LAINE

MITCHELL
WOOL Co

THE
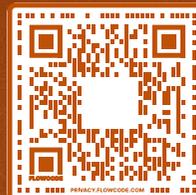# Mountaineering
cowl

PATTERN BY LINDSEY FOWLER

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Iconic designs of VUOKKO as lovely knits!

LAINE

WRITER

Nicole Bilson

Nicole, who is based in Melbourne, Australia, wrote the Visiting story about GOR Woollen Mill (pages 56–61). "When I met Isabel and Nick two years ago, I found their passion and enthusiasm infectious. As a fan of their beautiful yarn, I'm delighted to have been able to share their inspiring story."

MODEL

Elisa Koskinen

Elisa, who lives in Espoo, Finland, modelled for this issue's knitwear photos. "We started the photoshoot at artist Saija Starr's studio. The sunlight streamed perfectly into the space, which, in its charmingly artistic chaos, was incredibly inspiring. And I mean 'chaos' in the most positive way!"

SANDNES
GARN

THE NORWEGIAN
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Green Shoots

Three years ago, I moved into a new home with a 22-square-metre balcony — four times as big as in my previous apartment. In my mind, I had these grand ideas about my new era as a balcony gardener: a profusion of flowers, homegrown tomatoes, and herbs snipped straight into salads. Reality, however, turned out to be quite different. After returning from summer vacations, I'd find my balcony flowers withered in the scorching sun. And even if some herbs thrived, I'd forget to use them in cooking. The intricate world of tomatoes seemed so daunting, based on my Google searches, that I simply gave up.

When I knit, people often say things like, "I wish I could do that," or "It must be lovely to knit." My first instinct is to reply, "Well, why don't you?" Thankfully, I've held my tongue. My attempts at balcony gardening have reminded me just how challenging it can be to start something new — especially as we age and our brains no longer absorb information and skills as effortlessly as in childhood.

Every new endeavour requires trial and error, frustration and moments of discouragement. These are phases I've definitely experienced as a knitter but have since blissfully forgotten. Seemingly simple activities can turn out to be more complicated and require more effort than expected, making it tempting to succumb after the first steps. That's why I cheer and admire anyone who tells me about a new hobby or passion they've discovered.

MAIJA KANGASLUOMA

After three summers in my new home, my balcony and I have reached an agreement. I've found a couple of flower varieties (pelargoniums for ever!) that can survive my vacations without watering. I've come to appreciate the elegance and ease of grasses and succulents. I have a hardy rhubarb plant that provides enough stalks each summer for one pie (assuming I remember to bake one). And I've continued to buy my tomatoes from the store.

I've even had some modest triumphs. Last summer, my crowning achievement was planting popcorn kernels in a large, self-watering pot. In no time, they grew into a massive clump of corn plants. They didn't produce any actual crop, but hey — they were green, entirely self-grown, and practically free!

As a balcony gardener, I feel I'm at the same stage as a knitter who, after finishing their first misshapen scarf, has moved on to ribbed hats. Slowly but steadily, both of us are making progress.

And do you know what my huge balcony has ultimately proven best for? Cosy summer-night knitting sessions. Once my children are asleep in their rooms, I settle into the corner of my balcony sofa, hear the distant sounds of people passing by below, and turn on my small portable radio. I feel completely present in the moment. Stitches fly on my needles, swifts swoop across the sky, and my gigantic green corn rustles in the summer breeze.
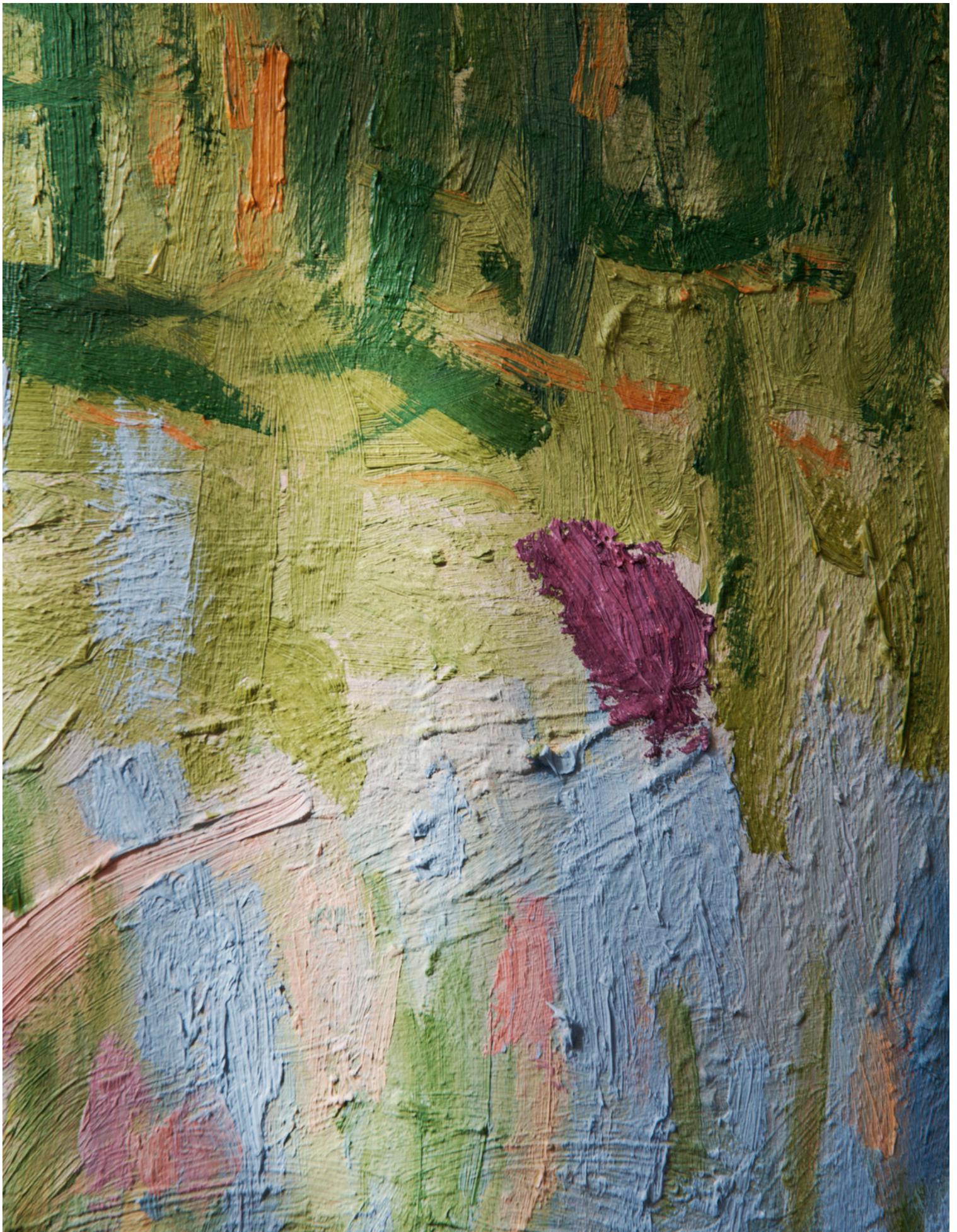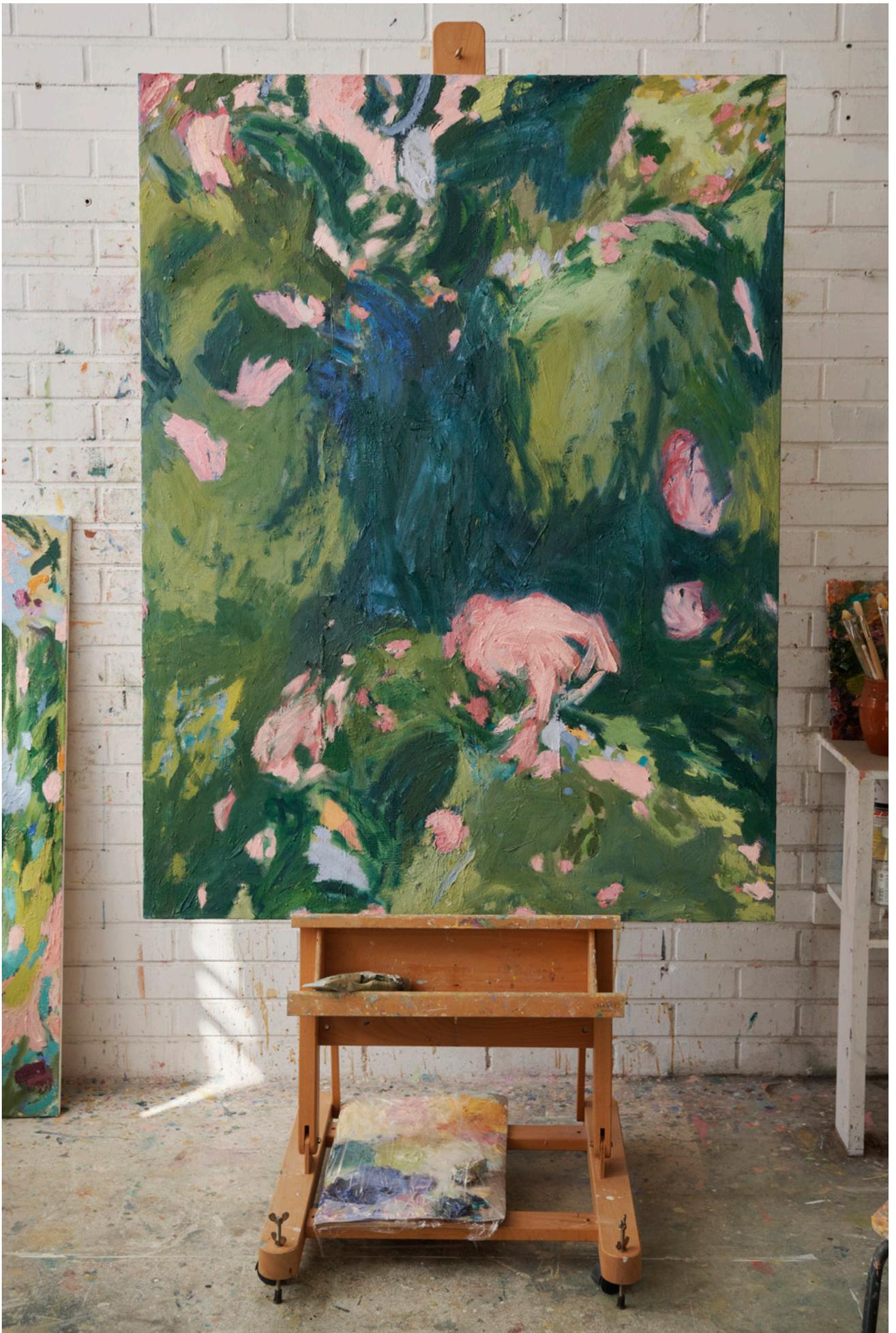
SARAH SOLOMON —
Thuja

@INTOTHEWOOL

Sarah Solomon's design inspiration usually begins with the yarn. For her *Thuja* cardigan, she chose a buttery-soft, lustrous silk blend, ideal for bringing out the drape and lightness she was looking for. The green colour led Sarah towards leafy, tree-like lace motifs — "thuja" is the name for a variety of evergreen trees.

Sarah is a full-time knitwear designer and teacher based in New York City. She loves creating knits that solve "problems" in terms of fit, comfort or style and enjoys making pieces with certain moods, events or places in mind.

"Almost any trip or daily experience can generate ideas for me — the best fingerless gloves for drinking glühwein in winter, the best hat for rainy days when you also need your rain hood on, the warmest cardigan to wear over a dress and still look elegant enough to go to the opera."

Sarah's focus is always on fibre, fabric and purpose before the decorative elements. She thinks of herself as an artisan or craftsperson, making useful, wearable pieces that also happen to be beautiful; deriving form from function.

Thuja is a laid-back layering piece for milder weather. Throw it on for spring evenings or at the beach in summer!
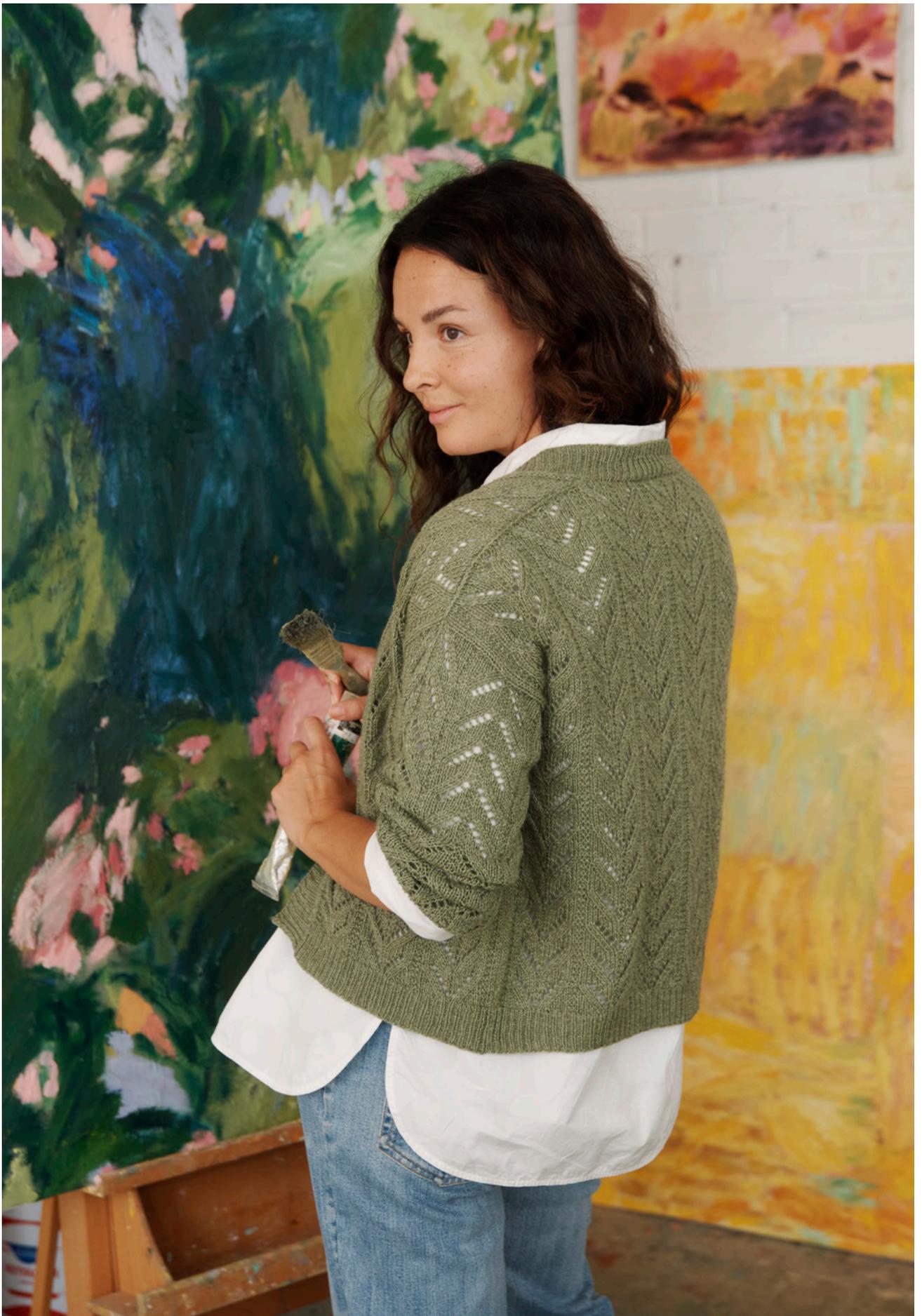
Sarah likes to pay attention to tiny details in her designs. The shoulders are joined with an exposed modified three-needle bind-off, which is both a beautiful detail and a structural choice.
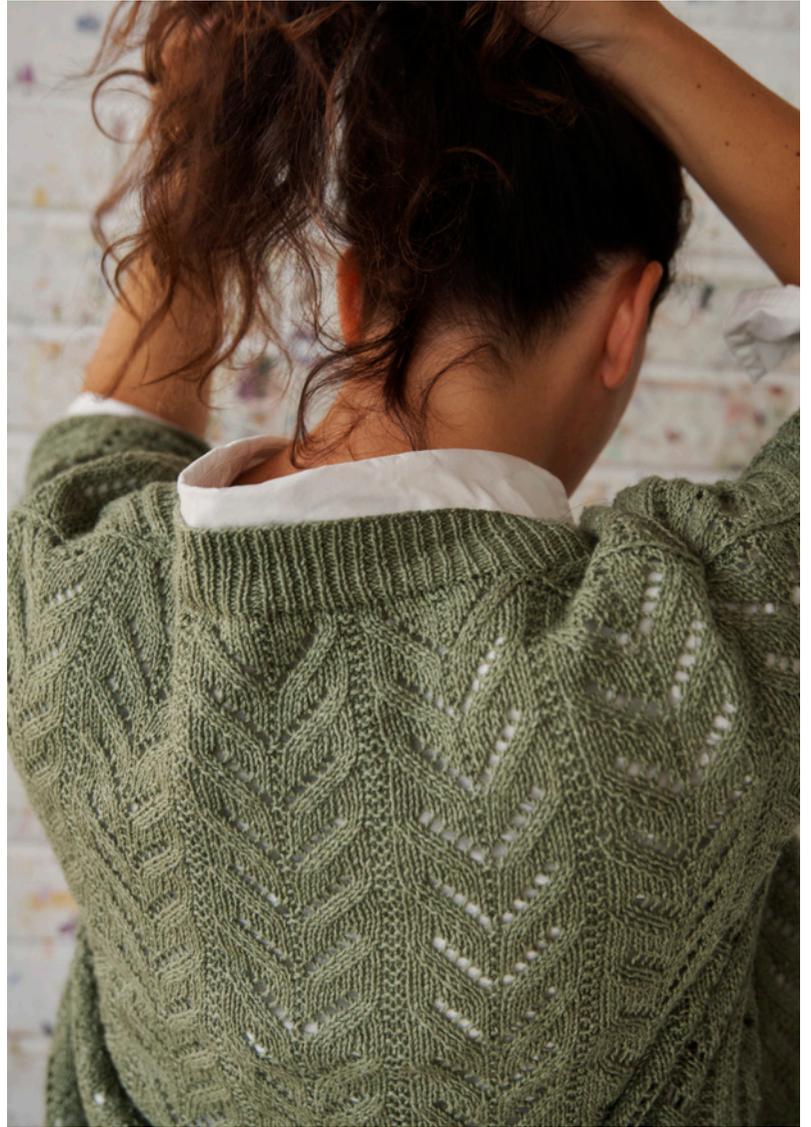
Thuja is worked from the bottom up. Knitting in pieces allows you to give the lace pattern a proper wet-blocking, helping it reveal its full beauty.

This open-front, drop-shoulder cardigan has a slightly cropped silhouette and a deep V-neck. Seams add structure to a drapey garment and ensure it will look tailored and hold its shape.

Shirt Marimekko, top Nanso, jeans Vain, shoes Beyond Retro.

JULIA WILKENS —
Modernist

@WILKENS_JULIA

Julia Wilkens originally comes from Germany but moved to Amsterdam some 20 years ago. She is a part-time knitwear designer, known for her urban, eclectic and colourful knits. In addition to designing, Julia works in contemporary art, and she gets a lot of inspiration from artworks. This is also the case for the *Modernist* shawl, Julia's pattern for this issue.

"The idea for the sliced stripes came from a painting called *Svanen (The Swan) nr 17* by the exceptional Swedish painter **Hilma af Klint,** who lived from 1862 to 1944. This painting shows a segmented circle painted in clear, bold colours," Julia says.

"The neutral background works like a canvas. The colour combination — royal blue, rose and ochre — is one of my all-time favourites."

The half-pi-shaped garter stitch shawl is a great way to get used to intarsia knitting, as the colour changes happen at the same marked point on each row.

The increases are distributed so seamlessly that they're nearly invisible, creating a smooth surface. Pay attention to your row gauge – the length knit between each increase row determines whether you create the desired semi-circle shape.

The idea for Modernist came from circular yoke sweaters — Julia realised that they form a perfect pi shawl with a hole at the centre. She used the same method to shape this shawl.

Shirt and trousers R-Collection.

The knitting begins at the centre of the straight edge. The yarn creates a light fabric that doesn't put any weight on your shoulders.

REETTA HAAVISTO —
Hiekassa

Reetta Haavisto lives in a small coastal town in Finland. In addition to designing, she works as a physiotherapist, massage therapist and sound healer — professions that balance creativity and well-being. Her design style is simple, rustic and grounded, focusing on effortless silhouettes, textured details and subtle colourwork.

Reetta loves natural fibres such as wool and linen, often blending thin linen yarn with wool for light, textured fabrics.

"Nature is my greatest inspiration, especially the Finnish sea, coastline and archipelago. I'm drawn to the calm colours of clouds, seashells, morning mist and crashing waves, as well as the textures and patterns found in traditional fishermen's knits."

Coastal nature was also the starting point for Reetta's *Hiekassa* sweater, inspired by the delicate flowers that grow in the sand on her local beaches, often hidden unless you take a moment to notice them ("hiekassa" means "in the sand" in Finnish). The flowy sleeves and organic details reflect the movement of sand and the hidden beauty in nature.

Hiekassa is knitted in one piece from the top down and features saddle shoulders. The hem is finished with an i-cord bind-off.

The balloon sleeves and subtle flower details at the neck and wrists add a romantic touch, while the blend of wool and linen in the yarn grounds the piece, giving it a rustic and natural feel.

Trousers and shoes Beyond Retro.

This effortless, feminine sweater is worked in a loose gauge, making it a quick knit.

NANNA EINARSDÓTTIR

"Knitting and Coding are Tools for Creating"

Nanna Einarsdóttir is an Icelandic software engineer, knitter and startup entrepreneur who aims to create the perfect online tool for knitters. For her, there is something similar in computer programming and knitting – and both tickle her brain in the same way.

TEXT MAIJA KANGASLUOMA PHOTOS MAGNÚS ELVAR JÓNSSON
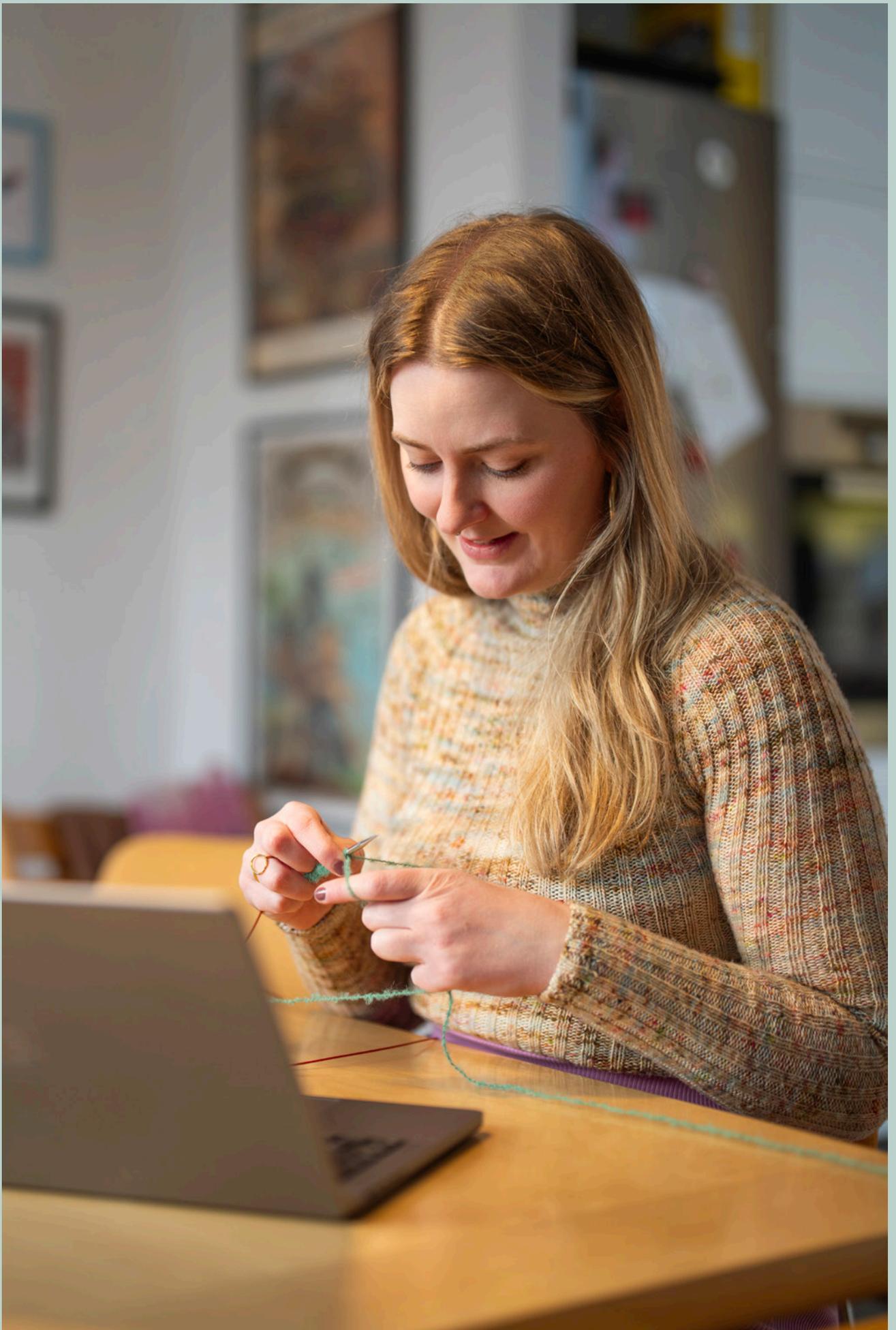
It's a chilly November morning in Helsinki, Finland. The customers of a local hipster café are sipping their oat milk lattes and green juices with their eyes glued to laptop screens — but at this particular corner table, you can hear the sound of knitting needles clicking.

The Icelandic entrepreneur **Nanna Einarsdóttir**, 37, has travelled to Helsinki from her home town, Reykjavik, to take part in Slush, a prestigious annual startup event that brings together companies, investors and tech journalists from all over the world. Later today, Nanna is representing Iceland in a pitching competition, where she has three minutes to convince investors of the potential of her company, Knittable: an online knitting tool that provides interactive patterns for knitters.

Knitting might not be the most typical subject in a startup event buzzing with trendy business types, but for Nanna, combining technology and knitting is a dream come true.

"I think the knitting world deserves the same quality in technological advancements as other fields," Nanna says. "People often assume that knitting is very traditional, but that's not my experience at all. Quite the contrary: whenever there are new tools and techniques, people adapt them quickly and they spread like wildfire. Knitters in general are also very open to new technologies."

Nanna says she has found it much easier to talk to the knitting community about technology than to the technology and startup communities about knitting.

"When I meet potential investors, I have to overcome the 'cute factor' and make them see the commercial potential: how popular and global knitting is these days. But in a way, it is also a business opportunity that not so many people understand this."

THE MATH BEHIND KNITWEAR

Nanna was raised in a town called Borgarnes, close to Reykjavik. Maths had been her favourite subject since elementary school, closely followed by other natural sciences. Nanna wanted to study something that combined maths and physics and chose electrical engineering, but during her studies, she soon found her true love in computer programming — something she had never been introduced to before. After graduating, Nanna worked in software development for ten years.
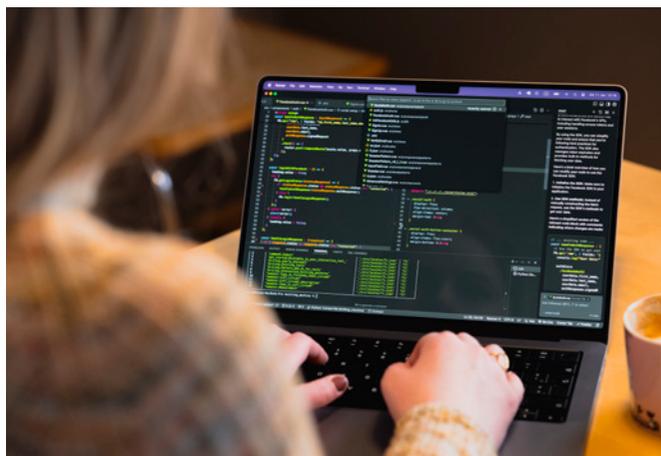
Knittable's main values are creativity, confidence and calmness. "And fun, also — joy has to be a part of it, even though it doesn't start with a c!" Nanna says.

"Programming tickles my brain the same way as knitting does. Both are tools for creating whatever you want from scratch. Even today, my favourite work days are when I get the chance to bury myself in code and build something."

In Iceland, all children learn to knit in elementary school. But for Nanna, it never caught on. At 25, while studying for her master's degree, her cousin retaught her to knit, and Nanna became obsessed.

"I think it was the way she taught me. It was like, 'this is how we make a mitten, and now you can make whatever you like.'"

While knitting, Nanna often found herself doing the same calculations repeatedly — or, if she was too lazy to do the maths, just guessing and ending up with a disaster. When she knitted from ready-made designs, she always learned something new and started to see the patterns, structures and elements behind knitwear. Nanna wondered if she could combine her software development skills with knitting. But it wasn't until the Covid pandemic, when her social life was shut down, that she had the time to work on her idea.

First, Nanna created a sock pattern that worked for every size and yarn, shared it with other knitters and received a wave of positive feedback. Next came mittens, then a beanie. In 2022, she received a grant from the Icelandic government and was able to decrease the hours at her day job. This was an important milestone.

"I started creating an international brand, a real

"Our mission is to make the creative process more enjoyable. We want to make knitters feel confident and less stressed."

product from what I had already done. In 2023, I went on maternity leave, which, in hindsight, was a strategic maternity leave. It was a relief to focus on just one work — while taking care of the baby, of course."

Nanna's day job had been at a startup company, and she had seen how exciting that world was; to be able to create something from an idea. Her employers were supportive and understood that Nanna wanted to pursue Knittable.

Nanna says that knitting prevents her from ever being bored. "In Icelandic, we have this saying that a moment spent knitting is a moment spent well." Nanna is wearing a sweater she designed using Knittable, called The Royal Sweater.

"They knew that when I left for maternity leave, I was trying not to return."

Now, Nanna focuses solely on her own startup company. In 2023, she was joined by her business partner, **Renata Blöndal**, who is an industrial engineer but has worked on marketing and business development. Their skill sets complement each other perfectly. Last autumn, they also hired **Lotta Nykänen**, a designer and marketing specialist.

"I get to go to work and knit and talk about knitting. It doesn't really feel like going to work at all."

BEGINNERS AND BUDDING DESIGNERS

At its core, Knittable is an online tool with basic knitting patterns that you can adjust to your own ideas and preferences, such as size and yarn. It is ideal for beginners looking for a basic knit, or experienced knitters and embarking designers wanting a framework on which to build their designs. It's also perfect for someone who likes to buy yarn without a pattern in mind, or for using leftovers from your stash.

Nanna's aim is to create the perfect canvas for people to knit whatever they want — and minimise the boring parts.

"Our mission is to make the creative process more enjoyable. We want to make knitters feel confident and less stressed," Nanna says. "People knit to have a good time, and we all have busy lives where every moment is precious. This applies to myself, too: even if I enjoy math, that is not what I want to be doing when I knit."

Customisable patterns have existed before, but in many previous tools, you just fill in parameters and get a PDF pattern. With Knittable, you get a fully interactive pattern that you can refine and adjust in real time, instantly seeing how each change affects the design. Knittable is currently a mobile-friendly website, but an app is also on the horizon. Subscribers pay a monthly

or yearly fee. So far, most of them are Icelandic, but the site has language options for Icelandic, Danish, German, English and Finnish. This is a side benefit for those wanting to sell their own designs, as they can create them in multiple languages.

A non-specialist software company would have been able to create a similar site, but Nanna believes that the fact that Knittable is created by knitters is what makes it special. The team knows exactly what knitters want. The company values inclusiveness and wants to make everyone feel welcome. A non-gendered size option is available for all patterns, and the site is visually accessible, with high contrasts and large fonts for the visually impaired.

Nanna sees that the knitting community is unlike any other customer group, and this is important for an entrepreneur to understand.

"It is a very close community, and knitters care about small businesses. If you don't have the community's interest at heart, you are not viable as a business."

BALANCING WORK & FAMILY

Knitting has deep roots in Iceland and it is tightly intertwined with the local culture. For the Icelandic people, it is also an expression of love. When someone is expecting a child, knitted gifts start streaming in from every aunt, uncle and grandparent. It is quite remarkable that in a country with a population of only 380,000 people, the biggest local knitting group on Facebook has almost 50,000 members.

"Maybe it has to do with the cold climate or our close history with sheep — they have kept Icelandic people alive for centuries," Nanna ponders.

Nanna lives in Reykjavik with her partner and their two daughters, aged one and five. She says she is living "busy times but good times".

"Balancing entrepreneurship and family life is definitely a challenge, especially with small kids. But it feels like I have two separate batteries. After a full day of work, I love to come home and spend time with the family, and I feel my 'caring batteries' are filled up when I walk through the door," Nanna says. "Then I find myself rejuvenated when I return to work, longing to focus and be productive — and to finish a thought!"

On a typical workday, Nanna goes to the office and first chats with her colleague Lotta, tossing around ideas

Nanna has two young daughters, whom she describes as "excellent receivers of knitwear". "My older daughter is just starting to realise that if you can knit, you can make the garment of your dreams. At the moment, I'm making her a ruffled sweater."

about marketing and events. Then, there is the quiet time when Nanna does the actual software development. In the afternoons, they often go to a café to knit (they call it "content creation"), and they also like to stay in touch with the local knitting community by visiting yarn stores and hosting monthly knitting nights.

For Nanna herself, knitting is a creative outlet, and something that keeps her calm and relaxed. Knitting is also the only reason she still manages to find some "me-time" almost every day.

"Needless to say, I could spend all my free hours on Knittable and still have plenty left to do. Most nights, I squeeze in 1–2 hours of work after we put the girls to bed, but the irresistible pull of knitting needles and the couch keeps me from getting lost in work. I've even realized that I'd sooner sacrifice sleep than give up my knitting time, so it's safe to say it's my ultimate form of self-care." ⓛ

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Relax and Knit

TEXT PAULIINA KUUNSOLA ILLUSTRATION PAULIINA HOLMA

An aching body after an hours-long knitting session? Learn to knit more ergonomically with the help of experts!

Knitting is known to have many mental health benefits. Unfortunately, it is not always gentle on the body. Most of us have experienced an aching back or pain in the wrists after a marathon knitting session — and often continued nonetheless. We talked to experts to gather easy-to-implement tips so you can minimize the physical discomforts and focus more on the aspects you love.

Carson Demers (ergoiknit.com), a life-long knitter, a physical therapist with 30 years of experience, and the author of *Knitting Comfortably,* says: "This is an important topic for today's knitters because we live in the digital age, where we use the same postures and muscles for using electronic equipment as we do for knitting." He also points out that we knit differently to our ancestors. "We have fibres, yarn constructions and tools that they didn't, and knitters need to invest in understanding these things if they wish to work comfortably for a long time."

Andrea Lui is a certified orthopaedic physical therapist who combined her career and love of the fibre arts to provide wellness products and virtual ergonomic consultations to makers. The message she wants to get across is that good ergonomics and preventing pain is about more than just searching for the elusive perfect posture.

1. INTRODUCE MORE MOVEMENT
Like all people, knitters need to strengthen, stretch and do cardiovascular exercise in their daily lives. Knitting is a sedentary activity with small repetitive movements, so give special care to the muscles that are used while knitting. "Exercises to improve circulation are important because many of the injuries knitters experience are due to compromised blood flow," Carson notes.

2. STRENGTHEN AND STRETCH YOUR WRISTS
"The muscles between the elbow and hand control the motions of the wrist. As knitters, we use our wrists a lot. It is important to keep them strong so that we can control

our motions well without injury," says Andrea. The "stop sign" stretch is a good one to do frequently. Hold your hand out in front of you as if indicating to someone to stop. Gently pull the fingers back with the other hand.

3. TAKE FREQUENT BREAKS
To a knitter, the ultimate night in is binging TV shows and knitting for hours on end. Our bodies don't always agree. "It's best to take frequent stand-and-stretch breaks," Carson advises. "Swing your arms when you stand up to increase circulation to the hands and forearms." It is also good to shake out any tension in your body. If your body is already aching, take a rest day from knitting entirely and introduce other movements to prevent chronic pain. "Taking a break before the discomfort sets in is the best thing to do," Carson reminds us.

4. FIND THE BEST NEEDLES FOR YOU
Needles are another place we can make adjustments. "We are all different individuals, but I typically find that knitters complain more about pain with small (under US 2 / 2.75 mm) and large (over US 10 / 6 mm) needle sizes," Andrea says. Carson advises us to pay attention to choosing a pair that work well with your yarn and stitch pattern. Hexagonal or square-shaped needles may also help. No matter what you are knitting with, hold your needles and yarn with a relaxed grip, and don't curl your wrists too much.

5. SEE YOUR KNITTING CHAIR AS A TOOL
Where you choose to sit when knitting determines your seated posture. The ideal knitting chair is one where you can sit with your elbows at your side, and your shoulders relaxed. Carson says that supporting your forearms can help with shoulder pain. "However, resting on your elbows is another frequent cause of shoulder discomfort because it impinges the rotator cuff. Never bear weight through your elbows while you're working."

REBEKKA MAUSER —
Dagdrøm

Rebekka Mauser likes clever constructions and a play of colours in her designs — both feature in the *Dagdrøm* top. The sideways-knitted intarsia stripes and the interplay of strong and soft shades bring visual interest to the otherwise straightforward shape.

In her day job, Rebekka takes care of finances in a company that works in the cultural sector, but knitting is her favourite hobby.

"The countless ways to combine colours and textures, the feel of wool and other fine, natural fibres, as well as the fact that every single hand-knitted piece is absolutely unique — that's what fascinates me."

Rebekka lives in Berlin, Germany. She feels that in its own cosmopolitan, vibrant and unique way, Berlin has always been a major inspiration for fashion, design and arts. This is also reflected in her designs, which are stylish, modern, wearable and comfy.

"Small, surprising details add a singular touch and transform each design into something special."

A little daydream ("dagdrøm", in Danish), triggered by a breeze blowing through an open window, gave the top its name. It evoked memories of long-gone summer holidays in Denmark, the sound of the sea and the taste of ice cream.

This relaxed summer top is all about the stripes. The combination of linen and alpaca gives them both depth and a soft halo.

The top is worked sideways in pieces. The front and back begin with a provisional cast-on, which is later unravelled, and stitches are picked up for the side seams and sleeves. Increases and decreases form the shoulder slopes.

Trousers Beyond Retro.

RUI YAMAMURO —

Valo

@LUIYAMAMURO

Sunlight entering the room inspired this beautiful vest by **Rui Yamamuro** – "valo" means "light" in Finnish. Rui was also influenced by the Japanese rock garden aesthetic, karesansui, which artfully represents natural landscapes in a compact space.

Rui was born and raised in Hokkaido, Japan, but now lives in Paris, France. She used to work as a wedding-dress maker, doing everything from pattern-making to sewing and embroidery, but last year she decided to become a full-time knitwear designer.

Rui designs timeless knits that she would want to wear herself. She describes them as "simple yet witty".

"The patterns are inspired by memories that move me. My knowledge of sewing patterns from my previous work inspires the structure of the knitwear."

Valo is worked from the top down, starting from the back of the vest. There are two alternatives for the belt: either worked with double knitting or the i-cord technique.

Shirt Marimekko, trousers and shoes Beyond Retro.

DESIGNER: RUI YAMAMURO   PATTERN: PAGES 115–118   PHOTOS: RIIKKA KANTINKOSKI   YARN: TYND BY WOOLFOLK

The lively fabric is created with alternating ribbed stitches. The yarn is soft, supple and elegant, and the stitch patterns create beautiful shadows on it.

The Blue Hour socks were inspired by twilight: that special, soft and gentle moment when the stars are slowly waking up.

VEERA VÄLIMÄKI —
Blue Hour

@VEERARAIN

Veera Välimäki's *Blue Hour* sock pattern was inspired by the textures simple stitches create. She loves to see how little is needed to change the look of an everyday knit such as the pair of socks here. Even though Veera is one of the most renowned Finnish knitwear designers, she has just recently been converted to a sock knitter (and designer)!

"It's taken me a long while to love sock knitting, but I'm finally there and this pair is a perfect example of that development."

Veera lives in Karjalohja, southern Finland. Lately, she has been drawn to simple but refined styles, knitwear that looks well-thought-through from start to finish. Veera loves to explore how different textures work on different colours and fabrics.

"The yarn and colour of the Blue Hour socks were chosen to make the most out of this simple lace pattern that creates more of a texture surface than decoration. The yarn base is also excellent for a long-lasting, yet luxurious pair of socks."

The easy-to-memorise lace pattern is mirrored on the socks.

The socks are worked from the cuff down with a heel flap.

Jeans Vain, shirt Marimekko.

TRAILS & VALLEYS

KNITWEAR FOR FAMILY ADVENTURES

LINDSEY FOWLER

"I hope these knits add a touch of adventure to your outdoor escapes and everyday moments."

— LINDSEY FOWLER

Trails & Valleys: Knitwear for Family Adventures by **Lindsey Fowler** is out now — get your copy of this charming collection with knits for all ages!

Passion for

Provenance

With ethically and locally sourced fibre, produced using renewable resources, GOR Woollen Mill, in Australia, makes some of the most sustainable and socially conscious yarn available. But it is the quality, and the dedication to their values, that has made Isabel and Nick Renters' yarn prized by the international knitting community.

A small herd of alpacas saunter towards us across the paddock. Despite the cloudy day, their lustrous coats add colour to the muted greens of the Australian landscape. There's no rush for these girls, even the offer of food doesn't hurry them — they are well-fed and content. **Isabel** and **Nick Renters** point out the individuals by name. Caia, a cream-coloured Suri alpaca, regards us with her Bette Davis eyes before ducking her head into the bucket Isabel holds.

GOR Woollen Mill, also known as Great Ocean Road Woollen Mill, is set on 22 acres in Burrumbeet, on the outskirts of Ballarat, a regional city in Victoria, south-eastern Australia. The property is long and narrow, shaped by a wide arc of highway that wraps around a sacred site for First Nations people. At the entrance, a high-ceilinged shed houses the mill. Beyond that, a series of gates and fences divide the rest of the property into smaller paddocks. The Renters' house stands in the distance, the landscape punctuated by more alpacas, "the boys", lounging in the front paddock.

"We have a very grounded lifestyle," reflects Isabel. "It's just us, our alpacas and our dogs, working together with the environment."

AN UNEXPECTED PATH

Isabel and Nick met in 2006, as volunteer workers rebuilding villages in Thailand following the 2004 Indian Ocean tsunami. Isabel, raised in Germany, had studied law and languages in England before developing a career in corporate information technology. Nick, an Australian, had taught history and politics, but enjoyed physical work more and held jobs in carpet-laying and gardening. Isabel was in the last week of a 6-month sabbatical when they met at the bar. Three months later, Nick had flown to England to propose, and to plan their lives in Australia.

Developing a yarn brand from scratch had never been part of the plan, until it became the whole plan.

The Great Ocean Road is a magnificent stretch that winds along cliffs overlooking the Southern Ocean. In 2013, after a stressful job in risk management, Isabel needed a "tree-change", a shift to rural living. The Renters found their initial location, a 20-acre property near the iconic drive.

A small herd of 25 alpacas allows for sustainable grazing and land management.

"Little did we know how much work 20 acres is," laughs Isabel. "We quickly realised that we needed some animals to maintain the vegetation." It was dairy country, so they began with some calves from the farm next door. But raising cattle needs more experience than they had, cautions Nick. "They went through all the fences I built."

Isabel discovered alpaca fibre on a sightseeing trip. She was intrigued — the fibre was warm and soft, and research indicated the animals were suited to the local environment. They bought two alpacas and loved them so much that, before long, two pregnant females joined the herd. "The moment you have your first babies, something changes," Isabel sighs, "they're just too cute."

BEGINNING A MILL

As a child, Isabel was taught how to knit by her mother. She hadn't pursued it as a hobby, but she was entranced by her brief introduction to alpaca yarn.

The alpacas needed shearing, and the Renters wanted to utilise the fibre. However, local mills had long waiting lists. Isabel had been selling their vegetables at farmers markets, but was struggling to make a profit. After speaking to other alpaca owners, and doing the maths, developing a mill for commission spinning seemed like a good business opportunity.

The mini mill arrived from Canada in August 2015, "with two Canadians in tow", Nick jokes. Once it was assembled, the mill experts spent two days demonstrating the basics of the machinery. A month later, after some "rough and ready" experimenting by Nick, the Canadians returned to troubleshoot. After that, it was up to Nick and Isabel. And so, with no background in fibre or farming, they embarked upon a steep learning curve.

Initial scoping had suggested ample interest from alpaca owners in having their fibre spun, however, once the mill was established, this wasn't the case. "It was a scary time — we had invested everything we had in the mill," Isabel admits. "It was sink or swim," Nick adds.

The Renters met a breeder of Suri alpacas and super-fine Merino sheep. It was this experimentation with wool that solidified the idea of starting their own yarn brand. Nick explains that, from a spinning perspective, alpaca fibre is very temperamental, but wool has a lovely consistency. It was important to them to continue using alpaca fibre, so they decided to combine the two,

Nick and Isabel rarely breed alpacas anymore, because they can't bear to sell them. "The alpacas we have will live out their lives with us," Nick says.

The diversity of colours in the herd allows for a range of tones in their undyed range.

The new equipment has increased capacity and improved working hours. The Renters also run mill tours for visitors to experience their paddock-to-product approach.

eventually developing the La Bella Merino-alpaca blend that forms the core of their range.

MAKING THEIR MARK

Nick is the spinner. "Most people expect me to do the spinning," Isabel chuckles. Spinning requires tenacity and patience, and neither partner is patient, Isabel says, "but Nick can't be beaten by a machine — he will not leave it until he's got what he wanted." Nick has perfected his craft and now consults on new fibres and spinning techniques for the CSIRO, the Australian governmental scientific research agency.

While Nick was teaching himself to spin, Isabel threw herself into market research, providing inspiration for new fibres, styles and colours. She is also responsible for marketing and quality control. Knitting is now a hobby and her work — all new yarns are knit into swatches to ensure they are balanced, true to weight and gauge.

By 2017 they began showcasing at local events. The passion of the knitting and crochet community was exciting. "We discovered this whole other world," Isabel says. "It challenged the perception that knitting is just for grandmothers."

Isabel developed an online friendship with the German knitwear designer **Isabell Kraemer**, and met up in Frankfurt during a trip back to her homeland. About a year later, Kraemer released *The Purl Code* sweater, using GOR Woollen Mill yarn. It quickly became one of her most celebrated patterns, with Morse code used to incorporate messages into the sweater. This was extraordinary exposure for a then-tiny yarn brand.

BECOMING SUSTAINABLE

A serendipitously timed investment in marketing allowed the Covid-19 lockdowns in Australia to provide the next boost. "Everyone was stuck at home, and they decided to start knitting," says Nick. There was also a desire to support local businesses. "We got so busy, we couldn't keep up with production," finishes Isabel.

This led to investment in larger equipment, requiring significantly more power. Given that the dairy farm next door had very high power requirements, they did not anticipate a problem. However, negotiations with the local council were challenging. After much research, they decided to move 150 kilometres away, to Burrumbeet. The inland location is easily accessible and close to the markets and yarn community. The retention of the initials for the Great Ocean Road in the business

Isabel and Nick feel a deep obligation to look after the land and their animals.

name is an important acknowledgment of their story.

The Renters are now proudly off-grid for their energy and water requirements. Solar panels line the roof of the mill and their home. Water tanks provide the rainwater used for washing the alpaca fibre, while grey water is used to water the paddocks. A worm-farm septic system provides eco-friendly waste management. Tree planting is next on the agenda, to offset carbon emissions and further regenerate the land. Isabel and Nick feel a deep obligation to look after the land and their animals. "We see ourselves as custodians," says Isabel.

The distinctive focus on truly handmade yarn, featuring natural colours, has seen the GOR yarns used by designers including Yamagara, Thea Colman, Noriko Ichikawa and Susanna Kaartinen.

After buying the land in 2021, building delays saw Isabel and Nick travelling between a rented home, their mill in an industrial park, and daily trips to the property to care for the alpacas (including hand-feeding Desi, a 21-year-old alpaca without teeth). Reaching the point they are now at — running a sustainable business and living back on the land with their animals — has been a long-held dream and a lot of work.

LOCAL AND ETHICAL

The Renters are passionate about promoting Australian-made products and supporting ethical farming practices. Australia grows some of the finest wool and alpaca fibre in the world but much of it is processed overseas. By managing the whole process in Australia, Isabel and Nick can ensure complete transparency of their product.

Their wool and alpaca are sourced locally, their cotton from Queensland and their linen from an ethical supplier in Europe (it isn't grown locally). The natural fibres mean everything is biodegradable. Scouring and dyeing is done by family businesses within a 100 kilometre radius and harsher processes, such as carbonising, are avoided.

Their wool comes from non-mulesed sheep. "There's a lot of bad press around Australian wool, but there are a lot of responsible producers," Isabel says. Phasing out mulesing, and maintaining sheep health without excessive chemical use, requires selective breeding of sheep to reduce the skin folds. It is a process that takes generations, but there are increasing numbers of Australian farmers making the commitment.

After 18 years together, Nick and Isabel are thriving. They finish each other's sentences, honour their strengths, and laugh often. Their focus now is on celebrating the uniqueness of their sustainable, "honest" yarn. "What we have is exceptional," Nick says. "We want to show people what can be made in Australia and to encourage more people to support our local industry." Ⓛ

JULIA EXNER —
Reversi

@FRL.STAEDTISCH

The idea for **Julia Exner's** *Reversi* design came when she was experimenting with different colour combinations of mohair yarn held together with fingering-weight yarn. She was fascinated by how different the result could be with varying colours of mohair, even when held together with the same fingering yarn.

"Almost at the same time I was experimenting with half-brioche, and I still couldn't decide which side I liked better — the supposed right side or the supposed wrong side. So, I came up with the idea of making a timeless two-tone cardigan that could be worn either way out."

Julia lives in a small town on the edge of Berlin, Germany, designing knitwear alongside her day job. She finds it extremely fulfilling to see how something grows and takes physical form through the work of her hands. Julia designs in various styles, from simple, almost minimalist garments to more playful ones.

"What they all have in common is that I try to add something special to each design — be it an unusual finish on the cuff, a special stitch pattern or a (at least for me) new knitting technique. It's also important to me that my designs are wearable."

The cardigan is knitted in one piece, so there are no visible seams — if you add buttons on both sides, you get a fully reversible garment!

The combination of ecru and yellow gives a fresh spring vibe. The name Reversi came from a game Julia Exner liked to play as a child, where the pieces show a different colour depending on which side they are on.

Trousers, shoes and belt Beyond Retro, t-shirt stylist's own.

Reversi is made by holding together one strand of fingering-weight yarn and one strand of mohair, resulting in a soft and squishy fabric. The stripes are created by changing the colour of the mohair. The button bands are double-knitted.

CHERYL MOKHTARI —
Amber

Cheryl Mokhtari comes from Edinburgh, Scotland, and currently lives in London, UK. She splits her time between being a yoga teacher and a knitwear designer. Cheryl describes her designs as "modern classics focusing on a great fit and wearability". She wants her garments to be versatile pieces that look great dressed up or worn casually.

"What inspires me the most is yarn and colours. Sometimes a whole design can come together from a colour or a particular feel and look of a yarn," Cheryl says.

"The knitting process for me is as important as the design itself: it needs to fit into my life. So at present, with two small children at home, I prefer less-complicated designs that allow me to sit and spend time with my family while knitting."

Cheryl's *Amber* cardigan was inspired by her love of simplicity and clean lines of texture, which she wanted to combine into a flattering and feminine garment. Amber is a short-sleeved, V-neck cardigan with a classic raglan construction — enjoyable to knit, with just the right balance of meditative stockinette interwoven with other elements.

The cardigan is worked from the top down with two yarns held together throughout.
The colour reminded Cheryl of the early morning sky in London, with pink and peachy tones

The V-neck shaping ends high enough to wear the cardigan on its own or as a layering piece, adding extra versatility.
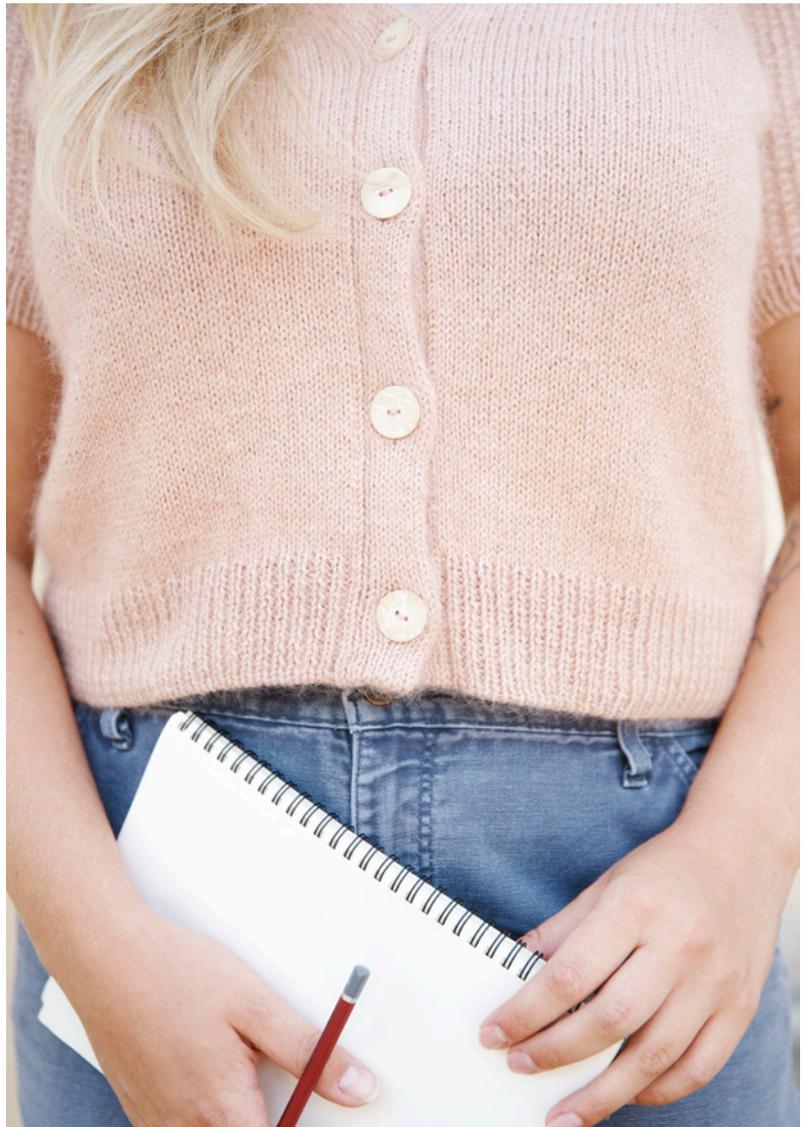
Amber has a flattering sleeve length, cut halfway down the upper arm. The slightly cropped body length also gives a feminine summer feel.

Trousers and shoes Beyond Retro.

Amber features a textured pattern on the sleeves and stockinette stitch on the body. Remember to keep your tension looser over the slip-stitch pattern on the sleeves to maintain the same gauge as the stockinette.

PAULA PEREIRA —
Bambuzal

Paula Pereira describes her *Bambuzal* sweater as the kind of garment that "can be rocked by anybody at any time" — styled with satin skirts and knee-high boots, your favourite jeans and sneakers, or even with shorts on a breezy summer night!

"The effect created by the column of stitches with strands in the front of the fabric is delicate and subtle, while the raglan sleeves are more sporty, allowing for free shoulder motion. What I love about this pattern is that it mixes both characteristics!"

The vertical columns reminded Paula, who lives in Rio de Janeiro, of bamboo trees — in Portuguese, the bamboo canebrake is called "bambuzal". Paula is a Brazilian knitwear designer, whose work often features inventive ways to combine different textures, such as cables, colourwork and embroidery.

"Knitting is both my profession and a form of expression. When we make things envisioning that eventually others will make them too, those people are included in the design process. That, to me, is amazing."

DESIGNER: PAULA PEREIRA PATTERN: PAGES 130–134 PHOTOS: RIIKKA KANTINKOSKI YARN: SUNDAY MORNING 4-PLY BY SONDER YARN CO

Bambuzal is worked top-down, holding two strands of fingering-weight yarn together. The vertical stripes are created by a column of stitches where one strand stays in front while the other is used for the background fabric.

In a top-down raglan construction, you usually make increases every other round. However, for a great fit, Bambuzal is knitted with a different increase ratio for the body and sleeves. The long sleeves have a slight bell shape.

Trousers Vyner Articles, shoes Beyond Retro.

Yarn strands in front of the fabric enhance lightness and depth. To Paula, they look like a diaphanous curtain over stockinette stitch!

FOOD

Cheers for Spring

RECIPES & PHOTOS SINI KRAMER

After so many months of darkness, the spring sun always feels like a huge relief and offers a great opportunity for small and large celebrations. Enjoy a boozy lemon sorbet drink, make homemade ravioli or elevate your day with a creamy, cardamom-flavoured bun.

FILLED NORDIC CARDAMOM BUNS

FOR THE DOUGH

- 500 ml / 2 cups + 2 tbsp lukewarm whole milk
- 50 g / 1 ¾ oz fresh yeast OR
  16 g / 1 ⅓ tbsp instant dry yeast
- 180 g / ¾ cup + 2 tbsp granulated sugar
- 1 ½ tsp fine sea salt
- 1 ⅓ tbsp freshly ground cardamom
- 1 egg
- about 1 kg / 7 cups bread flour
- 170 g / 1 ½ sticks butter, at room temperature

FOR BAKING

- 1 egg
- pearl (nibbed) sugar

FOR THE FILLING

- 700 ml / 3 cups double (heavy) cream
- granulated sugar
- jam of choice

MAKES 20 BUNS

SGROPPINO

- 1 scoop of (store-bought) lemon sorbet
- 2 cl / ½ oz chilled vodka
- 4 cl / 1 oz chilled prosecco (or other sparkling wine)

TO GARNISH

- 1 twist of lemon peel

MAKES 1 DRINK

1. Place the lemon sorbet in a (preferably chilled) glass of choice. Pour over the vodka and prosecco.
2. Garnish with the lemon peel twist, serve with a small spoon and enjoy!

1. Make the dough. Combine the milk and crumbled fresh yeast in a large bowl. (If using dry yeast, please use according to packet instructions.) Stir until the yeast is completely dissolved. Add the sugar, salt, cardamom and egg. Whisk until combined. Gradually add about two-thirds of the flour and knead. Add the butter and knead until well combined. Continue to knead the dough and gradually add the rest of the flour until the dough comes clean off the sides of the bowl and does not stick to your hands. Shape into a ball and cover with a clean kitchen towel. Let the dough rise in a warm, draught-free place for about 1 hour, or until it has doubled in size.
2. Line 2 baking sheets with parchment paper. Set aside.
3. Once the dough has risen, punch it down. Shape the dough into about 20 equal-size buns. Place the shaped buns on the prepared baking sheets, spacing them about 5 cm / 2" apart. Cover with a clean kitchen towel and let rise for 30 minutes.
4. Set the oven to 225°C / 435°F. Lightly whisk the egg for the egg wash. Brush each bun with it and sprinkle with the pearl sugar. Bake the buns on the middle rack for 10 to 15 minutes, or until golden to dark-brown in colour. Let cool completely.
5. Fill the buns. Whip the cream and add sugar to taste. Cut off the top third of each bun and set aside. Cover the bottom part with a generous dollop of the cream and a spoonful of jam. Place the top back on top and enjoy!

“ You can even make homemade jam for these buns and take the treat to a whole new level! How about a raspberry jam with a hint of anise or a strawberry jam with lime?”

LEMON RICOTTA RAVIOLI

FOR THE PASTA DOUGH

- 400 g / 3 ⅓ cups tipo 00 flour
- 4 large eggs
- plus more flour for dusting

FOR THE FILLING

- 500 g / 18 oz ricotta
- 50 g / 2 oz Parmesan cheese, finely grated
- 1 egg
- zest of ½ an unwaxed lemon
- fine sea salt
- freshly ground black pepper
- freshly grated nutmeg

TO SERVE

- 150 g / 1 ¼ sticks butter
- sage leaves
- finely grated Parmesan cheese

SERVES 4

1. Start well beforehand by draining the ricotta for the filling — it is crucial that the ricotta is well-drained. Leave the ricotta to drain in a fine-mesh sieve for at least 1 hour or up to 4 hours.

2. Next, make the pasta dough. Mound the flour on a clean work surface. Make a well in the centre of the flour and add the eggs. With a fork, whip up the eggs. Start to incorporate the flour a little at a time, starting with the inner sides of the well. When it becomes too hard to mix with the fork, continue working the dough with your hands. Knead the dough for around 10 minutes, or until it feels smooth and elastic. Form into a ball. Wrap it in clingfilm and let it rest for 30 minutes at room temperature. If you need to leave it for longer, transfer it to the fridge. Just make sure to bring the dough back to room temperature before rolling it out.

3. Prepare the filling. Place the drained ricotta, Parmesan cheese, egg and lemon zest in a bowl. Mix well and season to taste with the salt, pepper and nutmeg. Set aside.

4. Divide the dough into two halves. Cover the second piece with a clean, damp kitchen towel or wrap with clingfilm to prevent it from drying out, and put to one side. Take out your pasta machine. Lightly dust the first piece of dough and the work surface with flour. Flatten the dough with your hands or roll it out with a rolling pin to about 1.25 cm / 0.5" thick. Run the dough through the thickest setting of your machine. Fold the dough in half and run it through the thickest setting once more. Repeat this step a couple of times to make the dough extra smooth. Then continue to run the dough through the machine, switching the setting one setting lower. Repeat until you have run the dough through the thinnest setting and have a thin, slightly translucent sheet of pasta approximately 16 cm / 6" wide. Repeat with the second piece of dough.

5. Make the ravioli. Place the sheet on a floured work surface. Leaving one half of the pasta sheet clear, place heaped teaspoons of the filling evenly on one of the pasta sheets, slightly off centre, leaving a 5 cm / 2" gap between each. Brush the dough around the filling lightly with water. Fold the other half of the sheet over the half with the filling. Gently seal around the filling, pushing out the air. Cut the ravioli with a pastry cutter or a knife. Place the cut ravioli on a well-floured work surface, dust with more flour and cover loosely. Repeat until you have used up the pasta dough and filling.

6. Prepare the browned butter. Add the butter and sage leaves to a frying pan and melt the butter over medium heat. The butter will slowly brown and the sage leaves will get crispy. Pour the butter and sage leaves into a small bowl. Set aside.

7. Cook the ravioli in well-salted boiling water for 3 to 4 minutes and drain. Add the ravioli and the browned butter back into the frying pan and toss gently. Serve immediately with some finely grated Parmesan cheese on top.

HEIDI KÄSTNER —
Flecks of Sunshine

@HEIDSCHNUCKE_HEIDI

With this blouse, **Heidi Kästner** wanted to create a garment that is just as in-between as spring, when nature begins to blossom but still carries the chill of winter with it. With its combination of lace and stockinette stitch, *Flecks of Sunshine* is airy on the arms, yet envelops the upper body.

Heidi lives in Leipzig, Germany. She has a day job as a media designer, and knitting is her hobby and passion. Heidi draws inspiration from many things: nature, everyday objects, works of art, films... She likes textures and enjoys trying out new stitch patterns, but also tries to balance busy stitches with simple shapes.

"For me, it is important that a mood is conveyed. Because the clothes we wrap ourselves in transform us at best and give us superpowers!" Heidi says.

"I usually have a mood in my head and look for stitch patterns that fit this mood. Then I make a swatch and the swatch tells me what it wants to be or what it is suitable for."

Heidi imagined the sun shining through the lace pattern, casting a shadow pattern on the arms — hence the name, Flecks of Sunshine.

DESIGNER: HEIDI KÄSTNER PATTERN: PAGES 135–138 PHOTOS: RIIKKA KANTINKOSKI YARN: LINE BY SANDNES GARN

Sandnes Garn Line is a perfect yarn for transitional weather. Thanks to the viscose and linen content, it drapes beautifully. Trousers Vyner Articles, shoes Beyond Retro.

This boxy collarless blouse is worked from the top down. The shape is simple, making it effortless to wear. The most challenging part of the pattern is the placket — once this is done, there is no more fuss!

The focal point of this design are the wide, airy sleeves. They create sense of lightness to the sweater.

SOPHIE HEMMINGS —
Selsey

@THE_KNIT_PURL_GIRL

Sophie Hemmings is a full-time knitwear designer based in Hampshire, south England. Mostly, she gets ideas for her designs from gaps in her wardrobe (and she says she is very good at finding these gaps!). For Sophie, knitting is play — it's a way to find self-expression and explore new ideas.

"I'm drawn to texture and small details. My personal style is quite plain, so I like to find ways to elevate everyday basics through shaping, stitch placement and texture motifs."

The *Selsey* sweater is a perfect example of Sophie's design style: highly textured with an engaging stitch pattern and lots of detail in the shaping.

"I wanted something lightweight but warm to wear at the beach, as it's always a bit colder than you'd like at the English seaside! I think silk-mohair is the perfect fibre for spring projects."

The pattern was named after the Selsey coastline in the south of England, which juts out in a pyramid shape, much like the stockinette panel in this sweater.

The knitting begins by shaping the shoulders of the back panel while also establishing the travelling stitch pattern in a slip-stitch rib. When the yoke is finished, the body is worked in the round.

The Selsey sweater is all about mixing textures through stitch patterns and direction.

Selsey is not the simplest project, but it is well worth the effort with its classic fit and small details. For best results, Sophie recommends pin-blocking your work between each section of the pattern.

Trousers and shoes Beyond Retro.

VIVIAN WEI — Flores

@ROMAMORVVV

This cute collar design captures the warmth and vibrancy of spring, celebrating the life it brings. A knitted collar is a lovely way to add something special to an otherwise simple outfit!

Its designer, **Vivian Wei**, lives in Tianjin, China. In addition to designing knitwear, she runs a yarn shop and a coffee shop. She describes knitting as her meditation and says she doesn't have a specific design style: she just designs whatever comes to her mind!

The shape of her *Flores* collar is reminiscent of a flower, and flowers were also the inspiration behind the design — especially those unknown species that pop up in spring.

"The collar is knitted from one side to the other using some interesting techniques to make the knitting process fun," Vivian explains.

DESIGNER: VIVIAN WEI PATTERN: PAGES 143–144 PHOTOS: RIIKKA KANTINKOSKI YARN: BIO BALANCE BY BC GARN

Flores is shaped with short rows, and it begins and ends with a long i-cord ribbon. An applied i-cord is also worked along both edges of the collar.

Shirt R-Collection.

The collar is worked in garter stitch and stockinette stitch sections. The stockinette sections also feature small folds.

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SPINCYCLE
YARNS

DYED IN THE WOOL

est. 2004

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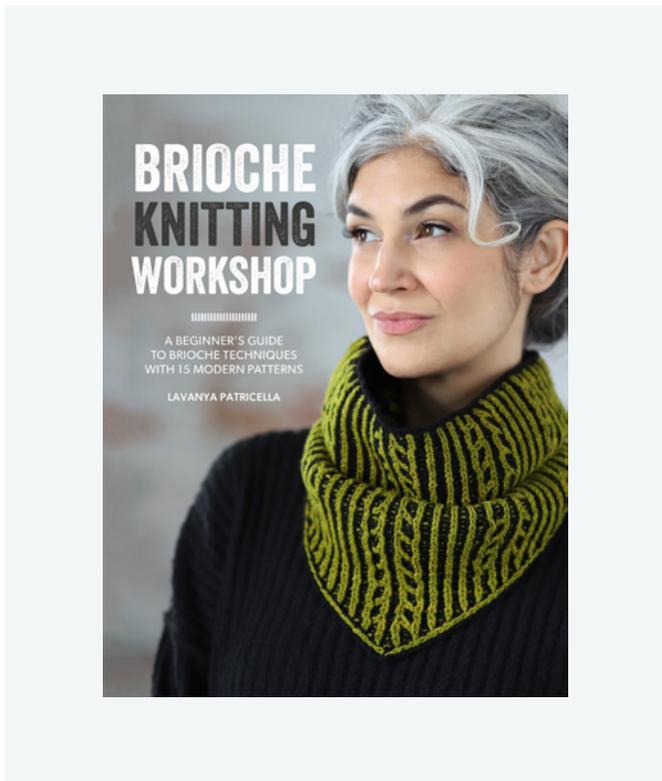
LAVANYA PATRICELLA • DAVID & CHARLES, 2024

MELISSA KANERVA & NOORA ARANTOLA • COZY PUBLISHING, 2024

Brioche Knitting Workshop

I've always liked the look of brioche knits, but the technique has seemed a bit intimidating for some reason. After reading **Lavanya Patricella's** *Brioche Knitting Workshop: A Beginner's Guide to Brioche Techniques with 15 Modern Patterns*, creating this squishy, reversible fabric seems a lot more approachable.

Lavanya is an American fibre artist, knitting instructor and knitwear designer who specializes in brioche knitting. Her beginner-friendly book leads you through the main stitches and techniques and explains the unique construction of the brioche knit stitch. In addition, there are 15 projects — the majority of them cowls, shawls, scarves and hats — all designed in Lavanya's fun yet stylish signature style. First, I would like to try the *Beginner's Brioche Cowl*, and after getting more confident, move on to the graphic *Railroad Wrap*.

The book includes some practical and thoughtful features: the step-by-step instructions are written for both Continental and English-style knitters, and there are also tutorials for fixing possible mistakes, such as dropped stitches or missing yarn-overs. **MK**

Made by You

Made by You: Easy and Happy Knits presents a delightful, colourful collection of 19 patterns from eight Finnish designers. The collection, curated by **Melissa Kanerva** and **Noora Arantola**, includes practical accessories, such as a stylish crocheted hat and an adorable collar, as well as timeless knitted sweaters and cardigans. The designs highlight chunky cables and other beautifully textured elements, perfectly paired with the thick, single-ply Finnish wool yarn they are crafted for. The pastel colour palette and cheerful photography create a light and playful vibe throughout the book and collection.

The patterns are very straightforward and beginner-friendly, making them accessible even to those new to knitting. For instance, the *Easy Peasy Hat* pattern is an excellent choice for anyone curious to try their hand at knitting. Advanced knitters, on the other hand, can easily personalize these designs by incorporating additional elements or adjusting the length and fit.

The garment patterns have been graded to only three double sizes, which is a shame as a wider size range would make the book even more approachable. **TP**

MARIANNE ISAGER • ISAGER APS, 2024

A Knitting Life 3

A Knitting Life 3: Tokyo Tversted concludes the trilogy in which **Marianne Isager**, the renowned Danish knitwear designer and yarn brand owner, takes the reader on a journey through five decades of her knitting life. The previous volumes, *Back to Tversted* (2022) and *Into the World* (2023), have already become Isager classics.

In this book, Marianne reflects on her time in Tokyo, where she and her husband, **Nels**, maintained a second home for 15 years. Alongside personal anecdotes and photographs from everyday life, adventures and previously published patterns, she shares 16 new knitwear designs inspired by Japan's culture and aesthetics. As a longtime admirer of Marianne's work, I was captivated by the variety of techniques, colours and textures in this collection. With a gorgeous layout, thick, high-quality paper and stunning photography, it is not only a wonderful addition to the book series but also a beautifully crafted publication that will appeal to knitters and book lovers alike. **SK**

TEXT MAIJA KANGASLUOMA, SINI KRAMER & TIIA PYYKKÖ

Paula Narkiniemi — known as Poolaknits — designs timeless knits with a playful twist. Her debut book *Everyday Knits: Easy Wardrobe Essentials* features relaxed and versatile garments and accessories.

LAINE PUBLISHING

Sip & Stitch

TEXT MAIJA KANGASLUOMA PHOTO JONNA HELIN

The Mexican Aldo Cass lives in Tokyo and works as a UX/UI designer. His two passions are crafts and tea. Aldo was pictured knitting at Leafmania, a local teaware gallery where he also hosts tea tastings.

"About seven years ago, I came to Japan for a master's degree. I was living at the school dormitory, and during the school break, most of my exchange student friends returned to their home countries. I spent a lot of time alone and thought: 'I always wanted to learn how to knit.' I watched a few YouTube videos, and it all took off from that. I also embroider, hand-sew and collect handmade crafts, especially pottery.

Through pottery, I developed an interest in tea. These days, I host monthly tea tastings at a local teaware gallery. Here, I can also indulge in knitting while drinking really good tea. I see these two hobbies being closely related, as both have an appreciation for the handmade. Quality tea involves countless hours of work from people: farmers, producers, merchants… The same goes for knitting: farmers, shearers, mills, local yarn shops…

Knitting clears my mind and helps me focus. It is also an act of love. It represents the time I spend on myself, making a piece I am excited to wear, usually with yarn from people or places I like. If I make something for someone as a present, it becomes hours and hours spent thinking about that person."

JEANETTE SLOAN WITH
Helda Panagary

Jeanette: Your creative path has been dramatic. Tell us about it.

Helda: I worked in event management for a company specialising in high-end corporate events. It was a fast-paced, high-pressure environment that demanded adaptability, quick thinking and an unrelenting commitment to excellence. Yet, despite the challenges, I thrived on the adrenaline. My career wasn't just a job: it was a passion that defined who I was and gave me a profound sense of purpose.

Then in September 2003, my life changed overnight when I had a stroke. My left side was paralysed, dramatically affecting my mobility. Before the stroke, I was an avid knitter, but with one side of my body paralysed, I couldn't knit anymore. I felt defeated. Like I'd lost a piece of my identity.

But, as they say, when one door closes, another opens. I discovered crochet — a craft I found I could do as it only requires one dominant hand. With great patience, I learned, one stitch at a time. YouTube became my teacher, and crochet became more than just a hobby — it became my lifeline. However, as I immersed myself in this new craft, I realised something important: I never saw any disabled makers like me in

Helda Panagary

Disabled crochet designer, blogger and activist based in London who advocates for more disability representation in the crafting media and better accessibility at fibre events. Instagram: @heldapanagary

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

the crochet world. Eventually, I started a blog to share my creations, but again, I noticed a lack of disabled makers in the spotlight. So, I decided to submit one of my patterns to a publication, fully prepared for rejection. To my surprise, they accepted it. That was the turning point.

Jeanette: For many years you've advocated for better representation of disabled makers in creative spaces. How have you done that?

Helda: Crochet didn't just give me a way to create and a new career — it gave me a voice. I made a point to tell editors and collaborators about my disabilities, thinking they might hesitate to work with me. Instead, they welcomed me, and slowly, I found my place in the maker community. Now, as an established designer with a disability, I have a unique perspective, so I use my voice to advocate for disabled makers.

I used my Instagram account to share my journey, even modelling with my walking stick to challenge stereotypes. This led to opportunities to speak at yarn shows, where I connected with a wonderful community of people who privately shared their stories of physical and mental health disabilities. Representation matters because when we see ourselves in spaces, we're reminded that we belong there. And when we share our stories, we open doors for others to enter.

Jeanette: Do you feel the crafting community has changed?

Helda: Yes. Some progress can be seen in increased visibility for disabled makers at craft fairs, exhibitions and online marketplaces. Creative spaces are beginning to prioritize accessibility, offering workshops with accommodations such as captioning, interpreters and wheelchair-friendly environments. Initiatives like residencies and grants specifically aimed at disabled artists are also becoming more common. These steps are important not only for inclusion but also for the enrichment of the creative world, as disabled makers bring valuable, diverse perspectives to their art.

However, challenges remain. Many disabled artists still face systemic barriers, such as inaccessible venues, financial hurdles and biases that undervalue their contributions. Representation can sometimes feel tokenistic, with organisations showcasing disabled makers for 'diversity points' rather than genuine inclusion.

Jeanette: What kind of measures do you hope to see in the future?

Helda: Sustained efforts are needed to ensure spaces become truly equitable, including better allyship from non-disabled peers and more opportunities for disabled makers to take leadership roles within the creative community. Advocacy plays a vital role in maintaining momentum and holding creative spaces accountable for ensuring that disabled makers are not just included but celebrated for their contributions.

One thing that would really please me is more images of disabled folks modelling. We are out there. That's why I'm trying harder than ever to change this by sharing my story and image on my Instagram feed. 🅛

"

Crochet didn't just give me a way to create and a new career — it gave me a voice."

PATTERNS
Abbreviations

APPROX.
Approximately

BEF
Before

BEG
Begin(ning)

BO
Bind off

BOR
Beginning of the round

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

CC
Contrast(ing) colour

CDD
Central double decrease: Slip 2 stitches together as if to knit to your right-hand needle. Knit the next stitch. Pass the slipped stitches over the knitted stitch. (2 stitches decreased)

CN
Cable needle

CO
Cast on

CONT
Continue(s)/continuing

DEC('D)
Decrease(d)/decreasing

DPN(S)
Double-pointed needle(s)

DS
Double stitch

EST
Establish(ed)

FOLL
Follows / following

INC('D)
Increase(d) / increasing

K
Knit

K1B
Knit into the stitch below

K2TOG
Knit 2 stitches together (1 stitch decreased)

K3TOG
Knit 3 stitches together (2 stitches decreased)

KDS
Knit double stitch: Knit both legs together

KFB
Knit into front of the stitch without dropping it from the needle, then knit into back of the same stitch, then drop it from the needle (1 stitch increased)

KFBF
Knit into the front of the stitch without dropping it from the needle, then knit into the back of the same stitch, then knit into the front of the same stitch again, then drop it from the needle (2 stitches increased)

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

KWISE
Knitwise

LH
Left hand

LHN
Left-hand needle

M
Marker

M1L(P)
Make 1 left: With your left-hand needle pick up the bar between the last stitch you knitted (purled) and the next stitch on the left-hand needle, bringing the needle from the front to the back, knit (purl) into the back of the stitch you just picked up (1 stitch increased)

M1R(P)
Make 1 right: With your left-hand needle pick up the bar between the last stitch you knitted (purled) and the next stitch on the left-hand needle, bringing the needle from the back to the front, knit (purl) into the front of the stitch you just picked up (1 stitch increased)

MC
Main colour

MDS
Make double stitch: Slip the next stitch with yarn in front. Bring the yarn over the right needle to the back and pull on the slipped stitch until it looks like a double stitch (two legs)

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

P
Purl

P2SSO
Pass 2 slipped stitches over (2 stitches decreased)

P2TOG
Purl 2 stitches together (1 stitch decreased)

P3TOG
Purl 3 stitches together (2 stitches decreased)

PATT
Pattern

PDS
Purl double stitch: Purl both legs together

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

PL
Place

PM
Place marker

PREV
Previous

PSSO
Pass slipped stitch over (1 stitch decreased)

PTBL / P1TBL
Purl through back loop (twisted stitch)

PUW
Pick up wrap: Insert right needle upwards through the wrap around the bottom of the next stitch and the front leg of the next stitch. On a purl row, insert right needle from the back of your work through the wrap around the bottom of the next stitch and the front leg of the next stitch. Purl the two loops as if they were one stitch. On a knit row, insert needle from the front of your work. Knit the two loops as if they were one stitch.

PWISE
Purlwise

REM
Remain(ing)

REP
Repeat

RH
Right hand

RHN
Right-hand needle

RM
Remove marker

RND(S)
Round(s)

RS
Right side of fabric

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

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

SM
Slip marker

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

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

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

ST(S)
Stitch(es)

ST ST
Stockinette Stitch

TBL
Through the back loop

TOG
Together

TW
Turn work

WS
Wrong side of fabric

WYIB
With yarn in back

WYIF
With yarn in front

W&T
Wrap & turn: Slip the next stitch on your left-hand needle to the right-hand needle. If you are on a knit row, bring the yarn from back to front; if you are on a purl row, bring the yarn from front to back. Slip the stitch back to your left-hand needle so that the yarn "wraps" that stitch, then turn your work so the other side is facing you.

YDS
Yards

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

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

-
Repeat from * to *

GENERAL INFORMATION

Charts are read from bottom to top. When knitting flat, charts are read from right to left on RS rows and from left to right on WS rows. When knitting in the round, charts are read from right to left.

The pattern instructions list any special notions you will need. You will also need a tapestry needle to weave in all the ends, a pair of scissors for cutting the yarn and a measuring tape to check the gauge and dimensions.

SIZING

The sizing in this issue does not follow any standard sizing. We encourage you to look at the final measurements of the garment and choose the size based on that. It is recommended that you start with the chest circumference and add the required ease to it (or your desired ease) and then look at what size best corresponds to that.

SARAH SOLOMON –

Thuja
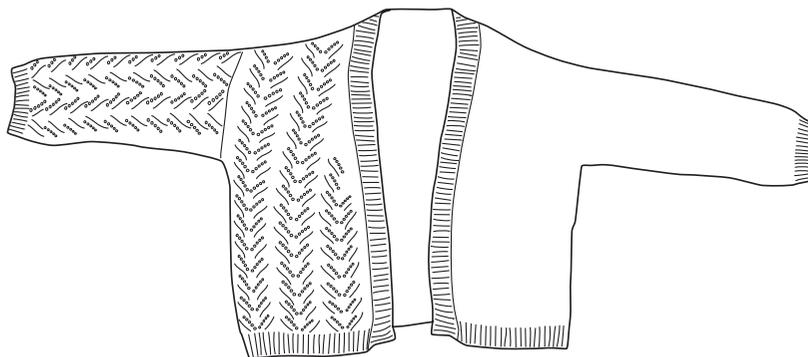
Thuja (pages 22–27) uses the drape and buttery-soft texture of a silk blend yarn to create the kind of unfussy garment that warmer weather invites. This open-front, drop-shoulder cardigan works as a loose outer layer for cool evenings and ocean breezes. The body is worked from the bottom-up in a rhythmic lace and garter pattern with a straight silhouette and a deep V-neck. Seams add the structure that gives refinement to a very drapey garment and ensures that it will look tailored for years to come.

SIZES

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

Recommended ease: 3–8" / 7.5–20.5 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 36.25 (41.75, 47.75, 53, 59, 64.25, 70.25)" / 92 (106, 121.5, 134.5, 150, 163, 178.5) cm.

Back Body Width: 18.5 (21.25, 24.25, 26.75, 29.75, 32.5, 35.5)" / 47 (54, 61.5, 68, 75.5, 82.5, 90) cm.

Length to Underarm: 12 (12.25, 12.5, 13.5, 13.75, 14, 14.25)" / 30.5 (31, 31.5, 34.5, 35, 35.5, 36) cm.

Armhole Depth: 6.75 (7.5, 8.25, 8.25, 9, 9.75, 10.25)" / 17 (19, 21, 21, 23, 25, 26) cm

Shoulder Width: 5.75 (7, 8.5, 9.75, 11.25, 12.75, 14.25)" / 14.5 (18, 21.5, 25, 28.5, 32.5, 36) cm.

Full Length: 21.5 (22.75, 24, 25, 26.25, 27.5, 28.5)" / 54.5 (58, 61, 63.5, 66.5, 70, 72.5) cm.

Front Width (without Band): 8.5 (9.75, 11.25, 12.75, 14.25, 15.5, 17)" / 21.5 (25, 28.5, 32.5, 36, 39.5, 43) cm.

Sleeve Length: 13.5 (13.5, 13.5, 13.5, 12.5, 12.5, 12.5)" / 34.5 (34.5, 34.5, 34.5, 32, 32, 32) cm.

Upper Sleeve Width: 12.25 (13.75, 15, 15, 16.25, 17.75, 19)" / 31 (35, 38, 38, 41.5, 45, 48.5) cm

MATERIALS

Yarn: Baby Yak | Silk by mYak Fibers (50% baby yak, 50% silk, 127 yds / 116 m – 25 g), 9 (10, 12, 13, 14, 16, 18) skeins in the colourway Ulivo.

Or approx. 1055 (1230, 1430, 1605, 1770, 1990, 2235) yds / 965 (1125, 1310, 1470, 1630, 1820, 2045) m of a similar blend fingering-weight yarn or sport-weight yarn.

Alternative yarn suggestions are for example Kupa by mYak Fibers, Haya by Holst Garn, Sock Yarn by Isager or Alpakka Silke by Sandnes Garn.

Needles: US 4 / 3.5 mm 32" / 80 cm circular needles plus a spare US 4 / 3.5 mm needle for BO, US 2 / 2.75 mm 32" / 80 cm circular needles.

Notions: Stitch markers, stitch holders or waste yarn.

GAUGE

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

24 sts x 42 rows to 4" / 10 cm on US 2 / 2.75 mm needles in 1 x 1 Rib, after blocking.

STITCH PATTERNS

1 x 1 Rib (Multiple of 2 + 1)
Note! First row is a WS row.
Row 1 (WS): P2, *k1, p1*, rep *–* to last st, p1.
Row 2 (RS): K2, *p1, k1*, rep *–* to last st, k1.

Main Pattern for Swatching (Multiple of 17 + 2)
Note! You can work the marked centre section from the Back Chart, plus 2 sts in Rev St St, or use written instructions below.
Row 1 (RS): *P2, k4, k2tog, k1, yo, p1, yo, k1, ssk, k4*, rep *–* to last 2 sts, p2.
Row 2 and all WS rows: P to end.
Row 3: *P2, k3, k2tog, k1, yo, k1, p1, k1, yo, k1, ssk, k3*, rep *–* to last 2 sts, p2.
Row 5: *P2, k2, k2tog, k1, yo, k2, p1, k2, yo, k1, ssk, k2*, rep *–* to last 2 sts, p2.

Row 7: *P2, k1, k2tog, k1, yo, k3, p1, k3, yo, k1, ssk, k1*, rep *–* to last 2 sts, p2.
Row 9: *P2, k2tog, k1, yo, k4, p1, k4, yo, k1, ssk*, rep *–* to last 2 sts, p2.
Row 10: P to end.

SPECIAL TECHNIQUES

Sloped Bind-Off
Work the initial bind-off as usual.
On the row before the next BO, work to the last st, turn work, leaving the last st unworked. Slip 1 st pwise to RHN, then pass the unworked st over the slipped st to BO the first of the specified sts, then cont to BO the remaining sts specified as usual.

Modified 3-Needle Bind-Off
Holding needles parallel with WS of pieces held tog, with yarn in back, slip first st on front needle kwise. Bring yarn to front and p1 from back needle, bring yarn to back, pass slipped st over purl st.
With yarn in back, slip first st on front needle kwise, bring yarn to front and p1 from back needle, bring yarn to back, pass slipped st over purl (2 sts on RHN), pass next st on RHN over first (1 st on RHN), rep *–*.

NOTES

The cardigan back and fronts are worked flat, from the bottom up, with drop shoulder shaping using a Sloped Bind-Off.

Body pieces are wet-blocked, then shoulders are joined using a Modified 3-Needle Bind-Off for a decorative finish.

The sleeves are picked up from the armhole edge and worked flat from the top down. After seaming, stitches are picked up around the neckline and a 1 x 1 Rib button band is added.

Sleeves are bracelet length and the cardigan is intended to hit at the high hip.

Stockinette Stitch selvedges are maintained on all edges to assist with blocking and seaming.

Charts contain multiple sections marked with size-specific repeat instructions. Follow the repeating instructions for chosen size for all charts.

DIRECTIONS

BACK

Using US 2 / 2.75 mm needles and the Long-Tail CO method, loosely CO 111 (127, 145, 161, 179, 195, 213) sts.

Hem
Beg with a WS row, work 18 rows in 1 x 1 Rib (see Stitch Patterns). Hem measures approx. 1.5" / 4 cm.

Main Body
Change to US 4 / 3.5 mm needles.
Next Row (WS): P to end.

Work Back Chart as est for chosen size, working the 10-row rep 9 (9, 9, 10, 10, 10, 10) times, then work 0 (2, 4, 2, 4, 6, 8) more chart rows.

Pl a locking st m at each end of the last row to mark start of armhole edge, then cont in patt as est for 58 (64, 70, 70, 76, 82, 88) more chart rows, ending after a row 8 (6, 4, 2, 10, 8, 6). Armhole measures 6.75 (7.5, 8.25, 8.25, 9, 9.75, 10.25)" / 17 (19, 21, 21, 23, 25, 26) cm.

Shape Back Shoulder
Note! Use the Sloped BO method (see Special Techniques).
BO 4 (4, 4, 5, 5, 5, 5) sts at beg of next 2 (12, 24, 6, 16, 24, 34) rows. [103 (79, 49, 131, 99, 75, 43) sts]
Next, BO 3 (3, 3, 4, 4, 4, 0) sts at beg of next 20 (12, 2, 22, 14, 8, 0) rows.
BO rem 43 sts.

LEFT FRONT

Using US 2 / 2.75 mm needles and the Long-Tail CO method, loosely CO 51 (59, 69, 77, 85, 93, 103) sts.

Hem
Beg with a WS row, work 18 rows in 1 x 1 Rib. Hem measures 1.5" / 4 cm.

Main Body
Change to US 4 / 3.5 mm needles.
Next Row (WS): P2tog 0 (0, 1, 1, 0, 0, 1) times, p to end. (0 (0, 1, 1, 0, 0, 1) sts dec'd) [51 (59, 68, 76, 85, 93, 102) sts]

Work Left Front Chart as est for chosen size, working the 10-row rep 7 (7, 8, 9, 9, 10, 11) times, then work 2 (6, 2, 0, 4, 2, 0) more chart rows.

Neck Shaping
Note! Maintain the 3 edge sts in St St as est. Maintain st patt when possible while decreasing.

Row 1 (RS, Neckline Dec): Work as est to last 9 sts, ssp, k2, p2, k3. (1 st dec'd) [50 (58, 67, 75, 84, 92, 101) sts]
Row 2 (WS): P7, k1, p to end.
Row 3: Work as est to last 8 sts, p1, k2, p2, k3.
Row 4: Rep row 2.
Rep rows 1–4 another 14 times. [36 (44, 53, 61, 70, 78, 87) sts]

Next Row (RS, Neckline Dec): Work as est to last 8 sts, ssp, k1, p2, k3. (1 st dec'd) [35 (43, 52, 60, 69, 77, 86) sts]
Next Row (WS): P to end.
Next Row: Work as est to last 6 sts, k1, p2, k3.
Rep last 2 rows 0 (0, 1, 1, 3, 3, 3) more time(s).
Next Row (WS): P to end.
Next Row (RS, Neckline Dec): Work as est to last 7 sts, k2tog, p2, k3. (1 st dec'd) [34 (42, 51, 59, 68, 76, 85) sts]

Work without shaping until Left Front measures same as Back at shoulder edge, ending after a row 8 (6, 4, 2, 10, 8, 6). Pl a locking st m at the side edge to match start of armhole on Back.

Shape Left Front Shoulder
Note! Use the Sloped BO method (see Special Techniques).
At beg of RS rows, BO 4 (4, 4, 5, 5, 5, 5) sts 1 (6, 12, 3, 8, 12, 17) time(s). [30 (18, 3, 44, 28, 16, 0) sts]
Next, at beg of RS rows, BO 3 (3, 3, 4, 4, 4, 0) sts 10 (6, 1, 11, 7, 4, 0) time(s).
No sts rem.

RIGHT FRONT

Using US 2 / 2.75 mm needles and the Long-Tail CO method, loosely CO 51 (59, 69, 77, 85, 93, 103) sts.

Hem
Beg with a WS row, work 18 rows in 1 x 1 Rib. Hem measures 1.5" / 4 cm.

Main Body
Change to US 4 / 3.5 mm needles.
Next Row (WS): P2tog 0 (0, 1, 1, 0, 0, 1) time(s), p to end. (0 (0, 1, 1, 0, 0, 1) sts dec'd) [51 (59, 68, 76, 85, 93, 102) sts]

Work Right Front Chart as est for chosen size, working the 10-row rep 7 (7, 8, 9, 9, 10, 11) times, then work 2 (6, 2, 0, 4, 2, 0) more chart rows.

Neck Shaping
Note! Maintain the 3 edge sts in St St as est. Maintain st patt when possible while decreasing.

Row 1 (RS, Neckline Dec): K3, p2, k2, p2tog, work as est to end. (1 st dec'd) [50 (58, 67, 75, 84, 92, 101) sts]
Row 2 (WS): P to last 8 sts, k1, p7.
Row 3: K3, p2, k2, p1, work as est to end.
Row 4: Rep row 2.
Rep last 4 rows another 14 times. [36 (44, 53, 61, 70, 78, 87) sts]

Next Row (RS, Neckline Dec): K3, p2, k1, p2tog, work as est to end. [35 (43, 52, 60, 69, 77, 86) sts]
Next Row (WS): P to end.
Next Row: K3, p2, k1, work as est to end.
Rep last 2 rows 0 (0, 1, 1, 3, 3, 3) more time(s).

Next Row (WS): P to end.
Next Row (RS, Neckline Dec): K3, p2, ssk, work as est to end. [34 (42, 51, 59, 68, 76, 85) sts]

Work without shaping until Right Front measures the same as Back to shoulder edge, ending after row 9 (7, 5, 3, 1, 9, 7) of patt. Pl a locking st m at the side edge to match start of armhole on Back.

Shape Right Front Shoulder
Note! Use the Sloped BO method (see Special Techniques).
At beg of WS rows, BO 4 (4, 4, 5, 5, 5, 5) sts 1 (6, 12, 3, 8, 12, 17) time(s). [30 (18, 3, 44, 28, 16, 0) sts]
Next, at beg of WS rows, BO 3 (3, 3, 4, 4, 4, 0) sts 10 (6, 1, 11, 7, 4, 0) time(s).
No sts rem.

BLOCK BODY PIECES

Wet-block pieces to finished measurements, threading blocking wires through selvedge stitches. Allow pieces to dry completely, unpin and allow fabric to relax.

JOIN SHOULDERS

With RS facing and using US 4 / 3.5 mm needles, pick up and k 1 st in each BO st along back right shoulder, break yarn.

With RS facing and using the spare needle, pick up and k 1 st in each BO st along right front shoulder.

With WS of pieces held tog and RS facing out, join sts using the Modified 3-Needle BO method (see Special Techniques).

Rep for left shoulder.

SLEEVES

Note! For a smoother result at pick-up edge, 1 st is picked up for each row of armhole edge, then decreased to the actual stitch count on the first WS row.

With RS facing and using US 2 / 2.75 mm needles, beg at locking armhole marker, pick up and k 1 st for each row along armhole edge to shoulder seam, then pick up and k 1 st for each row from shoulder seam down to locking m. [116 (128, 140, 140, 152, 164, 176) sts]

Change to US 4 / 3.5 mm needles.

Size 1 only
Dec Row (WS): *P2tog, p1* 15 times, *p2tog* 13 times, *p2tog, p1* 15 times. (43 sts dec'd) [73 sts]

Sizes 2–6 only
Dec Row (WS): P1, *p2tog* – (5, 5, 5, 5, 5, –) times, *p2tog, p1* – (35, 39, 39, 43, 47, –) times, *p2tog* – (6, 6, 6, 6, 6, –) times. (– (46, 50, 50, 54, 58, –) sts dec'd) [– (82, 90, 90, 98, 106, –) sts]

Size 7 only
Dec Row (WS): *P1, p2tog* 5 times, *p2tog* 52 times, *p1, p2tog* 5 times. (62 sts dec'd) [114 sts]

All sizes
You have 73 (82, 90, 90, 98, 106, 114) sts.

Work Sleeve Chart as est for chosen size, working the 10-row rep 3 times.

SLEEVE SHAPING

Dec Row (RS): K2, ssk, work as est to last 4 sts, k2tog, k2. (2 sts dec'd) [71 (80, 88, 88, 96, 104, 112) sts]
Rep dec row every 20 (10, 6, 6, 4, 4, 2) rows, 2 (4, 6, 6, 5, 2, 15) times. [67 (72, 76, 76, 86, 100, 82) sts]
Next, rep dec row every 0 (0, 4, 4, 2, 2, 0) rows, 0 (0, 1, 1, 5, 11, 0) time(s). [67 (72, 74, 74, 76, 78, 82) sts]
Last row worked was a row 1.

Work 39 rows, ending after a row 10.

CUFF

Change to US 2 / 2.75 mm needles.

Size 1 only
Next Row (RS): K2, *p1, k1*, rep *–* to last st, k1.

Sizes 2–7 only
Next Row (RS, Dec): K2tog, k1, *p1, k1*, rep to last st, k1. [– (71, 73, 73, 75, 77, 81) sts]

All sizes
Beg with a WS row, cont in 1 x 1 Rib for 6 rows. Cuff measures approx. 0.5" / 1.5 cm.

BO loosely in rib patt using US 4 / 3.5 mm needles.

SEAMING

Steam or wet-block sleeves and lay flat to finished dimensions. Using a tapestry needle and working yarn, sew side seams from hem to armhole and sleeve seams from armhole to cuff.

FRONT BAND

With RS facing and using US 2 / 2.75 mm needles, beg at right hem edge, pick up and k 2 sts for every 3 rows along right front to shoulder, pick up and k 1 st in each BO st along back neck, then pick up and k 2 sts for every 3 rows along left front to hem edge, making sure to pick up an odd number of sts.

Beg with a WS row, work 17 rows in 1 x 1 Rib. Band measures approx. 1.5" / 4 cm.

BO on the RS using US 4 / 3.5 mm needles.

FINISHING

Steam or wet-block front band. For a superb finish, wet-block the whole garment and use blocking wires to pin the sweater to finished measurements. Pinning the fabric out reasonably taut will allow the lace to shine. Allow to dry fully, then remove pins and wires and let fabric relax.

Weave in all ends on WS.

BACK CHART

WS →

← RS

Work once for all sizes.

Work 1 (0, 1, 0, 1, 0, 1) time(s).

Work 5 (7, 7, 9, 9, 11, 11) times.

Work 1 (0, 1, 0, 1, 0, 1) time(s).

Work once for all sizes.

LEFT FRONT CHART

WS →

← RS

Work once for all sizes.

Work 1 (0, 1, 0, 1, 0, 1) time(s).

Work 2 (3, 3, 4, 4, 5, 5) times.

Work once for all sizes.

☐ RS: KNIT
WS: PURL

• RS: PURL
WS: KNIT

O YARN OVER

╱ K2TOG

╲ SSK
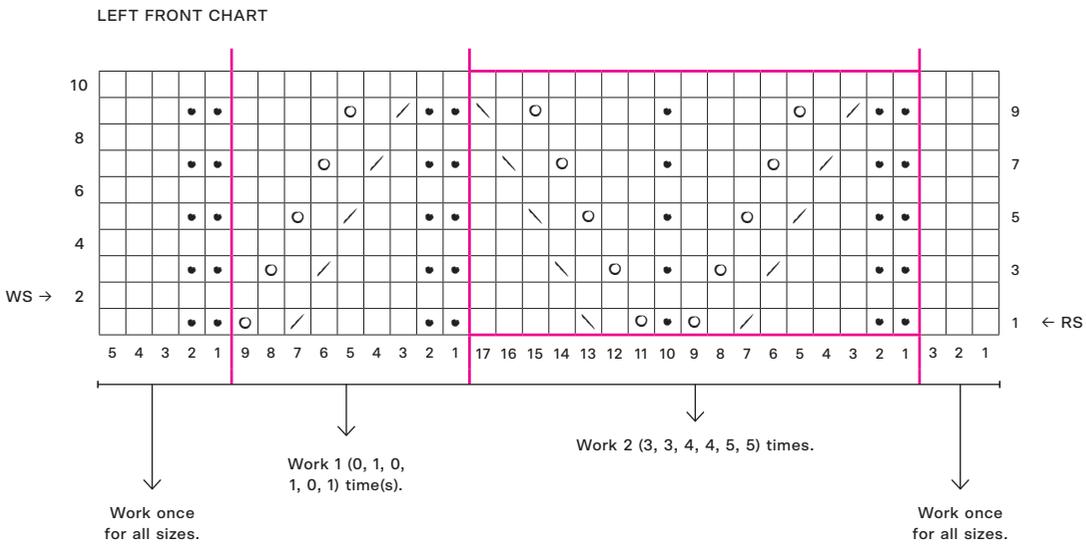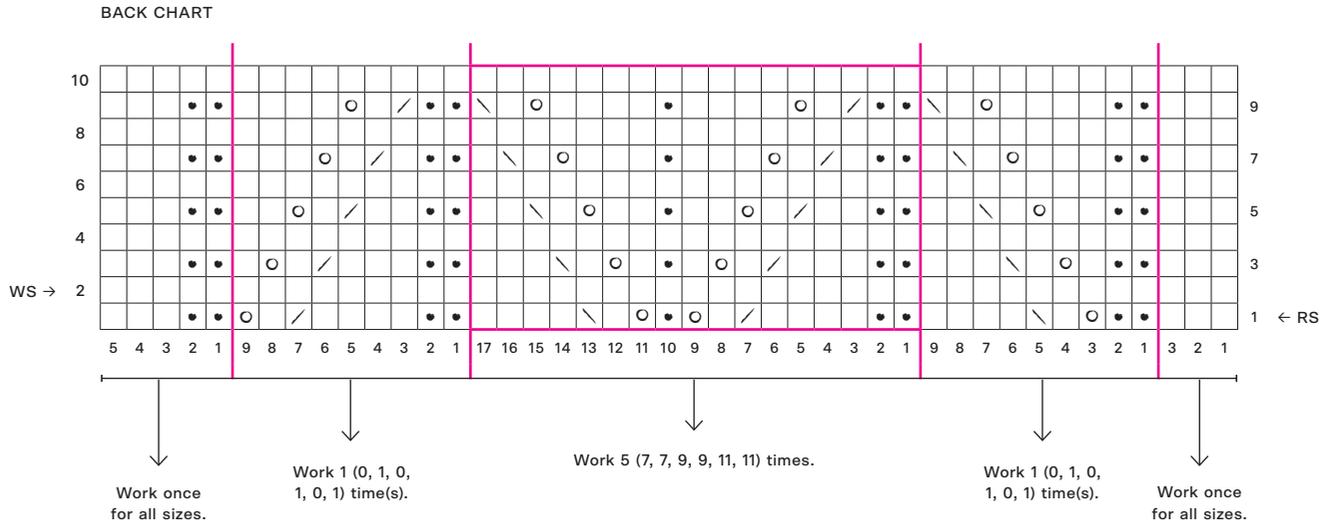
▢ PATTERN REPEAT

← DIRECTION OF KNITTING

RIGHT FRONT CHART
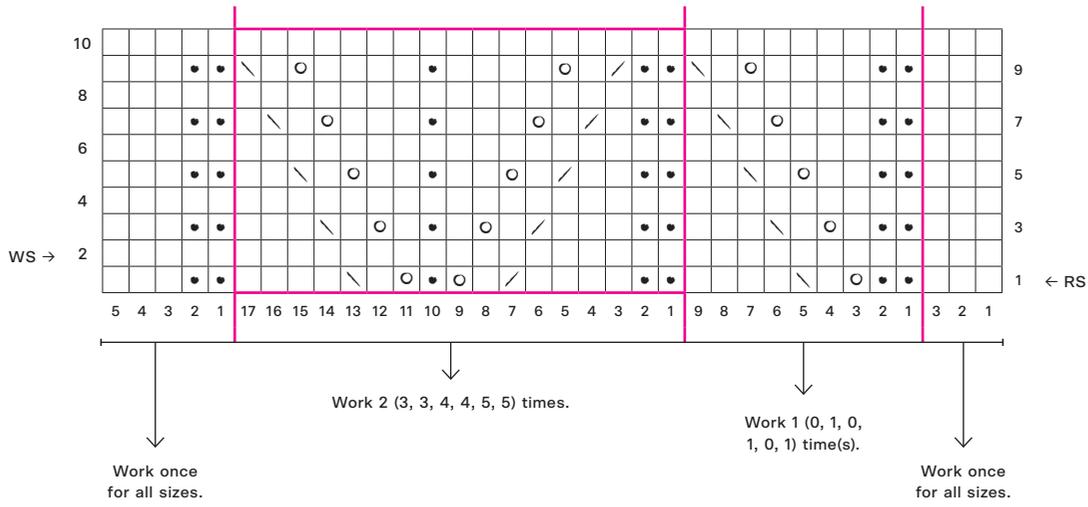
WS →

← RS

Work 2 (3, 3, 4, 4, 5, 5) times.

Work 1 (0, 1, 0, 1, 0, 1) time(s).

Work once for all sizes.

Work once for all sizes.

SLEEVE CHART

WS →

← RS

Work 2 (1, 2, 2, 3, 4, 5) time(s).

Work 3 (4, 4, 4, 4, 4, 4) times.

Work 2 (1, 2, 2, 3, 4, 5) time(s).

Work once for all sizes.

Work once for all sizes.
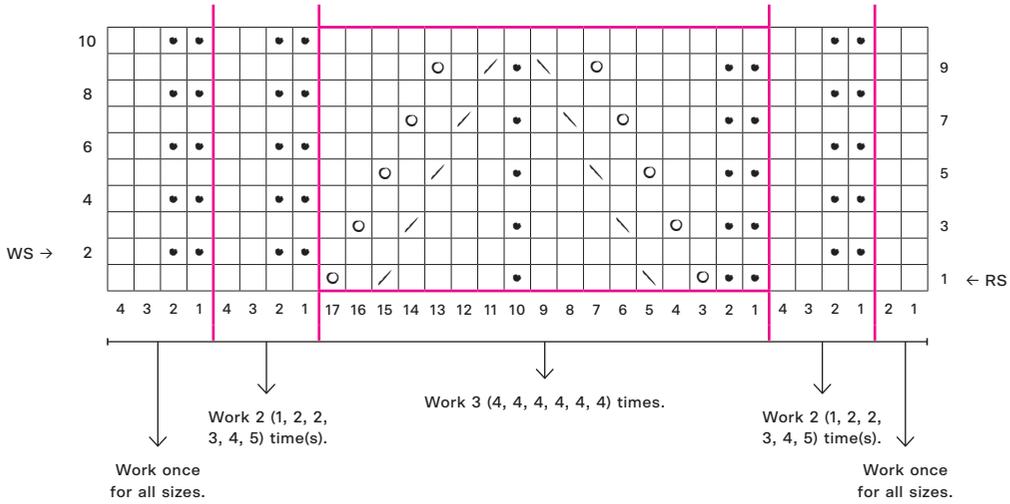
	RS: KNIT WS: PURL
•	RS: PURL WS: KNIT
O	YARN OVER
/	K2TOG
\	SSK
▢	PATTERN REPEAT
←	DIRECTION OF KNITTING

JULIA WILKENS —

Modernist

This shawl (pages 28–31) is a great way to get used to intarsia as the colour changes happen at the same marked point on each row. The idea for Modernist came to Julia Wilkens while she was working on circular yoke sweaters and realised that they formed a perfect Pi shawl with a hole at the centre. Julia used the same method to form this half-Pi shawl worked in garter stitch. The idea for the sliced stripes came from a painting by the Swedish painter Hilma af Klint (1862–1944).

SIZES

One size

FINISHED MEASUREMENTS

Width: 63" / 160 cm.

Height: 27.5" / 70 cm.

MATERIALS

Yarn: Spinni by Isager (100% wool, 656 yds / 600 m – 100 g or 328 yds / 300 m – 50 g).

MC: 1 x 100 g skein of colourway 6s (natural cream).
CC1: 1 x 50 g skein of colourway 44 (blue).
CC2: 1 x 50 g skein of colourway 39s (rosé).
CC3: 1 x 50 g skein of colourway 22s (ochre).

Or approx. the foll amounts of a sturdy lace-to very light fingering-weight yarn.
MC: 635 yds / 580 m.
CC: 180 yds / 165 m.
CC2: 185 yds / 170 m.
CC3: 185 yds / 170 m.

Alternative yarn suggestions are for example Supersoft by Holst or Saga by Filcolana.

Needles: US 2.5 / 3 mm 40" / 100 cm circular needles.

Notions: 33 removable stitch markers.

GAUGE

21 sts x 48 rows to 4" / 10 cm on US 2.5 / 3 mm in Garter Stitch, after blocking.

SPECIAL TECHNIQUES

Weave in Ends on the Go
Ends can be woven in during the first and third new row in a new colour as foll:
Rows 1 and 3: Sl1 wyib, bring loose strand of yarn of previous row over working yarn, *k1, bring loose strand of yarn of previous row over working yarn*, rep *–* approx. 4 times.

Increases
This pattern applies a method of increasing that consists of 2 rows: on the first row a series of yarn-overs are worked. In the subsequent row, these yarn-overs are knit through the back loop (ktbl) to avoid holes.

Intarsia
Make sure to interlace yarns when working in a row from one colour section to the next as foll: twist strand of old yarn around new yarn once counterclockwise ("new" being the colour of the next section, "old" the colour of the previous section).

NOTES

This striped half-Pi shawl, worked in Garter Stitch, features an intarsia colour change at the halfway point of the shawl. The shawl is worked flat, starting at the centre of the straight edge, and widens from there. The increase rows are smoothly distributed.

To achieve an even curve to the scarf, it is important that the specified gauge is achieved. Swatch carefully, and change to a different needle size to achieve the gauge if necessary.

The shawl is worked in stripes with a colour change at the middle of the shawl. Each colour is worked for 10 rows. The arrangement of colours consists of 6 stripes and is repeated throughout the shawl. The order of colours from bottom up for the right half: CC1, MC, CC3, MC, CC2, MC; for the left half: MC, CC2, MC, CC1, MC, CC3.

DIRECTIONS

Using MC and the Long-Tail CO method, CO 2 sts, PM, using CC1 CO 2 sts. 4 sts.

Row 1 (RS, inc): With CC1 *k1, yo, k1*, SM, with MC rep *–* once. 6 sts.
Row 2 (WS): With MC sl1 wyib, k1tbl, k1, SM, with CC1 k1, k1tbl, k1.
Note! Knit all yo's through the back loop on WS rows.
Row 3 (inc): With CC1 sl1 wyib, *yo, k1*, rep *–* once, SM, with MC k1, rep *–* twice. 10 sts. Mark RS of shawl with marker.
Row 4: With MC sl1 wyib, k to m, SM, with CC1 k to end.
Row 5 (inc): With CC1 sl1 wyib, *yo, k1*, rep *–* 3 times, SM, with MC k1, rep *–* 4 times. 18 sts.
Row 6: With MC sl1 wyib, k to m, SM, with CC1 k to end.
Row 7: With CC1 sl1 wyib, k to m, SM, with MC k to end.
Rows 8–9: Rep rows 6–7.
Row 10: Rep row 6.
Break yarns.

Row 11 (RS, inc): Join MC, sl1 wyib, k1, yo, PM, *k2, yo, PM*, rep *–* 2 times, k1, SM, join CC2, rep *–* 4 times, k1. 26 sts.
Rows 12–16: Work in Garter St as est.
Row 17 (RS, inc): With MC sl1 wyib, *k to m, yo, SM*, rep *–* 3 times, k1, SM, with CC2 rep *–* 4 times, k1. 34 sts.

Cont to work an inc row (as set by row 17) every 6th row as foll:
Rows 18–20: Work in Garter St as est.
Break yarns.

Row 21 (RS): Join CC3, work in patt, SM, join MC and k to end.
Rows 22–30: Work in new colours and work an inc row on rows 23 and 29. 50 sts.
Break yarns.

Row 31 (RS): Join MC, work in patt, SM, join CC1 and k to end.
Rows 32–40: Work in new colours and work an inc row on row 35. 58 sts.
Break yarns.

Row 41 (RS, inc): Join CC2, sl1 wyib, *k to m, yo, SM*, rep *–* 3 times, k1, SM, join MC, rep *–* 4 times, k1. 66 sts.
Rows 42–50: Work in new colours and work an inc row on row 47. 74 sts.
Break yarns.

Row 51 (RS): Join MC, work in patt, SM, join CC3 and k to end.
Rows 52–60: Work in new colours and work

an inc row on rows 53 and 59. 90 sts.
Break yarns.

First repeat of the colour scheme is now completed.

Note! For the remainder of the patt, "SM mid" shows where to change colours.
Rows 61–137: Cont to work in est colour scheme, increasing every 6th row another 13 times (the first inc row is row 65, the last is row 137). 194 sts.

You will now begin increasing every 12th row as foll:
Rows 138–148: Work in patt for 11 rows.
Row 149 (RS, inc): Sl1 wyib, k11, yo, PM, k12, yo, SM, *k12, yo, PM, k12, yo, SM*, rep *–* 2 times, k1, SM mid, rep *–* 4 times, k1. (16 sts inc'd) 210 sts.

Rows 150–160: Work in patt for 11 rows.
Row 161 (RS, inc): Sl1 wyib, *k to m, yo, SM*, rep *–* 7 times, k1, SM mid, rep *–* 8 times, k1. (16 sts inc'd) 226 sts.

Rows 162–281: Work in patt increasing every 12th row 10 more times (the first of these is row 173, the last is row 281). 386 sts.

Rows 282–304: Work in patt for 23 rows, without increases.
Row 305 (RS, inc): Sl1 wyib, k11, yo, PM, k12, yo, SM, *k12, yo, PM, k12, yo, SM*, rep *–* 6 times, k1, SM mid, rep *–* 8 times, k1. (32 sts inc'd) 418 sts.
Remove all markers.

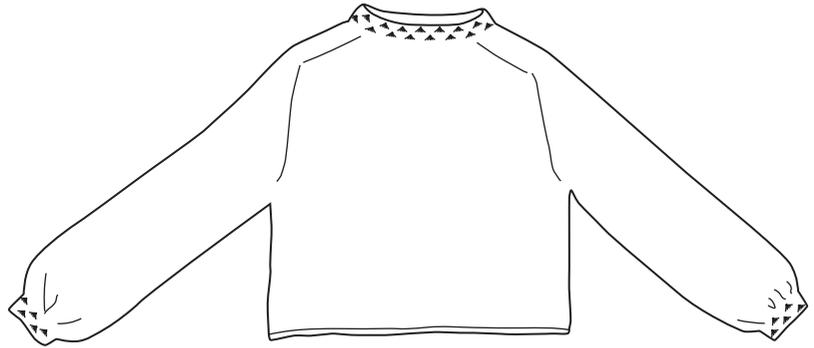**Rows 306–319:** Work in patt for 24 rows, without increases.

BO using a stretchy BO method, for example Jeny's Surprisingly Stretchy BO method.

FINISHING

Wet-block to finished measurements, pinning out the shawl into a semi-circle.

REETTA HAAVISTO –

Hiekassa

This relaxed, breezy sweater (pages 32–35) is worked in a loose gauge, making it a quick and easy knit. Delicate details at the neck and wrists are inspired by seashells and small flowers found on the beach.

SIZES

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

Recommended ease: 5–6.5" / 12.5–16.5 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 34.75 (38.25, 42.25, 45.75, 49.25) (54.25, 57.75, 61.75, 65.75)" / 86.5 (95.5, 105.5, 114.5, 123.5) (135.5, 144.5, 154.5, 164.5) cm.

Neck Circumference: 18 (18, 19.25, 19.25, 19.25) (20.5, 20.5, 21.75, 23)" / 45 (45, 48, 48, 48) (51, 51, 54.5, 57.5) cm.

Underarm to Hem Length: 10.5" / 26.5 cm.

Sleeve Length: 18.5" / 46.5 cm.

Upper Sleeve Circumference: 10.5 (12.5, 14.5, 15.75, 16.25) (17.5, 18.5, 19.75, 21)" / 26.5 (31, 36, 39.5, 40.5) (43.5, 46.5, 49.5, 52) cm.

Cuff Circumference: 6.5 (6.5, 7.5, 7.5, 7.5) (9, 9, 10.25, 10.25)" / 16 (16, 19, 19, 19) (22.5, 22.5, 25.5, 25.5) cm.

MATERIALS

Yarn: Linen DK by Säie Wool (70% organic European wool, 30% Belgian linen, 255 yds / 233 m – 100 g), 4 (4, 5, 5, 6) (6, 7, 7, 8) skeins in the colourway Craving for Latte.

Or approx. 825 (940, 1095, 1195, 1285) (1440, 1540, 1670, 1815) yds / 755 (860, 1000, 1090, 1175) (1315, 1410, 1525, 1660) m of DK-weight yarn.

Alternative yarn suggestions are for example Merilin by Isager (held double) or Duo by Sandnes Garn.

Needles: US 1.5 / 2.5 mm and US 8 / 5 mm 32" / 80 cm circular needles.

Notions: Stitch markers, stitch holders or waste yarn.

GAUGE

18 sts x 21 rnds to 4" / 10 cm on US 8 / 5 mm needles in St St, after blocking.

25 sts x 45 rnds to 4" / 10 cm on US 1.5 / 2.5 mm needles in St St, after blocking.

STITCH PATTERNS

Flower Pattern
Each *k4, flower* or *flower, k4* repeat uses 8 sts.

Flower: Insert the RHN into the 4th st down from the 2nd st on the needle, (count the st on the needle and 3 down), pull the yarn through leaving the loop on the RHN, k2, make another loop from the same st as the first loop and leave it on the RHN, k2, make a third loop from the same st as the other loops and leave it on the RHN. You have 3 new loops on the RHN. These loops do not affect the st count and are decreased on the next round. *Note!* Make sure to make the loops loose enough so that they don't pull on the fabric.

NOTES

This sweater is knitted in one piece from the top down and features saddle shoulders. First, the neckband is knitted and folded double. After that, the back is shaped with German Short Rows. The saddle shoulders are shaped with increases. The hem is finished with an I-Cord Bind-Off. Stitches from the sleeves are picked up and the sleeves are knitted in the round. Both the sleeve cuffs and the neckband feature a beautiful flower pattern.

DIRECTIONS

NECK

With US 1.5 / 2.5 mm needles, CO 112 (112, 120, 120, 120) (128, 128, 136, 144) sts using the Long-Tail CO method. Join in the rnd and PM for BOR.

Work in St St for 2" / 5 cm.

Rnd 1: K3, flower, *k4, flower*, rep *–* to 1 st bef end, k1.
Rnd 2: *K2, (k2tog, k1) 3 times*, rep *–* to end.
Rnds 3–5: K to end.
Rnd 6: K to 2 sts bef end, PM (new BOR).
Rnd 7: K1, *flower (removing previous BOR m when you come to it), k4*, rep *–* to last 7 sts, flower, k3.
Rnd 8: *(K2tog, k1) 3 times, k2*, rep *–* to end.
Rnds 9–11: K to end.

Fold the neckband double with the WS inwards. K the sts from the CO edge tog with the live sts.

YOKE

Change to US 8 / 5 mm needles and k 1 rnd.

Work German Short Rows to raise the back of the neck as foll:
Row 1: K8 (8, 10, 10, 10) (12, 12, 14, 16), tw.
Row 2: MDS, p to BOR, SM, p8 (8, 10, 10, 10) (12, 12, 14, 16), tw.
Row 3: MDS, k to BOR, SM, k to DS, kDS, k8 (8, 10, 10, 10) (12, 12, 14, 16), tw.
Row 4: MDS, p to BOR, SM, p to DS, pDS, p8 (8, 10, 10, 10) (12, 12, 14, 16), tw.
Rows 5–6: Rep rows 3–4.
Row 7: MDS, k to BOR.
Short rows have now been completed.

Next, pl raglan markers and work raglan incs as foll, working the DS as a single st as you reach them:
Set-Up Rnd (inc): K20 (20, 21, 21, 21) (23, 23, 24, 25), m1r, k1, PM, k14 (14, 15, 15, 15) (16, 16, 17, 18), PM, k1, m1l, k40 (40, 43, 43, 43) (46, 46, 49, 52), m1r, k1, PM, k14 (14, 15, 15, 15) (16, 16, 17, 18), PM, k1, m1l, k20 (20, 22, 22, 22) (23, 23, 25, 27). (4 sts inc'd) [116 (116, 124, 124, 124) (132, 132, 140, 148) sts]

K 1 rnd.

Next, cont to inc on the body only as foll:
Rnd 1 (inc): *K to 1 st bef m, m1r, k1, SM, k to m, SM, k1, m1l*, rep *–* once, k to end of rnd. (4 sts inc'd)
Rep rnd 1 another 12 (14, 15, 17, 21) (24, 26, 28,

30) times. (48 (56, 60, 68, 84) (96, 104, 112, 120) sts inc'd)
There are 168 (176, 188, 196, 212) (232, 240, 256, 272) sts in total: 70 (74, 79, 83, 91) (100, 104, 111, 118) sts each for front and back and 14 (14, 15, 15, 15) (16, 16, 17, 18) sts for each sleeve.

Next, inc on the sleeves only as foll:
Rnd 1 (inc): *K to m, SM, m1l, k to m, m1r, SM*, rep *–* once, k to end. (4 sts inc'd)
Rnd 2: K to end.
Rep rnds 1–2 another 12 (14, 16, 17, 18) (19, 20, 21, 22) times. 52 (60, 68, 72, 76) (80, 84, 88, 92) sts inc'd)
There are 220 (236, 252, 268, 300) (332, 348, 372, 396) sts in total: front and back are unchanged and 40 (44, 49, 51, 53) (56, 58, 61, 64) sts for each sleeve.

Now inc on the sleeves and body as foll:
Rnd 1 (inc): *K to m, SM, m1l, k to m, m1r, SM*, rep *–* once, k to m. (4 sts inc'd)
Rnd 2 (inc): *K to 1 st bef m, m1r, k1, SM, k to m, SM, k1, m1l*, rep *–* once, k to m. (4 sts inc'd)
Rep rnds 1–2 another 2 (2, 3, 3, 3) (4, 4, 4, 5) times.
There are 244 (260, 288, 300, 320) (352, 364, 384, 412) sts in total: 76 (80, 87, 91, 99) (110, 114, 121, 130) sts each for front and back and 46 (50, 57, 59, 61) (66, 68, 71, 76) sts for each sleeve.

Divide for Sleeves and Body
K to m, RM, pl the sleeve sts on hold, RM, CO 1 (3, 4, 6, 6) (6, 8, 9, 9) st(s) using the Backwards Loop CO method, PM (new BOR), CO 1 (3, 4, 6, 6) (6, 8, 9, 9) st(s), k to m, RM, pl sleeve sts on hold, RM, CO 2 (6, 8, 12, 12) (12, 16, 18, 18) sts, k to m. 156 (172, 190, 206, 222) (244, 260, 278, 296 sts for body.

BODY

Work in St St for 10.25" / 25.5 cm measured from the underarm CO, or until desired length.

Work a 3-st i-cord BO as foll: *K2, ssk, return 3 sts knitwise to LHN*, rep *–* until 3 sts rem. Neatly graft these 3 sts to the first sts of the round.

SLEEVES

Pl the 46 (50, 57, 59, 61) (66, 68, 71, 76) sleeve sts back onto US 8 / 5 mm needles. Starting from middle of underarm CO, pick up and k 1 (3, 4, 6, 6) (6, 8, 9, 9) st(s), k sleeve sts, pick up and k 1 (3, 4, 6, 6) (6, 8, 9, 9) st(s). Join to work in the rnd and PM for BOR. [48 (56, 65, 71, 73) (78, 84, 89, 94) sts]

Work in St St for 17.5" / 44 cm, or until desired length before the 1" / 2.5 cm cuff.

On the next rnd, dec sts for cuff as foll:

Size 1 only
K4, k2tog, rep *–* to end. (8 sts dec'd)

Size 2 only
K2, k2tog, k1, k2tog, rep *–* to end. (16 sts dec'd)

Size 3 only
K2tog, *k2, k2tog*, rep *–* to last 3 sts, k1, k2tog. (17 sts dec'd)

Size 4 only
K1, k2tog, rep *–* to last 2 sts, k2. (23 sts dec'd)

Size 5 only
K2tog twice, *k1, k2tog*, rep *–* to end. (25 sts dec'd)

Size 6 only
K2, k2tog 6 times, *k1, k2tog* 10 times, *k2, k2tog* 6 times. (22 sts dec'd)

Size 7 only
K1, k2tog, rep *–* to end. (28 sts dec'd)

Size 8 only
K2, k2tog 7 times, *k1, k2tog* 11 times, *k2, k2tog* 7 times. (25 sts dec'd)

Size 9 only
K2, *k2tog, k1*, rep *–* to last 2 sts, k2. (30 sts dec'd)

All sizes
There are 40 (40, 48, 48, 48) (56, 56, 64, 64) sts.

Cuff
Change to US 1.5 / 2.5 mm needles. PM in the first st to mark the first cuff rnd.

K 6 rnds.

Rnd 1: K3, flower, *k4, flower*, rep *–* to 1 st bef end, k1.
Rnd 2: *K2, (k2tog, k1) 3 times*, rep *–* to end.
Rnds 3–5: K to end.
Rnd 6: K to 2 sts bef end, PM (new BOR).
Rnd 7: K1, *flower (removing previous BOR m when you come to it), k4*, rep *–* to last 7 sts, flower, k3.
Rnd 8: *(K2tog, k1) 3 times, k2*, rep *–* to end.
Rnds 9–11: K to end.

K another 15 rnds.

On the next rnd, fold the cuff and k the live sts tog with the first rnd knitted with US 1.5 / 2.5 mm needles. BO at the same time. Make sure to BO loosely.
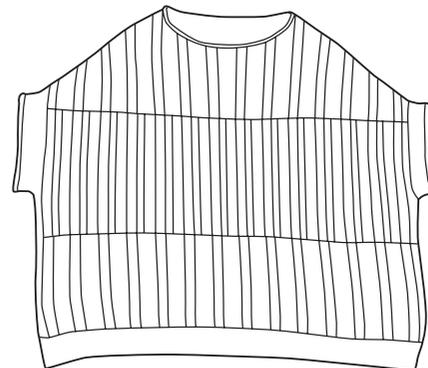
Optional: Rather than k the sts tog, simply BO and sew the cuff down.

FINISHING

Weave in ends and block to measurements.

REBEKKA MAUSER –

Dagdrøm

This relaxed fitted top (pages 44–47) is all about stripes. The vertical stripes, worked sideways, and the interplay of strong and soft contrasts bring additional excitement to the otherwise very simple and straightforward design. The combination of the two yarns used gives the stripes both depth and a soft halo.

SIZES

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

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

FINISHED MEASUREMENTS

Chest Circumference: 40.75 (44.5, 48.25, 52, 55.5) (59.25, 63, 66.75, 70.5)" / 103.5 (113, 122.5, 132, 141) (150.5, 160, 169.5, 179) cm.

Back Neck Width: 7.25 (7.25, 7.25, 7.75, 8.25) (8.25, 8.75, 8.75, 8.75)" / 18.5 (18.5, 18.5, 19.5, 21) (21, 22, 22, 22) cm.

Length from Underarm to Hem: 10.25 (10.25, 10.75, 11.5, 12.25) (12.75, 13.75, 13.75, 13.75)" / 26 (26, 27, 29, 31) (32.5, 35, 35, 35) cm.

Length from Middle of Back Neck to Hem: 20.25 (21.5, 23.25, 24.75, 26.5) (28.5, 30.25, 31.5, 32.5)" / 51.5 (54.5, 59, 63, 67) (72.5, 77, 80, 82.5) cm.

Upper Sleeve Circumference: 11.75 (12.5, 13.5, 14.25, 15) (16.5, 17.25, 18, 18.5)" / 30 (32, 34.5, 36.5, 38) (42, 43.5, 45.5, 47.5) cm.

Sleeve Length: 2" / 5 cm.

MATERIALS

Yarn:
Yarn 1: Lino Mūka by Wollen Berlin (100% linen, 268 yds / 245 m – 50 g).
For C1: 2 (2, 2, 2, 3) (3, 3, 3, 3) skeins in the colourway Off White.
For C2: 1 skein in the colourway Hint of Mint.
For C3: 2 skeins in the colourway Deep Petroleum Blue.
For C4: 1 skein in the colourway Cherry Blossom.

Yarn 2: Organic Brushed Alpaca by Kaos Yarn (100% alpaca, 246 yds / 225 m – 25 g).
For C1: 2 (2, 2, 3, 3) (3, 3, 3, 3) balls in the colourway 2001 Natural.
For C2: 1 ball in the colourway 2065 Brilliant.
For C3: 2 balls in the colourway 2061 Enigmatic.
For C4: 1 ball in the colourway 2042 Gentle.

The yarns are held together throughout in the following combinations:
C1: Lino Mūka in Off White held together with Organic Brushed Alpaca in 2001 Natural.
Or approx. 405 (448, 481, 514, 536) (558, 601, 634, 656) yds / 370 (410, 440, 470, 490) (510, 550, 580, 600) m of sport/DK-weight yarn (equivalent to Yarn 1 + Yarn 2).

C2: Lino Mūka in Hint of Mint held together with Organic Brushed Alpaca in 2065 Brilliant.
Or approx. 87 (98, 109, 120, 131) (142, 153, 164, 175) yds / 80 (90, 100, 110, 120) (130, 140, 150, 160) m of sport/DK-weight yarn (equivalent to Yarn 1 + Yarn 2).

C3: Lino Mūka in Deep Petroleum Blue held together with Organic Brushed Alpaca in 2061 Enigmatic.
Or approx. 273 (295, 317, 339, 361) (383, 416, 437, 470) yds / 250 (270, 290, 310, 330) (350, 380, 400, 430) m of sport/DK-weight yarn (equivalent to Yarn 1 + Yarn 2).

C4: Lino Mūka in Cherry Blossom held together with Organic Brushed Alpaca in 2042 Gentle.
Or approx. 120 (131, 142, 153, 164) (175, 186, 197, 208) yds / 110 (120, 130, 140, 150) (160, 170, 180, 190) m of sport/DK-weight yarn (equivalent to Yarn 1 + Yarn 2).

Alternative yarn suggestions are for example Cotton Merino by Knitting for Olive held together with Soft Silk Mohair by Knitting for Olive, Tweed Supreme by Majo Garn held together with Pearl Mohair by Majo Garn, Coast by Holst Garn held together with Titicaca by Holst Garn, or Bomulin by Isager held together with Silk Mohair by Isager.

Needles: US 2.5 / 3 mm 32" / 80 cm circular needles, US G / 4 mm crochet hook for the Provisional CO.

Notions: Stitch markers, stitch holders (or waste yarn), waste yarn in a contrasting colour for the Provisional CO.

GAUGE

22 sts x 34 rows to 4" / 10 cm on US 2.5 / 3 mm needles in St St, after blocking.

STITCH PATTERN

Stockinette Stitch Intarsia Stripes
Worked over 16 rows
Row 1 (WS): With C1, p all sts.
Row 2 (RS): With C1, k to m, change to C2, k to m, change to C1, k to end.
Row 3: With C1, p to m, change to C2, p to m, change to C1, p to end.
Rows 4–5: Rep rows 2–3.
Cut C1 and C2.
Row 6: With C3, k to m, change to C4, k to m, change to C3, k to end.
Row 7: With C3, p to m, change to C4, p to m, change to C3, p to end.
Rows 8–11: Rep rows 6–7 another 2 times.
Cut C3 and C4.
Row 12: With C1, k all sts.
Row 13: With C1, p all sts.
Rows 14–15: Rep rows 12–13.
Row 16: Rep row 12.
Note! As different colours are used within a single row, you need to wrap the strands of yarn at each colour change counter-clockwise around each other to avoid holes. Be careful to get the right tension.

SPECIAL TECHNIQUES

Provisional Crochet Cast-On
Step 1: Using waste yarn in a contrasting colour, crochet a chain several sts longer than the number of sts you need to CO. Cut the yarn and pull it through the last loop.
Step 2: Turn the crochet chain over. Insert the tip of your knitting needle into the bump on the back of the first chain st. Using your working yarn, wrap yarn around the tip of your needle and pull a st through. Rep across the back of the crochet chain until you have cast on the number of sts needed.

I-Cord Bind-Off
Step 1: CO 3 sts and sl these sts from RHN to LHN.
Step 2: K2, k2tog tbl (1 st dec'd/BO).
Step 3: Sl 3 sts from RHN to LHN.
Rep steps 2 and 3 until all sts have been bound off.

NOTES

The top is worked sideways in pieces back and forth. The front and back each begin with a Provisional Cast-On, which is later unravelled and stitches are picked up for the side seams and the sleeves. Increases form the shoulder slope while the stripe pattern in stockinette stitch is worked using the intarsia technique. The neckline is shaped first with decreases and then with increases. When the front and back are finished, the shoulder seams are sewn with Mattress Stitch. A 3-Needle Bind-Off is worked for the side seams. For the sleeves, the Provisional CO is unravelled and a few rounds are knitted before finishing with an I-Cord BO. Stitches are picked up for the hem and ribbing is worked in the round. The neck is finished with an i-cord edging matching the sleeves.

Both sleeve width and body length can be adjusted easily by casting on more or fewer stitches.

Prepare your yarn, winding the combinations into balls. You will need 2 balls each of C1 and C3 and 1 ball each of C2 and C4 to work the intarsia part. This helps you avoid tangled strands.

For weaving in the loose ends, the Weavin' Stephen method is recommended. You can find tutorials online.

When closing the shoulder seam using Mattress Stitch, start by lifting only 1 bar at one side and 2 bars at the opposite side before proceeding to lift 2 bars at each side. This will give you jogless stripes along the seamed line.

DIRECTIONS

FRONT

With C1, CO 80 (82, 88, 94, 100) (108, 115, 117, 119) sts using the Provisional Crochet CO method (see Special Techniques).

Note! Beg working the Stockinette Stitch Intarsia Stripe Pattern from this point through the whole front piece and at the same time follow the instructions to shape the shoulders and neck.

Left Shoulder Shaping
Set-Up Row (WS): K1, p22 (26, 28, 31, 33) (39, 41, 43, 47), PM, p47 (45, 49, 52, 56) (56, 61, 61, 59), PM, p9 (9, 9, 9, 9) (11, 11, 11, 11) to last st, k1.
Row 1 (RS, Inc): K3, m1r, k to end. (1 st inc'd)
Row 2: K1, p until 1 st bef end, k1.
Rep rows 1–2 another 26 (30, 34, 37, 40) (44, 47, 51, 55) times. You should have 107 (113, 123, 132, 141) (153, 163, 169, 175) sts.

Left Neck Shaping
Row 1 (RS): BO 8 (8, 10, 10, 10) (10, 10, 12, 12) sts, k to end. You should have 99 (105, 113, 122, 131) (143, 153, 157, 163) sts.
Row 2 (WS): K1, p until 1 st bef end, k1.
Row 3 (Dec): K2, ssk, k to end. (1 st dec'd)
Row 4: Rep row 2.
Rep rows 3–4 another 5 (5, 5, 5, 6) (6, 7, 7, 7) times. You should have 93 (99, 107, 116, 124) (136, 145, 149, 155) sts.

Centre Neck
Row 1 (RS): K all sts.
Row 2 (WS): K1, p until 1 st bef end, k1.
Rep rows 1–2 another 18 (18, 18, 20, 20) (20, 20, 20, 20) times.

Right Neck Shaping
Row 1 (RS, Inc): K3, m1r, k to end. (1 st inc'd)
Row 2 (WS): K1, p until 1 st bef end, k1..
Rep rows 1–2 another 5 (5, 5, 5, 6) (6, 7, 7, 7) times.
Row 3: K all sts.
Row 4: K1, p to end, turn work to RS, CO 8 (8, 10, 10, 10) (10, 10, 12, 12) sts in extension of the just worked sts using the Knitted CO method. You should have 107 (113, 123, 132, 141) (153, 163, 169, 175) sts.

Right Shoulder Shaping
Row 1 (RS, Dec): K2, ssk, k to end. (1 st dec'd)
Row 2 (WS): K1, p until 1 st bef end, k1.
Rep rows 1–2 another 26 (30, 34, 37, 40) (44, 47, 51, 55) times. You should have 80 (82, 88, 94, 100) (108, 115, 117, 119) sts.
Next Row (RS): K all sts.
You have worked 11 (12, 13, 14, 15) (16, 17, 18, 19) Stockinette St Intarsia Stripe patt reps in total.

Next Row (WS): With C1, k1, p until 1 st bef end, k1.

Cut yarn and pl sts on holder or waste yarn.

BACK

Right Shoulder Shaping
Follow the instructions for the left front shoulder shaping (inc on every RS row). You should have 107 (113, 123, 132, 141) (153, 163, 169, 175) sts for the back piece.
Pl a removable marker in the first st of the next RS row to indicate the beg of the shoulder seam.

Right Neck Shaping
Row 1 (RS, Dec): K2, ssk, k to end. (1 st dec'd)
Row 2 (WS): K1, p until 1 st bef end, k1.
Rep rows 1–2 another 2 times. You should have 104 (110, 120, 129, 138) (150, 160, 166, 172) sts.

Centre Neck
Row 1 (RS): K all sts.
Row 2 (WS): K1, p until 1 st bef end, k1..
Rep rows 1–2 another 26 (26, 26, 28, 30) (30, 32, 32, 32) times.

Left Neck Shaping
Row 1 (RS, Inc): K3, m1r, k to end. (1 st inc'd)
Row 2 (WS): K1, p until 1 st bef end, k1..
Rep rows 1–2 another 2 times. You should have 107 (113, 123, 132, 141) (153, 163, 169, 175) sts.
Pl a removable marker in the first st of the next RS row to indicate the beg of the shoulder seam for the other side.

Left Shoulder Shaping
Follow the instructions for the right front shoulder shaping (dec on every RS row). You should have 80 (82, 88, 94, 100) (108, 115, 117, 119) sts.

Cut yarn and pl sts on holder or waste yarn.

CLOSING THE SHOULDER SEAMS

Weave in all ends along the shoulder edges. Steam-block the edges of the shoulders of front and back piece if needed. With RS facing and using C1, sew the left and the right shoulder seams using Mattress St, taking care that the stripes align, removing markers.

JOINING THE SIDES

Unravel the Provisional CO from the front piece and pl 80 (82, 88, 94, 100) (108, 115, 117, 119) live sts back on the needles. Transfer the 80 (82, 88, 94, 100) (108, 115, 117, 119) live sts from the back piece to a second needle. With the WS of both front and back piece facing out (RS together) and starting from the bottom, close the side seam with a 3-Needle BO over the first 47 (47, 50, 54, 58) (62, 67, 67, 67) sts. Pl the rem 66 (70, 76, 80, 84) (92, 96, 100, 104) sts for the sleeve on hold. Cut yarn.

Work the other side seam the same way.

SLEEVES

Sl the 66 (70, 76, 80, 84) (92, 96, 100, 104) sleeve sts to needles. With RS facing, starting at the underarm, join C1 and pick up 1 st kwise at the transition from front and back piece, k 31 (33, 36, 38, 40) (44, 46, 48, 50) sts, ssk, k2tog, k to end, pick up 1 st kwise at the transition. PM for BOR and join for working in the rnd. You should have 66 (70, 76, 80, 84) (92, 96, 100, 104) sts.

K 12 rounds. Cut C1.

Next Rnd: Join C3 and k all sts.

Sleeve I-Cord Edging
CO 3 sts on RHN using the Knitted CO method. With RS facing, sl these 3 sts from RHN to LHN and start to BO all sts using the I-Cord BO method (see Special Techniques).

Graft tog the remaining 3 sts from the I-Cord BO with the beginning of the i-cord.

NECK

Join C3. With RS facing and starting at the right side of the back neck, pick up and k 110 (110, 114, 120, 125) (125, 132, 136, 136) sts around the neck opening (1 st in every CO/BO st and approx. 3 sts for every 4 rows).

Work an i-cord edging as for the sleeve.

HEM

Join C3. With RS facing and starting at the side, pick up and k 234 (254, 278, 300, 320) (340, 362, 382, 404) sts (approx. 2 sts to 3 rows) around the bottom edge. PM for BOR and join for working in the rnd.
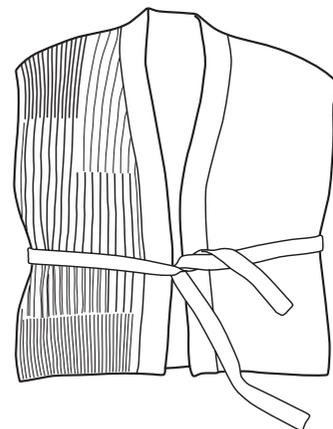
Hem Rnd: *K1, p1*, rep *–* to end.
Rep hem rnd another 14 times.

BO all sts kwise.

FINISHING

Weave in ends and wet-block to measurements.

RUI YAMAMURO —
Valo

Light ("valo" in Finnish) inspired Rui Yamamuro's stunning vest (pages 48–51). This design captures the beauty of light and shadow that enrich our daily lives, drawing influence from the Japanese garden style of karesansui, which artfully replicates nature in a compact space. With its modern design, this versatile vest can be layered and worn throughout the seasons.

SIZES

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

Recommended ease: 6–9.75" / 15–25 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 37.25 (39.5, 41.5, 43.5, 47.75, 52) (56, 60.5, 64.5, 70)" / 94.5 (100, 105.5, 110.5, 121.5, 132) (142.5, 153.5, 164, 177.5) cm.

Armhole Depth: 14 (14.25, 14.5, 15, 15.25, 16.5) (17, 17.75, 18.25, 19)" / 35.5 (36, 36.5, 38, 39, 42) (43, 45, 46, 48) cm.

Length from Underarm: 8.75 (8.75, 8.75, 9.25, 10, 10.5) (11, 11.5, 11.75, 12.5)" / 22 (22, 22, 23.5, 25.5, 26.5) (28, 29, 30, 32) cm.

Back Width: 18.75 (20, 20.75, 21.75, 24, 26.25) (28.25, 30.25, 32.5, 35.5)" / 47.5 (50.5, 53, 55.5, 61, 66.5) (71.5, 77, 82.5, 90.5) cm.

Single Front Width (including 1.75" / 4.5 cm Double-Knitted Band): 9.5 (9.75, 10.5, 11, 12, 13) (14.25, 15.25, 16.25, 17.25)" / 24 (25, 26.5, 28, 30.5, 33) (36, 38.5, 41, 44) cm.

Total Length (excl. Collar): 22.5 (22.75, 23, 24, 25.5, 27) (28, 29.25, 30, 31.75)" / 57.5 (58, 58.5, 61, 64.5, 68.5) (71, 74, 76, 80.5) cm.

MATERIALS

Yarn: Tynd by Woolfolk (100% Ovis 21 Ultimate Merino, 223 yds / 204 m – 50 g), 6 (6, 7, 7, 7, 8) (8, 9, 10, 10) skeins in the colourway 00.

Or approx. 1235 (1305, 1355, 1425, 1560, 1630) (1745, 1950, 2095, 2230) yds / 1130 (1195, 1240, 1305, 1425, 1490) (1595, 1785, 1915, 2040) m of fingering-weight yarn.

Alternative yarn suggestions are for example Merino by Knitting for Olive or Albertine by De Rerum Natura.

Needles: US 4 / 3.5 mm 32–47" / 80–120 cm circular needles, US 1 / 2.25 mm 32–47" / 80–120 cm circular needles, US 4 / 3.5 mm DPNs for the i-cord belt (if choosing this option).

Notions: Stitch markers, stitch holders or waste yarn.

GAUGE

30 sts x 36 rows to 4" / 10 cm on US 4 / 3.5 mm needles in 1 x 1 Rib, 2 x 2 Rib and 3 x 1 Rib Patt, after blocking.

NOTES

First, stitches are cast on for the upper back of the vest. The shoulder line is shaped with increases. Stitches for the fronts are picked up separately along each shoulder and neck slope shaping is worked. The body is joined at the underarms and worked to the hem. The front band is added later.

There are two alternatives for the belt: it can be worked with double knitting or as a doubled-up i-cord.

DIRECTIONS

BACK

With US 4 / 3.5 mm needles, CO 39 (39, 43, 43, 43, 47) (47, 47, 47, 51) sts using the Long-Tail CO method.

Shoulder Shaping

Start increasing for the shoulder as foll, working in 1 x 1 Rib:
Row 1 (WS): *K1, p1*, rep *–* to last st, k1.
Row 2 (RS, inc): K2, m1l, *p1, k1*, rep *–* to last 3 sts, p1, m1r, k2. (2 sts inc'd)
Row 3 (inc): K1, p1, m1r, *p1, k1*, rep *–* to last 3 sts, p1, m1l, p1, k1. (2 sts inc'd)

Rep rows 2–3 another 11 (13, 14, 16, 18, 19) (21, 23, 25, 28) times. [87 (95, 103, 111, 119, 127) (135, 143, 151, 167) sts]

Now start working in 2 x 2 Rib as foll, while cont to inc as set:
Set-Up Row (RS, inc): K2, m1l(p), p1, (k2, p2) 10 (11, 12, 13, 14, 15) (16, 17, 18, 20) times, k1, PM, *p2, k2*, rep *–* to last 3 sts, p1, m1r(p), k2. (2 sts inc'd)
Row 1 (WS, inc): K1, p1, m1r(p), *k2, p2*, rep *–* to 2 sts bef m, k2, SM, p1, *k2, p2*, rep *–* to last 4 sts, k2, m1l(p), p1, k1. (2 sts inc'd)
Row 2 (inc): K2, m1l, k1, *p2, k2*, rep *–* to 3 sts bef m, p2, k1, SM, *p2, k2*, rep *–* to last 5 sts, p2, k1, m1r, k2. (2 sts inc'd)
Row 3 (inc): K1, p1, m1r, *p2, k2*, rep *–* to m, SM, p1, *k2, p2*, rep *–* to last 2 sts, m1l, p1, k1. (2 sts inc'd)
Row 4 (inc): K2, m1l(p), p1, *k2, p2*, rep *–* to 1 sts bef m, k1, SM, *p2, k2*, rep *–* to last 3 sts, p1, m1r(p), k2. (2 sts inc'd)
Rep rows 1–4 another 5 (5, 5, 5, 6, 7) (8, 9, 10, 11) times.
Then, rep rows 1–2 once more.

Next Row (WS): K1, p1, m1r(p), *p2, k2*, rep *–* to m, SM, p1, *k2, p2*, rep *–* to last 2 sts, m1l(p), p1, k1. (2 sts inc'd)
The shoulder increases are now complete. 143 (151, 159, 167, 183, 199) (215, 231, 247, 271) sts.

Yoke Section 1

In this section, a k1, p3 patt replaces part of the 2 x 2 Rib.
Set-Up Row (RS): (Sl1 wyif, k1) 2 times, sl1 wyif, PM, p1, *k1, p3*, rep *–* to 2 sts bef m, k2, SM, *p2, k2*, rep *–* to last 7 sts, p2, PM, (sl1 wyif, k1) 2 times, sl1 wyif.
Row 1 (WS): (K1, sl1 wyif) 2 times, k1, SM, k2, *p2, k2*, rep *–* to m, SM, p2, *k3, p1*, rep *–* to 1 st bef m, k1, SM, (k1, sl1 wyif) 2 times, k1.
Row 2: (Sl1 wyif), k1) 2 times, sl1 wyif, SM, p1, *k1, p3*, rep *–* to 2 sts bef m, k2, SM, *p2,

k2*, rep *–* to 2 sts bef m, p2, SM, (sl1 wyif, k1) 2 times, sl1 wyif.
Rep rows 1–2 another 25 times.
Then, rep row 1 once more.

Yoke Section 2

In this section, 1 x 1 Rib replaces the 2 x 2 Rib.
Row 1 (RS): (Sl1 wyif, k1) 2 times, sl1 wyif, SM, p1, *k1, p3* rep *–* to 2 sts bef m, k1, p1, SM, *k1, p1*, rep *–* to m, SM, (sl1 wyif, k1) 2 times, sl1 wyif.
Row 2 (WS): (K1, sl1 wyif) 2 times, k1, SM, *k1, p1*, rep *–* to m, SM, k1, *p1, k3*, rep *–* to 2 sts bef m, p1, k1, SM, (k1, sl1 wyif) 2 times, k1.
Rep rows 1–2 another 5 (5, 6, 7, 7, 9) (9, 10, 10, 10) times.

Break yarn and pl the sts on a holder or on scrap yarn.
The back measures approx. 13.25 (13.5, 14, 14.5, 15.5, 16.5) (17.5, 18.5, 19.5, 20.5)" / 33.5 (34.5, 35.5, 37, 39.5, 42) (44.5, 47, 49.5, 52) cm from CO row at centre back.

RIGHT FRONT

With RS facing, pick up and k 52 (56, 58, 62, 70, 76) (84, 92, 100, 110) sts along the right shoulder from the armhole edge to the neck, at a ratio of 1:1.

Decrease at the armhole edge as foll, while working in 1 x 1 Rib:
Set-Up Row (WS): K1, *p1, k1*, rep *–* to last 5 sts, PM, (k1, sl1 wyif) 2 times, k1.
Row 1 (RS, dec): (Sl1 wyif, k1) 2 times, sl1 wyif, SM, k2tog, *p1, k1*, rep *–* to last st, k1. (1 st dec'd)
Row 2: *K1, p1*, rep *–* to m, SM, (k1, sl1 wyif) 2 times, k1.
Row 3 (dec): (Sl1 wyif, k1) 2 times, sl1 wyif, SM, p2tog, *k1, p1*, rep *–* to last 2 sts, k2. (1 st dec'd)
Row 4: *K1, p1*, rep *–* to 1 st bef m, k1, SM, (k1, sl1 wyif) 2 times, k1.
Rep rows 1–4 another 6 (6, 5, 5, 5, 6) (6, 6, 6, 7) times. (12 (12, 10, 10, 10, 12) (12, 12, 12, 14) sts dec'd) [38 (42, 46, 50, 58, 62) (70, 78, 86, 94) sts]

Sizes 6–10 only
Row 1 (RS): (Sl1 wyif, k1) 2 times, sl1 wyif, SM, *p1, k1*, rep *–* to last st, k1.
Row 2 (WS): *K1, p1*, rep *–* to 1 st bef m, k1, SM, (k1, sl1 wyif) 2 times, k1.
Rep rows 1–2 another 3 times.

V-Neck Shaping
Section 1
In this section, a k3, p1 patt replaces part of the 1 x 1 Rib.

Set-Up Row (RS, inc): (Sl1 wyif, k1) 2 times, sl1 wyif, SM, (p1, k1) 9 (11, 13, 15, 17, 19) (19, 21, 23, 25) times, p1, PM, *k3, p1*, rep *–* to last 2 sts, k1, m1r, k1. (1 st inc'd)

Now work in patt according to the foll instruction, while working rows 1–16 below:
RS Patt: (Sl1 wyif, k1) 2 times, sl1 wyif, SM, p1, *k1, p1*, rep *–* to m, SM, *k3, p1*, rep *–* as specified.
WS Patt: *K1, p3*, rep *–* to m, SM, k1, *p1, k1*, rep *–* to m, SM, (k1, sl1 wyif) 2 times, k1.

Row 1 (WS): K1, p2, work WS Patt to end.
Row 2 (RS): Work RS Patt to last 3 sts, k3.
Row 3: Rep row 1.
Row 4 (inc): Work RS Patt to last 3 sts, k2, m1r, k1. (1 st inc'd)
Row 5: Work WS Patt to end.
Row 6: Work RS Patt to last 4 sts, k4.
Row 7: Rep row 5.
Row 8 (inc): Work RS Patt to last 4 sts, m1r(p), k1. (1 st inc'd)
Row 9: K1, work WS Patt to end.
Row 10: Work RS Patt to last st, k1.
Row 11: Rep row 9.
Row 12 (inc): Work RS Patt to last st, m1r, k1. (1 st inc'd)
Row 13: K1, p1, work WS Patt to end.
Row 14: Work RS Patt to last 2 sts, k2.
Row 15: Rep row 13.
Row 16 (inc): Work RS Patt to last 2 sts, k1, m1r, k1. (1 st inc'd)
Rep rows 1–16 once more. (4 sts inc'd)
Then, rep rows 1–15 once more. (3 sts inc'd)
[54, 58, 62, 70, 74) (82, 90, 98, 106) sts]

Section 2
In this section, a p3, k1 patt replaces the rest of the 1 x 1 Rib.

Next, work according to the foll instruction while working rows 1–16 below:
RS Patt: (Sl1 wyif, k1) 2 times, sl1 wyif, SM, *p3, k1*, rep *–* to 3 sts bef m, p3, SM, *k3, p1*, rep *–* to end.
WS Patt: *K1, p3*, rep *–* to m, SM, *k3, p1*, rep *–* to 3 sts bef m, k3, SM, (k1, sl1 wyif) 2 times, k1.

Row 1 (RS, inc): Work RS Patt to last 2 sts, k1, m1r, k1. (1 st inc'd)
Row 2 (WS): k1, p2, work WS Patt to end.
Row 3: Work RS Patt to last 3 sts, k3.
Row 4: Rep row 2.
Row 5 (inc): Work RS Patt to last 3 sts, k2, m1r, k1. (1 st inc'd)
Row 6: Work WS Patt.
Row 7: Work RS Patt to last 4 sts, k4.
Row 8: Rep row 6.
Row 9 (inc): Work RS Patt to last 4 sts, k3, m1r(p), k1. (1 st inc'd)

Row 10: K1, work WS Patt.
Row 11: Work RS Patt to last st, k1.
Row 12: Rep row 10.
Row 13 (inc): Work RS Patt to last st, m1r, k1. (1 st inc'd)
Row 14: K1, p1, work WS Patt.
Row 15: Work RS Patt to last 2 sts. k2.
Row 16: Rep row 14.
Rep rows 1–16 another 1 (1, 1, 1, 1, 2) (2, 2, 2, 2) time(s). (4 (4, 4, 4, 4, 8) (8, 8, 8, 8) sts inc'd) [58 (62, 66, 70, 78, 86) (94, 102, 110, 118) sts]

The V-neck increases are now complete.

Section 3

In this section, the p3, k1 patt replaces the k3, p1 patt.

Row 1 (RS): (Sl1 wyif, k1) 2 times, sl1 wyif, SM, (remove next m on the first row 1), *p3, k1*, rep *–* to last st, k1.
Row 2 (WS): K1, *p1, k3*, rep *–* to m, SM, (k1, sl1 wyif) 2 times, k1.
Rep rows 1–2 another 12 (12, 14, 16, 16, 8) (8, 10, 10, 10) times.

Break yarn and pl the sts on a holder or on scrap yarn. The right front measures approx. 14.75 (14.75, 14.75, 15.25, 15.25, 16.5) (16.5, 17, 17, 17.25)" / 37.5 (37.5, 37.5, 38.5, 38.5, 42) (42, 43, 43, 44) cm from the pick-up row.

LEFT FRONT

With RS facing, pick up and k 52 (56, 58, 62, 70, 76) (84, 92, 100, 110) sts along the left shoulder from the neck to the armhole edge, at a ratio of 1:1. The first row is a WS row.

Decrease as foll, while working in 2 x 2 Rib and 1 x 1 Rib:
Set-Up Row (WS): (K1, sl1 wyif) 2 times, k1, PM, (k1, p1) 12, (12, 11, 13, 15, 16) (18, 20, 22, 23) times, PM, *k2, p2*, rep *–* to last 3 sts, k3.
Row 1 (RS, dec): K1, p2, *k2, p2*, rep *–* to m, SM, *k1, p1*, rep *–* to 2 sts bef m, ssk, SM, sl1 wyif, k1) 2 times, sl1 wyif. (1 st dec'd)
Row 2: (K1, sl1 wyif) 2 times, k1, SM, p1, *k1, p1*, rep *–* to m, SM, k2, p2*, rep *–* to last 3 sts, k3.
Row 3 (dec): K1, *p2, k2*, rep *–* to 2 sts bef m, p2, SM, *k1, p1*, rep *–* to 3 sts bef m, k1, ssp, SM, (sl1 wyif, k1) 2 times, sl1 wyif. (1 st dec'd)
Row 4: (K1, sl1 wyif) 2 times, k1, SM, *k1, p1*, rep *–* to m, SM, *k2, p2*, rep *–* to last 3 sts, k3.
Rep rows 1–4 another 6 (6, 5, 5, 5, 6) (6, 6, 6, 7) times. (12 (12, 10, 10 ,10, 12) (12, 12, 12, 14) sts dec'd) [38 (42, 46, 50, 58, 62) (70, 78, 86, 94) sts]

Sizes 6–10 only
Row 1 (RS): K1, *p2, k2*, rep *–* to 2 sts bef m, p2, SM, *k1, p1*, rep *–* to m, SM, (sl1 wyif, k1) 2 times, sl1 wyif.
Row 2 (WS): (K1, sl1 wyif) 2 times, k1, SM, *k1, p1*, rep to *–* m, SM, k2, *p2, k2*, rep *–* to last st, k1.
Rep rows 1–2 another 3 times.

V-neck Shaping
Section 1
In this section, a k1, p3 patt replaces the 2 x 2 Rib.

Next, work according to the foll instructions while working rows 1–16 below:
RS Patt: *K1, p3*, rep *–* to m, SM, *k1, p1*, rep *–* to m, SM, (sl1 wyif, k1) 2 times, sl1 wyif.
WS Patt: (K1, sl1 wyif) 2 times, k1, SM, *k1, p1*, rep *–* to m, SM, *k3, p1*, rep *–* to end.

Row 1 (RS, inc): K1, m1l(p), p2, work RS Patt to end. (1 st inc'd)
Row 2 (WS): Work WS Patt to last 4 sts k4.
Row 3: Work RS Patt to end.
Row 4: Rep row 2.
Row 5 (inc): K1, m1l, p3, work RS Patt to end. (1 st inc'd)
Row 6: Work WS Patt to last st, k1.
Row 7: K2, p3, work RS Patt to end.
Row 8: Rep row 6.
Row 9 (inc): K1, m1l(p), work RS Patt to end. (1 st inc'd)
Row 10: Work WS Patt to last 2 sts, k2.
Row 11: K1, p1, work RS Patt to end.
Row 12: Rep row 10.
Row 13 (inc): K1, m1l(p), p1, work RS Patt to end. (1 st inc'd)
Row 14: Work WS Patt to last 3 sts, k3.
Row 15: K1, p2, work RS Patt to end.
Row 16: Rep row 14.
Rep rows 1–16 once more. (4 sts inc'd) [46 (50, 54, 58, 66, 70) (78, 86, 94, 102) sts]

Section 2
In this section, a 2 x 2 Rib Patt replaces the 1 x 1 Rib over the central sts.

Next, work according to the foll instructions while working rows 1–16 below:
RS Patt: *K1, p3*, rep *–* to m, SM, k to m, SM, (sl1 wyif, k1) 2 times, sl1 wyif.
WS Patt: (K1, sl1 wyif) 2 times, k1, SM, *k2, p2*, rep *–* to 2 sts bef m, k2, SM, *k3, p1*, rep *–* to end.

Row 1 (RS, inc): K1, m1lp, p2, work RS Patt to end. (1 st inc'd)
Row 2 (WS): Work WS Patt to last 4 sts, k4.
Row 3: Work RS Patt to end.
Row 4: Rep row 2.

Row 5 (inc): K1, m1l, p3, work RS Patt to end. (1 st inc'd)
Row 6: Work WS Patt to 1 st rem, k1.
Row 7: K2, p3, work RS Patt to end.
Row 8: Work WS Patt to 1 st rem, k1.
Row 9 (inc): k1, m1l(p), work RS Patt to end. (1 st inc'd)
Row 10: Work WS Patt to last 2 sts, k2.
Row 11: K1, p1, work RS Patt to end.
Row 12: Work WS Patt to last 2 sts, k2.
Row 13 (inc): K1, m1l(p), p1, work RS Patt to end. (1 st inc'd)
Row 14: Work WS Patt to last 3 sts, k3.
Row 15: K1, p2, work RS Patt to end.
Row 16: Work WS Patt to last 3 sts, k3.
[50 (54, 58, 62, 70, 74) (82, 90, 98, 106) sts]

Section 3
In this section, a 2 x 2 Rib Patt replaces the k1, p3 patt.

Set-Up Row (RS, inc): K1, m1l, k to m, RM, k to m, SM, (sl1 wyif, k1) 2 times, sl1 wyif. (1 st inc'd)
Row 1 (WS): (K1, sl1 wyif) 2 times, k1, SM, *k2, p2*, rep *–* to last 2 sts, k2.
Row 2: K to m, SM, (sl1 wyif, k1) 2 times, sl1 wyif.
Row 3: Rep row 1.
Row 4 (inc): K1, m1l, k to m, SM, (sl1 wyif, k1) 2 times, sl1 wyif. (1 st inc'd)
Row 5: (K1, sl1 wyif) 2 times, k1, SM, *k2, p2*, rep *–* to last 3 sts, k3.
Row 6: Rep row 2.
Row 7: Rep row 5.
Row 8 (inc): Rep row 4. (1 st inc'd)
Row 9: (K1, sl1 wyif) 2 times, k1, SM, *k2, p2*, rep *–* to 4 sts bef m, k2, p1, k1.
Row 10: Rep row 2.
Row 11: Rep row 9.
Row 12 (inc): Rep row 4. (1 st inc'd)
Row 13: (K1, sl1 wyif) 2 times, k1, SM, *k2, p2*, rep *–* to last st, k1.
Row 14: Rep row 2.
Row 15: Rep row 13.
Row 16 (inc): Rep row 4. (1 st inc'd)
Rep rows 1–16 another 0 (0, 0, 0, 0, 1) (1, 1, 1, 1) time. (0 (0, 0, 0, 0, 4) (4, 4, 4, 4) sts inc'd)
Then, rep rows 1–15 once more. (3 sts inc'd) [58 (62, 66, 70, 78, 86) (94, 102, 110, 118) sts]

The V-neck increases are now complete.

Row 1 (RS): K to m, SM, (sl1 wyif, k1) 2 times, sl1 wyif.
Row 2 (WS): (K1, sl1 wyif) 2 times, k1, SM, *k2, p2*, rep *–* to last st, k1.
Rep rows 1–2 another 12 (12, 14, 16, 16, 8) (8, 10, 10, 10) times.

Do not break yarn.

The left front measures approx. 14.75 (14.75, 14.75, 15.25, 15.25, 16.5) (16.5, 17, 17, 17.25)" / 37.5 (37.5, 37.5, 38.5, 38.5, 42) (42, 43, 43, 44) cm from the pick-up row.

BODY

Joining Row (RS): K to m, SM, (p1, k1) 2 times, join the back and p2tog the last st on the left front and the first st on the back, (k1, p1) 2 times, SM, p1, *k1, p3* rep *–* to 2 sts bef m, k1, p1, SM, *k1, p1*, rep *–* to m, SM, (p1, k1) 2 times, join the right front and p2tog the last st on the back and the first st on the right front, (k1, p1) 2 times, SM, *p3, k1*, rep *–* to last st, k1. [257 (273, 289, 305, 337, 369) (401, 433, 465, 505) sts]

Section 1, Body

Set-Up Row (WS): K1, *p1, k3*, rep *–* to m, SM, *k1, p1*, rep *–* to 1 st bef m, k1, SM, *k1, p1*, rep *–* to m, SM, p1, k to m, SM, *k1, p1*, rep *–* to 1 st bef m, k1, SM, (p3, k1) 8 (9, 9, 10, 11, 12) (13, 14, 15, 16) times, PM, *p1, k1*, rep *–* to last 3 sts, p2, k1.
Row 1 (RS): K3, *p1, k1*, rep *–* to m, SM, *p1, k3*, rep *–* to m, SM, p1, *k1, p1*, rep *–* to m, SM, *p2, k2* rep *–* to 3 sts bef m, p3, SM, *k1, p1*, rep *–* to m, SM, p1, *k1, p1*, rep *–* to m, SM, *p3, k1*, rep *–* to last st, k1.
Row 2: K1, *p1, k3*, rep *–* to m, SM, *k1, p1*, rep *–* to 1 st bef m, k1, SM, *k1, p1*, rep *–* to m, SM, p1, k to m, SM, *k1, p1*, rep *–* to 1 st bef m, k1, SM, *p3, k1*, rep *–* to m, SM, *p1, k1*, rep *–* to last 3 sts, p2, k1.
Rep rows 1–2 another 9 (9, 9, 10, 12, 13) (14, 15, 16, 17) times.

Section 2, Body

Set-Up Row (RS): K3, *p1, k1*, rep *–* to m, SM, *p1, k3*, rep *–* to m, SM, p1, *k1, p1*, rep *–* to m, SM, *p2, k2*, rep *–* to 3 sts bef m, p3, SM, *k1, p1*, rep *–* to m, SM, *p1, k1*, rep *–* to 1 st bef m, p1, SM, (k2, p2) 9 (10, 10, 11, 12, 13) (14, 15, 16, 17) times, k2, PM, p1, *k1, p3*, rep *–* to last 2 sts, k2.
Row 1 (WS): K1, p1, *k3, p1*, rep *–* to 1 st bef m, k1, SM, p2, *k2, p2*, rep *–* to m, SM, *k1, p1*, rep *–* to 1 st bef m, k1, SM, *k1, p1*, rep *–* to m, SM, p1, k to m, SM, *k1, p1*, rep *–* to 1 st bef m, k1, SM, *p3, k1*, rep *–* to m, SM, *p1, k1*, rep *–* to last 3 sts, p2, k1.
Row 2: K3, *p1, k1*, rep *–* to m, SM, *p1, k3*, rep *–* to m, SM, *p1, k1*, rep *–* to 1 st bef m, p1, SM, *p2, k2* rep *–* to 3 sts bef m, p3, SM, *k1, p1*, rep *–* to m, SM, *p1, k1*, rep *–* to 1 st1 bef m, p1, SM, *k2, p2*, rep *–* to 2 sts bef m, k2, SM, p1, *k1, p3*, rep *–* to last 2 sts, k2.
Rep rows 1–2 another 9 (9, 9, 10, 12, 13) (14, 15, 16, 19) times.

Note! If you want to make the vest longer, repeat this section. Note that the hem ribbing adds another 4" / 10 cm to the length.

Then, rep row 1 once more, and remove all markers.

The body measures approx. 18 (18.5, 19, 20, 21.75, 23.25) (24.5, 26, 27.25, 29.25)" / 45.5 (46.5, 48, 50.5, 55, 59) (62.25, 66, 69.5, 74.5) cm from centre back

HEM

Work 4" / 10 cm of 1 x 1 Rib as foll:
Row 1 (RS): *K1, p1*, rep *–* to last st, k1.
Row 2 (WS): *P1, k1*, rep *–* to last st, p1.

Next, set up for Tubular BO as foll:
Row 1 (RS): *K1, sl1 wyif*, rep *–* to last st, k1.
Row 2 (WS): *Sl1 wyif, k1*, rep *–* to last st, sl1 wyif.
BO all sts using Italian (Tubular) BO method for 1 x 1 Rib.

FRONT BAND

With US 1 / 2.25 mm needles, pick up and k at a rate of 1 st per 1 row along the right front edge, back, and left front edge. Break yarn. Start from the right front, holding the needle on the right-hand side, so that the WS is in front of you. Join yarn and using the Italian (Tubular) CO method for 1 x 1 rib, CO 26 sts, starting with a purl st. Tw and work back and forth in double knitting.

Row 1 (RS): *Sl1 wyif, k1*, rep *–* to last 2 sts, sl1 wyif, k2tog tbl (last band st and front edge picked up st tog).
Row 2 (WS): *Sl1 wyif, k1*, rep *–* to last 2 sts, sl1 wyif, k1tbl.
Rep rows 1–2 until the last row of the left front hem.

BO all sts with Italian (Tubular) BO method.

DOUBLE-FACE BELT (OPTION 1)

The belt is worked back and forth with US 4 / 3.5 mm needles in double knitting.

Using Tubular CO method for 1 x 1 rib, CO 16 sts, starting with a purl st.
Row 1 (RS): *Sl1 wyif, k1*, rep *–* to end.
Row 2 (WS): *Sl1 wyif, k1, rep *–* last 2 sts, sl1 wyif, k1tbl.
Rep rows 1–2 until the belt measures approx. 55 (60, 60, 60, 60, 63) (63, 67, 70, 75)" / 140 (150, 150, 150, 150, 160) (160, 170, 180, 190) cm, or until desired length.

BO all sts with the Tubular BO method.

I-CORD BELT (OPTION 2)

Using US 4 / 3.5 mm needles and the Long-Tail CO method, CO 4 sts.

Row 1: K4. Don't turn work. Instead, slide the sts back to the right end of the needle.
Row 2: Keep the working yarn in the back, k4. Keep tension high on the first 2 sts to close the gap on the back.
Rep rows 1–2 until the belt measures approx. 110 (115, 120, 120, 120, 125) (125, 135, 140, 150)" / 280 (300, 300, 300, 300, 320) (320, 340, 360, 380) cm, or until desired length.
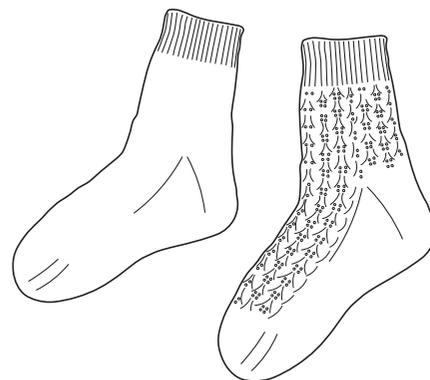
BO all sts. You can wear the i-cord belt as seen in the pictures, or folded in half.

FINISHING

At about 0.75–1" / 2–2.5 cm under each armhole at the sides, attach a 2" / 5 cm long belt loop with chain stitch.

Weave in all ends and wet-block the vest to measurements.

VEERA VÄLIMÄKI —

Blue Hour

For her Blue Hour socks (pages 52–54), designer Veera Välimäki found inspiration in twilight — a moment when the day fades, shadows lengthen, and the first stars emerge, reminding us that light is never far away. The socks are soft and gentle but still hold the secrets of light hidden in the beautiful, yet simple, lace detail.

SIZES

1 (2, 3)

Recommended ease: 0–1" / 0–2.5 cm of negative ease.

FINISHED MEASUREMENTS

Leg/Foot Circumference: 7.5 (8.75, 9.75)" / 19 (22, 25) cm.

Leg Length: 6" / 15 cm (adjustable).

Foot Length: Adjustable.

MATERIALS

Yarn: Earth by Life in the Long Grass (70% Merino wool, 20% yak, 10% nylon, 438 yds / 400 m – 100 g), 1 skein in the colourway Blue Mountain.

Or approx. 340 (385, 420) yds / 310 (350, 385) m of fingering-weight yarn.

Alternative yarn suggestions are for example Arwetta by Filcolana, Sock Yarn by Isager or Mieli by Aara Yarn.

Needles: US 2 / 2.5 mm and US 0 / 2 mm 32–40" / 80–100 cm circular needles, or DPNs if not using the Magic Loop method.

Notions: 3 stitch markers.

GAUGE

32 sts x 34 rows to 4" / 10 cm on US 2 / 2.5 mm needles in Lace Patt and St St, after blocking.

STITCH PATTERN

Lace Pattern
Worked over 10 sts and 8 rnds
Rnds 1 and 3: P1, ssk, k2, yo, k1, yo, k2, k2tog.
Rnds 2, 4, 6 and 8: P1, k9.
Rnds 5 and 7: P1, yo, ssk, k5, k2tog, yo.

NOTES

The Blue Hour socks are worked from the cuff down. The socks have a heel flap, and the simple lace pattern is very easy to memorize.

For size 2, you will have a partial repeat of the lace for the instep side of the foot. To make the lace mirrored for the pair of socks, the instructions start the heel in different places for each sock.

DIRECTIONS

CUFF

Using US 0 / 2 mm needles, CO 60 (70, 80) sts using the Tubular CO method. PM for BOR and join to work in the rnd, being careful not to twist sts.

Start to work in 1 x 1 rib as foll:
Rib Rnd: *P1, k1*, rep *–* to end.
Cont to work in est rib until the cuff measures 2" / 5 cm from CO edge.

LEG

Change to US 2 / 2.5 mm needles.

Work Lace Patt, working the 10-st rep 6 (7, 8) times on each rnd.

Cont in patt until the leg measures approx. 6" / 15 cm from the CO edge ending after a chart row 2, or desired length. If ending after a different chart row, make a note to help with resuming after the heel.

HEEL FLAP

Size 2 only
To mirror the lace patt on instep for size 2, work as foll:
First Sock: Begin the heel flap on the first sock as foll: SM, work 36 sts in Lace Patt, then beg working from row 1 as foll.
Second Sock: Beg working from row 1 as foll.

All sizes

Row 1 (RS): *Sl1, k1*, rep 15 (17, 20) times, tw. [30 (34, 40) sts for heel flap, 30 (36, 40) sts rem]
Row 2 (WS): Sl1, p29 (33, 39), tw.
Row 3: *Sl1, k1*, rep to end.
Rep rows 2–3 another 17 (19, 21) times.

HEEL TURN

Row 1 (WS, dec): Sl1, p to 15 sts bef end of heel sts, p2tog, p1, tw. (1 st dec'd)
Row 2 (RS, dec): Sl1, k to 15 sts bef end of heel sts, ssk, k1, tw. (1 st dec'd)
Row 3 (dec): Sl1, p until 1 st bef prev turning point, p2tog, p1, tw. (1 st dec'd)
Row 4 (dec): Sl1, k until 1 st bef prev turning point, ssk, k1, tw. (1 st dec'd)
Rep rows 3–4 until all side sts have been worked. [16 (20, 26) sts rem]

GUSSET

Note! For size 2, the lace patt on the instep will either start or end with a half repeat. Follow detailed instructions below.

Sizes 1 and 3, and the first sock of size 2 only
Rnd 1 (RS): Pick up and k 18 (20, 22) sts along the heel flap edge to the instep sts, PM, work the instep sts in Lace Patt (starting with the correct rnd of the lace), pick up and p 1 (1, 1) extra st from the corner, PM, pick up and k 18 (20, 22) sts along the other side of the heel flap edge to the heel sts, PM for BOR. [83 (97,111) sts on the needles]
Rnd 2 (dec): K to 3 sts bef m, k2tog, k1, SM, work in Lace Patt to 1 st bef m, p1, SM, k1, ssk, k to end. (2 sts dec'd)
Rnd 3: K to m, SM, work in Lace Patt to 1 st bef m, p1, SM, k to end.
Rep rnds 2–3 until 61 (71, 81) sts rem. (31 (37, 41) sts for instep, 30 (34, 40) sts for sole)

Size 2, second sock only
Rnd 1 (RS): Pick up and k – (20, –) sts along the heel flap edge to the instep sts, PM, p– (1, –), work rem instep sts in Lace Patt (starting with 6th stitch of the Lace Patt and the correct rnd), pick up and p – (1, –) extra st from the corner, PM, pick up and k – (20, –) sts along the other side of the heel flap edge to the heel sts, PM for BOR. [– (97, –) sts on the needles]
Rnd 2 (dec): K to 3 sts bef m, k2tog, k1, SM, p– (1, –), work in Lace Patt to 1 st bef m, p– (1, –), SM, k1, ssk, k to end. (2 sts dec'd)
Rnd 3: K to m, SM, p– (1, –), work in Lace Patt to 1 st bef m, p1, SM, k to end.
Rep rnds 2–3 until – (71, –) sts rem. (– (37, –) sts for instep, – (34, –) sts for sole)

All sizes

Remove the BOR m, and k to first m. This will be the new BOR.

Work in Lace Patt and St St as est until the foot measures 2 (2.5, 3.25)" / 5 (6.5, 8) cm less than desired length.

TOE

Work 2 rnds in St St across all sts.

Size 2 only
Move 1 st from the instep to the sole. (36 sts for instep, 35 sts for sole).

All sizes

Set-Up Rnd (Dec): K to 2 sts bef m, k2tog, SM, k to end. (1 st dec'd) [60 (70, 80) sts, divided evenly over instep and sole]
Rnd 1 (Dec): *K1, ssk, k to 3 sts bef m, k2tog, k1*, SM, rep *–* once more. (4 sts dec'd)
Rnd 2: K to end.
Rep rnds 1–2 until 28 (30, 28) sts rem.

Hold the instep and sole sts parallel, with 14 (15, 14) sts on each needle, and graft the sts together.

FINISHING

Weave in ends. Wet-block to measurements.

10	9	8	7	6	5	4	3	2	1	
									•	8
O	/						\	O	•	7
									•	6
O	/						\	O	•	5
									•	4
/			O		O			\	•	3
									•	2
/			O		O			\	•	1

Symbol	Meaning
(blank)	RS: KNIT / WS: PURL
•	RS: PURL / WS: KNIT
/	K2TOG
\	SSK
O	YARN OVER
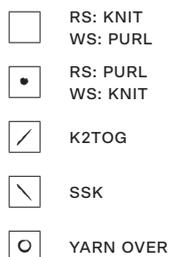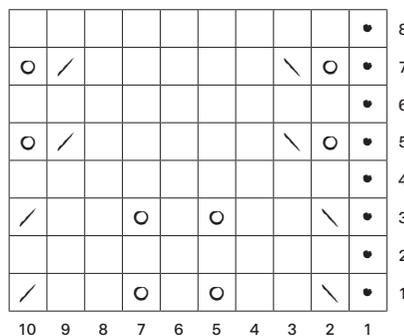
JULIA EXNER —
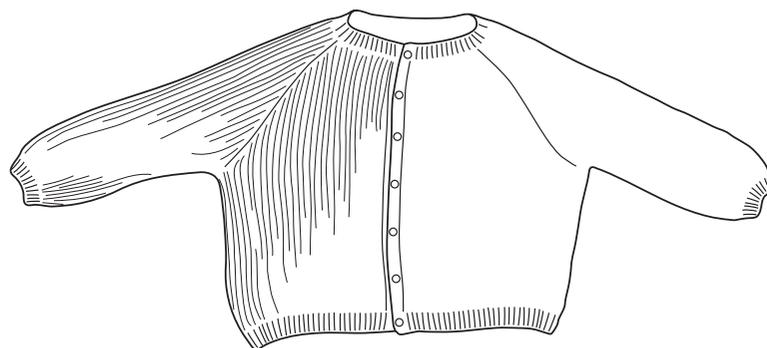
Reversi

Reversi (pages 62–65) is a cardigan that can be worn either way out. One side shows the look of the classic brioche knit, the other — supposedly the reverse side — shows the texture of the half brioche knit. If you add buttons on both sides, you get a fully reversible cardigan with two different sides and almost invisible buttonholes.

SIZES

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

Recommended ease: 6" / 15 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 39.5 (42.25, 45.75, 49.5, 53.5) (56.25, 61.5, 65, 69.25)" / 100.5 (107, 116, 126, 136) (143, 156, 165, 176) cm.

Neck Circumference: 17.75 (17.75, 18.25, 18.5, 19) (19, 19.5, 20, 20)" / 45 (45, 46.5, 47, 48) (48, 49.5, 50.5, 50.5) cm.

Raglan Depth from Centre Back Neck (incl. Neck Rib): 11.25 (12, 12.5, 12.75, 13.25) (14, 14.25, 15.25, 16.25)" / 25 (26.5, 27.5, 28.5, 30) (32, 33, 35, 37) cm.

Upper Sleeve Circumference: 13.25 (14.25, 15.25, 15.75, 17.25) (18.25, 20.5, 21.5, 22.75)" / 33.5 (36.5, 39, 40, 43.5) (46.5, 52, 54.5, 58) cm.

Lower Sleeve Circumference: 13.25 (14.25, 14.25, 15, 15.25) (15, 15.25, 15.25, 15)" / 33.5 (36.5, 36.5, 38, 39) (38, 39, 39, 38) cm.

Sleeve Length: 12.5 (12.75, 12.25, 12.25, 11.5) (11.25, 11, 10.5, 9.75)" / 32 (32.5, 31, 31, 29.5) (28.5, 28, 26.5, 24.5) cm.

Length from Underarm to Hem: 9.75 (10, 10.5, 11.25, 11.5) (13, 13.75, 13.5, 14.25)" / 24.5 (25.5, 26.5, 28.5, 29.5) (33, 35, 34, 36) cm.

Total Length (adjustable): 20.75 (22, 22.75, 24, 25) (27, 28.25, 28.75, 30.25)" / 53 (56, 58, 61, 63.5) (68.5, 71.5, 73, 77) cm.

MATERIALS

Yarn:
Yarn 1: On Stage – Long Métrage by Nature's Luxury (50% Merino, 30% Mulberry silk, 20% baby camel, 437 yds / 400 m – 100 g), 3 (4, 4, 4, 4) (5, 5, 5, 6) skeins in the colourway Les Chateaux de Sable.

Or approx. 1205 (1305, 1435, 1565, 1620) (1800, 2010, 2090, 2285) yds / 1100 (1195, 1310, 1430, 1480) (1645, 1840, 1910, 2090) m of light fingering-weight yarn.

Yarn 2: Silk Divine by Nature's Luxury (60% mohair, 40% silk, 262 yds / 240 m – 20 g).

3 (3, 4, 4, 4) (4, 5, 5, 5) skeins in the colourway Ivory (C1). This colour should be similar to the colour of Yarn 1.

3 (3, 3, 3, 3) (4, 4, 4, 5) skeins in the colourway Lemongrass (C2). This colour should contrast with the colour of Yarn 1.

Or approx. 660 (705, 785, 860, 880) (980, 1090, 1125, 1230) yds / 605 (645, 720, 785, 805) (895, 995, 1030, 1125) m of fluffy lace-weight yarn for C1, and approx. 540 (595, 645, 700, 740) (820, 925, 960, 1055) yds / 495 (545, 590, 640, 675) (750, 845, 880, 965) m of fluffy lace-weight yarn for C2.

Alternative yarn suggestions are for example Cotton Merino or Merino by Knitting for Olive held together with Soft Silk Mohair by Knitting for Olive, Merci by Filcolana held together with Tilia by Filcolana or Tynn Peer Gynt by Sandnes Garn held together with Tynn Silk Mohair by Sandnes Garn.

Needles: US 7 / 4.5 mm 32–40" / 80–100 cm circular needles and US 3 / 3.25 mm 32–40" / 80–100 cm circular needles.

Notions: 6 (6, 6, 7, 7) (7, 7, 8, 8) x 5/8" / 15 mm buttons (or double the number of buttons if the cardigan is to be fully reversible), stitch markers, stitch holders or waste yarn.

GAUGE

27 sts x 37 rows to 4" / 10 cm on US 3 / 3.25 mm needles in 1 x 1 Rib, after blocking.

20 sts x 28 rows to 4" / 10 cm on US 7 / 4.5 mm needles in St St, after blocking.

18 sts x 42 rows to 4" / 10 cm on US 7 / 4.5 mm needles in Half Brioche St, after blocking.

SPECIAL ABBREVIATIONS

brk: Brioche knit. K st (that was slipped on the prev row) together with its yo.

brkyobrk: Make a brioche k but do not sl st off the needle, make a yo, make a second brioche k into the same st, sl st off the needle. (2 sts inc'd)

sl1yo: Make a yo while at the same time slipping the st on the LHN: bring yarn to front of work, sl the first st on the LHN and bring yarn to back.

Inv-R: Invisible increase right: place the right leg of the st below the first st on LHN onto LHN. Knit that extra st and then slip the first st on LHN purlwise wyif. (1 st inc'd)

brLsl dec: Slip the first st kwise, brk the following 2 sts together, pass the slipped st over. (2-st decrease that slants to the left, involving 3 sts)

brRsl dec: Slip the first st kwise, knit the next st, pass the slipped st over, place st on LHN and pass the following st over. Place st on RHN. (2-st decrease that slants to the right, involving 3 sts)

STITCH PATTERNS

Half Brioche Stitch
Although the cardigan is fully reversible, row 1 is referred to as the WS and row 2 as the RS.
Row 1 (WS): *K1, sl1yo*, rep *–* to end.
Row 2 (RS): *Brk1, p1*, *–* rep to end.
Each slipped st with its yarnover is counted as 1 st.

Double Knitting
The bands are worked using the double knit technique.
Row 1 (RS): *Sl1 wyif, k1*, rep *–* to end.
Row 2 (WS): *K1, sl1 wyif*, rep *–* to end.

SPECIAL TECHNIQUES

Stripes
The fingering-weight yarn (Yarn 1) is used throughout the whole pattern and is always held together with one of the lace-weight yarns (Yarn 2). The main colour (MC) is created by holding Yarn 1 together with Yarn 2 in C1 (these should be the same colour or similar). The contrast colour (CC) is created by holding Yarn 1 together with Yarn 2 in C2.

Horizontal Buttonhole Over 4 sts
Bring yarn to front, sl1 kwise, bring yarn to back, *sl1 kwise, psso* 4 times. Place last st back on LHN, turn. Cast on 5 sts using the Cable CO method, turn. Bring yarn to back, slip the first stitch on LHN onto RHN and pass last CO st over it.

NOTES

This cardigan is worked seamlessly from the top down mainly in Half Brioche Stitch. After the 1 x 1 Rib crew neck, subtle short rows of contrasting colour are worked at the centre back neck to improve the fit. The striped body is then worked at the same time with bands in the main colour. While the main part of the body is worked in Half Brioche, the bands are worked using the double-knit technique. After separating the sleeves, body and sleeves are worked separately down to the 1 x 1 Rib cuffs and hem.

The cardigan is made holding 2 strands of yarn together throughout. The MC consists of a fingering-weight yarn held together with a lace-weight yarn in a similar colour. The CC is created by holding the fingering-weight yarn together with a lace-weight yarn in a different colour. The knitted striped fabric is framed with different coloured edgings.

Before casting on, prepare 1 ball of Yarn 1, 2 balls of Yarn 2 in C1 and 1 ball of Yarn 2 in C2.

Prepare an additional amount in MC of approx. 40" / 1 m per button for your buttonholes – if your size has 6 buttons, for example, then prepare 6 x approx. 40" / 1 m = 240" / 6 m.

If you use the Magic Loop method for the sleeves, please note the following: As the Half Brioche is very stretchy, the Magic Loop method can easily lead to ladders. You can avoid this by not knitting all the stitches from the left needle. Instead, stop when 2 sts remain on the left needle. Slide these 2 sts along the cable as you turn, so they are at the start of the other sts, then work them as normal. Work like this throughout, keeping track of BOR. This is the Travelling (Magic) Loop method. Alternatively, you can work the sleeves with DPNs.

DIRECTIONS

NECKLINE

With MC and US 3 / 3.25 mm needles, CO 127 (127, 131, 133, 135) (135, 139, 143, 143) sts using the Italian CO method starting with a (pseudo) knit st. Do not join in the rnd.
Set-Up Row 1 (RS): Sl1, *k1, sl1 wyif*, rep *–* to end.
Set-Up Row 2 (WS): K1, *sl1 wyif, k1*, rep *–* to end.
Row 1 (RS): P1, *k1, p1*, rep *–* to end.
Row 2 (WS): K1, *p1, k1*, rep *–* to end.
Rep rows 1–2 another 2 times.

Buttonhole Row (RS): P1, *k1, p1*, rep *–* until 6 sts rem, work a Horizontal Buttonhole (see Special Techniques), p1.

Work another 4 rows in patt, ending after an RS row.

YOKE

Short-Row Shaping
Switch to US 7 / 4.5 mm needles.

Set-Up Row (WS, inc): Sl1 wyif, Inv-R 5 times, PM, k1, *sl1yo, k1* 11 (11, 12, 12, 12) (12, 12, 13, 13) times, PM, sl1yo, *k1, sl1yo* 9 (10, 9, 10, 10) (10, 11, 11, 11) times, PM, k1, *sl1yo, k1* 15 (13, 15, 14, 15) (15, 15, 15, 15) times, PM, sl1yo, *k1, sl1yo* 9 (10, 9, 10, 10) (10, 11, 11, 11) times, PM, k1, *sl1yo, k1* 11 (11, 12, 12, 12) (12, 12, 13, 13) times, PM, Inv-R 5 times, k1.

You have 137 (137, 141, 143, 145) (145, 149, 153, 153) sts: 11 sts for each band, 23 (23, 25, 25, 25) (25, 25, 27, 27) sts for each front, 19 (21, 19, 21, 21) (21, 23, 23, 23) sts for each sleeve, 31 (27, 31, 29, 31) (31, 31, 31, 31) sts for the back.

Note! During the short rows, to help identify the DS more easily, you can PM (use a distinctive one) bef each DS. In the next short row, remove this m and replace it bef the new DS.

Sizes 1–4, 8 and 9 only
Short Row 1 (RS, inc at back): With MC, sl1 wyif, *k1, sl1 wyif* to m, SM, with CC (let Yarn 2 in C1 hang down, pick up Yarn 2 in C2 and continue working with Yarn 1 and C2 held tog) p1, *brk1, p1* to m, SM, brk1, *p1, brk1* to m, SM, p1, brkyobrk, p1, *brk1, p1* to 2 sts bef m, brkyobrk, p1, SM, brk, p1, tw. (4 sts inc'd on the back).
Cont with CC.
Short Row 2 (WS): MDS, sl1yo, SM, k1, *sl1yo, k1* to m, SM, sl1yo, k1, tw.
Short Row 3: MDS, brk1, *p1, brk1* to DS, pDS, brk1, tw.

Short Row 4: MDS, *k1, sl1yo* to DS, kDS, p1, tw.

Sizes 1, 2 and 4 only
Short Row 5 (RS, inc at back): MDS, *p1, brk1* to m, SM, p1, brkyobrk, p1, *brk1, p1* to 2 sts bef m, brkyobrk, p1, SM, *brk1, p1* to DS, kDS, p1, tw. (4 sts inc'd on the back).
Short Row 6: MDS, *sl1yo, k1* to DS, pDS, k1, tw.
Short Row 7: MDS, k1, *p1, brk1* to DS, pDS, brk1, tw.
Short Row 8: MDS, *k1, sl1yo* to DS, kDS, p1, tw.
Short Row 9 (inc at back & sleeves): MDS, p1, *brk, p1* to 1 st bef m, brkyobrk, SM, p1, brkyobrk, p1, *brk1, p1* to 2 sts bef m, brkyobrk, p1, SM, brkyobrk, p1, *brk1, p1* to DS, kDS, p1, tw. (8 sts inc'd: 2 on each sleeve, 4 on the back)
Short Rows 10–12: Rep short rows 6–8.
Short Row 13 (inc at back): MDS, *p1, brk1* to m, SM, p1, brkyobrk, p1, *brk1, p1* to 2 sts bef m, brkyobrk, p1, SM, *brk1, p1* to DS, kDS, p1, tw. (4 sts inc'd on the back)
Short Row 14: Rep short row 6.
Short Rows 15–22: Rep short rows 7–14. (12 sts inc'd: 2 on each sleeve, 8 on the back)

Sizes 3, 8 and 9 only
Short Row 5 (RS, inc at back & sleeves): MDS, p1, *brk, p1* to 1 st bef m, brkyobrk, SM, p1, brkyobrk, p1, *brk1, p1* to 2 sts bef m, brkyobrk, p1, SM, brkyobrk, p1, *brk1, p1* to DS, kDS, p1, tw. (8 sts inc'd: 2 on each sleeve, 4 on the back)
Short Row 6: MDS, *sl1yo, k1* to DS, pDS, k1, tw.
Short Row 7: MDS, k1, *p1, brk1* to DS, pDS, brk1, tw.
Short Row 8: MDS, *k1, sl1yo* to DS, kDS, p1, tw.
Short Row 9 (inc at back): MDS, *p1, brk1* to m, SM, p1, brkyobrk, p1, *brk1, p1* to 2 sts bef m, brkyobrk, p1, SM, *brk1, p1* to DS, kDS, p1, tw. (4 sts inc'd on the back)
Short Rows 10–12: Rep short rows 6–8.
Short Rows 13–20: Rep short rows 5–12. (12 sts inc'd: 2 on each sleeve, 8 on the back)
Short Rows 21–22: Rep short rows 5–6. (8 sts inc'd: 2 on each sleeve, 4 on the back)

Sizes 8 and 9 only
Short Rows 23–26: Rep short rows 7–10. (4 sts inc'd on the back)

Sizes 5–7 only
Short Row 1 (RS): With MC, sl1 wyif, *k1, sl1 wyif* to m, SM, with CC (let Yarn 2 in C1 hang down at the WS, pick up Yarn 2 in C2 and cont working with Yarn 1 and C2 held tog): p1, *brk1, p1* to m, SM, brk1, *p1, brk1* to m, SM, p1, *brk1, p1* to m, SM, brk, p1, tw.

Cont with CC.
Short Row 2 (WS): MDS, sl1yo, SM, k1, *sl1yo, k1* to m, SM, sl1yo, k1, tw.

Sizes 5 and 6 only
Short Row 3 (RS, inc at back): MDS, brk1, *p1, brk1* to m, SM, p1, brkyobrk, p1, *brk1, p1* to 2 sts bef m, brkyobrk, p1, SM, brk1, *p1, brk1* to DS, pDS, brk1, tw. (4 sts inc'd on the back)
Short Row 4: MDS, *k1, sl1yo* to DS, kDS, p1, tw.
Short Row 5: MDS, p1, *brk1, p1* to DS, kDS, p1, tw.
Short Row 6: MDS, *sl1yo, k1* to DS, pDS, k1, tw.
Short Row 7 (inc at back & sleeves): MDS, k1, p1, *brk1, p1* to 1 st bef m, brkyobrk, SM, p1, brkyobrk, p1, *brk1, p1* to 2 sts bef m, brkyobrk, p1, SM, *p1, brk1* to DS, pDS, brk1, tw. (8 sts inc'd: 2 on each sleeve, 4 on the back)
Short Row 8: MDS, *k1, sl1yo* to DS, kDS, p1, tw.
Short Row 9: MDS, p1, *brk1, p1* to DS, kDS, p1, tw.
Short Row 10: MDS, *sl1yo, k1* to DS, pDS, k1, tw.
Short Rows 11–18: Rep short rows 3–10. (12 sts inc'd: 2 on each sleeve, 8 on the back)
Short Rows 19–24: Rep short rows 3–8. (12 sts inc'd: 2 on each sleeve, 8 on the back)

Size 7 only
Short Row 3 (RS, inc at back & sleeves): MDS, *brk1, p1* to 1 st bef m, brkyobrk, SM, p1, brkyobrk, p1, *brk1, p1* to 2 sts bef m, brkyobrk, p1, SM, brkyobrk, *p1, brk1* to DS, pDS, brk1, tw. (8 sts inc'd: 2 on each sleeve, 4 on the back)
Short Row 4: MDS, *k1, sl1yo* to DS, kDS, p1, tw.
Short Row 5: MDS, p1, *brk1, p1* to DS, kDS, p1, tw.
Short Row 6: MDS, *sl1yo, k1* to DS, pDS, k1, tw.
Short Row 7 (inc at back): MDS, k1, *p1, brk1* to m, SM, p1, brkyobrk, p1, *brk1, p1* to 2 sts bef m, brkyobrk, p1, SM, brk1, *p1, brk1* to DS, pDS, brk1, tw. (4 sts inc'd on the back)
Short Row 8: MDS, *k1, sl1yo* to DS, kDS, p1, tw.
Short Row 9: MDS, p1, *brk1, p1* to DS, kDS, p1, tw.
Short Row 10: MDS, *sl1yo, k1* to DS, pDS, k1, tw.
Short Rows 11–18: Rep short rows 3–10. (12 sts inc'd: 2 on each sleeve, 8 on the back)
Short Rows 19–24: Rep short rows 3–8. (12 sts inc'd: 2 on each sleeve, 8 on the back)

All sizes
Last Short Row (RS): MDS, p1, *brk1, p1* to DS, kDS, p1, *brk1, p1* to m for right band, SM, with MC (let Yarn 2 in C2 hang down at the WS, pick up the thread from the second ball of Yarn 2 in C1 and cont working with both yarns held tog), *k1, sl1 wyif* 5 times, k1.

Note! For the left band, always use the thread from the first ball of C1 and for the right band the thread from the second ball of C1 – both held tog with Yarn 1.

Next Row (WS): With MC, sl1 wyif, *k1, sl1 wyif* 5 times, SM, with CC, k1, *sl1yo, k1* to m of left band, SM, with MC, *k1, sl1 wyif* 5 times, k1.

You have 169 (169, 177, 175, 181) (181, 185, 193, 193) sts: 11 sts for each band, 23 (23, 25, 25, 25) (25, 25, 27, 27) sts for each front, 23 (25, 25, 25, 27) (27, 29, 29, 29) sts for each sleeve, 55 (51, 55, 53, 55) (55, 55, 59, 59) sts for the back.

Raglan Shaping
Row 1 (RS): With MC, sl1 wyif, *k1, sl1 wyif* 5 times, with CC, p1, *brk1, p1* to m of right band, SM, with MC, *k1, sl1 wyif* 5 times, k1.
Row 2 (WS): With MC, sl1 wyif, *k1, sl1 wyif* 5 times, with CC, k1, *sl1yo, k1* to m of left band, SM, with MC, *k1, sl1 wyif* 5 times, k1.

From now on work the sts between the bands as stripes over 4 rows. Keep working the bands with MC but use the second ball of C1 for the right band.

To keep the cardigan reversible you should weave in the inactive thread next to the left band as foll:
Always place C2 at the back of your knitted piece when knitting rows with MC stripes – i.e. on RS rows place it on the WS and on WS rows place it on the RS.

Note! Make sure to work the buttonholes at the right band when working the foll rows:
To obtain the given length with the given number of buttons, work the first buttonhole rows after 28 (28, 30, 28, 28) (32, 34, 28, 30) full rows as foll:

Buttonhole rows (create a buttonhole over 4 rows)
Buttonhole Row 1 (RS): Work as est until m of right band, SM, k1, *sl1 wyif, k1* 2 times. Using the prepared MC for buttonholes, work over the 6 remaining sts as foll:
Partial Row 1 (RS): *Sl1 wyif, k1* 3 times.
Partial Row 2 (WS): *Sl1 wyif, k1* 3 times.
Work Partial Rows 1–2 once more and cut yarn, leaving a tail of about 8" / 20 cm.
Pick up main working yarn again, work the 5 band sts as est, SM, and work as est to end.

Cont to work a buttonhole every 36 (40, 42, 36, 38) (42, 44, 38, 40) rows (4 buttonhole rows and 32 (36, 38, 32, 34) (38, 40, 34, 36) regular rows).

Work the foll raglan increase rows according to the instructions for your size:
Inc-Row 1 (RS, inc at fronts & back): Sl1 wyif, *k1, sl1 wyif* 5 times, p1, *brk1, p1* to 2 sts bef m, brkyobrk, p1, SM, brk1, *p1, brk1* to m, SM, p1, brkyobrk, p1, *brk1, p1* to 2 sts bef m, brkyobrk, p1, SM, brk1, *p1, brk1* to m, SM, p1, brkyobrk, p1, *brk1, p1* to m of right band, SM, *k1, sl1 wyif* 5 times, k1. (8 sts inc'd: 2 on each front and 4 on the back)
Inc-Row 2 (RS, inc at fronts, sleeves & back): Sl1wyif, *k1, sl1 wyif* 5 times, p1, *brk1, p1* to 2 sts bef m, brkyobrk, p1, SM, brkyobrk, p1, *brk1, p1* to 1 st bef m, brkyobrk, SM, p1, brkyobrk, p1, *brk1, p1* to 2 sts bef m, brkyobrk, p1, SM, brkyobrk, p1, *brk1, p1* to 1 st bef m, brkyobrk, SM, p1, brkyobrk, p1, *brk1, p1* to m of right band, SM, *k1, sl1 wyif* 5 times, k1. (16 sts inc'd: 2 on each front, 4 on each sleeve and 4 on the back)

Sizes 3, 5 and 6 only
Work Inc-Row 1, then 3 rows in patt as est. (8 sts inc'd)
You have – (–, 185, –, 189) (189, –, –, –) sts: 11 sts for each band, – (–, 27, –, 27) (27, –, –, –) sts for each front, – (–, 25, –, 27) (27, –, –, –) sts for each sleeve, – (–, 59, –, 59) (59, –, –, –) sts for the back.

Sizes 4–9 only
Work Inc-Row 2, then 3 rows in patt as est. (16 sts inc'd)
Then work Inc-Row 1 and 3 rows in patt as est. (8 sts inc'd)
Work the last 8 rows (Inc-Row 2, 3 rows in patt, Inc-Row 1, 3 rows in patt) another – (–, –, 0, 1) (1, 4, 4, 5) times. [– (–, –, 0, 8) (8, 32, 32, 40) more rows]
You have – (–, –, 199, 237) (237, 305, 313, 337) sts: 11 sts for each band, – (–, –, 29, 35) (35, 45, 47, 51) sts for each front, – (–, –, 29, 35) (35, 49, 49, 53) sts for each sleeve, – (–, –, 61, 75) (75, 95, 99, 107) sts for the back.

All sizes
Work Inc-Row 2 and 7 rows in patt as est a total of 6 (7, 9, 7, 8) (9, 9, 10, 10) times. (16 sts inc'd) [48 (56, 72, 56, 64) (72, 72, 80, 80) rows in total].
You have 265 (281, 329, 311, 365) (381, 449, 473, 497) sts: 11 sts for each band, 35 (37, 45, 43, 51) (53, 63, 67, 71) sts for each front, 47 (53, 61, 57, 67) (71, 85, 89, 93) sts for each sleeve, 79 (79, 95, 89, 107) (111, 131, 139, 147) sts for the back.

Sizes 2 and 4–6 only
Work Inc-Row 2 and 7 rows in patt, then Inc-Row 1 and 7 rows in patt a total of – (1, –, 2, 1) (1, –, –, –) times. [– (16, –, 32, 16) (16, –, –, –) rows in total]
You have – (305, –, 359, 389) (405, –, –, –) sts: 11 sts for each band, – (41, –, 51, 55) (57, –, –, –) sts for each front, – (57, –, 65, 71) (75, –, –, –) sts for each sleeve, – (87, –, 105, 115) (119, –, –, –) sts for the back.

Sizes 1–3 only
Work Inc-Row 2 and 15 rows in patt a total of 2 (1, 1, –, –) (–, –, –, –) times [32 (16, 16, –, –) (–, –, –, –) rows in total].
You have 297 (321, 345, –, –) (–, –, –, –) sts: 11 sts for each band, 39 (43, 47, –, –) (–, –, –, –) sts for each front, 55 (61, 65, –, –) (–, –, –, –) sts for each sleeve, 87 (91, 99, –, –) (–, –, –, –) sts for the back.

All sizes
You have 297 (321, 345, 359, 389) (405, 449, 473, 497) sts: 11 sts for each band, 39 (43, 47, 51, 55) (57, 63, 67, 71) sts for each front, 55 (61, 65, 65, 71) (75, 85, 89, 93) sts for each sleeve, 87 (91, 99, 105, 115) (119, 131, 139, 147) sts for the back.

DIVIDE FOR BODY AND SLEEVES

Next Row (RS): Sl1 wyif, *k1, sl1 wyif* 5 times, SM, *brk1, p1* to m, RM, put sleeve sts on hold, CO 5 (5, 5, 7, 7) (9, 9, 9, 11) sts using the Backwards Loop CO method, RM, p1, *brk1, p1* to m, RM, put sleeve sts on hold, CO 5 (5, 5, 7, 7) (9, 9, 9, 11) sts using the Backwards Loop CO technique, RM, p1, *brk1, p1* to m, SM, *k1, sl1 wyif* 5 times, k1.

You have 197 (209, 225, 243, 261) (273, 297, 313, 333) sts: 11 sts for each band, 175 (187, 203, 221, 239) (251, 275, 291, 311) sts for the body.

BODY

Note! Don't forget to work the buttonholes during the following section.

Cont working in patt as est with stripes over 4 rows until the work measures 7.75 (8.25, 8.75, 9.5, 9.75) (11.25, 12, 11.5, 12.5)" / 20 (21, 22, 24, 25) (28.5, 30.5, 29.5, 31.5) cm from the underarm CO, ending after an RS row. [84 (88, 92, 100, 104) (120, 128, 124, 132) rows or 21 (22, 23, 25, 26) (30, 32, 31, 33) 4-row stripes plus 1 row]

Cut C2 and the second C1 and cont working with MC only.

Hem
Change to US 3 / 3.25 mm needles.
Set-Up Row (WS, Dec): Sl1 wyif, ssp, *ssk, ssp* 2 times, RM, k1, *p1, k1* to m, RM, ssp, *ssk, ssp* 2 times, k1. (10 sts dec'd)

Row 1 (RS): P1, *k1, p1*, rep *–* to end.
Row 2 (WS): K1, *p1, k1*, rep *–* to end.
Rep rows 1–2 another 7 times.

You have 187 (199, 215, 233, 251) (263, 287, 303, 323) sts: 6 sts for each band, 175 (187, 203, 221, 239) (251, 275, 291, 311) sts for the body.

Work foll set-up rows for the Italian BO method:
Set-Up Row 1: Sl1 wyif, *k1, sl1 wyif*, rep *–* to end
Set-Up Row 2: K1, *sl1 wyif, k1*, rep *–* to end.

BO sts using the Italian BO method.

SLEEVES

Transfer the (55 (61, 65, 65, 71) (75, 85, 89, 93) sts back onto US 7 / 4.5 mm needles.

Set-Up Rnd: With MC, beg at the centre of underarm CO and pick up and *k1, p1* 1 (1, 1, 2, 2) (2, 2, 2, 3) times from the left side of underarm CO, then across sleeve sts brk1, *p1, brk1*, pick up and p1, *k1, p1* a total of 1 (1, 1, 1, 1) (2, 2, 2, 2) times from the underarm CO.

Join for working in the rnd, PM for BOR. [60 (66, 70, 72, 78) (84, 94, 98, 104) sts]

Rnd 1: *Sl1yo, p1*, rep *–* to end.
Rnd 2: *Brk1, p1*, rep *–* to end.
Cont in patt, working the 4-rnd stripes and following instructions for your size below.

Note! To keep the cardigan reversible, weave in the inactive thread of the lace yarn by placing it alternately in front and behind your knitting on each rnd.

Sizes 1 and 2 only
Rep rnds 1–2 until the sleeve measures approx. 11.5 (11.5, –, –, –) (–, –, –, –)" / (29 (29.5, –, –, –) (–, –, –, –) cm from the underarm, ending after a full stripe in CC, or until desired length bef the 1.25" / 3 cm cuff. Cut C2.

Move to Cuff.

Sizes 3–9 only
Rep rnds 1–2 until the sleeve measures approx. – (–, 7, 7, 3.75) (1.75, 1, 0.75, 0.5)" / – (–, 17.5, 17.5, 9.5) (4.5, 2.5, 2, 1) cm from the underarm.

Dec Rnd: Brk1, p1, brLsl dec, p1, *brk1, p1*, rep to last – (–, 6, 4, 4) (4, 6, 6, 4) sts, brRsl dec, work as est to end. (4 sts dec'd) [– (–, 66, 78, 74) (80, 90, 94, 100) sts]
Rep Dec Rnd every – (–, –, –, 42) (20, 12, 10, 6) rnds another – (–, –, –, 1) (3, 5, 6, 8) times. [– (–, 66, 68, 70) (68, 70, 70, 68) sts]

Resume working in est patt until sleeve measures approx. 11.5 (11.5, 11, 11, 10.5) (10, 9.75, 9.25, 8.5)" / 29 (29.5, 28, 28, 26.5) (25.5, 25, 23.5, 21.5) cm, ending after a full stripe in C2, or until to desired length bef the 1.25" / 3 cm cuff.

Cut C2.

Cuff
Change to US 3 / 3.25 mm needles and cont working with MC only.

Next Rnd (Dec): *Brk1, p1* 3 (3, 6, 2, 3) (4, 3, 5, 5) times, [brLsl dec, p1, *brk1, p1* 3 (2, 3, 3, 3) (5, 4, 5, 7) times], work [–] a total of 5 (7, 5, 6, 6) (4, 5, 4, 3) times, brLsl dec, k1. (12 (16, 12, 14, 14) (10, 12, 10, 8) sts dec'd) [48 (50, 54, 54, 56) (58, 58, 60, 60) sts]

Rib Rnd: *K1, p1*, rep *–* to end.
Rep last rnd another 7 times.

Work 2 set-up rnds as foll for the Italian BO method:
Set-Up Rnd 1: *K1, sl1 wyif*, rep *–* to end.
Set-Up Rnd 2: *Sl1 wyib, p1*, rep *–* to end.

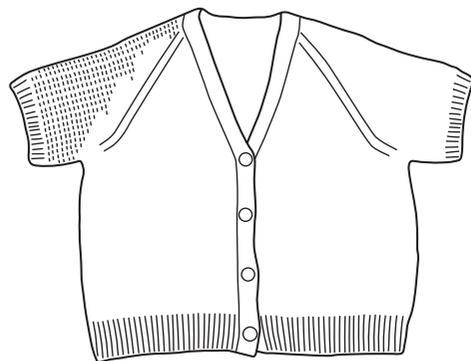BO sts using the Italian BO method.

FINISHING

Weave all ends in so that they are not visible on either side. The double-knit band is perfect for hiding the ends.

Gently soak and block your cardigan to measurements.

CHERYL MOKHTARI —

Amber

Amber (pages 66–69) is a short-sleeved, V-neck cardigan with a classic raglan construction, a meditative texture pattern on the sleeves and stockinette stitch on the body. It is knitted from the top down, with a flattering sleeve length and a slightly cropped body length for a feminine summer feel. The V-neck shaping ends high enough to wear the cardigan on its own as a top or as the perfect accompaniment over a floaty summer dress or a crisp white tee.

SIZES

1 (2, 3, 4, 5) (6, 7, 8, 9) (10, 11, 12)

Recommended ease: Approx. 5–6" / 13–15 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference (Worn Closed): 35 (37.5, 39, 41.25, 43) (45.25, 49.25, 53.25, 57) (61, 65, 69)" / 89 (95, 99, 105, 109) (115, 125, 135, 145) (155, 165, 175) cm.

Yoke Depth: 10.75 (11, 11.25, 11.25, 11.5) (11.5, 12, 12.25, 12.5) (12.75, 13, 13.25)" / 27.5 (28, 28.5, 28.5, 29) (29, 30.5, 31, 31.5) (32.5, 33, 33.5) cm.

Length from Underarm to Hem: 12.5" / 32 cm.

Total Length from Centre Back Neck (Incl. Neckband): 22.75 (22.75, 23, 23, 23.25) (23.25, 23.5, 24, 24) (24.25, 24.5, 24.5)" / 57.5 (57.5, 58, 58, 59) (59, 59.5, 60.5, 60.5) (61, 62, 62) cm.

Sleeve Circumference: 14.5 (15.25, 15.75, 16.25, 16.5) (17.25, 18, 19.25, 20.75) (22.5, 24, 24.5)" / 37 (39, 40, 41, 42) (44, 46, 49, 53) (57, 61, 62) cm.

Sleeve Length (from Underarm): 5" / 13 cm.

MATERIALS

Yarn:

Yarn 1: Le Petit Organic Cotton by Biches & Bûches (100% organic cotton, 328 yds / 300 m – 100 g), 4 (4, 4, 4, 5) (5, 5, 6, 6) (6, 7, 7) balls in the colourway Light Peach.

Or approx. 1150 (1215, 1265, 1315, 1380) (1430, 1545, 1650, 1790) (1905, 2050, 2135) yds / 1050 (1110, 1155, 1200, 1260) (1305, 1410, 1515, 1635) (1740, 1875, 1950) m of fingering-weight yarn.

Yarn 2: Le Petit Silk & Mohair by Biches & Bûches (70% super kid mohair, 30% mulberry silk, 232 yds / 212 m – 25 g), 5 (6, 6, 6, 6) (7, 7, 8, 8) (9, 9, 10) balls in the colourway Light Peach.

Or approx. 1150 (1215, 1265, 1315, 1380) (1430, 1545, 1650, 1790) (1905, 2050, 2135) yds / 1050 (1110, 1155, 1200, 1260) (1305, 1410, 1515, 1635) (1740, 1875, 1950) m of silk-mohair lace-weight yarn.

Alternative yarn suggestions are for example Merci by Filcolana held together with Tilia by Filcolana, or CottonWool 3 by Gepard Garn held together with Kid Seta by Gepard Garn.

Needles: US 2.5 / 3 mm 32–47"/ 80–120 cm circular needles, US 6 / 4 mm 32–47"/ 40–120 cm circular needles, US 7 / 4.5 mm 16–47"/ 40–120 cm circular needles and a US 2.5 / 3 mm DPN.

Notions: Stitch markers, stitch holders or waste yarn, 4 x 22–24 mm buttons.

GAUGE

20 sts x 28 rows to 4" / 10 cm on US 7 / 4.5 mm needles in St St, after blocking.

20 sts x 28 rows to 4" / 10 cm on US 7 / 4.5 mm needles in Textured Patt, after blocking.

15-st double-knitted buttonband = 1.25" / 3.25 cm wide.

STITCH PATTERNS

Textured Pattern
Worked over an odd number of sts
Set-Up Row (WS): *K1, p1*, rep *–* until 1 st rem, k1.
Row 1 (RS): K1, *sl1 wyif, p1*, rep *–* until 2 sts rem, sl1 wyif, k1.
Row 2 (WS): *K1, p1*, rep *–* until 1 st rem, k1. Rep rows 1 and 2.

NOTES

The cardigan is worked back and forth from the top down with raglan increases. Stockinette Stitch is worked on the body and a textured pattern over the sleeves. Once the yoke is completed, the sleeve stitches are put on hold and stitches are cast on for the underarms. The body and sleeves are worked separately and finished with ribbing. The sleeves are worked in the round. The edges are bound off using the Italian Bind-Off method. Lastly, a double-knitted button band is worked, with 4 buttonholes on the right side.

Yarns 1 and 2 are held together throughout.

DIRECTIONS

YOKE

The yoke is worked in St St over the front and back and in the Textured Patt over the sleeves, with 4 sets of 3 raglan sts, worked in St St. You will work raglan increases on every RS row, while at the same time working V-neck increases every 4th row (every 2nd RS row) initially depending on the size you are knitting and then every 8th row (every 4th RS row).

Using US 7 / 4.5 mm 32" / 80 cm circular needles and with both yarns held together, CO 62 (66, 68, 68, 68) (70, 74, 76, 82) (82, 84, 88) sts. Change to longer circular needles when necessary.

PM as foll, as though for an RS row:
Sl1 (left front), PM1, sl3 (raglan), PM2, sl13 (15, 15, 15, 15) (15, 17, 17, 19) (19, 19, 21) (left sleeve), PM3, sl3 (raglan), PM4, sl22 (22, 24, 24, 24) (26, 26, 28, 30) (30, 32, 32) (back), PM5, sl3 (raglan), PM6, sl13 (15, 15, 15, 15) (15, 17, 17, 19) (19, 19, 21) (right sleeve), PM7, sl3 (raglan), PM8, sl1 (right front).

The next row is a WS row.

NECK AND RAGLAN INCREASES

Note! Please read the information about increases carefully before you start this section, and be sure to follow instructions for your size.

Neck Increases
As you work the raglan increases described below, AT THE SAME TIME you will be working V-neck increases every 4th row – (–, –, –, –) (2, 2, 4, 6) (4, 6, 6) times and then every 8th row 7 (7, 8, 8, 8) (7, 7, 6, 5) (7, 6, 6) times, with your first V-neck increase at row 8 (8, 8, 8, 8) (4, 4, 4, 4) (4, 4, 4) of the raglan increases below.

You will work the V-neck increases on RS rows as foll:
Neck Inc Row (RS): K1, m1l, work as set below until 1 st remains, m1r, k1. (2 sts inc'd)

Raglan Increases
Sizes 1, 2 and 3 only
Work raglan increases every 4th row as below, while working V-neck increases AT THE SAME TIME as described for your size:
Row 1 (WS): P to M8, SM, p3, SM, *k1, p1*, rep *–* to 1 st bef M6, k1, SM, p3, SM, p to M4, SM, p3, SM, *k1, p1*, rep *–* to 1 st bef M2, k1, SM, p3, SM, p to end.
Row 2 (RS): K to M1, SM, k3, SM, *p1, sl1 wyif*, rep *–* to 1 st bef M3, p1, SM, k3, SM, k to M5,

SM, k3, SM, *p1, sl1 wyif*, rep *–* to 1 st bef M7, p1, SM, k3, SM, k to end.
Row 3: P to M8, SM, p3, SM, work in patt to M6, SM, p3, SM, p to M4, SM, p3, SM, work in patt to M2, SM, p3, SM, p to end.
Row 4 (Inc): K to M1, m1r, SM, k3, SM, m1l, work in patt to M3, m1r, SM, k3, SM, m1l, k to M5, m1r, SM, k3, SM, m1l, work in patt to M7, m1r, SM, k3, SM, m1l, k to end. (8 sts inc'd)
Note! Incorporate the inc'd sleeve sts into the stitch pattern on the next row.
Row 5: P to M8, SM, p3, SM, work in patt to M6, SM, p3, SM, p to M4, SM, p3, SM, work in patt to M2, SM, p3, SM, p to end.
Row 6: K to M1, SM, k3, SM, work in patt to M3, SM, k3, SM, k to M5, SM, k3, SM, work in patt to M7, SM, k3, SM, k to end.

Rep rows 3–6 another 3 (0, 1, –, –) (–, –, –, –) (–, –, –) time(s). Then rep rows 3–4 another 1 (1, 1, –, –) (–, –, –, –) (–, –, –) time. (44 (18, 26, –, –) (–, –, –, –) (–, –, –) sts inc'd in total) [106 (84, 94, –, –) (–, –, –, –) (–, –, –) sts]
In this set of increases, you will also have worked 2 (1, 1, –, –) (–, –, –, –) (–, –, –) sets of V-neck incs.

You have 8 (4, 5, –, –) (–, –, –, –) (–, –, –) sts for each front, 23 (19, 21, –, –) (–, –, –, –) (–, –, –) sts for each sleeve, 32 (26, 30, –, –) (–, –, –, –) (–, –, –) sts for the back and 4 sets of 3 raglan sts.

Now work raglan increases every other row, while continuing to work V-neck increases:
Rep rows 3–4 another 21 (25, 24, –, –) (–, –, –, –) (–, –, –) times. (178 (212, 204, –, –) (–, –, –, –) (–, –, –) sts inc'd in total) [284 (296, 298, –, –) (–, –, –, –) (–, –, –) sts]
In this set of increases, you will also have worked 5 (6, 6, –, –) (–, –, –, –) (–, –, –) sets of V-neck incs.

You have 34 (35, 35, –, –) (–, –, –, –) (–, –, –) sts for each front, 65 (69, 69, –, –) (–, –, –, –) (–, –, –) sts for each sleeve, 74 (76, 78, –, –) (–, –, –, –) (–, –, –) sts for the back and 4 sets of 3 raglan sts.

Sizes 4–12 only
Work raglan increases every RS row as below, while working V-neck increases AT THE SAME TIME as described for your size:
Row 1 (WS): P to M8, SM, p3, SM, *k1, p1*, rep *–* to 1 st bef M6, k1, SM, p3, SM, p to M4, SM, p3, SM, *k1, p1*, rep *–* to 1 st bef M2, k1, SM, p3, SM, p to end.
Row 2 (RS, Inc): K to M1, m1r, SM, k3, SM, m1l, *p1, sl1 wyif*, rep *–* to 1 st bef M3, p1, m1r, SM, k3, SM, m1l, k to M5, m1r, SM, k3, SM, m1l, *p1, sl1 wyif*, rep *–* to 1 st bef M7, p1, m1r, SM, k3, SM, m1l, k to end. (8 sts inc'd)
Note! Incorporate the inc'd sleeve sts into the

stitch pattern on the next row.
Row 3 (WS): P to M8, SM, p3, SM, work in patt to M6, p1, SM, p3, SM, p to M4, SM, p3, SM, work in patt to M2, p1, SM, p3, SM, p to end.
Row 4 (RS, Inc): K to M1, m1r, SM, k3, SM, m1l, work in patt to M3, m1r, SM, k3, SM, m1l, k to M5, m1r, SM, k3, SM, m1l, work in patt to M7, m1r, SM, k3, SM, m1r, k to end. (8 sts inc'd)

Rep rows 3–4 another – (–, –, 26, 27) (28, 27, 26, 22) (20, 18, 14) times. (– (–, –, 238, 246) (256, 248, 242, 210) (190, 176, 142) sts inc'd in total) [– (–, –, 306, 314) (326, 322, 318, 292) (272, 260, 230) sts]
In this set of increases, you will also have worked – (–, –, 7, 7) (8, 8, 9, 9) (7, 8, 7) sets of V-neck incs.

You have – (–, –, 36, 37) (39, 38, 38, 34) (30, 29, 24) sts for each front, – (–, –, 71, 73) (75, 75, 73, 67) (63, 59, 53) sts for each sleeve, – (–, –, 80, 82) (86, 84, 84, 78) (74, 72, 64) sts for the back and 4 sets of 3 raglan sts.

Sizes 7–12 only
Now work raglan increases on every row as below, while continuing to work V-neck increases:
Row 1 (WS, Inc): P to M8, m1l(p), SM, p3, SM, m1r(p), work in patt to M6, m1l(p), SM, p3, SM, m1r(p), p to M4, m1l(p), SM, p3, SM, m1r(p), work in patt to M2, m1l(p), SM, p3, SM, m1r(p), p to end. (8 sts inc'd)
Row 2 (RS, Inc): K to M1, m1r, SM, k3, SM, m1l, work in patt to M3, m1r, SM, k3, SM, m1l, k to M5, m1r, SM, k3, SM, m1l, work in patt to M7, m1r, SM, k3, SM, m1r, k to end. (8 sts inc'd)

Rep rows 1–2 another – (–, –, –, –) (–, –, 1, 5) (7, 10, 12) time(s), then rep row 1 another – (–, –, –, –) (–, 0, 1, 0) (1, 1, 0) time(s). (– (–, –, –, –) (–, 16, 40, 98) (140, 188, 214) sts inc'd in total) [– (–, –, –, –) (–, 338, 358, 390) (412, 448, 444) sts]
In this set of increases, you will also have worked – (–, –, –, –) (–, 0, 0, 1) (2, 2, 3) set(s) of V-neck incs.

You have – (–, –, –, –) (–, 40, 43, 47) (49, 54, 53) sts for each front, – (–, –, –, –) (–, 79, 83, 91) (97, 105, 105) sts for each sleeve, – (–, –, –, –) (–, 88, 94, 102) (108, 118, 116) sts for the back and 4 sets of 3 raglan sts.

Sizes 2–6 only
Now work raglan increases on the body only every RS row as below, while continuing to work V-neck increases:
Row 1 (WS): P to M8, SM, p3, SM, work in patt to M6, SM, p3, SM, p to M4, SM, p3, SM, work in patt to M2, SM, p3, SM, p to end.
Row 2 (RS, Inc): K to M1, m1r, SM, k3, SM, work in patt to M3, SM, k3, SM, m1l, k to M5,

m1r, SM, k3, SM, work in patt to M7, SM, k3, SM, m1l, k to end. (4 sts inc'd)

Rep rows 1–2 another – (1, 1, 3, 3) (1, –, –, –) (–, –, –) time(s). (– (8, 10, 18, 18) (10, –, –, –) (–, –, –) sts inc'd in total) [– (304, 308, 324, 332) (336, –, –, –) (–, –, –) sts]
In this set of increases, you will also have worked – (0, 1, 1, 1) (1, –, –, –) (–, –, –) set(s) of V-neck incs.

You have – (37, 38, 41, 42) (42, –, –, –) (–, –, –) sts for each front, – (69, 69, 71, 73) (75, –, –, –) (–, –, –) sts for each sleeve, – (80, 82, 88, 90) (90, –, –, –) (–, –, –) sts for the back and 4 sets of 3 raglan sts.

Sizes 8, 10 and 11 only
Now work a single set of raglan increases, on the body only, as below:
Row 1 (RS, Inc): K to M1, m1r, SM, k3, SM, work in patt to M3, SM, k3, SM, m1l, k to M5, m1r, SM, k3, SM, work in patt to M7, SM, k3, SM, m1l, k to end. (– (–, –, –, –) (–, –, 4, –) (4, 6, –) sts inc'd, including V-neck incs) [– (–, –, –, –) (–, –, 362, –) (416, 454, –) sts]
In this row, you will also have worked – (–, –, –, –) (–, –, 0, –) (0, 1, –) set(s) of V-neck increases.

You have – (–, –, –, –) (–, –, 44, –) (50, 56, –) sts for each front, – (–, –, –, –) (–, –, 83, –) (97, 105, –) sts for each sleeve, – (–, –, –, –) (–, –, 96, –) (110, 120, –) sts for the back and 4 sets of 3 raglan sts.

Sizes 6–12 only
Now work raglan increases on the body only on every row, while continuing to work V-neck increases:
Row 1 (WS, Inc): P to M8, m1l(p), SM, p3, SM, work in patt to M6, SM, p3, SM, m1r(p), p to M4, m1l(p), SM, p3, SM, work in patt to M2, SM, p3, SM, m1r(p), p to end. (4 sts inc'd)
Row 2 (RS, Inc): K to M1, m1r, SM, k3, SM, work in patt to M3, SM, k3, SM, m1l, k to M5, m1r, SM, k3, SM, work in patt to M7, SM, k3, SM, m1l, k to end. (4 sts inc'd)

Rep rows 1–2 another – (–, –, –, –) (–, 3, 3, 4) (4, 4, 7) times. (– (–, –, –, –) (8, 34, 34, 42) (44, 42, 68) sts inc'd in total) [– (–, –, –, –) (344, 372, 396, 432) (460, 496, 512) sts]
In this set of increases, you will also have worked – (–, –, –, –) (0, 1, 1, 1) (2, 1, 2) set(s) of V-neck incs.

You have – (–, –, –, –) (44, 49, 53, 58) (62, 67, 71) sts for each front, – (–, –, –, –) (75, 79, 83, 91) (97, 105, 105) sts for each sleeve, – (–, –, –, –) (94, 104, 112, 122) (130, 140, 148) sts for the back and 4 sets of 3 raglan sts.

Sizes 1–4 only
Work a final row as foll:
Next Row (WS): P to M8, SM, p3, SM, work in patt to M6, SM, p3, SM, p to M4, SM, p3, work in patt to M2, SM, p3, SM, p to end.

Sizes 5–12 only
Work a final body-only raglan increase row as foll:
Next Row (WS, Inc): P to M8, m1l(p), SM, p3, SM, work in patt to M6, SM, p3, SM, m1r(p), p to M4, m1l(p), SM, p3, SM, work in patt to M2, SM, p3, SM, m1r(p), p to end. (4 sts inc'd) [– (–, –, –, 336) (348, 376, 400, 436) (464, 500, 516) sts]

You have – (–, –, –, 43) (45, 50, 54, 59) (63, 68, 72) sts for each front, – (–, –, –, 73) (75, 79, 83, 91) (97, 105, 105) sts for each sleeve, – (–, –, –, 92) (96, 106, 114, 124) (132, 142, 150) sts for the back and 4 sets of 3 raglan sts.

BODY

Separate body and sleeves as foll:
Set-Up Row (RS): K to M1, RM, k3, RM, pl the left sleeve sts on hold, RM, CO 9 (9, 11, 11, 11) (13, 13, 15, 15) (17, 17, 19) sts using the Backwards Loop CO method, k3, RM, k to M5, RM, k3, RM, pl the right sleeve sts on hold, RM, CO 9 (9, 11, 11, 11) (13, 13, 15, 15) (17, 17, 19) sts using the Backwards Loop CO method, k3, RM, k to end. [172 (184, 192, 204, 212) (224, 244, 264, 284) (304, 324, 344) sts]

Now cont in St St over all sts until the cardigan measures 19 (19, 19.25, 19.25, 19.75) (19.75, 20, 20.25, 20.25) (20.5, 20.75, 20.75)" / 48.5 (48.5, 49, 49, 50) (50, 50.5, 51.5, 51.5) (52, 53, 53) cm from the mid-back CO edge, or until desired length minus approx 2.25" / 5.5 cm for the hem, ending after an RS row.

Hem
Change to a US 6 / 4 mm 32–40" / 80–120 cm circular needles.

Next Row (WS): P until 2 sts rem, p2tog. [171 (183, 191, 203, 211) (223, 243, 263, 283) (303, 323, 343) sts]

Now work in rib for 2.25" / 5.5 cm as foll:
Row 1 (RS): *K1, p1*, rep *–* until 1 st rem, k1.
Row 2 (WS): *P1, k1*, rep *–* until 1 st rem, p1.

Now work 2 set-up rows for the Italian BO method, as foll:
Set-Up Row 1 (RS): *K1, sl1 wyif*, rep *–* until 1 st rem, k1.
Set-Up Row 2 (WS): *Sl1 wyif, k1*, rep *–* until 1 st rem, sl1 wyif.

BO using the Italian BO method.

SLEEVES

Pl the 65 (69, 69, 71, 73) (75, 79, 83, 91) (97, 105, 105) sleeve sts onto the US 7 / 4.5 mm 16" / 40 cm circular needles.

Rnd 1: Pick up and k the last 5 (4, 6, 5, 6) (7, 6, 8, 7) (8, 8, 9) sts from the underarm CO edge, work in patt across the sleeve sts, pick up and k the remaining 4 (5, 5, 6, 5) (6, 7, 7, 8) (9, 9, 10) sts along the CO edge, PM (BOR). [74 (78, 80, 82, 84) (88, 92, 98, 106) (114, 122, 124) sts]
Rnd 2: *K1, p1*, rep *–* to end.
Rnd 3: *Sl1 wyif, p1*, rep *–* to end.
Rep rnds 2–3 until the sleeve measures 4" / 10 cm from the underarm CO edge, ending after a rnd 3.

Cuff
Change to US 6 / 4 mm 16" / 40 cm circular needles.

Rep rnd 2 only for 1" / 2.5 cm.

Now work 2 set-up rnds for the Italian BO method, as foll:
Set-Up Rnd 1: *K1, sl1 wyif *, rep *–* to end.
Set-Up Rnd 2: *Sl1 wyib, p1*, rep *–* to end.

BO using the Italian BO method.

BUTTON BAND

Note! Your row gauge should be the same on the button band as it is on the cardigan, so it does not distort the cardigan shape.

With RS facing and using US 2.5 / 3 mm 40–47" / 100–120 cm needles, starting at the bottom of the right edge, pick up and k 1 st in every st up the right front edge, around the neck, and down the left front edge. Break yarn. [Approx. 348 (352, 358, 358, 362) (364, 372, 378, 384) 388, 394, 398 sts, though the precise number of sts depends on any length adjustments]

Pl 4 stitch markers on the US 2.5 / 3 mm circular needle with the picked-up sts to mark the placement of the 4 buttonholes along the right front edge of the cardigan, as foll: Place the first m 8 sts from the bottom edge of the button band and place the top m approximately 0.5" / 1 cm below the last increase for the V-neck. Place the 2 other markers between the top and bottom buttonholes with an equal number of sts between them.
Note! The stitch markers mark the bottom of the buttonholes.

CO 15 sts in extension of the picked-up stitches on the right front edge of the cardigan using the Italian CO method. Note that the first and last of the CO sts should be a purl st.

Using a US 2.5 / 3 mm DPN in addition to the US 2.5 / 3 mm circular needles, beg to work the double-knitted button band and the buttonholes as foll:
Row 1 (RS): *K1, sl1 wyif* 7 times, k2tog tbl (knit together the last of the 15 sts with a picked-up stitch through the back loops), turn work.
Row 2 (WS): *Sl1 wyif, k1*, rep *–* to last st, sl1 wyif, turn work.

Rep rows 1–2 all the way around the button band edge until only 1 picked-up st rem (16 sts rem on the needle in total), and AT THE SAME TIME, work the 4 buttonholes along the right front edge as below when you reach each marker.

Buttonholes
The buttonholes are worked by dividing the double-knitted band into 2 "columns" that are joined again after each buttonhole.
First, work 1 "column" across the first 8 sts as foll:
Row 1 (RS): *K1, sl1 wyif* 4 times, turn work.
Row 2 (WS): *K1, sl1 wyif* 4 times, turn work.
Rep rows 1–another 3 times. If you are using smaller buttons, you may prefer to work fewer rows. Work row 1 once more. The working yarn is now in the middle of the button band sts.

Break yarn and let the sts rest on a stitch holder or a spare DPN.

Now join the yarn and work the second "column" over the rem 7 sts as foll:
Row 1 (RS): *K1, sl1 wyif* 3 times, k2tog tbl (knit together the last of the 7 sts with a picked-up st through the back loops), turn work.
Row 2 (WS): *Sl1 wyif, k1*, rep *–* to last st, sl1 wyif, turn work.
Rep rows 1–2 another 3 times (or number of times to match first "column" if you adjusted the length there), then rep row 1 once more. Rejoin the 2 "columns", as foll:
Row 1 (WS): *Sl1 wyif, k1*, rep *–* to last st, sl1 wyif.

BO final 16 sts as foll:
BO from the RS using the Italian BO method. When working the last 2 sts of the Italian BO, sew these 2 sts as if they were 1 st (as if you had knitted them together tbl).
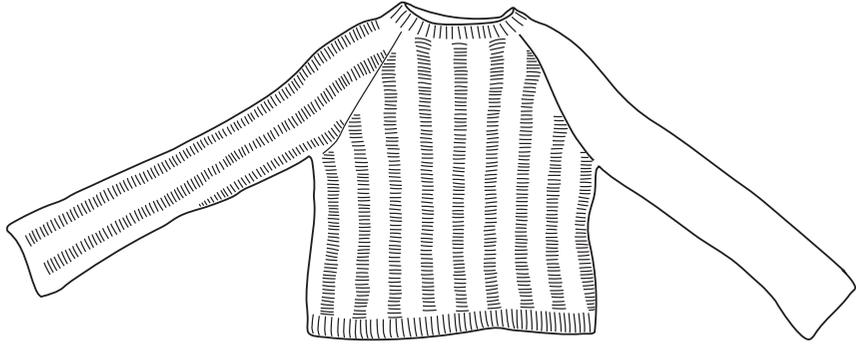
FINISHING

Sew on the 4 buttons opposite the buttonholes.

Weave in all ends. Wet-block to measurements.

PAULA PEREIRA –

Bambuzal

The vertical columns on this stunning sweater (pages 70–73) remind designer Paula Pereira of bamboo trees. In Portuguese, the bamboo canebrake is called bambuzal.

SIZES

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

Recommended ease: 3–7" / 7.5–17 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 33.5 (38.5, 43.25, 48, 50.5) (52.75, 57.5, 62.5, 67.25)" / 85 (98, 110, 122, 128.5) (134, 146, 158.5, 171) cm.

Body Length from Underarm to Hem: 12 (12, 12, 12, 13) (13, 13, 14, 14)" / 30.5 (30.5, 30.5, 30.5, 33) (33, 33, 35.5, 35.5) cm.

Yoke Depth (Excluding Neck Rib): 7 (7.25, 7.75, 8, 8.5) (8.75, 9, 10, 10.5)" / 18 (18.5, 19.5, 20.5, 21.5) (22, 23, 25.5, 26.5) cm.

Neckline Circumference: 17.5 (18, 18.5, 19.25, 20) (20.75, 21.5, 22.5, 23.25)" / 44.5 (45.5, 47, 49, 51) (52.5, 54.5, 57, 59) cm.

Upper Arm Circumference: 10.5 (12, 13, 14.5, 15.25) (16.75, 17.5, 19, 21.5)" / 26.5 (30.5, 33, 37, 38.5) (42.5, 44.5, 48.5, 54.5) cm.

Cuff Circumference: 9.5 (12, 12, 12, 12.75) (14.5, 14.5, 14.5, 16.75)" / 24 (30.5, 30.5, 30.5, 32.5) (37, 37, 37, 42.5) cm.

Sleeve Length from Underarm to Cuff: 19 (19, 19.25, 19.5, 20) (20, 20, 20, 21)" / 48.5 (48.5, 49, 49.5, 51) (51, 51, 51, 53.5) cm.

Total Length: 19 (19.5, 20, 20.5, 22) (22, 22.5, 24.5, 25)" / 48 (49.5, 51, 52, 56) (56, 57, 62, 63.5) cm.

MATERIALS

Yarn: Sunday Morning 4-Ply by Sonder Yarn Co. (75% Bluefaced Leicester wool, 25% Masham wool, 432 yds / 395 m – 100 g), 4 (5, 6, 6, 7) (7, 8, 9, 10) skeins in the colourway Ritual.

Or approx. 1645 (1900, 2190, 2400, 2800) (2960, 3180, 3615, 4065) yds / 1504 (1735, 2005, 2190, 2560) (2705, 2910, 3305, 3715) m of fingering-weight yarn.

The sweater is worked holding 2 strands of yarn together.

Alternative yarn suggestions are for example Cashmerino by La Bien Aimée, Pure Sock by Walk Collection, Linen Quill by Purl Soho or Merino Light by Madelinetosh.

Needles: US 4 / 3.5 mm and US 6 / 4 mm 16" / 40 cm circular needles (and a set of DPNs if not working with Magic Loop method); US 6 / 4 mm 24" / 60 cm circular needles; US 4 / 3.5 mm and US 6 / 4 mm at least 32" / 80 cm circular needles.

Notions: Stitch markers, US 6 / 4 mm crochet hook (for Tubular CO), waste yarn or stitch holders.

GAUGE

20 sts x 29 rnds to 4" / 10 cm on US 6 / 4 mm needles in Bambuzal Patt, after blocking.

STITCH PATTERNS

1 x 1 Rib
Worked in the rnd (multiple of 2 sts)
Rnd 1: *K1, p1*, rep *–* to end.
Rep rnd 1 for pattern.

1 x 1 Rib
Worked flat (multiple of 2 sts)
Row 1: *K1, p1*, rep *–* to end.
Rep row 1 for pattern.

Bambuzal Pattern
Worked in the rnd (multiple of 12 sts)
Rnd 1: *K3, move one yarn strand to the front, k6 with the second yarn strand, bring the first yarn strand to the back again, k3*, rep *–* to end.
Rep rnd 1 for pattern.

SPECIAL TECHNIQUES

Cable Cast-On on WS
Turn work. On 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 place this new st on LHN*. Rep *–* until all the sts have been CO.

NOTES

This sweater is worked from the top down and features raglan sleeves. It is worked holding 2 strands of fingering-weight yarn together throughout. A vertical striped textured pattern is worked alternating working with 1 or 2 yarn strands.

The back neck is shaped with short rows over the neckline rib. The pattern uses the Wrap & Turn method, but you can choose any other short row method you feel comfortable with. After the short-row section, the body of the sweater is worked in the round.

The sleeves have a slight bell shape and are intended to be long (approximately to the base of the thumb).

The sleeves are worked in the round from the top down. The collar, cuffs and hem are worked with 2 strands of yarn in 1 x 1 Rib.

The number of stitches picked up at the underarm for the sleeve is deliberately different from the number of stitches that were CO when separating the body from sleeves.

When making the shaping decreases, consider the stitch pattern structure. The central stitches that are worked with 1 strand in the front while the second strand knits the stitches in the background can be worked over 6, 5, 4, 3 or 2 sts. When you have only 1 st, just knit it. When making decreases over the stitches with the strand in front, on the round before a decrease knit these stitches as normal.

DIRECTIONS

BACK NECK

With 2 yarn strands held tog, using US 6 / 4 mm needles and the Tubular CO method for 1 x 1 Rib, CO 88 (90, 92, 96, 100) (104, 108, 112, 116) sts. Change to US 4 / 3.5 mm needles, PM for BOR and join to work in the rnd, being careful not to twist the sts.

Work 3 rnds in 1 x 1 Rib.

Short-Row Shaping
Next work short rows back and forth as foll:
Short Row 1 (RS): Work in rib for 12 (12, 14, 14, 14) (16, 16, 16, 18) sts, w&t.
Short Row 2 (WS): Work in rib to BOR m, SM, work in rib for 12 (12, 14, 14, 14) (16, 16, 16, 18) sts, w&t.
Short Row 3: Work in rib to BOR m, SM, work in rib for 20 (20, 22, 22, 22) (24, 24, 24, 26) sts, w&t.
Short Row 4: Work in rib to BOR m, SM, work in rib for 20 (20, 22, 22, 22) (24, 24, 24, 26) sts, w&t.
Short Row 5: Work in rib to end of rnd.

Working the wraps together with their st as they appear, work 3 rnds in 1 x 1 Rib.

Change to US 6 / 4 mm needles.

K 1 rnd.

Inc Rnd: K2 (0, 2, 0, 2) (2, 6, 2, 2), *k7 (9, 11, 24, 4) (5, 6, 9, 14), m1r*, rep *–* 12 (10, 8, 4, 24) (20, 16, 12, 8) times, k2 (0, 2, 0, 2) (2, 6, 2, 2). (12 (10, 8, 4, 24) (20, 16, 12, 8) sts inc'd) [100 (100, 100, 100, 100) (124, 124, 124, 124) sts]

Repositioning the BOR m
Cut the yarn, leaving a 5" / 12 cm tail. RM (BOR), transfer the next 18 (18, 18, 18, 18) (24, 24, 24, 24) sts to the RHN, PM (new BOR), rejoin the yarn and start working in the rnd as foll:
Set-Up Rnd: K1, PM, k 12 right sleeve sts, PM, k1, PM, k 36 (36, 36, 36, 36) (48, 48, 48, 48) front sts, PM, k1, PM, k 12 left sleeve sts, PM, k1, PM, k 36 (36, 36, 36, 36) (48, 48, 48, 48) back sts.

RAGLAN

Start working Bambuzal Patt from the charts for body and sleeves according to the sequence for your size, keeping the 4 x 1-st raglans in St St.
Note! Chart A has increases every other rnd, Chart B has increases every rnd and Chart C has increases every 3rd rnd.

Size 1
Rnds 1–24: Work Chart A over all sts. (24 sts inc'd per section) [196 sts: 60 each on front and back, 36 on each sleeve, 4 raglan sts]
Rnds 25–37: Work Chart C over all sts. (10 sts inc'd per section) [236 sts: 70 each on front and back, 46 on each sleeve, 4 raglan sts]
Rnds 38–50: Work Chart C over front and back and in patt (no incs) over sleeves. (8 sts inc'd per front and back) [252 sts: 78 each on front and back, 46 on each sleeve, 4 raglan sts]

Size 2
Rnds 1–24: Work Chart A over all sts. (24 sts inc'd per section) [196 sts: 60 sts each for front and back, 36 sts for each sleeve, 4 raglan sts]
Rnds 25–48: Work Chart A over front and back, and Chart C over sleeves. (24 sts inc'd per front and back, 16 sts inc'd per sleeve) [276 sts: 84 each for front and back, 52 for each sleeve, 4 raglan sts]
Rnds 49–52: Work Chart B over front and back, and Chart C over sleeves. (8 sts inc'd per front and back, 4 sts inc'd per sleeve) [300 sts: 92 each for front and back, 56 for each sleeve, 4 raglan sts]

Size 3
Rnds 1–24: Work Chart A over all sts. (24 sts inc'd per section) [196 sts: 60 each for front and back, 36 for each sleeve, 4 raglan sts]
Rnds 25–48: Work Chart A over front and back, and Chart C over sleeves. (24 sts inc'd per front and back, 16 sts inc'd per sleeve) [276 sts: 84 each for front and back, 52 for each sleeve, 4 raglan sts]
Rnds 49–56: Work Chart B over front and back, and Chart C over sleeves. (16 sts inc'd per front and back, 6 sts inc'd per sleeve) [320 sts: 100 each for front and back, 58 for each sleeve, 4 raglan sts]

Size 4
Rnds 1–24: Work Chart A over all sts. (24 sts inc'd per section) [196 sts: 60 each for front and back, 36 for each sleeve, 4 raglan sts]
Rnds 25–48: Work Chart B over front and back, and Chart A over sleeves. (48 sts inc'd per front and back, 24 sts inc'd per sleeve) [340 sts: 108 each on front and back, 60 on each sleeve, 4 raglan sts]
Rnds 49–57: Work Chart C over all sts. (6 sts inc'd per section) [364 sts: 114 each on front and back, 66 on each sleeve, 4 raglan sts]
Rnd 58: Work Chart C over front and back and in patt (no incs) over sleeves. (2 sts inc'd per front and back) [368 sts: 116 each on front and back, 66 on each sleeve, 4 raglan sts]

Size 5
Rnds 1–24: Work in Chart A over all sts.

(24 sts inc'd per section) [196 sts: 60 each for front and back, 36 for each sleeve, 4 raglan sts]

Rnds 25–48: Work in Chart B over front and back, and Chart A over sleeves. (48 sts inc'd per front and back, 24 sts inc'd per sleeve) [324 sts: 108 each on front and back, 60 for each sleeve, 4 raglan sts]

Rnds 49–60: Work in Chart C over all sts. (8 sts inc'd per section) [372 sts: 116 each on front and back, 68 for each sleeve, 4 raglan sts]

Rnds 61–62: Work in Chart C over front and back, and in patt (no incs) over sleeves. (2 sts inc'd per front and back) [376 sts: 118 each for front and back, 68 for each sleeve, 4 raglan sts]

Size 6
Rnds 1–48: Work in Chart A over all sts. (48 sts inc'd per section) [316 sts: 96 each for front and back, 60 for each sleeve, 4 raglan sts]

Rnds 49–60: Work in Chart B over front and back, and Chart A over sleeves. (24 sts inc'd per front and back, 12 sts inc'd per sleeve) [388 sts: 120 for each front and back, 72 for each sleeve, 4 raglan sts]

Rnds 61–64: Work in Chart C over front and back, and Chart A over sleeves. (4 sts inc'd per section) [404 sts: 124 each for front and back, 76 for each sleeve, 4 raglan sts]

Size 7
Rnds 1–48: Work in Chart A over all sts. (48 sts inc'd per section) [316 sts: 96 each for front and back, 60 for each sleeve, 4 raglan sts]

Rnds 49–66: Work in Chart B over front and back and Chart A over sleeves. (36 sts inc'd per front and back, 18 sts inc'd per sleeve) [424 ts: 132 each for front and back, 78 for each sleeve, 4 raglan sts]

Size 8
Rnds 1–48: Work in Chart A over all sts. (48 sts inc'd per section) [316 sts: 96 each for front and back, 60 for each sleeve, 4 raglan sts]

Rnds 49–70: Work Chart B over front and back and Chart A over sleeves. (44 sts inc'd per front and back, 22 sts inc'd per sleeve) [448 sts: 140 each for front and back, 82 for each sleeve, 4 raglan sts]

Rnds 71–72: Work in Chart B over front and back, and in patt (no incs) over sleeves. (4 sts inc'd per front and back) [456 sts: 144 each for front and back, 82 for each sleeve, 4 raglan sts]

Size 9
Rnds 1–24: Work in Chart A over all sts. (24 sts inc'd per section) [220 sts: 72 each

for front and back, 36 for each sleeve, 4 raglan sts]

Rnds 25–48: Work in Chart B over all sts. (48 sts inc'd per section) [412 sts: 120 each for front and back, 84 for each sleeve, 4 raglan sts]

Rnds 49–60: Work in Chart B over front and back, and Chart C over sleeves. (24 sts inc'd per front and back, 8 sts inc'd per sleeve) [476 sts: 144 each for front and back, 92 for each sleeve, 4 raglan sts]

Rnds 61 and 62: Work in Chart C over all sts. (2 sts inc'd per section) [484 sts: 146 each for front and back, 94 for each sleeve, 4 raglan sts]

Rnds 63–76: Work in Chart C over front and back, and in patt (no incs) over sleeves. (10 sts inc'd per front and back) [504 sts: 156 each for front and back, 94 for each sleeve, 4 raglan sts]

All sizes
You have 252 (300, 320, 368, 384) (404, 424, 456, 504) sts.

Separate Body and Sleeves
Set-Up Rnd: Transfer the first raglan st, the 46 (56, 58, 54, 60) (76, 78, 82, 100) sleeve sts and the next raglan st onto a holder or waste yarn, CO 3 (2, 4, 2, 4) (4, 6, 6, 6) sts using the Cable CO method on the WS (see Special Techniques), PM (BOR), CO 3 (2, 4, 2, 4) (4, 6, 6, 6) sts, work the 78 (92, 100, 116, 118) (124, 132, 144, 156) front sts in patt; transfer the raglan st, the 46 (56, 58, 54, 60) (76, 78, 82, 100) sleeve sts and the other raglan st onto a holder or waste yarn, CO 6 (4, 8, 4, 8) (8, 12, 12, 12) sts using the Cable CO method on the WS, work the 78 (92, 100, 116, 118) (124, 132, 144, 156) back sts in patt, removing prev BOR m, work across the 2 (3, 3, 3, 6) (3, 5, 6, 5) previously CO sts in patt to reach new BOR.

[168 (192, 216, 240, 264) (264, 288, 312, 336) body sts]

BODY

Work in patt until the body measures 10.5 (10.5, 10.5, 10.5, 11.5) (11.5, 11.5, 12.5, 12.5)" / 26.5 (26.5, 26.5, 26.5, 29) (29, 29, 32, 32) cm from underarm, or until desired length.

Hem
Change to US 4 / 3.5 mm needles.

Work in 1 x 1 Rib for 1.5" / 4 cm.

Using the Tubular BO method for 1 x 1 Rib, BO all sts.

SLEEVES

Place the 48 (58, 60, 68, 70) (78, 80, 84, 96) sts (sleeve sts + 2 raglan sts) back onto US 6 / 4 mm needles.

With RS facing and beginning at approx. the centre of the underarm, rejoin yarn and pick up and k 2 (1, 2, 2, 3) (3, 4, 6, 6) sts from the underarm CO, work 48 (58, 60, 68, 70) (78, 80, 84, 96) sleeve sts in patt, pick up and k 2 (1, 2, 2, 3) (3, 4, 6, 6) sts from the underarm. 52 (60, 64, 72, 72) (84, 88, 96, 108) sleeve sts.

PM and join to work in the rnd.

Sizes 1, 3 and 7 only
Next Rnd: K2, work in patt to last 2 sts, k2.
Rep last rnd another 18 (–, 1, –, –) (–, 13, –, –) times.

Sizes 2, 4, 5, 6, 8 and 9 only
Next Rnd: Work in patt.
Rep last rnd another – (6, –, 3, 1) (5, –, 8, 4) times.

All sizes
Dec Rnd: K2tog, work in patt to 2 sts bef m, ssk. (2 sts dec'd)
Work 28 (20, 17, 11, 13) (8, 7, 6, 5) rnds in patt.
Rep last 29 (21, 18, 12, 14) (9, 8, 7, 6) rnds another 2 (4, 5, 8, 7) (11, 12, 14, 18) times. 46 (50, 52, 54, 60) (60, 62, 66, 70) sleeve sts.

Work 2 rnds in patt.

Inc Rnd: M1r, work in patt to end, m1l. (2 sts inc'd)
Work 23 (3, 5, 7, 11) (3, 3, 7, 3) rnds in patt.
Rep last 24 (4, 6, 8, 12) (4, 4, 8, 4) rnds another 0 (4, 3, 2, 1) (5, 4, 2, 6) time(s). 48 (60, 60, 60, 64) (72, 72, 72, 84) sleeve sts.

Cuff
Still with US 6 / 4 mm needles, work 4 rnds in 1 x 1 Rib.

Using the Tubular BO method for 1 x 1 Rib, BO all sts.

FINISHING

Weave in ends. Close any gaps at underarm openings.
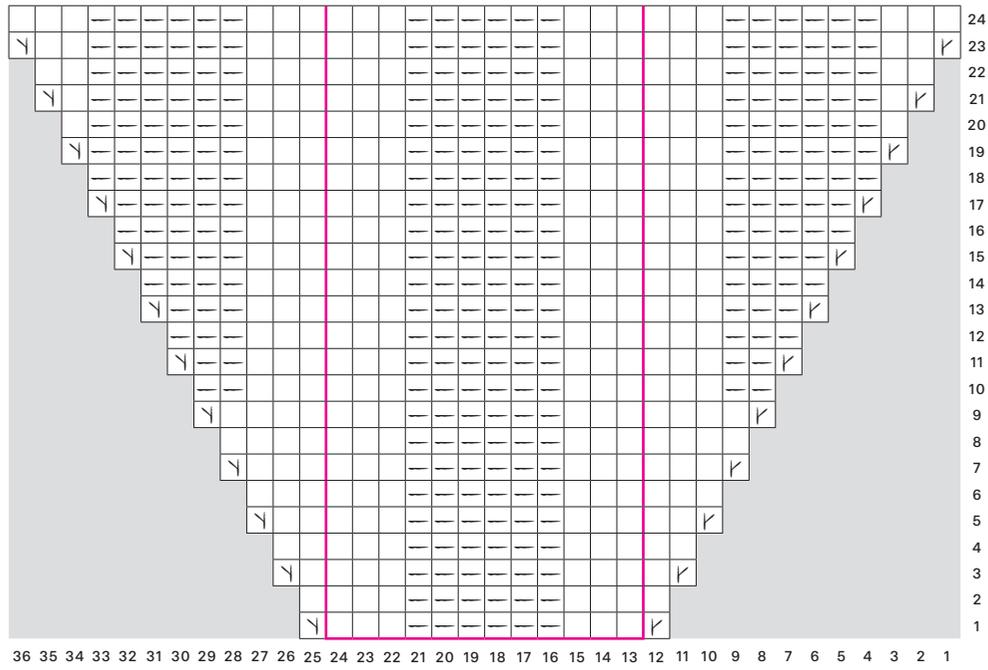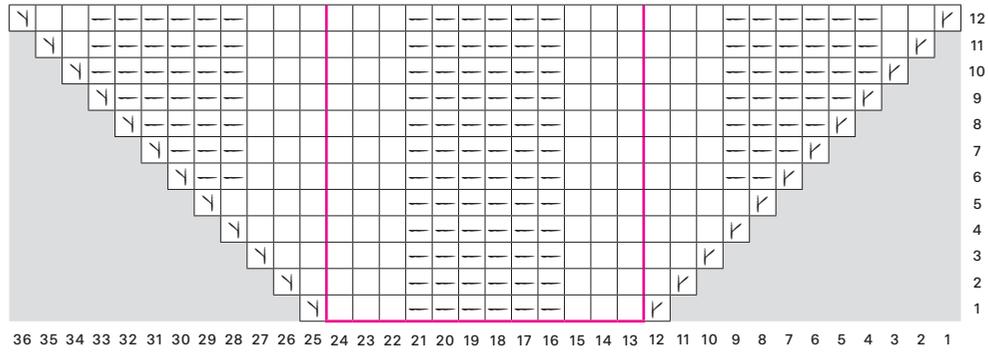
Wet- or steam-block to measurements.

CHART A

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

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

CHART B

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

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

Legend:

☐	KNIT
—	MOVE 1 STRAND TO THE FRONT, K6 WITH THE SECOND STRAND, BRING THE FIRST STRAND TO THE BACK AGAIN
↗	M1R
↘	M1L
☐	PATTERN REPEAT
▨	NO STITCH

CHART C
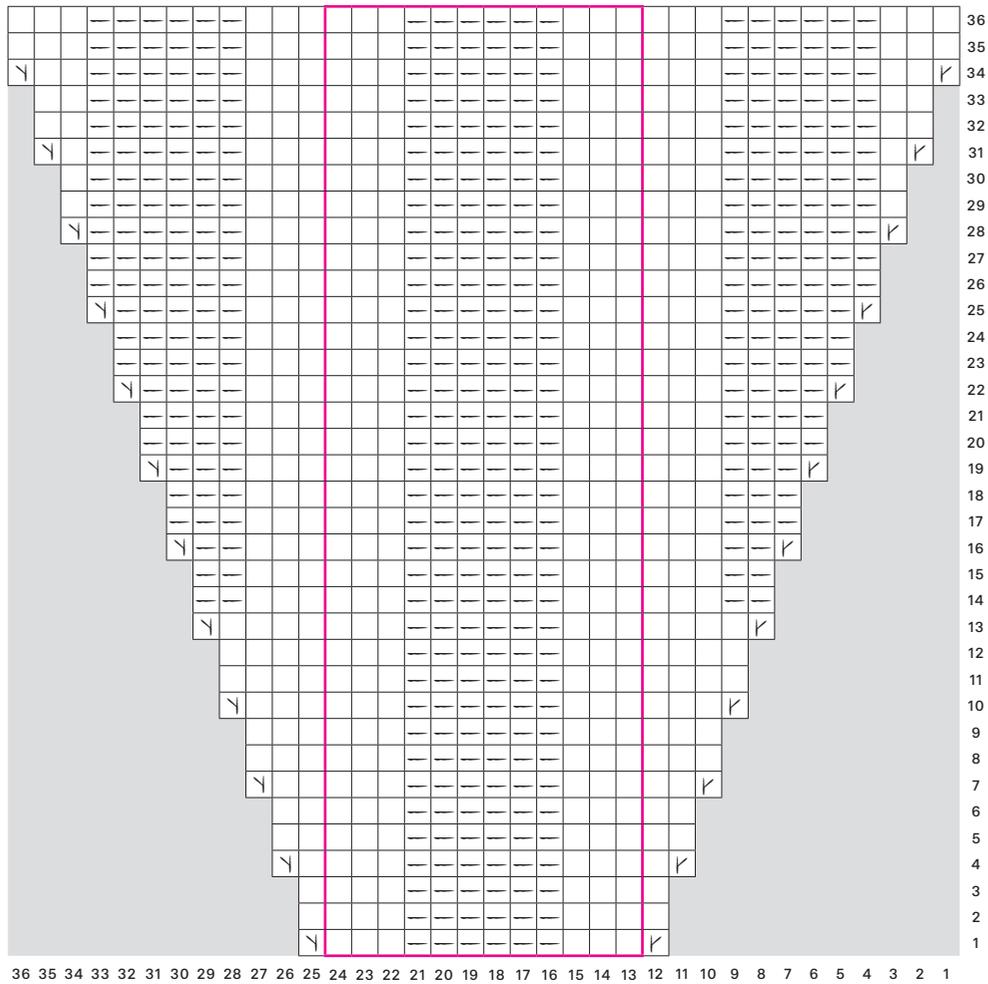
Chart C grid with row numbers 1–36 on the right and 36–1 along the bottom.

KNIT

— MOVE 1 STRAND TO THE FRONT, K6 WITH THE SECOND STRAND, BRING THE FIRST STRAND TO THE BACK AGAIN
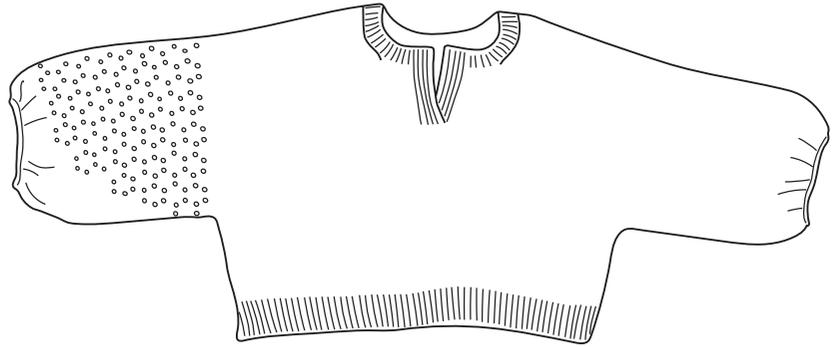
M1R

M1L

PATTERN REPEAT

NO STITCH

HEIDI KÄSTNER –

Flecks of Sunshine

Spring is the time of transition, and designer Heidi Kästner wanted to create the perfect garment for this season. The blouse (pages 80–85), with its airy sleeves, has a sense of lightness but does not feel too revealing. Like a hedge that is just beginning to bud, allowing a few rays of sunlight to shine through, a little light reaches your arms.

SIZES

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

Recommended ease: 8–10.25" / 20–26 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 41.75 (45.75, 49.5, 53.5, 57.5) (61.5, 65.25, 69.25, 73.25)" / 105.5 (115.5, 125.5, 135.5, 145.5) (155.5, 165.5, 175.5, 185.5) cm.

Armhole Depth: 10.5 (10.5, 11.5, 11.5, 12.25) (12.25, 13, 13.75, 14.5)" / 27 (27, 29, 29, 31) (31, 33, 35, 37) cm.

Length from Underarm to Hem: 7.5 (7.5, 7.5, 7.5, 7.5) (8.25, 8.25, 8.25, 8.25)" / 19 (19, 19, 19, 19) (21, 21, 21, 21) cm.

Sleeve Circumference: 20.5 (20.5, 22.25, 22.25, 22.25) (22.25, 24, 25.5, 27.5)" / 52 (52, 56.5, 56.5, 56.5) (56.5, 61, 65, 69.5) cm.

Sleeve Length from Underarm: 11.5 (11.5, 11.5, 10.75, 10) (10, 9, 8.25, 7.25)" / 29 (29, 29, 27.5, 25.5) (25.5, 23, 21, 18.5) cm.

MATERIALS

Yarn: Line by Sandnes Garn (53% cotton, 33% viscose, 14% linen, 120 yds / 110 m – 50 g), 10 (10, 11, 11, 12) (13, 14, 14, 15) balls in the colourway 3819 Spicy Orange.

Or approx. 985 (1060, 1190, 1220, 1290) (1410, 1490, 1580, 1660) yds / 900 (970, 1090, 1115, 1180) (1290, 1360, 1445, 1520) m of worsted-weight yarn.

Alternative yarn suggestions are for example Belle by Drops Design or Espresso by Schulana.

Needles: US 4 / 3.5 mm 32"–47" / 80–120 cm circular needles and needles suitable for working small circumferences in the rnd, US 6 / 4 mm 32"–47" / 80–120 cm circular needles and needles suitable for working small circumferences in the rnd.

Notions: Stitch markers, stitch holders or waste yarn.

GAUGE

22 sts x 29 rows to 4" / 10 cm on US 6 / 4 mm needles in St St, after blocking.

23 sts x 26.5 rows to 4" / 10 cm on US 6 / 4 mm needles in Lacy Bells patt, after blocking.

SPECIAL ABBREVIATIONS

s3k2p: Slip 3 sts one at a time as if to knit, k2tog, pass the 3 slipped sts over (4 sts dec'd)

2yo: Wrap the yarn around your RHN for a single yarn over, then wrap the yarn around again. (2 sts inc'd)

STITCH PATTERNS

Lacy Bells Pattern
Worked in the rnd
Rnds 1–2: K to end.
Rnd 3: *2yo, s3k2p, 2yo, k5*, rep *–* to end.
Rnd 4: *P1, k3, p1, k5*, rep *–* to end.
Rnds 5–6: K to end.
Rnd 7: *K5, 2yo, s3k2p, 2yo*, rep *–* to end.
Rnd 8: *K5, p1, k3, p1*, rep *–* to end.

Worked flat
Row 1 (RS): K to end.
Row 2 (WS): P to end.
Row 3: K1, *2yo, s3k2p, 2yo, k5*, rep *–* to last st, k1.
Row 4: P1, *p5, k1, p3, k1*, rep *–* to last st, p1.
Row 5: K to end.
Row 6: P to end.
Row 7: K1, *k5, 2yo, s3k2p, 2yo*, rep *–* to last st, k1.
Row 8: P1, *k1, p3, k1, p5*, rep *–* to last st, p1.

NOTES

This boxy blouse is worked from the top down. A lace pattern is worked on the wide sleeves. The body of the blouse is worked in Stockinette Stitch, with 1 x 1 ribbing worked on the hem and the neckline edge. German short rows are worked to shape the shoulder line.

To improve the fit, instructions for knitting a modified dropped shoulder line are provided for all sizes from size 4 upwards.

The same chart is used both in the round and flat. When working flat, the chart is read from right to left on RS rows and from left to right on WS rows. When working in the round, all rows are read from right to left.

DIRECTIONS

LEFT UPPER FRONT

Shoulder Shaping
Using the Long-Tail CO method and US 6 / 4 mm needles, CO 40 (45, 50, 50, 50) (55, 55, 55, 55) sts.

Row 1 (WS): P to end.
Row 2 (RS): K5, tw.
Row 3: MDS, p to end.
Row 4: K to DS, kDS, k5, tw.
Rep last 2 rows another 6 (7, 8, 8, 8) (9, 9, 9, 9) times. No sts remain unworked after the final RS row.

Neck Shaping
Next, shape the neckline as foll:
Row 1 (WS, Inc): P to last 2 sts, m1l(p), p2. (1 st inc'd)
Row 2 (RS): K to end.
Rep last 2 rows 4 more times. [45 (50, 55, 55, 55) (60, 60, 60, 60) sts]

Now work the rest of the left upper front as foll:
Row 1 (WS): P to end. CO 2 sts using the Knitted CO method. [47 (52, 57, 57, 57) (62, 62, 62, 62) sts]
Row 2 (RS): K to end.
Row 3: P to end. CO 6 (7, 7, 8, 8) (8, 8, 8, 8) sts using the Knitted CO method.
53 (59, 64, 65, 65) (70, 70, 70, 70) sts for the left upper front.

Work in St St until the piece measures 4 (4, 4, 4.75, 4.75) (4.75, 5.5, 5.5, 5.5)" / 10 (10, 10, 12, 12) (12, 14, 14, 14) cm from sts CO at neck, ending after a WS row.

Break yarn.

RIGHT UPPER FRONT

Shoulder Shaping
Using the Long-Tail CO method and US 6 / 4 mm needles, CO 40 (45, 50, 50, 50) (55, 55, 55, 55) sts.

Row 1 (WS): P5, tw.
Row 2 (RS): MDS, k to end.
Row 3: P to next DS, pDS, p5, tw.
Rep last 2 rows 6 (7, 8, 8, 8) (9, 9, 9, 9) more times. No sts remain unworked after the final RS row.

Neck Shaping
Next, shape the neckline as foll:
Row 1 (RS, Inc): K to last 2 sts, m1r, k2. (1 st inc'd)
Row 2 (WS): P to end.

Rep last 2 rows 4 more times. [45 (50, 55, 55, 55) (60, 60, 60, 60) sts]

Now work the rest of the right upper front as foll:
Row 1 (RS): K to end.
Row 2 (WS): CO 2 sts using the Knitted CO method. P to end. [47 (52, 57, 57, 57) (62, 62, 62, 62) sts]
Row 3: K to end.
Row 4 (WS): CO 6 (7, 7, 8, 8) (8, 8, 8, 8) sts using the Knitted CO method. P to end.
53 (59, 64, 65, 65) (70, 70, 70, 70) sts for the right upper front.

Work in St St until the piece measures 4 (4, 4, 4.75, 4.75) (4.75, 5.5, 5.5, 5.5)" / 10 (10, 10, 12, 12) (12, 14, 14, 14) cm from sts CO at neck, ending after a WS row.

JOINING THE FRONT PIECES

Row 1 (RS): K across right upper front sts, CO 10 (10, 10, 10, 10) (12, 12, 14, 14) sts using the Knitted CO method (these sts will be used for the placket), PM to indicate where to beg RS placket, join left upper front sts and k to end of row.
116 (128, 138, 140, 140) (152, 152, 154, 154) sts for the front piece.

Work back and forth in St St until front measures 10.75 (10.75, 11.5, 11.5, 12.25) (12.25, 13, 13.75, 14.5)" / 27 (27, 29, 29, 31) (31, 33, 35, 37) cm from original CO, measured at shoulder edge, ending after a WS row.

Break yarn.

RIGHT UPPER BACK

Shoulder Shaping
With RS facing, using US 6 / 4 mm needles, pick up and k 40 (45, 50, 50, 50) (55, 55, 55, 55) sts across right shoulder CO edge. PM at shoulder edge to indicate pick-up row.
Row 1 (WS): P to end.
Row 2 (RS): K5, tw.
Row 3: MDS, p to end.
Row 4: K to DS, kDS, k5, tw.
Rep the last 2 rows another 1 (2, 3, 3, 3) (4, 4, 4, 4) time(s).

Neck Shaping
Next, shape the neckline as foll:
Row 1 (WS, Inc): MDS, p to last 2 sts, m1l(p), p to end. (1 st inc'd)
Row 2 (RS): K to DS, kDS, k5, tw.
Rep the last 2 rows another 4 times. No sts remain unworked after the final RS row.
[45 (50, 55, 55, 55) (60, 60, 60, 60) sts]

Now work as foll:
Row 1 (WS): P to end. CO 2 sts using the Knitted CO method. [47 (52, 57, 57, 57) (62, 62, 62, 62) sts]
Row 2 (RS): K to end.
Row 3: P to end. Break yarn.
47 (52, 57, 57, 57) (62, 62, 62, 62) sts for the right upper back.

LEFT UPPER BACK

With RS facing, using US 6 / 4 mm needles, pick up and k 40 (45, 50, 50, 50) (55, 55, 55, 55) sts across left shoulder. PM at shoulder edge to indicate pick-up row.
Row 1 (WS): P5, tw.
Row 2: MDS, k to end.
Row 3: P to next DS, pDS, p5, tw.
Rep last 2 rows 1 (2, 3, 3, 3) (4, 4, 4, 4) more times.

Next, shape the neckline as foll:
Row 1 (RS): MDS, k to end.
Row 2 (WS, Inc): P2, m1r(p), p to next DS, pDS, p5, tw. (1 st inc'd)
Rep last 2 rows 4 more times. No sts remain unworked after the final WS row. [45 (50, 55, 55, 55) (60, 60, 60, 60) sts]

Now work as foll:
Row 1 (RS): K to end. CO 2 sts using the Knitted CO method. [47 (52, 57, 57, 57) (62, 62, 62, 62) sts]
Row 2: P to end.
47 (52, 57, 57, 57) (62, 62, 62, 62) sts for the left upper back.

JOINING THE BACK PIECES

K across back left shoulder sts, CO 22 (24, 24, 26, 26) (28, 28, 30, 30) sts using the Knitted CO method, join back right shoulder and k to end.

You have 116 (128, 138, 140, 140) (152, 152, 154, 154) sts for the back.

Work back and forth in St St until back measures 10.75 (10.75, 11.5, 11.5, 12.25) (12.25, 13, 13.75, 14.5)" / 27 (27, 29, 29, 31) (31, 33, 35, 37) cm from original CO, measured at shoulder edge, ending after a WS row.

BODY

Join front and back piece as foll:

Sizes 1–3 only
With RS facing, k across back sts, join front sts and k to end. [232 (256, 276, –, –) (–, –, –, –) sts]

Sizes 4–9 only
With RS facing, k across back sts, CO – (–, –, 10, 20) (20, 30, 40, 50) sts using the Knitted CO method, join and k across front sts, CO – (–, –, 10, 20) (20, 30, 40, 50) sts using the Knitted CO method. [– (–, –, 300, 320) (344, 364, 388, 408) sts]

All sizes
PM to indicate BOR and join to work in the rnd.

You have 232 (256, 276, 300, 320) (344, 364, 388, 408) sts for the body.

Work in St St in the rnd for 5" / 13 cm or desired length less 2.25 (2.25, 2.25, 2.25, 2.25) (3, 3, 3, 3)" / 6 (6, 6, 6, 6) (8, 8, 8, 8) cm for hem depth.

HEM

Change to US 4 / 3.5 mm needles.

Rib Rnd: *K1, p1*, rep *–* to the end.
Rep rib rnd until the hem ribbing measures 2.25 (2.25, 2.25, 2.25, 2.25) (3.25, 3.25, 3.25, 3.25)" / 6 (6, 6, 6, 6) (8, 8, 8, 8) cm.

BO all sts knitwise.

PLACKET (RIGHT SIDE)

With US 4 / 3.5 mm needles and RS facing, start at the right corner of the placket sts you CO earlier, and pick up and k 10 (10, 10, 10, 10) (12, 12, 14, 14) sts, at a ratio of 1:1 across the CO sts. Cont up the straight neck edge of the right front and pick up and k 15 (15, 15, 18, 18) (18, 20, 20, 20) sts across the straight edge, at a ratio of 1 st every 2 rows, ending at the CO sts at the neck. [25 (25, 25, 28, 28) (30, 32, 34, 34) sts]

Cut yarn and with RS facing attach yarn once more at the bottom right corner of the placket.

Row 1 (RS, Dec): K1, *k1, p1* 4 (4, 4, 4, 4) (5, 5, 6, 6) times, ssk, turn. (1 st dec'd) [24 (24, 24, 27, 27) (29, 29, 31, 31) sts]
Row 2 (WS): *P1, k1* 5 (5, 5, 5, 5) (6, 6, 7, 7) times to end.
Row 3 (Dec): Sl1 wyif, *k1, p1* 4 (4, 4, 4, 4) (5, 5, 6, 6) times, ssk, turn. (1 st dec'd)
Rep rows 2–3 until you have worked all the sts from the side edge, ending after a row 3. 10 (10, 10, 10, 10) (12, 12, 14, 14) placket sts rem.

Without breaking yarn, leave sts on hold.

PLACKET (LEFT SIDE)

Using US 4 / 3.5 mm needles and with RS facing pick up and k sts as foll:

Beg at the top of the straight left neck edge. Pick up and k 15 (15, 15, 18, 18) (18, 20, 20, 20) sts down the straight edge, at a ratio of 1 st every 2 rows. Behind the right placket, pick up and k 10 (10, 10, 10, 10) (12, 12, 14, 14) sts. [25 (25, 25, 28, 28) (30, 32, 34, 34) sts]

Row 1 (WS, Dec): Sl1 wyif, *p1, k1* 4 (4, 4, 4, 4) (5, 5, 6, 6) times, p2tog, turn. (1 st dec'd)
Row 2 (RS): *K1, p1* 4 (4, 4, 4, 4) (5, 5, 6, 6) times, k2.
Rep rows 1 and 2 until you have worked all the sts from the side edge, ending after a row 1. 10 (10, 10, 10, 10) (12, 12, 14, 14) sts placket sts rem.

Break yarn and leave sts on hold.

NECKLINE

With US 4 / 3.5 mm needles and RS facing, put the held 10 (10, 10, 10, 10) (12, 12, 14, 14) sts for the right placket on to the needles. Then cont as foll:
Across the CO sts, pick up and k 8 (9, 9, 10, 10) (10, 10, 10, 10) sts (ratio 1:1).
Up the front right neck, pick up and k 17 (19, 20, 20, 20) (22, 22, 22, 22) sts (ratio 2:3).
Down the back right neck, pick up and k 13 (14, 15, 15, 15) (17, 17, 17, 17) sts (ratio 2:3).
Across the centre back neck, pick up and k 23 (25, 25, 27, 27) (29, 29, 31, 31) sts (ratio 1:1).
Up the back left neck, pick up and k 13 (14, 15, 15, 15) (17, 17, 17, 17) sts (ratio 2: 3).
Down the front left neck, pick up and k 17 (19, 20, 20, 20) (22, 22, 22, 22) sts (ratio 2:3).
Across the CO sts, pick up and k 8 (9, 9, 10, 10) (10, 10, 10, 10) sts (ratio 1:1).
Then, across the left placket, work: *k1, p1* 4 (4, 4, 4, 4) (5, 5, 6, 6) times, k2.
119 (129, 133, 137, 137) (151, 151, 157, 157) sts picked up for the neck.

Row 1 (WS): Sl1, *p1, k1*, rep *–* to end.
Row 2 (RS): Sl1, *k1, p1*, rep *–* to last 2 sts, k2.
Rep rows 1–2 until the neckline ribbing measures 1.25 (1.25, 1.25, 1.25, 1.25) (1.5, 1.5, 1.5, 1.5)" / 3 (3, 3, 3, 3) (4, 4, 4, 4) cm, ending after a WS row.

BO all sts knitwise.

SLEEVES

Sizes 1–3 only
Using US 6 / 4 mm needles and RS facing, beg at the underarm join. Pick up and k, at a ratio of 3 sts every 4 rows, 120 (120, 130, –, –) (–, –, –, –) sts around the armhole. PM for BOR and join to work in the rnd.

Work Lacy Bells patt (in the rnd) a total of 8 times.

Sizes 4–9 only
Note! You will work the first part of the sleeve flat, without picking up sts from the underarm CO.

With US 6 / 4 mm needles and RS facing, beg at the near side of the underarm opening. Pick up and k, at a ratio of 3 sts every 4 rows, – (–, –, 132, 132) (132, 142, 152, 162) sts around the armhole. Do not pick up any sts from the underarm CO.

Row 1 (WS): P to end.
Row 2 (RS): K1, *work Lacy Bells patt (flat, beg with row – (–, –, 1, 3) (3, 1, 3, 1) of the patt)* – (–, –, 13, 13) (13, 14, 15, 16) times, k1.
Row 3 (WS): P1, work Lacy Bells patt (flat) – (–, –, 13, 13) (13, 14, 15, 16) times, p1.
Work as est until – (–, –, 4, 10) (10, 16, 22, 28) rows of the Lacy Bells patt (flat) have been worked.
Next row (RS, Dec): K1, k2tog, k to last 3 sts, ssk, k1. [– (–, –, 130, 130) (130, 140, 150, 160) sts]
PM for BOR and join to work in the rnd.

Switch to the Lacy Bells patt instruction for working in the rnd. Your next rnd will use row – (–, –, 6, 6) (6, 2, 2, 6) of the Lacy Bells patt.

Cont in Lacy Bells patt until you have worked a total of 8 reps since the start of the sleeve.

All sizes
Work in St St for 1.5" / 4 cm.
Next Rnd (Dec): *K2tog*, rep *–* to end.
[60 (60, 65, 65, 65) (65, 70, 75, 80) sts]

I-Cord Bind-Off
Change to US 4 / 3.5 mm needles.
Using the Knitted CO method, CO 3 sts.

Row 1 (RS): K2, ssk, sl sts just worked back to LHN. (1 st BO)
Rep this row until 3 sts rem in total.

Graft the beg of the i-cord edge and rem sts together.

FINISHING

Weave in all ends and block garment to measurements.

Sizes 4–9 only
Close opening at the underarm using Mattress St, joining each flat edge (– (–, –, 6, 12) (12, 18, 24, 30) rows) of the sleeve to half of the underarm CO sts (– (–, –, 5, 10) (10, 15, 20, 25) sts). The sides of the sleeve section worked flat add up to the width of the underarm CO.

| | RS: KNIT
WS: PURL |
| --- | --- |
| • | RS: PURL
WS: KNIT |
| ⋀ | S3K2P |
| O | YARN OVER |
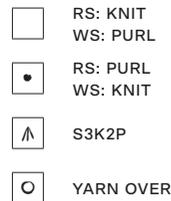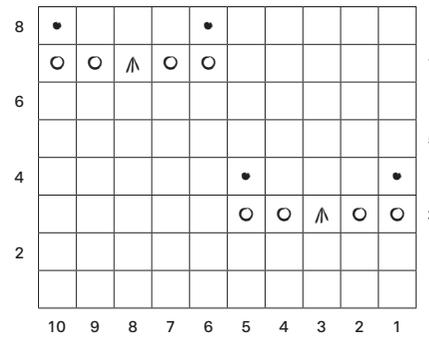
SOPHIE HEMMINGS —
Selsey
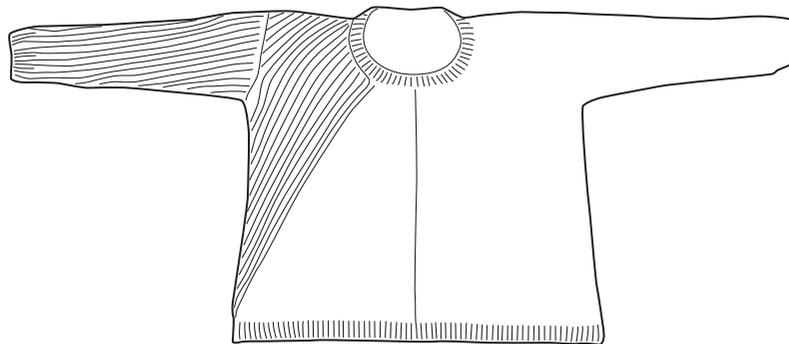
The inspiration for this design comes from the Selsey coastline in the south of England. The land juts out into the sea to form a sharp triangle, and that is reflected in the flowing slip-stitch pattern and travelling stitches used in this sweater. A day at the British seaside isn't complete without some knitwear to protect against the sea breeze, and the Selsey sweater (pages 86–89) is the perfect light layer.

SIZES

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

Recommended ease: 8–12" / 20–30 cm of positive ease.

FINISHED MEASUREMENTS

Chest Circumference: 38 (41.5, 45.75, 49.5, 53.75) (58, 62.25, 66, 69.5, 73.75)" / 96.5 (105.5, 116.5, 125.5, 136.5) (147.5, 158, 167.5, 176.5, 187.5) cm.

Armhole Depth: 6.75 (7, 7.75, 8.25, 8.75) (9.75, 10.5, 11, 11.75, 12.75) / 17 (18, 19.5, 21, 22.5) (24.5, 26.5, 28, 30, 32.5) cm.

Length from Underarm to Hem: 15.75" / 40 cm.

Upper Arm Circumference: 13.25 (14.25, 15.25, 16.5, 17.5) (19, 20.75, 21.75, 23.5, 25.5)" / 33.5 (36.5, 39, 42, 44.5) (48.5, 52.75, 55.5, 59.5, 65) cm.

Sleeve Length: 18.25 (17.5, 17.25, 16.5, 16.25) (15.5, 14.5, 14, 13, 12)" / 46.5 (44.5, 43.5, 42, 41) (39.5, 37, 35.5, 33, 30.5) cm.

MATERIALS

Yarn: Brushed Lace by Mohair by Canard (72% fine kid mohair, 28% silk, 230 yds / 210 m – 25 g), 8 (9, 11, 11, 12) (14, 15, 15, 16, 17) skeins in the colourway Tea Green (3023).

Or approx. 1750 (1950, 2310, 2485, 2670) (3040, 3215, 3400, 3590, 3800) yds / 1600 (1780, 2110, 2270, 2440) (2780, 2970, 3110, 3280, 3480) m of lace-weight yarn (to be held double).

Two strands of yarn are held together throughout the sweater.

Note! If you would prefer to work with a single strand, choose a light DK-weight yarn and halve these figures.

Alternative yarn suggestions are for example Midnatssol by CaMaRose or Kid-Silk by Drops (both with two strands held together).

Needles: US 6 / 4 mm 32" / 80 cm circular needles, US 2.5 / 3 mm 32–40" / 80–100 cm and 16" / 40 cm circular needles.

Notions: Stitch markers, stitch holders or waste yarn, and blocking pins for best results.

GAUGE

22 sts x 27 rows or rnds to 4" / 10 cm on US 6 / 4 mm needles in St St, after blocking.

22 sts x 26 rows or rnds to 4" / 10 cm on US 6 / 4 mm needles in 1 x 2 Slip-Stitch Rib, after blocking.

STITCH PATTERNS

1 x 2 Slip-Stitch Rib
Worked flat
Row 1 (RS): *Sl1, p2*, rep *–* to end.
Row 2 (WS): *K2, p1*, rep *–* to end.

Worked in the rnd
Rnd 1: *Sl1, p2*, rep *–* to end.
Rnd 2: *K1, p2*, rep *–* to end.

NOTES

You will begin by shaping the shoulders of the back panel whilst also establishing the travelling stitch pattern in 1 x 2 Slip-Stitch Rib. You will then work the front left and right shoulder in turn, before joining them together to make the front panel. When the yoke is finished, you will join to work in the round and work the length of the body in a mix of Stockinette Stitch and the established travelling 1 x 2 Slip-Stitch Rib. You will next create the collar, and then work each sleeve in turn.

For best results, block your work between each section of the pattern if possible, using pins.

When slipping sts, always do so purlwise with yarn in back.

DIRECTIONS

BACK PANEL

With 2 strands of yarn held together, using US 6 / 4 mm needles and the Long-Tail CO method, CO 35 (37, 41, 43, 43) (43, 45, 45, 47, 47) sts.

Set-Up Row (WS): P2, PM, p15 (16, 18, 19, 19) (19, 20, 20, 21, 21), PM, p1, PM, p15 (16, 18, 19, 19) (19, 20, 20, 21, 21), PM, p2.

You will now work 2 rows to est the st patt and to shape the shoulders of the back panel for your size as foll:

Size 1 only
Row 1 (RS, inc): K2, SM, *sl1, p2*, rep to m, m1r, SM, sl1, SM, m1l, *p2, sl1*, rep to m, SM, k2. (2 sts inc'd)
Row 2 (WS, inc): P2, SM, m1r(p), p1, *k2, p1*, rep to m, SM, p1, SM, p1, *k2, p1*, rep to m, m1l(p), SM, p2. (2 sts inc'd)

Sizes 2 and 5 only
Row 1 (RS, inc): K2, SM, p1, *sl1, p2*, rep to m, m1r, SM, sl1, SM, m1l, *p2, sl1*, rep to 1 st bef m, p1, SM, k2. (2 sts inc'd)
Row 2 (WS, inc): P2, SM, m1r(p), k1, *p1, k2*, rep to 1 st bef m, p1, SM, p1, SM, p1, *k2, p1*, rep to 1 st bef m, k1, m1l(p), SM, p2. (2 sts inc'd)

Size 3 only
Row 1 (RS, inc): K2, SM, p1, *sl1, p2*, rep to 2 sts bef m, sl1, p1, m1r, SM, sl1, SM, m1l, p1, sl1, *p2, sl1*, rep to 1 st bef m, p1, SM, k2. (2 sts inc'd)
Row 2 (WS, inc): P2, SM, m1r(p), k1, *p1, k2*, rep to m, SM, p1, SM, *k2, p1*, rep to 1 st bef m, k1, m1l(p), SM, p2. (2 sts inc'd)

Sizes 4 and 6 only
Row 1 (RS, inc): K2, SM, *sl1, p2*, rep to 1 st bef m, sl1, m1r, SM, sl1, SM, m1l, sl1, *p2, sl1*, rep to m, SM, k2. (2 sts inc'd)
Row 2 (WS, inc): P2, SM, m1r(p), *p1, k2*, rep to 2 sts bef m, p1, k1, SM, p1, SM, k1, p1, *k2, p1*, rep to m, m1l(p), SM, p2. (2 sts inc'd)

Size 7 only
Row 1 (RS, inc): K2, SM, p2, *sl1, p2*, rep to m, m1r, SM, sl1, SM, m1l, p2, *sl1, p2*, rep to m, SM, k2. (2 sts inc'd)
Row 2 (WS, inc): P2, SM, m1r(p), *k2, p1*, rep to m, SM, p1, SM, *p1, k2*, rep to m, m1l(p), SM, p2. (2 sts inc'd)

Size 8 only
Row 1 (RS, inc): K2, SM, p1, sl1, *p2, sl1*, rep to m, m1r, SM, sl1, SM, m1l, *sl1, p2*, rep to 2 sts bef m, sl1, p1, SM, k2. (2 sts inc'd)

Row 2 (WS, inc): P2, SM, m1r(p), k1, p1, *k2, p1*, rep to 1 st bef m, k1, SM, p1, SM, k1, *p1, k2*, rep to 2 sts bef m, p1, k1, m1l(p), SM, p2. (2 sts inc'd)

Sizes 9 and 10 only
Row 1 (RS, inc): K2, SM, *p2, sl1*, rep to m, m1r, SM, sl1, SM, m1l, *sl1, p2*, rep to m, SM, k2. (2 sts inc'd)
Row 2 (WS, inc): P2, SM, m1r(p), *k2, p1*, rep to 1 st bef m, k1, SM, p1, SM, k1, *p1, k2*, rep to m, m1l(p), SM, p2. (2 sts inc'd)

All sizes
You have 39 (41, 45, 47, 47) (47, 49, 49, 51, 51) sts.

The 1 x 2 Sl-St Rib patt has now been established. Maintain this patt as you cont to increase for the shoulders.

Work the foll 2 rows a total of 14 (17, 17, 19, 20) (22, 24, 25, 28, 28) times:
Row 1 (RS, inc): K2, SM, work in est patt to m, m1r, SM, sl1, SM, m1l, work in est patt to m, SM, k2. (2 sts inc'd)
Row 2 (WS, inc): P2, SM, m1r(p), work in est patt to m, SM, p1, SM, work in est patt to m, m1l(p), SM, p2. (2 sts inc'd)

You have 95 (109, 113, 123, 127) (135, 145, 149, 163, 163) sts.

Size 1 only
Row 1 (RS, inc): K2, SM, work in est patt to m, SM, m1l, PM, sl1, PM, m1r, SM, work in est patt to m, SM, k2. (2 sts inc'd)
Row 2 (WS, inc): P2, SM, m1r(p), work in est patt to m, SM, p to m, SM, p1, SM, p to m, SM, work in est patt to m, m1l(p), SM, p2. (2 sts inc'd)
Row 3 (inc): K2, SM, work in est patt to m, SM, m1l, k to m, SM, sl1, SM, k to m, m1r, SM, work in est patt to m, SM, k2. (2 sts inc'd)
Row 4 (inc): P2, SM, m1r(p), work in est patt to m, SM, p to m, SM, p1, SM, p to m, SM, work in est patt to m, m1l(p), SM, p2. (2 sts inc'd)

Sizes 2, 3, 7 and 8 only
Row 1 (RS, inc): K2, SM, work in est patt to m, SM, m1l, PM, sl1, PM, m1r, SM, work in est patt to m, SM, k2. (2 sts inc'd)
Row 2 (WS, inc): P2, SM, m1r(p), work in est patt to m, SM, p to m, SM, p1, SM, p to m, SM, work in est patt to m, m1l(p), SM, p2. (2 sts inc'd)

All sizes
You have 103 (113, 117, 123, 127) (135, 149, 153, 163, 163) sts.

Remove the first and last m of the row.

Sizes 4, 5, 6, 9, and 10 only
Work the foll 2 rows once to adjust the st patt:
Row 1 (RS): K1, ssk, work in est patt to m, SM, m1l, PM, sl1, PM, m1r, SM, work in est patt to 3 sts bef end, k2tog, k1.
Row 2 (WS): P2, work in est patt to m, SM, p to m, SM, p1, SM, p to m, SM, work in est patt to 2 sts bef end, p2.

All sizes
Work the foll 2 rows until back measures approx. 4.75 (5.25, 5, 5.25, 5.25) (5.5, 6.25, 6.5, 7.25, 7.25)" / 12 (13, 12.5, 13, 13) (14, 16, 16.5, 18.5, 18.5) cm from the end of the shoulder incs:
Row 1 (RS): K1, ssk, work in est patt to m, SM, m1l, k to m, SM, sl1, SM, k to m, m1r, SM, work in est patt to 3 sts bef end, k2tog, k1.
Row 2 (WS): P2, work in est patt to m, SM, p to m, SM, p1, SM, p to m, SM, work in est patt to 2 sts bef end, p2.

Sizes 1 and 2 only
Break yarn and leave sts on hold.

Sizes 3–10 only
Work the foll 2 rows a total of – (–, 2, 3, 5) (6, 5, 7, 7, 10) times:
Row 1 (RS, inc): K2, SM, work in est patt to m, SM, m1l, k to m, SM, sl1, SM, k to m, m1r, SM, work in est patt to 2 sts bef end, k2. (2 sts inc'd)
Row 2 (WS, inc): P2, m1r(p), work in est patt to m, SM, p to m, SM, p1, SM, p to m, SM, work in est patt to 2 sts bef end, m1l(p), p2. (2 sts inc'd)
You have – (–, 125, 135, 147) (159, 169, 181, 191, 203) sts.
Break yarn and leave sts on hold.

All sizes
Note! Take note of how the sts are distributed in patt between markers in the row. You will need to match this when working the front panel.
Note! If possible, pin block your work into a trapezoid shape here to make it easier to pick up sts before working the shoulders.

LEFT SHOULDER

Using US 6 / 4 mm needles and RS of back left shoulder facing, use a long tail of the yarn (about 3–4 times the length of the pick-up edge is usually enough) to pick up and k 32 (36, 36, 38, 40) (44, 48, 52, 56, 56) sts along the left shoulder increase rows, at a ratio of approx. 1:1. Slide the sts to the other end of the needle, ready to work an RS row with the main yarn.

Establish the st patt as foll:

Sizes 1, 4, and 6 only
Row 1 (RS): K2, m1l, p1, *sl1, p2*, rep to 5 sts bef end, sl1, p1, k2tog, k1.

Row 2 (WS): P2, k1, *p1, k2*, rep to 2 sts bef end, p2.

Size 2 only
Row 1 (RS): K2, m1l, *p2, sl1*, rep to 4 sts bef end, p1, k2tog, k1.
Row 2 (WS): P2, k1, p1, *k2, p1*, rep to 2 sts bef end, p2.

Size 3 only
Row 1 (RS): K2, m1l, *sl1, p2 *, rep to 4 sts bef end, sl1, k2tog, k1.
Row 2 (WS): P2, *p1, k2*, rep to 4 sts bef end, p1, k1, p2.

Sizes 5 and 8 only
Row 1 (RS): K2, m1l, p1, *sl1, p2*, rep to 4 sts bef end, sl1, k2tog, k1.
Row 2 (WS): P2, *p1, k2*, rep to 2 sts bef end, p2.

Size 7 only
Row 1 (RS): K2, m1l, p1, *sl1, p2*, rep to 3 sts bef end, k2tog, k1.
Row 2 (WS): P2, *k2, p1*, rep to 4 sts bef end, k2, p2.

Sizes 9 and 10 only
Row 1 (RS): K2, m1l, *p2, sl1*, rep to 3 sts bef end, k2tog, k1.
Row 2 (WS): P2, *p1, k2*, rep to 3 sts bef end, p3.

All sizes
Rep the foll 2 rows a total of 7 times:
Row 1 (RS): K2, m1l, work in est patt to 3 sts bef end, k2tog, k1.
Row 2 (WS): P2, work in est patt to 2 sts bef end, p2.

Shape the neckline by repeating the foll 2 rows a total of 10 (11, 12, 13, 13) (13, 13, 13, 14, 14) times:
Row 1 (RS): K2, m1l, work in est patt to 3 sts bef end, k2tog, k1.
Row 2 (WS, inc): P2, work in est patt to 2 sts bef end, m1l(p), p2. (1 st inc'd)

You have 42 (47, 48, 51, 53) (57, 61, 65, 70, 70) sts. Break yarn and leave sts on a stitch holder or waste yarn.

RIGHT SHOULDER

Using US 6 / 4 mm needles and a long tail of your yarn (about 3-4 times the length of the pick-up edge is usually enough), with RS of back right shoulder facing pick up and k 32 (36, 36, 38, 40) (44, 48, 52, 56, 56) sts along the right shoulder increase rows, at a ratio of approx. 1:1. Slide the sts to the other end of the needle, ready to work a RS row with main yarn.

Establish the st patt by size as foll:

Sizes 1, 4, and 6 only
Row 1 (RS): K1, ssk, p1, *sl1, p2*, rep to 4 sts bef end, sl1, p1, m1r, k2.
Row 2 (WS): P2, *k2, p1*, rep to 3 sts bef end, k1, p2.

Size 2 only
Row 1 (RS): K1, ssk, p1, *sl1, p2*, rep to 2 sts bef end, m1r, k2.
Row 2 (WS): P2, *p1, k2*, rep to 4 sts bef end, p1, k1, p2.

Size 3 only
Row 1 (RS): K1, ssk, *sl1, p2*, rep to 3 sts bef end, sl1, m1r, k2.
Row 2 (WS): P2, k1, *p1, k2*, rep to 3 sts bef end, p3.

Sizes 5, and 8 only
Row 1 (RS): K1, ssk, *sl1, p2*, rep to 4 sts bef end, sl1, p1, m1r, k2.
Row 2 (WS): P2, *k2, p1*, rep to 2 sts bef end, p2.

Size 7 only
Row 1 (RS): K1, ssk, *p2, sl1*, rep to 3 sts bef end, p1, m1r, k2.
Row 2 (WS): P2, *k2, p1*, rep to 4 sts bef end, k2, p2.

Sizes 9 and 10 only
Row 1 (RS): K1, ssk, *sl1, p2*, rep to 2 sts bef end, m1r, k2.
Row 2 (WS): P3, *k2, p1*, rep to 2 sts bef end, p2.

All sizes
Rep the foll 2 rows a total of 7 times:
Row 1 (RS): K1, ssk, work in est patt to 2 sts bef end, m1r, k2.
Row 2 (WS): P2, work in est patt to 2 sts bef end, p2.

Shape the neckline by repeating the foll 2 rows a total of 10 (11, 12, 13, 13) (13, 13, 13, 14, 14) times:
Row 1 (RS): K1, ssk, work in est patt to 2 sts bef end, m1r, k2.
Row 2 (WS, inc): P2, m1r(p), work in est patt to 2 sts bef end, p2. (1 st inc'd)

You have 42 (47, 48, 51, 53) (57, 61, 65, 70, 70) sts.

FRONT PANEL

Connect the right and left shoulders by casting on sts as foll:
Row 1 (RS): K1, ssk, work right shoulder sts in est patt to 2 sts bef end, p2, PM, CO 21 (21,

23, 23, 23) (23, 25, 25, 25, 25) sts using the Backwards Loop CO method, PM and join left shoulder sts, p2, work in est patt to 3 sts bef end, k2tog, k1.
Row 2 (WS): P2, work in est patt to m, SM, p10 (10, 11, 11, 11) (11, 12, 12, 12, 12), PM, p1, PM, p10 (10, 11, 11, 11) (11, 12, 12, 12, 12), SM, work in est patt to 2 sts bef end, p2.

You have 103 (113, 117, 123, 127) (135, 145, 153, 163, 163) sts.

Rep the foll 2 rows until your sts are distributed in patt between markers in the row as they were for the back panel before the underarm shaping:
Row 1 (RS): K1, ssk, work in est patt to m, SM, m1l, k to m, SM, sl1, SM, k to m, m1r, SM, work in est patt to 3 sts bef end, k2tog, k1.
Row 2 (WS): P2, work in est patt to m, SM, p to m, SM, p1, p to m, SM, work in est patt to 2 sts bef end, p2.

The work should measure approx. 8.75 (9, 9, 9.25, 9.25) (9.75, 10.75, 10.75, 11.5, 11.75)" / 22 (23, 23, 23.5, 23.5) (25, 27, 27.5, 29.5, 30) cm from the pick-up edge measured along the outside edges of your work.

Sizes 3–10 only
Work the foll 2 rows a total of – (–, 2, 3, 5) (6, 5, 7, 7, 10) times:
Row 1 (RS, inc): K2, work in est patt to m, SM, m1l, k to m, SM, sl1, SM, k to m, m1r, SM, work in est patt to 2 sts bef end, k2. (2 sts inc'd)
Row 2 (WS, inc): P2, m1r(p), work in est patt to m, SM, p to m, SM, p1, SM, p to m, SM, work in est patt to 2 sts bef end, m1l(p), p2. (2 sts inc'd)

You have – (–, 125, 135, 147) (159, 169, 181, 191, 203) sts.

All sizes
Note! Again, if possible, block your work here to even out the shaping, in the same way for the front and back panels.

BODY

Connect the front and back panels and cast on sts at the underarms as foll:
Row 1 (RS): *K1, ssk, work in est patt to m, SM, m1l, k to m, SM, sl1, SM, k to m, m1r, SM, work in est patt to 3 sts bef end, k2tog, k1, CO 3 sts using the Backwards Loop CO method*, join back panel and rep *–* for the back panel sts.

You have 212 (232, 256, 276, 300) (324, 344, 368, 388, 412) sts.

PM for BOR between the first and second st of the second set of underarm CO sts (right

underarm), and then place another marker between the second and third st of the same set of underarm CO sts. Work the foll rnd:
Rnd 1: Work in est patt in the rnd to m, SM, k to m, SM, k1, SM, k to m, SM, work in est patt to the left underarm sts, k1, PM, k1, PM, k1, work in est patt to 1 st bef end, k1.

Cont to work the foll 2 rnds until your work measures approx. 14.5" / 37 cm from the underarm CO, or your preferred length ending after a rnd 2, less 1.25" / 3 cm for the hem:
Rnd 1: Sl1, SM, *ssk, work in est patt to m, SM, m1l, k to m, SM, sl1, SM, k to m, m1r, SM, work in est patt to 2 sts bef m, k2tog*, SM, sl1, SM, rep *–* for the back panel.
Rnd 2: K1, SM, work in est patt to m, SM, k to m, SM, k1, SM, k to m, SM, work in est patt to m, SM, k1, SM, work back panel in est patt. *Note!* On each rnd 2, work the k2togs and ssks from rnd 1 as k1.

Note! Some sizes (most likely sizes 1–6, depending on your row gauge) will run out of sts in the 1 x 2 Sl-St Rib patt between markers whilst working the body. When this happens, remove the relevant st markers as needed, and work rnds 1 and 2 as foll:
Rnd 1: Sl1, SM, *k to m, SM, sl1, SM, k to m*, SM, sl1, SM, rep *–* for the back panel.
Rnd 2: K1, SM, *k to m, SM, k1, SM, k to m*, SM, k1, SM, rep *–* for the back panel.

When you are happy with the length, remove all markers apart from the BOR m and change to US 2.5 / 3 mm circular needles.

Rep the foll 2 rnds until you have worked 1.25" / 3 cm in 1 x 1 Sl-St rib as foll:
Rnd 1: *Sl1, p1*, rep *–* to end.
Rnd 2: *K1, p1*, rep *–* to end.

BO all sts using Tubular BO method.

COLLAR

Using US 2.5 / 3 mm 16" / 40 cm needles, pick up and k approx. 110 (116, 124, 130, 130) (130, 134, 134, 138, 138) sts around the neck opening starting at the centre back, making sure to have an even number. Pick up and k 1 st for every CO st along the horizontal edges and 3 sts for every 4 rows worked for the vertical edges. PM for BOR.

Work 2.25" / 6 cm in in 1 x 1 Sl-St rib as foll:
Rnd 1: *Sl1, p1*, rep *–* to end.
Rnd 2: *K1, p1*, rep *–* to end.

Fold collar over so the live sts sit on the inside edge of the collar pick-up and k2tog through

live st and a st from the pickup until all sts are knitted down.

Break yarn and pull it through the final st.

SLEEVES

Using US 6 / 4 mm needles, beg at the centre of the underarm CO edge and pick up and k 74 (80, 86, 92, 98) (107, 116, 122, 131, 143) sts. PM for BOR.

Est the st patt by working the foll rnds:
Rnd 1: Sl1, k1, p2, *sl1, p2*, rep to 1 st bef end, k1.
Rnd 2: K2, p2, *k1, p2*, rep to 1 st bef end, k1.

Next, work German Short Rows to shape the sleeve cap as foll:
Short Row 1 (RS): K2, work 45 (49, 54, 58, 63) (69, 75, 79, 85, 94) sts in est patt, tw.
Short Row 2 (WS): MDS, work 20 (22, 26, 28, 32) (35, 38, 40, 43, 45) sts in est patt, tw.

Working the foll 2 short rows a total of 4 (4, 4, 5, 5) (5, 6, 6, 7, 8) times:
Short Row 1 (RS): MDS, work in est patt to prev DS and work DS in patt, work 5 sts in est patt, tw.
Short Row 2 (WS): MDS, work in est patt to prev DS and work DS in patt, work 5 sts in est patt, tw.

When you have worked the final short row, mDS and work in est patt to the end of rnd.

Cont in est patt, working the foll dec row every 14 (12, 11, 10, 9) (7, 5, 4, 3, 3) rnds, a total of 8 (9, 10, 11, 12) (15, 19, 22, 26, 24) times:
Dec Rnd: Either sl1 or k1 as needed to maintain patt, ssk, work in est patt to 2 sts bef end, k2tog. (2 sts dec'd)

After final dec, you have 58 (62, 66, 70, 74) (77, 78, 78, 79, 95) sts.

Cont in est patt until sleeve measures approx. 17.25 (16.25, 16, 15.25, 15) (14.25, 13.5, 12.75, 11.75, 10.75)" / 43.5 (41.5, 40.5, 39, 38) (36.5, 34, 32.5, 30, 27.5) cm, or desired length less 1.25" / 3 cm for the cuff.

Cuff
Note! If you have an odd number of sts, work a p2tog over last 2 sts in the first rnd of ribbing.

Change to US 6 / 3 mm needle. Work for 1.25" / 3 cm in 1 x 1 Sl-St Rib as foll:
Rnd 1: *Sl1, p1*, rep *–* to end.
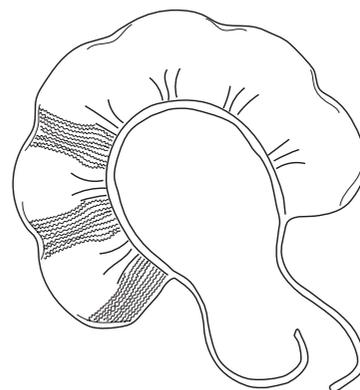**Rnd 2:** *K1, p1*, rep *–* to end.

BO all sts using Tubular BO method.

FINISHING

Weave in your ends and wet-block your work. Again, for best results use pins to block your work to the dimensions for your chosen size.

VIVIAN WEI —
Flores

This cute collar design (pages 90–92) captures the warmth and vibrancy of spring, celebrating the life it brings. The designer Vivian Wei was inspired by grasslands in spring, coming alive with countless colourful flowers and reminding us of the beauty and vitality of life. The collar is also a great way to use up leftover skeins, as it only requires a small amount of yarn!

SIZE

One size

FINISHED MEASUREMENTS

Width: 3.25–4" / 8.5–10 cm.

Inner Edge (Slightly Stretched): 19.75" / 50 cm.

MATERIALS

Yarn: Bio Balance by BC Garn (55% wool, 45% cotton, 246 yds / 225 m – 50g), 1 skein in the colourway 01.

Or approx. 142 yds / 130 m of fingering-weight yarn.

Alternative yarn suggestions are for example Merilin by Isager, Merci by Filcolana or United by Queensland Collection.

Needles: US 4 / 3.5 mm and US 0 / 2 mm needles.

Notions: Scrap yarn.

GAUGE

28 sts and 24 rows to 4" / 10 cm on US 4 / 3.5 mm needles in St St, after blocking.

NOTES

This collar begins with a long i-cord. Next, the body of the collar is worked from one side to the other, in sections of Garter Stitch and Stockinette Stitch using short-row shaping. The Stockinette Stitch sections also feature small folds. An applied i-cord is worked along both edges of the collar. Once the body is complete, a long i-cord is worked on the other end of the collar to match.

DIRECTIONS

I-CORD

Using US 4 / 3.5 mm needles and the Cable CO method, CO 4 sts. K4, *slide the sts back to the other end of needle, k4*, rep *–* until the i-cord measures 9" / 23 cm, or until desired length. Tw.

PART A (GARTER STITCH INCREASES)

Using the Cable CO method, CO 17 sts and do not turn work.

Row 1 (WS): P3, k to last 4 sts, sl4 wyif.
Row 2 (RS, inc): K to last 3 sts, m1l, sl3 wyib. (1 st inc'd) (22 sts)
Rows 3–18: Rep rows 1–2 another 8 times. (8 sts inc'd) (30 sts)
Next Row (WS): Rep row 1.

PART B (SHAPED AND FOLDED STOCKINETTE STITCH)

Row 1 (RS): K to last 3 sts, sl3 wyib. Do not turn.

Using a tapestry needle and scrap yarn, skip the first 4 sts of row 1 and thread the scrap yarn through the next 6 sts. Tie the ends to secure it if necessary.

Next, German short rows are worked to shape the collar. Turn to work a WS row and cont as foll:

Row 2 (WS): P to last 4 sts, tw.
Row 3 (RS): MDS, k to last 3 sts, sl3 wyib.
Row 4: P to DS, pDS, tw.
Row 5: MDS, k to last 3 sts, sl3 wyib.
Row 6: P to DS, pDS, tw.
Row 7: MDS, k to last 3 sts, sl3 wyib.
Row 8: P to DS, pDS, sl4 wyif.

Next, you will work the marked sts together with sts on the next RS row to create a fold.

With the US 0 / 2 mm needles and WS facing, pick up the purl bumps of the row above the one marked with the scrap yarn until you have the 6 sts secured on the smaller needle.

With RS facing, hold smaller needle parallel with the LHN and work as foll:
Row 9 (RS): K4 from LHN as normal, *k2tog, using 1 st from LHN and 1 st from smaller needle* 6 times, k to last 3 sts, sl3 wyib. Remove scrap yarn carefully.
Row 10: P to last 4 sts, sl4 wyif.
Rows 11–30: Rep rows 1–10 another 2 times.

PART C (WAVY GARTER STITCH)

Row 1 (RS, dec): K to last 3 sts, ssk, sl3 wyib.
(1 st dec'd)
Row 2 (WS): P3, k to last 4 sts, sl4 wyif.
Rows 3–10: Rep rows 1–2 another 4 times.
(4sts dec'd) (25 sts rem)

Row 11 (RS, inc): K to last 3 sts, m1l, sl 3 wyib.
(1 st inc'd)
Row 12 (WS): P3, k to 4 sts bef end, sl 4 wyif.
Rows 13–20: Rep rows 11–12 another 4 times.
(4 sts inc'd) (30 sts)

Rep Parts B and C another 5 times.
(250 rows worked.)

PART D (GARTER STITCH DECREASES)

Row 1 (RS, dec): K to last 5 sts, ssk, sl3 wyib.
(1 st dec'd)
Row 2 (WS): P3, k to last 4 sts, sl4 wyif.
Rows 3–16: Rep rows 1–2 another 7 times.
(7 sts dec'd) (22 sts rem)
Row 17 (RS, dec): Rep row 1. (21 sts)

BO 17 sts on WS as foll:
P2tog, sl this st back to LHN, p2tog, then work a Knitted Bind-Off until there are 3 sts left on LHN, and 1 on RHN. Sl1 wyib from RHN to LHN, bring yarn to front, then sl the st back to RHN.

Sl3 from LHN to RHN, tw (ready to work RS). 4 sts rem.

I-CORD

K4, *slide the sts back to the other end of needle to work RS again, k4*, rep *–* until the i-cord measures 9" / 23 cm, or until desired length to match the first i-cord.

BO the rem 4 sts kwise.

FINISHING

Weave in all ends. Wet-block to finished measurements.

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