET

“History Is
Always
Present”

When Jenna Kostet first thought of turning the poems of the famous epic, the Kalevala, into knitwear patterns, she didn't know how the project would change her life. Knitters were charmed by Jenna's folklore-inspired colourwork designs, and now the story continues in a second book.



A global crisis can have some unpredictable consequences. For example, **Jenna Kostet**, 39, would unlikely have become a knitwear designer if it weren't for the Covid-19 pandemic.

In April 2020, Jenna was sitting in an armchair in the living room of her house in Raisio, Western Finland, fondling a skein of beautiful woollen yarn. Jenna's workplace, the historic Turku Castle, had closed its doors because of the pandemic, so there was plenty of time for crafts. Jenna wanted to knit a sweater suitable for outdoors — there was now more time for walks in nature too — but the Icelandic yoke sweaters she was looking at somehow didn't feel right.

"Then it occurred to me that I could use the *Kalevala*, considered the national epic of Finland, as my inspiration. I started knitting its first poem called *The Origin of the World*. The mood was a bit apocalyptic anyway: watching the news felt almost dystopian."

Jenna started doodling colourwork patterns on a piece of paper. In the poem, the world is created from fragments of an eggshell, so the pattern also featured birds and eggs. When the *Origin of the World* sweater was ready, Jenna uploaded its picture to her Instagram account, which, at the time, only had a couple of hundred followers. People were immediately intrigued and started sharing the photo. The number of followers grew. Knitters began asking for a pattern — and when would she knit the next poem?

What if I were to do this, Jenna thought, knit through all 50 poems of the *Kalevala*? Who knows how long the pandemic will last! Jenna had read the *Kalevala* from cover to cover while studying ethnology and folkloristics (the academic study of folklore) at the University of Turku. The epic, first published in 1849, is based on old folk songs and poetry collected, assembled and adapted by the polymath **Elias Lönnrot** (1802–1884), a physician, philosopher, poet, musician, linguist, journalist and philologist.

Jenna's project, born from a whim, started to snowball when publishing houses contacted her about a possible

knitting book. In 2022, Laine Publishing released *Knitted Kalevala*. It covered 14 *Kalevala* poems and colourwork designs inspired by them, with a slightly national romantic style and influences from traditional knitwear. To date, more than 17,000 books in English and Finnish have been sold, and the book has been translated into German, Swedish and French. Its sequel, *Knitted Kalevala II*, containing a further 19 poems, has just come out.

In 2023, Jenna quit her day job as a shop manager at the castle's museum shop and became a freelance writer and knitwear designer.

"I am incredibly grateful that, thanks to *Knitted Kalevala*, I can now do the creative work that I love."

Folklore-as-knitted-garments is a good example of Jenna's spur-of-the-moment work style. She is easily inspired and throws herself into projects.

"Maybe it would be less chaotic if I planned more. On the other hand, when you just start doing things, you don't stop to ponder whether something makes sense or not. It could have discouraged me if I had understood how massive the project was."

FAMILY OF CRAFTERS

Although *Knitted Kalevala* allowed Jenna to focus on her creative career, she was already a published author. Alongside her day job, Jenna had written children's books and historical novels. Her dad worked in the museum field, and Jenna's interest in history and mythology started as a child. First, she read her way through the local library's fantasy section and then moved on to historical novels.

"At our home, it was never forbidden to read at the dinner table. On the contrary, both my mother, father and I read always and everywhere. I also learned to think that history is present and affects all of our lives," Jenna says.

Another thing she inherited from home was the culture of crafting. Throughout her childhood, Jenna

“When you just start doing things, you don't stop to ponder whether something makes sense or not.”



Jenna sees the two Knitted Kalevala books as a whole, divided into different books. “But of course, there are some changes in the styles and garment constructions because I have developed as a designer.”

wore clothes her mother and grandmother had knitted, and she learned to knit at primary school. Even today, knitting is not just a pastime and a way of self-expression for her: it also means a kind of self-sufficiency.

Jenna never used ready-made knitting patterns. If she saw a picture of an interesting garment, she could knit a similar one just by improvising. Pattern instructions seemed complicated even in Finnish, and in English, their abbreviations were like hieroglyphs. So, when Jenna had to write down her first pattern, it was a shock.

“In the beginning, my followers kindly commented that ‘this is not exactly what knitting patterns usually look like’. Fortunately, I realised there are people such as test knitters you can ask for help,” Jenna says, laughing.

“In school, I thought I would do as little maths as possible because I didn’t understand it and would never need it. And then I ended up working in a field where numbers are super important!”

Jenna feels that she is still a beginner when it comes to pattern writing. Her strengths are in colourwork patterns and telling stories through them.

“Creating colourwork patterns comes naturally and easily for me. It feels a bit like painting with yarns.”

NECESSARY DIALOGUE

Jenna’s knits are her personal interpretations of the Kalevala. They depict things she finds interesting or that, for her, encapsulate a certain poem. In addition to creating knitwear patterns, Jenna hopes to inform and enlighten her readers. This is important because, nowadays, the Kalevala is a politically sensitive topic involving questions about cultural appropriation. Even though it is considered the national epic of Finland, most of the source poems compiled by Lönnrot were recorded in parts of East Karelia, now part of the Republic of Karelia in Russia. *Knitted Kalevala* describes the background of the poems, which are not presented as Finnish.

“I consider the Kalevala to be Lönnrot’s creation because he strongly edited the texts, made them more Finnish and wrote some verses of his own. I don’t think of the Kalevala as original folk poetry but as a work inspired by folk poetry. At the same time, it is also a book that has greatly impacted Finnish cultural identity,” Jenna says.

For Jenna, questions of cultural appropriation are important to address. She has had many fruitful discussions on the subject in emails, face-to-face discussions and social media messages — also with people who, as Karelians, have negative feelings for the Kalevala.

“When you use a culturally important, contradictory book such as this, you must be able to discuss it and accept criticism.”

Even today, almost 200 years after its publication, the Kalevala is still widely studied. It continues to inspire artists and evoke strong emotions. For Jenna, this is a sign of the book’s significance — and one example of this, of course, is also the popularity of *Knitted Kalevala*.

For the international audience, the fascinating factor about her knits might be their design style, which is different from that of other popular Finnish designers.

“We have many wonderful designers, but their knitwear has often been more international, not so much emphasising the Finnish cultural identity. My knits can have an interesting sense of oddness for foreign knitters.”

“I am often asked whether I only make these Kalevala knits and if I have any other ideas. And I say, ‘if only you knew how many!’”

VALUE-BASED DESIGNS

Jenna’s personal favourites among the Kalevala characters are the strong women, such as Louhi, the Lady of Pohjola, and her daughters, the Maidens of Pohjola. The women of the Kalevala are examples of their time, and some characters epitomise, for example, the stereotypical myth of a good mother. However, the epic also features women who are very independent and stubborn.

“There is Louhi, who transforms herself into a



Knitted Kalevala II was photographed in the more than 700-year-old Turku Castle, where Jenna worked for 20 years. “The location was chosen partly because it is like a second home to me.”

bird of prey and goes into battle against armies, and the Maiden of Pohjola, who nags so much that she is turned into a seagull. It’s interesting to reflect on this from today’s perspective.”

One of Jenna’s most beloved Kalevala poems is called *Kaitse karja kaunihisti* (“Tend the cattle kindly”), which is also the inspiration behind her favourite design from the new book: a loose colourwork dress. In the poem, one of the Maidens of Pohjola recites protective spells for the cattle, which are put out to pasture in the spring.

“I think the poem shows a deep human concern for one’s animals. I own a horse together with a friend and recognise this feeling.”

Nature is strongly present in Jenna’s knits, and animal rights and environmental values are important to her. Jenna is against fast fashion. She tries to use ethically and ecologically produced yarns and prefers domestic wool. She finds it contradictory that Finnish knitters order yarns from large foreign brands or build a stash of, for example, Icelandic wool, when they could also buy yarns from small local producers.

“Of course, I understand that sometimes knitters have to compromise due to their financial situation. But I hope everyone makes choices that are as sustainable as possible in each situation.”

Right now, Jenna’s biggest dream is that Knitted Kalevala II is so successful that she will be able to make the third part of the series as well — and thus complete the work she accidentally started during the pandemic. After that, she is eager to throw herself into new projects.

“I am often asked whether I only make these Kalevala knits and if I have any other ideas. And I say, ‘if only you knew how many!’ Sometimes it’s hard to focus on just this one thing, but I’ve decided to be patient and finish the project,” Jenna says.

“On the other hand, the most enjoyable part of my job is when I come up with a new idea but can’t do anything about it yet. It’s a bit like a present waiting to be opened!” **L**

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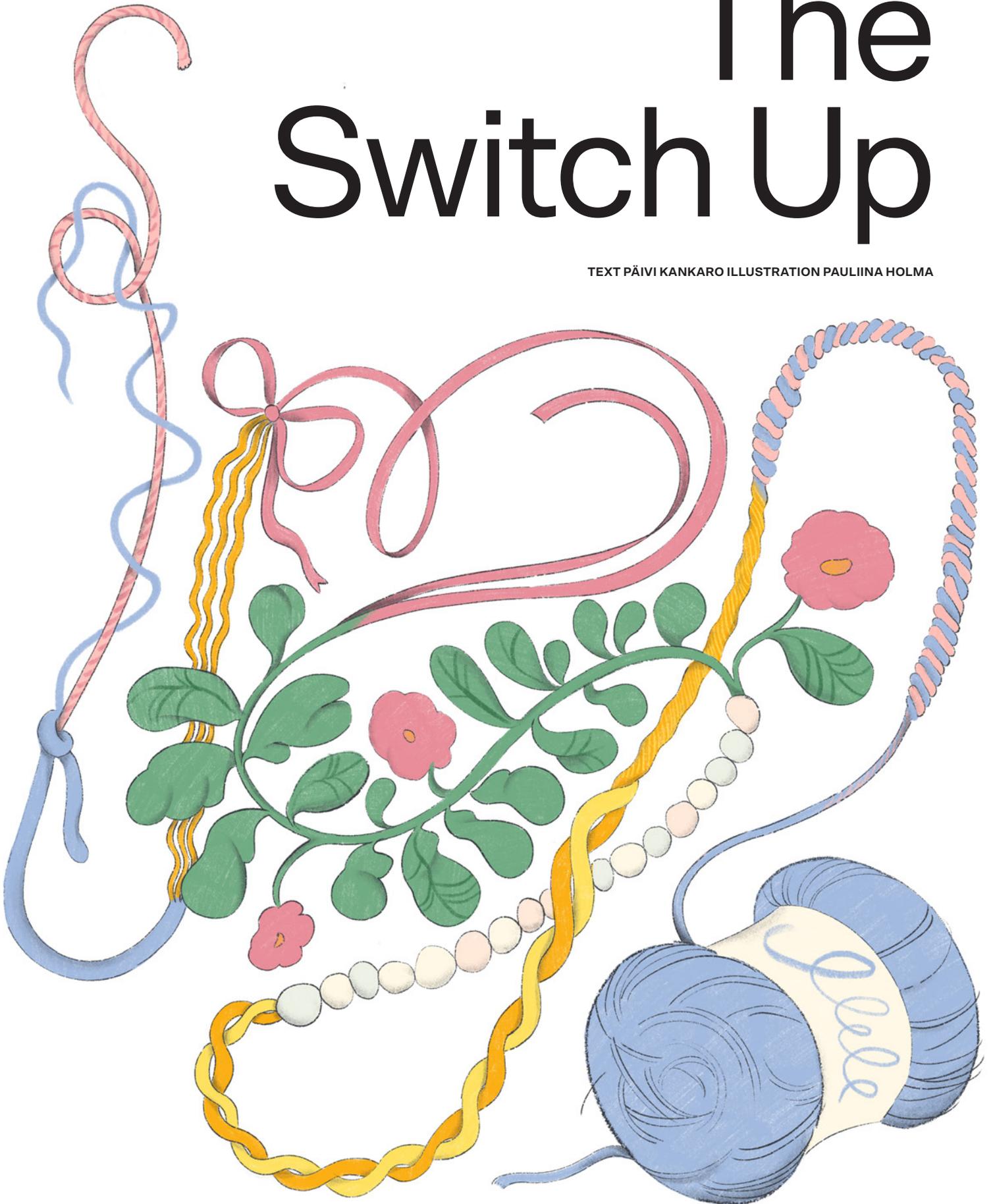
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FIVE WAYS

The Switch Up

TEXT PÄIVI KANKARO ILLUSTRATION PAULIINA HOLMA



Don't be afraid to change the yarn recommended in a knitting pattern. We gathered some useful tips to bear in mind!

We've all been there. There's a pattern we absolutely need to knit, but the yarn mentioned in the pattern is unavailable for some reason. Sometimes, a heap of neglected yarn might be looking at us, begging to be knit, but we are unsure if it will work with the pattern. While an experienced knitter might fearlessly plunge in, this uncertainty might seem too much of a hurdle for a beginner. So what are some of the most important things to keep in mind when substituting yarn?

"Swatch!" says **Aimée Gille**, the owner and founder of La Bien Aimée — a hand-dyeing studio and a yarn company in Paris, France.

"Even when using the same yarn mentioned in the pattern, your gauge may still differ from the designer's. The only way to ensure that a garment fits is to have the right gauge, which is achieved by knitting a swatch."

Gauge (or tension) refers to the number of stitches per inch or centimetre in a piece of knitwear. It is usually mentioned near the yarn and needle requirements at the start of a pattern.

"My rule is: I can change the yarn weight, but not gauge," adds **Midori Hirose**, a Japanese knitwear designer based in Germany.

"I recommend knitting swatches with different types of yarns, textures and yarn weights. By doing this, you will discover a lot of new ideas."

Are you ready to try it? Here are some useful steps when substituting yarn for your next knitting project.

1. CHECK THE YARN WEIGHT AND YARDAGE

Start by checking the pattern's yarn weight and required yardage for your size. The yardage will help you figure out how many skeins are needed, and the yarn weight helps you find similar yarn options — for example, substitute lace with another lace-weight yarn or worsted with another worsted-weight yarn.

"The more experienced you get, the more you can play," encourages Midori.

2. THINK ABOUT THE FIBRE CONTENT

If you want to knit a piece that resembles the one in the pattern photos, choose a yarn with similar fibre content. Different fibres might hold shapes differently, which affects the characteristics of the knitted fabric.

"When using different fibres, ensure the drape will work for the pattern you are working on. For example, a yarn containing alpaca or silk will have a very different drape than wool. This doesn't mean you can't do it — but the result will probably look different," Aimée advises.

3. CREATE YOUR COMBINATIONS

You can always make your own yarn and colour combinations to match what is required.

"The easiest way is to use lighter yarns held together. For example, hold two lace-weight yarns together to get a fingering-weight gauge, or two fingering weights together to equal DK," adds Aimée. "Also, colours can be mixed to create your own. I call this painting with yarn."

4. ACCENTUATE STITCH PATTERNS

Specific stitch patterns work better with certain types of yarn. For example, non-superwash wool works better for colourwork, as the scales of the yarn interlock to create an even fabric. For textured knits, using non-fuzzy yarn helps to accentuate the stitch patterns.

5. KNIT A SWATCH

All of these steps lead to one thing: knitting a gauge swatch. This way, you can see how the yarn knits up so you can decide if it's suitable for your project. If you feel unsure about substituting yarns, remember that your LYS (local yarn shop) can most probably help!



PAULIINA LEISTI — Aalya

@PAULIINALII

Pauliina Leisti's *Aalya* sweater perfectly reflects her design style: it's a relaxed garment with an interesting stitch pattern and well-thought-out details, worked in earthy tones. The loose, drop-shoulder sweater is knitted from the top down, featuring a simple cable pattern and 2 x 2 rib. Pauliina wanted to highlight the ribbing by making it an essential part of the design.

Pauliina lives in Tuusula, Finland, working as an entrepreneur on various creative projects, including knitwear design. Pauliina loves to learn new things — now she is into making music, pottery and oil painting!

Pauliina is inspired by wool and other natural materials, but her ideas can also come from movies or TV series, especially those set in the 18th to early 20th century.

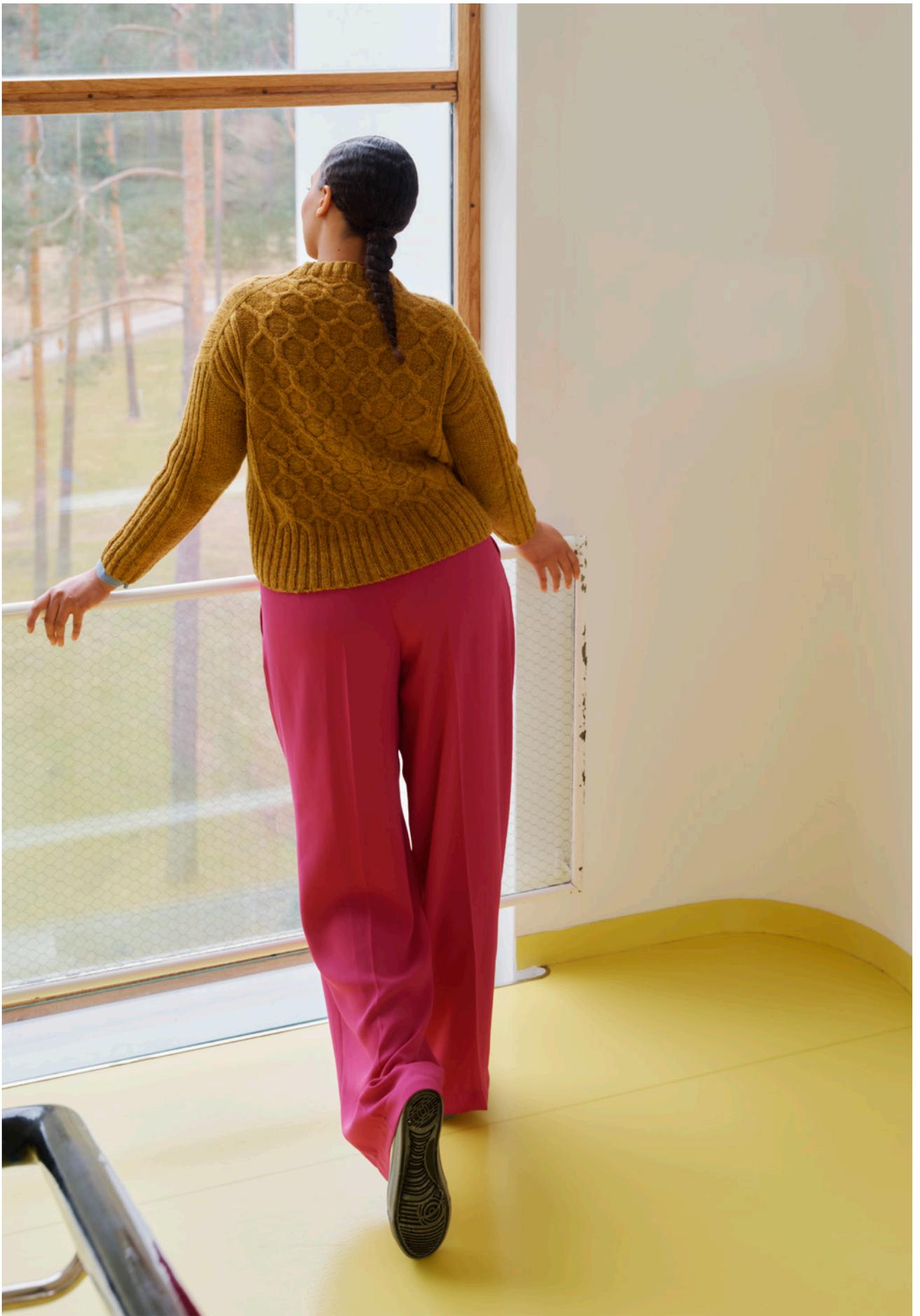
“I don't follow what other designers do too carefully but focus more on my own creative flow. I design whatever I feel drawn to, however simple it might be. I'm sure many things have been done a thousand times, but I don't care. I just do me.”



Aalya has a simple cable pattern on the front and back and 2 x 2 ribbing on the sides and top of the sleeves. The lower part of the sleeves is worked in reverse stockinette stitch.



Once you get past the neckline increases, the sweater is intuitive to knit, and the cable pattern is easy to memorise.



The pattern has some lovely details, such as the transition from the cable pattern to the rib in the hem. The muted yellow tone is perfect for autumn. Trousers Vimma, sneakers Muji.

ERI SHIMIZU — Walking with Nala

@ERITML

Ever since **Eri Shimizu** was a child, she has seen her mother and grandmother knitting, and as an adult, she started designing patterns herself. Eri loves top-down sweaters and likes to add little details to her garments.

Eri lives in the Japanese countryside, and for her, knitting is a way of connecting to a broader world. She is inspired by nature and everyday scenery, movies, music, novels and art — but also by yarns: touching the strands and thinking about what they would suit.

“I like knits that are easy to wear and that you would reach for again and again without even knowing it.”

Eri’s *Walking with Nala* shawl is a fun combination of stitches and textures created with two yarns, a DK and a lace weight. Two samples are photographed: the brown is made in Kokon’s yarns, while the white is knitted in various yarns from Eri’s stash. The pattern is immensely flexible and easy to customise, both regarding the materials and the size.



Eri was inspired by the contrast between different materials and yarn weights and the simple and more delicate stitches.



The samples are knitted in a single colour, but you can also work the lace and garter sections in different colours or use a gradient yarn – or knit from start to finish with just one yarn weight!

T-shirt & trousers R-Collection.



Walking with Nala is an irregular trapezoidal shawl worked sideways, starting from one edge. It features lace and garter stitch. T-shirt Muji, trousers Vimma.



MEGUMI SHINAGAWA — *Aika*

@MEGCATKNITS

Megumi Shinagawa lives in the Hyōgo prefecture of Japan and works as a full-time knitwear designer. She is inspired by movies, scenes from her travels, fashion photos from the 1970s and 1990s and the colours of paintings she sees in museums. Megumi describes her design style as “vintage romantic”. She loves traditional clothes and grunge fashion, but especially lace.

As a child, Megumi was fascinated by ballet, and after that, she wanted to be a novelist.

“In my mind, writing a knitting pattern is similar to writing a novel. And my love of lace and eyelets is heavily influenced by ballet.”

For this issue, Megumi designed *Aika*, a timeless lace pullover worked from the top down. It has a relaxed but elegant fit, making it versatile and easy to style. The design was inspired by images of **Jane Birkin**, **Kate Moss** and other fashion icons Megumi has loved since she was young — peppered with a cosy, relaxed vibe.



The pattern's name means "time" in Finnish, and in Japanese, it could be read as a "flower of love" — both well suited for a timeless, pretty garment!



The eyelet lace combines traditional patterns with Megumi's creations. The neckband, hem and cuffs feature spiral ribbing.

Shirt & sneakers Muji, trousers Vimma, socks Arket.



Yarns With

TEXT TEIJA ALANKO

VIEWPOINT

PHOTOS JOANNE CRAWFORD

a History



Even in the world of yarn, a more circular economy is taking hold. Recycling wool is far from a new idea, however, as the tradition dates back to the 19th century. We spoke to two pioneers of the field to find out how you can turn recycled yarns into a sustainable and viable business.

If everyone were as excited about recycling as **John Parkinson**, the world would quickly change for the better. John grew up in the industry of wool recycling, and now he is an entrepreneur and one of the pioneers of the field.

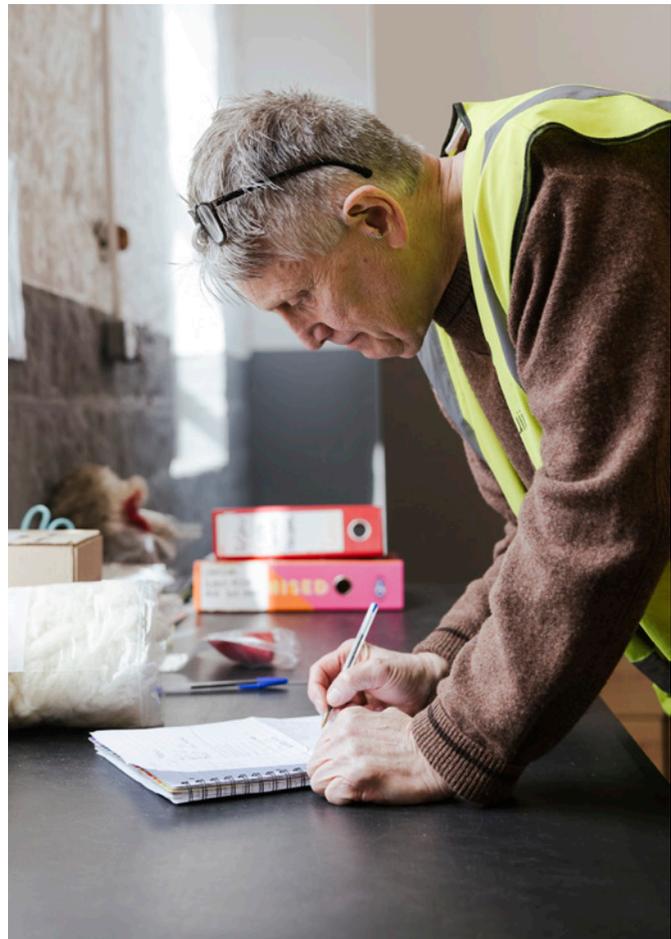
“I began at my father’s recycling mill when I was 10, and as soon as I was old enough, I started working full-time. I’m still as excited about it as I was then,” says John.

The mill in Huddersfield, West Yorkshire, that houses John and his wife **Linda’s** company, iinouio, produces a recycled knitting yarn, among other things. The iinouio yarn is 80% recycled wool from post-consumer waste, with new high-quality British wool used as a carrier fibre. In the recycling process, the fibres of the textile waste are separated for re-spinning.

The name iinouio (pronounced “in-oo-e-o”) comes from the initial letters in the phrase *it is never over until it is over*, which refers to the circular idea of using and reusing textiles and fibres for as long as possible. At the same time, it also refers to John, who has again and again “recycled” himself to work in the industry.

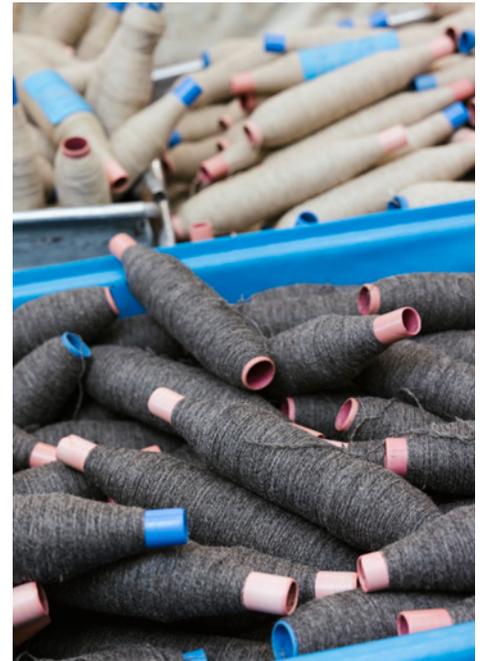
A LONG RECYCLING TRADITION

You might think textile recycling is a new phenomenon, developed for environmental reasons in the age of fast fashion. But in Yorkshire, where John grew up, it is a tradition spanning two centuries. In the past, using up every last bit of a material was almost a given, but recycling wool was the reasonable thing to do because



In his company iinouio, John Parkinson has been able to reuse traditional skills. “The wool recycling business was in trouble at the end of the 1980s, but there was a knowhow that had been kept up in small family companies from the 19th century.”

Before the waste textiles are unravelled, they are sorted according to their colour to avoid having to redye the yarns. It limits the range of colour choices, but you also avoid one phase that will strain the environment.



the material — high-quality wool — was expensive and the work was cheap. Even though the recycling required labour — the material was sorted according to colour, just like today — the workers were paid small wages and the wool fetched a good price.

Back in 1810s West Yorkshire, **Benjamin Law** and **Benjamin Parr** invented machinery that could crush rags into recyclable fibres, making way for the so-called shoddy and mungo industry. The “shoddy” fibres came from knitted garments and the “mungo” from woven textiles.

“Rag merchants would go around gathering old rags from people and paying a few pennies for them,” John explains. The shoddy factories also got textile waste from mills, weaving shops and tailors. “There was a local motto: ‘Inutile Utile Ex Arte’, ‘Useless things by art made useful.’”

After the emergence of synthetic fibres in the mid-20th century, wool spinning mills were unable to compete with foreign imports, leading to many of them shutting down.

The story of John’s family converged with wool recycling early on. For years, John’s father, **Colin**, used to travel around selling recycled wool until he bought his own shoddy mill in 1970. Even though the industry was dwindling, Colin was able to get by, and after finishing school, John began working for his father’s company.

The mill stayed afloat until 1989. By then, the shoddy business was in a bad shape, however. John stayed in wool recycling, making a fresh start and founding a company

called Evergreen. But when their biggest customer, the clothing brand Esprit, decided in 1995 to discontinue its Eco Collection, it meant the end for Evergreen as well.

“We thought people would be interested in sustainable production, but we were ahead of our time. We thought we would never get to return to our passion.”

Luckily, they were wrong, but for more than twenty years, John pursued another career altogether.

IT IS NEVER OVER UNTIL IT IS OVER

In 2019, John and his family noticed that there was a growing interest in recycling. John’s daughter was contemplating the problems of the textile industry and reminded her parents about what they used to have. John and Linda decided to put their old professional skills back into use and share their knowledge with the younger generation. That is how iinouiiio was born.

“The name is a reflection of how we see waste as a resource. If it’s used in a limited way, it’s solely because of a lack of imagination or skills,” John says.

In order to have a new recycling line and machinery in large-enough premises, in 2022 iinouiiio became part of Camira Group, which produces textiles for schools and buses, among others. iinouiiio began recycling waste materials from Camira and other manufacturers to make knitting yarns, specialising in wool and cashmere.

“Recycled fibres can sometimes be better than virgin fibres, because not all new wool is of high quality.”

“We’ve made a yarn for Turtle Doves, for example, who turn discarded cashmere sweaters into new ones. We take the leftover pieces, separate the fibres, mix in a suitable amount of other materials and then spin it into yarn.”

In addition to pre-consumer waste from mills and weaving shops, the company receives post-consumer waste through charity organisations, private individuals and retailers arranging collections. Spinning recycled fibres is basically the same procedure as with new fibres, but as the textiles are unravelled mechanically, the fibres are shorter and thus processed into woollen-spun yarn.

“Knitters may be more used to the smoother worsted-spun yarn, which uses longer and more consistent fibres, than to the woollen yarn, which feels more woolly.”

But not all recycled yarns are identical, and their properties are adjustable. John says that they can be as durable as new yarns as long as you process them properly and use the most suitable carrier fibre.

“Recycled fibres can sometimes be better than virgin fibres, because not all new wool is of high quality.”

PORTUGUESE MUNGO

Recycling requires the right kind of machinery, but behind it all are people. Besides John, another source of inspiration is **Rosa Pomar**, in Portugal. While a century ago mungo was recycled wool from Yorkshire, nowadays Mungo is the name of a recycled yarn made by the Rosa Pomar brand, consisting of half wool and half cotton. The wool comes from the spinning process of two other Rosa Pomar yarns, adhering to the zero-waste principle. The waste cotton is generated in Portuguese spinning mills.

“The wool for all our yarns comes from native Portuguese breeds. The yarns are spun nearby and the whole manufacturing process is very local,” Rosa says.

Rosa wanted to create a summer yarn, but recycled cotton is not at its best when used alone: its fibres are even shorter than those of recycled wool. Mungo’s high-quality waste wool makes it very durable. When spinning worsted yarn, all shorter fibres are discarded, but in high-quality wool, even these waste fibres are of good quality.



Founding iinouio has turned John’s life upside down. “This was an opportunity I had to pursue, so that I wouldn’t have to sit in my rocking chair when I’m old and complain about how I didn’t have the courage to do anything special.”





Rosa Pomar's Mungo yarn is dyed as a yarn, not as a fibre. Because wool and cotton have a different way of absorbing the colour, it creates a beautiful, heathered texture. Photo: Ágata Xavier.

To Rosa, modern talk about recycling sometimes feels like just another marketing gimmick.

“Zero waste is nothing new. Even in the old days, when people had fewer resources, they used up all of it.”

Rosa is also concerned about greenwashing. The EU is currently in the process of banning the use of baseless environmental claims in marketing. For now, however, you can call products “sustainable” even if they haven't been manufactured in a sustainable way.

Rosa wants to make use of waste materials, even though the most expensive aspect in yarn manufacturing isn't the material itself. According to Rosa, the low price of wool is a complex problem in Europe. Even when speaking as a yarn manufacturer, her message to knitters is to be aware, buy less and buy yarns that are durable.

“If everyone consumed less, we wouldn't have to recycle so much. A sweater made from quality yarn will last years.”

Rosa Pomar is not the only yarn manufacturer to make use of waste wool generated in the spinning process. The Finnish Saimas Spinnery has a yarn called Zero Waste that uses wool fibres left over by their own yarn manufacturing process, and the No Waste Wool yarn by the Danish company Knitting for Olive is half made of waste wool from spinning new wool. The Tweed Recycled yarn by Norwegian Sandnes Garn combines zero-waste thinking and recycled textiles, with some of the fibre coming from spinning waste and some from textiles.

ARE KNITTERS WILLING TO PAY?

Besides waste wool generated in the spinning process, the other alternative for making recycled yarn is to use post-consumer waste. As shipping materials from one continent to another isn't very sustainable, keeping the process local is ideal. In Finland, for instance, it is easy for consumers to recycle their old textiles, because municipalities are required to collect textile waste, which is then processed in a plant in Paimio, Southwest Finland.

After the recycled wool fibre is obtained, it is spun into yarn together with new Finnish wool at Pirtin Kehräämö in Central Finland. After this, small businesses such as Vuonue or Jalovilla then dye the yarn and sell it to Finnish knitters, keeping the circulation very local.

But there are challenges. For now, only a small fraction of post-consumer textile waste is collected, and out of that amount only a few percent is wool or flax and thereby usable for crafting yarns.

The other challenge is the price. As John Parkinson mentions, labour is expensive nowadays, and even at the Paimio plant, most of the sorting is done by hand. The mechanical defibration, whereby the textiles are ripped into shreds and crushed into fibres — done in much the same way in Paimio as at iinouiio — requires electricity.

And as Rosa points out, new raw wool is too cheap as it is. For a Finnish yarn manufacturer, for instance, recycled fibres are as expensive as more consistent new fibres. So while we wait for the circular economy to be implemented on a larger scale, it's all about the attitude of the consumers. Are knitters willing to pay?

At the same time, it's worth remembering that we can cut down on our purchases of new yarn by unravelling old garments. You can straighten out curly yarn by wetting it and rewinding it. Using the same yarn again and again is the ideal type of circular economy. **L**

AYANO TANAKA — Morning Mist

@ICHIBOKU

While designing this sweater, **Ayano Tanaka** imagined a morning mist rising from the river, with the scenery just faintly visible beyond it. She arranged the soft cable patterns to create a similar, feathery effect. *Morning Mist* is a cosy, oversized sweater that still hugs your body just right. It features a crew neck and dropped shoulders.

Ayano is based near Tokyo, Japan. Professionally, she has done a bit of everything — from office work to working at a cloisonné studio for an artist who used this ancient decorating technique in her artwork. Now, Ayano mainly focuses on knitting.

Ayano can find inspiration in everything: textiles, pottery, art, nature, architecture... She also loves traditional knitting patterns, such as Estonian gloves, which is reflected in her work.

“Knitting allows me to feel a connection with the past and express the beauty I see in the world,” Ayano says.





The back and front are worked flat and bottom-up in pieces. After seaming the body, stitches for the sleeves and neckband are picked up and worked in the round.

Inspired by soft, misty mornings, the cable pattern creates beautiful flowing lines on the body and the sleeves.



Morning Mist is a sweater for everyone, regardless of gender. Two of Ayano's test knitters used the pattern to knit sweaters for their husband and son.

Trousers Vimma, sneakers Muji.

INÉS GARCÍA SUÁREZ — Bokeh

@GARCIA.KNITS

Inés García Suárez's light, triangular shawl was inspired by the bokeh effect in photography, which creates bubbles of light on a blurred background. They are represented in the easy-to-memorize lacework that makes up the body of *Bokeh*.

Inés lives in Madrid, Spain, working as a knitwear designer and a knitting teacher. As a former fashion designer, she has been able to use knitting to develop her career away from fast fashion — the ethics and philosophy of knitting fit perfectly with hers. Inés finds design ideas practically anywhere, from the city lights to the shapes of nature.

“I am a curious soul who always pays attention to the small details, and I think that is exactly what inspires me the most: the details.”

The most notable feature in all her patterns is the techniques. Inés tries to create interesting constructions with well-thought-out and unusual cast-ons.





The shawl is worked from the bottom up, with increases integrated into the lace pattern. To ensure that the edges are not too tight, extra yarn overs are worked and then dropped in the next row.

T-shirt & trousers R-Collection, sneakers Muji.



Inés chose the Merino DK yarn by Walk Collection because of its high stitch definition, which helps to make the lacework look impeccable. It's also soft and pleasant for close-to-skin projects.

Although Bokeh is a simple design, what makes it unique is how the borders are constructed to fit the lacework perfectly.



CAMPARI • SPRITZ • NORDIC • ALMOND • CARAMEL • CAKE • WHITE - WINE - POACHED • PEARS



Sweet Season

FOOD

RECIPES & PHOTOS SINI KRAMER

As the days get cooler, it's time to pamper ourselves with sweet treats and warm spices. Indulge in pears poached in white wine or a traditional Nordic cake with caramelised almond topping – and maybe a refreshing drink on the side!

“ Make this autumn’s most refreshing drink, the Campari Spritz! Fill a glass with ice and add equal parts of prosecco, Campari and sparkling or soda water. Stir gently to combine. Cin cin!”



NORDIC ALMOND CARAMEL CAKE

- 140 g / 1 cup plain (all-purpose) flour
- pinch of fine sea salt
- 1 ½ tsp baking powder
- finely grated zest of ½ orange
- 135 g / ½ cup granulated sugar
- 125 g / 1 ½ stick butter, at room temperature
- 3 eggs
- 2 tbsp milk

FOR THE TOPPING

- 85 g / ¾ stick butter
- 85 g / ¾ cup sliced almonds
- 4 tbsp granulated sugar
- 1 ½ tbsp plain (all-purpose) flour
- 3 tbsp double (heavy) cream

MAKES ONE 20 CM / 8" CAKE

1. Set the oven to 175°C / 350°F. Grease and flour a springform cake tin. Make sure all the ingredients are at room temperature.
2. In a small bowl, mix the flour, salt and baking powder. Set aside. In another bowl, rub the finely grated orange zest and sugar together until fragrant, to release the oils of the zest and intensify the orange flavour. Add the butter. Cream the butter and sugar together until light and fluffy, preferably in a standing mixer or with a hand mixer. Add the eggs one at a time and beat until well incorporated. If the batter breaks, don't worry; the dough should come together when the flour is added. Add about half of the flour mixture to the batter and mix until smooth. Pour in the milk and then the remaining flour mixture. Mix until smooth.
3. Pour the batter into the prepared tin. Bake the cake on the middle rack for 25 to 30 minutes, or until risen, golden brown in colour and almost done (the cake will go back in the oven and continue to bake once the topping is added but needs to be cooked enough to support the topping).
4. Make the almond caramel topping while the cake is baking. Add the butter, almonds, sugar, flour and heavy cream to a small pan. Keep your eyes on the cake. When the cake is almost ready for the topping, start cooking the mixture. Over a medium-high heat, stir until the mixture starts to bubble and thicken slightly.
5. Take off the heat and pour over the risen cake, making sure that it is evenly distributed. Bake the cake for another 10 to 15 minutes, or until the crust is golden brown and bubbles.
6. Let the cake cool down a bit, then run a knife around the edge of the tin to release it. The caramel will harden as the cake cools down. Enjoy at room temperature plain or with a generous dollop of whipped cream.



WHITE-WINE-POACHED PEARS

- 4 pears, preferably a firm variety, such as Bosc

FOR THE POACHING LIQUID

- 500 ml / 2 cups water
- 500 ml / 2 cups white wine
- 1 vanilla pod
- 150 g / $\frac{3}{4}$ cup granulated sugar
- 1 cinnamon stick
- 2 tsp whole cloves
- 2 star anise pods

SERVES 4

1. Cut a large circle of parchment paper, the size of your pan. Cut a small hole in the centre. The parchment paper will help to cook the pears evenly and to keep them submerged in the poaching liquid while steam escapes through the small hole.
2. Add the water and wine to the pan. Split the vanilla pod open and scrape the seeds out. Add the vanilla pod and seeds as well as the sugar and spices to the liquid. Bring to a boil until the sugar has dissolved.
3. Meanwhile, peel and halve the pears, keeping the stems intact. Core if preferred.
4. Once the sugar has dissolved, turn the heat down to a simmer and slide in the pears. Cover with the prepared parchment paper. Simmer the pears gently until tender, for about 15 to 20 minutes. Remove the pears from the pot.
5. Discard the spices and bring the liquid back to a boil. Reduce the liquid by half, into a rich sauce.
6. Serve the pears at room temperature with the sauce and a scoop of vanilla ice cream.

MAAIKE VAN GEIJN — Grafiet

@BREIELAAR

Maaike van Geijn used to work for theatres, festivals and museums, but after a bike accident forced her to slow down, she found a new challenge in knitting: first as a sample and test knitter, and more recently, as a designer. Maaike lives with her family in Schoorl, The Netherlands.

Maaike describes her style as graphic. She uses colours and materials to create an interesting fabric with depth or movement. Nature, movies, art and theatre are prominent sources of inspiration, and she also likes to study knitting traditions.

“But maybe my biggest source of inspiration is a kind of ‘freestyle swatching’. I love to make swatches to try out new techniques or colourwork motives or just to get acquainted with new yarns. I could even controversially say that swatching is my favourite part of knitting!”

Maaike’s *Grafiet* pattern is a warm yet airy sweater with black colourwork details that give it a hand-drawn look — like little charcoal strokes on white paper. “Grafiet” is a Dutch word for “graphite”, a certain kind of charcoal.





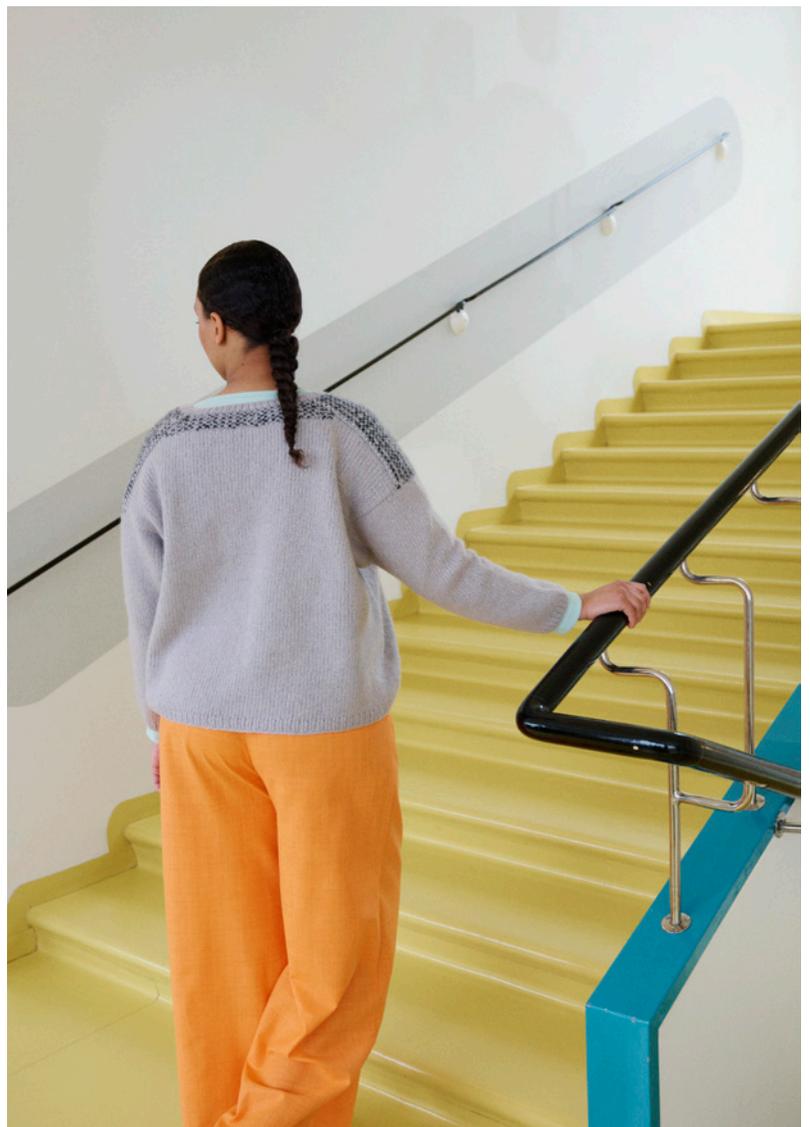
The grey base is spiced up with marbled colourwork in the saddle shoulders, the V-neck and the upper back.



The sweater is made in a fun and fascinating way. You start with rectangular pieces — the saddle shoulders — and build the whole sweater from there, both flat and in the round.

The sleeves are worked by picking up stitches around the armholes and shaping the sleeve caps with short rows. Once this is completed, the sleeves are worked in the round.

Shirt Muji, trousers Vimma.





ANNA DAKU —

Amisk

@THE.BLUEBIRD.BOX

Anna Daku is Canadian, living north of Elk Island National Park in Alberta with her husband and four children. In between designing knitting patterns, she cares for her kids, their home and livestock, which includes a small flock of mixed Shetland and Icelandic sheep.

“Our home is found in a mixture of agricultural land and wild spaces: forest, grasslands, and wetlands, complete with an abundance of wildlife. I previously worked as an environmental biologist, and I love to keep up my wildlife identification skills from my own back yard,” Anna says.

Anna designs garments that are enjoyable to work on, with a classic look and interesting stitch patterns. She is also constantly trying to refine the best way to construct seamless, top-down garments that fit.

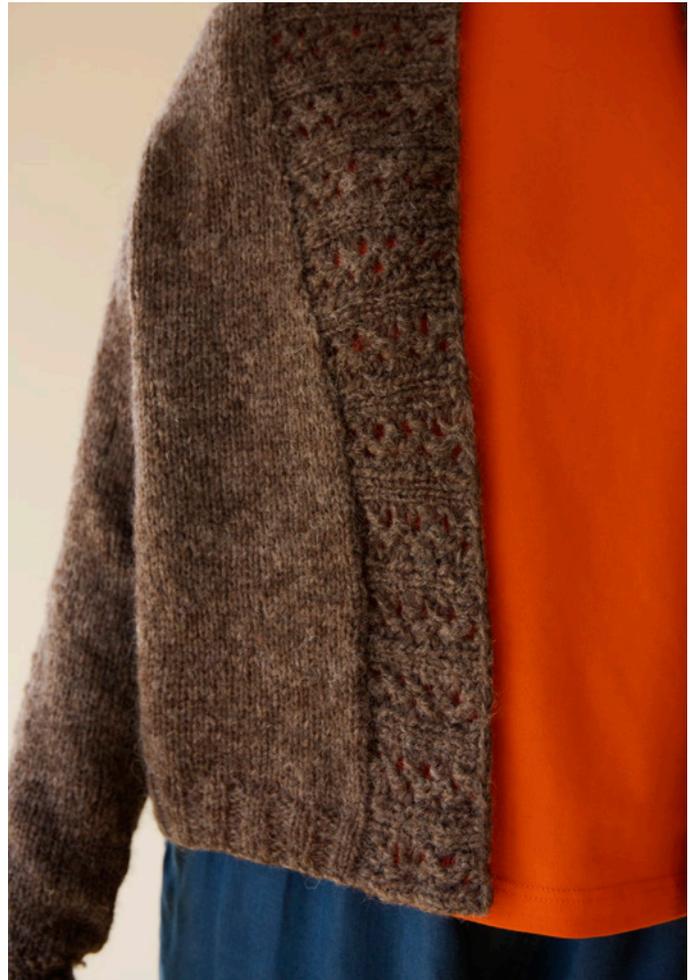
This combination of a seamless design with interesting texture is also showcased in her *Amisk* pattern: an oversized cardigan knitted in unspun yarn, which creates a light and warm fabric. The pattern was named after Amisk Creek, a small winding tributary near Anna’s home. This is reflected in the lace pattern that follows the length of the sleeves.

Working with unspun yarn is a unique challenge, but the pattern offers many helpful tips.



The cardigan is constructed as a combination of contiguous saddle-shoulder and set-in sleeves, which means you can try on the garment while it is still being worked.

T-shirt & jeans R-Collection, socks Arket, sneakers Muji.



As the garment is seamless, numerous steps, such as increases and short rows, are taken simultaneously. However, most of the thinking is done while constructing the shoulders and neckline: the rest of the pattern is a breeze!



The simple lace repeat flows through the yoke and the sleeves, motivating the knitter to continue through the abundance of stockinette stitch.



MARIA GOMES —

Stripes not Stripes

@MARIAGMARIAG

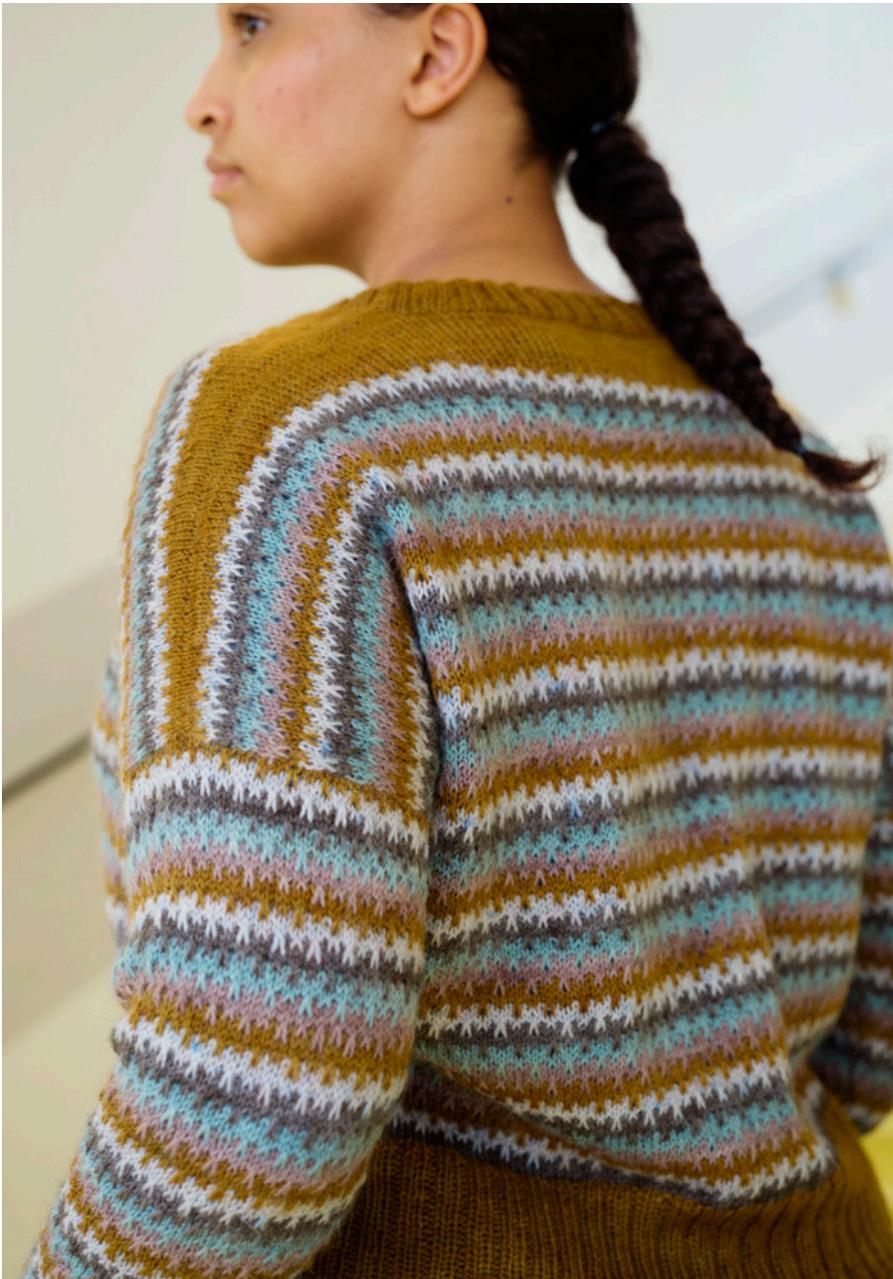
Maria Gomes' *Stripes not Stripes* sweater could be described with the slogan “simple is not boring”. Maria wanted to give a classic striped sweater a unique twist with a slip-stitch pattern. This design reflects Maria’s style because it is simple to knit — only one colour is used at a time — but the five colours also offer excellent opportunities for playing with yarns.

Maria lives in Maia, Portugal. After working for more than two decades in the corporate world, she left everything behind and focused on knitting.

“At this moment, all my activities are related to knitting: besides being a knitwear designer and a knitting teacher, I organise knitting retreats, am an ambassador of Rowan yarns in Portugal and the co-founder of the knitting festival Knit with Friends,” Maria says.

Maria is inspired by the beach and the sea in the north of Portugal, as well as yarns and colours. Her designs are casual and comfortable, with some interesting details. She loves to use fingering-weight yarns and mohair — she describes herself as “100% #teammohair”!

The slip-stitch pattern creates an interesting textured fabric. It is easy to memorise and fun to work with.



When knitting, Maria recommends carrying the yarns along without cutting them by using the twist method — fewer ends to weave in once you are finished!



For Maria, autumn is the season when she likes to wear comfortable clothes that are warm but still light. Stripes not Stripes has a boxy fit and some positive ease. T-shirt & trousers R-Collection, sneakers Muji.

YUKIE ONODERA — Braids

@KNITAIL

For **Yukie Onodera**, braiding her hair is one way of relaxing on holidays. That's why she thought it would be fun to combine the look of braids with a shawl pattern! This endearing little triangular shawl features cables resembling braided strands of yarn.

Yukie — known on social media as Derako (Knitail) — comes from the Miyagi prefecture of Japan. She has a full-time office job while also working as a knitwear designer.

“I draw inspiration from various sources, such as movies, music, antique goods, fabrics, landscapes and emotions.”

Yukie designs mainly socks, ranging from simple to more complex patterns, and she always aims for her garments to be easy to combine with other clothing. This also goes for the *Braids* pattern, as you can drape the shawl over your shoulders, wrap it around your neck, or even wear it as an accessory on your bag.



The body of the shawl is worked in a wave stitch pattern created with elongated garter stitches.



The Braids shawl features long cabled “tails” on both edges. It is worked from the right edge to the left, first with increases and then with decreases.

Shirt & skirt Muji.



The shawl is knitted with two yarns held together, and it uses only a small amount of each.

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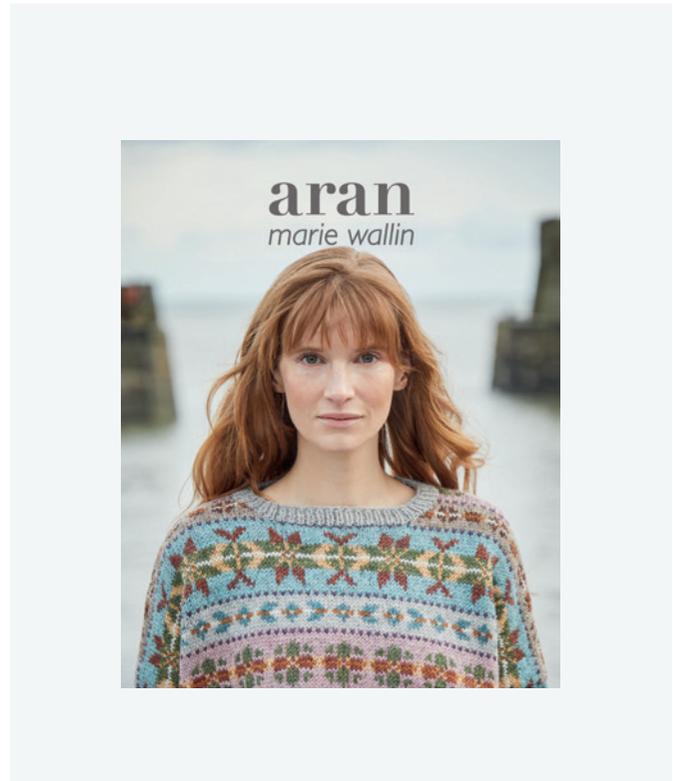
JAIME DORFMAN • PAGE STREET PUBLISHING, 2024

Fast and Fabulous Knits

If you are like me and always seem to be too late in planning cosy pieces for your knitted winter wardrobe, you need to pick up a copy of this book. It is a unique collection of knitted tops and sweaters you can complete quickly using thicker yarn and larger needles.

Fast and Fabulous Knits: 18 Speedy Sweater and Top Patterns for Busy Knitters is the first book by **Jaime Dorfman**, best known for her brand, Jaime Creates. She designs fun, stylish knitting patterns, and this book is a testament to her signature style. The collection consists of 18 size-inclusive patterns for sweaters and tops, all modern and youthful, showcasing interesting details such as bold cable and lace patterns.

The book is divided into four chapters: cables, texture, colour and lace. There's also a techniques section with picture tutorials covering, for example, the alternating cable cast-on and adding elastic into your project. The patterns are very clearly written and most of them are also beginner-friendly. This book is sure to make you smile and might even make you want to reach for a more colourful ball of yarn next time you cast on. **TP**



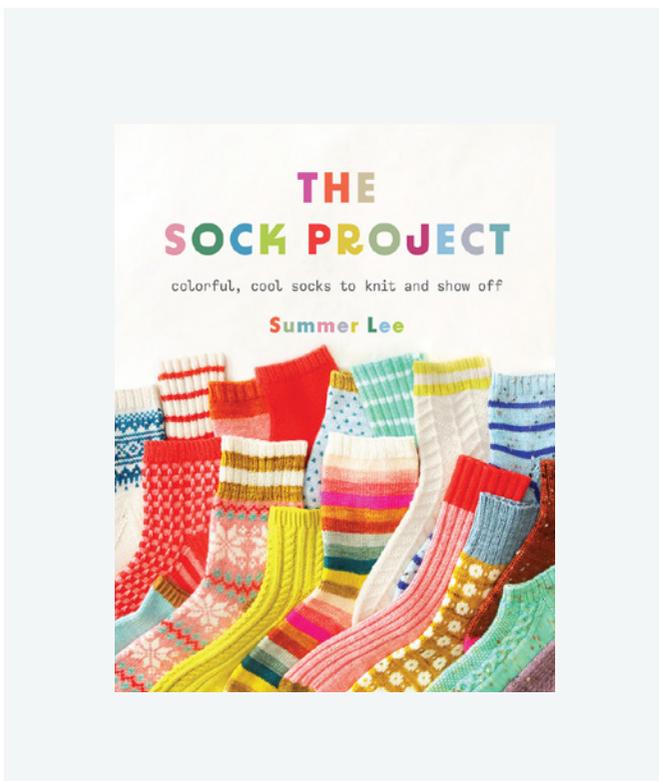
MARIE WALLIN • MARIE WALLIN DESIGNS, 2024

Aran

Marie Wallin is a well-established British knitwear designer who also runs her own yarn brand, using wool from local sheep breeds. *Aran* is Marie's first collection made with her new British Breeds Aran yarn.

The book includes 12 patterns: sweaters, cardigans, a vest, a beanie and a shawl, featuring colourwork, textures and cables. The sweaters and cardigans are graded to 3–5 sizes, the largest being 3XL. The patterns are marked according to the required skill level, which makes it easier to choose a suitable project. At the end of the book, there are also clear and helpful instructions for steeking a cardigan in two ways.

One of my favourite designs was the grey, textured *Berwick* cardigan, which has a fun construction and beautiful colourwork details along the edges. The landscapes of the Northumberland coast (where the photos were taken) and the harmonious colours of the knits create a striking combination, and the book is beautiful just for browsing. The castle visible in the background has been seen, for example, in the Harry Potter movies! **HH**



SUMMER LEE • ABRAMS, 2024

The Sock Project

The Sock Project: Colorful, Cool Socks to Knit and Show Off by the Oklahoma-based sock enthusiast **Summer Lee** is a delightful guide to sock knitting. It covers all the basics, from yarns and tools to heel styles and cuff options, while also offering 25 sock patterns (colourful and playful, as the name suggests). The patterns section starts with simple striped socks and moves on to textured patterns, lace, colourwork and cables. My favourite pair was the multi-coloured *Breton Stripe Ribbed Socks* — perfect for using leftovers!

I also loved the book's humorous, encouraging tone of voice that almost made me feel like I was chatting with a (very knowledgeable) knitting friend. Even though Summer isn't afraid to mention which sock-knitting styles are her favourites, she manages to do this, too, in a fun and non-judgmental way. "We all have our personal knitting preferences (magic loop or DIE), but ultimately, I want you to find the methods and recipes that make sock knitting a pure joy for YOU!" writes Summer. **MK**

TEXT HENNA HAARALA, MAIJA KANGASLUOMA & TIIA PYYKKÖ



The Story Continues!

The sequel to Jenna Kostet's international bestseller includes 20 stunning colourwork patterns inspired by the famous epic, the Kalevala. It continues Jenna's journey into the world of mythology and tradition.

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Stitches by the Shore

TEXT MAIJA KANGASLUOMA PHOTO STEPHANIE SANTOS

Jessica Antonio-Notarianni lives in New Jersey, USA. Aside from being a full-time mother, she has worked at a local yarn store and designed knitting and crochet patterns. Jessica was pictured knitting at the beach on Jersey Shore.

“I have been knitting since I was about seven years old, so a little over 25 years now. I was taught by my very talented mother. I also sew, crochet, weave, spin and draw.

My knitting comes with me almost everywhere I go, including to one of my favourite spots: the local beaches of the Jersey Shore. When I knit, I often listen to music and podcasts or watch TV, but if I’m at the beach, I’m usually with my family, so I’ll just watch them enjoy the sand while I get a few rounds in. I tend to go to the beach off-season because it’s quieter and less crowded. I can

just sit and enjoy being in nature, admiring the beautiful scenery and wildlife, listening to the sound of the waves and my needles click-clacking as I sit on the sandy shore.

The act of knitting makes me feel connected and attuned to my surroundings. It helps me focus, grounds me and soothes my anxiety. Knitting is my creative outlet, but it has also improved my problem-solving skills. It has taught me to be patient with myself and others, to challenge myself and keep learning new things, and to slow down and enjoy the moment.”



JEANETTE SLOAN WITH Alyson Chu

Jeanette: Four years ago, I created BIPOC in Fiber: a directory of Black, Indigenous and People of Colour working in fibre. You also played a key role in this. Why did you want to become involved?

Alyson: Sometimes it's tempting to be the person who sits on the sidelines. But when I saw the list you created highlighting POC fibre talent, a fire lit in my imagination. I could see a real connection between my skill set and what you were trying to achieve. I thought, "Oh my god, I could help with this; I want this thing to exist!"

Initially, I sat back and did nothing, but after a while, I thought, "Screw it, I need to say something. Here I am, thinking about the potential of this thing, but my inaction isn't helping anyone." So, I messaged you. I was surprised when you actually replied because I felt like a no one, and you were (and are) such a well-regarded designer.

Jeanette: Did you ever consider a more traditional journey into working with fibre?

Alyson: Not really. I studied art at university and then did a master's degree in publishing. After that, I started crocheting as a hobby, which led to the *Keep Calm and Carry Yarn* podcast, which I host with my



Alyson Chu

Edinburgh-based Chinese American podcaster, designer, publisher of the crochet magazine *Moorit*, web director of BIPOC in Fiber and co-organiser of Edinburgh's Woolly Good Gathering yarn festival.
Instagram: @alysonhere



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

mum, **Vivian**. Everything happened very organically because the next thing to happen was working with BIPOC in Fiber. As web director, I'm responsible for the website, the directory and all back-end technical stuff.

Then, during the Covid lockdowns, with nothing else to do, my mind kept turning to the dearth of high-end crochet publications. So *Moorit* was born: it's an independent magazine for crocheters interested in more than just blankets, granny squares and amigurumi. Fibre and crafting have really snuck up on me, kind of grabbed me and rooted themselves in my life. I didn't know this is where it would take me, but by slowly putting myself out there and saying yes to things, it's all just happened.

Jeanette: You're a podcaster, designer and publisher. Tell us about juggling these roles alongside a regular day job.

Alyson: It's tricky. Some things have had to give. The podcast has gone from twice a month to once a month, although my sister has now joined as a third co-host. I have less time to crochet, which is kind of ironic considering I publish a crochet magazine.

In my regular day job, I'm a data analyst, which is quite opposite to my creative endeavours. But I enjoy it and it seems to balance everything out. I try to stay organised, constantly switching between analogue and digital; in my office I use a

huge wall planner that covers the whole year. I think a lot of us makers feel the allure of analogue.

Jeanette: On top of that, you're also part of the team behind the recently launched Woolly Good Gathering in Edinburgh. Tell us more about that.

Alyson: Our team of six people is made up of dyers, magazine publishers and designers. We created the festival because there was a big hole in the calendar left by the popular but now defunct Edinburgh Yarn Festival. We all had the pleasure of attending it in previous years and, like so many people, missed having that event in our backyard.

Of course, there are lots of yarn shows in the UK but because historically Edinburgh had EYF, everyone around the world knew about it and this is an amazing city — we felt a yarn event was somehow tied to Edinburgh. We got together already knowing lots of people who'd love to come back for a yarn show. And because we've each vended at shows and seen the types of shows that work for both vendors and visitors, we thought, "if no one else is doing it, why don't we make the thing we want?"

As a team of "competing" businesses, we've always supported each other, and in creating the Woolly Good Gathering, we want to highlight how we can all work together, put on a great event and lift each other up. 🗨️

“

Fibre and crafting have really snuck up on me, kind of grabbed me and rooted themselves in my life.”

PATTERNS

Abbreviations

APPROX. Approximately	INC('D) Increase(d) / increasing	M1L(P) Make 1 left: With your left-hand needle pick up the bar between the last stitch you knitted (purred) and the next stitch on the left-hand needle, bringing the needle from the front to the back, knit (purl) into the back of the stitch you just picked up (1 stitch increased)
BEF Before	K Knit	M1R(P) Make 1 right: With your left-hand needle pick up the bar between the last stitch you knitted (purred) and the next stitch on the left-hand needle, bringing the needle from the back to the front, knit (purl) into the front of the stitch you just picked up (1 stitch increased)
BEG Begin(ning)	K1B Knit into the stitch below	MC Main colour
BO Bind off	K2TOG Knit 2 stitches together (1 stitch decreased)	MDS Make double stitch: Slip the next stitch with yarn in front. Bring the yarn over the right needle to the back and pull on the slipped stitch until it looks like a double stitch (two legs)
BOR Beginning of the round	K3TOG Knit 3 stitches together (2 stitches decreased)	N / N1 / N2, ETC. Needle / needle 1 / needle 2, etc.
C1, C2, ETC. Colour 1, colour 2, etc.	KDS Knit double stitch: Knit both legs together	P Purl
CC Contrast(ing) colour	KFB Knit into front of the stitch without dropping it from the needle, then knit into back of the same stitch, then drop it from the needle (1 stitch increased)	P2SSO Pass 2 slipped stitches over (2 stitches decreased)
CDD Central double decrease: Slip 2 stitches together as if to knit to your right-hand needle. Knit the next stitch. Pass the slipped stitches over the knitted stitch. (2 stitches decreased)	KFBF Knit into the front of the stitch without dropping it from the needle, then knit into the back of the same stitch, then knit into the front of the same stitch again, then drop it from the needle (2 stitches increased)	P2TOG Purl 2 stitches together (1 stitch decreased)
CN Cable needle	KTBL / K1TBL Knit through back loop of the stitch (twisted stitch)	P3TOG Purl 3 stitches together (2 stitches decreased)
CO Cast on	KWISE Knitwise	PATT Pattern
CONT Continue(s)/continuing	LH Left hand	
DEC('D) Decrease(d)/decreasing	LHN Left-hand needle	
DPN(S) Double-pointed needle(s)	M Marker	
DS Double stitch		
EST Establish(ed)		
FOLL Follows / following		

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.

GUDRUN JOHNSTON –

Luumu



Gudrun Johnston has spent many years knitting with Shetland wool but had never paired it with another yarn until now! To showcase the beauty of this combined fabric, she wanted to keep the stitch pattern simple and chose a classic-looking, everyday cardigan silhouette to pair it with. Luumu (pages 24–27) is worked bottom up using a particularly fun seamless saddle shoulder construction.

SIZES

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

Recommended ease: 0–2" / 0–5 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 36 (41.75, 44.5, 47.5, 50.5) (53.5, 56.25, 59.25, 65)" / 91.5 (106, 113, 121, 128) (136, 143, 150.5, 165) cm.

Yoke Depth: 7.5 (8.25, 8.75, 9, 9.75) (9.75, 10.25, 10.5, 10.75)" / 19 (21, 22.5, 23, 24.5) (24.5, 26, 26.5, 27.5) cm.

Upper Arm Circumference: 13.5 (15.25, 15.75, 16.5, 17) (17.5, 18.25, 19, 19.5)" / 34.5 (39, 40, 42, 43) (44.5, 46.5, 48.5, 49.5) cm.

Sleeve Length: 18" / 46 cm.

Body Length: 14" / 35.5 cm.

MATERIALS

Yarn: 11 (11, 13, 14, 15) (16, 16, 17, 19) balls of Spindrift by Jamieson's Of Shetland (100%

Pure Shetland Wool, 105 m / 115 yds – 25 g), colourway Port Wine.

4 (4, 5, 5, 5) (6, 6, 6, 7) skeins of Tosh Silk Cloud by Madelinetosh (60% Kid Mohair, 40% silk, 330 yds / 300 m – 25 g), colourway Bordeaux.

Or 1175 (1320, 1450, 1550, 1645) (1745, 1835, 1930, 2118) yds / 1075 (1244, 1326, 1418, 1505) (1596, 1678, 1765, 1937) m of each of the two weights of yarns (fingering and lace weight).

Both yarns are held together throughout the pattern.

Alternative yarn suggestions are for example Loft by Brooklyn Tweed, Finullgarn by Rauma or Le Petit Lambswool by Biches & Bûches (for the fingering-weight yarn) and Silk Mohair by Isager, Plum Mohair by Rauma Garn or Le Petit Silk & Mohair by Biches & Bûches (for the lace-weight yarn).

Needles: US 5 / 3.75 mm (for buttonbands) and US 6 / 4 mm (for body) 40" / 100 cm circular needles. US 6 / 4 mm set of DPNs (for sleeves), if not using the Magic Loop method.

Notions: 6 stitch markers, 5 split ring markers, scrap yarn to hold stitches, five 0.75" / 2 cm buttons.

GAUGE

22 sts x 34 rows to 4" / 10 cm on US 6 / 4 mm needles in St St, after blocking.

SPECIAL ABBREVIATIONS

CDD: Central Double Decrease: *Note!* The marker has to be removed and replaced during the working of this decrease. Slip 2 sts tog as if to knit to your RHN, RM, knit the next st. Pass the slipped sts over the knitted st. Replace marker. (2 sts dec'd).

Ssk (modified): Slip 1 st as if to knit and 1 st as if to purl. Return sts to LHN and knit through the back legs. (1 st dec'd)

NOTES

This cardigan is worked bottom up using a seamless saddle shoulder construction. Due to the different sections being shaped in the yoke, markers are placed to help keep track. These markers will get shifted slightly between sections so pay close attention to the directions during the yoke. Front neck shaping is also happening during the yoke shaping so it is important to find a way to keep track of both things. The cardigan is knitted in stockinette stitch and reverse stockinette stitch and ribbing is worked on the hem and sleeve cuffs.

If additional length is needed in the body then extra rows can easily be worked. This will of course change the yardage required. The pockets are optional and can also be modified in size or placement.

DIRECTIONS

HEM

Holding both yarns tog and using US 6 / 4 mm circular needles, CO 192 (224, 240, 256, 272) (288, 304, 320, 352) sts as foll:

Make a slip knot for first st, *CO 2 sts using the Long-Tail CO method, CO 2 sts using the German Twisted CO, rep from * until 189 (221, 237, 253, 269) (285, 301, 317, 349) sts have been cast on, CO 3 sts using the Long-Tail CO.

Row 1 (WS): P3, *k2, p2*, rep to last 5 sts, k2, p3.

Row 2 (RS): K3, *p2, k2*, rep to last 5 sts, p2, k3.

Rep last 2 rows another 6 times then work one more WS row.

15 rows of 2 x 2 ribbing have been worked.

BODY

Markers are placed on the next row to differentiate sections where you are changing from knit to purl or vice versa.

Row 1 (Set-Up Row for Body) (RS): P45 (53, 57, 61, 65) (69, 73, 77, 85), PM, k2, p2, PM, k46 (54, 58, 62, 66) (70, 74, 78, 86), PM, p2, PM, k46 (54, 58, 62, 66) (70, 74, 78, 86), PM, p2, k2, PM, p45 (53, 57, 61, 65) (69, 73, 77, 85).

Row 2 (WS): K to m, SM, p2, k2, SM, p to m, SM, k2, SM, p to m, SM, k2, p2, SM, k to end.

Rep last 2 rows maintaining the different sections of stockinette and reverse stockinette as est until body measures approx. 14" / 35.5 cm from CO edge.

SLEEVES

Holding both yarns tog and using US 6 / 4 mm DPNs or long circular needles, CO 56 (60, 60, 64, 68) (68, 72, 72, 76) sts as foll:

Make a slip knot for first st, CO 1 st using the Long-Tail CO, CO 2 sts using the German Twisted CO, *CO 2 sts using the Long-Tail CO, CO 2 sts using the German Twisted CO, rep from * until all sts have been cast on. PM for BOR and join for working in the rnd.

Next Rnd: *K2, p2*, rep *-* to end of rnd.

Rep last rnd for a total of 16 rnds.

Work in St St in the rnd for 20 (11, 9, 9, 9) (9, 9, 7, 7) rnds.

Sleeve Inc Rnd: K2, m1l, k to last 2 sts, m1r, k2, (2 sts inc'd)

Rep the Sleeve Inc Rnd every 12th rnd 8 (2, 2, 2, 2) (0, 0, 0, 0) more time(s), then every 10th rnd 0 (4, 3, 3, 3) (2, 2, 0, 0) time(s), then every

8th rnd 0 (5, 7, 7, 7) (11, 11, 10, 10) time(s), then every 6th rnd 0 (0, 0, 0, 0) (0, 0, 5, 5) time(s).

74 (84, 86, 90, 94) (96, 100, 104, 108) sts.

Work even until the piece measures 18" / 46 cm from CO edge, ending 8 (10, 10, 10, 10) (11, 11, 12, 14) sts bef BOR m on final rnd.

Break yarns.

Transfer the last 8 (10, 10, 10, 10) (11, 11, 12, 14) sts of the rnd and the first 8 (10, 10, 10, 10, 11, 11, 12, 14) sts of the rnd onto a piece of scrap yarn. [16 (20, 20, 20, 20) (22, 22, 24, 28) sts total for underarm (removing BOR m). Transfer remaining 58 (64, 66, 70, 74) (74, 78, 80, 80) sts to separate st holder or waste yarn for sleeve.

YOKE

In this next section you will be placing markers to indicate where you are working the various decreases throughout the entire yoke. Pay careful attention as these markers get moved during the Sleeve Shaping section and then again for the Shoulder Shaping section. You will also be shaping the front neck at the same time as you work through the yoke.

Rejoin yarns to sts of right front.

Set-Up Row (RS): P38 (44, 48, 52, 56) (59, 63, 66, 72) sts of right front, k1, PM for shaping, pl next 16 (20, 20, 20, 20) (22, 22, 24, 28) sts of body on scrap yarn for underarm (RM), k across 58 (64, 66, 70, 74) (74, 78, 80, 80) sts of one sleeve, k1 from back sts, PM for shaping, k 39 (45, 49, 53, 57) (60, 64, 67, 73) to first m on center back, SM, p2, SM, k 40 (46, 50, 54, 58) (61, 65, 68, 74) sts of back, PM for shaping, pl next 16 (20, 20, 20, 20) (22, 22, 24, 28) sts of body on scrap yarn for underarm removing markers, k across 58 (64, 66, 70, 74) (74, 78, 80, 80) sts of second sleeve, k1, PM for shaping, p38 (44, 48, 52, 56) (59, 63, 66, 72) sts of left front.

276 (312, 332, 356, 380) (392, 416, 432, 456) sts total for yoke.

39 (45, 49, 53, 57) (60, 64, 67, 73) sts for right front, 59 (65, 67, 71, 75) (75, 79, 81, 81) for each sleeve, 81 (93, 101, 109, 117) (123, 131, 137, 149) sts for back and 38 (44, 48, 52, 56) (59, 63, 66, 72) sts for left front.

Note! St counts given from here on refer to the number of sts between each set of markers.

You will notice that the two fronts differ by one st during this section. That is only due to the placement of the shaping markers.

You now have 6 markers on needles, 4 shaping markers between body and sleeve sections and 2 markers on center back to maintain purled column.

Next Row (WS): K to shaping m, SM, p across sleeve sts to next shaping m, SM, p across sts of back to m, SM, k2, SM, p remaining back sts to next shaping m, SM, p across second sleeve sts to next shaping m, SM, p1 (*Note!* This st must be purled in order for the decreases to look correct), k to end.

Begin Yoke Shaping

Yoke Dec Row (RS): P to 2 sts bef shaping m, CDD, k across sleeve sts to 2 sts bef next shaping m, CDD, k across back to m, SM, p2, SM, k across rem back sts to 2 sts bef next shaping m, CDD, k across next sleeve sts to 2 sts bef next shaping m, CDD, (*Note!* When you work the final CDD the k1 after slipping 2 sts will be knitting a purl st of the left front), p to end. (8 sts dec'd)

Next Row (WS): K to shaping m, SM, p across sleeve sts to next shaping m, SM, p across sts of back to m, SM, k2, SM, p rem back sts to next shaping m, SM, p across second sleeve sts to next shaping m, SM, p1, k to end.

Shape Front Neck

The front neck is shaped at the same time as the Yoke, Upper Sleeves, and Shoulders sections. Neck shaping will not be completed until Shoulder shaping is finished. Neck shaping only happens on RS rows.

Cont as est and rep the Yoke Dec Row every RS row 3 (5, 6, 7, 8) (8, 9, 9, 11) more times, and AT THE SAME TIME, beginning on the 2nd (2nd, 4th, 5th, 6th) (5th, 7th, 7th, 8th) Yoke Decrease Row, beg Front Neck Shaping by decreasing 1 st at each neck edge every RS row by working [p1, p2tog] over the first 3 sts of the row and [p2togtbl, p1] over the last 3 sts of the row.

You will end having worked a RS row.

Upon completion of this section, you will have worked the Yoke Decrease Row a total of 4 (6, 7, 8, 9) (9, 10, 10, 12) times and decreased 3 (5, 4, 4, 4) (5, 4, 4, 5) sts at each neck edge.

32 (34, 38, 41, 44) (46, 50, 53, 56) sts for right front, 51 (53, 53, 55, 57) (57, 59, 61, 57) sts for each sleeve and 73 (81, 87, 93, 99) (105, 111, 117, 125) sts for back and 31 (33, 37, 40, 43) (45, 49, 52, 55) sts for left front.

Neck decreases will cont throughout subsequent sections.

Shape Upper Sleeves

You will now be consuming sts from the sleeves only.

Two of the shaping makers will be moved on the next WS row to accommodate the shaping for this section.

Next Row (WS): K across left front to shaping m, SM, p across sleeve to next shaping m, RM, p1, PM, work across sts of back as est to next shaping m, SM, p across next sleeve to final shaping m, RM, p1, PM, k across right front to end.

31 (33, 37, 40, 43) (45, 49, 52, 55) sts for each front, 52 (54, 54, 56, 58) (58, 60, 62, 58) sts for each sleeve, 72 (80, 86, 92, 98) (104, 110, 116, 124) sts for back.

The remainder of the Front Neck Shaping is as foll (*Note!* This will extend into the Shape Shoulders section): Work neck decreases every RS row 17 (17, 18, 19, 15) (13, 14, 15, 14) more times, then every other RS row 0 (0, 0, 0, 3) (4, 4, 4, 4) times.

Upper Sleeve Dec Row (RS): Work as est to shaping m, working neck decreases where necessary, SM, ssk (modified), k across right sleeve to 2 sts bef shaping m, k2tog, SM, work across sts of back as est to shaping m, SM, ssk (modified), k across left sleeve to 2 sts bef shaping m, k2tog, SM, p to end, working neck decreases where necessary. (4 sts dec'd at Upper Sleeves)

Next Row (WS): K across left front to shaping m, SM, p across sleeve to next shaping m, SM, work across sts of back as est to next shaping m, SM, p across next sleeve to shaping m, SM, k across right front to end.

Rep Upper Sleeve Dec Row on every RS row 12 (12, 12, 13, 14) (14, 14, 15, 13) more times. You will end having worked a RS row.

18 (20, 24, 26, 28) (31, 35, 37, 41) sts for each front, 26 (28, 28, 28, 28) (28, 30, 30, 30) sts for each sleeve and 72 (80, 86, 92, 98) (104, 110, 116, 124) sts for back.

Shape Shoulders

You will now be consuming sts from the body only. Shaping is worked on RS and WS rows. Cont Front Neck Shaping as est above. Two of the shaping makers will be moved on the next WS row to accommodate the shaping for this section.

Next Row (WS): K across left front to shaping m, RM, p1, PM, p across sleeve to 1 st bef next shaping m, sl 1 pwise, RM, sl st back, PM, work across sts of back as est to next shaping m,

RM, p1, PM, p across next sleeve to 1 st bef final shaping m, sl 1 pwise, RM, sl st back, PM, p1, k across right front to end.

19 (21, 25, 27, 29) (32, 36, 38, 42) sts for each front, 24 (26, 26, 26, 26) (26, 28, 28, 28) sts for each sleeve, 74 (82, 88, 94, 100) (106, 112, 118, 126) sts for back.

Shoulder Dec Row 1 (RS): P across right front (working neck decrease if necessary) to 2 sts bef shaping m, k2tog, SM, k across right sleeve to next shaping m, SM, ssk (modified), work across sts of back as est to 2 sts bef shaping m, k2tog, SM, k across left sleeve to shaping m, SM, ssk (modified), p to end (working neck decrease if necessary). (4 sts dec'd at shoulders)

Shoulder Dec Row 2 (WS): K across left front to 2 sts bef shaping m, p2tog tbl, SM, p across left sleeve to shaping m, SM, p2tog, work across sts of back to 2 sts bef shaping m, p2tog tbl, SM, p across right sleeve to shaping m, SM, p2tog, k to end. (4 sts dec'd at shoulders)
Rep the last 2 rows 3 (3, 4, 4, 5) (5, 6, 6, 7) more times.

All Front Neck Shaping should now be complete.

7 (9, 10, 12, 14) (17, 18, 20, 22) sts for each front, 24 (26, 26, 26, 26) (26, 28, 28, 28) sts for each sleeve and 58 (66, 68, 74, 76) (82, 84, 90, 94) sts for back.

Right Saddle Shoulder

Note! This section is worked over a portion of the sts. Leave the remaining sts on the needle, but do not work them until directed.

Next Row (RS): P to 1 st bef shaping m, sl1 pwise wyib, SM, k across right sleeve to next shaping m, SM, ssk (modified), tw. (1 st dec'd)

Saddle Dec Row 1 (WS): Sl1, SM, p to shaping m, SM, p2tog, tw. (1 st dec'd)

Saddle Dec Row 2 (RS): Sl1, SM, k to shaping m, SM, ssk (modified), tw. (1 st dec'd)
Rep the last 2 rows 4 (6, 7, 9, 11) (14, 15, 17, 19) more times, then rep Saddle Dec Row 1 once more.
1 st of front remains.

Right Back Neck Strap

Note! You will now be consuming sts from the back only. You will still have a portion of the sts on your needle remaining unworked.

Next Row (RS): BO 13 (14, 14, 14, 14) (14, 15, 15, 15) sts (1 front st and half the sleeve sts), k to next shaping m, SM, ssk (modified), turn.

Next Row (WS): Sl 1, SM, p to end, turn.

Next Row (RS): K to next shaping m, SM, ssk

(modified), turn. (1 st dec'd)

Rep the last 2 rows until half the back sts have been dec'd, this will take you to the center of the purl column (you will need to RM bef the purl st to work the final ssk).

Work 1 WS row as est removing m.

Break yarns leaving a long tail and pl remaining 13 (14, 14, 14, 14) (14, 15, 15, 15) right saddle sts on waste yarn.

Left Saddle Shoulder

Starting at center back, transfer sts on LHN to RHN until you reach the first shaping m between back and left sleeve.

Next Row (RS): SM, rejoin yarns and k across left sleeve sts to shaping m, SM, k1, p across right front sts to end.

Next Row (WS): K to 1 st bef shaping m, sl1 wyif, p to next shaping m, SM, p2tog, turn. (1 st dec'd)

Saddle Dec Row 1 (RS): Sl1, SM, k to next shaping m, SM, ssk (modified), turn. (1 st dec'd)

Saddle Dec Row 2 (WS): Sl1, SM, p to next shaping m, SM, p2tog, turn. (1 st dec'd)
Rep the last 2 rows 4 (6, 7, 9, 11) (14, 15, 17, 19) more times, then rep Saddle Dec Row 1 once more.
1 st of front remains.

Left Back Neck Strap

Next Row (WS): BO 13 (14, 14, 14, 14) (14, 15, 15, 15) sts (1 front st and half the sleeve sts), p to next shaping m, SM, p2tog, turn. (1 st dec'd)

Next Row (RS): Sl 1, SM, k to end, turn.

Next Row (WS): P to next shaping m, SM, p2tog, turn. (1 st dec'd)

Rep the last 2 rows until you have decreased the remaining half of the back sts.

Break yarns.

Join the sts of the two Saddle Straps tog by grafting the sts tog beginning at the outside neck edge (where yarn tail is).

FRONT BUTTON BANDS

The front bands are worked in garter stitch. Exact number of sts picked up for bands is not given. Instead follow the ratio given for how many sts per rows to pick up.

With both yarns held tog, using US 5 / 3.75 mm needles and starting at bottom of right front with RS facing, pick up and k at a rate of 2 sts per 3 rows up to the bound off shoulder sts, PM for RFM (right front m), pick up and k 13 (14, 14, 14, 14) (14, 15, 15, 15) bound off sts at a rate of 1 st per 1 row, PM for RSM (right back shoulder m), pick up and k at rate

of 2 sts per 3 rows across back neck sts, PM for LSM (left back shoulder m), pick up and k 13 (14, 14, 14, 14) (14, 15, 15, 15) bound-off sts at a rate of 1 st per 1 row, PM for LFM (left front m), pick up and k at rate of 2 sts per 3 rows down left front.

Next Row (WS): K to 2 sts bef LSM m, k2tog, SM, k2tog, k to 2 sts bef RSM m, k2tog, SM, k2tog, k to end. (4 sts dec'd)

Short Row Shaping

In this next section short rows are used to shape the back neck band.

Note! Wraps are not picked up.

Short Row 1 (RS): K to RSM, SM, k2tog, k to 2 sts bef LSM, k2tog, SM, k7, w&t. (2 sts dec'd).

Short Row 2 (WS): K to LSM, SM, k to 7 sts past RSM, w&t.

Short Row 3: K to RSM, SM, k2tog, k to 2 sts bef LSM, k2tog, SM, k to LFM, SM, w&t. (2 sts dec'd).

Short Row 4: K to RFM, SM, w&t.

Short Row 5: K to RSM, SM, k2tog, k to 2 sts bef LSM, k2tog, SM, k to LFM, SM, k7, w&t. (2 sts dec'd)

Short Row 6: K to RFM, SM, k7, w&t.

Next Row (RS): K to RSM, SM, k2tog, k to 2 sts bef LSM, k2tog, SM, k to end of row. (2 sts dec'd).

Next Row (WS): K to end.

Next Row: K to RSM, SM, k2tog, k to 2 sts bef LSM, k2tog, SM, k to end of row. (2 sts dec'd).

Next Row: K to end.

Buttonhole Placement

Bef beginning the next row, pl 5 split ring markers (or scrap yarn) on the right front band to indicate where to make the buttonholes. An easy way to do this is to pl the first m approx 5 sts from the beg of the row, then pl another m where the front neck shaping begins. Pl rem 3 markers as evenly as possible between the bottom and top markers.

Next Row (RS) (Buttonhole Row): *K to 2 sts bef buttonhole m, k2tog, yo twice, k2tog; rep from * 4 more times, k to RSM, SM, k2tog, k to 2 sts bef LSM, k2tog, SM, k to end of row. (2 sts dec'd)

Next Row (WS): *K to first double yo (buttonhole), k1, pl into double yo, rep from * four more times, k to end.

K 4 rows.

BO all sts.

POCKETS (MAKE 2)

The pockets go up in size to better represent a similar ratio of pocket to front placement. You can of course knit your pockets to any size.

Using US 6 / 4 mm needles and both yarns held tog, CO 32 (36, 36, 42, 42) (48, 48, 52, 52) sts using Long Tail CO.

Beginning with a WS row, work in St St until pocket measures approx 5.25" / 13.5 cm (or desired length) ending with a RS row.

K 5 rows (Garter St) ending with a WS row.

BO all sts.

Determine placement of pocket and work a duplicate stitch join along the bottom edge and mattress stitch up the two sides of the pocket. The sample shows the outside edge of the pocket joined along the side body knit column but you can place your pocket wherever you like.

FINISHING

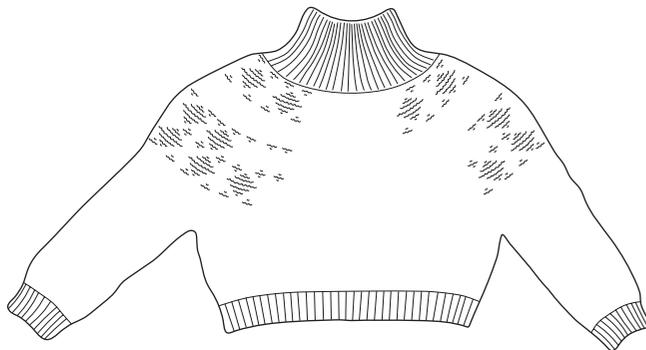
Graft the underarm sts together. Weave in all ends.

Wet block garment to measurements using a gentle wool wash and lay flat to dry.

Attach buttons opposite buttonholes after blocking.

KAROLINE SKOVGAARD BENTSEN —

Hyeja



When creating the pattern for the Hyeja sweater (pages 28–31), Karoline Skovgaard Bentsen wanted to play with colours and contrasts. This feminine sweater features a soft rounded yoke, and the shifts between the purl and knit panels and the reverse stockinette stitch sections add a playful touch.

SIZES

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

Recommended ease: 4–4.75" / 10–12 cm of positive ease.

FINISHED MEASUREMENTS

Yoke Circumference: 68.75 (68.75, 73.75, 73.75, 81) (81, 86.25, 86.25)" / 175 (175, 187.5, 187.5, 206) (206, 219, 219) cm.

Body Circumference: 46 (49.25, 51, 54, 56) (59, 61, 64)" / 117.5 (125, 130, 137.5, 142.5) (150, 155, 162.5) cm.

Length from Underarm to Hem: 11.5" / 29 cm.

Sleeve Length: 12.25" / 31 cm.

Yoke Depth at Mid Front (excl. Neck Rib): 11 (11, 11, 11, 11.75) (11.75, 13, 13)" / 28 (28, 28, 28, 30) (30, 33, 33) cm.

Yoke Depth at Mid Back (excl. Neck Rib): 13.75 (13.75, 13.75, 13.75, 15.25) (15.25, 15.25, 17)" / 35 (35, 35, 35, 39) (39, 38, 40.5) cm.

MATERIALS

Yarn (held together):
Grey sample:

5 (5, 6, 6) (6, 7, 7, 7) skeins of Tweed by Isager (70% wool, 30% mohair, 219 yds / 200 m – 50 g) colourway Oak.

4 (4, 4, 4) (4, 5, 5, 5) skeins of Spinni by Isager (100% wool, 328 yds / 300 m – 50 g), colourway 6s.

5 (5, 5, 6) (6, 6, 7, 7) skeins of Silk Mohair by Isager (25% silk, 75% mohair, 232 yds / 212 m – 25 g), colourway 2s.

Or approx. 1030 (1080, 1127, 1190) (1280, 1330, 1410, 1430) yds / 940 (990, 1030, 1090) (1170, 1215, 1290, 1310) m of each of the three yarns.

Colours used for the purple sample:

Tweed by Isager in colours Purple and Sand, Spinni by Isager in colours 12s and 6s and Silk Mohair by Isager in colour 12.

Alternative yarn suggestions are for example Jensen by Isager held together with Alpaca 2 by Isager (one thread of Jensen + one thread of Alpaca 2) or Woolia by Gepard Garn held together with Kid Seta by Gepard Garn (one thread of Woolia + one thread of Kid Seta).

Needles: US 10 / 6 mm 16" / 40 cm and 32" / 80 cm circular needles, US 6 / 4 mm 16" / 40 cm and 32" / 80 cm circular needles, US 2.5 / 3 mm 16" / 40 cm and 32" / 80 cm circular needles.

Notions: Stitch markers, stitch holders or waste yarn.

GAUGE

16 sts x 24 rows to 4" / 10 cm on US 10 / 6 mm needles in St St, after blocking.

WRITTEN INSTRUCTIONS FOR CHART

Rnd 1: (K1, p1) x 3, k3, (p1, k1) x 2, p1, k1.

Rnd 2: K2, p1, k1, p1, k5, p1, k1, p1, k2.

Rnd 3: (K3, p1) x 3, k3.

Rnd 4: K6, p1, k1, p1, k6.

Rnd 5: K5, (p1, k1) x 2, p1, k5.

Rnd 6: K4, (p1, k1) x 3, p1, k4.

Rnd 7: K3, (p1, k1) x 4, p1, k3.

Rnd 8: K2, (p1, k1) x 5, p1, k2.

Rnd 9: (K1, p1) x 7, k1.

Rnd 10: K2, (p1, k1) x 6, k1.

Rnd 11: K3, (p1, k1) x 5, k2.

Rnd 12: K4, (p1, k1) x 4, k3.

Rnd 13: K5, (p1, k1) x 3, k4.

Rnd 14: K6, (p1, k1) x 2, k5.

Rnd 15: (K3, p1) x 3, k3.

Rnd 16: K2, p1, k1, p1, k5, p1, k1, p1, k2.

Rnd 17: (K1, p1) x 3, k3, (p1, k1) x 3.

NOTES

The sweater is knitted top down. The neck begins with a Tubular Cast-On and is worked in 1 x 1 rib in the round. The deep yoke is shaped with increases and features a textured pattern using only knit and purl stitches. German Short Rows are worked to shape the yoke. To minimize the amount of purling for the reverse stockinette texture on body and sleeves, these parts are worked inside out.

Charts are read from right to left and from bottom to top.

Because the sweater is worked with three yarns held together, many yarn combinations are possible. The pattern is written for one colour, but a colourblocked sample is also shown, with contrasting collar, hem and cuffs, contrasting texture bands and one colour of mohair used throughout.

DIRECTIONS

NECK

Using a length of scrap yarn, CO 56 (56, 60, 60, 65) (65, 70, 70) sts using a Provisional CO method.

With all three yarns held tog and using 16" / 40 cm US 2.5 / 3 mm needles, (k1, yo) across. 112 (112, 120, 120, 130) (130, 140, 140) sts.

Note! On the next row, the first yo needs to be knitted tbl.

Set-Up Row: *K1, sl1 pwise wyif*, rep *-* to end.

Rep the prev row once more.

PM for BOR and join to work in the rnd being careful not to twist the sts. You may now unravel provisional CO.

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

Rep rib rnd until the rib measures approx. 6" / 15 cm.

Change to US 10 / 6 mm needles while working the last rnd of rib.

YOKE

Next Rnd (RS): *M1l, k2*, rep *-* to end. 168 (168, 180, 180, 195) (195, 210, 210) sts.

At this point it may be helpful to pl a removable m to mark the RS.

Next: Tw so WS is facing, mDS, SM at BOR and k 1 rnd.

Tw and beg working from Chart on the RS as foll:

Rnd 1 (RS): *Work 14 (14, 15, 15, 15) (15, 14, 14) sts from chart, PM*, rep *-* 12 (12, 12, 12, 13) (13, 15, 15) times.

Rnd 2: *Work next rnd of chart, SM* rep *-* to end.

Rep rnd 2 until 17 chart rows have been worked.

K 1 rnd, rem chart markers as you go.

Tw so the WS is facing, mDS, SM at BOR and k 1 rnd. RS is inside the sweater.

K 1 rnd.

On the next rnd, work inc rnd as foll:

Inc Rnd (WS): *M1l, k3*, rep *-* to end. 224 (224, 240, 240, 260) (260, 280, 280) sts.

Now k 9 (9, 9, 9, 11) (11, 13, 13) rnds without increasing.

Next Rnd: K until the end of rnd, while at the same time inc 0 (0, 0, 0, 4) (4, 0, 0) sts evenly (work increases as m1l).

Tw so RS is facing.

Next Rnd (RS): MDS, SM (BOR), *m1l, k4*, rep *-* to end.

280 (280, 300, 300, 330) (330, 350, 350) sts.

Beg working from Chart as foll:

Rnd 1 (RS): *Work 14 (14, 15, 15, 15) (15, 14, 14) sts of chart, PM*, rep *-* 12 (12, 12, 12, 13) (13, 15, 15) times.

Rnd 2: *Work next row of chart, SM* rep *-* to end.

Rep rnd 2 until row 16 of chart has been worked, then work rows 1–17 of the chart once more

K 1 rnd, rem chart markers as you go. Tw so WS is facing.

Next Rnd (WS): MDS, SM (BOR), k to end of rnd.

K 0 (0, 0, 0, 2) (2, 4, 4) rnds.

BODY

Next, German Short Rows are worked to shape the back and sides. PM in DS if needed:

Short Row 1 (WS): K120 (120, 130, 130, 145) (145, 155, 155) sts, tw.

Short Row 2 (RS): MDS, p to BOR, SM, p120 (120, 130, 130, 145) (145, 155, 155) sts, tw.

Short Row 3: MDS, k to 8 (8, 8, 8, 10) (10, 10, 12) sts bef prev DS, tw.

Short Row 4: MDS, p to 8 (8, 8, 8, 10) (10, 10, 12) sts bef prev DS, tw.

Rep short rows 3–4, 6 (6, 7, 7, 8) (8, 9, 10) more times.

Total 16 (16, 18, 18, 20) (20, 22, 24) short rows have been worked.

After the last turn, with WS facing, k to BOR.

K 1 rnd, k each DS as you come to them.

DIVIDING FOR BODY AND SLEEVES

K 44 (44, 47, 47, 51) (51, 54, 54) sts, PM, CO 6 (12, 10, 16, 12) (18, 16, 22) sts using Backwards Loop CO method, pl 52 (52, 56, 56, 63) (63, 67, 67) sts for sleeve on hold, PM, k 88 (88, 94, 94, 102) (102, 108, 108) sts, PM, CO 6 (12, 10, 16, 12) (18, 16, 22) sts with the Backwards Loop CO method, pl 52 (52, 56, 56, 63) (63, 67, 67) sts for the second sleeve on hold, PM, k 44 (44, 47, 47, 51) (51, 54, 54) sts to BOR.

188 (200, 208, 220, 228) (240, 248, 260) sts on the body.

K 11 rnds.

Dec Rnd: *K to 2 sts bef m, k2tog, SM, k until next m, SM, k2tog tbl*, rep *-* once, k to BOR. Cont as est, working dec rnd every 12th (12th, 12th, 12th) (14th, 14th, 14th) rnd for a total of 3 times.

K 6 (6, 6, 8, 8) (8, 8, 10) rnds.

176 (188, 196, 208, 216) (228, 236, 248) sts.

Change to US 6 / 4 mm needles and k 1 rnd.

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

Cont working in rib as est until the rib measures approx. 2.25" / 6 cm.

Work 2 set-up rnds for the Tubular BO as foll:

Rnd 1: *K1, sl1 pwise wyif*, rep *-* to end.

Rnd 2: *Sl1 pwise wyif, p1*, rep *-* to end.

Break yarn, leaving long tail and BO using the Tubular BO method.

SLEEVES

With the RS of the sweater facing out, transfer 52 (52, 56, 56, 63) (63, 67, 67) sts from holder to the US 10 / 6 mm needles.

Join yarn and pick up and k 4 (7, 6, 9, 7) (10, 9, 12) sts from the underarm CO, PM for BOR,

pick up and k 4 (7, 6, 9, 7) (10, 9, 12) sts, p to end.

Tw so WS is facing, MDS. Now the sleeve sts can be worked as k's (stockinette sts).

60 (66, 68, 74, 77) (83, 85, 91) sleeve sts.

K 12 rnds even and then work a dec rnd as foll:

Dec Rnd (WS): K2tog, k until 2 sts rem, k2tog tbl. (2 sts dec'd)

Cont to work in the rnd in St St and at the same time work a dec rnd every 12th rnd a total of 5 times.

48 (54, 56, 62, 65) (71, 73, 79) sts.

Note! If you wish to make the sleeve longer, cont working as est without decreasing until you reach the desired length before cuff.

While working the last rnd before starting the rib, change to US 6 / 4 mm needles.

Cuff Ribbing

Dec Rnd: K 1 rnd and at the same time dec 0 (0, 0, 0, 1) (1, 1, 1) st by working a k2tog approx. halfway through the rnd.

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

Cont to work in rib as est until the rib measures 2.25" / 6 cm.

Work 2 set-up rows for the Tubular BO as foll:

Rnd 1: *K1, sl1 pwise wyif*, rep *-* to end.

Rnd 2: *Sl1 pwise wyif, p1*, rep *-* to end.

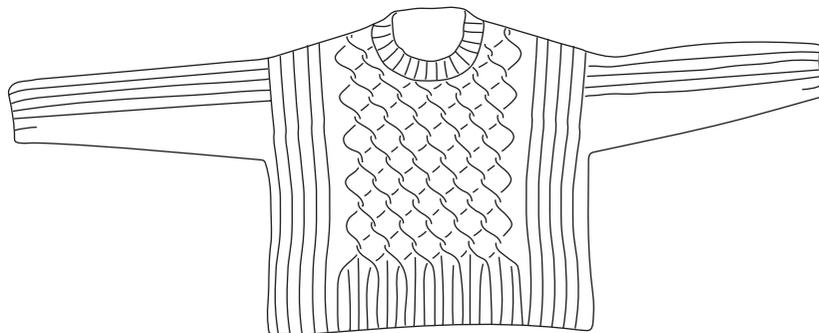
BO using the Tubular BO method.

FINISHING

Weave in all ends.

Wet block to finished measurements.

PAULIINA LEISTI –
Aalya



Aalya (pages 40–43) is a relaxed-fitting, drop-shoulder sweater with a simple cable pattern on the front and back and 2 x 2 ribbing on the sides and top of the sleeves. Part of the sleeves are worked in reverse stockinette stitch. The sweater is quite relaxing to knit as the cable pattern is easy to memorise.

SIZES

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

Recommended ease: Approx. 8.75" / 22 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 38.5 (43.25, 46.5, 49.5, 54.5) (59.5, 62.75, 67.5, 70.75)" / 96 (108, 116, 124, 136) (149, 157, 169, 177) cm.

Length (High Neck to Hem): 21.5 (22, 22.5, 23, 23) (23.75, 24, 24.25, 25)" / 54 (55, 56.5, 57, 58) (59, 60, 61, 62) cm (adjustable).

Upper Arm Circumference: 14.75 (15.25, 15.5, 16.5, 18.25) (20, 21.25, 22, 22.5)" / 37 (38, 39, 41, 46) (50, 53, 55, 56) cm.

Sleeve Length (from Underarm): 17.5" / 44 cm (adjustable).

MATERIALS

Yarn: 5 (5, 6, 6, 7) (7, 8, 8, 9) skeins of Räsby by Jalovilla (70% Finnish wool, 30% recycled wool, 241 yds / 220 m – 100 g), in the colourway Olki (straw).

Or approx. 1027 (1141, 1235, 1321, 1475) (1629, 1739, 1879, 1980) yds / 939 (1043, 1129,

1208, 1349) (1490, 1590, 1718, 1811) m of DK / worsted-weight yarn.

Alternative yarn options are for example Loch Lomond GOTS by BC Garn or Gilliat by De Rerum Natura.

Needles:

US 6 / 4 mm 32–40" / 80–100 cm circular needles for the body.

US 4 / 3.5 mm and US 6 / 4 mm DPNs for the cuffs, if not using the Magic Loop method.

US 6 / 4 mm 16" / 40 cm circular needles for the sleeves.

US 4 / 3.5 mm 16" / 40 cm or 24" / 60 cm circular needles for the neckband.

Notions: Removable stitch markers, waste yarn or stitch holders, blocking pins.

GAUGE

20 sts x 26 rows to 4" / 10 cm in 2 x 2 Rib, after blocking. Open the ribbing gently when blocking. The ribbing will be blocked open in the finished garment.

23 sts x 26 rows to 4" / 10 cm in Cable Patt, after blocking. Open the fabric gently when blocking.

SPECIAL ABBREVIATIONS

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

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

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

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

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

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

2/2 LPIC: Sl 2 sts onto CN and hold in front, k1, p1, k2 from CN.

2/2 RPIC: Sl 2 sts onto CN and hold in back, k2, p1, k1 from CN.

STITCH PATTERNS

Rib Pattern

K2, p2, rep *-* to BOR. Or work k2, p2 ribbing as est.

NOTES

The sweater is knitted seamlessly from the top down. First, you knit the back neck, increasing to the full width of the back. The front sts are picked up from the shoulder lines. After shaping the neckline, the fronts are joined and worked flat to the underarms. Front and back are joined at the underarm and the body is worked in the round. The hem is finished with a 2 x 2 rib. The sleeve and neckband stitches are picked up from the body and worked in the round.

Slip the stitch markers as you pass them, it is not always mentioned separately.

When you are working flat, the charts are read from right to left on the RS and from left to right on the WS. When you begin working Chart C in the round, work all chart rows from right to left.

When you measure the fabric while knitting, make sure the fabric is gently stretched before measuring. It is suggested to pin the fabric for measuring.

If you are between sizes, it is recommended to choose the larger size.

DIRECTIONS

BACK

With US 6 / 4 mm 32" / 80 cm circular needles, CO 44 sts using the Long-Tail CO method.

Row 1 (RS): K3, work row 1 of Chart A (A, A, A, A) (B, B, B, B), working patt rep 3 times, k3.

Row 2 (WS): P3, work next row of Chart A (A, A, A, A) (B, B, B, B) working patt rep 3 times, p3.

Sizes 1, 2, 3, 4 and 5 only

Cont as est until you have worked the 19th row of Chart A.

Sizes 6, 7, 8 and 9 only

Cont as est until you have worked the 31st row of Chart B.

Last Row of Back Increase Chart (WS): P3, PM, work last row of respective chart, working patt rep 3 (3, 3, 3, 3) (4, 4, 4, 4) times, PM, p3.

Total of 82 (82, 82, 82, 82) (106, 106, 106, 106) sts.

Next you will beg working 2 x 2 ribbing on each side of est center cable patt while continuing the increases at each side.

Row 1 (RS): K3, m1l(p), SM, work row 1 (1, 1, 1, 1) (13, 13, 13, 13) of Chart C, working the patt rep 5 (5, 5, 5, 5) (7, 7, 7, 7) times across, SM, m1r(p), k3.

Row 2 (WS): P3, m1r, k1, SM, work next row of Chart C working the patt rep 5 (5, 5, 5, 5) (7, 7, 7, 7) times, SM, k1, m1l, p3.

Row 3 (RS): K3, m1l, work in rib patt to m, SM, work Chart C as est, SM, work in rib patt until 3 sts rem, m1r, k3.

Row 4 (WS): P3, m1r(p), work in rib patt to m, SM, work Chart C as est, SM, work in rib patt until 3 sts rem, m1l(p), p3.

Row 5 (RS): K3, m1l(p), work in rib patt to m, SM, work Chart C as est, SM, work in rib patt until 3 sts rem, m1r(p), k3.

Row 6 (WS): P3, m1r, work in rib patt to m, SM, work Chart C as est, SM, work in rib patt until 3 sts rem, m1l, p3.

Rep rows 3–6, 1 (2, 3, 4, 5) (4, 5, 6, 7) more time(s).

Total of 102 (110, 118, 126, 134) (150, 158, 166, 174) sts: 13 (17, 21, 25, 29) (25, 29, 33, 37) sts on each side of the stitch markers and 76 (76, 76, 76, 76) (100, 100, 100, 100) sts for the center cable panel. Pl a removable m in the first and last st of the row.

Cont working the 3-st stockinette edge and est rib patt on each side of the stitch markers and according to Chart C between the stitch markers, until you have worked 9 (9, 9.5, 10.25, 11) (12.5, 13.25, 13.5, 14.25)" / 22.5 (22.5, 24, 25.5, 27.5) (31, 33, 34, 35.5) cm from the CO edge. End with a WS row. Make note of the last row you worked on Chart C.

Break the yarn and leave the sts on a holder.

LEFT SHOULDER

Leaving a yarn tail approx. 4 times the length of the left shoulder, pick up and k left shoulder sts with the short end of the working yarn as foll: With RS facing and starting at the neck edge, pick up and k 31 (35, 39, 43, 47) (55, 59, 63, 67) sts along the left shoulder until removable m. You will be picking up 1 st per 1 row.

RM and slide the sts to the opposite end of the needle so that RS is facing, and beg working with the yarn coming from the skein.

Row 1 (RS): Work 18 (18, 18, 18, 18) (30, 30, 30, 30) sts from row 1 of Chart D (D, D, D, D) (E, E, E, E), PM, *p2, k2*, rep *-* until 5 sts rem, p2, k3.

Row 2 (WS): P3, k2, *p2, k2* to m, work next row of Chart D (D, D, D, D) (E, E, E, E) to end.

Cont rows 1–2 as est until you have worked row 30 of Chart D (D, D, D, D) (E, E, E, E).

Cut yarn and leave the sts on hold.

Note! Row 31 is worked later.

40 (44, 48, 52, 56) (64, 68, 72, 76) sts.

RIGHT SHOULDER

Leaving a yarn tail approx. 4 times the length of the right shoulder, pick up and k right shoulder sts with the short end of the working yarn as foll: With RS facing and starting at the marked st, pick up and k 31 (35, 39, 43, 47) (55, 59, 63, 67) sts along the right shoulder towards the neck. You will be picking up 1 st per 1 row.

RM and slide the sts to the opposite end of the needle so RS is facing and beg working with the yarn coming from the skein.

Row 1 (RS): K3, p2, *k2, p2*, rep *-* 1 (2, 3, 4, 5) (4, 5, 6, 7) more time(s), PM, work row 1 of Chart F (F, F, F, F) (G, G, G, G) to end of row.

Row 2 (WS): Work next row of Chart F (F, F, F, F) (G, G, G, G) to m, *k2, p2*, rep *-* until 5 sts rem, k2, p3.

Cont rows 1–2 as est until you have worked row 30 of Chart F (F, F, F, F) (G, G, G, G).

Next Row (RS): K3, p2, work in rib patt to m, work row 31 of Chart F (F, F, F, F) (G, G, G, G), CO 22 sts using the Backwards Loop CO method, then, across left front, work row 31 of Chart D (D, D, D, D) (E, E, E, E), *p2, k2*, rep *-* until 5 sts rem, p2, k3.

102 (110, 118, 126, 134) (150, 158, 166, 174) sts.

Cont working in est rib patt and Chart C beginning from row 12 working the patt rep 5 (5, 5, 5, 5) (7, 7, 7, 7) times, until the front measures approx. 9 (9, 9.5, 10.25, 11) (12.5, 13.25, 13.5, 14.25)" / 22.5 (22.5, 24, 25.5, 27.5) (31, 33, 34, 35.5) cm from the shoulder pick up edge and the last row you worked is the same as the last row you worked for the back.

JOINING THE FRONT AND BACK

Next Row (RS): *P1, work in rib patt until m, work the next row of Chart C until m, work in rib patt until 1 st rem, p1, CO 4 (8, 8, 8, 12) (12, 12, 16, 16) sts using the Backwards Loop CO method* for left underarm. Move the sts held for the back onto your needles, and rep from *-* for right underarm.

212 (236, 252, 268, 292) (324, 340, 364, 380) sts.

Size 1 only

Next Rnd: P1, work in rib and cable patt until 1 st rem bef underarm sts, p2, k2, p1, work back sts as est until 1 st rem bef underarm sts, p2, PM, k2, p1. The new m is at the BOR.

Sizes 2, 3 and 4 only

Next Rnd: P1, work in rib and cable patt until 1 st rem bef underarm sts. (p2, k2) twice, p1, work back sts as est until 1 st rem bef underarm sts, p2, k2, p2, PM, k2, p1. The new m is at the BOR.

Sizes 5, 6 and 7 only

Next Rnd: P1, work in rib and cable patt until 1 st rem bef underarm sts. (p2, k2) x 3, p1, work back sts as est until 1 st rem bef underarm sts, p2, k2, p2, PM, k2, p2, k2, p1. The new m is at the BOR.

Sizes 8 and 9 only

Next Rnd: P1, work in rib and cable patt until 1 st rem bef underarm sts. (p2, k2) x 4, p1, work back sts as est until 1 st remains bef underarm sts, (p2, k2) twice, p2, PM, k2, p2, k2, p1. The new m is at the BOR.

Cont as est until the body measures approx. 9.5 (9.5, 9, 8.25, 7.5) (8, 7, 6.75, 6.25)" / 24 (24, 23, 21, 19) (20, 18, 17, 15.5) cm from the underarm CO, or 3 (3.5, 3.75, 4.25, 4.5) (3.25,

3.5, 4, 4.5) / 7.5 (8.5, 9.5, 10.5, 11.5) (8, 9, 10, 11) cm less than desired length and the last worked row of chart C is row 14.

Next Rnd: *Work in rib patt to m, work row 1 of Chart H working the patt rep 5 (5, 5, 5, 5) (7, 7, 7, 7) times,* rep from *-* once, work in rib patt to end.

Cont working as est until you have worked row 6 of Chart H. On the last row of Chart H you will be increasing 1 st in each end of the cable patt according to the chart on both sides.

Next Rnd: *Work in rib patt until 2 sts rem bef m, RM, work row 7 of Chart H working the patt rep 5 (5, 5, 5, 5) (7, 7, 7, 7) times (RM when you come to it),* rep from *-* once, work in rib patt to end. (4 sts inc'd)

Total of 216 (240, 256, 272, 296)(328, 344, 368, 384) sts.

Hem Rnd: *K2, p2*, rep *-* to end.

Cont until the hem measures approx. 3 (3.5, 3.75, 4.25, 4.5) (3.25, 3.5, 4, 4.5) / 7.5 (8.5, 9.5, 10.5, 11.5) (8, 9, 10, 11) cm, or the desired length. BO loosely using the Tubular 2 x 2 ribbing BO method.

Note! To make sure the body length is to your liking before binding off, you can put the sts on a stitch holder and wet block the body before binding off. The body feels a lot tighter before wet blocking, trust the swatch for the finished garment sizing.

NECKBAND

With the back of the work facing you and beginning at right shoulder seam, with the US 4 / 3.5 mm 16" / 40 cm or 24" / 60 cm circular needles, pick up and k 108 sts around the neck edge. Pick up 1 st for each st on horizontal parts and 3 sts / 4 rows in vertical parts. In the diagonal parts, pick up 1 st per each row but skip the bigger holes to avoid holes in the pick-up edge.

Note! Be careful to pick up sts neatly near the crossing cables, you may need to pick up some sts from the lower row to keep the edge neat. Pay extra attention in the diagonal parts and keep checking that the pick-up edge looks neat. If you have a few sts more or less than required, you can decrease or add the necessary sts on the first rnd.

Next Rnd: PM, *k2, p2*, rep *-* to end.

Note! If the picked up sts are too loose, you

can work the sts from the back loop on the first rnd.

Make sure the 2 knit st shoulder seams are worked in 2 knit sts for a nice look.

Cont in 2 x 2 ribbing until the neckband measures approx. 1.5" / 4 cm, or less if you want a larger neck opening.

Leave a yarn tail approx. 4 times the length of the neckband and BO using the Tubular 2 x 2 BO method.

It is recommended to wet block the body before working the sleeves as the blocking affects the body width, so you can better estimate desired sleeve length.

SLEEVES

With RS facing, and US 6 / 4 mm 16" / 40 cm circular needles, beg picking up sts from the right edge of the underarm CO (the 2 purl sts column). Pick up and k 2 sts from the first purl column, 2 sts from the knit column and cont until you have picked up and knitted 6 (10, 10, 14) (14, 14, 18, 18) underarm sts. Then cont picking up and knitting 66 (64, 66, 70, 74) (82, 88, 88, 90) sts (approx. 3 sts per 4 rows).

Total of 72 (74, 76, 80, 88) (96, 102, 106, 108) sts picked up.

Note! In the first rnd, work the sts tbl if the picked up sts feel loose. If there is a hole at the shoulder seam, pick up an extra st and work it tog with the next st.

Size 1 only

Partial Set-Up Rnd: P2, PM (BOR).

Next Rnd: K2, p1, p2tog, p15, PM, *k2, p2*, rep *-* 7 more times, k2, p15, p2tog, p1.

Sizes 2, 3 and 4 only

Partial Set-Up Rnd: P2, k2, p2, PM (BOR).

Next Rnd: K2, p1, p2tog, p - (14, 15, 15, -) (-, -, -, -), PM, *k2, p2*, rep *-* - (7, 7, 8, 0) (-, -, -, -) more times, k2, p - (14, 15, 15, -) (-, -, -, -), p2tog, p1, PM, k2, p2.

Sizes 5, 6 and 7 only

Partial Set-Up Rnd: P6, PM (BOR).

Next Rnd: K2, p5, p2tog, p - (-, -, -, 15) (17, 20, -, -), PM, *k2, p2*, rep *-* - (-, -, -, 9) (10, 10, -, -) more times, k2, p - (-, -, -, 15) (17, 20, -, -), p2tog, p5.

Sizes 8 and 9 only

Partial Set-Up Rnd: P6, k2, p2, PM (BOR).

Next rnd: K2, p5, p2tog, p - (-, -, -, -) (-, -, 22, 23), PM, *k2, p2*, rep *-* 9 more times, k2, p - (-, -, -, -) (-, -, 22, 23), p2tog, p5, PM, k2, p2.

Total of 70 (72, 74, 78, 86) (94, 100, 104, 106) sts.

Sizes 1, 5, 6 and 7 only

Next Rnd: K2, p to m, *k2, p2*, rep *-* 7 (-, -, -, 9) (10, 10, -, -) more times, k2, p to end.

Sizes 2, 3, 4, 8 and 9 only

Next Rnd: K2, p to m, *k2, p2*, rep *-* - (7, 7, 8, -) (-, -, 9, 9) more times, k2, p to next m, k2, p2.

All sizes

Rep this last rnd until the sleeve measures 1 (1, 1, 1) (0.5, 0.5, 1, 1) / 2.5 (2.5, 2.5, 2.5, 2.5) (1, 1, 2.5, 2.5) cm from the underarm CO.

Dec Rnd: K2, p2tog, work in est patt until 2 (6, 6, 6, 2) (2, 2, 6, 6) sts rem, p2tog tbl, (k2, p2) - (1, 1, 1, -) (-, -, 1, 1) time(s). (2 sts dec'd)

Rep Dec Rnd on every 8th (9th, 8th, 8th, 6th) (6th, 5th, 4th, 4th) rnd another 10 (9, 10, 10, 14) (16, 19, 21, 22) times.

48 (52, 52, 56, 56) (60, 60, 60, 60) sts.

Work in est patt until the sleeve measures 16" / 40 cm or 1.5" / 4 cm less than the desired length from the underarm.

Change to US 4 / 3.5 mm needles.

Next Rnd: *K2, p2*, rep *-* to BOR.

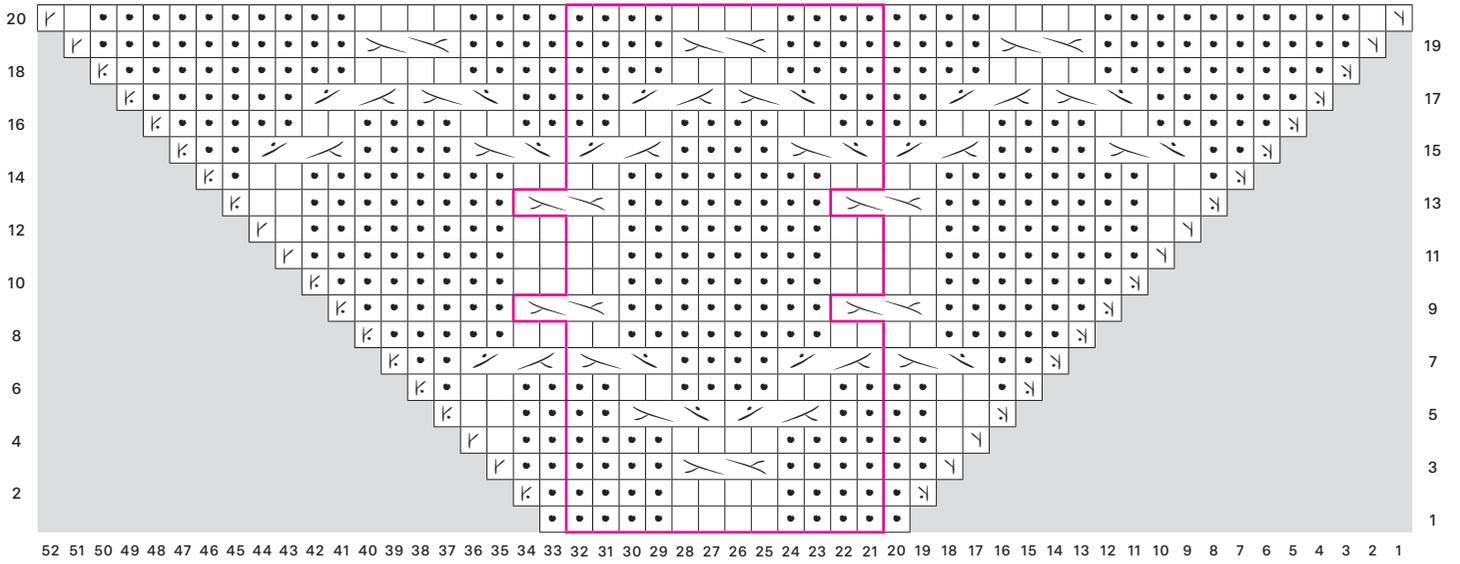
Work in est rib patt until the rib measures 1.5" / 4 cm.

BO loosely using the Tubular 2 x 2 ribbing BO method.

FINISHING

Weave in ends. Wet block to measurements, opening the ribbings by stretching the fabric gently.

CHART A BACK INCREASE CHART (SIZES 1-5)



-  RS: KNIT
WS: PURL
-  RS: PURL
WS: KNIT
-  RS: M1L
WS: M1L PWISE
-  RS: M1R
WS: M1R PWISE
-  RS: M1R PWISE
WS: M1R
-  RS: M1L PWISE
WS: M1L
-  NO STITCH
-  2/2 LC
-  2/2 RC
-  2/2 LPC
-  2/2 RPC
-  PATTERN REPEAT

CHART C MAIN CHART

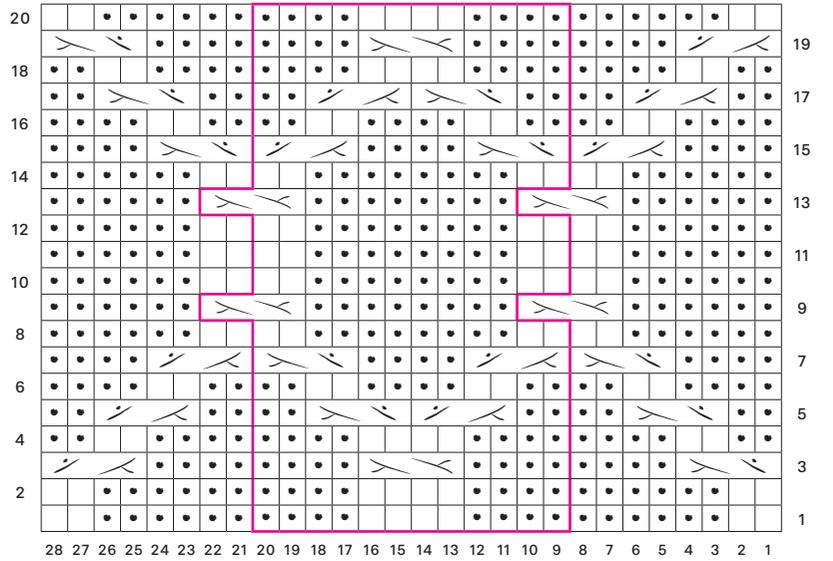
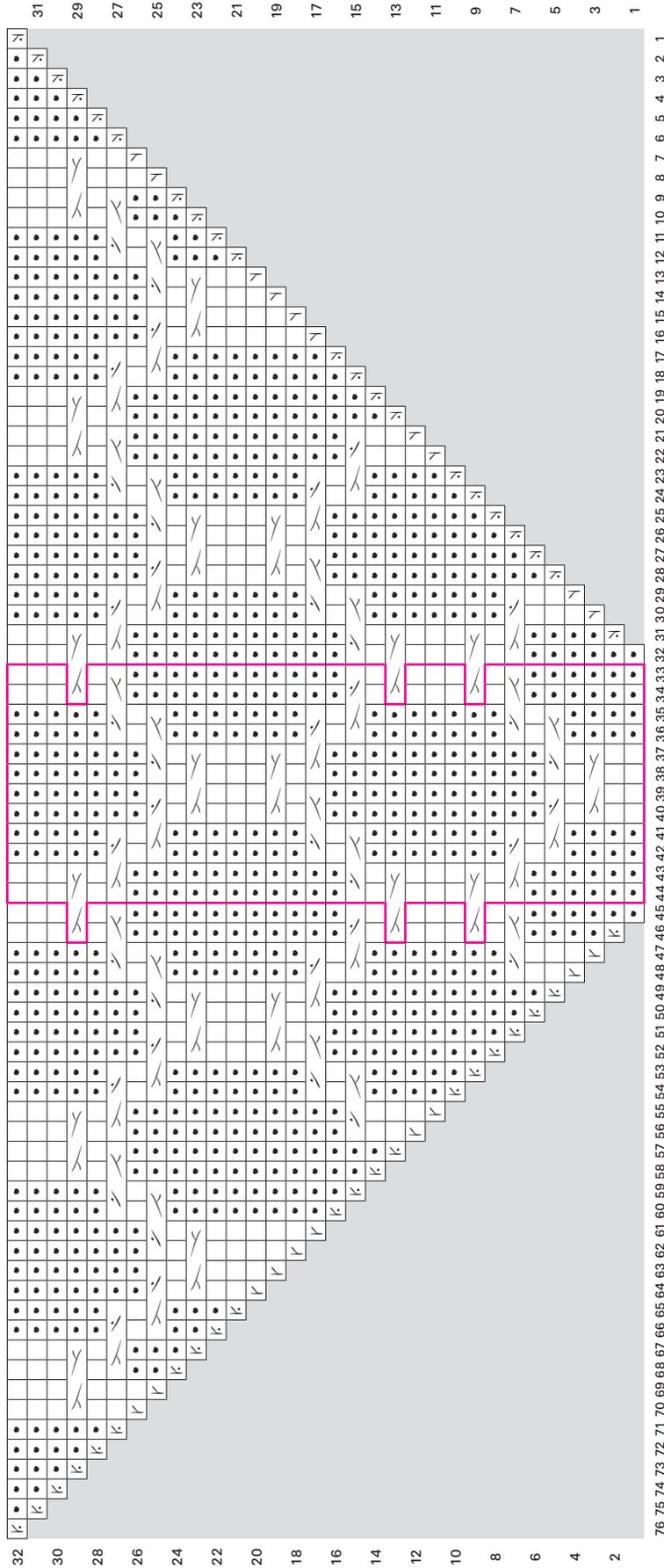


CHART B BACK INCREASE CHART (SIZES 6-9)



↘ 2/2 LC
↙ 2/2 RC
↘ 2/2 LP1C
↙ 2/2 RP1C
↘ 2/2 LPC
↙ 2/2 RPC
δ PURL FRONT AND BACK
 PATTERN REPEAT

CHART H RIB TRANSITION CHART

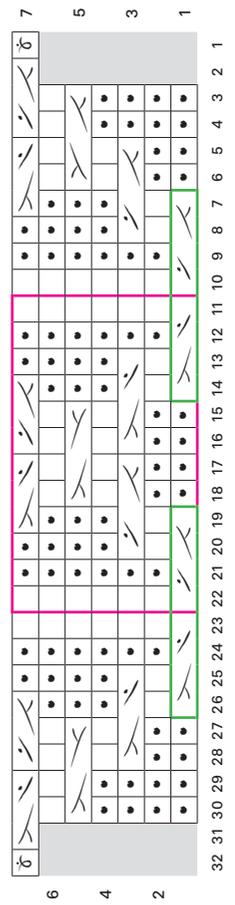
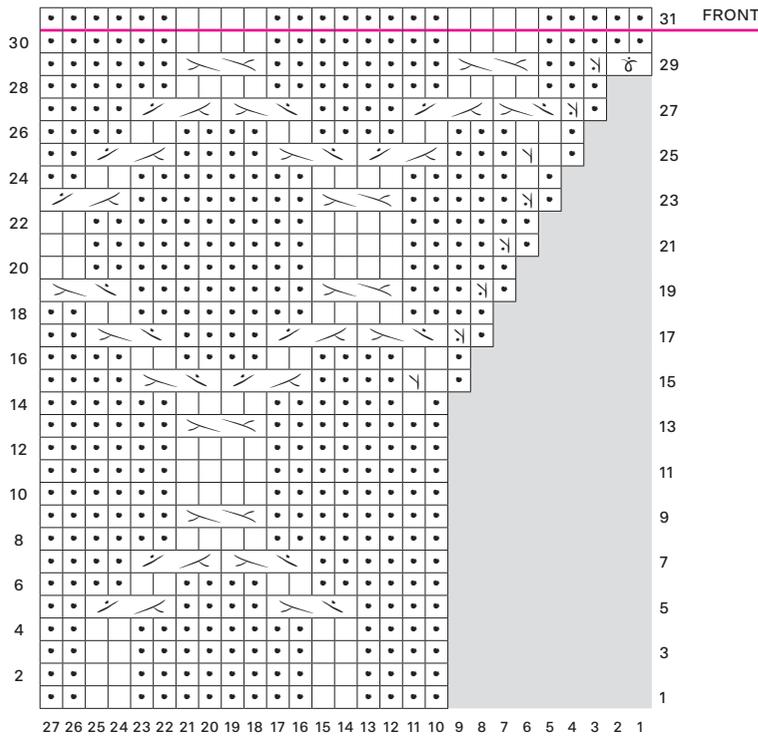


CHART D LEFT SHOULDER CHART (SIZES 1-5)



-  RS: KNIT
WS: PURL
-  RS: PURL
WS: KNIT
-  RS: M1L
WS: M1L PWISE
-  RS: M1R
WS: M1R PWISE
-  RS: M1R PWISE
WS: M1R
-  RS: M1L PWISE
WS: M1L
-  PURL FRONT & BACK
-  NO STITCH
-  2/2 LC
-  2/2 RC
-  2/2 LPC
-  2/2 RPC
-  2/1 LPC
-  2/1 RPC
-  PATTERN REPEAT

CHART E LEFT SHOULDER CHART (SIZES 6-9)

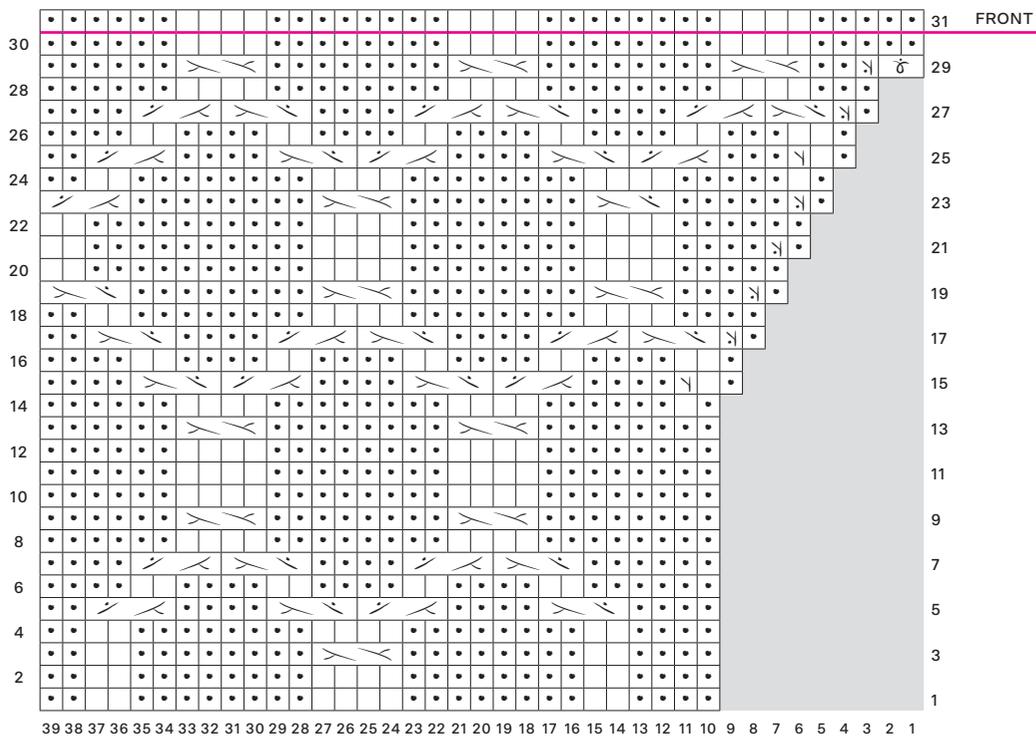


CHART F RIGHT SHOULDER CHART (SIZES 1-5)

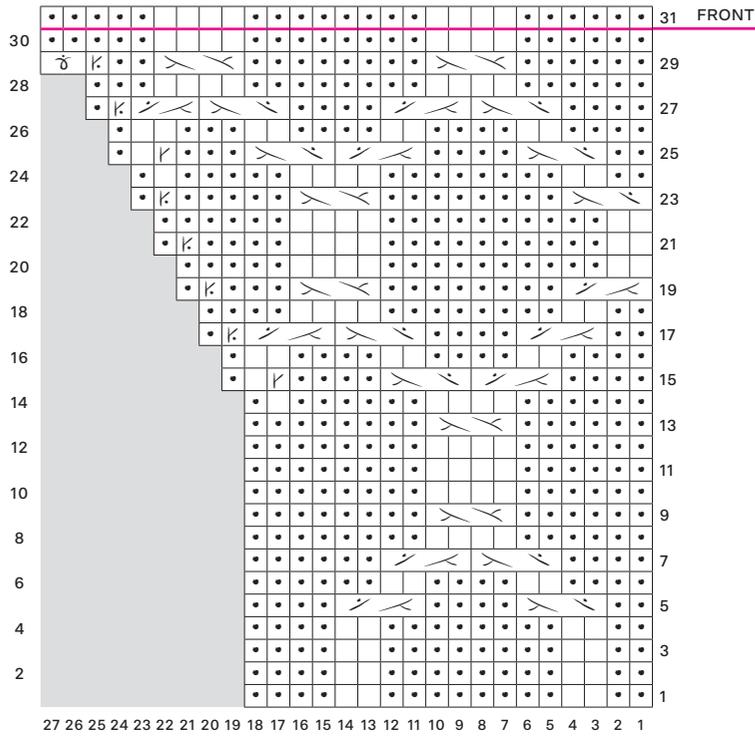
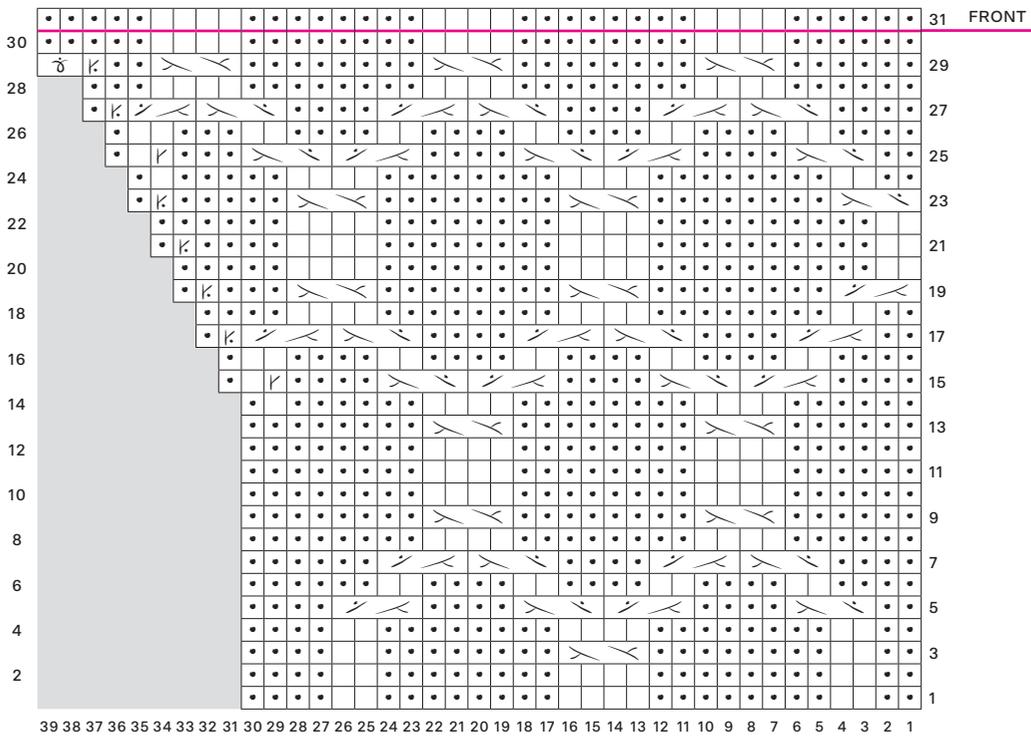


CHART G RIGHT SHOULDER CHART (SIZES 6-9)



ERI SHIMIZU –

Walking with Nala



The Walking with Nala shawl (pages 44–47) is created with two yarns, a DK and a lace-weight. Two samples are photographed: the brown one is made in KOKON's yarns, while the white one is knitted in various yarns from the designer's stash. The samples are knitted in a single colour, but you can also work the lace and garter sections in different colours or use a gradient yarn!

SIZE

One size

FINISHED MEASUREMENTS

Length: 87.5" / 222 cm.

Width: 17.75" / 45 cm.

Please note that final measurements and gauge are not critical for this pattern. However, they will affect yardage.

MATERIALS

Yarn:

C1: DK Merino by KOKON (100% superwash merino, 201 yds / 184 m – 100 g), 2 skeins of colourway Copper.

C2: Kidsilk Mohair by KOKON (72% kid mohair, 28% silk, 229 yds / 210 m – 25 g), 2 skeins of colourway Copper.

Or approx. 223 yds / 205 m of DK-weight and 306 yds / 280 m of lace-weight yarn.

Alternative yarn suggestions are for example Studio DK by Neighborhood Fiber Co or Double Sunday by Sandnes Garn for the DK-

weight yarn and Silk + Kid Mohair by Onion Knit or Kid Mohair Lace by Walk Collection for the lace-weight yarn.

The white sample was made using various scrap yarns.

Needles: US 8 / 5 mm 24" / 60 cm circular needles.

Notions: Cable needle.

GAUGE

16 sts x 29 rows to 4" / 10 cm on US 8 / 5 mm needles in Garter St with C1, after blocking.

16 sts x 18 rows to 4" / 10 cm on US 8 / 5 mm needles in Lace Patt with C2, after blocking.

SPECIAL ABBREVIATIONS

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

1/1 LC: Left Cross. Sl 1 st to CN and hold in front, k1, k1 from CN.

M3 (Increase 1 to 3): (K1, yo, k1) into next st. (2 sts inc'd)

M9 (Increase 3 to 9): Work into next 3 sts as foll: (k1tbl, yo) 4 times, k1tbl. (6 sts inc'd)

WRITTEN INSTRUCTIONS FOR CHARTS

Increase Chart

Row 1 (RS): Yo, k5, *yo, CDD, yo, k9*, rep *-* to 2 sts bef end, yo, ssk. (1 st inc'd)

Row 2 and all WS rows: P to end.

Row 3: K2, yo, M3, *sssk, k3, k3tog, M9*, rep *-* to 5 sts bef end, sssk, k2.

Row 5: Yo, k3, yo, k2, *k1, ssk, k1, k2tog, k3, yo, k3, yo, k2*, rep *-* to 4 sts bef end, k1, ssk, k1. (1 st inc'd)

Row 7: Ssk, yo, k2, yo, k1, yo, *(CDD) 3 times, yo, k1, yo, k3, yo, k1, yo*, rep *-* to 5 sts bef end, CDD, ssk.

Row 9: Yo, k2, k2tog, yo, *k9, yo, CDD, yo*, rep *-* to 5 sts bef end, k5. (1 st inc'd)

Row 11: Ssk, yo, k3, k3tog, *M9, sssk, k3, k3tog*, rep *-* to 2 sts bef end, M3, yo, k1.

Row 13: Yo, k4, k2tog, *k3, yo, k3, yo, k3, ssk, k1, k2tog*, rep *-* to 5 sts bef end, k3, yo, k2. (1 st inc'd)

Row 15: Ssk, yo, k2, k2tog, *CDD, yo, k1, yo, k3, yo, k1, yo, (CDD) 2 times*, rep *-* to 6 sts bef end, CDD, yo, k1, yo, k2.

Row 17: Yo, k3, yo, ssk, k4, *yo, CDD, yo, k9*, rep *-* to 2 sts bef end, yo, ssk. (1 st inc'd)

Centre Chart

Row 1 (RS): K5, *yo, CDD, yo, k9*, rep *-* to 2 sts bef end, yo, ssk.

Row 2 and all WS rows: P to end.

Row 3: K1, yo, M3, *sssk, k3, k3tog, M9*, rep *-* to 5 sts bef end, sssk, k2.

Row 5: K2, yo, k2, *k1, ssk, k1, k2tog, k3, yo, k3, yo, k2*, rep *-* to 4 sts bef end, k1, ssk, k1.

Row 7: K2, yo, k1, yo, *(CDD) 3 times, yo, k1, yo, k3, yo, k1, yo*, rep *-* to 5 sts bef end, CDD, ssk.

Row 9: K2tog, yo, *k9, yo, CDD, yo*, rep *-* to 5 sts bef end, k5.

Row 11: K2, k3tog, *M9, sssk, k3, k3tog*, rep *-* to 2 sts bef end, M3, yo, k1.

Row 13: K1, k2tog, *k3, yo, k3, yo, k3, ssk, k1, k2tog*, rep *-* to 5 sts bef end, k3, yo, k2.

Row 15: K2tog, *CDD, yo, k1, yo, k3, yo, k1, yo, (CDD) 2 times*, rep *-* to 6 sts bef end, CDD, yo, k1, yo, k2.

Decrease Chart

Row 1 (RS): Ssk, k7, *yo, CDD, yo, k9*, rep *-* to 2 sts bef end, yo, ssk. (1 st dec'd)

Row 2 and all WS rows: P to end.

Row 3: K4, yo, M3, *sssk, k3, k3tog, M9*, rep *-* to 5 sts bef end, sssk, k2.

Row 5: Ssk, k3, yo, k2, *k1, ssk, k1, k2tog, k3, yo, k3, yo, k2*, rep *-* to 4 sts bef end, k1, ssk, k1. (1 st dec'd)

Row 7: K4, yo, k1, yo, *(CDD) 3 times, yo, k1, yo, k3, yo, k1, yo*, rep *-* to 5 sts bef end, CDD, ssk.

Row 9: Ssk, k2tog, yo, *k9, yo, CDD, yo*, rep *-* last 5 sts, k5. (1 st dec'd)

NOTES

Walking with Nala is an irregular trapezoidal shawl worked with multiple yarns. It is worked flat, sideways, starting from one edge. The pattern is immensely flexible and customizable, allowing the usage of various yarns — whether specifically bought to knit this shawl or skeins found in your stash. Length will be impacted by row gauge, which will vary with yarn choice.

The white sample was knitted using threads of various thicknesses.

Gauge and yardage estimates are given as a starting point. Beautiful results are possible with different weights/colours/textures.

When changing yarns: bring new yarn under working yarn.

The twisted cable on the left edge of the shawl is worked in C1 throughout the body of the shawl.

DIRECTIONS**SET-UP**

Using C1 and the Long-Tail CO method, CO 3 sts.

Set-Up Row (WS): P3.

INCREASE SECTION

Row 1 (RS): Kfb, 1/1 LC. (1 st inc'd)

Row 2 (WS): P to end.

Row 3: K1, kfb, 1/1 LC. (1 st inc'd)

Row 4: P2, k1, p2.

Row 5: 1/1 RC, kfb, 1/1 LC. (1 st inc'd)

Row 6: P2, k2, p2.

Row 7: 1/1 RC, kfb, k1, 1/1 LC. (1 st inc'd)

Row 8: P2, k3, p2.

Row 9: 1/1 RC, kfb, k to last 2 sts, 1/1 LC. (1 st inc'd)

Row 10: P2, k to last 2 sts, p2.

Rep rows 9–10, 14 more times (22 sts), then rep row 9 once more (23 sts). End with RS.

Next Row (WS): P2 with C1, join C2, and p to end.

Lace Section

Beg working from the Increase Chart.

Note! You can PM between repeats. 2 sts on left edge will be worked with C1 throughout.

Row 1 (RS): 1/1 RC, work chart to last 2 sts, bring C1 under C2, drop C2, and with C1, 1/1 LC.

Row 2 (WS): P2, bring C2 under C1, drop C1 and with C2, work chart to last 2 sts, p2.

Cont as est until Increase chart has been worked once. (5 sts inc'd) (28 sts). Cut C2.

Row 18 (WS): With C1, p to end.

Garter Section

Row 1 (RS): 1/1 RC, kfb, k to last 2 sts, 1/1 LC. (1 st inc'd)

Row 2 (WS): P2, k to last 2 sts, p2.

Rep rows 1–2, 5 more times, then rep only row 1 once more. (7 sts inc'd) (35 sts)

Row 14 (WS): P2 with C1, join C2 and p to end.

Rep the Lace and Garter Sections 4 more times, as foll, switching yarns on Row 18 of Lace Sections and 14 of Garter Sections, while maintaining C1 on left edge:

Lace Section. (5 sts inc'd) (40 sts)

Garter Section. (7 sts inc'd) (47 sts)

Lace Section. (5 sts inc'd) (52 sts)

Garter Section. (7 sts inc'd) (59 sts)

Lace Section. (5 sts inc'd) (64 sts)

Garter Section. (7 sts inc'd) (71 sts)

Lace Section. (5 sts inc'd) (76 sts)

Garter Section. (7 sts inc'd) (83 sts)

CENTRE SECTION

Beg working the Centre Chart with C2.

Row 1 (RS): 1/1 RC, work chart to last 2 sts, bring C1 under, and with C1, 1/1 LC.

Row 2 (WS): P2, bring C2 under C1, drop C1 and with C2, work chart to last 2 sts, p2.

Cont as est until the chart has been worked once. Work row 1 once more.

Note! From now on, work the Lace Sections with C1, and the Garter Sections with C2. Left twisted edge sts are worked with C1.

Cut C2. Work rows 2–9 of the Centre Chart with C1:

Set-Up Row (WS): P2, work row 2 of Centre Chart, p2.

Row 1 (RS): 1/1 RC, work chart to last 2 sts, 1/1 LC.

Row 2 (WS): P2, work chart to last 2 sts, p2.

Cont as est until you have worked row 9 of chart.

Next Row (WS): P2 with C1, join C2, p to end.

Note! For a longer shawl, repeat the Centre Chart until desired length before starting the decrease section. Length will be impacted by row gauge, which will vary with yarn choice. Be sure to end with row 1 or 9 of chart with C2.

DECREASE SECTION**Set-Up Garter Section**

Row 1 (RS): 1/1 RC, ssk, k to last 2 sts, bring C1 under C2, drop C2, and with C1, 1/1 LC. (1 st dec'd)

Row 2 (WS): P2, bring C2 under C1, drop C1 and with C2, k to last 2 sts, p2.

Rep rows 1–2, 6 more times (76 sts), then rep row 1 once (75 sts).

Row 16 (WS): P2, bring C2 under C1, drop C1 and with C2, p to end.

Lace Decrease Section

Beg working the Decrease Chart.

Set-Up Row 1 (RS): 1/1 RC, work chart to last 2 sts, bring C1 under, drop C2, and with C1, 1/1 LC. Cut C2.

Set-Up Row 2 (WS): P2, work chart to last 2 sts, p2.

Row 1 (RS): 1/1 RC, work chart to last 2 sts, 1/1 LC.

Row 2 (WS): P2, work chart to last 2 sts, p2.

Cont as est until the Decrease Chart has been worked once. (3 sts dec'd) (72 sts)

Next Row (WS): P2 with C1, join C2 and p to end.

Garter Decrease Section

Row 1 (RS): 1/1 RC, ssk, k to last 2 sts, bring C1 under C2, drop C2, and with C1, 1/1 LC. (1 st dec'd)

Row 2 (WS): P2, bring C2 under C1, drop C1, and with C2, k to last 2 sts, p2.

Rep rows 1–2, 7 more times (64 sts), then rep row 1 once (63 sts).

Row 18 (WS): P2, bring C2 under C1, drop C1 and p to end with C2.

Rep the Lace Decrease and Garter Decrease Sections 3 more times, switching yarns between sections and maintaining C1 on the left edge, then rep the Lace Decrease Section once more as foll:

Lace Decrease Section. (3 sts dec'd) (60 sts)

Garter Decrease Section. (9 sts dec'd) (51 sts)

Lace Decrease Section. (3 sts dec'd) (48 sts)

Garter Decrease Section. (9 sts dec'd) (39 sts)

Lace Decrease Section. (3 sts dec'd) (36 sts)

Garter Decrease Section. (9 sts dec'd) (27 sts)

Lace Decrease Section. (3 sts dec'd) (24 sts)

A total of 39 sts have been dec'd.

Garter Section

Row 1 (RS): 1/1 RC, ssk, k to last 2 sts, drop C2 and with C1, 1/1 LC. (1 st dec'd)

Row 2 (WS): P2, drop C1 and with C2, k to last 2 sts, p2.

Rep rows 1–2, 17 more times. (18 sts dec'd) (6 sts)

Next Row (RS): 1/1 RC, ssk with C2, cut C2, 1/1 LC with C1. (1 st dec'd) (5 sts)

Next Row (WS): P to end.

Next Row: K1, ssk, 1/1 LC. (1 st dec'd) (4 sts)

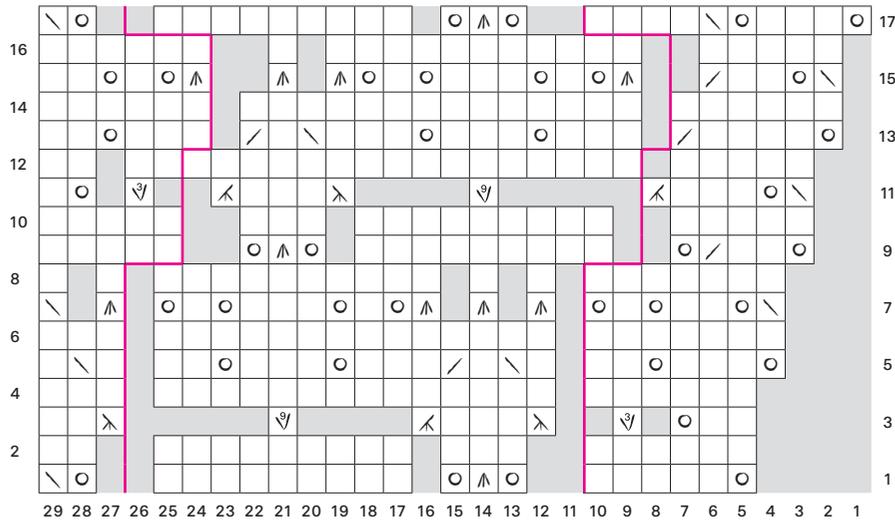
Next Row: P4tog.

Cut yarn and thread the end through the remaining st to secure the tail.

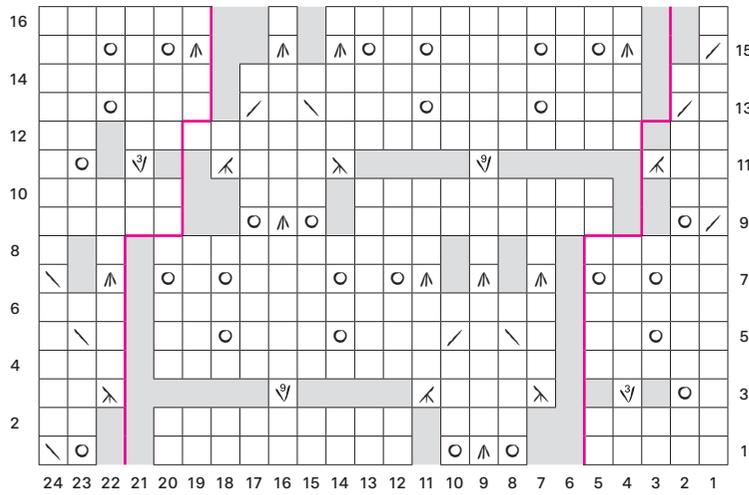
FINISHING

Weave in all ends and wet block to measurements.

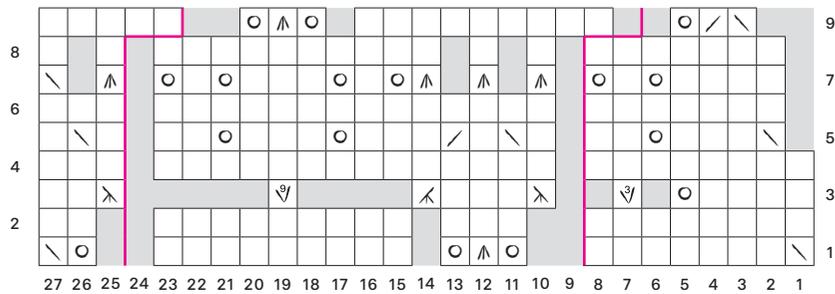
INCREASE CHART



CENTRE CHART



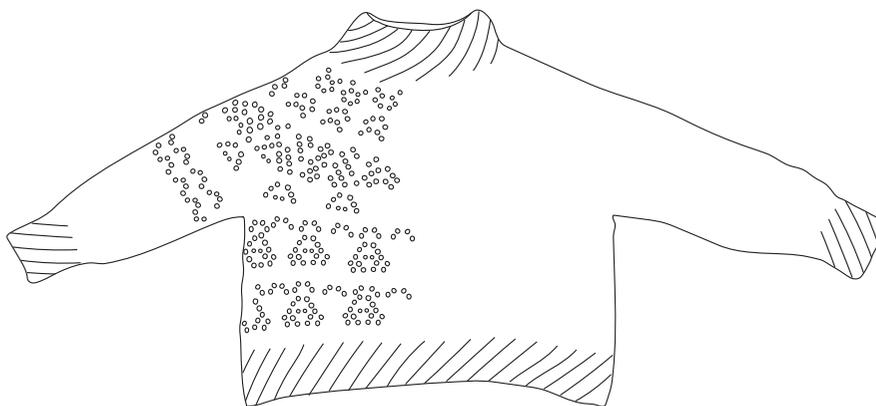
DECREASE CHART



-  KNIT
-  YO
-  K2TOG
-  SSK
-  M3
-  M9
-  CDD
-  K3TOG
-  SSSK
-  PATTERN REPEAT
-  NO STITCH

MEGUMI SHINAGAWA –

Aika



Aika (pages 48–51) is a long-sleeved lace pullover with a relaxed but elegant fit. It is knitted in a loose gauge, making it a versatile, easy-to-style piece for any occasion.

SIZES

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

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

FINISHED MEASUREMENTS

Chest Circumference: 40 (44, 48, 52, 56) (60, 64, 69, 74)" / 100 (110, 120, 130, 140) (150, 160, 175, 188) cm.

Neck Circumference: 19.75 (21, 22.25, 22.25, 23.5) (23.5, 25.25, 26.25, 26.25)" / 50 (53, 56.5, 56.5, 60) (60, 63, 66.5, 66.5) cm.

Yoke Depth: 8.75 (9.5, 10, 11, 12) (13, 13.25, 13.5, 14.5)" / 21.5 (24.5, 25.5, 27.5, 30) (32.5, 33.5, 34, 36.5) cm.

Upper Arm Circumference: 12.5 (13.75, 15.75, 17.75, 17.75) (20, 22.25, 24.5, 25.5)" / 32 (35, 40, 45, 45) (51, 57, 63, 65) cm.

Length From Underarm To Hem: 11" / 28 cm.

Sleeve Length: 16.25 (16.25, 16.25, 15.75, 15.25) (15.25, 15.25, 14.75, 14.75)" / 41 (41, 41, 40, 39) (39, 39, 37, 37) cm.

MATERIALS

Yarn: 2 (2, 2, 2, 2) (2, 3, 3, 3) skeins of Cloud Fingering by The Uncommon Thread (38% alpaca, 37% cotton, 25% merino, 437 yds / 400 m – 100 g), colourway Anko.

Or approx. 563 (637, 722, 766, 818) (875, 946, 1010, 1098) yds / 514 (582, 660, 700, 748) (800, 865, 924, 1004) m of fingering-weight yarn.

Alternative yarn suggestions are for example Bérénice by De Rerum Natura (held double) or Gilliat by De Rerum Natura and Bérénice by De Rerum Natura (held together).

Needles: US 9 / 5.5 mm and US 10 / 6 mm 32" / 80 cm circular needles (for body), US 9 / 5.5 mm 16" / 40 cm (or DPNs) (for sleeves and ribbings).

Notions: Stitch markers, stitch holders or waste yarn.

GAUGE

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

12 sts x 24 rnds to 4" / 10 cm on US 9 / 5.5 mm needles in Spiral Rib at neck.

12 sts x 20 rnds to 4" / 10 x 3.25" / 8.5 cm on US 9 / 5.5 mm needles in Spiral Rib at hem and cuffs.

12 sts x 8 rnds to 4" / 10 cm x 2" / 5 cm on US 10 / 6 mm needles in Charts A, B, C, and F, after blocking.

12 sts x 6 rnds to 4" / 10 cm x 1.4" / 3.5 cm on US 10 / 6 mm needles in Chart D at Section 8, after blocking.

12 sts x 10 rnds to 4" / 10 cm x 1.75" / 4.5 cm on US 10 / 6 mm needles in Chart E at Section 11, after blocking.

SPECIAL ABBREVIATIONS

S2kp: Sl 2 sts together, knit 1 st, pass 2 slipped sts over the knit st. (2 sts dec'd)

STITCH PATTERNS

Spiral Rib

Rnds 1–2: *P1, k2* to end.

Rnds 3–4: *P1, k2, p1* to end.

Rnds 5–6: *K2, p2* to end.

Rnds 7–8: *K1, p2, k1* to end.

Rep rnds 1–8 for patt.

WRITTEN INSTRUCTIONS FOR CHARTS

Eyelet Patterns

Chart A

Rnd 1: *Yo, ssk, k1, k2tog, yo, k1*, rep *–* to end.

Rnd 2: K to end.

Rnd 3: *K1, yo, s2kp, yo, k2*, rep *–* to end.

Rnd 4: K to end.

Chart B

Rnd 1: *K1, k2tog, yo, k1, yo, ssk, k2*, rep *-* to end.

Rnd 2: K to end.

Rnd 3: *K2tog, yo, k3, yo, ssk, k1*, rep *-* to end.

Rnd 4: K to end.

Chart C

Rnd 1: [*Yo, ssk* twice, k1, *k2tog, yo* twice, k1], rep [-] to end.

Rnd 2: K to end.

Rnd 3: *K1, yo, ssk, yo, s2kp, yo, k2tog, yo, k2*, rep *-* to end.

Rnd 4: K to end.

Chart D

Rnd 1: *K3, k2tog, yo, k1, yo, ssk, k4*, rep *-* to end.

Rnd 2: K to end.

Rnd 3: *K2, k2tog, yo, k3, yo, ssk, k3*, rep *-* to end.

Rnd 4: K to end.

Rnd 5: [K1, *k2tog, yo* twice, k1, *yo, ssk* twice, k2], rep [-] to end.

Rnd 6: K to end.

Chart E

Sizes 1 to 7 only

Rnd 1: *K3, k2tog, yo, k1, yo, ssk, k4*, rep *-* to end.

Rnd 2: K to end.

Rnd 3: *K2, k2tog, yo, k3, yo, ssk, k3*, rep *-* to end.

Rnd 4: K to end.

Rnd 5: [K1, *k2tog, yo* twice, k1, *yo, ssk* twice, k2], rep [-] to end.

Rnd 6: K to end.

Rnd 7: [K1, *yo, ssk* twice, k1, *k2tog, yo* twice, k2], rep [-] to end.

Rnd 8: K to end.

Rnd 9: *K2, yo, ssk, yo, s2kp, yo, k2tog, yo, k3*, rep *-* to end.

Rnd 10: K to end.

Sizes 8 and 9 only

Rnd 1: *K4, k2tog, yo, k1, yo, ssk, k5*, rep *-* to end.

Rnd 2: K to end.

Rnd 3: *K3, k2tog, yo, k3, yo, ssk, k4*, rep *-* to end.

Rnd 4: K to end.

Rnd 5: [K2, *k2tog, yo* twice, k1, *yo, ssk* twice, k3], rep [-] to end.

Rnd 6: K to end.

Rnd 7: [K2, *yo, ssk* twice, k1, *k2tog, yo* twice, k3], rep [-] to end.

Rnd 8: K to end.

Rnd 9: *K3, yo, ssk, yo, s2kp, yo, k2tog, yo, k4*, rep *-* to end.

Rnd 10: K to end.

Chart F

Rnd 1: *Yo, ssk, k1, k2tog, yo, k1*, rep *-* to end.

Rnd 2: K to end.

Rnd 3: *K1, yo, s2kp, yo, k2*, rep *-* to end.

Rnd 4: K to end.

Rnd 5: *K2tog, yo, k1, yo, ssk, k1*, rep *-* to end.

Rnd 6: K to end.

Rnd 7: *Yo, ssk, k1, k2tog, yo, k1*, rep *-* to end.

Rnd 8: K to end.

Rnd 9: *K1, yo, s2kp, yo, k2*, rep *-* to end.

Rnd 10: K to end.

NOTES

This pullover is worked seamlessly from the top down. It features a circular yoke and an all-over lace pattern knitted in a loose gauge. German Short Rows are worked for the neckline, upper yoke and after separating sleeves to provide a more relaxed fit. A spiral ribbing is worked for the neck, hem and cuffs.

Use a marker in a different colour to mark the beginning of the round (BOR).

The markers placed at sections 3 and 5 are kept in place until separating the sleeves. Work without removing the markers after Chart A or B.

If you want to make the sleeves shorter or longer, you can work less or more Stockinette Stitch rounds before starting Chart F for sleeves.

DIRECTIONS**SECTION 1: NECK**

With US 9 / 5.5 mm needles, CO 60 (64, 68, 68, 72) (72, 76, 80, 80) sts using the Long-Tail CO method. PM for BOR and join to knit in the rnd being careful not to twist sts.

Start to work in Spiral Rib as foll:

Rnds 1–2: *P2, k2* to end.

Rnds 3–4: *P1, k2, p1* to end.

Rnds 5–6: *K2, p2* to end.

Rnds 7–8: *K1, p2, k1* to end.

Rnds 9–24: Rep rnds 1–8 twice more.

Change to US 10 / 6 mm needles.

Rnd 25: K to end.

Sizes 1, 2, and 3 only

Rnd 26: *M1l, k2* to end. 30 (32, 34, –, –) (–, –, –, –) sts inc'd. [90 (96, 102, –, –) (–, –, –, –) sts]

Size 4 only

Rnd 26: *M1l, k17* to end. (4 sts inc'd) (72 sts)

Rnd 27: *M1l, k2* to end. (36 sts inc'd) (108 sts)

Size 5 only

Rnd 26: *M1l, k18* to end. (4 sts inc'd) (76 sts)

Rnd 27: *M1l, k2* to end. (38 sts inc'd) (114 sts)

Size 6 only

Rnd 26: *M1l, k9* to end. (8 sts inc'd) (80 sts)

Rnd 27: *M1l, k2* to end. (40 sts inc'd) (120 sts)

Size 7 only

Rnd 26: K2, *m1l, k9* to 2 sts bef end, k2.

(8 sts inc'd) (84 sts)

Rnd 27: *M1l, k2* to end. (42 sts inc'd) (126 sts)

Size 8 only

Rnd 26: *M1l, k10* to end. (8 sts inc'd) (88 sts)

Rnd 27: *M1l, k2* to end. (44 sts inc'd) (132 sts)

Size 9 only

Rnd 26: K4, *m1l, k6* to last st bef end, k4.

(12 sts inc'd) (92 sts)

Rnd 27: *M1l, k2* to end. (46 sts inc'd) (138 sts)

90 (96, 102, 108, 114) (120, 126, 132, 138) sts.

SECTION 2: GERMAN SHORT ROWS – 1

Start working short rows flat to shape the neck and back.

Row 1 (RS): K7 (8, 8, 9, 9) (10, 10, 11, 11), tw.

Row 2 (WS): MDS, p to BOR m, SM, p7 (8, 8, 9, 9) (10, 10, 11, 11), tw.

Row 3: MDS, k to BOR m, SM, k to DS, kDS, k6 (6, 6, 7, 7) (6, 7, 7, 7), tw.

Row 4: MDS, p to BOR m, SM, p to DS, pDS, p6 (6, 6, 7, 7) (6, 7, 7, 7), tw.

Rows 5–6 (6, 6, 6, 6) (8, 8, 8, 8): Rep rows 3–4, 1 (1, 1, 1, 1) (2, 2, 2, 2) time(s).

Row 7 (7, 7, 7, 7) (9, 9, 9, 9): MDS, k to BOR m.

SECTION 3: CHART A

Cont to work in the rnd again.

Set-Up Rnd: K to end. *Note!* KDS as you reach DS.

Rnds 1–4: Work Chart A to end.

Note! You can PM every 6 sts to help track repeats.

Size 1 only

Proceed to SECTION 4.

Sizes 2, 3, 4, 5, 6, 7, 8 and 9 only

Rnds 5– (8, 8, 8, 12) (12, 12, 12, 12): Rep rnds 1–4, – (1, 1, 1, 2) (2, 2, 2, 2) time(s).

SECTION 4: GERMAN SHORT ROWS – 2

Start working short rows to cont shaping the neck and back.

Row 1 (RS): K18 (18, 18, 21, 21) (24, 28, 28, 28), tw.

Row 2 (WS): MDS, p to BOR m, SM, p18 (18, 18, 21, 21) (24, 28, 28, 28), tw.

Row 3: MDS, k to BOR m, SM, k to DS, kDS, k6 (6, 6, 7, 7) (6, 7, 7, 7), tw.

Row 4: MDS, p to BOR m, SM, p to DS, pDS, p6 (6, 6, 7, 7) (6, 7, 7, 7), tw.

Row 5: MDS, k to BOR m.

Cont to work in the rnd again.

Work 1 (1, 2, 1, 1) (1, 2, 2, 2) rnd(s) in St St.

Note! KDS as you reach DS on the first rnd.

SECTION 5: CHART B

Set-Up Rnd 1: *M1l, k3* to end. 30 (32, 34, 36, 38) (40, 42, 44, 46) sts inc'd. [120 (128, 136, 144, 152) (160, 168, 176, 184) sts]

Set-Up Rnd 2: K to end.

Rnds 1–4: Work Chart B to end. *Note!* You can PM every 8 sts for Chart B.

Rnds 5–8 (8, 8, 8, 8) (12, 12, 12, 12): Rep rnds 1–4, 1 (1, 1, 1, 1) (2, 2, 2, 2) time(s).

120 (128, 136, 144, 152) (160, 168, 176, 184) sts.

SECTION 6: GERMAN SHORT ROWS – 3

Start working short rows to cont shaping the neck and back.

Row 1 (RS): K50 (53, 56, 60, 63) (66, 70, 73, 76), tw.

Row 2 (WS): MDS, p to BOR m, SM, p50 (53, 56, 60, 63) (66, 70, 73, 76), tw.

Row 3 (RS): MDS, k to BOR m.

Cont to work in the rnd again.

Work in St St for 1 (1, 2, 1, 1) (1, 2, 2, 2) rnd(s).

Note! KDS as you reach DS on the first rnd.

SECTION 7: CHART C

Set-Up Rnd 1: *M1l, k4* to end. 30 (32, 34, 36, 38) (40, 42, 44, 46) sts inc'd. [150 (160, 170, 180, 190) (200, 210, 220, 230) sts]

Set-Up Rnd 2: K to end.

Rnds 1–4: Work Chart C to end.

Rnds 5–8 (8, 8, 12, 12) (12, 12, 12, 16): Rep rnds 1–4, 1 (1, 1, 2, 2) (2, 2, 2, 3) time(s).

Work in St St for 1 (1, 1, 1, 1) (1, 1, 2, 2) rnd(s).

150 (160, 170, 180, 190) (200, 210, 220, 230) sts.

SECTION 8: CHART D

Set-Up Rnd 1: *M1l, k5* to end. 30 (32, 34, 36, 38) (40, 42, 44, 46) sts inc'd. [180 (192, 204, 216, 228) (240, 252, 264, 276) sts]

Set-Up Rnd 2: K to end.

Rnds 1–6: Work Chart D to end.

180 (192, 204, 216, 228) (240, 252, 264, 276) sts.

SECTION 9: SEPARATE BODY AND SLEEVES

Note! Remove all markers except for BOR m.

Size 1 only

Rnd 1: K28, *pl next 34 sts on st holder or waste yarn, CO 4 sts using the Backwards Loop CO method*, k56, rep *-* once more, k28. (120 sts)

Sizes 2 and 3 only

Set-Up Rnd: *M1l, k24 (17)*, rep *-* to end. – (8, 12, –, –) (–, –, –, –) sts inc'd. [– (200, 216, –, –) (–, –, –, –) sts]

Rnd 1: K – (31, 33, –, –) (–, –, –, –), *pl next – (38, 42, –, –) (–, –, –, –) sts on a st holder or waste yarn, CO – (4, 6, –, –) (–, –, –, –) sts using the Backwards Loop CO method*, k– (62, 66, –, –) (–, –, –, –), rep *-* once more, k– (31, 33, –, –) (–, –, –, –). [– (132, 144, –, –) (–, –, –, –) sts]

Sizes 4 and 5 only

Set-Up Rnd: K– (–, –, 4, 2) (–, –, –, –), *m1l, k– (–, –, 13, 14) (–, –, –, –)*, rep *-* to – (–, –, 4, 2) (–, –, –, –) sts bef end, k– (–, –, 4, 2) (–, –, –, –). (16 sts inc'd) [– (–, –, 232, 244) (–, –, –, –) sts]

Rnd 1: K– (–, –, 35 (38) (–, –, –, –), *pl next – (–, –, 46, 46) (–, –, –, –) sts on a st holder or waste yarn, CO 8 sts using the Backwards Loop CO method*, k– (–, –, 70, 76) (–, –, –, –), rep *-* once more, k– (–, –, 35, 38) (–, –, –, –). [– (–, –, 156, 168) (–, –, –, –) sts]

Sizes 6 and 7 only

Set-Up Rnd: *M1l, k– (–, –, –, –) (8, 7, –, –)* to end. – (–, –, –, –) (30, 36, –, –) sts inc'd. [– (–, –, –, –) (270, 288, –, –) sts]

Rnd 1: K– (–, –, –, –) (41, 43, –, –), *pl next – (–, –, –, –) (53, 58, –, –) sts on a st holder or waste yarn, CO – (–, –, –, –) (8, 10, –, –) sts using the Backwards Loop CO method*, k– (–, –, –, –) (82, 86, –, –), rep *-* once more, k– (–, –, –, –) (41, 43, –, –). [– (–, –, –, –) (180, 192, –, –) sts]

Sizes 8 and 9 only

Set-Up Rnd: *M1l, k6* to end. – (–, –, –, –) (–, –, 44, 46) sts inc'd. [– (–, –, –, –) (–, –, 308, 322) sts]

Rnd 1: K– (–, –, –, –) (–, –, 46, 49), *pl next – (–, –, –, –) (–, –, 62, 63) sts on a st holder or waste yarn, CO – (–, –, –, –) (–, –, 13, 15) sts using the Backwards Loop CO method*, k– (–, –, –, –) (–, –, 92, 98), rep *-* once more, k– (–, –, –, –) (–, –, 46, 49). [– (–, –, –, –) (–, –, 210, 226) sts]

120 (132, 144, 156, 168) (180, 192, 210, 226) sts.

SECTION 10: GERMAN SHORT ROWS – 4

Sizes 1, 2, 3, 4, 5, 6, 7 and 8 only

Set-Up Rnd: K to end.

Size 9 only

Set-Up Rnd: K55, k2tog, k112, ssk, k55. (2 sts dec'd) (224 sts)

All sizes

Start working short rows to shape body.

Row 1 (RS): K40 (44, 48, 52, 56) (60, 64, 70, 76), tw.

Row 2 (WS): MDS, p to BOR m, SM, p40 (44, 48, 52, 56) (60, 64, 70, 76), tw.

Row 3: MDS, k to BOR m.

SECTION 11: CHARTS A AND E

Cont to work in the rnd again.

Set-Up Rnd: K to end. *Note!* KDS as you reach DS.

Sizes 1, 2, 3, 4, 5, 6 and 7 only

Rnds 1–4: Work Chart A to end. *Note!* You can PM every 12 sts on rnd 1 to help track repeats.

Rnds 5–14: Work Chart E for Sizes 1–7 to end.

Rnds 15–18: K to end.

Proceed to All sizes.

Sizes 8 and 9 only

Rnds 1–4: *K1, work Chart A once*, rep *-* to end. *Note!* You can PM every 14 sts on rnd 1 to help track repeats

Rnds 5–14: Work Chart E for Sizes 8 and 9 to end.

Rnds 15–18: K to end.

All sizes

Rnds 19–36: Rep rnds 1–18 once more.

Sizes 1, 2, 3, 4, 5, 6, 7 and 9 only

Rnd 37: K to end.

Size 8 only

Rnd 37: K2tog, k to 2 sts bef end, ssk. (2 sts dec'd) (208 sts)

SECTION 12: HEM

Change to US 9 / 5.5 mm needles.

Work in Spiral Rib as foll:

Rnds 1–2: *P2, k2* to end. *Note!* RM except for BOR m as you reach them on rnd 1 if you PM in Section 11.

Rnds 3–4: *P1, k2, p1*, rep *-* to end.

Rnds 5–6: *K2, p2* to end.

Rnds 7–8: *K1, p2, k1* to end.

Rnds 9–16: Rep rnds 1–8 once more.

Rnds 17–20: Rep rnds 1–4 once more.

RM, BO all sts loosely in patt.

SECTION 13: SLEEVES

Transfer 34 (38, 42, 46, 46) (53, 58, 62, 63) sleeve sts from st holder or waste yarn onto US 10 / 6 mm needles. Join yarn.

Set-Up Rnd 1: Pick up and k 2 (2, 3, 4, 4) (4, 5, 7, 8) sts from the approximate center of CO edge, k 34 (38, 42, 46, 46) (53, 58, 62, 63) sts, pick up and k 2 (2, 3, 4, 4) (4, 5, 6, 7), PM for BOR m. [38 (42, 48, 54, 54) (61, 68, 75, 78) sts]

Sizes 1 and 7 only

Set-Up Rnd 2: K2tog, k to 2 sts bef end, ssk. (2 sts dec'd) [36 (-, -, -, -) (-, 66, -, -) sts]

Sizes 2, 3, 4, 5 and 9 only

Set-Up Rnd 2: K to end.

Size 6 only

Set-Up Rnd 2: K2tog, k to end. (1 st dec'd) (60 sts)

Size 8 only

Set-Up Rnd 2: *K2tog, k23* to end. (3 sts dec'd) (72 sts)

36 (42, 48, 54, 54) (60, 66, 72, 78) sts.

All sizes

Note! If you want to make the sleeves shorter or longer, you can knit less or more St St rnds bef working Chart F for sleeves.

*Work in St St for 8 (8, 8, 7, 6) (6, 6, 5, 5) rnds.

Cont next 10 rnds as foll: Work Chart F to end.*

Rep *-* twice more.

Cuffs

Sizes 1, 2 and 3 only

Set-Up Rnd 1: K to end.

Set-Up Rnd 2: *K2tog, k1* to end. 12 (14, 16, -, -) (-, -, -, -) sts dec'd. [24 (28, 32, -, -) (-, -, -, -) sts]

Size 4 only

Set-Up Rnd 1: *K2tog, k1* to end. (18 sts dec'd) (36 sts)

Set-Up Rnd 2: *K2tog, k7* to end. (4 sts dec'd) (32 sts)

Size 5 only

Set-Up Rnd 1: K to end.

Set-Up Rnd 2: *K2tog, k1* to end. (18 sts dec'd) (36 sts)

Size 6 only

Set-Up Rnd 1: *K2tog, k1* to end. (20 sts dec'd) (40 sts)

Set-Up Rnd 2: *K2tog, k8* to end. (4 sts dec'd) (36 sts)

Size 7 only

Set-Up Rnd 1: *K2tog, k1* to end. (22 sts dec'd) (44 sts)

Set-Up Rnd 2: K2, (k2tog, k3) to 2 sts bef end, k2. (8 sts dec'd) (36 sts)

Size 8 only

Set-Up Rnd 1: *K2tog, k1* to end. (24 sts dec'd) (48 sts)

Set-Up Rnd 2: *K2tog, k4* to end. (8 sts dec'd) (40 sts)

Size 9 only

Set-Up Rnd 1: K to end.

Set-Up Rnd 2: K1, *k2tog* to last st bef end, k1. (38 sts dec'd) (40 sts)

All sizes

Set-Up Rnd 3: K to end.

Change to US 9 / 5.5 mm needles.

Work in Spiral Rib as foll:

Rnds 1–2: *P2, k2* to end.

Rnds 3–4: *P1, k2, p1*, rep *-* to end.

Rnds 5–6: *K2, p2* to end.

Rnds 7–8: *K1, p2, k1* to end.

Rnds 9–16: Rep rnds 1–8 once more.

Rnds 17–20: Rep rnds 1–4 once more.

BO all sts loosely in patt.

FINISHING

Weave in all ends and wet block to measurements.

CHART A

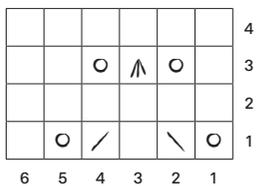


CHART B

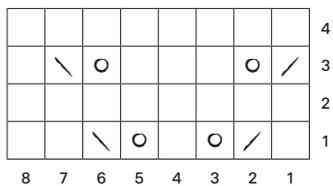


CHART C

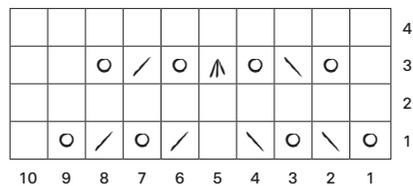


CHART D

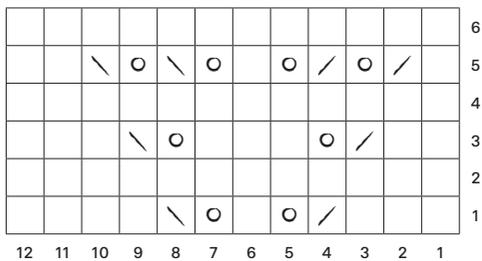


CHART E FOR SIZES 1-7

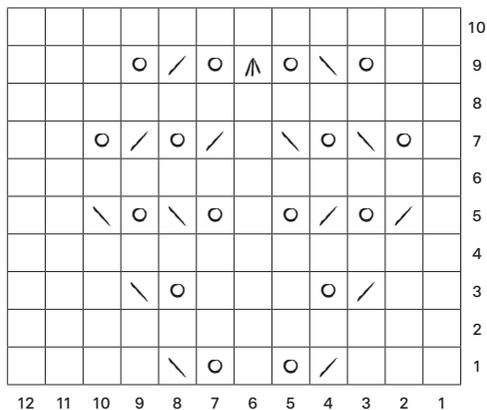


CHART E FOR SIZES 8 & 9

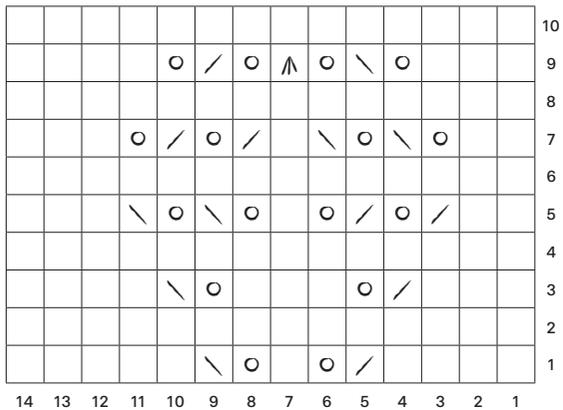
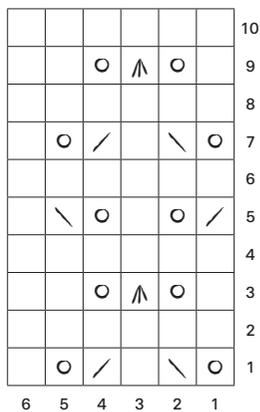


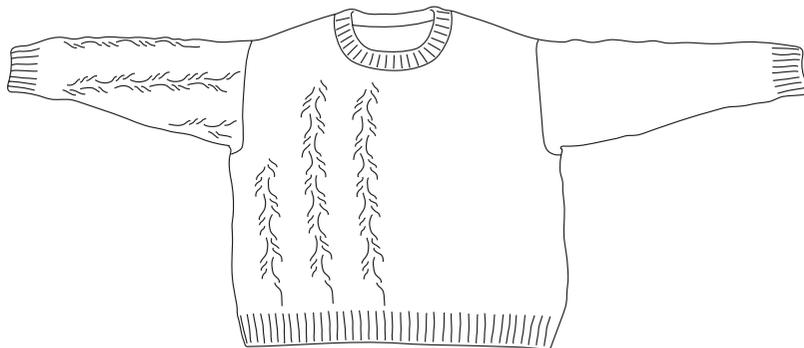
CHART F



-  KNIT
-  K2TOG
-  SSK
-  S2KP
-  YO

AYANO TANAKA –

Morning Mist



While designing this sweater (pages 58–61), Ayano Tanaka imagined a morning mist rising from the river with the scenery just faintly visible beyond it. She arranged the soft cable patterns to create a similar feathery effect. The cables create beautiful flowing lines on the body and the sleeves of this crew-neck, drop-shoulder jumper.

SIZES

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

Recommended ease: 6–8" / 15–20 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 39.5 (44, 47.25, 52, 55.25) (60, 64, 67.75)" / 100.5 (112, 120, 132, 140.5) (152, 162.5, 172) cm.

Total Length from Top Shoulder to Hem: 22.75 (23, 23.25, 23.25, 23.5) (24.25, 24.5, 24.5)" / 58 (58.5, 59, 59, 59.5) (61.5, 62, 62) cm.

Shoulder Width: 17.25 (18.75, 20.25, 22.25, 24) (25.75, 27, 28.75)" / 44 (47.5, 51.5, 56.5, 61) (65.5, 68.5, 73) cm.

Length from Underarm to Hem: 13.25 (13.25, 13, 12.25, 12.75) (13, 12.25, 11.5)" / 33.5 (33.5, 33, 31, 32.5) (33, 31, 29) cm.

Armhole Depth: 7.25 (7.5, 7.75, 8, 8) (8.25, 9.75, 9.75)" / 18 (19, 19.5, 20.5, 20.5) (21, 22.5, 24.5) cm.

Upper Sleeve Circumference: 17 (17.5, 18.75, 19.5, 20) (21.5, 22.5, 24)" / 43.5 (44.5, 47.5, 50, 51) (54.5, 57.5, 61) cm.

Cuff Circumference: 7.25 (7.75, 7.75, 8, 8) (8.25, 8.25, 8.75)" / 18.5 (19.5, 19.5, 20.5, 20.5) (21, 21, 22) cm.

Sleeve Length from Underarm to Cuff: 19 (18.75, 18.25, 17.5, 17.25) (17, 17, 17)" / 48.5 (47.5, 46.5, 44.5, 44) (43, 43, 43) cm.

Neck Width (not incl. Neck Band): 7.5 (8, 8, 8.5, 8.75) (9.25, 9.5, 9.5)" / 19 (20.5, 20.5, 21.5, 22) (23.5, 24, 24) cm.

MATERIALS

Yarn: 5 (6, 6, 6, 7) (7, 8, 8) skeins of Daylights by Harrisville Designs (100% wool, 250 yds / 228 m – 100 g), colourway Caffeine.

Or approx. 1095 (1190, 1270, 1345, 1420) (1540, 1640, 1750) yds / 1000 (1090, 1160, 1230, 1300) (1410, 1500, 1600) m of DK-weight yarn.

Alternative yarn suggestions are for example Gilliat by De Rerum Natura or Merino DK by DARUMA.

Needles: US 6 / 4 mm 32" / 80 cm circular needles and US 7 / 4.5 mm 32" / 80 cm circular needles for the body. US 5 / 3.75 mm 32" / 80 cm circular needles for ribbing. An extra US 6 / 4 mm needle for the 3-Needle Bind Off.

Notions: Stitch markers, removable stitch markers (2), stitch holders or waste yarn.

GAUGE

19.5 sts x 30 rows to 4" / 10 cm on US 6 / 4 mm needles in St St, after blocking.

17.5 sts x 28.5 rows to 4" / 10 cm on US 7 / 4.5 mm needles in St St, after blocking.

13 sts to 2" / 5 cm, 20 rows to 2.75" / 7 cm on US 7 / 4.5 mm needles in Cable Patt (Chart B), after blocking.

SPECIAL ABBREVIATIONS

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

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

2/3 LC: Sl 2 sts to CN and hold in front, k3, k2 from CN.

2/3 RC: Sl 3 sts to CN and hold in back, k2, k3 from CN.

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

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

2/3 LC Dec: Sl next 2 sts to CN and hold in front, k1, *sl1 kwise from CN, sl 1 kwise from LHN, k2 slipped sts tog tbl*, rep *-* once more. (2 sts dec'd)

2/3 RC Dec: Sl next 3 sts to CN and hold in back, *sl1 kwise from LHN, sl 1 kwise from CN, k2 slipped sts tog tbl*, rep *-* once more, k1 from CN. (2 sts dec'd)

WRITTEN INSTRUCTIONS FOR CHARTS

Chart A (worked flat)

Row 1 (RS): 3/3 LC, m1l, k6.
Row 2 and all WS rows: P6, k1, p6.
Row 3: K6, p1, k6.
Row 5: K1, 2/3 LC, p1, k6.

Chart A (worked in the rnd)

Rnd 1 (RS): 3/3 LC, m1l, k6.
Rnd 2 and all even rnds: K6, p1, k6
Rnd 3: K6, p1, k6.
Rnd 5: K1, 2/3 LC, p1, k6.

Chart B (worked flat)

Row 1 (RS): K6, p1, 3/3 RC.
Row 2 and all WS rows: P6, k1, p6.
Row 3: K6, p1, k6.
Row 5: K6, p1, 2/3 RC, k1.
Row 7: Rep row 3.
Row 9: K6, p1, 2/2 RC, k2.
Row 11: 3/3 LC, p1, k6.
Row 13: Rep row 3.
Row 15: K1, 2/3 LC, p1, k6.
Row 17: Rep row 3.
Row 19: K2, 2/2 LC, p1, k6.

Chart B (worked in the rnd)

Rnd 1 (RS): K6, p1, 3/3 RC.
Rnd 2 and all even rnds: K6, p1, k6.
Rnd 3: K6, p1, k6.
Rnd 5: K6, p1, 2/3 RC, k1.
Rnd 7: Rep rnd 3.
Rnd 9: K6, p1, 2/2 RC, k2.
Rnd 11: 3/3 LC, p1, k6.
Rnd 13: Rep rnd 3.
Rnd 15: K1, 2/3 LC, p1, k6.
Rnd 17: Rep rnd 3.
Rnd 19: K2, 2/2 LC, p1, k6.

Chart C1

Row 1 (RS): K6, p1, 3/3 RC.
Row 2 (WS): P6, k1, p6.
Row 3: K6, p1, k6.
Row 4: Rep row 2.
Row 5: K6, p1, 2/3 RC dec, k1. (2 sts dec'd)
Row 6: P3, p2tog, p6. (1 st dec'd)

Chart C2

Row 1 (RS): 3/3 LC, p1, k6.
Row 2 (WS): P6, k1, p6.

Row 3: K6, p1, k6.
Row 4: Rep row 2.
Row 5: K1, 2/3 LC dec, p1, k6. (2 sts dec'd)
Row 6: P6, ssp, p3. (1 st dec'd)

NOTES

The back and front are worked flat and bottom up in pieces. The shoulders are shaped with German Short Rows. After seaming the body, the stitches for the sleeves and neck band are picked up and worked in the round.

Cable charts are read from bottom to top and right to left on RS rows, from left to right on WS rows. The same charts are used for both knitting flat and in the round.

You can modify the length of the sleeves after the sleeve shaping. In the sample sweater, approx. 1.25" / 3 cm is worked after the decreases and before starting the cuffs.

To adjust body length, change the number of repeats of Chart B before binding off the underarm stitches. Simply add or subtract multiples of 10 rows (approx. 1.5" / 4 cm) to (or from) the repeat, then work the corresponding Chart C1 or C2 following Chart B to resolve the cable pattern.

DIRECTIONS

BACK

With US 5 / 3.75 mm needles, CO 107 (116, 125, 134, 149) (158, 167, 176) sts with the Long-Tail CO method.

Set-Up Row (WS): *K2, p1*, rep to last 2 sts, k2.

Row 1 (RS): *P2, k1*, rep to last 2 sts, p2.
 Work in P2 x k1 Rib as est until hem measures 2.25" / 5.5 cm. End with a WS row.

Change to the US 7 / 4.5 mm needles.

Sizes 1, 4, 6 and 7 only

Inc Row (RS): K1, m1l, k to end. 108 (-, -, 135, -) (159, 168, -) sts.

Size 2 only

Inc Row (RS): K29, m1l, k58, m1l, k to end. 118 sts.

All sizes

Work 9 (11, 12, 11, 14) (15, 15, 16) rows in St St. End with a WS row.

The Body is worked in St St and cable patt. You can use stitch markers to mark the cable sections, if needed.

Beg Cable Patt Row (RS): K3 (8, 9, 14, 2) (7, 8, 12), *work Row 1 of Chart A, k 6 (6, 7, 7, 7) (7, 8, 8)*, rep *-* 4 (4, 4, 4, 6) (6, 6, 6) more times, work Row 1 of Chart A, k to end. 114 (124, 131, 141, 157) (167, 176, 184) sts. 6 (6, 6, 6, 6) (8, 8, 8, 8) columns of cable patt est.

Cont working in St St and rows 2–5 of Chart A as est.

Next work in St St and rows 1–20 of Chart B 2 (2, 2, 2, 2) (2, 2, 1) time(s).

Sizes 1, 2, 3 and 8 only

Work Rows 1–10 of Chart B once more.

All Sizes

On the two outermost (first and last) cable patt columns only, work rows 1–6 of Chart C2 (C2, C2, C1, C1) (C1, C1, C2) once, maintaining Chart B for other cable columns. (6 sts dec'd) 108 (118, 125, 135, 151) (161, 170, 178) sts. 4 (4, 4, 4, 6) (6, 6, 6) columns of cables rem.

Cont working Chart B and St St for 6 (4, 2, 8, 8) (8, 4, 8) more rows. End with Row 2 (20, 18, 14, 14) (14, 10, 4).

BO 6 (7, 7, 7, 8) (9, 10, 10) sts at beg of the next 2 rows for the underarm, while maintaining Chart B. 96 (104, 111, 121, 135) (143, 150, 158) sts.

Cont working Chart B for 26 (28, 30, 34, 34)

(34, 38, 44) rows, end with Row 10, then work rows 1–6 of Chart C2 over the remaining cable columns. 12 (12, 12, 12, 18) (18, 18, 18) sts dec'd. 84 (92, 99, 109, 117) (125, 132, 140) sts.

This is the End of Cable Patt for the back.

Back Shoulder Shaping

Change to US 6 / 4 mm needles.

Work 17 (17, 17, 15, 15) (17, 17, 17) rows in St St.

End with a RS row.

Count 29 (33, 35, 39, 42) (46, 49, 52) sts for shoulder and back neck sts, PM at each side of center neck BO, 29 (33, 35, 39, 42) (46, 49, 52) sts to end.

Short Row 1 (WS): P to last 2 (2, 2, 2, 3) (3, 3, 3) sts, tw.

Short Row 2 (RS): MDS, k to last 2 (2, 2, 2, 3) (3, 3, 3) sts, tw.

Short Row 3: MDS, p to 1 (1, 1, 1, 2) (2, 2, 2) st(s) bef prev DS, tw.

Short Row 4: MDS, k to 1 (1, 1, 1, 2) (2, 2, 2) st(s) bef prev DS, tw.

Rep short rows 3–4, 4 (1, 2, 1, 6) (6, 7, 4) more time(s).

Sizes 2, 3, 4 and 8 only

Short Row 5: MDS, p to – (2, 2, 2, –) (–, –, 3) sts bef prev DS, tw.

Short Row 6: MDS, k to – (2, 2, 2, –) (–, –, 3) sts bef prev DS, tw.

Rep short rows 5–6, – (2, 2, 4, –) (–, –, 2) more times.

All sizes

Short Row (WS): MDS, p to 1 (2, 2, 2, 2) (3, 3, 3) st(s) bef prev DS, tw.

Neck BO Row (RS): MDS, k to m, RM, BO 26 (26, 29, 31, 33) (33, 34, 36) sts, RM, k to 1 (2, 2, 2, 2) (3, 3, 3) st(s) bef prev DS, tw. 29 (33, 35, 39, 42) (46, 49, 52) sts for each set of shoulder and back neck sts. Leave right shoulder and back neck sts on the other end of the needle.

Left Back Shoulder and Neck Shaping

Next Row (WS): MDS, p to end.

BO & Short Row 1 (RS): BO 4 sts, k to 2 (2, 2, 2, 2) (3, 3, 3) sts bef prev DS, tw. (4 st dec'd)

Next Row: MDS, p to end.

BO & Short Row 3: BO 2 sts, k to 2 (2, 2, 2, 2) (3, 3, 3) sts bef prev DS, tw. (2 st dec'd)

Next Row: MDS, p to end.

Next Row: K to end, working DS as single st. Break yarn, leaving a long tail for BO. Pl left shoulder sts on hold on a stitch holder or waste yarn.

Right Back Shoulder and Neck Shaping

With the WS facing, join yarn at neck edge.

Dec & Short Row 1 (WS): BO 4 sts, p to 2 (2, 2,

2, 2) (3, 3, 3) sts bef prev DS, tw. (4 st dec'd)

Next Row (RS): MDS, k to end.

Dec & Short Row 3: BO 2 sts, p to 2 (2, 2, 2, 2) (3, 3, 3) sts bef prev DS, tw. (2 st dec'd)

Next Row: MDS, k to end.

Next Row: P to end, working DS as single st.

Break yarn and pl right shoulder sts on st holder or waste yarn.

FRONT

Work the same as back until the End of Cable Patt.

Change to US 6 / 4 mm needles.

Work 8 rows in St St. End with a WS row.

Front Neck Shaping

Neck BO Row (RS): K 35 (39, 42, 47, 51) (55, 58, 62), BO 14 (14, 15, 15, 15) (15, 16, 16) sts, k to end.

Leave left front neck and shoulder sts on the other end of the needle. P to end of next WS row (right neck edge). 35 (39, 42, 47, 51) (55, 58, 62) sts for each front rem.

Right Front Shoulder and Neck Shaping

Row 1 (RS): BO 4 (4, 4, 4, 5) (5, 5, 6) sts, k to end.

Row 2 (WS): P to end.

Row 3: BO 2 (2, 2, 3, 3) (3, 3, 3) sts, k to end.

Row 4: P to end.

Sizes 1, 2 and 3 only

Rep rows 3–4 once more.

All sizes

Next Row: BO 1 (1, 1, 2, 2) (2, 2, 2) st(s), k to end.

Next Row: P to end.

Sizes 6, 7 and 8 only

Ssk at the beg of next RS row, then work 1 WS row without decreasing.

All sizes

Short Row 1 (RS): Ssk, k to last 2 (2, 2, 2, 3) (3, 3, 3) sts, tw.

Next Row (WS): MDS, p to end.

Sizes 1, 2, 7 and 8 only

Short Row 3 (RS): K to 1 (1, –, –, –) (–, 2, 2) sts bef prev DS, tw.

Next Row and all foll WS rows: MDS, p to end.

Short Row 5: Ssk, k to 1 (1, –, –, –) (–, 2, 2) sts bef prev DS, tw.

Short Row 7: K to 1 (2, –, –, –) (–, 2, 2) sts bef prev DS, tw.

Short Row 9: Rep short row 7.

Short Row 11: Ssk, k to 1 (2, –, –, –) (–, 2, 2) sts bef prev DS, tw.

Short Row 13: K to 1 (2, –, –, –) (–, 2, 3) sts bef prev DS, tw.

Short Row 15: K to 2 (2, –, –, –) (–, 2, 3) sts bef prev DS, tw.

Sizes 1 and 2 only

Rep short row 15 and a WS row once.

Sizes 7 and 8 only

Short Row 17: Ssk, k to – (–, –, –, –) (–, 2, 3) sts bef prev DS, tw.

Short Row 19: K to 3 sts bef prev DS, tw.

Rep short row 19 and a WS row twice.

Sizes 3 and 6 only

Short Row 3 (RS): K to – (–, 1, –, –) (2, –, –) sts bef prev DS, tw.

Next Row and all foll WS rows: MDS, p to end.

Short Row 5: Ssk, k to – (–, 1, –, –) (2, –, –) sts bef prev DS, tw.

Short Row 7: K to – (–, 1, –, –) (2, –, –) sts bef prev DS, tw.

Short Row 9: Ssk, k to 2 sts bef prev DS, tw.

Short Row 11: K to 2 sts bef prev DS, tw.

Short Row 13: Rep Short row 11.

Short Row 15: Ssk, k to 2 sts bef prev DS, tw.

Short Row 17: K to – (–, 2, –, –) (3, –, –) sts bef prev DS, tw.

Rep short row 17 and a WS row – (–, 1, –, –) (2, –, –) times.

Sizes 4 and 5 only

Short Row 3 (RS): Ssk, k to – (–, –, 1, 2) (–, –, –) sts bef prev DS, tw.

Next Row and foll WS rows: MDS, p to end.

Short Row 5: K to – (–, –, 1, 2) (–, –, –) sts bef prev DS, tw.

Short Row 7: Ssk, k to 2 sts bef prev DS, tw.

Short Row 9: K to 2 sts bef prev DS, tw.

Short Row 11: Rep short row 7

Short Row 13: Rep short row 9.

Short Row 15: Rep short row 9.

Rep short rows 11–16 once

All sizes

Next Row (RS): K to end, working DS as single st.

Break yarn, pl right shoulder sts on hold leaving a long tail for BO.

Left Front Shoulder and Neck Shaping

With the WS facing, join yarn at the neck edge.

Row 1 (WS): BO 4 (4, 4, 4, 5) (5, 5, 6) sts, p to end.

Row 2 (RS): K to end.

Row 3: BO 2 (2, 2, 3, 3) (3, 3, 3) sts, p to end.

Row 4: K to end.

Sizes 1, 2 and 3 only

Rep rows 3–4 once more.

All sizes

Next Row: BO 1 (1, 1, 2, 2) (2, 2, 2) st(s), p to end.

Next Row: K to end.

Sizes 6, 7 and 8 only

Ssp at the beg of next WS row, then work one RS row without decreasing.

All sizes

Short Row 1 (WS): P2tog, p to last 2 (2, 2, 2, 3) (3, 3, 3) sts, tw.

Next Row (RS): MDS, k to end.

Sizes 1, 2, 7 and 8 only

Short Row 3 (WS): P to 1 (1, -, -, -) (-, 2, 2) st(s) bef prev DS, tw.

Next Row and all foll RS rows: MDS, k to end.

Short Row 5: P2tog, p to 1 (1, -, -, -) (-, 2, 2) st(s) bef prev DS, tw.

Short Row 7: P to 1 (2, -, -, -) (-, 2, 2) st(s) bef prev DS, tw.

Short Row 9: Rep short row 7.

Short Row 11: P2tog, p to 1 (2, -, -, -) (-, 2, 2) st(s) bef prev DS, tw.

Short Row 13: P to 1 (2, -, -, -) (-, 2, 3) st(s) bef prev DS, tw.

Short Row 15: P to 2 (2, -, -) (-, 2, 3) sts bef prev DS, tw.

Sizes 1 and 2 only

Rep short row 15 and RS row once.

Sizes 7 and 8 only

Short Row 17: P2tog, p to - (-, -, -, -) (-, 2, 3) sts bef prev DS, tw.

Short Row 19: P to 3 sts bef prev DS, tw. Rep short row 19 and RS row twice.

Sizes 3 and 6 only

Short Row 3 (WS): P to - (-, 1, -, -) (2, -, -) st(s) bef prev DS, tw.

Next Row and foll RS rows: MDS, k to end.

Short Row 5: P2tog, p to - (-, 1, -, -) (2, -, -) st(s) bef prev DS, tw.

Short Row 7: P to - (-, 1, -, -) (2, -, -) st(s) bef prev DS, tw.

Short Row 9: P2tog, p to 2 sts bef prev DS, tw.

Short Row 11: P to 2 sts bef prev DS, tw.

Short Row 13: Rep short row 11

Short Row 15: Rep short row 9.

Short Row 17: P to - (-, 2, -, -) (3, -, -) sts bef prev DS, tw.

Rep short row 17 and RS row - (-, 1, -, -) (2, -, -) time(s).

Sizes 4 and 5 only

Short Row 3 (WS): P2tog, p to - (-, -, 1, 2) (-, -, -) st(s) bef prev DS, tw.

Next Row and foll RS rows: MDS, k to end.

Short Row 5: P to - (-, -, 1, 2) (-, -, -) st(s) bef prev DS, tw.

Short Row 7: P2tog, p to 2 sts bef prev DS, tw.

Short Row 9: P to 2 sts bef prev DS, tw.

Short Row 11: Rep short row 7.

Short Row 13: Rep short row 9.

Short Row 15: Rep short row 9.

Rep short rows 11–16 once.

All sizes

Next Row (WS): P to end, working DS as single st.

Break yarn.

SEAM SHOULDERS AND BODY

Steam block the pieces. Pl back shoulder sts onto the needles. With the RS tog, join shoulders using the 3-Needle BO method. Sew side body seams using Mattress Stitch.

SLEEVES

Note! The last st of every rnd is purled to form a fake seam at the underarm.

While decreasing, if you don't have enough sts to work the cables, knit the sts instead.

With the US 7 / 4.5 mm needles, beg at the center of underarm and pick up and k 45 (46, 49, 51, 52) (55, 58, 61) sts along the front side and 46 (47, 50, 52, 53) (56, 59, 62) sts along the back side. 91 (93, 99, 103, 105) (111, 117, 123) sts in total.

Left sleeve

Join to work in the rnd and PM for BOR.

Right sleeve

Sl 1 st to RHN, join to work in the rnd and PM for BOR.

Rnd 1: K to last st, p1.

Work 2 (2, 2, 0, 0) (0, 0, 0) rnds even.

Dec Rnd: K2tog, k to last 3 sts, ssk, p1. (2 sts dec'd)

Sizes 1, 2 and 3 only

Work 3 rnds even.

Sizes 4, 5, 6, 7 and 8 only

Rep dec rnd every 2 rnds twice more, then work 1 rnd even.

You now have 89 (91, 97, 97, 99) (105, 111, 117) sts.

All sizes

Work rnds 1–6 of Chart A, then rep rnds 1–20 of Chart B while at the same time working sleeve dec as foll:

Beg Cable Patt Rnd (Dec): K2tog, k0 (1, 2, 2, 3) (6, 7, 10), *work Rnd 1 of Chart A, k6 (6, 7, 7, 7) (7, 8, 8)*, rep *-* 3 more times, work

rnd 1 of Chart A, k to last 3 sts, ssk, p1. (3 sts inc'd) 92 (94, 100, 100, 102) (108, 114, 120) sts. 5 columns of cable patt est.

Work 3 (3, 1, 1, 1) (1, 1, 1) rnd(s) even in patt.

Dec Rnd: K2tog, work to last 3 sts, ssk, p1. (2 sts dec'd)

Rep dec rnd every 4 (4, 4, 2, 2) (2, 2, 2) rnds 13 (14, 22, 3, 6) (11, 17, 21) more times.

Sizes 1, 2, 4, 5, 6, 7 and 8 only

Rep dec rnd every 6 (6, -, 4, 4) (4, 4, 4) rnds 5 (5, -, 18, 16) (14, 11, 9) times.

Sizes 1 and 5 only

Work 4 (-, -, -, 2) (-, -, -) rnds even in patt.

Sizes 1, 2 and 3 only

You have 54 sts on the needles and you have last worked rnd 5 of Chart B.

Dec Patt Rnd: K7 (7, 6, -, -) (-, -, -), [k2tog, k17 (17, 18, -, -) (-, -, -)] twice, k2tog, k to last st, p1. 51 (51, 51, -, -) (-, -, -) sts.

This is the end of the cable patt.

Sizes 4, 5, 6, 7 and 8 only

You have - (-, -, 56, 56) (56, 56, 58) sts on the needles and you have last worked rnd 15 of Chart B.

Dec Patt Rnd: K- (-, -, 7, 7) (7, 6, 7), [ssk, k- (-, -, 18, 18) (18, 19, 19)] twice, ssk, k to last st, p1. - (-, -, 53, 53) (53, 53, 55) sts.

This is the end of the cable patt.

All sizes

Work - (4, 2, 2, -) (2, 2, 2) rnds even.

Dec Rnd: K2tog, k to last 3 sts, ssk, p1. (2 sts dec'd)

Sizes 1, 2, 3, 4 and 5 only

Work dec rnd every 6 (6, 4, 4, 4) (-, -, -) rnds 2 (1, 1, 1, 1) (-, -, -) more time(s).

You have 45 (47, 47, 49, 49) (51, 51, 53) sts.

All sizes

Work 9 (9, 9, 13, 13) (13, 13, 13) rnds even.

Change to the US 5 / 3.75 mm needles.

Dec Rnd: K2tog, p1, *k1, p1*, rep *-* to end. 44 (46, 46, 48, 48) (50, 50, 52) sts.

Work even in 1 x 1 rib for 2" / 5 cm. BO all sts in patt.

NECKLINE

With the RS facing and using US 5 / 3.75 mm needles, beg from left shoulder seam and pick up and k 63 (63, 69, 72, 75) (78, 84, 87) sts along the front neckline and 42 (42, 45, 45, 48)

(48, 51, 51) sts along the back. 105 (105, 114, 117, 123) (126, 135, 138) total.

Join to work in the rnd and PM for BOR.
Work in P2 x K1 Rib for 1.25" / 3 cm. BO all sts
in patt.

FINISHING

Weave in all ends. Block to finished
measurements, but do not stretch ribbing to
keep the elasticity.

CHART A

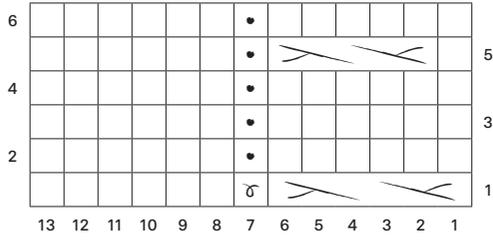


CHART C1

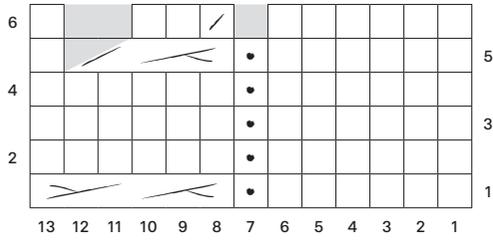


CHART C2

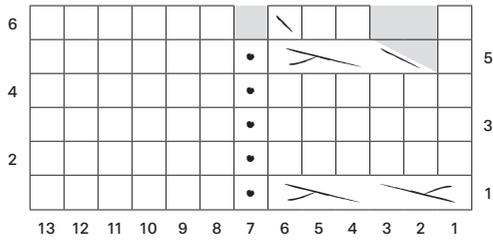
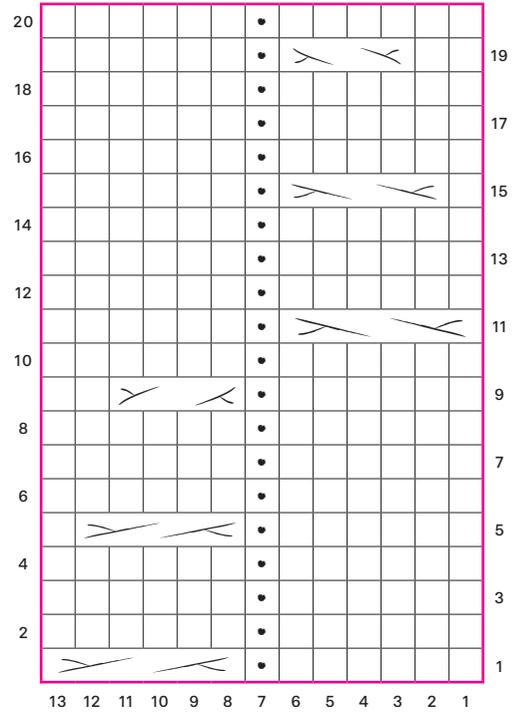
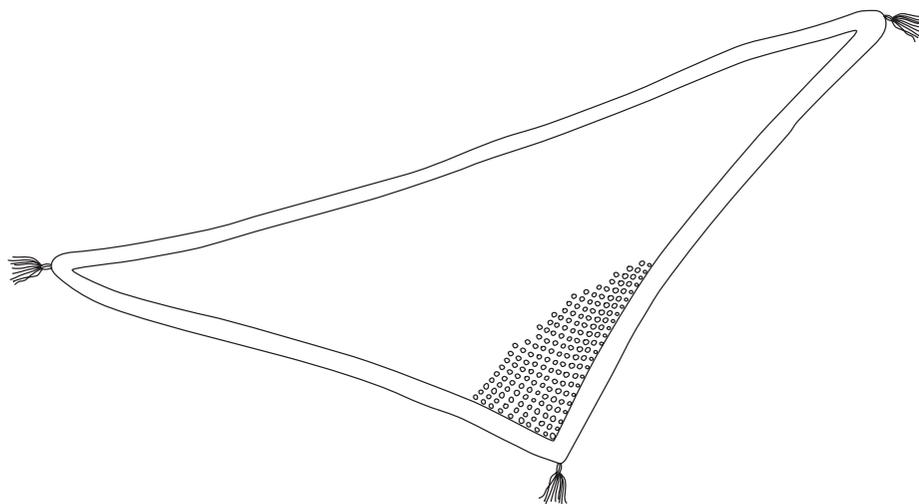


CHART B



-  RS: KNIT
WS: PURL
-  RS: PURL
WS: KNIT
-  RS: K2TOG
WS: P2TOG
-  RS: SSK
WS: SSP
-  RS: M1L
-  20 ROW PATTERN REPEAT
-  NO STITCH
-  3/3 LC
-  3/3 RC
-  2/3 LC
-  2/3 RC
-  2/3 LC DEC
-  2/3 RC DEC
-  2/2 LC
-  2/2 RC

INÉS GARCÍA SUÁREZ — Bokeh



This beautiful shawl was inspired by the bokeh effect in photography — an effect that creates bubbles of light on a blurred background. Bokeh (pages 62–65) is a very light, openwork shawl that can accompany you on all those autumn afternoons when the sun and its light work their magic.

SIZE

One size

FINISHED MEASUREMENTS

Length: 68.5" / 174 cm.

Width: 26.75" / 68 cm.

MATERIALS

Yarn: 2 skeins of Merino DK by Walk Collection (100% superwash merino, 246 yds / 225 m – 100 g), colourway Whale Watching.

Or approx. 492 yds / 450 m of DK-weight yarn.

Alternative yarn suggestions are for example La Madrilana DK by dLana, Gilliat by De Rerum Natura or Heavy Merino by Knitting for Olive.

Needles: US 8 / 5 mm 60" / 150 cm circular needles.

Notions: Stitch markers.

GAUGE

18 sts x 26 rows to 4" / 10 cm on US 8 / 5 mm needles in St St, after blocking.

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

SPECIAL ABBREVIATIONS

D-yo: Double yo: Yo twice (2 sts inc'd)

K-yo-k: Knit, yo and knit into the same stitch. (2 sts inc'd)

STITCH PATTERNS

Bokeh Stitch Pattern

Row 1 (RS): *K2tog, d-yo, ssk*, rep *-* to end.

Row 2 (WS): *P1, (k1, p1) into the d-yo, p1*, rep *-* to end.

Row 3: K2, *k2tog, d-yo, ssk* rep *-* to 2 sts bef end, k2.

Row 4: P2, *p1, (k1, p1) into the d-yo, p1*, rep *-* to 2 sts bef end, p2.

SPECIAL TECHNIQUES

Emily Ocker's Circular Cast-On

With your working yarn, create a loop (also called a magic ring) with the short end below and facing down and the long end on top and facing up. *Insert your needle into the loop. Wrap working yarn around the needle as if to knit and draw through the loop. Wrap working yarn around the needle again and pull through the stitch on the needle* (you may

have to use your finger here to help the stitch over). 1 stitch made. Rep *-* until you have the required number of stitches on your needles.

Elongated Stitches on the Edges

Throughout the entire pattern you will work the edges with elongated stitches as indicated in the directions. Work a yarn over between the first two and last two stitches; between the third and fourth stitch from each edge and between the fourth and fifth stitch from each edge. Thus, in each row you will have 6 extra stitches that you will drop in the next row while you work another 6 extra stitches. Using this technique makes the edge stitches longer so that they adapt perfectly to the growth of the body of the shawl.

NOTES

This triangular shawl is worked from the bottom up, with the increases integrated into the lace pattern that is very easy to memorize.

First, stitches are cast on into a magic ring. Increases will be worked on both sides to achieve the triangular shape of the shawl.

To ensure that the edges on the final shawl are not too tight, extra yarn overs are worked at the edges throughout the entire shawl. The yarn overs are dropped in the next row.

DIRECTIONS

Using Emily Ocker's Circular method, CO 8 sts into a magic ring. Tw.

INCREASES

Row 1 (WS): PM for first edge sts as foll: sl1, yo, k1, PM, k4, PM, sl1, yo, k1. (10 sts)

Row 2 (RS): Sl1, drop yo from prev row, yo, k1, SM, k-yo-k, k2, k-yo-k, SM, sl1, drop yo from prev row, yo, k1. (14 sts)

Row 3: Sl1, drop yo from prev row, yo, k1, SM, k8, SM, sl1, drop yo from prev row, yo, k1.

Row 4: PM for secondary edge sts as foll: sl1, drop yo from prev row, yo, k1, SM, (k1, yo) x 2, k1, PM, (k-yo-k) x 2, PM, (k1, yo) x 2, k1, SM, sl1, drop yo from prev row, yo, k1. (22 sts)

Row 5: Sl1, drop yo from prev row, yo, k1, SM, (k1, drop yo from prev row, yo) x 2, k1, SM, p to M, SM, (k1, drop yo from prev row, yo) x 2, k1, SM, sl1, drop yo from prev row, yo, k1.

Row 6: Sl1, drop yo from prev row, yo, k1, SM, (k1, drop yo from prev row, yo) x 2, k1, SM, k-yo-k, k to 1 sts bef M, k-yo-k, SM, (k1, drop yo from prev row, yo) x 2, k1, SM, sl1, drop yo from prev row, yo, k1. (26 sts)

Row 7: Rep row 5.

BODY

Row 8 (RS): Sl1, drop yo from prev row, yo, k1, SM, (k1, drop yo from prev row, yo) x 2, k1, SM, k-yo-k, k2. *k2tog, d-yo, ssk*, rep *-* to 3 sts bef m, k2, k-yo-k, SM, (k1, drop yo from prev row, yo) x 2, k1, SM, sl1, drop yo from prev row, yo, k1. (30 sts)

Row 9 (WS): Sl1, drop yo from prev row, yo, k1, SM, (k1, drop yo from prev row, yo) x 2, k1, SM, p6, *(k1, p1) over the d-yo, p2*, rep *-* to 4 sts bef m, p4, SM, (k1, drop yo from prev row, yo) x 2, k1, SM, sl1, drop yo from prev row, yo, k1.

Rep rows 8–9, 54 more times (216 sts inc'd; 246 sts)

Row 118 (RS): Sl1, drop yo from prev row, yo, k1, SM, (k1, drop yo from prev row, yo) x 2, k1, SM, k-yo-k, k to 1 st bef m, k-yo-k, SM, (k1, drop yo from prev row, yo) x 2, k1, SM, sl1, drop yo from prev row, yo, k1. (250 sts)

Row 119 (WS): Sl1, drop yo from prev row, yo, k1, SM, (k1, drop yo from prev row, yo) x 2, k1, SM, p to m, SM, (k1, drop yo from prev row, yo) x 2, k1, SM, sl1, drop yo from prev row, yo, k1.

SHORT ROWS TO SHAPE RIGHT CORNER

Short Row 1 (RS): Sl1, drop yo from prev row, yo, k1, SM, k1, drop yo from prev row, yo, k1, drop yo from prev row, k1, tw.

Short Row 2 (WS): MDS, k1, drop yo from prev row, yo, k1, SM, sl1, drop yo from prev row, yo, k1.

Short Row 3: Sl1, drop yo from prev row, yo, k1, SM, k1, drop yo from prev row, k1, tw.

Short Row 4: MDS, k1, SM, sl1, drop yo from prev row, yo, k1.

Short Row 5: Sl1, drop yo from prev row, yo, k1, SM, k1, tw.

Short Row 6: MDS, SM, sl1, drop yo from prev row, yo, k1.

Short Row 7: Sl1, drop yo from prev row, yo, k1, SM, k1 over the prev row DS, tw.

Short Row 8: MDS, SM, sl1, drop yo from prev row, yo, k1.

Short Row 9: Sl1, drop yo from prev row, yo, k1, SM, k2 over the two DS from prev rows, tw.

Short Row 10: MDS, k1, SM, sl1, drop yo from prev row, yo, k1.

Short Row 11: Sl1, drop yo from prev row, yo, k1, SM, k1, yo, k2 over the two DS from prev rows, tw.

Short Row 12: MDS, k1, drop yo from prev row, yo, k1, SM, sl1, drop yo from prev row, yo, k1.

BIND-OFF

Row 1 (RS): Sl1, drop yo from prev row, yo, k1, SM, k1, drop yo from prev row, yo, k1, yo, k1 over the prev row DS, SM, sssk, k1, pass the prev st over the one you just knitted and off the needle, tw. (3 sts BO)

Row 2 (WS): Sl1, SM, (k1, drop yo from prev row, yo) x 2, k1, SM, sl1, drop yo from prev row, yo, k1.

Row 3 (RS): Sl1, drop yo from prev row, yo, k1, SM, (k1, drop yo from prev row, yo) x 2, k1, SM, ssk, k1, pass the prev st over the one you just knitted and off the needle, tw. (2 sts BO)

Row 4 (WS): Sl1, SM, (k1, drop yo from prev row, yo) x 2, k1, SM, sl1, drop yo from prev row, yo, k1.

Row 5 (RS): Sl1, drop yo from prev row, yo, k1, SM, (k1, drop yo from prev row, yo) x 2, k1, SM, sssk, k1, pass the prev st over the one you just knitted and off the needle, tw. (3 sts BO)

Row 6 (WS): sl1, SM, (k1, drop yo from prev row, yo) x 2, k1, SM, sl1, drop yo from prev row, yo, k1.

Row 7 (RS): Rep row 5.

Row 8 (WS): Rep row 6.

Rep rows 3–8 to BO until you have 18 sts on the needles. Now, work short rows to shape the left corner.

SHORT ROWS TO SHAPE LEFT CORNER

Short Row 1 (RS): Sl1, drop yo from prev row, yo, k1, SM, k1, drop yo from prev row, yo, k1, drop yo from prev row, k1, tw.

Short Row 2 (WS): MDS, k1, drop yo from prev row, yo, k1, SM, sl1, drop yo from prev row, yo, k1.

Short Row 3: Sl1, drop yo from prev row, yo, k1, SM, k1, drop yo from prev row, k1, tw.

Short Row 4: MDS, k1, SM, sl1, drop yo from prev row, yo, k1.

Short Row 5: Sl1, drop yo from prev row, yo, k1, SM, k1, tw.

Short Row 6: MDS, SM, sl1, drop yo from prev row, yo, k1.

Short Row 7: Sl1, drop yo from prev row, yo, k1, SM, k1 over the prev row DS, tw.

Short Row 8: MDS, SM, sl1, drop yo from prev row, yo, k1.

Short Row 9: Sl1, drop yo from prev row, yo, k1, SM, k2 over the two DS from prev rows, tw.

Short Row 10: MDS, k1, SM, sl1, drop yo from prev row, yo, k1.

Short Row 11: Sl1, drop yo from prev row, yo, k1, SM, k1, yo, k2 over the two DS from prev rows, tw.

Short Row 12: MDS, k1, drop yo from prev row, yo, k1, SM, sl1, drop yo from prev row, yo, k1.

FINISHING

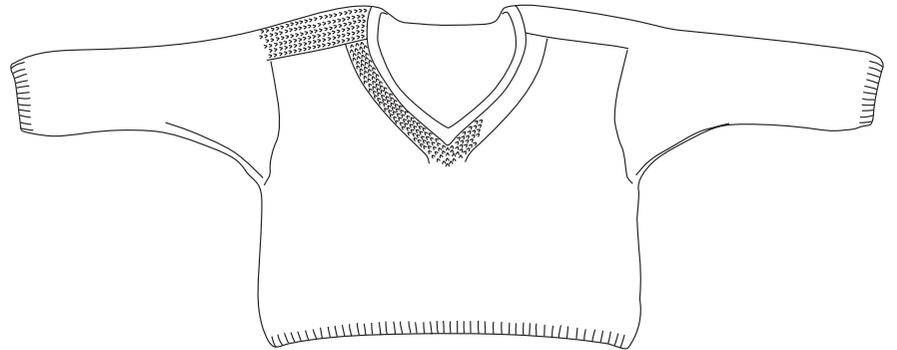
Move the sts so that one half is at one end of the needles and the other half is at the other. Work a 3-Needle BO, remembering to let the yos from prev rows drop off the needles.

Weave in ends. Wet block to measurements.

Tassels (Optional)

Make three tassels and sew them to the three corners of the shawl.

MAAIKE VAN GEIJN – Grafiet



Grafiet (pages 70–73) is a warm yet airy & light sweater with colourwork details that give it a hand-drawn look — like quick charcoal strokes on fresh white paper. The black stitches that emerge organically resemble winter days when the colours have disappeared under the snow. Grafiet is a Dutch word for “graphite”, a certain kind of charcoal.

SIZES

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

Recommended ease: 6–14" / 15–35 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 36.5 (41.75, 46.75, 53.25) (58.25, 63.5, 70, 75.5)" / 93 (106, 119, 135) (148, 161, 178, 192) cm.

Upper Sleeve Circumference: 19.25 (21, 22.5, 24) (25.5, 27, 28.5, 30)" / 49 (53, 57, 61) (64.5, 68.5, 72.5, 76) cm.

Sleeve Length, Underarm to Cuff (adjustable): 17" / 43 cm.

Length from Underarm to Hem (adjustable): 12" / 30 cm.

MATERIALS

Yarn: MC: Luft by Woolfolk, (55% Ovis 21 ultimate merino, 45% pima cotton), 109 yds / 100 m – 50 g), 9 (10, 10, 11) (12, 13, 14, 15) skeins of colourway L8.

Or approx. 981 (1090, 1148, 1199) (1308, 1417, 1526, 1635) yds / 900 (1000, 1050, 1100) (1200, 1300, 1400, 1500) m of bulky-weight yarn (a light and airy yarn was used for sample).

CC: Tynd by Woolfolk (100% Ovis 21 ultimate merino, 223 yds / 204 m – 50 g), 1 skein of colourway 15, held double.

Or approx. 223 yds / 204 m of fingering-weight yarn, held double.

Please note that if you wish to lengthen the body or sleeves you will need more of the MC yarn.

Alternative yarn suggestions for the MC are Snefnug by CaMaRose, Poppy by Sandnes or Puno by Gepard Garn and for the CC Tukuwool Fingering, Merino by Knitting for Olive or Lamauld by CaMaRose (the last held single).

Needles: US 9 / 5.5 mm circular needles in different cable lengths (for instance 20" / 50 cm and 32" / 80 cm) and US 7 / 4.5 mm circular needles for hem and/or preferred needles for small circumferences for cuffs.

Notions: Stitch markers, removable stitch marker, stitch holders or waste yarn, spare circular needles.

GAUGE

15.5 sts x 26 rows/rnds to 4" / 10 cm on US 9 / 5.5 mm needles in St St, after blocking.

19 sts to x 32 rnds to 4" / 10 cm on US 7 / 4.5 mm needles in Ribbing, after blocking.

SPECIAL TECHNIQUES

Grafiet Stitch

In St St (RS is k and WS is purl), each marled st (a strand each of MC and CC held together) is worked into a MC stitch and each MC stitch is worked into a marled st as foll:

RS Row: *K1 MC+CC, k1 MC*, rep *-* to end of row.

WS Row: *P1 MC+CC, p1 MC*, rep *-* to end of row.

Keep an eye on the row below to guide marling as st counts change.

Yarn management

To obtain neat and clear colourwork patterning when transitioning from Grafiet Stitch to MC sections, it is necessary to manage yarns carefully:

I. RS Rows: Catch the CC yarn just as you would do with stranded knitting. At back and bottom of V-neck do this where indicated in charts A, B, C. At right V-neck catch CC at the last k 1 MC st of Grafiet section.

II. WS Rows: Place the CC yarn over the MC yarn towards the left side, p MC+CC and catch CC. Don't pull CC yarn too tight. At back and bottom of V-neck do this where indicated in charts A, B, C. At left V-neck do this bef working the first p 1 MC st after m. At right V-neck do this bef working the last p 1 MC st in Grafiet section.

III. Only RS Rows left V-neck: Place the CC yarn at the outer edge of the last k1 MC+CC st bef m. Drop CC.

IV. Only bottom V-neck: For clear, crisp patterning at the edges of the Grafiet sections, make sure to place your CC to the outside of the stitch, to the right or left edge of the V, respectively.

NOTES

Grafjet is constructed using a seamless set-in sleeve construction, beginning with the saddle shoulders. The sweater is knitted from the top down, first working the saddle shoulders, part of the back, and then the two fronts of the V-neck. There is marling on the saddle shoulders, upper back neck and along the V-neck. German Short Rows are used to shape the shoulders. Once you finish the V-neck and have joined fronts, fronts and back are joined and knitted to hem in the round. The sleeves are worked by picking up stitches around the armholes and shaping the sleeve caps with short rows, then knitted to cuffs in the round. Finally, stitches around the V-neck are picked up for ribbing.

Gauge can vary when knitting flat or in the round. Before you start, make sure to swatch flat and in the round to check if you have a similar gauge on the same needle and otherwise adjust your needle size accordingly.

This design uses colourwork. If substituting yarns, use a sticky yarn with elasticity, so the fabric can be smoothed with blocking: a rustic wool or wool blend using only animal fibres works best.

When choosing colours for the MC and CC, make sure there is enough contrast.

The colourwork resembles a hand-drawn charcoal sketch as the dark stitches will appear somewhat random. If you feel you really miss a dark stitch somewhere (for example on the sides of a section or the V-neck), you can always add a dark CC stitch by making a duplicate stitch. The duplicate stitch will, however, lie on top of the knitting (instead of being integrated), so make it before blocking so it will be smoothed out.

Although the sweater is designed with Grafjet marling on the saddle shoulders, back neck and around the V-neck, you can replace one or more Grafjet sections with MC only, as the gauge is the same.

The sweater is intended to have an oversized, boxy shape. Sleeve and body length can easily be adjusted to preference.

Charts A and B should be read from top to bottom and Chart C from bottom to top. All charts are read from right to left on RS rows and from left to right on WS rows.

DIRECTIONS

SADDLE SHOULDERS

Using US 9 / 5.5 mm needles and MC, CO 55 (61, 67, 73) (79, 85, 91, 97) sts for both saddles and back neck using the Long-Tail CO.

Next Row (WS): Join CC. *P1 MC+CC, p1 MC*, rep for 14 (16, 18, 20) (22, 24, 26, 28) sts of the right saddle, p1 27 (29, 31, 33) (35, 37, 39, 41) sts on hold for the back neck. Next p1 the remaining 14 (16, 18, 20) (22, 24, 26, 28) sts of the left saddle on hold on a different holder or waste yarn.

RIGHT SADDLE

You have 14 (16, 18, 20) (22, 24, 26, 28) live sts on your needles. Rep Grafjet Stitch rows until saddle measures 5.5 (6.25, 7, 8) (8.75, 9.5, 10.25, 11)" / 14 (16, 18, 20) (22, 24, 26, 28) cm from CO edge:

Grafjet Stitch Pattern

Row 1 (RS): *K1 MC+CC, k1 MC*, rep *-* to end of row.

Row 2 (WS): *P1 MC+CC, p1 MC*, rep *-* to end of row.

Break yarn and put sts on hold.

LEFT SADDLE

Move 14 (16, 18, 20) (22, 24, 26, 28) sts for left saddle from holder back on the US 9 / 5.5 mm needles and join MC and CC yarns with WS facing.

Start with row 2 of the Grafjet Stitch patt and cont to work patt rows 1 & 2 until the saddle measures 5.5 (6.25, 7, 8) (8.75, 9.5, 10.25, 11)" / 14 (16, 18, 20) (22, 24, 26, 28) cm from CO edge.

Break yarn and put sts on hold.

BACK

With RS of back facing, and CO edge at the bottom, use US 9 / 5.5 mm needles and MC to pick up and k 9 (13, 17, 21) (25, 29, 33, 37) sts along the edge of the left saddle shoulder just worked, from shoulder edge towards the back neck, PM, join CC and pick up and k last 6 saddle sts in patt: *k1 MC+CC, k1 MC*, rep *-* 2 more times, PM, p1 back neck sts on LHN, k along back neck sts in patt: *k1 MC+CC, k1 MC*, rep *-* until 1 st bef end of neck sts, k1 MC+CC, PM, pick up and k first 6 right saddle shoulder sts from neck towards shoulder edge: *k1 MC, k1 MC+CC*, rep *-* 2 more times, PM, pick up and k last 9 (13, 17, 21) (25, 29, 33, 37) saddle sts with MC.

You have 57 (67, 77, 87) (97, 107, 117, 127) sts on the needles.

Set-Up Row: Work a WS row as foll:

P with MC to m, SM, work row 1 of Chart A, SM, *p1 MC, p1 MC+CC* rep *-* to 1 st bef m, p1 MC, SM, work row 1 of Chart B, SM, p with MC to end.

Note! Follow instructions I & II yarn management (see Special Techniques) for charted section.

Next, work German Short Rows as foll, and cont to work Charts A and B:

Short Row 1 (RS): K with MC to m, SM, work Chart B, SM, *k1 MC+CC, k1 MC*, rep *-* until 1 st bef m, k1 MC+CC, SM, work Chart A, SM, k 1 st with MC, tw.

Short Row 2 (WS): MDS, SM, work Chart A, SM, *p1 MC, p1 MC+CC* rep *-* to 1 st bef m, p1 MC, SM, work Chart B, SM, p 1 st with MC, tw.

Short Row 3: MDS, k with MC to m, SM, work Chart B, SM, *k1 MC+CC, k1 MC*, rep *-* to 1 st bef m, k1 MC+CC, SM, work Chart A, sm, k with MC to prev DS, resolve DS, k 3 (5, 7, 8) (10, 12, 14, 16), tw.

Short Row 4: MDS, p to m, SM, work Chart A, sm, *p1 MC, p1 MC+CC* rep *-* to 1 st bef m, p1 MC, SM, work Chart B, SM, p with MC to prev DS, resolve DS, p 3 (5, 7, 8) (10, 12, 14, 16), tw.

Rep short rows 3–4 once more. Break CC.

Next Row (RS): MDS, k until end of row, resolving rem DS and RM.

Next Row (WS): P to end, resolving rem DS.

Cont to knit back with only MC in St St for 28 (36, 36, 36) (36, 36, 36, 36) rows, ending with a WS row.

Armhole Increase Section

Row 1 (RS): K2, m1l, k to last 2 sts, m1r, k2. (2 sts inc'd)

Row 2 (WS): P to end.

Row 3: K to end.

Row 4: P to end.

Rep rows 1–4, 2 more times. 63 (73, 83, 93) (103, 113, 123, 133) sts.

Then work rows 1–2, 3 (3, 3, 4) (4, 4, 5, 5) more times.

69 (79, 89, 101) (111, 121, 133, 143) sts.

Work in St St for 10 (8, 10, 10) (12, 14, 14, 16) more rows, ending with a WS row.

Break yarn, leave sts on hold.

LEFT FRONT V-NECK

With RS facing, join MC+CC and pick up and k 15 (19, 23, 27) (31, 35, 39, 43) sts across the long edge of left saddle shoulder from the neck towards the shoulder as foll:
Pick up and k first 6 sts alternating MC and MC+CC, PM, pick up and k 9 (13, 17, 21) (25, 29, 33, 37) sts in MC.

Set-Up Row 1 (WS): P with MC to m, SM, *p1 MC, p1 MC+CC* rep *-* to end.

Set-Up Row 2 (RS): *K1 MC, k1 MC+CC* rep *-* to m, SM, k with MC to end.
Rep set-up row 1 once more.

Note! Follow II & III yarn management (see Special Techniques) for left front V-neck section.

Neck Shaping

Row 1 (RS): *K1 MC, k1 MC+CC* rep *-* to m, SM, with MC k1, m1l, k to end. (1 st inc'd)

Row 2 (WS): P to m with MC, SM, *p1 MC, p1 MC+CC*, rep *-* to end.

Row 3 (RS): *K1 MC, k1 MC+CC*, rep *-* to m, SM, k with MC to end.

Row 4 (WS): Rep row 2

Rep rows 1–4, 5 (7, 7, 7) (7, 7, 7, 7) more times.
21 (27, 31, 35) (39, 43, 47, 51) sts.

V-Neck and Armhole Shaping

Row 1 (RS): *K1 MC, k1 MC+CC* rep *-* to m, SM, with MC k1, m1l, k to 2 sts bef end, m1l, k2. (2 st inc'd)

Row 2 (WS): P to m with MC, SM, *p1 MC, p1 MC+CC*, rep *-* to end.

Row 3 (RS): *K1 MC, k1 MC+CC*, rep *-* to m, SM, k with MC to end.

Row 4 (WS): Rep row 2

Rep rows 1–4, 2 more times.
27 (33, 37, 41) (45, 49, 53, 57) sts.

Then work rows 1–2, 3 (3, 3, 4) (4, 4, 5, 5) times.
33 (39, 43, 49) (53, 57, 63, 67) sts.

Final V-Neck Increase

Work rows 1–2 below, 1 (–, 1, 1) (2, 3, 3, 4)
time(s) total

Row 1 (RS): *K1 MC, k1 MC+CC* rep *-* to m, SM, k 1, m1l, k to end. (1 st inc'd)

Row 2 (WS): P to m, SM, *p1 MC, p1 MC+CC*, rep *-* to end.

34 (39, 44, 50) (55, 60, 66, 71) sts.

Break yarn, leave sts on hold and cont with right front V-neck.

RIGHT FRONT V-NECK

With RS facing, pick up and k 15 (19, 23, 27) (31, 35, 39, 43) across the long edge of right saddle shoulder working from shoulder edge towards the neck as foll:
Join MC yarn and using US 9 / 5.5 mm needles, pick up and k 9 (13, 17, 21) (25, 29, 33, 37) sts, PM, join CC yarn and pick up and k remaining sts alternating MC+CC and MC to end.

Set-Up Row 1 (WS): *P1 MC+CC, p1 MC*, rep *-* to m, SM, p with MC to end.

Set-Up Row 2 (RS): K with MC to m, SM, *k1 MC+CC, k1 MC*, rep *-* to end.
Rep set-up row 1 once more.

Note! Follow I & II yarn management (see Special Instructions) for right front V-neck section.

Neck Shaping

Row 1 (RS): K to 1 st bef m, m1r, k1, SM, *k1 MC+CC, k1 MC*, rep *-* to end. (1 st inc'd)

Row 2 (WS): *P1 MC+CC, p1 MC*, rep *-* to m, SM, p with MC to end.

Row 3 (RS): K with MC to m, SM, *k1 MC+CC, k1 MC*, rep *-* to end.

Row 4 (WS): Rep row 2.

Rep rows 1–4, 5 (7, 7, 7) (7, 7, 7, 7) more times.
21 (27, 31, 35) (39, 43, 47, 51) sts.

V-Neck and Armhole Shaping

Row 1 (RS): K2, m1r, k to 1 st bef m, m1r, k1, SM, *k1 MC+CC, k1 MC*, rep *-* to end. (2 sts inc'd)

Row 2 (WS): *P1 MC+CC, p1 MC*, rep *-* to m, SM, p with MC to end.

Row 3 (RS): K with MC to m, SM, *k1 MC+CC, k1 MC*, rep *-* to end.

Row 4 (WS): Rep row 2.

Rep rows 1–4, 2 more times.
27 (33, 37, 41) (45, 49, 53, 57) sts.

Then work rows 1–2, 3 (3, 3, 4) (4, 4, 5, 5) times.
33 (39, 43, 49) (53, 57, 63, 67) sts.

Final V-Neck Increase

Work rows 1–2 below, 1 (–, 1, 1) (2, 3, 3, 4)
time(s) total

Row 1 (RS): K to 1 st bef m, m1r, k1, SM, *k1 MC+CC, k1 MC*, rep *-* to end. (1 st inc'd)

Row 2 (WS): *P1 MC+CC, p1 MC*, rep *-* to m, SM, p with MC to end.

34 (39, 44, 50) (55, 60, 66, 71) sts.

JOIN RIGHT & LEFT FRONT

P1 left front sts on the spare circular needles.
With MC, k sts from right front to m, SM, k2 MC, *k1 MC+CC, k1 MC*, rep *-* to end, CO 1 central V-neck st with MC+CC using the Backwards Loop CO, join left front and *k1 MC, k1 MC+CC*, rep *-* to 2 sts bef m, k2 MC, SM, k to end.

You have 69 (79, 89, 101) (111, 121, 133, 143) sts on the needles.

Bottom V-Neck Colourwork

Cont to work the sts at the right and left of the markers in MC and work Chart C in between markers with MC & CC as foll:

Row 1 (WS): P to m, SM, work Chart C, SM, p to end.

Row 2 (RS): K to m, SM, work Chart C, SM, k to end.

Rep rows 1–2 until end of Chart C.

Note! Follow I, II & IV yarn management (see Special Techniques) for entire charted section.

Next Row: P to end with MC, while removing markers, and break CC.

JOIN FRONT AND BACK BODY

From now on you will work only with the MC yarn.

Starting at the right side of the front, k all front sts, CO 3 (3, 3, 4) (4, 4, 5, 6) left underarm sts using the Backwards Loop CO, p1 back sts on the spare needles and k across back sts, CO 3 (3, 3, 4) (4, 4, 5, 6) right underarm sts using the Backwards Loop CO, PM (BOR).

You have 144 (164, 184, 210) (230, 250, 276, 298) sts on the needles.

Cont to k in the rnd until the body measures 12" / 30 cm from underarm, or until 1" / 2.5 cm shorter than desired length.

HEM

Using US 7 / 4.5 mm needles, *k1, p1*, rep *-* to end. Work in rib for 6 rnds.
BO all sts loosely in rib.

SLEEVES

Slide 14 (16, 18, 20) (22, 24, 26, 28) saddle sts on US 9 / 5.5 mm circular needles, with MC pick up and k 32 (34, 36, 38) (40, 42, 44, 46) sts at the front panel, PM (BOR), pick up and k 32 (34, 36, 38) (40, 42, 44, 46) sts at the back panel.

ANNA DAKU – Amisk



The Amisk cardigan (pages 74–77) was designed as a light, oversized, open-front garment. It was named after Amisk Creek, a small winding tributary near the designer's home, reflected in the lace pattern that follows the length of the sleeves.

SIZES

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

Recommended ease: 6–9.5" / 15–24 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference (excl. Shawl Collar): 38.5 (42.5, 46.5, 52, 55.5) (60, 63, 68, 70.5)" / 98 (108, 118, 132, 141) (152, 160, 173, 179) cm.

Chest Circumference (incl. Width of Both Sides of Shawl Collar): 48.5 (52.5, 56.5, 62, 65.5) (70, 73, 78, 80.5)" / 126 (136, 146, 160, 169) (180, 188, 201, 207) cm.

Underarm to Hem: 10.5" / 27 cm.

Sleeve Length: 17.25 (17.75, 17.75, 18.25) (18.25, 18.25, 18.75, 18.75)" / 44 (45, 45, 46) (46, 46, 47.5, 47.5) cm.

Armhole Depth (at Back): 7.25 (7.75, 8.25, 8.75, 9.25) (9.75, 10.25, 10.75, 11.5)" / 18.5 (19.5, 21, 22, 23.5) (25, 26, 27.5, 29) cm.

Depth of Shawl Collar (at Back Neck): 5.25" / 13.5 cm.

MATERIALS

Yarn: 2 (2, 2, 2, 2) (3, 3, 3, 3) plates of Canadian Unspun by Crux Fibres (100% wool, 400 yds / 366 m – 200 g), colourway Dark Grey.

Or approx. 574 (612, 689, 755, 844) (947, 991, 1091, 1146) yds / 525 (560, 630, 690, 772) (866, 906, 998, 1048) m of similar kind of unspun worsted-weight yarn.

Alternative yarn suggestions are for example WoolDreamers Manchelopsis (held double as it comes off the plate) or Höner och Eir Nutiden (held double, requiring twice the yardage listed).

Needles: US 10 / 6 mm and US 10.5 / 6.5 mm 32" / 80 cm circular needles.

Notions: Stitch markers (4), stitch holders or waste yarn.

GAUGE

14 sts x 22 rows/rnds to 4" / 10 cm on US 10.5 / 6.5 mm needles in St St, after blocking.

13 sts x 21 rows/rnds to 4" / 10 cm on US 10.5 / 6.5 mm needles in Lace Rib Patt, after blocking.

STITCH PATTERNS

Lace Rib

Worked flat (for saddle shoulders)

Row 1 (RS): *P1, ssk, yo, p1, k2, p1, ssk, yo*, rep *-* to 1 st bef m, p1.

Row 2 (WS): *K1, p2* to 1 st bef m, k1.

Row 3: *P1, yo, k2tog, p1, k2, p1, yo, k2tog*, rep *-* to 1 st bef m, p1.

Row 4: Rep row 2.
Rep rows 1–4 for patt.

Worked in the rnd (for sleeves)

Rnd 1 (RS): P1, ssk, yo, p1, k2, p1, ssk, yo, p1.

Rnd 2: *P1, k2* 3 times, p1.

Rnd 3: P1, yo, k2tog, p1, k2, p1, yo, k2tog, p1.

Rnd 4: Rep rnd 2.

Rep rows 1–4 for patt.

NOTES

This cardigan is worked from the top down with a contiguous set-in-sleeve. It features stockinette stitch and lace rib.

The shoulders are constructed by casting on the back stitches, saddle shoulder stitches and 1 stitch for each front, then increasing rapidly for each of the back and fronts. The shoulders are worked in lace rib and not increased.

However, wrap and turn short rows are placed within the shoulder sections, in pattern. Once the shoulders are shaped, they are put on hold and the yoke is split for both fronts and back, which are worked separately, flat to the armhole depth. These sections are then joined to form the body which is worked even to the hem.

The sleeves are picked up, including the lace saddle shoulders, and decreased to the cuff. The sleeves are worked in stockinette stitch and lace rib pattern, which is also repeated in the cuffs. The shawl collar is picked up along the entire front edges and back neck, and worked in the lace rib pattern, including wrap and turn short rows in pattern to create depth along the back neck.

Tips for Working with Unspun Yarn

When knitting, it is helpful to lay the plate on an open area of floor so that the strand(s) can be easily unwound without tension.

When a strand breaks, simply overlap 2–3" / 5–7.5 cm of the new strand with the old and work them together. The ends will felt together during washing and wear.

Immediately after finishing a section of the pattern, weave in remaining ends so that they do not pull off the garment while working.

When soaking the final garment, avoid any agitation as the fabric felts easily.

DIRECTIONS**YOKE****Cast-On and Set-Up**

Using US 10.5 / 6.5 mm 32" / 80 cm circular needles, CO 44 (44, 44, 48, 48) (48, 52, 52, 52) sts.

Next Row (WS): P1 for right front, PM, p10 for saddle shoulder, PM, p22 (22, 22, 26, 26) (26, 30, 30, 30) for back, PM, p10 for saddle shoulder, PM, p1 for left front.

Cont to work flat and inc for both fronts and back on every row as foll:

Set-Up Row 1 (RS inc): Kfb, SM, p1, yo, k2tog, p1, k2, p1, yo, k2tog, p1, SM, kfb, k to 1 st bef m, kfb, SM, p1, yo, k2tog, p1, k2, p1, yo, k2tog, p1, SM, kfb. (4 sts inc'd)

Set-Up Row 2 (WS inc): P1, kfb, SM, *k1, p2* to 1 st bef m, k1, SM, kfb, p to 1 st bef m, kfb, SM, *k1, p2* to 1 st bef m, k1, SM, kfb, p1. (4 sts inc'd)

52 (52, 52, 56, 56) (56, 60, 60, 60) sts.

Cont in patt and inc for both fronts and back on every row as foll:

Row 1 (inc): [K to 1 st bef m, kfb, SM, p1, ssk, yo, p1, k2, p1, ssk, yo, p1, SM, kfb] twice, k to end. (4 sts inc'd)

Row 2 (inc): [P to 1 st bef m, kfb, SM, *k1, p2* to 1 st bef m, k1, SM, kfb] twice, p to end. (4 sts inc'd)

Row 3 (inc): [K to 1 st bef m, kfb, SM, p1, yo, k2tog, p1, k2, p1, yo, k2tog, p1, SM, kfb] twice, k to end. (4 sts inc'd)

Row 4 (inc): Rep row 2. (4 sts inc'd)

Rows 1–4 have est St St on the RS for both fronts and back and Lace Rib flat for both saddle shoulders.

Rep rows 1–4 twice more (3 times total). 100 (100, 100, 104, 104) (104, 108, 108, 108) sts.

Cont in patt as est and inc for both fronts and back on every row, while at the same time complete a short row in each saddle shoulder over the foll rows:

Short Row 5 (RS): K to 1 st bef m, kfb, SM, p1, ssk, yo, p1, k2, p1, ssk, yo, w&t. (1 st inc'd on left front)

Short Row 6 (WS): *P2, k1* twice, p2, w&t. (1 short row in left raglan)

Short Row 7 (RS): Yo, k2tog, p1, k2, p1, yo, k2tog, resolve wrap and p1, SM, kfb, k to 1 st bef m, kfb, SM, p1, ssk, yo, p1, k2, p1, ssk, yo, w&t. (2 sts inc'd for back) (1 short row in left raglan)

Short Row 8 (WS): Rep row 6. (1 short row in right raglan)

Short Row 9 (RS): Yo, k2tog, p1, k2, p1, yo, k2tog, resolve wrap and p1, SM, kfb, k to end.

(1 st inc'd for right front) (1 short row in right raglan)

Row 10 (WS): [P to 1 st bef m, kfb, SM, *k1, p2* 3 times, resolve wrap and k1, SM, kfb] twice, p to end. (4 sts inc'd)
(8 sts inc'd) (2 short rows worked in each saddle shoulder)

Rep rows 1–4, 1 (1, 2, 2, 3) (3, 3, 3, 3) more time(s), rows 5–10, 0 (0, 0, 0, 0) (1, 1, 1, 1) more time(s), then rows 1–4, 0 (0, 0, 0, 0) (1, 1, 2, 2) more time(s). 124 (124, 140, 144, 160) (184, 188, 204, 204) sts.

Rep rows 1–2, 1 (1, 1, 1, 1) (0, 0, 0, 0) more time(s), row 1, 0 (0, 0, 0, 0) (0, 0, 0, 1) more time(s), and row 3, 0 (1, 0, 1, 0) (0, 0, 0, 0) more time(s).

132 (136, 148, 156, 168, 184, 188, 204, 208) sts: 66 (68, 74, 80, 86, 94, 98, 106, 108) sts for back, 23 (24, 27, 28, 31, 35, 35, 39, 40) sts for each front and 10 sts for each saddle shoulder.

Sizes 2, 4, and 9 only

Work WS row in patt without inc's: [P to m, SM, *k1, p2* to 1 st bef m, k1, SM] twice, p to end.

Make note which Lace Rib patt row you last completed, so that you can cont in patt later.

LEFT FRONT

Set-Up Row (RS): [K to m, RM, p1 10 saddle shoulder sts on hold using a st holder or scrap yarn, RM, p1 rem sts on hold using a separate st holder or scrap yarn. 23 (24, 27, 28, 31, 35, 35, 39, 40) left front sts on needles.

Beg with a WS row, work flat in St St until armhole depth measures 6.75 (6.5, 7, 7.5, 8) (8.5, 9, 9.5, 9.75)" / 17 (16.5, 18, 19, 20) (22, 23, 24, 25) cm from start of left front, while at the same time inc 1 st on left front edge every 4th (6th, 6th, 4th, 4th) (4th, 4th, 4th, 4th) row 6 (5, 5, 7, 7) (7, 9, 9, 9) times as foll:

(RS): K1, mlr, k to end.

Note! You can PM after the second st of each of the next 2 rows to aid tracking how many sts are inc'd in this way.

29 (29, 32, 35, 38) (42, 44, 48, 49) sts.

Size 1 only

On the next RS row, work flat in St St and inc 1 st at armhole edge as foll: work in patt to last st, mlr, k1. (30 sts)

Sizes 2, 3, 4, 5, 6, 7, 8 and 9 only

Cont inc as est until 1 more st has been added to left front edge, while at the same time inc 1 st at armhole edge every RS row until – (3, 3, 2, 2) (2, 2, 2, 2) sts have been added to armhole edge as foll: Work in patt to last st, mlr, k1.

– (4, 4, 3, 3) (3, 3, 3, 3) sts inc'd.
– (33, 36, 38, 41) (45, 47, 51, 52) sts.

Sizes 1, 2 and 3 only
Proceed to Final Row.

Sizes 4, 5, 6, 7, 8 and 9 only
Stop inc for front edge but cont to inc 1 st at armhole edge as est until – (–, –, 1, 1) (1, 1, 1, 2) more st(s) have been added to armhole edge. – (–, –, 39, 42) (46, 48, 52, 54) sts.

All sizes
Final Row (WS): P to end.

Break yarn and pl left front sts on hold.

BACK

Pl back, right saddle shoulder and right front sts (not including left 10 saddle shoulder sts separately on hold) on needles with RS facing.

Set-Up Row (RS): K to m, RM, pl next 10 saddle shoulder sts on hold using a st holder or scrap yarn, RM, pl all right front sts on hold using a separate st holder or scrap yarn. 66 (68, 74, 80, 86) (94, 98, 106, 108) sts on the needles for the back.

Work flat in St St until armhole depth measures 6.75 (6.5, 7, 7.5, 8) (8.5, 9, 9.5, 9.75)" / 17 (17, 18, 19, 20) (22, 23, 24, 25) cm from back set-up row.

Work flat in St St and inc 1 st on each armhole edge every RS row 1 (3, 3, 3, 3) (3, 3, 3, 4) time(s) as foll: k1, m1r, k to last st, m1r, k1. 68 (74, 80, 86, 92) (100, 104, 112, 116) sts.

Final Row (WS): P to end.

Break yarn and pl back sts on hold.

RIGHT FRONT

Pl 23 (24, 27, 28, 31, 35, 35, 39, 40) right front sts on needles with RS facing.

Next Row (RS): K to end.

Beg with WS row, work flat in St St until armhole depth measures 6.75 (6.5, 7, 7.5, 8) (8.5, 9, 9.5, 9.75)" / 17 (16.5, 18, 19, 20) (22, 23, 24, 25) cm from start of right front, while at the same time inc 1 st on right front edge every 4th (6th, 6th, 4th, 4th) (4th, 4th, 4th, 4th) row 6 (5, 5, 7) (7, 7, 9, 9, 9) times as foll:

(RS): K to last st, m1r, k1.

Note! On the first WS row, you can pl a st m 2 sts bef end to aid tracking how many sts are inc in this way.

29 (29, 32, 35, 38) (42, 44, 48, 49) sts.

Size 1 only
On the next RS row, work flat in St St and inc 1 st at armhole edge as foll: K1, m1r, work in patt to end. (30 sts)

Sizes 2, 3, 4, 5, 6, 7, 8 and 9 only
Cont to inc for front edge as est until 1 more st has been added to right front edge, while at the same time inc 1 st at armhole edge every RS row until – (3, 3, 2, 2) (2, 2, 2, 2) sts have been added to armhole edge as foll: k1, m1r, work in patt to end. – (33, 36, 38, 41) (45, 47, 51, 52) sts.

Sizes 1, 2 and 3 only
Proceed to BODY.

Sizes 4, 5, 6, 7, 8 and 9 only
Stop inc for front edge but cont to inc 1 st at armhole edge as est until – (–, –, 1, 1) (1, 1, 1, 2) more st(s) have been added to armhole edge. – (–, –, 39, 42) (46, 48, 52, 54) sts.

BODY

Cont with right front sts on the needles.

Set-Up Row (WS): P to end, CO with Backwards Loop Method 3 (4, 5, 9, 9) (9, 10, 11, 11) sts at right underarm, pl back sts on LHN with WS facing and p across, CO with Backwards Loop Method 3 (4, 5, 9, 9) (9, 10, 11, 11) sts at left underarm, pl left front sts on LHN with WS facing and p to end. 134 (148, 162, 182, 194) (210, 220, 238, 246) sts.

Work flat in St St until body measures 9" / 23 cm from underarm CO.

Final Row (WS): P and dec 2 (0, 2, 2, 2) (2, 0, 2, 2) sts evenly spaced using p2tog. 132 (148, 160, 180, 192) (208, 220, 236, 244) sts.

HEM

Change to US 10 / 6 mm needles.

Row 1 (RS): K3, *p2, k2* to last st, k1.

Row 2 (WS): P3, *k2, p2* to last st, pl.
Rep rows 1–2 for 1.5" / 4 cm ending with a row 1.

BO all sts in patt.

SLEEVES

With US 10.5 / 6.5 mm needles, beg at centre of underarm CO and with RS facing, pick up and k 2 (2, 3, 5, 5) (5, 5, 6, 6) sts at underarm CO, 1 st for every 2 rows up to the saddle

shoulder sts on hold [20 (21, 22, 24, 25) (27, 28, 29, 31) sts], PM, pl 10 sts on hold on LHN and work across in next row of Lace Rib patt flat, PM, then pick up and k 1 st for every 2 rows to the underarm [20 (21, 22, 24, 25) (27, 28, 29, 31) sts], and 2 (2, 3, 5, 5) (5, 5, 6, 6) sts for each underarm CO st. Pl BOR m and join to work in the rnd. 54 (56, 60, 68, 70) (74, 76, 80, 84) sts.

Rnd 1: K to m, SM, keeping in patt work Lace Rib in the rnd to m, SM, k to BOR.
Cont in est patt until sleeve measures 15.25 (15.75, 15.75, 15.75, 16.25) (16.25, 16.25, 16.75, 16.75)" / 39 (40, 40, 40, 41) (41, 41, 43, 43) cm from underarm CO.

At the same time, work a dec rnd after every 8th (9th, 8th, 6th, 6th) (5th, 5th, 5th, 5th) rnd a total of 10 (9, 10, 14, 14) (15, 16, 17, 18) times as foll:
K2tog, k to m, SM, work Lace Rib to m, SM, k to 2 sts bef BOR, ssk. 34 (38, 40, 40, 42) (44, 44, 46, 48) sts.

Cuff

Rnd 1: P removing m's, except BOR m.
Rnd 2: K to BOR and dec 4 (8, 4, 4, 6) (2, 2, 4, 6) sts evenly across rnd using k2tog. 30 (30, 36, 36, 36) (42, 42, 42, 42) sts.
Rnd 3: P to BOR.

Change to US 10 / 6 mm needles.

Rnd 4: *P1, ssk, yo, p1, k2*, rep *-* to end.
Rnd 5: *P1, k2* to end.
Rnd 6: *P1, yo, k2tog, p1, k2*, rep *-* to end.
Rnd 7: Rep rnd 5.
Rep rnds 4–7 once more.

BO all sts in patt.

Rep for second sleeve.

SHAWL COLLAR

With US 10 / 6 mm needles and RS facing, pick up and k 2 sts for every 3 rows along the right front edge [73 (76, 77, 79, 80) (83, 85, 88, 91) sts], 1 st for every CO st along saddle shoulders and back neck [44 (44, 44, 48, 48) (48, 52, 52, 52) sts] and 2 sts for every 3 rows along the left front edge [73 (76, 77, 79, 80) (83, 85, 88, 91) sts]. 190 (196, 198, 206, 208) (214, 222, 228, 234) sts.

Next Row (WS): P and dec 2 (2, 4, 0, 2) (2, 4, 4, 4) sts evenly across row using p2tog. 188 (194, 194, 206, 206) (212, 218, 224, 230) sts.

Row 1 (RS): K2, [p1, ssk, yo, p1, k2] 5 times, p1, ssk, yo, p1, k1, PM, k1, *p1, ssk, yo, p1, k2*, rep *-* to 42 sts bef end, p1, ssk, yo, p1, k1, PM, k1, [p1, ssk, yo, p1, k2] 5 times, p1, ssk, yo, p1, k2.

Row 2 (WS): *P2, k1* and slip m to last 2 sts, p2.

Short Row 1 (RS): K2, *p1, yo, k2tog, p1, k2*, rep *-* to 5 sts bef m, p1, yo, k2tog, p1, k1, SM, k1, *p1, yo, k2tog, p1, k2*, rep *-* to 5 sts bef m, p1, yo, k2tog, p1, w&t.

Short Row 2 (WS): *K1, p2* to 1 st bef m, w&t.

Short Row 3: *P1, ssk, yo, p1, k2*, rep *-* to 6 sts bef prev w&t, w&t.

Short Row 4: *K1, p2*, rep *-* to 6 st bef prev w&t, w&t.

Short Row 5: *P1, yo, k2tog, p1, k2*, rep *-* to 6 sts bef prev w&t, w&t.

Short Row 6: Rep short row 4.

Rep short rows 3–6 once more, then rep short rows 3 and 4 once again until a total of 6 w&t's are placed on each front edge. (12 w&t's total)

Short Row 7 (RS): *P1, yo, k2tog, p1, k2*, rep *-* to end picking up the wraps and remove m. If you cannot cont in Lace Rib patt as est in some sections on this or the foll RS rows, simply work k2, p1 over sections that do not match.

Next Row (WS): *P2, k1*, rep to last 2 sts picking up the wraps as you go, p2.

Row 3 (RS): K2, *p1, ssk, yo, p1, k2*, rep *-* to end.

Row 4 (WS): *P2, k1* to last 2 sts, p2.

Row 5: K2, *p1, yo, k2tog, p1, k2*, rep *-* to end.

Row 6: Rep row 4.

Rep rows 3–6 once more.

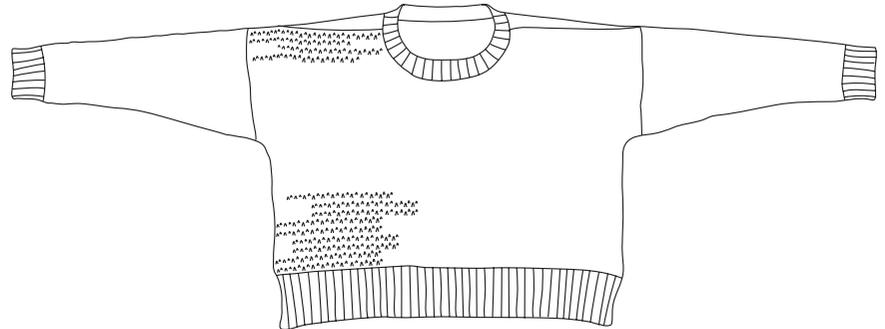
BO all sts in patt.

FINISHING

Weave in all ends. Wet block to measurements.

MARIA GOMES –

Stripes not Stripes



Stripes not Stripes (pages 78–81) is a boxy sweater with an interesting slip-stitch pattern where you can play with the stripes' colours. It is knitted in fingering-weight yarn with positive ease. The stitch pattern is easy to memorise and fun to work.

SIZES

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

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

FINISHED MEASUREMENTS

Chest Circumference: 40 (44, 48, 52, 56) (60, 64, 68, 72)" / 100 (110, 120, 130, 140) (150, 160, 170, 180) cm.

Body Length from Underarm to Hem: 9.75" / 25 cm.

Hem Length: 3.25" / 8 cm.

Shoulder Drop: 1.25" / 3 cm.

Shoulder Width: 7.5 (8.5, 9, 10, 11) (12, 13, 13.75, 14.5)" / 18.5 (21.5, 22.5, 25, 27.5) (30, 32.5, 34.5, 36.5) cm

Neck Width (Before Neckband): 7 (7, 8, 8, 8) (8, 8, 8.5, 9)" / 17.5 (17.5, 20, 20, 20) (20, 20, 21, 22.5) cm.

Neckband: 1.25" / 3 cm.

Front Neck Drop (Before Neckband): 4.75 (4.75, 4.75, 4.75, 5.25) (5.25, 5.25, 5.5, 5.5)" / 12 (12, 12, 12, 13) (13, 13, 14, 14) cm.

Armhole Depth: 6.5 (7, 7.5, 8.75, 9) (9.25, 9.5, 9.75, 10.25)" / 16.5 (18, 19, 22, 23) (23.5, 24, 25, 26) cm.

Upper Arm Circumference: 13 (14.25, 15, 17.25, 18.25) (18.5, 18.75, 19.75, 20.5)" / 33 (36, 38, 44, 46) (47, 48, 50, 52) cm.

Cuff Circumference: 7 (7.75, 7.75, 8.25, 8.75) (9, 9.75, 10.25, 10.75)" / 18 (20, 20, 21, 22) (23, 25, 26, 27) cm.

Sleeve Length from Underarm to Cuff: 14.25 (14.25, 14.25, 13.75, 13.25) (13.25, 13, 13, 12.5)" / 36 (36, 36, 35, 34) (34, 33, 33, 32) cm.

MATERIALS

Yarn: A Chic Blend by Lanivendole (60% Abruzzese Wool, 20% Alpaca, 20% Mohair, 245 yds / 225 m – 50 g).

MC: 2 (3 3 3 3) (3 4 4 4) skeins of colourway Pan di zenzero (mustard yellow).

CC: 1 (2, 2, 2, 2) (2, 2, 2, 3) skeins of each contrast colour, sample shown in foll colourways:

C1: Nevicata (light blue).

C2: Carbone (gray).

C3: Giardino d'inverno (blue).

C4: Crepuscolo (lilac).

Or approx. 465 (505, 540, 615, 660) (700, 750, 810, 855) yds / 425 (465, 500, 565, 605) (645, 690, 745, 785) m (MC) and 225 (255, 270, 315, 355) (375, 400, 450, 495) yds / 205 (235, 250, 290, 325) (345, 365, 415, 455) m (for each CC) of fingering-weight yarn.

Alternative yarn suggestions are for example Trianon by Lopo Xavier and Merino Yak by Regia.

Needles: US 3 / 3.25 mm 32" / 80 cm circular needles and DPNs, US 2.5 / 3 mm 16" / 40 cm and 32" / 80 cm circular needles and DPNs (or preferred needles for small circumference knitting).

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

GAUGE

28 sts x 38 rnds to 4" / 10 cm on US 3 / 3.25 mm needles in Stripes not Stripes Patt in the rnd, after blocking.

30 sts x 35 rnds to 4" / 10 cm on US 2.5 / 3 mm needles in 2 x 2 Rib in the rnd, after blocking.

STITCH PATTERNS

2 x 2 Rib (in the rnd)

Rnd 1: *K2, p2*, rep *-* to end.

Rep rnd 1 for patt.

Stripes not Stripes Pattern (flat)

Row 1 (RS) (Colour A): *K1, sl1 wyib, k1, sl1 wyib*, rep *-* to end.

Row 2 (WS) (Colour A): *P2, sl1 wyif, p1*, rep *-* to end.

Row 3 (Colour A): Knit.

Row 4 (Colour A): Purl.

Row 5 (Colour B): *K1, sl1 wyib, k1, sl1 wyib*, rep *-* to end.

Row 6 (Colour B): *Sl1 wyif, p3*, rep *-* to end.

Rows 7 and 8 (Colour B): Rep rows 3 and 4.

Stripes not Stripes Pattern (in the round)

Rnd 1 (Colour A): *K1, sl1 wyib, k1, sl1 wyib*, rep *-* to end.

Rnd 2 (Colour A): *K1, sl1 wyib, k2*, rep *-* to end.

Rnds 3 and 4 (Colour A): Knit.

Rnd 5 (Colour B): *K1, sl1 wyib, k1, sl1 wyib*, rep *-* to end.

Rnd 6 (Colour B): *K3, sl1 wyib*, rep *-* to end.

Rnds 7 and 8 (colour B): Knit.

SPECIAL TECHNIQUES**Cable Cast-On on WS**

Tw. At the WS, *insert RHN from back to front between first 2 sts on LHN. Wrap yarn as if to purl. Draw yarn through to complete st and slip this new st back to LHN.* Rep *-* to req'd number of sts

Knitted Cast-On

Insert your RHN into the stitch from left to right and hold the working yarn in the back. Wrap yarn as if to purl. Draw yarn through to complete st and slip this new st to LHN. Rep *-* to req'd number of sts.

NOTES

The Stripes not Stripes Pattern is worked using 5 colours (4 rows / rnds each colour), in the following sequence: C1 – C2 – C3 – C4 – MC.

The 5 yarns are carried along without being cut. The twist method was used to carry the yarns along the sweater. When colour is changed, the dropped yarn and the working yarn are twisted around each other at the back of the work. In the other rows / rnds of the pattern, the carried yarns are twisted with the working yarn.

When the pattern reads "Stripes Not Stripes Patt to x sts from end" it means that you are going to work the full pattern (4 sts repetition). When it is written "y sts of Stripes Not Stripes Pattern", it means you are going to work the y sts before or after the full repetition of the pattern and you must keep following the pattern.

This sweater is worked from the top down. The back is worked first and German Short Rows are used to shape the shoulders. The back is worked until the underarm. Next, stitches are picked up from the back shoulders for each side of the front. German Short Rows are also used to shape the front shoulders. After the neck shaping is done, right and left fronts are joined together and

worked to the same length as the back to underarm. The front and back are joined together and worked in the round. Once the body is complete, the sleeves and the neckband are worked in the round.

You can try on the sweater before joining the back and front together at the armholes. Both body and sleeve lengths are easily modified to suit your own body measurements, and the drop-shoulder construction makes it simple to adjust the upper arm circumference.

DIRECTIONS**BACK**

With MC and US 3 / 3.25 mm needles, CO 150 (166, 180, 194, 208) (222, 236, 250, 264) sts using the CO method of your choice.

P 1 row.

Pl a locking stitch m through the 51st (59th, 62nd, 69th, 76th) (83rd, 90th, 96th, 101st) st in from each side along CO edge.

Shape Shoulders

Short Row 1 (RS): K 141 (157, 169, 182, 196) (209, 221, 234, 247), tw.

Short Row 2 (WS): MDS, p 131 (147, 157, 169, 183) (195, 205, 217, 229), tw.

Short Row 3: MDS, k to 7 (9, 9, 10, 12) (13, 14, 15, 15) sts bef DS from prev row, tw.

Short Row 4: MDS, p to 7 (9, 9, 10, 12) (13, 14, 15, 15) sts bef DS from prev row, tw.

Short Rows 5–8: Rep short rows 3–4 twice.

Short Row 9: MDS, k to 8 (9, 9, 11, 12) (13, 14, 15, 15) sts bef DS from prev row, tw.

Short Row 10: MDS, p to 8 (9, 9, 11, 12) (13, 14, 15, 15) sts bef DS from prev row, tw.

Short Row 11: MDS, k to 8 (9, 10, 11, 11) (13, 14, 15, 15) sts bef DS from prev row, tw.

Short Row 12: MDS, p to 8 (9, 10, 11, 11) (13, 14, 15, 15) sts bef DS from prev row, tw.

Note! In the next rows, when working over the DS, kDS or pDS depending on whether you are knitting or purling.

Next Row (RS): MDS, k to end.

Next Row (WS): P to end.

Main Fabric

Beg Stripes not Stripes patt with C1, beginning with Row 1 and keep working as foll:

Next Row (RS): K 1 (1, 0, 1, 0) (1, 0, 1, 0), work Stripes not Stripes Patt to 1 (1, 0, 1, 0) (1, 0, 1, 0) st from end, k 1 (1, 0, 1, 0) (1, 0, 1, 0).

Next Row (WS): P 1 (1, 0, 1, 0) (1, 0, 1, 0), work Stripes not Stripes Patt to 1 (1, 0, 1, 0) (1, 0, 1, 0) st from end, p 1 (1, 0, 1, 0) (1, 0, 1, 0).

Work even (according to the est st patt) until piece measures 6.5 (7, 7.5, 8.75, 9) (9.25, 9.5, 9.75, 10.25)" / 16.5 (18, 19, 22, 23) (23.5, 24, 25, 26) cm measured at armhole edge, ending with a WS row.

Note! If you prefer to work a different sleeve size than body size, work to the armhole depth that matches the size of the sleeve that you will work.

Break yarn. Move sts to a stitch holder or waste yarn and set aside.

LEFT FRONT

With RS of back facing, using MC and US 3 / 3.25 mm needles and beginning at left stitch marker, pick up and k51 (59, 62, 69, 76) (83, 90, 96, 101) sts from locking m to armhole edge.

P 1 row (WS).

Shape Shoulder

Short Row 1 (RS): K 42 (50, 51, 57, 64) (70, 75, 80, 84), tw.

Short Row 2 (WS): MDS, p to end.

Short Row 3: K to 7 (9, 9, 10, 12) (13, 14, 15, 15) sts bef DS from prev row, tw.

Short Row 4: MDS, p to end.

Short Rows 5–8: Rep short rows 3–4 twice.

Short Row 9: K to 8 (9, 9, 11, 12) (13, 14, 15, 15) sts bef DS from prev row, tw.

Short Row 10: MDS, p to end.

Next Row (RS): K to end.

Next Row (WS): P to end.

Main Fabric

Beg Stripes not Stripes patt with C1, beginning with Row 1 and keep working as foll:

Note! The first sts of the patt do not form a complete 4 st pattern repeat.

Next Row (RS): Work 2 (2, 2, 0, 0) (2, 2, 3, 1) st(s) in Stripes not Stripes patt (a partial repeat), work Stripes not Stripes patt to 1 (1, 0, 1, 0) (1, 0, 1, 0) st(s) from end, k 1 (1, 0, 1, 0) (1, 0, 1, 0).

Next Row (WS): P 1 (1, 0, 1, 0) (1, 0, 1, 0), work Stripes not Stripes Pattern to 2 (2, 2, 0, 0) (2, 2, 3, 1) st(s) from end, 2 (2, 2, 0, 0) (2, 2, 3, 1) st(s) in Stripes not Stripes Pattern (partial pattern repeat).

Work even (according to the est st patt) until piece measures 3.25 (3.25, 2.75, 2.5, 3) (3, 3, 3.5, 3.25)" / 8 (8, 7, 6.5, 7.5) (7.5, 7.5, 9, 8) cm from top of shoulder at neck edge, ending with a WS row.

Shape Neck

Note! CO sts in the foll rows using the Knitted CO method (see Special Techniques).

Next Row (RS): CO 1 st, work in est patt to end. (1 st inc'd).

Next Row: Work in est patt to end.

Rep last two rows 5 (5, 6, 7, 7) (7, 7, 6, 7) more times, working new sts into patt. 57 (65, 69, 77, 84) (91, 98, 103, 109) sts.

Next Row (RS): CO on 2 sts, work in est patt to end. (2 sts inc'd).

Next Row: Work in est patt to end.

Rep last two rows 1 (1, 2, 2, 2) (2, 2, 3, 3) more

time(s), working new sts into patt. 61 (69, 75, 83, 90) (97, 104, 111, 117) sts.

Break yarn and move sts to stitch holder or waste yarn.

RIGHT FRONT

With RS of back facing, using MC and US 3 / 3.25 mm needles and beginning at right armhole edge, pick up and k 51 (59, 62, 69, 76) (83, 90, 96, 101) sts from armhole edge to locking st m.

Shape Shoulder

Short Row 1 (WS): P 42 (50, 51, 57, 64) (70, 75, 80, 84), tw.

Short Row 2 (RS): MDS, k to end.

Short Row 3: P to 7 (9, 9, 10, 12) (13, 14, 15, 15) sts bef DS from prev row, tw.

Short Row 4: MDS, k to end.

Short Rows 5–8: Rep short rows 3–4 twice.

Short Row 9: P to 8 (9, 9, 11, 12) (13, 14, 15, 15) sts bef DS from prev row, tw.

Short Row 10: MDS, k to end.

Next Row: P to end.

Next Row: K to end.

Next Row: P to end.

Main Fabric

Beg Stripes not Stripes patt with C1, beginning with Row 1 and keep working as foll:

Note! The last sts in Stripes not Stripes Patt are not a complete 4 st patt rep.

Next Row (RS): K1 (1, 0, 1, 0) (1, 0, 1, 0), work Stripes not Stripes Patt to 2 (2, 2, 0, 0) (2, 2, 3, 1) st(s) from end, 2 (2, 2, 0, 0) (2, 2, 3, 1) st(s) in Stripes not Stripes Pattern.

Next Row (WS): Work 2 (2, 2, 0, 0) (2, 2, 3, 1) st(s) in Stripes not Stripes Patt (a partial patt rep), work Stripes not Stripes Patt to 1 (1, 0, 1, 0) (1, 0, 1, 0) st(s) from end, p1 (1, 0, 1, 0) (1, 0, 1, 0).

Work even (according to the est st patt) until the piece measures 3.25 (3.25, 2.75, 2.5, 3) (3, 3, 3.5, 3.25)" / 8 (8, 7, 6.5, 7.5) (7.5, 7.5, 9, 8) cm from top of shoulder at neck edge, ending with a RS row.

Shape Neck

Note! CO sts in the foll rows using the Knitted CO method.

Next Row (WS): CO 1 st, work in est patt to end. (1 st inc'd).

Next Row: Work in est patt to end.

Rep last two rows 5 (5, 6, 7, 7) (7, 7, 6, 7) more times, working new sts into patt. 57 (65, 69, 77, 84) (91, 98, 103, 109) sts.

Next Row (WS): CO 2 sts, work in est patt to end. (2 sts inc'd).

Next Row: Work in est patt to end.

Rep last two rows 1 (1, 2, 2, 2) (2, 2, 3, 3) more time(s), working new sts into pattern. 61 (69, 75, 83, 90) (97, 104, 111, 117) sts.

Next Row (WS): Work in est patt to end.

FRONT**Join Fronts**

Joining Row (RS): Work in est patt across right front sts, CO 28 (28, 30, 28, 28) (28, 28, 28, 30) sts for center front neck using Cable CO on WS (see Special Techniques), tw, return held left front sts to LHN and work in est patt across left front sts.

150 (166, 180, 194, 208) (222, 236, 250, 264) sts.

Work even (according to the est st patt) until the piece measures 6.5 (7, 7.5, 8.75, 9) (9.25, 9.5, 9.75, 10.25)" / 16.5 (18, 19, 22, 23) (23.5, 24, 25, 26) cm measured at armhole edge, or to desired armhole depth, ending with a WS row.

BODY**Join Back and Front**

Joining Row (RS): Work in est patt across front sts, PM, then return held back sts to LHN and work in est patt across back sts. PM for BOR and join for working in the rnd. 300 (332, 360, 388, 416) (444, 472, 500, 528) sts.

Note! Between markers you may not have a complete 4 st sequence of the patt. This is why you need to have the m separating front from back.

Work 1 rnd in est patt across all sts, slipping markers.

Shape Body

Next Rnd: *K2tog, work in est patt to 2 sts from m, ssk*, SM, rep *-* (4 sts dec'd).

Next Rnd: Work in est patt to end.

Rep last two rnds 4 (5, 5, 5, 5) (5, 5, 5, 5) more times. 280 (308, 336, 364, 392) (420, 448, 476, 504) sts.

Work even (according to the est st patt) until piece measures 9.75" / 25 cm from underarm, or 3.25" / 8 cm less than desired length, ending with either rnd 4 or 8 of Stripes not Stripes patt (in the rnd).

RIBBING

Cut all yarns, except MC. Change to US 2.5 / 3 mm needles and with MC, k 1 rnd.

Beg 2 x 2 Ribbing Patt. Work until ribbing measures 3.25" / 8 cm.

BO all sts loosely in patt.

SLEEVES

Note! If you have chosen to work a different sleeve size than body size, remember to follow the corresponding instructions for the new size when working the sleeves.

With MC, US 3 / 3.25 mm needles in preferred style for small circumference circular knitting and beginning at underarm join, pick up and k 92 (100, 106, 122, 128) (132, 134, 140, 146) sts around the armhole. PM for BOR and join for working in the rnd.

K 1 rnd.

Beg Stripes not Stripes Patt with C1, beginning with rnd 1 and keep working as foll:

Next Rnd: K 0 (0, 1, 1, 0) (0, 1, 0, 1), work Stripes not Stripes Patt to 0 (0, 1, 1, 0) (0, 1, 0, 1) st from end, k 0 (0, 1, 1, 0) (0, 1, 0, 1).

Rep last rnd 9 (15, 17, 7, 19) (17, 17, 15, 14) more times.

Sleeve Decreases

Sleeve Dec Rnd: K2tog, work in est patt to 2 sts from end, ssk. (2 sts dec'd).

Work in est patt 5 (4, 3, 3, 2) (2, 2, 2, 2) rnds.

Rep last 6 (5, 4, 4, 3) (3, 3, 3, 3) rnds, 19 (21, 24, 30, 31) (31, 30, 33, 34) more times.

52 (56, 56, 60, 64) (68, 72, 72, 76) sts.

Work even (according to the est st patt) until sleeve measures 14.25 (14.25, 14.25, 13.75, 13.25) (13.25, 13, 13, 12.5)" / 36 (36, 36, 35, 34) (34, 33, 33, 32) cm from underarm or 2" / 5 cm less than desired length, ending with either a rnd 4 or 8 of Stripes not Stripes Patt (in the rnd).

Cuff

Cut all yarns, except MC. Change to US 2.5 / 3 mm needles and with MC, k 1 rnd.

Beg 2 x 2 Rib Patt. Work until ribbing measures 2" / 5 cm.

BO all sts loosely in patt.

NECKBAND

With RS facing, using MC, US 2.5 / 3 mm needles and beginning at right shoulder seam,

pick up and k 48 (48, 56, 56, 56) (56, 56, 60, 62) sts evenly along back neck edge and 88 (88, 88, 88, 92) (92, 92, 96, 98) sts evenly along front neck edge. PM for BOR and join for working in the rnd.

136 (136, 144, 144, 148) (148, 148, 156, 160) sts.

Beg 2 x 2 Rib. Work until ribbing measures 1.25" / 3 cm.

BO all sts loosely in patt.

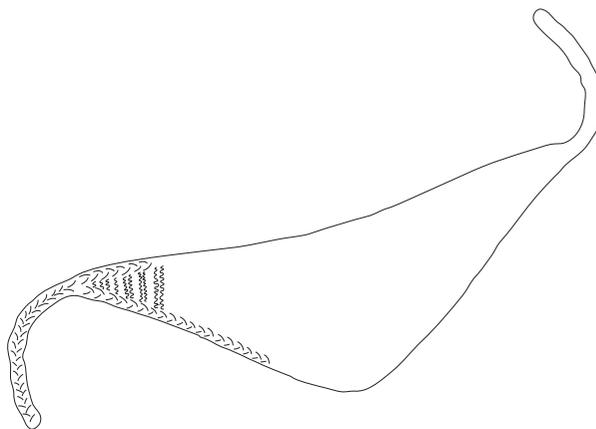
FINISHING

Weave in ends. Sew underarms openings if necessary.

Wet or steam block to measurements.

YUKIE ONODERA –

Braids



Braids (pages 82–85) is an endearing little shawl featuring cables that look like braided strands of yarn. For Yukie Onodera, they also resembled the tail of a cat! You can drape the shawl over your shoulders, wrap it around your neck, or even wear it as an accessory in your bag. The pattern only uses a small amount of yarn.

SIZES

One size

FINISHED MEASUREMENTS

Width (Excluding the Braids Cable Stitch):
51" / 100.5 cm.

Height: 15.25" / 38.5 cm.

MATERIALS

Yarn: 1 skein of Wensley Worsted by La Bien Aimée (50% Falkland Corriedale, 25% Falkland Merino, 25% Wensleydale, 250 yds / 230 m – 100 g), colourway Flash Fluo.

1 skein of Mohair Silk by La Bien Aimée (70% mohair, 30% silk, 547 yds / 500 m – 50 g), colourway Flash Fluo.

Yarns are held together throughout the pattern.

Or approx. 246 yds / 225 m each of DK-weight yarn and lace-weight yarn (to be held together).

Alternative yarn suggestions for the DK-weight yarn are for example Pénélope by De Rerum Natura or Alpaca 3 by Isager.

Alternative yarn suggestions for the lace-weight yarn are for example Berenice by De Rerum Natura or Silk Mohair by Isager.

Needles: US 10 / 6 mm 32" / 80 cm circular needles.

Notions: Stitch markers, cable needle.

GAUGE

11 sts x 17 rows to 4" / 10 cm on US 10 / 6 mm needles in Wave St, after blocking.

6 sts to 1" / 2.5 cm on US 10 / 6 mm needles in Braids Cable St.

9 sts to 1.25" / 3.5 cm on US 10 / 6 mm needles in Braids Cable St.

SPECIAL ABBREVIATIONS

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

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

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

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

STITCH PATTERNS

Braids Cable Stitch 1 (9 sts)

Row 1 (WS): P all sts.

Row 2 (RS): 3/3 RC, k3.

Row 3: P all sts.

Row 4: K3, 3/3 LC.

Braids Cable Stitch 2 (9 sts)

Row 1 (WS): P all sts.

Row 2 (RS): K3, 3/3 RC.

Row 3: P all sts.

Row 4: 3/3 LC, k3.

Braids Cable Stitch 3 (6 sts)

Row 1 (WS): P all sts.

Row 2 (RS): 2/2 RC, k2.

Row 3: P all sts.

Row 4: K2, 2/2 LC.

Wave Stitch

Rows 1–4: K to end.

Row 5 (RS): *K1 wrapping yarn twice around the needle*, rep to end.

Row 6 (WS): K to end.

NOTES

This triangular shawl features a Braids Cable Stitch pattern and elongated garter Wave Stitch.

First you increase stitches on the right edge to form the peak of the triangle. Short rows are worked to shape the shawl. Last you will decrease stitches from the triangle's peak towards the left edge, then knit the Braids Cable Stitch and bind off.

DIRECTIONS

SECTION 1

With US 10 / 6 mm needles and holding the two yarns tog, CO 11 sts using the Long-Tail CO method. Work the Braids Cable St 1.

Row 1 (WS): S11 pwise wyif, p all sts.

Row 2 (RS): S11 kwise wyib, 3/3 RC, k4.

Row 3: S11 pwise wyif, p all sts.

Row 4: S11 kwise wyib, k3, 3/3 LC, k1.

Rep rows 1–4 until the Braids cable measures approx. 11.75" / 30 cm from CO edge, then work row 1 once more.

SECTION 2

Next you will start the increases while at the same time working Braids Cable St 3.

Row 1 (RS) (Inc): S11 kwise wyib, sl 3 sts to CN and hold in back, k3 from LHN, kfb, kfb, kfb from CN, k4. (3 sts inc'd) 14 sts.

Row 2 (WS): S11 pwise wyif, p13.

Row 3 (Inc): S11 kwise wyib, k2, 2/2 LC, PM, m1l, PM, k2, 2/2 LC, k1. (1 st inc'd) 15 sts.

SECTION 3

Cont the increases and work the Braids Cable St 3 and Wave St.

Row 1 and all odd rows (WS): S11 pwise wyif, p6, SM, k to m, SM, p7.

Row 2 (RS) (Inc): S11 kwise wyib, 2/2 RC, k2, SM, k to m, m1l, SM, 2/2 RC, k3. (1 st inc'd)

Row 4 (Inc): S11 kwise wyib, k2 2/2 LC, SM, k to m, m1l, SM, k2, 2/2 LC, k1.

Row 6: S11 kwise wyib, 2/2 RC, k2, SM, *k1 wrapping yarn twice around needle*, rep to m, SM, 2/2 RC, k3.

Row 8 (Inc): S11 kwise wyib, k2, 2/2 LC, SM, k to m, m1l, SM, k2, 2/2 LC, k1.

Row 10 (Inc): S11 kwise wyib, 2/2 RC, k2, SM, k to m, m1l, SM, 2/2 RC, k3.

Row 12: S11 kwise wyib, k2, 2/2 LC, SM, *k1 wrapping yarn twice around needle*, rep to m, SM, k2, 2/2 LC, k1.

Rep rows 1–12, 3 more times.

17 sts between markers, a total of 31 sts on the needles. 48 total rows worked.

SECTION 4

Cont the increases and work the Braids Cable St 3 and Wave St. In this section, you will also beg the German Short Rows.

Row 1 (WS): S11 pwise wyif, p6, SM, k to m, SM, p7.

Row 2 (RS) (Inc): S11 kwise wyib, 2/2 RC, k2, SM, k to m, m1l, SM, 2/2 RC, k3. (1 st inc'd)

Row 3: S11 pwise wyif, p6, SM, k to 8 sts bef m, tw.

Row 4 (Inc): MDS, k to m, m1l, SM, k2, 2/2 LC, k1. (1 st inc'd)

Row 5: S11 pwise wyif, p6, SM, k to DS, kDS, k to m, SM, p7.

Row 6: S11 kwise wyib, k2, 2/2 LC, SM, *k1 wrapping yarn twice around needle*, rep to m, SM, 2/2 RC, k3.

Row 7: S11 pwise wyif, p6, SM, k to m, SM, p7.

Row 8 (Inc): S11 kwise wyib, 2/2 RC, k2, SM, k to m, m1l, SM, k2, 2/2 LC, k1. (1 st inc'd)

Row 9: S11 pwise wyif, p6, SM, k to 8 sts bef m, tw.

Row 10 (Inc): MDS, k to m, m1l, SM, 2/2 RC, k3. (1 st inc'd)

Row 11: S11 pwise wyif, p6, SM, k to DS, kDS, k to m, SM, p7.

Row 12: S11 kwise wyib, k2, 2/2 LC, SM, *k1 wrapping yarn twice around needle*, rep to m, SM, k2, 2/2 LC, k1.

Rep rows 1–12, 4 more times.

37 sts between markers, a total of 51 sts. 60 total rows worked.

SECTION 5

Cont working Braids Cable St 3 and Wave St while at the same time working German Short Rows. In this section, you will also start decreasing sts.

Row 1 (WS): S11 pwise wyif, p6, SM, k to m, SM, p7.

Row 2 (RS) (Dec): S11 kwise wyib, 2/2 RC, k2, SM, k to 2 sts bef m, k2tog, SM, 2/2 RC, k3. (1 st dec'd)

Row 3: S11 pwise wyif, p6, SM, k to 8 sts bef m, tw.

Row 4 (Dec): MDS, k to 2 sts bef m, k2tog, SM, k2, 2/2 LC, k1. (1 st dec'd)

Row 5: S11 pwise wyif, p6, SM, k to DS, kDS, k to m, SM, p7.

Row 6: S11 kwise wyib, k2, 2/2 LC, SM, *k1 wrapping yarn twice around needle*, rep to m, SM, 2/2 RC, k3.

Row 7: S11 pwise wyif, p6, SM, k to m, SM, p7.

Row 8 (Dec): S11 kwise wyib, 2/2 RC, k2, SM, k to 2 sts bef m, k2tog, SM, k2, 2/2 LC, k1. (1 st dec'd)

Row 9: S11 pwise wyif, p6, SM, k to 8 sts bef m, tw.

Row 10 (Dec): MDS, k to 2 sts bef m, k2tog, SM, 2/2 RC, k3. (1 st dec'd)

Row 11: S11 pwise wyif, p6, SM, k to DS, kDS, k to m, SM, p7.

Row 12: S11 kwise wyib, k2, 2/2 LC, SM, *k1 wrapping yarn twice around needle*, rep to m, SM, k2, 2/2 LC, k1.

Rep rows 1–12, 4 more times.

17 sts between markers, a total of 31 sts. 60 total rows worked.

SECTION 6

Cont working Braids Cable Stitch 3 and Wave Stitch while decreasing sts.

Row 1 and all odd-numbered rows (WS): S11 pwise wyif, p6, SM, k to m, SM, p7.

Row 2 (RS) (Dec): S11 kwise wyib, 2/2 RC, k2, SM, k to 2 sts bef m, k2tog, SM, 2/2 RC, k3. (1 st dec'd)

Row 4 (Dec): S11 kwise wyib, k2 2/2 LC, SM, k to 2 sts bef m, k2tog, SM, k2, 2/2 LC, k1. (1 st dec'd)

Row 6: S11 kwise wyib, 2/2 RC, k2, SM, *k1 wrapping yarn twice around needle*, rep to m, SM, 2/2 RC, k3.

Row 8 (Dec): S11 kwise wyib, k2, 2/2 LC, SM, k to 2 sts bef m, k2tog, SM, k2, 2/2 LC, k1. (1 st dec'd)

Row 10 (Dec): S11 kwise wyib, 2/2 RC, k2, SM, k to 2 sts bef m, k2tog, SM, 2/2 RC, k3. (1 st dec'd)

Row 12: S11 kwise wyib, k2, 2/2 LC, SM, *k1 wrapping yarn twice around needle*, rep to m, SM, k2, 2/2 LC, k1.

Rep rows 1–12 twice more and then rep rows 1–6 once more.

3 sts between markers, a total of 17 sts on the needles. 43 total rows worked.

SECTION 7

Dec sts and set-up for Braids Cable Stitch 2.

Row 1 (WS): S11 pwise wyif, p6, RM, k3, RM, p7.

Row 2 (RS) (Dec): S11 kwise wyib, k2, S1 2 sts to CN and hold in front, k1, k2tog from LHN, k2 from CN, k2tog, k2, sl 2 sts to CN and hold in front, k2tog from LHN, k2 from CN, k1. (1 st dec'd)

Row 3: S11 pwise wyif, p5, k1, p7.

Row 4 (Dec): S11 kwise wyib, S1 2 sts to CN and fold in back, k2 from LHN, k2tog from CN, k2, S1 3 sts to CN and hold in back, k2 from LHN, k2tog, k1 from CN, k2. (1 st dec'd)

Row 5: S11 pwise wyif, p11.

Row 6 (Dec): S11 kwise wyib, S1 3 sts to CN and fold in front, k2, k2tog from LHN, k3 from CN, k4. (1 st dec'd)

SECTION 8

Work Braids Cable Stitch 2.

Row 1 (WS): S11 pwise wyif, p all sts.

Row 2 (RS): S11 kwise wyib, k3, 3/3 RC, k1.

Row 3: S11 pwise wyif, p all sts.

Row 4: S11 kwise wyib, 3/3 LC, k4.

Rep rows 1–4 until the cable measures approx.
11.75" / 30 cm, then work Row 1 once more.
BO all sts.

Break yarn leaving a 6" / 15 cm tail.

It's advisable to finish the yarn ends in a way
that rounds off the tips of the Braids Cables.

FINISHING

Weave in ends and wet block to the
measurements.



Smooth and stable winding.

Made in Japan quality

Winds yarn efficiently



Wind more yarn with fewer handle rotations with our proprietary Winding capacity **130 g / 4.5 oz**

Inner gear with protective cover



Prevents yarn from tangling and lint from entering during winding.

Sits well and stably on the table



The rubber pads attached to the base and clamp help the device rest securely on the table for stable winding without scratching.

Yarn Ball Winder

NEW 3205

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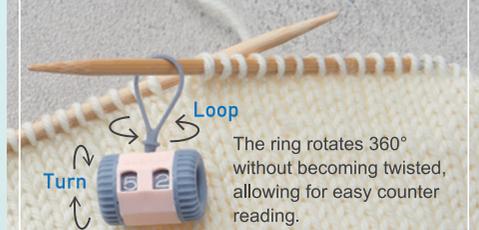
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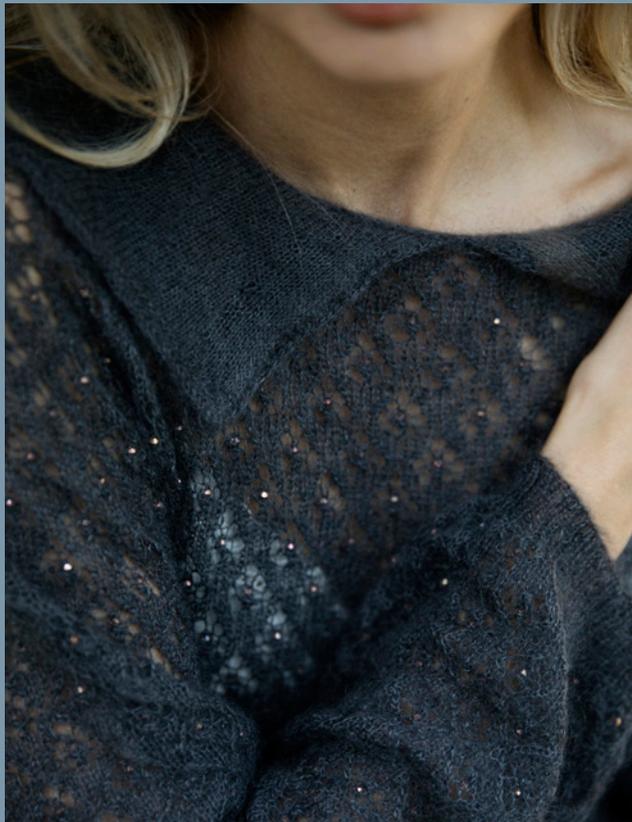
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