

VOGUE

KNITTING

WINTER
2016/17

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We have made every effort to ensure the accuracy of the contents of this publication. We are not responsible for any human or typographical errors.

WIN A COVER KIT

For a chance to win enough *Adelaide* from Classic Elite Yarns to complete the striking cabled pullover, visit www.vogueknitting.com. The deadline is March 1, 2017.



Black & White • page 56



I love YARN DAY!
SAVE THE DATE!

October 14, 2017



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"BRIOCHE STITCH PATTERNS
are very graphic, and I think that's why I
have become so passionate about them."

— NANCY MARCHANT



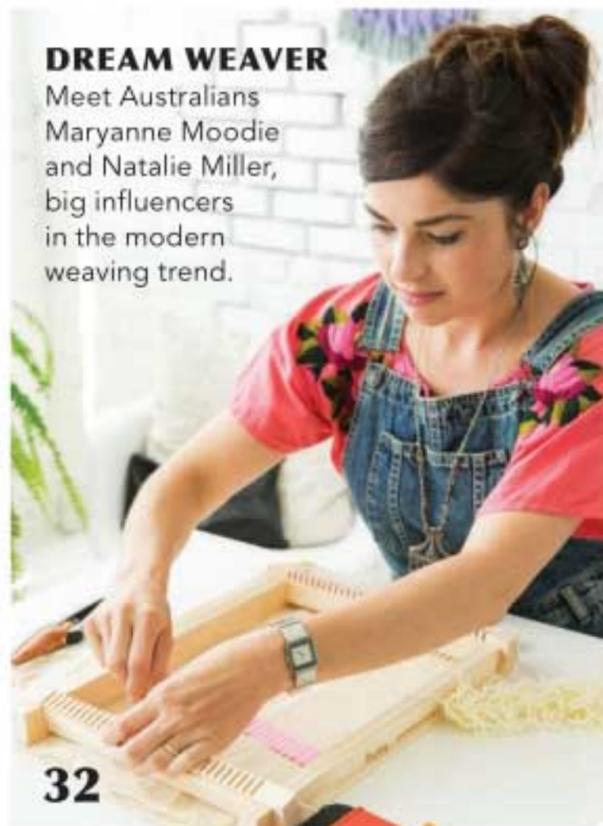
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HOME SPUN

Fiber that's been sourced,
spun and dyed in the
U.S. is becoming more
popular as knitters follow
the footprint of their yarn.



DREAM WEAVER

Meet Australians
Maryanne Moodie
and Natalie Miller,
big influencers
in the modern
weaving trend.

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It Takes a Village

Since the day I began working in the publishing industry, I've been astounded by the sheer number of people it takes to put a magazine together, from the beginning planning stages until the finished product reaches your hands months later. In fact, I've always been curious about the actual numbers, but since I don't have time to fully investigate, I'll make a rough estimate. For our small company, it starts with our editorial staff, a number of whom are freelance. Add in our management and support staffs, prepress team and printer, warehouse managers and workers, circulation and subscription managers, accountants and lawyers, and the number I come up with is seventy, give or take.

That number easily triples when you factor in all the people we don't know personally—the shipping companies, mail workers, UPS and FedEx handlers. For this issue, we worked with more than twenty designers, plus writers and photographers (and their assistants). Integral are the people at all the yarn companies who send us yarn for our projects. That's another seventy or so. And last but not least, there are the advertisers. Counting the three to four people per company who work to create the ads (and that number is probably a little conservative), you can add another 170 people to the mix. So that brings us to more than 450 people who have worked together to bring you this magazine. Wow.

So as you flip through the pages of this issue, think for a moment about that vast network of people who made it happen and who want you to sit back, relax, grab a cup of tea and enjoy every page.

Thank you for being the reason we get to do what we love month after month, issue after issue.

Trisha Malcolm

trisha@vogueknitting.com

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Look for our Late Winter issue, on newsstands March 7, 2017.

moving the needle | Our Latest Obsessions



THE BIGGER, THE BETTER

Grab those U.S. 50 needles and steel yourself for some extreme knitting: **TJOCKT's Fat&Sassy Merino** is a super-bulky yarn bump from heaven. Not only is it 100 percent merino; the yarn is coreless, making it even softer and more flexible. The big stitches make fast work of décor items like rugs and pillows or throws and scarves just made for lounging. www.etsy.com/shop/TJOCKT

BY MOLLY POHLIG

moving the needle | Must-Haves and More



1. Begin with the design chops of luxury women's-wear designer **M. Patmos** and add the knitting know-how of **Cleckheaton's Australian Superfine Merino**. The result? A DIY fishermen's rib beanie kit with everything you need to knit up springy, stripey, slouchy perfection. www.mpatmos.com 2. Tricky pattern getting you down? Ensure that your mood stays light with a little whimsy from **Funky Needles**, with myriad choices of bead- and charm-topped tools to express your style. www.funkyneedles.co.uk 3. Keep scarves in place with rustic wooden buckles from **Favour Valley**, handcrafted in New Hampshire. www.favourvalley.com 4. Say it loud and say it proud: "I made this!" **Wool and the Gang's** silver pin and patch make sure that everybody



4



5



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9



10

knows it. www.woolandthegang.com 5. Mary Kilvert's needle-felted woolen sheep are sure to delight. www.marykilvert.com 6. Toft's Colour Hamper bursts forth with six candy-hued shades of DK yarn. www.thetoftalpacashop.co.uk 7. Treat your fibers to the very best with shampoo and spray from **The Laundress**. A sweater comb will remove pills with the utmost delicacy. www.thelaundress.com 8. Every project deserves a cute project bag. **Three Bags Full Studio** has bags in every possible pattern and size. www.threebagsfullstudio.etsy.com 9. **Brooklyn General**'s denim Union Bag is the stuff of knitting dreams: www.brooklyngeneral.com 10. These stitch markers from **beadpassion** are adorned with sweet treats. www.etsy.com/shop/beadpassion

Llama Panorama!

Cozy up this winter with a spectrum of warm, sumptuous camelid yarns.

BY LESLIE PETROVSKI

• Soft as a cria's tail, AMANO YARNS' *Colca* (56% baby llama, 44% silk; 50g/109yds), named for Peru's dramatic Colca Canyon, makes delicious use of silk and baby llama in this cable-plied worsted. Offered in rich, saturated colors that evoke the landscape for which it's named, *Colca* wants to be a poncho, scarf or wrap—anything demanding a sophisticated, beautifully conceived yarn. 12 colors. www.amanoyarns.com

• Soft and cushy, this generous hank is likely to become your next comfort object. CASCADE YARNS' new *Baby Llama Chunky* (100% baby llama; 100g/109yds) not only makes an excellent cuddler; it's also perfect for quick-knit, next-to-skin projects. 19 dyed and undyed colors. www.cascadeyarns.com

• DIAMOND YARN's *Diamond Luxury Collection Llamasoft* (100% baby llama; 100g/164yds) is humming a siren's song for a sweater's-quantity buy. This loosely spun single comes in a knittable worsted weight and 8 natural colors. www.diamondyarn.ca

• Open a bag that contains ILLIMANI YARN's *Silky Baby Llama* (70% baby llama, 30% mulberry silk; 100g/220yds), *Baby Llama* (100% baby llama; 100g/220yds), *Llama II* (100% dehaired baby llama; 100g/109yds) and *Eco-Llama* (100% baby llama; 100g/402yds) and you're likely to climb inside. These 2-ply yarns come in weights from fingering to chunky and colors from natural to brightly dyed. www.illimaniyarn.com

• A twinkle of silk takes JUNIPER MOON FARM's sport-weight *Stargazer* (75% baby llama, 25% silk; 100g/218yds) into the heavens. Use it for shawls, scarves and draped-front cardigans—anything you want to flow just so. 12 colors. www.knittingfever.com

• The naturally colored hanks from LONG ISLAND LIVESTOCK CO. are the epitome of traceability, with tags picturing the animals responsible. Shorn by LILCO's own Tabbethia Haubold-Magee, these made-in-the-USA llama and llama blends hold the promise of luxury FOs while also putting a face to the fiber. www.lilivestockco.com





MAKING CABLE NEWS

One of the breakout books this season is Norah Gaughan's *Knitted Cable Sourcebook*, our new go-to for cable inspiration and guidance on charting our own. Wisdom from Norah: "My favorite cable trick involves using a cable needle when holding stitches to the back. I hated holding them to the back until I discovered that if you approach the stitches from the back, *behind* your working needle, you don't have to wrestle your cable needle to the back. It then becomes super-easy to slip the stitches on the cable needle and hold in back." Also, Norah is a big fan of using dpns when she cables.

HOW DO WE CABLE?



We polled our editors: There's a definite split between those who use this needle and those who favor a combination of cabling without a needle and using dpns.

RUNWAY TAKEAWAY The Cable Connection

While knits make up a small portion of a fashion designer's collection, they are an integral part, showcasing texture and a softness that's hard to replicate in other fabrics. Looking both handmade and high fashion all at once, knits make a statement. This season, designers used cables in innovative ways, like on the oversized vest from Dries Van Noten, left. Inspired by the many cabled pieces from the runway, knitwear designer Mari Lynn Patrick imagined a striking cabled dress, also with a generous and relaxed fit, to showcase her unique stitchery.

CLEVER CONSTRUCT

We're always inspired by the ingenuity of the talented designers in the knitting world.

1. The best-selling cable pattern at vogueknitting.com. **2.** 2x2 ribs work their way up the body, where they organically meander to create a stunning yoke detail. **3.** Worked from the center out, this mitered-square design showcases an intricate Celtic cable.



1 Norah Gaughan's cabled bolero from our Winter 2006/07 issue.

2. Purl Soho's botanical yoke pullover; available at purlsoho.com.

3 Moroka, designed by Susan Mills, in Classic Elite Yarns' Adelaide; at classiceliteyarns.com.

wise words | "As soon as I could use my hands, she taught me to knit, which has been a great amusement.

—Jane Austen, *Persuasion*

Happy Anniversary

Pearls may be the traditional gift, but for one yarn company gearing up to celebrate its 30th anniversary, a unique afghan is a much more fitting tribute. In anticipation of this milestone anniversary, the American yarn company **Cascade Yarns**, known for its wide selection of high-quality, low-priced yarns, is launching a year-long knit-along, dubbed the **Knitterati Afghan**. For this project, thirty knitwear designers (including such well-known personalities as Deborah Newton, Nicky Epstein and Amy Herzog) will create their own individual 10" x 10" square; the first pattern will debut at Vogue Knitting LIVE in New York in January and will be available on the Cascade website. The remaining twenty-nine square patterns will be released individually on the website and emailed every few weeks throughout the year. At the end of the year, all thirty patterns will be bundled together in a digital booklet. The completed afghan will debut at Vogue Knitting LIVE New York in January of 2018.



THE REAL SHETLAND DEAL

It's not uncommon for a design or stitch pattern to be labeled "Shetland," but it's less clear what that label actually means. Recently, a group of academics, curators and designers gathered at the Shetland Museum and Archives in Lerwick to explore the topic of authenticity in Shetland knitwear, including issues relating to branding and marketing. The study focused on lace patterns described as "Shetland" and published between 1840 and 1880. More than 450 volunteers knit and submitted samples of the selected patterns. The initial results of the study were presented in an exhibition at the museum and "strongly indicate that a possible relationship existed between handmade knitted lace exported from Shetland and machine-made 'Shetland' lace produced in Nottingham." Organizers plan to continue investigating these connections as more funding becomes available. Learn more at www.shetlandmuseumandarchives.org.uk/education/museum-store/research-projects/authenticity-in-shetland-lace-knitting.—C.J.S.

MEOW MIX



Georgina Pazcoguin as Victoria in *Cats*.

The iconic musical *Cats* is back on Broadway following a sixteen-year absence, and hand knitting is playing a starring role. Scene: A tribe of singing and dancing cats called the Jellicles gather onstage to make a choice that will affect one of their number. Production note: The felines' fur—in the form of hand-knit leg and arm warmers—is many-colored and varied. Working with wardrobe supervisor John R. Furrow, costumer/craftsperson/knitwear designer and consultant **Amy Micallef** has been tasked with maintaining and making improvements to the active knitwear and knitting new and replacement warmers for all thirty-five cast members. Says Micallef: "Each warmer has a minimum of ten yarns in various combinations for both texture and color. Base yarns give us the structure and color depth. [Other] yarns are used for texture, physical and visual. Then there are the outer fur layers, which add depth, splashes of color and the feline essence of the cat. Each cat is unique, as is each warmer, arm and leg. They take a while to make but are definitely worth the effort." (Micallef and Furrow are the only active knitters on the show.)

For the warmers, Micallef chose plush faux-fur Plume yarn from Prism for its beauty: "The way it hangs, the way it moves, the colors—all are outstanding." The cat-fur colors Micallef needed for the costumes already existed in the Plume line, so custom orders were not necessary. Prism owner Laura Bryant donated the yarn—several pounds initially, with much more to follow—to the production and is listed as a show sponsor. Because so much yarn is required to keep the costumes in tip-top shape, Bergère de France, Lion Brand and Love Knitting will all join Prism as yarn suppliers in the months ahead.



SILVER BAY SCARF

DESIGN BY CLEO MALONE

PATTERN NO.

FOR USE WITH

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Yorkshire-spun cashmere; Harding's Annice sweater, from Yarntelier Volume One

From Yorkshire, With Love

Colorful, romantic and full of fascinating detail, **Louisa Harding's** yarns and patterns have long been favorites of knitters the world over. Last October, the British designer began the next chapter of her storied career with the launch of a new Yorkshire-based venture called Yarntelier. First up for Yarntelier—which debuted at the Knitting & Stitching Show at London's Alexandra Palace—are two exquisite yarns produced locally of 100 percent cashmere: Cashmere Lace, a fine lace-weight available in twelve solid colors, and Cashmere Gilli, a DK weight available in twelve marled colors. Both yarns are supported by fifteen fresh, modern patterns created by Harding in her Yorkshire studio. Yarntelier yarns and patterns are available at Harding's new website, www.yarntelier.com, and will be shipping worldwide. The Louisa Harding Yarn collection will continue to be distributed by the American yarn company Knitting Fever. —CAROL J. SULCOSKI

RUNWAY LLAMA

For the first time ever, American-sourced and spun yarns from the **Long Island Livestock Company** will walk the runway at February's New York Fashion Week. Artisanal llama and other natural-fiber yarns will be used in a variety of machine- and hand-knit garments, part of a collection of fifteen looks for men and women by designers James Chapman and Jacob McIntyre. LILCO's Tabbethia Haubold-Magee met Chapman, a senior at Parsons, when he visited her farm in Yaphank, New York, and became enamored of her yarns and animals. A knitter himself, Chapman subsequently designed and hand-knit a cropped, sleeveless turtleneck for a zero-waste class project from a LILCO sport-weight 75% llama/25% merino he dyed with madder root. For his senior thesis, which LILCO is sponsoring, Chapman is designing a collection in which everything is sourced from and made in New York state. Though the Fashion Week collection—which, he said, was inspired by Allen Ginsberg's poem "Howl" and the "idea of being your own worst enemy"—was still taking shape as this issue went to press, Chapman anticipates that it will feature at least five sweaters for women and two for men. To create these garments, Chapman and McIntyre have contracted with local sample rooms to machine- and hand-knit a few of the garments. Others they will knit themselves. Chapman hopes that this modern, edgy collection will help contradict public preconceptions about sustainable design being beige and shapeless. From his perspective, not only does domestic sourcing lower a garment's carbon footprint; it also gives designers more control over the entire creative process. "The yarns are custom for us," he says. "Tabbethia's mill is making what we need. This allows us to completely design something locally." —LESLIE PETROVSKI



Student knits on the runway



Blaze

Amp It Up!

An ebook featuring
5 Knockout Knits in Amphora



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Boutique Within a Boutique



You know that ball of cashmere you brought home from your pilgrimage to **String** yarn shop in New York City? Now you may be able to buy it closer to home. String-branded yarns are now available at fourteen yarn shops nationwide, including the flagship. Recently expanded to feature additional colors, weights and blends, the luxury line of thirteen Mongolian cashmere and cashmere blends are being sold under the concept "String@ Collective Shops."

"This is the first time String yarns have been available outside our New York store," says String owner Stacy Charles. Accompanying the fall launch of String@ is a collection of patterns for fall/winter 2016 called the Cosmopolitan Collection, which will be available at @String stores. The designs, which include matching mitts and scarves, sweaters, vests, hat and scarf sets and other knits, were created by a roster of talent including Lidia Karabinech, Irina Poludnenko and Dina Mor. Next spring, he says, look for new cashmere blends, silks and silk blends. For additional information, visit www.stringat.com. —L.P.



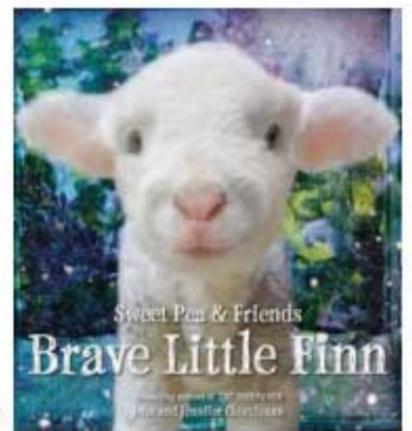
Gold Coast tabard/shrug, designed by Dina Mor.

Have a Heart

Much has been written about the health benefits of fiber arts, but did you know that knitting is literally saving lives in South America? A cardiologist in Bolivia is using hand-knit medical devices to patch holes in children's hearts. Congenital heart defects are a leading cause of infant death in Bolivia, and treatment is made even more difficult by cultural beliefs opposing open-heart surgery. Undeterred, Dr. Franz Freudenthal developed a special patch called an "occluder" as a less invasive, less expensive alternative to surgery. Dr. Freudenthal, who has an interest in combining traditional crafts with cutting-edge science, enlisted a group of Aymara women—a culture known for its weaving and knitting traditions—to hand-knit the tiny devices, which are shaped like top hats. Knitters work in a special antiseptic room, using military-grade thread made of nickel and titanium to create the occluders. The device is installed through a catheter in the patient's leg, avoiding the need for open-heart surgery. Bonus: The knitters benefit from their employment and training. —C.J.S.

A SWEET YARN

Need some cuteness this winter? Look no further than **Brave Little Finn**, the heart-warming story of a struggling lamb and the second volume in the children's book series Sweet Pea and Friends. The new release is part of a three-book deal struck by John and Jennifer Churchman after they self-published *The SheepOver*, a picture book about about the health crisis of their real-life lamb, Sweet Pea. Should you really fall for the cherubic Finn, you can bring a piece of him home in the form of Sweet Pea Friendship Blend yarn. Processed at Battenkill Fibers in Greenwich, New York, from the fleeces of the Churchmans' sheep, including those of the real Sweet Pea and Finn, the yarn comes in ten colors and is supported by patterns inspired by items in the Sweet Pea books. To order Sweet Pea Friendship Blend yarn and patterns, visit www.sweetpeafriends.com or contact Battenkill Fibers at (518) 692-2700. —L.P.



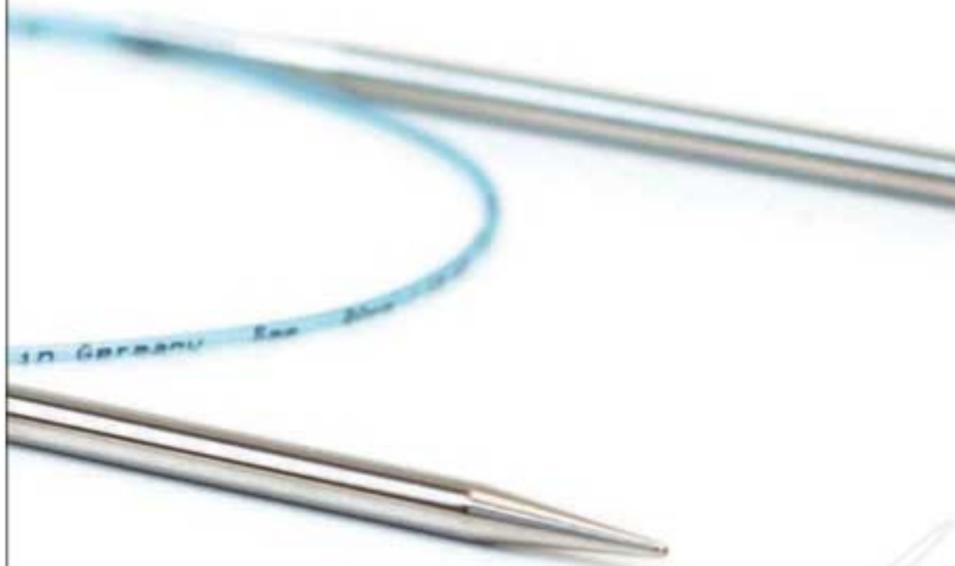
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CANADA

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Aldred mittens and Time Is Money shawl, from *Canadian Art Deco Knits*

BY LEE ANN DALTON

Every winter, Canadian knitters breathe a sigh of relief when the holidays are over and they can get back down to business. Which means knitting. Lots and lots of knitting. There's inspiration for getting woolly to be found everywhere, as Canadian designers well know. Natalie Servant of Ottawa (natalieservant.ca) finds hers in nature, in travel and, lately, in architecture. If wool, silk and eye-popping details speak to you, Servant is your dream designer.

A spinner and knitwear designer, Servant is a big fan of natural fibers. She's also a cycling fan. For the past seven years, she has created a new shawl pattern inspired by architectural and archeological details from France, releasing each pattern for a knit-along during the Tour de Fleece on Ravelry.

An active reader and lover of pretty much every craft, Servant had trouble as a teen deciding between arts and sciences. She studied engineering at the University of Waterloo in Ontario, following that up with a degree in classical studies. These days, Servant works as a software tester by day and combines her mathematical and classical training in knitwear design at night.

To keep her ideas fresh, Servant takes classes as an active member of her local knitting guild; she also has a Ravelry group and a blog. In fact, she started blogging about her knitting before she started designing as a way to keep track of what she made. Now she blogs about all of her fiber pursuits as well as her inspirations, often focusing on the buildings she visits to show readers how her architecture-based ideas develop.

Servant's patterns are available on Patternfish, Ravelry and Loveknitting, as is her latest book, *Canadian Art Deco Knits*. A number of her unique lace patterns were inspired by Art Deco buildings in Paris and New York; for the book, she set out to discover buildings in Canada she could use as a similar source. What began as a personal challenge grew into a multiyear project of researching, visiting and photographing buildings across the country, and getting friends to snap photos in places she couldn't travel to herself.

Servant worked with Canadian yarn companies and released the patterns in the book one at a time, one per month, throughout 2015. Once all of the patterns were complete, she worked with book designer Elizabeth Green to self-publish both printed and ebook editions. The result is stunning. Servant has created knitwear that not only reflects the Art Deco era but also manages to be the perfect addition to a contemporary wardrobe.

An active teacher, Servant often travels to fiber festivals and yarn shops to share her knowledge. She also manages to squeeze in knitting for herself and her family, which she feels is a necessary part of being a designer. "Knitting is the main way that I express my creativity. And knitting other people's patterns is a great way to learn new things about construction and pattern writing." Servant's love for learning and her own well-honed design sense certainly result in a feast for the eyes, and more than a winter's worth of just-for-you stylish knitting. ■

If you have news of upcoming knitting-themed events or know someone you'd like to see featured in this column send me a comment at dalton.leeann@gmail.com.

AUSTRALIA

Packaging With a Purpose



Loop bags are circling Australia and will eventually ship worldwide.

BY MOLLY POHLIG

We've all experienced it: that moment of uneasiness you feel when you finally receive an item you ordered online in the mail and remove it from a bag, three boxes and shrink-wrapped plastic. Is it what I actually ordered? Is it as I remember it? Has it arrived in good condition? And what in the world should I do with all that packaging? One small online company in Australia is coming up with innovative ways to banish those feelings—and bring you gorgeous, responsibly sourced and delivered yarn at the same time.

Megan Elizabeth founded Wool Days with a few simple goals: “to create a purposeful connection between where things come from and the people who love them. To share my wholehearted belief that wool has the ability to heal, warm and delight.” Wool Days’ first yarn is a beautiful DK-weight called Scout, available in five shades. A single-origin, breed-specific yarn, the wool comes from certified, biodynamic merino sheep from Eden Valley Farm in Western Australia and is processed minimally and organically at a mill in New Zealand that keeps to the very highest environmental standards.

As an online retailer, Elizabeth takes the problem of packaging very seriously. The main question for her was how to avoid the worldwide trend of more packaging than product. She found the answer in Wool Days’ pilot program, the Loop Bag. Locally made from organic canvas and weatherproofed with local beeswax, the Loop Bag arrives in the mail like any other package. The customer retrieves his or her yarn and then drops the bag back in the mail, free of charge; it arrives back at Wool Days, ready to be reused for another order.

Wool Days launched its online store last April, and while the Loop Bags are currently circling their way around Australia, the eventual plan is for all orders to be shipped in them. All packaging currently being used is made from 100 percent post-consumer recycled Australian paper and, says Elizabeth, is “designed to be reused. There have been some wonderful examples of how our customers are repurposing their packaging. We manage our business entirely online to ensure maximum efficiency and minimal dependence on physical resources.”

Next up, Elizabeth is hard at work on a range of sustainable, 100 percent Australian grown and processed yarns, “a massive task, but so worthwhile and exciting. Our yarns are designed to highlight the unique characteristics of the breed of wool—with carefully considered ply, weight, twist and colors—so that you can create beautiful, enduring and practical items.” More pattern designs, tutorials and events are forthcoming, as are additions to Wool School, an educational feature on the website designed to get wool aficionados behind the idea that understanding brings about meaningful connection.

Asked to sum up the twin passions driving Wool Days, Elizabeth says: “Wool Days is infused with the desire to contribute to a more responsible understanding and use of the remarkable planet on which we live. Regenerative business practices are the driving force of Wool Days: We ensure that every aspect we choose to include in the business is carefully considered. From packaging to shipping, storage to power use, suppliers to collaborators, no detail is too small to consider and optimize.” And, of course, “there is absolutely no better feeling than good wool on skin.” ■

PHOTOGRAPHS COURTESY OF MEGAN ELIZABETH

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KOIGU

Catch up with a new direction in gradient dyeing with **Koigu Wool Designs' KPPPM Color Families**. In keeping with its 25-year tradition of presenting the latest and most clever color ideas, Koigu takes the gradient concept one step further with its five-skein, five-color variegated kits. Pictured is the Color Ramp Cowl, featuring the Denim Family kit. Find out more at koigu.com.

UNIVERSAL YARN

Color Kits are made up of six coordinating colors of **Fibra Natura Dona** (a 100% superfine superwash merino), tied in a ring with a wide satin ribbon and adorned with a cute tag that displays the project that can be made with the yarn. In addition to Holiday (shown), Color Kits come in Pinks, Blues and Sunset colorways. Available at your local yarn store.



Local Yarn Shop **Hill Country Weavers**

Austin, Texas



Hill Country's new space will put the entire operation in one building.

Hill Country Weavers began in 1981 as a creative collaboration between two fibers artists, Suzanne Middlebrooks and Marta Shannon, who wanted to share a small studio space. Thirty-five years and three moves later, it's an ever-expanding knitter's paradise—"yarn heaven" is how many customers refer to it—stocked with all sorts of delectable fibers, not to mention endless inspiration in the way of classes, kits and special events.

Middlebrooks and Shannon met through a craft cooperative called Dreams into Reality—"It sounds so very '80s, doesn't it?" asks Middlebrooks—and began their yarn adventure with a quest for a "mellow" space where they could spend the week weaving. On Friday nights they'd load up Middlebrooks's VW van and hit the weekend craft-show circuit the following morning. "We didn't know that classes and supplies would shortly be in our future," Middlebrooks says of those early days. "But we quickly discovered that other people were very interested in our dream: They wanted to learn to weave, too." So the two began teaching classes and lending out looms, and the customers kept coming. Before long there wasn't enough room for all of the yarn, looms and students. "We moved to a larger space two years later," says Middlebrooks. "And that's when we really expanded into more fiber."

The move and the subsequent increase in customers fueled a gradual shift from weaving to knitting supplies. "A lot of knitters were coming into the store and using the weaving yarns for knitting or asking for us to carry knitting yarns," Middlebrooks explains. "It was a very natural progression." The partnership progressed, too: Shannon moved to San Francisco in 1986, leaving Middlebrooks as the sole owner of the shop. Ten years later, with the store once again in need of more space, Hill Country Weavers moved to the now-trendy South Congress area of Austin, settling in an old house on South Congress Avenue. The move gave the shop 2,500 square feet of retail space, a 900-square-foot teaching annex dubbed "the lounge," and an apartment across the street that houses looms, back stock and the occasional instructor or out-of-town customer. As this issue went to press, Middlebrooks and her staff were gearing up for yet another move a bit south of the current location—one that will put the entire operation in a single, larger building complete with a light-filled showroom, two classrooms and a working fireplace where customers can sit and knit. "We've completely built up the space to be exactly what we want," Middlebrooks says.

"Vintage modern" is how she describes the store's atmosphere, something she says will carry over into the new space. The yarns that draw customers in will be there too—great selections from Woolfolk, Vice, Yarn Carnival and Shelter, as well as Rowan, Shibui, Habu and more. "I strive to bring in new, fresh ideas but still embrace the organic," (continued on page 109)

— DARYL BROWER



HILL COUNTRY WEAVERS

as of January 2, 2017:
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Austin, Texas 78704
www.hillcountryweavers.com

Vogue® Knitting LIVE! Minneapolis, November 4–6, 2016



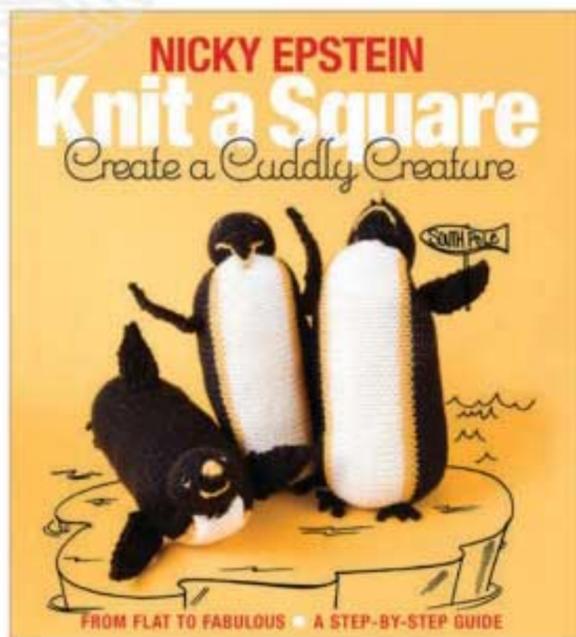
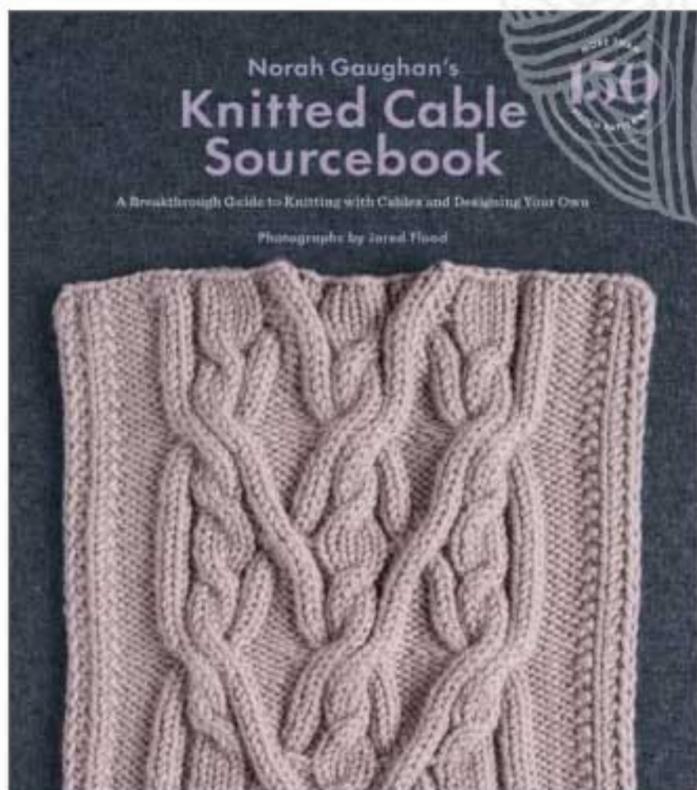
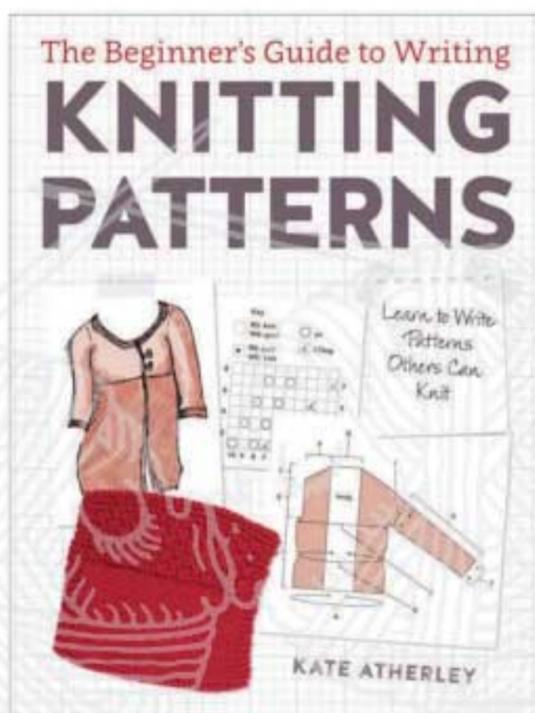
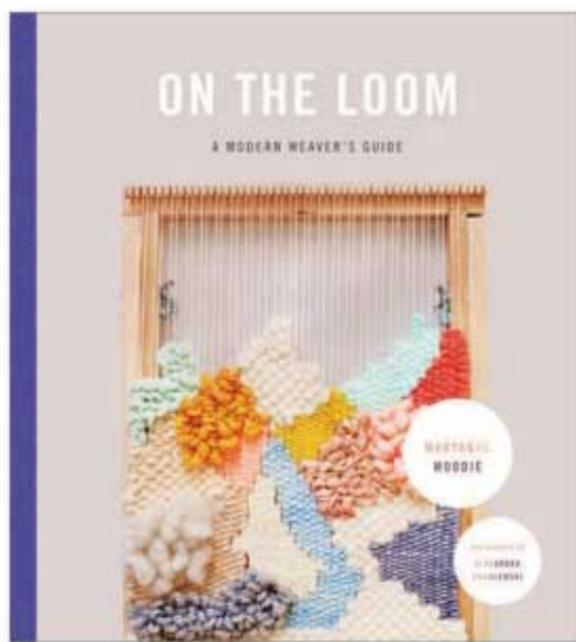
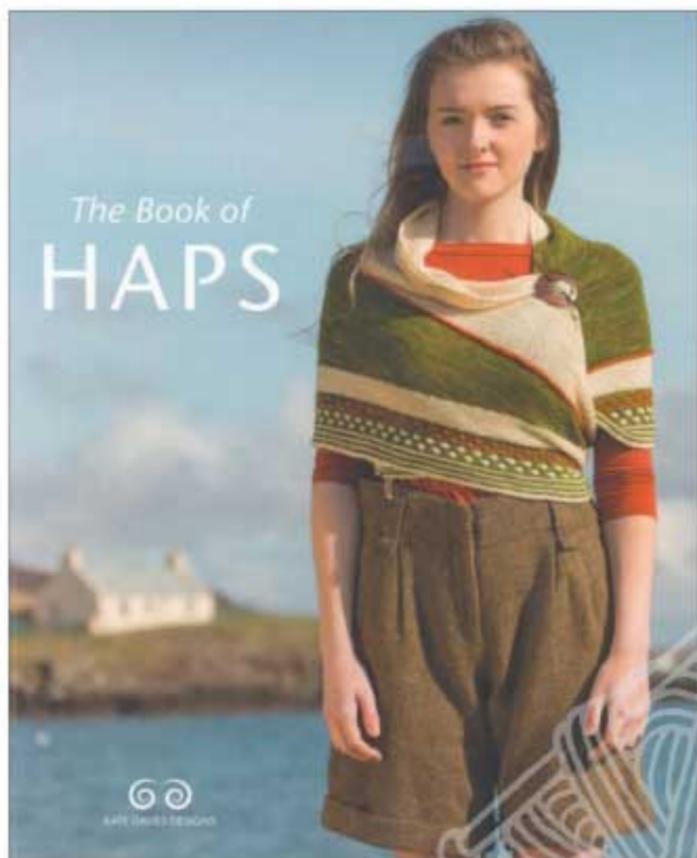
1. Nicky Epstein and her biggest fan, Mary Taylor. 2. Anita Jacobsen from The Knitshop at Rocking Horse Farm. 3. Designer panelists Romi Hill and Steven Berg. 4. Meg Swansen. 5. The Vogue Knitting runway show. 6. Rachel Paulsel from Night Owl Fibers. 7. Franklin Habit signing his coloring book, *I Dream of Yarn*. 8., 9. Our Readers on the Runway: Michele Madigan (left) and Stephanie Mercier (right). 10. Fashion show attendees. 11. The Vickie Howell Make & Take, sponsored by Webs. 12. Knit-along participants with teachers Courtney Kelley and Gudrun Johnston. 13. The Malabrigo runway show. 14. Lucy Neatby displays her colorful double-knit mandala.



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BY LESLIE PETROVSKI

The Book of Haps

By Kate Davies and Jen Arnall-Culliford
(Kate Davies Designs; £19.99)

Let's start with the statement-making cover shot: A comely lass models Carol Feller's irresistible hap the traditional Shetland way—swaddling her shoulders and tied in back. The look is both modern and folkloric and says everything about this remarkable love song to Shetland shawls, which embraces tradition while also pushing it along. Yes, you'll find thirteen patterns to tempt you beyond reason. But to fully understand your hap, first tuck into its textile and cultural history. From an etymology of the word "hap" (originally an English and Scottish verb meaning to enfold, cover or warm) to a fabulous pictorial parade through time, *The Book of Haps* does this tradition proud. Each designer, tasked with using his or her own life as inspiration, has created a dazzling collection of contemporary wraps that fully honor the past but make us itch to knit them now.

Knitted Cable Sourcebook

By Norah Gaughan
(Abrams; \$29.95)

That there is more to say on this subject staggers us, what with all the fishermen's knits in the world. But here it is: A compendium of 150 cable stitches, many of them new, plus fifteen patterns that can be used as blanks upon which to impose the twisted stitches of your choosing. And that's only the beginning. In Gaughan's world, a cable isn't just something to dredge out of Barbara Walker; rather, it's an invitation to go deeper. Take a simple cable, then mirror it. Add garter stitch to the twist. Cable within a cable. Fatten it, then tweak the center. Draw something fabulous and chart it out. More than a stitch guide, this is stitchery as surface design that offers ways of looking at knitted fabric that could change how you approach projects going forward. Photographed by Jared Flood, this book is a dazzling accomplishment for a knitter and designer whose work has always sought bold, new directions.

On the Loom

By Maryanne Moodie
(Abrams; \$27.50)

Moodie's gone and done it: She's written a book so beautiful and accessible, we're all going to want to jump on the bandwagon. Geared toward beginners, *On the Loom* focuses on techniques and projects for simple rectangular, circular and nontraditional frame looms. Light-bathed photos illustrate the how-tos: warping, weaving basic stitches, choosing yarns and colors, finishing. Then it's on to the twenty-four projects—starting with instructions to DIY your own loom—that range from Pinterest-y wall hangings, a squishy rag rug,

Cables, Looms, Haps and Squares

something she calls a crystal mat, a charming bicycle basket (in which the basket serves as the loom) to a party backdrop using two large birch branches and fabric strips that create a splashy piece of home décor. Fans of Moodie's work (nearly 100,000 Instagram followers) and veteran weavers might find the projects too elementary, but for knitters and crocheters looking for a gateway into this ancient craft, this book makes a ravishing Weaving 101. *For more on Maryanne Moodie and the new trend in weaving, see page 32.*

The Beginner's Guide to Writing Knitting Patterns

By Kate Atherley
(Interweave/F+W; \$27.99)

You will never look at a Ravelry download in the same way again. Atherley, the managing technical editor of Knitty.com, shows aspiring designers the ins and outs of writing, formatting and marketing patterns to sell. Covering everything from what to include in a pattern, advice on photography and guidance for grading a pattern for multiple sizes to thoughts on technical editing, test knitting and the creation of charts and schematics, this handy reference even includes advice on self-publishing and submitting work for publication. There's also plenty of wisdom sprinkled throughout from those in the know—Amy Singer discusses choosing a model; graphic designer Zabet Groznaya shares thoughts on layout; *Creative Knitting* editor Kate Gott Warner provides hints on getting published. Look for the pop quizzes that show how poor instructions can be easily improved. After all this, don't you want to give your favorite indie designer a hug?

Knit a Square

By Nicky Epstein
(Nicky Epstein Books; \$19.95)

Talk about stash busters. That bag of fun fur you bought in 2001? Knit an easy intarsia square and you've got a hedgehog. Noro oddments? Turn them into dinosaurs, colorful kitties and fish. Black-and-white bits? Penguins, pandas and polar bears, oh my! The thirty-five critters featured in this zoological garden of knits all come to life by virtue of knitted squares that you sew, stuff and embellish into the shape. Each pattern, be it a zebra, raccoon or armadillo, comes with photos of the complete varmint along with its deconstructed parts, so it's easy to see what you're signing on for. (Toys can be fiddly.) Handy charts help with the colorwork, folding and finishing. Plus, you can easily customize your beasts by changing up the yarn, gauge and stitches. Leave it to Epstein to take a little-known trick for turning squares into plushies and create an entire menagerie of epic cute. ■

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The Neck's Best Thing

Boatneck or turtleneck? Square or round? V- or U-shaped? You can knit just about any shape that you can draw, and do it in the round.

I occasionally come across instructions for a round neck to be installed in a dropped-shoulder sweater as follows: Place the finished body (which has no armhole or neck shapings) on a flat surface. Place a saucer on the middle of the front. Baste around the half-saucer. Run a double row of machine stitching just outside the basting. Cut on the basting and “discard” (!) the half-circle of knitting. Well! Not only are you wasting a bit of actual knitting, but you also are depriving yourself of the pleasure of shaping within the fabric. Let us look at a few possibilities.

BOATNECK

Simply a horizontal slit across the top of the finished body of a sweater, boatnecks can be described as a do-nothing shape on a dropped-shoulder (or modified dropped-shoulder) pullover. After working to wanted shoulder height, sew together just a bit of each shoulder, so as to make the opening wide enough (and then some) to accommodate the wearer's head. The first version (*Photo A*) shows seamed shoulders and a neck opening bordered with a narrow (two-stitch) I-cord. The thick winter sweater (*Photo A1*) is finished and cast off in purl to prevent curling.

If, because of the neck width, the edges of the opening want to curl, consider adding a hem in a lighter-weight wool. You'll need a double increase at each corner, every round, to swing around the 180-degree turns. Then sew down the raw hem stitches without casting off to maintain elasticity around the neck. At right is Elizabeth Zimmermann's sweater from her early TV series, shown outside, inside and in close-up at the corner (*Photos B, B1, B2*). Note that she knitted the last round of the hem in the color to which it would be sewn. Very tidy.

TURTLENECK

Knit up stitches all around the neck opening and work ribbing as long as you like. This type of neck (*Photo D*) may be added to a yoke or to a drop-shoulder sweater. Since this neck must be cast off—and because you need plenty of stretch—I often widen the final few rounds by increasing in the purl sections. (These are the knit sections as you are knitting but become the purl sections when the neck is folded down.) When worked in the purl sections, the increases are barely noticeable. Because turtlenecks tend to want to curl under along the cast-off edge, I sometimes add a few ridges of garter stitch at the end to slightly spread out the folded-down edge. Working Elizabeth Zimmermann's very elastic sewn cast-off is also a great help. Naturally, if you want a stand-up or mock turtleneck, stop sooner.

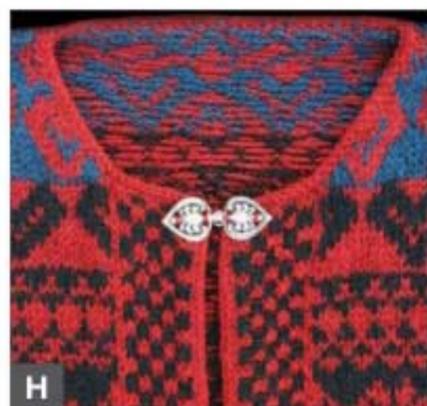
For the rest of the shapes to be produced in the round, a steek is involved. As you plan where to place the base of the neck, consider the

MEG SWANSEN is an author, designer and teacher and the owner of Schoolhouse Press (www.schoolhousepress.com), a publisher and e-commerce knitting shop for patterns, books, wool and more.



Elizabeth Zimmermann discussed this sweater—shown outside, inside and in close-up—on her early TV series. The last round of the hem is knit in the color to which it is sewn.





border you want to add later around the opening. If it is ribbing or garter stitch, make the original opening a bit bigger to allow for the added material.

SQUARE NECK

This will work very nicely on a drop- or modified-drop style. Decide how wide you want the finished neck (around 8 inches for an average adult-sized neck width; remember to allow for any border to be added later), multiply the inches times your gauge and place that number of stitches on a contrast-color piece of wool at center front. Cast on a steek (extra stitches to provide a cutting field) and continue to knit around until you reach your wanted shoulder height. Secure the steek with crochet or machine stitching, cut and add whatever border you had chosen (ribbing, hem, I-cord, garter-stitch, etc). To maintain 90-degree corners on a wide border, miter each one with a centered double-dec (slip 2 tog k'wise, k1, p2sso) worked every round (*Photos E and E2*). If you knit up stitches from a square shape and do not shape the corners, you will achieve a round neck. Isn't knitting astonishing?

ROUND OR OBLONG NECK

This type of neck is similar to the square neck, but instead of the full 8 inches worth of stitches, place about 6 inches of stitches on a contrast-color thread and cast on the steek. As you continue around, shape the neck corners by working a single decrease at each side of the steek every round. Decrease until you have eaten up enough stitches for the width you need, then work straight to shoulder height. Proceed as described above for the square neck, but without the mitered corners.

For a very wide and shallow neck (*Photo C*)—kind of a boatneck variation—I put nearly the full wanted width on a piece of wool and decreased only at each corner about three times to obviate a square. After I bordered it with two-stitch I-cord, it was still thinking about rolling. So, beginning at one shoulder, between the I-cord and the body, I knitted up every stitch (pulling the wool through the fabric from below), then cast off. I call it a Speed Bump, and it worked. This shallow neck (*Photo J*) was a bit narrower than *Photo C* and blocked flat without the Speed Bump.

V-NECK

At the place where you want the V to begin, put the center front stitch (or center three stitches) onto a coilless pin. Cast on a steek and continue around. To shape the V, decide how sharp you want the angle to be: If you decrease at each side of the steek every other round, the V will be relatively steep. If you decrease every third round, the angle will be flatter. Continue the decreases until the number of stitches consumed is equal to the width of the neck opening you need, then work straight to shoulder height. Since a V neck is usually quite deep, you may not need as much width as on a shallower neck. Proceed as above.

If you are adding a wide border, double decrease at the apex of the V, every round. For regular or corrugated rib, be sure to establish a perfect mirror-image on the very first round; it will then take care of itself as you uniformly decrease an identical stitch on each side of the center stitch. Work a centered double decrease (slip 2 k'wise, k1, p2sso), shown in *Photo F*, or a pair of single decreases instead of a cdd, with three center stitches separating the k2tog and ssk (*Photo G*).

U-NECK

If your goal is an 8-inch-wide opening, place about 4 or 5 inches worth of stitches onto a contrast-color piece of wool. Cast on a steek and continue around. If you now decrease every round, the U will get wider quickly. For a steeper-sided U, decrease every other round or even every third round. When you have achieved the wanted width, work straight to shoulder height. Proceed as above. In this photo of a round-necked cardigan, you will notice a bead of I-cord around the final edge (*Photo H*). *Photo I* shows a deeper U shape. ■

Is Weaving the NEW Knitting?

Take a nostalgia-fueled fashion trend, the accessibility of easy-to-use looms, knitters' surplus yarn, and fan it with social media. You might just have the Next Big Thing.

Why, I wondered, are there suddenly lots of photos of cool-looking woven projects showing up on my Instagram and Pinterest feeds? I'd noticed giant yarny installations popping up in lobbies, restaurants and stores. A visit to Anthropologie, West Elm or Urban Outfitters feels like 1970s redux, with woven textures conspicuous in clothing and home décor alike. More and more yarn and craft stores are selling looms, and knitting events like Vogue Knitting LIVE are adding weaving classes to their curriculums. Plus, big-name knitters including Cat Bordhi and Franklin Habit are weaving it into their repertoires. Even *The New York Times* proclaimed weaving an effective therapy in a November article on how people are dealing with post-election anxiety. Passing fancy, or cultural trend?

Respected trend forecaster Li Edelkoort sees weaving as a response to what she calls "our unstitched society." Too much technology has us reaching for yarn. At her presentation "Talking Textiles" last summer, she discussed how the "reaction to the increasingly digital landscape of our lives is a craving for tactility and dimension." Her popular trend reports for Trendtablet are filled with images of fiber, woven pieces and ethnic textiles. We see this influence in the ubiquitous Boho trend in fashion and home décor, with its tassels, embellishments and back-to-the-Sixties vibe.

But it's not old hippies who are taking to their looms these days, and they're not making harvest gold pillow covers. Millennials and Gen-Xers are driving the DIY crusade and are finding solace—and often financial reward—in the Maker Movement. They are creating stylish, modern and creative pieces using weaving and knotting techniques that had their last heyday half a century ago. And it's being fueled by social media. In short, weaving is having a moment.

Not that weaving ever really went away:

KARIN STROM, a writer, photo stylist and consultant to the yarn industry, is a lapsed weaver who just ordered a frame loom. She is @yarnstrom on Instagram.

There has always been a strong weaving culture in America. *Handwoven*, the gold standard of weaving magazines, has had a loyal following since it began in 1975. Now in her 80s, the artist Sheila Hicks has used tapestry weaving as her primary medium since the late 1950s and she is still a major figure in both the fiber and art communities.

"Right now we are seeing a lot of wovens in fashion—big plaids, fringe, ponchos, wraps," Jane Patrick, creative director of the Schacht Spindle Company, manufacturer of the uber-popular Cricket Loom, points out, which is attracting a new audience to the craft. "The DIY culture and local food craze have their roots in the back-to-the-earth movement of the late Sixties, another time that saw a huge resurgence in weaving."

Weaver Liz Gipson agrees: "The Boho trend has certainly made the look of weaving cool again and has caused more yarn folks to seek out looms to create simple wraps, scarves, cowls and home dec items that match this look." But she differentiates between the hardcore weavers (she's one of them) and the more instant-gratification weavers (including knitters looking for a new way to use yarn). She sees the latter being driven by the availability of affordable, easy-to-warp and compact frame-style and rigid heddle looms. (For a primer on looms, read *The World of Warping*, page 34.)

Traditional publishing is helping to spread the love. Anne Merrow, editor of *Little Looms*, a special issue of *Handwoven*, told me the issue is doing so well, they are planning another. She, like Gipson, cites the availability of accessible looms, like Schacht's Cricket and Zoom Looms.

Even Martha Stewart, always on the cutting edge of a trend, has developed a pin loom with Lion Brand that, according to Lion Brand's creative director Adina Klein, is selling briskly at the Lion Brand Studio store in New York City and at Michaels, Wal-Mart and Amazon. The Martha Stewart Crafts DIY Weaver allows the



PHOTOGRAPHS COURTESY OF MARYANNE MOODIE



4



5



6



7

Dream Weaver

Australian weaver Maryanne Moodie, who splits her time between Brooklyn and down under, is a leading force in today's weaving revival.

MARYANNE MOODIE'S infectious enthusiasm instantly made me want to run out and buy a frame loom and start weaving. Before she took up weaving, Moodie was an art teacher, and she has an innate ability to easily transfer knowledge to others. "I was struggling with the isolation of being a new mum and itching to do something creative. I remembered a loom I had pulled out of the storeroom before I left school." She warped it up, immediately began weaving and has never looked back.

"Weaving has given me a sense of community. I feel really connected to all of the other makers out there. It's a whole new world." She has certainly benefited from the ever-expanding world of Instagram and is something of a weaving evangelist. "My husband says I've started a cult, and in a way he's right. I want to share what I've discovered with others and be able to talk about it."

Like fellow Aussie Natalie Miller, Moodie now constructs her own looms, which gives her the freedom to work in various sizes. The largest loom she has made so far is 12' x 12'.

Moodie's work is inspired by the 1970s aesthetic—she is a longtime collector of vintage clothing and textiles—and she uses some of the techniques that were popular then: soumak stitch, pile weave, rya knots. She colors her creations in a clean, modern palette that gives her work the fresh, cool look that has made it such a hit on social media.

Moodie never had a five-year plan. The growth of her business has been organic. "I'm a rule breaker," she says. Largely self-taught, she jokingly calls her freewheeling teaching style "The Moodie Method" and fills classes wherever she teaches, creating weaving converts all over the world. She sees her new book, *On the Loom*, published by Abrams, as yet another way to spread the word about weaving. (See book review on page 28.)

1. Maryanne Moodie at work on tapestry commissions. **2.** Textural and tasseled, a wall hanging in natural undyed yarn. **3.** Moodie's adjustable Large Weaving Loom is available on her Etsy site (www.etsy.com/shop/MaryanneMoodie). **4.** Moodie's light-filled studio is a weaver's dream come true. **5.** Students experimenting on frame looms. **6.** An organized workspace encourages creativity. **7.** Students observing the "Moodie Method."

For knitters, weaving is “like finding new passion in an old romance.”

user to make shaped tapestries on a lightweight frame loom.

While magazines, craft shows and local shops are helping get the message out, it's really social media that has turned a micro-trend into a global movement. There are hotbeds of weaving culture in places like Brooklyn, Los Angeles, San Francisco and Melbourne, Australia, among others. The world has become much smaller, and social media makes it possible to be in New York, or Des Moines, and see what your Instagram friend in Sydney is working on today. Need a quick tutorial? There's YouTube at your fingertips.

According to Dionne Rockwell, director of social media for the Craft Yarn Council, “Weavers like Maryanne Moodie promote their craft on social media, inspiring followers to say, “Hey, I want to learn how to do that.” Moodie takes it a step further by offering workshops and classes that invite anyone to step into the world of yarn. The number of followers some of the popular weavers have is staggering: Brooklyn's Caroline Kaufman @crosekauf has 64,00 followers on Instagram; San Francisco's Meghan Shimek @meghan-shimek has 47,000; Australia's Natalie Miller @Natalie_Miller_Design has 65,000; and Australia's Maryanne Moodie @maryannemoddie has a whopping 95,000.

But are knitters taking to the shuttle?

Liz Gipson thinks the influx of knitting weavers has been pretty steady over the past five to eight years, but that we are noticing it more right now

owing to the rise in popularity of the wall hanging/art weaving that has taken over everyone's feeds. “This trend is certainly a rising tide that will cause new folks to explore the craft and has led to a renewed interest in tapestry weaving and small looms.” She adds, “There are some projects, particularly for the home, that weaving is just better suited for: curtains, rugs, place mats and runners—things that need to lay flat.” Gipson feels that knitters who are drawn to these kinds of projects seek out weaving.

A number of highly visible knitters have added weaving to their teaching schedules and see it as a natural progression. Franklin Habit told me that “as one who came to weaving through knitting, my biggest thrill has been the surprise of watching the yarns—which I thought I knew inside and out—turn into fabrics I've never made before and act in ways I never expected them to. It's like finding new passion in an old romance.” Cat Bordhi also cites the feel-good effect, saying, “Weaving, like knitting, floods one with that oh-so-familiar balm of well-being and recalibration.” She holds creative weaving retreats for knitters on dreamy San Juan Island, Washington; Habit is planning a series of classes with weaver John Mullarkey, a collaborator on the development of the Schacht Zoom Loom.

Angela Tong, whose Craftsy class “Rigid Heddle Weaving” has taught more than 10,000 students, also sees weaving as an obvious next craft for knitters and crocheters. “Although weaving, knitting and crochet are different from each other, they all produce beautiful textiles. I

encourage anyone who loves the fiber arts to give weaving a try.”

Have a big yarn stockpile? No need to KonMari your stash. Get a loom!

Everyone I spoke to agrees that weaving is a perfect way to utilize stash. In Habit's words: “Boy, does weaving consume stash. Which makes room for new stash.” Angela Tong agrees: “With all the yarn we collect, we start looking for new crafts to use up our backlog. When I took up weaving, I was surprised and delighted to discover that all those leftovers in my stash wanted to rearrange themselves into color families for weaving. A stash suddenly takes on a vibrant new life.”

Both Natalie Miller and Maryanne Moodie claim knitters are often favorite students in their weaving classes. “Knitters understand yarn and fiber,” says Moodie. “They get the concept of tension, and they have strong ideas about color and texture. And they have great stashes.”

Longing to loom?

Weaving classes at yarn shops are more popular than ever. Webs, in Northampton, Massachusetts, which started out as a weaving studio and added knitting yarns in the 1980s, has seen a renewed interest in weaving. “Our weaving business is definitely up,” says co-owner Kathy Elkins. “We sell out weaving classes consistently and now offer additional classes in techniques beyond just learning how to weave on a rigid heddle loom. We are definitely seeing knitters in these classes, as well as non-knitters who are interested in weaving but are not ready for, or don't have the money or space for, a floor loom.”

Kate Gagnon Osborn of Kelbourne Woolens sees the popularity of tapestry/rigid heddle weaving as a parallel to nascent knitters who start out by making basic garter-stitch scarves and get hooked. “New weavers are dipping their toes in the craft and finding the potential for so much more right at their fingertips,” she says. Both Elkins and Osborn agree that high equipment costs and the time-consuming warping process keep many knitters from graduating from rigid heddle and tapestry looms into the more complex world of floor looms, but that there are endless possibilities with basic equipment.

For knitters ready to try their hand at it, Natalie Miller recommends taking an immersive workshop to learn about the basic techniques and tools. “I think it's great if you can join a class taught by someone who has been trained, as you will learn the correct skills on how to warp and weave. Like knitting, weaving does require discipline. It is very time consuming and requires complete focus.” But the results are worth it. “It slowly grows and transforms into something magical,” she says. ■

THE WORLD OF WARPS

You can weave on something as basic as a wood frame with pegs around the edges or as complex as a multiple-harness floor loom. Many knitters start on a frame loom, pin loom, tapestry loom or rigid heddle loom. —courtesy of Jane Patrick, Schacht Spindle

FRAME LOOM

This loom is a simple frame that has notches or pegs to hold the threads tight. You can weave only the size of the frame.

PIN LOOM

This is a small frame loom with pins in a special configuration around all four edges. The final piece has four finished edges.

RIGID HEDDLE LOOM

This loom has warp and fabric storage capabilities. It has a unique heddle/reed that has alternating slots and holes through which the warp

yarns are threaded. The rigid heddle reed determines the density of the warp threads and is used to make the sheds for the shuttle to pass through, as well as pushing (beating) the weft into place.

TAPESTRY LOOM

A simple loom that may or may not have warp storage. Generally this loom has a simple way of making the opening (shed) for the weft yarn.

INKLE LOOM

A small loom made up of a series of dowels used for band and belt weaving.

TABLE LOOM

Table looms have shafts (frames) with heddles through which the yarns are threaded. A separate reed in a beater determines the warp density and beats the weft yarn into place.

FLOOR LOOM

This loom, like a table loom, has shafts and a separate beater, plus a set of pedals (treadles) that are depressed to raise (or lower) the shafts. There are different operating systems: jack, countermarche and counterbalance.

Miller Time

Another popular figure in the current weaving renaissance, Natalie Miller has built a career weaving and tying knots.

NATALIE MILLER is a trained architect who has worked in the design world for more than twenty years. A move to the country from Sydney has allowed her to make weaving and macramé a full-time career. She hardly sits around making place mats, though. Her background in building and architecture makes her comfortable working on a large scale; in fact, she created the world's largest macramé chandeliers for a shopping mall in Hong Kong and travels extensively worldwide to oversee installations and teach.

"My mother was a dressmaker and macramé artist, and I've been around textiles my entire life, so weaving was a natural for me. Textile art has an enormous relationship with architecture and interior design. I love to explore the ways textiles can transform an architectural space," Miller says. While many of her commissioned installations end up in urban settings, she does draw inspiration from the quiet of the countryside: "The stillness allows you to open up your mind and creative side."

Miller agrees with Li Edelkoort that weaving, and textiles in general, are antidotes to technology. "I found that my [former] occupation had become very dependent on computers and technology. I was losing the sense of creating objects with my hands in the real world. I needed to regain a sense of touch. I find craft to be very meditative, which I believe is the main reason for the weaving and macramé revival."

She works on simple frame looms she makes herself out of strips of wood. If she gets a commission for a large piece, she constructs a loom accordingly. "A tapestry loom is much easier to warp than a floor loom, but weaving the weft takes much longer. I weave only with my hands—no shuttles, needles or bobbins. I find it much easier to weave this way. My fingers are trained to move swiftly."

1. Miller with three of her large-scale macramé pieces. **2.** At work on a tapestry, Miller dresses accordingly. **3.** A finished wall hanging is embellished with a natural touch. **4.** Knotters at work in Miller's studio. **5.** To get the colors she wants, Miller dyes much of her own yarn. **6.** Students learning Miller's tapestry techniques.



AMERICAN BEAUTIES

Heritage yarn companies and young entrepreneurs are keeping it real by sourcing and making their yarn in these United States.

Veronika Jobe was 4 years old when her parents escaped the former Czechoslovakia to seek a better life in the United States. So when she and her younger brother Daniel Burda launched YOTH Yarns in 2014, it was almost a given that they would make their yarns stateside. “My parents are a bulletin board for the American Dream,” she says. “My brother and I have strong ties to America. We are very attached to this lovely country of ours.”

Now more than two years in, YOTH (which stands for YarnOnTheHouse) is a thriving boutique yarn company with four yarn bases offered in a sophisticated array of muted colors—and all made in the USA. Though the fiber for two of the yarns—Big Sister, a DK weight, and Little Brother, a fingering-weight 80% superwash merino, 10% cashmere and 10% nylon—are sourced abroad, YOTH’s other two yarns—Mother, a heavy lace weight, and Father, a worsted weight—are 100% Rambouillet and completely domestic, from sheep to skein.

“We believe in bringing some of the workmanship back into the country,” she says, “and supporting small businesses right here. We want to keep as much in America as possible.”

Jobe and Burda aren’t alone. In the same way the locavore movement and slow food have raised awareness of where cantaloupes and kale come from, slow fashion—or, in the case of the hand-knitting world, slow yarn—is making knitters and crocheters more aware of the origins of their skeins.

“I see a trend in the nation that people not only want to know where their food comes from now, they also want to know where their clothes come from,” explains Stacie Chavez of Imperial Yarn. “They also might spend a little more for an American-sourced and American-made product.”

Rita Samuelson, director of wool marketing for the American Wool Council, says she’s seeing great interest in American-sourced goods. “It’s not just about jobs,” she says. “It’s also about keeping the footprint closer to home and the extraordinary quality and traceability you get in the U.S.”

But inspect an average knitter’s stash and it’s likely to look like Anthony Bourdain’s itiner-

LESLIE PETROVSKI, a freelance writer and knitter living in Denver, loves nothing more than a yarn with a good story. She blogs irregularly at www.nakeidknits.com.

ary, with alpaca coming from Peru, llama from Bolivia, merino from New Zealand and Australia, cashmere from Mongolia, mohair from South Africa, linen from Belgian, cotton from Greece, Lopli from Iceland and balls from many other parts unknown. Increasingly, though, fiber artists are taking a hard look at their materials, asking questions of themselves and the yarn companies they support. Where was this yarn spun? Where did the fiber come from? How was it grown? Were the sheep or llamas or goats humanely treated? What chemicals were used in processing? Ultimately, how far did it travel from soil to yarn shop?

Long Island Livestock Co., which started selling small-batch llama- and alpaca-focused yarns about five years ago, has thrived in part because of the radical transparency owner Tabbethia Haubold-Magee provides customers. While some of her yarns are spun from alpaca she buys from the local co-op, others are limited editions made from the fleeces of her animals or from animals she’s sheared. Affixed with a tag featuring a picture—and name—of the animal contributing the bulk of the yarn’s fiber, these artisanal yarns literally put a face on the fiber.

“Somehow or other, I started doing this when people were becoming more aware of ‘local’ and supporting small farms and small businesses,” said Haubold-Magee. “People want to support something that’s tangible and real that has a face and personality and is something they can get behind,” she says. “This is an increasing trend; it’s connected to slow and sustainable fashion. Despite the economy, my business has grown from year to year.”

But it isn’t just small-batch producers that use American fiber for their products. Brown Sheep Company has been spinning American wool into favorites like Lamb’s Pride, Nature Spun and Top of the Lamb since 1980.

“His whole goal was to create a market for the local wool producer,” says Brown Sheep’s Peggy Wells of her father’s decision to build a commercial mill and yarn company in Mitchell, Nebraska. “We have always purchased wool from Colorado, Nebraska and Wyoming.” To this day, Brown Sheep sources all of its fiber, with the exception of Peruvian cotton, domestically.

Kraemer Textiles in Nazareth, Pennsylvania, which has always sought out American-grown fiber, recently committed to purchasing all the

cotton, wool and alpaca it uses exclusively from U.S. growers. And Bartlettyarns, touted as the oldest operating mule spun woolen mill in the country, spins all of its yarns from U.S. wool in Harmony, Maine.

Peace Fleece is another company that has sourced domestic fiber for years, using yarn as a metaphor and vehicle for building bridges between peoples. Starting out during the Cold War by mixing Soviet and U.S. fiber into a single, symbolic yarn, today the company is blending non-native American fiber with fiber grown by Navajo ranchers. Peace Fleece’s staple yarns typically are a mix of 75% native and non-native fine wool and 25% Texas mohair.

“People have an emotional attachment to the yarn,” explains Peace Fleece’s Peter Hagerty. “They are drawn to us because of the political and humanitarian issues, and they enjoy the colors we offer. They keep coming back year after year.”

In 2010, knitwear designers Jared Flood and Pam Allen gave yarns with red, white and blue origins a boost when they launched their brands Brooklyn Tweed and Quince & Co., respectively. Whereas Brooklyn Tweed produces breed-specific yarns grown, spun and dyed in the United States, Quince & Co. sources and manufactures its wool and cotton yarns in the U.S., getting luxury fibers such as silk and organic linen from abroad. Both companies have gained a following among hand knitters—and raised the profile of born-in-the-USA fibers—through their strong design programs and thoughtful color palettes.

Making it in the USA

Despite this activity, the United States is not an easy place in which to make yarn. Devastated by overseas manufacturing, hundreds of once thriving mills began shuttering throughout the latter years of the 20th century, costing the U.S. hundreds of thousands of jobs along with textile manufacturing expertise and equipment. For a yarn shop owner or aspiring entrepreneur who may have secured a barn-full of wool or field of cotton, getting that fiber cleaned, carded and spun can involve a frustrating adventure into textile supply chain creation and management.

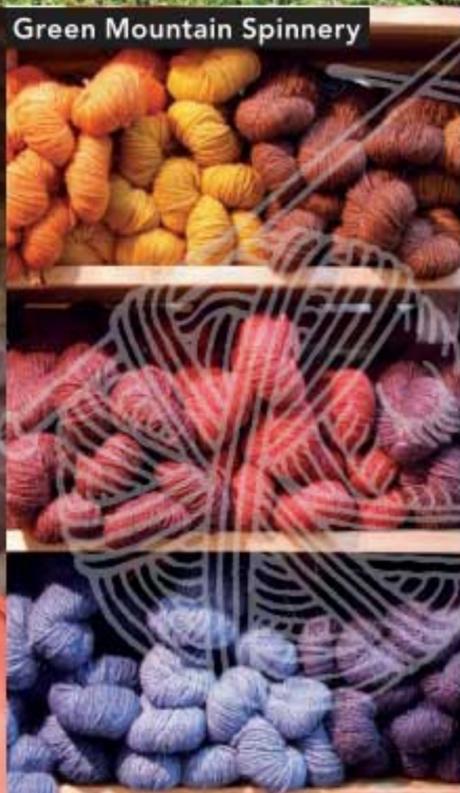
In a back-and-forth email conversation about sheep-to-skein American yarn, Clara Parkes of *Knitter’s Review* and Clara Yarn, who’s done her own piecing together of suppliers in the name of



Swans Island Co.



Mountain Meadow Wool



Green Mountain Spinnery



Solitude Wool

Brooklyn Tweed



Cestari Sheep and Wool Company



Imperial Stock Ranch



BUY AMERICAN

Want to add more domestic fiber to your stash diet? In addition to frequenting fiber festivals and local guild shows, look for the following brands.

(Editor's note: Is your favorite American yarn not listed here? Please let us know on our Facebook page at www.facebook.com/vogueknittingmag.)

Abundant Earth Fiber
www.abundantearthfiber.com

Bartlettyarns
www.bartlettyarns.com

Brooklyn Tweed
www.brooklyntweed.com

Brown Sheep Company
www.brownsheep.com

The Buffalo Wool Co.
www.thebuffalowoolco.com

Cestari Sheep and Wool Company
www.cestarisheep.com

Classic Elite Yarns
www.classicelityarn.com

Green Mountain Spinnery
www.spinnery.com

Harrisville Designs
www.harrisville.com

Jill Draper Makes Stuff
www.jilldraper.com

Kraemer Yarns
www.kraemeryarns.com

Imperial Yarn
www.imperiallyarn.com

Long Island Livestock Company
www.lilivestockco.com

Loopy Mango
www.loopymango.com

Mountain Meadow Wool
www.mountainmeadowwool.com

North Light Fibers
www.northlightfibers.com

Peace Fleece
www.quinceandco.com

Solitude Wool
www.solitudewool.com

Spincycle Yarns
www.spincycleyarns.com

Swans Island Company
www.swanislandcompany.com

YOTH
www.yothyarns.com

Thirteen Mile Yarns
www.lambandwool.com

The purchase of USA-born yarn ripples beyond the stitches in a sweater.

product development, said that increased interest in American-grown product is putting pressure on the country's tenuous infrastructure. "We haven't seen a significant expansion in our supply chain or manufacturing infrastructure yet, which means there will be greater and greater competition for limited resources in the short term," she observes. "Competition for the good American wool and for time at the biggest mills will only get tighter and tighter, and I don't see much relief here in the foreseeable future. It takes time to build a flock and secure sufficient land for grazing, or secure the necessary capital to start a mill."

She also worries about the dearth of expertise. Not unlike making great food, making great yarn is the pursuit of a lifetime. "The really good mills have people who've been doing this their whole lives," she says. "It's in their DNA in an intuitive way that takes decades to build. New mills may spring up—I dearly hope they will; they'd serve a great need—but the skillful operation of this equipment takes lots of time and patience to rebuild."

Creating supply chains from whole cloth takes a certain amount of grit. When online weaving supplies purveyor Lunatic Fringe Yarns decided to create a line of naturally colored American cotton yarns as their way to support the domestic textile industry, they ran up against one of the big problems facing small yarn manufacturers: Factories want quantity orders and balk at special requests. Lunatic Fringe owners Michele Belson and Katzy Lühring found that cotton gin companies accustomed to working with white fiber (cotton gins separate the cotton fluff from the seeds) were loath to take their colored cotton.

Eventually they found a gin in New Mexico willing to clean what is now Lunatic Fringe's American Maid Naturally Colored Cotton, which comes in five colors. After ginning, the fiber goes to North Carolina for spinning and to Georgia for plying. "This is such a multistep process," Lühring says. "I wish it was streamlined. I wish it was easy."

Accessing quality American fiber in the quantities necessary to make yarn can also be challenging. New Hampshire-based Harrisville Designs, which traces its roots back to the 18th century and spins the Brooklyn Tweed yarns Shelter and Loft, gets its fiber from New Zealand and Australia. "That's not to say we won't source domestically," explains Harrisville's Nicholas Colony, who can trace his textile roots back six generations. "Our yarns are made in the USA, and we choose the fiber we do for consistency. But there is a significant demand for domestic wools."

Kristine Vejar, who owns the Oakland, California, yarn shop A Verb for Keeping Warm and

YARN IN THE USA WHAT MAKES A YARN AMERICAN?

If you want a full, red-blooded American product, here are some questions—large and granular—to ask so you know what's underneath that ball band:

- Was the yarn milled in the United States? Was the fiber scoured (washed) and dehaired here? Was the cotton ginned in the U.S.? Was the fiber wash made here?
- What is the origin of the fiber? Was it grown domestically? (There is very little or no silk, linen, bamboo or hemp available from U.S. growers.) If the yarn contains synthetics, where did they come from?
- Was the yarn dyed in the U.S.?
- If you are buying a finished product, was it knitted, sewn and/or woven here? Was the thread used to construct it made domestically? What about the zippers and other notions?

is the author of *The Modern Natural Dyer*, found herself in a similar position when she decided to produce a California-grown wool. The wool she found was either too rough for the hand-knitting market or too expensive. "[We had a hard time finding] a source of wool from which we could get the quantity and quality we needed to make a yarn," she says. "And who would process it?"

Less common fibers such as alpaca, llama and cashmere are even more difficult to source in the States, in part because these fibers have much less established supply chains. Though there are an estimated 250,000 alpacas in the country, the industry has until now focused more on breeding standards than on fiber distribution.

Imperial Yarn's Stacie Chavez raises alpacas and is a board member of the Alpaca Coalition of North America. She and her business partner Lynn Edens, another alpaca breeder, now run Imperial Yarn, which was founded by Imperial Stock Ranch, a massive sheep-growing operation in Oregon. This joining of forces and fiber has resulted in the infusion of American-grown alpaca into the Imperial Yarn's Columbia-wool line, starting with Denali, a sport-weight 50/50 wool/alpaca blend. "We launched it in June at The National NeedleArts Association trade show," Chavez said in September. "I'm already reordering it. I thought I had at least six to eight months."

Chavez too has been deeply involved in organizing the National Alpaca Fleece Collection Initiative, a recent attempt on ACOA's part to create centralized collection points nationwide where

America's far-flung growers can sell or consign their fleeces—and create a repository where buyers like yarn and apparel manufacturers can source fiber. Late in 2016 the Alpaca Fiber Council formed to become a clearinghouse for U.S. alpaca fiber, connecting the dots between individual growers and pools like ACOAs, yarn and apparel manufacturers, and the processing facilities that can bring products to life.

"We've had a lot of interest from suppliers of hand-knitting yarns who would like to get access to alpaca fiber," says Chris Riley, chairman of the Alpaca Fiber Council. "But some alpaca breeders have only twenty animals, and it wouldn't be worth their time for a big yarn company to source the alpaca. In the future, we would help hook them up to partners in the alpaca network."

The real price of yarn

American yarn can also be more expensive, though that's not always the case. A 160-yard skein of yarn in her Pioneer line, Kristine Vejar explains, is \$26. The yarn is California-grown, organic and naturally dyed by hand. "Customers haven't always been into this," she said. "This is a burgeoning thing. I educate a lot and try out different experiments and try to meet as many people as possible."

Brown Sheep's Peggy Wells agrees. "I think there is a tightrope being walked between the dollar versus made-in-the-USA. People definitely want to support U.S. goods, but they want it at their price and their convenience. Our goal as a manufacturer is to meet those criteria."

Competing against countries with lower wages and different regulatory environments is another challenge facing companies like Brown Sheep. "We get asked increasingly demanding questions about chemicals," she says. "I can answer all the questions about how a product is being made and when; not every country can. Consumers should be demanding the same quality of answers from everybody."

The environment is certainly one reason to buy American; a ball of American wool is likely to have a smaller carbon footprint than its New Zealand counterpart. But there are many other benefits to buying locally. From supporting a neighboring farm and American wool processing businesses where people are paid fairly to helping preserve rural lifestyles and open space, the purchase of USA-born yarn ripples beyond the stitches in a sweater.

"A knitter's passion and connection to the wool and fibers that they use can not only feed their crafty souls, but also help bring back tried-and-true practices to our industry," Veronika Jobe says. "It's just a little way of saying thank you to this country that we love." ■

A woman with dark hair styled in a low ponytail is modeling a gray, short-sleeved, cable-knit dress. She is also wearing a white wristband on her right wrist and tan wedge boots. The background is a plain, light-colored wall with a window on the right side.

winter

2016/17

The runways were awash this season with loose-fitting, oversized silhouettes and a color palette dominated by neutral shades (gray, beige, white, black) and pale pastels.

**MARI LYNN PATRICK'S
STRIKING CABLED DRESS** (page 47)



Cable News

**LUXURY FIBERS ENHANCE SOFTLY
SCULPTED STITCHERY**



NORAH GAUGHAN

Luxe and ladylike, this asymmetrical turtleneck is the epitome of grace and style. The front and back each begin as two pieces (one short and one long) that are knit separately and then joined and worked in one piece to the shoulder. Silk/merino *Julie* from Stacy Charles Fine Yarns gives the cables and patterning extra definition and a beautiful sheen.

PHOTOGRAPHS BY ROSE CALLAHAN. HAIR AND MAKEUP STYLED BY NICOLA DAVID

1
Size+



PATTY LYONS

An hourglass-shaped center panel of diamond cables edged in curving braids is the centerpiece of Lyons's sweater. The graceful, feminine lines lead up to a funnel neckline, while cords twist and separate up the sleeves. *Alta Moda Alpaca* from Lana Grossa/Trendsetter Yarns, a soft chainette yarn, defines the cables yet lends a very soft hand.

2
Size+

Cable News



**SUBLIME
STITCHERY
TAKES
KNITTING
FROM
SIMPLE TO
STANDOUT**

MARI LYNN PATRICK

Intricate cable panels separated by lines of zigzag stitching alternate their way across this striking drop-shoulder dress. Deep 2x2 ribbing is the perfect edging; pockets are cleverly inserted into the front to line up with a pattern change. The sharkskin-gray shade of Dale Garn *Cotinga* is one of this season's most popular colors.

3
Size+



CATHY PAYSON

Moss-stitch diamonds and zigzags and garter bars are the perfect counterpoint to the bold central cabled trellis of this oversized pullover. Square armholes, a wide round neck and set-in front pockets keep things casual. The tight twist of hand-painted Koigu Kersti Merino Crepe allows each pattern to shine.

4
Size+

Cable News



**UNEXPECTED
CABLES
ENHANCE
CLASSIC
SILHOUETTES**

MELISSA LEAPMAN

Leapman's elegant mock turtleneck, knit in 220 Superwash Merino from Cascade Yarns, boasts stunning shaped center panels on the front and back, with the front-panel border shifting outward to encompass the neck, where it's dotted with bobbles. The cuffs, hem and neck are ribbed; reverse stockinette keeps the focus on the cables.

5
Size+



YOKO HATTA

This page: The Fibre Company's *Arranmore* combines silk and cashmere with a tweedy wool. Add classic cables to the mix and you get a visual and textural feast. Hatta artfully uses reverse stockinette to highlight diamond and rope cable patterns and offsets them with a cabled eyelet rib hem, cuffs and neckband. Cables are also used to define the graceful raglan shaping.

ERICA SMITH

Opposite: Take the bulky warmth of Zealana's *Tui* and put it to work in this long cardigan, which is sure to become an instant classic. A somewhat sedate shawl collar and front rib bands belie an impressive back that really pops with a combination of three thirteen-stitch cable panels. Narrower bands of cables line the fronts and raglan sleeves.

• For closeup and alternate views throughout, please visit our website.

6
Size+

Cable News



7
Size+



TWISTS & TURNS

Woven and knotted cords wind a path through cable spaces.

SEVENTH AVENUE

designer Vladimir Teriokhin loves cables: "Not basic cables. Combinations. Traveling," he recently told *The New York Times*. At age 9, Vlad began training with the Bolshoi Ballet and was a world-renowned dancer before he hung up his shoes and took up his knitting needles. Now he runs a business in which he designs sweaters for the biggest ready-to-wear names in American fashion. His latest design for this magazine showcases both his love for cables and his ingenious creativity. Read more about Vlad and his work at www.nyti.ms/1QEFBxG.

VLADIMIR TERIOKHIN

Seven cable patterns (including two-color cables on the back and center sleeves) stand out against a background of reverse stockinette. The nautical feel is highlighted by narrow stockinette strips that are woven and knotted through the different patterns. K2, p2 ribbed borders and a fold-under neckband finish things up. It's knit in *Adelaide* from Classic Elite Yarns.

PHOTOGRAPHS BY ROSE CALLAHAN.
HAIR AND MAKEUP STYLED BY
NICOLA DAVID



8
Size+



CLEVER CORDING

Begin by folding the knit cord in half—the different-colored arrows represent each half. Follow the arrows to weave the cord through the cables, noting the direction of the colored arrows. Hint: Use different-colored small stitch holders or stitch markers on safety pins to make following the color paths easier.

Center of cord

TWISTS & TURNS

How to weave and knot through cables.



1. Weave the cord under the 4 knit stitches at the center front cable, just above the ribbed edge.



2. Draw the cord through until there are two equal strips on both sides. Pull the center of the cord down to create a U shape, as shown; tack in place. Cross the strips.



3. Next, weave the left-hand strip under the right half of the cable above, then weave the same strip under the cable, above and to the right.



4. After weaving the left strip through the center of the next cable, weave the right-hand strip under the left half of the cable above, then through the same center cable, as shown.



5. To prepare for tying a knot, insert the strip under the cable from above, make a loop and bring it under the strip.



6. Bring the strip back up through the loop, as shown, and tie a loose knot. The arrows on the opposite page indicate the direction in which you should weave the strips.

**VLADIMIR
TERIOKHIN**

Stand out in this bold oversized pullover with striking color gradation that's created using five strands of *Galway Sport* from Plymouth Yarn Co. held together. Changing the arrangement of strands gently shifts the color from light to dark. Raglan armhole shaping on bishop sleeves, a wider back that wraps to a shorter front, vents, and pockets worked in finishing make this a statement sweater.

PHOTOGRAPHS BY ROSE
CALLAHAN. HAIR AND MAKEUP
STYLED BY ELENA LYAKIR

9
Size+

WHITE+

Fresh and
fearlessly **FASHION-
FORWARD**, the
high-contrast
GRAPHICS created
by the juxtaposition
of **BLACK AND
WHITE** makes a
BOLD, MODERN
statement.



SANDI PROSSER

The bold effect of a black-and-white herringbone pattern, worked in the round to the armhole, is further contrasted by the short-row-shaped yoke with deeply slanted shoulders worked all in black. Batwing-style sleeves, fold-under hems and a cozy ribbed turtleneck add style. Work it in supersoft *Valley Superwash* from Valley Yarns.

BLACK

**10
Size+**



CHERYL MURRAY

Classic rugby stripes get a modern makeover in an allover broken-rib pattern. A generous turtleneck, a longer back and side vents are added to the oversized silhouette. Wide stripes of Brown Sheep Co.'s *Lanaloft Worsted* are bold and sturdy in 100% wool.

TEXTURAL STRIPES ARE THE ULTIMATE **SPORTY CHIC** STYLING

11
Easy
Size+

VIVID **GRAPHIC DESIGN** GIVES A DROP-SHOULDER TUNIC AN UNEXPECTED EDGE



12
Size+

MARGERY WINTER

This hybrid Fair Isle pullover showcases myriad graphic patterns and textural ridges to great visual effect. Zigzag bands in the lower body contrast well with the blockier patterns at the yoke. The unusual approach to construction involves working the body in the round inside out (or with WS facing) predominantly in purl stitches so floats won't pucker the fabric or affect the gauge. Knit it in alpaca/merino Extra from Blue Sky Fibers.

SANDI PROSSER

Striking windowpane plaids are having their moment on the runway. Create Prosser's braid-look windowpanes by alternating stitches in black and white. The generous silhouette features a wide funnel neckline, side vents and two-row seed-stitch edges. *Lhasa* from Debbie Bliss Pure Bliss Collecton/KFI, a sumptuous cashmere/yak blend, is cozy and soft against the skin.



13
Easy
Size+

IN LUXE YARN, **WINDOWPANE PLAID** EXUDES EASY ELEGANCE

**DEBORAH
NEWTON**

Big and bold is the name of the game. Traditional Scandinavian patterns are blown out in this super-bulky roving yarn—aptly named *Chill* from Sugar Bush Yarns—that will keep its namesake at bay. Both the body and sleeves are worked in the round to the armhole, then sleeves are joined and the yoke is worked in the round with raglan shaping. A single vertical line of black stitches forms a faux side seam.

- For closeup and alternate views throughout, please visit our website.



PATTERN PLAY

Pair **black with winter white**

and you'll have the most stylish knits of the season.

Oversized silhouettes have an **'80s FEEL** but are instantly

updated with **thoughtful**

construction details like **HIGH/LOW HEMS**, shaped

shoulders, side vents and

extended sleeves.

Graphic patterning is an easy addition—just choose your

favorite technique.



Multi-stranding

- What looks like sheer stitch wizardry in this bishop-sleeve sweater is simply some crafty color handling: five strands of yarn are held together throughout, switching up the color combinations as you go to create the stunning ombré effect.



Colorwork

- This tunic is worked from three Fair Isle charts interspersed with staggered blocks and both horizontal and vertical stripes of varying thickness. Decorative pattern ridges vary according to whether you carry an unused strand above or below.





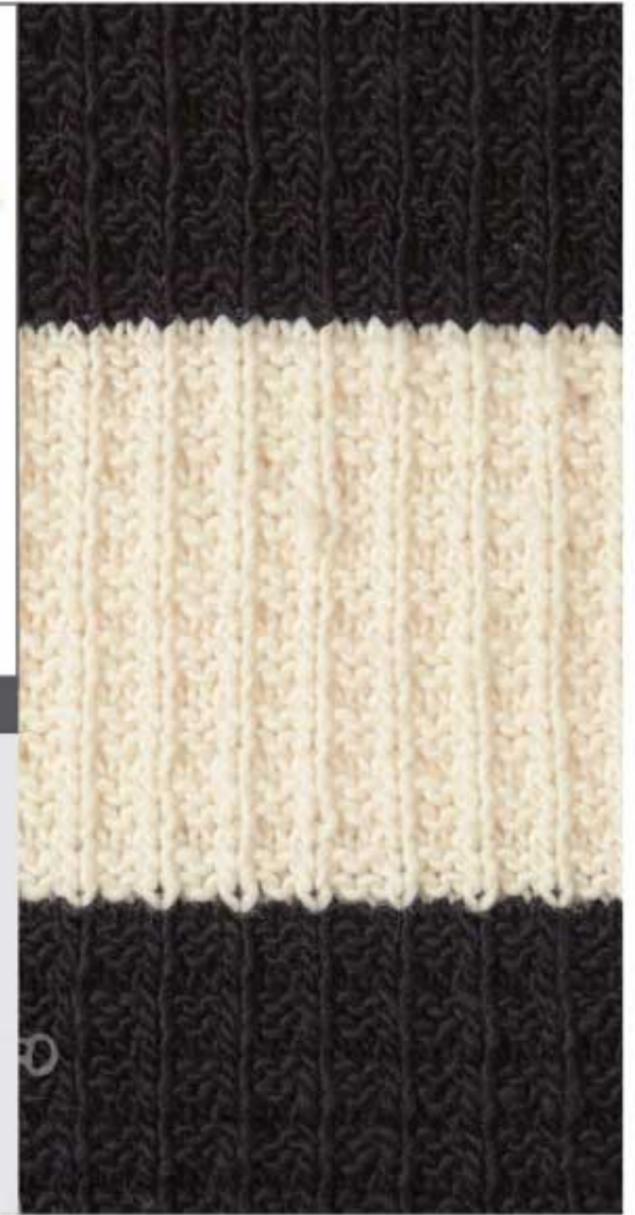
Herringbone

- This striking stacked herringbone pattern creates an almost three-dimensional illusion. Created with a simple 12-stitch repeat, it's worked in the round to avoid purling. Uniformly alternate the floats over and under on each color change for a neat wrong side.



Broken rib

- Broken rib is a very easy four-row pattern featuring a k1, p2 rib, its reverse, and straight knit and purl rows. It creates a textural fabric that lies flat, making seaming a cinch.



Windowpane plaid

- Separate bobbins of black yarn for each vertical line of windowpane plaid are needed to keep your colorwork in check. Don't carry the yarn across the back of the work. Simply alternating black and off-white stitches creates the woven-look plaid lines.



Fair Isle

- Since this sweater is stranded and the yarn is a hefty 2.25 sts to the inch/2.5cm, keep in mind that owing to the resulting thickness of the fabric, the inner measurements will be a little smaller than those listed. We show this in one size that fits small to extra large.



Nancy Marchant is constantly on the lookout for new ways to manipulate brioche stitches. Her reversible trellis blanket (which can do double duty as an oversized shawl) is knit using a column of woven brioche stitch on a two-color garter-stitch background. It's worked in *Deluxe Chunky* from Universal Yarn.

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• For closeup and alternate views, please visit our website.



THE MAKERS

Let's Talk Texture

Every great designer has a signature—a quirk of design that sets him or her apart from a talented crowd. For some, it's colorwork; for others, it's construction; for still more, it's a clever spin on cables or a knack for figure-flattering tailoring. For instructor/author *extraordinaire* **NANCY MARCHANT**, it's brioche stitch, that luscious, lofty combination of yarn overs that create a rich, reversible ribbed fabric.

In Marchant's hands, brioche stitching becomes something more—graceful, undulating lines that lend themselves beautifully to sweaters, scarves, blankets and more. She's written multiple books and articles on the subject, waxes eloquently about it on her website (briochestitch.com) and is revered by the hand-knitting community as the reigning queen of the technique.

Marchant learned to knit at an early age in rural Indiana, picking up her first pair of needles when she was 9 or 10 and casting on under the watchful gaze of her mother. Yarn and patterns were in short supply then, so she compensated by teaching herself the ins and outs of knitwear design. "We lived out in the country, so my yarn and color choices were very slim," she says. "I was forced to design my own patterns because they just weren't available." Her first project, a hat, was an example of that ingenuity. "I had some dark green yarn and I made a sock hat that started at the base with ribbing and then I decreased very slowly so that the hat got smaller and longer as it carried on down below my waist," she recalls. "I added a pompom at the end. Then I made a matching pair of knee socks—both in worsted-weight wool. I wore the outfit all winter."

That childhood passion for knitting stayed with her through her teen years. "I never stopped knitting from the day my mother showed me how," she says. She went on to earn a master of fine arts degree in textile art; her graduate thesis consisted of ten kimonos indigo-dyed using the Japanese *shibori* technique. And through it all she kept on knitting. In 1974, when she was in her twenties, she entered a national needlework contest, winning third place for a free-form crochet jacket (she recalls fellow designer Nicky Epstein being the first-place winner). The contest organizers awarded her a set of crochet hooks, but the real prize turned out to be the launch of her design career. One of the contest judges was Lola Ehrlich, then editor of *Ladies' Home Journal Needle & Craft*. "She liked my sweater so much, she published it in the magazine," Marchant says. It was the first of many publications to feature her designs. Since then they've found their way onto the pages of every knitting magazine of note in the U.S. and Europe.

Brioche, Marchant's signature stitch, came into the picture when she moved to the Netherlands, in 1976. She was instantly fascinated with the possibilities it offered. "This is a knitting technique that had never been

developed," she explains of brioche. "It's been around for more than 180 years, but everyone just sort of did the same thing with the stitch. I started to really explore its possibilities around fifteen years ago and haven't run out of ideas since." Marchant works as a graphic designer in Amsterdam and says that experience helps her appreciate the potential of brioche. "Graphic design elements have always appealed to me," she says. "Brioche stitch patterns are very graphic, and I think that's why I have become so passionate about them." Her technique has evolved over the years. "When I was first developing stitches, I simply placed increases and decreases onto a brioche grid, then knit it up to see what I got. Some of the patterns were beautiful, very beautiful, but some were just okay, so they never made it into any of my books. As I was knitting one sample or idea, the following sample or idea was developing, so the growth just continued."

Swatch follows sketch in Marchant's design process, but the inspiration often changes. "Sometimes I find a yarn that I really want to use and other times I have a design idea or technique," she explains. "I really love developing new stitch patterns." Sweaters have fallen by the wayside over the years; these days her favorite projects are scarves, cowls and shawls—or even bigger pieces like the blanket she created for this issue. "Calculating and writing out sweater patterns has become difficult for me as I age," she admits. "So I tend to stick with easier pieces of fabrics but try to give them interesting stitch patterning. I love scarves and cowls, and since I live in the Netherlands, I can wear these all year round." Her studio overflows with yarn, and she admits to having to find new places to work because the yarn just takes over. "I really should de-stash someday," she says.

Wherever she manages to find the space to work, the pieces she turns out never cease to amaze. Take the alluring texture of the blanket shown opposite, the inspiration for which came from one of her many teaching stints. "I was teaching in Greece when I first started mixing brioche stitch with garter," she says. "What a combo made in heaven! Since that design, several other designers have picked up on the combination and created some beautiful patterns. I wanted to make a blanket for this assignment and worked through several ideas before deciding on my final design. I hope knitters like making it." ■

NANCY MARCHANT ON BRIOCHE KNITTING

Brioche can be challenging at first, but Marchant has advice to get knitters through: "I generally suggest that you hang stitch markers between each pattern repeat. This helps you find where your count is off. Learning brioche takes practice. Its rhythm is just different enough to throw you off at the beginning. It really is like riding a bicycle: Once you get the mechanics, it's very easy to manipulate."

BY DARYL BROWER



Julie Weisenberger gives the classic grandpa cardigan a feminine makeover. Knit in *Tuscan Tweed* from Berroco, it features ribbing and a rolled edge around the cuffs and bottom edge; a pretty Liberty of London fabric lines the front pockets. Because it's knit from the top down, you can adjust the length to suit your particular body type.

• For closeup and alternate views, please visit our website.

16
Size+

Keeping It Simple

JULIE WEISENBERGER thinks of pattern design not as a rigid template, but as a jumping-off point for personal style. That much is evident on her delightfully inspiring website, Cocoknits, which devotes itself not only to her effortlessly elegant hand-knitting patterns but also to a bevy of tutorials, articles and cool tools that aid knitters in the effort to customize a look that's clean, fashionable and all their own.

Spend a few minutes talking with her and you'll instantly understand why she's so sought-after on the teaching circuit. Her approach is as direct, easy and engaging as the sweaters she designs. Right now she's busy working on a book, but she generously spared a few moments to chat with us about her approach to yarn and needles.

How did you start knitting?

I learned to knit while studying at the University of Salzburg in Austria. My Swedish/Irish grandmother had always knit for all the grandchildren, so I never had any reason to knit for myself, but suddenly I was seeing people knitting everywhere, especially in the dorm where I lived, so I wanted to try it. It was so social, mostly girls, chatting and knitting in the common areas. Plus, it was cold most of the time, so a cozy sweater seemed like a good idea. So off I went to a yarn shop and bought yarn for a steeked Fair Isle cardigan.

That's ambitious for a first-time knitter.

I had no idea it wasn't a beginner project. The shop was located close to where scenes for *The Sound of Music* were filmed, and the women who worked there looked like they could have been extras in the movie. So I like saying that I was taught by nuns—even though I really wasn't.

You were an English lit major. How did that lead to a career designing sweaters for high-end stores?

When I got back to the U.S. I was obsessed with knitting and design. I started a line of [machine-knit] sweaters made in Ireland that were then hand-finished. They were sold in shops like Nordstrom, Henri Bendel, Mark Shale and other boutiques across the U.S.

You didn't have any formal design training?

I've always created—painting, pottery, sewing. But by the time I thought about going back for formal training, I already had a line of sweaters, so it didn't make sense at the time. I still sort of regret it, but

at the same time I feel as though I've worked twice as hard to understand design. I'd find high-end sweaters at thrift shops and deconstruct them to understand how they were made. I think my lack of formal training allowed me to be more inventive. No one said "you must do it this way," so I made up my own way of doing things.

What made you want to create knitwear patterns for others to make, rather than continue creating finished garments for them to wear?

What happened was China. Suddenly a \$200 sweater cost only \$20, so that was the end of that. A major department store wanted to buy my designs and have them manufactured in China, but instead I turned to designing for hand knitters. By then I was married and starting a family and it seemed more manageable. It's also much more rewarding. When you are creating a line, you spend most of your time on the business, not on the design.

How did Cocoknits come about?

I took a break from designing [to tend to] my family—my younger daughter is disabled—and when I started to knit again, the Internet had happened. I didn't have to submit designs to yarn companies and knitting magazines. I could design and knit what I wanted to wear. And what I like to wear are very simple designs and a lot of stockinette stitch. I put a few patterns up on a website, and it turned out I was not alone.

Your style is pretty straightforward: simple, but still special.

When I knit, I want it to be relaxing—something I can do during a meeting, while watching TV or having coffee with a friend. For me, more important than a fun stitch or color pattern is that the lines of the sweater be flattering and the end result very wearable. I also find that with all the other obligations life throws at me, I don't have the mental bandwidth for complicated projects anymore.

Where do you find inspiration?

My biggest source of inspiration is watching fashion. I pull from what is trending and translate that into something that I would wear and that I could see as a staple in most women's wardrobes. My favorite place to get that inspiration is Paris—I make sure I spend a few days there every year to see what French women are wearing and what is selling in Parisian shops. Then I come home and try to translate that for women of all shapes, sizes and ages. I do a bit of sketching and swatching and then I dive in with the knitting.

The sweater you did for this issue looks so effortless yet pulled together.

The pattern is simple and wearable and also incorporates some of my unique techniques. You can determine your own style with color choice, shape and embellishment.

Like the Liberty fabric used to line the pockets? It's such a fun touch. Tell us a about the techniques you used to construct the sweater.

It's top-down and seamless but worked with set-in sleeves. Since you are knitting down from the neckline, you can try it on to make sure you end the sweater at a flattering point on your body. It uses what is sometimes referred to as English tailoring, so the "seam" that would sit on top of your shoulders is moved to the back. This reduces bulk at the top of the shoulder while providing the structure that a seamless sweater needs to remain fitted. The lines of a set-in sleeve are usually more flattering for a woman than raglan; the trick of using fabric to line the pockets reduces bulk. I'm currently working on a book that will expand on the processes used in this pattern and explain technique and fit.

What are your favorite things to design?

Sweaters! Because I really do love sweaters, after all these years I still become all giddy about casting on a new project. ■

BY DARYL BROWER

COLOR

BRIGHTEN UP YOUR WINTER WITH THESE RICH PALETTES

CRAFT

17
Size+

EMMA WRIGHT

A close-fitting drop-shoulder pullover will layer nicely under a winter coat, and in spongy baby alpaca *SimpliCria* from HiKoo/Skacel Collection, it's more than soft enough to wear right next to your skin. Bright hound's-tooth colorwork on the lower sleeves and body is tempered by a solid upper body and sleeves, all bordered with a simple k2, p2 rib.



ISABELL KRAEMER

Shorter days could use more sunshine. Cheerful yellow is the perfect complement to gray in this seamless shawl, worked from the top down and starting with a garter tab cast-on. Woolly from DMC is worked in springy garter stitch, then a two-color slip-stitch pattern band, with a few garter-stitch rows to finish. Tassels at the points lend a playful touch.

PHOTOGRAPHS BY ROSE CALLAHAN. HAIR AND MAKEUP STYLED BY ELENA LYAKIR



MAIKHANH NGUYEN

Nguyen's drop-shoulder V-neck features vertical three-stitch bands of dark blue cutting through a field of light blue stockinette, then crisscrossing in a diamond pattern at the front yoke and moving up and out to the shoulders. The same pattern is echoed on the sleeves. The back features a subtle V pattern at the top; deep k3, p3 ribbed edges on the body and sleeves make for a tailored finish. Knit in handpainted *Superwash Merino DK/Light Worsted Weight* from Ancient Arts Fibre Crafts.

19
Size+

COLOR
CRAFT



20
Size+



ADRIENNE LARSEN
This argyle/Fair Isle mash-up vest works well over a crisp white Oxford shirt and dark denim for a classic look that exudes cool. The subtle variegations of Prism Yarn's hand-dyed *Merino Mia* lend themselves beautifully to this relaxed vest, which is worked in the round to the underarm, with the Fair Isle worked separately on the front and back.



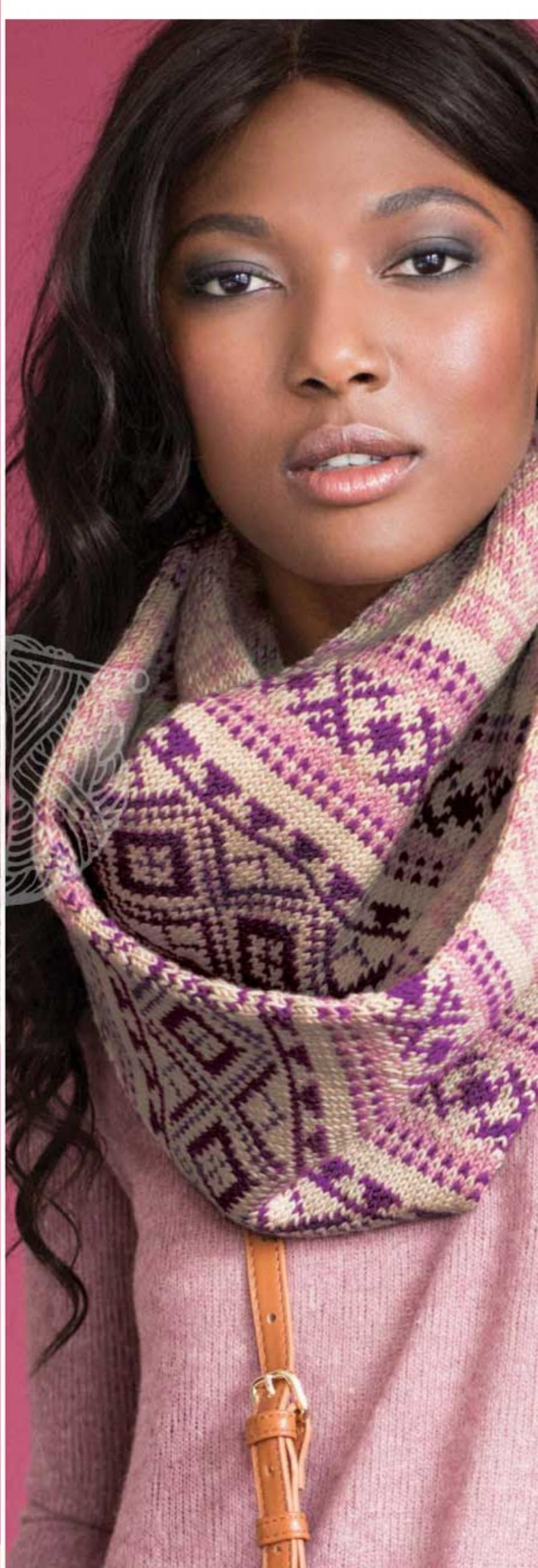
DEBORAH NEWTON

A retro honeycomb pattern is the basis for this striking beanie, which has just the right amount of slouch. Newton's hat is worked in the round in Jade Sapphire Exotic Fibres' *Mongolian Cashmere 4-Ply* from the k1, p1 tipped ribbed cuff to the perfectly patterned decreases at the crown.

SANDI PROSSER

Flirty and feminine in pink and purple, this Fair Isle sampler infinity scarf is the perfect winter accessory. Knit in the round from a provisional cast-on, the open stitches are grafted with Kitchener stitch to create a tube that's long enough to be worn loosely or doubled for extra warmth. Knit in *Naturally Soft Merino* from MillaMia.

• For closeup and alternate views throughout, please visit our website.



Instructions Plan • Make • Finish

Standard Yarn Weight System

CATEGORIES OF YARN, GAUGE RANGES AND RECOMMENDED NEEDLE AND HOOK SIZES

Yarn Weight Symbol & Category	0 Lace	1 Super Fine	2 Fine	3 Light	4 Medium	5 Bulky	6 Super Bulky	7 Jumbo
Type of Yarns in Category	Fingering 10-count crochet thread	Sock, Fingering, Baby	Sport, Baby	DK, Light Worsted	Worsted, Afghan, Aran	Chunky, Craft, Rug	Super Bulky, Roving	Jumbo, Roving
Knit Gauge Range* in Stockinette Stitch to 4 inches	33–40** sts	27–32 sts	23–26 sts	21–24 sts	16–20 sts	12–15 sts	7–11 sts	6 sts and fewer
Recommended Needle in Metric Size Range	1.5–2.25 mm	2.25– 3.25 mm	3.25– 3.75 mm	3.75– 4.5 mm	4.5– 5.5 mm	5.5– 8 mm	8– 12.75 mm	12.75 mm and larger
Recommended Needle U.S. Size Range	000–1	1 to 3	3 to 5	5 to 7	7 to 9	9 to 11	11 to 17	17 and larger
Crochet Gauge* Ranges in Single Crochet to 4 inch	32–42 double crochets**	21–32 sts	16–20 sts	12–17 sts	11–14 sts	8–11 sts	6–9 sts	5 sts and fewer
Recommended Hook in Metric Size Range	Steel*** 1.6–1.4 mm	2.25– 3.5 mm	3.5– 4.5 mm	4.5– 5.5 mm	5.5– 6.5 mm	6.5– 9 mm	9– 16 mm	16 mm and larger
Recommended Hook U.S. Size Range	Steel** 6, 7, 8 Regular hook B–1	B–1 to E–4	E–4 to 7	7 to I–9	I–9 to K–10 1/2	K–10 1/2 to M–13	M–13 to Q	Q and larger

This Standards & Guidelines booklet and downloadable symbol artwork are available at YarnStandards.com.

Knitting Abbreviations

approx approximately
beg begin(ning)
CC contrasting color
ch chain
cm centimeter(s)
cn cable needle
cont continue (e)(ing)
dc double crochet
dec decreas(e)(ing)
dpn double-pointed
 needle(s)
follow follow(s)(ing)
g gram(s)
inc increas(e)(ing)
k knit
kfb knit into front and
 back of stitch
LH left-hand
lp(s) loop(s)
m meter(s)
MB make bobble
MC main color
M1 make one (see glossary)
M1 p-st make 1 purl stitch
 (see glossary)

mm millimeter(s)
oz ounce(s)
p purl
pat(s) pattern(s)
pm place marker
psso pass slip stitch(es)
 over
rem remain(s)(ing)
rep repeat
rev St st reverse
 stockinette stitch
RH right-hand
RS right side(s)
rnd(s) round(s)
sc single crochet
SKP slip 1, knit 1, pass slip
 stitch over—1 stitch has
 been decreased
SK2P slip 1, knit 2 together,
 pass slip stitch over the
 knit 2 together—2 stitches
 have been decreased
S2KP slip 2 stitches
 together, knit 1, pass 2 slip
 stitches over knit 1

sl slip
sl st slip stitch
ssk slip, slip, knit
 (see glossary)
st(s) stitch(es)
St st stockinette
 stitch
tbl through back
 loop(s)
tog together
WS wrong side(s)
wyib with yarn in back
wyif with yarn in
 front
yd yard(s)
yo yarn over needle
 (see glossary)
 * repeat directions
 following * as many
 times as indicated
 [] repeat directions
 inside brackets as many
 times as indicated

Glossary

bind off Used to finish an edge or segment. Lift the first stitch over the second, the second over the third, etc. (U.K.: cast off)
bind off in ribbing Work in ribbing as you bind off. (Knit the knit stitches, purl the purl stitches.) (U.K.: cast off in ribbing)
cast on Placing a foundation row of stitches upon the needle in order to begin knitting.
decrease Reduce the stitches in a row (that is, knit 2 together).
increase Add stitches in a row (that is, knit in front and back of stitch).
knitwise Insert the needle into the stitch as if you were going to knit it.
make one With the needle tip, lift the strand between the last stitch knit and the next stitch on the left-hand needle and knit into the back of it. One knit stitch has been added.
make one p-st With the needle tip, lift the strand between the last stitch worked and the next stitch on the left-hand needle and purl into back of it. One purl stitch has been added.
no stitch On some charts, “no stitch” is indicated with shaded spaces where stitches have been decreased or not yet made. In such cases, work the stitches of the chart, skipping over the “no stitch” spaces.

SKILL LEVELS

- Beginner**
Ideal first project.
- Easy**
Basic stitches, minimal shaping and simple finishing.
- Intermediate**
For knitters with some experience. More intricate stitches, shaping and finishing.
- Experienced**
For knitters able to work patterns with complicated shaping and finishing.

KNITTING NEEDLES

U.S.	METRIC
0	2mm
1	2.25mm
2	2.75mm
3	3.25mm
4	3.5mm
5	3.75mm
6	4mm
7	4.5mm
8	5mm
9	5.5mm
10	6mm
10½	6.5mm
11	8mm
13	9mm
15	10mm
17	12.75mm
19	15mm
35	19mm

place markers Place or attach a loop of contrast yarn or purchased stitch marker as indicated.

pick up and knit (purl) Knit (or purl) into the loops along an edge.

purlwise Insert the needle into the stitch as if you were going to purl it.

selvage stitch Edge stitch that helps make seaming easier.

slip, slip, knit (ssk) Slip next two stitches knitwise, one at a time, to right-hand needle. Insert tip of left-hand needle into fronts of these stitches, from left to right. Knit them together. One stitch has been decreased.

slip, slip, slip, knit (sssk) Slip next three stitches knitwise, one at a time, to right-hand needle. Insert tip of left-hand needle into fronts of these stitches, from left to right. Knit them together. Two stitches have been decreased.

slip stitch An unworked stitch made by passing a stitch from the left-hand needle to the right-hand needle as if to purl.

work even Continue in pattern without increasing or decreasing.

(U.K.: work straight)
yarn over Making a new stitch by wrapping the yarn over the right-hand needle. (U.K.: yfwd, yon, yrn)

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1. Asymmetrical Turtleneck

Standard-fitting pullover with inset cabled panels and split seam for a high-low effect. Sized for Small, Medium, Large, X-Large, XX-Large and shown in size Small on pages 44 and 45.



KNITTED MEASUREMENTS

- Bust 37½ (39½, 41½, 43½, 45½)"/95 (100, 105.5, 110.5, 115.5)cm
- Length (at center back) 24½ (25, 25½, 26, 26½)"/62 (63.5, 65, 66, 67)cm
- Upper arm 12½ (13, 13½, 14½, 15½)"/32 (33, 34, 37, 39.5)cm

MATERIALS

STACY CHARLES FINE YARNS

www.tahkistacycharles.com

- 12 (13, 14, 15, 16) 1¼oz/50g balls (each approx 125yd/115m) of Stacy Charles Fine Yarns *Julie* (wool/silk) in #9 cream
- One pair each sizes 4 and 6 (3.5 and 4mm) needles OR SIZE TO OBTAIN GAUGE
- One size 6 (4mm) double-pointed needle (dpn)
- One size 4 (3.5mm) circular needle 16"/40cm long
- Stitch markers, cable needle

GAUGES

- 24 sts and 32 rows = 4"/10cm over St st using larger needles.
- One 75-st cable panel, on front or back = 10¼"/26cm wide.

TAKE TIME TO CHECK GAUGES.

STITCH GLOSSARY

4-st RC Sl 2 sts to cn and hold to *back*, k2, k2 from cn.

4-st RPC Sl 2 sts to cn and hold to *back*, k2, p2 from cn.

4-st LPC Sl 2 sts to cn and hold to *front*, p2, k2 from cn.

6-st RC Sl 3 sts to cn and hold to *back*, k3, k3 from cn.

NOTE The back or front is worked in two pieces to the split, then joined in one piece as seen in photo.

LEFT BACK

With smaller needles, cast on 44 (48, 52, 56, 60) sts.

Row 1 (WS) [P2, k2] 9 (10, 11, 12, 13) times, [p1tbl, k1tbl] 3 times, p1tbl, k1.

Row 2 (RS) K1, [k1tbl, p1tbl] 3 times, k1tbl, *p2, k2; rep from * to end.

Rep these 2 rows until piece measures 3"/7.5cm from beg.

Change to larger needles.

Next dec row (RS) Rib 8 sts as established, p2, k to end dec'ing 3 (4, 5, 6, 7) sts evenly spaced—41 (44, 47, 50, 53) sts.

Next row (WS) Purl to last 10 sts, end k2, rib 8 sts as established.

Next row (RS) Rib 8 sts, p2, k to end.

Rep the last 2 rows until piece measures 7"/18cm from beg, end with A WS row. Lay piece aside.

RIGHT BACK

With smaller needles, cast on 92 (96, 100, 104, 104) sts.

Row 1 (WS) K1, [p1tbl, k1tbl] 3 times, p1tbl, *k2, p2; rep from * to end.

Row 2 (RS) *K2, p2; rep from * to last 8 sts, end [k1tbl, p1tbl] 3 times, k1tbl, k1.

Rep these 2 rows until piece measures 3"/7.5cm from beg.

Change to larger needles.

Next row (RS) K the next 19 (22, 26, 30, 30) sts dec'ing 2 (2, 3, 4, 1) sts across these sts, p2, k44, inc 1 (0, 0, 1, 0, 0) st by M1, k to last 8 sts, [k1tbl, p1tbl] 3 times, k1tbl, k1—91 (94, 97, 100, 103) sts.

Beg chart pats

Set-up row (WS) Rib 8 sts, pm, work the first 30 sts of chart 2 (from left to right), then work the 18-st rep of chart 1 twice, pm, p17 (20, 23, 26, 29).

Row 1 (RS) K to marker, work the 18-st rep of chart 1 twice, then the 30 sts of chart 2, rib 8.

Cont to foll charts with sts each side in rib and St st in this way until piece measures 4½"/11.5cm from beg, end with a WS row.

Joining row (RS) Working across the sts of the right back to the last 9 sts, then sl these sts to a dpn and holding in front of the left back rib sts, work 1 st from front needle tog with 1 st from back needle in rib pat, then work as established to end—123 (129, 135, 141, 147) sts.

Cont to work sts as established in chart pat, rib and St st until the 2nd rep of chart row 42 has been worked.

Beg ridge detail

Note At this point, the 8-row rep of the ridge pattern that has been worked in the 18-st rep of chart 1, (in between sts 3–10 of the chart), will be worked at same time in the last 31 (34, 37, 40, 43) sts of the RS row.

Row 43 (RS) K17 (20, 23, 26, 29), sl marker, work the 66 sts of chart as established, sl marker, rib 7, p2, p to end for ridge pat.

Cont to work in this way (with the new sts in ridge pat), until piece measures 19½"/49.5cm along the left hand (longer) edge.

Armhole shaping

Bind off 4 (4, 4, 5, 5) sts at beg of next 2 rows, 3 sts at beg of next 2 rows, 2 sts at beg of next 6 (6, 8, 8, 8) rows.

Dec row (RS) K1, k2tog, work to last 3 sts, end ssk, k1.

Rep dec row every other row 4 (6, 5, 6, 8) times

more—87 (89, 93, 95, 97) sts. Work even until armhole measures 7½ (8, 8½, 9, 9½)"/19 (20.5, 21.5, 23, 24)cm. On the last WS row, pm to mark the center 25 (27, 27, 29, 29) sts.

Neck and shoulder shaping

Next row (RS) Bind off 7 (7, 7, 7, 8) sts, work to center marked sts, join a 2nd ball of yarn and bind off center 25 (27, 27, 29, 29) sts, work to end.

Next row (WS) Bind off 7 (7, 7, 7, 8) sts, work to end of first side; on 2nd side, bind off 5 sts, work to end.

Cont to work both sides at once, bind off 5 sts from right neck edge once more and 5 sts from left neck edge twice, AT SAME TIME, bind off 7 (7, 8, 8, 8) sts from each shoulder edge twice.

LEFT FRONT

With smaller needles, cast on 44 (48, 52, 56, 60) sts.

Row 1 (WS) K1, [p1tbl, k1] 3 times, p1tbl, *k2, p2; rep from * to end.

Row 2 (RS) *K2, p2; rep from * to last 8 sts, end [k1tbl, p1tbl] 3 times, k1tbl, k1.

Rep these 2 rows until piece measures 3"/7.5cm from beg. Change to larger needles.

Next (dec) row (RS) Knit sts to the last 10 sts, dec'ing 3 (4, 5, 6, 7) sts across these sts, then pm, p2, rib as established to end—41 (44, 47, 50, 53) sts.

Next row (WS) Rib 8 sts, k2, p to end.

Next row (RS) K to last 10 sts, p2, rib 8 sts.

Rep the last 2 rows until piece measures 9"/23cm from beg, end with a WS row. Lay piece aside.

RIGHT FRONT

With smaller needles, cast on 92 (96, 100, 104, 104) sts.

Row 1 (WS) *P2, k2; rep from * to last 8 sts, [p1tbl, k1tbl] 3 times, p1tbl, k1.

Row 2 (RS) K1, [k1tbl, p1tbl] 3 times, k1tbl, *p2, k2 rep from * to end.

Rep these 2 rows until piece measures 3"/7.5cm from beg. Change to larger needles.

Next row (RS) Rib 8, p2, k10, inc 1 (0, 0, 1, 0, 0) st by M1, k to the last 19 (22, 26, 30, 30) sts AT SAME TIME, dec'ing 2 (2, 3, 4, 1) sts across these last sts—91 (94, 97, 100, 103) sts.

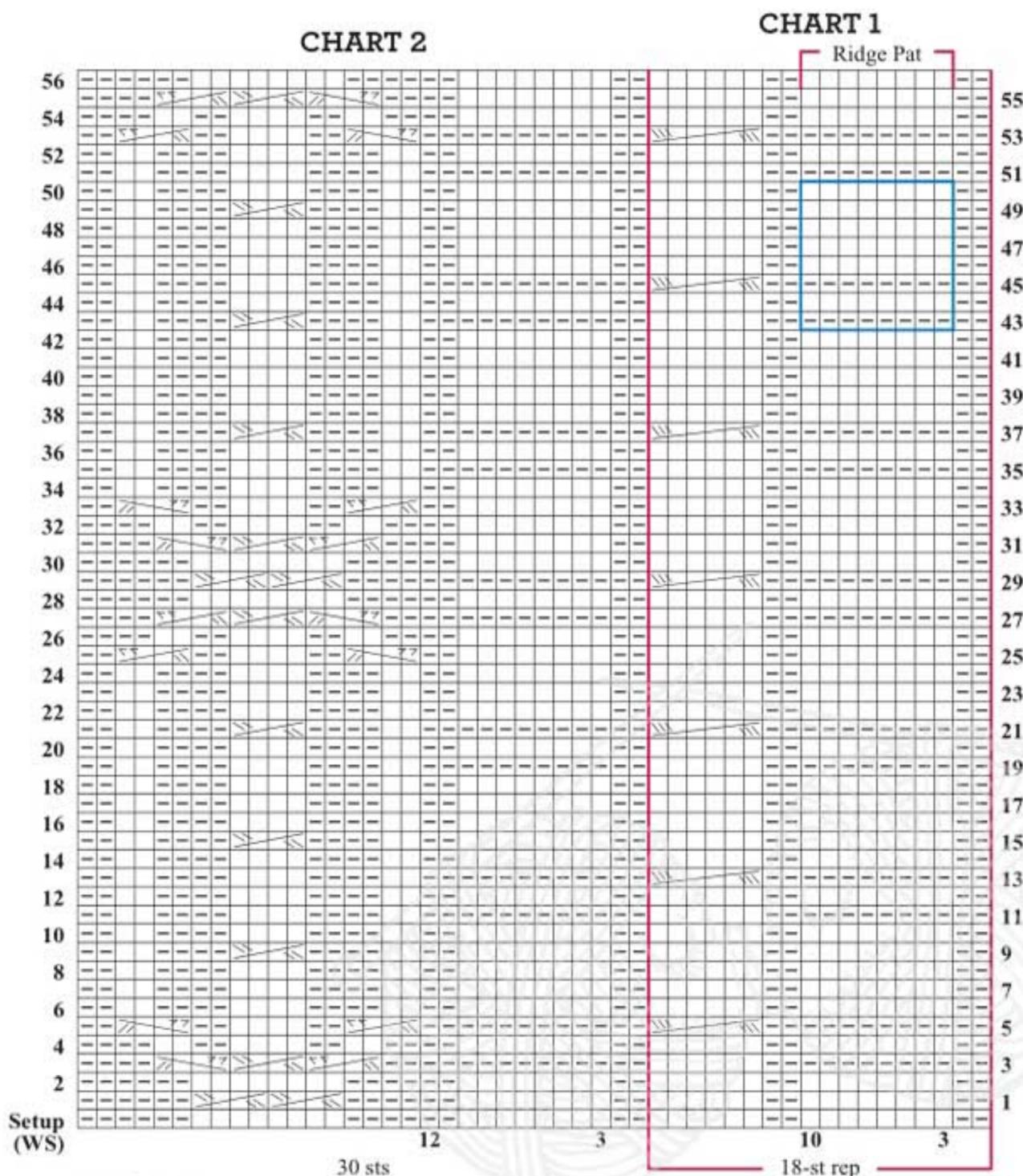
Beg chart pat

Set-up row (WS) P17 (20, 23, 26, 29) sts, pm, work the 18-st rep of chart 1 twice (from left to right), work the 30-st rep of chart 2, pm, [p1tbl, k1tbl] 3 times, p1tbl, k1.

Row 1 (RS) Rib 8, sl marker, work the 30-st rep of chart 2, work the 18-st rep of chart 1 twice, sl marker, k to end.

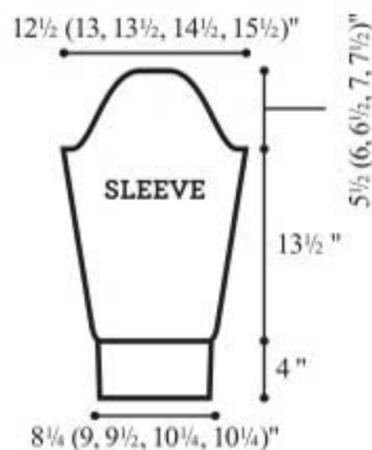
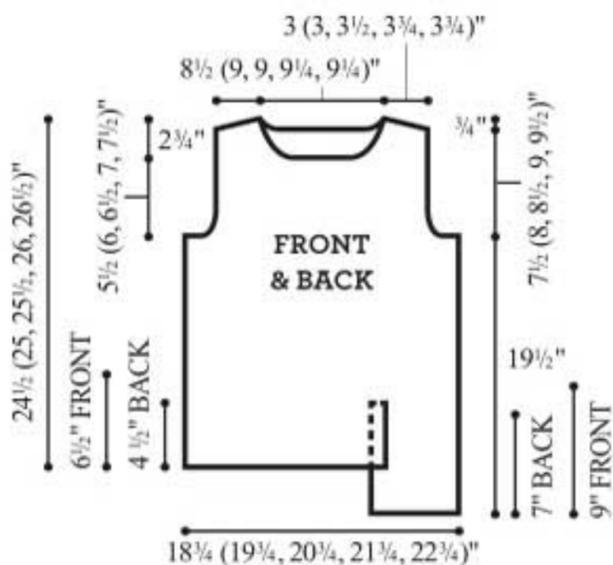
Cont to foll chart with sts each side in rib and St st in this way until piece measures 6½"/16.5cm from beg.

Joining row (RS) Work across the sts of left front to the last 9 sts, then sl these sts to a dpn and holding in back of the right front rib sts, work 1 st from front needle tog with 1 st from back needle in rib pat, then work as established to end—123 (129, 135, 141, 147) sts. Cont to work sts as established



Stitch Key

- k on RS, p on WS
- p on RS, k on WS
- 4-st RC
- 4-st RPC
- 4-st LPC
- 6-st RC
- 8-row rep of ridge pattern



in chart pat, rib and St st until the 2nd rep of chart row 42 has been worked.

Beg ridge detail

Note At this point the 8-row rep of the ridge pat will be worked as for left back in the first 17 (20, 23, 26, 29) sts of the left front.

Row 43 (RS) P to marker, sl marker, work the sts as established to end.

Cont to work in this way (with new sts in ridge pat), until piece measures same as back along the left hand edge to armhole.

Armhole shaping

Work as for back—87 (89, 93, 95, 97) sts. Work even until armhole measures 5 1/2 (6, 6 1/2, 7, 7 1/2)"/14 (15, 16.5, 18, 19)cm.

Neck shaping

Next row (RS) Work 36 (36, 38, 38, 39) sts, join a 2nd ball of yarn and bind off center 15 (17, 17, 19, 19) sts, work to end.

Working both sides at once, bind off 4 sts from each neck edge once, 3 sts once, 2 sts 3 times, 1 st twice—21 (21, 23, 23, 24) sts rem each side. Work even until armhole measures same as back to shoulder.

Shoulder shaping

Bind off 7 (7, 7, 7, 8) sts from each shoulder edge once, 7 (7, 8, 8, 8) sts twice.

LEFT SLEEVE

Note Left sleeve is worked in St st only. With smaller needles, cast on 50 (54, 58, 62, 62) sts.

Row 1 (RS) K2, *p2, k2; rep from * to end.

Row 2 (WS) P2, *k2, p2; rep from * to end.

Cont in k2, p2 rib until piece measures 4"/10cm from beg. Change to larger needles.

Next (inc) row (RS) K3, M1, k to last 3 sts, M1, k3.

Next row Purl.

Cont in St st, rep inc row every 8th (8th, 8th, 8th, 6th) row 12 (12, 12, 13, 15) times more—76 (80, 84, 90, 94) sts. Work even until piece measures 17 1/2"/44.5cm from beg.

Cap shaping

Bind off 4 (4, 4, 5, 5) sts at beg of next 2 rows, 2 sts at beg of next 2 rows.

Dec row (RS) K3, k2tog, k to last 5 sts, ssk, k3.

Rep dec row every other row 5 times more then every 4th row 3 times, then every other row 6 (8, 10, 12, 14) times.

Bind off 2 sts at beg of next 2 rows, 3 sts at beg of next 2 rows. Bind off rem 24 sts.

RIGHT SLEEVE

Note Right sleeve is worked with a central cable panel foll chart 2.

Cast on and work rib as for left sleeve for 4"/10cm. Change to larger needles.

Next (inc) row (RS) Knit, inc'ing 6 sts evenly spaced—56 (60, 64, 68, 68) sts.

Beg chart pat

Set-up row (WS) P8 (10, 12, 14, 14), pm, work sts 12–3 of chart 2 (working from left to right), work 30 sts of chart 2 (from left to right) once more, pm (to mark these 40 chart sts), p8 (10, 12, 14, 14).

Next (inc) row (RS) K3, M1, work to last 3 sts, end M1, k3.

Cont to work in established pat (with sts each side of 40-st cable panel in St st) AT SAME TIME, rep inc row every 8th (8th, 8th, 8th, 6th) row 12 (12, 12, 13, 15) times more—82 (86, 90, 96, 100) sts. Work even until piece measures 17½"/44.5cm from beg.

Cap shaping

Work same as for left sleeve. Bind off rem 30 sts.

FINISHING

Block pieces to measurements. Sew shoulder seams. Set in sleeves. Sew side and sleeve seams.

Turtleneck

With circular needle from the RS, pick up and k 44 (46, 46, 48, 48) sts from back neck, 52 (54, 54, 56, 56) sts from front neck—96 (100, 100, 104, 104) sts. Join to work in rnds and pm to mark beg of rnds.

Rnd 1 *K2, p2; rep from * around. Cont in k2, p2 rib until turtleneck measures 9½"/24cm. Bind off in rib. ■

2. Hourglass Cable Pullover

Standard-fitting pullover with hourglass cable and mock turtleneck. Sized for Small, Medium, Large, X-Large and XX-Large and shown in size Small on page 46.



KNITTED MEASUREMENTS

- Bust 36 (39½, 43½, 47½, 51½)"/91.5 (100.5, 110.5, 120.5, 130.5)cm
- Length 25 (25½, 26, 26½, 27)"/63.5 (64.5, 66, 67.5, 68.5)cm
- Upper arm 12¾ (13½, 14¼, 15¼, 16)"/32.5 (34.5, 36, 38.5, 40.5)cm

MATERIALS

LANA GROSSA/TRENDSETTER YARNS
www.trendsetteryarns.com

- 10 (11, 12, 14, 15) 1¼oz/50g hanks (each approx 155yd/140m) of Lana Grossa/Trendsetter Yarns *Alta Moda Alpaca* (alpaca/wool/polyamide) in #47 sky blue
- Size 8 (5mm) circular needle 40"/100cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers
- Cable needle (cn)

GAUGE

21 sts and 29 rows = 4"/10cm over St st using size 8 (5mm) needles.

TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

M1 k-st Insert needle from front to back under the strand between the last st worked and the next st on the LH needle. Knit into the back loop to inc 1 st.
M1 p-st Insert needle from front to back under the strand between the last st worked and the next st on the LH needle. Purl into the back loop to inc 1 st.

RL-inc (right lifted increase) Insert tip of RH needle under the purl bump below next st on LH needle and place on LH needle, k through front loop—1 st inc'd.

LL-inc (left lifted increase) Insert tip of LH needle under the second purl bump below stitch just knit, k through back loop—1 st inc'd.

3-st RPC Sl 1 st to cn, hold to *back*, k2, p1 from cn.

3-st LPC Sl 2 sts to cn, hold to *front*, p1, k2 from cn.

4-st RC Sl 2 sts to cn and hold to *back*, k2, k2 from cn.

4-st LC Sl 2 sts to cn and hold to *front*, k2, k2 from cn.

4-st RPC Sl 2 st to cn, hold to *back*, k2, p2 from cn.

4-st LPC Sl 2 sts to cn, hold to *front*, p2, k2 from cn.

3-st RP2togC Sl 2 sts to cn, hold to *back*, k2, p2tog from cn.

3-st LP2togC Sl 2 sts to cn, hold to *front*, p2tog, k2 from cn.

NOTE

Circular needle is used to accommodate large number of sts. Do *not* join.

BACK

Cast on 94 (102, 114, 122, 134) sts.

Row 1 (RS) K2, *p2, k2; rep from * to end.

Cont in k2, p2 rib as established for 2½"/6.5cm, end with a RS row.

Inc row (WS) P8 (12, 18, 22, 28) inc'ing 0 (1, 0, 1, 0) st, M1 p-st, p5, k1, M1 k-st, k2, p4, M1 p-st, p1, k2, p1 tbl, k2, M1 k-st, k1, p4, k1, M1 k-st, k4, p2, M1 p-st, p1, k5, M1 k-st, k1, p4, k1, M1 k-st, k5, p1, M1 p-st, p2, k4, M1 k-st, k1, p4, k1, M1 k-st, k2, p1 tbl, k2, p1, M1 p-st, p4, k2, M1 k-st, k1, p5, M1 p-st, p8 (12, 18, 22, 28), inc'ing 0 (1, 0, 1, 0) st—108 (118, 128, 138, 148) sts.

Beg chart 1

Row 1 (RS) K11 (16, 21, 26, 31), place marker (pm), work chart over 86 sts, pm, k11 (16, 21, 26, 31).

Row 2 (WS) P to marker, sl marker, work chart as established, sl marker, p to end.

For sizes Small and Medium only

Working sts outside markers in St st (k on RS, p on WS), cont to work chart as established through row 80.

For sizes Large, X-Large and XX-Large

Working sts outside markers in St st (k on RS, p on WS), cont to work chart as established through row 8, then work rows 1–80.

Beg chart 2

Note When chart 2 is complete, cont even in pats, twisting center five 4-st RC cables every 4 rows, and working alternating braid cable at each side. Work chart 2 as for chart 1 until piece measures 16½"/42cm from beg, end with a WS row.

Armhole shaping

Bind off 6 (6, 7, 8, 9) sts at beg of next 2 rows.

Dec row (RS) K2, k2tog, work in pat as established to last 4 sts, ssk, k2—2 sts dec'd.

Rep dec row every other row 4 (5, 7, 9, 11) times more—86 (94, 98, 102, 106) sts.

Work even in pats until armhole measures 7½ (8,

8½, 9, 9½)"/19 (20.5, 21.5, 23, 24)cm.

Shoulder shaping

Bind off 5 (6, 5, 7, 6) sts at beg of next 2 rows, 4 (5, 6, 6, 7) sts at beg of next 6 rows—52 sts.

Cont in pat over 52 sts for 10 rows more. Bind off.

FRONT

Work same as for back.

SLEEVES

Cast on 42 (42, 46, 46, 50) sts. Work in k2, p2 rib as for back for 12 rows.

Inc row (RS) K6 (6, 8, 8, 10), M1 k-st, k6, M1 k-st, k6, pm, p1, k4, p1, pm, k6, M1 k-st, k6, M1 k-st, k6 (6, 8, 8, 10)—46 (46, 50, 50, 54) sts.

Next row (WS) P to marker, k1, p4, k1, p to end.

Inc row (RS) K2, M1 k-st, work to marker, p1, 4-st RC, p1, k to last 2 sts, M1 k-st, k2—2 sts inc'd.

Cont in pats as established, working 4-st RC every 4 rows, AT SAME TIME, rep inc each side every 8th (8th, 8th, 6th, 6th) row 6 (13, 13, 5, 5) times more, then every 10th (0, 0, 8th, 8th) row 5 (0, 0, 10, 10) times, AT SAME TIME, when sleeve measures 11"/28cm from beg, end with a WS row following a 4-st RC and work as foll:

Traveling cable row (RS) Work to 1 st before marker, place new marker, p1, 3-st RPC (removing original marker), k to 3 sts before next marker, 3-st LPC, remove original marker, p1, place new marker, work to end.

Cont in pats as established (discontinuing 4-st RC), rep traveling cable row every 4th row, AT SAME TIME, cont sleeve shaping as established, then

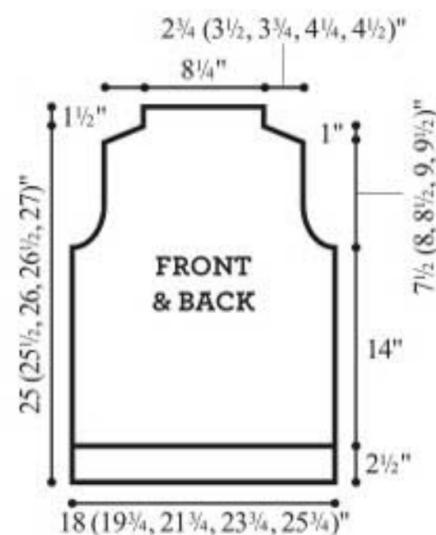
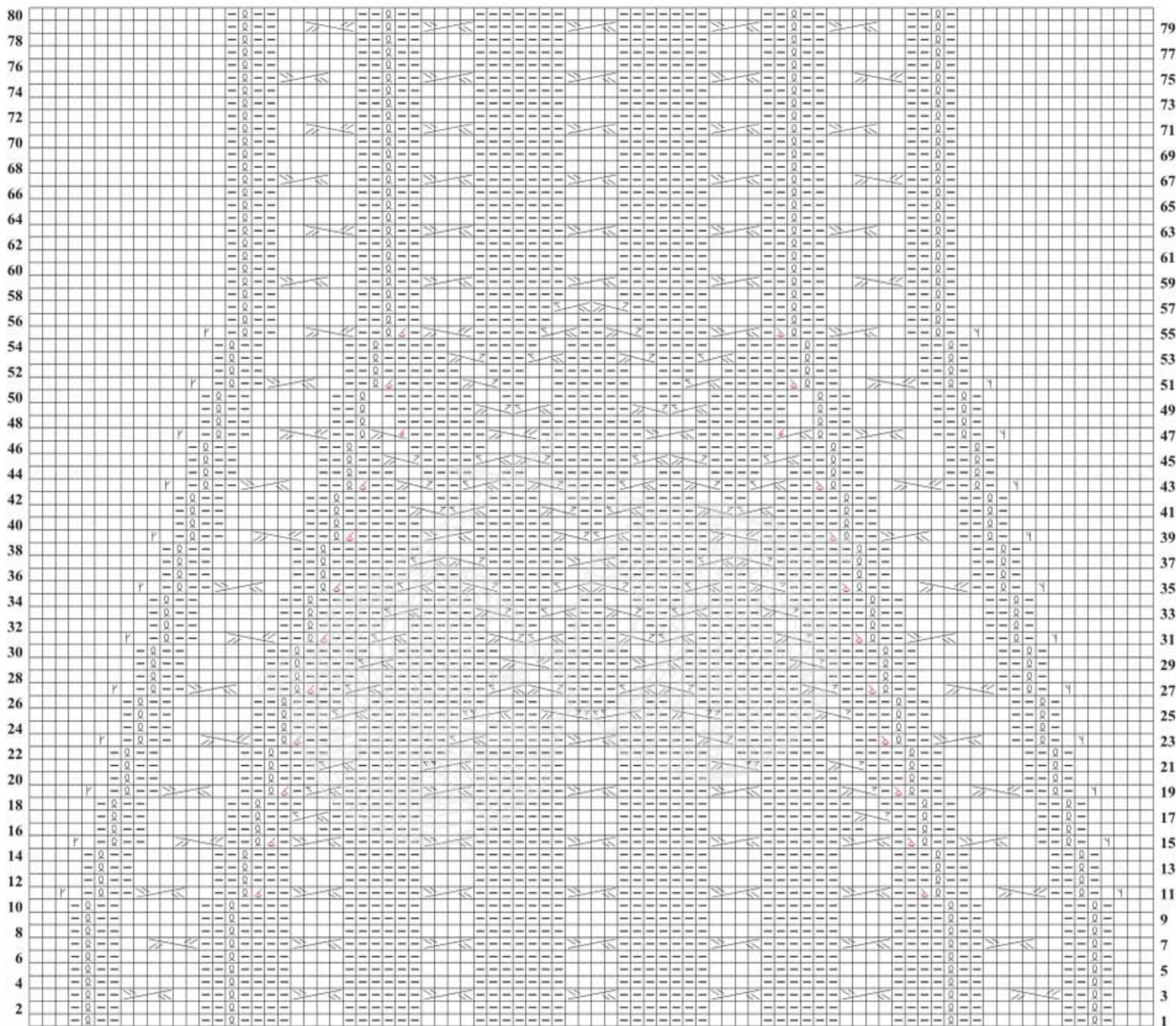


CHART 1

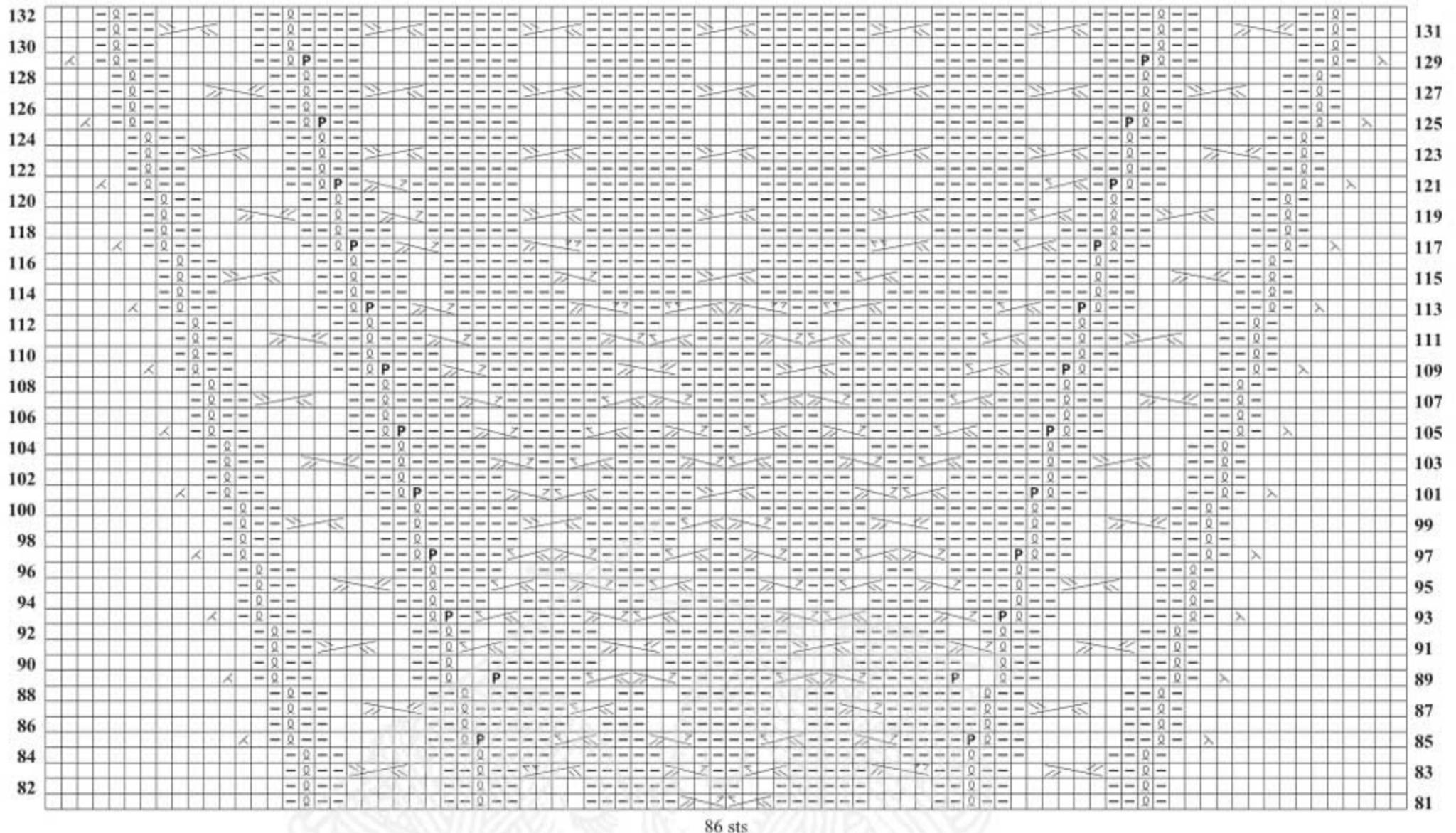


86 sts

Stitch Key

- | | | | |
|--|---|--|--|
|  k on RS, p on WS |  ssk |  3-st RPC |  3-st RP2togC |
|  p on RS, k on WS |  ssp |  3-st LPC |  3-st LP2togC |
|  k1 tbl on RS, p1 tbl on WS |  M1 p-st |  4-st RC | |
|  k2tog |  RL-inc |  4-st LC | |
|  p2tog |  LL-inc |  4-st RPC | |
| | |  4-st LPC | |

CHART 2



86 sts

work even until sleeve measures 17½ (17½, 18, 18, 18½)"/44.5 (44.5, 45.5, 45.5, 47)cm from beg—70 (74, 78, 82, 86) sts when all shaping is complete.

Cap shaping

Note Cont to work traveling cable row every 4th row as before until traveling cable sts are worked into cap shaping at side edges.

Bind off 6 (6, 7, 8, 9) sts at beg of next 2 rows.

Dec row (RS) K2, ssk, work in pat to last 4 sts, k2tog, k2—2 sts dec'd.

Dec 1 st each side *every* row 2 (2, 2, 0, 0) times more, then *every other* row 12 (14, 17, 20, 21) times, then *every* row 2 (2, 0, 0, 0) times. Work 1 WS row. Bind off 2 sts at beg of next 2 rows, 3 sts at beg of next 2 rows. Bind off rem 14 sts.

FINISHING

Block pieces lightly to measurements. Sew shoulder seams. Set in sleeves. Sew sleeve and side seams. ■

3. Aran Cabled Dress

Oversized dress with cabled panels and integrated pattern slit pockets. Sized for Small/Medium and Large/X-Large and shown in size Small/Medium on page 47.



KNITTED MEASUREMENTS

- Bust 51 (54)"/129.5 (137)cm
- Length 35½ (36)"/90 (91.5)cm
- Upper arm 17 (18)"/43 (45.5)cm

MATERIALS

DALE GARN

dalegarnnorthamerica.com

- 20 (22) 1¼oz/50g balls (each approx 87yd/80m) of Dale Garn of North America *Cotinga* (wool/alpaca) in #7665 light grey
- One pair each sizes 6 and 8 (4 and 5mm) needles, OR SIZE TO OBTAIN GAUGE
- One size 6 (4mm) circular needle, 16"/40cm long
- Cable needle, stitch markers, stitch holders

GAUGE

23 sts and 26 rows = 4"/10cm over chart pat using larger needles.

TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

2-st LT (on RS) Pass in back of first st and k1tbl in 2nd st, then k the first st and let both sts fall from needle tog.

2-st LT (on WS) Pass in front of first st and p 2nd st, then p the first st and let both sts fall from needle tog.

3-st RT Sl 1 st to cn and hold to *back*, k2, k1 from cn.

3-st LT Sl 2 sts to cn and hold to *front*, k1, k2 from cn.

3-st RPT Sl 1 st to cn and hold to *back*, k2, p1 from cn.

3-st LPT Sl 2 sts to cn and hold to *front*, p1, k2 from cn.

4-st LC Sl 2 sts to cn and hold to *front*, k2, k2 from cn.

SEED STITCH

Row 1 *K1, p1; rep from * to end.

Row 2 P the knit sts and k the purl sts.

Rep row 2 for seed st.

BACK

With smaller needles, cast on 138 (146) sts.

Row 1 (RS) P1, *p2, k2; rep from *, end p1.

Row 2 (WS) K1, *p2, k2; rep from *, end last rep k3 instead of k2.

Rep these 2 rows for k2, p2 rib for 13 rows more.

Next row (WS) Purl, inc 0 (2) sts evenly spaced—138 (148) sts. Change to larger needles.

Beg chart

Row 1 (RS) P1, [work the 26 (28) st rep of chart 1 once, work the 28 (30) st rep of chart 2 once] twice, work the 26 (28) st rep of chart 1 once, work the last 3 sts of chart 2. Cont to work foll chart as established through row 26.

Note The foll inc rows will add sts each side worked in k2, p2 rib.

Inc row 1 (RS) Pfb, work to last st, end pfb—2 sts inc'd. Work even for 11 rows.

Inc row 2 (RS) Kfb, work to last st, kfb—2 sts inc'd.

Work even for 11 rows.

Inc row 3 Rep inc row 2.

Work even for 11 rows.

Inc row 4 Rep inc row 1.

Work even for 11 rows.

Inc row 5 Rep inc row 1—148 (158) sts.

Work even (with added sts in k2, p2 rib) until piece measures approx 25"/63.5cm from beg. The last row worked should be row 10 of the 6th chart row rep.

Armhole shaping

Bind off 5 (6) sts at beg of next 2 rows, 3 sts at beg of next 2 rows—132 (140) sts.

Dec row 1 (RS) K1, p1, k1, ssk, work chart row 15 to the last 5 sts, end k2tog, k1, p1, k1.

Rep dec row 1 every other row 4 times more.

Dec row 2 (WS) P1, k1, p1, p2tog, work to last 5 sts, end p2tog tbl, p1, k1, p1.

Next row (RS) Rep dec row 1.

Next row (WS) Rep dec row 2.

Rep the last 2 rows 1 time more—112 (120) sts.

Work even until armhole measures approx 8 (8½)"/20.5 (21.5)cm from beg.

Neck and shoulder shaping

Bind off 3 sts at beg of next 10 rows and on the last WS row, pm to mark the center 40 (44) sts.

Next row (RS) Bind off 3 sts, work to 2 sts before the center marked sts, k2tog, sl the center 40 (44) sts to a st holder, join a 2nd ball of yarn and ssk, work to end.

Next row (WS) Bind off 3 sts, work to last 2 sts on first side, p2tog tbl; on 2nd side, p2tog, work to end. Cont to work both sides at once, bind off 7 (8) sts from each shoulder edge twice and dec 1 st at each neck edge on the next 2 rows.

FRONT

Work same as back, including the side seam shaping, until piece measures approx 9½"/24cm from beg, end with chart row 22 of the 2nd 28-row rep. On last WS row, pm to mark the center 84 (90) sts.

Beg pocket opening

Next row (RS) Work to the first marker and leave these sts on hold for pocket lining to be worked later; join a 2nd ball of yarn and kfb, k1 (for 3-st pocket trim to be worked in St st), work to 2 sts before 2nd marker and kfb, k1, turn leaving rem sts on hold to be worked later. There are 86 (92) center sts. Cont to work on these center sts only, working rows 24–28 of chart, then rows 1–28 once more, then rows 1–8 once. Leave on hold to work later.

Left front pocket lining

Return to the sts on hold for the left side of front

CHART 2

SIZE LARGE/X-LARGE

CHART 1



CHART 2

SIZE SMALL/MEDIUM

CHART 1



Stitch Key

-  k on RS, p on WS
-  p on RS, k on WS
-  2-st LT
-  3-st RT
-  3-st LT
-  3-st RPT
-  3-st LPT
-  4-st LC

lining, and at beg of next WS row, cast on 27 sts and k27 (for lining in reverse St st), work pat to end. Work even until there are same number of chart rows as for center front ending chart row 8. Bind off 27 sts and work to end. Leave on hold.

Right front pocket lining

Join new ball of yarn from the RS and cast on 27 sts for pocket lining, then p27 and work chart row 23 to end. Work as for left front pocket lining.

Join side and center edges

Next row (RS) Work chart row 9 across left front sts, k2tog on the center sts, work pat to the last 2 sts of center, ssk, work the right front sts to end. Resume the 2-st LT pat of the chart on each side of the center sts and work as for back until piece measures same as back to armhole.

Armhole shaping

Work as for back—112 (120) sts. Work even until armhole measures approx 8"/20.5cm, end with chart row 4 of the 8th rep. Pm to mark center 24 (28) sts on the last WS row. **For size S/M only**, this is the beg of the shoulder shaping at the same time.

Neck and shoulder shaping

For the size S/M only, beg shaping shoulder on the next RS row and **for size L/XL**, beg shoulder shaping when armhole measures 8½"/21.5cm. For the shoulder, bind off 3 sts from each shoulder edge 6 times, then bind off 7 (8) sts twice AT SAME TIME, sl the center 24 (28) sts between markers to a st holder then cont to shape neck binding off 3 sts from each neck edge once then dec 1 st from each neck edge every row 9 times.

SLEEVES

With smaller needles, cast on 98 (102) sts. Work in rib as for back for 3"/7.5cm, inc 0 (2) sts on the last

WS row—98 (104) sts. Change to larger needles.

Beg chart

Row 1 (RS) Work 7 sts in seed st pat, p1, work the 26 (28) st chart 1 pat, 28 (30) st chart 2 pat, 26 (28) st chart 1 pat, work the last 3 sts of chart 2, work 7 sts in seed st pat.

Cont to foll chart in this way through row 10.

Cap shaping

Bind off 6 sts at beg of next 2 rows, 2 sts at beg of next 2 rows, 4 sts at beg of next 14 rows. Bind off rem 26 (32) sts.

FINISHING

Sew pocket lining in place to the WS of the front. Reinforce at the top and lower edge of each pocket for durability. Set in sleeves. Sew side and sleeve seams.

Neckband

With circular needle from the RS, pick up and k 7 sts from shaped back neck edge, k40 (44) sts from back neck holder, pick up and k 7 sts for shaped back neck edge, 17 (19) sts from shaped front neck edge, k24 (28) sts from front neck holder, pick up and k 17 (19) sts for shaped front neck edge—112 (124) sts. Join to work in rnds and pm to mark beg of rnd.

Rnd 1 Purl.

Rnd 2 *K2, p2; rep from * around.

Rep rnd 2 for 9 rnds more. Bind off in rib. ■

4. Cabled Tunic with Pockets

Oversized drop-shoulder tunic with cables and front pockets. Sized for X-Small/Small, Medium/Large, and X-Large/XX-Large and shown in size Medium/Large on page 48.



KNITTED MEASUREMENTS

- Bust 48 (54, 60)"/122 (137, 152.5)cm
- Length 23½ (24, 25)"/59.5 (61, 63.5)cm
- Upper arm 12½ (13½, 15½)"/31.5 (34.5, 39.5)cm

MATERIALS

KOIGU WOOL DESIGNS

www.koigu.com

- 16 (18, 21) 1¼oz/50g hanks (each approx 114yd/104m) of Koigu Kersti Merino Crêpe (wool) in #6013 plum
- Size 7 (4.5mm) circular needle 40"/100cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers and stitch holders
- Cable needle (cn)

GAUGES

- 22 sts and 26 rows = 4"/10cm over moss st using size 7 (4.5mm) needles.
- 25 sts = 3½"/9cm and 26 rows = 4"/10cm over off center trellis pat using size 7 (4.5mm) needles.

TAKE TIME TO CHECK GAUGES.

STITCH GLOSSARY

3-st LC Sl 2 sts to cn and hold to *front*, k1, k2 from cn.

3-st RPC Sl 1 st to cn, hold to *back*, k2, p1 from cn.

3-st LPC Sl 2 sts to cn, hold to *front*, p1, k2 from cn.

4-st RC Sl 2 sts to cn and hold to *back*, k2, k2 from cn.

4-st LC Sl 2 sts to cn and hold to *front*, k2, k2 from cn.

MOSS STITCH

(over an even number of sts)

Row 1 (RS) *K1, p1; rep from * to end.

Row 2 Knit the knits and purl the purls.

Row 3 *P1, k1; rep from * to end.

Row 4 Rep row 2.

Rep rows 1–4 for moss stitch.

NOTES

1 One selvage st each side is taken up in seaming and not counted in finished measurements.

2 Circular needle is used to accommodate large number of sts. Do *not* join.

BACK

Cast on 139 (155, 171) sts.

Set-up row (WS) P1 (selvage st), k22 (30, 38), place marker (pm), k7, pm, k13, pm, k7, pm, k7, pm, work row 1 of Off Center Trellis Pat over 25 sts, pm, k7, pm, k7, pm, k13, pm, k7, pm, k22 (30, 38), p1 (selvage st).

Next row (RS) K1 (selvage st), work moss st over 22 (30, 38) sts, sl marker, work row 1 of ladder pat over 7 sts, sl marker, work row 1 of moss diamond pat over 13 sts, sl marker, work row 1 of ladder pat over 7 sts, sl marker, work row 1 of zig zag pat over 7 sts, sl marker, work row 2 of off center trellis pat over 25 sts, sl marker, work row 1 of zig zag pat over 7 sts, sl marker, work row 1 of ladder pat over 7 sts, sl marker, work row 1 of moss diamond pat over 13 sts, sl marker, work row 1 of ladder pat over 7 sts, sl marker, work moss st over 22 (30, 38) sts, k1 (selvage st).

Working selvage sts in St st (k on RS, p on WS), cont in pats as established until piece measures 17 (17, 17½)"/43 (43, 44.5)cm from beg.

Armhole shaping

Bind off 6 (7, 8) sts at beg of next 2 rows—127 (141, 155) sts. Reestablishing a selvage st at each side, cont in pats as established until armhole measures 6½ (7, 8)"/16.5 (18, 20.5)cm, end with a WS row. Bind off.

POCKET LININGS (make 2)

Cast on 27 sts. Work in St st for 6½"/16.5cm, end with a WS row. Place sts on st holder.

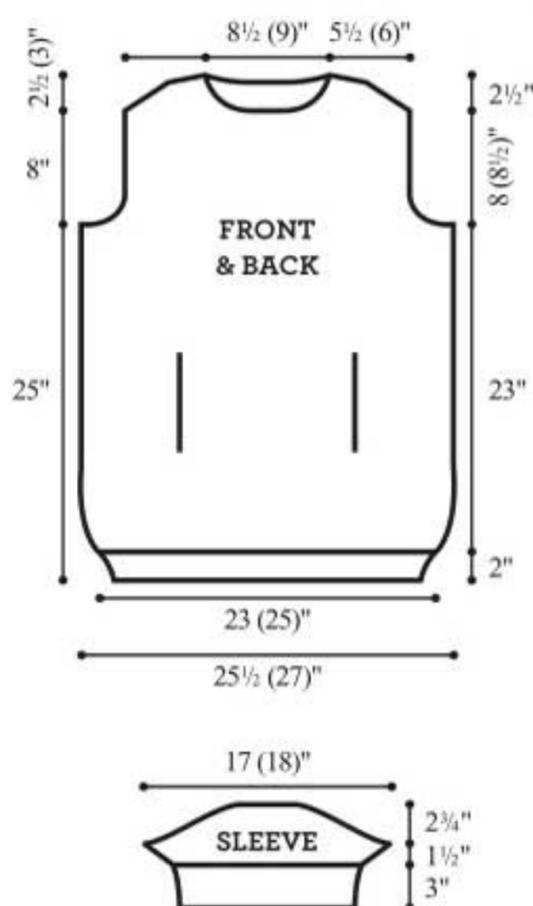
FRONT

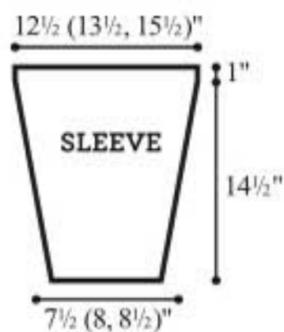
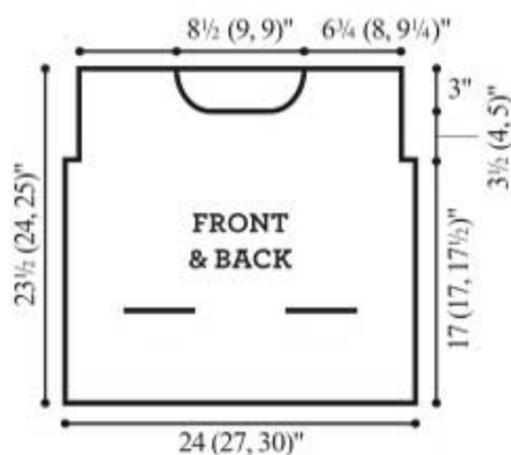
Work as for back until piece measures 6½"/16.5cm from beg, end with a WS row. Note last row worked of ladder and moss diamond pats.

Pocket edging row (RS) K1, work moss st to marker, p27, work next 39 sts in pat, p27, work to end.

Next row (WS) P1, work moss st to marker, bind off 27 sts knitwise, work next 39 sts in pat, bind off 27 sts knitwise, work to end.

Pocket joining row (RS) K1, work moss st to marker, work in ladder, moss diamond, and ladder pats as before over 27 held lining sts from first





holder, work next 39 sts in pat, work in ladder, moss diamond, and ladder pats as before over 27 held lining sts from second holder, work to end. Cont as for back until armhole measures 3 1/2 (4, 5)"/9 (10, 12.5)cm, end with a WS row.

Neck shaping

Next row (RS) Work 46 (51, 58) sts in pat, place center 35 (39, 39) sts on st holder, join 2nd ball of yarn and work to end.

Working both sides at once, bind off 2 sts from each neck edge once, then 1 st 5 times—39 (44, 51) sts rem each side. Cont in pats until armhole measures same as back to shoulder, end with a WS row. Bind off rem sts each side.

SLEEVES

Cast on 41 (45, 49) sts. Knit 1 WS row.

Row 1 (RS) K1 (selvage st), work moss st over 12 (14, 16) sts, pm, p1, work moss diamond pat over 13 sts, p1, pm, work in moss st to last st, k1 (selvage st).

Working selvage sts in St st, cont in pats, inc'ing 1 st each side inside of selvage st every 0 (0, 4th) row 0 (0, 11) times, then every 6th row 15 (15, 8) times—71 (75, 87) sts. Work even until 20 rows of diamond moss pat have been worked 5 times, then work rows 1 and 2 once more. Bind off.

FINISHING

Block pieces lightly to measurements. Sew right shoulder seam.

Neckband

With RS facing, beg at left front shoulder, pick up and k 106 (114, 114) sts evenly around neck edge, including held front neck sts. Knit 1 row on WS. Bind off knitwise.

Sew left shoulder and neckband seam. Center top of sleeves at shoulder seam and sew in place, easing to fit if necessary, sewing last 1"/2.5cm of sleeve along bound-off armhole sts. Sew sleeve seams. Sew side seams, leaving lower 3"/7.5cm unsewn for side slit. Sew pocket linings in place on WS. ■

5. Cable Panel Pullover

Standard-fitting pullover with central cable panel and stand-up mock neck. Sized for Small, Medium, Large, X-Large, XX-Large and shown in size Small on page 49.



KNITTED MEASUREMENTS

- Bust 34 (38, 42, 46, 50)"/86 (96.5, 106.5, 117, 127)cm
- Length 26 1/2"/67cm
- Upper arm 12 1/2 (13, 14, 15 1/4, 16 1/4)"/32 (33, 35.5, 38.5, 41)cm

MATERIALS

CASCADE YARNS

www.cascadeyarns.com

- 7 (8, 9, 10, 11) 3 1/2 oz/100g skeins (each approx 220yd/200m) of Cascade Yarns 220 Superwash Merino (wool) in #26 silver heather
- One pair each sizes 5 and 7 (3.75 and 4.5mm) needles, OR SIZE TO OBTAIN GAUGE
- Cable needle, stitch markers

GAUGES

- 22 sts and 29 rows 4"/10cm over reverse St st using larger needles.
 - One 49-st cable panel = 6 1/2"/16.5cm wide.
- TAKE TIME TO CHECK GAUGES.

STITCH GLOSSARY

MB (make bobble) K into front, back and front of next st, turn; p1 (p1, yo, p1) into next st, p1, turn; k5, turn; p2tog, p1, p2tog, turn; S2KP.

3-st RPC Sl 1 st to cn and hold to *back*, k2, p1 from cn.

3-st LPC Sl 2 sts to cn and hold to *front*, p1, k2 from cn.

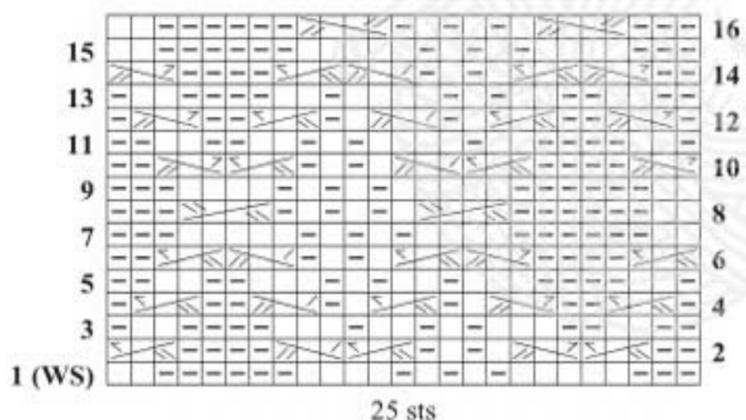
4-st RC Sl 2 sts to cn and hold to *back*, k2, k2 from cn.

4-st LC Sl 2 sts to cn and hold to *front*, k2, k2 from cn.

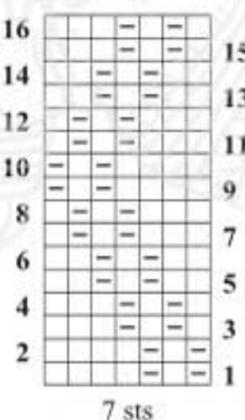
5-st LPC Sl next 3 sts to cn and hold to *front*, k2 from LH needle, then sl the last st from cn back to LH needle and p this st, then k the 2 sts from cn to complete the cable crossing.

NOTE Make front first.

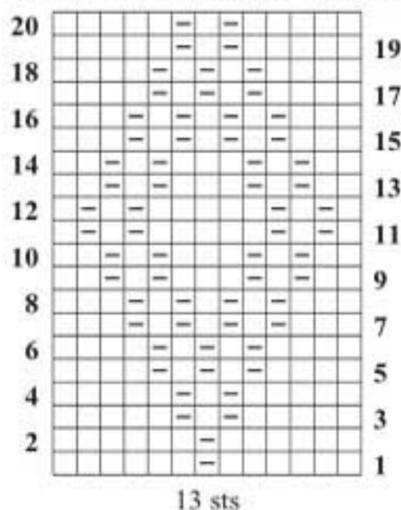
OFF CENTER TRELLIS PAT



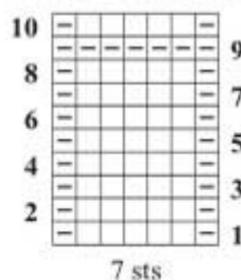
ZIG ZAG PAT



MOSS DIAMOND PAT



LADDER PAT



Stitch Key

- k on RS, p on WS
- ▢ p on RS, k on WS
- ▧ 3-st LC
- ▨ 3-st RPC
- ▩ 3-st LPC
- 4-st RC
- 4-st LC

FRONT

With smaller needles, cast on 107 (117, 129, 139, 151) sts. Work in k1, p1 rib for 2"/5cm. Change to larger needles.

Beg chart 1

Row 1 (RS) P29 (34, 40, 45, 51), pm, work row 1 of chart 1 over 49 sts, pm, p29 (34, 40, 45, 51).

Row 2 (WS) K to marker, sl marker, work 49 sts foll chart 1 row 2, sl marker, k to end.

Cont to foll chart 1 in this way with sts each side in reverse St st, until piece measures 17 3/4 (17 1/4, 16 3/4, 16 1/4, 15 3/4)"/45 (44, 42.5, 41, 40)cm from beg.

Armhole shaping

Note Read before cont to knit.

Bind off 5 (5, 6, 7, 7) sts at beg of next 2 rows, 2 sts at beg of next 2 (2, 4, 6, 6) rows, then dec 1 st each side every other row 4 (7, 8, 8, 8) times, AT SAME TIME, when row 18 of the 5th chart 1 (28-row) rep has been completed, and piece measures approx 19 1/4"/49cm from beg, work as foll:

Beg chart 2

Next row (RS) Cont with the armhole shaping as established, p to 1 st before the first st marker, work 3-st RPC removing the marker, work to 2 sts before 2nd marker, work 3-st LPC removing the marker, p to end. Cont to foll chart 2 in this way working on the 85 (89, 93, 97, 109) sts after all armhole shaping through row 16 of chart.

Neck shaping

Row 17 (RS) Work to center 21 sts, join a 2nd ball of yarn and bind off center 21 sts, work to end. Working both sides at once, bind off 5 sts from each neck edge once, 4 sts once, 2 sts twice. Then

dec 1 st each side every other row 3 times—16 (18, 20, 22, 28) sts rem each side. Work even, if necessary, until armhole measures 7 1/2 (8, 8 1/2, 9, 9 1/2)"/19 (20.5, 21.5, 23, 24)cm.

Shoulder shaping

Bind off 4 (4, 5, 5, 7) sts from each shoulder edge 3 times, 4 (6, 5, 7, 7) sts once.

BACK

Work same as front to the armhole.

Armhole shaping

Work as for front armhole shaping, AT SAME TIME, do not switch to the chart 2 pattern, only

cont with the chart 1 pat as established until armhole measures same as front.

Shoulder shaping

Bind off 4 (4, 5, 5, 7) sts at beg of next 6 rows, 4 (6, 5, 7, 7) sts at beg of next 2 rows. Bind off rem 53 sts.

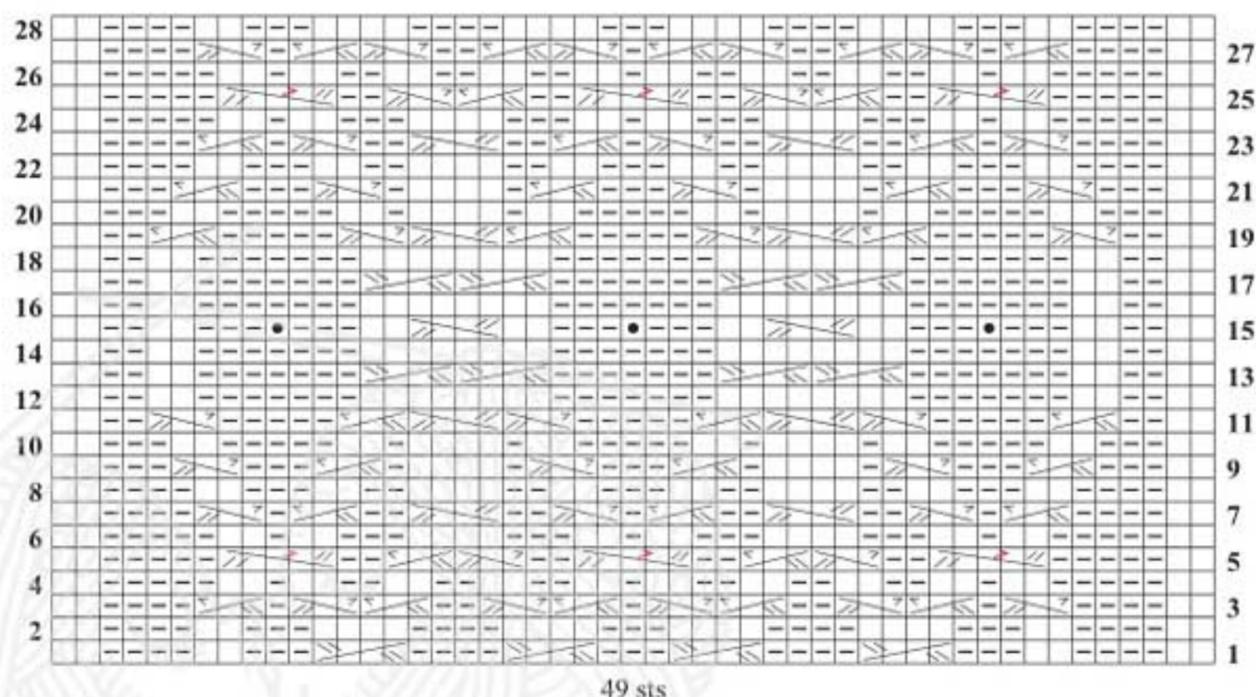
SLEEVES

With smaller needles, cast on 52 (54, 58, 62, 64) sts. Work in k1, p1 rib for 2"/5cm.

Change to larger needles.

Cont in reverse St st, inc 1 st each side every 14th (12th, 10th, 10th, 8th) row 8 (9, 10, 11, 13) times—

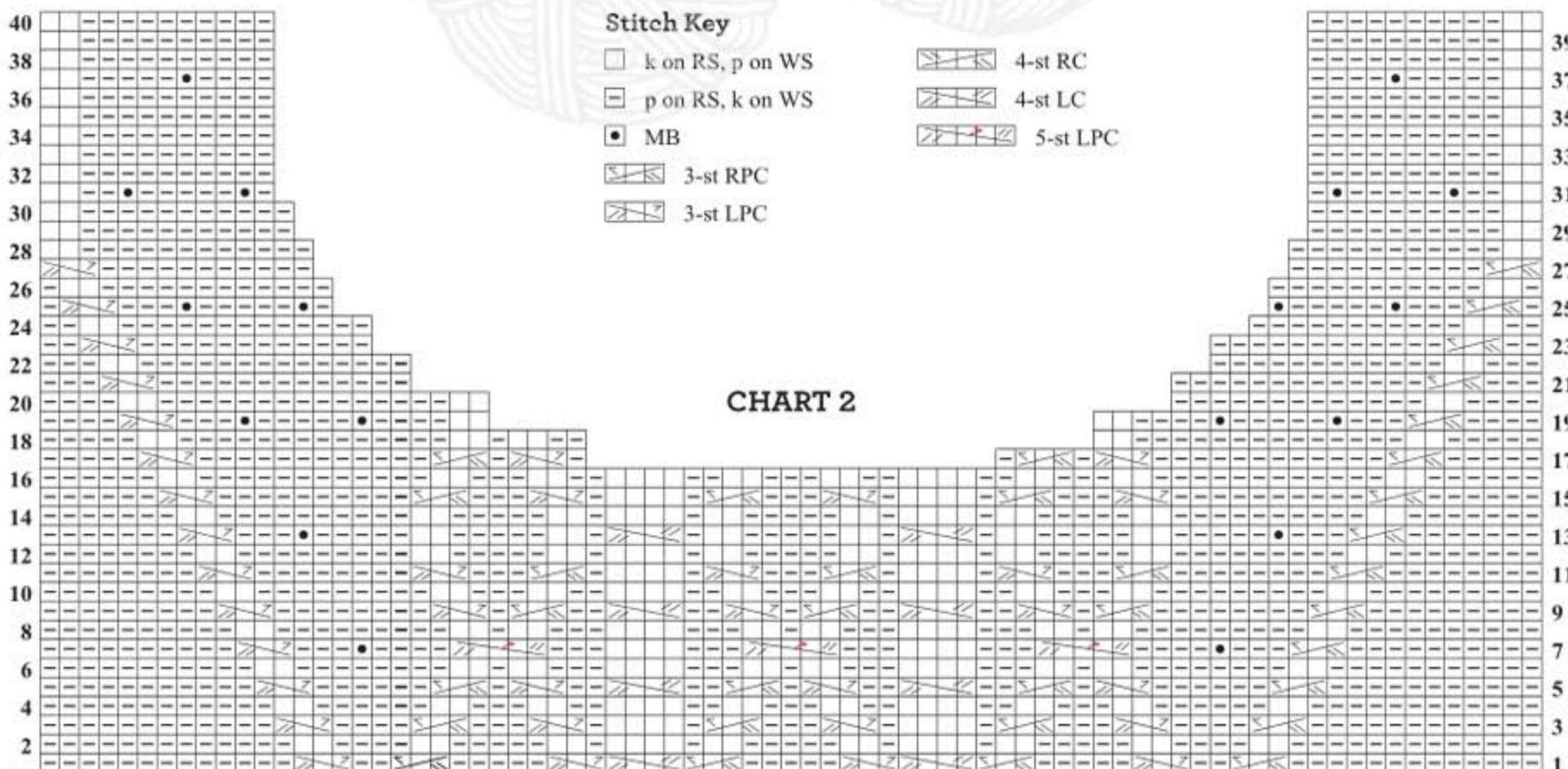
CHART 1



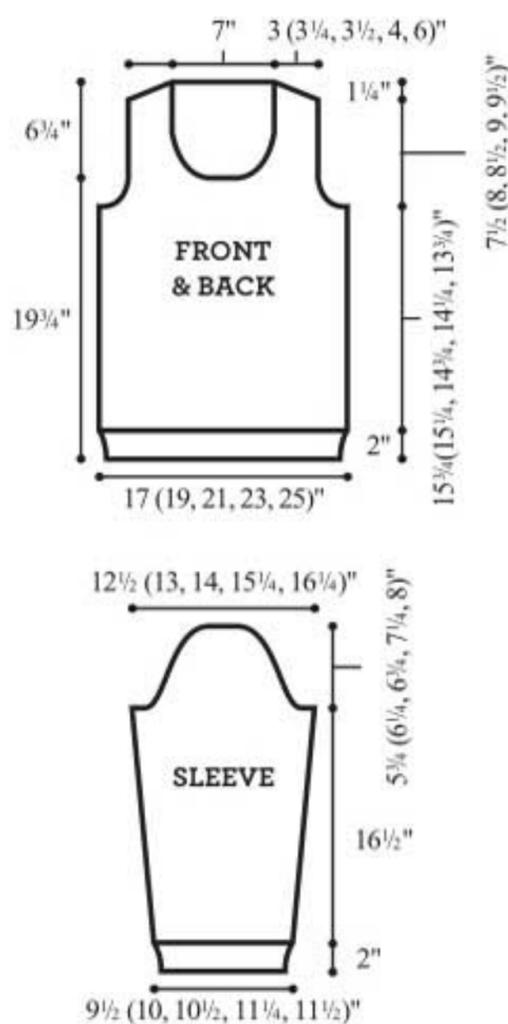
Stitch Key

- k on RS, p on WS
- p on RS, k on WS
- MB
- 3-st RPC
- 3-st LPC
- 4-st RC
- 4-st LC
- 5-st LPC

CHART 2



77 sts



68 (72, 78, 84, 90) sts. Work even until piece measures 18½"/47cm from beg.

Cap shaping

Bind off 5 (5, 6, 7, 8) sts at beg of next 2 rows, 2 sts at beg of next 2 rows. Dec 1 st each side of next row then every other row 11 (13, 15, 17, 19) times more. Dec 1 st each side every 4th row 3 times—24 sts. Bind off 3 sts at beg of next 4 rows. Bind off rem 12 sts.

FINISHING

Block pieces lightly to measurements. Sew left shoulder seam.

COLLAR

With smaller needles, pick up and k 51 sts from back neck, 77 sts for front neck edge—128 sts. Work in k1, p1 rib for 4"/10cm. Bind off in rib. Sew right shoulder and collar seam. Set in sleeves. Sew side and sleeve seams. ■

6. Cable Collar Pullover

Loose-fitting raglan pullover with large cable pattern and cabled hem and neck band. Sized for Small, Medium, Large, X-Large and XX-Large and shown in size Small on page 50.



KNITTED MEASUREMENTS

- Bust 38 (41½, 46, 50, 54)"/96.5 (105.5, 117, 127, 137)cm
- Length 28 (28, 28½, 29, 29½)"/71 (71, 72.5, 73.5, 75)cm

- Upper arm 12¾ (13½, 14, 14½, 15¼)"/32.5 (34.5, 35.5, 37, 38.5)cm

MATERIALS

THE FIBRE COMPANY/
KELBOURNE WOOLENS

www.thefibreco.com

www.kelbournewoolens.com

- 6 (7, 7, 8, 8) 3½oz/100g hanks (each approx 175yd/160m) of The Fibre Company/Kelbourne Woolens *Arranmore* (wool/cashmere/silk) in River Esque
- One each sizes 8 and 9 (5 and 5.5mm) circular needles each 40"/100cm long, OR SIZE TO OBTAIN GAUGE
- Size 8 (5mm) circular needle 16"/40cm long
- Stitch markers
- Cable needle (cn)

GAUGE

15 sts and 23 rows = 4"/10cm over rev St st using larger needle.

TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

- 3-st RPC** Sl 1 st to cn, hold to *back*, k2, p1 from cn.
- 3-st LPC** Sl 2 sts to cn, hold to *front*, p1, k2 from cn.
- 4-st LC** Sl 2 sts to cn and hold to *front*, k2, k2 from cn.
- 3-st eyelet twist** Lift 3rd st on LH needle over first and 2nd sts, k1, yo, k1.

NOTES

- 1 When working chart 2, note that the 4-st cables are turned every 4 rows, while the large center cable is a 22-row repeat.
- 2 Read raglan shaping carefully, decrease placement moves from outside of outer cable to inside.
- 3 Circular needle is used to accommodate large number of sts. Do *not* join.

BACK

With longer size 8 (5mm) needle, cast on 85 (91, 103, 109, 121) sts. Purl 1 row.

Beg chart 1

Row 1 (RS) P0 (3, 0, 3, 0), work to rep line, work 9-st rep 9 (9, 11, 11, 13) times, work last st of chart, p0 (3, 0, 3, 0).

Row 2 K0 (3, 0, 3, 0), work chart as established to last 0 (3, 0, 3, 0) sts, k0 (3, 0, 3, 0).

Cont to work chart 1 in this way, working edge sts each side in rev St st (p on RS, k on WS), until rows 1–4 have been worked 4 times, then work rows 5 and 6.

Mark center 3 sts on last row and dec 0 (0, 2, 1, 3) sts *each side* of center 3 sts on last row, working dec's evenly across each side—85 (91, 99, 107, 115) sts. Change to larger needle.

Beg chart 2

Note See note 1 regarding 4-st cable columns. Increased st is worked 1 st left of center st so that chart 1 column will flow into center cable of chart 2. Work M1 on 2nd repeat of 24-st repeat only, on first and 3rd repeats, work charted increase as a knit st.

Set-up row (RS) P5 (8, 12, 16, 20), place marker, (pm), work 24-st rep 3 times (see note above), work to end of chart, pm, p5 (8, 12, 16, 20)—86 (92, 100, 108, 116) sts.

Set up row 2 (WS) K5 (8, 12, 16, 20), sl marker, work chart as established to marker, sl marker, k to end.

Row 1 (RS) P to marker, work chart as established to marker, sl marker, p to end.

Row 2 K to marker, sl marker, work chart as established to marker, sl marker, k to end.

Cont to work chart in this way, working sts each side in rev St st, until piece measures 18½"/47cm from beg, end with a WS row.

Raglan shaping

Note Raglan dec's are worked as p2tog on each side of outer cable until there is 1 st left outside cable, then worked inside each outer cable to end. Note that size Small will begin and end first dec row with p2tog, as there are no additional sts outside markers.

Bind off 3 (5, 5, 5, 7) sts at beg of next 2 rows—80 (82, 90, 98, 102) sts. Work 2 rows even in pat.

For size Small only

Raglan dec row 1 (RS) P to 2 sts before marker, p2tog, sl marker, work chart as established to marker, sl marker, p2tog, p to end—2 sts dec'd. Work 1 WS row in pat.

Raglan dec row 2 (RS) P1, sl marker, work first 4 sts of chart, work 2 tog in pat, work to 6 sts before marker, work 2 tog in pat, work last 4 sts of chart, sl marker, p1—2 sts dec'd.

Rep raglan dec row 2 every other row 9 times, then every 4th row once, then every other row 10 times, then every 4th row once. Work 1 WS row. Bind off rem 34 sts.

For sizes Medium and Large only

Work raglan dec row 1 as for size Small. Rep raglan dec [every other row 10 (11) times, then every 4th row once] twice, working raglan dec row 1 until there is 1 st left outside cable, then working raglan dec row 2 to end. Work 1 WS row. Bind off rem 36 (40) sts.

For sizes X-Large and XX-Large only

Work raglan dec row 1 as for size Small. Rep raglan dec every other row 27 (29) times, working raglan dec row 1 until there is 1 st left outside cable, then working raglan dec row 2 to end. Work 1 WS row. Bind off rem 42 sts.

FRONT

Work as for back to raglan shaping.

Raglan shaping

Bind off 3 (5, 5, 5, 7) sts at beg of next 2 rows—80 (82, 90, 98, 102) sts. Work 2 rows even in pat.

For size Small only

Raglan dec row 1 (RS) P to 2 sts before marker, p2tog, sl marker, work chart as established to marker, sl marker, p2tog, p to end—2 sts dec'd. Work 1 WS row in pat.

Raglan dec row 2 (RS) P1, sl marker, work first 4 sts of chart, work 2 tog in pat, work to 6 sts before

marker, work 2 tog in pat, work last 4 sts of chart, sl marker, p1—2 sts dec'd.

Rep raglan dec row 2 every other row 5 times, every 4th row once, every other row 5 times. Work 3 rows even, mark center 16 sts on last row—54 sts.

Beg neck shaping

Next row (RS) Working raglan dec, work to marker, join 2nd ball of yarn and bind off center 16 sts, work to end, working raglan dec.

Working both sides at once, cont to work raglan dec's every other row 3 times, then every 4th row twice, AT SAME TIME, bind off 3 sts at each neck edge once, 2 sts twice, then 1 st 4 times—2 sts rem each side when all shaping is complete. Bind off rem 2 sts each side.

For size Medium only

Work raglan dec row 1 as for size Small. Rep raglan dec every other 6 times, then every 4th row once, then every other row 5 times, working raglan dec row 1 until there is 1 st left outside cable, then working raglan dec row 2 to end. Work 3 rows even, mark center 18 sts on last row—56 sts.

Beg neck shaping

Next row (RS) Working raglan dec, work to marker, join 2nd ball of yarn and bind off center 18 sts, work to end, working raglan dec.

Working both sides at once, cont to work raglan dec's every other row 3 times, then every 4th row twice, AT SAME TIME, bind off 3 sts at each neck edge once, 2 sts twice, then 1 st 4 times—2 sts rem each side when all shaping is complete. Bind off rem 2 sts each side.

For size Large only

Work raglan dec row 1 as for size Small. Rep raglan dec [every other row 6 times, then every 4th row once] twice, working raglan dec row 1 until there is 1 st left outside cable, then working raglan dec row 2 to end. Work 1 row even, mark center 20 sts on last row—60 sts.

Beg neck shaping

Next row (RS) Working raglan dec, work to marker, join 2nd ball of yarn and bind off center 20 sts, work to end, working raglan dec.

Working both sides at once, cont to work raglan dec's every other row 3 times, then every 4th row twice, AT SAME TIME, bind off 4 sts at each neck edge once, 2 sts twice, then 1 st 4 times—2 sts rem each side when all shaping is complete. Bind off rem 2 sts each side.

For sizes X-Large and XX-Large only

Work raglan dec row 1 as for size Small. Rep raglan dec every other row 17 (19) times, working raglan dec row 1 until there is 1 st left outside cable, then working raglan dec row 2 to end. Work 1 row even, mark center 22 sts on last row—62 sts.

Beg neck shaping

Next row (RS) Working raglan dec, work to marker, join 2nd ball of yarn and bind off center 22 sts, work to end, working raglan dec.

Working both sides at once, cont to work raglan dec's every other row 3 times, then every 4th row twice, AT SAME TIME, bind off 4 sts at each neck edge once, 2 sts twice, then 1 st 4 times—2 sts rem

each side when all shaping is complete. Bind off rem 2 sts each side.

LEFT SLEEVE

With longer size 8 (5mm) needle, cast on 34 (34, 34, 37, 37) sts. Purl 1 row.

Beg chart 1

Row 1 (RS) Work 9-st rep 3 (3, 3, 4, 4) times, work first 7 (7, 7, 1, 1) sts of rep once more.

Row 2 Work chart as established.

Cont to work chart 1 in this way until rows 1–4 have been worked 4 times, then work rows 5 and 6. Change to larger needle.

Working in rev St st, inc 1 st each side every 12th (10th, 8th, 8th, 8th) row 7 (8, 9, 9, 10) times—48 (50, 52, 55, 57) sts. Work even until sleeve measures 19 (19, 19, 19½, 19½)"/48 (48, 48, 49.5, 49.5)cm from beg, end with a WS row.

Raglan cap shaping

Bind off 3 (5, 5, 5, 7) sts at beg of next 2 rows.

Work 2 rows even.

Dec row (RS) P1, p2tog (back edge dec), p to last 3 sts, p2tog (front edge dec), p1—2 sts dec'd.

Rep dec row [every other row once, every 4th row once] 7 (5, 5, 6, 2) times—12 (18, 20, 19, 33) sts.

Shape top of cap

Cont to work dec at back edge every 4th row 1 (4, 5, 4, 11) times, then work 3 rows even, AT SAME TIME, work dec at front edge every other row once, then every 4th row 0 (3, 4, 3, 10) times more, then bind off at front edge (beg of WS rows) 6 sts once,

CHART 2

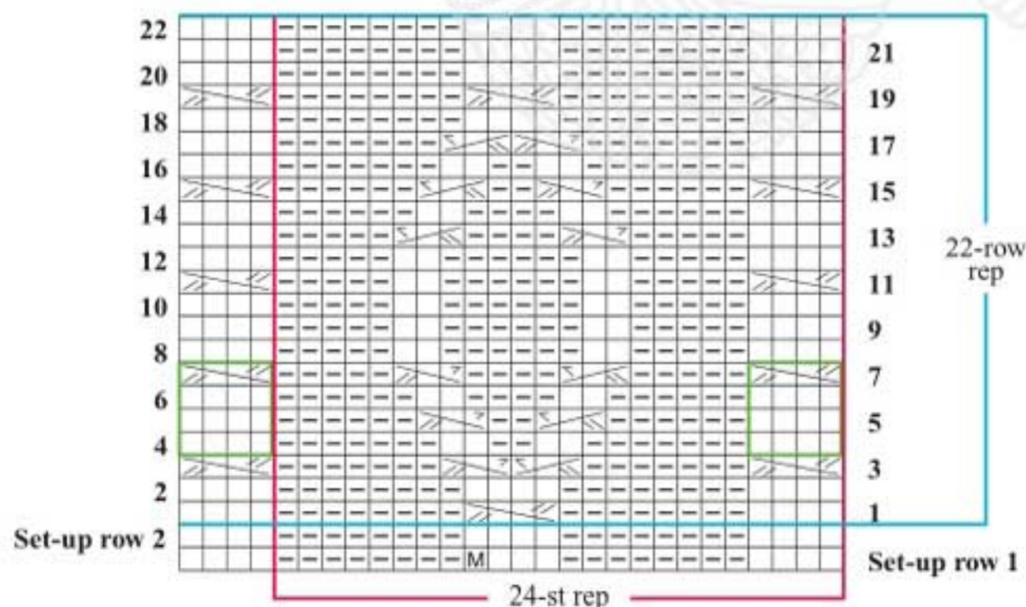
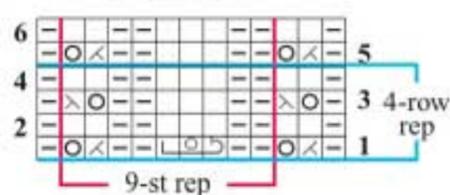
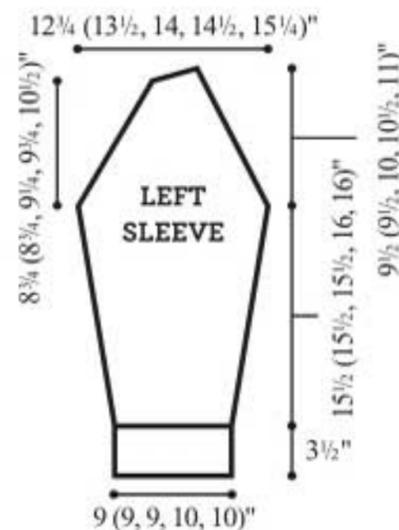
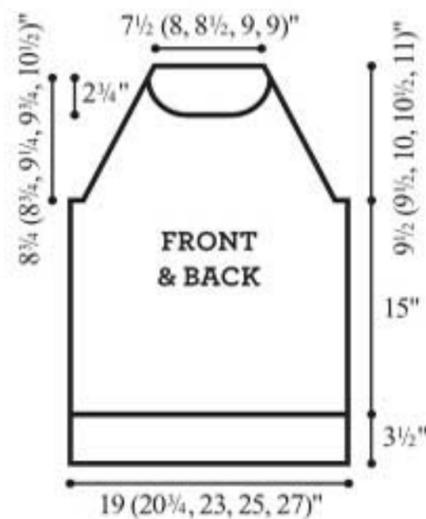


CHART 1



Stitch Key

- k on RS, p on WS
- p on RS, k on WS
- k2tog
- SKP
- yo
- M1 k-st (work on 2nd repeat only)
- 3-st eyelet twist
- 3-st RPC
- 3-st LPC
- 4-st LC
- 4-row cable repeat



2 (2, 2, 3, 3) sts once. Bind off rem 2 sts.

RIGHT SLEEVE

Work as for left sleeve to raglan cap shaping.

Raglan cap shaping

Bind off 3 (5, 5, 5, 7) sts at beg of next 2 rows.

Work 2 rows even.

Dec row (RS) P1, p2tog (front edge dec), p to last 3 sts, p2tog (back edge dec), p1—2 sts dec'd.

Rep dec row [every other row once, then every 4th row once] 7 (5, 5, 6, 2) times—12 (18, 20, 19, 33) sts.

Shape top of cap

Cont to work dec at back edge every 4th row 1 (4, 5, 4, 11) times, then work 3 rows even, AT SAME TIME, work dec at front edge every other row once, then every 4th row 0 (3, 4, 3, 10) times more, then bind off at front edge (beg of RS rows) 6 sts once, 2 (2, 2, 3, 3) sts once. Bind off rem 2 sts.

FINISHING

Block pieces to measurements. Sew raglan seams. Sew side and sleeve seams.

Neckband

With RS facing and shorter size 8 (5mm) needle, beg at back right raglan seam, pick up and k 99 (99, 108, 108, 108) sts evenly around neck edge. Join and pm for beg of rnd.

Beg chart 1

Rnd 1 Work 9-st rep 11 (11, 12, 12, 12) times around.

Cont to work chart 1 in this way until rnds 1–4 have been worked twice. Bind off in pat. ■

7. Cabled Long Cardigan

Standard-fitting raglan-sleeve cardigan with large cable on back and fronts. Sized for Small, Medium, Large, X-Large and XX-Large and shown in size Small on page 51.



KNITTED MEASUREMENTS

- Bust (closed) 37½ (40½, 45, 49½, 54½)"/95 (103, 114, 125.5, 138.5)cm
- Length 32 (32½, 33, 33¾, 34½)"/81 (82.5, 84, 85.5, 87.5)cm
- Upper arm 11¼ (12¼, 13¾, 14¾, 15¾)"/28.5 (31, 35, 37.5, 40)cm

MATERIALS

ZEALANA

zealana.co.nz

- 10 (11, 12, 13, 15) 3½ oz/100g hanks (each approx 121yd/111m) of Zealana Tui (merino/cashmere/possum) in #T07 pink
- Two size 10 (6mm) circular needles, each 40"/100cm long
- Stitch markers, cable needle (cn)
- Six 1"/25mm buttons

GAUGE

16 sts and 21 rows = 4"/10cm over St st using size 10 (6mm) needles.

TAKE TIME TO CHECK GAUGE.

SHORT ROW WRAP & TURN (w&t)

See our website for "Frequently used techniques". Go to "Pattern help," then "How-to".

STITCH GLOSSARY

13-st RPC Sl 7 sts to cn, hold to *back*, yo, k6, p1 from cn, yo, k6 from cn. Drop yo's on following row.

13-st LPC Sl 6 sts to cn, hold to *front*, yo, k6, p1, yo, k6 from cn. Drop yo's on following row.

NOTES

1 Buttonband adds approx 1½"/4cm to total bust measurement.

2 Yarn overs are worked into cables to create extra room for crossing stitches. Drop yarn overs on row following each cable.

3 Entire chart is worked at center back. Right and Left cables as marked on chart are worked on fronts and each sleeve.

4 Circular needle is used to accommodate large number of sts. Do *not* join. Second circular needle is used when picking up large number of collar and buttonband sts.

BACK

Cast on 85 (93, 101, 109, 117) sts.

Row 1 (RS) K2, *p1, k1; rep from * to last 3 sts, p1, k2.

Row 2 K1, *p1, k1; rep from * to last 2 sts, p1, k1. Rep last 2 rows 7 times more for k1, p1 rib.

Beg chart

Row 1 (RS) K21 (25, 29, 33, 37), place marker (pm), work 43 sts of chart, pm, k to end.

Row 2 K1 (selvage st), p to marker, sl marker, work chart as established over 43 sts, sl marker, p to last st, k1 (selvage st).

Working selvage sts each side in garter st (k every row), cont to work chart and St st in this way through row 26.

Dec row (RS) K2, k2tog, k to marker, sl marker, work chart as established over 43 sts, sl marker, k to last 4 sts, ssk, k2—2 sts dec'd.

Cont in pats as established, rep dec row every 26th row twice more—79 (87, 95, 103, 111) sts. Work even until piece measures 23"/58.5cm from beg, end with a WS row.

Raglan armhole shaping

Note Discontinue cables, rep rows 1 and 2 of chart over center 43 sts to end.

Bind off 8 (8, 9, 9, 10) sts at beg of next 2 rows.

For sizes Small, Medium and Large only

Dec row 1 (RS) K2, k2tog, k to marker, work as established to next marker, k to last 4 sts, ssk, k2—2 sts dec'd.

Rep dec row every other row 19 (22, 23) times, then every 4th row 1 (0, 0) time—21 (25, 29) sts. Work 1 WS row. Bind off.

For sizes X-Large and XX-Large Only

Dec row 2 (RS) K2, k3tog, k to marker, work as established to next marker, k to last 5 sts, ssk, k2—4 sts dec'd.

Rep dec row 2 every other row once more, then work dec row 1 as for size Small every other row 24 (26) times—29 (31) sts. Work 1 WS row. Bind off.

LEFT FRONT

Cast on 44 (46, 50, 54, 58) sts.

Row 1 (RS) *K1, p1; rep from * to last 2 sts, k2.

Row 2 (WS) Sl 1 wyif, *p1, k1; rep from * to last st, k1.

Rep last 2 rows 7 times more for k1, p1 rib.

Beg left cable chart

Row 1 (RS) K15 (16, 18, 20, 22), pm, work left cable over 15 sts, pm, k14 (15, 17, 19, 21) sts.

Row 2 (WS) Sl 1 wyif (selvage st), p to marker, sl marker, work left cable over 15 sts, sl marker, p to last st, k1 (selvage st).

Working selvage sts as established, cont to work chart and St st in this way through row 26.

Dec row (RS) K2, k2tog, k to marker, sl marker, work cable as established over 15 sts, sl marker, k to end—1 st dec'd.

Cont in pats as established, rep dec row every 26th row twice more—41 (43, 47, 51, 55) sts. Work even until piece measures 22 (22, 22½, 22½, 22½)"/56 (56, 57, 57, 57)cm from beg, end with a WS row.

Neck and raglan armhole shaping

Note Read before cont to knit. Neck and raglan armhole shaping are worked simultaneously. Discontinue cable, rep rows 1 and 2 of left cable chart over center 15 sts to end.

Neck shaping row (RS) Work to last 4 sts, ssk, k2—1 st dec'd.

Rep neck shaping row every 4th row 6 (6, 7, 9, 10) times, then every 6th row twice, AT SAME TIME, when 4 (4, 2, 2, 2) rows of neck shaping have been worked, work raglan armhole shaping as foll:

Bind off 8 (8, 9, 9, 10) sts at beg of next RS row. Work 1 WS row.

Raglan dec row (RS) K2, k2tog, k to marker, work as established to next marker, k to end—1 st dec'd. Rep raglan dec row every other row 15 (18, 21, 23, 25) times, every 4th row 2 (1, 0, 0, 0) times—6 sts rem when all shaping is complete. Work 1 WS row.

Next (dec) row Sl 1 wyib, k1, S2KP, k1—4 sts. Work 1 WS row.

Next (dec) row Sl 1 wyib, k2tog, k1—3 sts. Work 1 WS row. Bind off.

RIGHT FRONT

Cast on 44 (46, 50, 54, 58) sts.

Row 1 (RS) Sl 1 wyib, *k1, p1; rep from * to last st, k1.

Row 2 (WS) K1, *k1, p1; rep from * to last st, p1. Rep last 2 rows 7 times more for k1, p1 rib.

Beg right cable chart

Row 1 (RS) Sl 1, k13 (14, 16, 18, 20), pm, work right cable over 15 sts, pm, k15 (16, 18, 20, 22) sts.

Row 2 (WS) K1, p to marker, sl marker, work right cable over 15 sts, sl marker, p to end.

Working selvage sts as established, cont to work chart and St st in this way through row 26.

Dec row (RS) Sl 1, k to marker, sl marker, work

cable as established over 15 sts, sl marker, k to last 4 sts, ssk, k2—1 st dec'd.

Cont in pats as established, rep dec row every 26th row twice more—41 (43, 47, 51, 55) sts. Work even until same length as left front to neck shaping.

Neck and raglan armhole shaping

Neck shaping row (RS) Sl 1, k1, k2tog, work to end—1 st dec'd.

Complete to correspond to left front, reversing shaping, working raglan bind off at beg of a WS row and raglan dec and end of RS row.

LEFT SLEEVE

Cast on 32 (36, 36, 38, 40) sts.

Row 1 (RS) K2, *p1, k1; rep from * to end.

Rep this row for k1, p1 rib for 15 rows more.

Set-up row (RS) K9 (11, 11, 12, 13), pm, p1, k5, M1, p1, k6, p1, pm, k9 (11, 11, 12, 13)—33 (37, 37, 39, 41) sts.

Next row K1, p to marker, sl marker, [k1, p6] twice, k1, sl marker, p to last st, k1.

Beg chart

Row 1 (RS) K to marker, sl marker, work left cable chart over 15 sts, sl marker, k to end.

Row 2 K1, p to marker, sl marker, work cable as established over 15 sts, sl marker, p to last st, k1.

Cont chart and St st in this way through row 8.

Inc row (RS) K2, M1, work as established to last 2 sts, M1, k2—2 sts inc'd.

Cont in pats as established, rep inc row every 8th (8th, 6th, 6th, 6th) row 7 (7, 9, 10, 11) times—49 (53, 57, 61, 65) sts. Work even until piece measures 18"/45.5cm from beg, end with a WS row.

Raglan cap shaping

Note Discontinue cable, rep rows 1 and 2 of left cable chart over center 15 sts to end.

Bind off 8 (8, 9, 9, 10) sts at beg of next 2 rows.

Dec row (RS) Sl 1, k1, k2tog, work in pat to last 4 sts, ssk, k2—2 sts dec'd.

Rep dec row every other row 5 (8, 9, 11, 11) times more, then every 4th row 7 (6, 6, 6, 7) times—7 sts. Work 1 WS row. **Dec row (RS)** Sl 1, k1, S2KP, k2—5 sts. Work 3 rows even. Bind off.

RIGHT SLEEVE

Work as for left sleeve, working right cable chart between markers.

FINISHING

Block pieces to measurements. Sew raglan seams. Sew sleeve seams and side seams.

Shawl collar and button bands

Note Use second circular needle when necessary to accommodate large number of sts.

With RS facing, beg at lower right front edge, pick up and k 59 (59, 61, 61, 61) sts to first neck dec, place neck marker, pick up and k 29 (29, 29, 31, 33) sts along shaped right neck edge, 21 (25, 29, 29, 31) sts along back neck edge, 29 (29, 29, 31, 33)

sts along shaped left neck edge, place neck marker, pick up and k 59 (59, 61, 61, 61) sts along left front to lower edge—197 (201, 209, 213, 219) sts.

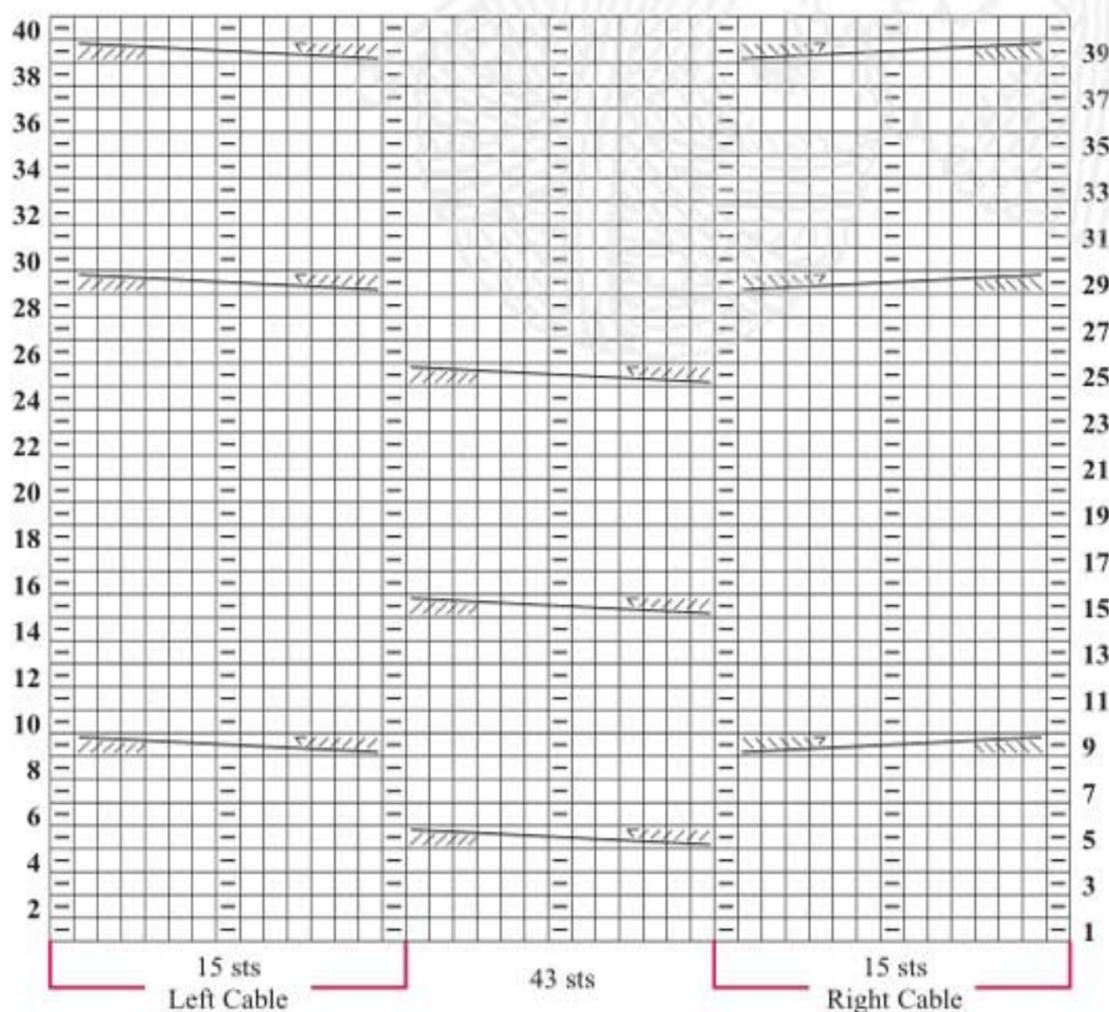
Short row 1 (WS) *P1, k1; rep from * to first neck marker, sl marker, cont in rib as established for 13 sts, place shaping marker, cont in rib to 13 sts before next neck marker, w&t.

Short row 2 Work in rib to shaping marker, remove marker, w&t.

Short row 3 Work in rib to previously wrapped st, pick up wrap, w&t.

Rep last row until last st before neck marker has been wrapped.

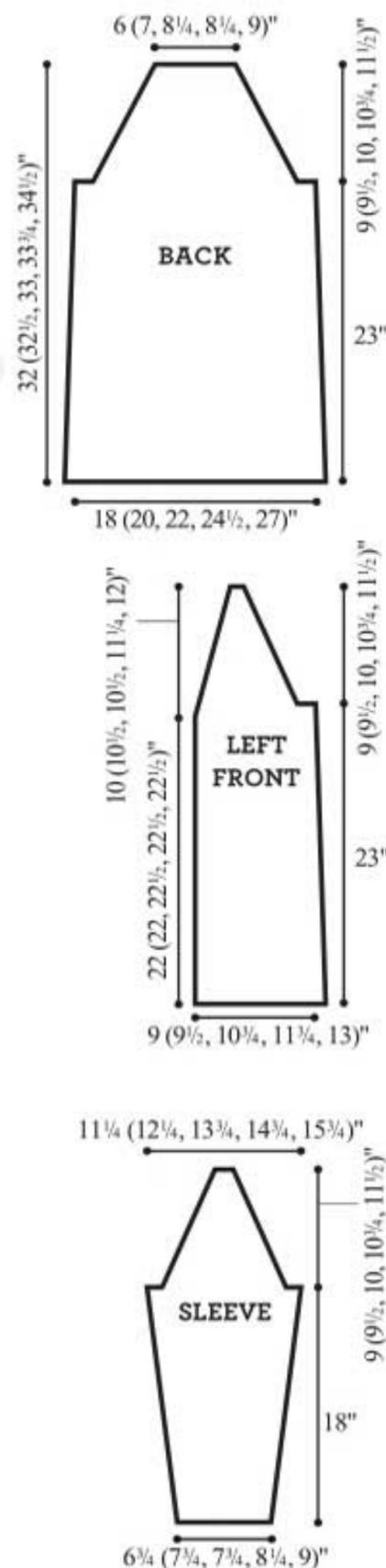
Next row (WS) Work in rib to previously wrapped st, work to end of row.



Stitch Key

- k on RS, p on WS
- p on RS, k on WS

-  13-st RPC
-  13-st LPC



Work 2 rows in rib as established over all sts.

Buttonhole row (RS) Work 4 sts, bind off 2 sts, [work 8 (8, 9, 9, 9) sts, bind off 2] 5 times, work in pat to end.

Next row Work in pat, casting on 2 sts over each set of bound off sts. Work 2 rows more in rib. Bind off loosely in pat.

Sew buttons to button band opposite buttonholes. ■

8. Multi-Cable Pullover

Oversized pullover using multiple cable patterns, with stockinette strips woven through the front cables. Sized for Small/Medium, Large/X-Large and shown in size Small/Medium on pages 52 and 53.



KNITTED MEASUREMENTS

- Bust 48 (53)"/122 (134.5)cm
- Length 23 (24)"/58.5 (61)cm
- Upper arm 13 (15)"/33 (38)cm

MATERIALS

CLASSIC ELITE YARNS

www.classiceliteyarns.com

- 8 (9) 1¼oz/50g skeins (each approx 123yd/112m) of Classic Elite Yarns *Adelaide* (wool) in #3647 denim blue (A)
- (4) skeins in #3616 natural (B)
- (2) skeins each in #3657 storm cloud (C) and #3603 ash (D)
- One pair size 8 (5mm) needles OR SIZE TO OBTAIN GAUGE
- Size 8 (5mm) circular needle, 16"/40cm long
- Cable needle (cn)
- Stitch marker, stitch holders and safety pins

GAUGE

20 sts and 26 rows = 4"/10cm over St st using size 8 (5mm) needle.

TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

4-st RC Slip 2 sts to cn and hold to *back*, k2, k2 from cn.

4-st LC Slip 2 sts to cn and hold to *front*, k2, k2 from cn.

4-st RPC Slip 2 sts to cn and hold to *back*, k2, p2 from cn.

4-st LPC Slip 2 sts to cn and hold to *front*, p2, k2 from cn.

4-st RPC (A&B) Slip 2 sts to cn and hold to *back*, k2 with A, p2 from cn with B.

4-st LPC (A&B) Slip 2 sts to cn and hold to *front*, p2 with B, k2 from cn with A.

5-st RC Slip 2 sts to cn and hold to *back*, k3, k2 from cn.

5-st LC Slip 3 sts to cn and hold to *front*, k2, k3 from cn.

5-st RPC Slip 2 sts to cn and hold to *back*, k3, p2 from cn.

5-st LPC Slip 3 sts to cn and hold to *front*, p2, k3 from cn.

6-st RC Slip 3 sts to cn and hold to *back*, k3, k3 from cn.

6-st LC Slip 3 sts to cn and hold to *front*, k3, k3 from cn.

6-st RPC 1 Slip 3 sts to cn and hold to *back*, k3, then k2, p1 from cn.

6-st LPC 1 Slip 3 sts to cn and hold to *front*, p1, p2, k3 from cn.

6-st RPC 2 Slip 2 sts to cn and hold to *back*, k3, then p2, k1 from cn.

6-st LPC 2 Slip 3 sts to cn and hold to *front*, k1, p2, then k3 from cn.

SIDE PANELS (make 2)

With A, cast on 66 (82) sts.

Row 1 (RS) P2, *k2, p2; rep from * to end.

Cont in k2, p2 rib as established until piece measures 3"/7.5cm from beg, end with a WS row

Next row (RS) P2, *sl 2 sts to cn and hold to front, p2, k2, then k2 from cn, p2*; rep between *'s 2 (3) times more, M1 purl, 6-st RC, p1, M1 purl, p1, 6-RC, M1 purl; rep between *'s 3 (4) times, p2—69 (85) sts.

Next row (WS) K2, **k2, p4, k2**; rep between **'s 2 (3) times more, k1, p6, k3, p3, k1; rep between **'s 3 (4) times, k2.

Beg side panel charts

Row 1 (RS) P2, *work first 8 sts of side panel chart 1, work 8-st rep 1 (2) times, work next 8 sts after rep*, pm, work 17 sts of side panel chart 2 (this is center of panel), pm, rep between *'s once, p2.

Keep first and last 2 sts in rev St st, work rep sts in side panel charts as established until piece measures 16"/40.5cm from beg, end with a WS row.

Divide for armhole

Next row (RS) Work 34 (42) sts, join 2nd ball of yarn and bind off center st, work to end. Cont working both sides at once over 34 (42) sts until piece measures 6½ (7½)"/16.5 (19)cm from dividing row.

Shoulder shaping

Bind off from each shoulder (outer) edge, 7 (9) sts 2 (3) times, 6 (8) sts 1 (3) times.

CENTER FRONT PANEL

With A, cast on 90 sts.

Row 1 (RS) P5, k4, p4, k8, p4, k4, p4, k6, p2, k8, p2, k6, p4, k4, p4, k8, p4, k4, p5.

Row 2 K the knit sts and p the purl sts.

Rep rows 1 and 2 until piece measures 3"/7.5cm.

Beg charts

Row 1 (RS) P2, work chart 1 over 10 sts, chart 2 over 10 sts, chart 1 over 10 sts, chart 3 over 8 sts, chart 2 over 10 sts, chart 4 over 8 sts, chart 1 over 10 sts, chart 2 over 10 sts, chart 1 over 10 sts, p2. Cont in chart pats as established, with the first and last 2 sts in rev St st, until piece measures 8½"/21.5cm from beg. Cut A.

Change to C and cont in pats for 8½"/21.5cm. Cut C. Change to D and cont in pats until piece measures 20"/51cm from beg, end with WS row.

Neck shaping

Next row (RS) Work 18 sts, join 2nd ball of D and bind off center 54 sts, work to end. Working both

sides at once, bind off from each neck edge 3 sts twice, 2 sts twice, 1 st 4 times. Bind off rem 4 sts each side.

Cords (make 3)

With A, cast on 8 sts and work in St st for approx 4yd/3.5m. Place sts on a safety pin and adjust length if necessary while weaving. Weave a 2nd safety pin through cast-on sts. This makes it easier to weave the cord through the cables. After weaving is complete, bind off 8 sts and secure. See pages 54 and 55 for weaving technique.

CENTER BACK PANEL

With A, cast on 90 sts.

Note Read before beg to knit. When working back charts 1 and 2, rep rows 1–4 four 4 times, then rep rows 5–28 to end of piece. When working center back chart, rep rows 1 and 2 seven times, then work rows 3–6 once, rows 7–66 once, then rep rows 67–78 to end of piece.

Beg charts

Row 1 (RS) P2A, k2B, p1A, k2A, p1A, k4 B, p2A, k2B, p1A, k2A, p1A, k2B, p2A, (row 1 of back chart 1 worked over 24 sts), pm, with A, [p2, p2] 10 times, p2, (row 1 of center back chart worked over 42 sts, see page 90), pm, p2A, k2B, p1A, k2A, p1A, k2B, p2A, k4 B, p1A, k2A, p1A, k2B, p2A, (row 1 of back chart 2 worked over 24 sts).

Cont in pats as established, working color changes as for front, until piece measures 22"/56cm from beg, end with a WS row.

Neck shaping

Next row (RS) Work 17 sts, join 2nd ball of D and bind off center 56 sts, work to end. Working both sides at once, bind off from each neck edge 4 sts twice, 3 sts once, 2 sts once. Bind off rem 4 sts each side.

LEFT SLEEVE

With A, cast on 38 sts.

Row 1 (RS) With A, [p2, k2] 3 times, p2, pm, k2B, p1A, k2A, p1A, k4B (10 sts of back chart 1, as marked on chart), pm, with A, [p2, k2] 3 times p2. Cont center 10 sts in chart pat as established and k2, p2 rib with A each side of chart, as established, until piece measures 2½"/6.5cm from beg, end with a WS row.

Cont center 10 sts in chart pat and rem sts each side in rev St st, and inc 1 st each side every 0 (4th) rows 0 (12) times, every 6th row 16 (8) times—70 (78) sts. Work even until piece measures 18½"/47cm from beg. Bind off.

RIGHT SLEEVE

With A, cast on 38 sts.

Row 1 (RS) With A, [p2, k2] 3 times, p2, pm, k4B, p1A, k2A, p1A, k2B (10 sts of back chart 2, as marked on chart), pm, with A, [p2, k2] 3 times p2. Complete as for left sleeve.

FINISHING

Block pieces lightly to measurements.

Sew center panels along outer edges of side panels up to the armhole. Sew shoulder seams. Sew top of

sleeves to armhole opening. Sew sleeve seams.

Back neckband

With RS facing, circular needle and D, pick up and k 64 sts evenly along back neck edge.

Next row (WS) *P2, k2; rep from *, end p2.

Cont k2, p2 rib in rows for 4"/10cm. Bind off in rib.

Front neckband

Place markers 2"/5cm down from shoulder seam along each side of front neck. With RS facing, circular needle and D, pick up and k 42 sts evenly between markers along front neck edge.

Next row (WS) *K2, p2; rep from *, end k2.

Cont in k2, p2 rib in rows until piece measures 4"/10cm. Bind off in rib.

Fold back neckband in half to WS and sew bound-off edge in place, and sew sides of folded band along marked 2"/5cm of front neck. Fold front neckband in half to WS and sew bound-off edge in place, and sew sides of folded band along top of back neckband. ■

9. Hi Lo Sweater

Oversized raglan pullover worked with multiple strands held together. Sized for Small-Large and 1X-3X shown in size Small-Large on page 56.



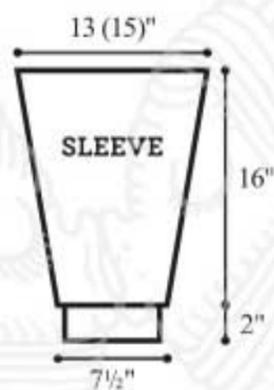
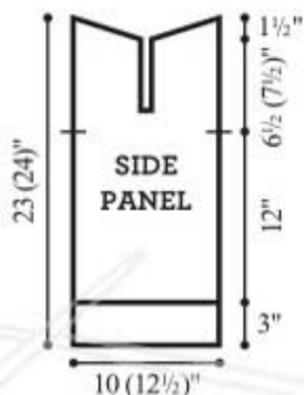
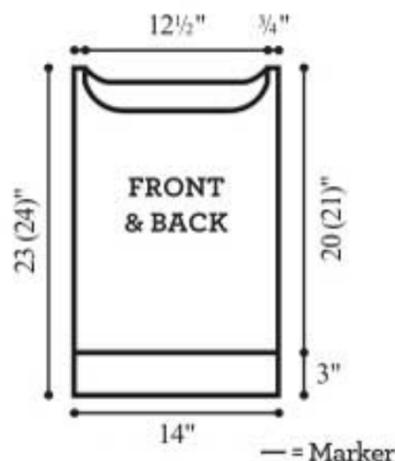
KNITTED MEASUREMENTS

- Bust 58½"/148.5cm
- Back length 29 (30)"/73.5 (76)cm
- Upper arm 22"/56cm

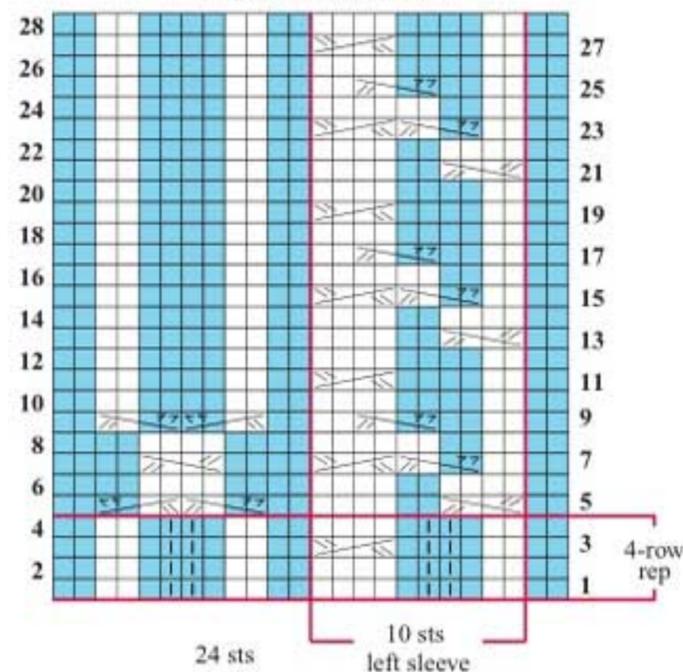
MATERIALS

PLYMOUTH YARN COMPANY
www.plymouthyarn.com

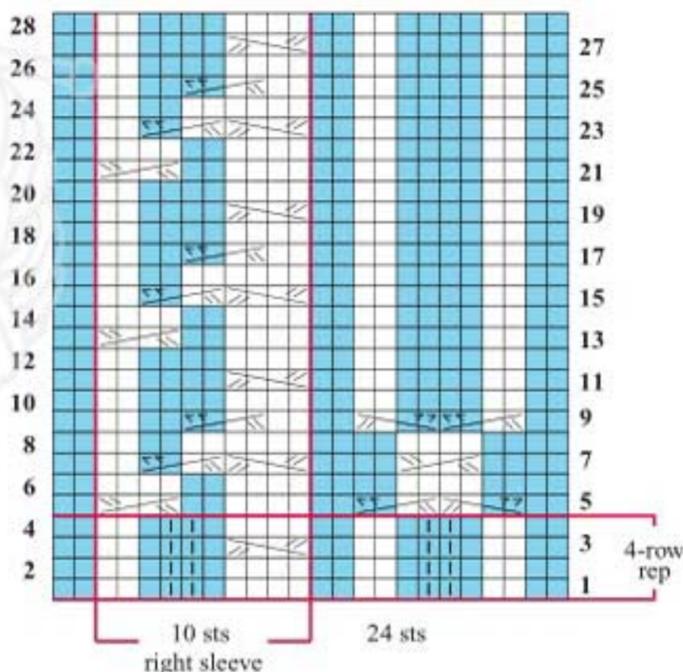
SCHEMATICS AND CHARTS FOR PATTERN #8



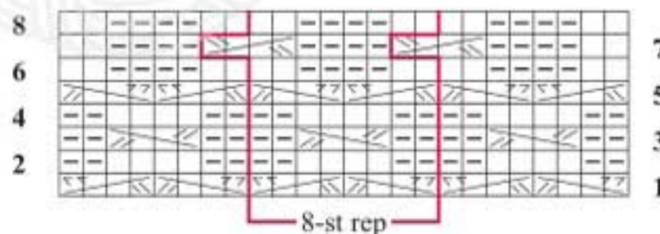
BACK CHART 1



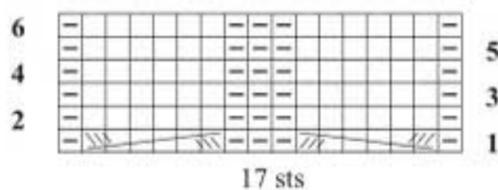
BACK CHART 2



SIDE PANEL CHART 1



SIDE PANEL CHART 2



Stitch Key

- k on RS, p on WS
- p on RS, k on WS
- ▨ 4-st RC
- ▨ 4-st LC
- ▨ 4-st RPC
- ▨ 4-st LPC
- ▨ 6-st RC
- ▨ 6-st LC

Stitch Key

- ▨ k on RS, p on WS with A
- ▨ p on RS, k on WS with A
- k on RS, p on WS with B
- ▨ 4-st RC
- ▨ 4-st LC
- ▨ 4-st RPC (A&B)
- ▨ 4-st LPC (A&B)
- ▨ 4-st RPC
- ▨ 4-st LPC
- ▨ 6-st RC
- ▨ 6-st LC

CHART 4

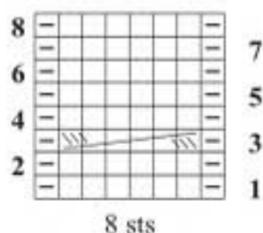


CHART 3

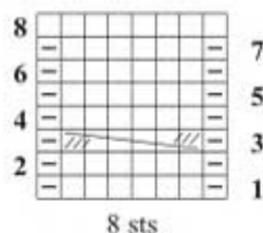


CHART 2

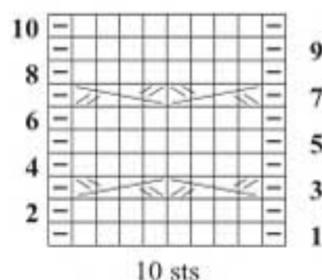


CHART 1

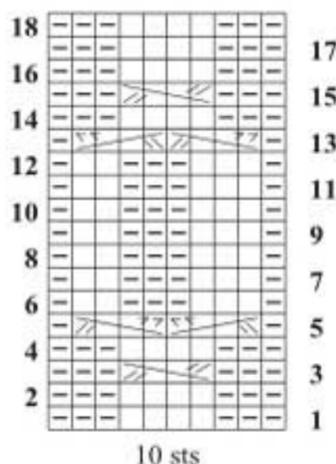
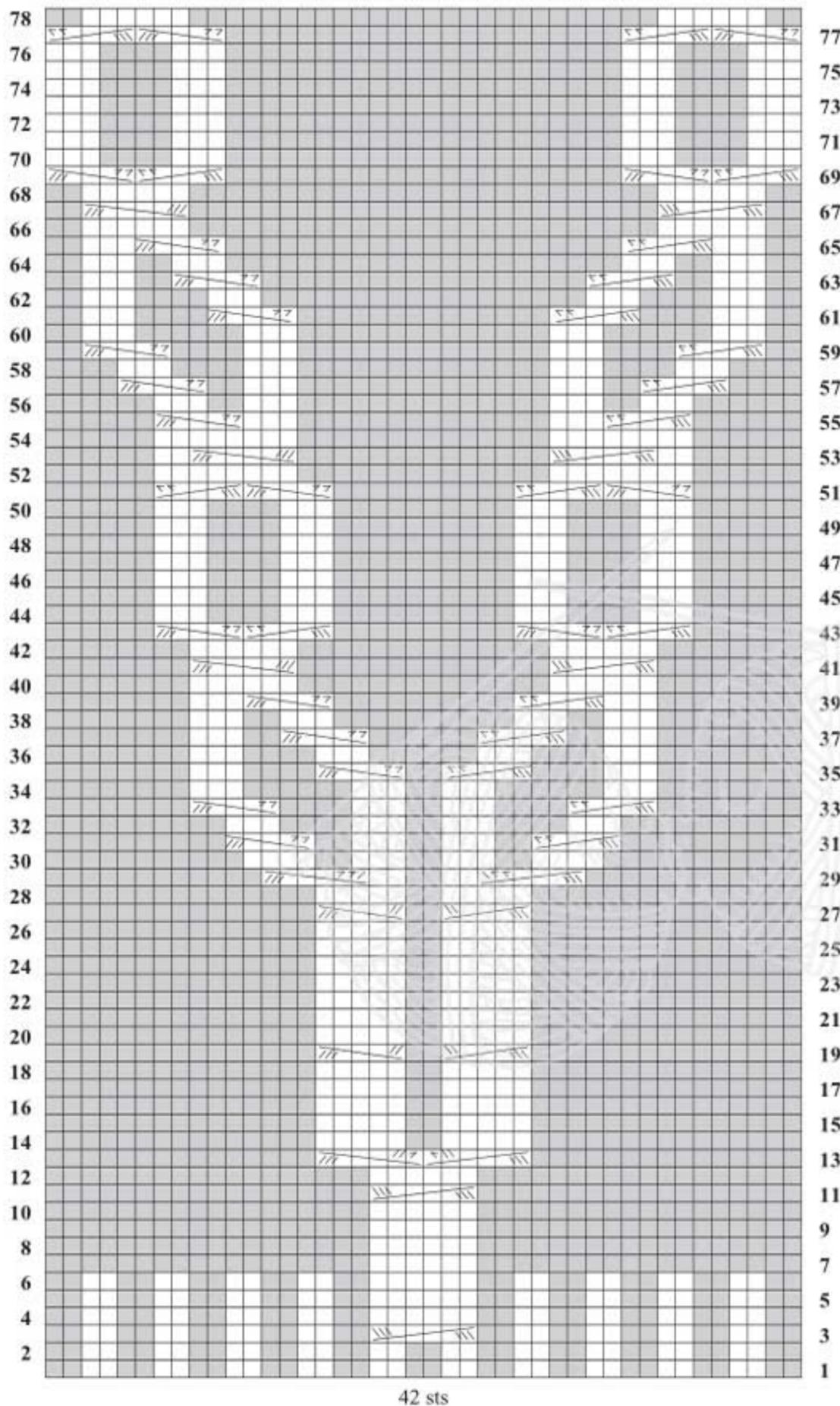


CHART FOR PATTERN #8

CENTER BACK CHART



Stitch Key

k on RS, p on WS	5-st RPC	6-st RPC 1
p on RS, k on WS	5-st LPC	6-st LPC 1
4-st RC	6-st RC	6-st RPC 2
4-st LC	6-st LC	6-st LPC 2
5-st RC		
5-st LC		

- 9 (10) 1 1/4oz/50g balls (each approx 151yd/138m) of Plymouth Yarn *Galway Sport* (wool) in #1 natural (A)
- 11 (12) balls in #9 black (B)
- One each sizes 9 and 11 (5.5 and 8mm) circular needles each 40"/100cm long, OR SIZE TO OBTAIN GAUGE
- One each sizes 7 and 8 (4.5 and 5mm) circular needles each 24"/60cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers and stitch holder

GAUGE

9 sts and 12 rows = 4"/10cm over St st using size 11 (8mm) needle and 5 strands of *Galway Worsted* held tog.

TAKE TIME TO CHECK GAUGE.

NOTES

- 1 Pullover is worked with 5 strands held together throughout. The number of A strands and B strands shifts as the sweater is worked. Read pattern carefully before beginning each section to note strand changes. Pockets are worked with 3 strands held tog.
- 2 Side edges of back wrap to front. Pockets are worked in finishing before seaming back to front.
- 3 Due to oversize fit, larger size has same bust measurement, but is sized up in length, at neck and at sleeve cuffs.
- 4 Circular needles are used to accommodate large number of sts. Do not join, unless otherwise instructed.

BACK

With size 9 (5.5mm) needle and 4 strands of A and 1 strand of B held tog, cast on 111 sts.

Row 1 (RS) K1, *p1, k1; rep from * to end. Cont in k1, p1 rib as established for 6"/15cm, end with a WS row. Change to size 11 (5.5mm) needle.

Next row (dec RS) K1, k2tog, [k3, k2tog, k2, k2tog] 11 times, [k2, k2tog] twice, k1—86 sts.

Cont in St st (k on RS, p on WS) until piece measures 9 (10)"/23 (25.5)cm from beg, end with a WS row. With 3 strands of A and 2 strands of B held tog, cont in St st for 5"/12.5cm, end with a WS row. Piece measures 14 (15)"/35.5 (38)cm from beg.

Change to 2 strands of A and 3 strands of B held tog.

Armhole and side edge shaping

Next row (RS) K7 for right side edge and place on separate holder, bind off 5, k62 for back, bind off 5, k7 for left side edge.

Next row (WS) P7, turn, leaving back sts on hold on needle, work left side edge shaping over 7 sts as foll:

Dec row (RS) K1, ssk, k to end—1 st dec'd. Rep dec row every other row 4 times more—2 sts. Work 1 WS row. Bind off.

Rejoin yarn (2 strands of A and 3 strands of B held tog) to 7 right side edge sts on holder, ready to work a WS row.

Next row (WS) P7.

Dec row (RS) K to last 3 sts, k2tog, k1—1 st dec'd. Rep dec row every other row 4 times more—2 sts.

Work 1 WS row. Bind off.

Rejoin yarn (2 strands of A and 3 strands of B held tog) to 62 back sts on needle, ready to work a WS row.

Next row (WS) Purl.

Dec row (RS) K1, ssk, k to last 3 sts, k2tog, k1—2 sts dec'd.

Rep dec row every other row 20 times more, AT SAME TIME, when armhole measures 8"/20.5cm from armhole bind-offs, change to 1 strand of A and 4 strands of B held tog, work with these 5 strands to end—20 sts. Work 1 WS row.

Neck shaping

Next row (RS) K1, ssk, k2, bind off center 10 sts, k2, k2tog, k1. Cont left back neck sts only as foll:

Next row (WS) P4.

Next row (RS) Bind off 2 sts, k2tog. Fasten off last st. Rejoin yarn to 4 right neck sts ready to work a WS row and work as foll:

Next row (WS) Bind off 2 sts, p2.

Next row (RS) K2tog. Fasten off last st.

FRONT

With size 9 (5.5mm) needle and 4 strands of A and 1 strand of B held tog, cast on 65 sts. Work in k1, p1 rib as for back for 3½"/9cm, end with a WS row. Change to size 11 (5.5mm) needle.

Next row (dec RS) [K1, k2tog] twice, [k1, k2tog, k2, k2tog] 7 times, [k1, k2tog] 3 times, k1—46 sts. Cont in St st until piece measures 6½ (7½)"/16.5 (19)cm from beg, end with a WS row. With 3 strands of A and 2 strands of B held tog, cont in St st for 5"/12.5cm, end with a WS row. Piece measures 11½ (12½)"/29 (31.5)cm from beg. Change to 2 strands of A and 3 strands of B held tog.

Armhole shaping

Dec row (RS) K1, ssk, k to last 3 sts, k2tog, k1—2 sts dec'd.

Rep dec row every other row 12 times more, AT SAME TIME, when armhole measures 8"/20.5cm from armhole bind-offs, change to 1 strand of A and 4 strands of B held tog, work with these 5 strands to end—20 sts. Work 1 WS row.

Neck shaping

Next row (RS) K1, ssk, k5, bind off center 4 sts, k5, k2tog, k1. Working right front neck only, work as foll:

Next row (WS) P7.

Next row (RS) Bind off 2 sts, k2, k2tog, k1.

Next row (WS) P4.

Next row Bind off 2 sts, k2tog. Fasten off last st.

Rejoin yarn to 7 left neck sts ready to work a WS row and work as foll:

Next row (WS) Bind off 2 sts, p5.

Next row (RS) K1, ssk, k2.

Next row Bind off 2 sts, p2.

Next row (RS) K2tog.

Fasten off last st.

Pockets

Place marker at side edge of front approx ½"/1.5cm above rib. Place additional marker 6"/15cm above first marker. With RS facing, size 7 (4.5mm) needle and 2 strands of A and 1 strand of B held tog, pick up and k 16 sts between markers. Work in St st until pocket measures 8"/20.5cm from pick up row. Bind off. Rep on opposite side of front.

LEFT SLEEVE

With size 8 (5mm) needle and 4 strands of A and 1 strand of B held tog, cast on 25 (29) sts. Work in k1, p1 rib as for back for 4"/10cm, end with a WS row. Change to size 11 (5.5mm) needle.

Inc row (RS) K0 (4), [k1, M1] 25 (21) times, k0 (4)—50 sts.

Cont in St st until piece measures 10"/25.5cm from beg, end with a WS row. With 3 strands of A and 2 strands of B held tog, cont in St st for 5"/12.5cm, end with a WS row. Piece measures 15"/38cm from beg. Change to 2 strands of A and 3 strands of B held tog. Place a marker between center 2 sts of sleeve.

Cap shaping

Note Read before cont to knit. Different dec sequences take place simultaneously at front and back of sleeve, and additional dec's are worked on either side of center marker. When cap measures 8"/20.5cm, change to 1 strand of A, 4 strands of B held tog.

Next row (RS) Bind off 1 st, k to end.

Next row (WS) Bind off 3 sts, p to end.

Work 4 rows even.

***Dec row (RS)** K1, ssk (back dec), k to last 3 sts, k2tog (front dec), k1—2 sts dec'd.

Work 1 WS row, rep dec row, work 3 rows even.* Rep between *s twice more, then work center, back and front dec sequences simultaneously as foll:

Center dec row (RS) Work to 3 sts before center marker, k2tog, k1, sl marker, k1, ssk, work to end—2 sts dec'd.

Rep center dec row every 4th row 4 times more, AT SAME TIME, work back dec (beg of rows) every other row 11 times, work 2 rows even, AT SAME TIME, work front dec (end of rows) on next row, then [every other row once, every 4th row once] 3

times, bind off 2 sts at beg of next 3 WS rows.

RIGHT SLEEVE

Work as for left sleeve to cap shaping. When cap measures 8"/20.5cm, change to 1 strand of A, 4 strands of B held tog.

Cap shaping

Next row (RS) Bind off 3 sts, k to end.

Next row (WS) Bind off 1 st, p to end.

Work 4 rows even.

***Dec row (RS)** K1, ssk (front dec), k to last 3 sts, k2tog (back dec), k1—2 sts dec'd.

Work 1 WS row, rep dec row, work 3 rows even.* Rep between *s twice more, then work center, back and front dec sequences simultaneously as foll:

Center dec row (RS) Work to 3 sts before center marker, k2tog, k1, sl marker, k1, ssk, work to end—2 sts dec'd.

Rep center dec row every 4th row 4 times more, AT SAME TIME, work front dec (beg of rows) on next row, then [every other row once, every 4th row once] 3 times, bind off 2 sts at beg of next 3 RS rows, AT SAME TIME, work back dec (end of rows) every other row 11 times, then work 2 rows even.

FINISHING

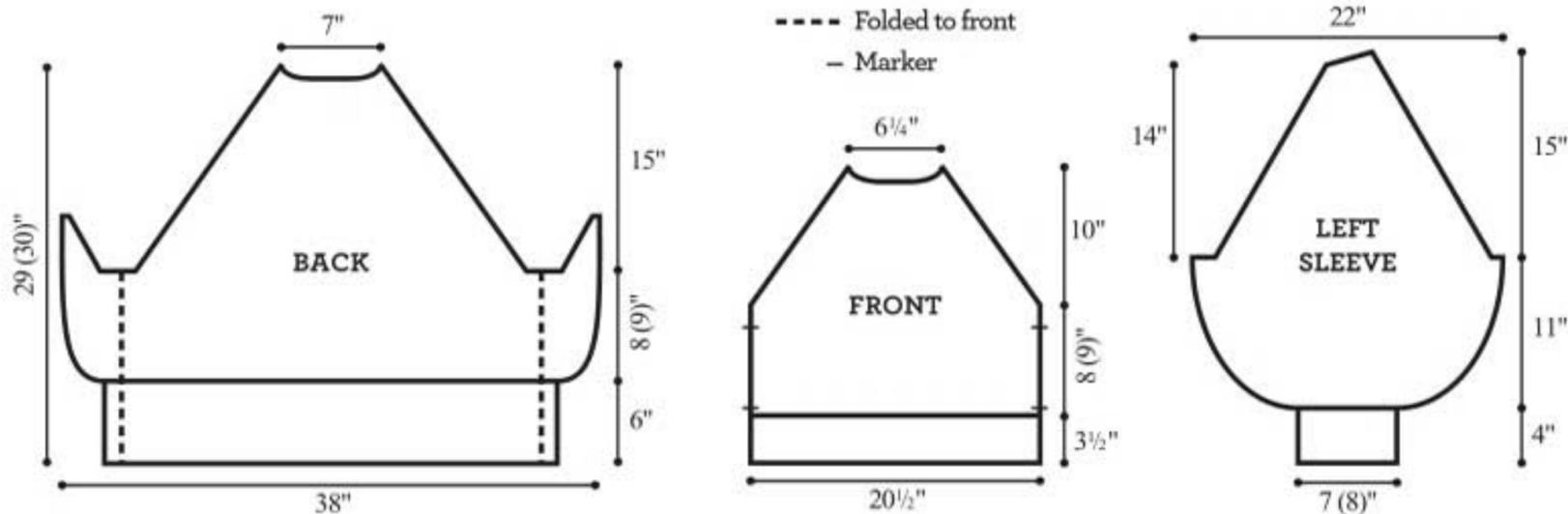
Sew back raglan seams. Sew front raglan seams, folding shaped back edges to front and aligning first raglan dec's of front with back armhole bind-offs. Sew front edges of raglan sleeve first along shaped back edge, then along front edge to neck, easing if necessary. Sew front edges along side edge of shaped back edges to top of pocket. Align front and back at top of rib and sew a short seam (approx 1") below pocket, leaving rem rib edges unseamed for side vents. Fold pockets in half and sew bound-off edges neatly to back side edges. Tack corners of pockets to WS of front. Sew sleeve seams.

Neckband

With RS facing, size 7 (4.5mm) needle, and 1 strand of A and 4 strands of B held tog, pick up and k 50 (56) sts evenly around neck edge. Join and place marker for beg of rnd.

Rnd 1 *K1, p1; rep from * around.

Rep last rnd for k1, p1 rib for 2"/5cm. Bind off loosely in rib. ■



10. Stacked Herringbone Sweater

Loose-fitting dolman style pullover worked in the round to underarm. Sized for Small, Medium, Large, X-Large and shown in size Small on page 57.



KNITTED MEASUREMENTS

- Bust 41½ (43½, 48, 52½)"/105.5 (110.5, 122, 133.5)cm
- Length 25½ (25½, 26, 26)"/65 (65, 66, 66)cm
- Upper arm 10½ (10½, 11¼, 11¼)"/26.5 (26.5, 28.5, 28.5)cm

MATERIALS

VALLEY YARNS

www.yarn.com

- 13 (14, 16, 17) 1¼oz/50g (each approx 97yd/88m) balls of Valley Yarns Valley Superwash (wool/silk) in #220 black (A)
- 8 (9, 10, 11) balls in #261 cream (B)
- One each size 6 and 7 (4 and 4.5mm) circular needles 16 and 32"/40 and 80cm long, OR SIZE TO OBTAIN GAUGE
- One size 8 (5mm) circular needle 16"/40cm long
- One set (5) each size 6 and 7 (4 and 4.5mm) double-pointed needles (dpns)
- Stitch markers and holders (or spare circular needles)
- Size F/5 crochet hook and scrap yarn for provisional cast-on

GAUGES

- 22 sts and 25 rnds to 4"/10cm over herringbone pat using size 7 (4.5mm) needles.
- 19 sts and 26 rows to 4"/10cm over St st using size 7 (4.5mm) needles.

TAKE TIME TO CHECK GAUGES.

PROVISIONAL CAST ON

See our website for "Frequently used techniques". Go to "Pattern help," then "How-to".

SHORT ROW WRAP & TURN (w&t)

See our website for "Frequently used techniques". Go to "Pattern help," then "How-to".

3-NEEDLE BIND-OFF

See our website for "Binding Off" under "Pattern help," "How-to" and "The Basics".

NOTES

1 When changing colors, twist yarns on WS to prevent holes in work.

2 Body is worked in the round to armhole, then front and back are worked separately back and forth in rows, with short-row shapings for shoulders.

BODY

With longer size 6 (4mm) circular needle and B, cast on 228 (240, 264, 288) sts using provisional cast on. Join, taking care not to twist sts, and pm for beg of rnd. With B, knit 8 rnds.

Next (turning) rnd With B, purl.

Next rnd With B, k114 (120, 132, 144), pm for side, k114 (120, 132, 144).

Knit 2 rnds.

Change to longer size 7 (4.5mm) circular needle.

Beg chart

Note Chart is worked in St st (k every rnd).

Rnd 1 Work 12-st rep 19 (20, 22, 24) times around slipping side markers.

Cont to work chart in this way to end of rnd 5.

Remove provisional cast-on and place cast-on sts on smaller circular needle. Fold hem to WS and work as foll:

Hem joining rnd Working rnd 6 of chart, *knit next st tog with corresponding st from cast-on round; rep from * around.

Cont to work chart to end of rnd 10, then rep rnds 1–10 until piece measures 5"/12.5cm from turning rnd.

Shape sides

Working appropriate rnd of chart, shape sides as foll:

Next (inc) rnd Kfb, pat to 1 st before side marker, kfb, slip marker, kfb, pat to 1 st before end of rnd, kfb—4 sts inc'd.

Bringing inc sts into pat between markers, rep inc rnd every other rnd 30 times more—352 (364, 388, 412) sts.

Divide for back and front armholes

Next row (RS) Work 176 (182, 194, 206) sts in pat, turn. Leave rem sts on holder for front.

Working back and forth in rows, cont in chart pat until armhole measures 3¾"/9.5cm, ending with a WS row. Cut B and cont in St st (k on RS, p on WS) with A.

Next (dec) row (RS) Knit, decreasing 24 (24, 26, 28) sts evenly across—152 (158, 168, 178) sts. Cont in St st until armhole measures 5¼ (5¼, 5¼, 5¼)"/13.5 (13.5, 14.4, 14.5)cm, end with a WS row.

Neck and shoulder shaping

Short row 1 K to last 4 (5, 7, 8) sts, w&t, p to last 4 (5, 7, 8) sts, w&t.

Short row 2 K to 4 (5, 6, 7) sts before wrapped st, w&t, purl to 4 (5, 6, 7) sts before wrapped st, w&t.

Short row 3 K to 4 (4, 5, 6) sts before wrapped st, w&t, purl to 4 (4, 5, 6) sts before wrapped st, w&t.

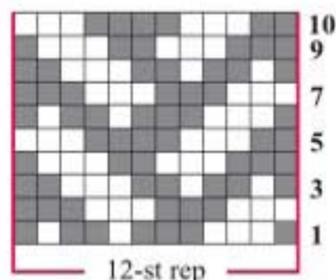
Short row 4 Rep short row 3.

Short row 5 K to 4 sts before wrapped st, w&t, p to 4 sts before wrapped st, w&t.

Short row 6 K to 3 sts before wrapped st, w&t, p to 3 sts before wrapped st, w&t.

Rep short row 5 and 6 five times more.

Next row K to end of row, picking up wrapped sts.



Color Key

- black (A)
- cream (B)

Next row P to end of row, picking up wrapped sts. Place first and last 58 (60, 65, 69) sts on holders for shoulders, place center 36 (38, 38, 40) sts on holder for back neck.

FRONT

Return sts on front holder to needle, ready for a RS row—176 (182, 194, 206) sts. Working back and forth in rows, cont in chart pat until armhole measures 3¾"/9.5cm, ending with a WS row. Cut B and cont in St st with A.

Next (dec) row (RS) Knit, decreasing 24 (24, 26, 28) sts evenly across—152 (158, 168, 178) sts. Cont in St st until armhole measures 5¼ (5¼, 5¼, 5¼)"/13.5 (13.5, 14.4, 14.5)cm, end with a WS row.

Neck and shoulder shaping

Short row 1 K to last 4 (5, 7, 8) sts, w&t, p to last 4 (5, 7, 8) sts, w&t.

Short row 2 K to 4 (5, 6, 7) sts before wrapped st, w&t, purl to 4 (5, 6, 7) sts before wrapped st, w&t.

Short row 3 K to 4 (4, 5, 6) sts before wrapped st, w&t, purl to 4 (4, 5, 6) sts before wrapped st, w&t.

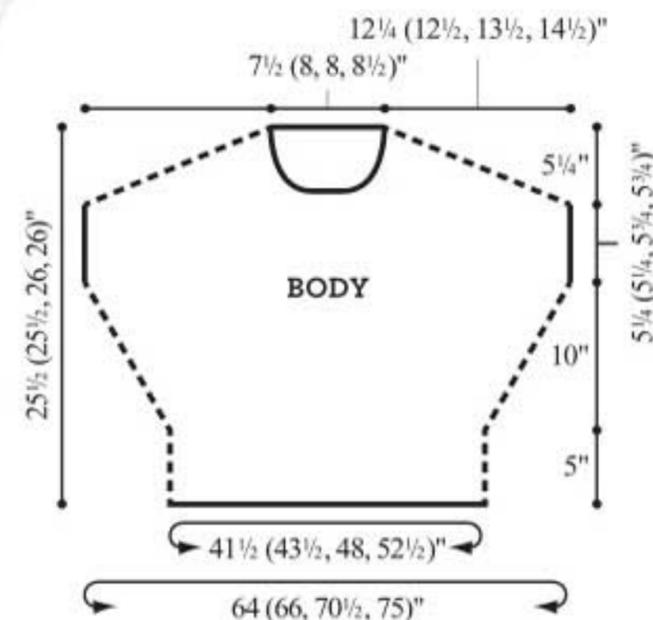
Short row 4 Rep short row 3.

Short row 5 K to 4 sts before wrapped st, w&t, p to 4 sts before wrapped st, w&t.

Short row 6 K to 3 sts before wrapped st, w&t, p to 3 sts before wrapped st, w&t.

Mark center 16 (18, 18, 20) sts on last row.

Cont working short rows as for back, while at the same time, bind off center 16 (16, 18, 20) sts on next short row, and working both sides at once bind off 4 sts from each neck edge once, 2 sts twice, then



dec 1 st at each neck edge twice.

Place rem 58 (60, 65, 69) sts from each shoulder on holders.

SLEEVES

With smaller dpns and B, cast on 48 sts using provisional cast on. Divide evenly and join, taking care not to twist sts. Place marker for beg of rnd. With B, knit 8 rnds.

Next (turning) rnd With B, purl.

Knit 2 rnds. Change to larger dpns.

Beg chart

Rnd 1 Work 12-st rep 4 times around.

Cont to work chart in this way to end of rnd 5. Rem provisional cast-on and place cast-on sts on smaller dpns. Fold hem to WS and work as foll:

Hem joining rnd Working rnd 6 of chart, *knit next st tog with corresponding st from cast-on round; rep from * around.

Work a further 6 rnds in chart pat.

Next (inc) rnd Kfb, pat to last st, kfb—2 sts inc'd.

Rep inc rnd every 12th (12th, 10th, 10th) rnd 4 (4, 6, 6) times more, bringing inc sts into pat between markers—58 (58, 62, 62) sts.

Work even in pat until piece measures 12½ (12½, 12, 12)"/32 (32, 30.5, 30.5)cm from turning rnd.

Bind off knitwise with A.

FINISHING

Block pieces to finished measurements. Using 3-needle bind-off, join shoulder seams. Sew tops of sleeves into armholes.

Turtleneck

With shorter size 6 (4mm) circular needle and A, pick up and k 96 (104, 104, 108) sts evenly around neck opening, including sts on holder. Join, pm for beg of rnd.

Rnd 1 *K2, p2; rep from * around.

Rep rnd 1 for k2, p2 rib until turtleneck measures 4½"/11.5cm from pick-up row. Change to shorter size 7 (4.5mm) circular needle and cont in k2, p2 rib until turtleneck measures 7"/18cm from pick-up row. Change to size 8 (5mm) circular needle and cont in k2, p2 rib until turtleneck measures 9½"/24cm from pick-up row. Bind off loosely in rib. ■

11. Rugby Stripes Pullover

Oversized pullover worked in broken rib pattern and wide stripes. Sized for Small, Medium, Large, X-Large and XX-Large and shown in size Small on page 58.



KNITTED MEASUREMENTS

- Bust 39½ (44, 48½, 53, 57½)"/100.5 (111.5, 123, 134.5, 146)cm
- Length 29½ (30, 30½, 30½, 30½)"/75 (76, 77.5, 77.5, 77.5)cm
- Upper arm 15½ (16, 16½, 17, 17½)"/39.5 (40.5, 42, 43, 44.5)cm

MATERIALS

BROWN SHEEP COMPANY

www.brownsheep.com

- 4 (5, 5, 6, 6) 3½oz/100g skeins (each approx 160yd/146m) of Brown Sheep Company *Lanaloft Worsted* (wool) in #LL01W cottage white (A)
- 5 (6, 6, 7, 7) skeins in #LL03W black bear (B)
- One pair size 10 (6mm) needles, OR SIZE TO OBTAIN GAUGE
- Size 10 (6mm) circular needle 24"/60cm long
- Removeable stitch markers or safety pins
- Stitch holders

GAUGE

16 sts and 24 rows = 4"/10cm over broken rib pat using size 10 (6mm) needles.

TAKE TIME TO CHECK GAUGE.

BROKEN RIB PATTERN (multiple of 3 sts plus 1)

Row 1 (RS) K1, *p2, k1; rep from * to end.

Row 2 P1, *k2, p1; rep from * to end.

Row 3 Knit.

Row 4 Purl.

Rep rows 1–4 for broken rib pat.

NOTE

Back is 5"/12.5cm longer than front.

BACK

With A, cast on 79 (88, 97, 106, 115) sts. Purl 1 row. Work in broken rib pat until piece measures 5"/12.5cm from beg, end with a row 3 of pat. Join B and cont in pat with B until piece measures 10"/25.5cm from beg, end with a row 3 of pat. Join A and cont in pat with A until piece measures 12"/30.5cm from beg, end with a WS row. Cast on 1 st each side for selvage sts—81 (90, 99, 108, 117) sts. Place markers (or safety pins) each side of row. Working selvage sts in St st (k on RS, p on WS), cont in pat until piece measures 15"/38cm from beg, end with a row 3. Join B and cont in pat with B until piece measures approx 19¼"/50cm from beg, end with a WS row.

Armhole shaping

With B, bind off 7 (7, 8, 9, 10) sts at beg of next 2 rows. Change to A and cont in pat, dec 1 st each side on next row, then every other row 5 (8, 10, 12, 14) times more—55 (58, 61, 64, 67) sts. Cont in pat until piece measures 25"/63.5cm from beg. Change to B and cont in pat until piece measures 28½ (29, 29½, 30, 30½)"/72.5 (73.5, 75, 76, 77.5)cm from beg, end with a WS row.

Neck and shoulder shaping

Next row (RS) Work 15 (16, 16, 17, 17) sts in pat, join 2nd ball of B and bind off center 25 (26, 29, 30, 33) sts, work in pat to end.

Working both sides at once, work 1 WS row, then bind off 5 sts at beg of next 4 rows, 4 (5, 5, 6, 6) sts at beg of next 2 rows, AT SAME TIME, dec 1 st at each neck edge once.

FRONT

With B, cast on 79 (88, 97, 106, 115) sts. Purl 1 row. Work in broken rib pat until piece measures

5"/12.5cm from beg, end with a row 3 of pat. Join A and cont in pat with A until piece measures 7"/18cm from beg, end with a WS row. Cast on 1 st each side for selvage sts—81 (90, 99, 108, 117) sts. Place markers each side (do not slip these markers). Working selvage sts in St st (k on RS, p on WS), cont in pat until piece measures 10"/25.5cm from beg, end with a row 3. Join B and cont in pat with B until piece measures approx 14¼"/37.5cm from beg, end with a WS row.

Armhole shaping

With B, bind off 7 (7, 8, 9, 10) sts at beg of next 2 rows. Change to A and cont in pat, dec 1 st each side on next row, then every other row 5 (8, 10, 12, 14) times more—55 (58, 61, 64, 67) sts.

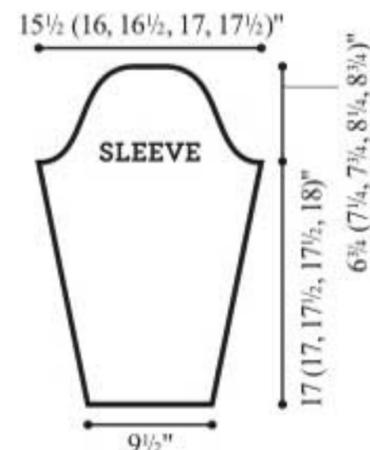
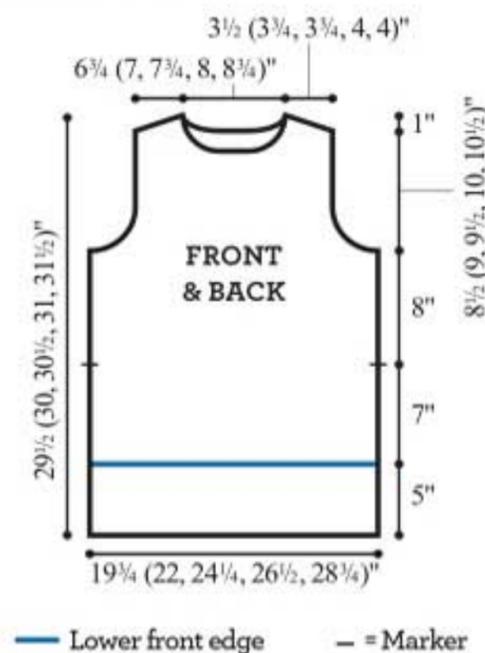
Cont in pat until piece measures 20"/51cm from beg. Change to B and cont in pat until piece measures 22 (22½, 23, 23½, 24)"/56 (57, 58.5, 59.5, 61)cm from beg, end with a WS row.

Neck and shoulder shaping

Next row (RS) Work 19 (20, 20, 21, 21) sts in pat, join 2nd ball of B and bind off center 17 (18, 21, 22, 25) sts, work in pat to end.

Working both sides at once, bind off 2 sts at each neck edge once, then dec 1 st at each neck edge 3 times—14 (15, 15, 16, 16) sts rem each side.

Work even until armhole measures 8½ (9, 9½, 10, 10½)"/21.5 (23, 24, 25.5, 26.5)cm, end with a WS row. Bind off 5 sts at beg of next 4 rows, 4 (5, 5, 6, 6) sts at beg of next 2 rows.



SLEEVES

With B, cast on 40 sts. Purl 1 row. Work in broken rib pat for 8 rows.

Inc row (RS) K1, M1, k to last st, M1, k1—2 sts inc'd.

Work in pat until piece measures 7 (7, 7½, 7½, 8)"/18 (18, 19, 19, 20.5)cm from beg, end with a row 3, then change to A and work in pat until piece measures 12 (12, 12½, 12½, 13)"/30.5 (30.5, 31.5, 31.5, 33)cm from beg, end with a row 3, then change to B and cont in pat, AT SAME TIME, working inc'd sts into broken rib pat, rep inc row every 6th (6th, 6th, 4th, 4th) row 5 (8, 13, 2, 5) times, then every 8th (8th, 0, 6th, 6th) row 6 (4, 0, 12, 10) times—64 (66, 68, 70, 72) sts. Work even until sleeve measures 16¾ (16¾, 17¼, 17¼, 17¾)"/42.5 (42.5, 44, 44, 45)cm from beg, end with a WS row.

With B, bind off 7 (7, 8, 9, 10) sts at beg of next 2 rows. Piece measures approx 17 (17, 17½, 17½, 18)"/43 (43, 44.5, 44.5, 45.5)cm

Change to A and cont in pat, shaping cap as foll:

Cap shaping

Dec row (RS) K1, k2tog, work in pat to last 3 sts, ssk, k1—2 sts dec'd.

Rep dec row every other row 10 (10, 9, 7, 6) times, then every 4th row 3 (4, 5, 7, 8) times, AT SAME TIME, when cap measures 5"/12.5cm from bind off rows, change to B and cont in B to end.

Work 1 WS row. Bind off 2 sts at beg of next 2 rows, 3 sts at beg of next 2 rows.

Bind off rem 12 sts.

FINISHING

Block pieces lightly to measurements. Sew shoulder seams. Set in sleeves. Sew sleeve seams. Sew side seams to markers, leaving sides below markers unseamed for side vent.

Turtleneck

With RS facing, circular needle and B, beg at left shoulder, pick up and k 43 (45, 47, 49, 51) sts along front neck edge and 37 (39, 41, 43, 45) sts along back neck edge—80 (84, 88, 92, 96) sts. Join and place marker for beg of rnd.

Rnd 1 *K1, p2; rep from * around, dec'ing 2 (0, 1, 2, 0) sts—78 (84, 87, 90, 96) sts.

Cont in rib as established until neck measures 6"/15cm. Bind off loosely in pat. ■

12. Fair Isle Pullover

Oversized Fair Isle and textured sweater worked in the round with deep ribbed trims. Sized for Small, Medium, Large and X-Large and shown in size Medium on page 59.



KNITTED MEASUREMENTS

- Bust 40 (44½, 49, 53½)"/101.5 (113, 124.5, 136)cm
- Length 29 (30, 30½, 30½)"/73.5 (76, 77.5, 77.5)cm

- Upper arm 17¼ (19, 20, 20)"/44 (48, 51, 51)cm

MATERIALS

BLUE SKY FIBERS

www.blueskyfibers.com

- 4 (4, 5, 5) 5.3oz/150g hanks (each approx 218yd/199m) of Blue Sky Fibers *Extra* (alpaca/wool) in #3523 black swan (A)
- 5 (5, 6, 6) hanks in #3510 butter cream (B)
- One each sizes 7 and 9 (4.5 and 5.5mm) circular needles each 24"/60cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers
- Stitch holders or spare needle

GAUGE

18 sts and 20 rows = 4"/10cm over chart pats in St st using larger needle.

TAKE TIME TO CHECK GAUGE.

NOTES

- 1 Body is worked in the round to the underarm with WS facing so that carried floats do not distort gauge. Front and back are then worked separately, back and forth, to the shoulder, with RS facing.
- 2 Beg of round is at center back. A slight jog in patterns may be hidden, if desired, with duplicate stitch in finishing.
- 3 When working ridge patterns, unused color may be carried under or over working yarn, be sure to strand consistently either way.
- 4 When changing colors, twist yarns on WS to prevent holes in work.

BODY

With smaller needle and A, cast on 216 (240, 264, 288) sts. Join, taking care not to twist sts, and place marker (pm) for beg of rnd. Cut A and join B.

Rnd 1 *With B, k2, p2; rep from * around.

Rep rnd 1 for k2, p2 rib for 3"/7.5cm.

Change to larger needle.

Next rnd (dec) [P4, p2tog] 36 (40, 44, 48) times—180 (200, 220, 240) sts.

Purl 2 rnds.

Stranded rnd *K1 A, holding A to back (RS) of work, p1 B, holding B to front (WS) of work; rep from * around.

Rep stranded rnd once more.

With B, knit 1 rnd, p 3 rnds.

Beg chart 1

Note Charts are worked in St st with WS facing (p every rnd).

Rnd 1 Work 20-st rep 9 (10, 11, 12) times around. Cont to work chart 1 in this way through rnd 11.

With B, purl 2 rnds.

Garter/Fair Isle ridge

With B, knit 1 rnd.

Next rnd *P1 A, p4 B; rep from * around.

With B, knit 1 rnd.

With B, purl 2 rnds.

Reverse ridges

With A, knit 1 rnd, purl 1 rnd.

With B, knit 1 rnd, purl 2 rnds.

Beg chart 2

Rnd 1 Work 20-st rep 9 (10, 11, 12) times around. Cont to work chart 2 in this way through rnd 18.

With B, purl 3 rnds.

Garter/Fair Isle ridge

With B, knit 1 rnd.

Next rnd *P1 A, p1 B; rep from * around.

With B, purl 1 rnd, knit 1 rnd.

Next rnd *P1 B, p1 A; rep from * around.

With B, purl 1 rnd, knit 1 rnd.

With B, purl 2 rnds.

Reverse ridges

Note Hold both yarns to back (RS) of work in stranded rnds.

Stranded rnd *K1 A, k1 B, rep from * around.

With A, knit 1 rnd, then rep stranded rnd twice more.

With B, purl 3 rnds.

Beg chart 3

Rnd 1 Work 20-st rep 9 (10, 11, 12) times around. Cont to work chart 1 in this way through rnd 7.

With B, purl 2 rnds.

Garter/Fair Isle ridge

With B, knit 1 rnd.

Next rnd *P1 A, p4 B; rep from * around.

CHART 3

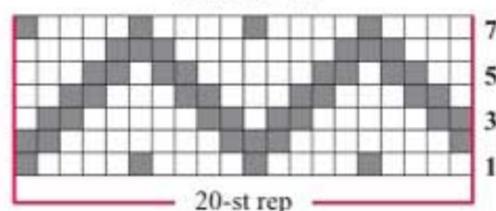


CHART 2

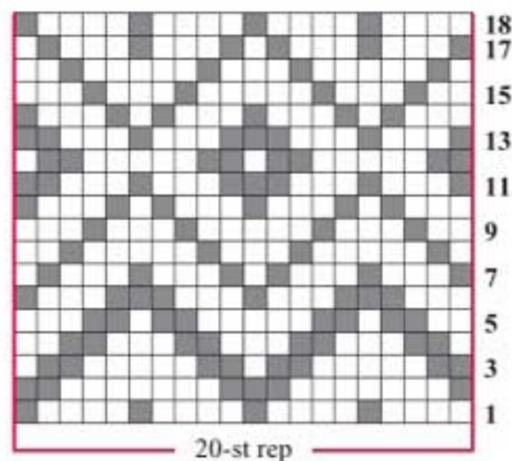
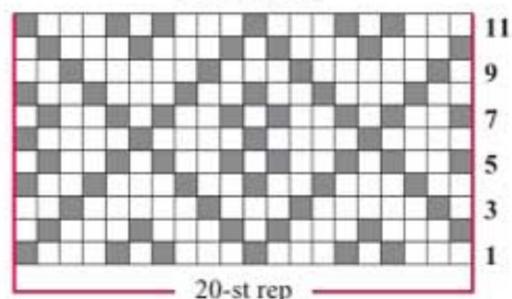


CHART 1



Color Key

■ black swan (A) □ butter cream (B)

With B, knit 1 rnd, purl 1 rnd.

Stranded rnd *K1 A, holding A to back (RS) of work, k1 B, holding B to back (RS) of work, rep from * around.

Divide for front and back

Rep last rnd once more, working 45 (50, 55, 60) sts onto one needle for half of back, then working next 90 (100, 110, 120) sts onto spare needle or st holder for front, then working last 45 (50, 55, 60) sts onto same needle as first half of back—90 (100, 110, 120) sts for each front and back. Turn right side out and work to shoulder with RS facing.

Armhole shaping

Working back and forth, join A ready to work a RS row across back sts.

Next row (RS) With A, purl.

Bind off 2 (3, 4, 5) sts at beg of next 2 rows, 2 (2, 3, 5) sts at beg of next 4 rows, AT SAME TIME, work in vertical fine stripes as foll:

Row 1 (WS) *P1 B, p1 A; rep from * to end.

Row 2 Knit, matching colors from row below.

Rep rows 1 and 2 for vertical fine stripes twice more—78 (86, 90, 90) sts when shaping is complete.

Vertical bold stripes

Row 1 (WS) *P2 B, p2 A; rep from * to last 2 sts, p2 B.

Row 2 Knit, matching colors from row below.

Rep rows 1 and 2 for vertical bold stripes 4 times more.

Horizontal stripes

Working in St st (k on RS, p on WS), work [2 rows B, 2 rows A] twice.

Staggered blocks

Row 1 (RS) *K6 B, k4 A; rep from * to last 8 (6, 0, 0) sts, k6 (6, 0, 0) B, k2 (0, 0, 0) A.

Row 2 Purl, matching colors.

Row 3 *K6 A, k4 B; rep from * to last 8 (6, 0, 0) sts, k6 (6, 0, 0) A, k2 (0, 0, 0) B.

Row 4 Purl, matching colors.

With A, work 2 rows in St st. Work 10 rows in vertical bold stripes. Working in St st, work 2 rows A, 2 rows B, then work in vertical fine stripes until armhole measures 9 (10, 10½, 10½)"/23 (25.5, 26.5, 26.5)cm, end with a WS row.

Shoulder shaping

Cont in vertical fine stripes, bind off 7 (8, 8, 8) sts at beg of next 4 rows, 7 (7, 9, 9) sts at beg of next 2 rows.

Bind off rem 36 (40, 40, 40) sts for back neck.

Front

Working back and forth, join A ready to work a RS row across front sts. Work as for back until armhole measures 7 (8, 8½, 8½)"/18 (20.5, 21.5, 21.5)cm, end with a WS row.

Neck shaping

Next row (RS) Work 30 (32, 34, 34) sts in pat, join 2nd ball of yarn and bind off center 18 (22, 22, 22) sts, work to end.

Working both sides at once, bind off 3 sts at each neck edge 3 times—21 (23, 25, 25) sts rem each

side. Work even until armhole measures same as back to shoulder. Shape shoulders as for back.

SLEEVES

Note Sleeves are worked back and forth with RS facing.

With smaller needle and A, cast on 44 sts. Cut A and join B.

Row 1 (RS) P1, *k2, p2; rep from * to last 3 sts, k2, p1.

Cont in k2, p2 rib as established for 4"/10cm, end with a RS row. Change to larger needle.

Next row (WS) *[P3, M1] 3 times, p2, M1; rep from * 3 times more—60 sts.

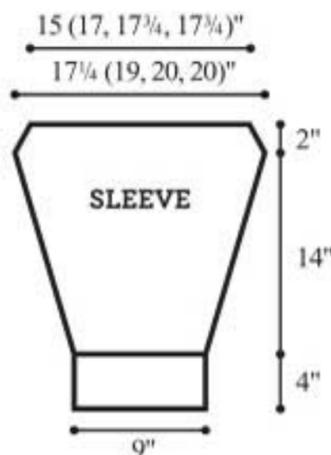
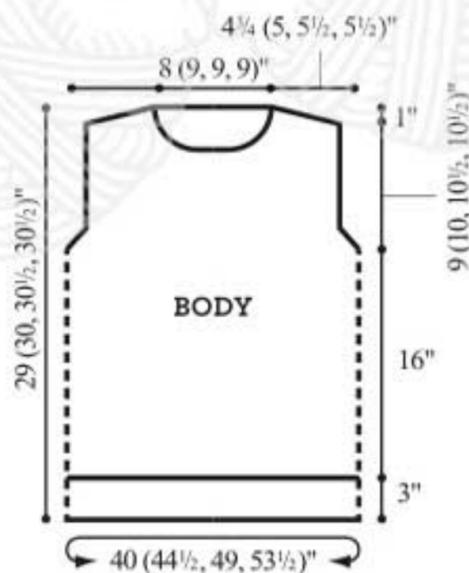
Beg charts

Note Read before cont to knit, shaping and patterns are worked simultaneously.

Working in St st (k on RS, p on WS), work chart 1 through row 11, work 2 rows B, work chart 2 through row 18, work 2 rows B, work chart 3 through row 7, work in vertical fine stripes for 7 rows, work in vertical bold stripes for 10 rows, work [2 rows B, 2 rows A] twice, then work in vertical fine stripes for 5 rows, AT SAME TIME, inc 1 st each side every 6th (4th, 4th, 4th) row 9 (13, 15, 15) times, working inc'd sts into pat—78 (86, 90, 90) sts.

Cap shaping

Work 2 rows more in vertical fine stripes, then work [2 rows A, 2 rows B] twice, AT SAME TIME, dec 1 st each side on next row, then every other row 4 times more—68 (76, 80, 80) sts. With B, bind off.



FINISHING

Sew shoulder seams.

Neckband

With RS facing, smaller circular needle and A, beg at shoulder seam, pick up and k 84 (92, 92, 92) sts evenly around neck edge. Join and pm for beg of rnd.

Rnd 1 *K2, p2; rep from * around.

Rep rnd 1 for k2, p2 rib with A once more, then change to B and cont in rib until collar measures 3"/7.5cm. With A, knit 1 rnd.

With A, bind off in pat.

With WS facing, block pieces to measurements with light steam iron and pressing cloth. Sew sleeve caps into armhole openings. Sew sleeve seams. If desired, use duplicate stitch to hide pattern jogs at center back. ■

13. Plaid Pullover

Standard-fitting drop-sleeve pullover worked in contrasting window pane pattern. Sized for X-Small, Small, Medium, Large, X-Large, XX-Large and shown in size Small on page 60.



KNITTED MEASUREMENTS

- Bust 35 (39, 43, 47, 51, 55)"/89 (99, 109, 119, 129.5, 139)cm
- Length 26"/66cm
- Upper arm 12½ (13, 13½, 14, 15, 15½)"/31.5 (33, 34.5, 35.5, 38, 39.5)cm

MATERIALS

DEBBIE BLISS/KFI

www.debbieblissonline.com

- 9 (10, 11, 12, 13, 14) 1¼oz/50g (each approx 109yds/100m) hanks of Debbie Bliss/Pure Bliss Collection *Lhasa* (cashmere, yak) in #01 ecru (MC)
- 1 (1, 2, 2, 2, 2) hanks in #02 black (CC)
- One pair size 10½ (6.5mm) needles, OR SIZE TO OBTAIN GAUGE
- One size 10½ (6.5mm) circular needle 16"/40cm long
- Stitch markers and holders

GAUGE

16 sts and 22 rows to 4"/10cm over St st using size 10½ (6.5mm) needles.

TAKE TIME TO CHECK GAUGE.

NOTES

1 When changing colors, twist yarns on WS to prevent holes in work.

2 Wind CC into small balls and use a separate ball for each vertical and horizontal band. Do *not* carry CC across back of work.

BACK

With MC, cast on 70 (78, 86, 94, 102, 110) sts.

Row 1 (RS) *K1, p1; rep from * to end.

Row 2 (WS) *P1, k1; rep from * to end.

Beg window pane pat

Row 1 (RS) With MC, k1, p1, k8 (10, 12, 14, 14, 16); [with CC, k1, with MC, k23 (25, 27, 29, 33, 35)] twice; with CC, k1; with MC, k10 (12, 14, 16, 16, 18), p1.

Row 2 With MC, p1, k1, p8 (10, 12, 14, 14, 16); [with CC, p1; with MC, p23 (25, 27, 29, 33, 35)] twice; with CC, p1; with MC, p10 (12, 14, 16, 16, 18), k1.

Rep rows 1–2 six times more, end with a WS row and placing markers at each end of last row worked.

Row 15 (RS) With MC, k10 (12, 14, 16, 16, 18); [with CC, k1, with MC, k23 (25, 27, 29, 33, 35)] twice; with CC, k1; with MC, k11 (13, 15, 17, 17, 19).

Row 16 With MC, p10 (12, 14, 16, 16, 18); [with CC, p1; with MC, p23 (25, 27, 29, 33, 35)] twice; with CC, p1; with MC, p11 (13, 15, 17, 17, 19).

Row 17 (RS) *With CC, k1, with MC, k1; rep from * to end of row.

Row 18 *With CC, p1, with MC, p1; rep from * to end of row.

Row 19 With MC, k10 (12, 14, 16, 16, 18); [with CC, k1, with MC, k23 (25, 27, 29, 33, 35)] twice; with CC, k1; with MC, k11 (13, 15, 17, 17, 19).

Row 20 With MC, p10 (12, 14, 16, 16, 18); [with CC, p1; with MC, p23 (25, 27, 29, 33, 35)] twice; with CC, p1; with MC, p11 (13, 15, 17, 17, 19).

Rep rows 19–20 fifteen times more, end with a WS row.

Row 51 (RS) Rep row 19.

Row 52 (WS) Rep row 18.

Row 53 Rep row 17.

Row 54 Rep row 20.

Row 55 Rep row 19.

Rep rows 54–55 fifteen times more.

Row 86 (WS) Rep row 20.

Rep rows 17–53 once more, end with a RS row.

Row 124 (WS) Rep row 20.

Row 125 Rep row 19.

Rep rows 124–125 six times more, then row 124 once. Piece measures approx 25"/63.5cm from beg, end with a WS row.

Shape shoulders

Keeping in window pane pat as established, bind off 6 (8, 8, 10, 12, 12) sts at beg of next 2 rows, 6 (7, 9, 10, 11, 13) sts at beg of next 4 rows. Leave rem 34 sts on holder for neck.

FRONT

Work as given for Back.

SLEEVES

With MC, cast on 50 (52, 54, 56, 60, 62) sts.

Row 1 (RS) *K1, p1; rep from * to end.

Row 2 (WS) *P1, k1; rep from * to end.

Beg window pane pat

Row 1 (RS) With MC, k12; with CC, k1, with MC, k23 (25, 27, 29, 33, 35); with CC, k1; with MC, k13.

Row 2 With MC, p12; with CC, p1; with MC, p23 (25, 27, 29, 33, 35); with CC, p1; with MC, p13.

Rep rows 1–2 nine times more, end with a WS row.

Row 21 *With CC, k1; with MC, k1; rep from * to end of row.

Row 22 *With CC, p1; with MC, p1; rep from * to end of row.

Row 23 Rep row 1.

Row 24 Rep row 2.

Rep rows 23–24 fifteen times more, end with a WS row.

Row 55 (RS) Rep row 1.

Row 56 (WS) Rep row 22.

Row 57 Rep row 21.

Row 58 Rep row 2.

Row 59 Rep row 1.

Rep rows 58–59 six times more, then row 58 once. Piece measures approx 13½"/34.5cm from beg, end with a WS row.

Shape cap

Keeping in window pane pat as established, bind off 5 (6, 6, 6, 6, 6) sts at beg of next 2 rows, 5 (5, 5, 5, 6, 6) sts at beg of next 6 rows. Bind off rem 10 (10, 12, 14, 12, 14) sts.

FINISHING

Block pieces to finished measurements. Sew shoulder seams.

Collar

With RS facing, place 34 sts from front holder onto circular needle, place 34 sts from back holder onto circular needle—68 sts. Place marker and join to work in rnds.

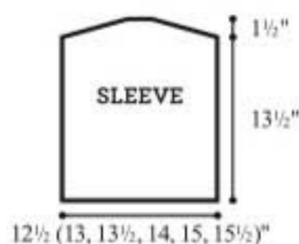
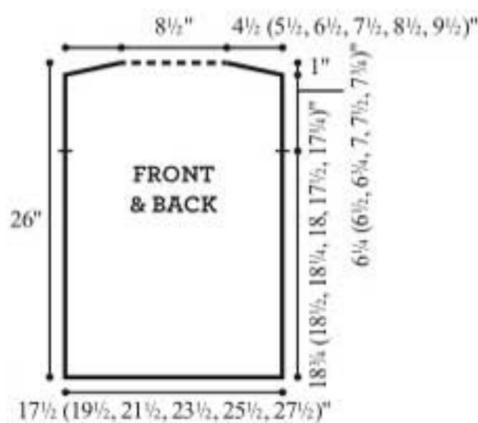
Keeping continuity of window pane pat as established, work in St st rnds until collar measures 2"/5cm.

Next rnd With MC, *k1, p1; rep from * around.

Next rnd With MC, *p1, k1; rep from * around.

Bind off all sts loosely.

Place markers each side of front and back 6¼ (6½, 6¾, 7, 7½, 7¾)/16 (16.5, 17, 18, 19, 19.5)cm from shoulders. Sew tops of sleeves between markers. Sew sleeve seams. Starting at side marker, sew side seams, leaving edges below marker open for side vent. ■



14. Scandinavian-Motif Pullover

Very oversized pullover with Scandinavian-inspired motifs, raglan armholes knit in a super bulky yarn. Sized for one size that fits Small-X-Large and shown on page 61.



KNITTED MEASUREMENTS

- Bust 52½"/131cm
- Length 32½"/82.5cm
- Upper arm 16"/40.5cm

MATERIALS

SUGAR BUSH YARNS

www.sugarbushyarns.com

- 9 3½oz/100g skein (each approx 52yd/48m) of Sugar Bush Yarns *Chill* (wool) in #1101 diamond (white—MC)
- 8 in #1119 coal (black—CC)
- Size 15 (10mm) circular needle 24"/60cm (for body) OR SIZE TO OBTAIN GAUGE
- One set (5) size 15 (10mm) double-pointed needles, or two circular needles for magic loop (for sleeves)
- Size 13 (9mm) circular needle 16"/40cm (for neckband)
- Stitch markers
- Stitch holders

GAUGE

9 sts and 12 rnds = 4"/10cm over St st and small motif chart using size 15 (10mm) needle.

NOTES

1 Body is worked in the round to the armhole. Sleeves are also worked in the round to the armhole. Then all pieces are joined and the yoke is worked in the round.

2 Charts are worked in St st (k every rnd) and all rnds are read from right to left. Carry color not in use loosely across WS, twisting strands as necessary to avoid long floats.

SLEEVES

With size 15 (10mm) dpn and MC, cast on 28 sts. Join, taking care not to twist sts and place marker (pm) for beg of rnd.

Next rnd *K2, p2; rep from * around.

Rep last rnds for k2, p2 rib until piece measures 3½"/9cm from beg.

Knit next rnd and inc 2 sts evenly—30 sts.

Beg lower edge chart

Rnd 1 Sl marker, k1 CC (keep this "divider" st in CC for the entire chart), work first 5 sts of chart, work 12-st rep twice.

Cont in pat as established through rnd 17.

Next rnd With MC, knit and inc 1 st—31 sts.

Knit 2 rnds more.

Beg small motif chart

Rnd 1 Sl marker, k1 MC (keep this "divider" st in MC for remainder of sleeve), work first 3 sts of chart, work 6-st rep 4 times, work last 3 sts of chart.

Cont in pat as established for 7 rnds more.
Inc rnd Sl marker, k1 MC, M1 with MC, cont in pat around, end M1 with MC—2 sts inc'd.
 Work 7 rnds even. Rep inc rnd.
 Work 8 rnds even. Rep inc rnd—37 sts.
 Work even in pat until piece measures 18"/46cm from beg, end with a pat rnd 3 or 9.
Next rnd With MC, knit to end of rnd then sl 7 sts to a length of scrap yarn (3 sts at beg and end of rnd as well as the divider st) for underarm. Sl rem 30 sts to a st holder.

BODY

With size 15 (10mm) dpn and MC, cast on 108 sts. Join, taking care not to twist sts and place marker for beg of rnd.

Work in k2, p2 rib for 3"/7.5cm.

Beg lower edge chart

Rnd 1 Work 12-st rep 9 times.

Cont in pat as established through rnd 17.

Next rnd With MC, knit and inc 6 sts evenly spaced around—114 sts.

Beg main body chart

Rnd 1 Sl marker, *k1 CC, k1 MC, k1 CC (keep these 3 "divider" sts as established for the entire chart), work 54 sts of chart; rep from * once more. Cont in pats as established through rnd 32.

Slip 3 divider sts along with 2 sts before and after to a length of scrap yarn on each side—7 sts on holders each side for underarm, slip 50 front sts and 50 back sts to separate needles as holders.

Note Live underarm sts will be woven tog after raglan shaping.

Join body and sleeve

Rnd 33 (last rnd of main body chart) Pm, with MC knit 50 back sts, pm, knit 30 sts of one sleeve, pm, knit 50 front sts, pm, knit 30 sts of 2nd sleeve—160 sts.

With MC, knit 1 rnd.

Beg yoke pat

Next rnd *K1 MC, k1 CC; rep from * around.

Next rnd With CC, knit.

Beg yoke decreases and yoke chart

Note Decreases on front and back are worked every other rnd and decreases on sleeve are worked every 3rd rnd.

Dec rnd 1 *Ssk with CC, work first 3 sts of chart, work 4-st rep 10 times, work 3 sts after rep, k2tog with CC, sl marker (sm), ssk with CC, work first 3 sts of chart, work 4-st rep 5 times, work 3 sts after rep, k2tog with CC, sm; rep from * over front and 2nd sleeve—8 sts dec'd.

Rnd 2 Work even in pat.

Dec rnd 3 *Ssk with CC, work pat to last 2 sts of back, k2tog with CC, sm, work even in pat over sleeve sts, sm; rep from * over front and 2nd sleeve—4 sts dec'd.

Dec rnd 4 *Work even in pat over back sts, sm, ssk with CC, work pat to last 2 sts of sleeve, k2tog with CC; rep from * over front and 2nd sleeve—4 sts dec'd.

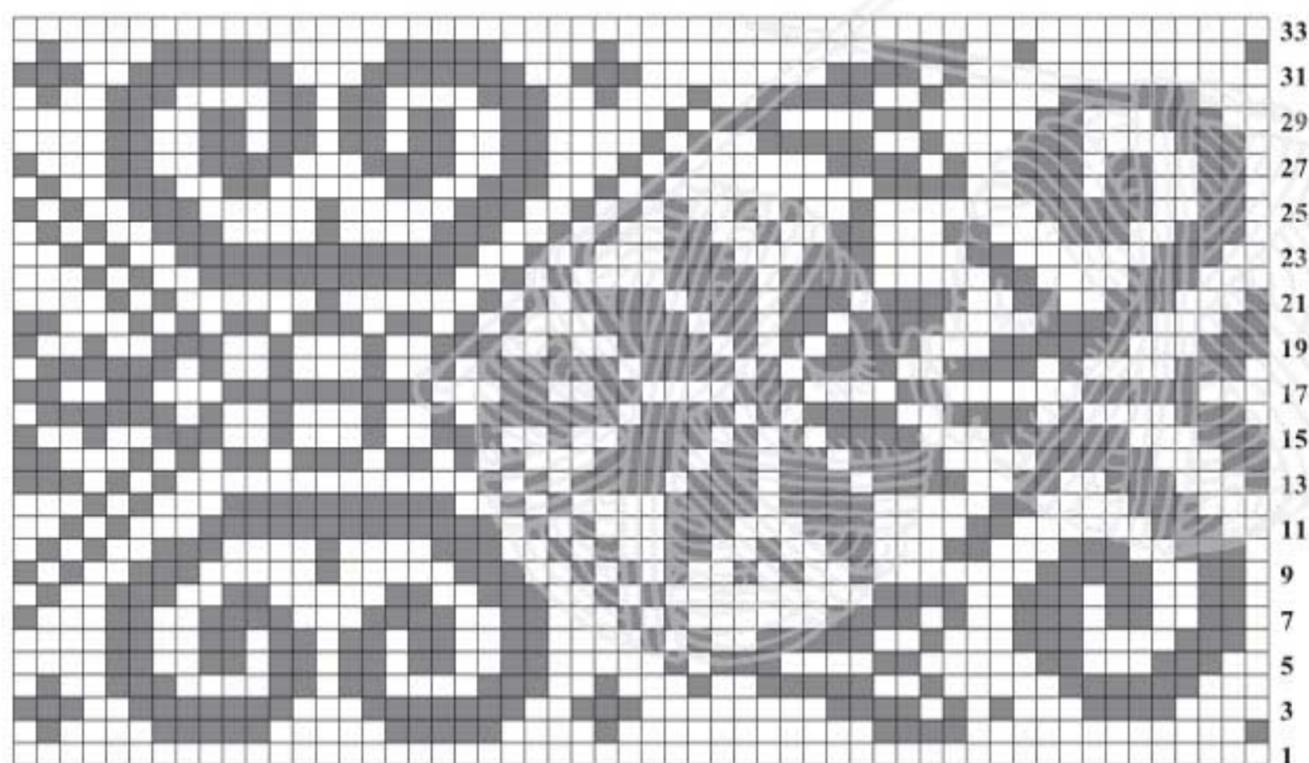
Dec rnd 5 Rep rnd 3.

Rnd 6 Work even in pat. Rep last 6 rnds twice more—100 sts.

Cont in chart pat, working decs as foll:

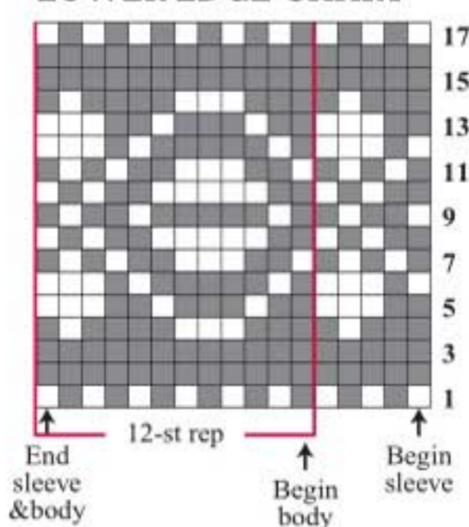
Dec rnd 1 *Ssk with CC, work in pat to last 2 sts of back, k2tog with CC, sm, ssk with CC, work in

MAIN BODY CHART

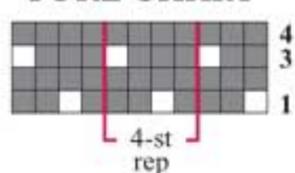


54 sts

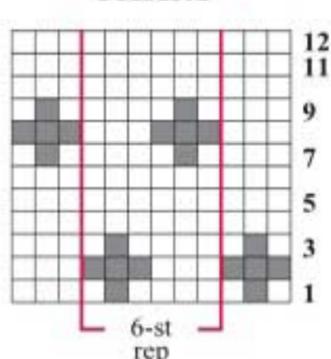
LOWER EDGE CHART



YOKE CHART

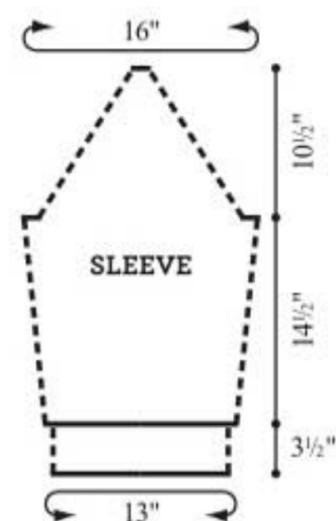
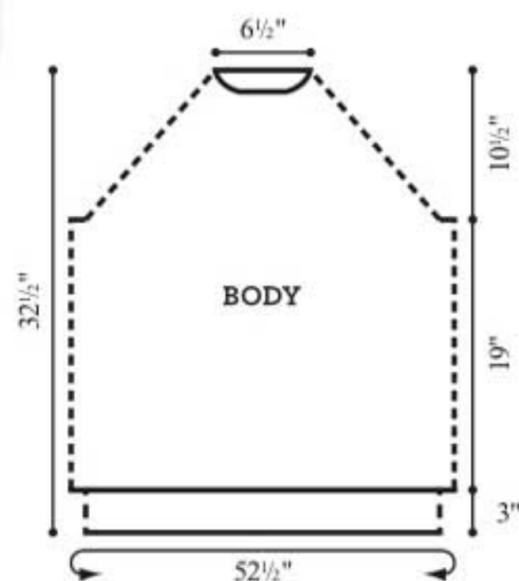


SMALL MOTIF CHART



Color Key

- diamond (MC)
- coal (CC)



pat to last 2 sts of sleeve, k2tog with CC, sm; rep from * over front and 2nd sleeve—8 sts dec'd.
Dec rnd 2 *Ssk with CC, work pat to last 2 sts of back, k2tog with CC, sm, work even in pat over sleeve sts, sm; rep from * over front and 2nd sleeve—4 sts dec'd.
Rep last 2 rows once more—76 sts.

Neck shaping

Mark center front 8 sts.

Next rnd Ssk with CC, work in pat to last 2 sts of back, k2tog with CC, sm, ssk with CC, work in pat to last 2 sts of sleeve, k2tog with CC, sm, ssk with CC, work in pat to center marked sts, bind off center 8 sts, work to last 2 sts of front, k2tog with CC, sm, ssk with CC, work in pat to last 2 sts of sleeve, k2tog with CC—60 sts; 12 sts each sleeve, 22 sts back and 7 sts each side of front neck.

Discontinue yoke chart pat and cont with CC only, work next rnd to bound-off sts, then turn and work back and front in rows, working decs as foll: Cont to dec 1 st at each armhole edge of each piece 3 times more every other rnd/row as before, at same time, bind off 1 st from each front neck edge twice. When the 2nd neck bind-off is complete, bind off all sts on RS, working final decs at right front neck edge and at both edges of right sleeve in bind-off row—32 sts.

FINISHING

Slip sts from holders to dpn. Graft sleeve sts to body sts. Steam lightly.

Neckband

With RS facing, smaller circular needle and MC, pick up and k 50 sts evenly around neck edge. Join and place marker for beg of rnd. Work in k1, p1 rib for 1"/2.5cm. Bind off loosely in rib. ■

15. Trellis Blanket

Blanket worked in reversible 2-color brioche stitch. Shown on page 64.



KNITTED MEASUREMENTS

39"/99cm x 59"/150cm

MATERIALS

UNIVERSAL YARN

www.universalyarn.com

- 5 3½oz/100g hanks (each approx 120yd/110m) of Universal Yarn *Deluxe Chunky* (wool) each in #71006 white ash (LC) and #13203 channel (DC)
- Size 10½ (6.5mm) circular needle 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers

GAUGES

- 13 sts and 17 rows = 4"/10cm over St st using size 10½ (6.5mm) needles.
- 14 sts and 22 rows = 4"/10cm over trellis pat using size 10½ (6.5mm) needles.

TAKE TIME TO CHECK GAUGES.

TWO-COLOR LONG TAIL CAST-ON

Instead of using one yarn and its tail, use two different yarns. Tie your two yarns together leaving 6-inch tails. Hold the knot on your RH needle with your right index finger. Wrap the LC around the left thumb and the DC around the index finger forming a v-opening, work the long tail cast-on just as you would using only one yarn. Cast on the desired number of stitches. All of the stitches on your needle will be in the dark color; the light color will loop underneath the stitches you cast on. The 6-inch tail can be used later to loosen up the cast-on if it is too tight.

STEM-STITCH BIND OFF

Cut LC at least 3 times as long as the top edge of your blanket and thread it onto a tapestry needle.

*Insert the needle into the second stitch from front to back and pull the yarn through. Then insert needle into the first stitch from back to front, going under the horizontal strand just made. Pull the yarn through and drop the first stitch from the knitting needle. Repeat from *.

STITCH GLOSSARY

LC Light color.

DC Dark color.

LS Light side of the work. The knit columns on this side of the work are in the light color.

DS Dark side of the work. The knit columns on this side of the work are in the dark color.

LS LC The side of the work facing you has light colored "knit" columns, and you will be working with the light-colored yarn in that row.

brk (brioche knit; also known as a bark) Knit the stitch (that was slipped in the previous row) together with its yarn over.

brp (brioche purl; also known as a burp) Purl the stitch (that was slipped in the previous row) together with its yarn over.

sl1yo The action that created the shawled stitch. This action works differently for a bark row than for a burp row, but one aspect remains standard: the working yarn must always be in front before slipping the stitch. The yarn over travels from in front of the needle over the slipped stitch and to the back. On a burp row the working yarn is in place before slipping the stitch, but in a bark row you need to first bring the yarn to the front, and then slip the stitch. This slipped stitch, with its yarn-over shawl, is considered one stitch.

sl1yo following a k or brk st Bring the working yarn under the needle to the front of the work, slip the next stitch purlwise, then bring the yarn over the needle (and over the slipped stitch) to the back, in position to work the following stitch.

sl1yo following a p or brp st Working yarn is already in front. Slip the next st purlwise, then bring the yarn over the needle (and over the slipped stitch) and then to the front under the needle, into position to work the following stitch.

brkyobr brk1, leaving the stitch on LH needle, yarn over (yarn forward under needle, then over needle to back), then brk1 into the same st—2 sts inc'd. When a brkyobr increase is used, 3 single stitches bloom out of the center of 1 stitch. These 3 stitches will be worked separately in the following row, since they are not yet shawled.

kyok Into next st, k1, yo, k1—2 sts inc'd.

pyop Into next st, p1, yo, p1—2 sts inc'd.

brLsl dec Sl the next st knitwise, brk the following 2 stitches together, pass the slipped stitch over—2 sts dec'd, slants to the left.

brRsl dec Sl the next st knitwise, knit the next st, pass the slipped stitch over, place the stitch on LH needle and pass the following stitch over. Place the stitch on RH needle—2 sts dec'd, slants to the right.

NOTES

1 For a brief introduction to 2-color brioche knitting, see <http://www.briochestitch.com>.

2 Pattern may be worked following text or charts.

3 At the end of every light colored row you will not turn the work, instead slide the stitches back to the other end of the needle to pick up and work with the dark colored yarn. At the end of a dark colored row you will turn the work. This is written out for the first few rows, but not repeated for the rest of the pattern.

4 The pattern repeat is a multiple of 18 sts plus 5. After working *Row 9 LS LC* and *Row 19 LS LC*, there will be 16 sts per repeat instead of 18. *Row 10 DS LC* and *Row 20 DS LC* will increase the count back to 18. These 'increase' rows are marked in pink.

5 It is helpful to place markers between pattern repeats. Note that the repeat shifts when working rows 13–20 of chart 2.

BLANKET

Using the two-color long tail cast-on, with LC over the thumb and DC over the index finger, cast on 131 sts.

Beginning rows (Chart 1)

Begin Row 1 DS LC Purl. Do not turn, slide.

Begin Row 1 DS DC Knit. Turn.

Begin Row 2 LS LC Knit. Do not turn, slide.

Begin Row 2 LS DC Purl. Turn.

Begin Row 3 DS LC Purl. Do not turn, slide.

Begin Row 3 DS DC Knit. Turn.

Begin Row 4 LS LC Knit. Do not turn, slide.

Begin Row 4 LS DC P3, *p1, sl1yo, p1, sl1yo, p9, sl1yo, p1, sl1yo, p2; rep from * to last 2 sts, p2. Turn.

Begin Row 5 DS LC P2, *p2, brp1, sl1yo, brp1, p9, brp1, sl1yo, brp1, p1; rep from * to last 3 sts, p3. Do not turn, slide.

Begin Row 5 DS DC K2, *k2, sl1yo, brk1, sl1yo, k9, sl1yo, brk1, sl1yo, k1; rep from * to last 3 sts, k3. Turn.

Beg trellis pat (Chart 2)

Row 1 LS LC K3, *kyok, brk1, sl1yo, brLsl dec, k5, brRsl dec, sl1yo, brk1, kyok, k1; rep from * to last

2 sts, k2.

Row 1 LS DC P3, *p3, sl1yo, brp1, sl1yo, p5, sl1yo, brp1, sl1yo, p4; rep from * to last 2 sts, p2.

Row 2 DS LC P2, *p4, brp1, sl1yo, brp1, p5, brp1, sl1yo, brp1, p3; rep from * to last 3 sts, p3.

Row 2 DS DC K2, *k4, sl1yo, brk1, sl1yo, k5, sl1yo, brk1, sl1yo, k3; rep from * to last 3 sts, k3.

Row 3 LS LC K3, *k2, kyok, brk1, sl1yo, brLsl dec, k1, brRsl dec, sl1yo, brk1, kyok, k3; rep from * to last 2 sts, k2.

Row 3 LS DC P3, *p5, sl1yo, brp1, sl1yo, p1, sl1yo, brp1, sl1yo, p6; rep from * to last 2 sts, p2.

Row 4 DS LC P2, *p6, brp1, sl1yo, brp1, p1, brp1, sl1yo, brp1, p5; rep from * to last 3 sts, p3.

Row 4 DS DC K2, *k6, sl1yo, brk1, sl1yo, k1, sl1yo, brk, sl1yo, k5, rep from * to last 3 sts, p3.

Row 5 LS LC K3, *k5, brk1, sl1yo, brRsl dec, sl1yo, brk1, kyok, k5; rep from * to last 2 sts, k2.

Row 5 LS DC P3, *p5, [sl1yo, brp1] twice, sl1yo, p8; rep from * to last 2 sts, p2.

Row 6 DS LC P2, *p8, [brp1, sl1yo] twice, brp1, p5; rep from * to last 3 sts, p3.

Row 6 DS DC K2, *k8, [sl1yo, brk1] twice, sl1yo, k5; rep from * to last 3 sts, k3.

Row 7 LS LC K3, *k5, brRsl dec, sl1yo, brkyobrk, k8; rep from * to last 2 sts, k2.

Row 7 LS DC P3, *p5, sl1yo, brp1, sl1yo, p1, sl1yo, p8; rep from * to last 2 sts, p2.

Row 8 DS LC P2, *p8, [brp1, sl1yo] twice, brp1, p5; rep from * to last 3 sts, p3.

Row 8 DS DC K2, *k8, [sl1yo, brk1] twice, sl1yo, k5; rep from * to last 3 sts, k3.

Row 9 LS LC K3, *k3, brRsl dec, sl1yo, brkyobrk, sl1yo, brLsl dec, k6; rep from * to last 2 sts, k2—16 sts per repeat.

Row 9 LS DC P3, *p3, sl1yo, brp1, sl1yo, p1, sl1yo, brp1, sl1yo, p6; rep from * to last 2 sts, p2.

Row 10 DS LC P2, *p6, brp1, sl1yo, brp1, pyop, brp1, sl1yo, brp1, p3; rep from * to last 3 sts, p3—18 sts per repeat.

Row 10 DS DC K2, *k6, sl1yo, brk1, sl1yo, k3, sl1yo, brk1, sl1yo, k3; rep from * to last 3 sts, k3.

Row 11 LS LC K3, *k1, brRsl dec, sl1yo, brk1, kyok, k1, kyok, brk1, sl1yo, brLsl dec, k4; rep from * to last 2 sts, k2.

Row 11 LS DC P3, *p1, sl1yo, brp1, sl1yo, p7, sl1yo, brp1, sl1yo, p4; rep from * to last 2 sts, p2.

Row 12 DS LC P2, *p4, brp1, sl1yo, brp1, p7, brp1, sl1yo, brp1, p1; rep from * to last 3 sts, p3.

Row 12 DS DC K2, *k4, sl1yo, brk1, sl1yo, k7, sl1yo, brk1, sl1yo, k1; rep from * to last 3 sts, k3.

Note Repeat shifts in rows 13–20.

Row 13 LS LC K4, brk1, sl1yo, brk1, k4, *k2, kyok, brk1, sl1yo, brLsl dec, k1, brRsl dec, sl1yo, brk1, kyok, k3; rep from * to last 12 sts, k2, kyok, brk1, sl1yo, brLsl dec, k4.

Row 13 LS DC P4, sl1yo, brp1, sl1yo, p4, *p5, sl1yo, brp1, sl1yo, p1, sl1yo, brp1, sl1yo, p6; rep from * to last 12 sts, p5, sl1yo, brp1, sl1yo, p4.

Row 14 DS LC P4, brp1, sl1yo, brp1, p5, *p6, brp1, sl1yo, brp1, p1, brp1, sl1yo, brp1, p5; rep

from * to last 11 sts, p4, brp1, sl1yo, brp1, p4.

Row 14 DS DC K5, brk1, k6, *k6, sl1yo, brk1, sl1yo, k1, sl1yo, brk1, sl1yo, k5; rep from * to last 11 sts, k5, brk1, k5.

Row 15 LS LC K11, *k4, kyok, brk1, sl1yo, brLsl dec, sl1yo, brk1, k6; rep from * to last 12 sts, k12.

Row 15 LS DC P11, *p7, [sl1yo, brp1] twice, sl1yo, p6; rep from * to last 12 sts, p12.

Row 16 DS LC P12, *p6, [brp1, sl1yo] twice, brp1, p7; rep from * to last 11 sts, p11.

Row 16 DS DC K12, *k6, [sl1yo, brk1] twice, sl1yo, k7; rep from * to last 11 sts, k11.

Row 17 LS LC K11, *k7, brkyobrk, sl1yo, brLsl

dec, k6; rep from * to last 12 sts, k12.

Row 17 LS DC P11, *p7, sl1yo, p1, sl1yo, brp1, sl1yo, p6; rep from * to last 12 sts, p12.

Row 18 DS LC P12, *p6, [brp1, sl1yo] twice, brp1, p7; rep from * to last 11 sts, p11.

Row 18 DS DC K12, *k6, [sl1yo, brk1] twice, sl1yo, k7; rep from * to last 11 sts, k11.

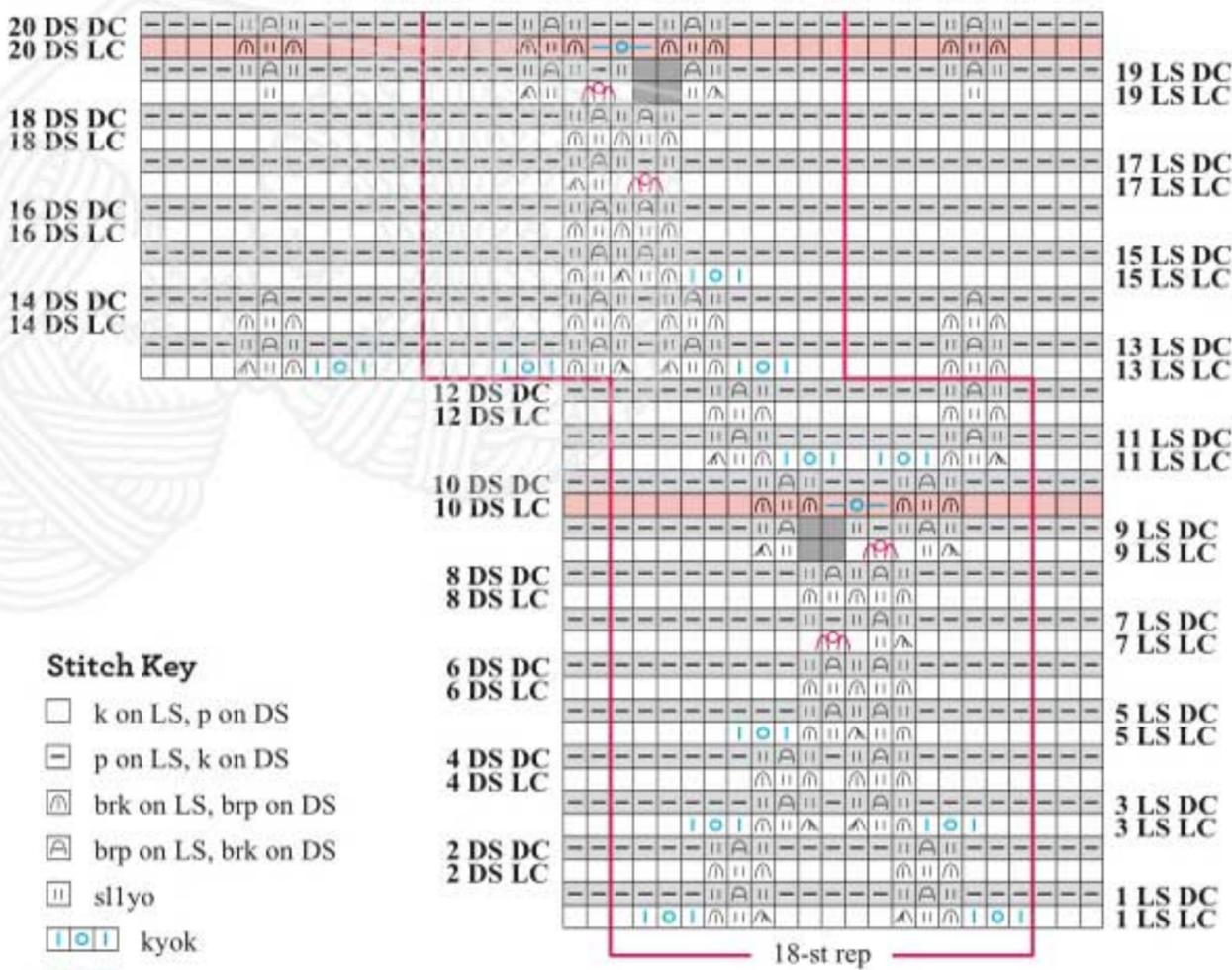
Row 19 LS LC K5, sl1yo, k5, *k5, brRsl dec, sl1yo, brkyobrk, sl1yo, brLsl dec, k4; rep from * to last 12 sts, k6, sl1yo, k5—16 sts per repeat.

Row 19 LS DC P4, sl1yo, brp1, sl1yo, p4, *p5, sl1yo, brp1, sl1yo, p1, sl1yo, brp1, sl1yo, p4; rep from * to last 12 sts, p5, sl1yo, brp1, sl1yo, p4.

CHART 3



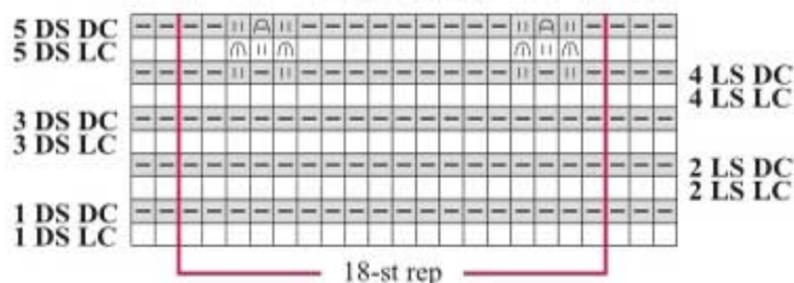
CHART 2



Stitch Key

- k on LS, p on DS
- p on LS, k on DS
- brk on LS, brp on DS
- brp on LS, brk on DS
- sl1yo
- kyok
- pyop
- brkyobrk
- brRsl dec
- brLsl dec
- no stitch

CHART 1



Row 20 DS LC P4, brp1, sl1yo, brp1, p5, *p4, brp1, sl1yo, brp1, pyop, brp1, sl1yo, brp1, p5; rep from * to last 11 sts, p4, brp1, sl1yo, brp1, p4—18 sts per repeat.

Row 20 DS DC K4, sl1yo, brk1, sl1yo, k5, *k4, sl1yo, brk1, sl1yo, k3, sl1yo, brk1, sl1yo, k5; rep from * to last 11 sts, k4, sl1yo, brk1, sl1yo, k4. Rep rows 1 LS LC–20 DS DC six times more, then rep rows 1 LS LC–14 DS LC once more.

Finishing rows

End row 14 DS DC K5, brk1, k6, *k7, brk1, k3, brk1, k6; rep from * to last 11 sts, k5, brk1, k5.

End row 15 LS LC Knit.

End row 15 LS DC Purl.

End row 16 DS LC Purl.

End row 16 DS DC Knit.

Cut DC.

With LC, bind off using Stem Stitch bind off. Block lightly to measurements. ■

16. V-Neck Cardigan

Standard-fitting cardigan knit from the top down with fabric lined pockets. Sized for Small, Medium, Large, X-Large, XX-Large, XXX-Large and shown in size Small on page 66.



KNITTED MEASUREMENTS

- Bust (closed) 34 (38½, 42, 46½, 50, 54½)"/86 (98, 106.5, 118, 127, 138)cm
- Length 25 (25½, 26½, 28, 28½, 29½)"/63.5 (64.5, 67, 71, 72.5, 75)cm
- Upper arm 11½ (12½, 13½, 14½, 16½, 17¼)"/29 (32, 34, 37, 42, 45)cm

MATERIALS

BERROCO

www.berroco.com

- 8 (9, 10, 11, 12, 13) 1¼oz/50g ball (each approx 120 yd/110m) of Berroco *Tucsan Tweed* (wool/viscose/mohair) in #9003 It beige tweed
- One each sizes 6 and 7 (4 and 4.5mm) circular needle, each 40"/100cm long, OR SIZE TO OBTAIN GAUGE
- One extra size 7 (4.5mm) circular needle, any length
- One set (5) sizes 6 and 7 (4 and 4.5mm) dpn
- Seven 1½-inch (18mm) buttons
- Stitch markers
- Waste yarn
- ½ yd/.5m of light-weight cotton fabric, matching thread (for pocket linings)

GAUGE

18 sts and 26 rows/rnds = 4"/10cm over St st using larger needles.

TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

M1L Insert LH needle into left loop of st 2 rows below the last st knit, then k1tbl in this loop to MIL.

M1R Insert RH needle into right loop of st just below next st on needle, place this loop only LH needle and k this st to M1R.

M1L-Purl Insert LH needle one row down through the head of the st just purled and purl this st to M1L-purl.

M1R-Purl Insert RH needle into the head of the st below next purl st and place this loop on LH needle and p1tbl to M1R-purl.

NOTES ON CONSTRUCTION

Cardigan is worked from the top down beg with the back neck. Then, sts are picked up along the sloped shoulder edges to work the fronts and the piece is worked simultaneously with the sleeve cap. After leaving the sleeves on hold (using waste yarn), the body is knit first then the sleeves are worked separately in rounds, using the dpn, to the cuffs.

CARDIGAN

Beg at the back neck edge, with larger needle, cast on 30 (30, 30, 34, 36, 36) sts.

Set-up row (WS) P2, pm, p to last 2 sts, pm, p2.

Row 1 (RS) K2, sl marker, k1, MIL, k to 1 st before marker, M1R, k1, sl marker, k2—sts inc'd.

Row 2 (WS) P2, sl marker, p1, M1L-purl, p to 1 st before next marker, M1R-purl, p1, sl marker, p2—2 sts inc'd.

Rep the last 2 rows 6 (7, 8, 8, 9, 10) times more—58 (62, 66, 70, 76, 80) sts. Cut yarn leaving sts on hold on the needle.

Right shoulder

With RS facing of the piece just knit and working into the sloped shoulder edge at the end of the rows, use the dpn to pick up and k14 (16, 18, 18, 20, 22) sts in this sloped edge. Beg with a purl row, work in St st for 17 (19, 19, 19, 21, 23) rows. Cut yarn. Sl sts to waste yarn.

Left shoulder

Working into the sloped shoulder edge at beg of the rows, use the dpn to pick up and k sts as for right shoulder. Work as for right shoulder. Do not cut yarn.

Join the segments

At this point, the 3 segments will be joined by first picking up the sts (using the dpn) along the side edges of the just created left and right front shoulders and these picked up sts will form the top of the sleeves and worked as foll:

Row 1 (RS) K12 (14, 16, 16, 18, 20) sts of left front, ssk, then pick up and k12 (14, 14, 14, 16, 18) sts in the sides of the rows worked in this piece (to form the sleeve top), then working across back sts,

k2tog, remove marker, k next 54 (58, 62, 66, 72, 76) sts, remove marker, ssk, pick up and k12 (14, 14, 14, 16, 18) sts in the sides of the rows worked in the right front, then working the right front sts, k2tog, k12 (14, 16, 16, 18, 20)—106 (118, 126, 130, 144, 156) sts.

Set-up row 2 (WS) P13 (15, 17, 17, 19, 21), pm (right front); p12 (14, 14, 14, 16, 18), pm (sleeve); p56 (60, 64, 68, 74, 78), pm (back); p12 (14, 14, 14, 16, 18), pm (sleeve); p13 (15, 17, 17, 19, 21) (left front).

Note The yoke inc'ing will take place at the markers in varying frequency. It is useful to keep track of each of the segment's inc's on paper for quick reference.

Inc row 1 (RS) K3, M1L, (neck inc), *k to sleeve marker, sl marker, k2, M1L (sleeve inc), k to 2 sts before sleeve marker, M1R (sleeve inc), k2, sl marker*; rep between *'s once, k to last 3 sts, M1R, (neck inc), k3.

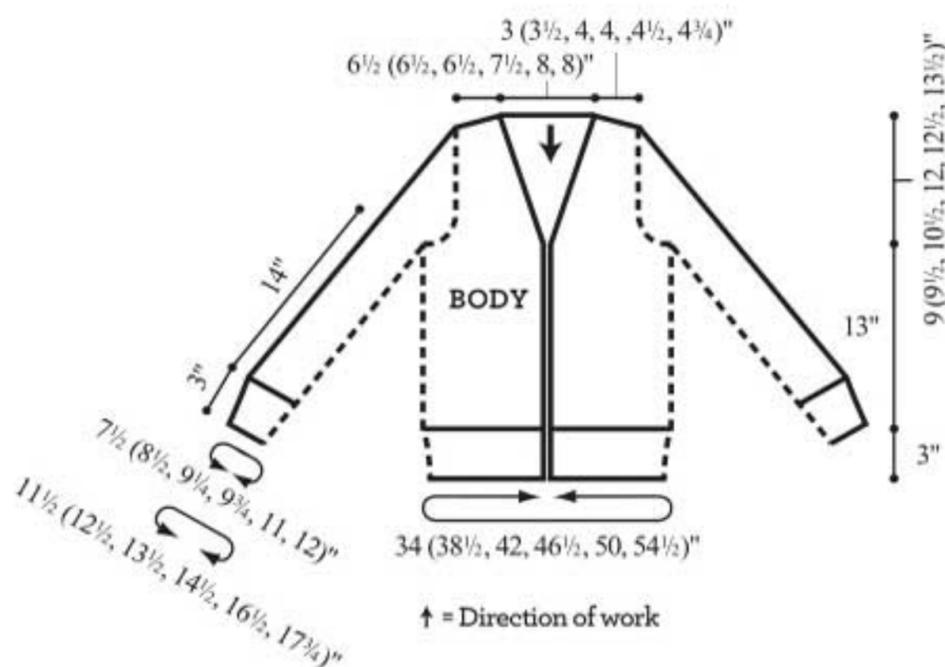
Rep the (2) neck inc's every 4th row 3 (5, 8, 7, 7, 9) times more, then every other row 11 (9, 6, 9, 10, 8) times, AT SAME TIME, rep the (4) sleeve inc's every other row 7 (4, 3, 5, 9, 8) times more, then every 4th row 2 (3, 4, 2, 0, 0) times. At the end of the sleeve inc's just described there are a total of 32 (30, 30, 30, 36, 36) sts in each sleeve. The neck inc's will cont at the established frequency while working the body inc's as foll:

Inc row 2 (RS) *Knit to 2 sts before sleeve marker (working neck dec as established), M1R, k2, sl marker, k2, M1L *, rep between *'s 3 times more, k to end (working neck dec as established)—8 sts inc'd (not including the neck inc's).

Next row 2 Purl.

Rep the last 2 rows for 6 (9, 11, 14, 15, 18) times more.

At the end of these inc's there are 35 (40, 44, 49, 53, 58) sts in each front, 46 (50, 54, 60, 68, 74) sts in each sleeve and 70 (80, 88, 98, 106, 116) sts in back.



Separate for body and Sleeves

Next row (RS) Knit to first marker, *sl the sleeve sts to a strand of waste yarn, cast on 3 sts for armhole, pm (for side seam), cast on 3 sts for armhole*, knit the back sts; rep between *'s once, knit the right front sts—152 (172, 188, 208, 224, 244) sts. Work even in St st on the body sts until piece measures 9"/23cm from the armhole cast-on.

Pocket tops (make 2)

With larger needle, cast on 21 sts. Leave these sts on hold. Return to body sts and replace with the pocket tops as foll:

Next row (RS) Work 9 (11, 13, 15, 17, 20) sts of left front, *sl next 21 sts to a strand of waste yarn, k1, [p1, k1] 10 times across the 21 sts of the pocket top*, k to 8 (11, 13, 16, 18, 20) sts past next side seam marker, rep between *'s once more, k to end. On the next 5 rows, cont to work the pocket sts in k1, p1 rib, then work all sts in St st until piece measures 13"/33cm from the armhole cast-on. Change to smaller circular needle.

Next row (RS) Work in k1, p1 rib, dec'ing 1 st at center—151 (171, 187, 207, 223, 243) sts. Cont in rib for 2½"/6.5cm. Then work in St st (k on RS, p on WS) for 6 rows. Bind off.

Pocket linings

If desired, sl the 21 pocket sts to larger needle and work in St st for 5"/12.5cm. Bind off. If using fabric lining, work in St st for 6 rows only then bind off the 21 sts.

SLEEVES

Using larger dpn and beg at the center of the armhole pick up and k 3 sts, k46 (50, 54, 60, 68, 74) sts from the sleeve sts on hold, pick up and k3 sts in these underarm sts—52 (56, 60, 66, 74, 80) sts. Divide sts evenly onto 4 needles and work in rnds of St st (k every rnd) for 10 rnds.

Dec rnd K1, ssk, k to last 3 sts, k2tog, k1. Rep dec rnd every 6th rnd 8 (8, 8, 10, 11, 12) times more—34 (38, 42, 44, 50, 54) sts. Work even until sleeve measures 14"/35.5cm. Change to smaller dpn and work in k1, p1 rib for 2½"/6.5cm. Knit 6 rnds. Bind off.

FINISHING

Block to measurements. If desired, make 2 fabric pockets by cutting (4) pieces measuring 6 x 7"/15 x 18cm for each pocket, seam 2 pieces tog (with RS tog) with a ½"/1.5cm seam on 3 sides, turn to RS and finish the 3rd side. Iron pocket flat. Sew in place to pocket opening.

Center rib trim

With smaller circular needle, pick up and k 117 (120, 124, 132, 135, 144) sts from right front edge, 29 (29, 29, 33, 35, 35) sts from back neck, 117 (120, 124, 132, 135, 144) sts from left front—263 (269, 277, 297, 305, 323) sts.

Row 1 (WS) P1, *k1, p1; rep from * to end. Work 3 rows in k1, p1 rib and on the 3rd (RS) row, pm after working the first 79 sts.

Buttonhole row (WS) Work in rib to the marker, sl marker, *pfb, k1, pull the st just added over the last st just knit (for a bind-off), then p1, pull 2nd st over first st on RH needle (for a bind-off), sl the first st on RH needle to LH needle and k2tog, then [k1, p1] 4 times; rep from * 6 times more, rib to end.

Next row (RS) Work in rib, working a single cast-on st over each buttonhole.

Next row (WS) *Work in rib to the buttonhole, M1 into the long strand next to the cast-on, p1; rep from * 6 times more, rib to end. Work in rib for 1 row. Bind off loosely in rib.

Sew on buttons opposite buttonholes. ■

17. Colorwork Pullover

Close-fitting pullover with houndstooth color work on body and sleeves. Sized for Small, Medium, Large, 1X, 2X and 3X and shown in size Small on page 68.



KNITTED MEASUREMENTS

- Bust 32 (36, 40, 44, 48, 52)"/81 (91.5, 101.5, 111.5, 122, 132)cm
- Length 22½ (23½, 24, 24½, 24½, 24½)"/57 (59.5, 61, 62, 62, 62)cm
- Upper arm 12 (13½, 15, 16, 17, 18)"/30.5 (34.5, 38, 40.5, 43, 45.5)cm

MATERIALS

HIKOO/SKACEL COLLECTION
www.skacelknitting.com

- 11 (13, 15, 16, 18, 19) .88oz/25g balls (each approx 95yd/87m) of Hikoo/Skacel Collection *SimpliCria* (baby alpaca) in #254 purple (A)
- 3 (4, 4, 4, 5, 5) balls each in #250 pink (B) and #252 blue (C)
- 2 (2, 3, 3, 3, 3) balls in #253 red (D)
- Size 7 (4.5mm) circular needle 40"/100cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers
- Stitch holders

GAUGES

- 27 sts and 30 rows = 4"/10cm over St st using size 7 (4.5mm) needle.
- 35 sts and 29 rows = 4"/10cm over chart pat in St st using size 7 (4.5mm) needle.

TAKE TIME TO CHECK GAUGES.

NOTES

- 1 One stitch each side is taken up in seaming and not counted in finished measurements.
- 2 When changing colors, twist yarns on WS to prevent holes in work.
- 3 Circular needle is used to accommodate large number of sts. Do not join.

BACK

With A, cast on 110 (122, 138, 150, 162, 178) sts.

Row 1 (RS) K2, *p2, k2; rep from * to end.

Row 2 P2, *k2, p2; rep from * to end.

Rep rows 1 and 2 for k2, p2 rib until piece measures 1¾"/4.5cm from beg, end with a RS row.

Inc row (WS) P5 (5, 8, 8, 8, 10), [M1 p-st, p3] 34 (38, 42, 46, 50, 54) times, p3 (3, 4, 4, 4, 6)—144 (160, 180, 196, 212, 232) sts.

Beg chart

Note Chart is worked in St st (k on RS, p on WS).

Row 1 (RS) Work 4-st rep 36 (40, 45, 49, 53, 58) times.

Cont to work chart in this way through row 20, then work rows 1–20 twice more. Cut B, C and D and cont in A only to end.

Dec row (RS) P5 (10, 8, 8, 12, 10), [k2tog, k2] 34 (36, 42, 46, 48, 54) times, p3 (6, 4, 4, 8, 6)—110 (124, 138, 150, 164, 178) sts.

Cont in St st until piece measures 22½ (23½, 24, 24½, 24½, 24½)"/57 (59.5, 61, 62, 62, 62)cm, end with a WS row.

Bind off 33 (38, 43, 48, 54, 60) sts, k until there are 44 (48, 52, 54, 56, 58) sts from bind-off and sl these sts to a st holder for back neck, bind off rem 33 (38, 43, 48, 54, 60) sts.

FRONT

Work as for back until piece measures 20 (21, 21½, 22, 22, 22)"/51 (53.5, 54.5, 56, 56, 56)cm, end with a WS row.

Neck shaping

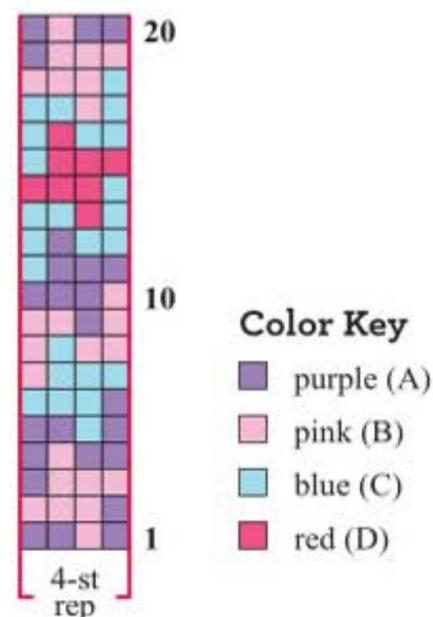
Next row (RS) K48 (53, 58, 63, 69, 75), place next 14 (18, 22, 24, 26, 28) sts on st holder for front neck, join 2nd ball of A and k to end.

Working both sides at once, bind off 5 sts from each neck edge twice, 3 sts once, then 2 sts once—33 (38, 43, 48, 54, 60) sts rem each side. Work even until piece measures same as back to shoulder, end with a WS row. Bind off rem sts each side.

SLEEVES

With A, cast on 42 (46, 50, 50, 54, 58) sts. Work in k2, p2 rib as for back for 1¾"/4.5cm, end with a RS row.

Inc row (WS) P0 (0, 3, 3, 4, 0), [p3 (3, 3, 3, 3, 4), M1 p-st] 14 times, p0 (4, 5, 5, 8, 2)—56 (60, 64, 64, 68, 72) sts.



Beg chart

Note Beg chart with row 11.

Row 11 (RS) Work 4-st rep 14 (15, 16, 16, 17, 18) times.

Cont to work chart in this way through row 20, then work rows 1–20 four times, then cont in St st in A only, AT SAME TIME, inc 1 st every 4th row 1 (0, 4, 14, 16, 25) times, then every 6th row 11 (16, 15, 8, 7, 0) times, working inc'd sts into chart pat—80 (92, 102, 108, 114, 122) sts when all shaping is complete.

Cont in St st with A until piece measures 17 (17½, 18, 18, 18)"/43 (44.5, 45.5, 45.5, 45.5)cm from beg, end with a WS row. Bind off.

FINISHING

Block pieces to measurements. Sew left shoulder seam.

Neckband

With A, k44 (48, 52, 54, 56, 58) sts from back neck holder, pick up and k 26 sts along shaped front left neck edge, k14 (18, 22, 24, 26, 28) sts from front neck holder, pick up and k 26 sts along shaped front right neck edge—110 (118, 126, 130, 134, 138) sts.

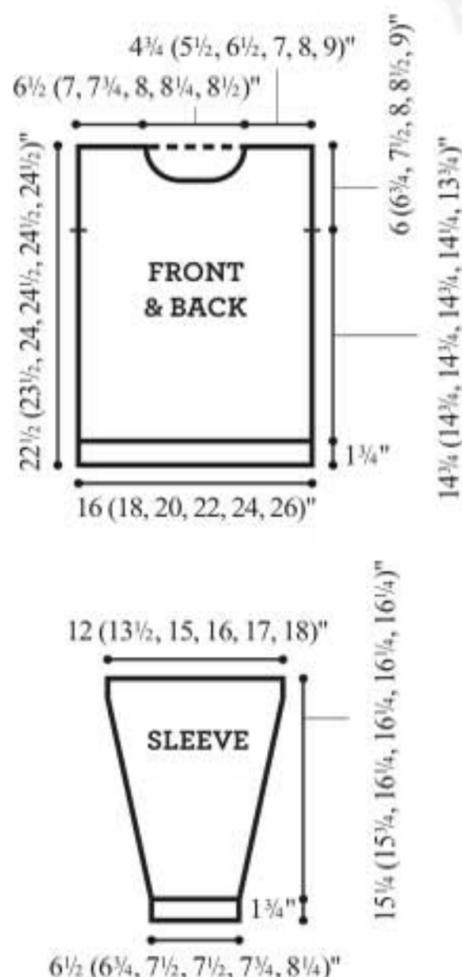
Next row (WS) P2, *k2, p2; rep from * to end.

Next row (RS) K2, *p2, k2; rep from * to end.

Rep last 2 rows until neckband measures 1¼"/3cm, end with a WS row. Bind off in rib.

Sew right shoulder seam, including neckband.

Place markers at front and back side edges approx 6 (6¾, 7½, 8, 8½, 9)"/15 (17, 19, 20.5, 21.5, 23)cm from shoulder seam. Sew upper arm between markers, easing to fit if necessary. Sew side and sleeve seams. ■



18. Slip Stitch Shawl

Triangular shawl worked in garter stitch from the top down and finished with 2-color slip stitch pattern.

Shown on page 69.



KNITTED MEASUREMENTS

- Width 63"/160cm
- Length at center 29"/73.5cm

MATERIALS

DMC

www.dmc-usa.com

- 5 1¼oz/50g skeins (each approx 136yd/124m) of DMC Woolly (superwash wool) in #122 gray (A)
- 2 skeins each in #121 light gray (B) and #91 mustard (C)
- One each sizes 7 and 8 (4.5 and 5mm) circular needles each 40"/100cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers

GAUGES

- 20 sts and 40 rows = 4"/10cm over garter st using smaller needle.
- 19 sts and 34 rows = 4"/10cm over chart pats using larger needle.

TAKE TIME TO CHECK GAUGES.

STITCH GLOSSARY

M1R Insert LH needle from back to front under the strand between last st worked and next st on LH needle. K into the front loop to twist the st.

M1L Insert LH needle from front to back under the strand between last st worked and next st on LH needle. K into the back loop to twist the st.

NOTES

1 On RS rows, slip sts purlwise with yarn in back, on WS rows, slip sts purlwise with yarn in front.

2 Circular needle is used to accommodate large number of sts. Do not join.

SHAWL

With A and smaller needle, cast on 3 sts. Knit 6 rows, do not turn after last row. Rotate work 90 degrees, pick up and k 3 sts along long edge of rectangle, rotate 90 degrees and pick up and k 3 sts along cast-on edge—9 sts.

Row 1 (RS) K3 (garter edge sts), yo, k1, yo, place marker (pm), k1 (center st), yo, k1, yo, k3 (garter edge sts)—13 sts.

Row 2 Knit.

Row 3 K3, yo, k to marker, M1R, sl marker, k1, M1L, k to last 3 sts, yo, k3—4 sts inc'd.

Row 4 Knit.

Rep rows 3 and 4 for 74 times more—313 sts. Cut A and join B. Change to larger needle.

Set-up row (RS) With B, k3, yo, k to marker, M1R, sl marker, k1, M1L, k to last 3 sts, yo, k3—317 sts.

Next row (WS) K3, p to last 3 sts, k3.

Beg charts 1 and 2

Row 1 (RS) Work chart 1 to rep line, work 20-st rep

7 times, work to end of chart, work chart 2 to rep line, work 20-st rep 7 times, work to end of chart. Cont to work charts in this way through row 36—389 sts. Cut B and C and join A. Change to smaller needle.

Next row (RS) With A, k3, yo, k to marker, M1R, sl marker, k1, M1L, k to last 3 sts, yo, k3—4 sts inc'd.

Next row Knit. Rep last 2 rows once more—397 sts. Bind off knitwise.

FINISHING

Block to measurements.

With C, make 3 tassels approx 2½"/6.5cm long by winding yarn around a piece of heavy card stock or cardboard approx 5"/12.5cm long. Thread a length of yarn through loops at one end and tie, then cut loops at opposite end. Wrap a length of yarn tightly around the top of the tassel, secure ends. Neatly trim ends even. Attach 1 tassel to each corner of shawl. ■

19. Twisted Argyle Sweater

Standard-fitting pullover with contrast colorwork pattern and V-neck. Sized for Small, Medium, Large, X-Large and XX-Large and shown in size Small on page 70.



KNITTED MEASUREMENTS

- Bust 37½ (42, 47, 51½, 56)"/95 (106.5, 119.5, 130.5, 142)cm
- Length 26 (26, 26¾, 26¾, 27¼)"/66 (66, 68, 68, 69)cm
- Upper arm 13½ (14½, 16, 17, 18)"/34.5 (37, 40.5, 43, 45.5)cm

MATERIALS

ANCIENT ARTS FIBRE CRAFTS

ancientartsfibre.com

- 6 (7, 8, 9, 9) 3½oz/100g hanks (each approx 220yd/200m) of Ancient Arts 100% Superwash Merino DK/Light Worsted Weight (superwash wool) in corfu (A)
- 1 hank in classic denim 5 (B)
- Size 6 (4mm) circular needle 24"/60cm long, OR SIZE TO OBTAIN GAUGE
- Size G/6 (4mm) crochet hook
- Stitch marker
- Stitch holders

GAUGE

21 sts and 32 rows = 4"/10cm over St st using size 6 (4mm) needle.

TAKE TIME TO CHECK GAUGE.

NOTES

1 Charts are worked in St st (k on RS, p on WS).

2 Circular needle is used to accommodate large number of sts. Do not join.

3 When changing colors, twist yarns on WS to prevent holes in work. Carry yarn not in use loosely across WS of work.

CHARTS FOR PATTERN #18

CHART 2

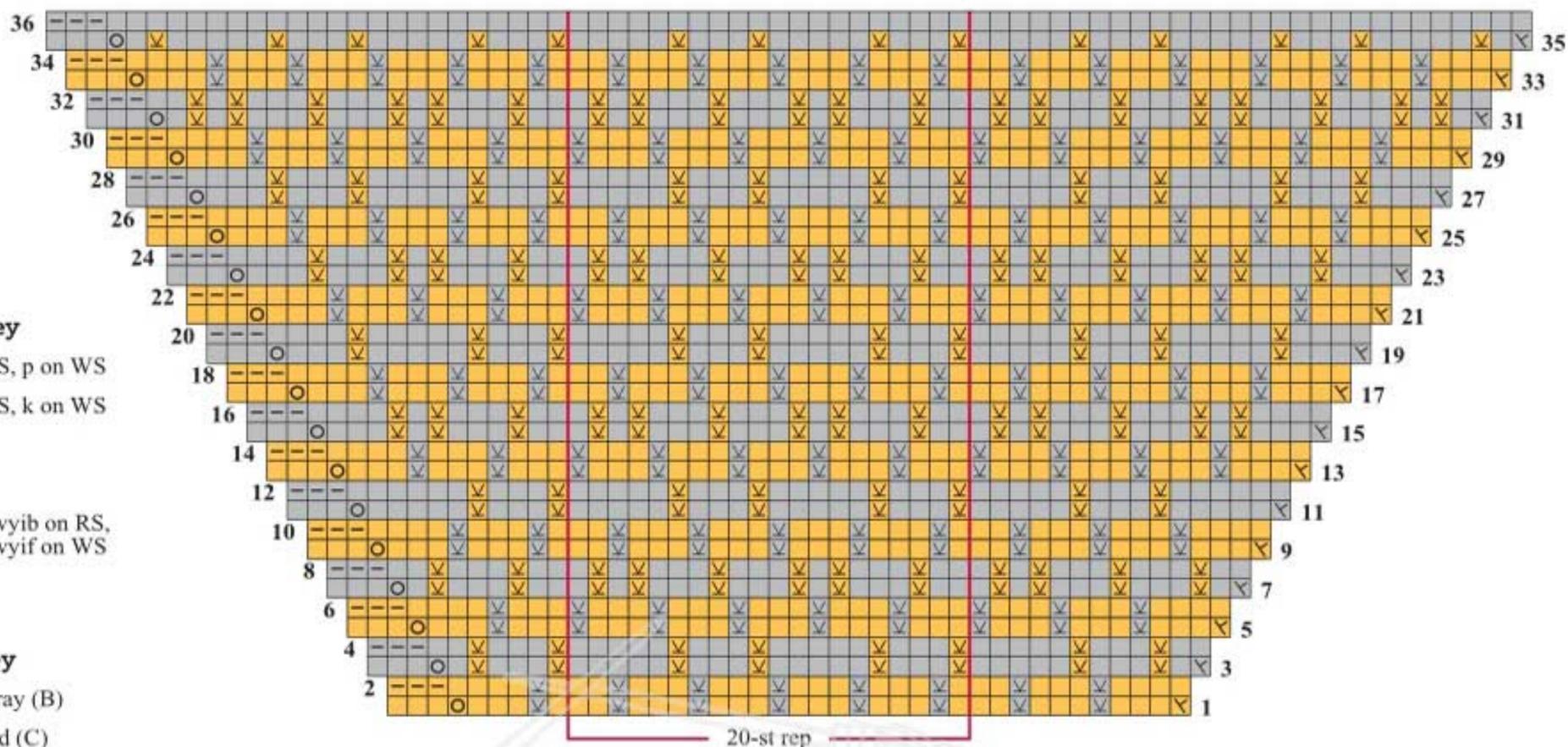
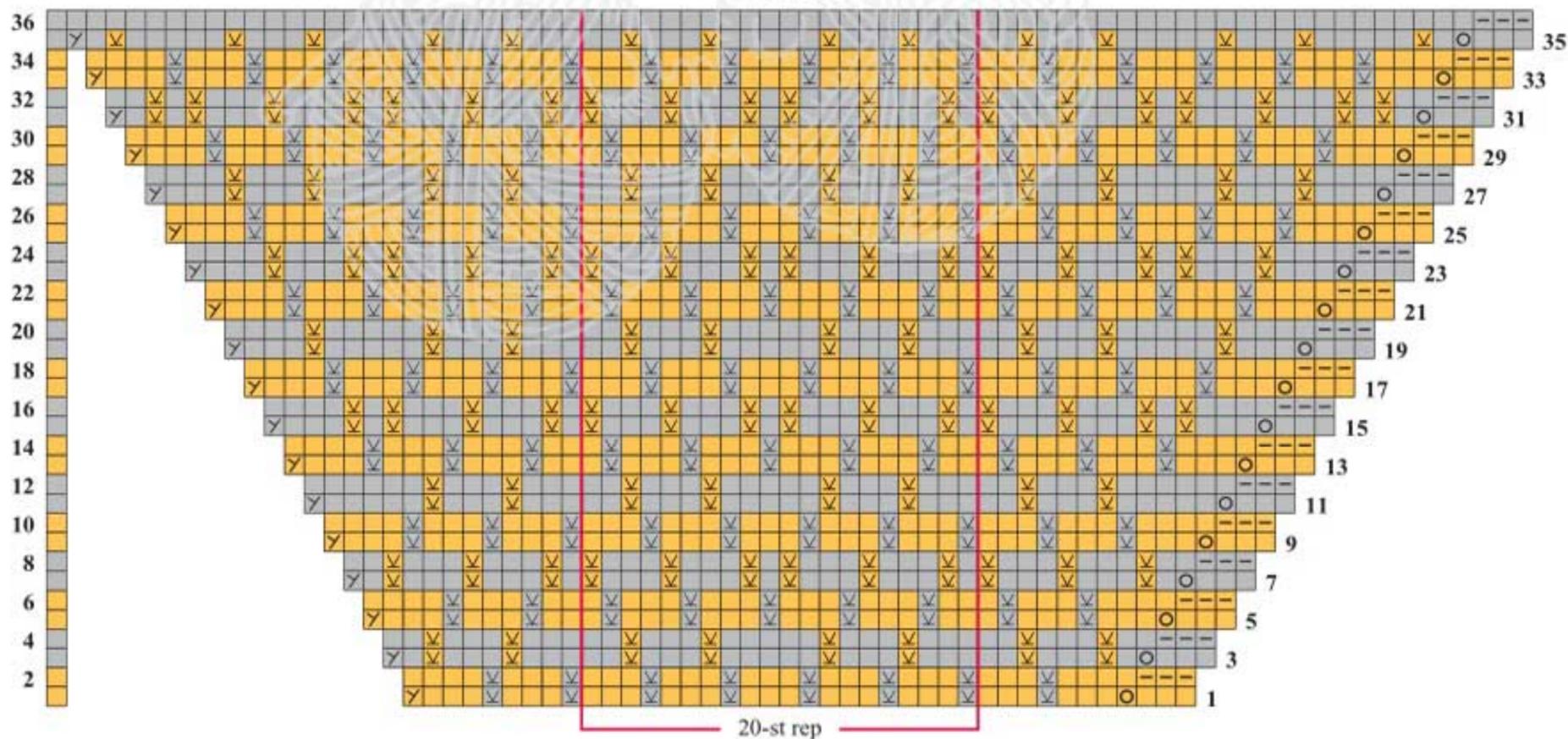


CHART 1



BACK

With A, cast on 99 (111, 123, 135, 147) sts.
Row 1 (RS) K3, *p3, k3; rep from * to end.
Row 2 (WS) P3, *k3, p3; rep from * to end.
 Rep last 2 rows for k3, p3 rib until piece measures 5"/12.5cm from beg, end with a WS row.
 Work in St st for 122 (122, 128, 128, 132) rows, end with a WS row.

Piece measures 20¼ (20¼, 21, 21, 21½)"/51.5 (51.5, 53.5, 53.5, 54.5)cm from beg.

Beg chart 1

Row 1 (RS) With A, k6 (12, 18, 24, 30), place marker (pm), work 87 sts of chart, pm, with A, k to end.
 Working sts each side of markers in St st in A, cont to work chart in this way through row 40.

Row 41 (RS) With A, k to marker, sl marker, work 26 sts in chart, k2tog, k2, join 2nd ball of A and bind off center 27 sts, k2, ssk, work to end of chart, sl marker, with A, k to end.
 Working both sides at once, cont to work chart through row 46.
 Bind off rem 33 (39, 45, 51, 57) sts each side for shoulders.

FRONT

Work as for back until k3, p3 rib measures 5"/12.5cm, end with a WS row.

Stripe row 1 (RS) With A, k6 (12, 18, 24, 30), pm, k24 A, [k3 B, k3 A] twice, k3 B, k9 A, k3 B, [k3 A, k3 B] twice, k24 A, pm, with A, k6 (12, 18, 24, 30).

Stripe row 2 (WS) Purl, working in colors as established.

Rep stripe rows 1 and 2 for 80 (80, 86, 86, 90) rows more.

Piece measures approx 15 1/4 (15 1/4, 16, 16, 16 1/2)"/38.5 (38.5, 40.5, 40.5, 42)cm from beg.

Beg chart 2

Row 1 (RS) With A, k to marker, sl marker, work chart over 87 sts, sl marker, with A, k to end.

Working sts each side of markers in St st in A, cont to work chart in this way through row 42.

Neck shaping

Row 43 (RS) With A, k to marker, sl marker, work 40 sts in chart, k2tog, k1, join 2nd ball of A and bind off center st, k1, ssk, work to end of chart, sl marker, with A, k to end.

Working both sides at once, cont to work chart through row 86.

Bind off rem 33 (39, 45, 51, 57) sts each side for shoulders.

SLEEVES

With A, cast on 45 (45, 45, 51, 51) sts.

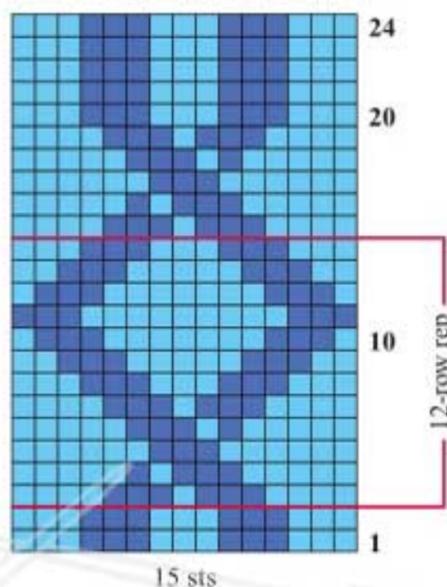
Work in k3, p3 rib as for back until piece measures 5"/12.5cm from beg, end with a WS row.

Beg chart 3 and shaping

Row 1 (RS) With A, k15 (15, 15, 18, 18), pm, work row 1 over 15 sts, pm, with A, k to end.

Row 2 (WS) P to marker, sl marker, work row 2 over 15 sts, sl marker, p to end.

CHART 3



Color Key

- corfu (A)
- classic denim 5 (B)

Stitch Key

- k k2tog
- s ssk
- o bind off 1 st
- no stitch

Rep last 2 rows, slipping markers, until 46 (46, 50, 50, 50) total rows have been worked from rib, then cont to work sts outside markers in St st in A, work rows 3–14 of chart 4 times, then work rows 15–24

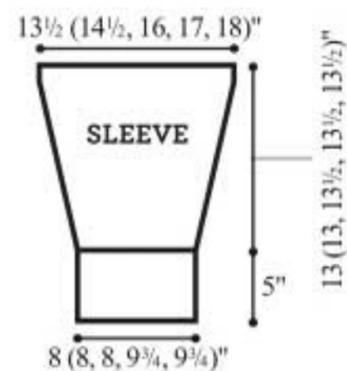
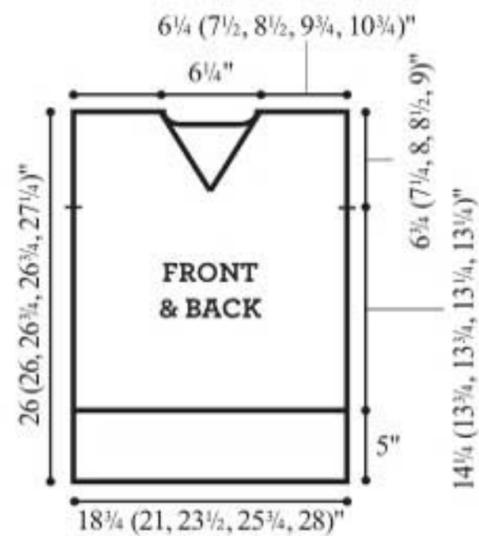
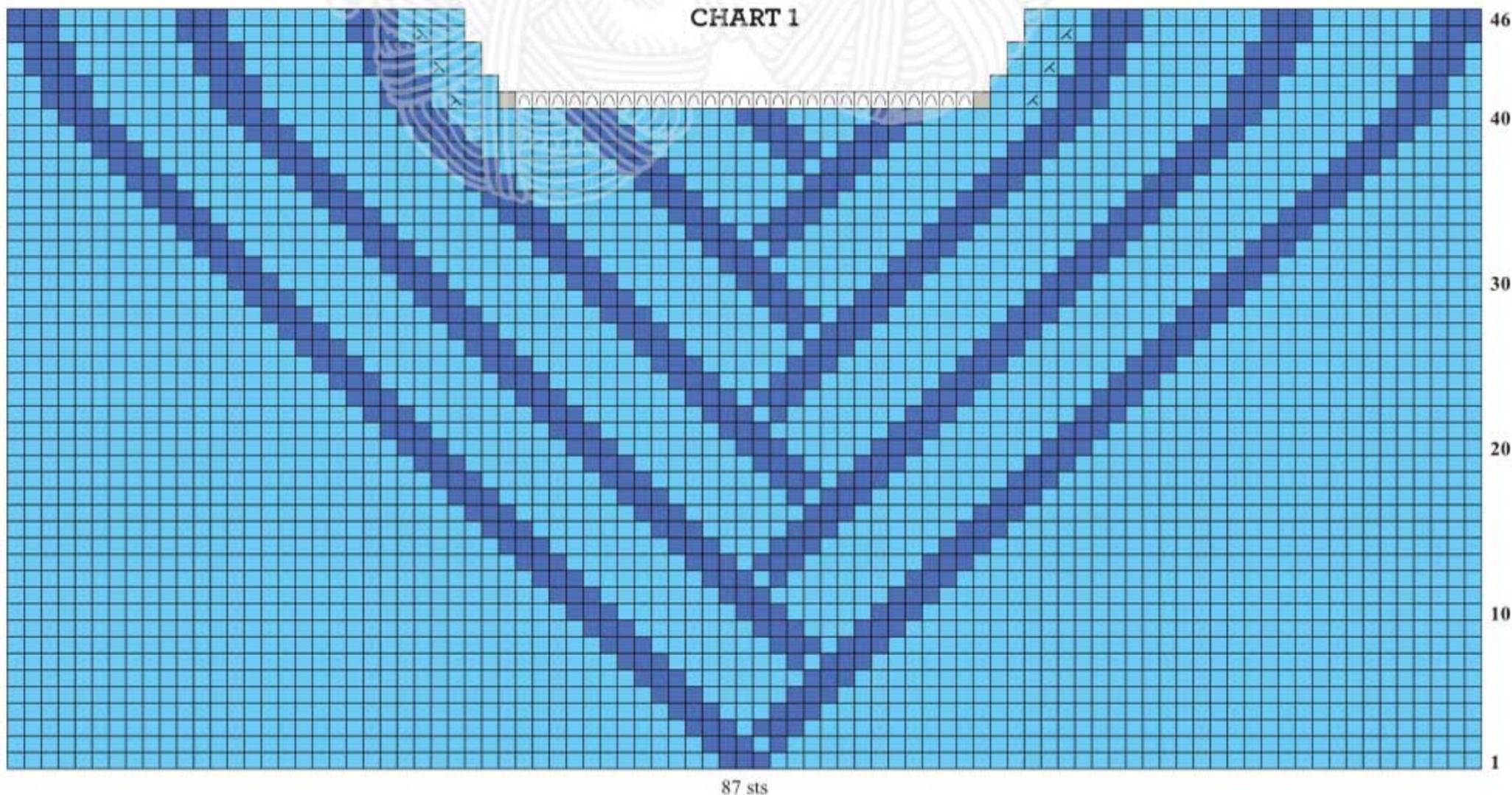


CHART 1



once, AT SAME TIME, inc 1 st each side every 6th (6th, 4th, 4th, 4th) row 4 (16, 10, 7, 16) times, then every 8th (0, 6th, 6th, 6th) row 9 (0, 10, 12, 6) times—71 (77, 85, 89, 95) sts. Bind off.

FINISHING

Block pieces to measurements. Sew shoulder seams.

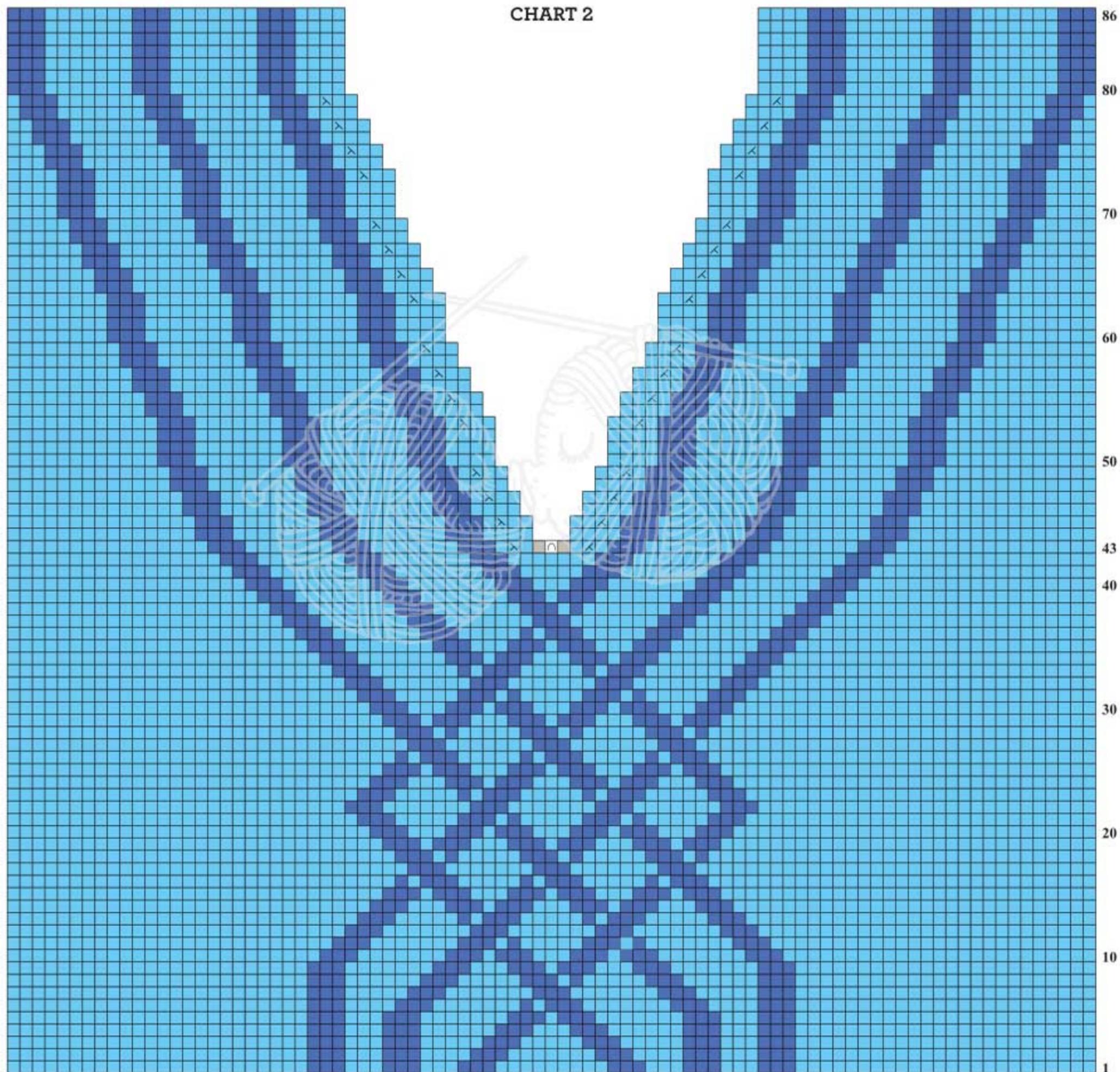
Place markers at side edges of front and back at $6\frac{3}{4}$ ($7\frac{1}{4}$, 8, $8\frac{1}{2}$, 9)"/17 (18.5, 20.5, 21.5, 23)cm down from shoulder seams.

Sew bound-off edge of sleeves between markers.

Sew sleeve and side seams.

With RS facing, crochet hook and A, work 1 rnd of single crochet evenly around neck edge. ■

CHART 2



87 sts

measures 7 (7½, 8, 8½, 9, 9½)"/18 (19, 20.5, 21.5, 23, 24)cm, end with a WS row.

Short-row shoulder shaping

Short rows 1 and 2 Work to last 6 (7, 7, 8, 9, 10) sts, w&t.

Short rows 3 and 4 Work to last 12 (14, 14, 16, 18, 20) sts, w&t.

Rows 5 and 6 Work to end of row, picking up wraps. Place 18 (20, 22, 24, 26, 28) sts on each side on st holders for shoulders, place center 49 (50, 53, 54, 55, 56) sts on st holder for back neck.

FRONT

Rejoin yarn to 99 (105, 115, 123, 133, 141) front sts ready to work a RS row. Work as for back until armhole measures 5 (5½, 6, 6½, 7, 7½)"/12.5 (14, 15, 16.5, 18, 19)cm, end with a WS row.

Neck shaping

Next row (RS) Work 37 (39, 41, 43, 45, 47) sts, join 2nd ball of A and bind off center 11 (12, 15, 16, 17, 18) sts, work to end.

Working both sides at once, bind off 4 sts at each neck edge once, then 3 sts once, then dec 1 st each side every row 6 times, then every other row 4 times, then every 4th row twice, AT SAME TIME, when armhole measures 7 (7½, 8, 8½, 9, 9½)"/18 (19, 20.5, 21.5, 23, 24)cm, end with a WS row and shape shoulders with short rows as for back—18 (20, 22, 24, 26, 28) sts rem each side when all shaping is complete.

FINISHING

Join shoulders using 3-needle bind-off.

Neckband

With RS facing, size 3 (3.25mm) needle and A, pick up and k 73 (73, 77, 79, 79, 79) sts along front neck edge, k49 (50, 53, 54, 55, 56) sts from back neck holder and dec 2 (3, 2, 1, 2, 3) sts evenly across—120 (120, 128, 132, 132, 132) sts. Join and pm for beg of rnd.

Next rnd *K2, p2; rep from * around.

Rep last rnd for k2, p2 rib for 5 rnds more. Bind off in rib.

Armhole trim

With RS facing, size 3 (3.25mm) needle and A, pick up and k 21 (27, 29, 33, 35, 39) sts along armhole bind-off, 99 (101, 107, 111, 117, 121) sts evenly around armhole—120 (128, 136, 144, 152, 160) sts. Join and pm for beg of rnd. Work in k2, p2 rib for 6 rnds. Bind off in rib.

Block lightly to measurements. ■

21. Colorwork Beanie

Colorwork hat worked in the round with slightly slouchy fit. Sized for Adult Woman and shown on page 72.



KNITTED MEASUREMENTS

- Ribbed brim circumference approx 19"/48cm
- Length (with brim unfolded) 12"/30.5cm

MATERIALS

JADE SAPPHIRE EXOTIC FIBRES

www.jadesapphire.com

- 1 2oz/55g hank (each approx 200yd/183m) of Jade Sapphire Exotic Fibres *Mongolian Cashmere* 4-ply (cashmere) in #61 blue spruce (A), #88 verdigris (B) and #71 tourmaline (C)
- Size 5 (3.75mm) circular needle 16"/40cm long, OR SIZE TO OBTAIN GAUGE
- One set (5) each size 5 (3.75mm) dpns
- Stitch marker

GAUGE

24 sts and 30 rnds = 4"/10cm over chart pat in St st using size 5 (3.75mm) needle.

TAKE TIME TO CHECK GAUGE.

NOTES

1 When changing colors, twist yarns on WS to prevent holes in work. Carry floats loosely on WS.

2 Change to dpns when sts no longer comfortably fit on circular needle.

HAT

With C, cast on 140 sts. Join, taking care not to twist sts, and place marker for beg of rnd.

Next rnd *K1, p1; rep from * around.

Rep last rnd once more. Change to A.

Next rnd *With A, k2, p2; rep from * around.

Rep last rnd until piece measures 4¼"/11cm from beg, dec 14 sts evenly on last rnd—126 sts.

Beg chart

Note Chart is worked in St st (k every rnd).

Rnd 1 Work 6-st rep 21 times around.

Cont to work chart in this way until 18 rnds have been worked twice, then work rnds 1–3 once more.

Crown shaping

Dec rnd 1 K2 in pat, *S2KP, k3; rep from * to last 4 sts, S2KP, k1 in pat—84 sts.

Next rnd *K1 A, k3 B; rep from * around.

Rep last rnd until hat measures 7"/18cm from ribbing.

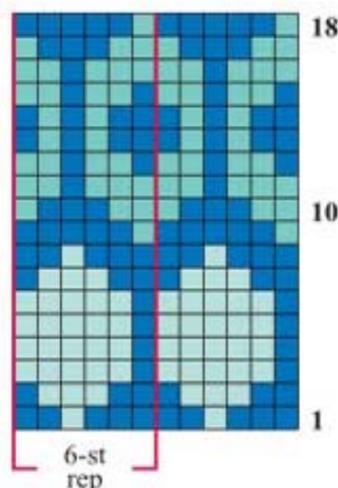
Next rnd K2 A, *k1 B, k3 A; rep from * to last 2 sts, k1 B, k1 A.

Next rnd *K1 C, k3 A; rep from * around.

Next rnd K2 C, *k1 A, k3 C; rep from * to last 2 sts, k1 A, k1 C.

Rep last rnd once more.

Next rnd *K1 C, k3 A; rep from * around.



Color Key

- blue spruce (A)
- tourmaline (B)
- verdigris (C)

Next rnd With A, knit.

Cont with A only to end.

Dec rnd *S2KP, k4; rep from * around—60 sts. Knit 1 rnd.

Dec rnd *Ssk, k1, k2tog; rep from * around—36 sts.

Dec rnd *SK2P; rep from * around—12 sts.

Cut yarn and pull through rem sts, draw up and secure. Block lightly. ■

22. Fair Isle Infinity Scarf

Infinity scarf worked in Fair Isle patterns in the round. Shown on page 73.



KNITTED MEASUREMENTS

- Width 7¾"/19.5cm
- Circumference 60"/152.5cm

MATERIALS

MILLAMIA

www.millamia.com

- 4 1¼oz/50g (each approx 136yds/125m) balls of Millamia *Naturally Soft Merino* (merino wool) in #160 fawn (A)
- 3 balls in #163 berry (B)
- 2 balls in #162 plum (C)
- One size 4 (3.5mm) circular needle, 16"/40cm long, OR SIZE TO OBTAIN GAUGE
- One size F/5 (3.75mm) crochet hook and scrap yarn for provisional cast-on

GAUGE

28 sts and 30 rnds to 4"/10cm over Fair Isle pat using size 4 (3.5mm) needles.

TAKE TIME TO CHECK GAUGE.

PROVISIONAL CAST ON

See our website for "Frequently used techniques". Go to "Pattern help," then "How-to".

NOTE

1 When changing color in chart pat, twist yarns on WS to prevent holes in work. Carry yarn not in use loosely on WS to avoid puckering.

2 Charts are worked in St st throughout (k every rnd). See next page for charts.

SCARF

With A, cast on 108 sts using provisional cast on. Join, taking care not to twist sts, and pm for beg of rnd.

*Beg chart 1

Rnd 1 Work 18-st rep of Chart 1 six times around. Cont to work chart 1 in this way to end of rnd 33.

Beg chart 2

Rnd 1 Work 12-st rep of Chart 2 nine times around. Cont to work chart 2 in this way to end of rnd 25.

Beg chart 3

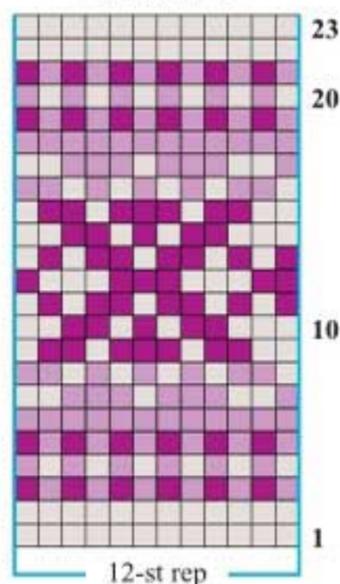
Rnd 1 Work 18-st rep of Chart 3 six times around. Cont to work chart 3 in this way to end of rnd 33.

Beg chart 4

Rnd 1 Work 12-st rep of Chart 4 nine times around. Cont to work chart 4 in this way to end of rnd 23.* Rep from * to * three times more.

CHARTS FOR PATTERN #22

CHART 4



Color Key

- fawn (A)
- berry (B)
- plum (C)

CHART 2

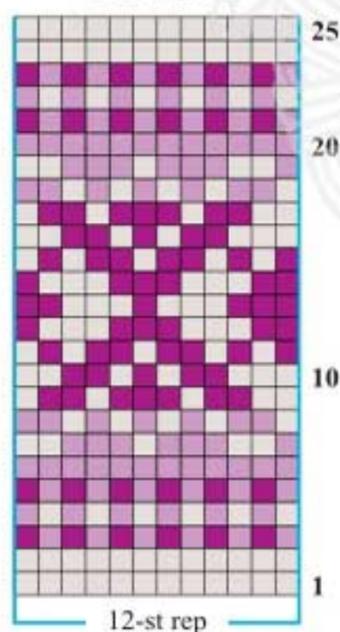


CHART 3

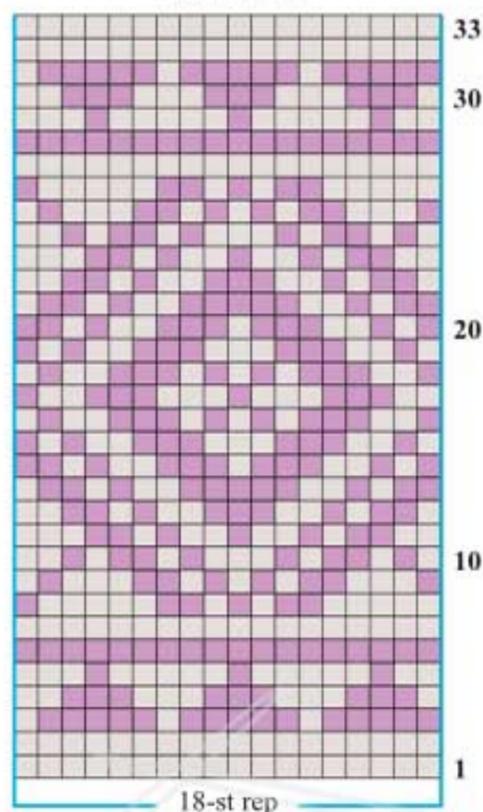
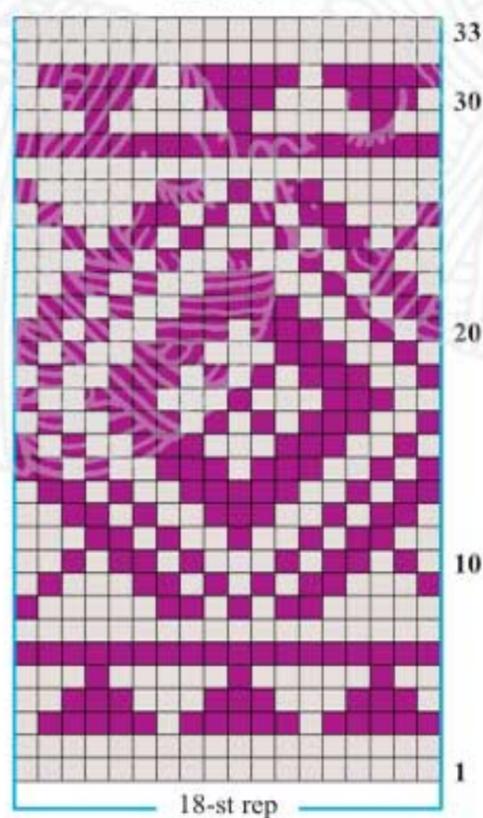


CHART 1



FINISHING

Remove provisional cast-on and place cast-on sts on spare needle. Using Kitchener st and A, graft ends of scarf together.

Block to finished measurements. ■

23. Aran Pullover

Oversized, two-color Aran pattern pullover with turtleneck by Adrienne Vittadini. Sized for 32–34 (36–38)"/81–86 (91–96)cm bust and shown in size 32–34 on page 112.



KNITTED MEASUREMENTS

- Bust 43 (48)"/108 (119)cm
- Length 29½ (32½)"/74.5 (82)cm
- Upper arm 18 (20)"/45 (50)cm

MATERIALS

SCHEEPJESWOL

<http://www.scheepjes.com>

- 11 (12) 1¼oz/50g skeins (each approx 88yd/80m) of Scheepjeswol Superwash Plus (wool) in #7626

ecru (A) and #7608 black (B)

Note The original yarn has been discontinued. We recommend a worsted weight yarn.

- **Size 32–34** One pair each sizes 5 and 7 (3.75 and 4.5mm) needles, OR SIZE TO OBTAIN GAUGE
- **Size 36–38** One pair each sizes 6 and 8 (4 and 5mm) needles, OR SIZE TO OBTAIN GAUGE
- Cable needle (cn)
- Stitch markers
- Bobbins (optional)

GAUGE

- **Size 32–34** 20 sts and 26 rows = 4"/10cm over St st using larger needles.
- **Size 36–38** 18 sts and 24 rows = 4"/10cm over St st using size larger needles.

TAKE TIME TO CHECK GAUGE.

NOTES

- 1 Work all k sts in A and all p sts and M1 sts in B.
- 2 When changing colors, twist yarns on WS to prevent holes and carry yarn not in use loosely across back of work.
- 3 Work pat with separate bobbins for each color change or by carrying colors across back of work. Sample shown is with colors carried.

STITCH GLOSSARY

RT Sl 1 st to cn and hold to *back*, k1, p1 from cn.

LT Sl 1 st to cn and hold to *front*, p1, k1 from cn.

3-st RCP Sl 1 p st to cn and hold to *back*, p2, p1 from cn

3-st LCP Sl 2 p sts to cn and hold to *front*, p1, p2 from cn

4-st RC Sl 2 sts to cn and hold to *back*, k2, k2 from cn.

4-st LC Sl 2 sts to cn and hold to *front*, k2, k2 from cn.

9-st LPC Sl next 5 sts to cn and hold to *front*, k4, sl last p st from needle to LH needle and p1, k4 from cn.

12-st RKC Sl next 8 sts to cn and hold to *back*, k4, sl last 4 sts from cn to LH needle and k4, k last 4 sts from cn.

12-st LKC Sl next 8 sts to cn and hold to *front*, k4, sl last 4 sts from cn to LH needle and k4, k last 4 sts from cn.

LARGE CABLE

(over 37 sts)

Row 1 (RS) [P2, k4] 3 times, p1, [k4, p2] 3 times.

Row 2 and all WS rows K the knit sts, p the purl sts, and work M1 sts as k sts.

Row 3 P2, k4, p2, 4-st LC, p2, k4, p1, k4, p2, 4-st RC, p2, k4, p2.

Row 5 Rep row 1.

Row 7 P2, k4, p2, 4-st LC, p2, 9-st LPC, p2, 4-st RC, p2, k4, p2.

Row 9 P2, M1, [k4, p2] twice, k4, M1, p1, M1, [k4, p2] twice, k4, M1, p2—41 sts.

Row 11 P3, M1, k4, p2tog, 4-st LC, p2tog, k4, M1, p3, M1, k4, p2tog, 4-st RC, p2tog, k4, M1, p3.

Row 13 P4, M1, k3, ssk, k3, ssk, k4, M1, p5, M1, [k3, ssk] twice, k4, M1, p4.

Row 15 P5, M1, k4, 4-st LC, k4, M1, p7, M1, k4, 4-st RC, k4, M1, p5—45 sts.

Row 17 P6, 12-st LKC, p9, 12-st RKC, p6.

Row 19 P4, p2tog, k4, 4-st LC, k4, p2tog, p5, p2tog, k4, 4-st RC, k4, p2tog, p4—41 sts.
Row 21 P3, p2tog, [k4, M1] twice, k4, p2tog, p3, p2tog, [k4, M1] twice, k4, p2tog, p3.
Row 23 P2, p2tog, k4, M1, p1, 4-st LC, M1, p1, k4, p2tog, p1, p2tog, k4, M1, p1, 4-st RC, M1, p1, k4, p2tog, p2.
Row 25 P1, p2tog, [k4, p2] twice, k4, p3tog, [k4, p2] twice, k4, p2tog, p1—37 sts.
Row 27 Rep row 7.
Row 28 K the knit sts and p the purl sts. Rep rows 1–28 for large cable.

RIGHT 5-ST CABLE (over 5 sts)
Rows 1, 3 and 9 (RS) [K1, p1] twice, k1.
Rows 2, 4, 8 and 10 [P1, k1] twice, p1.
Row 6 K1, 3-st RCP, k1.
Row 7 RT, k1, LT.
 Rep rows 1–10 for right 5-st cable.

LEFT 5-ST CABLE (over 5 sts)
Rows 1, 3 and 9 (RS) [K1, p1] twice, k1.
Rows 2, 4, and 8 [P1, k1] twice, p1.
Row 6 K1, 3-st LCP, k1.
Row 7 RT, k1, LT.
Row 10 [P1, k1] twice, p1.
 Rep rows 1–10 for left 5-st cable.

RIGHT 4-ST CABLE (over 4 sts)
Row 1 (RS) K4.
Row 2 P4.
Row 3 4-st RC.
Row 4 P4.
 Rep rows 1–4 for right 4-st cable.

LEFT 4-ST CABLE PAT (over 4 sts)
Row 1 (RS) K4.
Row 2 P4.
Row 3 4-st LC.
Row 4 P4.
 Rep rows 1–4 for left 4-st cable.

BACK
 With smaller needles and B, cast on 131 sts. Work in k1, p1 rib for 3 rows. Change to larger needles. (Note K first and last st of every row with A for selvage st.)

Beg pats
Row 1 (RS) K1 (selvage st), omitting first 2 p sts, work 35 sts in large cable pat, place marker (pm), work right 5-st cable, p2, work left 4-st cable, pm, work large cable over 37 sts, pm, work right 4-st cable, p2, work left 5-st cable, work 35 sts in large cable pat, omitting last 2 p sts, k1 (selvage st).
 Cont in pats as established until 28 rows of large cable have been worked 5 times, then work rows 1–26 (28) once more—piece measures approx 28 (31)"/70.5 (78)cm from beg.

Neck shaping
Next row Work 47 sts, join 2nd ball of yarn and bind off center 37 sts, work to end.
 Working both sides at once, bind off from each neck edge 2 sts 1 (2) times, 1 st 3 (1) times. Bind off rem 42 sts each side for shoulders.

FRONT
 Work same as for back.

SLEEVES
 With smaller needles, cast on 49 sts. Work in k1, p1 rib for 3 rows. Change to larger needles. Work inc and pats as foll:

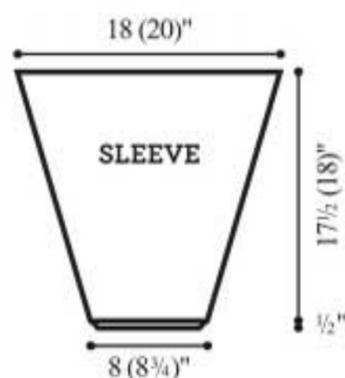
Beg pats
Next row (RS) P2, work row 3 (1) of left 4-st cable, work row 7 (1) of large cable over 37 sts, work row 3 (1) of right 4-st cable, p2.
 Cont in pats through row 38 of large cable, then work rows 1–28 of large cable 3 (2) times, then work rows 1–8 of large cable 0 (2) times, and AT SAME TIME, inc 1 st each end every other row 10 (15) times, every 4th row 20 (15) times, working sts into pats—109 sts.
 After all chart rows have been worked, piece measures approx 18 (18½)"/45.5 (47)cm from beg. Bind off.

FINISHING
 Block pieces. Sew left shoulder seam.

Turtleneck
 With RS facing, smaller needle and B, pick up and k 92 sts evenly around entire neck edge. Work in k1, p1 rib for 4"/10cm. Change to larger needles and rib 4"/10cm more. Bind off in rib. Sew right shoulder including turtleneck. Place markers 9 (10)"/22.5 (25)cm down from shoulders on front and back for armholes. Sew top of sleeves between markers. Sew side and sleeve seams. ■



— = Marker



Hill Country Weavers

(continued from page 24)

heirloom quality that you get with handmade arts," Middlebrooks says. "Featuring unique, smaller companies and hand-dyed yarns has always been our focus. I try to keep a close eye out for the yarns and projects that are new and special. Lots of times, I get the ideas for what to feature from our customers when they show us a project they've just finished."

Yarn shops abound in Austin and the surrounding Hill Country, something that Middlebrooks says often surprises those from colder climates. "[Knitting] is a great way to ward off over-enthusiastic AC and a nice way to pass time when it's too hot to be outdoors," she says. But even with so many choices, customers flock to Hill Country Weavers, drawn by the array of fibers, the friendly staff and the opportunities to learn. "We have a huge selection of yarns and are always trying to bring in new companies and dyers," Middlebrooks says. "We have classes every day of the week to help knitters and crocheters make whatever they can imagine."

Knitting yarns and patterns are the focus, but weaving isn't completely on the back burner. "We still offer weaving classes and supplies and get a lot of crossover in our weaving and knitting communities," notes Middlebrooks. "And we love doing special events. Our annual Knitting in the Hills Retreat has been an incredible opportunity to bring our customers some extra-special teachers and yarns."

There's a family feel to the store—not surprising, given that it's been around for more than three decades—but building community is something Middlebrooks has been doing from the get-go. "I like that customers have real relationships with me and the staff," she says. The majority of Hill Country's customers are local, but they're a diverse bunch. "We're located in a college town, so we get all ages and professions," Middlebrooks explains. Tourists in town for events like the ACL music festival, SXSW film fest and Formula 1 stop in as well. "We've become a bit of a destination," she continues. "Austin is a very creative place to be."

And Hill Country Weavers thrives on that creativity. "Yarn makes everyone happy," says Middlebrooks. "It's magic." That magic will no doubt be just as strong in the new space, and Middlebrooks and her staff are more than eager to share it with customers both old and new. ■

Resources **Retail Partners**

The following stores in the U.S. and Canada are Vogue Knitting retailers.
Note: Names of retailers who have advertised in this issue appear in color.

IN THE UNITED STATES:

ALABAMA

BIRMINGHAM: In The Making
FAIRHOPE: The Yarn Cottage, LLC
GADSDEN: The Taming of the Ewe
TUSCALOOSA:
• Serendipity Needleworks

ARIZONA

KINGMAN: The Spinster
SURPRISE: Dragonfly Yarns
TUCSON: Purl Tucson

ARKANSAS

BENTONVILLE: Mockingbird Moon
FAYETTEVILLE: Hand Held:
• A Knitting Gallery
RUSSELLVILLE: Knit 2 Together

CALIFORNIA

ALBANY: Avenue Yarns
ANAHEIM HILLS: Velona Inc.
AUBURN: Auburn Needleworks
BAKERSFIELD: ABC's of Creative
Pursuits Needle Arts
CAMBRIA: Ball & Skein & More
CARMEL: Knitting By The Sea
DANVILLE: A Yarn Less Raveled
ELK GROVE: Knitique
EUREKA: Northcoast Knittery
FAIR OAKS: Babetta's Yarn & Gifts
FRESNO: Janna's Needle Art
JACKSON: The Hole Affair
LAFAYETTE: Busy Stix
LAGUNA HILLS: Yarn Lady
LANCASTER: CT's Beads & Things
LONG BEACH: Alamitos Bay Yarn Co.
LOS ALTOS: **Uncommon Threads**
LOS ANGELES: The Knitting Tree L.A.
LOS GATOS: Yarn Dogs
MORGAN HILL: Continental Stitch
NAPA: Yarns on First
OAKLAND: Piedmont Yarn
PASADENA: Skein
PLEASANTON: Knit This Purl That
REDONDO BEACH: L'Atelier
ROCKLIN: Filati Fine Yarns
SAN ANSELMO: Atelier Yarns
SAN FRANCISCO: Atelier Yarns
• ImagiKnit
SAN MATEO: Nine Rubies Knitting
SAN RAFAEL: Dharma Trading Co.
SANTA MONICA: L'Atelier
SEBASTOPOL: West County
Fiber Emporium
TARZANA: The Close Knit Circle
TEMECULA: The Wool Lady
THOUSAND OAKS: Eva's Needlework
VENTURA: Anacapa Fine Yarns
YUCCA VALLEY: Knotty Knitters

COLORADO

ARVADA: Knit Knack, LLC
CENTENNIAL: Knitty Cat
COLORADO SPRINGS: Green Valley
Weavers & Knitters
DENVER:
• Bags by Cab Yarn Shoppe
• Lamb Shoppe
LITTLETON: A Knitted Peace

CONNECTICUT

DEEP RIVER: Yarns Down Under
GRANBY: Marji's Yarncrafts
NEW MILFORD: The Village Sheep
RIDGEFIELD: Nancy O
WESTPORT: Westport Yarns
WOODBIDGE: The Yarn Barn

FLORIDA

AVENTURA/NORTH MIAMI:
Great Balls of Yarn!
LARGO: Criativity
SARASOTA: A Good Yarn
• Picasso's Moon Yarn

GEORGIA

ALPHARETTA: Alpaca Yarn USA
• Only Ewe and Cotton Too
ATLANTA: Needle Nook
MACON: Creative Yarns

ROSWELL: Cast On Cottage
ST. SIMONS ISLAND:
The Stitchery of St. Simons
WATKINSVILLE:
Main Street Yarns and Fibers

ILLINOIS

BUFFALO GROVE: Knit Happens
CHICAGO:
• Loopy Yarns
• We'll Keep You In Stitches
• The Woolly Lamb Yarn Studio
• Yarnify!
FOREST PARK: Knit Nirvana
FRANKFORT: Yarns to Dye For
GENEVA: Needle Things
GLEN ELLYN: String Theory Yarn Co.
MAROA: Country Lace & Wood
Creations
MOUNT PROSPECT:
Mosaic Yarn Studio
NAPIERVILLE: Gentler Times Stitching
NORTHBROOK: Three Bags Full
Knitting Studio
ST. CHARLES: Wool and Company
SHOREWOOD: Elemental Yarns
WINNETKA: Rib and Stitch Yarn Store
• Stitches

INDIANA

INDIANAPOLIS: Mass. Ave. Knit Shop
NEWBURGH: The Village Knitter
NOBLESVILLE: The Black Sheep Yarn
and Fiber Arts
PLYMOUTH: The Yarn Loft
VALPARAISO: Sheep's Clothing Knit

IOWA

WEST DES MOINES: Yarn Junction Co.

KANSAS

LAWRENCE: **Yarn Barn of Kansas**

KENTUCKY

BOWLING GREEN: Crafty Hands
LOUISVILLE: Dee's Crafts
• Sophie's Fine Yarn Shoppe

LOUISIANA

LAFAYETTE: The Vermilion
Bay Yarn Co.
PINEVILLE: The Parrot Stitch

MAINE

BATH: Halcyon Yarn
PORTLAND: Tess' Designer Yarns
YORK: Yarntopia

MARYLAND

BALTIMORE: Cloverhill Yarn Shop, Inc.
• Woolworks
BETHESDA: Second Story Knits
BOYDS: Knit Locally
COLUMBIA: All About Yarn
GLYNDON: Woolstock Knit & Sew
LEONARDTOWN: Crazy For Ewe
OLNEY: So Original
SILVER SPRING: The Yarn Spot

MASSACHUSETTS

ACTON: The Woolpack
BOSTON: Newbury Yarns
CAMBRIDGE: The Knittin' Kitten
EAST BRIDGEWATER: K Pixie
FALMOUTH: Sage Fine Gifts & Yarn
HARWICH PORT: Adventures
In Knitting
JAMAICA PLAIN: J.P. Knit & Stitch
LENOX: Colorful Stitches
MASHPEE: The Yarn Basket
NEEDHAM: Creative Warehouse
NORTHAMPTON:
Northampton Wools
• Webs
NORTH BILLERICA: Hub Mills Store
WINCHESTER: Another Yarn

MICHIGAN

ADA: Clever Ewe
BIRMINGHAM: Knitting Room
DETROIT: City Knits

EAST TAWAS: Tawas Bay Yarn Co.
GRAND BLANC: Beyond the
Rain Forest
HARRISON TOWNSHIP: City Knits
HUDSONVILLE: Painted Trillium Yarns
MACOMB: Craft Lady Trio Inc.
PLYMOUTH: Old Village Yarn Shop
PORTAGE: Stitching Memories
ROCHESTER: Skeins On Main Yarn Co.
ROYAL OAK: Ewe-Nique Knits
ST. CLAIR: Sweet Pea's Yarn & Gifts
ST. JOSEPH: Lighthouse Fibers
TAWAS CITY: Tawas Bay Yarn Co.
WYOMING: Threadbender Yarn Shop

MINNESOTA

ISLE: Tinshack Company
KNIFE RIVER: Playing With Yarn
MAPLE GROVE: Amazing Threads
MINNEAPOLIS: Needlework Unlimited

MISSOURI

KANSAS CITY: The Studio
Knitting & Needlepoint
ST. LOUIS: Kirkwood Knittery
WEBSTER GROVE: Ewe Knit Yarns LLC

MONTANA

BOZEMAN: YarnScout

NEBRASKA

CLEARWATER: Prairie
Woman's Threads
OMAHA: **Personal Threads Boutique**

NEVADA

LAS VEGAS: Gail's Knits
• Sin City Knit Shop
RENO: Jimmy Beans Wool

NEW HAMPSHIRE

CONCORD: Elegant Ewe
DERRY: The Yarn and Fiber Co.
KEENE: Knitting Knook
PLYMOUTH: Inspire 2 Knit & Tea
WILTON: The Woolery, LLC

NEW JERSEY

BASKING RIDGE: Down Cellar
CHESTER: Rows of Purl, LLC
DENVER: Nonna's Yarn Cafe
HILLSBOROUGH: The Yarn Attic
HOBOKEN: Do Ewe Knit?
MADISON: The Blue Purl
MANALAPAN: Knit 1 Purl 2
MAPLEWOOD: Knit Knack, LLC
PENNINGTON: The Woolly Lamb
PRINCETON: Pins and Needles
RED BANK: Wooly Monmouth
SUMMIT: Wool & Grace
UPPER MONTCLAIR: Needle Craftique
WYCKOFF: Close Knit LLC

NEW MEXICO

LOS ALAMOS: Warm Hearts Yarn

NEW YORK

BINGHAMTON: Spin a Yarn
BROOKLYN: Argyle Yarn Shop
CUTCHOGUE: Bloomstrings
EAST ROCHESTER: The Village
Yarn Shop
FARMINGDALE: Infinite Yarns
GRANVILLE: Village Yarn Shop
HOPEWELL JUNCTION:
Out of the Loop
HUNTINGTON: Knitting On The Lamb
ITHACA: Knitting Etc.
KATONAH: Katonah Yarn Company
MONROE: In Stitches Emporium
MONTAUK: Purl by the Sea
NEW YORK CITY:
• Annie & Company
• Downtown Yarns
• Knitty City
• **Lion Brand Yarn Studio**
• Purl Soho
• **String Yarns LLC**
OCEANSIDE: The Knitting Store, LLC
OYSTER BAY: The Knitted Purl

PORT WASHINGTON:

The Knitting Place
POUGHKEEPSIE: Walkaway Wools
RED HOOK: Fabulouslyarn
ROCHESTER: The Village Yarn Shop
ROSLYN: Knit
SCARSDALE: Sticks & Strings
SCHUYLER FALLS: Orchard Hill Fibers
TARRYTOWN: Flying Fingers
Yarn Shop
TIVOLI: Fab Yarn
WOODHAVEN: Smiley's Yarns

NORTH CAROLINA

BLOWING ROCK: Unwound
BREVARD: Charlotte's Fibers
CHAPEL HILL: Yarns Etc.
CHARLOTTE: Charlotte Yarn
HILLSBOROUGH:
The Hillsborough Yarn Shop
NAGS HEAD: Yarn and More
RALEIGH: Great Yarns
• Warm 'n Fuzzy
SOUTH PINES: BellaFilati Luxury Yarns

OHIO

BOARDMAN: Flaming Ice Cube
BROADVIEW HEIGHTS: Soft 'n Sassy
CHARDON: Knitting on the Square
MARION: Spin a Yarn Fiber Garden
NORTH CANTON: Artists' Gallery
VERMILION: Raemarie Yarns
WOOSTER: Calla Lily Yarn & Gifts

OKLAHOMA

GUTHRIE: Sealed With A Kiss
TULSA: Loops

OREGON

ASHLAND: **The Web-sters**
BEAVERTON: For Yarn's Sake
BEND: Juniper Fiberworks
COTTAGE GROVE:
Cottage Grove Yarn Shop
HOOD RIVER: Knot Another Hat
PORTLAND:
• Close Knit
• Knit Purl
• Knitting Bee
• Twisted
ROSEBURG: Knotty Lady Yarns
SILVERTON: Apples to Oranges

PENNSYLVANIA

ALLENTOWN: Tucker Yarns
BETHLEHEM: The Knitter's Edge
CHADDS FORD: A Garden Of Yarn
EAST STROUDSBURG:
Mountain Knits & Pearls
ERIE: Cultured Purl
INDIANA: Yarns
LANCASTER:
• Oh Susana
• The Speckled Sheep
MILFORD: Jill Dill Inc.
NARBERTH: Ewe And I
NEW HOPE: Gazebo Plus
PENNS PARK: Knitting To Know Ewe
PHILADELPHIA: Rosie's Yarn Cellar
PHOENIXVILLE: Purls of Wisdom
SKIPPACK: Yarnings

SOUTH CAROLINA

COLUMBIA: Hook 'n Needle
HILTON HEAD: The Courtyard
ST. JOHN'S ISLAND:
It's a Stitch of Charleston, SC

TENNESSEE

BRENTWOOD: Bliss Yarns
GERMANTOWN: Rainbow Yarns
& Fibers
PROVIDENCE: Fresh Pearls

TEXAS

DALLAS: Holley's Yarn Shoppe
FARMERSVILLE: Fiber Circle
KATY: Yarntopia
LAREDO: Mailboxes International
SAN ANTONIO: Yarnivore
SPRING: The Hen House

• Twisted Yarns
THE WOODLANDS: iPurl LLC

UTAH

PARK CITY: Wasatch and Wool Yarns
SALT LAKE CITY: Black Sheep Wool
• Blazing Needles
SANDY: Unraveled Sheep

VERMONT

NORWICH: Northern Nights Yarn Shop

VIRGINIA

BURKE: The Yarn Barn
FALLS CHURCH: Aylin's Woolgatherer
FREDERICKSBURG: Old Town Yarnery
NORFOLK: Baa Baa Sheep
RICHMOND: Got Yarn
ROANOKE: Mosaic Yarn Shop
THE PLAINS: Hunt Country Yarns
VIRGINIA BEACH: Knitwits

WASHINGTON

BAINBRIDGE ISLAND:
Churchmouse Yarns & Teas
BELLINGHAM: Mrs. Hudson Yarn
and Teas
DES MOINES: All Points Yarn
KENT: Makers' Merchantile
KIRKLAND: Serial Knitters Yarn Shop
MILL CREEK: MAIN STREET YARN
PUYALLUP: Yellow House Yarns
PORT ORCHARD: A Good Yarn Shop
RENTON: Knittery
SEATTLE: Little Knits
• Seattle Yarn
• The Weaving Works
SPOKANE:
• A Grand Yarn
• Paradise Fibers

WEST VIRGINIA

BRIDGEPORT: The Nest

WISCONSIN

BROOKFIELD: Cream City Yarn
GERMANTOWN: Woolybaabaa.com
GREEN BAY: Monterey Yarn
KENOSHA: Fiddlehead Yarns
MADISON: Wisconsin Craft Market
SAINT GERMAIN:
Sutter's Gold 'N Fleece
SHEBOYGAN FALLS:
Maggie's Cottage
VERONA: The Sow's Ear

IN CANADA

CALGARY, AB:
• Pudding Yarn
DELTA, BC: Elann.com
KELOWNA, BC: Art of Yarn
RICHMOND, BC: Wool and Wicker
VANCOUVER, BC:
Urban Yarns—Point Grey
VICTORIA, BC: The Beehive
Wool Shop
WINNIPEG, MB: Ram Wools
FONTHILL, ON: Rose's Fine
Yarns of Niagara
NEWMARKET, ON: Serenity Knits
ORANGEVILLE, ON:
Camilla Valley Farm
TORONTO, ON:
• The Purple Purl
• Romni Wool Ltd.

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DESIGNER
ADRIENNE VITTADINI

Adrienne Vittadini has long been known in the fashion world for her knitwear, and her designs were featured on our pages well into the late '90s; back then, we regularly used the beautiful luxury yarns in the Vittadini line. This long, lean turtleneck—which appeared in the Fall/Winter 1986 issue, when long, boxy sweaters, bold colors and patterning, and intarsia knitting were all the rage—was one of her most sought-after designs. Traditional Aran patterning takes on a bold personality when executed in cream on a stark black background. Considering how popular black and white is this season, the sweater is a perfect fit—though we do suggest you lose the shoulder pads.

PHOTOGRAPH BY LYNN KOHLMAN



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