

# MAKING STORIES

MAGAZINE



*Designs by*

*Agata Mackiewicz*

*Anni Howard*

*Carly Bauer*

*Christie Wareham-Norfolk*

*Elena Dimchevska*

*Helen Metcalfe*

*Jule Kebelmann*

*Laura Barker*

*Makenzie Alvarez*

*Marina Skua*

*Natalie Sheldon*

*Sabine Gschwind*

*Contributions by*

*Alicia de los Reyes*

*Gretchen Boyce*

*Katherine Mead*

*Liza Laird*

*Art Nouveau*

ABOUT ISSUE 12

12 knitwear patterns with intentional, intricate details, joyful, layerable, exuberant in their exploration of Art Nouveau and yet grounded so you can wear them every day.

Let's wander the streets of Brussels and Paris, searching for the hidden architectural Art Nouveau gems – houses, doors, windows, street lamps. Let's explore Berlin's Jugendstil tile art, marvelling at the colors and shapes taking form.

Let's get lost in the work of water color artists, glass blowers, jewellers, embroidery artists, and myriads more, who dive into the shapes and curves of plants and flowers, moving, flowing, mirroring.

With Making Stories Magazine, we strive to create wearable collections of knitwear that you'll love and wear for years and years to come. The yarns we feature are all produced with utmost care for our planet and its inhabitants, be they human or non-human. We hope to inspire you to make conscious and informed decisions about what you make, with which materials, and with a lot of joy in your heart.

MAKING STORIES

— KNITTING SUSTAINABLY.

*Issue 12-*  

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*Art Nouveau*  

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*A huge thank you to everyone who explored the era of Art Nouveau with us in Issue 12:*

*Our Designers: Agata Mackiewicz, Anni Howard, Carly Bauer, Christie Wareham-Norfolk, Elena Dimchevska, Helen Metcalfe, Jule Kebelmann, Laura Barker, Makenzie Alvarez, Marina Skua, Natalie Sheldon, and Sabine Gschwind. Thank you for trusting us with your art, time and energy – we adore your designs!*

*Our Yarn Partners: Anna & Juan, BC Garn, by Laxtons, De Rerum Natura, Hillesvåg, Holst Garn, John Arbon Textiles, Studio Solas, Telling Yarns, Topsy Farms, and White Gum Wool. We love working with and highlighting sustainable yarn companies like yours!*

*Our Authors: Alicia de los Reyes, Gretchen Boyce, Katherine Mead, and Liza Laird for fascinating stories and glimpses into the life and art of Art Nouveau.*

*Our Test Knitters: Alice, Amanda, Amanda, Amanda, Andrea, Angela, Angela, Anne, Anneke, Aude, Aurélie, Ava, Camilla, Carol, Caryn, Céline, Chae, Claire, Claire, Clari-anne, Cynthia, Edoarda, Elena, Elizabeth, Erika, Erika, Eva-Maria, Fiona, Franziska, Gosia, Grace, Gretchen, Haji, Inés, Injeong, Isabell, Janet, Jeraldine, Jessica, Jessica, Jessica, Joanne, Karoline, Kateri, Kathleen, Katrin, Kelsey, Kim, Laura, Laura, Lauren, Leigh, Linda, Lindsay, Margo, Mariia, Maryanh, Melissa, Nicole, Patricia, Patricia, Patrizia, Patty, Regine, Salena, Sandra, Sarah, Selina, Silke, Sônia, Sophia, Sue-Ting, Sydney, Tanya, Theodora, Tina, and Viktória for supporting us with their fabulous work as test knitters.*

*Our Advertisers: Barcelona Knits, De Rerum Natura, Fine Fettle Fibres, Finnegan's Run, Ginger Twist Studio, Icelandic Knit Tours, John Arbon Textiles, Pascuali, Rowan Tree Travel & Fibercraft, Studio Solas, The Knit Lounge, and White Gum Wool. Your ads are crucial to us being able to print locally, and on 100% recycled paper!*

*The Making Stories Collective (as of May 2024): Amanda, Aurélie, Bettina, Charlotte, Christine, Claire, Emmeline, Gillian, Helen, Helga, Jen, Jess, Jill, Joan, Judith, Judy, Karen, Kristin, Lisa, Mari, Melissa, Natalya, Nina, Sara, Yael, and Yvonne. Your support means the world to me!*

*My Team: Isabell, Jen and Jess – you're rockstars! Melinda and Laura for a joyful, gorgeous, relaxed photoshoot, Fernanda, and Chris and Santi for the beautiful location. Camille for making these pages so pretty!*

**MAKING  
STORIES**  
MAGAZINE

EDITOR IN CHIEF  
Hanna Lisa Haferkamp

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# DEAR READER!

EDITOR-IN-CHIEF **HANNA LISA HAFERKAMP**

The life of a magazine editor – well, the work part of it at least – follows a curious pattern. At first, there's the ideation phase: Pondering themes, soliciting input, drawing together mood boards. Then, there's the call for submissions, the first time the theme we selected for an issue is shared with people outside the Making Stories team. Will it resonate with designers? What kind of submissions will we receive? The weeks, months until a call for submission closes are an exercise in patience and trust in having made the right decision.

Next, the selection process. I honor and applaud every single submission – submitting a design is not easy, both on the hands and the heart. Sharing your creative vision can be daunting, and so I am gentle with the submissions, letting the designer's vision guide me. Slowly, surely, a collection starts to emerge.

Then, the work of the designers, yarn partners, tech editors and test knitting managers begins. Swatch knitting, pattern writing, sample knitting, tech editing, call for test knitters, matching testers with patterns, managing the test knit. Over months, the patterns are refined with the help of many loving hands (and keyboards) into the shape you see in these pages.

When the samples make it to Berlin, I marvel at the impeccable knitting work every single time.

By then, it's time to brainstorm the photo shoot concept with Melinda, our beloved photographer, and then putting it into action. Seeing the samples on our model for the first time always feels a bit surreal – we're close to the finish line, but not there yet!

First, the patterns, essays, photos, ads and all the little details need to be put into layout. I do the first iteration of this before I pass the magazine on to Camille who completes it and makes it print ready.

Finally, the day has arrived: It's print start over at Koenigsdruck! I make my way to the north of Berlin, breathe in the scent of the printing machines and warm paper, and within not even an hours, the pages that we put together over one and a half years have been printed. Off to the bookbinder, and then to our studio, where I anxiously await the final result. Will it be good? Will I like it? Will I be proud of it?

And then, into your hands. These pages contain the dreams and hopes and time and love of so many people, so many hours spent in front of the computer, on the sofa with knitting in the lap, at the dye pots, on the photoshoot location. I still marvel at how these pages come together – how all the pieces, slowly, one by one, form something else altogether, something whole.

Hanna Lisa x

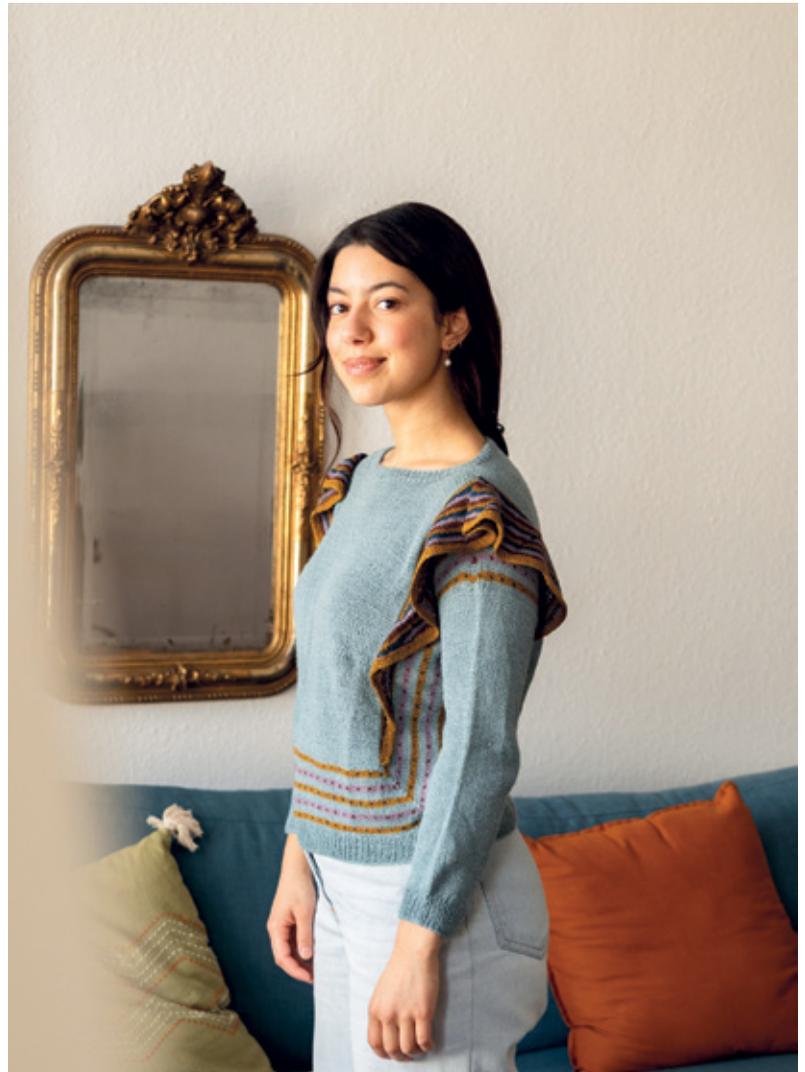
# MOMENTUM

“More than 20 years ago I visited Prague and was mesmerised by the women portrayed by Art Nouveau painter Alfons Mucha. While planning a return journey with my family I came across Mucha again. What I find intriguing about Art Nouveau is the merging of geometrical lines and formality with excessive organic swinging shapes. This is especially true for Art Nouveau architecture but also for the pictures of Mucha.

In my design I tried to capture these two sides. The body of the sweater is a square, boxy shape. The colorwork resembles tiles in hallways. Adding the ruffles over the shoulders, front and back mirror the organic shapes and gives it playfulness. Art Nouveau gives a feeling of glamour, grandeur and opulence, mirrored in the merino and silk yarn in the colours that reflect Mucha's work.”

– Jule Kebelmann

“What I find intriguing about Art Nouveau is the merging of geometrical lines and formality with excessive organic swinging shapes. This is especially true for Art Nouveau architecture but also for the pictures of Alfons Mucha.”



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## **MOMENTUM**

DESIGN **JULE KEBELMANN**  
YARN **BC GARN**

*Pattern on pages 73 - 78*





# CYCLAMEN

“Inspired by organic themes and nature, Art Nouveau artists translated their inspiration into abstract and flowing motifs that featured an abundance of mirrored and swirled elements throughout their work.

These mirrored lace socks bring the essence of this artform to the world of knitting with organic yet elegant lacework that resembles the very nature that has inspired so many artists to this day.”

– Makenzie Alvarez

“The blend of Natural Sock is 70% non-superwash wool and 30% Tencel, which makes this yarn have a really nice drape and shine. It is worsted spun, meaning that the fibers are combed in the same direction giving the yarn its softness.

The perfect blend for sustainable non-nylon socks, as the Tencel provides extra strength!”

– Studio Solas

“Inspired by organic themes and nature,  
Art Nouveau artists translated their inspiration  
into abstract and flowing motifs that featured  
an abundance of mirrored and swirled elements  
throughout their work.”

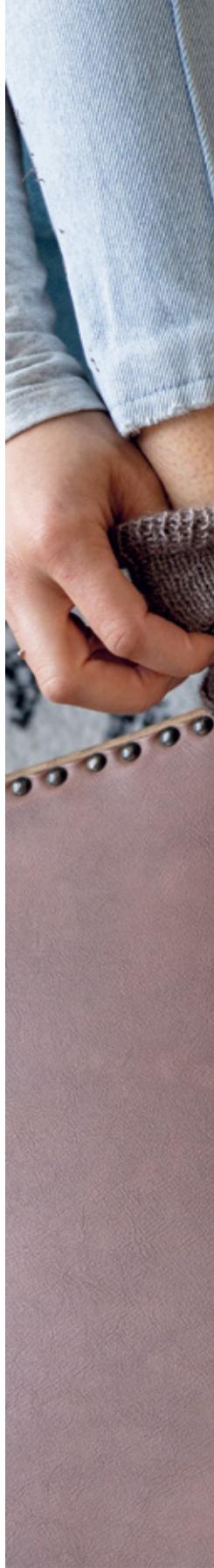


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## **CYCLAMEN**

DESIGN **MAKENZIE ALVAREZ**  
YARN **STUDIO SOLAS**

*Pattern on pages 79 - 82*





# ELEVATING WOMEN'S WORK TO FINE ART

## MAY MORRIS AND THE MAKING OF THE ARTS AND CRAFTS MOVEMENT

AUTHOR **GRETCHEN BOYCE**

I learned to embroider from my grandmother as a child - sitting side by side on weekend afternoons stitching Christmas ornaments for family, embellishing pillowcases, and transforming everyday objects into works of art. This was a difficult craft to master and my grandmother patiently showed me how to correct uneven stitches and keep the back of my work neatly knotted. Today, in my work as a historian and fiber artist, I research historical craft traditions and the people upholding these traditions. I often think of myself as part of a long line of craftswomen that stretches back from my Nana to women artists of past generations - who often weren't credited for their contributions to the canon of craft history.

One such craftswoman was May Morris (1862-1938), who played an integral role in the late 19<sup>th</sup> and early 20<sup>th</sup> century Arts and Crafts movement. Her contributions to this and subsequent design movements, including Art Nouveau, deserve greater recognition. She was a skilled jeweler and needlework artist who paved the way for the female designers, design movements, and craft guilds that followed.

May Morris was the youngest daughter of artists William and Jane Morris. In 1861, her father founded Morris & Co., which produced wallpapers, textiles, and home furnishings in what is now known as the Arts and Crafts style. The Arts and Crafts movement was born out of the industrial revolution in the late 19<sup>th</sup> century, which called for a return to craftsmanship as a counter movement to the increasingly streamlined mass production of decorative household goods. The movement promoted the

→ *Photo of May Morris, undated. Image credit: Library of Congress.*

revival of handwork traditions and employed earthy color palettes, nature-inspired motifs, and the use of natural materials. Whereas the Arts and Crafts movement focused on the simple beauty of nature, the Art Nouveau movement that followed pushed these themes further — celebrating the drama of nature with more theatrical curves, bolder colors, and sensual depictions of the female form. Both movements focused on fine craftsmanship and sought to elevate the status of craft to a form of fine art and design.

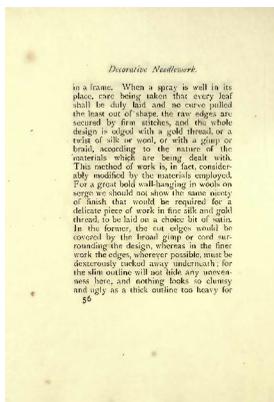


Morris' role in the evolution of these design styles has historically been overshadowed by her famous father. However, recent scholarship reveals that she was an influential artist and designer in her own right. Not only did May Morris complete the needlework on many of her father's intricate designs, but she also designed some of the company's well-known patterns, including Honeysuckle (1883), Horn Poppy (1885), and Arcadia (ca. 1886). In 1885 at age 23, May Morris became the director of the embroidery department of Morris & Co. and served in

this position until her father's death in 1896. By this time, her father was increasingly focused on his publishing career and she led the company while her father transitioned toward other projects. After William Morris' death, she moved into an advisory role at Morris & Co. and began compiling her father's literary works. It took her nearly 20 years to edit *The Collected Works of William Morris*, a 24-volume set published between 1910 and 1915. She proudly promoted William Morris' legacy and it was not until later years that she increasingly accepted credit for the designs she created for Morris & Co., which are often misattributed to her father.



↑ *Honeysuckle*, 1876.  
Image credit: Met Museum, CC0 license.



↑ Example pages (p. 56 & 57) from *Decorative Needlework* by May Morris, 1893. Image credit: Morris, May. *Decorative Needlework*. London : J. Hughes, 1893. Available through the Internet Archive.

Morris was not only an embroiderer and designer, but also a writer, educator, lecturer, and women's rights activist. She became a passionate advocate for craft, lecturing and writing articles and books about embroidery, including *Decorative Needlework* in 1893. Women were not permitted to join craft guilds at the time and she used her social status and influence to co-found the Women's Guild of Arts in 1907. The guild held lectures, exhibits, and philanthropic events at local institutions and studios of its members. The guild advocated for gender equality in the arts and insisted upon equal billing of guild members alongside their male colleagues at art exhibitions, instead of displaying their work separately in "women's" sections. Morris and the guild played a vital role in elevating the decorative and applied arts from classification as "women's work" to status as fine art.

Learning about May Morris and the struggles she and other women fiber artists faced for recognition underscores and elevates the importance of this work to me. As I continue to knit, sew, quilt, and embroider like my grandmother taught me on Saturday afternoons, I can't help but reflect on this connection to the web of fiber artists who came before - and smile and think about how proud Nana would be that I chose to pursue this life of craft as an artist.

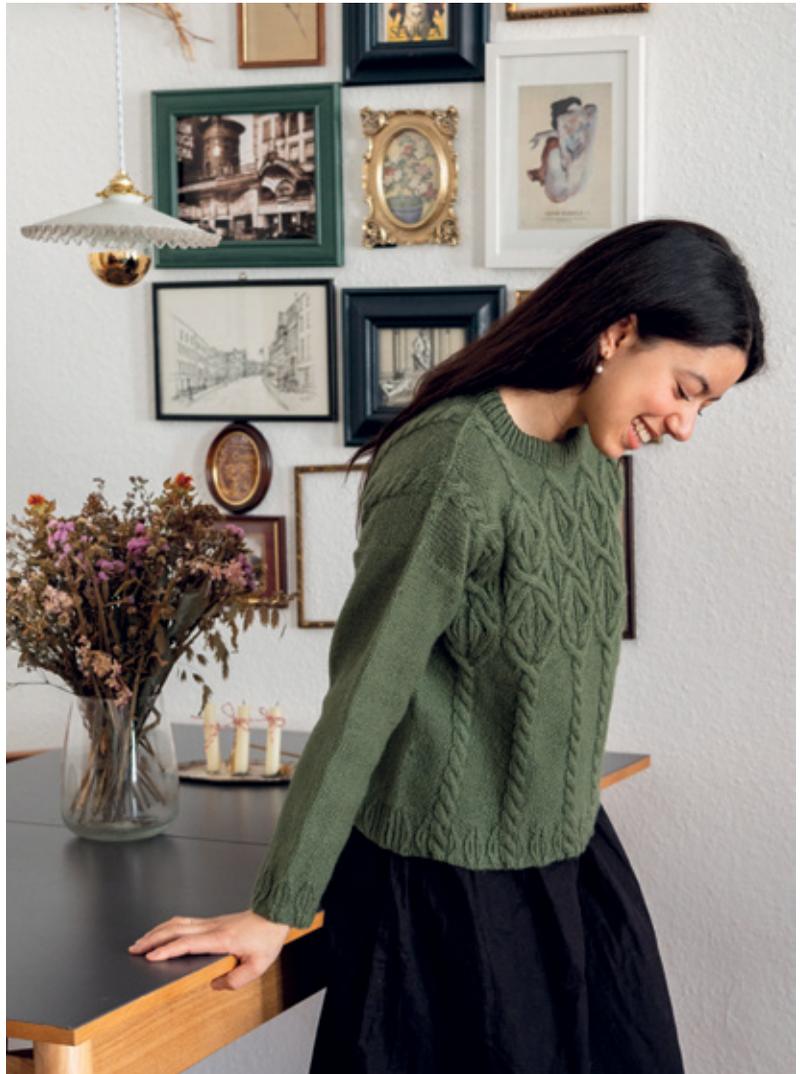


↑ *Embroidered mirror* by May Morris, silk floss on linen with large pattern of lilies and other floral motifs, ca. 1870-1880. Image credit: The Christina N. and Swan J. Turnblad Memorial Fund, Minneapolis Institute of Art.

# BLATNA

“Balancing complex and simple cables, Blatna was inspired by the designer’s photographs of gates and railings from the Art Nouveau era taken on a trip to Prague.”  
– Helen Metcalfe

“Balancing complex and simple cables, Blatna was inspired by the designer’s photographs of gates and railings from the Art Nouveau era taken on a trip to Prague.”



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**BLATNA**

DESIGN **HELEN METCALFE**  
YARN **BY LAXTONS**

*Pattern on pages 83 - 88*







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# IRONWORK

“A transitional garment for Fall, inspired by the stylised natural forms in ironwork patterns during the Art Nouveau era, this cowl falls over one shoulder for a loose, casual, easy-to-wear garment.”

– Anni Howard

“Yarnadelic Worsted is our beautiful 100% Corriedale fibre, available in Sport and Worsted weight and as fibre tops. Our Corriedale is farmed in the Falklands, where we can ensure the animals have been treated with the utmost care. It is then dyed in the UK and lovingly prepared, blended and spun at our North Devon Mill, on our vintage machines.

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– John Arbon Textiles

“Inspired by the stylised natural forms in ironwork patterns during the Art Nouveau era, this cowl falls over one shoulder for a loose, casual, easy-to-wear garment.”



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## IRONWORK

DESIGN **ANNI HOWARD**  
YARN **JOHN ARBON TEXTILES**

*Pattern on pages 89 - 92*





# WISTERIA

“This pullover is inspired by Nature (which Art Nouveau is based on), especially by blooming Wisteria plants.”

– Agata Mackiewicz

“Bérénice is a unique blend of extra-fine Angora goat fibres from South African farms committed to animal welfare and the soft, plump wool of our organic Merinos d'Arles, spun into loops around a strong, shiny silk yarn, then combed to give the desired voluminous look. It's a beautiful lace yarn, very fluffy without being too hairy and that can be happily combined with our other yarns to give them lightness and voluptuousness.

Albertine is a 4 ply, worsted spun yarn made from precious fleece of organic Merinos d'Arles with a touch of silk: the result of this blend is a harmonious yarn, round and strong, soft and subtly satiny. Its softness, drape and definition make it perfect for knitting baby clothes and any precious project you want to wear next to your skin.”

– De Rerum Natura

“This pullover is inspired by Nature,  
especially by blooming Wisteria plants.”



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## WISTERIA

DESIGN **AGATA MACKIEWICZ**  
YARN **DE RERUM NATURA**

*Pattern on pages 93 - 96*





# DECORATIVE FIGURES: WOMEN OF ART NOUVEAU

AUTHOR **KATHERINE MEAD**

The Art Nouveau period flourished from the late 1880s until the mid-1910s. The movement was deeply inspired by organic shapes and natural images and sought to merge art with craft. Many of its practitioners are still famous today: Gustav Klimt, Louis Comfort Tiffany, and Hector Guimard. And all of them are men. If you dig deeper into their stories, you will find that they were connected to women who made significant, yet less-recognized contributions to this era.

In the United States, Louis Comfort Tiffany rose to prominence as an interior designer with his innovations in glass manufacturing. In the past, artisans created stained glass by painting it. Louis developed a technique in which the glass itself was colored and opalescent. This innovation led his studio, Tiffany Studios, to become a leader in decorative glass lamp production. Tiffany Lamps are now iconic and are valued by collectors and museums worldwide. Yet Louis did not create many of the most impressive designs. Rather, a studio designer named Clara Driscoll envisioned and directed their creation.

Clara was born in 1861 in Ohio, US. Her father died while she was young, resulting in Clara's mother and aunt overseeing her and her three younger sisters' upbringing. Clara's mother encouraged them to be artistic and seek higher education. Clara's future success was likely due to growing up in this nurturing environment.

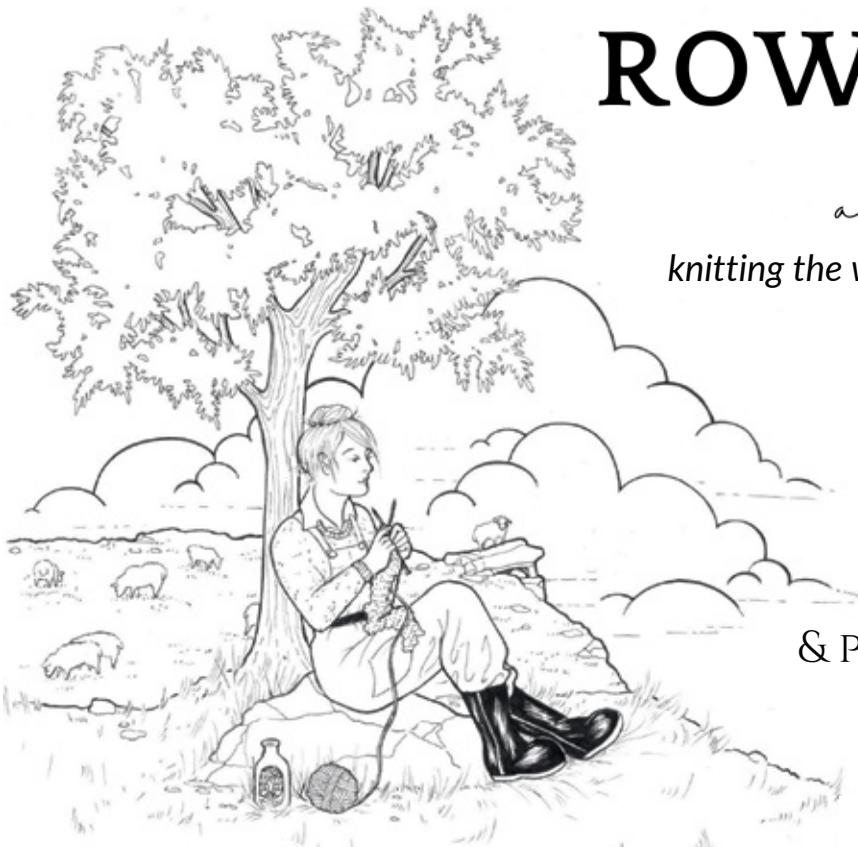
In 1884, she graduated from the Western Reserve School of Design for Women. She worked for a furniture company in Ohio, then studied industrial design at the Metropolitan Museum Art School in New York City in 1888. Later that

year, she started working at Tiffany Studios along with her sister Josephine. Her tenure at the glass company was short-lived. She left in 1889 after marrying her first husband, Francis Driscoll.

While women were becoming a larger part of the formal workforce in this era, they were still expected to stop working outside the home once they married. Regardless of her artistic talent, Clara could not work at Tiffany Studios after her marriage. However, her husband died unexpectedly in 1892, and she returned to Tiffany Studios. Now she was the head of the newly created Women's Glass Cutting Department and oversaw up to thirty-five women, who were colloquially known as the "Tiffany Girls".

In 1896, Clara left Tiffany Studios again after becoming engaged to Edwin Waldo. The next year, the engaged couple traveled to Ohio and then Chicago. During this latter portion of the trip, Edwin became sick and disappeared without explanation. Alone again after this bizarre incident, Clara returned to New York and resumed her position at Tiffany Studios. Several years later, Clara heard that Edwin was in California and very much alive. Despite the tragedy of having her fiance disappear, Clara now thought this turn of events worked in her favor. She wrote in a letter about this strange news, "My personal feeling could not be anything but that of deepest gratitude for an escape." Try as she might to follow social norms and get married, Clara could not escape her true calling as a designer.

During her third term at Tiffany Studios Clara experienced the greatest challenge of her professional life.



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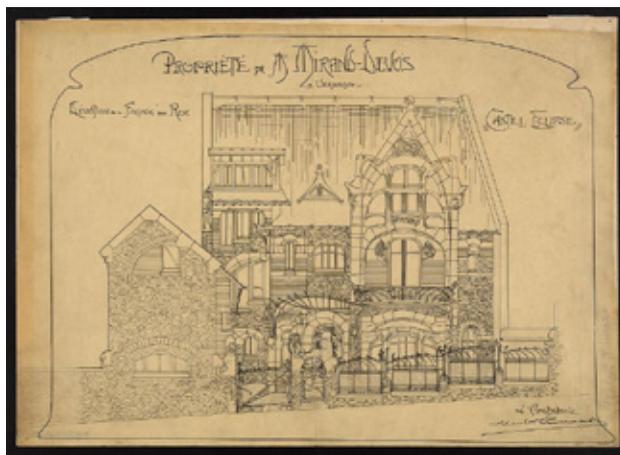
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In 1903, the Men's Glass Cutting Department attempted to shut down her department. Clara fought this and reached a deal with the unionized men: the number of women in the department would be capped, but they could design all the lampshades at Tiffany Studios. This was an important achievement, yet Clara and the "Tiffany Girls" were not recognized for their designs; they were omitted from the company's catalogs and Louis assumed the credit.

Amidst these difficulties, Clara created her most enduring designs. Like her employer and the larger Art Nouveau movement, Clara found inspiration in the natural world. She designed lampshades that were beautifully covered in butterflies, dragonflies, and various flowers. Clara paired these glass shades with bronze bases she created in the form of twisting tree trunks and other naturalistic shapes. While Clara excelled at lamp design, she collaborated with other women to bring her designs to life. She was not confident in her drawing skills, so she partnered with friend and colleague Alice Gouvy to sketch many of her ideas. Under Clara's guidance, the "Tiffany Girls" would then select the glass and cut out the pieces, while the Men's department soldered them together.



↑ "Castel Eclipse, Versailles, France. Elevation" by Hector Guimard.  
Image credit: Library of Congress.

In 1900, Louis submitted Clara's Dragonfly lamp to the World's Fair in Paris, the epicenter of Art Nouveau, and it won a bronze medal. For this, she experienced a bit of short-lived fame, but otherwise her name may have been lost to history. Fortunately for us, Clara, her mother, and her sisters took letter writing very seriously. So seriously that they compiled all their correspondence into bound volumes. In the latter part of the 20th century, various troves of these letters were discovered and donated to local historical societies. It was only then that historians realized the impact that Clara and the other "Tiffany Girls" had on the success of Tiffany Studios, especially in regards to Tiffany lamps.

While Clara's lamp was winning an award in Paris, Hector Guimard was recognized as a leading architect in the Art Nouveau style. His contribution to the 1900 World's

Fair was slightly more substantial than a lamp: he designed the ornate Métro stations that still stand throughout Paris. However, if it wasn't for the efforts of his wife, a talented artist herself, Hector's influence on modern design may have been forgotten.

Adeline Oppenheim Guimard was born in New York City in 1872. Her father was a successful businessman and her family were Jewish, although her religion did not seem to have a big impact on her early years. Like Clara, Adeline had a family that supported her artistic talents. In New York, she became a talented painter and left to further her arts education in Paris around 1900. There she studied under prominent traditional artists and

quickly assimilated into the art world. She exhibited her portraits and landscapes in several shows and she had a painting of Romeo and Juliet reproduced in the 1905 book *Women Painters of the World*.

How they met is unclear, but in 1909, Adeline married Hector Guimard. At the time of her marriage, Adeline converted to Catholicism and had to renounce her American

citizenship. Despite his successful career, Hector was not wealthy and required patronage. Adeline and her family were happy to assist. Her father gifted them a substantial sum of money before their wedding. They used this gift to construct Hotel Guimard, the couple's future home. To an observer today, their marriage may appear skewed. Hector received enormous financial support and Adeline had to sacrifice her religion and nationality. Yet none of Adeline's actions endorse this perspective. Adeline deeply respected her new husband's artistic vision and was eager to be his partner. She said at the time "It will be necessary for us to make of our whole life a work of art."

Their first joint work of art was their new home, Hotel Guimard. The top floor was Adeline's dedicated painting studio. Hector designed new furniture in his signature style and Adeline displayed her paintings throughout the home, some in frames also designed by Hector. They completed their home in 1913, but were not able to enjoy it for long. At the outset of World War I, they moved to rural France. This disruption caused each of them to explore new career

directions. Disconnected from his suppliers, Hector started drafting plans for public housing works and envisioned his future projects as benefiting society as a whole. Adeline turned towards philanthropy and raised money for military hospitals by auctioning off her artworks.

Returning to Paris after the war, Adeline resumed painting, but Hector struggled to remain relevant in design circles due to changing tastes. Even as practicing Catholics, the pair feared the rise of Nazism and made plans to leave. Adeline re-applied for her US citizenship, they stored their furniture, and moved to New York in 1938. Sadly, Hector was not able to see Europe or his work again; he died in the US in 1942.

After her husband's death, Adeline stayed devoted to art and Art Nouveau. She exhibited new work in 1943 and by 1945, she was making connections with prominent art museums to secure her husband's place in art history. Because of her efforts, Hector's designs and papers were acquired by the MoMA in New York, the Beaux-Arts Museum of Paris, and many other institutions worldwide, all while the Art Nouveau style was out of fashion. Her dedication to his legacy resulted in large exhibitions at the MoMA in 1970 and the Musée d'Orsay in 1992. Without her foresight and tenacity, her husband's contributions to Art Nouveau may not be remembered. Today, scholars and exhibits like Hector Guimard: Art Nouveau to Modernism are finally highlighting Adeline's importance in preserving his legacy and elevating the status of Art Nouveau as a whole.



↑ Clara Wolcott Driscoll (American, 1861 - 1944). "Dragonfly" Lamp, ca. 1900-1920. Image credit: Brooklyn Museum, Bequest of Laura L. Barnes, 67.120.54. Creative Commons-BY



↑ Print, No. 7, Facade Elevation of Hotel Guimard, 122 Rue Mozart, Paris, ca. 1910 Image credit: Cooper-Hewitt, Smithsonian Design Museum

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# WALTZ

“The Waltz Fingerless Mitts feature a sinuous, dancing pattern of slipped stitches on both the front and the palm.

They were inspired by the swirling, intertwining lines of Art Nouveau design reminiscent of dancers moving and twirling on the dance floor.”

– Christie Wareham-Norfolk

“White Gum Wool is made from beautifully soft superfine merino, grown on a single farm in the high midlands of Tasmania.

The wool is grown ethically, with care for the environment, the animals and the people who are involved. Our yarn comes in a range of colours and plys, all created with skill by Design Spun in New Zealand.”

– White Gum Wool

“The 'Waltz' Fingerless Mittens were inspired by the swirling, intertwining lines of Art Nouveau design reminiscent of dancers moving and twirling on the dance floor.”



---

**WALTZ**

DESIGN **CHRISTIE WAREHAM-NORFOLK**  
YARNS **WHITE GUM WOOL**

*Pattern on pages 97 - 102*





# HEDGEBIND

“Hedgebind is inspired by botanical themes and delicate tendrils of Art Nouveau book covers, especially those by Margaret Armstrong.

The classic drop-shoulder silhouette allows the intricate colourwork panel on the front to take centre stage.”

– Marina Skua

“Hedgebind is inspired by botanical themes and delicate tendrils of Art Nouveau book covers, especially those by Margaret Armstrong.”



---

**HEDGEBIND**

DESIGN **MARINA SKUA**  
YARN **TELLING YARNS**

*Pattern on pages 103 - 108*





# ARTIS

“Nature is the source of inspiration for this ornate design in the Art Nouveau style of natural expressiveness.

It explores the flowing curves and floral forms manifesting nature and beauty in every detail; the buds on the double brim, and the twigs and vines on the body gathering to form a flower at the crown.”

– Elena Dimchevska

“Anna & Juan’s “Worsted Merino” is a smooth, naturally/plant dyed, evenly-twisted, round yarn with great stitch definition, ideal for knitting patterns with textures and cables. With a fibre fineness of 19.5 µm it is very soft, can be worn directly on the skin and is also suited for baby wear.

Our merino yarns are produced in controlled organic animal farming (kbT) and are mulesing-free.”

– Anna & Juan

“Artis explores the flowing curves and floral forms manifesting nature and beauty in every detail; the buds on the double brim, and the twigs and vines on the body gathering to form a flower at the crown.”



---

**ARTIS**

DESIGN **ELENA DIMCHEVSKA**  
YARN **ANNA & JUAN**

*Pattern on pages 109 - 114*





# HIDDEN FRAY

AUTHOR **LIZA LAIRD**

Rose colored  
Shiny freedom  
Joy on display

Tinted opening  
Mystical closing  
Fear hidden away

Talented shadows  
Dreams uncovered  
Discover and play

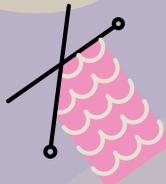
Multi faceted  
Gently loved  
Magically made fray.



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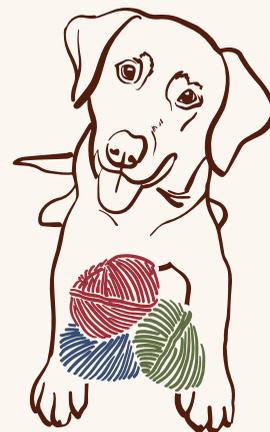
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White Gum Wool

Grown on a single farm in the high midlands  
of Tasmania, where the sheep live out their  
natural lifetimes on the farm.

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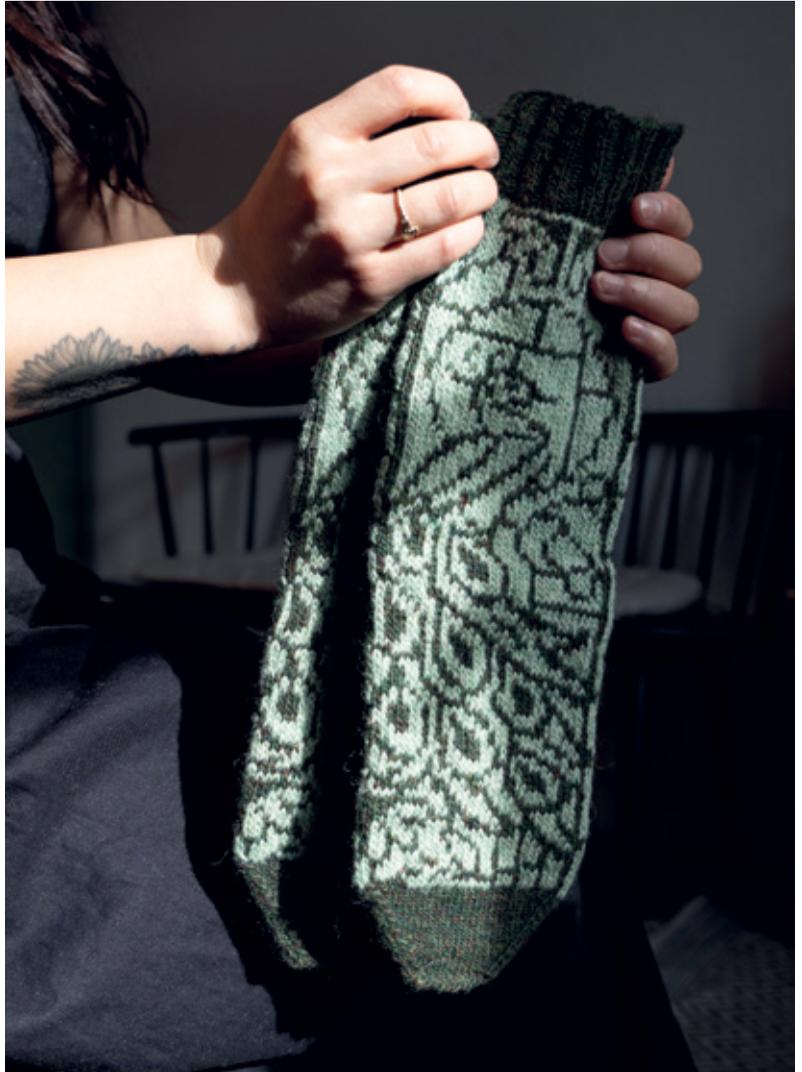
# CLOCKWORK PEACOCK

“The colourwork in this pattern is inspired by the curves and movement of beautiful, intricate, stained-glass windows.

What could be overly grand on a large garment becomes wearable art when knit into a cozy pair of socks for day-to-day wear.

How luxurious!”  
–Natalie Sheldon

“The colourwork in this pattern is inspired by the curves and movement of beautiful, intricate, stained-glass windows.”



---

## **CLOCKWORK PEACOCK**

DESIGN **NATALIE SHELDON**  
YARN **TOPSY FARMS**

*Pattern on pages 115 - 118*





# ALMA

“Inspiration for Alma came from Vienna’s Art Nouveau movement and watercolour paintings from the turn of the 19th century – simple shapes combined with playful patterns.

One can still see these compelling ideas when strolling through and observing Vienna’s rich architecture.”

– Sabine Gschwind

“Holst Garn Supersoft is a classic non-superwash yarn in pure new wool. Supersoft is a blend of 50% merino wool and 50% shetland wool. It is available in a large variety of shades - both solid and melange.

Holst Garn Titicaca is a thin 2-ply 100% alpaca yarn. We recommend Titicaca as a companion thread to other yarns like Supersoft. The alpaca will add softness and a light fluffiness to your knitting.

You can also knit Titicaca on its own in 1 or several threads for light and airy knitwear.”

– Holst Garn

“Inspiration for Alma came from Vienna’s Art Nouveau movement and watercolour paintings from the turn of the 19th century – simple shapes combined with playful patterns.”



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**ALMA**

DESIGN **SABINE GSCHWIND**  
YARN **HOLST GARN**

*Pattern on pages 119 - 126*





# SARAH, MARGARET, AND ALICE

## THREE BOOK COVER DESIGNERS OF THE ART NOUVEAU ERA

AUTHOR **ALICIA DE LOS REYES**

Nothing captures the elegance and intricacy of the Art Nouveau era quite like the book covers designed during this brief period of history. For the first time, publishers began to employ artists to illustrate book covers. Designs were stamped directly onto fabric covered hardcovers, and this portable art was passed from hand to hand in trolley cars and trains and cracked open on chaise lounges and picnic blankets. Those little stamps you find underneath dust jackets on the fanciest hardcovers today? That's all we have left of the works of art that once enticed readers to open to the first page.

It may not come as a surprise that the three dominant book cover artists of the day were originally trained in stained glass—a book cover's dimensions echo the frame of a window, and the printing process lent itself to distinct outlines rather than superfine detail. What may surprise you is that these three designers were women. Collectively, Sarah Wyman Whitman, Margaret Armstrong, and Alice Cordelia Morse designed over five hundred book covers from the 1890s through the early 1910s. Though they are sometimes called “competitors,” they actually spent significant time creating opportunities for other women to join them.

Sarah Wyman Whitman was the oldest of the three. Born in Baltimore, Maryland, in 1842, she began training in art after she married at 24, and received her first important stained glass commission when she was 42. She began to design book covers around the same time. According

to Harvard Magazine, Sarah was the “first professional female artist regularly employed by Houghton Mifflin.” Sarah carefully considered how to make impactful art within the constraints of a book cover. She said in a talk for the Boston Art Students Association, “You have got to think how...to put the touch of art on this thing that is going to be produced at a level price.” She also called books “aesthetic tracts” and remarked that they “go everywhere.” Her style is easy to spot: a single motif, or perhaps two, surrounded by a background of empty space. She designed over 200 book covers for various publishers and made stained glass windows for significant places such as Harvard University and Grace Church in New York



↑ Sarah Wyman Whitman: Collection of Sarah Orne Jewett's works (photos by the author)

City. Despite, or perhaps because of, her own late training, Sarah helped found Radcliffe, the women's college that eventually became part of Harvard University.

Alice Cordelia Morse was born nineteen years after Sarah, in 1891, in Ohio, to a middle class family that moved to the Williamsburg neighborhood of Brooklyn, New York. She studied drawing at Cooper Union, a prestigious college in New York City, trained under stained glass artist John La Farge, and then worked in Louis Comfort Tiffany's glass studios. She designed over seventy stained glass windows there. At 26, began to get commissions for book cover designs. Though she "only" designed about eighty covers, hers tended to be for more expensive publications. Alice's style was the most chameleon of these designers, changing to suit the book. A collection of her work is owned by the Metropolitan Museum of Art.

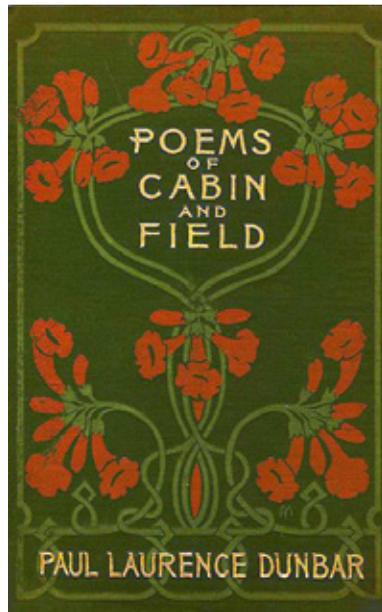
Margaret Nielson Armstrong was born six years after Alice in 1867 to an artistic family in the Hudson River Valley of New York. Her father was a stained glass artist and her sister Helen was also an artist; they sometimes collaborated. Margaret took art classes at Cooper Union, and

likely had some training under both La Farge and Tiffany, who were family friends. Margaret's style is nature-filled; she had a lifelong interest in botany. Margaret also began the trend of designing similar covers for all of the books by the same author, creating a sort of style calling card for individual writers that we still see in bookstores today. Margaret began writing her own books in the early 1910s, including three murder mysteries. She designed over 270 book covers.

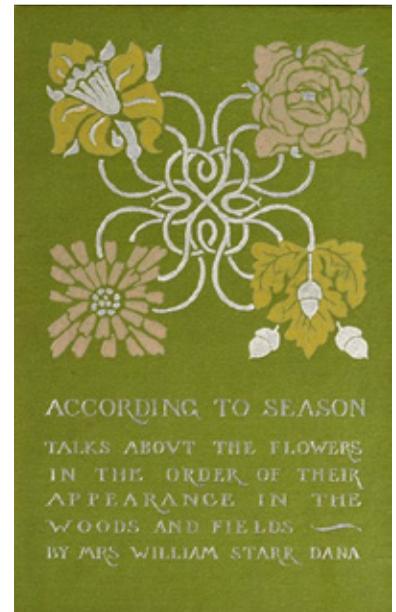
All three designers exhibited at the World's Columbian Exhibition (the "World's Fair") in Chicago in 1893. Alice authored the chapter on illustrators in the guidebook for the first-ever Women's Building. "Mrs. Sarah W. Whitman of Boston and Margaret N. Armstrong have taken a firm hold on the publishers, and won recognition from the public, by their appropriate, tasteful, well-studied book decoration," she writes. There is an asterisk after the line that leads to a footnote from the editors: "Miss Alice C. Morse, the writer of this paper, has made a wide reputation by her excellent and serious work in the designing of book covers." This attitude of sharing and uplifting one another is as inspiring as the designs themselves.



↑ Sarah Wyman Whitman: *The Country of the Pointed Firs* by Sarah Orne Jewett - 1896



↑ Alice Cordelia Morse: *Poems of Cabin and Field* by Paul Laurence Dunbar - 1899



↑ Margaret Armstrong: *According to the Season* by Mrs. William Starbuck Dana (Frances Theodora Parsons) - 1894

# TIFFANY LAMP

“This design is inspired by a Tiffany lamp in the National Portrait Gallery in Washington, DC.

Reading the call for Art Nouveau inspired designs and specifically the Galeries Lafayette window and glass-blower inspired designs, I remembered snapping a photo of the lamp when I went to see the (then) new Obama portraits.

I interpreted the lamp as the yoke of a sweater.”

– Laura Barker

“Ulysse is the lighter weight yarn of our woolen spun yarns range. It is made from the same locally sourced merino blend as "Gilliatt" and "Cyrano". It has a two plied structure so it is light and airy and can be knitted at a versatile gauge.

It is perfect for colorwork projects, everyday not-too-warm sweaters as well as lacy patterns and creates a beautiful and earthy texture.”

– De Rerum Natura

“I remembered snapping a photo of the lamp that inspired this design when I went to see the (then) new Obama portraits. I interpreted the lamp as the yoke of a sweater.”

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## TIFFANY LAMP

DESIGN **LAURA BARKER**  
YARN **DE RERUM NATURA**

*Pattern on pages 127 - 132*







# GUIMARD

“Ornately domed windows adorned with gold and criss-crossed by scrollwork and brilliant coloured glass are a relic from the heyday of Art Nouveau that still decorate some of our streets today.

This beret pattern works with lower contrast colours for a wearable piece that harkens back to the opulence and glam of the 19th century.

This design will sing in a woolly yarn and be the perfect topper for an autumn stroll down cobblestone streets.”

– Carly Bauer

“Sølje is made from wool from Norwegian Pelt Sheep, a very special sheep breed that has long, curly fibers that are especially shiny and has a wonderful, hairy halo.

The yarn give you that soft mohair look, only by using wool. The sheep are a natural shade of grey and black, and we dye each color on a natural grey base. This gives them a beautiful melange that gives life to the colors.”

– Hillesvåg

“Ornately domed windows adorned with gold and criss-crossed by scrollwork and brilliant coloured glass are a relic from the heyday of Art Nouveau that still decorate some of our streets today.”



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## **GUIMARD**

DESIGN **CARLY BAUER**  
YARN **HILLESVÅG**

*Pattern on pages 133 - 136*





## ABBREVIATIONS

- 1/1 LC** 1 over 1 left cross: slip 1 stitch purlwise onto a cable needle and hold in front of work, knit the next stitch on the left-hand needle and then knit the stitch on the cable needle
- 1/1 RC** 1 over 1 right cross: slip 1 stitch purlwise onto a cable needle and hold in back of work, knit the next stitch on the left-hand needle and then knit the stitch on the cable needle
- 1/1 LC DEC**  
1 over 1 left cross decrease: slip 5 stitches purlwise onto a cable needle and hold in front of work, knit the next stitch on the left-hand needle and then knit the 5 stitches together on the cable needle (4 stitches decreased)
- 1/1 RC DEC**  
1 over 1 right cross decrease: slip 1 stitch purlwise onto a cable needle and hold in back of work, knit 5 stitches together from the left-hand needle and then knit the one stitch on the cable needle (4 stitches decreased)
- 1/1 LPC**  
1 over 1 left purl cross: slip next 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
- 1/1 RPC**  
1 over 1 right purl cross: slip next stitch purlwise onto a cable needle and hold in back of work, knit the next stitch on the left-hand needle and then purl the stitch on the cable needle
- 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 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
- 1/1 LPT** 1 over 1 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 RPT** 1 over 1 right purl twist: slip one stitch purlwise onto a cable needle and hold in back of work, knit the next stitch on the left-hand needle through the back loop and then purl the stitch on the cable needle
- 1/2 LC DEC**  
1 over 2 left cross decrease: slip 5 stitches purlwise onto a cable needle and hold in front of work, knit two stitches from the left-hand needle and then knit the 5 stitches together on the cable needle (4 stitches decreased)
- 1/2 RC DEC**  
1 over 2 right cross decrease: slip 2 stitches purlwise onto a cable needle and hold in back of work, knit 5 stitches together from the left-hand needle and then knit the stitches on the cable needle (4 stitches decreased)
- 2/1 LPC**  
2 over 1 left purl cross: slip two stitches purlwise onto a cable needle and hold in front of work, purl the next stitch on the left-hand needle and then knit the two stitches on the cable needle
- 2/1 RPC**  
2 over 1 right purl cross: slip the next stitch purlwise onto a cable needle and hold in back of work, knit the next two stitches on the left-hand needle and then purl the next stitch on the cable needle

2/2 LPC

2 over 2 left purl cross: slip two stitches purlwise onto a cable needle and hold in front of work, purl the next two stitches on the left-hand needle and then knit the two stitches on the cable needle

2/2 RPC

2 over 2 right purl cross: slip two stitches purlwise onto a cable needle and hold in back of work, knit the next two stitches on the left-hand needle and then purl the stitches on the cable needle

3/1 LC

3 over 1 left cross: slip three stitches purlwise onto a cable needle and hold in front of work, knit the next stitch on the left-hand needle and then knit the three stitches on the cable needle

3/1 RC

3 over 1 right cross: slip one stitch purlwise onto a cable needle and hold in back of work, knit the next three stitches on the left-hand needle and then knit the stitch on the cable needle

3/1 LPC

3 over 1 left purl cross: slip three stitches purlwise onto a cable needle and hold in front of work, purl the next stitch on the left-hand needle and then knit the three stitches on the cable needle

3/1 LPC DEC

3 over 1 left purl cross decreasing: slip one stitch to right-hand needle, slip next three stitches to cable needle and hold at front of work, slip stitch from right-hand needle back to left-hand needle, purl these two stitches together, then knit three from cable needle (1 stitch decreased)

3/1 RPC

3 over 1 right purl cross: slip one stitch purlwise onto a cable needle and hold in back of work, knit the next three stitches on the left-hand needle and then purl the stitch on the cable needle

3/1 RPC DEC

3 over 1 right purl cross decreasing: slip next stitch to cable needle and hold at back of work, knit three, return the stitch from the cable needle to the left-hand needle and purl two stitches together (1 stitch decreased)

3/2 LPC

3 over 2 left purl cross: slip three stitches purlwise onto a cable needle and hold in front of work, purl the next two stitches on the left-hand needle and then knit the three stitches on the cable needle

3/2 RPC

3 over 2 right purl cross: slip two stitches purlwise onto a cable needle and hold in back of work, knit the next three stitches on the left-hand needle and then purl the two stitches on the cable needle

3/3 LC

3 over 3 left cross: slip three stitches purlwise onto a cable needle and hold in front of work, knit the next three stitches on the left-hand needle and then knit the three stitches on the cable needle

3/3 RC

3 over 3 right cross: slip three stitches purlwise onto a cable needle and hold in back of work, knit the next three stitches on the left-hand needle and then knit the three stitches on the cable needle

3/3 LPC

3 over 3 left purl cross: slip three stitches purlwise onto a cable needle and hold in front of work, purl the next three stitches on the left-hand needle and then knit the three stitches on the cable needle

3/3 RPC

3 over 3 right purl cross: slip three stitches purlwise onto a cable needle and hold in back of work, knit the next three stitches on the left-hand needle and then purl the three stitches on the cable needle

3/4 LPC

3 over 4 left purl cross: slip three stitches purlwise onto a cable needle and hold in front of work, purl the next four stitches on the left-hand needle and then knit the three stitches on the cable needle

3/4 RPC	3 over 4 right purl cross: slip four stitches purl wise onto a cable needle and hold in back of work, knit the next three stitches on the left-hand needle and then purl the four stitches on the cable needle		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. When you come across a DS in a subsequent row / round, you work it as a single stitch.
3/4 LPKC	3 over 4 left purl knit cross: slip three stitches purl wise onto a cable needle and hold in front of work, purl the next stitch, then knit the next three stitches on the left-hand needle and then knit the three stitches on the cable needle	EST	established
		INC	increase(d)(s)(ing)
		INCITO5	increase 1 stitch to 5 stitches: leaving stitch on the left-hand needle, (knit 1 stitch through the back loop, yarn over) twice, knit 1 stitch through the back loop, slide stitch off the left-hand needle (4 stitches increased)
3/4 RPKC	3 over 4 right purl knit cross: slip four stitches purlwise onto a cable needle and hold in back of work, knit the next three stitches on the left-hand needle and then knit the next three stitches and purl one stitch on the cable needle		
		INC3BEL	increase 3 below: insert right-hand needle into the stitch 3 rows below the first stitch on the left-hand needle, knit 1, yarn over, knit 1 into this stitch, then drop the next stitch from the left-hand needle (2 stitches increased)
APPROX	approximately		
BEG	beginning		
BO	bind off	K	knit
BOR	beginning of round	KITBL	knit 1 stitch through the back loop
CC	contrasting colour	K2TOG	knit 2 stitches together (1 stitch decreased)
CCI / 2 / 3 / 4	contrasting colour 1 / 2 / 3 / 4	K3TOG	knit 3 stitches together (2 stitches decreased)
CO	cast on	KFB	knit into front and back of the stitch (1 stitch increased)
CONT	continue(s)(ing)	KWISE	knitwise
DEC	decrease(d)(s)(ing)	LLCO	left leaning loop cast on: loop working yarn and place it on needle with right leg of loop in back of needle (1 stitch increased)
DPN(S)	double-pointed needle(s)		
DS	double stitch: slip stitch purlwise with yarn in front, bring working yarn up and pull on the	LLI	left lifted increase: pick up the left leg of the stitch two rows/rounds below the stitch just

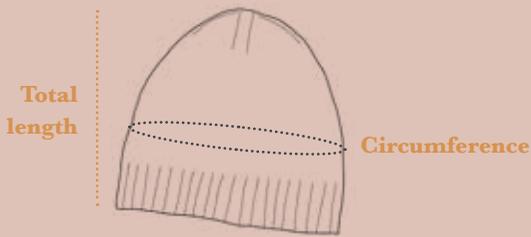
	worked on right-hand needle and knit it (1 stitch increased)	MIRP	make 1 right purlwise: with your left-hand needle pick up the bar between the last stitch you knit and the next stitch on the left-hand needle, bringing the needle from the back to the front, purl into the front of the stitch you just picked up (1 stitch increased)
LK	CROSS KNOT pass the third stitch on the left-hand needle over the first two stitches, then slip those 2 stitches to cable needle and hold at front of work, knit 1, then knit 1, yarn over, knit 1 from cable needle	MC	main colour
LP	CROSS KNOT pass the third stitch on the left-hand needle over the first two stitches, then slip those 2 stitches to cable needle and hold at front of work, purl 1, then knit 1, yarn over, knit 1 from cable needle	MEAS	measure(s)(ing)
LP	CROSS DEC pass the third stitch on the left-hand needle over the first two stitches, then slip those 2 stitches to cable needle and hold at front of work, purl 2 stitches together, then knit 1, yarn over, knit 1 from cable needle (1 st decreased)	NI	needle 1/first needle
MIL	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)	N2	needle 2/second needle
MILP	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)	P	purl
MIP	make 1 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, then purl into the front of the stitch you just picked up (1 stitch increased)	PITBL	purl 1 stitch through the back loop
MIR	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)	P2TOG	purl 2 stitches together (1 stitch decreased)
		PATT(S)	pattern(s)
		PKYOK	pass the third stitch on the left-hand needle over the first two stitches, knit 1, yarn over, knit 1
		PM	place marker
		PWISE	purlwise
		REM(S)	remain(s)(ing)
		RK	CROSS KNOT slip next stitch to cable needle and hold at back of work, pass the third stitch on the left-hand needle over the first two stitches, knit 1, yarn over, knit 1, then knit 1 from cable needle
		RLCO	right leaning loop cast on: loop working yarn and place it on needle with right leg of loop in front of needle (1 stitch increased)
		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	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)
RP CROSS KNOT	slip next stitch to cable needle and hold at back of work, pass the third stitch on the left-hand needle over the first two stitches, knit 1, yarn over, knit 1, then purl 1 from cable needle	ST(S)	stitch(es)
RP CROSS DEC	slip next stitch to cable needle and hold at back of work, pass the third stitch on the left-hand needle over the first two stitches, knit 1, yarn over, knit 1, then return the stitch from the cable needle to the left-hand needle, purl 2 together (1 st decreased)	TBL	through back loop of the stitch (twisted stitch)
RS	right side	TWISTED K2TOG	slip 1 stitch knitwise, slip the next stitch knitwise, return the slipped stitches to the left needle and knit them together through the front loop
RYO	reverse yarn over: bring the yarn to the front over the top of the right-hand needle, then bring yarn to the back between the needles	TWISTED SSK	insert the right needle from right to left into the back loop of the next 2 stitches and knit them together through the back loop
S2KP	slip two stitches together knitwise, knit one, pass slipped stitches over (2 stitches decreased)	WS	wrong side
SK2P	slip one stitch purlwise, knit 2 stitches together, pass slipped stitch over (2 stitches decreased)	WYIB	with yarn in back
SL	slip (pwise with yarn in back unless otherwise indicated)	WYIF	with yarn in front
SM	slip marker	YO	yarn over
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)	* *	repeat from * to *
SSP	slip slip purl: 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 purl them together through the back loop (1 stitch decreased)		

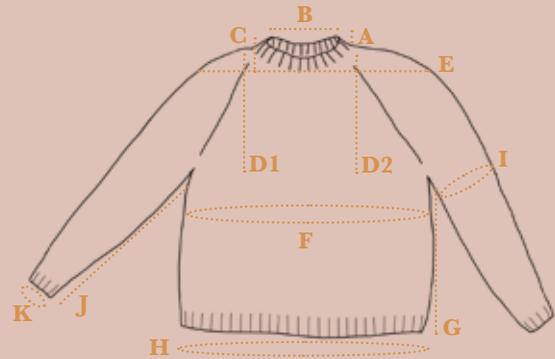
## SCHEMATICS

You'll find general schematics of every single type of garment and accessory that we have on this page. The measurements referred to in the patterns are the same ones as referred to here – we hope that this helps you knit beautiful things you'll love to wear!

### HAT



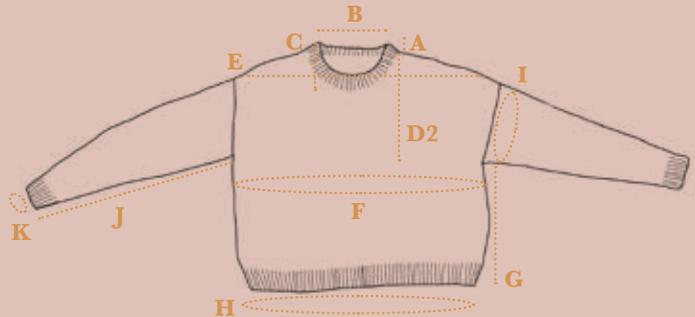
### YOKE / RAGLAN SWEATER



### SOCKS



### DROP SHOULDER SWEATER



### CARDIGAN



- (A) Back neck drop
- (B) Back neck width
- (C) Front neck drop
- (D1) Yoke depth
- (D2) Armhole depth
- (E) Crossback width
- (F) Bust circumference
- (G) Side length from underarm
- (H) Hip circumference
- (I) Upper sleeve circumference
- (J) Sleeve length from underarm
- (K) Sleeve cuff circumference

# MOMENTUM



## FINISHED MEASUREMENTS

- (B) Back neck width: 22 (22, 22.5, 23, 23) [23.5, 24, 24, 25, 25] cm / 8.5 (8.75, 9, 9, 9) [9.25, 9.25, 9.5, 9.75, 10]"
- (C) Front neck drop: 4 (4, 4.5, 4.5, 5) [5, 5.5, 5.5, 6, 6] cm / 1.5 (1.5, 1.75, 1.75, 2) [2, 2.25, 2.25, 2.5, 2.5]"
- (D2) Armhole Depth: 13.5 (15, 16, 18, 19) [20, 21, 22, 24, 26] cm / 5.25 (5.75, 6.25, 7, 7.5) [7.75, 8.25, 8.75, 9.5, 10]"
- (F) Bust circumference: 86 (93.5, 103, 112, 119.5) [128.5, 136, 146, 153.5, 163] cm / 34 (36.75, 40.5, 44, 47) [50.5, 53.5, 57.5, 60.5, 64]"
- (G) Side length from underarm: 24.5 (23.25, 23.25, 21.5, 21.5) [20.5, 19.25, 18, 17.5, 17.25] cm / 9.75 (9.25, 9.25, 8.5, 8.5) [8, 7.5, 7, 7, 6.75]"
- (I) Upper sleeve circumference: 27 (29.5, 32, 35.5, 38) [39.5, 42, 44.5, 49, 51] cm / 10.5 (11.5, 12.5, 14, 15) [15.5, 16.5, 17.5, 19, 20]"
- (J) Sleeve length from underarm: 38 (37, 35, 34, 32) [31, 29, 28, 27, 26] cm / 15 (14.5, 14, 13.25, 12.75) [12, 11.5, 11, 10.5, 10]"
- (K) Sleeve cuff circumference: 16 (17, 17.5, 18, 18) [19, 19.5, 21, 24, 24] cm / 6.5 (6.5, 6.75, 7, 7) [7.5, 7.5, 8, 9.25, 9.25]"
- Ruffle width: 7.5 (7.5, 7.5, 7.5, 7.5) [7.5, 9.5, 9.5, 9.5, 9.5] cm / 3 (3, 3, 3, 3) [3, 3.75, 3.75, 3.75, 3.75]"
- Total length: 49.5 (49.5, 51.25, 51, 51.5) [52.25, 53, 53.5, 54.25, 55] cm / 19.5 (19.5, 20.25, 20, 20.25) [20.5, 20.75, 21, 21.25, 21.5]"

## SIZES

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

Finished bust circumference: 86 (93.5, 103, 112, 119.5) [128.5, 136, 146, 153.5, 163] cm / 34 (36.75, 40.5, 44, 47) [50.5, 53.5, 57.5, 60.5, 64]" - recommended to be worn with 7.5-13 cm / 3-5" of positive ease at the bust.

## YARN

BC Garn Semilla Silkbloom (75% GOTS certified wool, 25% Eri silk; 200 metres / 220 yards per 50 g)

MC: 540 (620, 705, 805, 900) [1000, 1100, 1225, 1350, 1480] metres / 590 (680, 770, 880, 985) [1095, 1205, 1340, 1475, 1620] yards

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## MOMENTUM

DESIGN **JULE KEBELMANN**  
YARN **BC GARN**

CC1: 160 (170, 190, 215, 235) [265, 310, 340, 370, 405] metres / 175 (185, 210, 235, 255) [290, 340, 370, 405, 445] yards

CC2 & CC4: 85 (85, 90, 95, 100) [100, 130, 130, 135, 145] metres / 95 (95, 100, 105, 110) [110, 140, 140, 150, 160] yards each

CC3: 145 (155, 170, 195, 210) [240, 280, 305, 335, 365] metres / 160 (170, 185, 215, 230) [265, 305, 335, 365] yards

Sample shown is knit in colourways 023 Mint (MC), 010 Curry (CC1), 026 Indigo (CC2), 008 Heather (CC3) and 019 Dark Brown (CC4). Laura wears a size 3 with 19 cm / 7.5" of positive ease.

## NEEDLES

2.5 mm / US 1.5 circular needle with a cable length of at least 40 cm / 16" or DPNs (or needle size to obtain gauge).  
3 mm / US 2.5 circular needle with a cable length of at least 120 cm / 50"

To work this pattern using the magic loop technique, use a circular needle with a cable length of at least at least 80 cm / 32" instead of double-pointed needles.

## GAUGE

24 sts x 39 rows = 10 x 10 cm / 4 x 4" (worked flat, in stockinette stitch, on larger needle, after blocking)  
24 sts x 36 rounds = 10 x 10 cm / 4 x 4" (in the round, in stockinette stitch, on larger needle, after blocking)  
32 sts x 46 rounds = 10 x 10 cm / 4 x 4" (in the round, in 1x1 ribbing, on smaller needle, after blocking)

## NOTIONS

- Darning needle
- Scrap yarn
- 4 stitch holders or scrap yarn
- 6 stitch markers or removable stitch markers
- Tape measure
- Crochet hook to match the main needle size or larger
- Blocking wires, mat and pins are helpful but not necessary

## SKILLS &amp; TECHNIQUES

- German Short Rows
- Colourwork
- German Twisted Cast-on
- Provisional Cast-on
- Picking up stitches
- Grafting
- Left and right leaning loop increases

**ABOUT MOMENTUM**

The Momentum sweater is worked flat, top down. After the ribbing for the neckline, two rectangles are worked for the front and back. The stitches in the back and the front are put on hold while the ruffles are created, including short row shaping to create more depth at the shoulders. Stitches are picked up behind the ruffles and joined with the stitches on hold, and the sweater is then knitted around the front and back rectangles. In the four corners stitches are now increased while knitting a simple colorwork pattern. Then the sides are sewn together and the hem is knitted in the round. The sleeves are worked by picking up the stitches from the armholes and knitting in the round down to the ribbing. The sleeves have a little positive ease with a puffed cuff.

**DIRECTIONS****BODY**

With MC, CO 140 (142, 144, 146, 148) [150, 152, 156, 158, 160] sts on smaller needle using German Twisted Cast-on. Pm for BOR and join in the round.

**NECKLINE RIBBING**

**Round 1:** \*K1, p1\* until end of round  
**Rounds 2-6:** Repeat Round 1. Switch to larger needles.  
**Round 7:** K70 (71, 72, 73, 74) [75, 76, 78, 79, 80] sts, place these back neck sts on hold, k to end

**FRONT****FRONT NECK AND SHOULDER SHAPING**

With scrap yarn and a crochet hook crochet a chain with 15 chain sts. Make a second chain in the same manner. These are used as a base for the provisional CO of the shoulders. The shoulder shaping is created using short rows. Work each DS as one stitch when you come to them.

**LEFT SHOULDER SHAPING**

**Row 1 (RS):** Pick up and k3 sts from first crochet chain, turn  
**Row 2 (WS):** S11 wyif, p4, turn  
**Row 3:** DS, k to end, pick up and k2 (2, 3, 4, 4) [3, 3, 3, 3, 3] sts from crochet chain, turn  
**Row 4:** S11 wyif, p 8 (8, 9, 10, 10) [9, 9, 9, 9, 9] sts, turn  
**Row 5:** DS, k to end, pick up and k0 (0, 0, 0, 0) [2, 2, 3, 3, 4] sts from crochet chain, turn

**Row 6:** S11 wyif, p to 2 sts past previous DS, turn  
**Row 7:** DS, k to end, turn

Work Rows 6-7 another 3 (3, 3, 3) [4, 4, 5, 5, 5] times

**RIGHT SHOULDER SHAPING**

**Set-up Row (WS):** Purl to end, pick up and p3 sts from second crochet chain, turn

**Row 1 (RS):** S11, k4, turn  
**Row 2 (WS):** DS, p4 sts, pick up and p2 (2, 3, 4, 4) [3, 3, 3, 3, 3] sts from crochet chain, turn  
**Row 3:** S11, k8 (8, 9, 10, 10) [9, 9, 9, 9, 9] sts, turn  
**Row 4:** DS, p8 (8, 9, 10, 10) [9, 9, 9, 9, 9] sts, pick up and p0 (0, 0, 0, 0) [2, 2, 3, 3, 4] sts from crochet chain, turn  
**Row 5:** S11, k to 2 sts past previous DS, turn  
**Row 6:** DS, p to end, turn

Work Rows 5-6 another 3 (3, 3, 3, 3) [4, 4, 5, 5, 5] times.

[80 (81, 84, 87, 88) [91, 92, 96, 97, 100] total sts]

**FRONT**

Cont working in stockinette st flat, slipping the first st of each row, until front meas 40 (38, 38, 36, 35) [34, 33, 32, 31, 30] cm / 15.75 (15, 15, 14.25, 13.75) [13.5, 13, 12.5, 12.25, 11.75]” at the outer edge.

Put all sts on a stitch holder or a piece of scrap yarn. Break yarn.

**BACK**

With larger needles and RS facing, carefully remove the scrap yarn from the Provisional CO of the first crochet chain (left shoulder, now facing to the right), join MC. To avoid holes, we recommend picking up a st between the cast-on and live sts on both sides and knitting it together with the next st, or simply close any holes when finishing.

**Set-up Row (RS):** Pick up and k5 (5, 6, 7, 7) [8, 8, 9, 9, 10] sts, k70 (71, 72, 73, 74) [75, 76, 78, 79, 80] sts from the back neck sts on hold, carefully remove the scrap yarn from the provisional CO of the second crochet chain (right shoulder, now facing to the left), pick up and k5 (5, 6, 7, 7) [8, 8, 9, 9, 10] sts [80 (81, 84, 87, 88) [91, 92, 96, 97, 100] sts]

**Next Row (WS):** S11 wyif, p to end

Cont working in stockinette st slipping the first st of each

row, until back meas 40 (38, 38, 36, 35) [34, 33, 32, 31, 30] cm/ 15.75 (15, 15, 14.25, 13.75) [13.5, 13, 12.5, 12.25, 11.75]” at the outer edge.

Put all sts on a stitch holder or a piece of scrap yarn.  
Break yarn.

#### RUFFLES (MAKE 2)

The ruffles are worked along the front and back pieces, and shaped using short rows. Work each DS as one st when you come to them. Be sure to read through the entire set of directions and note the specific instructions for your size.

Beg at the bottom outer edge of the back flap for the first right ruffle and at the bottom outer edge of the front flap for the left ruffle with the RS facing. With CC1 and larger needle, pick up and k206 (196, 194, 188, 184) [176, 172, 166, 162, 156] sts evenly spaced (approx. 2 sts for every 3 rows) along the edge, one column in from the slipped st edge.

**Row 1 (WS):** K5, p until 5 sts rem, turn

**Inc Row 2 (RS):** DS, break yarn, with CC2, \*k10, M1R\* x 9 (9, 9, 8, 8) [8, 8, 7, 7, 7], k14 (4, 2, 16, 12) [4, 0, 14, 10, 4], \*M1L, k10\* x 9 (9, 9, 8, 8) [8, 8, 7, 7, 7], turn [224 (214, 212, 204, 200) [192, 188, 180, 176, 170] sts

**Row 3:** DS, p until 5 sts before last DS, turn

**Row 4:** DS, break CC2, with CC3 k until 5 sts before last DS, turn

**Row 5:** DS, p until 5 sts before last DS, turn

**Inc Row 6:** DS, break yarn, with CC4 \*k10, M1R\* x 9 (8, 8, 8, 8) [7, 7, 7, 7, 6], k8 (18, 16, 8, 4) [16, 12, 4, 0, 3] sts, \*M1R, k2, M1L, k9\* x 0 (0, 0, 0, 0) [0, 0, 0, 0, 1], \*M1L, k10\* x 9 (8, 8, 8, 8) [7, 7, 7, 7, 6] [242 (230, 228, 220, 216) [208, 202, 194, 190, 184] sts]

**Row 7:** DS, p until 5 sts before last DS, turn

**Row 8:** DS, break CC 4, with CC1, k until 5 sts before last DS, turn

**Row 9:** DS, p until 5 sts before last DS, turn

**Inc Row 10:** DS, break CC 1, with CC2, \*k10, M1R\* x 8 (8, 8, 7, 7) [7, 7, 6, 6, 6], k22 (12, 10, 20, 16) [8, 4, 14, 1, 6] sts, \*M1R, k2, M1L, k9\* x 0 (0, 0, 0, 0) [0, 0, 0, 1, 0], \*M1L, k10\* x 8 (8, 8, 7, 7) [7, 7, 6, 6, 6] [258 (246, 244, 234, 230) [222, 216, 208, 204, 196] sts]

**Row 11:** DS, p until 5 sts before last DS, turn

**Row 12:** DS, break CC 2, with CC3, k until 5 sts before last DS, turn

**Row 13:** DS, p until 5 sts before last DS, turn

**Inc Row 14:** DS, break CC3, with CC4, \*k10, M1R\* x 8 (7, 7, 6, 6) [6, 6, 6, 6, 5], k14 (24, 22, 19, 26) [18, 14, 2, 0, 14] sts, \*M1R, k2, M1L, k9\* x 0 (0, 0, 1, 0) [0, 0, 0, 0,

0], \*M1L, k10\* x 8 (7, 7, 6, 6) [6, 6, 6, 6, 5], turn [274 (260, 258, 248, 242) [236, 230, 220, 216, 208] sts]

**Row 15:** DS, p until 5 sts before last DS, turn

**Row 16:** DS, break CC 4, with CC1, k until 5 sts before last DS, turn

**Row 17:** DS, p until 5 sts before last DS, turn

**Inc Row 18:** DS, break CC 1, with CC2, \*k 10, M1 R\* x 7 (6, 6, 6, 5) [6, 6, 5, 5, 5], k26 (34, 32, 20, 23) [6, 2, 10, 8, 0] sts, \*M1R, k2, M1L, k9\* x 0 (0, 0, 0, 1) [0, 0, 0, 0, 0], \*M1L, k10\* x 7 (6, 6, 6, 5) [6, 6, 5, 5, 5], turn [288 (272, 270, 260, 254) [250, 244, 232, 228, 218] sts]

**Row 19:** DS, p until 5 sts before last DS, turn.

**Row 20:** DS, break CC 2, with CC3, k until 5 sts before last DS, turn

**Row 21:** DS, p until 5 sts before last DS, turn.

**Inc Row 22:** DS, break CC 3, with CC4, \*k10, M1 R\* x 6 (6, 5, 5, 5) [5, 5, 4, 4, 4], k36 (22, 29, 28, 22) [14, 12, 16, 14, 6] sts, \*M1R, k2, M1L, k9\* x 0 (0, 1, 0, 0) [0, 0, 0, 0, 0], \*M1L, k10\* x 6 (6, 5, 5, 5) [5, 5, 4, 4, 4], turn [300 (284, 282, 270, 264) [264, 256, 244, 238, 228] sts]

#### Sizes 7, 8, 9, & 10 only

**Row 24:** DS, break CC4, with CC1, k until 5 sts before last DS, turn

**Row 25:** DS, p until 5 sts before last DS, turn

**Row 26:** DS, break CC1, with CC2, \*k10, M1R\* x - (-, -, -, -) [-, 6, 5, 5, 4], k - (-, -, -, -) [-, 2, 14, 8, 18], \*M1L, k10\* x - (-, -, -, -) [-, 6, 5, 5, 4] [- (-, -, -, -) [-, 268, 254, 248, 236] sts]

**Row 27:** DS, p until 5 sts before last DS, turn

**Row 28:** DS, break CC2, with CC3, k until 5 sts before last DS, turn

**Row 29:** DS, p until 5 sts before last DS, turn

**Row 30:** DS, break CC3, with CC4, \*k10, M1R\* x - (-, -, -, -) [-, 5, 5, 4, 4], k - (-, -, -, -) [-, 16, 4, 18, 6] sts, \*M1L, k10\* x - (-, -, -, -) [-, 6, 5, 5, 4], turn [- (-, -, -, -) [-, 278, 264, 256, 244] sts]

#### All sizes

**Next Row (WS):** DS, p until 5 sts before last DS, break yarn, sl all rem sts to the right hand needle

**Next Row (RS):** With CC1, k to end

**Rows 1-5:** K to end

BO all sts using standard bind-off. Weave in all ends of the ruffles now.

#### SIDES AND LOWER BODY

Pick up sts for the sides of the body from the same row of sts you picked up for the ruffles but behind the ruffle itself; note that the number of sts picked up differ slightly from

the sts picked up for the ruffle. Markers are placed in the following section at the shoulders and corners of front and back.

**Set-up Round:** Beg at the bottom outer edge of the right back, with MC and largest needles, pick up and k99 (95, 95, 91, 91) [87, 83, 79, 79, 79] sts, pm for middle of shoulder, pick up and k100 (96, 96, 92, 92) [88, 84, 80, 80, 80] sts for right side of front, pm, return 80 (81, 84, 87, 88) [91, 92, 96, 97, 100] front sts on hold to needles and k until one st rem, pm, pick up and k last st of front, pick up and k99 (95, 95, 91, 91) [87, 83, 79, 79, 79] sts for left side of front, pm for middle of shoulder, pick up and k100 (96, 96, 92, 92) [88, 84, 80, 80, 80] sts for left back, pm, return 80 (81, 84, 87, 88) [91, 92, 96, 97, 100] back sts to needle, k until one st rem, pm for BOR, pick up and k last st of back

[558 (544, 550, 540, 542) [532, 518, 510, 512, 518] sts]

### Sizes 1, 2, 3, 5, 7, 8, 9 & 10 only

**Inc Round:** LLCO, k to 5 sts before marker, ssk, k3, sm, k4, k2tog, k to marker, RLCO, sm, k1, LLCO, k to marker, \*RLCO\* x 1 (0, 1, -, 1) [-, 1, 1, 0, 1], sm, k1, LLCO, k to 5 sts before marker, ssk, k3, sm, k4, k2tog, k to marker, RLCO, sm, k1, LLCO, k to end, \*RLCO\* x 1 (0, 1, -, 1) [-, 1, 1, 0, 1]

[562 (546, 554, -, 546) [-, 522, 514, 514, 522] sts]

### Sizes 4 & 6 only

**Inc Round:** LLCO, k to 5 sts before marker, ssk, k3, sm, k4, k2tog, k to marker, RLCO, sm, k1, LLCO, k 40, LLCO, k to marker, RLCO, sm, k1, LLCO, k to 5 sts before marker, ssk, k3, sm, k4, k2tog, k to marker, RLCO, sm, k1, LLCO, k 40, LLCO, k to end, RLCO

[- (-, -, 546, -) [538, -, -, -] sts]

### All sizes

Begin working from Charts A and B. Note that the patt repeats are not always whole repeats. You will be increasing at the corners of the sweater. You can either break unused yarns or carry them up the interior of the work.

**Round 1:** With CC1, work Chart A to end

**Inc Round 2:** (With CC1, k1, with CC2 M1L, work in Chart A to marker, sm, work in Chart B to marker, with CC2 M1R, sm, with CC1 k1, with CC2 M1L, work in Chart A to marker, with CC2 M1R, sm) x 2 [570 (554, 562, 554, 554) [546, 530, 522, 522, 530] sts]

**Round 3:** With CC1, work Chart A to end

**Inc Round 4:** With MC, \*k1, M1L, k to marker, sm, k to marker, M1R, sm, k1, M1L, k to marker, M1R, sm\* until end of round

[578 (562, 570, 562, 562) [554, 538, 530, 530, 538] sts]

**Round 5:** Work Chart A to end

**Inc Round 6:** \*K1, M1L, k to 5 sts before marker, ssk, k3, sm, k4, k2tog, k to marker, M1R, sm, k1, M1L, k to marker, M1R, sm\* until end of round

[582 (566, 574, 566, 566) [558, 542, 534, 534, 542] sts]

**Round 7:** With CC3, work Chart A to end

In the following section, match the stitches in CC4 to those in CC2 and CC3 to those of CC1 of Round 3. Adjust patt to increased sts. Note the patt repeats are not always whole repeats.

**Inc Round 8:** Repeat Inc Round 2, swapping CCs as noted above

[590 (574, 582, 574, 574) [566, 550, 542, 542, 550] sts]

**Round 9:** With CC3, work Chart A to end

**Rounds 10-12:** Repeat Rounds 4-6 [602 (586, 594, 586, 586) [578, 562, 554, 554, 562] sts]

### Sizes 3, 4, 5, 6, 7, 8, 9 & 10 only

Work Rounds 1-12 another - (-, 1, 1, 2) [2, 3, 3, 4, 4] times. [- (-, 634, 626, 666) [658, 682, 674, 714, 722] sts]

### Size 1, 3, 5, 7 & 9 only

Work Rounds 1-5 once more. [618 (-, 650, -, 682) [-, 698, -, 730, -] sts]

### Size 2, 4, 6, 8 & 10 only

Work Rounds 1-11 once more. [- (622, -, 662, -) [694, -, 710, -, 758] sts]

### All sizes

Place each section on hold on separate holders or scrap yarn, removing all markers when you come to them. Break yarn.

Put 0 (1, 0, 1, 0) [1, 0, 1, 0, 1] st on hold with a removable marker, put 74 (69, 69, 63, 63) [59, 55, 50, 48, 47] sts on hold for right back side seam, rejoin MC and BO 65 (71, 77, 85, 91) [95, 101, 107, 117, 123] sts with standard BO for right sleeve, break yarn, put 74 (69, 69, 63, 63) [59, 55, 50, 48, 47] sts on hold for right front side seam, put centre front 96 (101,

110, 119, 124] [133, 138, 147, 152, 161] sts on hold, put 74 (69, 69, 63, 63) [59, 55, 50, 48, 47] sts on hold for left front side seam, rejoin MC and BO 65 (71, 77, 85, 91) [95, 101, 107, 117, 123] sts with standard BO for left sleeve, break yarn put 74 (69, 69, 63, 63) [59, 55, 50, 48, 47] sts on hold for left back side seam, put rem back sts from hold on the marker to this last holder, adding 0 (1, 0, 1, 0) [1, 0, 1, 0, 1] from removable marker, pm for BOR.

SEAMING

Wash and block as an open square. With MC, graft the side seam sts together, front to back. Weave in all ends.

BODY (CONTINUED)

HEM

Place front and back sts on smallest needles. Pm for BOR and join in the round. [192 (203, 220, 239, 248) [267, 276, 295, 304, 323] sts]

**Round 1:** With MC, \*k1, p1\* across the front, pick up and p or k1 st from the side seam (maintaining ribbing patt), cont in 1x1 ribbing across all sts from the back, pick up and p or k1 (0, 1, 0, 1) [0, 1, 0, 1, 0] st from the side seam [194 (204, 222, 240, 250) [268, 278, 296, 306, 324] sts]

**Rounds 2-13:** \*K1, p1\* to end

BO all sts using standard bind-off.

SLEEVES

Starting at the underarm and with MC and larger needles pick up 1 st from the side seam, pick up and k 65 (71, 77, 85, 91) [95, 101, 107, 117, 123] sts from the body, pick up 1 st from the side seam. Pm for BOR. Distribute sts evenly on the needles and join in the round.

[67 (73, 79, 87, 93) [97, 103, 109, 119, 125] sts]

SLEEVE SHAPING

**Dec Round:** K1, k2tog, k until 2 sts rem, sk2p [3 sts dec]

**Size 1**

**Next round:** K to end

Work another 123 rounds or until sleeve meas 35 cm/ 14” from underarm.

**Sizes 2, 3, 4, 5, 6, 7, 8, 9 & 10**

**Dec Round:** K1, k2tog, k to 3 sts before marker, ssk, k1 [2 sts dec]

Work Dec Round every - (50th, 32nd, 22nd, 12th) [12th, 9th, 9th, 6th, 9th] round a total of - (2, 3, 4, 7) [7, 9, 9, 11, 8] times. [- (66, 70, 76, 76) [80, 82, 88, 94, 106] sts]  
Work until sleeve meas - (34, 32.5, 31, 29.5) [28, 26.5, 25, 24, 23] cm/ - (13.25, 12.75, 12, 11.5) [11, 10.25, 9.75, 9.5, 9]” from underarm.

**All sizes**

Switch to smaller needles.

**Dec Round:** K2 (3, 0, 2, 2) [0, 1, 0, 3, 8] sts, \*k3 (3, 3, 2, 2) [2, 2, 2, 2, 1] sts, k2tog\* x 12 (12, 14, 18, 18) [20, 20, 22, 22, 30], k to end of round [52 (54, 56, 58, 58) [60, 62, 66, 72, 76] sts]

CUFF

**Rounds 1-13:** \*K1, p1\* to end

BO all sts using standard bind-off. Work second sleeve accordingly.

FINISHING

Weave in all ends. Wash and block.

CHARTS

CHART A

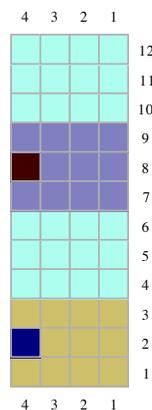
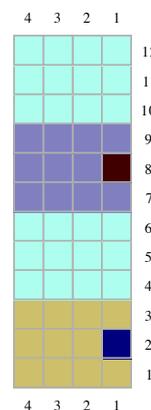


CHART B



KEY



# CYCLAMEN



## FINISHED MEASUREMENTS

- Foot circumference: 17.75 (19, 20.25, 21.5, 22.75) cm / 7 (7.5, 8, 8.5, 9)"
- Leg length: 14 (14, 14, 14, 14) cm / 5.5 (5.5, 5.5, 5.5, 5.5)"

## SIZES

1 (2, 3, 4, 5)

Finished foot circumference: 17.75 (19, 20.25, 21.5, 22.75) cm / 7 (7.5, 8, 8.5, 9)" – recommended to be worn with 2.5 cm / 1" of negative ease.

## YARN

Studio Solas, Natural Sock (70% Wool, 30% Tencel; 400 metres / 435 yards per 100 g)

290 (330, 370, 405, 440) metres / 315 (360, 405, 440, 480) yards

More or less yarn may be needed if changing the leg and/or foot length. Foot length in sample shown is 24 cm / 9.5".

Sample shown is knit in colourway Dusty Pink. Laura name wears a size 3 with 1.25 cm / 0.5" of negative ease.

## NEEDLES

2 mm / US 0 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, which requires using a circular needle with a cable length of at least 80 cm / 32" instead of double-pointed needles. For magic loop, the front of the leg and top of the foot are worked across the first needle (N1); the back of the leg, heel, and sole of the foot are worked across the second needle (N2).

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## CYCLAMEN

DESIGN **MAKENZIE ALVAREZ**  
YARN **STUDIO SOLAS**

## GAUGE

32 sts x 48 rounds = 10 x 10 cm / 4 x 4" (in the round, in stockinette stitch, after blocking)

16 sts x 16 rounds = 4.5 cm x 3.75 cm / 1.75" x 1.5" in each lace repeat

## NOTIONS

- Blocking tools (sock blockers, optional)
- Darning needle
- Stitch markers
- Tape measure

## SKILLS &amp; TECHNIQUES

- German Twisted Cast-On
- Grafting
- Lace
- Reading charts (optional)
- Reading your knitting
- Short Rows

**ABOUT CYCLAMEN**

This sock pattern is worked in magic loop from the cuff down. Left and right socks are mirrored, with lace travelling down the outside of each leg and onto the top of the foot. After working a traditional heel flap, the sole of the foot is worked in stockinette stitch. With the lace work placement, each leg is written separately.

**DIRECTIONS**

CO 60 (64, 68, 72, 76) sts using the German Twisted Cast-On. Distribute stitches equally across each needle half and join in the round, being careful not to twist sts. Pm for BOR.

## CUFF (BOTH SOCKS)

**Round 1:** \*K1, p1\* until end of round  
Repeat Round 1 another 11 times.

## LEFT LEG

**N1:** K13 (15, 17, 19, 21), pm, work Round 1 from Chart A or written instructions, p1

**N2:** Work Round 1 from Chart B or written instructions, pm, k14 (16, 18, 20, 22)

Work in patt as est until leg meas approx 14 (14, 14, 14, 14) cm / 5.5 (5.5, 5.5, 5.5, 5.5)" from cast-on edge or until desired leg length, ending after a Round 1 or Round 9.  
[30 (32, 34, 36, 38) sts each on N1 and N2]

## RIGHT LEG

Before working the next round, shift the BOR marker one st to the left by slipping the first st from the left-hand needle to the right-hand needle, then replace the BOR marker. The first st on the left-hand needle should now be a purl st.

**N1:** P1, work Round 1 from Chart B, pm, k13 (15, 17, 19, 21)

**N2:** K14 (16, 18, 20, 22), pm, work Round 1 from Chart A

Work in patt as est until leg meas approx 14 (14, 14, 14, 14) cm / 5.5 (5.5, 5.5, 5.5, 5.5)" from cast-on edge or until desired leg length, ending after a Round 1 or Round 9.

[30 (32, 34, 36, 38) sts each on N1 and N2]

## HEEL FLAP (BOTH SOCKS)

The heel flap is worked back and forth on N2. Turn work and remove N2 marker on next row.

**Row 1 (WS):** Sl wyif, p to end

**Row 2 (RS):** \*Sl wyib, k1\* to end of row

Repeat Rows 1-2 another 14 (15, 16, 17, 18) times, ending after a RS row.

## HEEL TURN (BOTH SOCKS)

The heel turn is worked back and forth on N2. A decrease (p2tog or ssk) is worked using 1 st on either side of the gap, closing the gap created by turning the work on the previous row.

**Dec Row 1 (WS):** P17 (18, 19, 20, 21), p2tog, p1, turn work

**Dec Row 2 (RS):** Sl wyib, k5, ssk, k1, turn work

**Dec Row 3 (WS):** Sl wyif, p to 1 st before gap, p2tog, p1, turn work

**Dec Row 4 (RS):** Sl wyib, k to 1 st before gap, ssk, k1, turn work

Repeat Rows 3-4 another 4 (5, 5, 6, 6) times until all sts on N2 have been worked, omitting the k1/p1 on the last 2 rows as necessary. After working final Row 4, DO NOT turn the work.

[48 (50, 54, 56, 60) sts; 30 (32, 34, 36, 38) sts on N1; 18 (18, 20, 20, 22) sts on N2]

## GUSSET (BOTH SOCKS)

Resume working in the round. For both left and right socks, maintain the appropriate chart on the outside half of the top of the foot only (Chart A for the left sock, Chart B for the right sock); the remainder of the foot, including the sole, is worked in stockinette stitch.

**Set-up Round:**

**N2:** With RS facing, pick up and k 15 (16, 17, 18, 19) sts along the side of the heel flap, pick up and k 1 additional st at top of gusset

**N1:** K across 30 (32, 34, 36, 38) sts in patt as est

**N2:** Pick up and k 1 additional st at top of gusset, then pick up and k 15 (16, 17, 18, 19) sts along the side of the heel flap, k to end of N2 [80 (84, 90, 94, 100) sts; 30 (32, 34, 36, 38) sts on N1; 50 (52, 56, 58, 62) sts on N2]

**Round 1:**

**N1:** Work in est patt

**N2:** K1, ssk, k to last 3 sts, k2tog, k1 [2 sts dec]

**Round 2:**

**N1:** Work in est patt

**N2:** Knit to end

Repeat Rounds 1-2 10 (10, 11, 11, 12) more times. [58 (62, 66, 70, 74) sts; 30 (32, 34, 36, 38) sts on N1; 28 (30, 32, 34, 36) sts on N2]

## FOOT (BOTH SOCKS)

**Round 1:**

**N1:** Work in est pattern

**N2:** Knit to end

Repeat Round 1 until foot meas 4.25 (4.25, 4.5, 4.5, 5) cm / 1.75 (1.75, 1.75, 1.75, 2)" less than desired length.

## TOE (BOTH SOCKS)

**Set-up Round:**

**N1:** K to end

**N2:** Repeat N1

**Round 1:**

**N1:** K1, ssk, k to last 3 sts, k2tog, k1 [2 sts dec]

**N2:** K to end

**Round 2:**

**N1:** Knit to end

**N2:** Repeat N1

**Round 3:**

**N1:** K1, ssk, k to last 3 sts, k2tog, k1 [2 sts dec]

**N2:** Repeat N1 [2 sts dec]

**Round 4:**

**N1:** Knit to end

**N2:** Repeat N1

Repeat Rounds 3-4 another 8 (8, 9, 9, 10) times. [20 (24, 24, 28, 28) sts; 10 (12, 12, 14, 14) sts each on N1 and N2]

Break yarn. Graft toe sts together.

Work second sock accordingly.

**FINISHING**

Gently soak and block your socks. Weave in all ends.

**CHARTS AND WRITTEN INSTRUCTIONS**

**CHART A**

- Round 1:** P2, k7, p2, k1tbl, p1, k1tbl, p2 [16 sts]
- Round 2:** P2, k5, ssk, p2, k1tbl, p1, k1tbl, p2, yo
- Round 3:** P2, k4, ssk, p2, k1tbl, p1, k1tbl, p2, yo, k1
- Round 4:** P2, k3, ssk, p2, k1tbl, p1, k1tbl, p2, yo, k2
- Round 5:** P2, k2, ssk, p2, k1tbl, p1, k1tbl, p2, yo, k3
- Round 6:** P2, k1, ssk, p2, k1tbl, p1, k1tbl, p2, yo, k4
- Round 7:** P2, ssk, p2, k1tbl, p1, k1tbl, p2, yo, k5
- Round 8:** P1, ssk, p2, k1tbl, p1, k1tbl, p2, yo, k6
- Round 9:** P4, k1tbl, p1, k1tbl, p2, k7
- Round 10:** P4, (k1tbl, p1) x 2, k2tog, k6, yo
- Round 11:** P4, k1tbl, p1, k1tbl, k2tog, k6, yo, p1
- Round 12:** P4, k1tbl, p1, k2tog, k6, yo, p2
- Round 13:** P4, k1tbl, k2tog, k6, yo, k1tbl, p2
- Round 14:** P4, k2tog, k6, yo, p1, k1tbl, p2
- Round 15:** P3, k2tog, k6, yo, k1tbl, p1, k1tbl, p2
- Round 16:** P2, k2tog, k6, yo, (p1, k1tbl) x 2, p2

**CHART B**

- Round 1:** P2, k1tbl, p1, k1tbl, p2, k7, p2 [16 sts]
- Round 2:** Yo, p2, k1tbl, p1, k1tbl, p2, k2tog, k5, p2
- Round 3:** K1, yo, p2, k1tbl, p1, k1tbl, p2, k2tog, k4, p2
- Round 4:** K2, yo, p2, k1tbl, p1, k1tbl, p2, k2tog, k3, p2
- Round 5:** K3, yo, p2, k1tbl, p1, k1tbl, p2, k2tog, k2, p2
- Round 6:** K4, yo, p2, k1tbl, p1, k1tbl, p2, k2tog, k1, p2
- Round 7:** K5, yo, p2, k1tbl, p1, k1tbl, p2, k2tog, p2
- Round 8:** K6, yo, p2, k1tbl, p1, k1tbl, p2, k2tog, p1
- Round 9:** K7, p2, k1tbl, p1, k1tbl, p4
- Round 10:** Yo, k6, ssk, (p1, k1tbl) x 2, p4
- Round 11:** P1, yo, k6, ssk, k1tbl, p1, k1tbl, p4
- Round 12:** P2, yo, k6, ssk, p1, k1tbl, p4

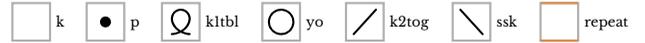
**Round 13:** P2, k1tbl, yo, k6, ssk, k1tbl, p4

**Round 14:** P2, k1tbl, p1, yo, k6, ssk, p4

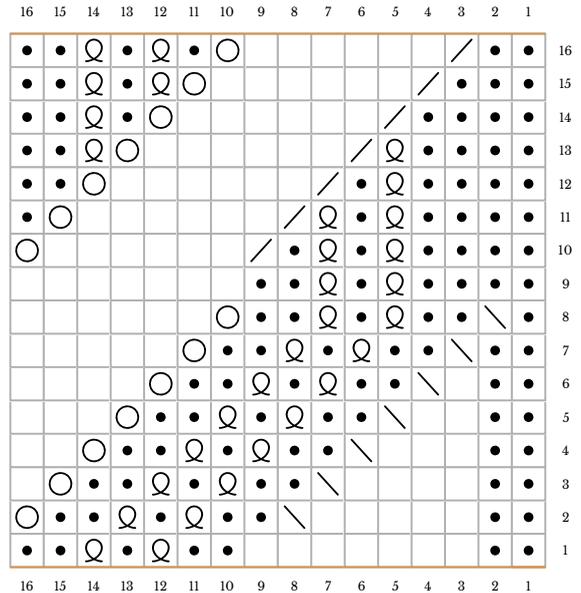
**Round 15:** P2, k1tbl, p1, k1tbl, yo, k6, ssk, p3

**Round 16:** P2, (k1tbl, p1) x 2, yo, k6, ssk, p2

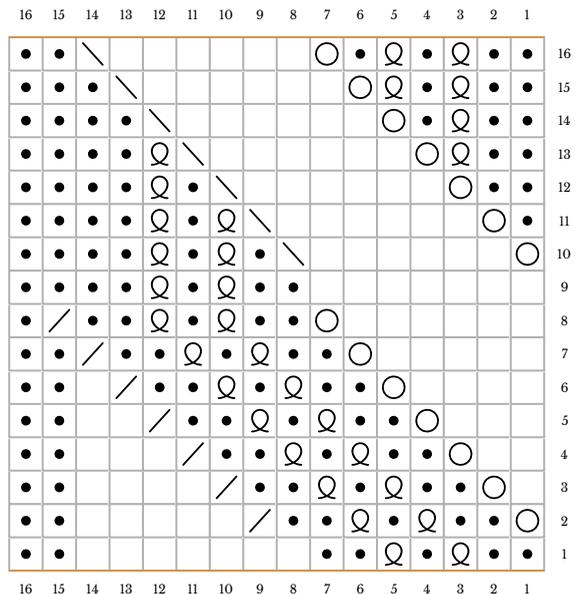
**KEY**



**CHART A**



**CHART B**



# BLATNA



## FINISHED MEASUREMENTS

- (B) Back neck width: 16 (16.75, 17.5, 17.5, 18.5) [18.5, 19.25, 19.25, 20, 20.75] cm / 6.25 (6.5, 7, 7, 7.25) [7.25, 7.5, 7.5, 7.75, 8.25]"
- (C) Front neck drop: 9.25 cm / 3.75"
- Shoulder width: 14.75 (15.5, 17.75, 19.25, 21.5) [22.75, 25, 26.5, 28.75, 29.5] cm / 5.75 (6, 7, 7.5, 8.5) [9, 9.75, 10.5, 11.25, 11.5]"
- (D2) Armhole depth: 17.75 (18.5, 19.25, 20, 21.5) [21.5, 23, 24.5, 26.75, 28.75] cm / 7 (7.25, 7.5, 7.75, 8.5) [8.5, 9, 9.75, 10.5, 11.25]"
- (E) Crossback width: 45.25 (48, 53.25, 56, 61.25) [64, 69.25, 72, 77.25, 80] cm / 17.75 (19, 21, 22, 24) [25.25, 27.25, 28.25, 30.5, 31.5]"
- (F) Bust circumference: 90.5 (96, 106.5, 112, 122.5) [128, 138.5, 144, 154.5, 160] cm / 35.75 (37.75, 42, 44, 48.25) [50.5, 54.5, 56.75, 60.75, 63]"
- (G) Side length from underarm: 35.5 (36.25, 36.25, 37, 37.75) [37.75, 37.75, 37.75, 39.25, 40] cm / 14 (14.25, 14.25, 14.5, 14.75) [14.75, 14.75, 14.75, 15.5, 15.75]"
- (J) Sleeve length from underarm: 49.75 (48.25, 46.75, 45.25, 44) [42.5, 41, 39.5, 38.25, 38] cm / 19.5 (19, 18.5, 17.75, 17.25) [16.75, 16.25, 15.5, 15, 15]"
- (K) Sleeve cuff circumference: 21 (21, 21, 21, 24) [24, 24, 24, 27, 27] cm / 8.25 (8.25, 8.25, 8.25, 9.5) [9.5, 9.5, 9.5, 10.75, 10.75]"
- Total body length: 57 (58.5, 59.25, 60.75, 63) [63, 64.5, 66, 69.75, 72.5] cm / 22.5 (23, 23.25, 24, 24.75) [24.75, 25.5, 26, 27.5, 28.5]"

## SIZES

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

Finished bust circumference: 90.5 (96, 106.5, 112, 122.5) [128, 138.5, 144, 154.5, 160] cm / 35.75 (37.75, 42, 44, 48.25) [50.5, 54.5, 56.75, 60.75, 63]" – recommended to be worn with 10 cm / 4" of positive ease at the bust.

## YARN

By Laxtons, Wooltrace DK (100% British Wool; 220 metres / 241 yards per 100 g)

1095 (1150, 1205, 1250, 1380) [1450, 1545, 1630, 1720,

1830] metres / 1200 (1260, 1320, 1365, 1510) [1585, 1690, 1785, 1880, 2000] yards

Sample shown is knit in colourway Frosted Sage. Laura wears a size 3 with 22.5 cm / 9" of positive ease.

## NEEDLES

3.75 mm / US 5 circular needle with a cable length of at least 80 cm / 32" (or needle size to obtain gauge)  
 3.75 mm / US 5 DPNs (or needle size to obtain gauge)  
 3.5 mm / US 4 circular needle with a cable length of 40 cm / 16", or DPNs (or needle one size smaller than main needle to obtain gauge)

This pattern uses the magic loop technique. To use double-pointed needles, divide sts between 4 needles and rearrange accordingly.

## GAUGE

19 sts x 27 rows = 10 x 10 cm / 4 x 4" (in the round and worked flat, in stockinette stitch, on larger needle, after blocking)  
 29 sts x 27 rounds = 10 x 10 cm / 4 x 4" (in the round, in Chart A, on larger needle, after blocking)  
 25 sts x 29 rounds = 10 x 10 cm / 4 x 4" (in the round, in 1x1 rib, on smaller needle, after blocking)

## NOTIONS

- Blocking tools (blocking mats, t-pins)
- Cable needle
- Darning needle
- Scrap yarn and/or 2 stitch holders
- Stitch marker
- Tape measure

## SKILLS &amp; TECHNIQUES

- Cable Cast-On
- Cables
- Mattress stitch
- Reading your knitting
- Standard Bind-Off

## ABOUT BLATNA

Blatna is worked in the round from the bottom up, then split at the armholes where front and back are then worked flat and separately. The shoulder seams are then joined. The folded neckband is worked in 1x1 rib in the round. Sleeves are then picked up and knitted in the round from armhole to cuff. An intricate mix of cables and twisted stitches features on the front, starting from

**BLATNA**

DESIGN **HELEN METCALFE**  
 YARN **BY LAXTONS**

cables worked in the hem; the same hem cables traverse the garment's back.

## DIRECTIONS

### BODY

CO 250 (276, 296, 322, 342) [368, 388, 414, 434, 460] sts on larger needle using the Cable Cast-On. Join to work in the round, pm for BOR.

### HEM

#### Sizes 1, 3, 5, 7 & 9 only

**Round 1 (RS):** (P1, k1tbl) x 2, p1, work Chart A 5 (-, 6, -, 7) [-, 8, -, 9, -] times, (k1tbl, p1) x 5, work Chart A 5 (-, 6, -, 7) [-, 8, -, 9, -] times, (k1tbl, p1) x 2, k1tbl

#### Sizes 2, 4, 6, 8 & 10 only

**Round 1 (RS):** Work Chart A - (12, -, 14, -) [16, -, 18, -, 20] times across the round

#### All sizes

Work in patt as est until you have completed Chart A (13 rounds).

### MAIN BODY

#### Sizes 1, 3, 5, 7 & 9 only

**Set-up Round:** (P3, p2tog) x 2, p3, [k6, (p1, p2tog) x 5, p2] x 4 (-, 5, -, 6) [-, 7, -, 8, -], k6, (p3, p2tog) x 5, p2, [k6, (p1, p2tog) x 5, p2] x 4 (-, 5, -, 6) [-, 7, -, 8, -], k6, (p3, p2tog) x 2, p2tog, p2 [200 (-, 236, -, 272) [-, 308, -, 344, -] sts]

**Round 1:** [P5, start working Chart B, working 5 (-, 6, -, 7) [-, 8, -, 9, -] chart repeats, p5] x 2

#### Sizes 2, 4, 6, 8 & 10 only

**Set-up Round:** (P2tog, p2) x 2, [k6, (p1, p2tog) x 5, p2] x - (11, -, 13, -) [15, -, 17, -, 19], k6, (p2tog, p1) x 3 [- (216, -, 252, -) [288, -, 324, -, 360] sts]

**Round 1:** Start working from Chart B, working - (12, -, 14, -) [16, -, 18, -, 20] chart repeats across the round

#### All sizes

Work in patt as est until the body meas 23.25 (25.5, 25.5, 27.75, 30) [30, 30, 32.25, 36.75, 39] cm / 9.25 (10, 10, 11, 11.75) [11.75, 11.75, 12.75, 14.5, 15.25]", ending after Chart B Round 1.

### TRANSITION FROM CHART B TO CHART C

**Inc Round:** P10 (5, 10, 5, 10) [5, 10, 5, 10, 5], \*m1p, p1, k6, p1, m1p, p10\* 5 (6, 6, 7, 7) [8, 8, 9, 9, 10] times, work in patt as est (continuing to work Chart B on back of piece) to end of round [210 (228, 248, 266, 286) [304, 324, 342, 362, 380] sts]

**Set-up Round:** P5 (0, 5, 0, 5) [0, 5, 0, 5, 0], start working Chart C, working 5 (6, 6, 7, 7) [8, 8, 9, 9, 10] chart repeats, work in patt as est to end of round

[220 (240, 260, 280, 300) [320, 340, 360, 380, 400] sts after Chart C Round 2; 230 (252, 272, 294, 314) [336, 356, 378, 398, 420] sts after Chart C Round 4]

Cont to work charts as est until the body meas approx 35.5 (36.25, 36.25, 37, 37.75) [37.75, 37.75, 37.75, 39.25, 40] cm / 14 (14.25, 14.25, 14.5, 14.75) [14.75, 14.75, 14.75, 15.5, 15.75]" from CO, ending after Chart C Round 32 (28, 28, 24, 20) [20, 20, 14, 6, 2].

### ARMHOLE SPLIT

**Set-up Row (RS):** Work as est for 130 (144, 154, 168, 178) [192, 202, 216, 226, 240] sts, turn work [100 (108, 118, 126, 136) [144, 154, 162, 172, 180] sts on hold for back]

### FRONT

Now working flat, cont as est, working the rem 28 (32, 32, 36, 40) [40, 40, 46, 54, 58] rows of Chart C, ending after Row 61 (a RS row). [120 (132, 142, 154, 164) [176, 186, 198, 208, 220] sts after Row 58; 110 (120, 130, 140, 150) [160, 170, 180, 190, 200] sts after Row 60]

**Dec Row (WS):** K9 (4, 9, 4, 9) [4, 9, 4, 9, 4], \*k2tog, k1, p6, k1, ssk, k8\* 4 (5, 5, 6, 6) [7, 7, 8, 8, 9] times, k2tog, k1, p6, k1, ssk, k9 (4, 9, 4, 9) [4, 9, 4, 9, 4] [100 (108, 118, 126, 136) [144, 154, 162, 172, 180] sts]

**Next Row (RS):** P5 (0, 5, 0, 5) [0, 5, 0, 5, 0], start working Chart B, working 5 (6, 6, 7, 7) [8, 8, 9, 9, 10] chart repeats, p5 (0, 5, 0, 5) [0, 5, 0, 5, 0]

Work 3 (1, 3, 1, 1) [1, 5, 3, 1, 3] rows as est.

### LEFT FRONT

Maintain st patterns throughout; when not enough sts rem to work a cable, work them in stockinette. When working a dec, work k2tog or p2tog, depending on position in pattern: if the second st is a knit, use k2tog; if a purl, use p2tog.

## NECK SHAPING

**Row 1 (RS):** Work in patt as est for 44 (47, 51, 55, 59) [63, 67, 71, 75, 78] sts, turn work [56 (61, 67, 71, 77) [81, 87, 91, 97, 102] sts on hold for centre neck and right front]

**Row 2 (WS):** BO 4 sts, work in patt as est to end of row [40 (43, 47, 51, 55) [59, 63, 67, 71, 74] sts]

**Row 3:** Work in patt as est to end of row

**Row 4:** BO 3 sts, work in patt as est to end of row [37 (40, 44, 48, 52) [56, 60, 64, 68, 71] sts]

**Row 5:** Work in patt as est to end of row

**Row 6:** BO 2 sts, work in patt as est to end of row [35 (38, 42, 46, 50) [54, 58, 62, 66, 69] sts]

**Rows 7-8:** Repeat Rows 5-6 once [33 (36, 40, 44, 48) [52, 56, 60, 64, 67] sts]

**Row 9:** Work in patt as est to last 3 sts, k2tog/p2tog, work last st in patt [1 st dec]

**Row 10:** Work in patt as est to end of row

**Rows 11-14:** Rep Rows 9-10 twice [30 (33, 37, 41, 45) [49, 53, 57, 61, 64] sts]

## SHOULDER SHAPING

Working in patt as est, BO 6 (6, 7, 8, 9) [9, 10, 11, 13, 12] sts at beg of next 1 (2, 3, 4, 1) [1, 2, 3, 1, 1] RS rows. [24 (21, 16, 9, 36) [40, 33, 24, 48, 52] sts]

Working in patt as est, BO 6 (7, 8, 9, 9) [10, 11, 12, 12, 13] sts at beg of next 4 (3, 2, 1, 4) [4, 3, 2, 4, 4] RS rows. Break yarn. [0 sts]

## RIGHT FRONT

Maintain st patterns throughout; when not enough sts rem to work a cable, work them in stockinette. When working a dec, work ssk or ssp, depending on position in pattern: if the second st is a knit, use ssk; if a purl, use ssp.

With RS facing and without working sts, place first 12 (14, 16, 16, 18) [18, 20, 20, 22, 24] sts on a st holder to hold for centre neck, then join yarn ready to work a RS row. [44 (47, 51, 55, 59) [63, 67, 71, 75, 78] sts rem for right front]

## NECK SHAPING

**Row 1 (RS):** BO 4 sts, work in patt as est to end of row [40 (43, 47, 51, 55) [59, 63, 67, 71, 74] sts]

**Row 2 (WS):** Work in patt as est to end of row

**Row 3:** BO 3 sts, work in patt as est to end of row [37 (40, 44, 48, 52) [56, 60, 64, 68, 71] sts]

**Row 4:** Work in patt as est to end of row

**Row 5:** BO 2 sts, work in patt as est to end of row [35 (38, 42, 46, 50) [54, 58, 62, 66, 69] sts]

**Rows 6-7:** Repeat Rows 4-5 once [33 (36, 40, 44, 48) [52, 56, 60, 64, 67] sts]

**Row 8:** Work in patt as est to end of row

**Row 9:** Work 1 st in patt as est, ssk/ssp, work in patt as est to end [1 st dec]

**Row 10:** Work in patt as est to end of row

**Rows 11-14:** Repeat Rows 9-10 twice [30 (33, 37, 41, 45) [49, 53, 57, 61, 64] sts]

## SHOULDER SHAPING

Working in patt as est, BO 6 (6, 7, 8, 9) [9, 10, 11, 13, 12] sts at beg of next 1 (2, 3, 4, 1) [1, 2, 3, 1, 1] WS rows. [24 (21, 16, 9, 36) [40, 33, 24, 48, 52] sts]

Working in patt as est, BO 6 (7, 8, 9, 9) [10, 11, 12, 12, 13] sts at beg of next 4 (3, 2, 1, 4) [4, 3, 2, 4, 4] WS rows. Break yarn. [0 sts]

## BACK

Maintain st patterns throughout; when not enough sts rem to work a cable, work them in stockinette.

With RS facing, rejoin yarn to back sts. Working in patt as est and now working flat, cont to work Chart B until back meas 53.25 (54.75, 55.5, 57, 59.25) [59.25, 60.75, 62.25, 66, 68.75] cm / 21 (21.5, 21.75, 22.5, 23.25) [23.25, 24, 24.5, 26, 27]" from CO, ending after Chart B Row 4 (2, 4, 2, 2) [2, 6, 4, 2, 4].

## SHOULDER SHAPING

Working in patt as est, sl the first st of every row, BO 6 (6, 7, 8, 9) [9, 10, 11, 13, 12] sts at beg of next 2 (4, 6, 8, 2) [2, 4, 6, 2, 2] rows. [88 (84, 76, 62, 118) [126, 114, 96, 146, 156] sts]

Working in patt as est, sl the first st of every row, BO 6 (7, 8, 9, 9) [10, 11, 12, 12, 13] sts at beg of next 8 (6, 4, 2, 8) [8, 6, 4, 8, 8] rows. [40 (42, 44, 44, 46) [46, 48, 48, 50, 52] sts]

Break yarn. Leave rem sts on a st holder.

## JOIN SHOULDERS

If desired, block pieces before joining for a smooth seam. Join shoulder seams using mattress stitch.

SLEEVES

Using larger needles, beg at the base of the armhole, pick up and knit 33 (35, 36, 37, 39) [41, 43, 46, 50, 54] sts to the shoulder seam then pick up and knit 33 (35, 36, 37, 39) [41, 43, 46, 50, 54] sts from the shoulder seam to the underarm (approx 2 sts every 3 rows). Pm at centre of underarm for BOR. [66 (70, 72, 74, 78) [82, 86, 92, 100, 108] sts]

Purl 18 (18, 21, 22, 18) [22, 22, 26, 23, 23] rounds.

\*Next Round: P2, ssp, p until 4 sts rem, p2tog, p2 [2 sts dec]

Purl 21 (13, 10, 8, 11) [7, 5, 3, 3, 2] rounds.\*

Repeat from \* to \* 3 (5, 6, 7, 5) [7, 9, 12, 12, 16] more times. [58 (58, 58, 58, 66) [66, 66, 66, 74, 74] sts]

Work even until sleeve meas 45 (43.5, 42, 40.5, 39.25) [37.75, 36.25, 34.75, 33.5, 33.25] cm / 15.5 (15, 14.5, 13.75, 13.25) [12.75, 12.25, 11.5, 11, 11]" from underarm, or 4.75 cm / 2" less than desired length.

CUFF

**Set-up Round:** P2, p2tog, p until 4 sts rem, ssp, p2 [56 (56, 56, 56, 64) [64, 64, 64, 72, 72] sts]

**Round 1:** Work Chart D 7 (7, 7, 7, 8) [8, 8, 8, 9, 9] times across the round

Work in patt as est until you have completed Chart D.

BO all sts using the Standard Bind-Off in rib pattern. Break yarn.

Work second sleeve accordingly.

NECKBAND

Using smaller needle and starting at left shoulder seam, pick up and knit 27 sts along left front neck edge, k12 (14, 16, 16, 18) [18, 20, 20, 22, 24] sts from front st holder, pick up and knit 27 sts along right front neck edge, k40 (42, 44, 44, 46) [46, 48, 48, 50, 52] sts from back neck st holder. [106 (110, 114, 114, 118) [118, 122, 122, 126, 130] sts]

Do not turn work; pm for BOR.

**Round 1:** \*K1, p1\* until end of round

Repeat Round 1 until neckline ribbing meas 5 cm / 2".

BO all sts loosely using the Standard Bind-Off in rib pattern. Break yarn, leaving a tail three times the circumference of your neckband.

FINISHING

Flip body inside out. Fold the neckband over to inside of piece so that the BO edge is parallel with the neckband pick-up on the WS of work. Using tail from BO, seam BO edge to neckband pick-up seam.

Gently soak and block your pullover. Weave in all ends.

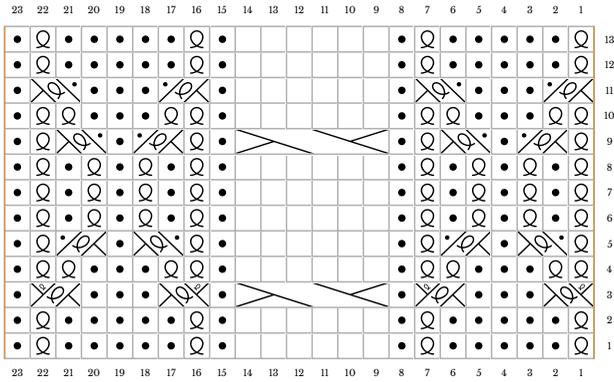
You can download the written instructions for the chart here:  
[making-stories.com/issue-12-downloads](http://making-stories.com/issue-12-downloads)

CHARTS

KEY

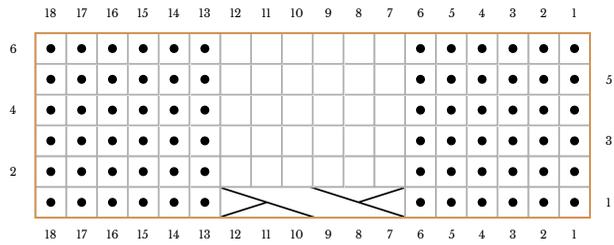
 RS: k WS: p	 RS: p WS: k
 RS: k2tbl WS: p2tbl	 RS: m1p WS: m1
 RS: ssp WS: ssk	 RS: p2tog WS: k2tog
 1/1 LT	 1/1 RT
 1/1 LPT	 1/1 RPT
 3/1 LC	 3/1 RC
 3/1 LPC	 3/1 RPC
 3/2 LPC	 3/2 RPC
 3/3 LC	 3/3 RC
 3/3 LPC	 3/3 RPC
 3/4 LPC	 3/4 RPC
 3/4 LPKC	 3/4 RPKC
 repeat	

**CHART A**

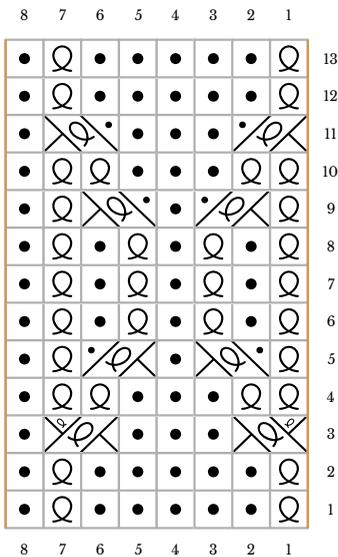


**CHART B**

Chart B is depicted worked flat. To work chart in the round, read all chart rows from right to left.

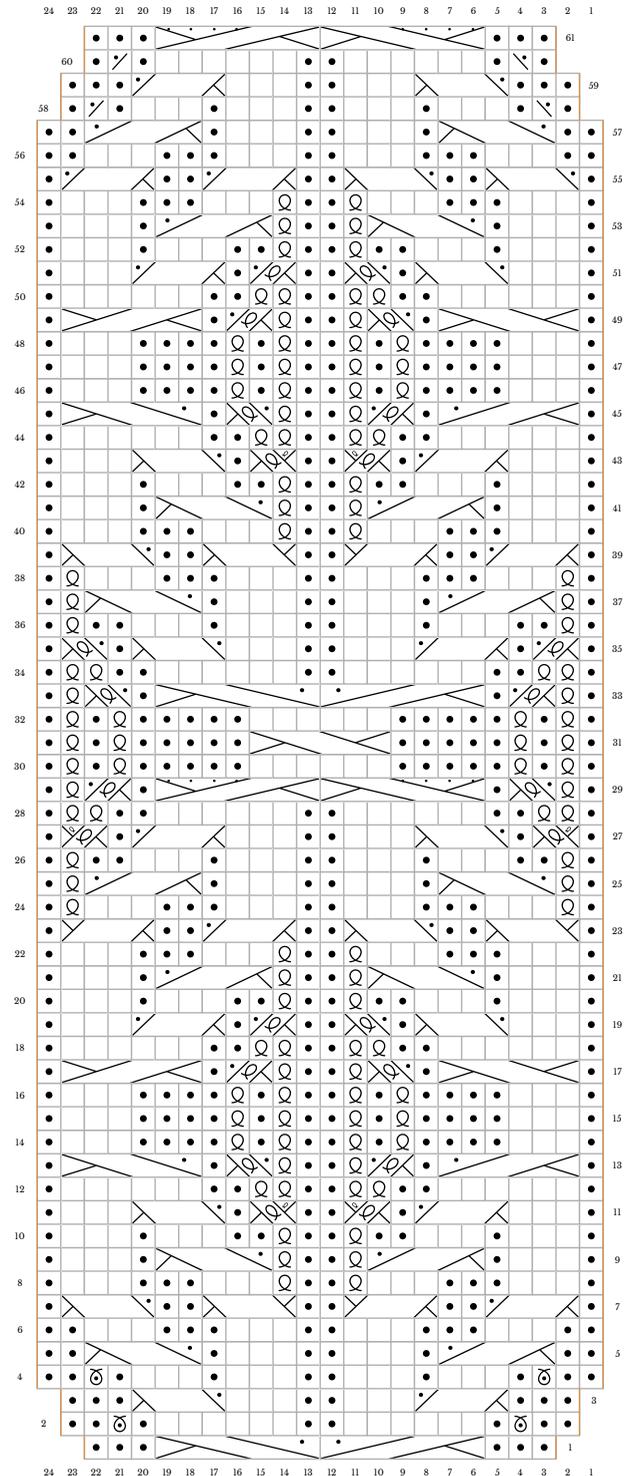


**CHART D**



**CHART C**

Chart C is depicted worked flat. To work chart in the round, read all chart rows from right to left.



# IRONWORK



## FINISHED MEASUREMENTS

- Circumference: 81.75 (95.5, 109) cm / 32 (37.5, 43)''
- Depth: 32 cm / 12.5'' deep

## SIZES

1 (2, 3)

To choose which size to knit, measure around your shoulders below your collarbone.

## YARN

John Arbon Textiles Yarnadelic Worsted (100% Falklands Corriedale; 216 metres / 236 yards per 100 g)

MC: 245 (285, 325) metres / 270 (315, 355) yards

CC: 145 (165, 190) metres / 160 (180, 210) yards

Sample shown is knit in colourways Pink Moon (MC) and Ordinary Joe (CC). Laura wears a size 2.

## NEEDLES

4.5 mm / US 7 circular needle with a cable length of at least 80 (80, 100) cm / 32 (32, 40)'' (or needle size to obtain gauge)

## GAUGE

22 sts x 24 rounds = 10 x 10 cm / 4 x 4'' (in the round, in colorwork chart, after blocking)

22 sts x 30 rows/rounds = 10 x 10 cm / 4 x 4''

(worked flat and in the round, in 2x2 rib, after blocking)

## NOTIONS

- Blocking tools (blocking mats, t-pins, blocking wires)
- Cable needle
- Spare 4.5 mm / US 7 needle
- Darning needle
- Stitch markers
- Tape measure

---

## IRONWORK

DESIGN **ANNI HOWARD**

YARN **JOHN ARBON TEXTILES**

## SKILLS &amp; TECHNIQUES

- Long-Tail Cast-On
- Stranded colourwork in the round
- Working from a chart
- Cables

**ABOUT IRONWORK**

The Ironwork Cowl starts with 2x2 rib knitted flat to create a split border, before casting on more sts and joining to work in the round. The pattern is worked in two colour stranded knitting and the cable detail in the rib echoes the organic Art Nouveau tendrils in the stranded section.

**DIRECTIONS**

## RIBBING

With MC, CO 158 (186, 218) sts using the Long-Tail Cast-On Method. Do not join in the round.

**Row 1 (RS):** K2, \*p2, k2\* until end of row

**Row 2 (WS):** P2, \*k2, p2\* until end of row

Repeat Rows 1-2 twice more.

Begin working from Chart A or from written instructions.

**Set-up Row (RS):** K2, (p2, k2) x 2, pm, work Row 1 of Chart A over next 22 sts, pm, k2, (p2, k2) x 23 (30, 38), pm, work Row 1 of Chart A over next 22 sts, pm, k2, (p2, k2) x 2

Work in rib and cable patt as est until you've completed the 12 rows of Chart A, slipping all markers as you come to them. Break yarn.

## CAST ON FOR JOINING IN THE ROUND

With spare needle and MC, CO 22 sts using the Long-Tail Cast-On, turn.

**Next Row (RS):** Beginning with newly cast on sts, p2, (k2, p2) x 5, then working from main needle k2, \*p2, k2\* until end of row, removing all pattern repeat markers as you come to them

Join to work in the round, pm for BOR. [180 (208, 240) sts]

**Round 1:** \*P2, k2\* until end of round

Work Round 1 another 4 times.

NEW BEG OF ROUND

**Next Round:** Work in rib patt for 146 (167, 191) sts, pm (this is your new BOR marker at centre back)

**Sizes 1 & 3 only**

**Next Round:** K34 (-, 49), rm, k until end of round [180 (-, 240) sts]

**Size 2 only**

**Inc Round:** K41, rm, kfb, k103, kfb, k until end of round [210 sts]

MAIN SECTION

**All sizes**

**Next Round:** Join CC and beg working from Chart B, working 6 (7, 8) chart repeats across the round. You may find it helpful to place a stitch marker between each repeat to help keep your place.

Work in patt as est until you've completed Chart B. Break CC. Cont working in MC only.

RIBBING

**Sizes 1 & 3 only**

**Next Round:** K until end of round

**Size 2 only**

**Dec Round:** K52, k2tog, k103, k2tog, k until end of round [208 sts]

**All sizes**

**Round 1:** \*P2, k2\* until end of round

Work 6 rounds more as est.

BO all sts loosely in rib patt.

FINISHING

Gently soak and block your cowl. Weave in all ends.

CHARTS

KEY

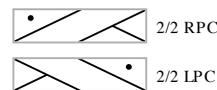
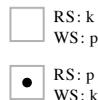
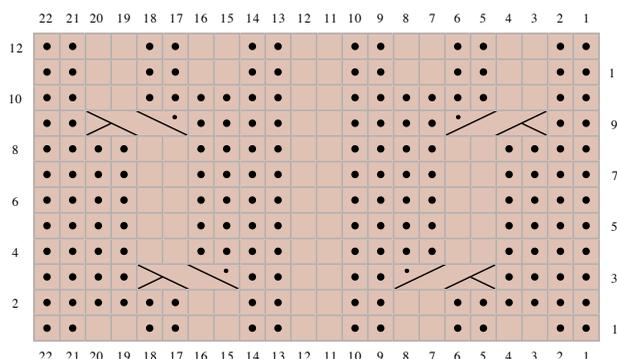


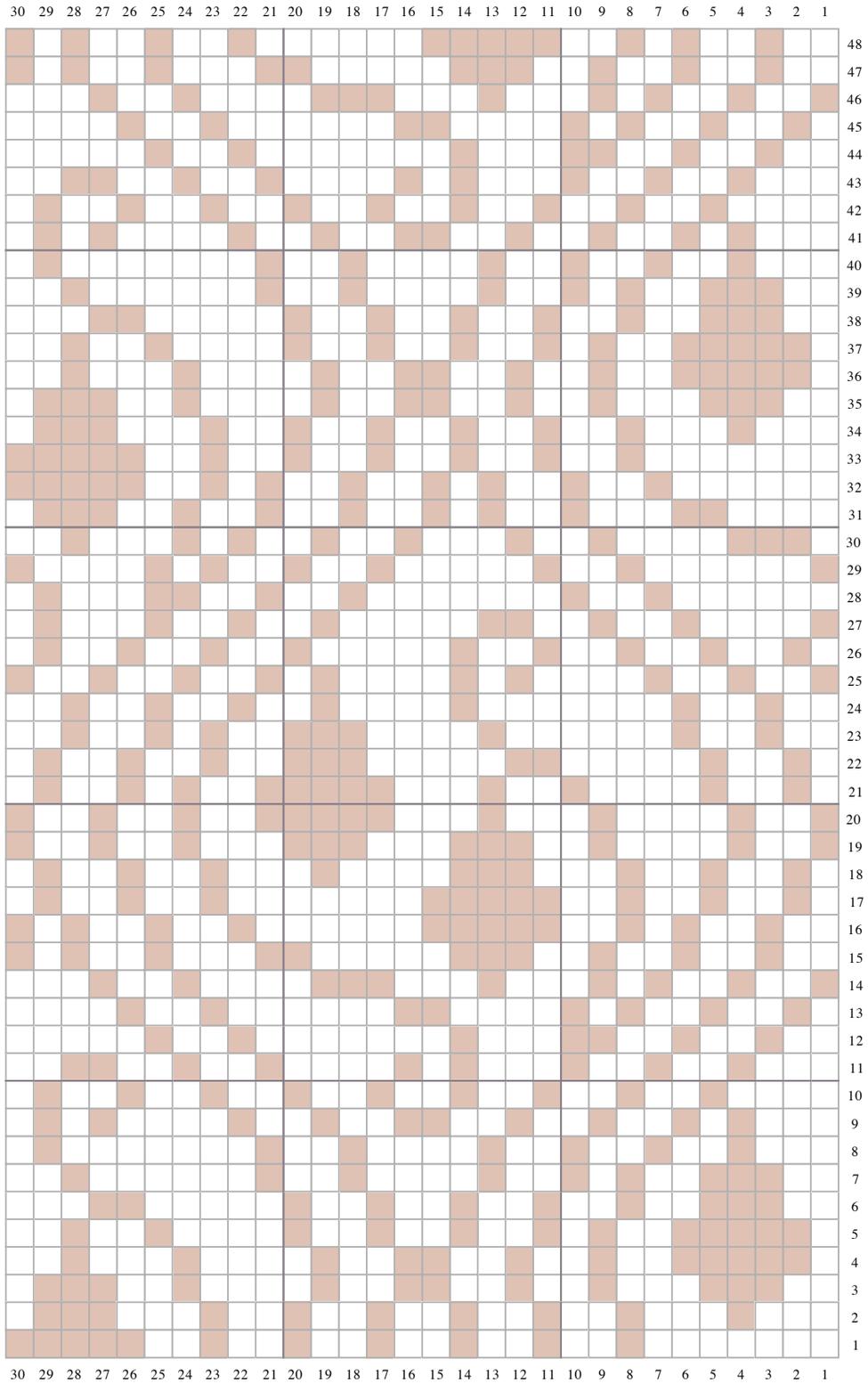
CHART A



WRITTEN INSTRUCTIONS FOR CHART A

- Row 1 (RS):** (P2, k2) × 5, p2
- Row 2 (WS):** K6, (p2, k2) × 2, p2, k6
- Row 3:** P4, 2/2 RPC, p2, k2, p2, 2/2 LPC, p4
- Row 4:** (K4, p2) × 3, k4
- Row 5:** (P4, k2) × 3, p4
- Rows 6-7:** Repeat Rows 4-5
- Row 8:** Repeat Row 4
- Row 9:** P2, 2/2 RPC, p4, k2, p4, 2/2 LPC, p2
- Row 10:** K2, (p2, k6) × 2, p2, k2
- Row 11:** Repeat Row 1
- Row 12:** (K2, p2) × 5, k2

**CHART B**



# WISTERIA



## FINISHED MEASUREMENTS

- (C) Front neck drop: 3 (3, 3, 4, 4) [4, 4, 5, 5.5, 5.5] cm / 1.25 (1.25, 1.5, 1.5) [1.5, 1.5, 2, 2.25, 2.25]"
- Neck circumference: 55 (56, 60, 63, 68) [70, 72, 76, 80, 82] cm / 21.5 (22, 23.5, 25, 27, 27.5, 28, 30, 31.5, 32)"
- (D2) Armhole depth: 19.5 (21, 22, 22, 23) [25.5, 25.5, 27.5, 29, 31] cm / 7.5 (8, 8.5, 8.5, 9) [10, 10, 11, 11.5, 12]"
- (F) Bust circumference: 86 (94, 102, 112, 116) [128, 134, 142, 150, 158] cm / 34 (34, 40, 44, 45.5) [50, 52.75, 56, 59, 62]"
- (G) Side length from underarm: 36 (36, 36, 38, 38) [38, 40, 40, 42, 42] cm / 14 (14, 14, 15, 15) [15, 15.75, 15.75, 16.5, 16.5]"
- (I) Upper sleeve circumference: 31 (34, 37, 38, 41) [42, 45.5, 48.5, 53, 53] cm / 12 (13.5, 14, 15, 16.25) [16.5, 18, 19, 20.75, 20.75]"
- (J) Sleeve length from underarm: 47 cm / 18.5"

## SIZES

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

Finished bust circumference: 86 (94, 102, 112, 116) [128, 134, 142, 150, 158] cm / 34 (34, 40, 44, 45.5) [50, 52.75, 56, 59, 62]" - recommended to be worn with 5 - 10 cm / 2 - 4" of positive ease at the bust.

## YARN

De Rerum Natura Berenice (55% kid mohair, 25% mulberry silk, 20% Merino d'Arles; 210 metres/ 230 yards per 25 g) and

De Rerum Natura Albertine (90% Merino wool, 10% silk; 200 metres/ 219 yards per 50 g) held together

1095 (1215, 1290, 1410, 1500) [1605, 1770, 1875, 2070, 2190] metres / 1200 (1330, 1410, 1545, 1640) [1755, 1935, 2050, 2265, 2395] yards of each yarn

Sample shown is knit in colourway Badiane. Laura wears a size 3 with 18 cm / 7" of positive ease.

## NEEDLES

4 mm / US 6 circular needle with a cable length of at least 80 cm / 32" (or needle size to obtain gauge)

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## WISTERIA

DESIGN **AGATA MACKIEWICZ**

YARN **DE RERUM NATURA**

3.5 mm / US 4 circular needle with a cable length of at least 80 cm / 32" (or needle two sizes smaller than main needle)  
3 mm / US 2.5 circular needle with a cable length of at least 80 cm / 32" (or needle two sizes smaller than smallest needle, for cuffs)

This pattern uses the Magic Loop technique for small circumference knitting.

## GAUGE

20 sts x 32 rounds = 10 x 10 cm / 4 x 4" (worked flat and in the round, in stockinette stitch, on larger needle, after blocking)

## NOTIONS

- Blocking tools (blocking mats, t-pins, blocking wires)
- Cable needle
- Darning needle
- Scrap yarn
- Stitch markers
- Tape measure

## SKILLS &amp; TECHNIQUES

- Long Tail Cast-on
- Make one increases
- Charts
- Cables
- Maintaining shaping within pattern
- No-roll Bind-off and I-cord Bind-off
- Sewing live stitches

## ABOUT WISTERIA

Wisteria is worked seamlessly, top down. The raglan construction with 3D effect creates wisteria blossom 'seams'. To add more romanticism to this pullover it has a subtle ruffle on the bottom of the garment which is finished with a no-roll edge. Balloon sleeves are finished with a folded stockinette cuff.

## DIRECTIONS

With both yarns held together, CO 84 (86, 92, 94, 100) [102, 106, 108, 112, 114] sts on largest needle using the Long-Tail Cast-On. Do not join in the round.

## NECK

## NECK &amp; RAGLAN SHAPING

Markers are placed on either side of raglan lines.

**Set-up Row (WS):** P2, pm, p9, pm, p8 (8, 10, 10, 12) [12,

13, 13, 14, 14], pm, p9, pm, p28 (30, 32, 34, 36) [38, 40, 42, 44, 46], pm, p9, pm, p 8 (8, 10, 10, 12) [12, 13, 13, 14, 14], pm, p9, pm, p2

**Row 1 (RS):** K1, M1L, (k to marker, M1R, sm, work chart A, sm, M1L) x 4, k until 1 st rem, M1R, k1 [10 raglan sts inc]

**Row 2 (WS):** (P to marker, sm, work next row of chart A, sm) x 4, p to end

Repeat Rows 1-2 another 1 (1, 1, 1, 2) [2, 2, 3, 4, 4] times, ending after a WS row. [104 (106, 112, 114, 130) [132, 136, 148, 162, 164] sts]

**Row 3 (RS):** K1, M1L, (k to marker, M1R, sm, work next row of chart A, sm, M1L) x 4, k until 1 st rem, M1R, k1 [10 raglan sts inc]

**Row 4 (WS):** P1, M1Rp, (p to marker, sm, work next row of chart A, sm) x 4, p until 1 st rem, M1Lp, p1 [2 front sts inc]

Repeat Rows 3-4 another 2 (2, 2, 3, 3) [3, 3, 3, 3, 3] times, ending after a WS row. [140 (142, 148, 162, 178) [180, 184, 196, 210, 212] sts; 15 (15, 15, 18, 20) [20, 20, 22, 24, 24] sts each front; 18 (18, 20, 22, 26) [26, 27, 29, 32, 32] sts each shoulder; 38 (40, 42, 46, 50) [52, 54, 58, 62, 64] back sts; 36 raglan sts]

#### YOKE

You will now begin working the yoke of the sweater in the round. Begin working from Chart B, on the appropriate round from where you ended Chart A.

#### RAGLAN SHAPING

In the following section, continue working Rounds 1-4 of Chart B. Work these 4 rounds until you have about 12 (12, 12, 13, 14) [15, 16, 17, 20, 21] cm / 4.75 (4.75, 4.75, 5, 5.5) [6, 6.25, 6.75, 7.75, 8.25]" of the raglan seam done, then finish with Rounds 5-11 of Chart B. After completing Chart B, work the raglan seam in stockinette.

**Set-up Round:** K1, (M1L, k to marker, M1R, sm, work chart B, sm) x 4, M1L, k until 1 st rem, M1R, k1, CO 10 (10, 12, 12, 12) [14, 14, 16, 16, 18] front neck sts using the Backwards Loop Cast-On, join to work in the round, pm for BOR [160 (162, 170, 184, 200) [204, 208, 222, 236, 240] sts]

**Inc Round 1:** (K to marker, M1R, sm, work chart B, sm, M1L) x 4, k to end [8 sts inc]

**Round 2:** (K to marker, sm, work chart B, sm) x 4, k to end

Work Rounds 1-2 a total of 5 (9, 12, 18, 19) [20, 23, 25, 28, 28]

times. [200 (234, 266, 328, 352) [364, 392, 422, 460, 464] sts]

The following section will continue raglan increases as est for some sizes, and just within the body section for other sizes.

Please read through your size carefully.

#### Sizes 1 & 2 only

Work Inc Round every 4th round 9 (8, -, -, -) [-, -, -, -] times total. [272 (298, -, -, -) [-, -, -, -, -] sts]

#### Size 3 only

Work Inc round every 4th round 6 times total, then inc only on body on 4th round once. [318 sts]

#### Size 4 only

Work body inc only every 2nd round 3 times total, then work body inc only every 4th round 2 times total. [348 sts]

#### Size 5 only

Work body inc only every 4th round 3 times total. [364 sts]

#### Size 6 only

Work body inc only every 2nd round 3 times total, and every 4th round 4 times total. [392 sts]

#### Sizes 7, 8, 9, & 10 only

Work body inc only every 2nd round - (-, -, -, -) [-, 6, 6, 5, 8] times total. [- (-, -, -, -) [-, 416, 446, 480, 496] sts]

#### All sizes

Increases are complete. Cont working in stockinette until yoke meas 19.5 (21, 22, 22, 23) [25.5, 25.5, 27.5, 29, 31] cm / 7.5 (8, 8.5, 8.5, 9) [10, 10, 11, 11.5, 12]" from back neck or to desired yoke depth.

[272 (298, 318, 348, 364) [392, 416, 446, 480, 496] sts total, 70 (77, 83, 96, 98) [110, 115, 124, 132, 140] for each front and back, 48 (54, 58, 60, 66) [68, 75, 81, 90, 90] sts for each sleeve, 36 sts for all raglan seams]

#### SEPARATE BODY AND SLEEVES

Remove all markers as you come to them. The raglan sts will be divided between the body and the sleeves.

**Next Round:** K to marker, rm, k5, transfer next 56 (62, 66, 68, 74) [76, 83, 89, 98, 98] sts for first sleeve onto scrap yarn, CO 6 (6, 8, 8, 8) [8, 8, 8, 8, 8] underarm sts using the Backwards Loop Cast-On, k5, rm, k to marker, rm, k5, transfer next 56 (62, 66, 68, 74) [76, 83, 89, 98, 98] sts for second sleeve onto a second piece of scrap

yarn, CO 6 (6, 8, 8, 8) [8, 8, 8, 8] underarm sts using the Backwards Loop Cast-On, k to end

[172 (186, 202, 228, 232) [256, 266, 284, 300, 316] body sts]

**BODY**

Cont working in stockinette st in the round until body meas 28 (28, 28, 30, 30) [30, 32, 32, 34, 34] cm / 11 (11, 11, 12, 12) [12, 12.5, 12.5, 13, 13]” from underarm split or 8 cm / 3.25” less than desired length.

**RUFFLE**

**Inc Round 1:** \*K1, M1L\* until end of round [344 (372, 404, 456, 464) [512, 532, 568, 600, 632] sts]

Work in stockinette st for 8 cm / 3.25”.

BO all sts using No Roll Bind-off method: Sll kwise, using right-hand needle pick up the 2nd horizontal bar between slipped st and next st on left-hand needle from the back, place this st pwise on left hand needle, yo, k2tog, pass over the yo, pssso. Repeat until 1 st rem. Break yarn and pull tail through rem st.

**SLEEVES**

Transfer 56 (62, 66, 68, 74) [76, 83, 89, 98, 98] sleeve sts onto larger needles.

Pick up and k6 (6, 8, 8, 8) [8, 8, 8, 8, 8] sts from the side of the body at the underarm, pm in the centre for BOR. [62 (68, 74, 76, 82) [84, 91, 97, 106, 106] sts]

Cont working in stockinette st until sleeve meas 43 cm / 17” from underarm.

**CUFF**

**Sizes 1, 2, 3, 4, 5, 6, 9 & 10 only:**

**Dec Round:** \*K2tog\* to end of round 31 (34, 37, 38, 41) [42, -, -, 53, 53] sts

**Sizes 7 & 8 only:**

**Dec Round:** \*K2tog\* until 3 sts rem, k2tog, k1 [- (-, -, -, -) [-, 45, 48, -, -] sts

Change to smallest needle.

Work in Stockinette stitch for 8 cm / 3.25”. Break yarn, leaving a long tail for sewing. Fold cuff in half (WS toward each

other) and sew live sts into WS with tapestry needle, being sure to keep a loose tension. Work second sleeve accordingly.

**NECKLINE**

With smaller needle, starting at the right front raglan seam, pm for BOR, pick up and k1 st for every CO st around the neck, and approx 3 sts every 4 rows along the front neck edges. 110 (112, 120, 126, 134) [138, 142, 150, 156, 160] sts

BO all sts using the applied I-cord Bind-Off.

**FINISHING**

Gently soak and block your pullover. Weave in all ends.

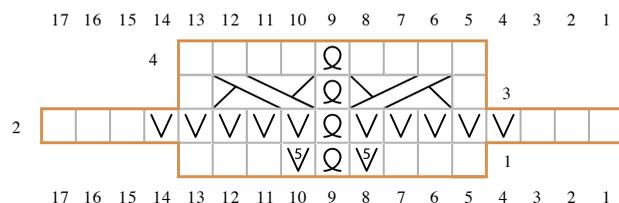
You can download the written instructions for the chart here:  
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**CHARTS**

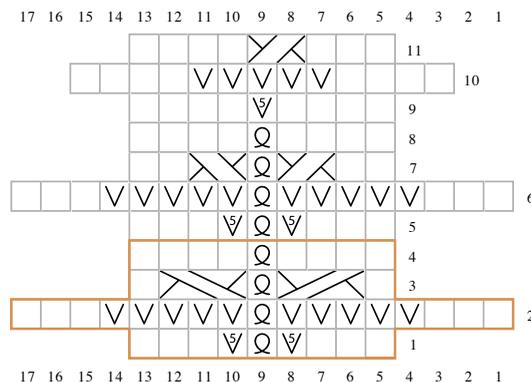
**KEY**



**CHART A (FLAT)**



**CHART B (IN THE ROUND)**



# WALTZ



## FINISHED MEASUREMENTS

- Hand circumference: 16.75 (19.25, 22) cm / 6.5 (7.5, 8.75)"
- Total length: 19.75 (22.5, 24.75) cm / 7.75 (8.75, 9.75)"

## SIZES

1 (2, 3)

Finished hand circumference: 16.75 (19.25, 22) cm / 6.5 (7.5, 8.75)" – recommended to be worn with 1.25 – 2.5 cm / 0.5"– 1" of negative ease.

## YARN

*The pattern was written with this yarn in mind:* White Gum Wool 4-ply Fingering (100% Merino; 472 metres / 516 yards per 100 g)

MC: 75 (100, 115) metres / 80 (110, 125) yards

CC: 75 (100, 115) metres / 80 (110, 125) yards

*Unfortunately, the sample was lost in the mail, so we had to improvise for the photoshoot! We knit up a second sample in Schoppelwolle Zauberwolle, colorway Elefantentreffen, and BC Garn Semilla Melange, colorway Vanilla.*

## NEEDLES

3.25 mm / US 3 double-pointed needles (or needle size to obtain gauge)

2.75 mm / US 2 double-pointed needles (or needle size one to two sizes smaller than gauge-size needle)

## GAUGE

30 sts x 44 rounds = 10 x 10 cm / 4 x 4" (in the round, in charted pattern, on larger needle, after blocking)

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## WALTZ

DESIGN **CHRISTIE WAREHAM-NORFOLK**

YARNS **WHITE GUM WOOL | SCHOPPELWOLLE**

## NOTIONS

- Blocking tools (blocking mat, optional)
- Cable needle
- Darning needle
- Scrap yarn
- Stitch markers
- Tape measure

## SKILLS &amp; TECHNIQUES

- Backward Loop Cast-On
- Cable Cast-On
- Cables
- Reading charts

**ABOUT WALTZ**

The mitts are worked starting at the cuff with a 1x1 corrugated two-colour rib, then the main hand fabric is worked in alternating rounds of colour with slipped stitches producing the pattern stitch. Gusset increases are worked for the thumb, with thumb stitches put on hold and finished after completion of the hand. Both the hand and the thumb are finished with matching ribbing. Note that corrugated rib provides a snug fit that is not particularly elastic. The cuff may be worked with a standard 1x1 twisted rib for an easier fit if preferred.

**DIRECTIONS**

With MC, CO 48 (56, 64) sts on smaller needles using the Cable Cast-On. Distribute stitches evenly on the needles and join in the round, being careful not to twist sts. Pm for BOR.

## CUFF

**Set-up Round:** Working ktbl sts in MC and k sts in CC, \*k1tbl, k1\* until end of round

**Round 1:** Working ktbl sts in MC and p sts in CC, \*k1tbl, p1\* until end of round

Repeat Round 1 until cuff meas 4.5 (5, 5.5) cm / 1.75 (2, 2.25)".

## LEFT HAND

Change to larger needles.

**Round 1:** With MC, k all sts

**Round 2:** With CC, k all sts

**Next Round:** Working from the charts for your size,

work Left Hand Chart A, k1, work Left Hand Chart B

Work in patt as est until work meas 3 (3.5, 4) cm / 1.25 (1.5, 1.5)" from end of cuff.

#### GUSSET INCREASES

**Set-up Round:** Cont in patt as est, work Left Hand Chart A, pm, k1, pm, work Left Hand Chart B

**Round 1:** Work to marker, sm, M1L, k to marker, M1R, sm, work to end of round [2 sts inc]

**Round 2:** Work to marker, sm, k to marker, sm, work to end of round

**Round 3:** Repeat Round 2

Repeat Rounds 1–3 another 6 (7, 8) times until you have 15 (17, 19) sts between markers, ending with Round 3. [62 (72, 82) sts]

**Next Round:** Work to marker, sm, place 15 (17, 19) sts on scrap yarn to hold for thumb, CO 3 sts using the Backward Loop Cast-On method, sm, work to end of round [65 (75, 85) sts; 15 (17, 19) thumb sts; 50 (58, 66) body sts]

#### BODY

**Round 1:** Work in patt as est to marker, sm, k3, sm, work in patt as est to end of round

Repeat Round 1 until body is 3.5 (4.5, 5) cm / 1.5 (1.75, 2)" from where thumb sts were put on hold, ending after a MC round.

**Next Round:** With CC, k all sts, removing stitch markers on thumb side.

#### BODY RIBBING

Change to smaller needles.

**Round 1:** Working ktbl sts in MC and p sts in CC, \*k1tbl, p1\* until end of round

Repeat Round 1 until ribbing meas 2.5 cm / 1". Break CC.

**Next Round:** With MC, \*k1tbl, p1\* until end of round

BO all sts kwise.

#### THUMB

Place the 15 (17, 19) sts on hold back onto larger needles.

**Joining Round:** Cont in colour sequence as est, join yarn and k across the thumb sts that were on hold, pick up and k1 st in corner, k3 across the Backward Loop Cast-On sts on body, pick up and k1 st in corner. [20 (22, 24) sts]

**Next Round:** Change colour, k14 (16, 18), ssk, k3, k2tog using the last and first sts of the round. Pm for BOR. [18 (20, 22) sts]

Cont to alternate colours, k all sts each round until work measures 2 (2.5, 3) cm / 0.75 (1, 1.25)" from where thumb was joined to body, ending after a CC round.

#### THUMB RIBBING

Change to smaller needles.

**Round 1:** Working ktbl sts in MC and p sts in CC, \*k1tbl, p1\* until end of round

Repeat Round 1 twice more. Break CC.

**Next Round:** With MC, \*k1tbl, p1\* until end of round

BO all sts kwise.

Work second fingerless mitt using the Right Hand charts for your size (working Right Hand Chart A, k1, then Right Hand Chart B).

#### FINISHING

Gently soak and block your fingerless mitts. Weave in all ends.

#### CHARTS

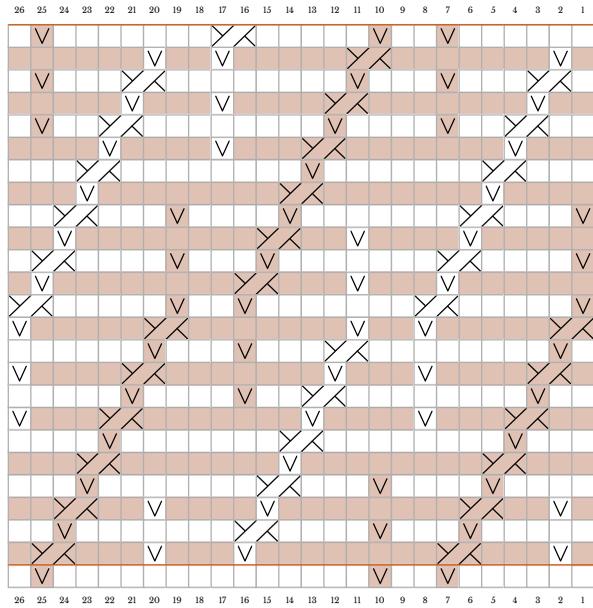
Follow the charts for your size and the hand (left or right) that you are working in the order instructed (Chart A or Chart B). For all charts, begin at Round 1 and work to Round 25. Round 1 is a set-up round; repeat Rounds 2-25 as directed by the pattern or until desired length.

#### KEY

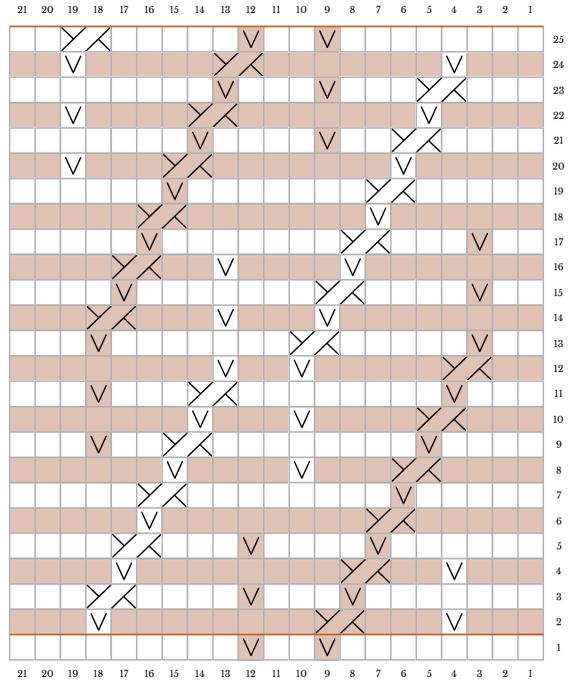
□ knit    ▽ slip    ⊗ 1/1 RC    ⊗ 1/1 LC    □ MC    ■ CC (size 1)    ■ CC (size 2)    ■ CC (size 3)    □ repeat

SIZE 1

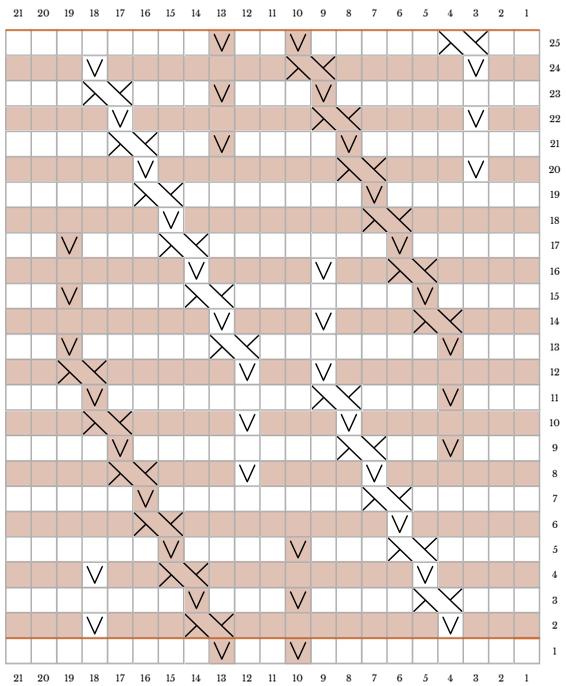
LEFT HAND CHART B



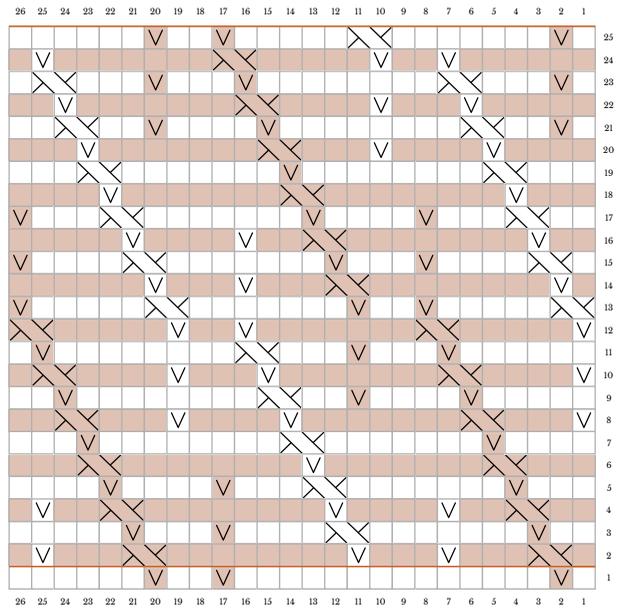
LEFT HAND CHART A



RIGHT HAND CHART B

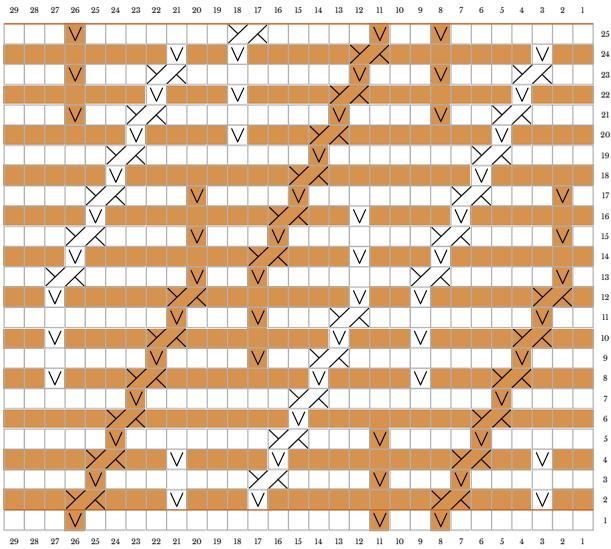


RIGHT HAND CHART A

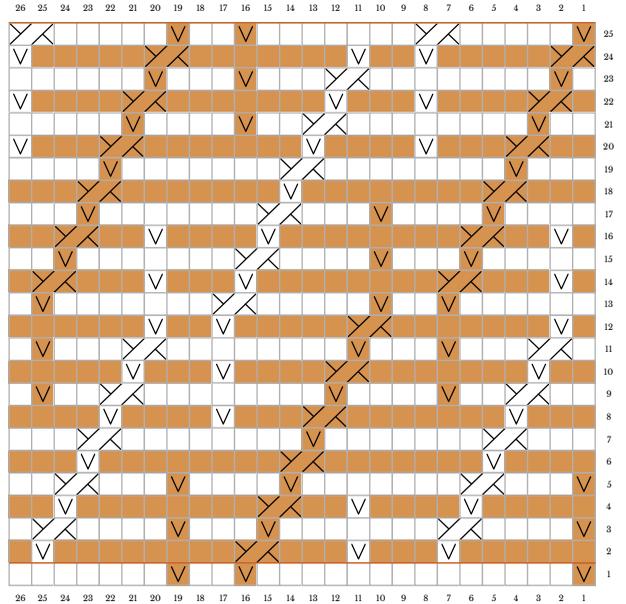


SIZE 2

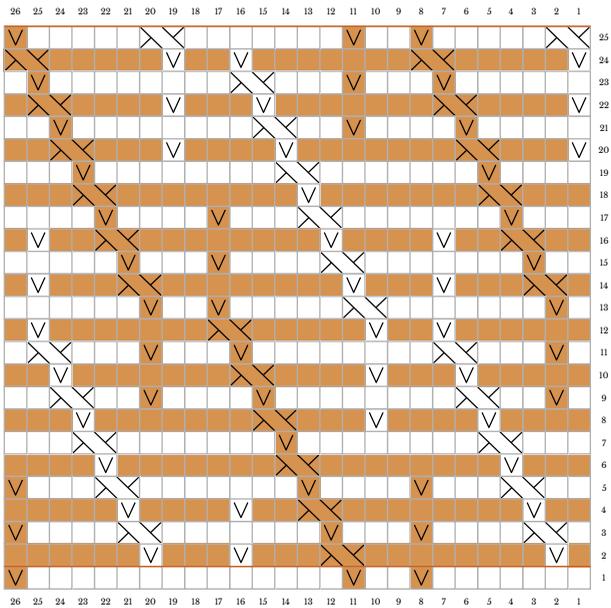
LEFT HAND CHART B



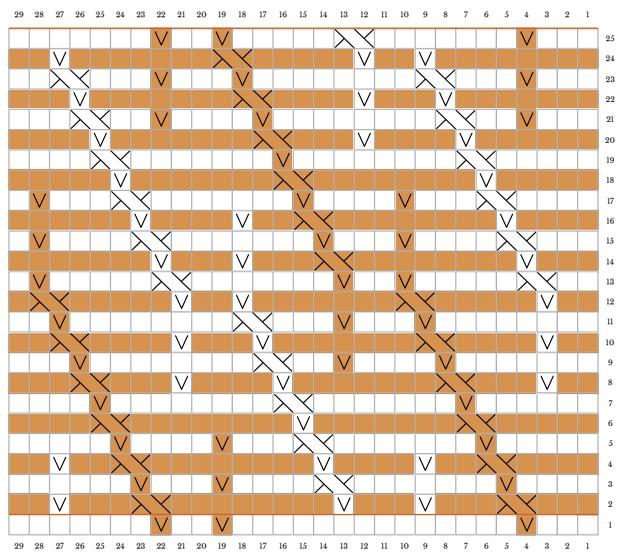
LEFT HAND CHART A



RIGHT HAND CHART B

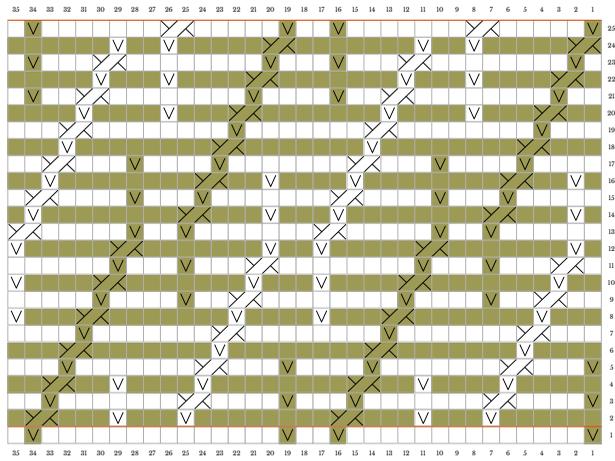


RIGHT HAND CHART A

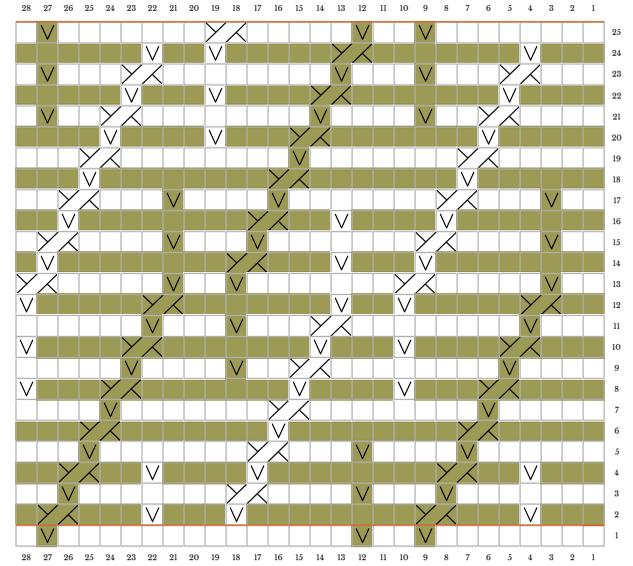


SIZE 3

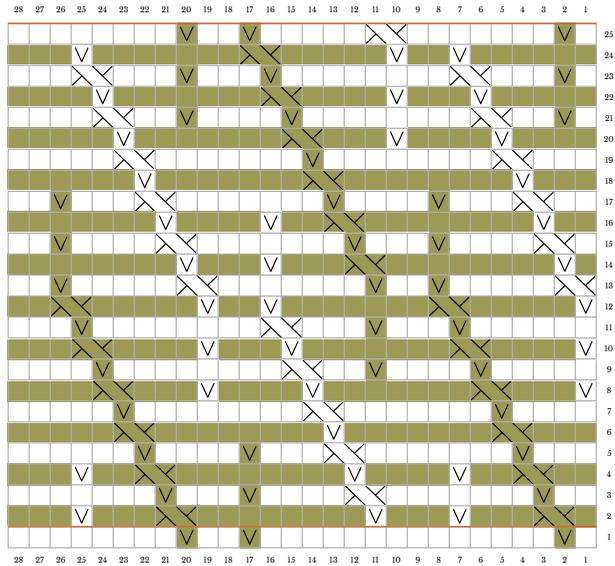
LEFT HAND CHART B



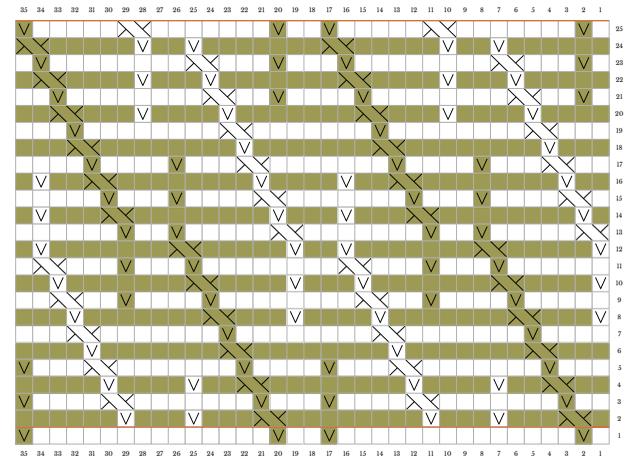
LEFT HAND CHART A



RIGHT HAND CHART B



RIGHT HAND CHART A



# HEDGE BIND



## FINISHED MEASUREMENTS

- (D2) Armhole depth: 18.75 (20, 21.75, 23.75, 25.5) [26.75, 28.75, 28.75, 30, 32] cm / 7.5 (7.75, 8.5, 9.25, 10) [10.5, 11.25, 11.25, 11.75, 12.5]"
- (F) Bust circumference: 84.25 (91.75, 101.75, 109.25, 116.75) [124.25, 131.75, 141.75, 149.25, 156.75] cm / 33.25 (36, 40, 43, 46) [49, 51.75, 55.75, 58.75, 61.75]"
- (G) Side length from underarm: 47 (46.25, 44.5, 44.25, 42.5) [41.25, 40, 39.5, 38.25, 36.75] cm / 18.5 (18.25, 17.5, 17.5, 16.75) [16.25, 15.75, 15.5, 15, 14.5]"
- (I) Upper sleeve circumference: 37.5 (40, 42.5, 47.5, 50) [52.5, 55, 57.5, 60, 62.5] cm / 14.75 (15.75, 16.75, 18.75, 19.75) [20.75, 21.75, 22.75, 23.5, 24.5]"
- (J) Sleeve length from underarm: 44.5 (43.5, 41.5, 39.5, 39) [37, 36, 34, 32.5, 32.5] cm / 17.5 (17.25, 16.25, 15.5, 15.25) [14.5, 14.25, 13.5, 12.75, 12.75]"
- (K) Sleeve cuff circumference: 18.25 (18.25, 20.75, 20.75, 20.75) [23.25, 23.25, 25.75, 25.75, 25.75] cm / 7.25 (7.25, 8.25, 8.25, 8.25) [9.25, 9.25, 10.25, 10.25, 10.25]"

## SIZES

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

Finished bust circumference: 84.25 (91.75, 101.75, 109.25, 116.75) [124.25, 131.75, 141.75, 149.25, 156.75] cm / 33.25 (36, 40, 43, 46) [49, 51.75, 55.75, 58.75, 61.75]" – recommended to be worn with 5.5-7.5 cm / 2.25-3" of positive ease at the widest point of chest.

## YARN

Telling Yarns, Steadfast (100% British Wool: 50% Blue-faced Leicester, 30% Romney, 15% Masham, 5% Zwartbles; 232 metres / 254 yards per 100 g)

MC: 835 (895, 970, 1050, 1110) [1170, 1235, 1300, 1345, 1415] metres / 915 (980, 1060, 1150, 1215) [1280, 1350, 1420, 1470, 1545] yards

CC: 405 (435, 470, 510, 540) [565, 600, 630, 655, 690] metres / 445 (475, 515, 560, 590) [620, 655, 690, 715, 755] yards

Sample shown is knit in colourways Mrs Coulter (MC) and Meg (CC). Laura wears a size 3 with 17.75 cm / 7" of positive ease.

## NEEDLES

3.75 mm / US 5 circular needle with a cable length of at least 80 cm / 32" (or needle size to obtain gauge)  
3 mm / US 2.5 circular needle with a cable length of at least 80 cm / 32" (or needle 2-3 sizes smaller than main needle)

You will also need the needle sizes above in your preferred format for small-circumference knitting.

## GAUGE

24 sts x 24 rounds = 10 x 10 cm / 4 x 4" (in the round, in stranded colourwork pattern, on larger needle, after blocking)

## NOTIONS

- Blocking tools (blocking mats, t-pins, blocking wires)
- Crochet hook
- Darning needle
- Scrap yarn or stitch holders
- Spare 3.75 mm / US 5 needle for Three-Needle Bind-Off
- Stitch markers
- Tape measure

## SKILLS &amp; TECHNIQUES

- Backward Loop Cast-On
- Colourwork
- Italian Bind-Off
- Reading charts
- Standard Bind-Off
- Three-Needle Bind-Off

## ABOUT HEDGEBIND

The body is worked from the bottom up in the round, starting with a tubular cast-on. The large colourwork chart is worked on the front, bordered by the smaller motif which continues onto the back. Stitches are cast on for steeks at the armholes, front neck, and back neck. The steeks are cut, and stitches are picked up around the armholes for the sleeves, which are worked in the round and tapered down to the wrist. Stitches are picked up for the neckband, which is then folded double and stitched down.

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## HEDGEBIND

DESIGN **MARINA SKUA**  
YARN **TELLING YARNS**

**DIRECTIONS****BODY****HEM**

With scrap yarn, CO 102 (111, 123, 132, 141) [150, 159, 171, 180, 189] sts on smaller needle using the Backward Loop Cast-On. Do not join in the round.

**Row 1 (RS):** With MC, \*k1, yo\* to last st, k1 [203 (221, 245, 263, 281) [299, 317, 341, 359, 377] sts]

**Row 2 (WS):** \*Sl1 wyif, k1\* to last st, sl1 wyif

**Row 3:** \*K1, sl1 wyif\* to last st, k1

**Row 4 (WS):** Repeat Row 2

**Row 5:** \*K1, sl1 wyif\* to last st, pm for BOR, sl1

Do not turn work. BOR is between last and second-to-last sts. Join to work in the round.

**Set-up Round:** K2tog with first st from end of work, \*p1, k1\* to last st, p1 [202 (220, 244, 262, 280) [298, 316, 340, 358, 376] sts]

**Round 1:** \*K1, p1\* to end of round

Work Round 1 another 10 times. Once you have worked a few rounds of ribbing, you can carefully remove the scrap yarn used to cast on.

**MAIN BODY**

Change to larger needle.

**Set-up Round:** With MC, k18 (24, 30, 33, 39) [42, 48, 54, 57, 63], pm, k61, pm, k18 (24, 30, 33, 39) [42, 48, 54, 57, 63], pm for right side, k to end of round

**Next Round:** Joining CC and beg with column 1 (1, 1, 4, 4) [1, 1, 1, 4, 4], work Chart A to marker, sm, work Chart B, sm, beg with column 4 work Chart A to end of round

Cont working charts as est through Round 104 (102, 98, 97, 93) [90, 87, 86, 83, 79] of Chart B.

**SET UP ARMHOLE STEEKS**

- *Use the Backward Loop Cast-On in the next round. Work charts as est.*

**Set-up Round:** Work Chart A to marker, sm, work Chart B, sm, work Chart A to marker, sm, k1 in MC, place next st on hold, (CO 1 st in CC, CO 1 st in MC) x 2, CO 1 st in CC, k1 in MC, pm, work Chart A to last 3

sts, pm, k1 in MC, place next st on hold, (CO 1 st in CC, CO 1 st in MC) x 2, CO 1 st in CC, k1 in MC [210 (228, 252, 270, 288) [306, 324, 348, 366, 384] sts: 97 (109, 121, 127, 139) [145, 157, 169, 175, 187] sts for front; 99 (105, 117, 129, 135) [147, 153, 165, 177, 183] sts for back; 7 sts for each steek section]

**Next Round:** Work Chart A to marker, sm, work Chart B, sm, work Chart A to marker, sm, (k1 in MC, k1 in CC) x 3, k1 in MC, sm, work Chart A to marker, sm, (k1 in MC, k1 in CC) x 3, k1 in MC

Cont working in patt as est until Chart B is complete.

**FRONT NECK SHAPING AND SET UP FRONT NECK STEEK**

**Set-up Round 1:** Work Chart A to marker, rm, cont Chart A for 21 (20, 20, 20, 20) [19, 19, 19, 18, 18] sts, pm, BO 19 (21, 21, 21, 21) [23, 23, 23, 25, 25] sts alternating MC and CC, work Chart A to marker, rm, work Chart A to marker, sm, work in patt as est to end of round [39 (44, 50, 53, 59) [61, 67, 73, 75, 81] sts for each front]

**Dec Round 1:** Work in patt as est to 2 sts before first marker, k2tog, sm, (CO 1 st in CC, CO 1 st in MC) x 2, CO 1 st in CC, pm, ssk, work in patt as est to end of round [5 sts inc, 2 sts dec]

Dec as est in Dec Round 1 every round another 3 (4, 4, 4, 4) [4, 6, 5, 5, 6] times, working steek sts as for the armholes, then dec as est in Dec Round 1 every other round 4 (4, 4, 5, 5) [5, 4, 5, 5, 5] times. [31 (35, 41, 43, 49) [51, 56, 62, 64, 69] sts for each side of front]

Work even for 3 (2, 2, 4, 4) [4, 4, 3, 3, 2] rounds.

**BACK NECK SHAPING AND SET UP BACK NECK STEEK**

**Set-up Round 2:** Work in patt as est across front and right armhole steek sts, slipping markers, work in patt as est across 34 (38, 44, 46, 52) [54, 59, 65, 67, 72] back sts, pm, BO 31 (29, 29, 37, 31) [39, 35, 35, 43, 39] sts alternating MC and CC, work in patt as est to end of round [34 (38, 44, 46, 52) [54, 59, 65, 67, 72] sts for each side of back]

**Dec Round 2:** Work in patt as est across front and right armhole steek sts, slipping markers, work in patt as est to 2 sts before marker, k2tog, sm, (CO 1 st in CC, CO 1 st in MC) x 2, CO 1 st in CC, pm, ssk, work in patt as est to end of round [5 sts inc, 2 sts dec]

Dec as est in Dec Round 2, working new steek sts in patt as est, every round twice more. [31 (35, 41, 43, 49) [51,

56, 62, 64, 69] sts for each side of back]

#### SEAM SHOULDERS

**Next Round:** Work in patt as est across front sts to beg of right armhole steek sts, rm, break CC yarn, BO 7 steek sts using MC, rm. Working from WS with RSs of front and back together, work a Three-Needle Bind-Off to left armhole steek sts, then BO left armhole steek sts using the Standard Bind-Off.

#### STEEKS

Using MC, work a crochet or hand-stitched reinforcement each side of the centre column of sts for each steek, treating the back and front neck steek sts as one steek. Cut the steeks open.

#### NECKBAND

With RS facing, using MC and smaller needle, beg at right shoulder seam, pick up and knit 100 (102, 102, 108, 110) [114, 118, 122, 124, 126] sts around neckline: 3 sts from right back neck, 31 (29, 29, 37, 31) [39, 35, 35, 43, 39] sts across bound-off back neck sts, 25 (26, 26, 25, 29) [26, 30, 32, 28, 31] sts along left side, 19 (21, 21, 21, 21) [23, 23, 23, 25, 25] sts across bound-off front neck sts, and 22 (23, 23, 22, 26) [23, 27, 29, 25, 28] along remainder of right side.

**Round 1:** \*K1, p1\* to end of round

Work Round 1 another 16 times.

Break yarn leaving a long tail. Turn garment inside out. With WS facing and neckband nearest you, fold neckband to inside of piece so that the neckband edge is parallel with the neckband pick-up on the WS of work. Carefully and loosely sew live sts one by one to the neckband pick-up line, encasing the steek sts within the folded neckband as you sew.

#### SLEEVES

With RS facing, using MC and larger needle, pick up and knit 1 st before held st at centre of underarm, return 1 held st to right-hand needle, then pick up and knit 44 (47, 50, 56, 59) [62, 65, 68, 71, 74] sts evenly from underarm to shoulder seam, then pick up and knit 44 (47, 50, 56, 59) [62, 65, 68, 71, 74] sts evenly from shoulder seam to underarm. Pm for BOR. 90 (96, 102, 114, 120) [126, 132, 138, 144, 150] sts]

**Set-up Round:** Beg with column 4, work Chart A for 3 sts, pm, cont working Chart A to end of round (the last st of the round will be in column 3)

Work 3 (3, 3, 1, 1) [0, 0, 0, 0, 0] round(s) in patt.

- *When decreasing, the 3 sts between BOR and next marker will always be worked as sts 4–6 of Chart A. The sts on either side of the markers should be decreased in patt so that the rest of the sleeve patt is uninterrupted.*

**Dec Round:** Work sts 4–6 of Chart A, sm, k2tog, work Chart A to 2 sts before end of round, ssk [2 sts dec]

Work Dec Round every 4th (4th, 4th, 3rd, 3rd) [3rd, 2nd, 2nd, 2nd, 2nd] round another 10 (10, 8, 14, 12) [8, 37, 33, 28, 25] time(s). [68 (74, 84, 84, 94) [108, 56, 70, 86, 98] sts]

#### Sizes 1, 2, 3, 4, 5, 6, 8, 9 & 10 only

Work Dec Round every 3 (3, 3, 2, 2) [2, -, 1, 1, 1] round 12 (15, 17, 17, 22) [26, -, 4, 12, 18] times. [44 (44, 50, 50, 50) [56, -, 62, 62, 62] sts]

#### All sizes

Work even in patt as est until sleeve meas 41 (40, 38, 36, 35.5) [33.5, 32.5, 30.5, 29, 29] cm / 16.25 (15.75, 15, 14.25, 14) [13.25, 12.75, 12, 11.5, 11.5]” or 3.5 cm / 1.5” less than total desired sleeve length. Break CC.

#### CUFF

Change to smaller needle.

**Round 1:** With MC, \*k1, p1\* to end of round

Work Round 1 another 11 times. BO all sts using the Italian Bind-Off.

Work second sleeve accordingly.

#### FINISHING

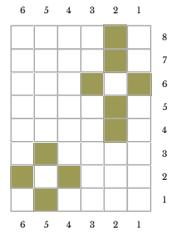
Gently soak and block your pullover. Weave in all ends.

**CHARTS**

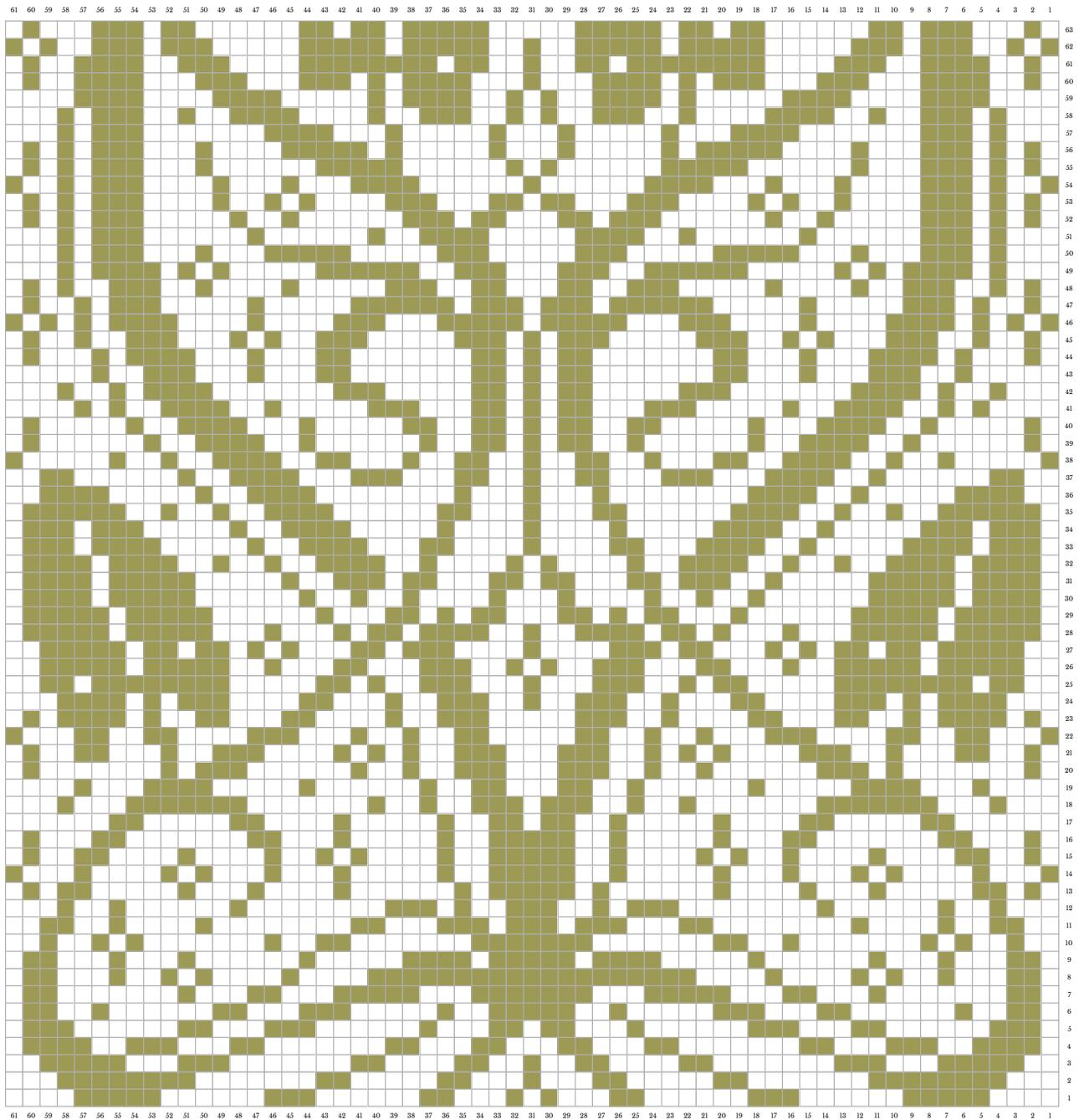
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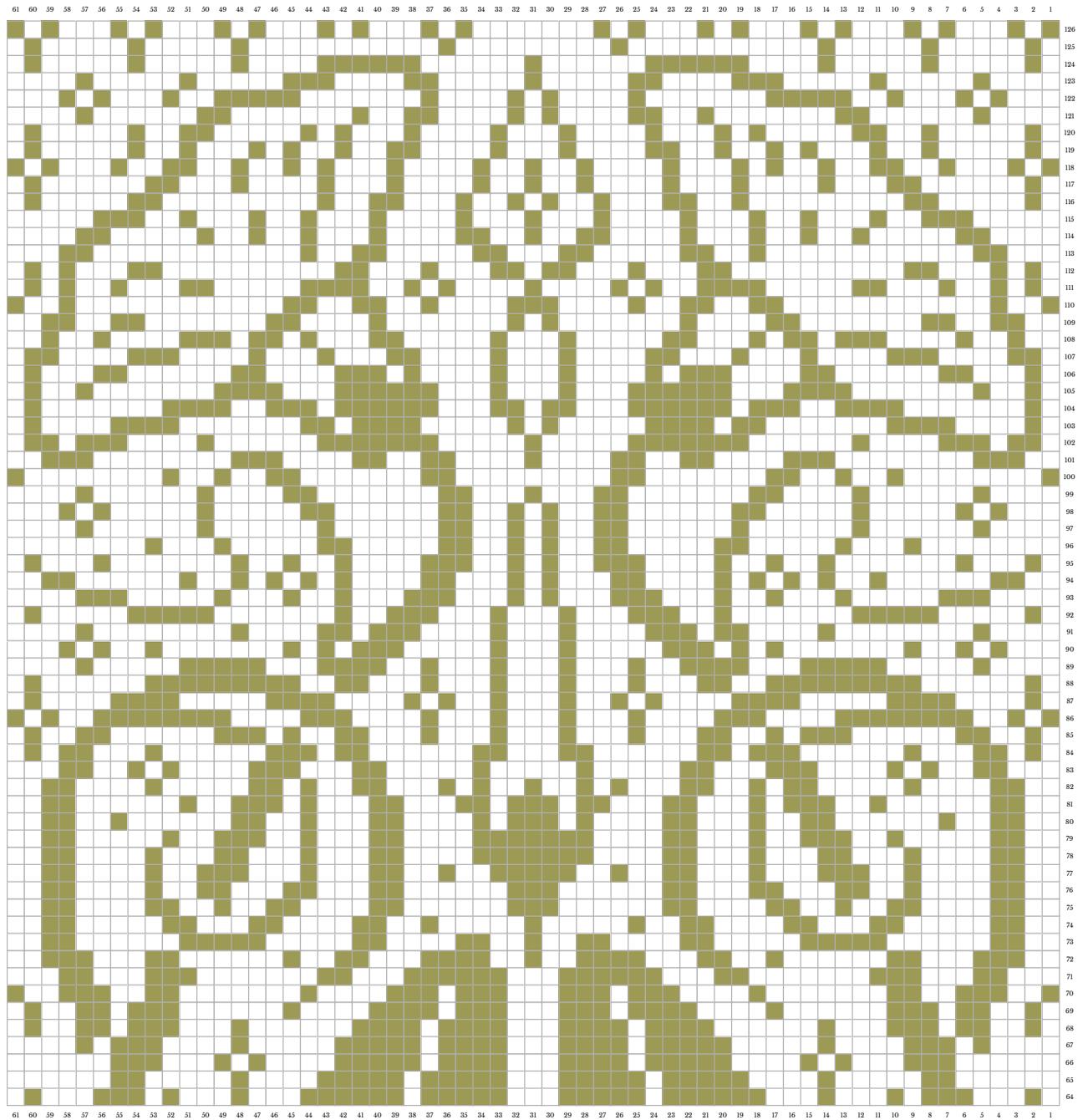
**CHART A**



**CHART B - FIRST HALF**



**CHART B - SECOND HALF**



# ARTIS



## FINISHED MEASUREMENTS

- Finished hat circumference: 47.25 (51, 54.5) cm / 18.5 (20, 21.5)"
- Total length (folded brim): 23 (24, 25) cm / 9 (9.5, 9.75)"
- Brim length (folded): 7 (8, 9) cm / 2.75 (3.25, 3.5)"

## SIZES

1 (2, 3)

Finished hat circumference: 47.25 (51, 54.5) cm / 18.5 (20, 21.5)" - recommended to be worn with 4-10 cm / 1.75-3.75" of negative ease.

## YARN

Anna & Juan Merino Worsted (100% Merino; 200 metres / 220 yards per 100 g)

230 (280, 310) metres / 250 (305, 340) yards

Sample shown is knit in colourway Squirrel. Laura wears a size 2 with 5 cm / 2" of negative ease.

## NEEDLES

4.5 mm / US 7 circular needle with a cable length of at least 40 cm / 16" or DPNs (or needle size to obtain gauge)

To work this pattern using the magic loop technique, use a circular needle with a cable length of at least at least 80 cm / 32" instead of DPNs.

## GAUGE

21 sts x 28 rounds = 10 x 10 cm / 4 x 4" (in the round, in Chart A, after blocking)

22 sts x 28 rounds = 10 x 10 cm / 4 x 4" (in the round, in 1x1 rib, after blocking)

## NOTIONS

- Cable needle
- Darning needle
- Stitch markers
- Tape measure

## SKILLS &amp; TECHNIQUES

- Estonian Cast-On
- Cables
- Charts
- Wrapped stitches
- Cable decreases

## ESTONIAN CAST-ON

This CO creates a stretchy edge for the brim of the hat; you can substitute your favourite stretchy CO instead.

1. Start by holding yarn around thumb and forefinger of left hand. The long tail should be lying over the thumb and working yarn over the forefinger as for Long Tail Cast-On.
2. With needle in right hand and pointing to the right, take needle under yarn between thumb and index finger and twist the needle 180°; this is your first CO st.
3. Reposition thumb so yarn from needle is in front of thumb, insert needle under strand between thumb and three lower fingers and scoop a loop with the yarn from ball in front of index finger. Tighten st; this is your second CO st.
4. Reposition thumb again to normal position for Long Tail Cast-On and CO next st using Long Tail Cast-On method.

Repeat Steps 3-4 for total number of required CO sts.

**Wrap 4** (in the round over multiple of 4 sts):

K4, transfer those sts to cable needle and wrap the yarn around them 3 times counterclockwise, return sts to right-hand needle.

**Wrap 5** (in the round over multiple of 5 sts):

K2, p1, k2, transfer those sts to cable needle and wrap the yarn around them 3 times counterclockwise, return sts to right-hand needle.

**Wrap 6** (in the round over multiple of 6 sts):

K2, p2, k2, transfer those sts to cable needle and wrap the yarn around them 3 times counterclockwise, return sts to right-hand needle.

## ABOUT ARTIS

The design is for a beanie style hat with double brim and fixed folding line. It is worked bottom up in the round, starting with a decorative brim cast-on. It explores several techniques including Estonian cast-on, elongated bobbles,

## ARTIS

DESIGN **ELENA DIMCHEVSKA**  
YARN **ANNA & JUAN**

serrated fixed folding line, cables, knots, and wrapped stitches. The brim is worked in a patterned rib, featuring crosses and small elongated bobbles. Following the serrated fold line for the brim, the hat body is worked in the opposite direction for folding the brim. Further on the piece is worked in an all-over textured pattern up to the crown where a decorative flower is formed by the decreases.

## DIRECTIONS

CO 104 (112, 120) sts using Estonian Cast-on or your preferred stretchy CO. Join to work in the round and pm for BOR.

### BRIM

**Round 1:** \*K1, p1\* until end of round

Repeat Round 1 until work meas 1.5 (2.5, 3.5) cm / 0.5 (0.75, 1)'' from CO edge.

Begin working from Chart A or written instructions.

**Next Round:** Work Chart A x 13 (14, 15)

Cont in patt as est until Chart A is completed (12 rounds in total).

**Next Round:** \*K1, p1\* until end of round

Repeat previous round until work meas 7 (8, 9) cm / 2.75 (3.25, 3.5)'' from CO edge.

### Fixed Fold Line

Turn piece so that RS is on the WS and cont working in the round in opposite direction to form the Fixed Fold Line. This is done so that the RS of the brim will be facing when folded. After turning, work next round as follows, resolving DS on the following round when you come to it.

**Fixed Fold Line Round:** DS, k until end of round

**Next Round:** \*K1, p1\* until end of round

Repeat previous round until work meas 13.5 (15.5, 17.5) cm / 5.25 (6.25, 6.75)'' from CO edge.

### BODY

**Dec Set-up Round:** \*K18 (26, 38), k2tog\* x 5 (4, 3), k4 (0, 0) [99 (108, 117) sts]

**Rounds 1-2:** \*P5, k3, p0 (1, 2), k3, p3, k2, p0 (1, 2), k2, p3, k3, p0 (1, 2), k3, p6\* until end of round

Begin working from Chart B or written instructions.

**Round 3:** Work Chart B until end of round

Work as est until chart B is completed.

**Wrap St Round:** \*K3, p3, Wrap 4 (Wrap 5, Wrap 6), p3, k3, p0 (1, 2), k3, p3, Wrap 4 (Wrap 5, Wrap 6), p3, k3, p1\* until end of round

**Next Round:** \*K3, p3, k4 (2, 2), p0 (1, 2), k0 (2, 2), p3, k3, p0 (1, 2), k3, p3, k4 (2, 2), p0 (1, 2), k0 (2, 2), p3, k3, p1\* until end of round

Begin working from Chart C or written instructions.

**Next Round:** Work Chart C until end of round

Work in patt as est until Chart C is completed.

**Inc Round:** \*P5, k3, p0 (1, 2), k3, p3, Wrap 4 (Wrap 5, Wrap 6), p3, k3, p0 (1, 2), k3, p5, inc3bel\* until end of round [105 (114, 121) sts]

**Next Round:** \*P5, k3, p0 (1, 2), k3, p3, k4 (2, 2), p0 (1, 2), k0 (2, 2), p3, k3, p0 (1, 2), k3, p5, k3\* until end of round

### CROWN SHAPING

Begin working from Chart D or written instructions.

**Next Round:** Work Chart D until end of round [99 (108, 117) sts]

Work in patt as est until Chart D is completed. [51 (60, 69) sts]

### Size 1 only

**Round 1:** K3, (p2, k1, Wrap 4, k1, p2, k1, Wrap 5, k1) x 2, p2, k1, Wrap 4, k1, p2, k1, Wrap 5 over the last 3 sts and first 2 sts of the round, replace BOR marker

**Dec Round 2:** K1, p2, k3tog, k2, ssk, k3tog, k1, p1, (k1, ssk, k3tog, k2, ssk, k3tog, k1, p1) x [29 sts]

**Dec Round 3:** K1, ssk, \*k2tog\* until 1 st rem, k2tog last st and the first st of next round [14 sts]

### Size 2 only

**Dec Round 1:** K2, (ssk, p1, k2tog, Wrap 5, ssk, p1, k2tog, Wrap 5) x 2, ssk, p1, k2tog, Wrap 5, ssk, p1, k2tog, Wrap 5 sts over the last 3 sts and first 2 sts of the round, replace BOR marker [48 sts]

**Dec Round 2:** K1, p1, k3tog, p1, sssk, p1, k3tog, p1, (sssk, p1, k3tog, p1, sssk, p1, k3tog, p1) x 2 [26 sts]

**Dec Round 3:** K1, \*k2tog\* until 1 st rem, k2tog last st and first st of next round [13 sts]

**Size 3 only**

**Dec Round 1:** K2, (ssk, p2, k2tog, Wrap 6, ssk, p2, k2tog, Wrap 5) x 2, ssk, p2, k2tog, Wrap 6, ssk, p2, k2tog, Wrap 5 sts over the last 3 sts and first 2 sts of the round, replace BOR marker [57 sts]

**Dec Round 2:** K1, p2, k3tog, p2, sssk, p2, k3tog, p1, (sssk, p2, k3tog, p2, sssk, p2, k3tog, p1) x 2 [35 sts]

**Dec Round 3:** K3tog, p2tog, (k1, p2tog) x 2, k1, p1, \*(k1, p2tog) x 3, k1, p1\* until end of round [24 sts]

**Dec Round 4:** K1, \*k2tog\* until 1 st rem, k2tog last st and first st of next round [12 sts]

**All sizes**

Break yarn leaving a 25 cm / 10" tail, weave through live sts and draw tight. Weave in ends.

**FINISHING**

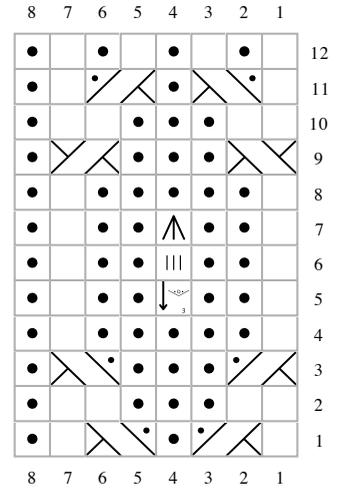
Gently soak and block your hat. Fold brim up to outside of hat at Fixed Fold Line.

**CHARTS**

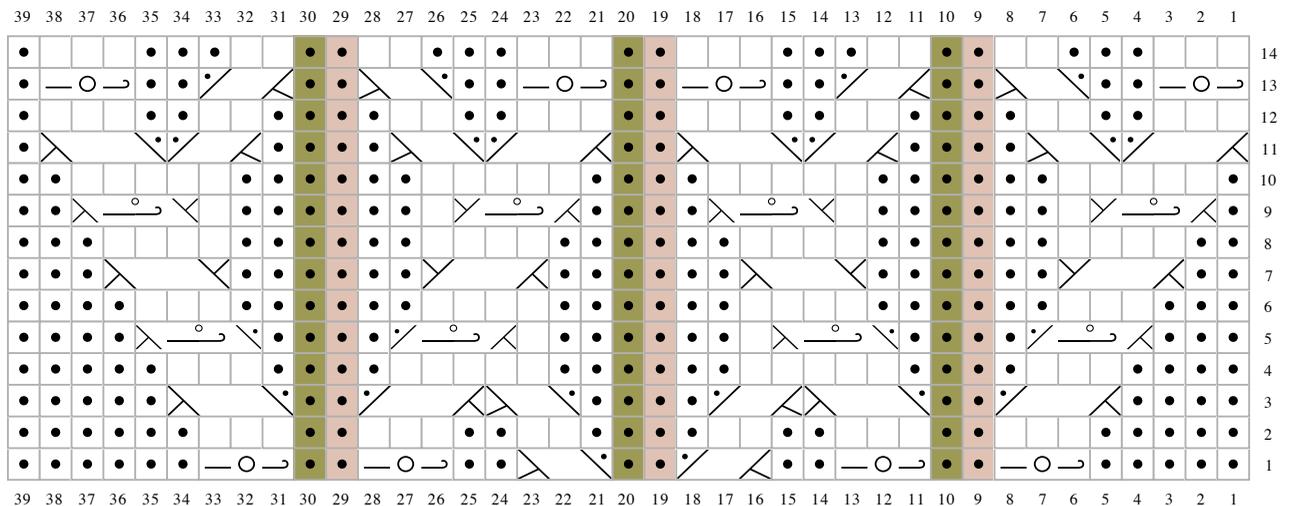
**KEY**

-  k
-  p
-  k3
-  inc3be1
-  s2kp
-  p2tog
-  Sizes 2 & 3 only
-  Size 3 only
-  No stitch
-  1/1 LPC
-  1/1 RPC
-  1/1 LC
-  1/1 RC
-  pkyok
-  2/1 LPC
-  2/1 RPC
-  3/1 LC
-  3/1 RC
-  3/1 LPC
-  3/1 RPC
-  LK Cross Knot
-  RK Cross Knot
-  LP Cross Knot
-  RP Cross Knot
-  3/1 LPC dec
-  LP Cross Knot Dec
-  RP Cross Knot Dec
-  3/1 RPC dec

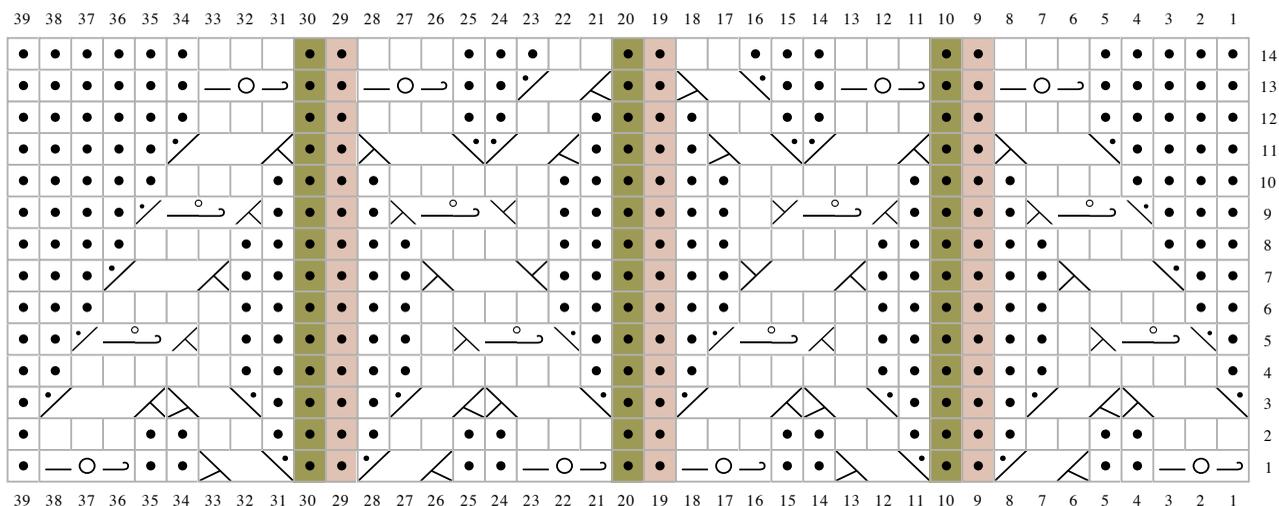
**CHART A**



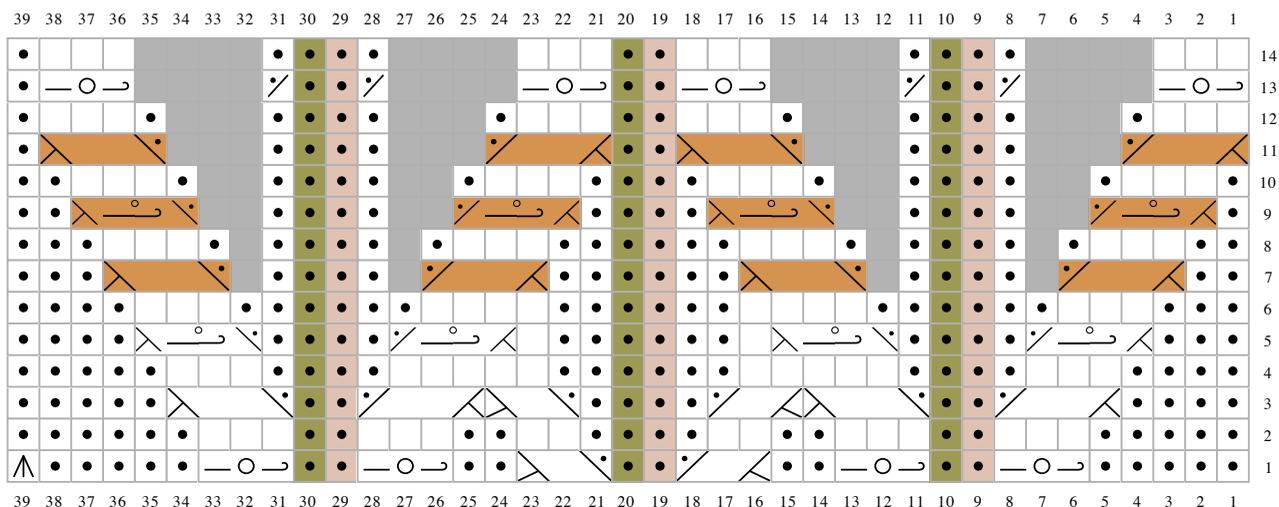
**CHART B**



**CHART C**



**CHART D**



WRITTEN INSTRUCTIONS

CHART A

- Round 1:** K1, 1/1 RPC, p1, 1/1 LPC, k1, p1
- Round 2:** K2, p3, k2, p1
- Round 3:** 1/1 RPC, p3, 1/1 LPC, p1
- Round 4:** K1, p5, k1, p1
- Round 5:** K1, p2, inc3bel, p2, k1, p1 [2 sts inc]
- Round 6:** K1, p2, k3, p2, k1, p1
- Round 7:** K1, p2, s2kp, p2, k1, p1 [2 sts dec]
- Round 8:** Repeat Round 4
- Round 9:** 1/1 LC, p3, 1/1 RC, p1

**Round 10:** Repeat Round 2

**Round 11:** K1, 1/1 LPC, p1, 1/1 RPC, k1, p1

**Round 12:** (K1, p1) × 4

CHART B

- Round 1:** P5, pkyok, p0 (1, 2), pkyok, p2, 2/1 RPC, p0 (1, 2), 2/1 LPC, p2, pkyok, p0 (1, 2), pkyok, p6
- Round 2:** P5, k3, p0 (1, 2), k3, p2, k2, p2 (3, 4), k2, p2, k3, p0 (1, 2), k3, p6
- Round 3:** P4, 3/1 RPC, p0 (1, 2), 3/1 LPC, 2/1 RPC, p2 (3, 4), 2/1 LPC, 3/1 RPC, p0 (1, 2), 3/1 LPC, p5
- Round 4:** P4, k3, p2 (3, 4), k5, p4 (5, 6), k5, p2 (3, 4), k3, p5

**Round 5:** P3, RP cross knot, p2 (3, 4), LP cross knot, k1, p4 (5, 6), k1, RP cross knot, p2 (3, 4), LP cross knot, p4

**Round 6:** P3, k3, p4 (5, 6), k4, p4 (5, 6), k4, p4 (5, 6), k3, p4

**Round 7:** P2, 3/1 RC, p4 (5, 6), 3/1 LC, p4 (5, 6), 3/1 RC, p4 (5, 6), 3/1 LC, p3

**Round 8:** P2, k4, p4 (5, 6), k4, p4 (5, 6), k4, p4 (5, 6), k4, p3

**Round 9:** P1, RK cross knot, k1, p4 (5, 6), k1, LK cross knot, p2 (3, 4), RK cross knot, k1, p4 (5, 6), k1, LK cross knot, p2

**Round 10:** P1, k5, p4 (5, 6), k5, p2 (3, 4), k5, p4 (5, 6), k5, p2

**Round 11:** 3/1 RPC, 2/1 LPC, p2 (3, 4), 2/1 RPC, 3/1 LPC, p0 (1, 2), 3/1 RPC, 2/1 LPC, p2 (3, 4), 2/1 RPC, 3/1 LPC, p1

**Round 12:** K3, p2, k2, p2 (3, 4), k2, p2, k3, p0 (1, 2), k3, p2, k2, p2 (3, 4), k2, p2, k3, p1

**Round 13:** Pkyok, p2, 2/1 LPC, p0 (1, 2), 2/1 RPC, p2, pkyok, p0 (1, 2), pkyok, p2, 2/1 LPC, p0 (1, 2), 2/1 RPC, p2, pkyok, p1

**Round 14:** K3, p3, k2, p0 (1, 2), k2, p3, k3, p0 (1, 2), k3, p3, k2, p0 (1, 2), k2, p3, k3, p1

## CHART C

**Round 1:** Pkyok, p2, 2/1 RPC, p0 (1, 2), 2/1 LPC, p2, pkyok, p0 (1, 2), pkyok, p2, 2/1 RPC, p0 (1, 2), 2/1 LPC, p2, pkyok, p1

**Round 2:** K3, p2, k2, p2 (3, 4), k2, p2, k3, p0 (1, 2), k3, p2, k2, p2 (3, 4), k2, p2, k3, p1

**Round 3:** 3/1 LPC, 2/1 RPC, p2 (3, 4), 2/1 LPC, 3/1 RPC, p0 (1, 2), 3/1 LPC, 2/1 RPC, p2 (3, 4), 2/1 LPC, 3/1 RPC, p1

**Round 4:** P1, k5, p4 (5, 6), k5, p2 (3, 4), k5, p4 (5, 6), k5, p2

**Round 5:** P1, LP cross knot, k1, p4 (5, 6), k1, RP cross knot, p2 (3, 4), LP cross knot, k1, p4 (5, 6), k1, RP cross knot, p2

**Round 6:** P2, k4, p4 (5, 6), k4, p4 (5, 6), k4, p4 (5, 6), k4, p3

**Round 7:** P2, 3/1 LPC, p4 (5, 6), 3/1 RC, p4 (5, 6), 3/1 LC, p4 (5, 6), 3/1 RPC, p3

**Round 8:** P3, k3, p4 (5, 6), k4, p4 (5, 6), k4, p4 (5, 6), k3, p4

**Round 9:** P3, LP cross knot, p2 (3, 4), RK cross knot, k1, p4 (5, 6), k1, LK cross knot, p2 (3, 4), RP cross knot, p4

**Round 10:** P4, k3, p2 (3, 4), k5, p4 (5, 6), k5, p2 (3, 4), k3, p5

**Round 11:** P4, 3/1 LPC, p0 (1, 2), 3/1 RPC, 2/1 LPC, p2 (3, 4), 2/1 RPC, 3/1 LPC, p0 (1, 2), 3/1 RPC, p5

**Round 12:** P5, k3, p0 (1, 2), k3, p2, k2, p2 (3, 4), k2, p2, k3, p0 (1, 2), k3, p6

**Round 13:** P5, pkyok, p0 (1, 2), pkyok, p2, 2/1 LPC, p0 (1, 2), 2/1 RPC, p2, pkyok, p0 (1, 2), pkyok, p6

**Round 14:** P5, k3, p0 (1, 2), k3, p3, k2, p0 (1, 2), k2, p3, k3, p0 (1, 2), k3, p6

## CHART D

**Round 1:** P5, pkyok, p0 (1, 2), pkyok, p2, 2/1 RPC, p0 (1, 2), 2/1 LPC, p2, pkyok, p0 (1, 2), pykyok, p5, s2kp

**Round 2:** P5, k3, p0 (1, 2), k3, p2, k2, p2 (3, 4), k2, p2, k3, p0 (1, 2), k3, p6

**Round 3:** P4, 3/1 RPC, p0 (1, 2), 3/1 LPC, 2/1 RPC, p2 (3, 4), 2/1 LPC, 3/1 RPC, p0 (1, 2), 3/1 LPC, p5

**Round 4:** P4, k3, p2 (3, 4), k5, p4 (5, 6), k5, p2 (3, 4), k3, p5

**Round 5:** P3, RP cross knot, p2 (3, 4), LP cross knot, k1, p4 (5, 6), k1, RP cross knot, p2 (3, 4), LP cross knot, p4

**Round 6:** P3, k3, p4 (5, 6), k4, p4 (5, 6), k4, p4 (5, 6), k3, p4

**Round 7:** P2, 3/1 RPC dec, p2 (3, 4), 3/1 LPC dec, p4 (5, 6), 3/1 RPC dec, p2 (3, 4), 3/1 LPC dec, p3 [4 sts dec]

**Round 8:** P2, k3, p4 (5, 6), k3, p4 (5, 6), k3, p4 (5, 6), k3, p3

**Round 9:** P1, RP cross Dec, p2 (3, 4), LP cross Dec, p2 (3, 4), RP cross Dec, p2 (3, 4), LP cross Dec, p2 [4 sts dec]

**Round 10:** P1, k3, p4 (5, 6), k3, p2 (3, 4), k3, p4 (5, 6), k3, p2

**Round 11:** 3/1 RPC dec, p2 (3, 4), 3/1 LPC dec, p0 (1, 2), 3/1 RPC dec, p2 (3, 4), 3/1 LPC dec, p1 [4 sts dec]

**Round 12:** K3, p4 (5, 6), k3, p0 (1, 2), k3, p4 (5, 6), k3, p1

**Round 13:** pkyok, p2tog, p0 (1, 2), p2tog, pkyok, p0 (1, 2), pkyok, p2tog, p0 (1, 2), p2tog, pkyok, p1 [4 sts dec]

**Round 14:** K3, p2 (3, 4), k3, p0 (1, 2), k3, p2 (3, 4), k3, p1

# CLOCKWORK PEACOCK



## FINISHED MEASUREMENTS

- Foot circumference: 20 (21.25, 22.5, 23.25, 25) cm / 7.75 (8.25, 8.75, 9.25, 9.75)"
- Leg length, including cuff and heel: 26 cm / 10.25"
- Foot length: 22.5 (23, 23.75, 24.5, 25.25) cm / 8.75 (9, 9.25, 9.75, 10)", customisable"

## SIZES

1 (2, 3, 4, 5)

Finished foot circumference: 20 (21.25, 22.5, 23.25, 25) cm / 7.75 (8.25, 8.75, 9.25, 9.75)" – recommended to be worn with 1.25 cm / 0.5" of negative ease.

## YARN

Topsy Farms, Rustic Fingering (100% Canadian Wool, 366 metres / 400 yards per 110 g)

MC: 195 (215, 235, 250, 275) metres / 178 (197, 215, 229, 251) yards

CC: 165 (180, 200, 215, 240) metres / 151 (165, 183, 197, 219) yards

Sample shown is knit in colourways Green Heather (MC) and Green Tweed (CC). Laura wears a size 2 with no ease.

## NEEDLES

*This pattern varies needle size in order to achieve the different finished sizes (see Gauge).*

- use one of the following needle sizes: 2.5 (2.75, 3, 3.25, 3.5) mm / US 1.5 (US 2, US 2.5, US 3, US 4) circular needle with a cable length of at least 80 cm / 32" (or needle size to obtain gauge) for colourwork.
- all sizes will also need one 2.5 mm / US 1.5 circular needle with a cable length of at least 80 cm / 32" (or needle size to obtain gauge) for heels, toes, and cuffs

This pattern uses the magic loop technique, which requires using a circular needle with a cable length of at least at least 80 cm / 32" instead of double-pointed needles. For magic loop, the front of the leg and top of the foot are worked across the first needle (N1); the back of the leg, heel, and sole of the foot are worked across the second needle (N2).

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## CLOCKWORK PEACOCK

DESIGN **NATALIE SHELDON**

YARN **TOPSY FARMS**

## GAUGE

*This pattern is sized by adjusting the gauge according to the size you wish to make. Take time to swatch carefully in the colourwork pattern to ensure a good fit, using the needle size you need to achieve the desired gauge.*

In the round, in stranded colourwork, on larger needle, after blocking:

Size 1: 35 sts x 41 rounds = 10 x 10 cm / 4 x 4"

Size 2: 33 sts x 39 rounds = 10 x 10 cm / 4 x 4"

Size 3: 31 sts x 37 rounds = 10 x 10 cm / 4 x 4"

Size 4: 30 sts x 35 rounds = 10 x 10 cm / 4 x 4"

Size 5: 28 sts x 33 rounds = 10 x 10 cm / 4 x 4"

In the round, in ribbing, on 2.5 mm / US 1.5 needle, after blocking (for cuff):

All Sizes: 32 sts x 46 rounds = 10 x 10 cm / 4 x 4"

In the round, in stockinette, on 2.5 mm / US 1.5 needle, after blocking (for heels and toes):

All Sizes: 34 sts x 47 rounds = 10 x 10 cm / 4 x 4"

## NOTIONS

- Blocking tools (sock blockers, optional)
- Darning needle
- Removable stitch markers (optional)
- Scrap yarn in a contrasting colour
- Stitch markers
- Tape measure

## SKILLS &amp; TECHNIQUES

- Afterthought Heel
- Colourwork
- Grafting
- Long-Tail Cast-On

**ABOUT CLOCKWORK PEACOCK**

This sock pattern is worked top-down, in the round, beginning with a ribbed cuff. The colourwork features one chart for the leg and another chart for the foot. Scrap yarn holds the place of the afterthought heel. The foot can be lengthened before working the toe. Finally, the scrap yarn is removed and an afterthought heel is knit in its place. If you prefer working toe-up, you can hold the charts upside-down to follow as you use your favourite toe-up method.

**DIRECTIONS**

With MC, CO 64 (64, 64, 68, 68) sts on smaller needle using the Long-Tail Cast-On. Distribute stitches equally across each needle half and join in the round. Pm for BOR.

## CUFF

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

Repeat Round 1 another 19 times.

## LEG

**Sizes 1, 2 & 3 only**

**Set-up Round:** With MC, \*k10, kfb, k9, kfb, k10, kfb\* twice [70 sts]

**Sizes 4 & 5 only**

**Set-up Round:** With MC, \*k33, kfb\* twice [70 sts]

**All sizes**

Change to larger needles. Joining CC, work Rounds 1-50 of Chart A.

## PREPARE FOR AFTERTHOUGHT HEEL

**Set-up Round:**

**N1:** With MC and CC, work the first 35 sts of Chart A Round 51 in patt, then break CC

**N2:** With scrap yarn only, k35, then transfer 35 scrap yarn sts back to the left-hand needle and k35 (the scrap yarn sts) with MC only

## FOOT

Rejoining CC, work Rounds 1-49 of Chart B. Break CC.

Work in stockinette in MC only until foot meas 10.25 cm / 4" less than desired length from the scrap yarn.

## TOE

Change to smaller needle and MC. [N1: 35 sts; N2: 35 sts; 70 sts total]

**Round 1:**

**N1:** K to end

**N2:** Repeat N1

**Round 2:**

**N1:** K1, ssk, k to last 3 sts, k2tog, k1 [2 sts dec]

**N2:** Repeat N1 [2 sts dec]

Repeat Rounds 1-2 another 11 times. [22 sts; 11 sts each on N1 and N2]

Break yarn. Graft toe sts together.

## AFTERTHOUGHT HEEL

Change to smaller needle.

**Set-up Round:**

**N1:** Pick up the row of sts below the scrap yarn [35 sts]

**N2:** Pick up the row of sts above the contrast scrap yarn [35 sts; 70 total sts for heel]

Remove scrap yarn by picking out each stitch using a darning needle. To avoid 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.

Join MC and work Rounds 1-2 as for the toe a total of 12 times. [22 sts; 11 sts each on N1 and N2]

Break yarn and graft heel sts together.

Work second sock accordingly.

## FINISHING

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

CHARTS

KEY



CHART A

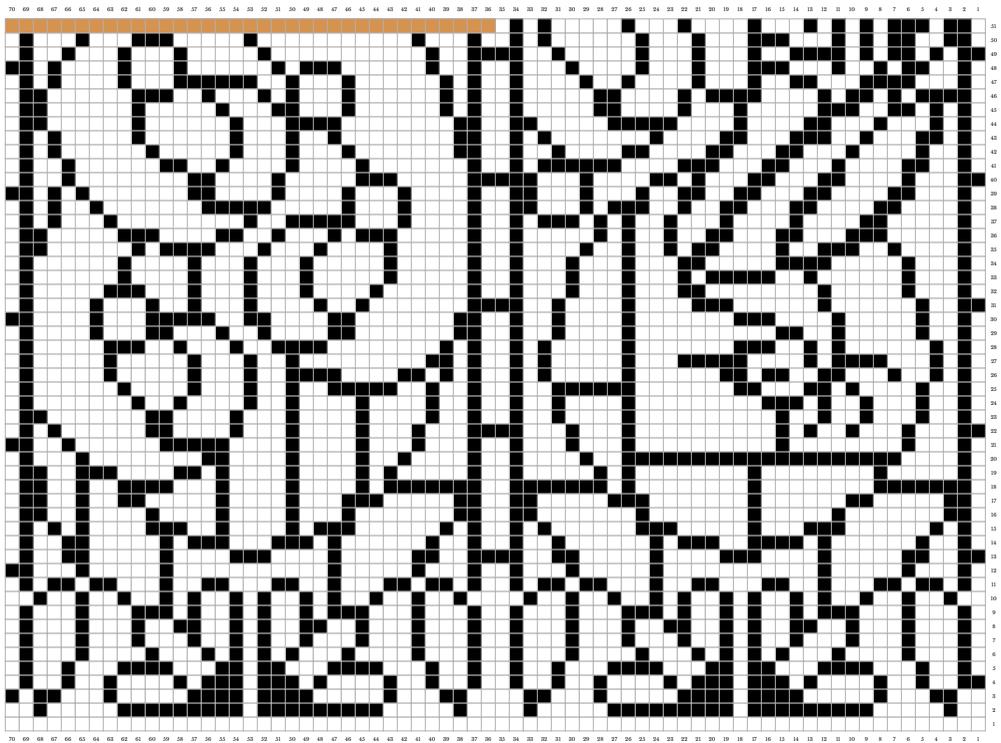
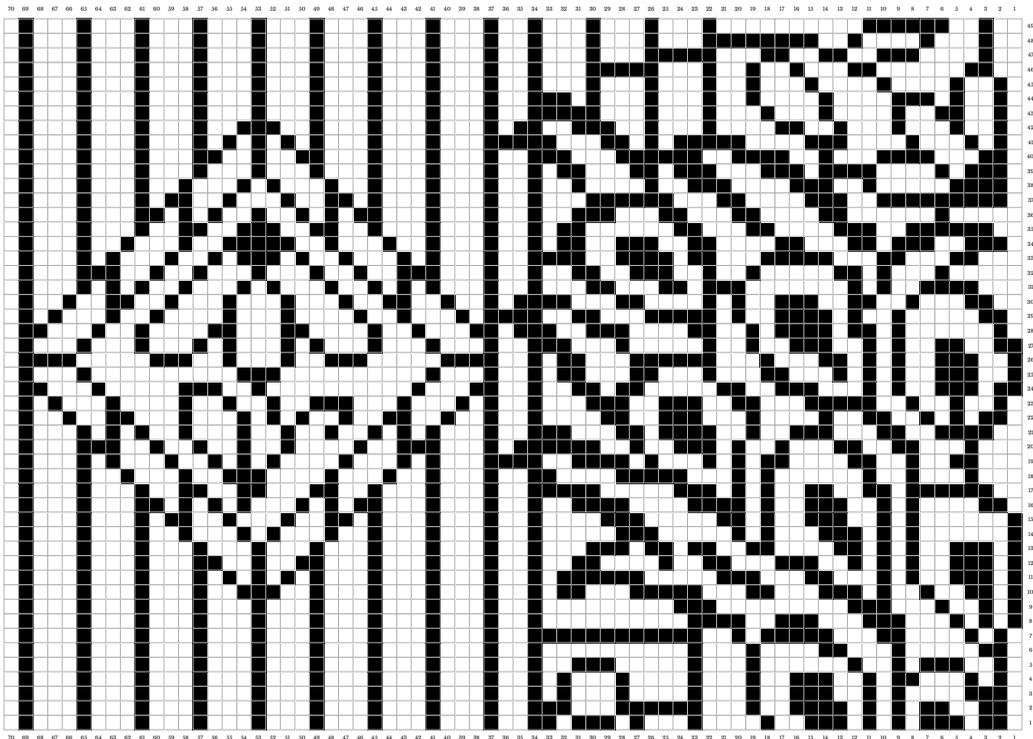


CHART B



# ALMA



## FINISHED MEASUREMENTS

- (B) Back neck width: 15 (17, 17, 17, 19) [19, 19, 23, 23, 23] cm / 6 (6.75, 6.75, 6.75, 7.5) [7.5, 7.5, 9, 9, 9]"
- Shoulder width: 19.25 (20, 21.75, 23.25, 24.25) [25.75, 27.5, 28.75, 30.5, 32] cm / 7.5 (7.75, 8.5, 9.25, 9.5) [10.25, 10.75, 11.25, 12, 12.5]"
- Back width: 47.5 (50.75, 54.25, 57.5, 60.75) [64.25, 67.5, 70.75, 74.25, 77.5] cm / 18.75 (20, 21.25, 22.75, 24) [25.25, 26.5, 27.75, 29.25, 30.5]"
- (D2) Armhole depth: 19 (19.5, 21, 22.5, 23) [24, 25, 26, 27, 28] cm / 7.5 (7.75, 8.25, 8.75, 9) [9.5, 9.75, 10.25, 10.5, 11]"
- (F) Bust circumference (twice the back width): 95 (101.75, 108.25, 115, 121.75) [128.25, 135, 141.75, 148.25, 155] cm / 37.5 (40, 42.5, 45.25, 48) [50.5, 53.25, 55.75, 58.25, 61]"
- (G) Side length from underarm: 52 (53, 53, 54, 55) [54, 53, 53, 52, 51] cm / 20.5 (20.75, 20.75, 21.25, 21.75) [21.25, 20.75, 20.75, 20.5, 20]"
- (J) Sleeve length from underarm: 45 (44, 43, 42, 41) [40, 39, 38, 37, 36] cm / 17.75 (17.25, 17, 16.5, 16.25) [15.75, 15.25, 15, 14.5, 14.25]"
- (K) Sleeve cuff circumference: 20.75 (23.5, 23.5, 23.5, 25) [25, 25, 26.5, 26.5, 26.5] cm / 8.25 (9.25, 9.25, 9.25, 9.75) [9.75, 9.75, 10.5, 10.5, 10.5]"
- Total length: 74.25 (75.75, 78, 80.5, 82) [82, 82, 83, 83, 83] cm / 29.25 (29.75, 30.75, 31.75, 32.25) [32.25, 32.25, 32.75, 32.75, 32.75]"

## SIZES

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

Finished bust circumference (twice the back width): 95 (101.75, 108.25, 115, 121.75) [128.25, 135, 141.75, 148.25, 155] cm / 37.5 (40, 42.5, 45.25, 48) [50.5, 53.25, 55.75, 58.25, 61]" – recommended to be worn with 5-10 cm / 2-4" of positive ease at the bust.

## YARN

Holst Garn Supersoft (100% Wool; 287 metres / 314 yards per 50 g)

Holst Garn Titicaca (100% Alpaca; 400 metres / 437 yards per 50 g)

Yarns are held together throughout the pattern.

Sample shown is knit in colourways Coral (Supersoft) and

**ALMA**

DESIGN **SABINE GSCHWIND**  
YARN **HOLST GARN**

Rose Bay (Titicaca). Laura wears a size 3 with 24.25 / 9.5" of positive ease.

1580 (1800, 1915, 2060, 2175) [2260, 2320, 2450, 2535, 2630] metres / 1730 (1970, 2095, 2255, 2380) [2470, 2535, 2680, 2770, 2875] yards of each yarn

## NEEDLES

3.5 mm / US 4 circular needle with a cable length of at least 80 cm / 32" (or needle size to obtain gauge)

3.5 mm / US 4 circular needle with a cable length of at least 60 cm / 24" (or needle size to obtain gauge)

3 mm / US 2.5 circular needle with a cable length of at least 60 cm / 24" (or needle one size smaller than main needle)

## GAUGE

24 sts x 33 rows = 10 x 10 cm / 4 x 4" (worked flat, in stockinette stitch and lace stitch, on larger needle, after blocking)

## NOTIONS

- Blocking tools (blocking mats, t-pins, blocking wires)
- Darning needle
- Removable stitch markers (optional)
- Scrap yarn
- Stitch markers
- Tape measure

## SKILLS &amp; TECHNIQUES

- Backward Loop Cast-On
- Cables
- Elastic Bind-Off
- German Short Rows
- Knitted Cast-On
- Lace
- Long-Tail Cast-On
- Three-Needle Bind-Off
- Reading your knitting

**ABOUT ALMA**

Alma is worked flat and bottom-up, beginning in one piece before being divided for front and back at the armhole. The shawl collar is worked contiguously with the garment body then extensions are continued and joined at back neck; when finished, the collar gently rolls outward. The garment's fabric is worked in reverse stockinette stitch with the exception of the lace pattern which graces the front; true lace, it is worked on both sides of the fabric. The side seams are punctuated by a twisted stitch. The sleeves are picked up from the armholes and worked down to the cuffs which are finished in 2x2 rib. This cardigan

pairs nicely with an elegant outfit but can also be worn casually with jeans, and its silhouette is beautiful in all sizes.

## DIRECTIONS

Holding yarns together, CO 286 (298, 318, 338, 358) [374, 390, 406, 422, 438] sts on longer, larger needle using the Long-Tail Cast-On. Do not join in the round.

## HEM

**Set-up Row (WS):** S11, k29 (27, 29, 31, 33) [33, 33, 33, 33, 33], pm, p1tbl, k33, p1tbl, pm, (k2, p2) x 5 (6, 7, 8, 9) [10, 11, 12, 13, 14], k2, pm, p1tbl (side seam), pm, (k2, p2) x 27 (29, 31, 33, 35) [37, 39, 41, 43, 45], k2, pm, p1tbl (side seam), pm, (k2, p2) x 5 (6, 7, 8, 9) [10, 11, 12, 13, 14], k2, pm, p1tbl, k33, p1tbl, pm, k30 (28, 30, 32, 34) [34, 34, 34, 34, 34]

Slip markers as you come to them.

**Row 1 (RS):** S11, k3, p26 (24, 26, 28, 30) [30, 30, 30, 30, 30], k1tbl, p33, k1tbl, (p2, k2) x 5 (6, 7, 8, 9) [10, 11, 12, 13, 14], p2, k1tbl, (p2, k2) x 27 (29, 31, 33, 35) [37, 39, 41, 43, 45], p2, k1tbl, (p2, k2) x 5 (6, 7, 8, 9) [10, 11, 12, 13, 14], p2, k1tbl, p33, k1tbl, p26 (24, 26, 28, 30) [30, 30, 30, 30, 30], k4  
**Row 2 (WS):** S11, k29 (27, 29, 31, 33) [33, 33, 33, 33, 33], p1tbl, k33, p1tbl, (k2, p2) x 5 (6, 7, 8, 9) [10, 11, 12, 13, 14], k2, p1tbl, (k2, p2) x 27 (29, 31, 33, 35) [37, 39, 41, 43, 45], k2, p1tbl, (k2, p2) x 5 (6, 7, 8, 9) [10, 11, 12, 13, 14], k2, p1tbl, k33, p1tbl, k30 (28, 30, 32, 34) [34, 34, 34, 34, 34]  
**Rows 3-4:** Repeat Rows 1-2

Additional markers are placed on the next row in preparation for working the charts.

**Row 5:** S11, k3, p to marker, sm, k1tbl, k9, pm, k15, pm, k9, k1tbl, sm, work in patt as est to 2 sts before marker, p2, sm, k1tbl, sm, work in patt as est to 2 sts before marker, p2, sm, k1tbl, sm, work in patt as est to 2 sts before marker, p2, sm, k1tbl, k9, pm, k15, pm, k9, k1tbl, sm, p to last 4 sts, k4  
**Row 6:** S11, k to marker, sm, p1tbl, k3, p3, k3, sm, (p1, k1) x 2, (p3, k1) x 2, p1, k1, p1, sm, k3, p3, k3, p1tbl, sm, work in patt as est to 2 sts before marker, k2, sm, p1tbl, sm, work in patt as est to 2 sts before marker, k2, sm, p1tbl, sm, work in patt as est to 2 sts before marker, k2, sm, p1tbl, k3, p3, k3, sm, (p1, k1) x 2, (p3, k1) x 2, p1, k1, p1, sm, k3, p3, k3, p1tbl, sm, k to end of row

## BEGIN CHARTS

**Row 1 (RS):** S11, k3, p to marker, sm, k1tbl, p3, work Row 1 of Chart A, p3, sm, work Row 1 of Chart B, sm, p3, work Row 1 of Chart A, p3, k1tbl, sm, work in patt as est to 2 sts before marker, p2, sm, k1tbl, sm, work in patt as est to 2 sts before marker, p2, sm, k1tbl, sm, work in patt as est to 2 sts before marker, p2, sm, k1tbl, p3, work Row 1 of Chart A, p3, sm, work Row 1 of Chart B, sm, p3, work Row 1 of Chart A, p3, k1tbl, sm, p to last 4 sts, k4

**Row 2 (WS):** S11, k to marker, sm, p1tbl, k3, work next row of Chart A, k3, sm, work next row of Chart B, sm, k3, work next row of Chart A, k3, p1tbl, sm, work in patt as est to 2 sts before marker, k2, sm, p1tbl, sm, work in patt as est to 2 sts before marker, k2, sm, p1tbl, sm, work in patt as est to 2 sts before marker, k2, sm, p1tbl, k3, work next row of Chart A, k3, sm, work next row of Chart B, sm, k3, work next row of Chart A, k3, p1tbl, sm, k to end of row

Work in patt as est until piece meas 11 cm / 4.25", ending after a WS row.

## BODY

**Row 1 (RS):** S11, k3, p to marker, sm, k1tbl, p3, work next row of Chart A, p3, sm, work next row of Chart B, sm, p3, work next row of Chart A, p3, k1tbl, sm, p22 (26, 30, 34, 38) [42, 46, 50, 54, 58], sm, k1tbl, sm, p110 (118, 126, 134, 142) [150, 158, 166, 174, 182], sm, k1tbl, sm, p22 (26, 30, 34, 38) [42, 46, 50, 54, 58], sm, k1tbl, p3, work next row of Chart A, p3, sm, work next row of Chart B, sm, p3, work next row of Chart A, p3, k1tbl, sm, p to last 4 sts, k4

**Row 2 (WS):** S11, k to marker, sm, p1tbl, k3, work next row of Chart A, k3, sm, work next row of Chart B, sm, k3, work next row of Chart A, k3, p1tbl, sm, k22 (26, 30, 34, 38) [42, 46, 50, 54, 58], sm, p1tbl, sm, k110 (118, 126, 134, 142) [150, 158, 166, 174, 182], sm, p1tbl, sm, k22 (26, 30, 34, 38) [42, 46, 50, 54, 58], k2, sm, p1tbl, k3, work next row of Chart A, k3, sm, work next row of Chart B, sm, k3, work next row of Chart A, k3, p1tbl, sm, k to end of row

Repeat Rows 1 and 2 until piece meas 44 (46, 44, 46, 46) [46, 46, 46, 46, 46] cm / 17.25 (18, 17.25, 18, 18) [18, 18, 18, 18, 18]", ending after a RS row.

## FRONT NECK SHAPING

Neck shaping continues after separation for armholes; read section through to end before proceeding.

**Dec Row (WS):** S11, k to marker, sm, p1tbl, k3, work next row of Chart A, k3, sm, work next row of Chart B, sm, k3, work next row of Chart A, k3, p1tbl, sm, k2tog, k to marker, sm, p1tbl, sm, k to marker, sm, p1tbl, sm, k to 2 sts before marker, ssk, sm, p1tbl, k3, work next row of Chart A, k3, sm, work next row of Chart B, sm, k3, work next row of Chart A, k3, p1tbl, sm, k to end of row [2 sts dec]

Repeat Dec Row every 8th (8th, 8th, 8th, 6th) [6th, 6th, 6th, 6th, 6th] row 2 (2, 1, 1, 15) [15, 15, 16, 16, 16] time(s), then every 6th (6th, 6th, 6th, -) [-, -, -, -, -] row 9 (9, 12, 12, -) [-, -, -, -, -] times. [12 (12, 14, 14, 16) [16, 16, 17, 17, 17] sts dec at each front upon completion of neck shaping, after separation for armholes begins]

**AT THE SAME TIME**, when piece meas 52 (53, 53, 54, 55) [54, 53, 53, 52, 51] cm / 20.5 (20.75, 20.75, 21.25, 21.75) [21.25, 20.75, 20.75, 20.5, 20]" and ending after a WS row, separate for armholes as follows.

- *Before separating for armholes, record the next row worked for each chart, as well as how many neck shaping rows remain to be worked, so that you know which chart rows to work and when to resume neck shaping for the left front which will be put on hold.*

#### SEPARATE FOR ARMHOLES

Unless otherwise instructed, leave stitch markers in place when putting back and left front sts on hold.

**Set-up Row (RS):** Work in patt as est to side seam, rm, k1tbl (side seam), rm, CO 1 st using the Backwards Loop Cast-On method, transfer rem sts (including rem stitch markers) for back and left front onto scrap yarn

#### FRONT RIGHT

**Row 1 (WS):** K1, p1tbl, work in patt as est to end of row and cont neck shaping as applicable

**Row 2 (RS):** Work in patt as est until 2 sts rem, k1tbl, k1

Cont working front neck shaping until piece meas 19 (19.5, 21, 22.5, 23) [24, 25, 26, 27, 28] cm / 7.5 (7.75, 8.25, 8.75, 9) [9.5, 9.75, 10.25, 10.75, 11]" from underarm split, ending after a WS row, then begin shoulder shaping.

Upon completion of this section you will have worked the Dec Row a total of 12 (12, 14, 14, 16) [16, 16, 17, 17, 17] times. [77 (79, 83, 89, 93) [97, 101, 104, 108, 112] sts for right front; 110 (118, 126, 134, 142) [150, 158, 166, 174, 182] sts on hold for back; 88 (90, 96, 102, 108) [112, 116, 120, 124, 128] sts on hold for left front]

#### FRONT RIGHT SHOULDER SHAPING

**Set-up Row:** K all sts on N2 and pm for BOR

German Short Rows are used to shape the right front shoulder. For each short row, work even in patt as est, removing markers as necessary.

#### Sizes 1 & 2 only

**Short Row 1 (RS):** Work to 4 sts before end of row, turn

**Short Row 2 and all WS rows:** DS, work in patt to end of row

**Short Row 3:** Work to 4 sts before previous DS, turn

**Short Row 5:** Repeat Short Row 3

**Short Row 7:** Work to 3 (4, -, -, -) [-, -, -, -] sts before previous DS, turn

**Short Row 9:** Work to 4 (5, -, -, -) [-, -, -, -] sts before previous DS, turn

**Short Row 10 (WS):** Repeat Short Row 2

#### Sizes 3, 4, 5, 6, 7, 8, 9 & 10 only

**Short Row 1 (RS):** Work to - (4, 4, 4) [5, 5, 5, 6, 6] sts before end of row, turn

**Short Row 2 and all WS rows:** DS, work in patt to end of row

**Short Row 3:** Work to - (4, 4, 4) [5, 5, 5, 6, 6] sts before previous DS, turn

**Short Row 5, 7 and 9:** Repeat Short Row 3

**Short Row 11:** Work to - (5, 5, 5) [5, 5, 5, 6, 6] sts before previous DS, turn

**Short Row 12 (WS):** Repeat Short Row 2

#### All sizes

**Next Row (RS):** Work across all sts in patt as est, working each DS as a single st

Break yarns. With RS facing, transfer first 31 (31, 31, 33, 35) [35, 35, 35, 35, 35] sts of front right shoulder sts to scrap yarn to hold for collar extension (the collar sts worked in reverse stockinette plus the first twisted st). Transfer rem 46 (48, 52, 56, 58) [62, 66, 69, 73, 77] sts to a second piece of scrap yarn to hold for front right shoulder.

#### BACK

Returning to back and left front sts on hold, transfer 110 (118, 126, 134, 142) [150, 158, 166, 174, 182] sts for back to larger needle, keeping 88 (90, 96, 102, 108) [112, 116, 120, 124, 128] sts (including stitch markers) for left front on scrap yarn.

**Row 1 (RS):** With RS facing, join working yarns and CO

2 sts using the Knitted Cast-On method, p to end of row, then CO 2 sts using the Backward Loop Cast-On method [114 (122, 130, 138, 146) [154, 162, 170, 178, 186] sts for back]

**Row 2 (WS):** K1, p1tbl, k until 2 sts rem, p1tbl, k1

**Row 3:** K1, k1tbl, p until 2 sts rem, k1tbl, k1

Repeat Rows 2 and 3 until piece meas 20 (20.5, 22, 23.5, 24) [25, 26, 27, 28, 29] cm / 7.75 (8, 8.75, 9.25, 9.5) [9.75, 10.25, 10.75, 11, 11.5]" from underarm split, ending after a WS row, then begin back neck and shoulder shaping.

#### BACK NECK AND SHOULDER SHAPING

In the following section you will BO sts for the back neck; use the following technique for binding off in the centre of a row. Then the left shoulder will be worked, followed by the right shoulder. German Short Rows are used to shape the back shoulders. For each short row, work even in patt as est, removing markers as necessary.

#### Binding off in the centre of a row

Work in patt as est to last st before beginning the bind off. Kfb this st. K the next st then begin bind off by passing the extra st over the next st on your right-hand needle. Do not count this extra st in your total number of sts to be bound off. Bind off the specified number of sts minus one. Sll st from right-hand needle to left-hand needle. K2tog tbl. This is your final bind off st.

#### BACK LEFT SHOULDER SHAPING

##### Sizes 1, 2, 5, 6, 7, 8, 9 & 10 only

**Short Row 1 (RS):** K1, k1tbl, p 51 (53, -, -, 63) [67, 71, 74, 78, 82] sts, BO 8 (12, -, -, 16) [16, 16, 18, 18, 18] sts (see special BO technique for binding off in the centre of a row), p to 4 (4, -, -, 4) [5, 5, 5, 6, 6] sts before end of row, turn

**Short Row 2 and all WS rows:** DS, k to end of row

**Short Row 3:** BO 3 sts, p to 4 (4, -, -, 4) [5, 5, 5, 6, 6] sts before previous DS, turn

**Short Row 5:** BO 2 sts, p to 4 (4, -, -, 4) [5, 5, 5, 6, 6] sts before previous DS, turn

**Short Row 7:** BO 1 st, p to 4 (4, -, -, 4) [5, 5, 5, 6, 6] sts before previous DS, turn

**Short Row 9:** P to 3 (4, -, -, 4) [5, 5, 5, 6, 6] sts before previous DS, turn

**Short Row 11:** P to 4 (5, -, -, 5) [5, 5, 5, 6, 6] sts before previous DS, turn

**Short Row 12 (WS):** Repeat Short Row 2

##### Sizes 3 & 4 only

**Short Row 1 (RS):** K1, k1tbl, p - (-, 57, 61, -, -) [-, -, -, -, -] sts, BO 12 sts (see special BO technique for binding off in the centre of a row), p to 4 sts before end of row, turn

**Short Row 2 and all WS rows:** DS, k to end of row

**Short Row 3:** BO 3 sts, p to 4 sts before previous DS, turn

**Short Row 5:** BO 2 sts, p to 4 sts before previous DS, turn

**Short Row 7:** BO 1 st, p to 4 sts before previous DS, turn

**Short Row 9:** P to 4 sts before previous DS, turn

**Short Row 11:** P to 4 sts before previous DS, turn

**Short Row 13:** P to 5 sts before previous DS, turn

**Short Row 14 (WS):** Repeat Short Row 2

#### All sizes

**Dec Row (RS):** Ssp, work across all sts in patt as est, working each DS as a single st [1 st dec; 46 (48, 52, 56, 58) [62, 66, 69, 73, 77] sts for back left shoulder]

Break yarns. Transfer sts to scrap yarn.

#### BACK RIGHT SHOULDER SHAPING

Return to right shoulder sts and rejoin working yarns at neck edge with WS facing.

##### Sizes 1, 3, 4, 5, 6, 7, 8, 9 & 10 only

**Short Row 1 (WS):** K to 4 (-, 4, 4, 4) [5, 5, 5, 6, 6] sts before end of row, turn

**Short Row 2 and all RS rows:** DS, p to end of row

**Short Row 3:** BO 3 sts, k to 4 (-, 4, 4, 4) [5, 5, 5, 6, 6] sts before previous DS, turn

**Short Row 5:** BO 2 sts, k to 4 (-, 4, 4, 4) [5, 5, 5, 6, 6] sts before previous DS, turn

**Short Row 7:** BO 1 st, k to 4 (-, 4, 4, 4) [5, 5, 5, 6, 6] sts before previous DS, turn

**Short Row 9:** K to 3 (-, 4, 4, 4) [5, 5, 5, 6, 6] sts before previous DS, turn

**Short Row 11:** K to 4 (-, 5, 5, 5) [5, 5, 5, 6, 6] sts before previous DS, turn

**Short Row 12 (RS):** Repeat Short Row 2

##### Size 2 only

**Short Row 1 (WS):** K to 4 sts before end of row, turn

**Short Row 2 and all RS rows:** DS, p to end of row

**Short Row 3:** BO 3 sts, k to 4 sts before previous DS, turn

**Short Row 5:** BO 2 sts, k to 4 sts before previous DS, turn

**Short Row 7:** BO 1 st, k to 4 sts before previous DS, turn

**Short Row 9:** K to 5 sts before previous DS, turn

**Short Row 10:** Repeat Short Row 2

#### All sizes

**Dec Row (WS):** Work across all sts in patt as est, working

each DS as a single st, until 2 sts rem, k2tog [1 st dec; 46 (48, 52, 56, 58) [62, 66, 69, 73, 77] sts for back right shoulder]

Break yarns leaving tails 4 times the width of the sts  
Transfer sts to scrap yarn.

#### FRONT LEFT

Return to left front sts on hold and transfer sts (including stitch markers) to larger needle.

**Set-up Row (RS):** With RS facing, join working yarns and CO 1 st using the Knitted Cast-On method, then work in patt as est, resuming charts, to end of row

**Row 1 (WS):** Work in patt as est and cont neck shaping as applicable until 2 sts rem, p1tbl, k1

**Row 2 (RS):** K1, k1tbl, work in patt as est to end of row

Cont working front neck shaping on WS rows until piece meas 19 (19.5, 21, 22.5, 23) [24, 25, 26, 27, 28] cm / 7.5 (7.75, 8.25, 8.75, 9) [9.5, 9.75, 10.25, 10.75, 11]" from underarm split, ending after a RS row, then begin shoulder shaping.

Upon completion of this section you will have worked the Dec Row a total of 12 (12, 14, 14, 16) [16, 16, 17, 17, 17] times. [12 (12, 14, 14, 16) [16, 16, 17, 17, 17] sts dec upon completion of neck shaping; 77 (79, 83, 89, 93) [97, 101, 104, 108, 112] sts for left front]

#### FRONT LEFT SHOULDER SHAPING

German Short Rows are used to shape the left front shoulder. For each short row, work even in patt as est, removing markers as necessary.

#### Sizes 1 & 2 only

**Short Row 1 (WS):** Work to 4 sts before end of row, turn  
**Short Row 2 and all RS rows:** DS, work in patt to end of row

**Short Row 3:** Work to 4 sts before previous DS, turn

**Short Row 5:** Repeat Short Row 3

**Short Row 7:** Work to 3 (4, -, -, -) [-, -, -, -] sts before previous DS, turn

**Short Row 9:** Work to 4 (5, -, -, -) [-, -, -, -] sts before previous DS, turn

**Short Row 10 (RS):** Repeat Short Row 2

#### Sizes 3, 4, 5, 6, 7, 8, 9 & 10 only

**Short Row 1 (WS):** Work to - (-, 4, 4, 4) [5, 5, 5, 6, 6] sts

before end of row, turn

**Short Row 2 and all RS rows:** DS, work in patt to end of row

**Short Row 3:** Work to - (-, 4, 4, 4) [5, 5, 5, 6, 6] sts before previous DS, turn

**Short Row 5, 7 and 9:** Repeat Short Row 3

**Short Row 11:** Work to - (-, 5, 5, 5) [5, 5, 5, 6, 6] sts before previous DS, turn

**Short Row 12 (RS):** Repeat Short Row 2

#### All sizes

**Next Row (WS):** Work across all sts in patt as est, working each DS as a single st

Break yarns leaving tails 4 times the width of the sts. With RS facing, transfer last 31 (31, 31, 33, 35) [35, 35, 35, 35, 35] sts of front left shoulder sts to scrap yarn to hold for collar extension (the collar sts worked in reverse stockinette plus the first twisted st). Keep rem 46 (48, 52, 56, 58) [62, 66, 69, 73, 77] sts of front left shoulder on needle.

#### JOIN SHOULDERS

Transfer the 46 (48, 52, 56, 58) [62, 66, 69, 73, 77] sts of back left shoulder to spare needle. With RS together and using the long yarn tails held together, join the front left shoulder sts with the back left shoulder sts using the Three-Needle Bind-Off. Break yarns.

Repeat the shoulder join with the front right and back right shoulder sts.

#### COLLAR EXTENSION

#### Left Collar

Transfer sts from left collar to larger needle.

**Set-up Row (RS):** With RS facing, join working yarns and CO 1 st using the Knitted Cast-On method, k1tbl, p until 4 sts rem, k4

**Row 1 (WS):** Sl1, k until 2 sts rem, p1tbl, k1

**Row 2 (RS):** Sl1, k1tbl, p until 4 sts rem, k4

Repeat Rows 1 and 2 until collar extension meas 8 (9, 9, 9, 10) [10, 10, 12, 12, 12] cm / 3.25 (3.5, 3.5, 3.5, 4) [4, 4, 4.75, 4.75, 4.75]" ending after a RS row. Break yarns. Keep sts on needle.

#### Right Collar

Transfer sts from right collar to spare larger needle.

**Set-up Row (WS):** With WS facing, join working yarns and CO 1 st using the Backward Loop Cast-On method, p1tbl, k to end of row

**Row 1 (RS):** Sl1, k3, p until 2 sts rem, k1tbl, k1

**Row 2 (WS):** Sl1, p1tbl, k to end of row

Repeat Rows 1 and 2 until collar extension meas 8 (9, 9, 9, 10) [10, 10, 12, 12, 12] cm / 3.25 (3.5, 3.5, 3.5, 4) [4, 4, 4.75, 4.75, 4.75]”, ending after a RS row. Do not break yarns.

Hold the right collar sts and the left collar sts with RS together. With yarn tails held together, join right collar sts with left collar sts using the Three-Needle Bind-Off.

#### SLEEVES

**Set-up Row:** Starting at underarm with RS facing, with yarns held together and larger needle, pick up and p 44 (47, 50, 53, 56) [59, 62, 65, 68, 71] sts evenly up armhole edge to shoulder seam, pick up and p 44 (47, 50, 53, 56) [59, 62, 65, 68, 71] sts evenly down armhole edge to underarm [88 (94, 100, 106, 112) [118, 124, 130, 136, 142] sts]

Do not join; sleeve will be worked flat in reverse stockinette stitch.

**Row 1 (WS):** K to end of row

**Row 2 (RS):** P to end of row

Work Rows 1 and 2 once more.

#### SLEEVE SHAPING

**Dec Row (WS):** K1, k2tog, k until 3 sts rem, ssk, k1 [2 sts dec]

Work in patt as est, working Dec Row every 8 (8, 6, 6, 6) [6, 4, 4, 4, 4] rows 14 (4, 16, 10, 5) [2, 18, 20, 12, 10] times, then every 0 (6, 0, 4, 4) [4, 2, 2, 2, 2] rows 0 (9, 0, 9, 15) [21, 8, 7, 18, 23] times. 30 (28, 34, 40, 42) [48, 54, 56, 62, 68] sts dec; 58 (66, 66, 66, 70) [70, 70, 74, 74, 74] sts rem for cuff]

Work even in patt as est until sleeve meas 37 (36, 35, 34, 33) [32, 31, 30, 29, 28] cm / 14.5 (14.25, 13.75, 13.5, 13) [12.5, 12.25, 11.75, 11.5, 11]” or 8 cm / 3.25” less than total desired sleeve length.

#### CUFF

Change to smaller needle.

**Row 1 (RS):** K1, p1, (k2, p2) until 4 sts rem, k2, p1, k1

**Row 2 (WS):** (K2, p2) until 2 sts rem, k2  
Repeat Rows 1 and 2 until cuff meas 8 cm / 3.25” or desired length, ending after a WS row.

BO all sts using the Elastic Bind-Off: k1, p1, pass stitch on right-hand needle over, \*(sl st back to left-hand needle, k2tog tbl) x 2, (p1, pass stitch on right-hand needle over) x 2; repeat from \* to last 2 sts, p1, pass stitch on right-hand needle over, sl st back to left-hand needle, k2tog tbl. Break yarns.

Work second sleeve accordingly.

#### FINISHING

Sew collar to back neckline and seam sleeves using Mattress Stitch. Gently soak and block to measurements and lay flat to dry. Weave in all ends to WS of fabric.

WRITTEN INSTRUCTIONS

CHART A

- Row 1 (RS):** K3tog, yo
- Row 2 (WS):** P1, yo, p1
- Row 3:** K3
- Row 4:** P3
- Row 5:** Yo, ssk
- Row 6:** Repeat Row 2
- Row 7:** Repeat Row 3
- Row 8:** Repeat Row 4

CHART B

- Row 1 (RS):** Yo, k2, ssk, k3, p1, k3, k2tog, k2, yo
- Row 2 (WS):** P1, yo, p2, p2tog, p2, k1, p2, ssp, p2, yo, p1
- Row 3:** K2, yo, k2, ssk, k1, p1, k1, k2tog, k2, yo, k2
- Row 4:** P3, yo, p2, p2tog, k1, ssp, p2, yo, p3
- Rows 5-8:** Repeat Rows 1-4
- Row 9:** K3, k2tog, k2, yo, p1, yo, k2, ssk, k3
- Row 10:** P2, ssp, p2, yo, p1, k1, p1, yo, p2, p2tog, p2
- Row 11:** K1, k2tog, k2, yo, k2, p1, k2, yo, k2, ssk, k1
- Row 12:** Ssp, p2, yo, p3, k1, p3, yo, p2, p2tog
- Rows 13-16:** Repeat Rows 9-12
- Row 17:** K1tbl, yo, twisted k2tog, p1, k3tog, yo, p1, yo, ssk, p1, twisted ssk, yo, k1tbl [2 sts dec]
- Row 18:** P1tbl, k1, p1tbl, (k1, p1, yo, p1) x 2, (k1, p1tbl) x 2 [2 sts inc]
- Row 19:** K1tbl, yo, twisted k2tog, (p1, k3) x 2, p1, twisted ssk, yo, k1tbl
- Row 20:** (P1tbl, k1) x 2, (p3, k1) x 2, p1tbl, k1, p1tbl
- Row 21:** K1tbl, yo, twisted k2tog, p1, yo, ssk, p1, k3tog, yo, p1, twisted ssk, yo, k1tbl [2 sts dec]
- Row 22:** Repeat Row 18 [2 sts inc]
- Row 23:** Repeat Row 19
- Row 24:** Repeat Row 20
- Row 25:** Repeat Row 17 [2 sts dec]
- Row 26:** Repeat Row 18 [2 sts inc]
- Row 27:** Repeat Row 19
- Row 28:** Repeat Row 20
- Row 29:** Repeat Row 21 [2 sts dec]
- Row 30:** Repeat Row 18 [2 sts inc]

CHARTS

KEY

-  RS: k  
WS: p
-  RS: p  
WS: k
-  RS: k1tbl  
WS: p1tbl
-  yo
-  RS: k2tog  
WS: p2tog
-  RS: ssk  
WS: ssp
-  RS: k3tog  
WS: p3tog
-  RS: ssk  
WS: sssp
-  RS: twisted k2tog  
WS: twisted p2tog
-  RS: twisted ssk  
WS: twisted ssp
-  no stitch
-  repeat

CHART A

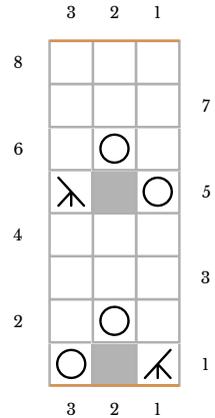
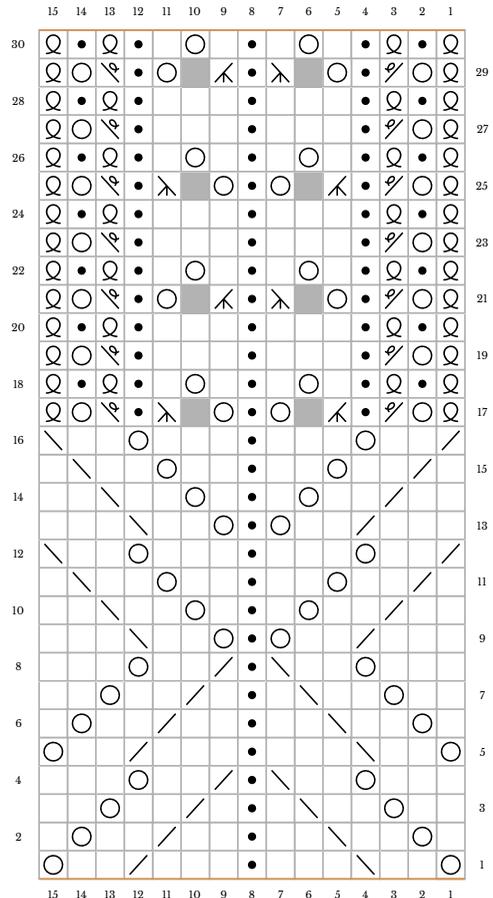


CHART B



# TIFFANY LAMP



## FINISHED MEASUREMENTS

- Neck circumference: 53 (53, 53, 57.5, 57.5) [60, 60, 60, 60, 60] cm / 20.75 (20.75, 20.75, 22.5, 22.5) [23.75, 23.75, 23.75, 23.75, 23.75]"
- (D1) Yoke depth at front: 17 (18.5, 19, 19, 19.5) [21, 22, 23.5, 26, 27.5] cm / 6.75 (7.25, 7.5, 7.5, 7.75) [8.25, 8.75, 9.25, 10.25, 10.75]"
- (F) Bust circumference: 83.75 (91, 98.25, 107.25, 115.75) [124.25, 133.25, 140.5, 149.5, 157.75] cm / 33 (35.75, 38.75, 42.25, 45.5) [49, 52.5, 55.25, 59, 62]"
- Waist (with optional shaping): 79 (86, 93.5, 102.5, 111) [119.5, 128.5, 135.5, 144.5, 153] cm / 31 (34, 36.75, 40.25, 43.75) [47, 50.5, 53.5, 57, 60.25]"
- (G) Side length from underarm: 40.5 cm / 16"
- (I) Upper sleeve circumference: 28.5 (31.25, 35.25, 37.75, 40.25) [42.75, 44.75, 48.75, 52.75, 56] cm / 11.25 (12.75, 14, 15.25, 16.75) [17.25, 18, 19.5, 21.5, 22.25]"
- (J) Sleeve length from underarm: 47 cm / 18.25"
- (K) Sleeve cuff circumference: 17.5 (17.5, 17.5, 17.5, 19.5) [19.5, 21.75, 21.75, 24, 24] cm / 6.75 (6.75, 6.75, 6.75, 7.75) [7.75, 8.5, 8.5, 9.5, 9.5]"

## SIZES

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

Finished bust circumference: 83.75 (91, 98.25, 107.25, 115.75) [124.25, 133.25, 140.5, 149.5, 157.75] cm / 33 (35.75, 38.75, 42.25, 45.5) [49, 52.5, 55.25, 59, 62]" - recommended to be worn with 4.25-7.75 cm / 1.75-3" of positive ease at the bust.

## YARN

De Rerum Natura Ulysse (100% Merino d'Arles; 185 metres / 202 yards per 50 g)

MC: 930 (1035, 1105, 1205, 1285) [1400, 1485, 1590, 1660, 1725] metres / 1015 (1130, 1205, 1315, 1405) [1530, 1620, 1740, 1810, 1885] yards

CC1: 70 (80, 85, 90, 90) [105, 105, 120, 120, 120] metres / 80 (85, 95, 100, 100) [115, 115, 130, 130, 130] yards

CC2: 35 (40, 45, 50, 50) [55, 55, 60, 60, 60] metres / 40 (45, 50, 50, 50) [60, 60, 65, 65, 65] yards

Sample shown is knit in colourways Nuit (MC), Genet

(CC1) and Erable (CC2). Laura wears a size 3 with 14.25 cm / 5.5" of positive ease.

## NEEDLES

4.0 mm / US 5 circular needle with a cable length of at least 80 cm / 32" (or needle size to obtain gauge)  
 3.25 mm / US 3 circular needle with a cable length of at least 80 cm / 32" (or needle size to obtain gauge)  
 2.75 mm / US 2 circular needle with a cable length of at least 80 cm / 32" (or needle one size smaller than middle needle)

You will also need the needle sizes above in your preferred format for small-circumference knitting.

## GAUGE

25 sts x 38 rounds = 10 x 10 cm / 4 x 4" (in the round, in stockinette stitch, on middle needle, after blocking)  
 24 sts x 24 rounds = 10 x 10 cm / 4 x 4" (in the round, in colourwork pattern, on largest needle, after blocking)  
 23 sts x 44 rounds = 10 x 10 cm / 4 x 4" (in the round, in 1x1 rib at neck on smallest needle, after blocking)  
 28 sts x 44 rounds = 10 x 10 cm / 4 x 4" (in the round, in 1x1 rib at hem/cuff, on smallest needle, after blocking)

## NOTIONS

- Darning needle
- Scrap yarn
- Stitch markers
- Tape measure

## SKILLS &amp; TECHNIQUES

- German Short Rows
- Tubular Cast-On
- Tubular Bind-Off
- Colourwork
- Lifted increases
- Reverse yarn overs

## ABOUT TIFFANY LAMP

This sweater is worked top-down from a tubular cast on. The colorwork yoke features stranded knitting with increases, decreases and short-rows. To achieve the way the colourwork zigs and zags, the beginning of round shifts several times in the yoke. When the yoke is finished, the body and sleeves are divided and worked separately in a seamless construction.

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## TIFFANY LAMP

DESIGN **LAURA BARKER**

YARN **DE RERUM NATURA**

**DIRECTIONS**

With MC, CO 120 (120, 120, 130, 130) [136, 136, 136, 136] sts on smallest needles using a Tubular Cast-On. Pm for BOR, and join in the round.

**NECK**

**Round 1 (RS):** \*K1, p1\* until end of round

Repeat Round 1 until piece meas 2.5 cm / 1". Switch to largest needle.

**Inc Round:** K0 (0, 0, 0, 0) [4, 4, 0, 0, 0], \*k12 (10, 5, 5, 5) [3, 3, 2, 2, 2], m0 (1, 1, 1, 1) [1, 1, 1, 1, 1]\*L until end of round [120 (132, 144, 156, 156) [180, 180, 204, 204, 204] sts]

**YOKE**

**Round 1:** Join CC1 and CC2 and begin working from Chart A, working 30 (33, 36, 39, 39) [45, 45, 51, 51, 51] repeats across the round

Work in patt as est until you've completed Chart A. Break CC1 and CC2.

The following rounds are worked with MC over a 6 st repeat, increasing to an 8 st repeat. Please note that the ryo inc closely resembles a DS; use care when working the next row. Work all DS as a single st when you come to them. Note that the purl-to-knit DS being worked in the round will require special treatment to avoid a hole. All short row sections have an odd number of rows. The final short row is always a RS row, ending with the final st of the rep. Do not turn work, but begin next repeat on RS with Short Row A.

**SHORT ROW SECTION**

**Round 6:** K all sts

**Row 7a (RS):** K6, turn

**Row 7b (WS):** DS, p4, turn [1 repeat st unworked]

**Inc Row 7c:** DS, k1, ryo, k1, yo, k2, do not turn [2 sts inc]

Work Rows 7a-c a total of 20 (22, 24, 26, 26) [30, 30, 34, 34, 34] repeats across the round. [160 (176, 192, 208, 208) [240, 240, 272, 272, 272] sts]

**Round 8:** \*K5, k1tbl, k2\* to end of round

Reposition BOR marker as foll: Remove BOR, sl4, pm for BOR, bringing working yarn behind the slipped sts, ready

to work from the new BOR. If using repeat markers, move all markers 4 sts left.

**Round 9:** \*K1, yo, k2, s2kp, k2, ryo\* to end of round

**Round 10:** \*K1, k1tbl, k6\* to end of round

**CHART B**

The inc and dec in Chart B create a zig zag effect. As the rows you work will go up and down in the finished yoke, there are more sts than if the rows appeared straight across in the finished yoke.

**Round 11:** Join CC1 and begin working from chart B, working 20 (22, 24, 26, 26) [30, 30, 34, 34, 34] chart repeats across the round

Work in patt as est until chart B is complete. Break CC1. [320 (352, 384, 416, 416) [480, 480, 544, 544, 544] sts]

**SHORT ROW SECTION**

The following rows are worked with MC over a 32 st repeat. Dec rows will be balanced by inc rows, so the total stitch count remains the same at the end of this section. Please note that the ryo inc closely resembles a DS; use care when working the next row.

**Row 25a (RS):** K7, s2kp, k7, turn [15 rep sts unworked] [2 sts dec]

**Row 25b (WS):** DS, p14, turn [0 rep sts unworked]

**Row 25c:** DS, k5, s2kp, k4, turn [17 rep sts unworked] [2 sts dec]

**Row 25d:** DS, p8, turn [2 rep sts unworked]

**Row 25e:** DS, k2, s2kp, k2, turn [18 rep sts unworked] [2 sts dec]

**Row 25f:** DS, p4, turn [3 rep sts unworked]

**Row 25g:** DS, k1, ryo, k1, yo, k4, turn [16 rep sts unworked] [2 sts inc]

**Row 25h:** DS, p3, p1tbl, p6, turn [1 rep sts unworked]

**Row 25i:** DS, k4, ryo, k1, yo, k2, turn [19 rep sts unworked] [2 sts inc]

**Row 25j:** DS, p1, p1tbl, p4, turn [4 rep sts unworked]

**Row 25k:** DS, k2, ryo, k1, yo, k7, yo, k6, s2kp, k6, ryo, do not turn [2 sts inc]

Work Rows 25a-k 10 (11, 12, 13, 13) [15, 15, 17, 17, 17] repeats across the round.

**Round 26:** \*K9, k1tbl, k7, k1tbl, k14\* to end of round

Reposition BOR marker as foll: Remove BOR, sl8, pm for BOR.

## CHART C

**Round 27:** Join CC1 and CC2 and begin working from Chart C, working 10 (11, 12, 13, 13) [15, 15, 17, 17] chart repeats across the round

Work in patt as est until chart C is complete. Break CC1 and CC2. [280 (308, 336, 364, 364) [420, 420, 476, 476, 476] sts]

## SHORT ROW SECTION

The following rows are worked with MC over a 28 st repeat.

**Row 32a (RS):** K1, sl1 MC, sl2 CC2, k12, turn [12 rep sts unworked]

**Row 32b (WS):** DS, p2, turn [13 rep sts unworked]

**Row 32c:** DS, k5, turn [9 rep sts unworked]

**Row 32d:** DS, p8, turn [10 rep sts unworked]

**Row 32e:** DS, k11, turn [6 rep sts unworked]

**Row 32f:** DS, p14, turn [7 rep sts unworked]

**Row 32g:** DS, k17, sl2 CC2, sl1 MC

Work Rows 32a-g 10 (11, 12, 13, 13) [15, 15, 17, 17, 17] repeats across the round.

Begin working from Charts D standard repeat and final repeat. For the final repeat only, Rounds 33-39 are altered slightly at the end to disguise the jog.

**Round 33:** Join CC1 and CC2 and begin working from Chart D standard repeat and Chart D final repeat, working 9 (10, 11, 12, 12) [14, 14, 16, 16, 16] chart D standard repeats and 1 chart D final repeat across the round

Work in patt as est until you've completed Chart D. Break CC1 and CC2. [300 (330, 360, 390, 390) [450, 450, 510, 510, 510] sts]. Remainder of the pullover is worked with MC only. Switch to middle needle for stockinette.

## CENTRING MOTIF

To centre motif at front, reposition BOR marker at right shoulder as foll: Remove BOR, k1 (20, 9, -, -) [6, 6, 18, 17, 17], pm for BOR. Note: sizes 4 and 5 will keep BOR marker in its original position.

## SHORT ROW SHAPING

Lengthen the back with German Short Rows. Work each DS as a single st as you come to them. You will work to the DS, resolve the DS, then work the number of sts indi-

cated for your size.

**Short Row 1 (RS):** K2, turn

**Short Row 2 (WS):** DS, p92 (100, 108, 118, 118) [132, 132, 154, 154, 154], pm for left shoulder, p2, turn

**Short Row 3:** DS, work 8 (9, 10, 11, 11) [13, 13, 15, 15, 15] sts past DS, turn

**Short Row 4:** DS, work 8 (9, 10, 11, 11) [13, 13, 15, 15, 15] sts past DS, turn

Repeat Rows 3 and 4 another 2 times

**Next row (RS):** DS, knit to BOR marker

**Next Round:** K all sts

## LOWER YOKE INCREASES

**Sizes 4, 5, 7, 9 & 10 only**

\*K- (-, -, 65, 10) [-, 16, -, 12, 7], LLI\* until - (-, -, -, -) [-, 2, -, 6, 6] sts rem, k to end [- (-, -, 396, 429) [-, 478, -, 552, 582] sts]

**All sizes**

Cont working in stockinette st in the round until yoke meas 17 (18.5, 19, 19, 19.5) [21, 22, 23.5, 26, 27.5] cm / 6.75 (7.25, 7.5, 7.5, 7.75) [8.25, 8.75, 9.25, 10.25, 10.75]" at centre front.

## SEPARATE BODY AND SLEEVES

In the following section, CO the underarm sts using the Knitted Cast-On by turning the work to the WS, CO sts, then turn work to RS to resume; or, use your preferred CO method.

Transfer 59 (66, 73, 81, 88) [90, 94, 102, 113, 118] sts for right sleeve onto scrap yarn, turCO 12 (13, 14, 15, 16) [18, 19, 20, 21, 21] sts using the Knitted Cast-On, k91 (99, 107, 117, 127) [135, 145, 153, 163, 173] for front, transfer next 59 (66, 73, 81, 88) [90, 94, 102, 113, 118] sts for left sleeve onto a second piece of scrap yarn, CO 12 (13, 14, 15, 16) [18, 19, 20, 21, 21] sts using the Knitted Cast-On, k91 (99, 107, 117, 126) [135, 145, 153, 163, 173] for back [206 (224, 242, 264, 285) [306, 328, 346, 368, 388] sts]

Join to work in the round, k6 (7, 7, 8, 8) [9, 9, 10, 11, 11] centre underarm sts, pm for BOR.

## BODY

Cont working in stockinette st in the round until body

meas 7.5 cm / 3" from underarm split.

#### WAIST SHAPING (OPTIONAL)

K26 (28, 31, 33, 36) [39, 41, 44, 46, 49], pm (right front), k51 (56, 59, 66, 71) [75, 82, 85, 92, 96], pm (left front), k60 (65, 71, 77, 83) [90, 95, 101, 107, 113], pm (left back), k35 (38, 41, 44, 48) [51, 56, 59, 62, 66], pm (right back), k34 (37, 40, 44, 47) [51, 54, 57, 61, 64]. Front markers are ¼ the distance from the centre of the underarm, back markers are ⅓ the distance from the centre of the underarm.

**Dec Round:** K to 2 sts before first (right front) marker, k2tog, sm, k to (left front) marker, sm, ssk, k to 2 sts before (left back) marker, k2tog, sm, k to (right back) marker, sm, ssk, k to end [4 sts dec]

Repeat Dec Round every 3.75 cm / 1.5" another 2 times. [194 (212, 230, 252, 273) [294, 316, 334, 356, 376] sts]

Cont working in stockinette st in the round until body meas 19 cm / 7.5" from underarm split.

**Inc Round:** K to 1 stitch before first (right front) marker, RLL, k1, sm, k to next (left front) marker, sm, k1, LLL, k to 1 stitch before next (left back) marker, RLL, k1, sm, k to next (right back) marker, sm, k1, LLL, knit to end [4 sts inc]

Repeat inc Round every 5.75 cm / 2.25" another 2 times. [206 (224, 242, 264, 285) [306, 328, 346, 368, 388] sts]

#### All sizes, with or without waist shaping

Cont working in stockinette st in the round until body meas 34.5 cm / 13.5" from underarm split or 6.5 cm / 2.5" less than desired length.

#### Size 5 only

**Dec Round:** K2tog, knit to end [284 sts]

#### HEM

Change to smallest needle.

**Round 1:** \*K1, p1\* until end of round

Repeat Round 1 until hem is 6.5 cm / 2.5" or desired length. BO all sts using the 1x1 Tubular Bind-Off.

#### SLEEVES

Transfer 59 (66, 73, 81, 88) [90, 94, 102, 113, 118] sts

from sleeve onto main needle for stockinette in the round.

With MC, pick up and k12 (13, 14, 15, 16) [18, 19, 20, 21, 21] sts from the underarm, pm in the centre of the picked-up sts for BOR. [71 (79, 87, 96, 104) [108, 113, 122, 134, 139] sts]

**Round 1:** K to marker

Repeat Round 1 until sleeve meas 4.5 (9.5, 9.5, 9, 8) [10.75, 12, 7, 3.25, 6] cm / 1.75 (3.75, 3.75, 3.5, 3.25) [4.25, 4.75, 2.75, 1.25, 2.25]" from underarm split.

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

Cont working in stockinette st and work Dec Round every 18th (10th, 7th, 6th, 6th) [5th, 5th, 4th, 4th, 4th] round another 6 (10, 14, 19, 19) [21, 20, 25, 27, 30] times. [57 (57, 57, 56, 64) [64, 71, 70, 78, 77] sts]

#### Sizes 1, 2, 3, 5, 6, 7 & 9 only

Repeat Round 1 another 4.5 (3, 2, -, 1.5) [1.5, 1.5, -, 6, -] cm / 1.75 (1.25, 0.75, -, 0.5) [0.5, 0.5, -, 2.25, -]"

**Dec Round:** K2tog, knit to end [56 (56, 56, -, 63) [63, 70, -, 77, -] sts]

#### All sizes

Cont working in stockinette st until sleeve meas 40 cm / 15.75" from underarm, or 6.5 cm / 2.5" less than desired length.

**Dec Round:** \*K5, k2tog\* until end of round [48 (48, 48, 48, 54) [54, 60, 60, 66, 66] sts]

#### CUFF

Change to smallest needle.

**Round 1:** \*K1, p1\* until end of round

Repeat Round 1 until cuff is 6.5 cm / 2.5" or desired length.

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

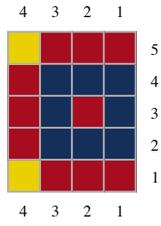
Work second sleeve accordingly.

#### FINISHING

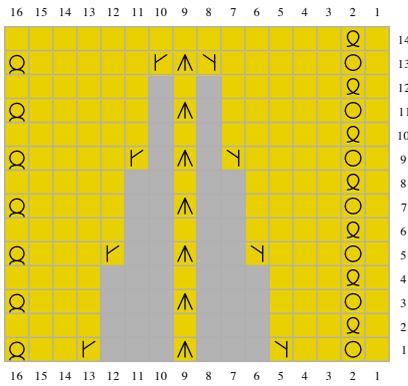
Gently soak and block your pullover. Weave in all ends.

**CHARTS**

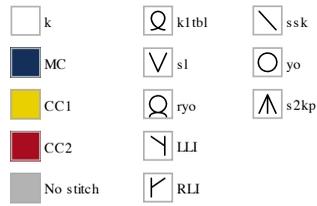
**CHART A**



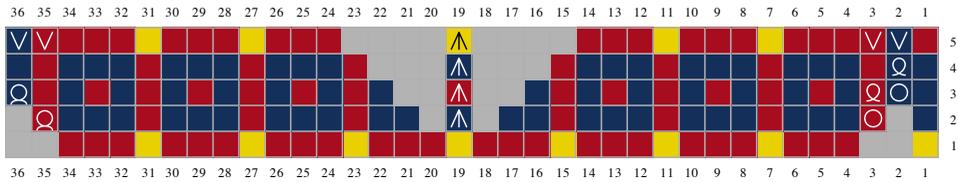
**CHART B**



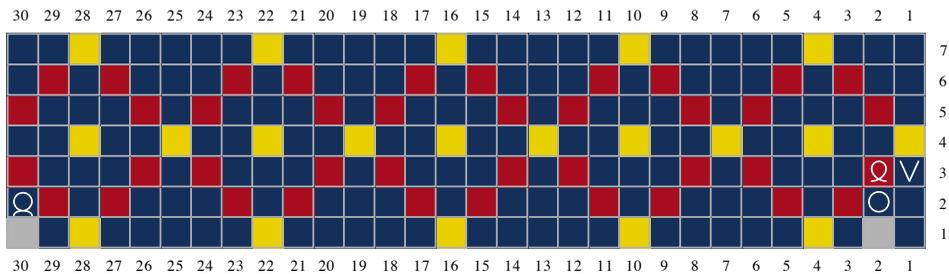
**KEY**



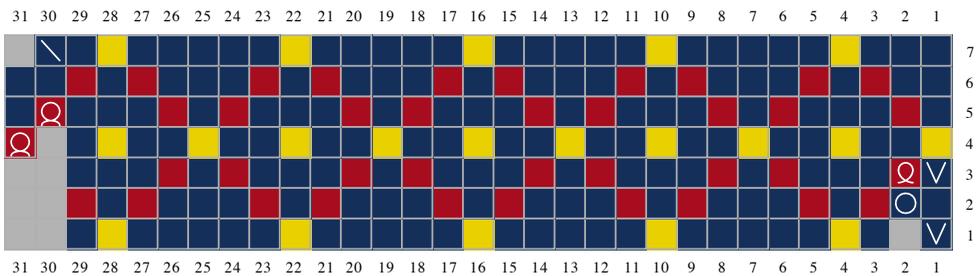
**CHART C**



**CHART D (STANDARD REPEAT)**



**CHART D (LAST REPEAT)**



# GUIMARD



## FINISHED MEASUREMENTS

- Brim circumference: 49 (55, 61.5) cm / 19.5 (21.75, 24.25)"
- Finished outer circumference: 74.25 (80, 85.75) cm / 29.25 (31.5, 33.75)"

## SIZES

1 (2, 3)

Finished brim circumference: 49 (55, 61.5) cm / 19.5 (21.75, 24.25)" Recommended to be worn with 2.5 - 5 cm / 1 - 2" of negative ease at the brim.

## YARN

Hillesvåg Solje (Norwegian Pelt Wool; 350 metres / 383 yards per 100 g)

MC 170 (180, 195) metres / 185 (200, 210) yards

CC1 60 (65, 65) metres / 65 (70, 70) yards

CC2 20 (20, 25) metres / 20 (25, 25) yards

CC3 20 (20, 25) metres / 20 (25, 25) yards

Sample shown is knit in colourways 2141 (MC), 2119 (CC1), 2142 (CC2), and 2118 (CC3). Laura wears a size 2 with 1 cm / 0.5" of negative ease.

## NEEDLES

3.25 mm / US 3 circular needle with a cable length of at least 80 cm / 32" (or needle size to obtain gauge)

3.25 mm / US 3 circular needle with a cable length of at least 40 cm / 16" (or needle size to obtain gauge)

2.75 mm / US 2 circular needle with a cable length of at least 40 cm / 16" (or one needle size smaller than main needle)

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## GUIMARD

DESIGN **CARLY BAUER**YARN **HILLESVÅG**

This pattern uses the magic loop technique to begin and transitions to working in the round once the circumference grows. To work this pattern using DPNs, use the needle size stated (or needle size to obtain gauge) in your preferred quantity of DPNs.

## GAUGE

28 sts x 34 rounds = 10 x 10 cm / 4 x 4" (in the round, in colorwork pattern, on larger needle, after blocking)

26 sts x 36 rounds = 10 x 10 cm / 4 x 4" (in the round, in stockinette or double knit on smaller needle, after blocking)

## NOTIONS

- Blocking tools (blocking mat, plate or other 23.25 (23.75, 24.5) cm / 9 (9.5, 9.75)" diameter circular object, scrap yarn, pins)
- Darning needle
- Stitch marker
- Tape measure

## SKILLS &amp; TECHNIQUES

- Long-Tail Cast-On
- Sewn bind-off
- I-cord
- Colourwork
- Ladder-back jacquard / other long float management technique (optional)
- Disappearing loop cast-on
- Double knitting
- Duplicate stitch

**ABOUT GUIMARD**

Begin by casting on at the crown choosing either a flat top for a pom or a classic stem, then work your way out playing with your colour palette while increasing to create the outer diameter of the beret. Next, use decreases to pull in the width of the beret for that classic shape before finishing off with a neat double-knit or picot-folded brim.

**DIRECTIONS**

## CROWN

**For a stemmed beret:** CO 4 sts in MC with larger needles. Work in I-cord as follows: \*slide sts across your needles so your last st cast-on is furthest from your working needle, knit across. Repeat from \* 6 more times. Slide sts across your needles as if to work another round of I-cord, and kfb in each st. Slide sts to the middle of your circular cable and divide stitches evenly to work magic loop in the

round. Pm for BOR. [8 sts]

**For a flat-topped beret or a pom:** With MC CO 8 sts with larger needles using Disappearing Loop Cast-On or a similar CO of your choice. Pm for BOR.

ALL OPTIONS

**Round 1:** With MC, k all sts

**Inc Round 2:** (Kfb, pm) x 7 [16 sts]

Begin working from Chart A.

Chart will be worked from bottom to top, right to left, eight times per round in between each set of markers with the first st of each section being the MC spine stitch. Please take special note of the spine stitches that will always be worked in MC and run the length of the charts—they get further away from the rest of the chart as you work down so can be easy to miss.

[160 sts]

Begin working from Chart B 1 (2, 3) for your chosen size and work to completion. Break CC1, 2, and 3. [128 (144, 160) sts]

BRIM

Switch to smaller needles and work your choice of brim with MC as follows:

**Double-knit brim:**

**Set-up Round:** \*Kfb\* until end of round [256 (288, 320) sts]

Work in double-knit stitch in the round as follows:

**Round 1:** \*K1, sl1 wyif\*

**Round 2:** \*Sl1, p1\*

Work Rounds 1 and 2 until brim meas 2 cm / 0.75". With a spare needle, separate stitches onto two needles to prepare for sewn BO. Graft sts together or use a sewn BO.

**Picot brim:**

Work 6 (7, 8) rounds in stockinette.

**Picot Round:** \*K2tog, yo\* until end of round

Continue in stockinette for another 6 (7, 8) rounds, and bind off with your preferred stretchy bind-off, leaving a long tail. With a darning needle, fold the brim in half at the picot round facing inwards and sew down using the tail.

FINISHING

Following charts A and B 1 (2, 3), work all duplicate sts in their corresponding CC's.

Gently soak and block your beret. For that classic beret definition, slip onto a 23.25 (23.75, 24.5) cm / 9 (9.5, 9.75)" plate, frisbee, or similarly-shaped water-resistant object to block. Alternatively, neatly pin the beret in a circle of the same diameter, brim facing upwards. Using a darning needle, run a length of scrap yarn around the outer 0.75 cm / 0.25" of the brim and gently tighten to reach a diameter of 48 (53, 58) cm / 19 (21, 23)"; tie in a bow to secure and let dry. Once dry, remove scrap yarn and weave in all ends.

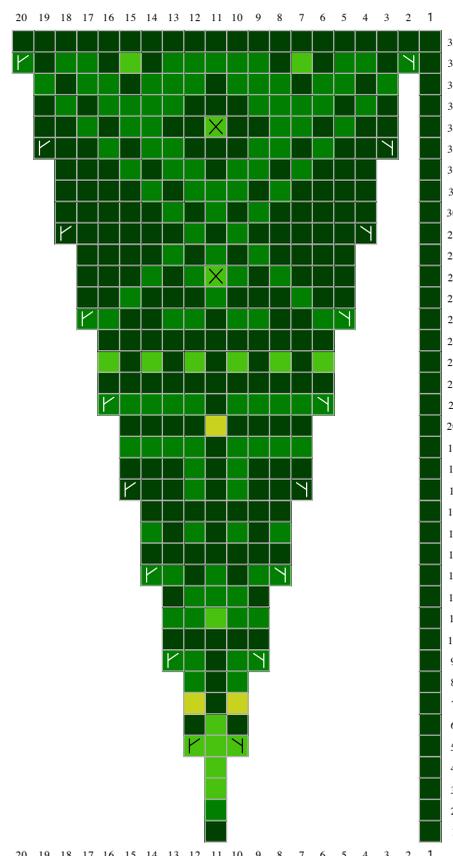
Affix optional 5 cm / 2" diameter pom pom using your preferred method.

CHARTS

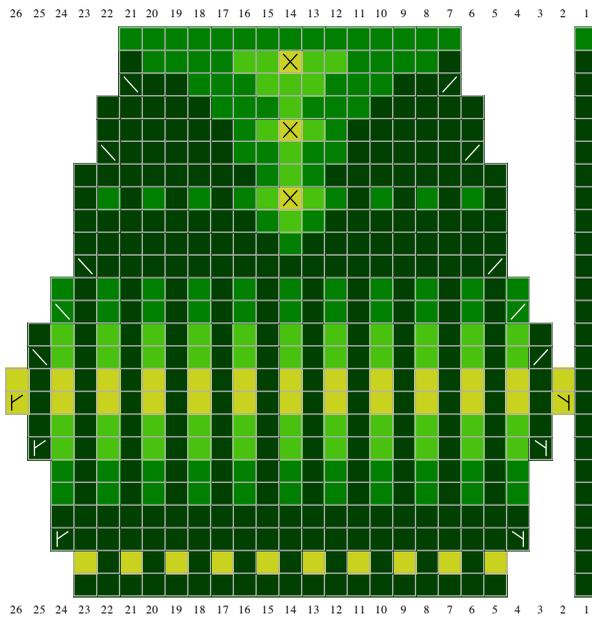
KEY

-  k
-  MC
-  CC1
-  CC2
-  CC3
-  M1R
-  M1L
-  k2tog
-  ssk
-  Duplicate Stitch

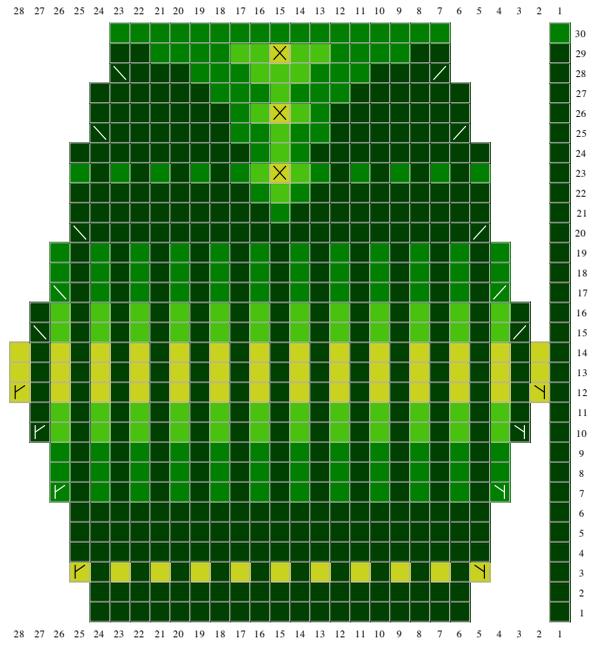
CHART A



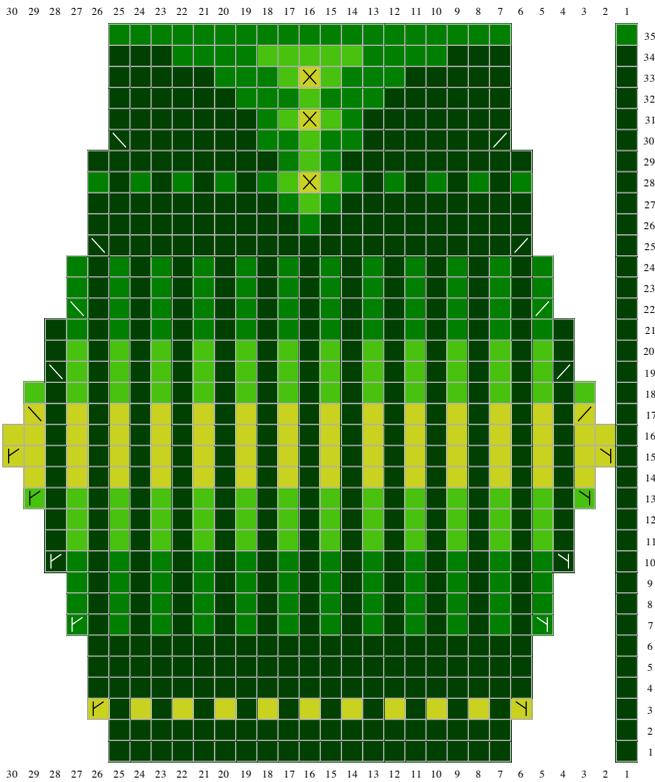
**CHART B1 (SIZE 1)**



**CHART B2 (SIZE 2)**



**CHART B3 (SIZE 3)**





# THANK YOU!

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## DESIGNERS

WAGATA MACKIEWICZ

*@amanitaknits*  
*ravelry.com/designers/amanita-aga-ta-mackiewicz*

ANNI HOWARD

*@annidomino*  
*annihoward.com*

CARLY BAUER

*@twokindsofneedles*  
*topographica.co*

CHRISTIE WAREHAM-NORFOLK

*@christiewn*

ELENA DIMCHEVSKA

*@ellysknittingdays*  
*ravelry.com/designers/elena-dimchevska*

HELEN METCALFE

*@helen\_metcalf\_knit*  
*ravelry.com/designers/helen-metcalfes*

JULE KEBELMANN

*@theslowwolf*  
*ravelry.com/designers/jule-kebelmann*

LAURA BARKER

*@cathedralknits*  
*cathedralknits.com*

MAKENZIE ALVAREZ

*@hanksandneedles*  
*hanksandneedles.com*

MARINA SKUA

*@marinaskua*  
*marinaskua.com*

NATALIE SHELDON

*@remembrancespottery*  
*ravelry.com/designers/natalie-sheldon*

SABINE GSCHWIND

*@sabine\_gschwind*  
*sabine-gschwind.com*

STUDIO SOLAS

*@studiosolasnnd*  
*studio-solas.eu*

TELLING YARNS

*@telling\_yarns*  
*tellingyarns.com*

OVIS ET CETERA

*@ovisetcetera*  
*ovisetcetera.com*

TOPSY FARMS

*@topsyfarms*  
*topsyfarms.com*

WHITE GUM WOOL

*@whitegumwool*  
*whitegumwool.com.au*

---

## YARN PARTNERS

ANNA & JUAN

*@anna\_und\_juan*  
*annajuan.ch*

BC GARN

*@bcgarn*  
*selected-yarns.com*

BY LAXTONS

*@bylaxtons*  
*bylaxtons.co.uk*

DE RERUM NATURA

*@dererumnatura*  
*dererumnatura.fr*

HILLESVÅG

*@hillesvagullvarefabrikk*  
*ull.no*

HOLST GARN

*@holstgarn*  
*holstgarn.dk*

JOHN ARBON TEXTILES

*@jarbontextiles*  
*jarbon.com*

---

## CONTRIBUTORS

ALICIA DE LOS REYES

*@likesoatmeal*  
*aliciadelosreyes.com*

GRETCHEN BOYCE

*@quillandquiverfiber*  
*quillandquiverfiber.com*

KATHERINE MEAD

*@meandertextiles*  
*meandertextiles.substack.com*

LIZA LAIRD

*@raglineknits*  
*yogaofyarn.com*

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making-stories.com  
hello@making-stories.com  
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## PHOTOGRAPHY, HAIR & MAKE-UP

Melinda Dela Costa

## MODEL

Laura Alden

## GRAPHIC DESIGN

Camille Romano

## TECH EDITING

Jen Hurley  
Jessica Schwab

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