MAKING STORIES

MAGAZINE

Designs by
A L Leong
Claire Walls
Making Stories
Nataliya Sinelshchikova
Sari Nordlund
Stephanie Earp
Valentina Cosciani
Vanessa Pellisa

Contributions by
Alina Jordan
Ani Lee
Armenuhi Khachatryan
Beatrice Perron Dahlen
Emma Robinson
Gaye Glasspie
Sandra Braida

Growth

With Making Stories Magazine, we strive to feature companies and makers who focus on sustainability, transparency, fairness and equity in their work. We love telling their stories and hope to inspire and enable crafters to make conscious and informed decisions about the materials they use and companies they support.

In Issue 3, you'll find garments and accessories to keep you warm and brighten up your day during a transitional season. We're proud to share conversations with you that we've had with fellow fibre business owners, from knitwear designers to yarn dyers, on growth and sustainability and whether those two can coexist. We'll also take a critical look at how Social Media can and has impacted both the private and the professional side of our community. Enjoy!

Issue 3 – Growth

MAKING STORIES

MAGAZINE

EDITORS IN CHIEF
Hanna Lisa Haferkamp
Verena Cohrs

CONTENTS

"We do not grow absolutely, chronologically.
We grow sometimes in one dimension, and not
in another; unevenly. We grow partially. We are
relative. We are mature in one realm, childish in
another. The past, present, and future mingle and
pull us backward, forward, or fix us in the present.
We are made up of layers, cells, constellations."
- Anaïs Nin -

WELCOME!

EDITORS-IN-CHIEF **HANNA LISA HAFERKAMP & VERENA COHRS**

Growth is complicated. On the one side, growth can create new opportunities, give you the chance to change and evolve, and keep things interesting. On the other side, growth can make you feel frantic, manoeuver you into a corner that you never wanted to get into and be deeply at odds with environmental and ethical standards.

And those are just two of the facets that we keep discussing when we talk about growth as business owners, as a small part of the hands and hearts and minds behind Making Stories. Others are: Can a business exist without growth in a capitalist society? Can growth be sustainable? If yes, how? And how does that look like in practice for us?

For Issue 3, we wanted to explore these and other questions around growth, and not just from our own perspective, but by including the voices of a variety of other business owners from the fibre industry. We were also curious about how growth relates to knitting: How does it make you feel when you grow your skill set? Which role does the evolution and growth of Social Media play in your making?

So in this issue of our magazine, you'll find a long article featuring knitwear designers and yarn company owners talking about what growth and sustainability mean to them and how they explore the combination of both in their work. We also feature Gaye Glasspie from GGmadeit who writes about how she grew her business sustainably and vulnerably.

In addition, Ani Lee, one of our authors from previous publications, is back with an incredibly thoughtful and open piece on beauty standards and the complexity of existing in a feminine-presenting body. Last, but very certainly not least, we have Alina Jordan exploring the impact that Social Media has had on her knitting from a brilliant (and critical) point of view.

And of course, there are the patterns! A range of striking, modern and versatile garments and accessories, including quite a few shawls this time, as we love a good neck accessory to wrap ourselves up in during the transition of seasons. We hope you find something you love in these pages–be it a pattern (or multiple) that you can't wait to cast on, an article that resonates with you, or just a moment of calm and quiet with a cup of tea and this magazine.

With love, Hanna Lisa & Verena

PETIOLE

"I love Estonian lace stitches, and as a devoted sweater knitter, I wanted to see how I could use these gorgeous rounded shapes in a yoke construction.

The result is a sweater that walks the line between casual and formal.

I love how the drama of the stitch work contrasts with the simple stockinette body, and how the easy silhouette extends from the orderliness of the lace."
- Stephanie

"Nua is a blend of merino, yak, and linen. Each of these fibres contributes something special to create an amazing yarn blend. Merino provides a soft, squishy, and versatile base. Yak adds a unique silkiness to the yarn that your fingers will simply love. Finally, linen adds strength and durability.

Nua is non-superwash, which creates a lighter yarn with a bit more bounce, making blocking easier and helping projects (especially garments) to hold their shape nicely.

Sport weight yarns are less common in Europe, but I think it is the perfect weight; it is light enough to do fine colour work and create lighter sweaters, but still knits up quickly enough that big projects don't take too long." - Carol, Stolen Stitches

"I love how the drama of the stitch work contrasts with the simple stockinette body, and how the easy silhouette extends from the orderliness of the lace."

PETIOLE

DESIGN **STEPHANIE EARP**
YARN **STOLEN STITCHES**

Pattern on pages 86-91

A FEW THOUGHTS ON INHABITING A FEMININE BODY

AUTHOR **ANI LEE**

I want to begin by acknowledging who I am – a white, able-bodied, cisgender, straight-passing, thin woman living in the West. This, I believe, has enabled me to toy with beauty standards, because my body has been, and continues to be, prioritized in the cultures within which I've lived. I've been able to subvert (and avoid thinking about) beauty standards in ways that may not be safe to emulate for every person who reads this, and I want to acknowledge the privilege I hold in being able to do so. How I hold my body and take up space in this world is completely my own. I don't think anything is more feminist or radical than to prioritize bodily safety and comfort. However you might achieve that is entirely your own to discover, hold and process.

I am beginning to appreciate the things I have learned to loathe about my body—the long and scraggly hairs that grow out of places I didn't even think could grow hair, my sweaty, smelly armpits. My stretchmarked bum can propel me up great mountains and hills, and it does the most epic farts. Even still, I am constantly unlearning the feeling that the only really important thing about me is how agreeable or desirable my body is to other people.

I inhabit a human flesh sack that is fairly palatable by western beauty standards, and I learned this early in life. My earliest memories of having awareness of my physical body are from preschool—a consistent refrain from adults and caretakers of things like "you have the cutest dimples and smile", and "your eyes are so beautiful" formed my understanding of my own beauty, and subsequently, its role in my worth. I remember these interactions in vivid detail, and when I place them in the timeline of my own consciousness, alongside myriad beauty-affirming experiences in my life, they start to take on new meaning.

As a child and teenager, my body's palatability was consistently commented on, usually by well-meaning (and not so well-meaning) adults. The well-meaning ones were affirming of my face (my dimples, my eyes, my smile, my bone structure), my body (its slender and lengthy limbs, elegant hands, how I might one day "be a model"). The not well-meaning ones (they were, as far as I can remember, only men) would come into the coffee shop where I worked as a teenager and say something about my bodily appeal that made my skin crawl as I was counting their change. They'd ask for my number while I pumped gas in my car on the way to my high school's cross country practice (with kids in the backseat of their car). In my first real job out of college, the white man interviewing me (who became my boss), said to the younger white man who recommended me for the job, as he walked me in to the interview, "you didn't tell me she was such a looker!", assuming I would take it as a compliment.

These unsolicited affirmations were paralleled by various manifestations of concern about my weight—usually in the form of jokes and teasing. Doctors assumed I struggled with disordered eating while they looked me over for yearly physicals. Kids at school would joke about how I was going to go throw up after class pizza parties. Other women in college would tell me how I had "no butt".

<u>I've witnessed my body's incredible resilience time and again, and I've come to appreciate my body more for what it can do and what it's survived than how other people react to it.</u>

Comfort in my skin has taken years to cultivate, and it continues to amaze me how little it requires to shake me from this tender place. As I've gotten older, I've distanced myself from relationships with people that make me question my choices or their underlying motivations. I've witnessed my body's incredible resilience time and again, and I've come to appreciate my body more for what it can do and what it's survived than how other people react to it.

Recently, though, I've entered a corporate workplace, and I'm finding myself suddenly and acutely confronted by my own bodily presentation and how strongly it differs from what I observe, particularly in regards to feminine bodies and hairlessness. Over the past few years, I've resolved for the most part not to shave. I'll shave my legs and armpits maybe twice a year, usually for no real reason in particular. I just cannot be bothered with the hair removal process—I grow so much hair so quickly that if I let it go for longer than a few days, it takes me a long time to catch up—it feels like a waste of water, and I am constantly wondering if I actually think leg hair is "not beautiful", or if it's purely socialization that's led me to this thought. In general, I'd just rather be spending my time doing other, more interesting things. But looking around the office, I am yet to witness a single feminine-presenting person with noticeable body hair. I've raised this with friends and coworkers, all of whom have echoed a resounding chorus of, "you do you!" — but all of whom remove their visible body hair. I appreciate their support and reassurance that it does not, in fact, make me less capable or professional to have a lot of body hair—but I find myself questioning its truth, nonetheless.

I know I'm not alone in this, it's just a part of existing in a feminine body. Beauty ideals are ingrained in us from such a young age that it becomes difficult to parse external pressure from internal, and as a result, we are left feeling powerless. I don't know if I'm doing it "right", or if I'll ever reach a place of unflappable conviction about my body's outward presentation. All I know is that I'm showing up each day, trying to stay curious and forgiving toward myself, and really, that's all I can do.

UNFOLDING

"My design is a triangular shawl knitted from the wider side until the peak.

This way all the hard work is done at first and the rows become shorter, quicker and easier as the shawl grows–kind of like with top down pullovers, you do the yoke first and then the rest is just smooth sailing.

The beginning of the shawl is knitted with twisted rib followed by a lace section of triangular motifs and fan lace. The lace is very beginner friendly.

After the lace pattern the rest of the shawl is knitted in elongated garter stitch with stripes of eyelet lace." - Sari

"My design is a triangular shawl knitted from the wider side until the peak. This way all the hard work is done at first and the rows become shorter, quicker and easier as the shawl grows."

UNFOLDING

DESIGN **SARI NORDLUND**
YARN **GARTHENOR**

Pattern on pages 92-95

NORTHBOUND

"Northbound is a drop sleeve cardigan with a shawl collar. It has a boxy fit through the body and tapered sleeves for a little structure.

When I considered the theme, Growth, I was inspired by the idea of space and the capacity to grow.

I wanted to reflect this in not only the silhouette but the stitch pattern; simple columns of twisted stitches that don't entirely fill their space."
- Claire

"I had the Emrys range custom-spun for me by Laxtons in Yorkshire.

British Bluefaced Leicester is such a unique, characterful fibre when it's not superwash treated, and I wanted a 'back to basics' yarn that was outstandingly squishy, shiny, and soft.

The sportweight base is particularly lovely—a 2/6 nm yarn that has great bounce and fullness, and yet is able to lay flat for colourwork. The perfect all-rounder for cardis and jumpers!"
- Caerthan, Triskelion Yarn

"I was inspired by the idea of space and the capacity to grow. I wanted to reflect this in not only the silhouette but the stitch pattern; simple columns of twisted stitches that don't entirely fill their space."

NORTHBOUND

DESIGN **CLAIRE WALLS**
YARN **TRISKELION YARN**

GROWING DOWN

AUTHOR **ALINA JORDAN**

I first started knitting as a way to help me grow into the person I wanted to be. I was in college, and I became enamored – and jealous – of friends that I saw knitting. They seemed so wholesome and lovely to me, so at ease and at home in the world. They came from loving, educated families that had passed down making traditions for generations. They returned home on holidays to knit alongside their mothers, aunts and grandmothers. Their homes were "real" homes: magical places inhabited by generations of family, a place on earth to which they could always return. I saw knitting as my way into this life. Even if I didn't come from that kind of home, I could find or make it. And knitting was going to be the key.

Years went by and knitting did indeed nourish me as I began to see my vision come to life. Through knitting, and eventually sewing, cooking, and bread baking, I adopted the values of slow living, sustainability, family and tradition. I took pride in crafting garments for my first baby, for my partner, and, of course, for myself. While I hadn't grown up in a big, happy, connected family, every stitch that slipped through my fingers linked me to generations of women who had taken up handiwork as a means to earn, to keep their families warm, and to pass on their traditions. Knitting connected to me to humanity by engaging me in some of the amazing skills that humans had to cultivate in order to flourish.

At some point in my knitting journey I discovered Instagram and immediately flung myself down the rabbit hole, immersing myself in the online making community. At first I saw nothing negative about it. I loved seeing what everyone else was making, learning which designers were popular, and educating myself on brands of yarn. I assumed that everyone who identified as a maker shared my values. A few months into this, though, I began to realize that my relationship with knitting had changed. All of a sudden I was in a constant frenzy, stressed about how fast I was knitting, casting on another project, and getting through the stack of patterns that I had purchased. I criticized myself about finished projects that I forgot to post on Ravelry and for not curating a perfect Instagram feed.

One evening my partner turned to me and asked, "Would you be knitting as much if it weren't for the influence of social media?" I was surprised by the question, but when I stepped back to consider it, I realized then that I had allowed consumerism – an inextricable aspect of social media – to blur my self-understanding as a maker. I had thoughtlessly and passively become a competitive consumer. I was no longer connected with what had drawn me to knitting and making in the first place.
I started knitting because I had a vision of the connected, content life I wanted to live. But that vision was evolving into something I didn't recognize or want.

unique to making. I'm not advocating for dropping out of the online community. It has too many benefits. I do think, however, that we can and should start a conversation about how consumerism can work against the values inherent to making.

Are we making in order to build community, sustain traditions, and support others who love to craft? Or, are we caught up in individualism, competition, and ownership? I believe that the values of making can thrive within capitalism, but I also believe that consumerism threatens the things about making that are most valuable.

I've been encouraged in recent months that some members of the community have pledged to work on inclusivity, and I'd love to see us all cultivate further awareness about what it means to observe the values of making in an online community. This could and should include everything from racism, to ableism, to fair wages, to sustainability. And I think it should also include a conversation about why we make in the first place. When I first began to knit I wanted to use it to help me find my home. Now could be the time the making community reflects on the kind of world we want making to lead to.

For me this means choosing to take a step back rather than forward, "growing down", so to speak. I'm recommitting to what drew me to knitting. The simple joy of having created something, a kinship with the ways human needs have evolved and yet stayed the same. The ability to be present in body and mind. A way to support my local economy.

Making is a daily practice that, like prayer for some, helps ground me in my values. It connects me to the rawness of the earth and our life with it. It marks the growth of my children, as they sprout out of their little hats and sweaters. It is a quiet companion in both joy and sorrow−and a compass guiding me through my own story of growth, always pointing towards home.

How easy it is to spin webs we'd rather not be caught in ourselves! As individual makers and consumers, and as a community, we need to encourage one another to be mindful of the reasons that we make. In everything we do, we have to ask who benefits and what are the costs. What parts of us benefit? Is it our minds, hearts, and hands? Or is it our ego, the part of us that is insecure and unsure? From where our yarn is sourced, to what motivates us to purchase patterns and publications, to the amount of time we spend scrolling through our feeds, let's ask ourselves, "why?"

We flourish when we are mindful of our values and what they should be. Let's cultivate our craft not just by growing our skills and stashes, but also through our connection to the life-enhancing experiences

"I criticized myself about finished projects that I forgot to post on Ravelry and for not curating a perfect Instagram feed."

TREILLAGE

"The timing of Issue 3's submission call, with its theme of growth, happened in the midst of the ongoing discussions of racism and discrimination in the online fibre art community. The experience got me thinking about support systems –how a little encouragement and solidarity from our friends can lead to growth and understanding for ourselves, for our allies, and for the entire community.

The Treillage Socks draw inspiration from intertwining vines and trellises– man-made objects that support and display climbing plants and fruit shrubs in an organized, aesthetically pleasing manner. As the plants mature, they gradually twine around these forms, echoing our personal growth."
- A L

"Natural Sock is a nylon free, non-superwash, UK grown and spun blend of 50% Bluefaced Leicester and 50% Cheviot.

It has been custom spun with a high twist for durability so it keeps your feet toasty and warm throughout the cold months!"
- Emma, Woolly Mammoth Fibre Co.

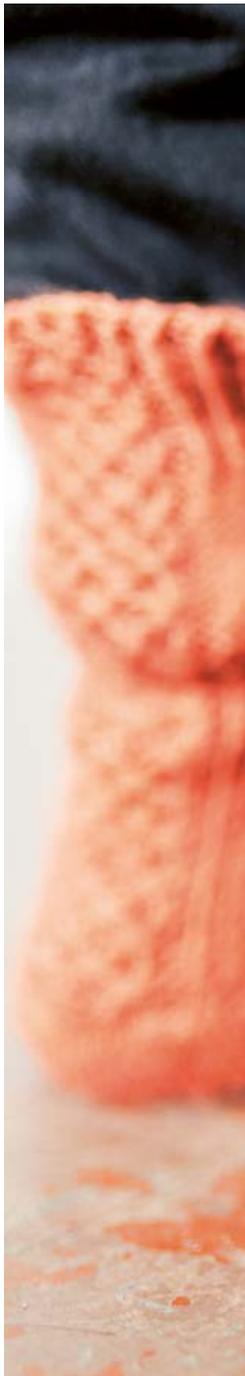"The experience got me thinking about support systems—how a little encouragement and solidarity from our friends can lead to growth and understanding for ourselves, for our allies, and for the entire community."

TREILLAGE

DESIGN **A L LEONG**
YARN **WOOLLY MAMMOTH FIBRE CO.**

Pattern on pages 104-109

CATTEDRALE

"When I designed the shawl I got my inspiration from the gothic cathedrals of France. The combination of peaks and curves of the lace mirrors the atmosphere of these timeless buildings.

Overall the piece is not difficult to make and it can be easily adapted to the desired length of the shawl.

The asymmetric shape of the shawl is either classical or modern. It is possible to match this shawl with jeans and a T-shirt for a casual look or to add a touch of elegance to a dress for a special night." - Valentina

"Lino Mūka, translated from Old Lithuanian, means 'The Life of Linen'. Our linen comes from Lithuania, where it is very popular and has special cultural value. Flax has been cultivated there for thousands of years, as both the climate and soil are ideal for the plant.

Linen is a hard-wearing fibre that becomes softer and more beautiful over time. An item of clothing made of high-quality linen will still look and feel great after many years of washing and wearing. One shouldn't be put off when touching a rough linen yarn for the first time – the fibre will become much more supple when handled and knitted.

Linen always feels cool to the touch, making it one of the best materials for summer garments. It absorbs moisture but still feels dry." - Ruta, Lino Mūka

"The combination of peaks
and curves of the lace mirrors
the atmosphere of the gothic
cathedrals of France."

CATTEDRALE

DESIGN **VALENTINA COSCIANI**
YARN **LINO MŪKA**

Pattern on pages 110-113

ON SUSTAINABILITY AND BUSINESS

CONTRIBUTORS **ARMENUHI KHACHATRYAN** *(OYSTERS AND PURLS)*, **BEATRICE PERRON DAHLEN** *(THREAD & LADLE)*, **EMMA ROBINSON** *(WOOLLY MAMMOTH FIBRE CO.)*, **SANDRA BRAIDA** *(L'ÉCHAPPÉE LAINE)*

EDITOR **HANNA LISA HAFERKAMP**

When we first started brainstorming ideas for editorial content for Issue 3, we knew that we wanted to talk about sustainability and business. With sustainability being one of the corner stones of Making Stories since its beginning, and three years of running this business under our belt, we noticed that we are almost constantly confronted with questions such as "Is this the most sustainable route for our business?", "Can we even exist as a sustainable business in a capitalist society?", and "How do we communicate what we actually mean when we say 'sustainable'?". It often feels like we're pulled in two directions—the financially viable one vs. the sustainable one.

We were quite sure that we are not the only business owners feeling that way, so we reached out to a range of yarn company owners and knitwear designers to ask them about their take on sustainability and business. We hope that sharing their answers will provide you with interesting insights into how different sustainability can actually look like in practice, what some of the current challenges of business owners in the fibre industry are, and what we try to do to leave this world a better place.

What does running a sustainable business/your business sustainably mean and look like for you in an ideal world?

Armenuhi: To me, there are two parts to sustainability when running a business: sustainability in reference to our environmental impact and sustainability with regards to human capital.

In an ideal world, my business would leave the environment unharmed, or even correct some of the environmental catastrophe we face today. Unfortunately, there are many facets that go into making yarn, and running a business in general, that are out of my direct control. For example, I have long switched to sourcing yarn as locally as possible, in order to support local farmers and to minimize our carbon footprint. I also work with a local mill that spins our yarn and refrains from using heavy chemical processing. We use only botanical dyes to achieve our colorways. There is a lot of thought and care that goes

into the tiniest details of packing and sending our yarns. However, even with all of this in mind, I am very aware that we as a business always have room to do better.

When I refer to sustainability in the framework of human capital, I am talking about running a business in a slow and organic manner. Ideally, my time and energy spent on running my business wouldn't encroach on my time spent with my family and friends, sleep, and general wellbeing. Of course, anyone running a business will tell you that this is extremely challenging in practice.

Sandra: It can be said in a few keywords: animal wellness, environment and people respect, customer care (because you are nothing without them).

Beatrice: Because my business revolves around making things by hand, I think this is a very solid start to a sustainable business. But I am always reflecting on the fact that even in making things by hand, we are adding more things to an already over-full earth. I try to be mindful of where my materials come from, and the life my finished products will live after they have been made. I talk to my consumers about the choices we make. Social media is a great tool for this.

I often think about the saying "There is no ethical consumption under capitalism." And I think that even in the hand making world, this can ring very true. It's something I struggle with and reflect on as I try to make a living, and as I encourage others to find the joy in hand made. My hope is that cultivating a hand made community moves away from consumption in a very intentional way.

Emma: In an ideal world, for me, it means to be able to locate and know the source of everything you use—and choosing to use things that have been created as close to where you live as possible. Of course we don't live in an

ideal world and these options aren't always possible.

I also kind of reject the term "sustainable"- I genuinely don't think any business or person in this day and age actually can be 100% sustainable in an ecological sense. Just by being alive we are being unsustainable! However, skepticism aside, I think it is good to push the boundaries on where you source your products to try to make informed decisions about how you can lessen your impact on the world.

As a general rule, I would hazard to guess that the smaller the business is (small in the sense of output of goods made), the more sustainable it probably is ecologically.

Which obstacles and challenges do you experience or have you encountered while working towards that goal?

Emma: I would say that the challenges I faced were that fact that there were so many contradictions. Here are a few examples—I'm using plastic free yarn, but I am shipping all over the world. I am using natural dyes, and unless I only use foraged dyestuffs or do a research trip I can never find exactly who grew the traditional dye extracts. I am using natural dyes (you know what plant they are from), but sometimes I think they use more water than synthetic dyes. Then there's technology—where does that come from? Does it enable people to consume too easily and too much and buy what they don't need? But on the other hand I know that by creating beautiful yarns that people can really enjoy that that is a good thing. So that's why I reject the idea of a business actually being "sustainable"—I'm not sure that it's actually possible. You can just make better/more responsible or worse/less responsible choices in your business.

Sandra: The most difficult for me was to collect

"I wonder why it is the norm to want to grow? Why is it considered unambitious to be content with where you are?"

guaranteed information about the yarn or the fibres I wanted to use, especially when you talk about the country from where they come from (and, indeed, the animal wellness). At a time, it was a like a quest!

Beatrice: One of the things I've been thinking about a great deal is materials, and specifically, yarn. On the one hand, I think that if I find the most local-to-me yarns, and make my own garments from them, this is the most sustainable way to clothe myself. But there is also an elitism in this, as it is very expensive to do this, and not everyone has or can afford local yarns.

I think ultimately, making the most mindful choice for yourself and remaining judgement-free about others' choices is essential. I also think that steering away from a model where we have to use the yarn specified in the pattern (which promotes consumption) and educating ourselves/my consumers about how to make the materials we/they have at hand work is a model I'd like to steer towards. Essentially, my ideal would be to help my customers feel confident in making their own objects with the resources available to them rather than following the pattern to a T.

Armenuhi: The reality is that I am still running a business in a market where the majority of businesses don't care about sustainability. In fact, many customers don't either. This means that my costs are now much higher than those of many other dyers, i.e. when I made

the switch from using a base from a big wholesaler to purchasing yarn locally the cost of my yarn doubled. Since I can't increase yarn prices to reflect increased costs, every move towards a more sustainable solution has translated into much smaller profit margins for us. The challenge here is not that we are now making less money, but that smaller profit margins limit the ways in which the business can grow. For example, I have had to turn down multiple wholesale requests, simply because at our current costs and prices we would barely break even if we did wholesale.

Other obstacles I have encountered along the way have been delays in yarn production and complete production halts of certain yarns. Turns out small farm yarns and a smaller mill create increased variability and unpredictability.

How do you view growth as a business owner?

Beatrice: That's a complicated question. In this capitalist society, growth is a loaded word. I aim to live in a way that makes me happy both within my business and beyond. But like most people, I have bills to pay. I am constantly reassessing the time I put into my business to get out of it a modest income, as well as the joy I get from the work I do. While I would like to see my business (more specifically my income) grow, I aim to be able to live a joyful and creatively fulfilled life while being able to pay my bills. I want to make sure that as my business grows, I am still finding joy in my work and a balance with my family life.

If I suddenly found myself with a booming business, but no time to work in my garden or spend a morning at the beach with my children, I wouldn't be happy. That's not the kind of growth I'm looking for. I think what I seek in my business is a lifestyle more than a growth mindset. It's also important to note the tremendous privilege within that lifestyle and within those choices. I'm living a modest life, but we have everything we need and the option to make the choice to live a certain way, and to pursue things that interest and fulfill us.

Armenuhi: I find growth to be the necessary evil in running a business. As business owners we all hope for growth in some way or another. At the end of the day, we have to make money, otherwise we are running a charity, not a business. Having said that, chasing growth always hinders my creativity. The moment the success of my business is defined by numbers, I hit a creative block. I disconnect, I feel invalidated, I start a comparison game of apples and oranges, and before I know it I'm asking myself why I started this business in the first place.

Emma: This is a very interesting topic. Not least of all because growth is so closely tied to "success"–at least where I live. People always ask "Are you busy?" From this I take to mean "Is your business doing well?". I was recently asked if I wanted to go on a course called Entrepreneur Accelerator. Their tagline was "Start, scale and succeed" and that they will "take any business further, faster". I said no. I said I didn't want to grow any more. I said I certainly don't want to grow faster or scale up.

I wonder why it is the norm to want to grow? Why is it considered unambitious to be content with where you are? It seems to be assumed that you are not successful unless you are making your business bigger and making more and more money. I think our society's sense of enough has kind of gone out the window. Generally the more a business makes the more it consumes, therefore that probably has a more negative impact on the environment.

But, on the other hand, if you are able to give employment to people then that is a good thing that can come with a growing business. So there are many things to think about when it comes to growth–it's deciding how to balance everything.

Sandra: I've never wanted to grow big, I just wanted to pay myself a decent salary (enough to drop off my second job ;)) and eventually hire one or two people in the future. Growth doesn't have to be to the detriment of quality of the product and neglecting customers.

What are your thoughts and/or experiences with growing your business sustainably and what does that mean to you?

Sandra: As my business is about to close, the word that comes in my mind as I write these lines is difficult. Nothing is won over.

Emma: My business has got to the point where I felt that I could sell more than I could make. That was an uncomfortable place for me because culture says "grow", but I felt I didn't want to. For me growing a business sustainably means that there is a natural capping point to how much I make and how much I sell. We are finite beings and so is the world. I could employ someone else and make more–but where does that actually end?

It's like the story about the fisherman who is relaxing beside his catch for the day–then a rich business owner comes along and says "Why don't you catch more? Then you can make more money and buy more boats and catch even more?" The fisherman says "And then what?" The rich business owner says "Well, then you can become a millionaire and relax." And the fisherman says "Isn't that what I'm doing now?" I often think of this story. There's more to life than how much money you can make.

Armenuhi: Tying in from my answer to the previous question, what I have learned is that, in order to grow a business sustainably, I need to surrender. Sometimes things don't go as planned, and that's ok. In fact, most of my business growth has come as a direct result of things gone wrong. Instead of agonizing over failure, I have learned over time to lean into it.

Beatrice: This will certainly look different for everyone. I have grown (and evolved) my business slowly, and while parenting my two young children full time. For most of the life of my business, work has happened during nap and after bed times. That's forced me to be slow and

mindful, as I have such limited amounts of time to work. Only the most pressing tasks usually get done in my world. For me, that means that I spend time on the projects that I am most excited about, and I say no to things that either don't pay well and/or don't feel like great collaborations. It also means I spend a lot of time on each project, giving it time to grow and evolve. I think a lot of projects have really grown with time, and so I don't mind terribly. Ultimately I would love more time to create, but I know that not all of these would be finished products – just part of the process of creativity.

What's the most unlikely/fascinating/astonishing thing you learned in running your business?

Armenuhi: That saying "no" to opportunities is sometimes the right and necessary decision for my business.

Sandra: Running a business, even if it's over now, has increased my self-confidence and self esteem. I know that I can resist to stress and pressure. You feel sort of powerful, and as a woman, it's really enjoyable.

Beatrice: I think there is a serious misconception about knitwear design and hand made businesses that is driven by social media. There are certainly unicorns who can make a killing in this industry, but that is not the norm. Knitwear design, and I imagine most handmade businesses, are hard ways to make a living. I've been doing this for nearly 6 years, and only very recently has this become a viable source of (very modest) income.

Emma: The most astonishing thing is probably how many farmers burn or bury their fleeces because they would lose money by selling them. I've heard a lot of stories of farmers with brown and black fleeces selling them to the wool board and getting a bill back instead of any money!

Bonus question: Any reading/listening/etc. recommendations on running a business sustainably and sustainable growth?

Emma: Not really, I tend to ask opinions of people I trust and who will tell me I'm wrong if needs be. Usually anything vaguely self help makes me feel worse so I generally don't listen or read anything like that.

Beatrice: I've long listened to Tara Swiger's Podcast and have found it tremendously helpful over the years!

ESPALIER

"Espalier is a seamless, top-down raglan that is knit in the round.

The inspiration came from the colourwork technique itself. Worked one colour at a time, it creates a very interesting texture that is easier to knit than it looks like. It is a great entrance into the mesmerizing world of colourwork.

To accommodate different body shapes for a better fit the pattern features back neck short-row shaping, anatomically curved raglan lines and horizontal bust darts for bust shaping." - Nataliya

"Tibetan Cloud is a Sport / Light DK weight of 100% Tibetan sheep wool, ethically sourced and traceable back to the flock. It comes exclusively from an ancient breed of Tibetan sheep that roam freely on the grassland of the Tibetan Plateau at an altitude of over 4000 metres.

Used for centuries to weave magnificent rugs and traditional clothing, this wool was considered unsuitable for more refined uses. Until now! Thanks to a careful selecting and dehairing process, Tibetan Cloud is the result of using the finest and softest heart of that wool, creating a yarn that is exceptionally light, bouncy and soft−floating across your hands like a cloud that floats across the Tibetan sky. This unique product has characteristics closer to those of fine fibers like cashmere and baby yak than to wool−not at all scratchy."
- Paola & Andrea, mYak

"The inspiration came from
the colourwork technique itself.
Worked one colour at a time,
it creates a very interesting texture
that is easier to knit than it looks like."

ESPALIER

DESIGN **NATALIYA SINELSHCHIKOVA**
YARN **MYAK**

Pattern on pages 114-121

PALE SHELTER

"Reflecting on the learnings of her 10-year tenure at Brain Pickings, writer and philosopher Maria Konnikova urges us to 'build pockets of stillness' in our lives at all costs: to find the time to do very little and feel embraced by the quiet observation of our own thoughts. 'There is a creative purpose to daydreaming, even to boredom'.

The idea came to me as a respite of the many complex arabesques of my daily life and inspired me to design a sweater that felt embracing and liberating at the same time. A sweater that could be worn over long floral dresses and wide trousers and felt comfortable and true.

Linen is a perfect choice for this sweater: it feels better every time you wash it and wear it, which is exactly what happens to your life if you give yourself the time to reflect on it every now and then. It just keeps getting better." - Vanessa

"Antigone is perfect for knitting summer layers, mid-season sweaters and little tops for sunny days!

Particularly resistant, linen likes to be washed and worn; it will become more and more soft over time and you can enjoy your favorite sweater many seasons.

This yarn has been spun in Italy from flax grown in France and the Netherlands, respecting the standards of organic farming. It has been then twisted, dyed, put in balls and tagged in Creuse in France."
- Solenn, De Rerum Natura

"The idea came to me as a respite of the many complex arabesques of my daily life and inspired me to design a sweater that felt embracing and liberating at the same time."

PALE SHELTER

DESIGN **VANESSA PELLISA**
YARN **DE RERUM NATURA**

Pattern on pages 98-101

SUSTAINABLE GROWTH

How I am making it in a space where I am the minority

AUTHOR & PHOTOS **GAYE GLASSPIE**
LOGO **BENJAMIN FOSTER**

Hello, I am Gaye Glasspie. I am known in the fiber community as GG or GGmadeit. When I was offered the opportunity to write this article, I sat with this subject and thought "yes, I am making it".

I can clearly remember when I decided to start GG-madeit.com. I did some research and one thing was abundantly clear; not many knitting bloggers looked like me. Now I could have allowed that fact to stop me or inspire me. I chose to be inspired. I knew I needed to create a space that was uniquely me. I needed to build a place that I could equally share my knitting skill as well as my authentic self.

The challenge was this: I didn't dye yarn or own a yarn shop, so how would I generate revenue? I started on Etsy selling handmade accessories and quickly discovered that was a no. The sales were not consistent and I was not growing or improving. It was clear I needed to shift gears and I started by changing my logo.

There are 3 strategies that helped birth, maintain and grow GGmadeit.com and they are as follows: authenticity, consistency and vulnerability. Ha! Did that make you pause? You didn't expect that, did you? Let me unpack those 3 strategies to demonstrate how they help me keep my brand alive and growing.

AUTHENTICITY

After I launched the new logo, I was very intentional about branding. I am an African American woman who knits. I recognized quickly the community needed that woman and this is where authenticity became important.

Yes, I am a knitter, but I am also a person of color and clearly knitters like me were in the minority. I decided early on that I would share all experiences, good or not so good. You know how they say "be yourself, everyone else is taken"? Well, that very obvious statement is the foundation of my brand. You will get me in all my orange glory and it worked. I was/am authentic.

Slowly but surely, I started being known as the African American woman with curly hair that wears orange. I never ever considered that folks would get tired of orange, because I was determined to show up as 100% me and

As I continue to work on my consistency, the results continue to improve. Lets use my Youtube channel which was a hotmess. I had no schedule, and the few followers I had (a little over 1000) would send me notes saying they missed me *face palm*. Clearly, I had room for improvement and the obvious thing to do was create a schedule, to be intentionally consistent, and it worked.

I upload a video every Sunday and have done so for the last 6 months. Since January 2019 I have have gained close to 4000 new followers. So yea, consistency is key. Let's look at Facebook, shall we? Out of all of my platforms, my Facebook fan page showed the slowest growth. I have 2 themed days that bring all the folks to my page. On Wednesday it's show and tell, or as we say in the fiber community: it's WIP Wednesday. Work in Progress Wednesday is focused on the community, not just me. I love how we encourage and support each other and they do too. The other consistently themed day is Saturday. On Saturday I ask 10 questions. Initially I would get 20 to 30 responses per question, but now the minimum is 100 responses.

The impact on revenue has also been amazing. All revenue streams have shown consistent growth. Yes, me, the blogger that doesn't really have anything to sell, outside of me, sees quarter over quarter revenue growth. I offer paraphernalia and I am still blown away seeing folks walking around with my logo on their chest. Consistency is working as long as I remain consistent.

VULNERABILITY

The third and final strategy to sustain growth in the fiber community is vulnerability. The dictionary says this about vulnerability: "the quality or state of being exposed to the possibility of being attacked or harmed, either physically or emotionally". Are you wondering how this helps me sustain growth? When I exposed that I was so afraid to try and knit a sweater, all of the people that could relate but were afraid to admit they too were afraid were now paying attention.

When I revealed that I had the same fears and challenges a magnet was created. A magnet that caused my audience to grow, which generated more money. Revealing that I, the African American Knitter, have been ignored in yarn stores or questioned about my ability to knit, created a safe space for those that could relate. Some of the most popular posts are when I share how I wrap my heart in yarn to get through the tough times. The fact that I was/am vulnerable gave others permission to share their stories.

If I had to share a tip with someone like me looking to start up in this industry I say this, show up, show up often and be YOU!

www.ggmadeit.com

they came. Initially, the growth was slow, but it was growth nonetheless.

I paid attention to my most popular posts. It didn't seem to matter if it was a blog post, an Instagram post or Facebook post as long as it was about me and my feelings. Whenever I shared that I was sad, confused or even giddy, the engagement was amazing. Believe it or not, this community has given me permission to simply be me and I love it. There was no need to compare myself to or try to be like anyone else, they came and keep coming for me. Therefore, I will never ever stop being my authentically flawed self.

CONSISTENCY

So, I was growing but also losing at the same damn time. The next strategy helped me maintain my audience and is the one area I continue to work on: consistency. I knew I had to show up but I struggled with how often. I didn't want to annoy folks by posting too much AND I didn't want them to forget I existed. I had to find balance.

I launched themed days that would work on all platforms (blog, Instagram &Facebook) On the blog I started my Saturday Spotlight where I featured folks I discovered in my travels. In the beginning it was great, but I consistently dropped the ball. You see what I just did there? Being consistent could help, but in this case, not so much. I still struggle with consistency on the blog, but I have nailed it on Instagram.

"There was no need to compare myself to or try to be like anyone else, they came and keep coming for me."

ATMOSPHERE

"This recipe-style pattern is designed to work with different stitch patterns, yarn weights and gauges and includes instructions for both a triangular shawl and a rectangular scarf version.

It's meant to be customised, modified, experimented with – use it to make something you really love!" - Making Stories

"Cumbria: In celebration of her move to England, our founder, Daphne, developed this yarn to be evocative of the mood, light and places that characterise the North West of the United Kingdom. Cumbria is a classic worsted weight yarn in saturated colours inspired by the lakes and hills.

In combining the brown wool from English Masham with a fine Mohair from Argentina, a strength, lustre and warmth is produced that is ideal for handmade staples. These two fibres are blended with a fine South American Merino to give the final yarn the softness and beautiful hand that defines The Fibre Co. yarns. The resulting light brown-grey shade is then over-dyed creating lovely deep saturated colours whilst the cream shade and all heathers use a natural ecru Masham.

Cumbria Fingering: After the success of the original worsted weight of Cumbria, we developed this fingering weight version. Fabrics knit from Cumbria Fingering are perfect for lighter weight garments and accessories. The excellent stitch definition makes textural stitches pop, yet this yarn is ideal for stranded colourwork too."
- The Fibre Co.

"This recipe-style pattern is meant to be customised, modified, experimented with — use it to make something you really love!"

ATMOSPHERE

DESIGN **MAKING STORIES**
YARN **THE FIBRE CO.**

Pattern on pages 128-133

ABBREVIATIONS

3<9   3 into 9 gathered: Insert working needle into 3 stitches as if to knit. (k, yo, k, yo, k, yo, k, yo, k) into three stitches to make 9 stitches from 3 (6 stitches increased)

3—STITCH WRAPPED CLUSTER (WORKED ON THE RS)
       k1tbl, p1, k1tbl; sl 3 previously worked sts purlwise to cable needle and wrap working yarn around 3 times anti-clockwise (ensure that your stitches are not wrapped too tight), transfer wrapped sts back to the right-hand needle purlwise

3—STITCH WRAPPED CLUSTER (WORKED ON THE RS)
       p1tbl, k1, p1tbl; sl 3 previously worked sts purlwise to cable needle and wrap working yarn around 3 times anti-clockwise (ensure that your stitches are not wrapped too tight), transfer wrapped sts back to the right-hand needle purlwise

1/1 LPT   left purl twist: slip one stitch purlwise onto a cable needle and hold in front of work, purl the next stitch on the left-hand needle and then knit the stitch on the cable needle through the back loop

1/1 LT   left twist: knit the second stitch on the left-hand needle through the back loop but do not drop from left-hand needle, then knit first 2 stitches on the left-hand needle together through the back loop and slip both stitches from the needle

1/1 RPT   right purl twist: slip one stitch purlwise onto a cable needle and hold in back of work, knit the next stitch through the back loop and then purl the stitch on the cable needle

1/1 RT   right twist: knit 2 stitches together but do not drop from left-hand needle, then knit the first stitch again and slip both stitches together from the needle

BEG   beginning

BO   bind off

BOR   beginning of round

BRK   knit the stitch together with its yarn over

CC   contrasting colour

CO   cast on

CONT   continue(s)(ing)

DEC   decrease(d)(s)(ing)

DPN(S) double-pointed needle(s)

DS   double stitch: slip stitch purlwise with yarn in front, bring working yarn up and pull on the slipped stitch back over the right-hand needle until it slides around to show both legs (creating the double stitch), work the next stitch keeping the tension. If the next stitch is a purl stitch, you need to bring the yarn to the front before working the stitch.

EST   established

INC   increase(d)(s)(ing)

INV—L   Invisible increase left: slip one stitch from left-hand needle purlwise, then place the left leg of the stitch in the row below the slipped stitch on left-hand needle and knit the lifted stitch through the back loop (1 stitch increased)

INV—R   invisible increase right: place the right leg of the stitch below first stitch on left-hand needle onto left-hand needle and knit it — creates one new stitch on right needle — then slip the first stitch on left-hand needle purlwise (1 stitch increased)
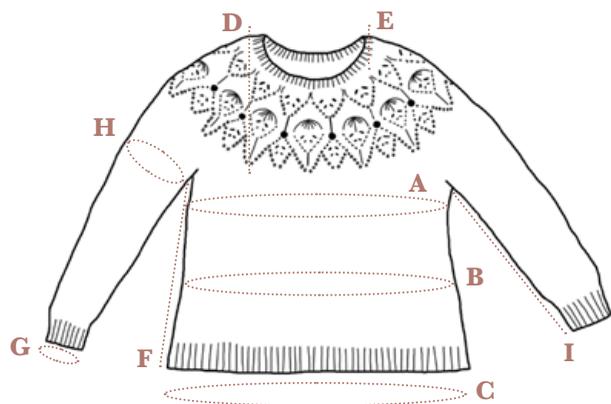
K   knit

K1TBL   knit 1 stitch through the back loop

K2TBL   knit each of the next 2 stitches through the back loop

K2TOG   knit 2 stitches together (1 stitch decreased)

K3TOG   knit 3 stitches together (2 stitches decreased)

KFB   knit into front and back of the stitch (1 stitch increased)

KFPF   knit into front of stitch and purl into back of stitch, (1 stitch increased)

KWISE   knitwise

M   marker

LLI   left lifted increase: pick up the left leg of the stitch two rows/rnds below the stitch just worked on right-hand needle and knit it (1 stitch increased)

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

M1LP   make 1 left purlwise: with your left-hand needle pick up the bar between the last stitch you knit and the next stitch on the left-hand needle, bringing the needle from the front to the back, purl into the back of the stitch you just picked up (1 st increased)

M1R   make 1 right: with your left-hand needle pick up the bar between the last stitch you knit and the next stitch on the left-hand needle, bringing the needle from the back to the front, then knit into the front of the stitch you just picked up (1 stitch increased)

M1RP   make 1 right purlwise: with your left-hand needle pick up the bar between the last stitch you knit and the next stitch on the left-hand needle, bringing the needle from the back to the front, purl into the front of the stitch you just picked up (1 st increased)

MC   main colour

MEAS   measure(s)(ing)

N1   needle 1 / first needle

N2   needle 2 / second needle

NUPP   (k, yo, k, yo, k, yo, k) into next stitch, slip 7 stitches back to left needle and knit them together through the back loop

P   purl

P1TBL   purl 1 stitch through the back loop

P2TOG   purl 2 stitches together (1 stitch decreased)

PATT(S)   pattern(s)

PLLI   purled left lifted increase: pick up the left leg of the stitch two rows/rounds below the stitch just worked on right-hand needle and purl it (1 stitch increased)

PRLI   purled right lifted increase: pick up the right leg of the stitch below the next stitch on left-hand needle and purl it (1 stitch increased)

PM   place marker

PWISE   purlwise

REM(S) remain(s)(ing)

RLI   right lifted increase: pick up the right leg of the stitch below the next stitch on left-hand needle and knit it (1 stitch increased)

RM   remove marker

RS   right side

S2KP   slip two stitches together knitwise, knit one, pass slipped stitches over (2 stitches decreased)

SK2P   slip one stitch knitwise, knit 2 stitches together, pass slipped stitch over (2 stitches decreased)

SL   slip (pwise with yarn in back unless otherwise indicated)

SL1YO   bring yarn to the front, slip the next stitch purl-wise, then bring the yarn to the back over the needle and the slipped stitch. The slipped stitch and yarn over are counted as 1 stitch.

SM   slip marker

SSK   slip slip knit: slip the first and the second stitch on the left-hand needle separately knitwise onto the right-hand needle, slide both stitches back onto the left-hand needle and knit them together through the back loop (1 stitch decreased)

SSSK   slip slip slip knit: slip the first, the second and the third stitch on the left-hand needle separately knitwise onto the right-hand needle, slide all three stitches back onto the left-hand needle and knit them together through the back loop (2 stitches decreased)

ST(S)   stitch(es)

TBL   through back loop of the stitch (twisted stitch)

W&T   wrap and turn (wrap next stitch on the left needle and turn work)

WS   wrong side

WYIB   with yarn in back

WYIF   with yarn in front

YO   yarn over

YO X 2 yarn over wrapping yarn around the needle twice; drop second yarn over on following round/row

* *   repeat from * to *

PETIOLE

FINISHED MEASUREMENTS
• (A) Bust circumference: 89.5 (97, 105.25, 112.5, 122, 129.5, 138, 145.25) cm / 35.25 (38.25, 41.5, 44.5, 48, 51, 54.25, 57.25)"
• (B) Waist circumference: 81 (88.5, 97, 104.25, 113.75, 121, 129.5, 137) cm / 31.75 (35, 38, 41, 44.75, 47.75, 51, 54)"
• (C) Hip circumference: 91.5 (99, 107.5, 114.75, 124.25, 131.5, 140, 147.5) cm / 36 (39, 42.25, 45, 49, 51.75, 55, 58)"
• (D) Yoke depth: 22.5 (23.75, 24.25, 24.25, 25, 26.25, 27.5, 28.75) cm / 8.75 (9.25, 9.55, 9.55, 9.75, 10.25, 10.75, 11.25)"
• (E) Front neck drop: 4.5 cm / 1.75"
• (F) Side length from underarm: 37.5 cm / 15"
• (G) Sleeve cuff circumference: 19 (21, 21, 21, 21, 23, 23, 23) cm / 7.5 (8.25, 8.25, 8.25, 8.25, 9.25, 9.25, 9.25)"
• (H) Upper sleeve circumference: 31 (35.25, 36.75, 41, 42, 46.25, 48, 52) cm / 12.25 (14, 14.5, 16.25, 16.5, 18.25, 19, 20.5)"
• (I) Sleeve length from underarm: 43.75 cm / 17.5"

PETIOLE

DESIGN **STEPHANIE EARP**
YARN **STOLEN STITCHES**

DIRECTIONS

- *Estonian gathered stitches and nupps are easier to work when worked loosely. When working multiple knit and yarn overs into the same stitch, be sure to leave give in the new stitches so they can be worked together or separately on the following round.*
- *The yo x 2 is a single increase – drop the second yo when working the stitch on the following round.*

NECK

CO 72 (72, 84, 84, 84, 84, 88, 88) sts on smaller needles using the Long-Tail Cast-On. Pm and join in the round.

Round 1: *K2, p2* until end of round

Repeat Round 1 until work measures 2.5 cm / 1".

YOKE

Change to larger needles.

Next Round: P all sts

Sizes 1 & 3 only
Next Round: P all sts

Size 2 only
Inc Round: *P12, M1Lp* until end of round [- (78, -, -, -, -, -, -) sts]

Size 4 only
Inc Round: *P14, M1Lp* until end of round [- (-, -, 90, -, -, -, -) sts]

Size 5 only
Inc Round: *P7, M1Lp* until end of round [- (-, -, -, 96, -, -, -) sts]

Size 6 only
Inc Round: *(P5, M1Lp) x 2, p4, M1Lp* until end of round [- (-, -, -, -, 102, -, -) sts]

Size 7 only
Inc Round: *(P5, M1Lp) x 2, (p4, M1Lp) x 3* until end of round [- (-, -, -, -, -, 108, -) sts]

Size 8 only
Inc Round: *(P3, M1Lp) x 8, (p4, M1Lp) x 5* until end of round [- (-, -, -, -, -, -, 114) sts]

All Sizes
Next Round: P all sts

Start working yoke chart, working 12 (13, 14, 15, 16, 17, 18, 19) chart repeats across the round.

Work to the end of row 45 of the chart. [264 (286, 308, 330, 352, 374, 396, 418) sts]

Work even in stockinette (k all sts) until yoke measures 22.5 (23, 23.75, 23.75, 24.25, 25, 26.25, 28) cm / 9 (9.25, 9.5, 9.5, 9.75, 10, 10.5, 11.25)" from CO.

SHORT-ROW SHAPING

Short Row 1 (RS): K93 (101, 108, 117, 123, 132, 139, 147), turn
Short Row 2 (WS): DS, p to 93 (101, 108, 117, 123, 132, 139, 147) sts past marker, turn
Short Row 3: DS, k to 4 sts before previous DS, turn
Short Row 4: DS, p to 4 sts before previous DS, turn

Repeat Short Rows 3-4 once more.

Next Round: DS, k until end of round
Next Round: K all stitches, working each DS as one stitch

SEPARATE BODY AND SLEEVES

K39 (42, 46, 48, 53, 55, 59, 62) sts, transfer 53 (59, 62, 68, 70, 76, 79, 85) sleeve sts onto scrap yarn, CO 6 (8, 8, 10, 10, 12, 12, 14) sts using the Backwards Loop Cast-On, k80 (84, 92, 98, 106, 112, 120, 124), transfer 53 (59, 62, 68, 70, 76, 79, 85) sleeve sts onto scrap yarn, CO 6 (8, 8, 10, 10, 12, 12, 14) sts using the Backwards Loop Cast-On, k until end of round [170 (184, 200, 214, 232, 246, 262, 276) sts]

BODY

K 2 rounds.

SHORT-ROW SHAPING

Short Row 1 (RS): K45 (50, 56, 58, 63, 65, 71, 74), turn
Short Row 2 (WS): DS, p to 45 (50, 56, 58, 63, 65, 71, 74) sts past marker, turn
Short Row 3: DS, k to 6 sts before previous DS, turn
Short Row 4: DS, p to 6 sts before previous DS, turn

Repeat Short Rows 3-4 once more.

Next Round: DS, k until end of round
Next Round: K all stitches, working each DS as one stitch

Cont in stockinette st until front body measures 6.5 cm / 2.5" from underarm.

WAIST SHAPING

Set-Up Round: K42 (46, 50, 53, 58, 61, 65, 69), pm for side, k86 (92, 100, 108, 116, 124, 132, 138), pm for side, k until end of round.

Dec Round: (K until 4 sts before side marker, K2tog, k2, sm, k2, ssk) x 2, k until end of round [4 sts dec]

Cont working in stockinette st and work Dec Round every 7th round another 3 times. [154 (168, 184, 198, 216, 230, 246, 260) sts]

Cont working in stockinette st until front body measures 16.5 cm / 6.5" from underarm.

HIP SHAPING

Inc Round: (K until 2 sts before side marker, M1R, k2, sm, k2, M1L) x 2, k until end of round [4 sts inc]

Cont working in stockinette st and work Inc Round every 7th round another 4 times. [174 (188, 204, 218, 236, 250, 266, 280) sts]

Cont working in stockinette st until front body measures 32.5 cm / 13" from underarm or 5 cm / 2" less than desired length.

HEM

Change to smaller needle.

Sizes 1, 4, 6 & 7 only
Dec Round: K2tog, k1, p2, *k2, p2* until 5 sts rem, k2tog, k1, p2 [172 (-, -, 216, -, 248, 264, -) sts]

All Sizes
Round 1: *K2, p2* until end of round.

Repeat Round 1 until hem measures 5 cm / 2".

BO all sts in patt.

SLEEVES (MAKE 2)

Transfer held sleeve stitches to larger needle. Beginning at centre underarm, pick up and k 3 (4, 4, 5, 5, 6, 6, 7) sts, k across sleeve stitches, pick up and k 3 (4, 4, 5, 5, 6, 6, 7) sts, pm and join in the round. [59 (67, 70, 78, 80, 88, 91, 99) sts]

SLEEVE SHAPING

K 8 (7, 6, 4, 4, 3, 3, 3) rounds.

Dec Round: K1, k2tog, k until 3 sts rem, ssk, k1 [2 sts dec]

Cont working in stockinette st and work Dec Round every 9th (8th, 7th, 5th, 5th, 4th, 4th, 4th) round another 10 (12, 14, 18, 19, 21, 22, 26) times. [37 (41, 40, 40, 40, 44, 45, 45) sts]

Work even in stockinette until sleeve measures 38.75 cm / 15.5" or 5 cm / 2" less than desired length.

CUFF

Change to smaller needle.

Sizes 1, 2, 7 & 8 only
Dec Round: K2tog, k1, p2, *k2, p2* until end of round [36 (40, -, -, -, -, 44, 44) sts]

All Sizes
Round 1: *K2, p2* until end of round.

Repeat Round 1 until cuff measures 5 cm / 2" or desired length.

BO all sts in patt.

FINISHING

Gently soak and block your sweater using cool water and wool wash, if desired. Weave in all ends.

WRITTEN INSTRUCTIONS FOR CHART

Round 1: 3<9, p3 [12 sts]
Round 2: K9, p3
Round 3: Yo, k9, yo, p3 [14 sts]
Round 4: K11, p3
Round 5: Yo, k4, k2tog, yo x 2, k5, yo, p3 [16 sts]
Rounds 6-8: K13, p3
Round 9: Yo, ssk, k2tog, yo x 2, ssk, k1, k2tog, yo x 2, ssk, k2tog, yo, p3 [14 sts]
Round 10: P1, k9, p4
Round 11: P1, yo, ssk, k2tog, yo, k1, yo, ssk, k2tog, yo, p4
Round 12: P2, k7, p5
Round 13: P2, yo, ssk, k3, k2tog, yo, p5
Round 14: P3, k5, p6
Round 15: P3, yo, ssk, k1, k2tog, yo, p6
Round 16: P4, k3, p7
Round 17: P4, yo, sk2p, yo, p7
Round 18: P5, k1, p8
Round 19: P2tog tbl, p3, k1, p3, p2tog, 3<9 [18 sts]
Round 20: P4, k1, p4, k9 [18 sts]
Round 21: P4, k1, p4, yo, k9, yo [20 sts]
Round 22: P4, k1, p4, k11
Round 23: P4, k1, p4, yo, k4, k2tog, yo x 2, k5, yo [22 sts]
Rounds 24-26: P4, k1, p4, k13
Round 27: P4, nupp, p4, yo, ssk, k2tog, yo x 2, ssk, k1, k2tog, yo x 2, ssk, k2tog, yo [20 sts]
Round 28: P4, k1, p5, k9, p1
Round 29: P2, k2tog, yo, k1, yo, ssk, p3, yo, ssk, k2tog, yo, k1, yo, ssk, k2tog, yo, p1
Round 30: P2, k5, p4, k7, p2
Round 31: P1, k2tog, yo, k3, yo, ssk, p3, yo, ssk, k3, k2tog, yo, p2
Round 32: P1, k7, p4, k5, p3
Round 33: K2tog, yo, k5, yo, ssk, p3, yo, ssk, k1, k2tog, yo, p3
Round 34: K9, p4, k3, p4
Round 35: Yo, ssk, k1, yo x 2, k3, yo x 2, k1, k2tog, yo, p4, yo, sk2p, yo, p4 [22 sts]
Round 36: K11, p5, k1, p5
Round 37: (K1, yo, ssk, k2tog, yo) x 2, k1, yo, ssk, p3, k1, p3, k2tog, yo
Round 38: K13, p3, k1, p3, k2
Round 39: K2, yo, ssk, k3, k2tog, yo, k3, yo, ssk, p2, k1, p2, k2tog, yo, k1
Round 40: K14, p2, k1, p2, k3
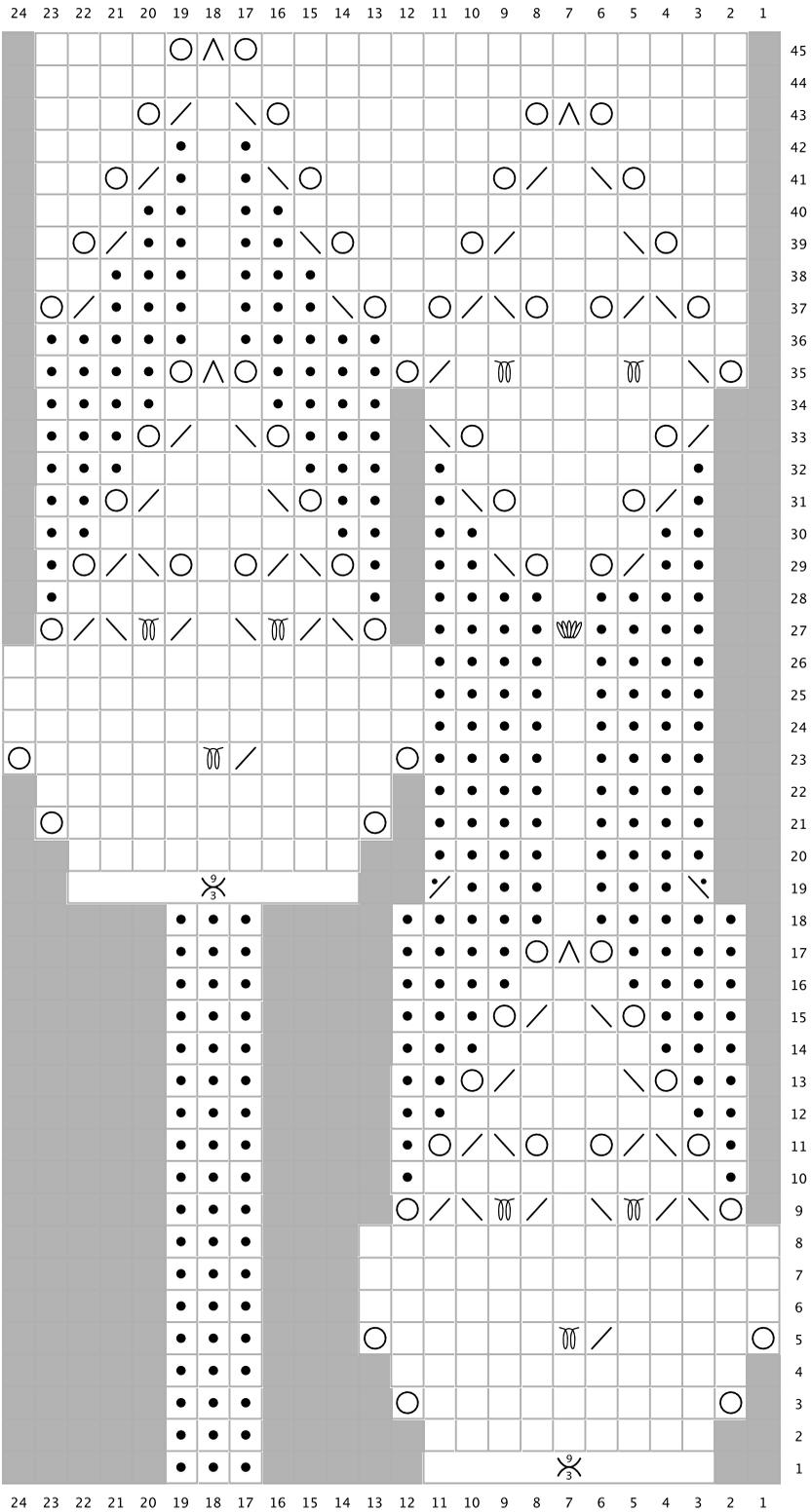**Round 41:** K3, yo, ssk, k1, k2tog, yo, k5, yo, ssk, p1, k1, p1, k2tog, yo, k2
Round 42: K15, p1, k1, p1, k4
Round 43: K4, yo, sk2p, yo, k7, yo, ssk, k1, k2tog, yo, k3
Round 44: K all sts
Round 45: K15, yo, sk2p, yo, k4

CHART

Legend:

- ⬜ k
- • p
- ○ yo
- ∧ sk2p
- ╲ ssk
- ╱ k2tog
- nupp
- p2tog
- p2tog tbl
- yo x 2
- ⚊ 3<9
- ▨ no stitch

UNFOLDING

UNFOLDING

DESIGN **SARI NORDLUND**
YARN **GARTHENOR**

FINISHED MEASUREMENTS
• Total length (longest edge): 230 cm / 90.5"
• Total width (shortest side): 134 cm / 53"

YARN
Garthenor Number 1 (100% wool; 350 metres / 383 yards per 50 g)

1500 metres / 1750 yards

Sample shown is knit in colourway Shale.

NEEDLES
3.5 mm / US 4 circular needle with a cable length of at least 100 cm / 40" (or needle size to obtain gauge)

GAUGE
23 sts x 34 rows = 10 x 10 cm / 4 x 4" (knit flat, in charted lace stitch, after blocking)

NOTIONS
• Blocking tools (blocking mats, t-pins, blocking wires)
• Darning needle
• Stitch markers
• Tape measure

DIRECTIONS

CO 317 sts using the Long-Tail Cast-On. Do not join in the round.

RIBBING

Set-Up Row (WS): K3, pm, *p1tbl, k1* until 4 sts rem, p1, pm, k3
Row 1 (RS): K3, sm, ssk, *k1tbl, p1* until 1 st rems before marker, k1tbl, sm, k3 [1 st dec]
Row 2: K3, sm, *p1tbl, k1* until 2 sts rem before marker, p1tbl, p1, sm, k3
Row 3: K3, sm, ssk, *p1, k1tbl* until marker, sm, k3 [1 st dec]
Row 4: K3, sm, *p1tbl, k1* until 1 st rems before next marker, p1, sm, k3

Repeat Rows 1-2 once more. [314 sts]

MAIN SECTION

Row 1 (RS): K3, sm, work according to Row 1 of the chart, working sts 1-19 once and then repeating the outlined pattern repeat 16 times, sm, k3 [313 sts]
Row 2 (WS): K3, sm, work next row of the chart as est, sm, k3
Row 3 (RS): K3, sm, work next row of the chart as est, sm, k3 [1 st dec]

Cont as est and work rows 4-36 of the chart. [296 sts]
Repeat Rows 1-36 of the chart 1 once more, repeating the outlined pattern repeat 15 times, then repeat Rows 1-20 once more repeating the outlined pattern repeat 14 times. [268 sts]

Start working in main pattern:
Row 1 (RS): K3, sm, ssk, k until marker, sm, k3 [1 st dec]
Row 2 (WS): K3, sm, k until 1 st rems before marker, p1, sm, k3
Row 3: Repeat Row 1 [1 st dec]
Row 4: K3, sm, p until marker, sm, k3
Rows 5-31: Repeat Rows 1-4 another 6 times, then repeat Rows 1-3 once more [14 sts dec]
Row 32: K3, sm, *p2tog, yo* until marker, sm, k3
Row 33-36: Repeat Rows 1-4 [2 sts dec]

Repeat Rows 1-36 another 13 times. [216 sts dec, 16 sts rem]

Then repeat Rows 1-16 once more. [7 sts dec, 8 sts rem]

TIP OF THE SHAWL

Row 1 (RS): K3, rm, ssk, rm, k3 [7 sts]
Row 2 (WS): K all sts
Row 3: K2, ssk, k until end [6 sts]
Row 4: K all sts
Row 5: K2, ssk, k until end [5 sts]
Row 6: K all sts
Row 7: K2, ssk, k1 [4 sts]
Row 8: K all sts
Row 9: K2, ssk [3 sts]
Row 10: BO all sts in pattern.

FINISHING

Gently soak and block your shawl using a blocking mat and t-pins. Weave in all ends. Optional: attach tassels or pom poms to the corners of the shawl.

WRITTEN INSTRUCTIONS FOR CHART

Row 1 (RS): Ssk, *p1, k1tbl* until end [1 st dec]
Row 2 (WS): *P1 tbl, k1* until 1 st rems, p1
Row 3: Ssk, *k1tbl, p1* until 1 st rems, k1tbl [1 st dec]
Row 4: *P1 tbl, k1* until 2 st rem, p1tbl, p1
Row 5: Sssk, yo, k1, yo, ssk, (p1, k1tbl) x 2, p1, k2tog, yo, k1, yo, k3tog, yo, k1, *yo, sssk, yo, k1, yo, ssk, (p1, k1tbl) x 2, p1, k2tog, yo, k1, yo, k3tog, yo, k1*, repeat until end [1 st dec]
Row 6: *K2, p5, (k1, p1tbl) x 2, k1, p5, k1*, repeat until 17 sts remain, k2, p5, (k1, p1tbl) x 2, k1, p5
Row 7: Ssk, k2, yo, ssk, k1tbl, p1, k1tbl, k2tog, yo, k2, k2tog, yo, k2, *k1, yo, ssk, k2, yo, ssk, k1tbl, p1, k1tbl, k2tog, yo, k2, k2tog, yo, k2*, repeat until end [1 st dec]
Row 8: *P8, p1tbl, k1, p1tbl, p7*, repeat until 16 sts rem, p8, p1tbl, k1, p1tbl, p5
Row 9: Sssk, yo, k1, yo, ssk, p1, k2tog, yo, k1, yo, k3tog, yo, k3, *k2, yo, sssk, yo, k1, yo, ssk, p1, k2tog, yo, k1, yo, k3tog, yo, k3*, repeat until end [1 st dec]
Row 10: *K4, p5, k1, p5, k3*, repeat until 15 sts rem, k4, p5, k1, p5
Row 11: Ssk, k2, yo, sssk, yo, k2, k2tog, yo, k4, *k3, yo, ssk, k2, yo, sssk, yo, k2, k2tog, yo, k4*, repeat until end [1 st dec]
Row 12: P all
Row 13: Sssk, yo, k3, yo, k3tog, yo, k5, *k4, yo, sssk, yo, k3, yo, k3tog, yo, k5*, repeat until end [1 st dec]
Row 14: *K6, p7, k5*, repeat until 13 sts rem, k6, p7
Row 15: Ssk, yo, sssk, yo, k2tog, yo, k6, *k5, yo, ssk, yo, sssk, yo, k2tog, yo, k6*, repeat until end [1 st dec]
Row 16: *(P2tog, yo) x 3, p6, (p2tog, yo) x 3*, repeat until 12 sts rem, (p2tog, yo) x 3, p6

Row 17: Ssk, k1, k2tog, yo, k7, *k6, yo, ssk, k1, k2tog, yo, k7*, repeat until end [1 st dec]

Row 18: *K8, p3, k7*, repeat until 11 sts rem, k8, p3

Row 19: Sssk, yo, k8, *k7, yo, sssk, yo, k8*, repeat until end [1 st dec]

Row 20: P all

Row 21: Ssk, (k1, yo) x 2, k2, sssk, p1, *k3tog, k2tog, (k1, yo) x 3, p1, (yo, k1) x 3, ssk, sssk, p1*, repeat until end [1 st dec]

Row 22: *K1, p8*, repeat until end

Row 23: Ssk, k6, p1, *k8, p1*, repeat until end [1 st dec]

Row 24: *K1, p8*, repeat until 8 sts rem, k1, p7

Row 25: Ssk, k1, yo, k2, ssk, p1, *k3tog, k2tog, (k1, yo) x 3, p1, (yo, k1) x 3, ssk, sssk, p1*, repeat until end [1 st dec]

Row 26: *K1, p8*, repeat until 7 sts rem, k1, p6

Row 27: Ssk, k4, p1, *k8, p1*, repeat until end [1 st dec]

Row 28: *K1, p8*, repeat until 6 sts rem, k1, p5

Row 29: Ssk, k3, p1, *k3tog, k2tog, (k1, yo) x 3, p1, (yo, k1) x 3, ssk, sssk, p1*, repeat until end [1 st dec]

Row 30: *K1, p8*, repeat until 5 sts rem, k1, p4

Row 31: Ssk, k2, p1, *k8, p1*, repeat until end [1 st dec]

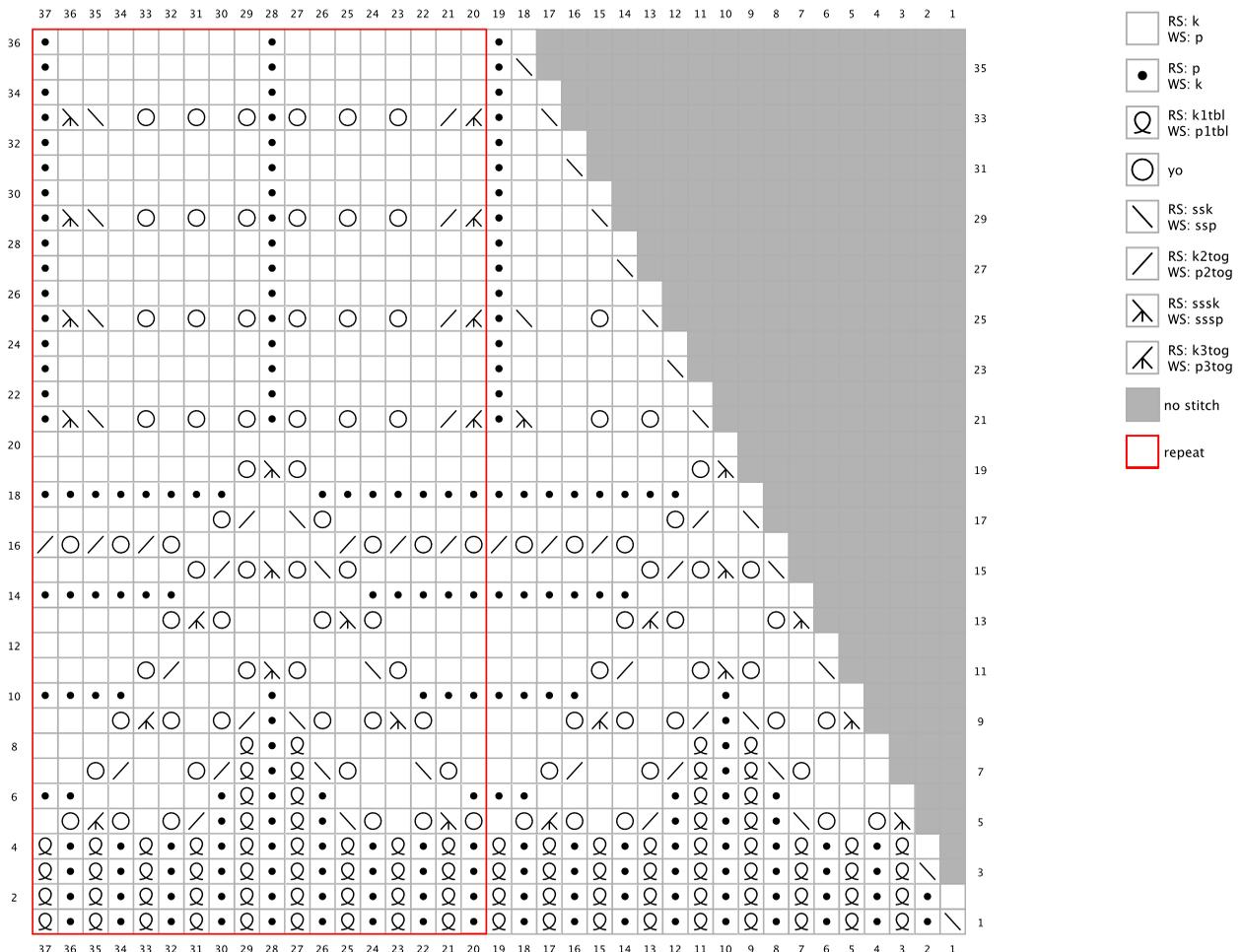**Row 32:** *K1, p8*, repeat until 4 sts rem, k1, p4

Row 33: Ssk, k1, p1, *k3tog, k2tog, (k1, yo) x 3, p1, (yo, k1) x 3, ssk, sssk, p1*, repeat until end [1 st dec]

Row 34: *K1, p8*, repeat until 3 sts rem, k1, p2

Row 35: Ssk, p1, *k8, p1*, repeat until end [1 st dec]

Row 36: *K1, p8*, repeat until 2 sts rem, k1, p1

CHART

	RS: k / WS: p
•	RS: p / WS: k
Ⓠ	RS: k1tbl / WS: p1tbl
◯	yo
\	RS: ssk / WS: ssp
/	RS: k2tog / WS: p2tog
⅄	RS: sssk / WS: sssp
丬	RS: k3tog / WS: p3tog
	no stitch
	repeat

NORTHBOUND

FINISHED MEASUREMENTS
• (A) Bust circumference: 107.5 (115.5, 129, 133.25, 142.5, 148.25, 156, 166.25) cm / 42.25 (45.5, 50.75, 52.5, 56.25, 58.25, 61.5, 65.5)"
• (B) Back neck width: 15.5 (15.5, 17.25, 17.25, 17.25, 18.5, 18.5, 18.5) cm / 6 (6, 6.75, 6.75, 6.75, 7.25, 7.25, 7.25)"
• (C) Side length from underarm: 44.5 cm / 17.5"
• (D) Sleeve cuff circumference: 17.5 (18, 18.5, 19, 19.5, 20, 21, 22) cm / 7 (7, 7.25, 7.5, 7.75, 7.75, 8.25, 8.75)"
• (E) Upper sleeve circumference: 27.5 (30, 32.5, 36, 38.5, 40, 42,5, 45) cm / 10.75 (11.75, 12.75, 14.25, 15.25, 15.75, 16.75, 17.75)"
• (F) Sleeve length from underarm: 39.25 cm / 15.5"
• (G) Total length: 60.25 (61, 62.25, 64.25, 65.5, 66.75, 67.25, 68.5) cm / 23.75 (24, 24.5, 25.25, 25.75, 26.25, 26.5, 27)"

NORTHBOUND

DESIGN **CLAIRE WALLS**
YARN **TRISKELION YARN**

STITCH PATTERNS

Twisted Stitch (worked flat, multiple of 9 sts)

Row 1 (RS): *K1, 1/1 RT, 1/1 LT, k4* until end of row
Row 2 (WS): P all sts
Row 3: *1/1 RT, k2, 1/1 LT, k3* until end of row
Row 4: Repeat Row 2

1x1 Twisted Rib (worked flat over even number of sts)

Row 1 (RS): *K1tbl, p1tbl* until end of row
Row 2 (WS): *P1tbl, k1tbl* until end of row

DIRECTIONS

Using scrap yarn CO 52 (57, 63, 67, 72, 75, 79, 84) sts on larger needle using the Provisional Crochet Cast-On. Do not join in the round. During the short row sections, all wraps should be picked up and worked as you go.

BACK

LEFT BACK SHOULDER AND NECK SHAPING

Sizes 1, 3, 5 & 7 only
Set-Up Row (RS): K46 (-, 55, -, 64, -, 73, -), pm, k to end of row
Short Row 1 (WS): K1, p to marker, sm, p11, w&t
Short Row 2: K2, k1, 1/1 RT, 1/1 LT, k4, sm, k1, 1/1 RT, 1/1 LT, k0 (-, 2, -, 2, -, 0, -), M1L, k1 [53 (-, 64, -, 73, -, 80, -) sts]
Short Row 3: K1, p to marker, sm, p20, w&t
Short Row 4: K2, *1/1 RT, k2, 1/1 LT, k3* until marker, sm, 1/1 RT, k2, 1/1 LT, k0 (-, 2, -, 2, -, 0, -), M1L, k1 [54 (-, 65, -, 74, -, 81, -) sts]
Short Row 5: K1, p to marker, sm, p29 (-, 29, -, 38, -, 38, -), w&t
Short Row 6: K2, *k1, 1/1 RT, 1/1 LT, k4* until marker, sm, k1, 1/1 RT, 1/1 LT, k2 (-, 4, -, 4, -, 2, -), M1L, k1 [55 (-, 66, -, 75, -, 82, -) sts]
Short Row 7: K1, p to marker, sm, p38 (-, 47, -, 56, -, 56, -), w&t
Short Row 8: K2, *1/1 RT, k2, 1/1 LT, k3* until marker, sm, 1/1 RT, k2, 1/1 LT, k2 (-, 4, -, 4, -, 2, -), M1L, k1 [56 (-, 67, -, 76, -, 83, -) sts]
Short Row 9: K1, p to marker, sm, p to last st, k1
Next Row (RS): K1, *k1, 1/1 RT, 1/1 LT, k4* until marker, rm, k1, 1/1 RT, 1/1 LT, k to last st, M1L, k1 [57 (-, 68, -, 77, -, 84, -) sts]

Sizes 2, 4, 6 & 8 only
Set-Up Row (RS): K - (55, -, 64, -, 73, -, 82), pm, k to end
Short Row 1 (WS): K1, p to marker, sm, p11, w&t
Short Row 2: K3, 1/1 RT, 1/1 LT, k4, sm, k - (1 , -, 2, -, 1, -, 1), M1L, k1 [- (58, -, 68, -, 76, -, 85) sts]
Short Row 3: K1, p to marker, sm, p - (20, -, 20, -, 20, -, 29), w&t
Short Row 4: K2, *1/1 RT, k2, 1/1 LT, k3* until marker, sm, 1/1 RT, k - (0 , -, 1, -, 0, -, 0), M1L, k1 [- (59, -, 69, -, 77, -, 86) sts]
Short Row 5: K1, p to marker, sm, p - (29, -, 38, -, 38, -, 47), w&t
Short Row 6: K2, *k1, 1/1 RT, 1/1 LT, k4* until marker, sm, k1, 1/1 RT, k - (0 , -, 1, -, 0, -, 0), M1L, k1 [- (60, -, 70, -, 78, -, 87) sts]
Short Row 7: K1, p to marker, sm, p - (47, -, 56, -, 56, -, 65), w&t
Short Row 8: K2, *1/1 RT, k2, 1/1 LT, k3* until marker, sm, 1/1 RT, k - (2 , -, 3, -, 2, -, 2), M1L, k1 [- (61, -, 71, -, 79, -, 88) sts]
Short Row 9: K1, p to marker, sm, p to last st, k1
Next Row: K1, *k1, 1/1 RT, 1/1 LT, k4* until marker, sm, k1, 1/1 RT, 1/1 LT, k - (0 , -, 1, -, 0, -, 0), M1L, k1 [- (62, -, 72, -, 80, -, 89) sts]

All sizes
Break yarn and slip sts onto stitch holder or scrap yarn.

RIGHT BACK SHOULDER AND NECK SHAPING

Using scrap yarn CO 52 (57, 63, 67, 72, 75, 79, 84) sts on larger needle using the Provisional Crochet Cast-On. Do not join in the round.

Sizes 1, 3, 5 & 7 only
Set-Up Row (RS): K all sts
Short Row 1 (WS): K1, p to last st, k1
Short Row 2: K1, M1R, k0 (-, 2, -, 2, -, 0, -), 1/1 RT, 1/1 LT, k5, 1/1 RT, 1/1 LT, k3, w&t [53 (-, 64, -, 73, -, 80, -) sts]
Short Row 3 and all further WS rows: P to last st, k1
Short Row 4: K1, M1R, k0 (-, 2, -, 2, -, 0, -), 1/1 RT, k2, 1/1 LT, (k3, 1/1 RT, k2, 1/1 LT) x 2, k2, w&t [54 (-, 65, -, 74, -, 81, -) sts]
Short Row 6: K1, M1R, k2 (-, 4, -, 4, -, 2, -), 1/1 RT, 1/1 LT, (k5, 1/1 RT, 1/1 LT) x 3 (-, 3, -, 4, -, 4, -), k3, w&t [55 (-, 66, -, 75, -, 82, -) sts]
Short Row 8: K1, M1R, k2 (-, 4, -, 4, -, 2, -), 1/1 RT, k2, 1/1 LT, (k3, 1/1 RT, k2, 1/1 LT) x 4 (-, 5, -, 6, -, 6, -), k2, w&t [56 (-, 67, -, 76, -, 83, -) sts]

Next Row (RS): K1, M1R, k4 (-, 6, -, 6, -, 4, -), 1/1 RT, 1/1 LT, k1, *k4, 1/1 RT, 1/1 LT, k1* until last st, k1 [57 (-, 68, -, 77, -, 84, -)]

Sizes 2, 4, 6 & 8 only
Set-Up Row (RS): K all sts
Short Row 1 (WS): K1, p to last st, k1
Short Row 2: K1, M1R, k - (5 , -, 6, -, 5, -, 5), 1/1 RT, 1/1 LT, k3, w&t [- (58, -, 68, -, 76, -, 85) sts]
Short Row 3 and all further WS rows: P to last st, k1
Short Row 4: K1, M1R, k - (0 , -, 1, -, 0, -, 0), 1/1 LT, (k3, 1/1 RT, k2, 1/1 LT) x - (2, -, 2, -, 2, -, 3, k2, w&t [- (59, -, 69, -, 77, -, 86) sts]
Short Row 6: K1, M1R, k - (0 , -, 1, -, 0, -, 0), 1/1 LT, k1, (k4, 1/1 RT, 1/1 LT, k1) x - (3, -, 4, -, 4, -, 5), k2, w&t [- (60, -, 70, -, 78, -, 87) sts]
Short Row 8: K1, M1R, k - (2 , -, 3, -, 2, -, 2), 1/1 LT, (k3, 1/1 RT, k2, 1/1 LT) x - (5, -, 6, -, 6, -, 7), k2, w&t [- (61, -, 71, -, 79, -, 88) sts]
Short Row 10: K1, M1R, k - (0 , -, 1, -, 0, -, 0), 1/1 RT, 1/1 LT, k1, *k4, 1/1 RT, 1/1 LT, K1* until last st, k1 [- (62, -, 72, -, 80, -, 89) sts]

All Sizes
Next Row (WS): K1, p to end, turn work, CO 29 (28, 34, 35, 34, 37, 38, 37) sts using the Cable Cast-On, turn work, sl held sts for left back onto left needle with WS facing, p to last st, k1 [143 (152, 170, 179, 188, 197, 206, 215) sts]

BACK (CONTINUED)

Row 1 (RS): K1, *1/1 RT, k2, 1/1 LT, k3* until 7 sts rem, 1/1 RT, k2, 1/1 LT, k1
Row 2 (WS): K1, p to last st, k1
Row 3 (RS): K1, *k1, 1/1 RT, 1/1 LT, k4* until 7 sts rem, k1, 1/1 RT, 1/1 LT, k2
Row 4 (WS): Repeat Row 2

Repeat Rows 1-4 another 10 (11, 12, 14, 15, 16, 17, 18) times, followed by Rows 1-3 once more. Sl stitches onto scrap yarn.

LEFT FRONT

SHOULDER SHAPING

Using scrap yarn CO 52 (57, 63, 67, 72, 75, 79, 84) sts on larger needle using Provisional Crochet cast-on. Do not join in the round.

Sizes 1 & 7 only
Set-Up Row (RS): K all sts
Short Row 1 (WS): K1, p to last st, k1
Short Row 2: K1, 1/1 RT, 1/1 LT, k5, 1/1 RT, 1/1 LT, k3, w&t
Short Row 3 and all further WS rows: P to last st, k1
Short Row 4: K4, 1/1 LT, (k3, 1/1 RT, k2, 1/1 LT) x 2, k2, w&t
Short Row 6: K1, 1/1 RT, 1/1 LT, (k5, 1/1 RT, 1/1 LT) x 3 (-, -, -, -, -, 4, -), k3, w&t
Short Row 8: K4, 1/1 LT, (k3, 1/1 RT, k2, 1/1 LT) x 4 (-, -, -, -, -, 6, -), k2, w&t
Short Row 9 (WS): P to last stitch, k1

Sizes 2, 4, 6 & 8 only
Set-Up Row (RS): K all sts
Short Row 1 (WS): K1, p to last st, k1
Short Row 2: K- (6, -, 7, -, 6, -, 6), 1/1 RT, 1/1 LT, k3, w&t
Short Row 3 and all further WS rows: P to last st, k1
Short Row 4: K- (2, -, 3, -, 2, -, 2), (k3, 1/1 RT, k2, 1/1 LT) x - (2, -, 2, -, 2, -, 3), k2, w&t
Short Row 6: K- (1, -, 2, -, 1, -, 1), (k5, 1/1 RT, 1/1 LT) x - (3, -, 4, -, 4, -, 5), k3, w&t
Short Row 8: K- (2, -, 3, -, 2, -, 2), (k3, 1/1 RT, k2, 1/1 LT) x - (5, -, 6, -, 6, -, 7), k2, w&t
Short Row 9 (WS): P to last stitch, k1

Sizes 3 & 5 only
Set-Up Row (RS): K all sts
Short Row 1 (WS): K1, p to last st, k1
Short Row 2: K3, 1/1 RT, 1/1 LT, k5, 1/1 RT, 1/1 LT, k3, w&t
Short Row 3 and all further WS rows: P to last st, k1
Short Row 4: K2, 1/1 RT, k2, 1/1 LT, (k3, 1/1 RT, k2, 1/1 LT) x 2, k2, w&t
Short Row 6: K3, 1/1 RT, 1/1 LT, (k5, 1/1 RT, 1/1 LT) x - (-, 3, -, 4, -, -, -), k3, w&t
Short Row 8: K2, 1/1 RT, k2, 1/1 LT, (k3, 1/1 RT, k2, 1/1 LT) x - (-, 5, -, 6, -, -, -), k2, w&t
Short Row 9 (WS): P to last stitch, k1

NECK SHAPING

Sizes 1 & 7 only
Row 1 (RS): K1, 1/1 RT, 1/1 LT, k1, *k4, 1/1 RT, 1/1 LT, k1* until last st, k1
Row 2 (WS): K1, p to last st, k1
Row 3: K4, 1/1 LT, *k3, 1/1 RT, k2, 1/1 LT* until last st, k1
Row 4: Repeat Row 2

Repeat Rows 1-4 another 5 (-, -, -, -, -, 3, -) times.

Sizes 2, 4, 6 & 8 only
Row 1 (RS): K- (2, -, 3, -, 2, -, 2), *k4, 1/1 RT, 1/1 LT, k1* until last st, k1
Row 2 (WS): K1, p to last st, k1
Row 3: K- (2, -, 3, -, 2, -, 2), *k3, 1/1 RT, k2, 1/1 LT* until last st, k1
Row 4: Repeat Row 2

Repeat Rows 1-4 another - (4, -, 4, -, 4, -, 0) times.

Sizes 3 & 5 only
Row 1 (RS): *K3, 1/1 RT, 1/1 LT, k2* until end of row
Row 2 (WS): K1, p to last st, k1
Row 3: *K2, 1/1 RT, k2, 1/1 LT, k1* until end of row
Row 4: Repeat Row 2

Repeat Rows 1-4 another 4 times.

All sizes
You will now continue working in patt as est while beginning to inc for the neck, incorporating the new sts into the pattern. Work increased sts that will eventually be part of a 1/1 twist as a knit st on the RS until its pair has been increased.

Neck Increase Row (RS): K1, M1R, work in patt as est to end [1 st inc]

Repeat Neck Inc Row every 6th row another 4 (5, 6, 7, 8, 8, 10, 12) times ending with a RS row. Place a removable marker where your last inc was made. [57 (63, 70, 75, 81, 84, 90, 97) sts]

Sizes 2, 4, 6 & 8 only
Work another - (2, -, 2, -, 4, -, 4) rows in patt as est.

All sizes
Break yarn and slip sts onto scrap yarn.

RIGHT FRONT

SHOULDER SHAPING

Using scrap yarn CO 52 (57, 63, 67, 72, 75, 79, 84) sts on larger needle using the Provisional Crochet Cast-On. Do not join in the round.

Sizes 1 & 7 only
Set-Up Row (RS): K46 (-, -, -, -, -, 73, -), pm, k to end
Short Row 1 (WS): K1, p to marker, sm, p11, w&t
Short Row 2: K2, *k1, 1/1 RT, 1/1 LT, k4* until marker, sm, k1, 1/1 RT, 1/1 LT, k1
Short Row 3: K1, p to marker, sm, p20, w&t
Short Row 4: K2, *1/1 RT, k2, 1/1 LT, k3* until marker, sm, 1/1 RT, k4
Short Row 5: K1, p to marker, sm, p29 (-, -, -, -, -, 38, -), w&t
Short Row 6: Repeat Short Row 2
Short Row 7: K1, p to marker, sm, p38 (-, -, -, -, -, 56, -), w&t
Short Row 8: Repeat Short Row 4
Short Row 9: K1, p to marker, rm, p to last st, k1

Sizes 2, 4, 6 & 8 only
Set-Up Row (RS): K to end
Short Row 1 (WS): K1, p - (12 , -, 13, -, 12, -, 12), w&t
Short Row 2: K3, 1/1 RT, 1/1 LT, k to end
Short Row 3: K1, p - (21, -, 22, -, 21, -, 30), w&t
Short Row 4: K2, *1/1 RT, k2, 1/1 LT, k3* until - (2 , -, 3, -, 2, -, 2), sts rem, k to end
Short Row 5: K1, p - (30, -, 40, -, 39, -, 48), w&t
Short Row 6: *K3, 1/1 RT, 1/1 LT, k2* until k - (4 , -, 5, -, 4, -, 4), sts rem, k to end
Short Row 7: K1, p - (48, -, 58, -, 57, -, 66), w&t
Short Row 8: Repeat Row 4
Short Row 9: K1, p to last st, k1

Sizes 3 & 5 only
Set-Up Row (RS): K- (-, 55, -, 64, -, -, -), pm, k to end
Short Row 1 (WS): K1, p to marker, sm, p11, w&t
Short Row 2: K2, *k1, 1/1 RT, 1/1 LT, k4* until marker, sm, k1, 1/1 RT, 1/1 LT, k3
Short Row 3: K1, p to marker, sm, p20, w&t
Short Row 4: K2, *1/1 RT, k2, 1/1 LT, k3* until marker, sm, 1/1 RT, k2, 1/1 LT, k2
Short Row 5: K1, p to marker, sm, p- (-, 29, -, 38, -, -, -), w&t
Short Row 6: Repeat Short Row 2
Short Row 7: K1, p to marker, sm, p- (-, 47, -, 56, -, -, -), w&t

Short Row 8: Repeat Short Row 4
Short Row 9: K1, p to marker, rm, p to last st, k1

NECK SHAPING

Sizes 1 & 7 only
Row 1 (RS): K1, *k1, 1/1 RT, 1/1 LT, k4* until 6 sts remain, k1, 1/1 RT, 1/1 LT, k1
Row 2 (WS): K1, p to last st, k1
Row 3: K1, *1/1 RT, k2, 1/1 LT, k3* until 6 sts remain, 1/1 RT, k to end
Row 4: Repeat Row 2

Repeat Rows 1-4 another 5 (-, -, -, -, -, 3, -) times.

Sizes 2, 4, 6 & 8 only
Row 1 (RS): K1, *k1, 1/1 RT, 1/1 LT, k4* until 2 sts remain, k to end
Row 2 (WS): K1, p to last st, k1
Row 3: K1, *1/1 RT, k2, 1/1 LT, k3* until 2 sts remain, k to end
Row 4: Repeat Row 2

Repeat Rows 1-4 another - (4, -, 4, -, 4, -, 0) times.

Sizes 3 & 5 only
Row 1 (RS): *K2, 1/1 RT, 1/1 LT, k3* until end of row
Row 2 (WS): K1, p to last st, k1
Row 3: K1, *1/1 RT, k2, 1/1 LT, k3* until 8 sts remain, 1/1 RT, k2, 1/1 LT, k to end
Row 4: Repeat Row 2

Repeat Rows 1-4 another 4 times.

All sizes
You will now continue working in patt as set while beginning to inc for the neck, incorporating the new sts into the pattern.

Neck Increase Row (RS): Work in patt as est to last st, M1L, k1 [1 st inc]

Repeat Neck Inc Row every 6th row another 4 (5, 6, 7, 8, 8, 10, 12) times ending with a RS row. Place a removable marker where your last inc was made. [57 (63, 70, 75, 81, 84, 90, 97) sts]

Sizes 2, 4, 6 & 8 only
Work another - (2, -, 2, -, 4, -, 4) rows in patt as est.

All sizes

Do not break yarn.

You will now join the shoulder seams, followed by the body to continue as one piece. Please read the entire section carefully before proceeding.

Sl the 52 (57, 63, 66, 72, 75, 79, 84) sts at the left back shoulder onto one of your spare needles, carefully removing the scrap yarn from the provisional cast-on as you go. Repeat for the 52 (57, 63, 66, 72, 75, 79, 84) sts at the left front shoulder. With RS tog, BO all shoulder stitches using a Three Needle Bind-Off. Repeat for right back and right front shoulder seam.

Cont working on the 57 (63, 70, 75, 81, 84, 90, 97) sts for right front. When casting on sts, use the Backwards Loop Cast-On method.

Joining Row (WS): k1, p to end, CO 1 st, sl your held 143 (152, 170, 179, 188, 197, 206, 215) sts for back onto your left needle with WS facing, p to end, CO 1 st, sl your held 57 (63, 70, 75, 81, 84, 90, 97) sts for front left onto your left needle with WS facing, p to last st, k1 [259 (280, 312, 331, 352, 367, 388, 411) sts]

Cont working in patts as est. You will now be working left front, back and right front as one piece.

At the right and left fronts, cont to work the neck inc every 6th row from where you made your last inc. (marked by your locking markers) another 5 (5, 7, 5, 5, 5, 5, 7) times as follows, ending with a WS row:

Neck Inc Row (RS): K1, M1R, work in patt as est to last st, M1L, k1 [2 sts inc]

[269 (290, 326, 341, 362, 377, 398, 425) sts]

Size 2 only

Work 2 more rows in patt as est.

Remove your locking markers and replace them where your final increases were made.

Sizes 1, 4 & 6 only

Row 1 (RS): K2, *1/1 RT, 1/1 LT, k5* until last 6 sts, 1/1 RT, 1/1 LT, k2

Row 2 (WS): K1, p to end, k1

Row 3: K1, *1/1 RT, k2, 1/1 LT, k3* until last 7 sts, 1/1 RT, k2, 1/1 LT, k1

Row 4: Repeat Row 2

Sizes 2, 3, 5, 7 & 8 only

Row 1 (RS): K1, 1/1 LT, *k5, 1/1 RT, 1/1 LT* until 8 sts remain, k5, 1/1 RT, k1

Row 2 (WS): K1, p to end, k1

Row 3: K2, 1/1 LT, *k3, 1/1 RT, k2, 1/1 LT* until 7 sts remain, k3, 1/1 RT, k2

Row 4: Repeat Row 2

All sizes

Repeat Rows 1-4 for your size another 20 (20, 20, 21, 21, 22, 22, 23) times followed by Rows 1-2 once more or until side measures 39.25 cm / 15.5" from underarm, ending with Row 2.

Next Row (Inc Row): K1, M1R, work in patt as est to last st, M1L, k1 [271 (292, 328, 343, 364, 379, 400, 427) sts]

Next Row (WS): k1, p to end, k1

Sizes 1, 4 & 6 only

Row 1 (Inc Row): *K1, 1/1 RT x 2, M1L, 1/1 LT x 2* until 1 st remains, k1 [301 (-, -, 381, -, 421, -, -) sts]

Row 2: k1, p to end, k1

Sizes 2, 3, 5, 7 & 8 only

Row 3 (Inc Row): K2, 1/1 LT x 2, k1, 1/1 RT x 2, *M1L, 1/1 LT x 2, k1, 1/1 RT x 2* until 2 sts rem, k2 [- (323, 363, -, 403, -, 443, 473) sts]

Row 4: k1, p to end, k1

Change to smaller needles.

Row 1: K1, *k1tbl, p1tbl* until 2 sts remain, k1tbl, k1

Row 2: K1, *p1tbl, k1tbl* until 2 sts remain, p1tbl, k1

Repeat Rows 1-2 another 6 times or until hem measures 3.75 cm / 1.5".

BO all stitches using Tubular Bind-Off.

SLEEVES (MAKE 2)

Beginning at the underarm and using larger needles, pick up and k 62 (68, 74, 82, 86, 90, 96, 102) sts around the arm-hole (approx. 2 in every 4 rows). Place marker for BOR.

Round 1: K to end

Repeat Round 1 another 35 (35, 29, 29, 25, 25, 19, 19) times.

Dec Round: K2, k2tog, k to last 4 sts, ssk, k2 [2 sts dec]

Repeat Dec Round every 13th (8th, 7th, 5th, 4th, 4th, 3rd, 3rd) round another 6 (9, 11, 14, 15, 16, 18, 20) times. [48 (48, 50, 52, 54, 56, 58, 60) sts]

Work even until sleeve measures 34.25 (32.25, 31, 29.75, 28, 26.5, 24.5, 23.5) cm / 13.5, 12.75, 12.25, 11.75, 11, 10.5, 9.75, 9.25)" or 3.75 cm / 1.5" shorter than desired length.

CUFF

Change to smaller needles.

Round 1: *K1tbl, p1tbl* until end

Repeat Round 1 another 13 times. BO using Tubular Bind off.

BUTTONBAND

With smaller needle and RS facing, join yarn at the lower edge of the right front, pick up and k approx. 3 sts for every 4 rows along front openings and approximately 1 st for every st along back neck, making sure to pick up an odd number of sts. Place first stitch marker on left front level with the locking stitch marker you placed before, then place second stitch marker on right front, level with the other locking stitch marker.

Set-Up Row (WS): *P1tbl, k1tbl* until 1 st rems, p1tbl
Short Row 1 (RS): Work in 1x1 Twisted Rib to 28 sts before second marker, w&t
Short Row 2: Work in 1x1 Twisted Rib to 28 sts before first marker, w&t

In the following short rows, pick up wraps from previous rows as you come across them and work them together with wrapped sts.

Short Row 3: Work in patt to 2 sts after wrapped st from previous RS row, w&t
Short Row 4: Work in patt to 2 sts after wrapped st from previous WS row, w&t

Repeat Short Rows 3-4 another 8 times

Next Row (RS): Work in 1x1 Twisted Rib to last st, k1
Next Row (WS): Work in 1x1 Twisted Rib until last st, k1

Repeat last 2 rows another 3 times.

In the next row, you'll be working the buttonholes. To indicate where buttonholes will be worked, with RS facing and working your way up from the hem, place 5 markers along the right or left front as preferred, making sure to place them after a knit st. Place first marker 3 cm / 1.25" from bottom edge and the last marker level with your locking marker.

Buttonholes on right front
Next Row (RS): K1tbl, (*p1tbl, k1tbl* until marker, sm, yo x 2, k2tog tbl) x 5, *p1tbl, k1tbl* until last st, k1tbl
Next Row (WS): (*P1tbl, k1tbl* until 2 sts before marker, p1tbl, k1 into the first loop of the double yo and drop second loop) x 5, p1tbl, k1tbl* until last st, k1tbl

Buttonholes on left front
Next Row (RS): (*K1tbl, p1tbl* until 2 sts before marker, yo x 2, p2tog, sm) x 5, *k1tbl, p1tbl* until last st, k1tbl
Next Row (WS): P1tbl (*k1tbl, p1tbl* until marker, sm, k1tbl, p1 into the first loop of the double yo and drop second loop) x 5, *k1tbl, p1tbl* until end of row

Next Row (RS): Work in 1x1 Twisted Rib to last st, k1tbl
Next Row (WS): Work in 1x1 Twisted Rib until last st, p1tbl

Repeat last 2 rows another 4 times.

BO all stitches using the Tubular Bind Off.

FINISHING

Gently soak and block your cardigan using warm water and preferred wool soak (optional). Weave in all ends.

TREILLAGE

TREILLAGE

DESIGN **A L LEONG**
YARN **WOOLLY MAMMOTH FIBRE CO.**

FINISHED MEASUREMENTS
• Foot circumference: 18 (19, 20, 21, 22) cm / 7(7.5, 8, 8.25, 8.75)"

SIZES
1 (2, 3, 4, 5)
Finished foot circumference: 18 (19, 20.25, 21.25, 22.25) cm / 7 (7.5, 8, 8.5, 8.75)" – recommended to be worn with 2.5 cm / 1" of negative ease.

YARN
Woolly Mammoth Fibre Co. Natural Sock (50% British Bluefaced Leicester; 50% British Cheviot; 400 metres / 437.5 yards per 100 g)

245 (280, 305, 330, 350) metres / 270 (310, 335, 365, 385) yards

Sample shown is knit in colourway Faded Fire. Claudia wears a size 3 with 2.5 cm / 1" of negative ease.

NEEDLES
2.25 mm / US 1 circular needle with a cable length of at least 80 cm / 32" (or needle size to obtain gauge)

This pattern uses the magic loop technique.

GAUGE
38 sts x 48 rows = 10 x 10 cm / 4 x 4" (in the round, in stockinette stitch, after blocking)
26 sts x 36 rows = 6.75 x 7.5 cm / 2.5 x 3" (in the round, in Chart A, after blocking)

NOTIONS
• Cable needle
• Darning needle
• Sock blockers (optional)
• Stitch markers
• Tape measure

DIRECTIONS

CO 20 (24, 24, 28, 28) sts using the Turkish Cast-On.

Set-Up Round: K all sts

[10 (12, 12, 14, 14) sts each on N1 and N2]

TOE

Round 1: K all sts
Round 2:
N1: K1, M1R, k until 1 st rems, M1L, k1 [2 sts inc]
N2: K1, M1R, k until 1 st rems, M1L, k1 [2 sts inc]

Repeat Round 2 another 2 (2, 3, 2, 2) times. [32 (36, 40, 40, 40) sts; 16 (18, 20, 20, 20) sts each on N1 and N2]

Repeat Rounds 1-2 another 9 (9, 9, 10, 11) times. [68 (72, 76, 80, 84) sts; 34 (36, 38, 40, 42) sts each on N1 and N2]

Repeat Round 1 another 3 (3, 4, 3, 3) times.

FOOT

Sizes 1 & 2 only
Set-Up Round:
N1: P4 (5, -, -, -), pm, (k1tbl, p1) x 4, (k1tbl, p2) x 3, (k1tbl, p1) x 4, k1tbl, pm, p to end
N2: K all sts

Sizes 3, 4 & 5 only
Set-Up Round:
N1: P- (-, 5, 6, 7), pm, (k1tbl, p1) x 3, (k1tbl, p2) x 5, (k1tbl, p1) x 3, k1tbl, pm, p to end
N2: K all sts

All sizes
Round 1:
N1: P4 (5, 5, 6, 7), sm, work Row 1 of Chart A, sm, p to end
N2: K all sts
Round 2:
N1: P4 (5, 5, 6, 7), sm, work next row of Chart A as est, sm, p to end
N2: K all sts

Repeat Round 2, working through Chart A until piece meas approx 11.25 (12, 12.5, 13, 14) cm / 4.5 (4.75, 5, 5, 5.5)" less than the desired length, ending on an even-numbered round. Measure foot length from tip of the toe to centre of back of heel.

GUSSET

Round 1:
N1: Work in patt as est
N2: K1, M1R, k until 1 st rems, M1L, k1 [2 sts inc]
Round 2:
N1: Work in patt as est
N2: K all sts

Repeat Rounds 1-2 another 16 (17, 18, 19, 20) times [102 (108, 114, 120, 126) sts; 34 (36, 38, 40, 42) sts on N1, 68 (72, 76, 80, 84) sts on N2].

Next Round: Work in patt across N1, then transfer sts from N1 onto a stitch holder or a piece of scrap yarn or leave the sts on the cable of the needle without working them.

HEEL TURN

Row 1 (RS): K49 (52, 55, 58, 61), w&t [18 (19, 20, 21, 22) sts unworked]
Row 2 (WS): P30 (32, 34, 36, 38), w&t [18 (19, 20, 21, 22) sts unworked]
Row 3: K28 (30, 32, 34, 36), w&t
Row 4: P26 (28, 30, 32, 34), w&t
Row 5: K24 (26, 28, 30, 32), w&t
Row 6: P22 (24, 26, 28, 30), w&t
Row 7: K20 (22, 24, 26, 28), w&t
Row 8: P18 (20, 22, 24, 26), w&t
Row 9: K16 (18, 20, 22, 24), w&t
Row 10: P14 (16, 18, 20, 22), w&t
Row 11: K12 (14, 16, 18, 20), w&t
Row 12: P10 (12, 14, 16, 18), w&t

Sizes 2, 3, 4 & 5 only
Row 13 (RS): K- (11, 13, 14, 17), w&t
Row 14 (WS): P- (10, 12, 12, 16), w&t

Size 5 only
Row 15 (RS): K- (-, -, -, 15), w&t
Row 16 (WS): P- (-, -, -, 14), w&t

All sizes
Next Row (RS): K21 (22, 24, 24, 27), picking up the wraps and working them together with the wrapped sts as you go, ssk, turn work [67 (71, 75, 79, 83) sts on N2]
Next Row (WS): Sl1 wyif, p32 (34, 36, 38, 39), picking up the wraps and working them together with the wrapped sts as you go, p2tog, turn work [66 (70, 74, 78, 82) sts on N2]

HEEL FLAP

• *This will be worked back and forth across N2.*

Set-Up Row 1 (RS): Sl1 wyib, k16 (17, 18, 19, 20), M1Rp, k16 (17, 18, 19, 20), ssk, turn work
Set-Up Row 2 (WS): Sl1 wyif, p16 (17, 18, 19, 20), k1, p16 (17, 18, 19, 20), p2tog, turn work

• *Please ensure that you use the correct version of Chart B for your size.*

Size 1, 3 & 5 only
Row 1 (RS): Sl1 wyib, p1, (k1tbl, p1) x 6 (-, 6, -, 7), pm, work Row 1 of Chart B, pm, p1, (k1tbl, p1) x 6 (-, 6, -, 7), ssk, turn work
Row 2 (WS): Sl2 wyif, (p1tbl, sl1 wyif) x 6 (-, 6, -, 7), sm, work next row of Chart B, sm, sl1 wyif, (p1tbl, sl1 wyif) x 6 (-, 6, -, 7), p2tog, turn work
Row 3: Sl1 wyib, p1, (k1tbl, p1) x 6 (-, 6, -, 7), sm, work next row of Chart B, sm, p1, (k1tbl, p1) x 6 (-, 6, -, 7), ssk, turn work

Size 2 & 4 only
Row 1 (RS): Sl1 wyib, (k1tbl, p1) x - (7, -, 7, -), pm, work Row 1 of Chart B, pm, (p1, k1tbl) x - (7, -, 7, -), ssp, turn work
Row 2 (WS): Sl1 wyif, (p1tbl, sl1 wyif) x - (7, -, 7, -), sm, work next row of Chart B, sm, sl1 wyif, (p1tbl, sl1 wyif) x - (7, -, 7, -), k2tog, turn work
Row 3: Sl1 wyib, (k1tbl, p1) x - (7, -, 7, -), sm, work next row of Chart B, sm, *p1, k1tbl* - (7, -, -, -) times, ssp, turn work

Repeat Rows 2-3 in your respective size another 13 (14, 15, 16, 17) times, then repeat Row 2 once more, until all gusset sts have been worked. [35 (37, 39, 41, 43) sts on N2] Transfer N1 sts back onto the needle. [69 (73, 77, 81, 85) sts; 34 (36, 38, 40, 42) on N1, 35 (37, 39, 41, 43) sts on N2]

Next Row: N2: P14 (15, 14, 15, 16), sm, work next row of Chart B, sm, p to end

Resume working in the round and continue to leg section.

To avoid little holes, we recommend picking up a st between N1 and N2 on both sides in the first leg round by

lifting the bar between the needles and knitting it together with the next st.

LEG

Round 1:

N1: Work in patt as est
N2: P14 (15, 14, 15, 16), sm, work next row of Chart B, sm, p until end of round

Repeat Round 1 until leg meas approx 5.5 cm / 2.25 " from top of heel or 2.5 cm / 1 " less than desired leg length, ending after a Round 8 or Round 24.

CUFF

Size 1 only
Set-Up Round:

N1: P1, M1R, p1, k1tbl, p1, sm, work next row of Chart A as est, sm, p1, k1tbl, p1, M1L, p1 [36 (-, -, -, -, -) sts]
N2: (K1tbl, p1) x 7 (-, -, -, -), sm, work next row of Chart B , *p1, k1tbl* until end of round [71 (-, -, -, -, -) sts total]

Size 2 only
Set-Up Round:

N1: K1tbl, M1Rp, (k1tbl, p1) x - (2, -, -, -), sm, work next row of Chart A, sm, (p1, k1tbl) x - (2, -, -, -), M1Lp, k1tbl [- (38, -, -, -, -) sts]
N2: P1, (k1tbl, p1) x 7 (-, -, -, -), sm, work next row of Chart B , sm, p1, *k1tbl, p1* until end of round [- (75, -, -, -) sts total]

All sizes
Round 1:

N1: P1 (0, 1, 0, 1), (k1tbl, p1) x 2 (3, 2, 3, 3), sm, work next row of Chart A, (p1, k1tbl) x 2 (3, 2, 3, 3), p1 (0, 1, 0, 1)
N2: P0 (1, 0, 1, 0), (k1tbl, p1) x 7 (7, 7, 7, 8), sm, work next row of Chart B, sm, (p1, k1tbl) 7 (7, 7, 7, 8) times, p0 (1, 0, 1, 0)

Repeat Round 1 another 10 (10, 11, 11, 11) times. On the last round, do not work the 3-st wrapped clusters.

BO all stitches using Jeny's Surprisingly Stretchy Bind-Off.

FINISHING

Weave in all ends. Gently soak and block your socks, using sock blockers if desired.

- *To be worked in the round, across N1 only*
- *Please note that sts 9 & 20 are to be worked only for Size 3, 4 & 5*

Round 1: (K1tbl, p1) x 4, p0 (0, 1, 1, 1), (k1tbl, p2) x 3, k1tbl, p0 (0, 1, 1, 1), (p1, k1tbl) x 4
Round 2: (Work 3-st wrapped cluster, p1) x 2, p0 (0, 1, 1, 1), (k1tbl, p2) x 3, k1tbl, p0 (0, 1, 1, 1), (p1, work 3-st wrapped cluster) x 2
Round 3: Repeat Round 1
Round 4: K1tbl, p1, work 3-st wrapped cluster, p1, k1tbl, p1 (1, 2, 2, 2), k1tbl, p2, 1/1 LPT, 1/1 RPT, p2, k1tbl, p1 (1, 2, 2, 2), k1tbl, p1, work 3-st wrapped cluster, p1, k1tbl
Round 5: (K1tbl, p1) x 4, p0 (0, 1, 1, 1), k1tbl, p3, k2tbl, p3, k1tbl, p0 (0, 1, 1, 1), (p1, k1tbl) x 4
Round 6: (Work 3-st wrapped cluster, p1) x 2, p0 (0, 1, 1, 1), 1/1 LPT, p2, 1/1 RT, p2, 1/1 RPT, p0 (0, 1, 1, 1), (p1, work 3-st wrapped cluster) x 2
Round 7: (K1tbl, p1) x 4, p1 (1, 2, 2, 2), k1tbl, p2, k2tbl, p2, k1tbl, p1 (1, 2, 2, 2), (p1, k1tbl) x 4
Round 8: K1tbl, p1, work 3-st wrapped cluster, p1, k1tbl, p2 (2, 3, 3, 3), (1/1 LPT, 1/1 RPT) x 2, p2 (2, 3, 3, 3), k1tbl, p1, work 3-st wrapped cluster, p1, k1tbl
Round 9: (K1tbl, p1) x 4, p2 (2, 3, 3, 3), (k2tbl, p2) x 2, p0 (0, 1, 1, 1), (p1, k1tbl) x 4
Round 10: (Work 3-st wrapped cluster, p1) x 2, p2 (2, 3, 3, 3), (1/1 LT, p2) x 2, p0 (0, 1, 1, 1), (p1, work 3-st wrapped cluster) x 2
Round 11: Repeat Round 9
Round 12: K1tbl, p1, work 3-st wrapped cluster, p1, k1tbl, p2 (2, 3, 3, 3), (1/1 RPT, 1/1 LPT) x 2, p2 (2, 3, 3, 3), k1tbl, p1, work 3-st wrapped cluster, p1, k1tbl
Round 13: Repeat Round 7
Round 14: (Work 3-st wrapped cluster, p1) x 2, p1 (1, 2, 2, 2), k1tbl, p2, 1/1 RT, p2, k1tbl, p1 (1, 2, 2, 2), (p1, work 3-st wrapped cluster) x 2
Round 15: Repeat Round 7
Round 16: K1tbl, p1, work 3-st wrapped cluster, p1, k1tbl, p2 (2, 3, 3, 3), (1/1 LPT, 1/1 RPT) x 2, p2 (2, 3, 3, 3), k1tbl, p1, work 3-st wrapped cluster, p1, k1tbl
Rounds 17-24: Repeat Rounds 9-16
Round 25: Repeat Round 9
Round 26: Repeat Round 10
Round 27: Repeat Round 9
Round 28: Repeat Round 12
Round 29: Repeat Round 7
Round 30: (Work 3-st wrapped cluster, p1) x 2, p0 (0, 1, 1, 1), 1/1 RPT, p2, 1/1 RT, p2, 1/1 LPT, p0 (0, 1, 1, 1), (p1, work 3-st wrapped cluster) x 2

Round 31: Repeat Round 5
Round 32: K1tbl, p1, work 3-st wrapped cluster, p1, k1tbl, p1 (1, 2, 2, 2), k1tbl, p2, 1/1 RPT, 1/1 LPT, p2, k1tbl, p1 (1, 2, 2, 2), k1tbl, p1, work 3-st wrapped cluster, p1, k1tbl
Round 33: Repeat Round 1
Round 34: Repeat Round 2
Round 35: Repeat Round 1
Round 36: K1tbl, p1, work 3-st wrapped cluster, p1, k1tbl, p1 (1, 2, 2, 2), (k1tbl, p2) x 3, k1tbl, p1 (1, 2, 2, 2), k1tbl, p1, work 3-st wrapped cluster, p1, k1tbl

WRITTEN INSTRUCTIONS - CHART B

• *To be worked flat & in the round, across N2 only*

Sizes 1 & 2 only
Worked flat:
Row 1 (RS): (K1tbl, p1) x 3, k1tbl
Row 2 (WS): Work 3-st wrapped cluster, k1, work 3-st wrapped cluster
Row 3: Repeat Round 1
Row 4: P1tbl, k1, work 3-st wrapped cluster, k1, p1tbl

Worked in the round:
Round 1: (K1tbl, p1) x 3, k1tbl
Round 2: Work 3-st wrapped cluster, p1, work 3-st wrapped cluster
Round 3: Repeat Round 1
Round 4: K1tbl, p1, work 3-st wrapped cluster, p1, k1tbl

Sizes 3, 4 & 5 only
Worked flat:
Row 1 (RS): (K1tbl, p1) x 5, k1tbl
Row 2 (WS): (Work 3-st wrapped cluster, k1) x 2, work 3-st wrapped cluster
Row 3: Repeat Round 1
Row 4: P1tbl, (k1, work 3-st wrapped cluster) x 2, k1, p1tbl

Worked in the round:
Round 1: (K1tbl, p1) x 5, k1tbl
Round 2: (Work 3-st wrapped cluster, p1) x 2, work 3-st wrapped cluster
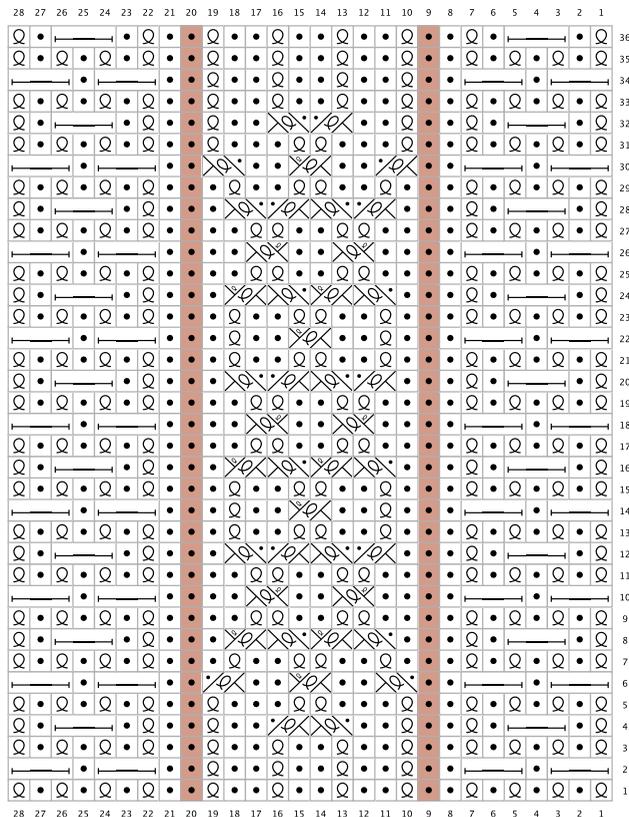**Round 3:** Repeat Round 1
Round 4: K1tbl, (p1, work 3-st wrapped cluster) x 2, p1, k1tbl
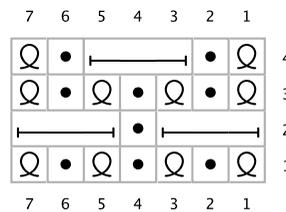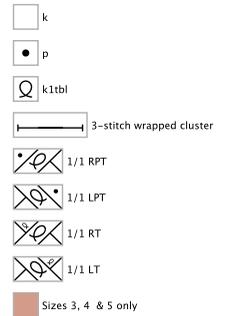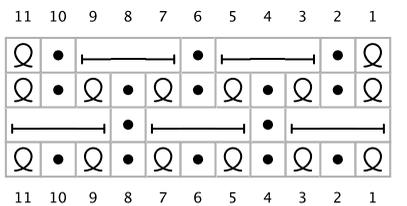
CHART A

CHART B - SIZES 1 & 2 ONLY

CHART B - SIZES 3, 4 & 5 ONLY

Legend:
- k
- • p
- Q k1tbl
- 3–stitch wrapped cluster
- 1/1 RPT
- 1/1 LPT
- 1/1 RT
- 1/1 LT
- Sizes 3, 4 & 5 only

CATTEDRALE

- Total length (longer side): 285 cm / 112.25" (after blocking)
- Total width (shorter side): 175 cm / 68.75" (after blocking)

YARN
Wollen Berlin Lino Mūka (100% linen; 245 metres / 268 yards per 50 g)

2425 metres / 2653 yards

- *Note: the yarn is held double.*

Sample shown is knit in colourway Coal.

NEEDLES
4.5 mm / US 7 straight needles or circular needle with a cable length of at least 60 cm / 24" (or needle size to obtain gauge)

GAUGE
14.5 sts x 22 rows = 10 x 10 cm / 4 x 4" (knit flat, in Lace Stitch from Chart B, after blocking)

NOTIONS
- Blocking tools (blocking mats, t-pins, blocking wires)
- Cable needle (optional)
- Darning needle
- Tape measure

CATTEDRALE

DESIGN **VALENTINA COSCIANI**
YARN **LINO MŪKA**

DIRECTIONS

Holding the yarn double, CO 9 sts using the Long-Tail Cast-On.

SECTION 1 – GARTER STITCH

Row 1 (RS): K4, kfb, k2, sl2 wyif [10 sts]
Row 2 and all even rows (WS): K until 2 sts rem, sl2 wyif
Row 3: K4, kfb, k3, sl2 wyif [11 sts]
Row 5: K5, kfb, k3, sl2 wyif [12 sts]
Row 7: K5, kfb, k4, sl2 wyif [13 sts]
Row 9: K6, kfb, k4, sl2 wyif [14 sts]
Row 11: K6, kfb, k5, sl2 wyif [15 sts]
Row 13: K7, kfb, k5, sl2 wyif [16 sts]
Row 15: K7, kfb, k6, sl2 wyif [17 sts]
Row 17: K8, kfb, k6, sl2 wyif [18 sts]
Row 19: K8, kfb, k7, sl2 wyif [19 sts]
Row 21: K9, kfb, k7, sl2 wyif [20 sts]
Row 22: Repeat Row 2

SECTION 2 - LACE

Following the chart or written instructions, work Rows 1-16 of Chart A. [28 sts]

SECTION 3 - LACE

Following the chart or written instructions, work Rows 1-16 of Chart B a total of 28 times, then repeat Rows 1-6. [255 sts]

Next Row (RS): K9, *p1, k7* until 14 sts rem, p1, k3, kfb, k7, sl2 wyif [256 sts]
Next Row (WS): K until 2 sts rem, sl2 wyif

SECTION 4 - GARTER STITCH

Row 1 (RS): K until 2 sts rem, sl2 wyif
Row 2 (WS): K until 2 sts rem, sl2 wyif

Repeat Rows 1-2 another 5 times.

BO all stitches using your favorite elastic bind-off method.

FINISHING

Gently soak and block your shawl aggressively. Weave in all ends.

WRITTEN INSTRUCTIONS FOR CHART A

Row 1 (RS): K10, kfb, k7, sl2 wyif [21 sts]
Row 2 (WS): K9, p3, k7, sl2 wyif
Row 3: K11, kfb, k7, sl2 wyif [22 sts]
Row 4: K9, p4, k7, sl2 wyif
Row 5: K9, p1, k2, kfb, k7, sl2 wyif [23 sts]
Row 6: K9, p4, k8, sl2 wyif
Row 7: K9, p1, k3, kfb, k7, sl2 wyif [24 sts]
Row 8: K9, p5, k8, sl2 wyif
Row 9: K9, p1, ssk, k1, yo, k1, kfb, k7, sl2 wyif [25 sts]
Row 10: K9, p6, k8, sl2 wyif
Row 11: K9, p1, ssk, k1, yo, k2, kfb, k7, sl2 wyif [26 sts]
Row 12: K9, p7, k8, sl2 wyif
Row 13: K9, p1, ssk, k1, yo, k3, kfb, k7, sl2 wyif [27 sts]
Row 14: K9, p8, k8, sl2 wyif
Row 15: K9, p1, ssk, k1, yo, k4, kfb, k7, sl2 wyif [28 sts]
Row 16: K9, p9, k8, sl2 wyif

WRITTEN INSTRUCTIONS FOR CHART B

Row 1 (RS): K9, *k1, yo, ssk, k3, k2tog, yo* until 11 sts rem, k1, kfb, k7, sl2 wyif [1 st inc]
Row 2 (WS): K9, p to 9 sts before end of row, k7, sl2 wyif
Row 3: K9, *k2, yo, ssk, k1, k2tog, yo, k1* until 12 sts rem, k2, kfb, k7, sl2 wyif [1 st inc]
Row 4: Repeat Row 2
Row 5: K9, *p1, k2, yo, s2kp, yo, k2* until 13 sts rem, p1, k2, kfb, k7, sl2 wyif [1 st inc]
Row 6: K9, p4, k1, *p7, k1* until 9 sts rem, k7, sl2 wyif
Row 7: K9, *p1, ssk, [k1, yo] twice, k1, k2tog* until 14 sts rem, p1, k3, kfb, k7, sl2 wyif [1 st inc]
Row 8: K9, p5, k1, *p7, k1* until 9 sts rem, k7, sl2 wyif
Row 9: K9, *p1, ssk, [k1, yo] twice, k1, k2tog* until 15 sts rem, p1, ssk, k1, yo, k1, kfb, k7, sl2 wyif [1 st inc]
Row 10: K9, p6, k1, *p7, k1* until 9 sts before end of row, k7, sl2 wyif
Row 11: K9, *p1, ssk, [k1, yo] twice, k1, k2tog* until 16 sts rem, p1, ssk, k1, yo, k2, kfb, k7, sl2 wyif [1 st inc]
Row 12: K9, p7, k1, *p7, k1* until 9 sts rem, k7, sl2 wyif
Row 13: K9, *p1, ssk, [k1, yo] twice, k1, k2tog* until 17 sts rem, p1, ssk, k1, yo, k3, kfb, k7, sl2 wyif [1 st inc]
Row 14: K9, p8, k1, *p7, k1* until 9 sts rem, k7, sl2 wyif
Row 15: K9, *p1, ssk, [k1, yo] twice, k1, k2tog* until 18 sts rem, p1, ssk, k1, yo, k4, kfb, k7, sl2 wyif [1 st inc]
Row 16: K9, p9, k1, *p7, k1* until 9 sts rem, k7, sl2 wyif
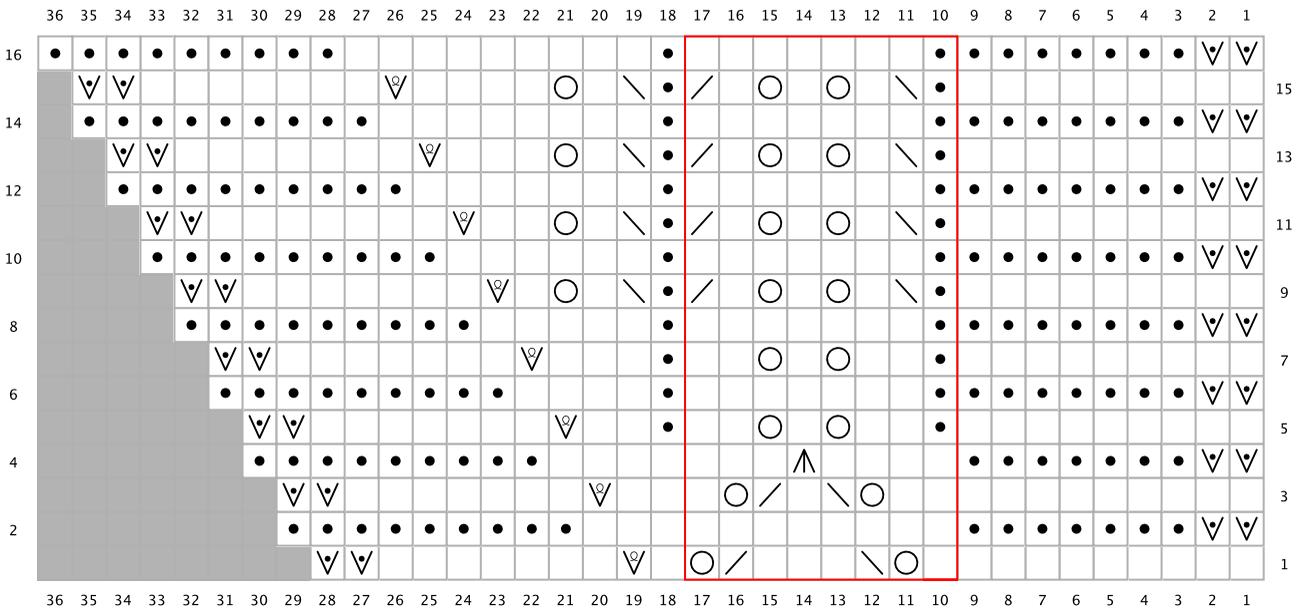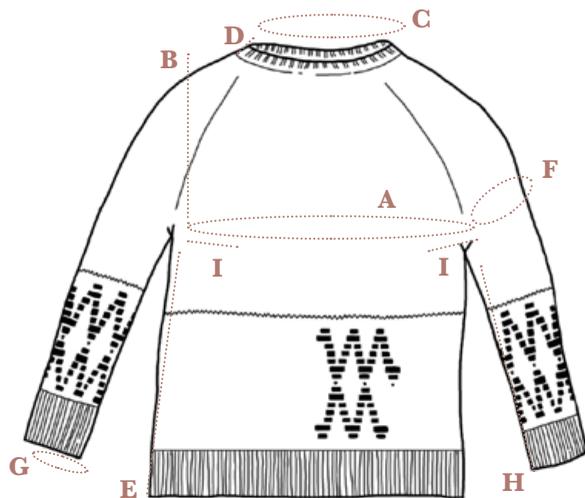Repeat Rows 1-16 for Lace Stitch B

CHARTS

CHART A
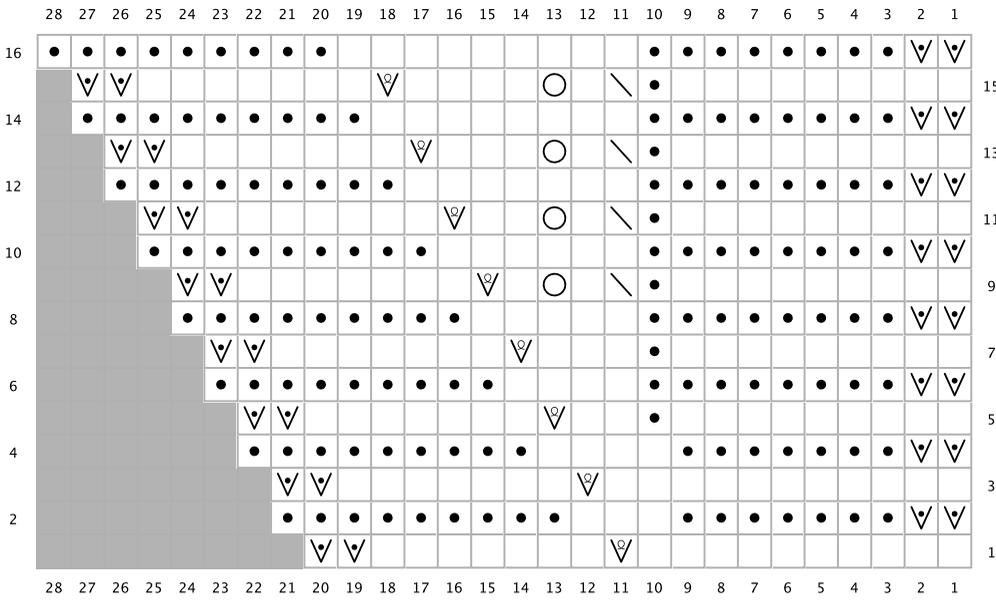
RS: k
WS: p

RS: p
WS: k

RS: sl wyif
WS: sl

yo

kfb

s2kp

RS: k2tog
WS: p2tog

RS: ssk
WS: ssp

no stitch

repeat

CHART B

107

ESPALIER

SIZES

1 (2, 3, 4, 5, 6, 7, 8)
Finished bust circumference: 85.75 (95.25, 104.75, 109.5, 119, 128.5, 133.25, 143) cm / 33.75 (37.5, 41.25, 43, 46.86, 50.5, 52.5, 56.25)" - recommended to be worn with 7.5-11 cm / 3-4.25" of positive ease at the bust.

YARN

mYak Tibetan Cloud (100% Tibetan sheep wool; 300 metres / 328 yards per 100 g)

MC: 690 (750, 800, 830, 920, 990, 1030, 1100) metres / 755 (820, 875, 910, 1010, 1085, 1130, 1205) yards

CC: 345 (375, 400, 415, 460, 490, 520, 550) metres / 380 (410, 440, 455, 505, 540, 570, 605) yards

Sample shown is knit in colourways Peony (MC) and Wild Daisy (CC). Claudia wears a size 3 with 19.75 cm / 8" of positive ease.

NEEDLES

4 mm / US 6 circular needle with a cable length of at least 80 cm / 32" for body and your preferred needle(s) for working small circumferences (or needle size to obtain gauge)
3.75 mm / US 5 circular needle with a cable length of 50 cm / 20" for neck, at least 80 cm / 32" for body, and your preferred needle(s) for working small circumferences (or needle size to obtain gauge)
3 mm / US 2.5 circular needle with a cable length of 40 cm / 16" for collar and your preferred needle(s) for working small circumferences (or needle size 2-3 sizes smaller than the main needle)

GAUGE

21 sts x 30 rows = 10 x 10 cm / 4 x 4" (in the round, in stockinette stitch, on medium-sized needle, after blocking)
24 sts x 42 rows = 10 x 10 cm / 4 x 4" (in the pattern from Chart A, on largest needle, after blocking)

NOTIONS

• Blocking tools (blocking mats, t-pins, blocking wires; optional)
• Crochet hook
• Darning needle
• Scrap yarn
• Stitch markers
• Tape measure

FINISHED MEASUREMENTS

• (A) Bust circumference: 85.75 (95.25, 104.75, 109.5, 119, 128.5, 133.25, 143) cm / 33.75 (37.5, 41.25, 43, 46.86, 50.5, 52.5, 56.25)"
• (B) Armhole depth (not including collar): 19.25 (20.5, 21.25, 22, 22.5, 23.25, 24, 24.5) cm / 7.5 (8, 8.25, 8.75, 9, 9.25, 9.5, 9.75)"
• (C) Collar circumference: 46.75 (50.5, 54.25, 56.25, 60, 63.75, 64.75, 68.5) cm / 18.5 (20, 21.5, 22, 23.5, 25, 25.5, 27)"
• (D) Front neck drop: 5.25 (5.25, 5.75, 5.75, 5.75, 5.75, 5.75, 5.75) cm / 2 (2, 2.25, 2.25, 2.25, 2.25, 2.25, 2.25)"
• (E) Side length from underarm: 47 cm / 18.5"
• (F) Upper sleeve circumference: 28.5 (30.5, 33.25, 35.25, 38, 42.75, 44.75, 47.5) cm / 11.25 (12, 13, 14, 15, 16.75, 17.5, 18.75)"
• (G) Sleeve cuff circumference: 18.75 (18.75, 18.75, 18.75, 21.75, 21.75, 25, 25) cm / 7.5 (7.5, 7.5, 7.5, 8.5, 8.5, 9.75, 9.75)"
• (H) Sleeve length from underarm: 45.25 cm / 17.75"
• (I) Bust darts B/C (C/D, D/E, E/F, F/G) - bust dart depth: 2 (3.25, 4.5, 5.25, 6.5) cm / 0.75 (1.25, 1.75, 2, 2.5)"

ESPALIER

DESIGN **NATALIYA SINELSHCHIKOVA**
YARN **MYAK**

DIRECTIONS

- *If you wish to adjust the sleeve length, please do it before Colourwork Pattern Rounds. There are a total of 58 rounds worked for body and sleeves before the colourwork starts, if you adjust the number of rounds worked for sleeves, adjust the number of rounds worked for body accordingly. Or you can adjust cuff and hem lengths for sleeves and body.*

With CC, CO 98 (106, 114, 118, 126, 134, 136, 144) sts on smallest needle using the Italian Cast-On. Do not join in the round.

Set-Up Row 1 (RS): *K1, sl1 wyif* until end of round
Set-Up Row 2 (WS): *K1, sl1 wyif* until end of round

Distribute stitches evenly on the needles, pm for BOR, and join in the round.

COLLAR

Round 1: *K1tbl, p1* until end of round
Rounds 2-5: Repeat Round 1
Round 6: Kfpb until end of round [196 (212, 228, 236, 252, 268, 272, 288) sts]
- *Kfpb can be tricky to work. If this is the case for you,*
- *substitute kfb for this increase.*
Round 7: *K1, sl1 wyif* until end of round
Round 8: *Sl1 wyib, p1* until end of round

Repeat Rounds 7-8 once more.

Break CC.

Sl next 97 (105, 113, 117, 125, 133, 135, 143) sts to right-hand needle. Pm for new BOR. Change to medium-sized needle. Join MC.

Round 9: In MC k2tog until end of round [98 (106, 114, 118, 126, 134, 136, 144) sts]
Round 10: K21 (23, 25, 25, 27, 28, 29, 31) sts for first part of front, pm, k10 (10, 10, 11, 11, 13, 13, 13) for first sleeve, pm, k36 (40, 44, 45, 49, 51, 52, 56) for back, pm, k10 (10, 10, 11, 11, 13, 13, 13) for second sleeve, pm, k21 (23, 25, 26, 28, 29, 29, 31) sts for second part of front

NECK AND RAGLAN SHORT-ROW SHAPING

When working short-row shaping, pick up the wraps and work them together with the wrapped stitches as you go.

Short Row 1 (RS): (K to 2 sts before marker, RLI, k2, sm, k2, LLI) x 3, k to 7 sts before marker, w&t [6 sts inc: 1 for first part of front, 2 for first sleeve, 2 for back, 1 for second sleeve]
Short Row 2 (WS): P to marker, sm, p2, PLLI, p to 2 sts before marker, PRLI, p2, sm, p to 8 sts before marker, w&t [2 sts inc for back]
Short Row 3: (K to 2 sts before marker, RLI, k2, sm, k2, LLI) x 2, k to wrapped st, k2, w&t [4 sts inc: 1 for first sleeve, 2 for back, 1 for second sleeve]

Sizes 1 & 2 only
Short Row 4: (P to marker, sm) x 2, p to wrapped st, p2, w&t

Sizes 3, 4, 5, 6, 7 & 8 only
Short Row 4: P to marker, sm, p2, PLLI, p to 2 sts before marker, PRLI, p2, sm, p to wrapped st, p2, w&t [2 sts inc for back]

Sizes 1, 2 & 3 only
Short Row 5: K to marker, sm, k2, LLI, k to 2 sts before marker, RLI, k2, sm, k to wrapped st, k2, w&t [2 sts inc for back]
Short Row 6: P to 2 sts before marker, PRLI, p2, sm, p to marker, sm, p2, PLLI, p to wrapped st, p2, w&t [2 sts inc: 1 for first sleeve, 1 for second sleeve]
Short Row 7: K to marker, sm, k2, LLI, (k to 2 sts before marker, RLI, k2, sm) x 2, k2, LLI, w&t [4 sts inc: 2 for back, 1 for second sleeve, 1 for front]

Sizes 4, 5, 6, 7 & 8 only
Short Row 5: (K to 2 sts before marker, RLI, k2, sm, k2, LLI) x 2, k to wrapped st, k2, w&t [4 sts inc: 1 for first sleeve, 2 for back, 1 for second sleeve]

Size 4 only
Short Row 6: (P to marker, sm) x 2, p to wrapped st, p2, w&t

Sizes 5, 6, 7 & 8 only
Short Row 6: P to marker, sm, p2, PLLI, p to 2 sts before marker, PRLI, p2, sm, p to wrapped st, p2, w&t [2 sts inc for back]

Sizes 4, 5, 6, 7 & 8 only
Short Row 7: (K to 2 sts before marker, RLI, k2, sm, k2, LLI) x 3, w&t [6 sts inc: 1 for first sleeve, 2 for back, 2 for second sleeve, 1 for front]

Sizes 1, 2, 3, 4, 5 & 6 only
Short Row 8: P1, PRLI, p2, sm, (p to marker, sm) x 3, p2, PLLI, p1, w&t [2 sts inc: 1 for first part of front, 1 for second part of front]

Sizes 7 & 8 only
Short Row 8: (P to 2 sts before marker, PRLI, p2, sm, p to marker, sm, p2, PLLI) x 2, p1, w&t [4 sts inc: 1 for first part of front, 2 for back, 1 for second part of front]

All sizes
Short Row 9: (K to 2 sts before marker, RLI, k2, sm, k2, LLI) x 4, k to wrapped st, k2, w&t [8 sts inc: 1 for first part of front, 2 for first sleeve, 2 for back, 2 for second sleeve, 1 for second part of front. 128 (136, 146, 152, 162, 170, 174, 182) sts total; 48 (52, 56, 57, 61, 63, 64, 68) sts for front, 48 (52, 58, 59, 65, 67, 70, 74) sts for back, 16 (16, 16, 18, 18, 20, 20, 20) sts for each sleeve

Size 1 & 2 only
Short Row 10: (P to marker sm) x 4, p to wrapped st, p2, w&t

Sizes 3, 4, 5, 6, 7 & 8 only
Short Row 10: P to 2 sts before marker, PRLI, p2, sm, (p to marker, sm) x 3, p2, PLLI, p to wrapped st, p2, w&t [2 sts inc: 1 for for first part of front, 1 for second part of front]

Sizes 1, 2, 3, 4 & 5 only
Short Row 11: (K to 2 sts before marker, RLI, k2, sm, k to marker, sm, k2, LLI) x 2, k to wrapped st, k2, w&t [4 sts inc: 1 for first part of front, 2 for back, 1 for second part of front]

Sizes 6, 7 & 8 only
Short Row 11: (K to 2 sts before marker, RLI, k2, sm, k2, LLI) x 4, k to wrapped st, k2, w&t [8 sts inc: 1 for first part of first sleeve, 2 for back, 2 for second sleeve, 1 for second part of front]

Sizes 1, 2, 3, & 4 only
Short Row 12: (P to marker, sm, p2, PLLI, p to 2 sts before marker, PRLI, p2, sm) x 2, p to wrapped st, p2, w&t [4 sts inc: 2 for first sleeve, 2 for second sleeve]

Size 5 only
Short Row 12: P to 2 sts before marker, PRLI, p2, sm, p2, PLLI, p to 2 sts before marker, PRLI, p2, sm, p to marker, sm, p2, PLLI, p to 2 sts before marker, PRLI, p2, sm, p2, PLLI, p to wrapped st, p2, w&t [6 sts inc: 1

for first front, 2 for first sleeve, 2 for second sleeve, 1 for second part of front]

Sizes 1, 2, 3, 4 & 5 only
Short Row 13: (K to 2 sts before marker, RLI, k2, sm, k to marker, sm, k2, LLI) x 2, k to wrapped st, k3, w&t [4 sts inc: 1 for first part of front, 2 for back, 1 for second part of front]
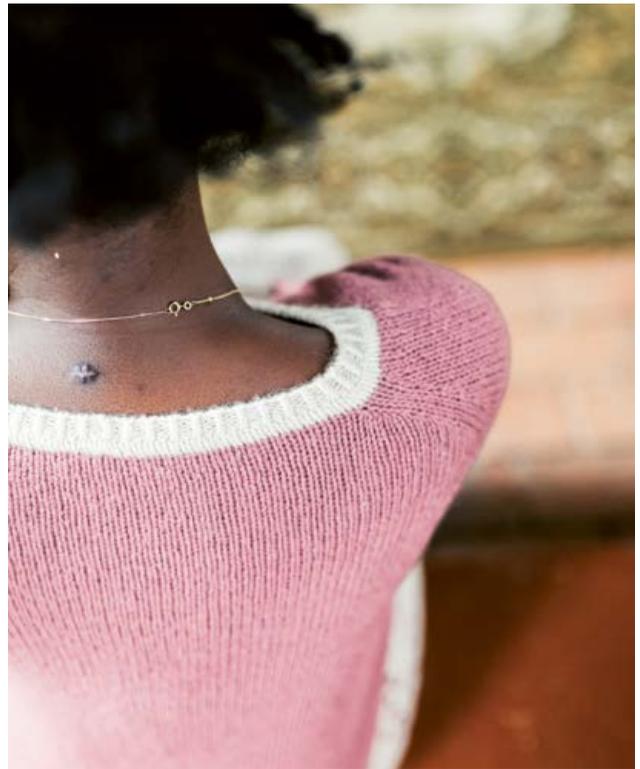
Sizes 6, 7 & 8 only
Short Row 12: P to 2 sts before marker, PRLI, p2, sm, (p to marker, sm) x 3, p2, PLLI, p to wrapped st, p2, w&t [2 sts inc: 1 for first part of front, 1 for second part of front]
Short Row 13: (K to 2 sts before marker, RLI, k2, sm, k2, LLI) x 4, k to wrapped st, k3, w&t [8 sts inc: 1 for first part of front, 2 for first sleeve, 2 for back, 2 for second sleeve, 1 for second part of front]

Sizes 1, 2, 3, 4, 5 & 6 only
Short Row 14: (P to marker, sm) x 4, p to wrapped st, p3, w&t

Sizes 7 & 8 only
Short Row 14: P to 2 sts before marker, PRLI, p2, sm,

(p to marker, sm) x 3, p2, PLLI, p to wrapped st, p3, w&t [2 sts inc: 1 for for first part of front, 1 for second part of front]

All sizes
Short Row 15: (K to 2 sts before marker, RLI, k2, sm, k2, LLI) x 4, k to wrapped st, k4 (4, 3, 3, 3, 3, 4, 4), w&t [8 sts inc: 1 for first part of front, 2 for first sleeve, 2 for back, 2 for second sleeve, 1 for second part of front. 148 (156, 168, 174, 186, 198, 204, 212) sts total; 54 (58, 64, 65, 71, 73, 76, 80) sts for front, 54 (58, 64, 65, 71, 73, 76, 80) sts for back, 20 (20, 20, 22, 22, 26, 26, 26) sts for each sleeve]
Short Row 16: (P to marker, sm) x 4, p to wrapped st, p4 (4, 3, 3, 3, 3, 4, 4), w&t

Size 1 only
Short Row 17: (K to marker, sm) x 4, k until end.

Sizes 2, 3, 4 & 5 only
Short Row 17: (K to 2 sts before marker, RLI, k2, sm, k to marker, sm, k2, LLI) x 2, k to wrapped st, k- (-, 4, 4, 4, 4, 5, 5), w&t [4 sts inc: 1 for first part of front, 2 for back, 1 for second part of front]

Sizes 3, 4 & 5 only
Short Row 18: (P to marker, sm, p2, PLLI, p to 2 sts before marker, PRLI, p2, sm) x 2, p to wrapped st, p- (-, 4, 4, 4, 4, 5, 5), w&t [4 sts inc: 2 for first sleeve, 2 for second sleeve]
Short Row 19: (K to 2 sts before marker, RLI, k2, sm, k to marker, sm, k2, LLI) x 2, k until end of round [4 sts inc: 1 for first part of front, 2 for back, 1 for second part of front]
Resume knitting in the round.

Sizes 6, 7 & 8 only
Short Row 17: (K to 2 sts before marker, RLI, k2, sm, k2, LLI) x 4, k to wrapped st, k- (-, 4, 4, 4, 4, 5, 5), w&t [8 sts inc: 1 for first part of front, 2 for first sleeve, 2 for back, 2 for second sleeve, 1 for second part of front]
Short Row 18: (P to marker, sm) x 4, p to wrapped st, p- (-, 4, 4, 4, 4, 5, 5), w&t
Short Row 19: (K to 2 sts before marker, RLI, k2, sm, k2, LLI) x 4, k to BOR [8 sts inc: 1 for first part of front, 2 for first sleeve, 2 for back, 2 for second sleeve, 1 for second part of front]

All sizes
Resume knitting in the round [148 (160, 180, 186, 198, 214, 220, 228) sts total; 54 (60, 68, 69, 75, 77, 80, 84) sts for front, 54 (60, 68, 69, 75, 77, 80, 84) sts for back, 20 (20, 22, 24, 24, 30, 30, 30) sts for each sleeve]

Size 1 only
Next Round: (K to 2 sts before marker, RLI, k2, sm, k2, LLI) x 4, k to BOR [8 sts inc: 1 for first part of front, 2 for first sleeve, 2 for back, 2 for second sleeve, 1 for second part of front]
Next Round: K all sts

Size 2 only
Next Round: (K to marker, sm, k2, LLI, k to 2 sts before marker, RLI, k2, sm) x 2, k to BOR [4 sts inc: 2 for first sleeve, 2 for second sleeve]
Next Round: (K to 2 sts before marker, RLI, k2, sm, k to marker, sm, k2, LLI) x 2, k to BOR [4 sts inc: 1 for first part of front, 2 for back, 1 for second part of front]

All sizes
Next Round: K all sts.
Next Round: *K to 2 sts before marker, RLI, k2, sm, k2, LLI* x 4, k until end [164 (176, 188, 194, 206, 222, 228, 236) sts total; 58 (64, 70, 71, 77, 79, 82, 86) sts for each front and back, 24 (24, 24, 26, 26, 32, 32, 32) sts for each sleeve]

YOKE

RAGLAN SHAPING

The yoke is worked in stockinette stitch with the RLI and LLI raglan increases. The increases on front and back and sleeves aren't always worked on the same rounds. Refer to the following instructions on how to work increases on different parts of raglan:

Round with increases for sleeves only: (K to marker, sm, k2, LLI, k to 2 sts before marker, RLI, k2, sm) x 2, k until end of round[4 sts inc]

Round with increases for back and front only: (K to 2 sts before marker, RLI, k2, sm, k to marker, sm, k2, LLI) x 2, k until end of round [4 sts inc]

Round with increases for back, front and sleeves: (K to 2 sts before marker, RLI, k2, sm, k2, LLI) x 4, k until end of round [8 sts inc]

Please read carefully the instructions for your size. Cont working incs as established below.

For back and front only, beginning with 2 (2, 2, 2, 1, 1, 1, 1) round(s) in stockinette stitch followed by an increase round, work increases every 3rd (3rd, 3rd, 3rd, 2nd, 2nd,

2nd, 2nd) round 3 (12, 12, 12, 3, 10, 8, 15) times, then work increases every 4th round 2 (0, 0, 0, 0, 0, 0, 0) times, then work increases every 3rd round 5 (0, 0, 0, 12, 6, 8, 4) times, then work increases every 2nd round 1 (1, 2, 3, 1, 4, 4, 4) times.

For sleeves only, beginning with 2 (2, 2, 3, 3, 2, 2, 2) rounds in stockinette stitch followed by an increase round, work increases every 3rd (3rd, 3rd, 4th, 4th, 3rd, 3rd, 3rd) round 3 (10, 10, 3, 3, 10, 12, 8) times, then work increases every 4th round 2 (0, 0, 0, 0, 0, 0, 0) times, then every 3rd round 3 (0, 0, 6, 6, 0, 0, 0) times, then every 2nd round 3 (3, 3, 4, 4, 5, 2, 9) times, then every round 2 (2, 4, 4, 6, 6, 8, 8) times.

[34 (38, 40, 42, 44, 46, 48, 50) rounds worked. 260 (288, 312, 322, 346, 386, 396, 428) sts total; 80 (90, 98, 101, 109, 119, 122, 132) sts for each front and back, 50 (54, 58, 60, 64, 74, 76, 82) sts for each sleeve]

Next Round: K all sts.

SEPARATE BODY AND SLEEVES

Removing all previously placed markers, k to marker, transfer 50 (54, 58, 60, 64, 74, 76, 82) sts for first sleeve onto scrap yarn, CO 10 (10, 12, 14, 16, 16, 18, 18) sts for underarm using the Crochet Provisional Cast-On and scrap yarn, place CO sts back on left-hand needle, k5 (5, 6, 7, 8, 8, 9, 9) CO sts with main yarn, pm to indicate new BOR, k rem 5 (5, 6, 7, 8, 8, 9, 9) CO sts, k across 80 (90, 98, 101, 109, 119, 122, 132) back sts to marker, transfer 50 (54, 58, 60, 64, 74, 76, 82) sts for second sleeve onto scrap yarn, CO 10 (10, 12, 14, 16, 16, 18, 18) sts for second underarm using the Crochet Provisional Cast-On and scrap yarn, place CO sts back on left-hand needle, k 5 (5, 6, 7, 8, 8, 9, 9) CO sts with main yarn, place side marker, k remaining 5 (5, 6, 7, 8, 8, 9, 9) CO sts, k across front to new BOR. [180 (200, 220, 230, 250, 270, 280, 300) sts]

BODY

Round 1: K all sts

To add bust darts continue to bust darts section. For a pullover without bust darts, remove side marker and work Round 1 another 56 times, then proceed to body colourwork section.

BUST DARTS

Work in stockinette st until you reach the fullest part of your bust. If the length of the sweater already is at or already past the fullest part of your bust start working bust darts immediately. When working short-row bust darts, pick up the wraps and work them together with the wrapped stitches as you go.

To decide which size bust dart to work, measure from the top of your shoulder down to your waist over the fullest part of your bust, then measure from the top of your shoulder to your waist down the side of your body, by the underarm. As the garment is designed for looser fit subtract additional 2-3 cm / 0.75-1.25" from the difference between these measurements. The number you receive is the depth of the bust dart you should choose (given in the measurements section).

B/C cup size only
Short Row 1 (RS): K to side marker, k66 (73, 80, 85, 93, 99, 102, 109), w&t
Short Row 2 (WS): P42 (46, 50, 55, 61, 63, 64, 68), w&t
Short Row 3: K to wrapped st, k8 (9, 10, 10, 11, 13, 14, 15), w&t
Short Row 4: P to wrapped st, p8 (9, 10, 10, 11, 13, 14, 15), w&t

Repeat Short Rows 3-4 once more.

Short Row 7: K to BOR

Resume knitting in the round.

C/D cup size only
Short Row 1 (RS): K to side marker, k66 (73, 79, 84, 92, 99, 102, 109), w&t
Short Row 2 (WS): P42 (46, 48, 53, 59, 63, 64, 68), w&t
Short Row 3: K to wrapped st, k4 (5, 6, 6, 6, 7, 7, 7), w&t
Short Row 4: P to wrapped st, p4 (5, 6, 6, 6, 7, 7, 7), w&t

Repeat Short Rows 3-4 another 3 times.

Short Row 11: K to BOR

Resume knitting in the round.

D/E cup size only
Short Row 1 (RS): K to side marker, k66 (73, 79, 84, 92, 99, 102, 110), w&t
Short Row 2 (WS): P42 (46, 48, 53, 59, 63, 64, 70), w&t
Short Row 3: K to wrapped st, k3 (4, 4, 4, 4, 5, 5, 5), w&t
Short Row 4: P to wrapped st, p3 (4, 4, 4, 4, 5, 5, 5), w&t

Repeat Short Rows 3-4 another 5 times.

Short Row 15: K to BOR

Resume knitting in the round.

E/F cup size only
Short Row 1 (RS): K to side marker, k66 (73, 80, 85, 91, 99, 103, 109), w&t
Short Row 2 (WS): P42 (46, 50, 55, 57, 63, 66, 68), w&t
Short Row 3: K to wrapped st, k2 (3, 3, 3, 4, 4, 4, 5), w&t
Short Row 4: P to wrapped st, p2 (3, 3, 3, 4, 4, 4, 5), w&t

Repeat Short Rows 3-4 another 6 times.

Short Row 17: K to BOR

Resume knitting in the round.

F/G cup size only
Short Row 1 (RS): K to side marker, k66 (73, 80, 85, 92, 99, 103, 109), w&t
Short Row 2 (WS): P42 (46, 50, 55, 59, 63, 64, 68), w&t
Short Row 3: K to wrapped st, k2 (2, 2, 2, 3, 3, 3, 4), w&t
Short Row 4: P to wrapped st, p2 (2, 2, 2, 3, 3, 3, 4), w&t

Repeat Short Rows 3-4 another 2 (8, 0, 0, 0, 8, 2, 0) times.

Short Row 5: K to wrapped st, k1 (0, 3, 3, 2, 0, 4, 3), w&t
Short Row 6: P to wrapped st, p1 (0, 3, 3, 2, 0, 4, 3), w&t
Short Row 7: K to wrapped st, k2 (0, 2, 2, 3, 0, 3, 4), w&t
Short Row 8: P to wrapped st, p2 (0, 2, 2, 3, 0, 3, 4), w&t

Repeat Sort Rows 5-8 another 2 (0, 3, 3, 3, 0, 2, 3) times.

All sizes
Next Row: K to BOR

Resume knitting in the round.

Pick up the last wrap and work it together with the wrapped stitch in the following round. Remove side marker as you reach it.

After finishing Bust Darts work in stockinette st until 58 rounds total worked from underarm. Count on the side to not include bust darts rows.

BODY COLOURWORK

Join CC.

Set-up Round: In CC *k5, LLI* until end of round. [216 (240, 264, 276, 300, 324, 336, 360) sts]

Change to largest needle. Place markers to mark colour-work repeats if so desired. Work Rounds 1-86 from Chart A starting from 1st (1st, 1st, 10th, 10th, 10th, 1st, 1st) st of the chart, working 18 (20, 22, 23, 25, 27, 28, 30) chart repeats across the round.

HEM

Change to smallest needle.

Sizes 1, 2, 3, 7 & 8 only:
Round 1: In CC *p1, K1tbl* until end of round
Repeat Round 1 another 19 times.

Sizes 4, 5 & 6 only:
Round 1: In CC *K1tbl, p1* until end of round

Repeat Round 1 another 19 times.

All sizes:
BO all sts using the 1x1 Tubular Bind-Off.

SLEEVES

Transfer 50 (54, 58, 60, 64, 74, 76, 82) sts for sleeve back onto medium-sized needle. Unravel the 10 (10, 12, 14, 16, 16, 18, 18) underarm CO sts and place them on the left-hand needle, placing a marker in the centre of the picked-up sts. To prevent little holes at both sides of the underarm, pick up one or two extra stitches each between live sleeve sts the underarm sts (not included in the stitch counts below), then work them together with the next st in the first sleeve round. [60 (64, 70, 74, 80, 90, 94, 100) sts]

Round 1: K all sts

Repeat Round 1 another 57 (18, 10, 7, 10, 6, 7, 6) times.

Sizes 2, 3, 4, 5, 6, 7 & 8 only:
Dec Round: K1, k2tog, k until 3 sts rem, ssk, k1 [2 sts dec]
Cont working in stockinette st and work Dec Round every - (19th, 9th, 7th, 9th, 5th, 7th, 5th) round another - (1, 4, 6, 4, 9, 6, 9) times. [60 (60, 60, 60, 70, 70, 80, 80) sts]

Repeat Round 1 another - (19, 10, 7, 10, 5, 7, 5) times.

SLEEVE COLOURWORK

Join CC.

Set-up Round: In CC *k5, LLI* until end of round. [72 (72, 72, 72, 84, 84, 96, 96) sts]

Change to largest needle. Place markers to mark colour-work repeats if so desired. Work Rows 1-62 of Chart A, working 6 (6, 6, 6, 7, 7, 8, 8) chart repeats across the round. Then work Rows 1-14 of Chart B, working 6 (6, 6, 6, 7, 7, 8, 8) chart repeats across the round. [60 (60, 60, 60, 70, 70, 80, 80) sts]

Break MC.

CUFF

Change to smallest needle.

Round 1: In CC *p1, k1tbl* until end of round

Repeat Round 1 another 19 times.

BO all sts using the 1x1 Tubular Bind-Off.

Work second sleeve accordingly.

FINISHING

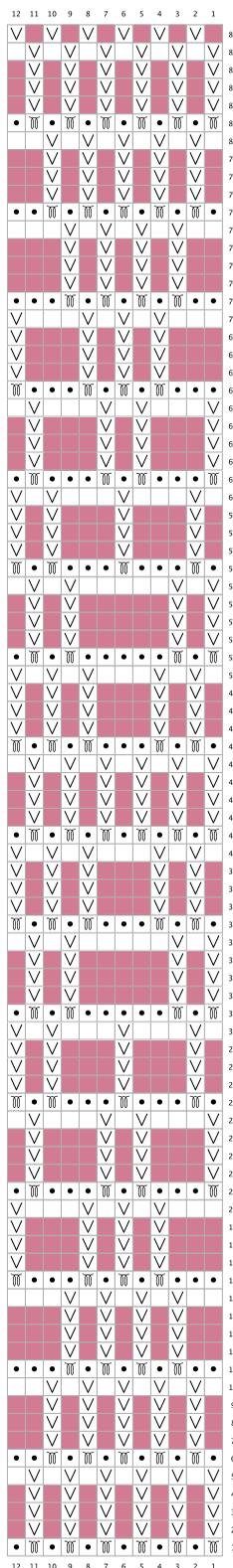Gently soak and block to measurements your pullover. Weave in all ends.
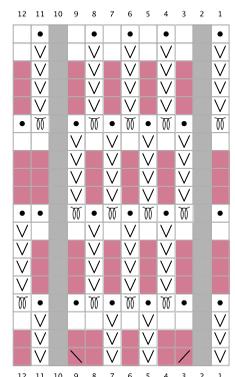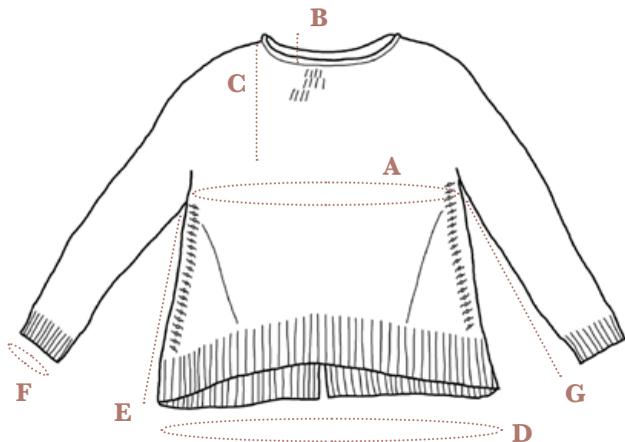
CHART A

CHART B

	k in MC
	k in CC
•	p
V	sl
\	ssk
/	k2tog
⅛	yo x 2
	no stitch

PALE SHELTER

FINISHED MEASUREMENTS

- (A) Bust circumference: 92 (103, 111.5, 118, 124.5, 127, 136, 139) cm / 36.25 (40.5, 44, 46.5, 49.25, 50, 53.5, 54.75)"
- (B) Front & back neck drop: 2.5 cm / 1"
- (C) Yoke depth: 17.5 (19, 20, 21, 22, 23, 24, 25) cm / 7 (7.5, 8, 8.5, 8.75, 9.25, 9.5, 9.75"
- (D) Hip circumference (A-line version): 105 (116, 124.5, 131, 138, 140, 149, 152) / 42 (46.5, 49.75, 52.5, 55.25, 56, 59.5, 60.75)"
- (E) Side length from underarm: 38 cm / 15"
- (F) Sleeve cuff circumference: 21 (23, 24, 25, 26, 27, 28, 30) cm / 8.5 (9.25, 9.5, 10, 10.5, 11, 11.25, 12)"
- (G) Sleeve length from underarm: 47 cm / 18.75" (regular sleeves) / 45 cm / 18.5" (bishop sleeves)

PALE SHELTER

DESIGN **VANESSA PELLISA**
YARN **DE RERUM NATURA**

SIZES

1 (2, 3, 4, 5, 6, 7, 8)
Finished bust circumference: 92 (103, 111.5, 118, 124.5, 127, 136, 139) cm / 36.25 (40.5, 44, 46.5, 49.25, 50, 53.5, 54.75)" - recommended to be worn with 5-17 cm / 2-7" of positive ease at the bust.

YARN

De Rerum Natura Antigone (pure organic linen; 260 metres / 284 yards per 100 g)

1230 (1330, 1430, 1530, 1630, 1730, 1830, 1930) metres / 1345, 1455, 1565, 1675, 1785, 1895, 2005) yards

CC yarn for optional contrast stripe: 30 metres / 32 yards

Sample shown is knit in colourway Heron. Claudia wears a size 3 with regular sleeves and 26.5 cm / 10.5" of positive ease.

NEEDLES

5 mm / US 8 circular needle with a cable length of at least 80 cm / 32" (or needle size to obtain gauge)
5 mm / US 8 double-pointed needles (or needle size to obtain gauge)
4 mm / US 6 circular needle with a cable length of at least 80 cm / 32" (or needle one or two sizes smaller than main needle)
4 mm / US 6 double-pointed needles (or needle one or two sizes smaller than main needle)

A circular needle with a short cable can be used instead of double-pointed needles, however magic loop is not recommended for linen as it would pull the stitches excessively.

GAUGE

20 sts x 25 rows = 10 x 10 cm / 4 x 4" (in the round, in stockinette stitch, on larger needle, after blocking)

Note that linen stretches by 10-20% after blocking so you'll need to measure your swatch before and after blocking. As a reference, the swatch for the sample had 22 sts x 28 rows in 10 x 10 cm before blocking.

NOTIONS

- Blocking tools
- Darning needle
- Removable stitch markers
- Scrap yarn
- Tape measure

DIRECTIONS

With MC, CO 89 (93, 97, 101, 105, 109, 113, 117) sts on smaller needle using Long-Tail Cast-On. Leave a long tail twice as long as the CO. Distribute stitches evenly on the needles, pm for BOR and join in the round.

NECK

K all sts for 1 round holding the yarn double: the working yarn and the longer tail together.
Cont with one strand of working yarn and k all sts for 6 rounds.

YOKE

Change to larger needle.
Set-Up Round: K1tbl, p1, k until 1 st rems, p1

SHORT-ROW SHAPING

Short Row 1 (RS): K1tbl, p1, k20 (21, 22, 23, 24, 25, 26, 27), turn work
Short Row 2 (WS): DS, p until 2 sts before BOR marker, k1, p1tbl, sm, k1, p20 (21, 22, 23, 24, 25, 26, 27), turn work
Short Row 3: DS, k until 1 st before BOR marker, p1, sm, k1tbl, p1, k until 2 sts before previous DS, turn work
Short Row 4: DS, p until 2 sts before BOR marker, k1, p1tbl, sm, k1, p until 2 sts before previous DS, turn work

Repeat Short Rows 3-4 another 3 times.

Next Round (partial round): K until 1 st rems, p1

YOKE SHAPING

Round 1: K1tbl, p1, k until 1 st rems, working each DS as a single stitch as you go, p1
Round 2: K1tbl, p1, k until 1 st rems, p1

Work Round 2 twice more.

Inc Round 1: K1tbl, p1, *k1, Inv-L* until 1 st rems, p1 [132 (138, 144, 150, 156, 162, 168, 174) sts]
Next Round: K1tbl, p1, k until 1 st rems, p1

Repeat last round another 4 times.

Inc Round 2: K1tbl, p1, *k2, Inv-L* until 1 st rems, p1 [175 (183, 191, 199, 207, 215, 223, 231) sts]
Next Round: K1tbl, p1, k until 1 st rems, p1

Repeat last round another 5 times.

Inc Round 3: K1tbl, p1, *k3, Inv-L* until 1 st rems, p1 [218 (228, 238, 248, 258, 268, 278, 288) sts]
Next Round: K1tbl, p1, k until 1 st rems, p1

Repeat last round another 6 times

Inc Round 4: K1tbl, p1, *k4, Inv-L* until 1 st rems, p1 [261 (273, 285, 297, 309, 321, 333, 345) sts]
Next Round: K1tbl, p1, k until 1 st rems, p1

Repeat last round another 7 times

Inc Round 5: K1tbl, p1, k8 (0, 2, 4, 6, 8, 0, 2), *k9, Inv-L* until 1 st rems, p1 [286 (300, 313, 326, 339, 352, 366, 379) sts]
Next Round: K1tbl, p1, k until 1 st rems, p1

Repeat last round until yoke meas 17.5 (19, 20, 21, 22, 23, 24, 25 cm) / 7 (7.6, 8, 8.4, 8.8, 9.2, 9.6, 9.75" from CO, measured down from the centre front.

SHORT-ROW SHAPING (CONTINUED)

Short Row 1 (RS): K1tbl, p1, k43 (47, 51, 56, 58, 59, 64, 65) sts, turn work
Short Row 2 (WS): DS, p until 2 sts before BOR marker, k1, p1tbl, sm, k1, p-44 (48, 52, 57, 59, 60, 64, 66), turn work
Short Row 3: DS,k until 1 st rems before BOR marker, p1, sm, k1tbl, p1, k until 2 sts before DS, turn work
Short Row 4: DS, p until 2 sts before BOR marker, k1, p1tbl, sm, k1, p until 2 sts before DS, turn work

Repeat Short Rows 3-4 another 3 times.

Next Round (partial round): K until 1 st rems, p1
Next Round (RS): K1tbl, p1, k all sts resolving DS as you go until 1 st rems, p1

SEPARATE BODY AND SLEEVES

Next Round: K1tbl, p1, k41 (44, 47, 49, 52, 53, 55, 57), place 56 (58, 58, 60, 62, 66, 68, 72) sts on waste yarn for sleeve, using the Backwards Loop Cast-On CO 2 (5, 6, 7, 8, 8, 10, 10) sts, pm, CO 1 st, pm, CO 2 (5, 6, 7, 8, 10, 10) sts, k87 (92, 99, 103, 108, 110, 115, 118), place 56 (58, 58, 60, 62, 66, 68, 72) sts on waste yarn for second sleeve, CO 2 (5, 6, 7, 8, 10, 10) sts, pm, CO 1 st, pm, CO 2 (5, 6, 7, 8, 8, 10, 10) sts, k 43 (45, 48, 51, 52, 54, 57, 57), p1 [184 (206, 223, 236, 249, 254, 272, 277) sts for the body]

Next Round: K1tbl, p1, (k until 1 st before marker, p1, sm, k1tbl, sm, p1) x 2, k until 1 st rems, p1

VERSION WITHOUT A-LINE SHAPING

Repeat last round for 4 (4, 4, 4, 4, 4, 2, 2) cm / 1.5 (1.5, 1.5, 1.5, 1.5, 1.5, 0,7, 07)".

VERSION WITH A-LINE SHAPING

Inc Round: K1tbl, p1, k until 2 sts before marker, Inv-R, p1, sm, k1tbl, sm, p1, k until 1 st before marker, p1, sm, k1 tbl, sm, p1, Inv-L, k until 1 st rems, p1 [2 sts inc]

From now on, work Inc Round every 6th round until reaching hem, while working all other instructions.

Work in patt as est for 4 (4, 4, 4, 4, 4, 2, 2) cm / 1.5 (1.5, 1.5, 1.5, 1.5, 1.5, 0.75, 0.75)", while working incs every 6th round.

ALL VERSIONS - BODY SHAPING

If you're comfortable with the side seam position, you can remove the side seam markers now.
Note: you'll want your ssks to look as neat as your k2togs. We recommend using Patty Lyons' one-move ssk rather than the conventional ssk.

Round 1: K1tbl, p1, k until 1 st before marker, p1, rm, k1tbl, rm, p1, pm, yo, pm, ssk, k until 3 sts before marker, k2tog, pm, yo, pm, p1, rm, k1tbl, rm, p1, k until 1 st rems, p1
Round 2: K1tbl, p1, k until 3 sts before marker, p1, k1tbl, p1, sm, k to marker, sm, k to marker, sm, k to marker, sm, p1, k1tbl, p1, k until 1 st rems, p1
Round 3: K1tbl, p1, k until 3 sts before marker, p1, k1tbl, p1, sm, yo, k to marker, sm, ssk, k until 2 sts before marker, k2tog, sm, k to marker, yo, sm, p1, k1tbl, p1, k until 1 st rems, p1
Round 4: Repeat Round 2

Repeat Rounds 3-4 until body measures 30 cm / 12" from underarm or 7 cm / 2.75" less than desired length.

Remember to keep working the A-line shaping Inc Round every 6th round if applicable.

ALL VERSIONS

Cont working in patt as est until body measures 32 cm / 12.75" from underarm or 6 cm / 2.5" less than desired

length.

VERSION WITH A-LINE SHAPING

Remember to keep working the A-line shaping Inc Round every 6th round. [210 (232, 249, 262, 275, 280, 297, 303) sts]

Please note, these numbers will change if you choose to make your sweater to a different length.

Optional contrast stripe
You can add a contrast stripe right before the hem. There's no need to break MC, simply carry it on for 2 rounds.

P all sts with CC for 2 rounds.

Break CC.

HEM

Change to smaller needle. You'll be working this section flat.

Row 1 (RS): BO 1 st, *k1tbl, p1* until end
Row 2 (WS): *P1 tbl, k1* until end
Row 3: *K1tbl, p1* until end
Row 4: Repeat Row 2

Repeat Rows 3-4 until hem measures 6 cm / 2.5".
BO all stitches using the Simple Stretchy Bind-Off.

SLEEVES (MAKE 2)

Place 56 (58, 58, 60, 62, 66, 68, 72) sleeve sts on larger needle. Beginning from centre underarm, pick up and k 3 (5, 7, 7, 8, 7, 8, 9) sts, k across sleeve sts, pick up and k 4 (6, 7, 8, 8, 8, 8, 9) sts, pm for BOR and join to work in the round. You can pick up more sts to avoid gaps at the underarm, and dec them in the next round. [63 (69, 72, 75, 78, 81, 84, 90) sts for sleeve]

REGULAR SLEEVES

Round 1: K1tbl, p1, k until 1 st rems, p1

Repeat Round 1 until sleeve measures 6 cm / 2.5" from underarm.

Dec Round: K1tbl, p1, k2tog, k until 3 sts rem, ssk, p1 [2 sts dec]

Repeat Dec Round every 5th round another 9 (11, 11, 11, 11, 12, 13, 14) times. [43, (45, 48, 51, 54, 55, 56, 60) sts]

Cont in patt as est until sleeve measures 42 cm / 16.75 or 5 cm / 2" less than desired length. If you're using the original yarn, remember it stretches when blocked.

Sizes 1, 2, 4 and 6 only
Dec Round: K2tog, k until end of round [42 (44, -, 50, -, 54, -, -) sts]

Optional contrast stripe
You can add a contrast stripe right before the hem. There's no need to break MC, simply carry it on for 2 rounds.

P all sts with CC for 2 rounds.

Break CC.

BISHOP SLEEVES

Round 1: K1tbl, p1, k until 1 st rems, p1

Work Round 1 a total of 5 times.

Inc Round: K1tbl, p1, Inv-L, *k2, Inv-L* until 3 sts before end, k1, Inv-L, p1 [84 (92, 96, 100, 104, 108, 112, 120) sts]

Cont working in pattern (without increasing) until sleeve measures 40 cm / 16" or 7 cm / 2.75" less than desired length. If you're using the original yarn, remember it stretches when blocked.

Dec Round: *P2tog* until end of round [42 (46, 48, 50, 52, 54, 56, 60) sts]

To add a contrast stripe, proceed straight to optional contrast stripe.

Next Round: P all sts

Optional contrast stripe
You can add a contrast stripe right before the hem. There's no need to break MC, simply carry it on for 2 rounds.

P all sts with CC for 2 rounds.

Break CC.

CUFF (REGULAR & BISHOP SLEEVES)

Change to smaller needle.

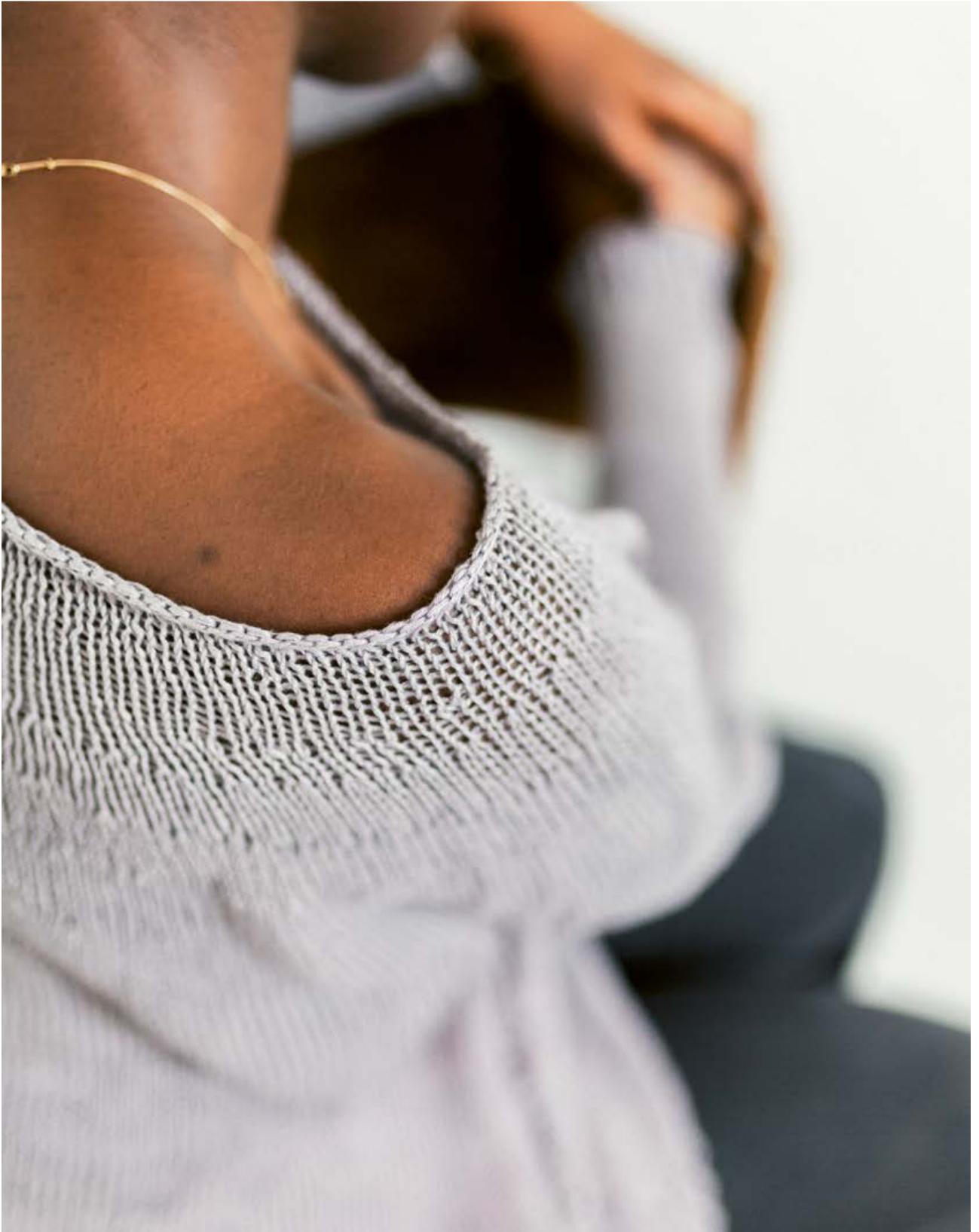**Round 1:** *K1tbl, p1* until end of round

Repeat Round 1 until cuff measures approx 4.5 cm / 1.75" or desired length.

BO all stitches using the Simple Stretchy Bind-Off method.

Work second sleeve accordingly.

FINISHING

Gently soak and block your sweater using T-pins. Weave in all ends.

ATMOSPHERE

This recipe-style pattern is designed to work with different stitch patterns, yarn weights and gauges and includes instructions for both a triangular shawl and a rectangular scarf version. It's meant to be customised, modified, experimented with – use it to make something you really love!

Below, you'll find some of our favourite texture stitch patterns, but you can of course use any other stitch pattern just as well. What's important to keep in mind is whether it's worked over an odd or even number of stitches per repeat (more on that in the respective sections), and we recommend using a stitch pattern with a fairly narrow repeat to give you more options in terms of how wide and long you'll want your new neck accessory to be. Bonus points if it's reversible, like most of the ones we listed, which will make your handknit a lot easier to wear!

YARN

Samples shown are knit in The Fibre Co. Cumbria Fingering (Sample 1, in colorway Catbells) and Worsted (Sample 2, in colorway Windermere).

Sample 1 uses the rectangular scarf recipe with a brioche stitch. Sample 2 uses the triangular shawl recipe with stockinette stitch, garter stitch and double moss stitch.

ATMOSPHERE

DESIGN **MAKING STORIES**
YARN **THE FIBRE CO.**

STITCH PATTERNS

Stockinette Stitch (worked flat)
Row 1 (RS): K all sts
Row 2 (WS): P all sts

Garter Stitch (worked flat)
Row 1 (RS): K all sts
Row 2 (WS): K all sts

Garter Stripes (worked flat)
Row 1 (RS): K all sts
Row 2 (WS): P all sts
Row 3: P all sts
Row 4: K all sts

Moss Stitch (worked flat, multiple of 2 sts + 1)
Row 1 (RS): K1, *p1, k1* until end
Row 2 (WS): K1, *p1, k1* until end

Double Moss Stitch (worked flat, multiple of 2 sts + 1)
Row 1 (RS): K1, *p1, k1* until end
Row 2 (WS): P1, *k1, p1* until end
Row 3: P1, k1, p1* until end
Row 4: K1, *p1, k1* until end

1x1 Rib (worked flat, multiple of 2 sts + 1)
Row 1 (RS): K1, *p1, k1* until end
Row 2 (WS): P1, *k1, p1* until end

2x2 Rib (worked flat, multiple of 4 sts, version for triangular shawl)
Row 1 (RS): *P1, k2, p1* until end
Row 2 (WS): *K1, p2, k1* until end

2x2 Rib (worked flat, multiple of 4 sts + 2, version for rectangular scarf)
Row 1 (RS): K2, *p2, k2* until end
Row 2 (WS): P2, *k2, p2* until end

Brioche Stitch (worked flat, for rectangular scarf only)
Set-Up Row (only to be worked once, not to be repeated): *K1, sl1yo* until last st, k1
Row 1: *Sl1yo, brk* until last st, sl1yo
Row 2: *Brk, sl1yo* until last st, brk

TRIANGULAR SHAWL

This kind of triangular shawl starts with a Garter Tab Cast-On and you then work your shawl from the top down, which means you can decide how big you want to make it as you go.

When completing the set-up, you'll place markers to indicate the right edge, worked in Garter Stitch, the first texture section, worked in a stitch pattern of your choice, the centre spine stitch that we recommend working either in Stockinette Stitch or in Garter Stitch, the second texture section, worked in either the same stitch pattern as the first section or another one of your choice, and the left edge, worked in Garter Stitch. Depending on the stitch pattern of your choice, you'll want to follow the instructions for even or odd numbers of stitches per repeat as given below.

For the sections that are worked in a stitch pattern of your choice, you'll have 3 or 4 stitches each upon completing Row 9. In Row 10, you'll begin working the two texture sections in a stitch pattern of your choice, following the WS instructions.

In the main section of your shawl, you will then continue to work the texture sections as established and increase four stitches, one on each side of both texture sections, in every right side row. Make sure to take those new stitches into account and always begin on the correct stitch of a pattern repeat, based on the rows below, so as to not interrupt the pattern.

To give you an example: You want to work your shawl in 1x1 Rib, so you follow the instructions for an odd number of stitches per repeat for the set-up, and you decided to work the centre spine in Stockinette Stitch. You have 13 stitches upon completing Row 9 and work Row 10 as follows:

Row 10 (WS): K3, sm, p1, k1, p1, sm, p1, sm, p1, k1, p1, sm, k3

You work the first 4 rows of Main section as follows and then continue working as established:

Row 1 (RS): K3, sm, M1R, k1, p1, k1, M1L, sm, k1, sm, M1R, k1, p1, k1, M1L, sm, k3 [17 sts]

Row 2 (WS): K3, sm, k1, p1, k1, p1, k1, sm, p1, sm, k1, p1, k1, p1, k1, sm, k3

Row 3: K3, sm, M1R, p1, k1, p1, k1, p1, M1L, sm, k1, sm, M1R, p1, k1, p1, k1, p1, M1L, sm, k3 [21 sts]

Row 4: K3, sm, p1, k1, p1, k1, p1, k1, p1, sm, p1, sm, p1, k1, p1, k1, p1, k1, p1, sm, k3

SET UP

Using the Long-Tail Cast-On, CO 3 sts.

Row 1 (WS): K all sts

Row 2 (RS): K all sts

Rows 3-6: Repeat Rows 1-2

Row 7: K all sts, turn work 90 degrees clockwise, pick up and k 1 st from each of the 3 purl ridges along the garter edge, turn work 90 degrees clockwise, pick up and k 1 st from each of the 3 cast-on sts, turn [9 sts]

Row 8: K3, pm, p1, pm, p1, pm, p1, pm, k3

FOR STITCH PATTERNS WITH AN EVEN NUMBER OF STS PER REPEAT

Row 9: K3, sm, M1R, kfb, M1L, sm, work centre spine, sm, M1R, kfb, M1L, sm, k3 [15 sts]

Row 10: K3, sm, work in pattern until marker, sm, work centre spine, sm, work in pattern until marker, sm, k3

FOR STITCH PATTERNS WITH AN ODD NUMBER OF STS PER REPEAT

Row 9: K3, sm, M1R, k1, M1L, sm, work centre spine, sm, M1R, k1, M1L, sm, k3 [13 sts]

Row 10: K3, sm, work in pattern until marker, sm, work centre spine, sm, work in pattern until marker, sm, k3

MAIN SECTION

Row 1 (RS): K3, sm, M1R, work in pattern until marker, M1L, sm, work centre spine, sm, M1R, work in pattern until marker, M1L, sm, k3 [4 sts increased]

Row 2 (WS): K3, sm, work in pattern until marker, sm, work centre spine, sm, work in pattern until marker, sm, k3
Repeat Rows 1-2 until desired size (minus border, if desired).

BORDER

If desired, add a border by working a few centimetres in 1x1 Rib, 2x2 Rib or Garter Stitch, still working increases in every RS row as established.

BIND OFF

After having worked border, if applicable, BO all sts using your bind-off method of choice.

Choose a bind-off method depending on the stitch pattern you used for your scarf or border. We recommend a tubular bind-off method such as the Long-Tail Tubular Bind-Off or the Invisible Ribbed Bind-Off for stitch patterns that are based on alternating knit and purl stitches, and a versatile bind-off method such as Elizabeth Zimmerman's Sewn Bind-Off for other stitch patterns.

FINISHING

Weave in all ends. Gently block your shawl.

RECTANGULAR SCARF

For a rectangular scarf, all you need to know are two things: your stitch gauge and the width you want your finished scarf to have. In order to determine your stitch gauge, you'll want to make a swatch in the stitch pattern(s) you're planning to use and then block it the way you will block your scarf later (this is really important to make sure doing the maths will actually result in a scarf that's exactly what you want!). In order to be able to comfortably determine your gauge by counting the amount of stitches in 10 cm, it is recommended to cast on at least 1.5 times as many stitches as you expect to have on 10 cm. If you're unsure how many stitches to expect over 10 cm, you can refer to the ball band for guidance. Keep in mind though that your gauge is very likely not going to be exactly what the yarn company states on the ball band!

Once you finished and blocked your swatch, count the stitches in 10 cm and divide the amount of stitches in 10 cm by 10 to calculate how many stitches are in 1 cm. Then multiply the amount of stitches in 1 cm with your desired width in cm to calculate your ideal total number of stitches. Depending on the stitch pattern(s) you want to

use, you'll need either an odd or an even total number of stitches, so taking that into account, round up or down or change the total number of stitches accordingly.

You might also want to work selvedge stitches on both sides of your scarf for a neater edge. If you don't mind a tiny bit of extra width, simply add them to the total number of stitches you just calculated, or otherwise adjust that number slightly before adding selvedge stitches. We recommend the following options – try one or a few on your swatch to see what you like best!

Slip Stitch Edging (+1 st on each side)
RS Rows: Sl1 wyif, work in pattern until last st, k1
WS Rows: Sl1 wyif, work in pattern until last st, k1

Double Knitting Edging (+2 sts on each side)
RS Rows: Sl1 wyif, k1, work in pattern until last 2 sts, sl1 wyif, k1
WS Rows: Sl1 wyif, k1, work in pattern until last 2 sts, sl1 wyif, k1

I-Cord Edging (+3 sts on each side)
RS Rows: Sl1 wyib, sl1 wyif, k1, work in pattern until last 3 sts, k1, sl1 wyif, p1
WS Rows: Sl1 wyib, k1, sl1 wyif, work in pattern until last 3 sts, sl1 wyif, k1, p1

To give you an example: Let's say you made a swatch and it has 24 stitches over 10 cm. That means you'll have (24 / 10 =) 2.4 stitches over 1 cm. You want your scarf to be 28 cm wide, so you'd ideally need (28 x 2.4 =) 67.2 stitches. Since you're planning to work your scarf in Double Moss Stitch, you need an odd total number of stitches, you decided to work a Double Knitting edge which uses 4 stitches, 2 on each side, and you don't mind a little extra width, so you cast on (67 + 4 =) 71 stitches.

SET UP

Depending on your border or texture stitch pattern of choice, we recommend a tubular cast-on method such as the Long-Tail Tubular Cast-On or the Italian Cast-On for stitch patterns that are based on alternating knit and purl stitches, and a versatile cast-on method such as the Long-Tail Cast-On for other stitch patterns. Should you plan to make a cowl that is joined at the end, we recommend using a provisional cast-on method such as the Crochet Provisional Cast-On.

CO the number of sts needed for your desired width using your cast-on method of choice.

BORDER

You can either choose to begin working in a texture pattern of your choice right away or add a border by working a few centimetres in 1x1 Rib, 2x2 Rib or Garter Stitch.

MAIN SECTION

Row 1 (RS): Work edging, work in pattern, work edging

Row 2 (WS): Work edging, work in pattern, work edging

Repeat Rows 1-2 until desired length (minus second border, if desired).

BORDER

If applicable, work the same amount of rows in the stitch pattern you used for the border at the beginning of your scarf.

BIND OFF

After having worked second border, if applicable, BO all sts using your bind-off method of choice.

Like with casting on, you'll want to choose a bind-off method depending on the stitch pattern you used for your scarf or border. We recommend a tubular bind-off method such as the Long-Tail Tubular Bind-Off or the Invisible Ribbed Bind-Off for stitch patterns that are based on alternating knit and purl stitches, and a versatile bind-off method such as Elizabeth Zimmerman's Sewn Bind-Off for other stitch patterns. If you used a provisional cast-on method to make a cowl, undo the provisional cast on and graft the live stitches from both ends together using Kitchener Stitch.

FINISHING

Weave in all ends. Gently block your scarf.

THANK YOU!

DESIGNERS

A L LEONG
@aleongtimetomake
ravelry.com/people/slomotionaccident

CLAIRE WALLS
@flossiknits
flossiknits.com
ravelry.com/designers/claire-walls

NATALIYA SINELSHCHIKOVA
@fibre_creative
ravelry.com/designers/nataliya-sinelshchikova

SARI NORDLUND
@sari_n
ravelry.com/designers/sari-nordlund

STEPHANIE EARP
stephanieearp.com
ravelry.com/designers/stephanie-earp

VALENTINA COSCIANI
@tibisay1969
tibisay-artherapy.blogspot.com
ravelry.com/designers/valentina-cosciani

VANESSA PELLISA
@vanessapellisa
vanessapellisa.com

YARN PARTNERS

DE RERUM NATURA
@dererumnatura
dererumnatura.fr

GARTHENOR
@garthenor
garthenor.com

LINO MŪKA
@wollenberlin
wollen-berlin.de

MYAK
@myak_us
myak.it

STOLEN STITCHES
@feller.carol
stolenstitches.com

THE FIBRE CO.
@thefibrecompany
thefibreco.com

TRISKELION YARN
@TriskelionYarn
triskelion-yarn.com

WOOLLY MAMMOTH FIBRE CO.
@woollymammmothfibres
woollymammothfibrecompany.com

CONTRIBUTORS

ALINA JORDAN
@woolenkin
woolenkin.com

ANI LEE
@close_knit
closeknit.com.au

ARMENUHI KHACHATRYAN
@oystersandpurls
oystersandpurls.com

BEATRICE PERRON DAHLEN
@threadandladle
threadandladle.com

EMMA ROBINSON
@woollymammmothfibres
woollymammothfibrecompany.com

GAYE GLASSPIE
@GGmadeit
ggmadeit.com

SANDRA BRAIDA
@sandra_echappeelaine

MAKING STORIES

MAGAZINE

www.blauer-engel.de/uz195
- resource-conserving and environmentally friendly manufacturing process
- low emission printing
- primarily made from waste paper **UF6**

This print product is awarded with the Blue Angel.

We're (to our knowledge) the only **ad-free** knitting magazine on the market today. We believe in preserving our independence when it comes to deciding who we feature and work with through not accepting any ads for this magazine.

We're printing on **100% recycled paper**, one of the few that's certified not only with the EU Ecolabel and the Nordic Swan Ecolabel, but also with the Blauer Engel certificate.

We're keeping production and fulfilment **as local as possible**, working with Druck-haus Berlin-Mitte as our printer, the first printer to be certified with Blauer Engel, and with Urbanmail as our fulfilment and shipping partner, both here in Berlin.

WHO'S BEHIND MAKING STORIES MAGAZINE?

Making Stories GmbH is an independent knitwear design publisher based in Berlin, owned and run by Verena Cohrs and Hanna Lisa Haferkamp alongside their small but growing team.

We believe in choosing to use resources and capacities, be they human, environmental, social or financial, in a way that can be sustained in the long run. We believe in being aware of and actively reflecting on all parts of our (work) process and communicating them openly and honestly. We believe in treating all living beings involved in our work fairly, respectfully and lovingly and in caring about and for their physical and mental well-being. We believe in not discriminating against anyone based on gender, race, ethnicity, sexual orientation, age, health, physical appearance, economic situation, education or any other factor, being mindful of what that means for their life and their stories and working towards a world where everyone is free to create the life they wish to live.

We share scenes that tell not just one story, knitwear that works on more than one body type, pieces that are being worn as we'd wear them in our everyday life.

www.making-stories.com