

DESIGN CHALLENGE WIN A TRIP TO IRELAND • FALL YARN PREVIEW

VOGUE

KNITTING

FALL
2018

22

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PALETTES

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Rocking the Yarn World

MEET MAKERS

Isabell Kraemer
& Julia Riede

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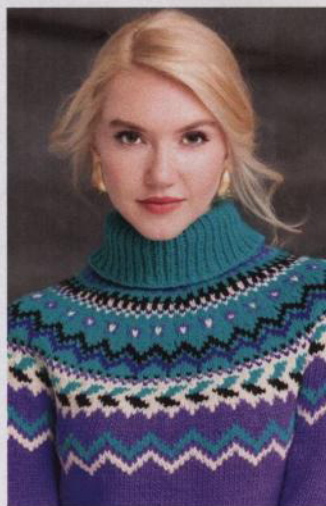
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on our cover

Audrey Drysdale's bright, graphic turtleneck is knit in *Lanaloft Worsted* from Brown Sheep Company. Photograph by Jack Deutsch. Styled by Jessica Saal. Hair and makeup styled by Cindy Adams.

WIN A COVER KIT

For a chance to win enough yarn to complete Audrey Drysdale's turtleneck, visit www.vogueknitting.com.

The deadline is November 1, 2018.

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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.

Editor's Letter

FALL 2018



Win a Trip for 2 to
IRELAND

Amanda Kaffka's half-pi shawl, in Tahki's Donegal Tweed Fine • page 62

TAHKI DONEGAL TWEED'S 50TH ANNIVERSARY

A decade ago I was lucky enough to travel with a group of our knitters to Donegal, Ireland, and visit the mill that has been making this iconic yarn for 50 years.

Very few yarns remain on the market this long, and in celebration we are thrilled to be working with Tahki on a special design challenge. The winner scores a trip for two to Donegal and a fashion page in our magazine. The announcement takes place at Vogue Knitting LIVE! New York in January. See page 14 for details.

VOGUEKNITTING
LIVE!
SAN FRANCISCO

SAVE
THE
DATE!
SEPT.
21-23,
2018

IT'S GOING TO BE AN EXCITING SHOW!

Rowan is celebrating its 40th anniversary, so join me for interviews with Brit fashion designer Zandra Rhodes and knitwear designer Dee Hardwicke. Color master Kaffe Fassett will be our keynote speaker. We're also excited to introduce best-selling author Alice Hoffman and designer Lisa Hoffman as they launch their new book collaboration.



BRIGHT FAIR ISLE

We love Deborah Newton's hat. See the matching pullover and gauntlets, page 57.



OUR FRIENDS AT SKACEL have come up with an ingenious idea to grow our knitting ranks and support local yarn stores. Bring your curious friends to a participating LYS on November 10 for a free kit and classes. Visit www.10000newknitters.com.

COMING NEXT ISSUE: HOLIDAY 2018

Brioche knitting is BIG. Balaclavas are BACK. Nicky Epstein plays with STRIPES. Read about Thomas Paine and knitting during the Revolutionary War era. Meet our Makers, Cecelia Campochiaro and Gina Rockenwagner.

ON SALE November 6

Does Size Really Matter?

Having worked in crafts publishing for quite some time now, I was particularly saddened to hear that Classic Elite Yarns would be closing its doors. I've had the real pleasure of working closely with both owners during their tenures, with creative directors and sales teams, and with the many beautiful yarns the company curated and brought to market. Sadly, a dozen or so people are now without a job. Classic Elite was considered a "big" company in a world in which so much attention is given to "indies." Once again, I'm drawn to ask, What is an indie?

To me, it's an independent business, usually small (though that is a relative term); one in which the owner or owners are actively involved in the day-to-day running of the business. By that definition, with the exception of a few companies in the knitting realm that are funded by VCs or other corporate sources, this is pretty much an "indie" industry. So it makes very little difference to me whether a company consists of one or two dyers working in a basement in someone's home or a company with twenty employees, or whether a yarn store is run by a single owner/entrepreneur or employs a staff of thirty. The parent company of *Vogue Knitting* is run by two families, both with the next generation entrenched in the business.

So many of you have experienced the loss of a local yarn store. (You told us so in a recent reader survey.) As well as losing Classic Elite, we learned recently of two more company closings, companies you used to see in the editorial and advertising pages of our magazines. As this happens, the range of yarns and knitting supplies available to you shrinks, and that is very sad indeed. The knitting world is in a state of disruption right now, and the question should not be who is indie and who is not, or whether you prefer to do your shopping online or in a store, but instead how we can all work together so businesses of all sizes succeed. The loss of a yarn company of any size hurts us all. We will miss our lost partners very much.

Trisha Malcolm

trisha@voguelknitting.com

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**FALL IN
LOVE**
YARN PREVIEW
PAGE 45

moving the needle

Our Latest
Obsessions

BY MOLLY POHLIG

THE ART OF KNITTING

Taken from an original lino print by U.K. artist **Jan Brewerton**, this charming garter-stitch print, available from **Shop Beyond Measure**, is actually a cotton calico panel, so it can also be made into a bag or cushion, or even embroidered. **Shopbeyondmeasure.co.uk**



FALL UNDER A SPELL

Paint your knitting with the autumnal hues of **Qing Fibre** yarns. The London-based hand-dyer serves up an astonishing range of vibrant, unusual color combinations. www.qingfibre.com

moving the needle | Must-Haves and More



1

1. Why **Waouh Wool**? The big, bold, bright balls will truly elicit a “waouh!” of wonder. From **Bergère de France**; www.bergeredefrance.com 2. Nothing captures the nostalgia of home crafting like the perfect button jar; we love this wittily etched version from **Vinegar & Brown Paper**, available from **Shop Beyond Measure**. Shopbeyondmeasure.co.uk 3. An iron button-motif paperweight and magnetic spools from **Cohana** keep your papers and pins close at hand. Cohana.style/shop 4. Every knitter needs a notebook, and **Fringe Supply**



2 3



4



5



6



7

Co.'s handy trio come with a fetching leather cover. www.fringesupplyco.com 5. Kelmscott Designs' quaint sheep scissors (available at Fringe Supply Co.) will happily oversee all your projects. www.fringesupplyco.com 6. Innovative, elegant and functional, Cocoknits wows with magnetized cable needles that will cling to your Maker's Keep when not in use. www.store.cocoknits.com 7. Get your hands on a pair of Prym's ergonomic needles: light and flexible and with a number of features to facilitate pure knitting joy. www.prym.com

Luxe It Up

Some knits call for that extra bit of luxury. These sublime fibers are here to answer that call.

BY LINDSAY MORRIS AND MOLLY POHLIG

• If you're in the market for a go-to cashmere, look no further than **CARDIFF CASHMERE's Classic** (100% cashmere; 120yds/25g). These little bundles of luxury come in 53 solid and tweed-effect shades. www.trendsetteryarns.com

• *Genghis* from **JADE SAPPHIRE EXOTIC FIBRES** (100% handspun cashmere; 60yds/90g), big and bold like its namesake, is a handspun Mongolian beauty available in a whopping 239 colors. www.jadesapphire.com

• *Pure Qiviut Yarn* from **WINDY VALLEY MUSKOX** (100% qiviut; 217.41yds/28.5g), warm, soft and luxurious, takes its name from the Inuit word for the downy under-

coat of the muskox. It's an extremely rare fiber, but aren't your creations worth it? In 17 colors. www.windyvalleymuskox.net

• Like some sparkle with your luxury? **ARTYARNS *Silk Dream*** (100% silk with Lure; 400yds/90g) gets its shimmer from two strands of *Silk Essence* twisted together with a silvery strand of metallic thread. 400 colors. www.artyarnds.com

• **HABU TEXTILES' *Bamboo*** (100% bamboo; 760yds/9.5oz) is a stunner of a yarn: 760 yards of slippery-soft, drapey coolness, just waiting to be dyed. One color. www.habutextiles.com

• Sometimes you just want to go all out. Multitextural *Flakes* from **GIOVANNA IMPERIA** (100% polyamide; 50yds/1oz) incorporates net and swaths of small sequins, making it an

excellent accent yarn. One color. www.giovanaimperia.com

• It doesn't get much softer than a Grade 0 *Paco-Vicuña* yarn from **JEFFERSON FARMS NATURAL FIBERS** (100% Paco-Vicuña; 200yds/2.5oz). Similar to merino, it's light and squishy, with good staple length and crinkle in the fiber. Sold exclusively through Bijou Basin Ranch; www.bijoubasinranch.com.



GOOD TO KNOW

THE MIDAS TOUCH

DATING BACK TO ANCIENT TIMES, gold and silver yarns and threads were often used to embellish fabric and clothing. A cotton or silk core was wrapped with a metal strip to create the thread; now metals are usually used to coat a core, which is often made from some type of flexible nylon or plastic. Modern technology makes metallic fibers easy to make, and there are myriad effects that can be created with different metals and filaments.

WE ASKED A PRO

WEARING KNITS WITH SPARKLY ACCENTS IS LIKE WEARING JEWELRY, AND SPECIAL KNITS NEED TO BE SHOWN THE SAME CARE.

- Hand-wash in a sink or large container using a wash that's made for knitwear. I love the smell of Dreft; you should find one that appeals to your senses.
- Lay flat to dry, turn every few hours and shape it back to the original size.
- All knits need TLC, so store them clean and flat and as unfolded as possible.
- When selecting yarns with beads, be sure that the binder thread, which holds the beads in place, is secure, so if it breaks you'll lose minimal beads.

"I love metallics and metallic accents because I want people to be attracted to the light as it shimmers off the yarn, and I want them to stop and be inspired to ask **"Did you make that?"**

— BARRY KLEIN, Trendsetter Yarns

RUNWAY TAKEAWAY **Glimmer & Shimmer**

Whether you theorize this trend is inspired by '80s disco or has its roots in political uncertainty, there is no doubt that it's a fashion hit. "Sparkle has no age limit," says Saks SVP Fashion Director Roopal Patel. "For so long, sequins and embellishment were used for holiday dressing, but now designers are playing sparkle into everyday silhouettes." Case in point: Brunello Cucinelli's handmade intarsia-knit mohair/silk/cashmere/alpaca jacket with sequins that add to the rich texture (brunellocucinelli.com). Barry Klein's Chanel-inspired jacket is knit with Trendsetter Yarns' sequined alpaca-blend *Icon* and GGH's lustrous *Manila*.

SHINY, HAPPY SHAWLS

We love it when knitters substitute yarn with a little sparkle and shine for the tried-and-true classics. There are so many beautiful yarns on the market with sequins, beads, metallic threads and eye-catching accents that can be used in unexpected projects, like the shawls and wraps shown here. Just be sure to select a yarn with the correct gauge and with the drape you desire.



1. Gardon by Amy Christoffers; www.ravelry.com/patterns/library/gardon

2. Moonrise Shawl by Olga Buraya-Kefelian; www.fibrespace.com/2012/12/moonrise-shawl

3. Plumas Ruana by Kristin Hansen; www.ravelry.com/patterns/library/plumas-ruana

wise words || "When you knit with sequins for breakfast, your whole day will sparkle!"

— STEVEN BE, THE GLITTER KNITTER

THE Web·sters

Introducing
WoolAddicts
by Lang Yarns

Comfy
Kimono Jacket
from
WoolAddicts
Volume 1

Knit in
Water
100% crimped
baby alpaca



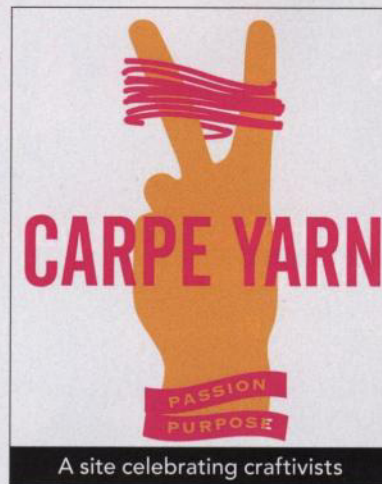
yarnatwebsters.com 11 N Main St. Ashland, OR 800-482-9801

The wait is over.
Twist Shorties



Available in a Set
or Combo packs.

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A site celebrating craftivists



Carpe Yarn founder Trish Richman (1) is inspired by women in the yarn world and the wider world, including podcasters Jodi Brown and Tracie Miller (2), designer Joji Locatelli (3) and L'Oréal's Cecilia Nelson-Hurt (4).

Craftivist Compendium

Compelled by a health crisis in her family, **Trish Richman**, a graphic artist and product designer in Pacifica, California, started "knitting like a maniac and shopping for yarn like it was my job." The more she got into the craft, the more she learned about socially and environmentally conscious yarn companies, craftivism, knitting charities and small, independent businesses run by women, and underrepresented knitters in the industry. Having stepped into the role of caregiver and away from her design work, Richman, who is also a former retailer, had the opportunity to do something new. She wondered, What if she were able to combine her skills and passions—design, fiber and activism—into an online crafting-for-good portal that would aggregate as much of the Fair Trade, organic, woke, craftivism goodness she could find? The result is the

website **Carpe Yarn** (www.carpeyarn.com), so named because Richman has been "seizing yarn since I started knitting again," she says. Part one-stop shop for socially conscious crafting—and purchasing—and part cheerleader for people and organizations that may not be known quantities, in its nascent stages carpeyarn.com offers a directory of yarn companies, shops and craftivists; a "store" that doesn't sell but rather links to products elsewhere; plus craftivist profiles like the current one about Garnsurr, a Norwegian organization that helps refugees integrate into Norwegian culture and provides jobs dyeing yarn.

"If we're devoted to this lifestyle, we're going to shop," she says. "Why not focus our consumerism where it can make a difference? These are people in love with this craft as much as I am. Most are women, who are making an effort, who are making a difference being environmentally careful, who are committed to social justice. A lot of them are out there. Maybe there needs to be a resting place for all this information?"

Richman is continuing to collect resources to feature on Carpe Yarn under the wide umbrella of her definition of craftivism, which encompasses everything from prayer shawls to politics. "Who doesn't think preemies should have hats and that women should have jobs that allow them to support their families?" she says. "I want to find people who are doing good in the world. I'm not just putting that [craftivist] label on people who share my political bent."

At this point Carpe Yarn has no business model and exists as a passion project for Richman. As she researched the project, friends from the nonprofit world advised her "to just build it and see what happens." She's unsure at this juncture how to monetize the site and what that will entail, but eventually she hopes it will pay for itself and serve as a compendium of conscious companies and a connection for stitchers who want to make a difference. (The website launched on June 12.) "I wanted to create a resource for like-minded people who are trying to find indie dyers and stores where they can spend their dollars in a way they can feel great about," she says. —LESLIE PETROVSKI

TO SUGGEST a fiber charity, Fair Trade, diverse or environmentally conscious company for Richman's website, visit carpeyarn.com.

A VENEREABLE YARN COMPANY CLOSES ITS DOORS

THE MASSACHUSETTS YARN COMPANY CLASSIC ELITE YARNS, which started life in the 1940s as a segment of a textile-manufacturing mill and developed into a producer (and, later, a distributor) of fine mohair and other luxury hand-knitting yarns—one of which became La Gran Mohair—announced in June that it was shuttering its operations. In a thoughtful blog post by Kristin Nicholas, who served as Classic Elite's creative director from 1984 until 2000, the designer cites myriad factors that may have contributed to the company's demise, among them changing business models across the yarn industry; the loss of local yarn stores; the growth of small-batch yarn makers; the trend toward online yarn purchasing; and the mistaken impression, among knitters who wish to support only small or micro businesses, that "big yarn companies" are actually big (Classic Elite employed 10 people). In a final letter to Classic Elite fans on the company's blog, owner Betsy Perry wrote,

"Classic Elite Yarns will live on—on your needles or in your stash, as finished pieces, on Ravelry, and, yes, for a while anyway, in shops. But as it fades away, be sure you do your best to...support those who bring you the fibers and designs we all love."

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INTRODUCING
WOOLSTOK
(JUMBO)

CANADA

A Full-Circle Business

How a desire to spin her own fiber sent a BC native down a new path. BY LEE ANN DALTON

WHEN FALL ARRIVES IN CANADA, OUR COLOR STORY MOVES

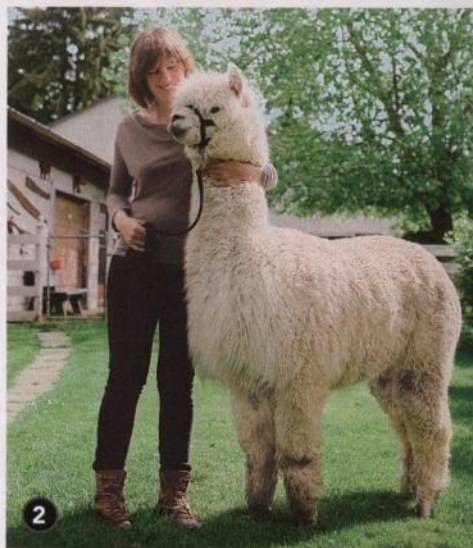
QUICKLY, from the bright flash in the pan that is summer (blink and you miss it), through the fleeting reds and oranges of the maples, to a softer shade of natural. Some call it blah, but we call it beautiful, and if you spend any time knitting with small-farm yarns here, you'll be hooked on the undyed wonders that come from all sorts of fiber animals.

When Hanahlie Beise and her husband bought their first six alpacas from a fiber farm looking to downsize, Hanahlie had in mind the idea to spin the fiber herself. She had begun to knit years earlier so she could make her own clothes, so the leap to making her own yarn seemed a natural move. However, Beise soon discovered that fiber from six alpacas is a lot for one person to spin, so she put in her first mill order, and Hinterland (www.hinterlandfarm.ca) was born. Beise says, "I didn't really know what it would become. I just had a lot of product, so I did what I could to put it out into the knitting world. I got onto the Woolful podcast early on, and the Fringe blog, then started to connect with popular designers."

Beise was already a big fan of small-farm yarns, knitting mostly with wool and creating "random swatches" out of whatever interesting fiber mix she found on the local market. But getting her own yarn out there required a steeper learning curve. Still, Beise says, "It was all perfect timing, and I was connecting with the right people who already knew the industry. I really value those connections and friendships. This community is a beautiful thing." An even more beautiful thing is the business model by which Hinterland operates. All of the animals on the farm, apart from the original six alpacas, are rescues, extending Hinterland's goals beyond just local fiber production. Beise says, "Over the years, my husband and I have worked with animal shelters and help out whenever llamas or alpacas are in need. Many of them end up coming home with us, but we also help them find new homes. It was really surprising to me when we started that there were so many fiber animals in troubling situations. So this part of Hinterland has really started to shape the mission into something that was unexpected but is now a really big part of it. Turning neglected animals into beautiful fiber animals is really rewarding, and the animals definitely feel it too. They prance around very proud of themselves after shearing. It feels so good to see them all happy and healthy."

Hinterland started out on Vancouver Island about six years ago but is now located on Pender Island, a Southern Gulf island off the coast of British Columbia. Beise continually expands Hinterland's offerings, which, in addition to yarn spun from her farm's fiber and that of other local farms, include blankets, patterns and more. Beise says her goal is "to create yarn and other fiber products from my own animals and continue to nurture relationships, from the wool growers I work with to the designers who produce beautiful patterns."

She works with mainly Canadian designers, including such favorites as Lindsay Inouye, Shannon Cook, Sylvia McFadden, Fiona Alice and Andrea Rangel. Beise is also working on a few of her own designs, pending a confidence boost and a little more fiddling. Of her overarching mission, Beise says, "I am telling the story of raising a small herd of rescue alpacas, and each person who purchases yarn gets to be part of that story too. It's a full-circle business; all of the funds go back into the animals and making more yarn. My goal is for customers to share in that experience, enjoy the yarn and its rustic nature, and make something that they are proud of." ■



THE LAND BEHIND

1. Hinterland Farm, located on Pender Island, off the coast of British Columbia, is home to a herd of alpacas, most of them rescues.
2. Hanahlie Beise and one of her farm dwellers.
3. The Pender cardigan, designed by Lindsay Inouye.
4. The two-color Haro shawl, designed by Shannon Cook.



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.

German Twisted Cast On

Meg revisits a favorite cast-on method, a stretchier and more durable variation of the ubiquitous Long-Tail.

OVER MANY DECADES, MY MEMORIZED COLLECTION OF DIFFERENT CAST-ON METHODS HAS GROWN RELATIVELY SLOWLY.

I like to know the specific reason and purpose for each method and add it to my repertoire as needs arise. For instance, I have always loved the idea that Channel Island Cast On, with its picot edge, was invented specifically for use when knitting the garter-stitch lower edge of a classic Channel Island Guernsey sweater. And when I want to test an idea for a bottom-up stockinette-stitch yoke sweater but don't have the patience to wait until I have knitted both sleeves and body to find out if the yoke idea will work,

I need a Provisional Cast On to knit the yoke first, then invisibly (and magically) knit up around the body and sleeves and work them down to their lower edges.

Invisible or Tubular Cast On, with its six to eight rounds or rows of double knitting, is invaluable when you want to produce, arguably, the loosest possible cast-on for ribbing. (So loose, in fact, that I use smaller-sized needles when I employ this technique.) An added bonus is that Tubular creates an intriguing-looking border that seems to roll down one side, around the lower edge, and back up the other side, with no visible horizontal line. Who first thought of this remark-

able technique? Knitters are extraordinary.

I learned Latvian Cast On from Joyce Williams, who reverse-engineered it from a pair of mittens she bought in Latvia. I use it when I want a decorative lower edge—in couplets.

When Montse Stanley's splendid *Hand-knitter's Handbook* was first published, in 1986, I was awed to note that she had included about forty different ways to cast on—with several variations for each. My attention was caught by her Twisted German Cast On. Being part German myself, I thought the name was rather rude, so I started referring to it as German Twisted Cast On, and as soon as I noted its advantages, I began to use it frequently and teach it in my classes.

German Twisted is strongly related to perhaps the most common method practiced in this country, Long-Tail Cast On, but it includes an extra step. Instead of simply hooking the near-finger wool through the thumb loop, you first pull the far-thumb strand down to add a twist before the finger wool is drawn through. It is simply a different rhythm to learn. One great advantage is that it is noticeably more elastic than Long-Tail. Another positive factor is that since it produces a purl bump on both of its sides, it is less likely to curl at the lower edge when you knit corrugated rib.

Set up your left hand as for Long-Tail Cast On. If you, as I, never use knots in your knitting, dive the needle down behind the thumb/finger strand, then turn it to the ceiling. There you are: a free first stitch. Go under both thumb strands—up and over the far thumb strand and down into the loop. Now up and over the near thumb strand, and reach for the near finger strand. In order to open the small thumb space, bend your left thumb down and hook the finger wool through. Reset your left hand and snug up the stitch. Practice it twenty or thirty times, and you will soon find the rhythm of this beautiful and useful cast-on. (Editors' note: The Step 1 illustration at left calls for a slipknot, a common cast-on option for those who are not averse to a single knot in their knitting.) ■

GERMAN TWISTED CAST ON



1. Make a slipknot and place it on the needle. Holding the yarn in the left hand as for Long-Tail or Double Cast On, with the tail end around the thumb and the end coming from the ball around the index finger, bring the right-hand needle under both thumb strands.



2. Bring the needle over the top of the inside thumb strand, through the middle of the loop and under the outside strand to form a twist in the thumb loop.



The cast-on forms a decorative border.

3. Catch the strand around the index finger with the needle and bring it through the twisted part of the loop (nearest the needle), drop the loop from the thumb, and tighten the strands. Repeat from step 1 until the required number of stitches has been cast on.

ON MEG SWANSEN AND ELIZABETH ZIMMERMANN's extensive techniques video *A Knitting Glossary* (from schoolhousepress.com, in DVD format or streaming video), Meg demonstrates more than a dozen different cast-on methods, including German Twisted.

Written Word Alice & Lisa Hoffman



Magical Knitting

WHEN A STORYTELLER KNOWN FOR HER FANTASTICAL TALES TEAMS UP WITH A KNITWEAR DESIGNER, THE RESULTS ARE PURE MAGIC.

BY KARIN STROM



“AS SOON AS THE QUEEN heard of her son’s love for her servant, she had gone to a magician, who had taken note of the dropped stitches and placed an unraveling spell on the wristlets.”

— from the fairy tale “Rose,” the ninth chapter of *Faerie Knitting: 14 Tales of Love and Magic*, by Alice Hoffman and Lisa Hoffman

Yikes! An unraveling spell! A knitter’s worst nightmare.

From Penelope weaving and reweaving a shroud to fend off suitors in Homer’s *Odyssey* and the spinning-wheel curse in the Brothers Grimm tale “Sleeping Beauty” to Elisa knitting stinging nettles into her brothers’ clothing in Hans Christian Andersen’s “The Wild Swans,” textile imagery has long played a role in stories, myths and fairy tales, bestowing curses, spreading magic and teaching lessons. So it makes sense that consummate storyteller and spinner of magic Alice Hoffman would include textile references in her work. Hoffman sees knitting as a metaphor for life, as expressed in this passage from her memoir, *Survival Lessons*: “When it comes to most skills, failure is the only way to become better at something. Knitting teaches you that. You may have to unwind all of your stitches and start anew. That doesn’t mean you’ve wasted your time. You learn from every stitch, even those that don’t amount to anything. All writers should be made to knit a hat before they start writing a novel. It would help with understanding the importance of revision, and that the process is what can bring you the most.”

Alice Hoffman’s oeuvre includes *The Rules of Magic*, *Faithful*, *The Marriage of Opposites*, the Oprah’s Book Club selection *Here on Earth*, *Survival Lessons* (a chronicle of her battle with breast cancer) and *Practical Magic*, brought to life on screen by an all-star cast including Nicole Kidman and Sandra Bullock—and, now, a knitting book, called *Faerie Knitting*, co-authored with knitwear designer Lisa Hoffman, Alice’s cousin by marriage.

“I’ve known Alice my entire married life,” Lisa says, “but for a time my husband and I were making frequent trips to Boston, where Alice lives, to seek medical treatment for our son. Alice welcomed us into her home

and we developed a close friendship. Since then we have often traveled together, shared summer vacations and holidays. Now we are completely comfortable talking about anything, and luckily we have similar thoughts about art and design, so working together is fun and exciting.”

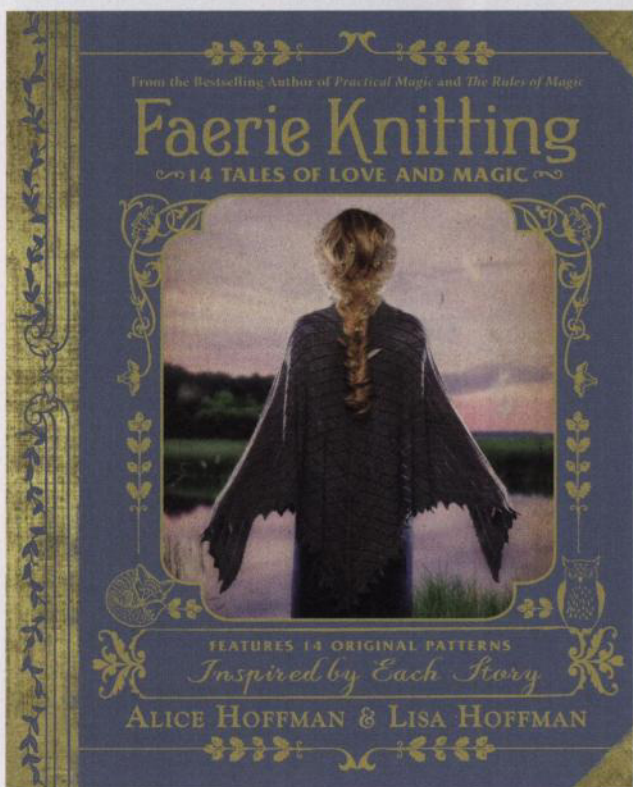
Their first writing and knitting collaboration was the Beehive hat Lisa designed for *Survival Lessons*, in 2013. “Because knitting was a solace to Alice during that difficult time, she asked if I would contribute a knitting pattern to the book, and we discovered how well we work together.”

Since 2015, they have been contributing a knit-writ combo to every issue of *Faerie Magazine*. Says Carolyn Turgeon, the magazine’s editor and a published novelist herself: “I love Alice Hoffman’s writing and think that her gorgeous brand of magical realism fits in perfectly with the magazine’s vision, which is grounded in the real world rather than fantasy, emphasizing ways to incorporate magic and beauty into everyday life. She’d contributed a few wonderful stories to the magazine, and I asked if she’d be interested in doing something more regularly. She suggested “Faerie Knitting,” which would include a fairy tale and a related knitting project. An original Alice Hoffman fairy tale in every issue? And a magical knitted design and pattern? A piece inspired by a fairy tale, which you can actually make yourself and hold in your hands? Talk about real-world magic!” Alice adds, “When Carolyn asked if I’d like to do a regular column, I immediately thought of Lisa and all the fun we could have creating stories and designs.”

According to Wikipedia, “Magical Realism” refers to fiction, and literature in particular, with the magical or the supernatural presented in an otherwise real-world or mundane setting. Alice Hoffman is one of the pre-eminent American writers of that genre. Drawn to fairy tales and witches from a young age, Alice says her grandmother Lillie was her biggest influence. “She crocheted, making the same blanket over and over again until it was perfect—

KARIN STROM reads, writes, paints, knits, crochets and gardens in a magical spot in northwestern New Jersey.

SPELLBOUND In “Blue Heron,” a young girl finds safety and escape in a shawl knit of heron feathers (opposite). Above, from left: Lilac Tree scarf; Rose wristers; Love Never Ending cowl.



TALES OF LOVE AND MAGIC Middle: The Seventh Sister cape, knitted, in the tale of the same name, from the gossamer wings of moths. Right: Alice (top) and Lisa Hoffman.

an act worthy of a fairy tale.” In the intro to the new book, she shares that “fairy tales were the first stories I read, and they were also the very first stories I was told by my Russian grandmother. Her wondrous chronicles of a town where there was always snow and the river froze all year long, where wolves howled as she broke the ice to fetch water for her family each morning, were riveting.” Alice believes that how fairy tales are told and remembered has a great deal in common with knitting traditions. “It is no mistake that we describe storytelling as knitting a tale, or weaving a story, or spinning a yarn.”

And it seems like the faerie/knitting combo is a match made in heaven. In 2015, *The New York Times* said of *Faerie Magazine*: “It’s as though *Martha Stewart Living* and Edmund Spenser’s *The Faerie Queene* had a magazine baby.” *Faerie Magazine* was founded in 2005 by artist Kim Cross, who’d had a long career making faerie art and wanted a new way to connect with people who love magic and whimsy. “When I came on board in 2013 as editor in chief, I tried to make it a bit more of a mainstream lifestyle magazine, with recipes and tutorials and home and fashion features,” says Carolyn Turgeon. “But enchanted, and with a lot of art, poetry and fiction.” As for the Hoffmans’ *Faerie Knitting* feature, the feedback has been overwhelmingly positive; the Autumn 2017 “Practical Magic” issue, featuring Alice’s earlier novel and its prequel, *The Rules of Magic*, was the magazine’s most popular ever. “Our audience includes a lot of knitters,” according to Turgeon. “I especially love seeing our readers’ creations as they conjure up the pieces in their own homes.”

It only makes sense that a book would follow. While Alice always thinks of her target audience as herself—“What book do I just have to pick up in a bookstore? I love fairy tales and knitting and beautiful books. *Faerie Knitting* is all three”—Lisa sees it as a crossover book that will attract a range of consumers. “We start off with Alice’s incredibly huge base of dedicated readers. Then we have the entire knitting world—these patterns are for knitters of all levels—and we think fans of the fairy-tale genre and

readers of fiction in general will appreciate the melding of two crafts in one volume.” Plus, the timing of its release makes it a great gift book for the holidays. The book is presented in an elegant linen case with foil accents evoking the fairy-tale tradition, and all the photography was shot by Steve Parke, who was Prince’s art director for many years.

Faerie Knitting: 14 Tales of Love and Magic is published by Adams Media, an imprint of Alice Hoffman’s publisher, Simon & Schuster, and features tales of love and loss, trust and perseverance. As in *Faerie Magazine*, each is partnered with a corresponding knitwear design. These aren’t all “live happily ever after” stories, but as in much of Alice’s fiction, hope, resilience and redemption play a role. Each fable focuses on a challenge, and how women face and overcome the obstacles life puts in their way in courageous, ingenious and creative ways—all involving knitting, of course. As Alice explains in the introduction, “Knitting figures into the plot and into the lives of the characters. It is what weaves the tales together, and many of the stories feature clever women who use knitting to its best advantage in order to change their fates, win back a lost husband, deal with a wicked queen or find their way.”

Oh, and you’ll be glad to hear that in the end Rose got out of the jam she was in, and it seems that maybe she did live happily ever after: “She still had the knitting needles her mother had given her, her most precious possession. All at once she knew what she must do in order to free herself. She unlocked the latches with the needles... She ran down the stairs and into the Queen’s garden, where the Queen’s son was waiting for her.” ■

SEE THE WINNERS OF THE MOHAIR MAGIC DESIGN COMPETITION at **VOGUE KNITTING LIVE SAN FRANCISCO**, SEPTEMBER 21–23, 2018

Select winning garments, inspired by the Hoffmans’ *Faerie Knitting*, will appear in an upcoming issue of this magazine.

DESIGNING WOMEN

LIKE THE CHARACTERS IN MANY OF ALICE HOFFMAN'S NOVELS, Alice and Lisa communicate with more than words. How does their design collaboration work?

While Alice brings the writing chops to the partnership, Lisa Hoffman is a published knitwear designer whose pieces have been featured in *Vogue Knitting*, *Interweave Knits* and *knit.wear* magazines. She has designed projects for yarn companies (Artyarns, Be Sweet, Blue Sky Fibers, Long Island Yarn and Farm, Tahki•Stacy Charles) and works and teaches at the highly regarded Manhattan yarn shop String.

When I chatted with the two talented Hoffman women recently, I asked them both the dreaded "who taught you to knit" question. Alice credits Lisa and a close friend, the poet Sue Standing, who grew up knitting. "It's wonderful to have such talented knitters to go to when I need help. I've found knitters to be very generous with their knowledge; even when you're a stranger who wanders into a store, there's a good chance you'll find a clever, wise woman ready to help you."

Lisa, who has a BFA from the University of Michigan School of Art in Graphic Design, says she has always been crafty but didn't learn to knit until she was pregnant with her first child. Her mother-in-law showed her the basics. But she got busy with her growing family and didn't return to knitting in earnest until the kids were older. "I retaught myself using June Hemmons Hyatt's wonderful book *The Principles of Knitting*." She says it was designer Shirley Paden who gave her the confidence to design. "I took a lace knitting class with Shirley, who insisted I have a unique gift for seeing the stitches form and shape in lace."

The Hoffmans put together a list of potential knitting projects that would fit well into a fairy-tale world when they started collaborating for *Faerie Magazine*. What would a fairy-tale princess or a good witch wear? What would I knit to make myself invisible? "Alice creates a fantastic story from her imagination, weaving one of these items into the tale. From that, I design the piece, keeping in mind fiber, color and level of difficulty," Lisa explains. "The knitwear brings the story to life and the story gives meaning to the knitwear. Sometimes the story must change to suit the knitwear; at other times the pattern or yarn is changed to accommodate the story," adds Alice.

"Normally when I'm designing, I start with a yarn and swatch stitch patterns, with a general idea of a garment or accessory I plan to design," says Lisa. "With this joint project, I didn't always know what item from the list Alice was going to work into each story until it was written. Her imagination would create the color and feel of the knit piece. From there I would sketch and swatch, and then source a yarn that worked in the color range and weight I wanted. I tried to make each piece a bit 'magical,' with either unexpected elements in the design or construction, still keeping most of the patterns easy to follow for beginner to intermediate-level knitters."

They both agree that the collaboration has enriched their relationship: "We've learned to speak each other's language. In the process of working together, our lives and our work became interwoven in a new way."

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Left: Andrea Mowry's Free Your Fade shawl, knit in three colors of Republic of Wool's Twist Fingering. Right: Mowry's Rose cardigan, in four colors of La Bien Aimée Merino Sport.



Blending In

Welcome to the Fade, a superpopular technique for integrating disparate yet complementary colorways to create a harmonious whole.

IF YOU'VE HEARD KNITTERS TALKING ABOUT THEIR FADES, don't be fooled: They're not talking about taking up golf or getting a '90s-inspired haircut. Instead, they're using a wildly popular technique to combine hand-painted yarns, blending colorways in untraditional yet cohesive ways. Top designers like Andrea Mowry, Joji Locatelli and Stephen West have all put their unique stamp on "the Fade," and speckled yarns are the new must-have. What's all the fuss about? I spoke with designers, hand-dyers and a trendspotting pro to help me wade into the Fade.

WHAT IS THE FADE?

For those who aren't familiar, the Fade is a technique used to combine different colorways of multicolored yarns, creating a cohesive effect that transitions from one color into the next. Most Fade patterns call for four or more different colorways of hand-painted yarn, yarns that often look quite different from each other in terms of hue. When switching colors, instead of simply dropping the working yarn from the first color and beginning to knit with the second, as one would do when knitting stripes, the knitter uses a transitional method to blend the two colors, avoiding, as yarn-industry marketing pro Stefanie Goodwin-Ritter calls it, "the dreaded 'join line.'" Part of the art of the Fade is selecting colors that will work together and using them in an order that is the most visually pleasing.

Theoretically, a Fade can be worked in any stitch pattern. Andrea Mowry has used brioche and slip stitches for transitional sections of Fade projects. Other designers, Stephen West included, prefer to use stockinette

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or garter, finding these more effective in letting the colors shine. "I wouldn't use the Fade technique if there were many intricate stitches in a particular design," West notes. "The busy color transitions could compete with the intricate stitches or shaping."

West, who has frequently played with the Fade technique in his designs, explains his process: "Suppose you have five colors, A, B, C, D and E. Start knitting with color A, then when you are ready to switch to B, work two-row stripes with colors A and B. Then use only color B for a while until you are ready to stripe colors B and C for two rows each. Then drop color B and continue [only] with color C. Continue working this way through all the colors throughout the project." (You may be familiar with this striping method already; it's the same technique many hand knitters use to join in a second skein of hand-painted yarn to minimize the slight color differences that are sometimes seen when using several skeins of a hand-painted colorway in a single project.)

FIRST FADES

What makes a Fade so interesting is its playful use of color, combining skeins that may not appear compatible at first glance. Hand-dyer Beata Jezek, owner of Hedgehog Fibres, a popular yarn choice for Fade-nistas, observes, "Fades are making us knitters more adventurous and creative. It's not just about following a pattern, but making a project your own, with the colors you like."

Even knitters who adore color, however, don't always feel comfortable picking out multiple colorways to use together, especially for their first Fade. Andrea Mowry gets it; she was once "terrified" of using color. She credits brioche stitch with building her confidence. "There really are no rules when it comes to brioche," she explains. "You can use high- or low-

TIPS FROM THE PROS

- Andrea Mowry suggests selecting yarns from the same dyer to build in cohesiveness. "The dyer is using the same dyes throughout, so you are going to get a lot of the same hues across the different skeins."
- Find a color that appears in all the skeins. Says Stephen West, "If all your colors have, say, a pink accent in them, that will help them blend and fade together."
- Speckled yarns are particularly good for Fades. Beata Jezek of Hedgehog Fibres finds that smaller speckles "trick the eye" and result in blurred-looking color segments that are especially good for transitioning colors.
- Untwist hanks and lay them on the floor next to each other, as Andrea Mowry does. "You can't really see what is going on in a skein until you open it up."
- Select all warm colors or all cool colors, suggests Caroline Sommerfeld of Ancient Arts Fibre Crafts, so your yarns harmonize rather than sharply contrast.
- Make sure you love each individual skein in the mix, urges West. If you love the colors in the mix by themselves, you'll likely love them faded together even more.
- Swatch, swatch, swatch! Create swatches that focus on transitions from one color to the next, then live with them for a while to get the full effect. Not only will this help you pick an overall Fade effect; it will also help you decide the order in which the skeins will be used.



Stephen West's Speckled Fade shawl, knit in three colors of Hedgehog Fibres' Sock. It was originally part of the 2016 Westknits yarn-along.

contrast yarns, neutrals, brights, speckles—the options are wide open. I found that I could start with colors I loved, and then, to push my own comfort zone, I would add in a color that I wasn't quite sure how to use yet." Confidence with one technique led to a newfound confidence with color in general, which eventually led to the Fade, she explains. "Now I use colors with reckless abandon."

If you feel uncertain about your color skills, Mowry suggests you start opening your eyes to color on a daily basis. She uses an online mood board to capture images of color combos that inspire her and takes photographs of interesting color groupings when she's out and about. She also advises picking up an inexpensive color wheel from an art supply shop so you can see how colors fit together and understand the relationships between them. "The more I play with color, the more I learn, and the more confident I become using color," she confides.

Still unsure where to start? Purchase a pre-assembled kit or skein set from a dyer or your local yarn shop, allowing someone who has more experience with color to combine skeins for you. Hedgehog Fibres, for example, recently opened a Fade Club, in which knitters receive nine skeins, shipped over three months, that create multiple creative possibilities and are designed to work well together. Stephen & Penelope, the Amsterdam yarn shop co-owned by Stephen West, regularly stocks inventory from multiple dyers in a large color selection to make picking a Fade palette easy. Your friendly yarn shop owner or your knitting group will help you brainstorm about which colors work together and which don't.

FROM FADE TO FAB

Once you're ready to plunge in and pick out your own unique Fade, the experts agree: experiment and be playful. Andrea Mowry reminds Faders

that the goal is harmony, not contrast. "The lower the contrast from skein to skein," she advises, "the more cohesive the Fade."

One option for newbie Faders: Start low-key by selecting two colors that sit close to each other on the color wheel, like blue and green. Start with a blue or green semisolid speckled with another color; add a skein with a different base color that includes shots of blue and/or green; explore blue or green skeins that have been overdyed; and throw in a skein that explores colors like teal and peacock and aqua that are made by mixing blue and green together. As Stephen West observes, "Finding very similar colors will create a subtle Fade."

Once you're feeling more confident about your own skill in blending color, you can start to branch out. And here's where the process gets addictive, as you discover endless possibilities for combining yarns in completely unexpected ways. Caroline Sommerfeld, dyer and owner of Ancient Arts Fibre Crafts, suggests looking at the base colors of the yarns you're considering, making sure that there is some commonality between the primary colors of the skeins. For example, you may select several colorways that have a similar or related base color but different contrast colors. The result will feel somewhat uniform, but with subtle differences that give the design depth and complexity. Another option: Aim for an ombré effect, starting with a pale-gray-based colorway, for example, and slowly going darker, from light gray to medium gray and ending up with charcoal or black. The gray, common in all the skeins albeit with different values, gives harmony to the look, while contrasting colors or speckles add zing.

Soon you'll be ready for bolder color combinations. Sommerfeld suggests picking two "end" colors, and then working your way from one end to the other: "When you take it step by step, it gets much easier to choose the individual colors." Stephen West too is particularly fond of this approach,



Stephen West's Dotted Rays—
Speckled Fade, knit in five (or six)
colors of Hedgehog Fibers' Sock.

KNITMOLOGY

CONFUSED BY YARN-DYEING TERMINOLOGY? HERE'S HOW TO TELL A GRADIENT FROM AN OMBRÉ AT TEN PACES:

A **MULTICOLOR YARN** is any skein of yarn that has two or more different colors dyed into it. (Many knitters use the general term “**variegated**” to refer to yarns with multiple colors in them.) If color is applied to the skein by a person and not a machine, the yarn is called a **hand-dyed** yarn. **Hand-painted** yarns are a particular type of hand-dyed yarn, with the dye applied by brushing it on, although today the term “hand-painted” is sometimes used interchangeably with “hand-dyed.”

A **FADE** is a technique—not a particular type of yarn—that uses multiple skeins of multicolored yarns, transitioning between skeins to create an overall **cohesive effect**. You can use all sorts of yarns with the Fade technique, so long as the yarns are multicolored with relatively small segments of individual color.

When it comes to specific dyeing techniques, you may have heard the term **GRADIENT**, which refers to yarns that **slowly morph** from one color to another. A true gradient yarn is dyed with the starting color at one end, then changes extremely slowly to the end shade: say, from blue to purple. If you look at a strand of the yarn, the color change is nearly imperceptible from row to row; compare the beginning to the end, however, and the color change is dramatic.

The term **OMBRÉ** describes a yarn that transitions slowly like a gradient, but **stays within the same hue**. An ombré might start as pale pink and gradually get darker, ending as deep raspberry. While an ombré, technically speaking, involves only one hue (working in different values of the hue), and a gradient, technically speaking, goes from one color to a different color, you may hear the two words used interchangeably.

SPECKLED YARNS, however, are the style most frequently used with Fades. Speckled yarns feature **tiny dots or patches of color** sprinkled throughout a skein, sometimes on an undyed base yarn and other times as part of layers of color. The tiny dots of color are especially helpful in creating smooth transitions between different colorways.

Fading is a fabulous way to combine those unique skeins into a single project.

noting, “I usually start with one or two must-have colors and build around them. I love going from something very light, like a white speckled yarn, to a very dark colorway.” Andrea Mowry is also a fan of using two end colors as the starting point for a Fade (she is partial to gold and pink) but also likes what she calls “fading out”—starting with a very deep, saturated color, moving to less saturated colors and ending with a light one.

FADE: PAST AND FUTURE

While the Fade may seem like a completely new technique to many knitters, its roots date to the early days of hand-dyeing. Maie and Taiu Landra, founders of Koigu Wool Designs and pioneers in the use of handpaints, have been experimenting with combinations of their unique colorways for years. Maie’s classic Charlotte’s Web shawl, for example, combined five different colorways of Koigu Painter’s Palette fingering-weight yarn, using a lace pattern so each color segues into the next without clear lines of demarcation as the colors change. Koigu’s Keepsake shawl adopted a similar approach; the original combined leftover balls of KPPPM and introduced a generation of

knitters to the notion that colorways don’t have to be matchy-matchy to work together beautifully. Laura Bryant of Prism has also been a trail-blazer when it comes to blending hand-painted yarns; her 2006 book *The Yarn Stash Workbook* is filled with ideas for combining various colorways and weights of hand-painted yarns.

What really primed the knitting world for a technique like the Fade, though, is changes in the yarn industry over the past decade or so. Hand-dyed yarn has exploded in popularity; lower barriers to entry led scores of new hand-dyers into the market; the Internet and the popularity of fiber festivals made it easier to snap up hand-painted skeins. And boy, did knitters snap up those hand-dyed skeins, finding favorite dyers, purchasing souvenir skeins while on trips and joining subscription clubs.

Andrea Mowry sees these overflowing stashes as a main reason the Fade has become so popular. “Most of us knitters have quite the collection of yarn, often composed of special skeins—maybe purchased at a festival or snagged in an indie-dyer update. Fading is a fabulous way to combine those unique skeins into a single

project. Knitters can now jump into the stash and begin combining all those beautiful yarns in new ways.” Caroline Sommerfeld agrees, opining that the technique provides a fun and creative way to find projects for hand-dyes that keep the colors “clean and fresh.”

Stefanie Goodwin-Ritter, of the yarn marketing company Stitchcraft, believes the Fade trend may have begun organically, sparked by knitters using multiple skeins of the same colorway in larger projects. “If you start alternating skeins within the dye lot to minimize pooling or the dreaded join line when changing skeins, it’s pretty natural to start wondering what would happen if you alternated skeins with different colors that are similar in value to create a subtler transition.”

Sommerfeld traces the trend to the self-striping yarns that became ubiquitous in the market several years ago, noting that yarn lines by Sirdar and others included sections of Fade-like colors within single skeins of yarn. Beata Jezek points to larger commercial and fashion trends too, noting the popularity of transitional color effects across many markets. “From fashion, hair



Andrea Mowry's reverse-stockinette Comfort Fade cardigan, knit in four shades of La Bien Aimée Merino DK.

and cakes to knitting," she gleefully notes, and sure enough, in recent years color effects like gradients and ombrés have been used everywhere from nail polish to clothing to home décor.

As for the future? Goodwin-Ritter thinks the Fade will continue to grow, "even though," she wryly notes, "I keep thinking there isn't anything left to Fade." She credits hand-dyers who are nimble enough to create new groupings of yarn and kits to coincide with the release of new Fade patterns, and yarn shop owners who are filling their shelves with handpaints, with keeping the trend popular.

Of course, the most important factor in keeping the Fade going is how much fun it is. It's easy to do, helps use beloved yarns from your stash and creates unique garments that are a direct reflection of the maker's tastes. "Don't be afraid to stand out and follow your color instincts," advises Stephen West. "Knitting is unique and individual to each person, so embrace color and let your knitting express your personality." ■

EDITORS' NOTE: The patterns shown on these pages are available on Ravelry.



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GERMANY

Strick-ly Speaking

ROVING REPORTER KARIN STROM TRAVELS TO GERMANY TO EXPLORE THE CURRENT KNITTING ZEITGEIST.

If I hadn't just gotten back from H+H, the grandmother of yarn and craft trade shows, held in Cologne every March, I might not have been so struck by the fact that German knitters dominated Mason-Dixon Knitting's "tournament of patterns," taking three of the slots in the March Madness Final Four. Melanie Berg, Isabell Kraemer and Gretha Mensen were joined by American Andrea Mowry in the semifinal ranking; Kraemer's Humulus, the overall winner, is, as of this writing, in more than 3,000 Ravelry queues.

Unless you've been avoiding Ravelry or have been in a total social-media blackout, you have certainly noticed that designers like Berg, Kraemer, Martina Behm and others are cranking out modern, wearable patterns that instantly rise to the top of knitting queues and Instagram feeds the world over. (For a list of Germans trending on Instagram, see "Designers to Watch," on page 44.) I spoke with a lot of designers, yarn companies, shop owners and bloggers in Cologne but still left wondering, Why is Germany rocking the knitting world right now?

As is the case with just about everything in these complex times, many factors are contributing to that country's growing yarn scene. Unlike Scandinavia, the U.K. and other knitting hotbeds, Germany does not have a strong traceable knitting tradition that has remained extant. Yes, there are the fine Bavarian traveling twisted-stitch patterns traditionally used mainly for stockings (What does one wear with their lederhosen?), the intricate lace knitting of Herbert Niebling (see "Ger-men Knitters," page 42) and the code knitting of World Wars I and II. (There are numerous stories of Resistance spies adding knots to their knitting to get messages out to the other side during both world wars.) And, as in most of Europe, knitting was taught in German schools until the late 1960s, so it was part of the cultural fabric, so to speak.

"Everyone knew how to knit," according to Ebba Drolshagen, the noted feminist and author. Her most recent book, *Zwei Rechts, Zwei Links (Geschichten vom Stricken)*, is a cultural history of knitting in Northern Europe. (Published by the prestigious house Zurkamp, it is not yet available in English.) When we spoke, she pointed out that during the 18th century, German women on one side of the economic divide were enjoying parlor knitting, "making exquisite things that nobody

KARIN STROM is an avid reader and fiber person who reads, writes, paints, knits, crochets and gardens in a magical spot in northwestern New Jersey.



DESIGNER ASA SÖDERMAN

Söderman (a.k.a. Asa Tricosa) is known for the Ziggurat method of knitting.

needed," while on the other side, women living in squalid conditions were cranking out utilitarian items like socks and being paid pennies per piece. She notes that during World War II, "the end of parlor knitting" occurred when well-to-do women with time on their hands began knitting for soldiers on the front.

Up through the 19th century, Germany was predominantly agricultural, and sheep for both wool and meat were an important commodity, with fiber mills for wool processing scattered throughout the countryside. The yarn company Schachenmayr (established in 1822) and the needle company Selter/Addi (established in 1829) are still manufacturing in Germany. These days, most sheep are raised for meat, although there is a growing niche interest in the local

wool breeds, such as the Coburger Fuchsschaf.

During the Depression between the two world wars, knitting became a practical need and not a luxury pastime. Most towns and villages had a wool shop, and Germans, predominantly women, knit useful items for their families, because it was cheaper to make something than to buy it. Post-war, as Germany began to recover both economically and culturally, it became more enticing to buy than to make. Knitting became less of a necessity and fell out of favor. There was a bit of a knitting revival in the 1980s among a certain left-leaning part of the population. "It was a feminist thing in Germany," Drolshagen told me. "Part of the New Nature, tree-hugger movement."

Dr. Cordula Becker, who organizes creative retreats and workshops in Germany inspired by Anglo-American knitting culture and events like Squam, offers another perspective. "Unfortunately, the German knitting tradition had been lost over many decades—there were years where acrylics were the only yarns widely available and the designs were not much of an inspiration." Thanks to people like her, though, that is changing.

While most of the younger German designers I spoke with did learn to knit as children from their mothers or grandmothers, many put their needles down for years, picking them up again only recently. Designer Sylvie Rasch grew up in East Germany and learned to knit and crochet as a child, taking knitting up again when she was "pregnant and bored" and on hiatus from a successful career in the music industry. She went on to invent the red-hot Addi Flexi Flips needles, has authored eight best-selling knitting books and recently launched a yarn line, CraSy Wool; her YouTube channel has more than 500,000 viewers per month. Rasch and others see today's knitting scene as divided between old-school knitters who aren't on Ravelry, buy yarn at a local shop and knit patterns from the many traditional books and German magazines (like *Rebecca* and *Verena*) and the hip, modern knitter who is on Ravelry all the



**DESIGNER
ISABELL KRAEMER**
Left: Kraemer's Yana Lite turtleneck, knit in fingering-weight merino. The designer (below) at a teaching gig.



**DESIGNER
MARTINA BEHM**
Left: The Damsdorf-based designer models her Hitchhiker Beyond shawl. Above: The Areas shawl.



**DESIGNER
MELANIE BERG**
The Girl in Me shawl from the Bonn-based Berg (right), who designs under the "Mairlynd" label.



DESIGNER MAKING STORIES
Top right: Meltemi socks, from Breeze, the second book in the European Nature series. Above: The Alize wrap, also from Breeze.

GERMANY

“German designers with very innovative ideas are popping up like mushrooms.”

time and is plugged in to the international knitting scene in the States and Asia through social media and travel. But that's changing. “The wall is coming down.”

That divide isn't necessarily generational. Take Asa Söderman, a knitter of a certain age who is the author of the highly innovative *Ziggurat Book*. (Her signature seamless, top-down, contiguous-sleeve Ziggurat knitting is a “true all-in-one, everything-built-in-as-you-go” method of sweater construction.) Originally from Sweden, Söderman lives in Germany with her Danish husband. She sees the challenge as one of positioning and presenting products, patterns, retreats and workshops in a way that will entice both the “traditionalist, hesitant German knitter” and the internationally focused knitter alike. “My local knitting group is perhaps an illustration of the old-school knitting. Many of the members find my yarn choices and expenditures rather extravagant. I understand that. They grew up and lived in times when frugality was both necessary and a virtue.”

**ÄNDERUNG KOMMT
(CHANGE IS COMING)**

Ebba Drolshagen partially credits the cult of Wolleweise for sparking the current renewed interest in knitting in Germany. Around the turn of the millennium, German knitter Claudia Höll-Wellmann, frustrated in her search for yarn colors she loved, began to dye her own.

“Rohrspatz & Wollmeise was founded in the fall of 2002,” Höll-Wellmann says. “My husband, Andreas Wellmann, the ‘Rohrspatz,’ built garden pavilions. I knit sweaters and dyed yarn. We sold our products together at handicraft markets.” They didn't have to advertise their wares. Podcasters and bloggers did that for them, and the brand took on a mystique. After Yarn Harlot Stephanie Pearl-McPhee posted that R&W was her new favorite yarn, the couple had a hard time keeping up with demand. “But the absolute breakthrough came when our own webshop went online.” According to sources in the know, it just about broke the Internet.

Everyone seems to agree that the Internet, especially Ravelry, was a game-changer for German knitters. “As the years went by, and thanks to Ravelry, German knitters were in top form: the most demanding patterns were knit, new trends were developed,” says Höll-Wellmann. “German knitwear designers with very innovative ideas are popping up like mushrooms, and I think that's great. Yarn festivals have also been organized over the past several years that can definitely compete with the American events.” (See “If You Go,” page 44, for some of them.)

Britta Kremke, co-owner of BC Garn and the German distributor of several yarn and accessory lines, thinks the “Steven and Stephen” effect was key as well. While knitting was traditionally women's work in most of Europe, suddenly highly visible, uber-creative men like Steven Berg

in the States and Stephen West in Amsterdam began shaking up the yarn world.

Hanna Lisa Haferkamp, blogger, influencer, creative business coach and co-publisher of *Making Stories*, cites the influence of American yarn businesses like Quince & Co. and Brooklyn Tweed—forerunners of the trend toward curated yarn lines with a very clean, consistent aesthetic—who have a direct connection with knitters. “There is such a focus here on core values, transparency and Fair Trade,” she says. “Knitters want to know the story: where their yarns are sourced, not just where the fiber comes from, but the dyes as well, and the working conditions in the facility.”

Telling the story is so important to Haferkamp that she and knitting cohort Verena Cohrs started an independent publishing company to promote the work of knitwear designers from around the world and environmentally friendly yarn sources. Each edition of *Making Stories* has a theme, like Woods, Breeze, or Travel, and is full of designs, articles and lifestyle tips “dedicated to making and leading a happy, fulfilling life... while at the same time treating the world we live in with respect.”

Dr. Rosemary Stegman is someone who wants to know where her fiber comes from. She has a Ph.D. in computer science and also studied linguistics, but her grandparents had a spinning mill in the 1950s, which her parents ran while she was growing up. Her company, Rosy Green Wool, was born of her efforts to find soft organic wool in beautiful colors for hand knitting. She and her husband Patrick Gruban were committed to finding fiber and a mill that meet the rigorous standards of certification of the Global Organic Textile Standard (GOTS) and are now working with a mill in the U.K. that spins and dyes the fiber they source in South America, New Zealand and Australia—all organically.

Britta Kremke agrees that transparency is increasingly important to German knitters and has jumped through the hoops required for GOTS certification. “There is a growing interest in social responsibility and protecting the environment, and I want to provide that assurance to my customers.” Kremke semi-jokingly told me that “rustic is the new shiny,” referring to the current interest in less-processed farm-produced yarns like the organic, naturally dyed offerings from companies like Hey Mama Wolf Yarns.

Danica Mäder Jolly started her yarn company, Nature's Luxury, ten years ago to bring hand-painted luxury-fiber yarns to a larger audience. “All of our hand-knitting yarns are made of natural materials. Some are produced traditionally, but increasingly we are looking to source organically produced fibers and dyes, empha-

GER-MEN KNITTERS

While knitting was traditionally women's work in Germany, there is a robust men's knitting culture there now that follows in the footsteps of two notable German male knitters, Herbert Niebling and Horst Schulz.

Niebling was born in Averlak in 1903 and learned to knit as a young boy. He began knitting lace patterns from leaflets that were in publication at the time, and went on to study at the Hamburg Kunstgewerbeschule. After the first World War, he settled in Freiburg, where he published lace patterns inspired by the flowers in his garden and became known as “The Grand Master of Lace Knitting.”

Horst Schulz first picked up knitting in a refugee camp and later taught it in a Berlin department store. His signature patchwork knitting technique became known as “Schulzen” and had a major influence on colorful knitters including Kaffe Fassett and Vivian Høxbro. Schulz's two books, *Patchwork Knitting* and *New Patchwork Knitting for Children*, are collectibles.

Høxbro was attending a handicraft fair in Germany and noticed a huge crowd at one stand. “I could just barely see the bearded man demonstrating a different way to knit. That man was Horst Schulz. Later, I traveled to Berlin and took a course with him.” Schulz's influence is clearly evident in Høxbro's modular “domino knitting.”

Fassett remembers Schulz as a dynamic force and major influence. “He inspired many people to take up knitting and do something above average. Horst's way of introducing color into stitchwork was unique to him and helped people come to terms with using many colors in knitting. His huge Old World apartment in Berlin reflected his larger-than-life personality. His visits to me, during which he showed off his recent projects, were always highly inspiring. It was nice to have a fellow traveler in my lonely role as a male knitter.”



ROHRSPATZ & WOLLMEISE Above: Claudia Höll-Wellmann has been hand-dyeing shade-specific natural-fiber yarns since founding the company with her husband in 2002.



LAMANA
Founded in 2010 in Bielefeld, Germany, Lamana specializes in high-quality natural-fiber yarns sourced primarily in Peru. The designs are from (from left) *Lamana Magazine* 07, 05 and 07.

sizing the preservation of the environment and nature's balance. Other of our products focus on Fair Trade, helping minority groups earn a decent income." Mäder Jully sees knitting as "a way of life, a search for well-being, a philosophy. To counteract the fast-moving world we live in and the constant barrage of emails, social and other media, one feels the need to get back to the basics, to slow down and actually create something with one's own hands. And it doesn't hurt that the image of knitting has moved away from its dusty, granny image and has become really hip and modern."

To maintain that hip and modern image, newer companies like Lamana and Pasculi are working with popular designers and relying on a strong aesthetic and clear corporate philosophy to tell their stories. Lamana attaches great importance to the origin of the fibers they use, the breeding conditions and the processing and dyeing, making frequent visits to the mills they work with in Peru and Italy. They support their yarn offerings with beautifully produced pattern magazines. Pasculi focuses on luxury fibers, sourcing only Fair Trade merino, alpaca, cashmere and vicuna fibers, dealing directly with farmers and ranchers, not intermediaries. Owner Paul Pasculi also travels to the countries of origin to keep tabs on the conditions there, and sources the wool they use from farms in Germany. The company is partnering with German designers including Melanie Berg to develop kits and patterns.

How are the traditional German brands that have been around for centuries keeping up with the times? Addi, which has been run by the Selter family for 189 years, has seen a lot of ups and downs in the market during that time. Thomas Selter, who has been with the company for forty-seven years, credits some of their success to their twenty-seven-year North American partnership with Skacel Collection. "Their service is legendary, and we have learned a lot from them about brand building," he says.

While 2013 was a banner year for the German market, according to both Selter and a market report published by Initiative Handarbeit, Addi's introduction of Sylvie Rasch's innovative Flexi Flips [known in Europe as the Addi CraSyTrio] has been a game changer. Says Selter, "Flexi Flips are the biggest and fastest-moving success in the history of our company. We presented these needles during a meeting of bloggers and when several posted it, we got probably millions of views." Rasch explains her inspiration: "I would see newbie knitters struggling with five double-pointed needles for socks, and many of them would just give up. The other method, Magic Loop, is nice, but for me as a speedy knit-

GERMANY

DESIGNERS TO WATCH

In addition to the most visible troika, Kraemer, Berg and Behm, there are many other exciting German knitters to watch. Here are a few to check out on Ravelry and Instagram.

- KERSTIN BALKE,
@stine_und_stitch
- TORSTEN DUIT,
@just_duit
- CLAUDIA EISENKOLB,
@himawari_knits
- JULIA GRAU,
@juliagraudesign
- SU HOGL,
@Pariserlandluft
- JANA HUCK,
@janukke
- MARISSA NOLDEKE,
@maschenfein
- SYLVIE RASCH,
@crazy_sylvie
- JULIA RIEDE,
@jriedeknits
- KATRIN SCHNEIDER,
@ahribokatrinnen
- ASA SODERMAN,
@asatricosa
- TANJA STEINBACH,
@tanja_steinbach
- VITHARD,
PRINCE OF KNITTING,
@vithard
- MONA NICLEOID WAGNER,
@knittinginspace
- BARBARA WOLFE,
@dibadu_Dyeworks
- ANKE WULFFEN
@ankestricke

IF YOU GO

Of course, there is nothing like being in a place to really absorb the *Zeitgeist*. Germany has a lot of interesting yarn shops and a growing number of events, which provide a sense of community for German knitters and a view into the yarn scene for visitors. If you can't get there, many of the stores sell online, but it might be time to plan a trip.

YARN SHOPS

IN THE NORTH

Mylys (My LYS, get it?) in Hamburg has an exquisite assortment of products and a coffee shop in the store. www.myllys.de

South of Hamburg, in Mönchengladbach, is **Atelyeah**, housed in a beautiful villa. www.atelyeah.info/startseite.html

IN THE SOUTH

Sabine Niebler's **Die Mercerie** (www.diemercerie.com), in Munich, carries a wide assortment of high-end yarns, books, magazines and accessories from around the world and has a café on site.

Also in Munich, for more of a

boho vibe, check out **Petra Perle Hot Wollée**. www.petra-perle.de

BERLIN AND THE EAST

The charming boutique **Knit Knit** focuses on natural fibers and slow living, selling the products its three owners love best. www.knitknit.de

Yarn Over Berlin sells precious yarns from all over the world—"to Berliners, Berlin visitors and the rest of the world." www.yarnoverberlin.de

Wollen Berlin uses this Vivian Westwood quote as their mantra: "If silk is the queen, cotton the aunt and linen the uncle, then wool is the

king." wollen-berlin.de

In business for more than 40 years, **La Laine** is still going strong. www.lalaineberlin.de

Herr U has two locations in what was once East Berlin, and they offer knitting trips. herr-u.de/wolle-berlin

SOUTHWEST

Outside Bonn, the former capital of West Germany, in the small village of Grafschaft Holzweiler, is a destination store called **Die Wollschmiede**. Open since 2005, it is housed in a gorgeous barn and is chock full of yarns and accessories, and has a welcoming café. shop.wollschmiede-holzweiler.de

EVENTS

You might want to plan your next trip to Germany around one of the many fiber-related events that are popping up throughout the country. While they might not yet be on the scale of a Rhinebeck or Maryland Sheep and Wool, they are populated with local and small-batch producers and are great places for spotting trends and new products.

One of the biggest fiber events in Germany, **Leipziger Wolle-Fest**, is held every year in April, and the venue is absolutely beautiful. www.leipziger-wollefest.de

A wonderful outdoor marketplace with yarn, crafted goods, food and good wine, **Oppenheimer Wolfest** is held in June in the lovely old town of Oppenheim, located in the middle of wine country. oppenheimer-wollefest.de

Wolffestival in Düsseldorf takes place in August at the lovely Rheinterassen. www.wolffestival.de

Hamburger Wolffest occurs every two years, also in August.

A traditional fair for textile art is the **Nadel & Faden**, held in Osnabrück in September, where you will find everything a knitter and crafter is looking for. www.nadelundfaden-osnabrueck.de

Inspired by American retreats like Squam, Cordula Becker organizes several multicraftual **Wolle & Meer Creative Retreats** each year. www.handherzseele.de

Nature's Luxury hosts a local event at a lovely hotel in November with a top designer teaching, a special design, great food and sightseeing. www.naturesluxury.com

ter, it was wasting too much time to pull the new loop. So I had the idea of combining two of the dpns into one with a flexible connection. When people see it, they have an aha! moment."

Jakob Lang, owner and president of Lang Yarns (established in 1867), thinks the boom that culminated in 2013 was spurred on by an interest throughout Europe in knit and crochet hats, which attracted younger folks of both sexes to yarn crafts. "The Myboshi guys were great for our industry." (The crocheted-hat company Myboshi was started by two German skiers in 2009 after they learned to crochet beanies on a ski trip to Japan.) Although Lang is a Swiss company, neighboring Germany accounts for about 50% of its business. While he admits there are

struggles for both yarn companies and retailers, Lang feels that by offering premium service and on-trend pattern support to the retailers who stock Lang Yarns, they can all face any industry challenges head on. And in response to the call for sourcing transparency, Lang has added a "Trace Your Yarn" feature to its website; it allows you to learn about the farm of origin for a particular yarn.

WHAT'S NEXT?

Melanie Berg, whose much-awaited bilingual book *Shawls* was recently released by Topp, the largest how-to publisher in Germany, is excited about what lies ahead for German knitters. She thinks the world will continue to get smaller and

more accessible, and "in the future, there will be a stronger link between the European/American knitting scene and the Asian one. Currently, few people are active in both scenes. Along with this connection, I think more and more knitting techniques will be shared, which will make knitting even more interesting than it is today."

And in her introduction to Ebba Drolshagen's book, Martina Behm ponders a world in which knitting plays a key role: "Imagine how the world would change if people used the time they spend playing video games or with virtual chatter for knitting. I am convinced that this would improve things quite a bit, because working with needles and yarn makes us more understanding, hopeful and wise." ■

Fall in Love

Think autumn leaves in all their colorful glory and warm, woolly fibers to chase the chill.

From top:



BC Garn *Sarah Tweed* (50% mulberry silk, 40% wool, 10% silk noil), a year-round tweed-look yarn (shown here in Curry), combines the best of all worlds: mulberry silk for sheen and softness; wool for elasticity, volume and warmth. 191yds/1.75oz/50g. Distributed by Kelbourne Woolens. www.kelbournewoolens.com/bc-garn-yarn

BLUE SKY.
— FIBERS —

Eco-Cashmere (shown in Gold Rush) not only feels good; it's a yarn you can feel good about. Sustainably crafted from 50% recycled cashmere and 50% virgin cashmere, this deliciously soft DK weight is available in four heathered and four solid shades. 164yds/1.75oz/50g. www.blueskyfibers.com

TAHKI
YARNS

Homespun in Ireland, worsted-weight *Donegal Tweed* (100% pure new wool) is flecked with complementary colors, putting a contemporary spin on a classic look. Shown in Butternut. 183yds/3.5oz/100g. www.yarn.com

willow
YARNS™

Below: *Drift* (70% superwash wool, 30% rayon from bamboo), shown in Limestone, is a soft and sturdy self-striping wonder, with generous yardage and a smooth hand. 275yds/3.5oz/100g. www.willow yarns.com



Fall in Love

From top:

BERGERE
DE FRANCE

Cocooning, shown in Noir (47% polyester, 27% wool, 26% acrylic), is an innovative yarn conceived in Italian research labs. It employs a wool/acrylic single injected into a lustrous polyester net, before being brushed out for a frothy, pearly finish. Machine-washable. 136yds/1.75oz/50g.
www.bergeredefrance.com

Tweed, shown in Aberdeen (53% acrylic, 30% wool, 12% polyamide, 5% mohair), is a sturdy, rustic, machine-washable yarn with a novelty strand that creates a tweedy illusion, with mohair adding a slight haze. 93yds/1.75oz/50g.
www.bergeredefrance.com

Up to eight colors are printed, Missoni-style, on machine-washable *Arlequin* (50% wool, 50% acrylic). It gives a modern look to pattern stitches and has a rustic feel. Shown in Printemps. 109yds/3.5oz/100g.
www.bergeredefrance.com

Machine-washable *Doucaine* (80% wool, 20% polyamide), robust yet soft, has the perfect amount of twist in the fiber, giving it an unexpected lightness. Shown here in Rosalie. 98yds/1.75oz/50g.
www.bergeredefrance.com

Caprice (75% acrylic, 15% wool, 10% polyester) is loosely plied, with a hint of shimmer. The airy, machine-washable yarn (shown in Espoir) has a light aura and, with its intertwining hues, lends complexity to even simple stitches. 87yds/1.75oz/50g.
www.bergeredefrance.com



From top:



Embrace (100% yak down), a charming hand-dyed DK-weight beauty, will not only give you a beautiful garment: It also gives back to the Tibetan communities that inspire the company's vision. Shown in Rosefinch. 218yds/3.5oz/100g.
www.reywafibers.com



Llamasoft uses a technique that substantially dehairst llama fibers, giving *Dawson* (shown in Darling Dahlia; 50% LlamaSoft, 50% extrafine merino) a beautiful softness and crisp stitch definition. 165yds/3.5oz/100g.
www.sugarbushyarns.com



It's hard to express just how soft and dreamy 100% cashmere *Serenity* is. Hand-dyed and 4-ply, with incredible stitch definition, this yarn (shown in Orchid) just begs to be worn next to your skin. 185yds/1.75oz/50g.
www.anzula.com



Bottom right: Aptly named at almost a half-mile of yarn, each ball of *Yarn Bomb* (100% U.S. cruelty-free merino) is individually hand-dyed, with Freia's signature richly saturated, slowly shifting gradient color. Shown in Dahlia. 860yds/7oz/200g.
www.freiafibers.com



Bottom left: Soft and luxe, *Bella Cash*, shown in Cabernet (60% fine merino superwash wool, 30% nylon, 10% cashmere), has just enough nylon added to the mix to ensure that heirloom knits will last for generations. 230yds/1.75oz/50g.
www.universalyarn.com



Fall in Love

From top:

HD Harrisville Designs

If you love black, you know how nuanced the color can be. *Nightshades* (an American Cormo and wool blend, shown in *Fever Dream*) offers black in ten different shades, in a soft yet distinct DK weight. 250yds/3.5oz/100g. www.harrisville.com



A fluffy, barely there bouclé, *SimpliAir* (81% alpaca, 19% nylon) is all you need to create simple yet stunning color-blocked wraps and shawls. Shown in *Wind*. 220yds/0.8oz/25g. www.skacelknitting.com

SIRDAR

Incredibly plush and machine-washable, fur-effect *Alpine* (50% acrylic, 50% nylon), shown in *Seal*, will knit up into cozy cowls, blankets to burrow under and the softest stuffed toys ever. 148yds/1.75oz/50g. www.sirdar.co.uk/yarns



Himalayan Summit, shown in *Pumpkin Spice* (50% Tibetan yak down, 50% superfine merino): Pure yak, blended with merino and hand-dyed, results in a durable, versatile fiber with an excellent hand that is also super-soft, warm and wearable. 325yds/3.5oz/100g. www.BijouBasinRanch.com



Peruvian-made *Aireado*, shown in *Beige* (70% baby alpaca, 7% merino wool, 23% nylon), has a singular structure, with fibers blown through an ultrathin nylon tube, creating an impossibly soft, lighter-than-air yarn. 283yds/3.5oz/100g. www.plymouthyarn.com

From top:



A delicate yarn belies a hidden strength: The addition of nylon gives richly gradient *Verbena* (75% superwash wool, 25% nylon) stitch definition and resilience. Shown in Evergreens. 370yds/3.5oz/100g. www.willow yarns.com

TRENDSETTER YARN GROUP



Twisted strands of blended fibers (50% merino wool, 50% acrylic) create the beautiful textures and saturated colors of Lana Grossa *Gomitolo 200 Versione*. Shown in color #407, the yarn self-stripes with long color changes. The impressive yardage makes it ideal for large-scale projects. 770yds/7oz/200g. www.trendsetter yarns.com



Lustrous, eco-friendly *Little Nettle Soft* (68% fine superwash merino, 32% nettle), shown in Abalone, provides enviable stitch definition and is the perfect canvas for drapery shawls and sweaters. 385yds/350m/3.5oz/100g. www.ancientarts fibre.com



Shown in Firecracker, *Super Traveller* (100% superwash merino) is squishy-soft and has an almost velvety look, a nice tight twist and amazing stitch definition. 200yds/4oz/113g. www.dragonfly fibers.com



Bis-Sock, limited-edition colorway (85% superwash merino, 15% nylon; 437yds/400m/3.5oz/100g): Half the joy of this delightful speckled fingering-weight sock yarn is the surprise of discovering how the colors will play out. The other half is that it is supersoft and machine-washable. www.biscotte yarns.com



Fall in Love

From top:

Purl SOHO

Think of *Pocket Posy* (75% superwash merino, 15% cashmere, 10% nylon) as *Posy's* little sister, with mini skeins perfect for colorwork, pompoms and welcome pops of color. Shown in *Sour Gooseberry*. 79yds/.8oz/25g.
www.purlsoho.com/pocket-posy.html

Tussock, shown in *Pink Joy* (60% fine kid mohair, 40% silk): Hold this skinny strand of incredible color with another yarn to add a soft halo, or use it alone for beautiful sweaters and scarves. 328yds/.8oz/25g.
www.purlsoho.com/tussock.html

Soft, bouncy *Posy* (75% superwash merino, 15% cashmere, 10% nylon), shown in *Pink Papaya*, comes in a lovely bouquet of hand-dyed colors. It's a wonderful choice for this season's socks and sweaters. 318yds/3.5oz/100g.
www.purlsoho.com/posy.html

Purl Soho introduces nine new colors of *Flax Down* (43% baby alpaca, 42% extrafine merino, 15% linen), shown here in *Crocus Bud*. This knitters' favorite is full of gentle charm and natural beauty. 219yds/3.5oz/100g.
www.purlsoho.com/flax-down.html

Enjoy four new colors of scrumptious *Super Soft Merino* (100% Peruvian merino). This loosely spun single-ply, shown in *Celery Stalk*, knits up at three stitches to the inch for all your quick and cozy winter knits. 87yds/3.5oz/100g.
www.purlsoho.com/gentle-giant.html

FALL 2018

INTRICATE FAIR ISLE, STUNNING YOKES AND SOPHISTICATED SHAWLS:
THIS FALL, IT'S ALL ABOUT HONING YOUR TECHNIQUE.

by design

FAIR ISLE
PULLOVER
(page 55)



pattern play

UNEXPECTED COLOR
PALETTES BRING A TECHNIQUE
ROOTED IN THE PAST FIRMLY
INTO THE PRESENT.

1



DEBORAH NEWTON

Worked in the round with five extra stitches for a steek, Newton's rectangular shawl shines in a striking palette of Rowan's *Felted Tweed*. After the piece is knit, stitches are locked by machine or hand sewing before the piece is cut and opened to its full width. Reverse-stockinette edges are added last, picked up in a variety of color sections and worked for 1 1/2.5cm, then folded in half to the wrong side and sewn in place.

PHOTOGRAPHS BY JACK DEUTSCH.
STYLED BY JESSICA SAAL.
HAIR AND MAKEUP STYLED BY
CINDY ADAMS



pattern play

JESIE OSTERMILLER

Seven different colors of DMC Woolly and a bold star pattern swirl up to the crown of Ostermiller's pom-pom-topped hat.

Worked in the round from the ribbed border up, the stunningly architectural crown decreases maintain symmetry between bright pink seams.

2

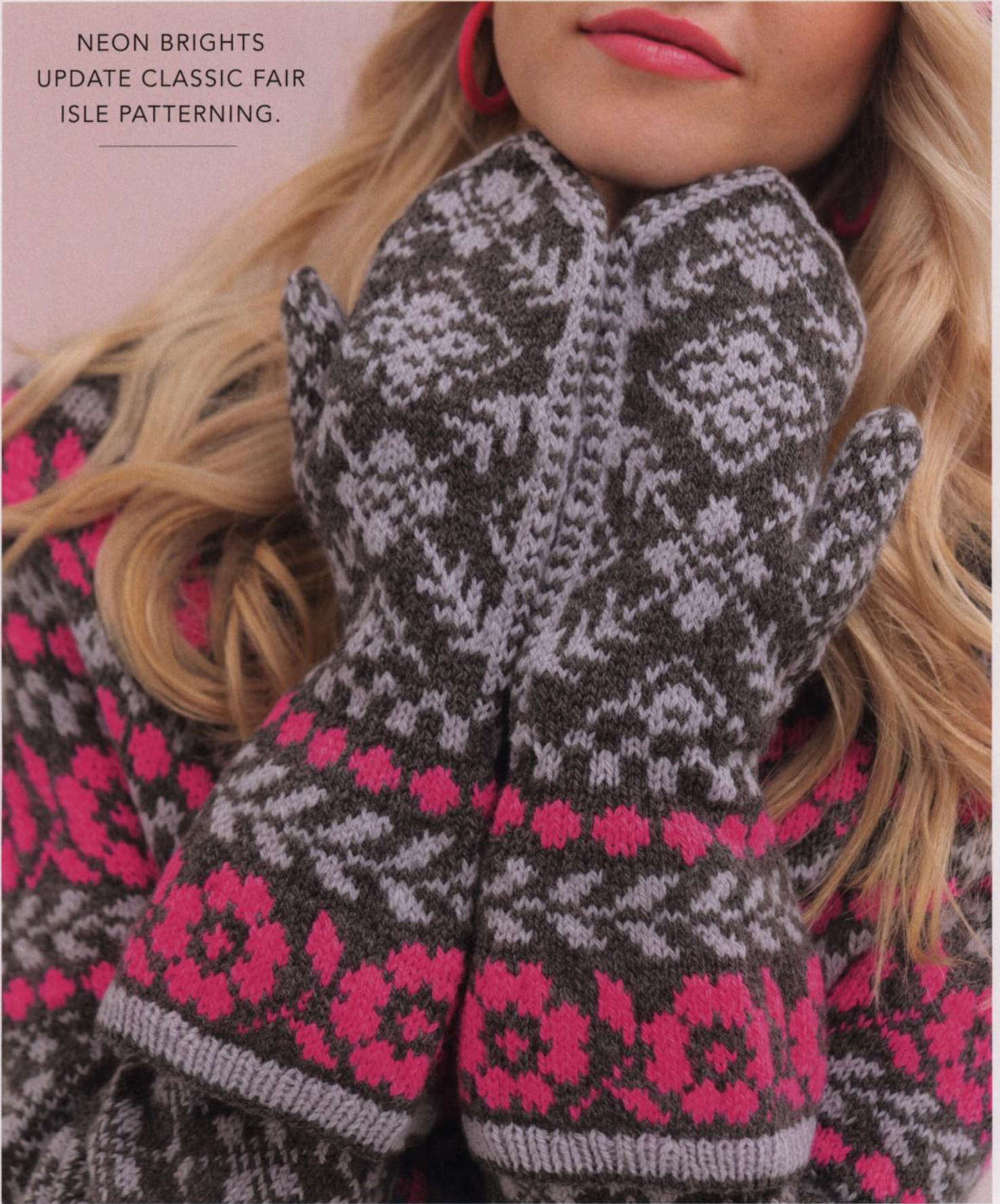
**KATARINA
SEGERBRAND**

Who can resist the intricate Fair Isle patterning on Segerbrand's demure pullover, knit in Blue Sky Fibers' *Woolstok Worsted*. It's worked in the round from the lower edge to the armhole with subtle waist shaping, then back and forth in rows to the shoulders.



3
Size+

NEON BRIGHTS
UPDATE CLASSIC FAIR
ISLE PATTERNING.



pattern play

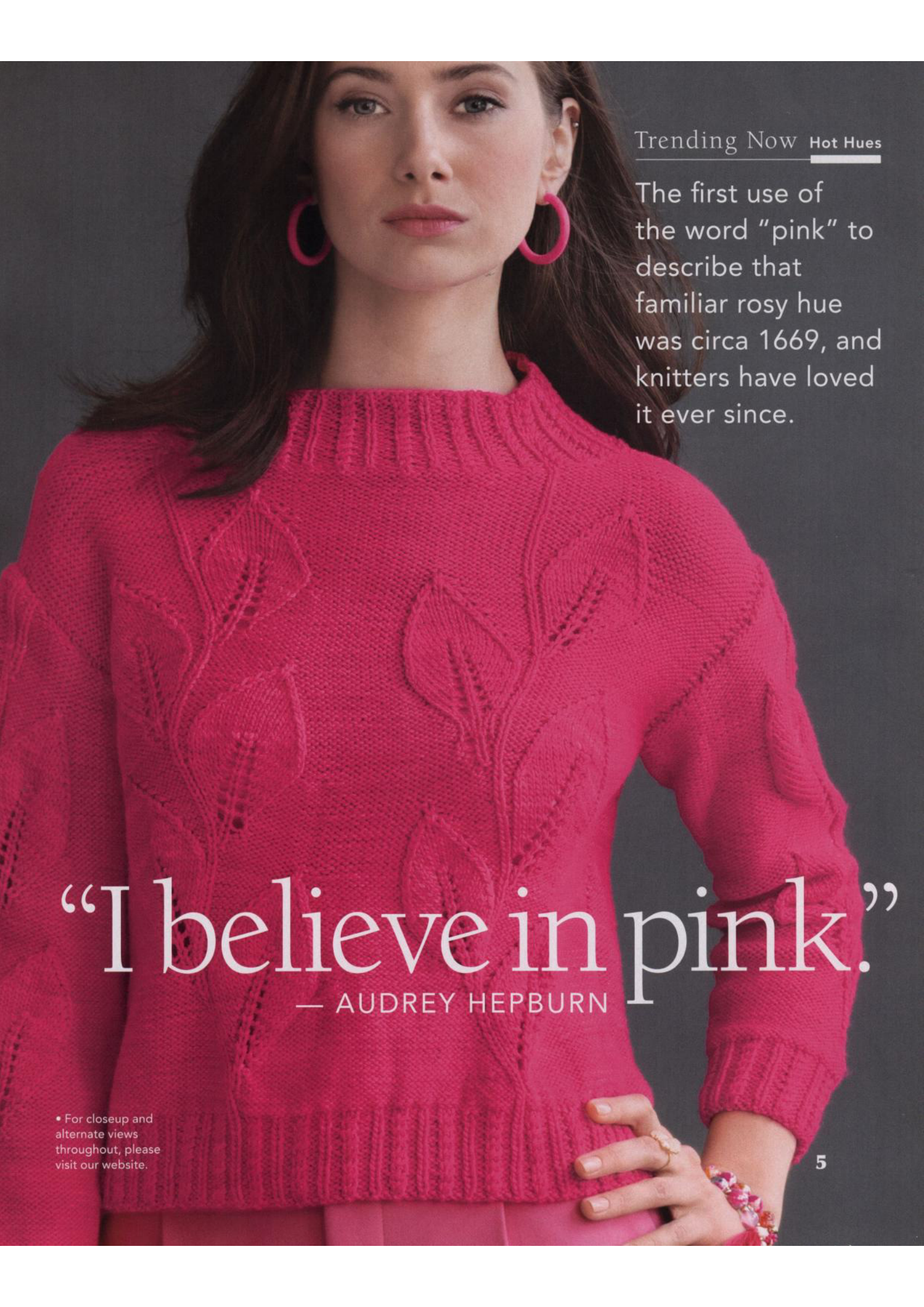
DEBORAH NEWTON

This page and opposite: Bouquets of bright roses and Fair Isle patterning encircle Newton's spectacular pullover, hat and mitts, knit in North Light Fibers' merino *Spring Street*. The tunic-length sweater is worked in the round, with the sleeves and lower body joining at the underarm. The lower edges are picked up and worked in finishing. Reserved underarm stitches are grafted when the sweater is complete. Small and special design details abound in this striking ensemble, like the flared cuffs of the gauntlet-style mittens (shown opposite) and the curly coils in lieu of a pompom on the slouchy hat (shown on page 4).

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



4
Size+



Trending Now Hot Hues

The first use of the word “pink” to describe that familiar rosy hue was circa 1669, and knitters have loved it ever since.

“I believe in pink.”
— AUDREY HEPBURN

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

“Pink is the new black.” — ATTRIBUTED TO DIANA VREELAND



WAS T-REX PINK?
 YOU WOULDN'T HAVE THOUGHT SO, but on July 9, *The Guardian* published the surprising news that the color pink pre-dated the *Tyrannosaurus rex* by about a billion years. The pigment was discovered when researchers crushed rocks dug from a marine shale deposit beneath the Sahara desert in Mauritania. A Ph.D. student extracted molecular fossils of chlorophyll from the resulting powder and voilà: bright pink. The culprit responsible for the hue was microscopic cyanobacteria. So the next time someone brushes off your rose gold or millennial pink as a flash in the pan, know you have the weight of history on your side.



JACQUELINE VAN DILLEN
 Opposite: Van Dillen's pullover is worked in the round with waist shaping and set-in sleeves. Traveling leaf motifs traverse a background of purl stitches on the front and sleeves. Koigu's Kersti provides the perfect hot pink.

There may be pink with white or white with rose/
 Or there may be white with rose and pink with mauve
 — GERTRUDE STEIN (FROM STANZAS IN MEDITATION: STANZA 13)

1. We Are Knitters beechwood needles and crochet hooks are dipped in neon pink for all-around happier knitting. www.weareknitters.com **2.** Go big and bright with Peruvian-made **Amano Yana** and even bigger with **Yana XL**. www.amanoyarns.com **3.** Looking for the perfect gradient yarn? Search no further than **Freia Fine Handpaints' Ombré Worsted**. www.freiafibers.com

PHOTO, LEFT, BY JACK DEUTSCH; STYLED BY JESSICA SAAL; HAIR AND MAKEUP STYLED BY CINDY ADAMS. STILL-LIFE PHOTOS BY MARCUS TULLIS



shawl in love

A MEDLEY OF MOSAIC, A SERIES OF STRIPES, LASHINGS OF LACE: KNITTING'S LOVE AFFAIR WITH SHAWLS CONTINUES.

FAINA GOBERSTEIN

Goberstein's oversized wrap, worked in contrasting shades of Prism's luxurious hand-dyed kid-mohair *Gossamer*, shows off a garter-stitch mosaic while blending with gentle differential stripes. It's knit in two identical pieces and joined at the center back, creating an incredibly versatile piece that can be worn in myriad ways.

PHOTOGRAPHS BY JACK DEUTSCH, STYLED BY JESSICA SAAL.
HAIR AND MAKEUP STYLED BY CINDY ADAMS



“Working slip-stitch patterns in very thin yarns, especially ones with a halo, gives you a completely different look. Here, it creates a gentle stained-glass effect.”

**—FAINA
GOBERSTEIN**



"I designed this shawl to inspire makers to be engaged from cast-on to bind-off by adding unusual textures, striping and colorwork."

—AMANDA KAFFKA

shawl in love

AMANDA KAFFKA

Opposite: Worked from the top down from a tab cast-on, Kaffka's striped, crescent-shaped (or half-pi) lace shawl maintains the first and last three stitches in garter throughout. Two yarn-over increases are employed on every right-side row along the top edge before and after the garter edge stitches. Bands of different lace patterns, color stripes, bobbles and colorwork dance across the shawl—finished with the slight frill of a picot bind-off—in Tahki Yarns' new *Donegal Tweed Fine*.

JACQUELINE VAN DILLEN

This page: Van Dillen's striking bias-stripe shawl is knit on the diagonal (increased at one edge and decreased at the opposite) in alternating stripes of garter, lace, relief stripes and a woven/slip-stitch pattern, with one edge worked in I-cord. The delightful mélange of colors and stitches shines in Ancient Arts Fibre Crafts' *Extra Fine Merino DK/Light Worsted*.

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



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"The landscape of the Netherlands—the green meadows with cows and buttercups, the fields of corn, rye and oats—was my inspiration for this scarf."

—JACQUELINE VAN DILLEN



DREAM IN COLOR

FORTUNE FAVORS THE BOLD, AND WITH KEY DESIGN FEATURES, THESE YOKE SWEATERS HAVE A BRIGHT FUTURE.

• FLIRTY FRINGE

SANDI POSSER

Opposite: Knit in the round from the lower edge to the yoke, Prosser's tasseled pullover sports narrow Fair Isle bands at the lower edges and slight raglan armhole shaping at the beginning of the yoke before the Fair Isle is begun. Garter stitch borders the edges and wide, round neck before jaunty multicolored tassels are attached around the yoke. The colors of Sugar Bush Yarns' *Crisp* are exactly that: crisp and clean.

AUDREY DRYSDALE

This page: Drysdale's showstopper of a sweater is actually a very straightforward shape, letting the graphic pattern and color scheme do all the talking in four bright shades of Brown Sheep's *Lanaloft Worsted*. The body and sleeves are worked in the round from the lower edges to the armholes, then joined and worked upward. The turtleneck and lower hems feature 1x1 ribbing.

PHOTOGRAPHS BY JACK DEUTSCH.
STYLED BY JESSICA SAAL. HAIR AND
MAKEUP STYLED BY CINDY ADAMS



• MIXED GRAPHICS

DREAM IN COLOR



• TWISTED ACCENTS

AMY GUNDERSON

The twisted colorwork motif of Gunderson's pullover is achieved with two-color cables that pop in contrasting shades of Universal Yarn's *Deluxe Worsted Superwash*. The body is worked from the top down in stockinette following the colorwork yoke. Twisted rib borders are made separately and sewn on, both at the collar and the curved lower edges of the front and back.





• TUNIC PROPORTIONS

AMY HERZOG
The horizontal is highlighted in Herzog's wide-necked A-line tunic, worked in the round from the bottom up in Scout from Kelbourne Woolens. A slim colorwork band above the lower hem mimics the angular colorwork on the yoke. The cozy tunic is edged with k3, p2 ribbing at the lower edges and on the wide funnel neck.



12
Size+

DREAM IN COLOR

13



• SEASONAL IMAGERY

MARI LYNN PATRICK

Patrick's pullover is knit in the round from the top down in an autumnal palette of Knit One, Crochet Too's *Allagash*. Short-row shaping lends a slight dip at the front neck; raglan armhole increasing adds a hint of tailoring. The slight swing fit at the lower and bound-off edges is finished with a rib inset, then completed with rolled trims.



• NORDIC UPDATE

YOKO HATTA

Valley Yarns' super-soft *Superwash* is an ideal complement for Hatta's classic cardigan. Back, fronts and sleeves are worked separately to the underarm and then joined for the yoke and worked in rows. The decreases that form the yoke shaping accentuate the colorful zigzag patterning.

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

THE MAKERS

Modern Love

All around the world, knitters who have made an **ISABELL KRAEMER** garment have one thing to say about the modern construction, the casual cool factor, the sheer fun of their experience, and the gorgeous results: "I think I'm in love."

German designer Isabell Kraemer knew how to knit as a teen but stopped to focus on a career in dressmaking. When she picked up the needles again years later, just as the knitting world was experiencing a huge burst of growth online, her perspective on the craft changed. "Discovering all these beautiful knitting blogs, knitting magazines and Ravelry opened a whole new world to me. I couldn't help but feel inspired by all these fantastic projects," she says.

Kraemer set out to be a test knitter for designers whose work she admired: "I've always enjoyed being part of the process and being one of the first to knit from a brand-new pattern." However, Kraemer couldn't help but draw on her dressmaker training. "I wasn't always a good tester," she confesses, "because I [tended to] change the patterns to match my taste and body type." So she began knitting her own garments her way and soon discovered that everyone who saw them was eager to follow her on the journey. "I whipped up some garments and immediately got masses of requests to write down my notes. But without the loving support and encouragement of my designer friends, I never would have started writing down my own ideas," says Kraemer.

The response to this prolific designer's work has been phenomenal, and Kraemer is overwhelmed but grateful for it. With 9,000-plus members in her Ravelry group (Designs by Isabell Kraemer) and more than 120 published patterns in the last seven years, it's a wonder she has any time at all to enjoy the scenery in her hometown of Besigheim, in southern Germany, a medieval town surrounded by rivers and vineyards. But Kraemer feels lucky to do what she loves, and she always has more than a few irons in the design fire.

"My head is always spinning," says Kraemer. "There is a looooot that is still in the 'to be designed' stage. I work on more than one design at a time, which is why it sometimes seems that I need only a few weeks to complete a design. But actually, some of them take years to get to the final publishing stage. Right now, there are three cardigans in different stages—two almost done and one in the planning stage—two shawls and a sweater in the making. And should it happen that I find a yarn that shouts at me, a seventh project could jump on my needles at any time."

Kraemer founded her Ravelry group in 2014 "to simply have a place to handle my test knits and to prevent my inbox from overflowing." With each passing year, she says, "this heartbreakingly adorable group has grown to a place where loads of lovely knitters share their passion, discuss my patterns, have fun doing knit-alongs, and help each other with tips and

tricks." New members who introduce themselves are met with a warm hello. Kraemer can't recall why she started saying "Welcome to our little jungle," but it's become the traditional welcome to a group of knitters who hail from all over the world. Her moderators are also spread out across the globe, jumping in to help at a moment's notice with any of her patterns. Not that that's necessary too often: Most knitters rave about how straightforward Kraemer's instructions are, and the results are stunning.

Fans of Kraemer's designs also follow her life in pictures on Instagram (@lilalu72). For the designs available in her Ravelry shop, Kraemer herself is usually the model, and with her spiky blonde hair, funky jeans and the occasional huge bracelet or watch, she shows knitters how casual meets modern with ease. It's hard to resist knitting every one of these designs, because she makes each one look so good. Her test knitters, who come in all shapes and sizes, are the icing on the cake, because they all look just as cool in the garments they've created. When you're ecstatically happy with what you've made, it shows.

Although she interacts with knitters mostly on Instagram and Ravelry, the 46-year-old Kraemer, who lives with her "one and only" of five years, her 23-year-old son and three cats, teaches the occasional workshop and does meet-and-greets at yarn shops and festivals, mostly in Europe. This fall, however, she plans to be at Vogue Knitting LIVE in San Francisco and will attend VK LIVE in New York in January. She also will be making appearances at Barcelona Knits and Knit for Fun. She says she "loves to meet fellow knitters and designers—that's one of the reasons I love yarn festivals. Of course, there is this thing called yarn, too.... Meeting knitters out in the wild, talking about yarn and knitting, sharing my passion for this craft is one of the most precious experiences in my life. I have never met a single person involved in the knitting world who wouldn't lend me a helping hand. There is so much love and support in this community—whenever I have a question, the answer/help is only a message away."

Kraemer says that her testing days are mostly over: "Lately there is not much time to knit from other people's patterns, but every now and then it happens. A few months ago I couldn't resist jumping on the Carbeth-cardigan bandwagon [a Kate Davies design], and I have to say that I enjoyed every single minute of it." She adds, "Knitting plays a very important role in my life. There is rarely a day without knitting. In knitting/designing I found a way to express myself and, I hope, to inspire. But yes, 'selfish knitting' doesn't happen anymore, or is super rare. There is simply not enough time to do so, but when it *(continued on page 108)*

SHE'S STYLIN' "I am the model, stylist and photographer, so photo shoots are sometimes a spontaneous thing. When the light is good and I don't want to cut off my head because I'm having a bad-hair day, I start thinking of what I might wear underneath the garment. Jeans and shoes are usually already on—all of the clothing you see in my photos is my own. The location is, most of the time, the same spot in the house—a white wall in our kitchen/dining room. Taking photos on my own means also that I have to take loads to end up with a handful of good ones, but the process is a lot of fun."

BY LEE ANN DALTON



Kelbourne Woolens' heathered wool Scout is the perfect partner for Kraemer's asymmetric triangle shawl. Worked from the narrow left tip to the right edge, stitches are increased on every right-side row in bands of lace, which are followed by stockinette sections. Finish with a deep 1x1 ribbed border.

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

THE MAKERS

The Physican's Art

JULIA RIEDE has taken the knitting world by storm with her stunning, complex shawls and socks. Perhaps it's no surprise that the mind behind these designs is not only a former nuclear physicist but is currently working her way through medical school.

Tell us about your knitting background.

My grandmother taught me how to knit when I was 8. She was an avid knitter, working mostly on traditional Alpine socks and stockings, as well as cardigans to go with our Dirndl dresses. [Riede was born in Austria.] I've been knitting on and off ever since. For a long time I worked mostly on socks and stockings, sometimes hats or scarves, depending on the season. In 2007 I discovered knitted shawls and was hooked—endless possibilities for patterns and shapes, and no worries about sizing, which is just perfect for me.

You are an incredibly busy person! How do you balance knitting, family and medical school? And what made you deviate from nuclear engineering?

Well, that's two questions in one! I enjoyed being a nuclear engineer, but after the Fukushima incident [in Okuma, Fukushima Prefecture, Japan] following the 2011 [Tohoku] earthquake and tsunami, nothing was as it was before in the industry, at least here in Germany. The government decided to step out of nuclear power completely, which kind of ruined my long-term career plans. I could have become an expat somewhere where nuclear power was still happening, but I decided I wanted to stay.

I asked myself what I'd like to do for the next thirty years, something that wouldn't end up boring me. The only answer for me was to become a doctor, so I applied to medical school [in Regensburg, Germany], and to my total surprise, I got in.

My husband and I share housework and taking care of our daughter, so it's not that much of a hassle to fit in some knitting and design work now and then. I go through phases in

which medical school is the bigger priority. But students have holidays—three months in summer, for example—when I can really focus on my knitting.

What are your biggest influences when you start a design?

My biggest influence is what I call the shawl-design trinity: yarn, shape and stitch pattern. These three have to harmonize or the design fails, so I usually start by choosing a shape and then making a stitch pattern that works and a yarn to match the pattern. Or I do it the other way around—finding a stitch pattern and then choosing a shape. It works in all directions.

Sometimes my inspiration comes from books, films or music, like my *Plant Anatomy* series, which was based on a book from the 17th century, Nehemiah Grew's *Anatomy of Plants*. I came across a picture of one of the book's fabulous illustrations on Pinterest, followed the link and downloaded the book, which is in the public domain. As soon as I realized there are actually more than fifty illustrations in it, I knew I had to use them somewhere because I really wanted people to know about it. Since I'm a knitter, I turned Grew's work into my kind of art, which is all about knitted shawls.

I designed an entire shawl pattern collection around a song, "Waiting Room," by the punk band Fugazi. It all started last summer. I was feeling rather uninspired and without any great ideas about what to design next. I had just finished two bigger pattern-shape experiments, using vortices to create a Faroese shape, and I was just totally out of inspiration. Sitting in the living room with my husband, knitting, moaning about my lack of ideas, I heard the Fugazi song on the

radio and started singing along and made a joke about mishearing "sitting in the waiting room" for "knitting in the waiting room." I was like, That's exactly what I'm doing, right? Sitting, knitting, in a kind of waiting room, waiting for ideas.

Finally, inspiration was back! I was so excited, I instantly put the idea on my private Facebook, not expecting anybody but a small number of people in my '90s punk bubble to know the band at all, but lots of people told me otherwise. Obviously Fugazi has a broader audience than I thought. The next step after validating the idea was to think about what knitting in a waiting room looks like for me, and especially for other knitters. So many people take their knitting everywhere they go. And we humans wait a lot, much more than we realize—for doctors, in cars, on commutes. It adds up. What few people take with them are complex patterns, though. Who wants to carry around charts, yarn, needles, row counters, etc.? They have to be simple patterns, suitable for what usually is considered easy TV knitting: no charts, or charts that are easy to remember once you get tuned in, lots of plain stitch patterns, easy shapes, thicker yarns.


I contacted my sample knitters and we finished the whole project, from idea to finished book, in under three months. This was possible because I let each one pick her own yarn and I designed the patterns around the yarn instead of fiddling with details about yarn choices or stitch patterns or even shapes.

I love projects like these, because as I'm not a patient person at all. I finished a five-year university study program in physics in only three years, still holding the time record. Working on my second doctor's degree will (continued on page 108)

THESE ARE A FEW OF MY FAVORITE THINGS

My favorite stitch is garter stitch. It's so easy! But combined with the right yarn, it can create wonderful shawls, especially when spiced up with a little lace or eyelets in between. I don't have any particular favorite fibers, but I do have a favorite dyer who should get a fair share of the kudos for the *Plant Anatomy* project: Deborah Ogden from Yarn Indulgences. She created the colors for the *Plant Anatomy* project and picked the base yarns; I just designed shawls around her yarns. These shawl patterns are the ones I'm the most proud of.

BY MOLLY POHLIG

A woman with long brown hair is shown from the chest up, wearing a white top, a tan cardigan, and a teal lace shawl. The shawl features a cable border and a body of intricate lace and traveling stitches. She is also wearing a gold necklace and a ring.

Riede's delicate lace shawl begins at one point with a cabled border and increases outward through the use of yarn overs, maintaining the cable border on both sides. The body is comprised of a variety of lace and traveling stitches; the cable border continues along the top edge and is joined to live stitches on the needle as you work. Malabrigo Sock provides inimitable drape.

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

LAID-BACK LUSTER

WHY RESERVE HIGH SHINE AND SPARKLES FOR EVENING SOIREES? EVERYDAY LOOKS SUFFUSED WITH GLITTERING ACCENTS DESERVE THEIR OWN MOMENT IN THE SPOTLIGHT.



17
Size+



BARRY KLEIN

Inspired by the iconic Chanel jacket, Klein uses an all-over crossed stitch for the separately worked back and fronts. The sleeves are striped garter stitch with a panel of crossed stitches running down the center and along the cuffs; the collar is folded in half and sewn in place. Single crochet adorns the front edges. The tiny sequins of Trendsetter Yarns' *Icon* blend beautifully with the sheen of GGH *Manila*.

PHOTOGRAPHS BY JACK DEUTSCH.
STYLED BY JESSICA SAAL. HAIR AND
MAKEUP STYLED BY CINDY ADAMS

SHIMMER

LAIID-BACK LUSTER

SHINE

TRACY PURTSCHER

Cascade Yarns' *Luminosa* supplies the requisite amount of luxe and shine for Purtscher's minidress, knit from the top down in pieces. Both sides are joined at the underarm to work in the round. The body is mainly stockinette, with the waist nipped in by Purtscher's signature tuck stitches, with a slight increase in stitches to the lower edge. In finishing, ribbed borders are picked up at the neck and armhole edges.

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SPARKLE

KATHERINE MEHLS

Mehls's bell-sleeve top is worked from the top down in the round to the raglan armhole shaping. Clever faux side seams in reverse stockinette help stabilize the garment. A stretchy bind-off lets the edges swing. HiKoo/Skacel Collections' *Tiara* yarn, infused with coordinating beads and sequins, brings the bling.

• 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 decrease(e)(ing)
dpn double-pointed needle(s)
folll follow(s)(ing)
g gram(s)
inc increase(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

1.

Basic

Projects using basic stitches and shaping.

2.

Easy

Simple stitches, color-work and/or shaping.

3.

Intermediate

Involved stitches, color-work and/or shaping.

4.

Complex

Complex stitches, color-work and/or shaping using a variety of techniques and stitches simultaneously.

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. Fair Isle Shawl

Oversized Fair Isle shawl is worked in the round with steek stitches that are cut in finishing. Shown on page 52 and 53.



KNITTED MEASUREMENTS

- Width, including edges 24"/61cm
- Length 72"/183cm

MATERIALS

ROWAN

www.knitrowan.com

- 2 1 3/4oz/50g balls (each approx 136yd/125m of Rowan *Felted Tweed* (wool/alpaca/viscose) each in #177 clay (oatmeal-A), #197 alabaster (gray-B), #185 frozen (pale pink-D)
- 1 ball each in #165 scree (light blue-C), #201 iris (periwinkle-E), #183 peony (purple/pink) (F), #199 pink bliss (rose-G), #200 barbara (dark pink-H), #152 watery (turquoise-I), #161 avocado (J), #203 electric green (K), and #198 zinnia (orange-L)
- One each sizes 6 and 8 (4 and 5mm) circular needles, 20 or 24"/50 or 60cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers
- Sewing machine and thread, or hand-sewing needle and thread to lock steek sts

GAUGE

21 sts and 22 rows = 4"/10cm over St st and color-work pat using larger needles.

TAKE TIME TO CHECK GAUGE.

NOTE

The shawl is worked in the round, with 5 extra sts to form a steek. After completing the piece, the steek sts are locked by machine or hand-sewing. Then the piece is cut and opened up to full width. Edges are added last.

CHART NOTES

(see page 80 for all charts)

- 1 Work all charts in St st (knit every rnd). There are 3 pattern charts. Read the instructions carefully to see the different color repeats that create the color sequence for the shawl.
- 2 Begin and end all charts where indicated.
- 3 Read all chart rounds from right to left.
- 4 When changing colors, twist yarns on WS to prevent holes in work. Do not carry colors without twisting over more than 3 sts.
- 5 On solid-color rows, carry a second color at back,

twisting every 2-3 sts, so the row will have the same thickness as pattern rows.

6 Join new yarns within the steek pattern so that there are no ends in the main fabric.

7 There is no need to weave in ends: after steek is reinforced, the ends can be cut and will be covered by the trim.

SHAWL

With larger circular needle and B, cast on 124 sts. Join, taking care not to twist sts.

Next rnd Place marker (pm), work 5 sts in rnd 1 of steek chart, pm, work rnd 1 of rep #1 of chart #1 over 119 sts. **Note:** Slip markers even round and cont 5 steek sts at beg of every rnd. These steek sts will not be mentioned in the foll instructions.

Cont in pat as established through rnd 31 of chart #1.

Next 10 rnds Work rep #1 of chart #2 over 119 sts. With D, knit 1 rnd.

Next 2 rnds *K1 E, k1 L; rep from * to last st, k1 E. With E, knit 1 rnd.

Next 33 rnds Work rep #1 of chart #3 over 119 sts. With E, knit 1 rnd.

Next 2 rnds *K1 E, k1 K; rep from * to last st, k1 E.

Next 2 rnds *K1 C, k1 K; rep from * to last st, k1 C. With C, knit 1 rnd.

Next 10 rnds Work rep #2 of chart #2 over 119 sts.

Next 31 rnds Work rep #2 of chart #1 over 119 sts.

Next 10 rnds Work rep #3 of chart #2 over 119 sts. With A, knit 1 rnd.

Next 2 rnds *K1 H, k1 J; rep from * to last st, k1 H. With H, knit 1 rnd.

Next 33 rnds Work rep #2 of chart #3 over 119 sts. With H, knit 1 rnd.

Next 2 rnds *K1 H, k1 I; rep from * to last st, k1 H. **Next 2 rnds** *K1 C, k1 I; rep from * to last st, k1 C.

With C, knit 1 rnd.

Next 10 rnds Work rep #4 of chart #2 over 119 sts.

Next 31 rnds Work rep #3 of chart #1 over 119 sts.

Next 10 rnds Work rep #5 of chart #2 over 119 sts. With C, knit 1 rnd.

Next 2 rnds *K1 I, k1 G; rep from * to last st, k1 I. With I, knit 1 rnd.

Next 33 rnds Work rep #3 of chart #3 over 119 sts. With I, knit 1 rnd.

Next 2 rnds *K1 I, k1 F; rep from * to last st, k1 I.

Next 2 rnds *K1 D, k1 F; rep from * to last st, k1 D. With D, knit 1 rnd.

Next 10 rnds Work rep #6 of chart #2 over 119 sts.

Next 31 rnds Work rep #4 of chart #1 over 119 sts.

Next 10 rnds Work rep #7 of chart #2 over 119 sts. With D, knit 1 rnd.

Next 2 rnds *K1 L, k1 E; rep from * to last st, k1 L. With L, knit 1 rnd.

Next 33 rnds Work rep #4 of chart #3 over 119 sts. With L, knit 1 rnd.

Next 2 rnds *K1 L, k1 K; rep from * to last st, k1 L.

Next 2 rnds *K1 C, k1 K; rep from * to last st, k1 C. With C, knit 1 rnd.

Next 10 rnds Work rep #8 of chart #2 over 119 sts.

Next 31 rnds Work rep #5 of chart #1 over 119 sts. Bind off.

FINISHING

Spread yarn ends to either side of steek sts. With machine or hand sewing, lock the sts by sewing 2 lines of stitches to either side of center steek st. Cut along center steek st. Trim all yarn ends close to the cut edge.

Lower edge trim

With RS facing, smaller needle and K, pick up and k 1 st for each cast-on st, excluding steek sts.

*Knit 1 row, purl 1 row; rep from * until edge measures 1"/2.5cm. Bind off, changing colors to make stripes if desired.

Rep along bound-off edge, picking up with J.

Side trim

With RS facing, smaller needle and color(s) of choice, pick up and k 6 sts for every 7 rows along entire long edge. Work as for lower edge trim.

Rep on other side.

Join trims at corners.

Fold trims over edges to cover picked up edges and sew in place.

Steam piece and edges. ■

2. Fair Isle Hat

Fair Isle hat worked in the round from the brim up, with a large pompom. Sized for one size on page 54.



KNITTED MEASUREMENTS

- Head circumference 20 1/2"/52cm
- Length 9 1/2"/24cm

MATERIALS

DMC

www.dmc-usa.com

- 1 1 3/4oz/50g ball (each approx 136yd/125m of DMC *Woolly* (superwash merino wool) each in #065 dark purple (A), #121 lt gray (B), #054 berry pink (C), #073 mint (D), #101 peach (E), #091 mustard (F) and #061 lt purple (G)
- One each sizes 1 and 2 (2.25 and 2.75mm) circular needles, 16"/40cm long, OR SIZE TO OBTAIN GAUGE
- One set (5) size 2 (2.75mm) double-pointed needles (dpn)
- 3"/7.5cm pompom maker (optional)
- Stitch marker

GAUGE

28 sts and 28 rows = 4"/10cm over St st and color-work pat using larger needles.

TAKE TIME TO CHECK GAUGE.

NOTES

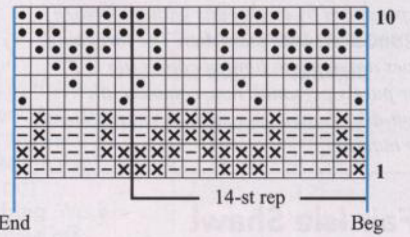
1 Hat is worked in the round from the brim up.

2 Chart is worked in St st in rounds (knit every rnd). When changing colors, twist yarns on WS to prevent holes in work.

3 When shaping top of hat, change to dpn when sts no longer fit comfortably on circular needle.

CHARTS FOR PATTERN #1

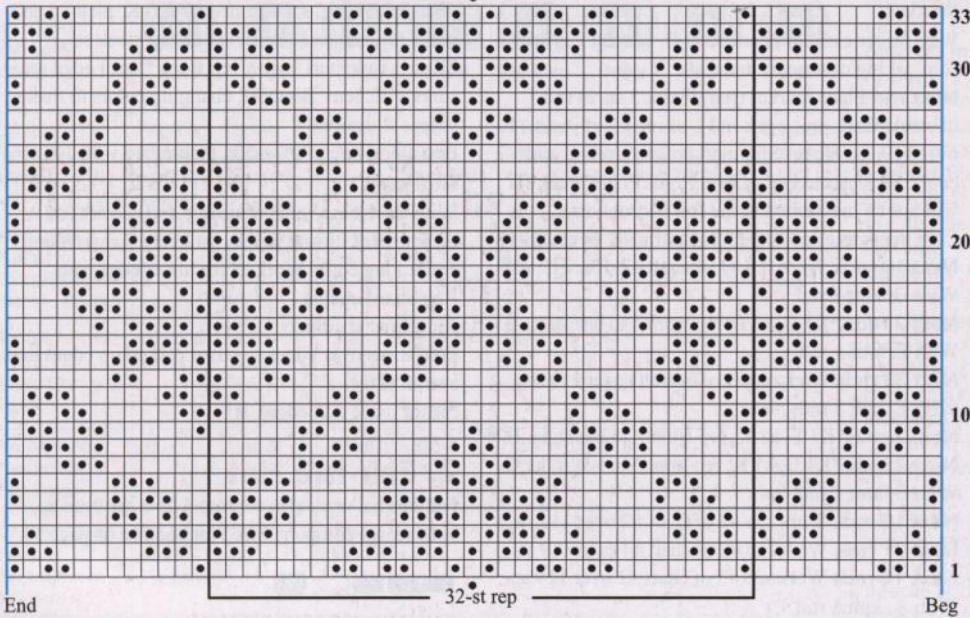
CHART 2



Color Key

- | | |
|-----------------|----------------------|
| Rep #1 | Rep #2 |
| ☒ watery (I) | ☒ pink bliss (G) |
| ☐ alabaster (B) | ☐ scree (C) |
| ☐ frozen (D) | ☐ clay (A) |
| ● peony (F) | ● avocado (J) |
| Rep #3 | Rep #4 |
| ☒ zinnia (L) | ☒ electric green (K) |
| ☐ alabaster (B) | ☐ scree (C) |
| ☐ clay (A) | ☐ alabaster (B) |
| ● iris (E) | ● pink bliss (G) |
| Rep #5 | Rep #6 |
| ☒ zinnia (L) | ☒ pink bliss (G) |
| ☐ clay (A) | ☐ frozen (D) |
| ☐ scree (C) | ☐ clay (A) |
| ● barbara (H) | ● iris (E) |
| Rep #7 | Rep #8 |
| ☒ watery (I) | ☒ barbara (H) |
| ☐ alabaster (B) | ☐ scree (C) |
| ☐ frozen (D) | ☐ clay (A) |
| ● peony (F) | ● pink bliss (G) |

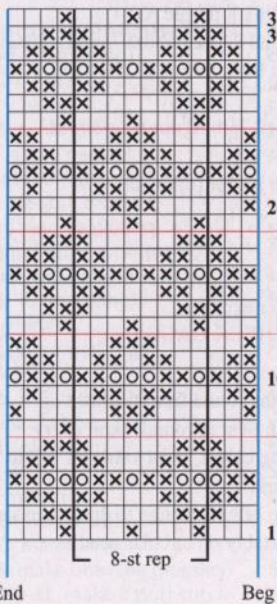
CHART 3



Color Key

- | | | | |
|---------------|---------------|-----------------|---------------|
| Rep #1 | Rep #2 | Rep #3 | Rep #4 |
| ● clay (A) | ● frozen (D) | ● alabaster (B) | ● clay (A) |
| ☐ iris (E) | ☐ barbara (H) | ☐ watery (I) | ☐ zinnia (L) |

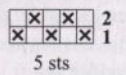
CHART 1



Color Key

- | | | |
|----------------------|----------------------|----------------------|
| Rep #1 and #4 | Rep #2 and #5 | Rep #3 |
| ☒ pink bliss (G) | ☒ electric green (K) | ☒ electric green (K) |
| ☐ alabaster (B) | ☐ alabaster (B) | ☐ alabaster (B) |
| ○ scree (C) | ○ barbara (H) | ○ barbara (H) |
| ☒ barbara (H) | ☒ iris (E) | ☒ watery (I) |
| ☐ frozen (D) | ☐ frozen (D) | ☐ frozen (D) |
| ○ watery (I) | ○ pink bliss (G) | ○ zinnia (L) |
| ☒ zinnia (L) | ☒ peony (F) | ☒ peony (F) |
| ☐ clay (A) | ☐ alabaster (B) | ☐ clay (A) |
| ○ electric green (K) | ○ electric green (K) | ○ electric green (K) |
| ☒ barbara (H) | ☒ iris (E) | ☒ watery (I) |
| ☐ frozen (D) | ☐ frozen (D) | ☐ frozen (D) |
| ○ watery (I) | ○ zinnia (L) | ○ zinnia (L) |
| ☒ pink bliss (G) | ☒ watery (I) | ☒ avocado (J) |
| ☐ alabaster (B) | ☐ alabaster (B) | ☐ clay (A) |
| ○ scree (C) | ○ barbara (H) | ○ peony (F) |

STEEL CHART



- Color Key
- ☒ one color of row
 - ☐ alternate color of row

HAT

With smaller circular needle and A, cast on 140 sts. Join, taking care not to twist sts on needle and place marker for beg of rnd.

Next rnd *K2, p2; rep from * around.

Rep last rnd for k2, p2 rib for 2"/5cm.

Change to larger needle and change to B.

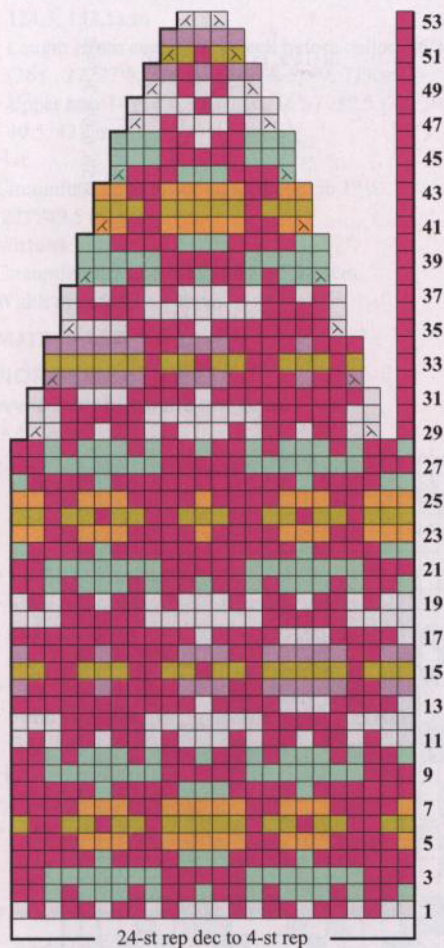
Knit 1 rnd, and inc 4 sts evenly spaced

around—144 sts.

Beg chart pat

Rnd 1 Work 24-st rep 6 times round. Cont in chart pat as established through rnd 53—24 sts.

Cut yarn leaving an 8"/20.5cm tail, thread through rem sts and cinch closed.



Stitch Key

- k
- ⊗ k2tog
- ⊗ ssk

Color Key

- lt gray (B)
- berry pink (C)
- mint (D)
- peach (E)
- mustard (F)
- lt purple (G)

FINISHING

Weave in ends and block to measurements.

With A make a 3"/7.5cm pompom and attach to top of hat. ■

3. Fair Isle Pullover

Loose-fitting pullover worked in the round, with subtle waist shaping, set-in sleeves and round neck. Sized for X-Small, Small, Medium, Large, X-Large, XX-Large, and shown in size Small on page 55.



KNITTED MEASUREMENTS

- Bust 37 (38½, 43, 47, 51½, 56)"/94 (98, 109, 119, 131, 142)cm
- Length 22½ (23½, 24½, 25, 26, 26½)"/57.5 (60, 62, 63.5, 66, 67.5)cm
- Upper arm 12 (12½, 13½, 14, 15, 16)"/30.5 (32, 34, 35.5, 38, 40.5)cm

MATERIALS

BLUE SKY FIBERS

www.blueskyfibers.com

- 6 (6, 7, 8, 9, 10) 1¼oz/50g hanks (each approx 123yd/112m) of Woolstok Worsted (fine highland wool) in #1304 grey harbor (MC)
- 1 (1, 2, 2, 3, 3) hanks in #1305 october sky (A)
- 1 (2, 2, 2, 3, 3) hanks in #1320 spring ice (B)
- 1 (1, 1, 2, 2, 2) hanks in #1318 thermal spring (C)
- 1 hank in #1308 golden meadow (D)
- One size 8 (5mm) circular needle each 16"/40cm and 24"/60cm long, OR SIZE TO OBTAIN GAUGE
- One set (5) size 8 (5mm) double-pointed needles (dpn)
- Stitch markers
- Stitch holders

GAUGE

20 sts and 24 rows = 4"/10cm over St st and chart pat using size 8 (5mm) needles.

TAKE TIME TO CHECK GAUGE.

3-NEEDLE BIND-OFF

1. Hold right sides of pieces together on two needles. Insert third needle knitwise into first st of each needle, and wrap yarn knitwise.
2. Knit these two sts together, and slip them off the needles. *Knit the next two sts together in the same manner.
3. Slip first st on 3rd needle over 2nd st and off needle. Rep from * in step 2 across row until all sts are bound off.

NOTES

1 Pullover is worked in the round from the lower edge to the armhole, then back and forth in rows to shoulders. Sleeves are also worked in the round from the cuff to the cap, then cap shaping is worked back and forth in rows.

2 Chart pattern is worked in St st (k on RS, p on WS). When reading chart in rounds, read all rounds

from right to left. When working back and forth in rows, read RS (odd-numbered) rows from right to left and WS (even-numbered rows) from left to right.

3 When changing colors in chart pat, twist yarns on WS to prevent holes in work.

BODY

With longer circular needle and MC, cast on 184 (192, 214, 234, 258, 280) sts. Join, taking care not to twist sts. Place marker (pm) for beg of rnd and sl marker every rnd.

Next rnd *K1, p1; rep from * around.

Rep last rnd for k1, p1 rib for 1½"/4cm.

With MC, knit 6 rnds.

Beg chart pat

Rnd 1 *Beg with st 3 (1, 7, 2, 19, 2), work to rep, work 23-st rep 2 (2, 3, 3, 5, 4) times, work rem sts of chart, ending at st 23 (25, 19, 24, 7, 24)*, pm for side seam; rep between *'s once more.

Cont in chart pat as established until piece measures 4 (4¼, 4¾, 4¾, 5¼, 5½)"/10 (11, 12, 12, 13, 14)cm from beg.

Shape waist

Dec rnd *SSK, work to 2 sts before next marker, k2tog, slip marker; rep from * once more—4 sts dec'd.

Work even for 4 (6, 8, 8, 10, 10) rnds.

Rep dec rnd—176 (184, 206, 226, 250, 272) sts.

Work even until piece measures 7 (7½, 8, 8, 8½ 8¾)"/18 (19, 20.5, 20.5, 21.5, 22)cm from beg.

Inc rnd *K1, M1, work to 1 st before next marker, M1, k1, slip marker; rep from * once more—4 sts inc'd.

Work even for 16 rnds.

Rep inc rnd—184 (192, 214, 234, 258, 280) sts.

Work even until piece measures approx 16 (16½, 17, 17½, 17½)"/41 (42, 43, 43, 44.5, 44.5)cm from beg, end with a chart rnd 21 (24, 27, 27, 30, 30).

Divide for back and front

Note: Cont to work back and forth in rows on each piece separately.

Back armhole shaping

Bind off 4 (4, 4, 5, 6, 6) sts, work to marker, place rem 92 (96, 107, 117, 129, 140) sts on a st holder for front. Working on back st only, cont as foll: Bind off 4 (4, 4, 5, 6, 6) sts at beg of next row, then cont to bind off 3 sts at beg of next 2 rows, 2 sts at beg of next 2 (2, 4, 4, 6, 6) rows, dec 1 st each side every other row 2 (3, 6, 7, 8, 13) times—70 (72, 73, 79, 83, 84) sts.

Work even until armhole measures 5½ (6, 6½, 7, 7½, 8)"/14 (15, 16, 18, 19, 20.5)cm, end with a WS row.

Neck shaping

Next row (RS) Work 21 (21, 21, 24, 25, 25) sts, place center 28 (30, 31, 31, 33, 34) sts on a stitch holder, work to end. Working both sides at once, dec 1 st from each neck edge every row twice. Work even until armhole measures 6½ (7, 7½, 8, 8½, 9)"/16.5 (18, 19, 20.5, 21.5, 23)cm.

Place rem 19 (19, 19, 22, 23, 23) sts each side on holders for shoulders.

Front armhole shaping

Work as for Back—70 (72, 73, 79, 83, 84) sts. Work even until armhole measures 3½ (4, 4½, 5, 5½, 6)"/9 (10, 11, 11.5, 14, 15)cm, end with a WS row.

Neck shaping

Next row (RS) Work 26 (26, 26, 29, 30, 30) sts, place center 18 (20, 21, 21, 23, 24) sts on a stitch holder, work to end. Working both sides at once, bind off from each neck edge 2 sts twice, dec 1 st from each neck edge every other row 3 times. Work even until armhole measures 7 (7½, 8, 8½, 9, 9½)"/18 (19, 20.5, 21.5, 23, 24)cm. Place rem 19 (18, 18, 22, 23, 23) sts each side on holders for shoulders.

SLEEVES

With dpn and MC, cast on 42 (44, 46, 46, 48, 48) sts. Join, taking care not to twist sts and place marker for beg of rnd. Work k1, p1 rib as for body for 1½"/4cm, inc 5 (7, 7, 9, 9, 9) sts evenly spaced across last rnd—47 (51, 53, 55, 57, 57) sts. With MC, knit 6 rnds. Mark the center st to correspond to center st of chart. When working the first rnd from chart, counts the sts either side of center st to determine where to start the pattern.

Beg chart pat

Beg with rnd 1 of chart and centering the pat, work in chart pat as foll: Work 2 rnds even.

Inc rnd K1, M1, k to last st, M1, k1—2 sts inc'd. Rep inc rnd (working inc sts into chart pat) every 13th (13th, 12th, 10th, 9th, 8th) rnd 5 (5, 6, 7, 8, 10) times more—59 (63, 67, 71, 75, 79) sts. Work even until piece measures approx 16 (16½, 17, 17, 17½, 17½)"/41 (42, 43, 43, 44.5, 44.5)cm from beg, end with a chart rnd 21 (24, 27, 27, 30, 30).

Cap shaping

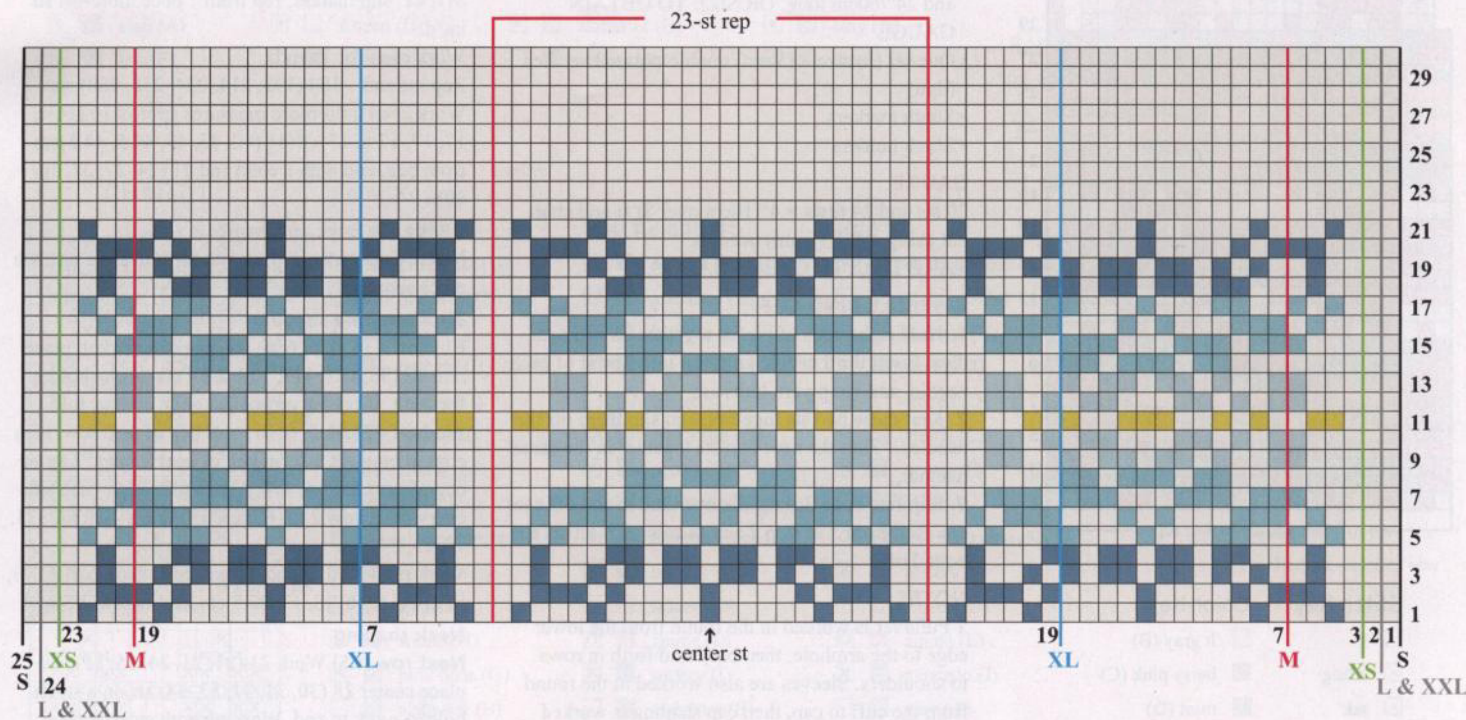
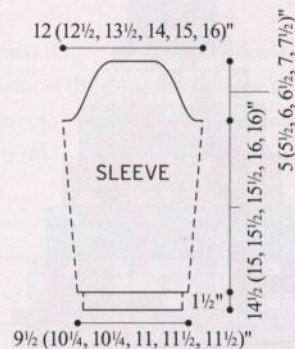
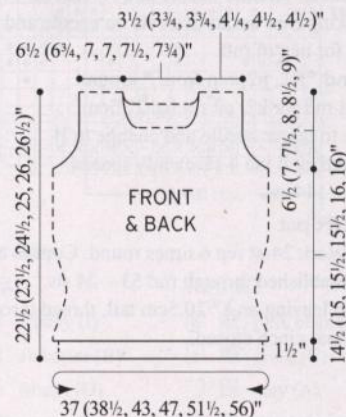
Note: Cont to work back and forth in rows. Bind off 4 (4, 4, 5, 6, 6) sts at beg of next 2 rows, 3 sts at beg of next 2 rows, 2 sts at beg of next 2 (2, 4, 4, 4, 4) rows. Dec 1 st each side every other row 10 (12, 12, 14, 15, 16) times. Work 3 rows even. Bind off 2 sts at the beg of next 2 rows. Bind off the rem 17 (17, 17, 15, 15, 17) sts.

FINISHING

Block pieces to measurements. Join shoulders using 3-needle bind-off.

Neckband

With RS facing, shorter circular needle and MC, k 28 (30, 31, 31, 33, 34) sts from back neck holder, pick up and k 23 sts to front neck holder, k 18 (20, 21, 21, 23, 24) sts from holder, pick up and k 23 sts along rem neck edge—92 (96, 98, 98, 102, 104) sts. Join and work in k1, p1 rib for 7 rnds. Bind off in rib.



Color Key □ grey harbor (MC) ■ october sky (A) □ spring ice (B) □ thermal spring (C) ■ golden meadow (D)

Block pieces to measurements.
Sew shoulder seams. Set in sleeves, easing to fit if necessary. Sew side and sleeve seams. ■

4. Three-piece Rose Pattern Set

Classic-fitting, rose-patterned yoke pullover with matching hat and gloves. Sweater sized for Small, Medium, Large, X-Large, XX-Large, and shown in size Small on pages 57. Hat sized for Small, Medium/Large, and shown in size Medium/Large on page 4. Mittens sized for one size and shown on page 56.



KNITTED MEASUREMENTS

Pullover

- Bust 38½ (42, 45½, 49, 52½)"/98 (106.5, 115.5, 124.5, 133.5)cm
- Length (from center back neck before collar) 26½ (26¾, 27, 27½, 28)"/67 (68, 68.5, 70, 71)cm
- Upper arm 14 (14½, 15¼, 16, 16½)"/35.5 (37, 39, 40.5, 42)cm

Hat

Circumference at lower edge above rib 19½ (22)"/49.5 (56)cm

Mittens

Circumference above thumb 8½"/21.5cm
Width of cuff 13¾"/35cm

MATERIALS

NORTH LIGHT FIBERS

www.northlightfibers.com

Pullover

- 4 (5, 5, 6, 6) 2½oz/71g hanks (each approx 310yd/280m) of North Light Fibers *Spring Street* (Falkland Islands wool) each in sea lion (dark gray—MC) and striper (light gray—A)
- 1 hank in rose campion (hot pink—B)
- Sizes 5 and 7 (3.75 and 4.5mm) circular needles, each 16"/40cm and 24"/60cm long, OR SIZE TO OBTAIN GAUGE
- 1 set (5) double pointed needles (dpn) each sizes 5 and 7 (3.75 and 4.5mm) OR SIZE TO OBTAIN GAUGE

Hat and Mittens (as a set)

- 1 hank in each color of Pullover
- 1 set (5) double pointed needles (dpn) each sizes 5 and 7 (3.75 and 4.5mm) OR SIZE TO OBTAIN GAUGE

For all pieces

- Stitch markers

GAUGE

26 sts and 28 rnds = 4"/10cm over St st and chart patterns using size 7 (4.5mm) needles.
TAKE TIME TO CHECK GAUGE.

NOTES FOR ALL PROJECTS

1 All pieces are worked in the round. Sleeves and lower body pieces are joined at the underarm and the yoke is worked in the round. Lower edge trims are picked up and worked after pieces are complete.

Reserved underarm sts are grafted when sweater is complete.

2 All charts are worked in St st. Beg and end all charts as indicated. Read all chart rnds from right to left. When changing colors, twist yarns on WS to prevent holes in work. Do not carry colors over more than 3 or 4 sts to avoid long floats.

SHORT ROW WRAP & TURN (w&t)

on RS row (on WS row)

1. Wyib (wyif), sl next st purlwise.
2. Move yarn between the needles to the front (back).
3. Sl the same st back to LH needle. Turn work. One st is wrapped.
4. When working the wrapped st, insert RH needle under the wrap and work it tog with the corresponding st on needle.

PULLOVER

Note: Lower edge trim/rib will be picked up and worked after body is complete.

BODY

With larger needle and MC, cast on 250 (274, 298, 318, 342) sts. Join, taking care not to twist sts on needle and place marker (pm) for beg of rnd.
Knit 1 rnd.

Beg charts

Next rnd Slip marker, work rnd 1 of side panel chart over 17 sts, pm, *work rnd 1 body pat chart over 108 (137, 149, 159, 171) as foll: Beg as indicated work to rep, work 34-st rep 3 (3, 3, 4, 4) times, work sts after rep, ending as indicated*, pm, work rnd 1 of side panel chart over 17 sts, pm; rep between *'s once.
Note: Slip markers every rnd.

Cont in chart pats as established (rep rnds 1–12 of side panel and rnds 1–32 of body pat) until piece measures 15½"/39.5cm from beg. Leave sts on needle and work lower edge as foll:

Lower edge

With RS facing, smaller needle and A, pick up and k 248 (272, 296, 316, 340) sts evenly along cast-on edge. Join to work in rnds, and pm for beg of rnd.
Knit 1 rnd, purl 1 rnd.

Next rnd *K2 MC, k2 B; rep from * around.

Next rnd *K2 MC, p2 B; rep from * around.

With A, knit 1 rnd, purl 1 rnd.

Change to MC and knit 1 rnd, inc'ing 26 (26, 28, 28, 30) sts evenly spaced around—274 (298, 324, 344, 370) sts.

Next rnd With MC, *k1, p1; rep from * around.

Rep last rnd for k1, p1 rib for 7 (7, 7, 10, 10) rnds more. Change to A and rib 2 rnds.

Bind off in rib with A.

SLEEVES

With larger dpn and MC, cast on 58 (58, 58, 64, 64) sts. Join, taking care not to twist sts on needles and pm for beg of rnd.
Knit 1 rnd.

Next 4 rnds Beg and end where indicated, work border pat chart over as foll: work 6-st rep 9 (9, 9, 10, 10) times, work sts after rep, end as indicated.

Next 16 rnds Work lower sleeve pat as foll: work 14-st rep 4 times, work sts after rep, end as indicated.

Next 4 rnds Work border pat chart as before.

Note: Change to 16"/40cm circular needle when possible. Slip markers every rnd.

With MC, knit next rnd and inc 7 sts evenly spaced—65 (65, 65, 71, 71) sts.

Next rnd Work rnd 1 of divider panel over 4 sts, pm, work main sleeve pat over 61 (61, 61, 67, 67) sts as foll: beg as indicated work to rep, work 12-st rep 4 times, work sts after rep, end as indicated.

Work even in pats as established for 5 rnds more.

Next rnd (inc) Work 4 sts in pat, sl marker, M1, work in pats to end, M1—2 sts inc'd sts.

Working incs into main sleeve pat, keeping 4 sts in divider panel, work even for 5 rnds more, then rep inc rnd on next rnd, then every 6th (6th, 5th, 5th, 5th) rnd 11 (13, 15, 14, 16) times more—91 (95, 99, 103, 107) sts.

Work even until sleeve measures 15½ (15½, 15½, 16, 16)"/39.5 (39.5, 39.5, 40.5, 40.5)cm from beg. Leave sts on needle and work lower edge as foll:

Lower sleeve edge

With RS facing and smaller needle and B, pick up and k 1 st in each cast-on st—58 (58, 58, 64, 64) sts.
Purl 1 rnd.

Change to A and knit 1 next rnd, inc'ing 6 sts evenly spaced around—64 (64, 64, 70, 70) sts. Work in rnds of k1, p1 rib for 1¼"/3cm.

Change to MC and cont in rib until edge measures 1½"/4cm. Bind off in rib.

SET UP YOKE

Prep the 91 (95, 99, 103, 107) sleeves sts as foll:

Remove beg of rnd marker. Mark center of divider pat. Slip 6 (6, 7, 8, 8) sts before and after marker to scrap yarn, inc 1 st at center by twisting yarn from below (now 13 (13, 15, 17, 17) sts on hold)—79 (83, 85, 87, 91) sts rem in each sleeve.

Prep 250 (274, 298, 318, 342) body sts as foll:

Remove beg of rnd marker. Mark center st of each side panel pat. On each side of body, slip 6 (6, 7, 8, 8) sts before and after marked st, AND marked st, to scrap yarn (13 (13, 15, 17, 17) sts including marked st)—112 (124, 134, 142, 154) sts rem front and back.

Cut all yarn ends.

Join pieces

Next rnd Place new beg of rnd marker, sl 112 (124, 134, 142, 154) back sts to larger, longer circular needle, pm, sl 79 (83, 85, 87, 91) sleeve sts to needle, pm, sl 112 (124, 134, 142, 154) front sts to needle, pm, sl 79 (83, 85, 87, 91) sleeve sts to needle—382 (414, 438, 458, 490) sts.

With MC, knit 1 rnd, dec'ing 12 (16, 16, 16, 20) sts evenly spaced around—370 (398, 422, 442, 470) sts.

Lower armhole shaping

Note: Work decs with MC, and keep dec sts in MC through the end of the leaf pat chart. Read foll instructions before beg to knit. Pattern sequence is described first with shaping after. These are worked simultaneously.

Shaping sequence

Patterns for XL and XXL only

Work 3 rnds small diamond chart, 1 rnd MC.

Then cont pats as foll:

Patterns for all sizes

Work 4 rnds small dot 1 chart, 1 (2, 2, 2, 2) rnds MC, 7 rnds leaf pat chart, 1 rnd MC.

Shaping sequence

Working pat rnds as described above, work as foll:

Dec rnd [With MC, ssk, work pat to 2 sts before marker, with MC, k2tog, sl marker] 4 times—8 sts dec'd.

Rep dec rnd every other rnd 5 (6, 6, 8, 8) times more. There are a total of 12 (14, 14, 18, 18) pat rnds and 48 (56, 56, 72, 72) sts dec'd—322 (342, 366, 370, 398) sts rem.

Remove all markers, except at beg of rnd.

With MC, knit next rnd, dec'ing 16 (18, 24, 10, 20) sts evenly spaced around—306 (324, 342, 360, 378) sts.

Work rnds 1-13 of large rose chart.

With MC, k next rnd, dec'ing 26 (32, 38, 40, 50) sts evenly spaced—280 (292, 304, 320, 328) sts.

Work rnds 1-5 of small check 1 chart.

With MC, knit next rnd, dec'ing 15 (22, 24, 30, 33) sts evenly spaced—265 (270, 280, 290, 295) sts.

Work rnds 1-4 of small dot 1 chart.

Work rnds 1-5 of diamond band.

With MC, k next rnd, dec'ing 31 (36, 28, 20, 25) sts evenly spaced—234 (234, 252, 270, 270) sts.

Work rnds 1-13 of large rose chart.

With MC, knit next rnd, dec'ing 49 (49, 57, 70, 70)

sts evenly spaced—185 (185, 195, 200, 200) sts.

Work 1-4 of small dot 2 chart.

Neck shaping

Place markers each side of the approx 45 (45, 45, 50, 50) center front sts:

Next row (RS) Knit to first front neck marker, w&t; p to 2nd front neck marker, w&t.

Next row (RS) Knit to 15 sts before previous wrap, w&t; p to 15 sts before previous wrap, w&t.

Rep last 2 rows once more. Knit next rnd over all sts, k each wrapped st tog with corresponding st, AT SAME TIME, dec 9 (9, 19, 20, 20) sts evenly spaces over back sts—176 (176, 180, 180) sts. With MC, knit 0 (0, 2, 0, 2) rnds.

Neck ribbing

Change to smaller needle.

Next rnd With MC, *k2, p2; rep from * around. Rep last rnd for k2, p2 rib for 3½"/9cm. Change to B and work in k1, p1 rib for 1 rnd. Change to MC and cont k1, p1 rib for 3 rnds. Bind off firmly.

FINISHING

Slip each side of armhole sts on hold to 2 dpn and join with 3-needle bind off.

Steam sweater and edges lightly, if necessary.

HAT

With larger needle and MC, cast on 126 (144) sts.

Join taking care not to twist sts and place marker (pm) for beg of rnd. Knit 1 rnd.

Work rnds 1-13 of large rose chart.

Knit next rnd with MC, inc'ing 10 (dec'ing 8) sts

evenly spaced—136 sts.

Work rnds 1-5 of small check 1 chart.

With MC, knit 1 rnd.

Work rnds 1-32 of body chart, working 34-st rep 4 times.

With MC, knit next rnd, dec'ing 12 sts evenly spaced—124 sts.

Work rnds 1-5 of small check 2 chart.

With MC, knit next rnd, dec'ing 16 sts evenly spaced—108 sts.

Work rnds 1-7 of leaf pat chart.

With MC, knit 1 rnd.

Knit next rnd, dec'ing 18 sts evenly spaced—90 sts.

Work rnds 1-9 of small rose chart.

With MC, knit 1 rnd.

Knit next rnd, dec'ing 20 sts evenly spaced—70 sts.

Work rnds 1-4 of small dot 2 chart.

With MC, knit next rnd, dec'ing 14 sts evenly spaced—56 sts.

Work rnds 1-3 of small diamond chart.

With MC, knit next rnd, dec'ing 14 sts evenly spaced—42 sts.

With A, knit 1 rnd.

Next 2 rnds *K1 A, k1 MC; rep from * around.

With A, knit 1 rnd.

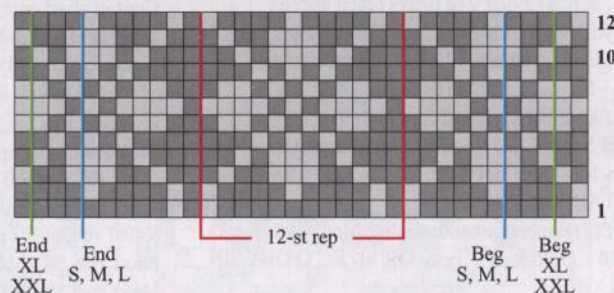
With MC, knit 1 rnd. With MC, knit next rnd, dec'ing 14 sts evenly spaced—28 sts.

With MC, knit 2 rnds.

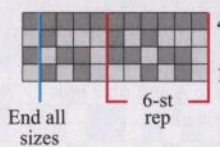
With A, knit next rnd, dec'ing 10 sts evenly spaced—18 sts.

Knit 1 rnd.

MAIN SLEEVE PAT



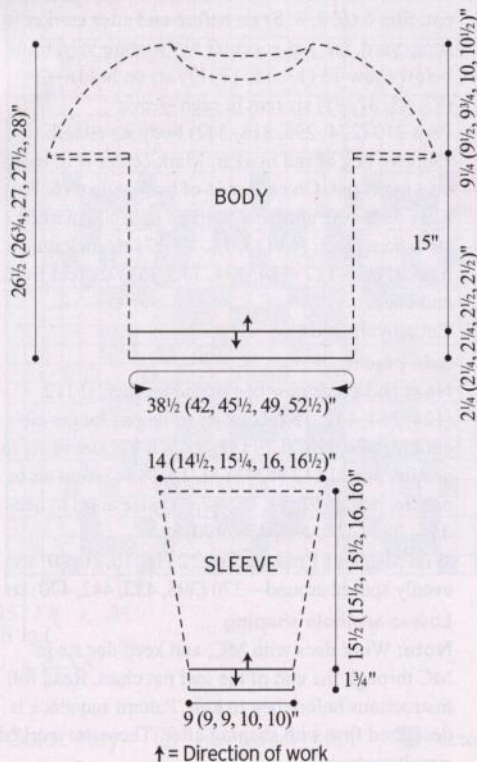
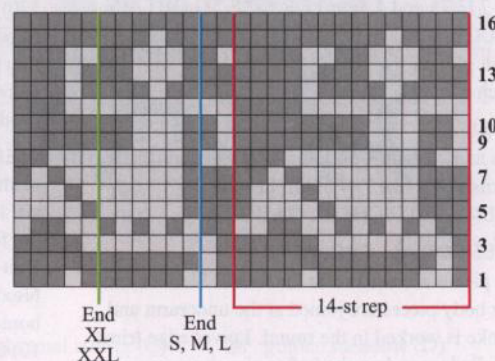
BORDER PAT



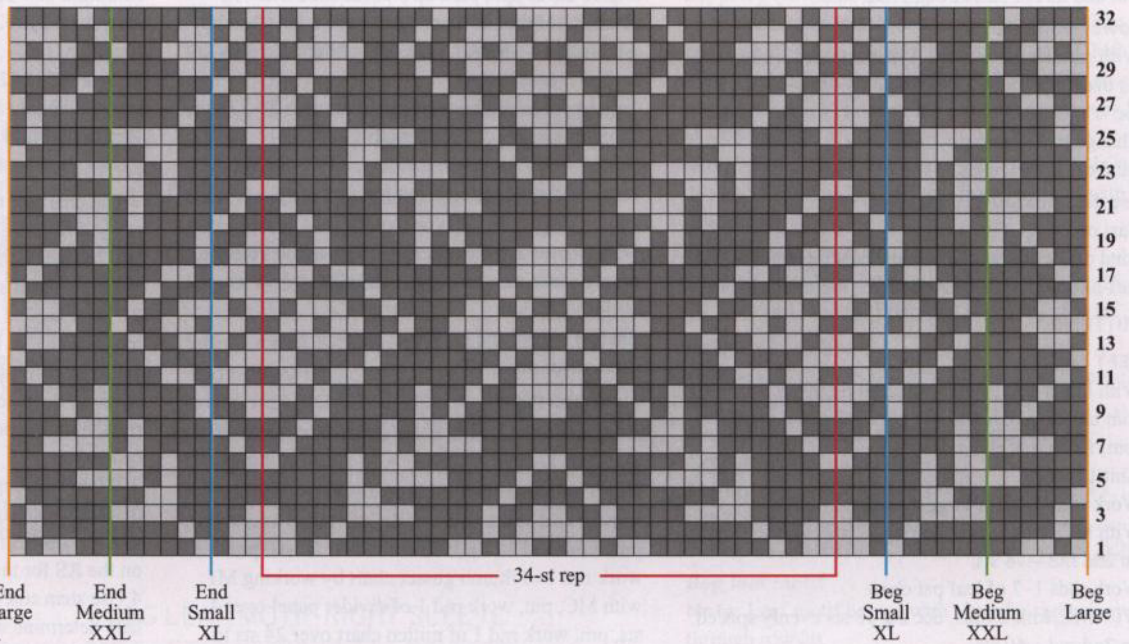
Color Key

- sea lion (MC)
- striper (A)
- rose campion (B)

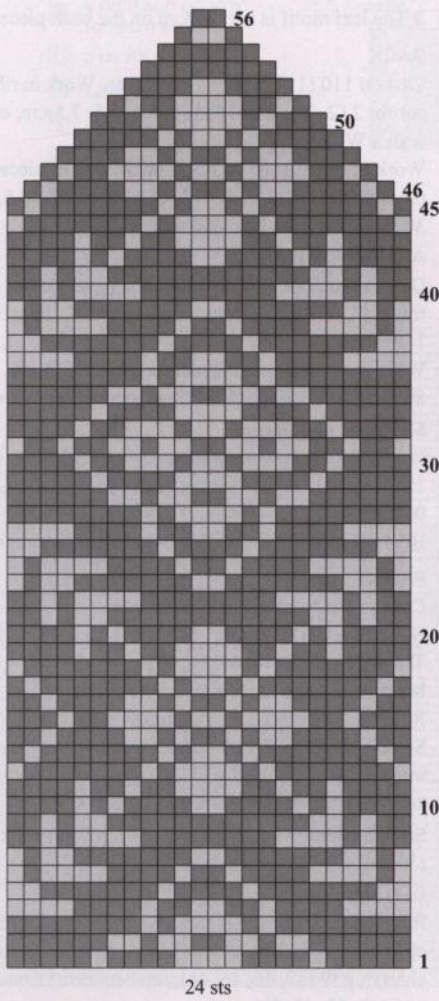
LOWER SLEEVE PAT



BODY PAT

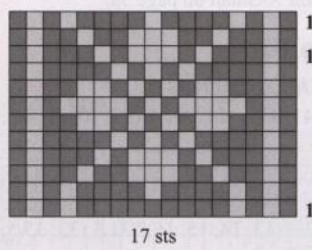


MITTEN PAT

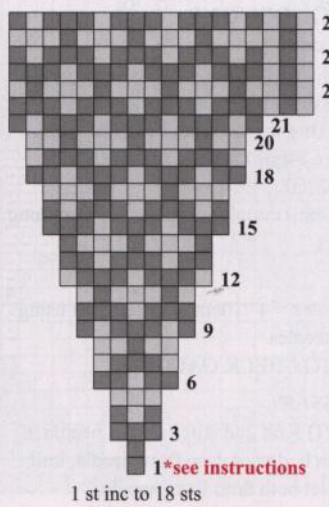


- Color Key**
- sea lion (MC)
 - striper (A)
 - rose campion (B)

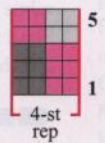
SIDE PANEL



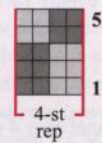
THUMB GUSSET



SMALL CHECK 2



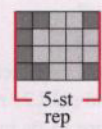
SMALL CHECK 1



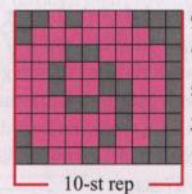
SMALL DOT 1



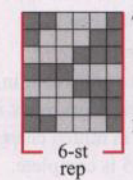
SMALL DOT 2



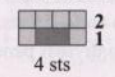
SMALL ROSE



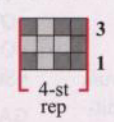
LEAF PAT



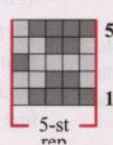
DIVIDER PANEL



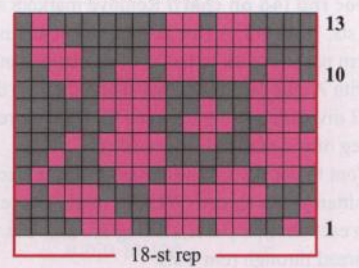
SMALL DIAMOND



DIAMOND BAND



LARGE ROSE



Last rnd *K2tog; rep from * around.
Cut and thread end through rem 9 sts.

Lower edge rib

With smaller needle and A, pick up and k 128 (156) sts evenly around cast-on edge. Work in k1, p1 rib for ½"/1.5cm.

Change to MC and rib 1 rnd.
Bind off firmly in rib.

Top ties (make 1 in each color)

Cast on 24 sts. Purl 1 row.
Bind off, working k2tog while binding off. Ties will curl like a corkscrew. Attach ties tog at top of hat.

MITTENS

LEFT MITTEN

With larger needle and MC, cast on 90 sts.
Join taking care not to twist sts and place marker (pm) for beg of rnd.
Knit 1 rnd.
Work rnds 1–13 of large rose chart.
With MC, knit 2 rnds, dec'ing 12 sts evenly spaced on 2nd rnd—78 sts.
Work rnds 1–7 of leaf pat chart.
With MC, knit 2 rnds, dec'ing 18 sts evenly spaced on 2nd rnd—60 sts.
Work rnds 1–4 of small dot 1 chart.
With MC, knit 2 rnds, dec'ing 12 sts evenly spaced on 2nd rnd—48 sts.
Work rnds 1–5 of small check 1 chart.
With MC, knit next rnd, inc'ing 8 sts evenly spaced—56 sts.

HAND

Hand and thumb gusset

Set-up rnd Work rnd 1 of divider panel over 4 sts, pm, work rnd 1 of thumb gusset chart by working M1 with MC, pm, work rnd 1 of mitten chart over 24 sts, pm, work rnd 1 of divider panel over 4 sts, pm, work rnd 1 of mitten chart over 24 sts to end of rnd—57 sts.

Rnd 2 Work even in pats as established.

Rnd 3 Inc 1 st each side of thumb chart as indicated on next rnd, then rep inc every 3rd rnd until 21 rnds of thumb chart are complete—there are 15 sts in thumb gusset.

Thumb opening

Next rnd *Work in pat over 4 sts, slip 15 thumb sts to scrap yarn, work in pat to end—56 sts.
Cont in mitten chart and two divider panels until rnd 45 is complete.

Top shaping

Dec rnd (46 on chart) Remove markers and work 3 sts, *ssk with A (the last divider st and next mitten pat st), work to last st of mitten pat and k2tog with A (the last mitten pat st and the first divider st), k2 divider sts*; rep between *'s once more (remove beg of rnd marker)—4 sts dec'd.

Cont to dec 4 sts as described working dec sts into mitten pat as shown on chart, until 8 sts rem (4 sts in each divider panel). K2tog around. Cut yarn and thread through rem 4 sts.

THUMB

Slip 15 sts to dpn, pick up 3 sts as shown at beg of rnd 22 of thumb chart, then work over 15 sts as established—18 sts. Divide sts so there are 6 sts on each of 3 needles.

Cont in pat as established, rep chart rnds 22–27 until thumb measures desired length.

Next 2 rnds Alternating colors, k2tog around. Cut yarn and thread through rem sts.

Lower edge rib

With smaller needle and A, pick up and k 96 sts evenly along cast-on edge. Join and work in k1, p1 rib for ½"/1.5cm.

Change to MC and rib 1 rnd.

Bind off in rib.

RIGHT MITTEN

Work as for Left Mitten, reversing placement of thumb as foll:

Hand and thumb gusset

Set-up rnd Work rnd 1 of divider panel over 4 sts, pm, work rnd 1 of mitten chart over 24 sts, pm, work rnd 1 of thumb gusset chart by working M1 with MC, pm, work rnd 1 of divider panel over 4 sts, pm, work rnd 1 of mitten chart over 24 sts to end of rnd—57 sts. ■

5. Leaf Motif Pullover

Loose-fitting pullover worked in the round, with subtle waist shaping, set-in sleeves and round neck. Sized for X-Small, Small, Medium, Large, X-Large, and shown in size X-Small on page 58.



KNITTED MEASUREMENTS

- Bust 36 (39, 41, 43½, 46)"/91.5 (99, 104, 110.5, 117)cm
- Length 19½ (20, 21, 21½, 22½)"/49.5 (51, 53.5, 55, 57.5)cm
- Upper arm 12½ (13, 14, 15, 16)"/31.5 (33, 35.5, 38, 40.5)cm

MATERIALS

KOIGU WOOL DESIGNS

www.koigu.com

- 10 (11, 13, 14, 15) 1¼oz/50g hanks (each approx 114yd/100m) of Koigu Wool Designs *Kersti Merino Crepe* (merino wool) in #1150 hot pink
- One pair size 6 (4mm) needles OR SIZE TO OBTAIN GAUGE
- One size 6 (4mm) circular needle, 16"/40cm long
- Stitch markers

GAUGE

24 sts and 32 rows = 4"/10cm over rev St st using size 6 (4mm) needles.

TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

Right Twist (RT) Knit 2nd stitch on LH needle in front of first stitch, do not drop from needle, knit first stitch and let both drop from needle.

RIB PATTERN

(multiple of 7 sts plus 5)

Row 1 (WS) *K2, p1, k2, p2; rep from * to last 5 sts, k2, p1, k2.

Row 2 (RS) *P2, k1, p2, RT; rep from * to last 5 sts, p2, k1, p2.

Rep rows 1 and 2 for rib pat.

NOTES

1 The chart for the leaf motif shows *only* the RS rows, which are read from right to left. Work all WS rows as k the knit sts and p the purl sts, always working a purl st into a yo.

2 "No stitch" is a placeholder in the chart, marking a stitch that has been decreased out of, or has yet to be increased into, the pattern. This method of charting helps to keep the sts lined up and easier to read. Skip the no-stitch square(s) and work the next charted st.

3 When working the leaf motifs on the front, note that the green square on row 61 of chart is worked as a k st on RS for the first motif, then as a purl st on the RS for the second motif.

4 Use stem stitch on chart to keep sts aligned and to help determine where to begin each rnd of the pattern by counting the charted sts before the stem stitch.

5 The leaf motif is *not* worked on the back piece.

BACK

Cast on 110 (117, 124, 131, 138) sts. Work in rib pat for 2 (2, 2½, 2½, 3)"/5 (5, 6.5, 6.5, 7.5)cm, end with a WS row.

Work in rev St st (p on RS, k on WS) until piece measures 11½ (11½, 12, 12, 12½)"/29 (29, 30.5, 30.5, 32)cm from beg, end with a WS row.

Armhole shaping

Dec 1 st each side on next row, then every other row 5 (7, 9, 10, 12) times more—98 (101, 104, 109, 112) sts.

Work even until armhole measures 6½ (7, 7½, 8, 8½)"/16.5 (18, 19, 20.5, 21.5)cm, end with a WS row.

Shoulder shaping

Bind off 3 (4, 4, 4, 4) sts at beg of next 12 (2, 6, 10, 12) rows, 0 (3, 3, 3, 0) sts at beg of next 0 (10, 6, 2, 0) rows.

Bind off rem 62 (63, 62, 63, 64) sts for back neck.

FRONT

Cast on and work rib pat as for back.

Next row (RS) P30 (30, 30, 37, 37), k1, p41 (41, 48, 48, 48), k1, p37 (44, 44, 44, 51).

Next row K the knit sts and p the purl sts.

Rep last 2 rows 1 (2, 2, 3, 3) times more.

Set-up row 1 (RS) P29 (29, 29, 36, 36), (k1, p1) into next st, k1, p2tog, p37 (37, 44, 44, 44), p2tog, k1, (p1, k1) into next st, p36 (43, 43, 43, 50).

Set-up row 2 K36 (43, 43, 43, 50), p1, k1, p1, k39 (39, 46, 46, 46), p1, k1, p1, k29 (29, 29, 36, 36).

Beg leaf motifs

Row 1 (RS) P29 (29, 29, 36, 36), *work row 1 of chart over next 3 sts as foll: k1, p1, k1 (stem st on chart)*, p39 (39, 46, 46, 46); rep between *'s once, p36 (43, 43, 43, 50).

Row 2 and all WS rows K the knit sts and p the purl sts.

Row 3 P27 (27, 27, 34, 34), *p2tog, yo, k1, yo, p1, k1, p2tog* (row 3 of chart), p35 (35, 42, 42, 42); rep between *'s once, p34 (34, 41, 41, 41).

Cont in chart as established, through row 62, then rep rows 23–62 once more, but purl the green st on the chart on the 2nd rep of row 61, then work rows 103–118 over first half of chart only with rem sts in rev St st, AT SAME TIME, when piece measures same length as back to armhole, work armhole shaping as for back—98 (101, 104, 109, 112) sts.

Work even until all chart rows have been worked, then cont to work the 2 stem sts only in St st and rem sts in rev St st, until armhole measures 4½ (5, 5½, 6, 6½)"/11.5 (13, 14, 15.5, 16.5)cm, end with a WS row.

Neck and shoulder shaping

Next row (RS) Work 28 (29, 31, 33, 34) sts, place center 42 (43, 42, 43, 44) sts on a stitch holder, work to end. Working both sides at once, bind off from

each neck edge 3 sts once, 2 sts twice, dec 1 st from each neck edge every other row 3 times, AT SAME TIME, after 4 rows have been worked in neck shaping, work shoulder shaping as for back.

LEFT SLEEVE

Cast on 54 (54, 54, 61, 61) sts. Work in rib pat for 2(2, 2½, 2½, 3)"/5 (5, 6.5, 6.5, 7.5)cm, end with a WS row.

Next row (RS) P23 (23, 23, 30, 30), k1, p30.

Next row K the knit sts and p the purl sts.

Rep last 2 rows once more.

Set-up row 1 (RS) P22 (22, 22, 29, 29), (k1, p1) into next st, k1, p2tog, p28.

Set-up row 2 K29, p1, k1, p1, k22 (22, 22, 29, 29).

Beg leaf motif

Row 1 (RS) P22 (22, 22, 29, 29), work row 1 of chart over next 3 sts as foll: k1, p1, k1 (stem st on chart), p to end.

Row 2 and all WS rows K the knit sts and p the purl sts.

Row 3 P20 (20, 20, 27, 27), p2tog, yo, k1, yo, p1, k1, p2tog (row 3 of chart), p to end.

Cont in chart as established, through row 62, then rep rows 23–62 to end of piece, AT SAME TIME, inc 1 st each side every 8th (8th, 6th, 6th, 6th) row 11 (12, 15, 15, 17) times, working inc sts into rev St st—76 (78, 84, 91, 95) sts.

Work even until piece measures 16 (16, 16½, 16½, 17)"/40.5 (40.5, 42, 42, 43)cm from beg, end with a WS row.

Cap shaping

Bind off 4 (4, 3, 4, 3) sts at beg of next 12 (12, 16, 16, 20) rows. Bind off rem 28 (30, 36, 27, 35) sts.

RIGHT SLEEVE

Cast on and work in rib pat same as for left sleeve.

Next row (RS) P30, k1, p23 (23, 23, 30, 30).

Next row K the knit sts and p the purl sts.

Rep last 2 rows once more.

Set-up row 1 (RS) P29, (k1, p1) into next st, k1, p2tog, p21 (21, 21, 28, 28).

Set-up row 2 K22 (22, 22, 29, 29), p1, k1, p1, k29.

Beg leaf motif

Note: Leaf motif begins with chart for right sleeve through row 20.

Row 1 (RS) P29, work row 1 of chart for right sleeve over next 3 sts as foll: k1 (stem st on chart), p1, k1, p to end.

Row 2 and all WS rows K the knit sts and p the purl sts.

Row 3 P27, p2tog, k1, p1, yo, k1, yo, p2tog (row 3 of chart), p to end.

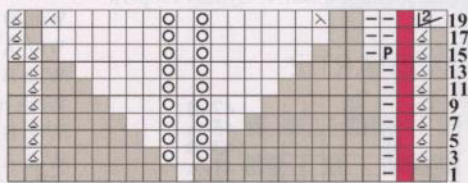
Cont in pat as established through chart row 20.

Next row (row 41 leaf chart) P18, p2tog, k1, p1, k1 (stem st), M1 p-st, p2, ssk, k6, yo, k1, yo, k6, k2tog, p to end.

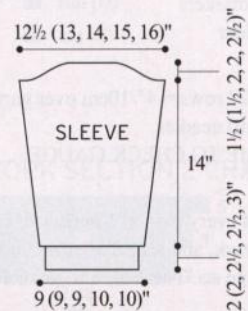
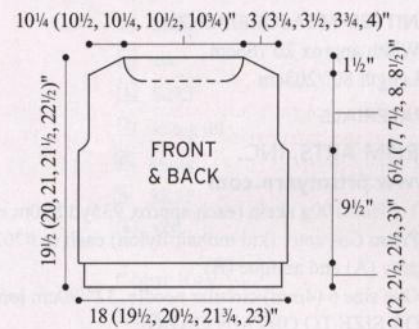
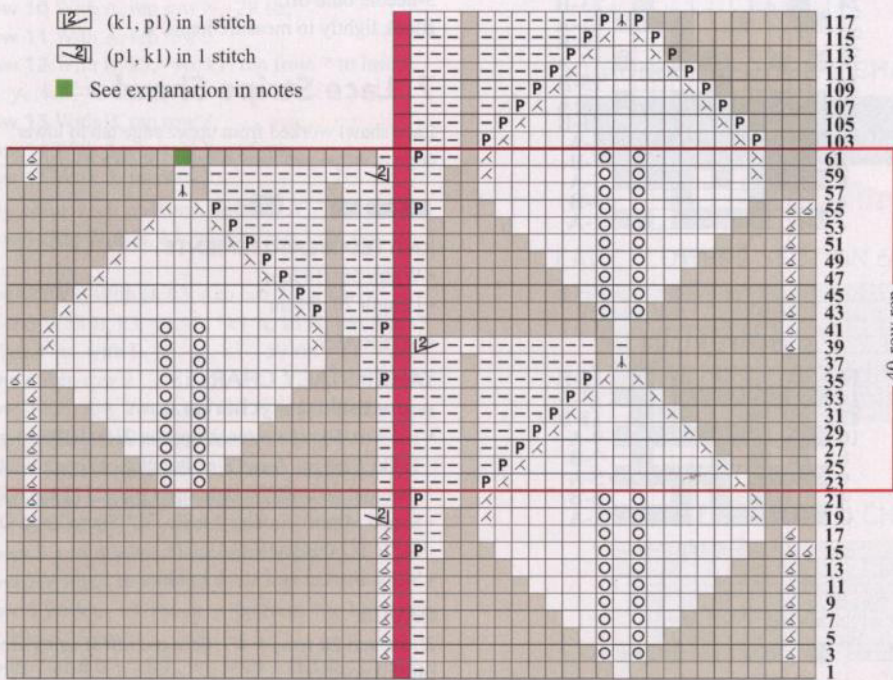
Stitch Key

- k on RS, p on WS
- k on RS, p on WS for stem stitch
- p on RS, k on WS
- k2tog
- ssk
- p2tog on RS
- yo
- S2KP
- M1 p-st
- no stitch
- (k1, p1) in 1 stitch
- (p1, k1) in 1 stitch
- See explanation in notes

BEG LEAF MOTIF RIGHT SLEEVE



LEAF MOTIF



Cont to work leaf motif as established and complete as for left sleeve.

FINISHING

Block pieces to measurements. Join shoulders using 3-needle bind-off.

Neckband

With RS facing and circular needle, pick up and k 62 (63, 62, 63, 64) sts along back neck, 18 sts to front neck holder, k 42 (43, 42, 43, 44) sts from front neck holder, pick up and k 18 to end—140 (142, 140, 142, 144) sts. Join and place marker for beg of rnd.

For sizes X-Small and Medium

Next rnd *P2, k1, p2, k2; rep from * around.

For sizes Small and Large

Next rnd P2tog, p1, k1, p2, k2, *p2, k1, p2, k2*; rep between *s 5 times more, p2tog, p1, k1, p2, k2; rep between *s to end of rnd—140 sts.

For X-Large

Next rnd P1, M1 p-st, k1, p2, k2, *p2, k1, p2, k2*; rep between *s twice more, p1, M1 p-st, k1, p2, k2; rep between *s 3 times, p1, M1 p-st, k1, p2, k2; rep between *s to end of rnd—147 sts.

For all sizes

Rnd 1 *P2, k1, p2, RT; rep from * around.

Rnd 2 *P2, k1, p2, k2; rep from * around.

Rep last 2 rnds for rib pat until neckband measures 2½"/6.5cm, end with a rnd 2. Bind off in pat.

Set in sleeves. Sew side and sleeve seams. ■

6. Mosaic Wrap

Oversized shawl worked in wide stripes of garter stitch and garter mosaic patterns with slip stitch selvage stitches. Shown on pages 60 and 61.



KNITTED MEASUREMENTS

- Width approx 26"/66cm
- Length 80"/203cm

MATERIALS

PRISM ARTS, INC.

www.prismyarn.com

- 1 3½oz/100g skein (each approx 935yd/850m) of Prism Gossamer (kid mohair/nylon) each in #702 gray (A) and antique (B)
- One size 6 (4mm) circular needle, 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- 17 stitch markers
- Stitch holder

GAUGE

18 sts and 27 rows = 4"/10cm over garter st using size 6 (4mm) needles.

TAKE TIME TO CHECK GAUGE.

NOTES

1 At beg of every row, sl 1 purlwise, bring yarn to back and work, and at end of every row k the last st for selvage sts. These sts are *not* included on the charts.

2 One row of mosaic charts represents two rows of knitting. Read the RS rows from right to left and the WS rows from left to right. Only one color is worked over 2 rows, the sts in the other color are slipped. The letters at the RH side of the chart represent the color used to knit the row and also correspond with the first and last st of the row. When slipping sts, slip them wyib on RS rows and wyif on WS rows, so that the yarn is always carried on the WS of the work.

3 Charts are worked in garter st (k every row).

4 Shawl is made in two separate pieces that are joined in the center in finishing.

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

KNIT AND PURL 3-NEEDLE BIND-OFF

With RS tog and needles parallel and using a 3rd needle, p1-bring-through: insert needle into a front needle stitch as if to knit, purl the st from back needle and bring it through the front stitch; *p1-bring-through and slip the first st over the 2nd to bind off; rep from * across. Fasten off last st.

For how-to video on this bind-off technique, go to: <https://www.youtube.com/watch?v=OymSVv50pGw>

CHART 2

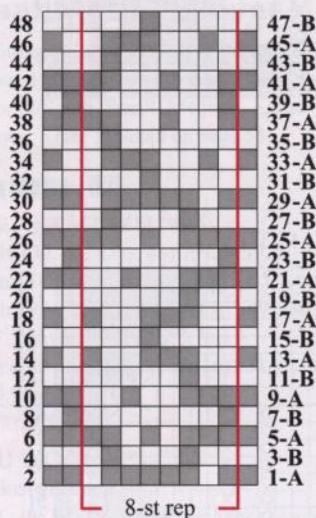
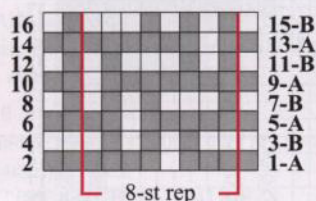


CHART 1



Color Key

- 702 (A)
- antique (B)

SHAWL (make 2 pieces)

With A, cast on 117 sts.

Knit 27 rows, ending with a WS row. Cut A.

Join B and knit 22 rows. Cut B.

Join A and knit 16 rows. Cut A.

Join B and knit 12 rows. Cut B.

Join A and knit 8 rows. Cut the yarn.

Join B and knit 6 rows. Do *not* cut yarn.

Join A and work as foll:

Beg chart 1

Row 1 (RS) Sl 1 purlwise (selvage st), with A, k1, *k3, sl 1 wyib, k4; rep from * to last 3 sts, k2, k1 (selvage st).

Row 2 (WS) Sl 1 purlwise (selvage st), with A, k2, *k4, sl 1 wyif, k3; rep from * to last 2 sts, k1, k1 (selvage st).

Row 3 (RS) Sl 1 purlwise (selvage st), with B, k1, *k2, [sl 1 wyib, k1] 3 times; rep from * to last 3 sts, k2, k1 (selvage st).

Row 4 (WS) Sl 1 purlwise (selvage st), with B, k2, *[k1, sl 1 wyif] 3 times, k2; rep from * to last 2 sts, k1, k1 (selvage st).

Cont in chart pat as established until rows 1–16 of chart 1 have been worked twice (32 rows).

With B knit 4 rows.

With A knit 4 rows.

With B knit 4 rows.

Work rows 1–48 of chart 2 three times (144 rows).

With B knit 4 rows.

With A knit 4 rows.

With B knit 4 rows.

Work 1–16 of chart 1 three times (48 rows).

Place sts on holder.

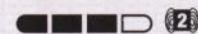
FINISHING

With RS facing join both pieces with knit and purl 3-needle bind off.

Block lightly to measurements. ■

7. Lace Stripe Shawl

Lace shawl worked from upper edge tab to lower edge in stripe and lace patterns. Shown on page 62.



KNITTED MEASUREMENTS

- Width 58"/147cm
- Length 20"/51cm

MATERIALS

TAKHI•STACY CHARLES

www.tahkistacycharles.com

- 1 1¾oz/50g skein (each approx 218yd/196m) of Tahki Donegal Tweed Fine (wool/mohair) in #2708 charcoal (A), #2724 light teal (B), #2715 tan (C)
- Size 6 (4mm) circular needle, 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- Stitch marker and stitch holders

GAUGE

20 sts and 28 rows = 4"/10cm over St st using size 6 (4mm) needles.

TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

- kfb** Knit into the front and back of next st—1 st inc'd.
kfbfbf Knit into the (front, back, front, back, front) of next st—4 sts inc'd.
k3tog tbl Knit 3 together through back loop—2 sts dec'd.
k4tog Knit 4 together—3 sts dec'd.
MB (make bobble) Kfbfbf, turn, sl 1 p4, turn, sl 1, k4, turn, sl 1, [p2tog] twice, turn, SK2P.
SK3P Sl 3 knitwise one at a time, k1, pass 3 slipped sts over—3 sts dec'd.

NOTES

- 1 Patterns may be worked from chart or text.
 2 Circular needle is used to accommodate large number of sts. Do not join.

SHAWL

With A, cast on 3 sts. Knit 6 rows, do not turn work after last row. Rotate work 90 degrees and pick up and knit 3 sts along side edge, rotate work 90 degrees and pick up and knit 3 sts along cast-on edge—9 sts.

Beg stripe pattern, section 1

- Row 1 (WS)** K3, p3, k3.
Row 2 (RS) K3, [yo, k1] 3 times, yo, k3—13 sts.
Row 3 K3, p to last 3 sts, k3.
 Join B (leaving A attached) and work as foll:
Row 4 With B, k3, yo, k last 3 sts, yo, k3—15 sts.
Row 5 With B, rep row 3.
Row 6 With A, k3, *yo, k1; rep from * to last 3 sts, yo, k3—25 sts.
Row 7 With A, rep row 3.
Row 8 With B, k3, yo, k to last 3 sts, yo, k3—2 sts inc'd.
Row 9 With B, rep row 3.
Row 10 With A, rep row 8—29 sts.
Row 11 With A, rep row 3.
Row 12 With B, k3, *yo, k1; rep from * to last 3 sts, yo, k3—53 sts.
Row 13 With B, rep row 3.
Row 14 With A, rep row 8—55 sts.
Row 15 With A, rep row 3.

Beg colorwork pattern, section 2

- Row 1 (RS)** With B, k3, yo, k to last 3 sts, yo, k3—57 sts.
Row 2 (WS) With B, k3, p to last 3 sts, k3.
Row 3 With B, k3, yo, k2, *k1 A, k1 B; rep from * to last 4 sts, with B, k1, yo, k3—59 sts.
Row 4 Rep row 2.
Row 5 Rep row 1—61 sts. Cut B and join C.

Beg stripe pattern, section 3

- Row 1 (WS)** With C, k3, p to last 3 sts, k3.
Row 2 (RS) With C, k3, yo, k to last 3 sts, yo, k3—2 sts inc'd.
Rows 3 and 4 With A, rep rows 1 and 2.
Row 5 With C, rep row 1.
Row 6 With C, k3, *yo, k1; rep from * to last 3 sts, yo, k3—125 sts.
Rows 7 and 8 With A, rep rows 1 and 2—127 sts.
Rows 9–12 Rep rows 1–4—131 sts.

Rows 13 and 14 Rep rows 1 and 2—133 sts. Cut C.

Beg bobble pattern, section 4

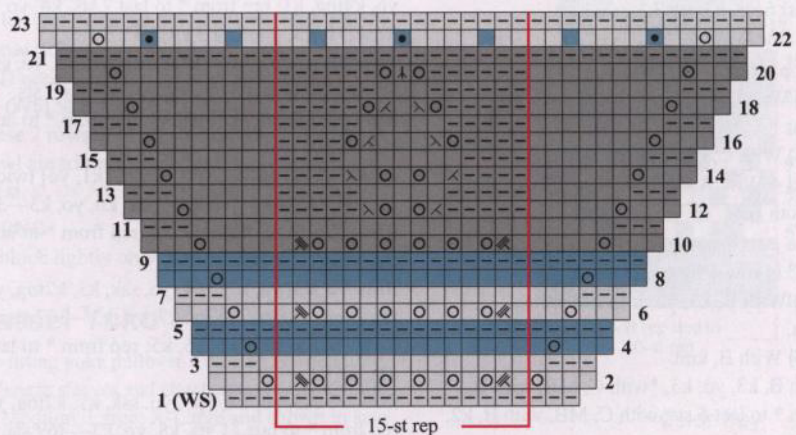
- Note** Join B in row 4 for bobbles.
Row 1 (WS) With A, k3, p to last 3 sts, k3.
Row 2 (RS) With A, k3, yo, k to last 3 sts, yo—135 sts.
Row 3 With A, knit.
Row 4 With A, k3, yo, k1, *with B, MB, with A, k6; rep from * to last 5 sts, with B, MB, with A, k1, yo, k3—137 sts.
Row 5 With A, knit.
Row 6 With A, rep row 2—139 sts.

Row 7 With A, rep row 1. Cut A and join B.

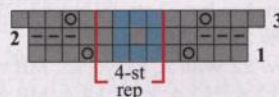
Beg stripe pattern, section 5

- Row 1 (RS)** With B, k3, yo, k to last 3 sts, yo, k3—141 sts.
Row 2 (WS) With B, k3, p to last 3 sts, k3.
Rows 3 and 4 With C, rep rows 1 and 2—143 sts.
Rows 5 and 6 With B, rep rows 1 and 2—145 sts.
Row 7 With C, k3, *yo, k2; rep from * to last 6 sts, yo, k3, yo, k3—215 sts.
Row 8 With C, rep row 2.
Rows 9–14 Rep rows 1–6—221 sts.
 Cut B and C and join A.

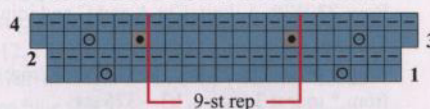
LACE SECTION 12 CHART



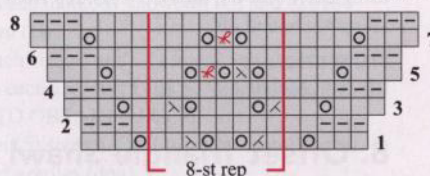
COLORWORK SECTION 10 CHART



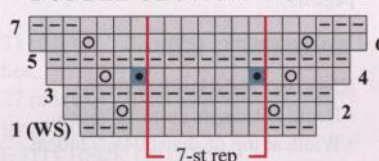
BOBBLE SECTION 8 CHART



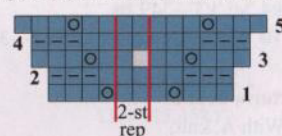
LACE FLOWERS SECTION 6 CHART



BOBBLE SECTION 4 CHART



COLORWORK SECTION 2 CHART



Stitch Key

- k on RS, p on WS
- ◻ p on RS, k on WS
- yo
- ⊗ k2tog
- ⊘ ssk
- ⊕ S2KP
- ⊗ k3tog tbl
- ⊗ k4tog
- ⊗ SK3P
- MB

Color Key

- lt grey (A)
- teal (B)
- tan (C)

Next row (RS) With A, k3, yo, k to last 3 sts, yo, k3—223 sts.

Next row (WS) With A, k3, p to last 3 sts, k3.

Beg lace flowers pattern, section 6

Row 1 (RS) With A, k3, yo, k1, *k1, k2tog, yo, k1, yo, ssk, k2, rep from * to last 3 sts, yo, k3—225 sts.

Row 2 (WS) With A, k3, p to last 3 sts, k3.

Row 3 K3, yo, k2, *k2tog, yo, k3, yo, ssk, k1; rep from * to last 4 sts, k1, yo, k3—227 sts.

Row 4 Rep row 2.

Row 5 K3, yo, k3, *k1, yo, ssk, yo, k3tog tbl, yo, k2; rep from * to last 5 sts, k2, yo, k3—229 sts.

Row 6 Rep row 2.

Row 7 K3, yo, k4, *k2, yo, k3tog tbl, yo, k3; rep from * to last 6 sts, k3, yo, k3—231 sts.

Row 8 Rep row 2. Join C.

Beg stripe pattern, section 7

Row 1 (RS) With C, k3, yo, k to last 3 sts, yo, k3—233 sts.

Row 2 (WS) With C, k3, p to last 3 sts, k3.

Rows 3 and 4 With A, rep rows 1 and 2—235 sts. Cut A and join B.

Beg bobble pattern, section 8

Note Join C in row 4 for bobbles.

Row 1 (RS) With B, k3, yo, k to last 3 sts, yo—237 sts.

Row 2 (WS) With B, knit.

Row 3 With B, k3, yo, k3, *with C, MB, with B, k8; rep from * to last 6 sts, with C, MB, with B, k2, yo, k3—239 sts.

Row 4 With B, knit. Cut B and join A.

Beg stripe pattern, section 9

Row 1 (RS) With A, k3, yo, k to last 3 sts, yo, k3—241 sts.

Row 2 (WS) With A, k3, p to last 3 sts, k3.

Rows 3 and 4 With C, rep rows 1 and 2—243 sts. Rep rows 1-4 twice more—251 sts. Cut A.

Beg colorwork pattern, section 10

Row 1 (RS) With C, k3, yo, k1, *with B, k3, with C, k1; rep from * to last 3 sts, yo, k3—253 sts.

Row 2 (WS) With C, k3, p1, *p1 A, p1 B; rep from * to last 5 sts, with C, p2, k3.

Row 3 With C, k3, yo, k2, *with B, k3, with C, k1; rep from * to last 4 sts, k1, yo, k3—255 sts.

Next row (WS) With C, k3, p to last 3 sts, k3.

Next row (RS) With C, k3, yo, k to last 3 sts, yo, k3—257 sts. Join A.

Beg stripe pattern, section 11

Row 1 (WS) With A, k3, p to last 3 sts, k3.

Row 2 (RS) With A, k3, yo, k to last 3 sts, yo, k3—259 sts.

Rows 3 and 4 With C, rep rows 1 and 2—261 sts.

Rows 5 and 6 With A, rep rows 1 and 2—263 sts.

Row 7 With B, rep row 1.

Row 8 With B, k3, yo, k4, *yo, k3; rep from * to last 7 sts, yo, k4, yo, k3—349 sts.

Rows 9 and 10 With A, rep rows 1 and 2—351 sts. Cut B and C.

Beg lace pattern, section 12

Row 1 (WS) With A, knit.

Row 2 (RS) With A, k3, yo, *k1, SK3P, [yo, k1] 5 times, yo, k4tog, k1; rep from * to last 3 sts, yo, k3—353 sts.

Row 3 With A, k3, p to last 3 sts, k3.

Row 4 With B, k3, yo, k to last 3 sts, yo, k3—355 sts.

Row 5 With B, knit.

Row 6 With A, k3, yo, k2, *k1, SK3P, [yo, k1] 5 times, yo, k4tog, k1; rep from * to last 5 sts, k2, yo, k3—357 sts.

Row 7 With A, k3, p to last 3 sts, k3.

Rows 8 and 9 With B, rep rows 4 and 5—359 sts. Cut A and join C, work in C through row 21.

Row 10 K3, yo, k4, *k1, SK3P, [yo, k1] 5 times, yo, k4tog, k1; rep from * to last 7 sts, k4, yo, k3.

Row 11 K3, p to last 3 sts, k3.

Row 12 K3, yo, k5, *p5, k2tog, yo, k1, yo, ssk, p5; rep from * to last 8 sts, k5, yo, k3—363 sts.

Row 13 K3, p6, *k5, p5, k5; rep from * to last 9 sts, p6, k3.

Row 14 K3, yo, k6, *p4, k2tog, [k1, yo] twice, k1, ssk, p4; rep from * to last 9 sts, k6, yo, k3—365 sts.

Row 15 K3, p7, *k4, p7, k4; rep from * to last 10 sts, p7, k3.

Row 16 K3, yo, k7, *p4, yo, ssk, k3, k2tog, yo, p4; rep from * to last 10 sts, k7, yo, k3—367 sts.

Row 17 K3, p8, *k5, p5, k5; rep from * to last 11 sts, p8, k3.

Row 18 K3, yo, k8, *p5, yo, ssk, k1, k2tog, yo, p5; rep from * to last 11 sts, k8, yo, k3—369 sts.

Row 19 K3, p9, *k6, p3, k6; rep from * to last 12 sts, p9, k3.

Row 20 K3, yo, k9, *p6, yo, SK2P, yo, p6; rep from * to last 12 sts, k9, yo, k3—371 sts.

Row 21 Knit.

Row 22 With A, k3, yo, k2, MB with B, k4 A, k1 B, k2 A, *k2 A, k1 B, k4 A, MB with B, k4 A, k1 B, k2 A; rep from * to last 13 sts, k2 A, k1 B, k4 A, MB with B, k2 A, yo, k3 A—373 sts.

Row 23 With A, knit. Cut A and C and join B.

Edging

Row 1 (RS) With B, k3, yo, k1, *yo, k2tog; rep from * to last 3 sts, yo, k3—375 sts.

Row 2 With B, knit.

With B, work a picot bind-off as foll: *cast on 2 sts using cable cast-on, bind off 4 sts; rep from * until all sts are bound off.

FINISHING

Block to measurements. ■

8. Offset Triangle Shawl

Triangle shawl worked from one long point across to the opposite straight bound-off edge. Shown on page 63.



KNITTED MEASUREMENTS

- Depth at triangle point 22"/56cm
- Width at top of shawl 94½"/240cm

MATERIALS

ANCIENT ARTS FIBRE CRAFTS

ancientartsfibre.com

- 2 3½oz/100g hanks (each approx 220yd/200m) of Ancient Arts Fibre Crafts *Superwash Extra Fine Merino DK/Light Worsted* in light through the leaves (green) (A)
- 1 hank each in iron horse (anthracite) (B), pieces of eight (grey) (C) and birch leaves (ochre) (D)
- One size 7 (4.5mm) circular needle, 24"/60cm long, OR SIZE TO OBTAIN GAUGE
- One size 7 (4.5mm) double-pointed needle (dpn)

GAUGE

18 sts and 36 rows = 4"/10cm over garter st using size 7 (4.5mm) needles.

TAKE TIME TO CHECK GAUGE.

INC/DEC METHOD

Note: Shawl is worked using an inc and dec method with a 3-st sl st I-cord trim as foll:

Row 1 (RS) Work to the last 3 sts, kfb, k2.

Row 2 (WS) K2, yo, work to the last 5 sts, end k2tog, sl 3 wyif (for the 3-st I-cord trim).

Row 3 (RS) K3 (I-cord trim), work to the last 3 sts, kfb into the yo, k2.

Rep rows 2 and 3 for the inc/dec method for the entire shawl.

GARTER STITCH PATTERN

Working using the inc/dec method, k all sts between the edge sts on every row.

LACE PATTERN STITCH (in D)

Row 1 (RS) K3, k to last 3 sts, kfb into yo, k2.

Row 2 (WS) K2, yo, p to last 5 sts, k2tog, k2tog, sl 3 wyif.

Row 3 (RS) K3, *k1, yo, p1, p3tog, p1, yo; rep from * to last 3 sts, kfb into yo, k2.

Row 4 Rep row 2.

Rep these 4 rows for lace pat st.

WEAVING PATTERN (in A and B)

Row 1 (RS) With B, k3, k to last 3 sts, kfb into yo, k2.

Row 2 (WS) With B, k2, yo, p to last 5 sts, k2tog, sl 3 wyif.

Row 3 (RS) With A, k3, *k1, sl 1 purlwise wyif; rep from * to last 3 sts, kfb into yo, k2.

Row 4 With A, k2, yo; sl the slipped sts wyif and p the purl sts to last 5 sts, k2tog, sl 3 wyif.

Row 5 Rep row 1.

Row 6 Rep row 2.

Row 7 With A, k3, *sl 1 purlwise wyif, k1; rep from * to last 3 sts, kfb, k2.

Row 8 Rep row 4.

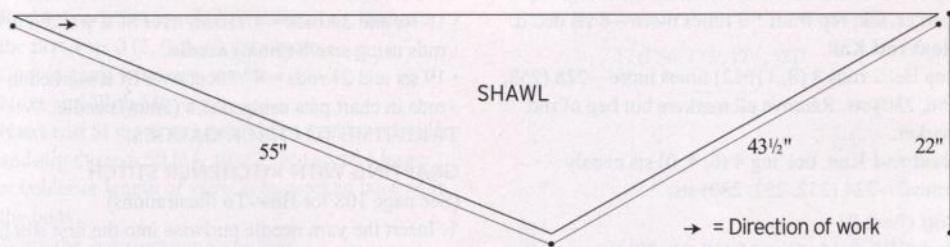
Rep these 8 rows for weaving pat.

RELIEF STRIPE (in C and D)

Rows 1 and 3 (RS) With C, k3, knit to last 3 sts, kfb, k2.

Row 2 With C, k2, yo, purl to last 5 sts, k2tog, sl 3 wyif.

Row 4 With D, k2, yo, knit to last 5 sts, k2tog, sl 3 wyif.



Row 5 With D, k3, knit to last 3 sts, kfb, k2.
Row 6 With C, k2, yo, *k2tog; rep from * to last 5 sts, k2tog, sl 3 wyif.
Row 7 With C, k3, *kfb; rep from * to last 3 sts, kfb, k2.
Row 8 With C, rep row 2.
 Rep these 8 rows for relief stripe.

NOTE

It is recommended to swatch the different pattern stitches before starting the shawl to make working the increases into the pattern easier. Each individual pattern includes the inc/dec method.

SHAWL

Beg at the point of triangle (see arrow schematic), with A, cast on 5 sts.

Row 1 (RS) K3, yo, k2—6 sts.

Row 2 K3, sl 3 sts wyif.

Row 3 K3, kfb, k2—7 sts.

Row 4 K2, yo, k2, sl 3 wyif.

Row 5 K3, k2, (k1, p1) into the yo, k2—9 sts.

Row 6 K2, yo, k to last 5 sts, k2tog, sl 3 wyif.

Row 7 (RS) K3, k to last 3 sts, kfb into the yo, k2—1 st inc'd.

Row 8 (WS) Rep row 6.

Rep rows 7 and 8 until there are 42 rows (21 ridges) in garter st with A.

Then cont in pats and colors as foll:

4 rows in garter st with B;

24 rows in weaving pattern with A and B;

[4 rows in garter st with B, 4 sts in garter st with C]

3 times, 4 rows in garter st with B;

42 rows in garter st with A (21 ridges);

4 rows in garter st with B;

22 rows in lace pat st with D;

4 rows in garter st with B;

42 rows in garter st with A;

2 rows St st with C;

56 rows in relief stripe with C and D;

2 rows St st with C;

4 rows in garter st with B;

16 rows in weaving pat with A and B;

4 rows in garter st with B;

24 rows garter st with A;

4 rows in garter st with B;

16 rows in weaving pat with A and B;

26 rows in lace pat st with A;

4 rows in garter st with B;

4 rows in garter st with C;

2 rows in garter st with B;

4 rows in garter st with C;
 12 rows in garter st with A.

Trim the top edge

To cont working 3-st I-cord in A across this edge of the shawl, using dpn for the I-cord, work as foll:

Next row (RS) With dpn, k2, k the last st tog with 1 st on LH needle, turn.

Row 2 (WS) Sl 3 wyif.

Rep these 2 rows until all sts from the long edge of the shawl are trimmed with the 3-st I-cord. Fasten off last st.

FINISHING

Steam block lightly on WS to measurements. ■

9. Tassel Yoke Pullover

Classic-fitting yoke pullover with Fair Isle detailing, elbow-length sleeves and attached tassels. Sized for Small, Medium, Large, X-Large and shown in size Small on page 64.



KNITTED MEASUREMENTS

- Bust 37 1/2 (40 3/4, 45, 49 1/2)"/95 (103.5, 114.5, 126)cm
- Length 19 (19 3/4, 20 1/2, 21 1/2)"/48.5 (50, 52, 54.5)cm
- Upper arm 13 (14, 15, 15 1/2)"/33 (35.5, 38, 39.5)cm

MATERIALS

SUGAR BUSH YARNS

www.sugarbushyarns.com

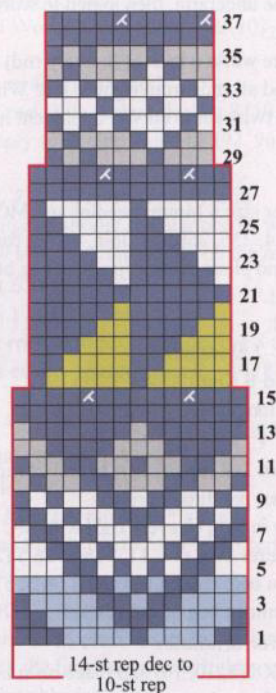
- 9 (10, 12, 13) 1 3/4 oz/50g balls (each approx 95yd/87m) of Sugar Bush Crisp (wool) in #2023 deep sea blue (MC)
- 2 balls in #2022 bonavista blue (A)
- 1 (1, 2, 2) balls in #2032 keystone lime (D)
- 1 ball each in #2001 snowbird (C) and #2018 titanium (D)
- One each sizes 6 and 7 (4 and 4.5mm) circular needle each 16"/40cm and 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- One set (5) sizes 6 and 7 (4 and 4.5mm) double-pointed needles (dpn)
- Stitch markers
- Stitch holders

GAUGES

- 21 sts and 32 rnds to 4"/10cm over St st using larger needles.
- 21 sts and 27 rnds to 4"/10cm over St st and chart pats using larger needles.

TAKE TIME TO CHECK GAUGES.

CHART 2



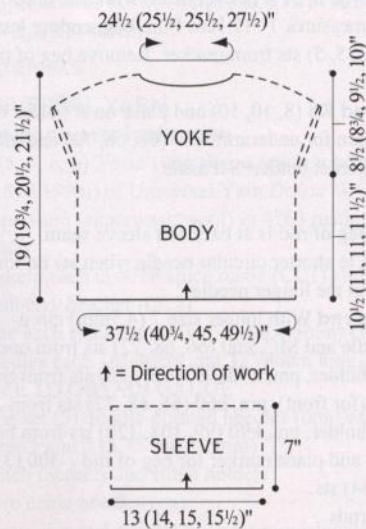
Color Key

- deep sea blue (MC)
- bonavista blue (A)
- snowbird (B)
- keystone lime (C)
- titanium (D)

Stitch Key

- k2tog with MC

CHART 1



NOTES

1 Body and sleeves are worked separately in the round to the underarm, then joined to work the yoke to the neck.

2 Charts are worked in St st (k every rnd) in the round. Read all rnds from right to left. When changing colors, twist yarns on WS to prevent holes in work.

BODY

With longer size 6 (4mm) needles and MC, cast on 196 (214, 236, 260) sts. Join, taking care not to twist sts, and place marker (pm) for beg of rnd.

Rnd 1 Knit.

Rnd 2 Purl.

Rep rnds 1–2 twice more.

Rnds 7 and 8 Knit.

Change to longer size 7 (4.5mm) needles.

Beg chart 1

Rnd 1 Work 2-st rep of chart to end of rnd.

Cont in chart pat through rnd 6.

Work even in St st (k every rnd) with MC until body measures 10½ (11, 11, 11½)"/26.5 (28, 28, 29)cm from beg, ending last rnd 4 (4, 5, 5) sts from marker. Remove beg of rnd marker.

Separate for armholes

Next rnd K8 (8, 10, 10) and place on st holder or scrap yarn for underarm, k90 (99, 108, 120) for front, k8 (8, 10, 10) and place on st holder or scrap yarn for underarm, k90 (99, 108, 120) for back. Set aside.

SLEEVES

With smaller dpn and MC, cast on 68 (74, 78, 82) sts. Divide sts evenly over 4 needles, join, taking care not to twist sts, and pm for beg of rnd.

Rnd 1 Knit.

Rnd 2 Purl.

Rnds 3 and 4 Knit. Change to larger dpn.

Beg chart 1

Rnd 1 Work 2-st rep of chart to end of rnd.

Cont in chart pat through rnd 6.

Work even in St st (k every rnd) with MC until sleeve measures 7"/17.5cm from beg, ending last rnd 4 (4, 5, 5) sts from marker. Remove beg of rnd marker.

Next rnd K8 (8, 10, 10) and place on st holder or scrap yarn for underarm, k60 (66, 68, 72) and place on another st holder. Set aside.

YOKE

Note Beg of rnd is at back left sleeve seam.

Change to shorter circular needle when sts no longer fit on the longer needle.

Joining rnd With longer size 7 (4.5mm) circular needle and MC, k60 (66, 68, 72) sts from one sleeve holder, pm, k90 (99, 108, 120) sts from body holder (for front), pm, k60 (66, 68, 72) sts from 2nd sleeve holder, pm, k90 (99, 108, 120) sts from body holder, and place marker for beg of rnd—300 (330, 352, 384) sts.

Knit 2 rnds.

Dec rnd *Knit to 2 sts before marker, k2tog; slip marker, ssk; rep from * 3 times more—8 sts dec'd.

Next rnd Knit.

Rep last 2 rnds 8 (8, 11, 12) times more—228 (258, 256, 280) sts. Remove all markers but beg of rnd marker.

Next rnd Knit, dec'ing 4 (6, 4, 0) sts evenly around—224 (252, 252, 280) sts.

Beg chart 2

Rnd 1 Work 14-st rep 16 (18, 18, 20) times.

Cont to work chart 2 in this way through rnd 37—128 (144, 144, 160) sts.

Knit 0 (2, 2, 4) rnds, dec'ing 0 (10, 10, 16) sts evenly across last rnd—128 (134, 134, 144) sts.

Neckband

Change to shorter size 6 (4mm) circular needle.

Rnds 1 and 3 Purl.

Rnd 2 Knit.

Bind off all sts knitwise.

FINISHING

Block lightly to measurements. Graft underarm sts together.

Tassels

Using all 5 colors, make 16 (18, 18, 20) tassels using 6 folded 6"/15cm lengths of yarn of each color. Using photo as a guide, attach one tassel to each 14-st rep, just below beg of chart 2. ■

10. Graphic Yoke Pullover

Close-fitting pullover worked in rounds from the lower edge to the neck with circular yoke in a graphic color pattern. Sized for X-Small, Small, Medium, Large, X-Large and shown in size X-Small on page 65.



KNITTED MEASUREMENTS

- Bust 32 (35½, 38½, 42, 45½)"/81 (90, 98, 106.5, 115.5)cm
- Length 21½ (22, 22¼, 22¾, 23)"/54.5 (56, 56.5, 58, 58.5)cm
- Upper arm 11¾ (12½, 13½, 14¼, 15)"/30 (32, 34, 36, 38)cm

MATERIALS

BROWN SHEEP COMPANY

www.brownsheep.com

- 4 (4, 5, 5, 6) 3½oz/100g skeins (each approx 146yd/133m) of Brown Sheep Company *Lanaloft* *Worsted* in #LL87W catamaran seas (MC)
- 2 skeins in #LL27W sea fog (A)
- 1 skein each in #LL03W black bear (B), #LL01W cottage white (C) and #L84W sailboat blue (D)
- One size 8 (5mm) circular needle, each 29"/74cm and 16"/40cm long OR SIZE TO OBTAIN GAUGE
- One set (5) size 8 (5mm) double-pointed needles (dpn)
- Stitch holders
- Stitch markers

GAUGES

- 18 sts and 25 rnds = 4"/10cm over St st worked in rnds using size 8 (5mm) needle.
 - 19 sts and 21 rnds = 4"/10cm over St st worked in rnds in chart pats using size 8 (5mm) needle.
- TAKE TIME TO CHECK GAUGES.

GRAFTING WITH KITCHENER STITCH

(See page 108 for How-To illustrations)

1. Insert the yarn needle purlwise into the first stitch on the front piece, then knitwise into the first stitch on the back piece. Draw the yarn through.
 2. Insert the yarn needle knitwise into the first stitch on the front piece again. Draw the yarn through.
 3. Insert the yarn needle purlwise into the next stitch on the front piece. Draw the yarn through.
 4. Insert the yarn needle purlwise into the first stitch on the back piece again. Draw the yarn through.
 5. Insert the yarn needle knitwise into the next stitch on the back piece. Draw the yarn through.
- Repeat steps 2 through 5.

NOTE

Charts are worked in St st in rounds (knit every round). Read all rounds from right to left. When changing colors, twist yarns on WS to prevent holes in work.

BODY

Beg at the lower edge with longer circular needle and MC, cast on 152 (168, 184, 200, 216) sts. Join to work in rnds, taking care not to twist sts and place marker (pm) to mark beg of rnds.

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

Rep this rnd for k1, p1 rib until piece measures 2¼"/6cm from beg.

Work in St st (knit every rnd) until piece measures 11½"/29cm from beg.

Beg chart 1

Rnd 1 Work 18-st rep 19 (21, 23, 25, 27) times.

Cont in chart 1 through rnd 10.

Next rnd With MC, knit.

Divide for armholes

Sl the first 6 sts to a st holder, (for armhole) sl the foll 70 (78, 86, 94, 102) sts to other end of circular needle then sl next 6 sts to st holder (for armhole). Leave rem 140 (156, 172, 188, 204) sts on circular needle to be worked with sleeves for yoke later.

SLEEVES

With dpn and MC, cast on 38 (40, 42, 44, 46) sts. Divide these sts onto 4 needles with 9 (10, 10, 10, 10) sts on two needles and 10 (10, 11, 11, 12) sts on 2 needles. Join to work in rnds, taking care not to twist sts. Pm for beg of rnd and sl marker every rnd. Work in rnds of k1, p1 rib for 2¼"/6cm. Work in St st (knit every rnd) for 4 rnds.

Inc rnd Kfb, k to last 2 sts, kfb, k1. Rep this inc rnd every 8th (7th, 7th, 6th, 6th) rnd 8 (9, 10, 11, 12) times more—56 (60, 64, 68, 72) sts. Reposition sts with 14 (15, 16, 17, 18) sts on each of the 4 needles. Work even until piece measures 15"/38cm from beg.

Beg chart 1

Rnd 1 Work 8-st rep 7 (7, 8, 8, 9) times, then work the first 4 sts 0 (1, 0, 1, 0) time more.

Cont in chart 1 through rnd 10.

Next rnd With MC, knit.

Next rnd Sl the first 3 sts and last 3 sts to st holder, and slip the rem 50 (54, 58, 62, 66) sts to a larger st holder or length of yarn, to be worked later with the body.

Work the 2nd sleeve in same way.

Join for the yoke

Rnd 1 With MC, *k 50 (54, 58, 62, 66) sts of the sleeve, k 70 (78, 86, 94, 102) sts of the body*; rep between *'s once more—240 (264, 288, 312, 336) sts. Pm to mark beg of rnd.

Next 1 (2, 3, 4, 5) rnds With MC, knit.

Dec rnd 1 With MC, [k18 (20, 22, 24, 26), k2tog] 12 times—228 (252, 276, 300, 324) sts.

Beg chart 2

Rnd 1 Work 12-st rep 19 (21, 23, 25, 27) times. Cont in chart 2 through rnd 8.

Dec rnd 9 Work foll chart pat—190 (210, 230, 250, 270) sts.

Cont in chart 2 through rnd 13.

Next dec rnd With A, knit dec'ing 10 (18, 26, 34, 42) sts evenly spaced around—180 (192, 204, 216, 228) sts.

Beg chart 3

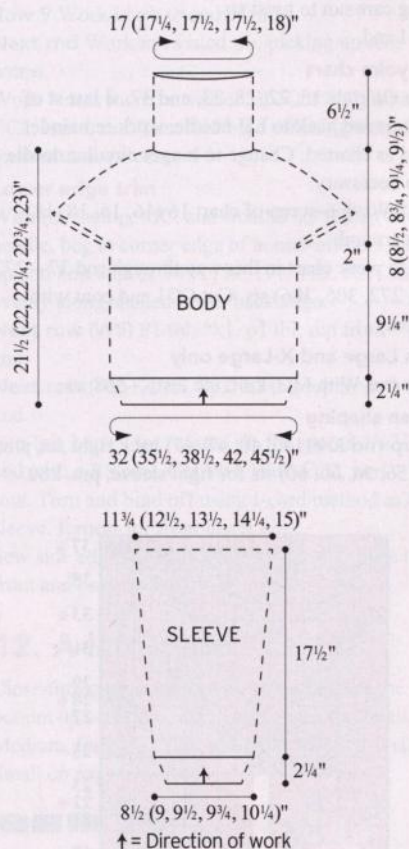
Rnd 1 Work 12-st rep 15 (16, 17, 18, 19) times. Cont in chart 3 through rnd 7.

Dec rnd 8 Work foll the chart—150 (160, 170, 180, 190) sts.

Cont in chart 3 through rnd 12.

Next dec rnd with A, knit dec'ing 22 (24, 26, 28, 30) sts evenly spaced around—128 (136, 144, 152, 160) sts.

Next 1 (2, 2, 3, 3) rnds With A, knit.



Beg chart 4

Rnd 1 Work 8-st rep 16 (17, 18, 19, 20) times.

Cont in chart 4 through rnd 4.

Dec rnd 5 Work foll the chart—96 (102, 108, 114, 120) sts.

Cont in chart 4 through rnd 7.

Next dec rnd With A, knit dec'ing 8 (10, 12, 14, 16) sts evenly spaced around—88 (92, 96, 100, 104) sts.

Next 1 (2, 2, 3, 3) rnds With A, knit.

Note Change to shorter circular needle when there are too few sts to fit comfortably on the needle.

Beg chart 5

Work rnds 1 and 2 of chart 5.

Next dec rnd With MC, knit dec'ing 8 (10, 12, 16, 18) sts evenly spaced around—80 (82, 84, 84, 86) sts.

Next rnd *K1, MC, k1 A; rep from * around. Cut MC and cont with A only.

Turtleneck

Next rnd *K1, p1; rep from * around.

Rep last rnd for k1, p1 rib for 6 1/2"/16.5cm.

Bind off in rib.

FINISHING

Using kitchener st, graft the sts tog at the underarms. Block the finished sweater lightly on the WS avoiding the ribbed edges. ■

11. Twisted Yoke Pullover

Classic-fitting pullover worked from the top down with a twisted stitch yoke pattern. Sized for X-Small, Small, Medium, Large and X-Large and shown in size Small on page 66.



KNITTED MEASUREMENTS

- Bust 33 1/2 (36, 39 1/4, 44, 48)"/85 (91.5, 99.5, 111.5, 122)cm
- Length 26 3/4 (27 1/4, 28 1/4, 29, 29 1/2)"/68 (69, 71.5, 73.5, 75)cm
- Upper arm 12 (13 1/4, 14 3/4, 15 1/4, 17 1/4)"/30.5 (33.5, 37.5, 38.5, 44)cm

MATERIALS

UNIVERSAL YARN

www.universalyarn.com

- 4 (5, 5, 6, 6) 3 1/2oz/100g skeins (each approx 218yd/199m) of Universal Yarn *Deluxe Worsted Superwash* (superwash wool) in #763 rustic red (MC)
- 1 skein each in #768 spice rustic (CC1) and #755 mulberry heather (CC2)
- One each sizes 5 and 7 (3.75 and 4.5mm) circular needles each 16"/40cm and 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- One set (5) double-pointed needles (dpn) each sizes 5 and 7 (3.75 and 4.5mm)
- Stitch markers and stitch holders
- Two cable needles (cn)
- Scrap yarn and crochet hook for provisional cast on

CHART 4

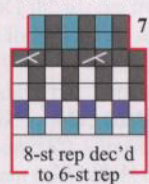


CHART 5

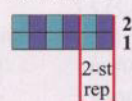


CHART 1

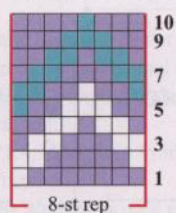


CHART 2

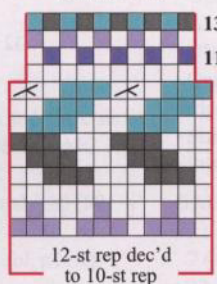
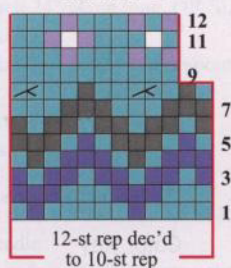


CHART 3



Key

- catamaran seas (MC)
- sea fog (A)
- black bear (B)
- cottage white (C)
- sailboat blue (D)
- ⊗ k2tog

GAUGE

20 sts and 24 rnds = 4"/10cm over St st using size 7 (4.5mm) needles.

TAKE TIME TO CHECK GAUGE.

PROVISIONAL CAST ON

Using scrap yarn and crochet hook, ch the number of sts to cast on plus a few extra. Cut a tail and pull the tail through the last chain. With knitting needle and yarn, pick up and knit the stated number of sts through the "purl bumps" on the back of the chain. To remove scrap yarn chain, when instructed, pull out the tail from the last crochet stitch. Gently and slowly pull on the tail to unravel the crochet stitches, carefully placing each released knit stitch on a needle.

SHORT ROW WRAP & TURN (w&t)

on RS row (on WS row)

1. Wyib (wyif), sl next st purlwise.
2. Move yarn between the needles to the front (back).
3. Sl the same st back to LH needle. Turn work. One st is wrapped.
4. When working the wrapped st, insert RH needle under the wrap and work it tog with the corresponding st on needle.

SLOPED BIND-OFF

1. *One row before the next bind-off row, work to the last st of the row. Do *not* work this st. Turn work.
2. Wyib, sl first st from left needle purlwise.
3. Pass unworked st of previous row over the slipped st. The first st is bound off. Cont to bind off desired number of sts for that row. Work to end of row. Rep from * until bind-off is complete.

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.

2-st RT K 2nd st on LH needle in front of first st, do *not* drop from needle, knit first st and let both drop from needle.

2-st LT K 2nd st on LH needle tbl behind first st, do *not* drop from needle, k first st and let both drop from needle.

4-st LC Sl 1 st to cn and hold to *front*, sl next 2 sts to second cn and hold to *back*, k1 with CC, 1 k2 from back cn with MC, k1 from front cn with CC1.

NOTES

1 Pullover is worked from the neck down with hem shaping. Lower edge trim is worked in finishing.

2 When working charted cables, take note of colors of each stitch as cables move CC1 sts over MC sts. Stitches should match chart when cable is complete.

NECK

Note Rnd begins at center back.

With MC and larger 16"/40cm circular needle, cast

on 96 (96, 96, 108, 108) sts using provisional cast on. Place marker (pm) and join to work in the rnd, taking care not to twist sts.

Knit 1 rnd.

Beg yoke chart

Note On rnds 15, 22, 28, 33, and 37, sl last st of previous rnd back to LH needle, work remainder of rnd as charted. Change to longer circular needle when necessary.

Rnd 1 Work 6-st rep of chart 16 (16, 16, 18, 18) times around.

Cont to work chart in this way through rnd 37—272 (272, 272, 306, 306) sts. Cut CC1 and cont with MC only.

Sizes Large and X-Large only

Next rnd With MC, knit, inc 2 sts—308 sts.

Raglan shaping

Set-up rnd K40 (40, 40, 47, 47) back right sts, pm, k56 (56, 56, 60, 60) sts for right sleeve, pm, k80

(80, 80, 94, 94) front sts, pm, k56 (56, 56, 60, 60) left sleeve sts, pm, k40 (40, 40, 47, 47) back left sts.

For size X-Small only

Knit 2 rnds even.

For sizes Small, Medium, Large and X-Large only

Inc rnd [K to 1 st before marker, M1L, k1, sl marker, k1, M1R] 4 times, k to end—8 sts inc'd.

Next rnd Knit.

Rep inc rnd every other rnd 1 (5, 1, 6) times more, then rep inc rnd every 4th rnd 0 (0, 3, 0) times more—288 (320, 348, 364) sts.

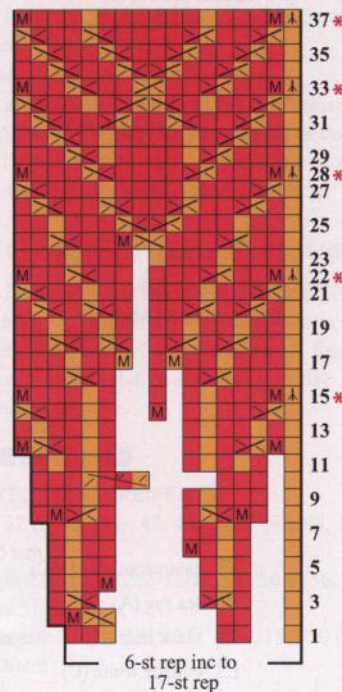
Knit 1 rnd.

For all sizes—Separate body and sleeves

Next rnd K to marker, place next 56 (60, 68, 70, 74) sts on st holder for sleeve, cast on 2 (3, 3, 3, 6) sts, pm for right side, cast on 2 (3, 3, 3, 6) sts, k across front sts to marker, place next 56 (60, 68, 70, 74) sts on st holder for sleeve, cast on 2 (3, 3, 3, 6) sts, pm for left side, cast on 2 (3, 3, 3, 6) sts, k to beg of rnd, remove marker, k to right side marker (new beg of rnd)—168 (180, 196, 220, 240) sts. Work even in St st (k every rnd) for 3"/7.5cm.

Inc rnd [K1, M1R, k to 1 st before marker, M1L, k1, sl marker] twice—4 sts inc'd.

Rep inc rnd every 12th rnd 5 times more—192 (204, 220, 244, 264) sts. Work even in St st until piece measures 14"/35.5cm from underarm.

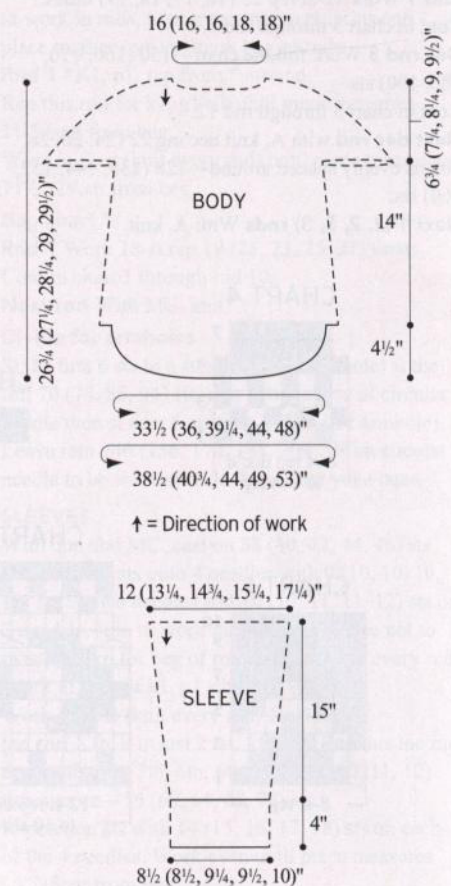


Stitch Key

- k
- M1
- ⊠ S2KP
- ⊞ 2-st RT
- ⊞ 2-st LT
- ⊞ 4-st LC
- * See instructions note

Color Key

- red rustic (MC)
- spice rustic (CC1)



Hem shaping

Next rnd K to 9 sts before left side marker, bind off 18 sts, k to 9 sts before beg of rnd marker, bind off 18 sts—78 (84, 92, 104, 114) sts rem for each front and back. Place back sts on st holder and cont over front sts as foll:

Row 1 (RS) Knit.

Row 2 (WS) Purl.

Row 3 K1, k2tog, k to last 3 sts, ssk, k1—2 sts dec'd.

Rows 4–6 Work even in St st (k on RS, p on WS).

Row 7 Rep row 3.

Rows 8–10 Work even in St st.

Row 11 Rep row 3—72 (78, 86, 98, 108) sts.

Row 12 Purl.

Using the sloped bind-off method, cont in St st and bind off 2 sts at beg of next 4 rows, 3 sts at beg of next 4 rows, 4 sts at beg of next 2 (2, 2, 4, 4) rows, 5 (6, 7, 7, 8) sts at beg of next 4 rows, 6 (8, 8, 8, 10) sts at beg of next 2 rows. Bind off rem 12 (10, 14, 18, 20) sts.

Return back sts to needle and join yarn ready to work a RS row. Work shaping as for front hem.

SLEEVES

Place 56 (60, 68, 70, 74) sleeve sts on larger dpns. With RS facing and MC, pick up and k 2 (3, 3, 3, 6) sts along underarm, k 56 (60, 68, 70, 74) sleeve sts, pick up and k 2 (3, 3, 3, 6) sts along underarm—60 (66, 74, 76, 86) sts. Pm for beg of rnd and join. Work even in St st for 2 (1½, 1½, 1½, 2)"/5 (4, 4, 4, 5)cm.

Dec rnd K1, k2tog, k to last 3 sts, ssk, k1—2 sts dec'd.

Cont in St st, rep dec rnd every 8th (7th, 6th, 6th, 4th) rnd 8 (11, 13, 13, 17) times more—42 (42, 46, 48, 50) sts.

Work even in St st until sleeve measures 15"/38cm from underarm. Switch to smaller dpns.

Cuff

Next rnd *K1 tbl, p1; rep from * around.

Rep last rnd for twisted rib for 29 rnds more. Cut MC.

With CC2, knit 1 rnd. Turn and bind off using I-cord method as foll: with MC, cast on 3 sts using knitted cast-on. *K2, k2tog tbl, slip 3 sts back to LH needle; rep from * until all sts are bound off. Bind off 3 I-cord sts.

FINISHING

Block lightly to measurements.

Collar

Note: Round begins at center back.

Carefully remove provisional cast-on and place sts onto smaller 16"/40cm circular needle. Join MC and work as foll:

Dec rnd *K4, k2tog; rep from * around—80 (80, 80, 90, 90) sts.

Row 1 (RS) Work in twisted rib (*k1 tbl, p1; rep from *) over 20 sts, w&t.

Row 2 (WS) Work in twisted rib over 40 sts, w&t.

Row 3 Work in rib as established to wrapped st,

work st tog with wrap, work 1 st in rib, w&t.

Rows 4–8 Rep row 3.

Row 9 Work in rib to end of rnd.

Next rnd Work in twisted rib, picking up rem wraps.

Work 7 rnds more in twisted rib. Cut MC. With CC2, knit 1 rnd. Turn and bind off using I-cord method as for sleeve.

Lower edge trim

With RS facing, MC, and smaller 32"/80cm circular needle, beg at corner edge of bound-off hem, pick up and knit approx 149 (159, 171, 189, 203) sts evenly along shaped lower back edge.

Next row (WS) P1 tbl, *k1, p1 tbl; rep from * to end.

Next row (RS) K1 tbl, *p1, k1 tbl; rep from * to end.

Rep last 2 rows for twisted rib for approx 1¼"/3cm, end with a RS row. Cut MC. With CC2, purl 1 WS row. Turn and bind off using I-cord method as for sleeve. Repeat for front lower edge.

Sew side edges of trim along bound-off edges of front and back each side. ■

12. A-line Tunic

Close-fitting tunic worked in the round from the bottom up with colorwork yoke. Sized for Small, Medium, Large, 1X, 2X and 3X and shown in size Small on page 67.



KNITTED MEASUREMENTS

- Bust 34¼ (37¼, 41½, 45, 48¾, 52½)"/87 (96, 105.5, 114, 124, 132)cm
- Length 28 (28½, 29, 29½, 30, 30½)"/71 (72.5, 73.5, 75, 76, 77.5)cm
- Upper arm 11¾ (12½, 13½, 14½, 15, 15¾)"/30 (31.5, 34.5, 37, 38, 40)cm

MATERIALS

KELBOURNE WOOLENS

www.kelbournwoolens.com

- 5 (5, 6, 6, 7, 7) 3½oz/100g hanks (each approx 274yd/251m) of Kelbourne Woolens *Scout* (wool) in #034 graphite heather (MC)
- 1 hank each in #058 gray heather (CC1), #709 sunflower heather (CC2), #425 blue heather (CC3)
- One each sizes 7 and 8 (4.5 and 5mm) circular needles each 24"/60cm long, OR SIZE TO OBTAIN GAUGE
- One set (5) size 7 (4.5mm) double-pointed needles (dpn)
- Stitch markers
- Stitch holders

GAUGES

- 22 sts and 30 rnds = 4"/10cm over St st using size 7 (4.5mm) needle.
- 22 sts and 24 rnds = 4"/10cm over yoke chart using size 7 (4.5mm) needle.

TAKE TIME TO CHECK GAUGES.

STITCH GLOSSARY

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.

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.

K3, P2 RIB

Rnd 1 *K3, p2; rep from * around.

Rep rnd 1 for k3, p2 rib.

NOTES

1 Tunic is worked from the bottom up in the round. Sleeves are worked in the round, then joined to body to work yoke to neck.

2 Armhole depths given are for front, back armhole depths are approx 1"/2.5cm longer due to short rows. Take yoke measurements at center front neck.

BODY

With smaller circular needle and MC, cast on 220 (240, 260, 280, 300, 320) sts. Join and pm (place marker) for beg of rnd and after 110 (120, 130, 140, 150, 16) sts for side marker, taking care not to twist sts. Work in k3, p2 rib until piece measures 1½"/4cm from beg.

Work 2 rnds in St st (k every rnd).

Beg hem chart

Rnd 1 Work 5-st rep to end of rnd.

Cont to work hem chart in this way through rnd 15. With MC, work 3 rnds in St st. Cut all colors except MC. Cont in St st with MC and beg shaping as foll:

Dec rnd [K3, k2tog, k to 5 sts before marker, ssk, k3, sl marker] twice—4 sts dec'd.

Rep dec rnd every 15 rnds 7 times more—188 (208, 228, 248, 268, 288) sts.

Work even in St st until body measures 21"/53.5cm from beg.

Armhole shaping

Next rnd Bind off 7 sts, work to 7 sts before side marker, bind off 14 sts, work to last 7 sts, bind off 7 sts—80 (90, 100, 110, 120, 130) sts rem for each front and back. Place all sts on st holder.

SLEEVES

With dpns and MC, cast on 55 (55, 55, 55, 60, 60) sts. Join and pm for beg of rnd, taking care not to twist sts.

Work in k3, p2 rib for 2"/5cm, inc 0 (0, 0, 0, 1, 1) st on last rnd—55 (55, 55, 55, 61, 61) sts. Work 2 rnds in St st.

Cont in St st with MC and beg shaping as foll:

Inc rnd K3, M1R, k to last 3 sts, M1L, k3—2 sts inc'd.

Rep inc rnd every 16th (12th, 8th, 6th, 6th, 6th) rnd 4 (6, 9, 11, 10, 12) times more—65 (69, 75, 79, 83, 87) sts. Work even in St st until sleeve measures 13"/33cm from beg.

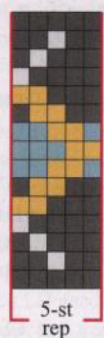
Armhole shaping

Next rnd Bind off 7 sts, k to last 7 sts, bind off 7 sts—51 (55, 61, 65, 69, 73) sts rem for sleeve. Place on st holder and make second sleeve.

YOKE CHART



HEM CHART



Stitch Key

- k
- k2tog with MC
- no stitch

Color Key

- graphite heather (MC)
- gray heather (CC1)
- sunflower heather (CC2)
- blue heather (CC3)

YOKE

With MC, k 40 (45, 50, 55, 60, 65) back sts, place marker for beg of rnd, k 40 (45, 50, 55, 60, 65) rem back sts, pm, k 51 (55, 61, 65, 69, 73) left sleeve sts, pm, k 80 (90, 100, 110, 120, 130) front sts, pm, k 51 (55, 61, 65, 69, 73) right sleeve sts, pm, k 40 (45, 50, 55, 60, 65) back sts to beg of rnd marker—262 (290, 322, 350, 378, 406) sts.

For sizes Small and Medium only

Sleeve inc rnd K to marker, sl marker, M1L, k to next marker, M1R, sl marker, k to marker, sl marker, M1L, k to next marker, M1R, sl marker, k to end—266 (294) sts.

For sizes Large, 1X, 2X and 3X only

Knit 2 (6, 8, 10) rnds.

For all sizes, beg short row shaping

Short row 1 K to 1 st before marker between left sleeve and front, w&t.

Short row 2 P to 1 st before marker between right sleeve and front, w&t.

Short row 3 K to 5 sts before last wrapped st, w&t.

Short row 4 P to 5 sts before last wrapped st, w&t.

Rep last 2 rows twice more.

Next row K to beg of rnd marker.

Next rnd Knit, picking up wraps and removing all markers except beg of rnd marker.

Next rnd Knit.

Beg yoke chart

Rnd 1 Work 14-st rep 19 (21, 23, 25, 27, 29) times around.

Cont to work yoke chart in this way through rnd 37—133 (147, 161, 175, 189, 203) sts.

Cont in MC only, work as foll:

For size Small only

Work even in St st until yoke measures 7"/18cm.

Next rnd Knit, dec'ing 3 sts evenly around—130 sts.

For size Medium only

Work even in St st until yoke measures 7½"/19cm.

Next rnd K6, [k2tog, k6] 17 times, k5—130 sts.

For size Large only

Next rnd *K5, k2tog; rep from * around—138 sts.

Work even in St st until yoke measures 8"/20.5cm.

Next rnd [K15, k2tog] 8 times, k2—130 sts.

For size 1X only

Next rnd *K5, k2tog; rep from * around—150 sts.

Knit 2 rnds.

Next rnd [K6, k2tog, k5, k2tog] 10 times—130 sts.

Work even in St st until yoke measures 8½"/21.5cm.

For size 2X only

Next rnd *K5, k2tog; rep from * around—162 sts.

Knit 3 rnds.

Next rnd *K4, k2tog; rep from * around—135 sts.

Work even in St st until yoke measures 9"/23cm.

Next rnd Knit, dec'ing 5 sts evenly around—130 sts.

For size 3X only

Next rnd *K5, k2tog; rep from * around—174 sts.

Knit 3 rnds.

Next rnd *K4, k2tog; rep from * around—145 sts.

Work even in St st until yoke measures 9½"/24cm.

Next rnd K5, [k7, k2tog] 15 times, k5—130 sts.

For all sizes, beg neckband

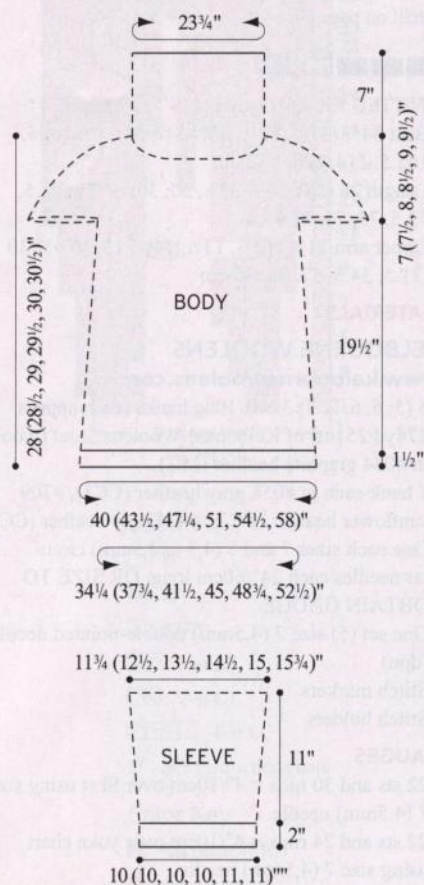
Work in k3, p2 rib for 3"/7.5cm.

Change to larger circular needle and cont in rib until neckband measures 7"/18cm.

Bind off all sts loosely in rib.

FINISHING

Block lightly to measurements. Sew underarm seams. ■



13. Yoke Patterned Pullover

Loose-fitting pullover worked from the top down with yoke color patterns and swing-fit hems. Sized for Small, Medium, Large, X-Large, XX-Large and shown in size Medium on page 68.



KNITTED MEASUREMENTS

- Bust 42½ (44, 46, 47½, 49)"/108 (111.5, 117, 120.5, 124.5)cm
- Length 24¼ (24½, 25, 25½, 26)"/61.5 (62, 63.5, 65, 66)cm
- Upper arm 14½ (15, 16, 17, 17½)"/37 (38, 40.5, 43, 44.5)cm

MATERIALS

KNIT ONE, CROCHET TOO

www.knitonecrochettoo.com

- 5 (6, 6, 7, 7) 3½oz/100g hanks (each approx 219yd/200m) of Knit One, Crochet Too *Allagash* (wool/viscose/nylon) in #671 blue (A)
- 1 hank each in #120 oatmeal (B), #249 red (C) and #397 orange (D)
- One each sizes 6 and 8 (4 and 5mm) circular needle, each 24"/60cm and 29"/74cm long, OR SIZE TO OBTAIN GAUGE
- One size 6 (4mm) circular needle, 16"/40cm long
- One set (5) each sizes 7 and 8 (4.5 and 5mm) double-pointed needles (dpn)
- Stitch markers (in different colors)
- Clip-on st markers
- Waste yarn

GAUGES

- 20 sts and 22 rnds = 4"/10cm over St st and color charts using size 8 (5mm) needle.
- 19 sts and 24 rnds = 4"/10cm over plain St st worked in rnds using size 8 (5mm) needle.

TAKE TIME TO CHECK GAUGES.

SHORT ROW WRAP & TURN (w&t)

on RS row (on WS row)

1. Wyib (wyif), sl next st purlwise.

2. Move yarn between the needles to the front (back).

3. Sl the same st back to LH needle. Turn work. One st is wrapped.

4. When working the wrapped st, insert RH needle under the wrap and work it tog with the corresponding st on needle.

NOTES

1 Pullover is knit from the top down.

2 The lower edge measurements is slightly wider than the bust measurement due to the rolled edge trim that adds to the body's and sleeve cuffs swing fit.

3 Charts are worked in St st (knit every rnd). Read all rnds from right to left. When changing colors, twist yarns on WS to prevent holes in work.

PULLOVER

Beg at the neck edge with 16"/40cm size 6 (4mm) circular needle and A, cast on 96 sts. Join to work in rnds, taking care not to twist sts and pm to mark beg of rnd. **Rnd 1** *K1, p1; rep from * around. Rep rnd 1 for k1, p1 rib for 9 rnds more. Change to shorter size 8 (5mm) circular needle. **Inc rnd** With B, [k2, kfb] 14 times, [k1, kfb] 3 times, [k2, kfb] 14 times, [k1, kfb] 3 times. There are a total of 34 incs and 130 sts.

Beg chart 1

Rnds 1–6 Work foll chart 1 for 26 reps of the 5-st rep.

Inc rnd 7 [Work the first 4 sts of chart, kfb with B] 26 times—156 sts.

Rnds 8–10 Work foll chart for 26 reps of the 6-st rep.

Note When there are too many sts to fit comfortably on circular needle, change to longer circular needle.

Beg chart 2

Rnd 1 Work foll rnd 1 of chart 2.

Inc rnd 2 With A, *[k3, kfb] 12 times, [k4, kfb] 6 times *; rep between *'s once more. There are a total of 36 incs and 192 sts.

Rnds 3–12 Work even foll chart.

Inc rnd 13 With A, [k4, kfb] 38 times, k2—230 sts.

Rnd 14 Work even foll chart.

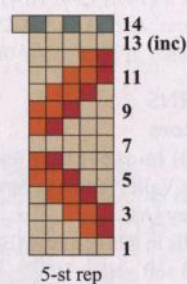
Beg chart 3

Rnds 1–12 Work even foll chart for 46 reps of the 5-st rep.

Inc rnd 13 With B, *[k5, kfb] 11 times, [k6, kfb] 7 times *; rep between *'s once more. There are a total of 36 incs and 266 sts.

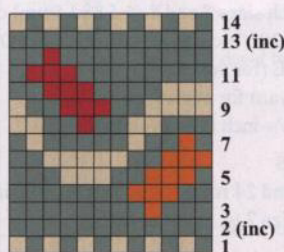
Rnd 14 Work even foll chart. Cut B, C and D and cont with A only.

CHART 3



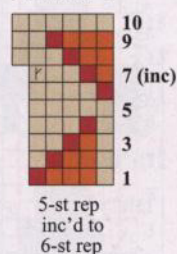
5-st rep

CHART 2



12-st rep

CHART 1



5-st rep
inc'd to
6-st rep

Color & Stitch Key

- blue spruce (A)
- birch (B)
- cranberry (C)
- pumpkin (D)
- ☐ kfb

Placement rnd With A, k 84 (back), pm, k 49 (sleeve), pm (different color), k 84 (front), pm (different color), k 49 (sleeve). The 2 placed front markers should be different from the previous 2 markers.

Raglan shaping

Note The raglan inc shaping will be worked simultaneously with short row shaping so that the front has a neck that is lower than the back.

Short row 1 (RS) K 84 (back) sts, k 49 (sleeve) sts, then k to 30 sts past the first front marker, w&t.

Short row 2 (WS) P to 30 sts past the 2nd front marker, w&t.

Inc short row 3 (RS) [K to marker, kfb, sl marker, kfb] 4 times, then cont to k to 20 sts past the first front markers, w&t.

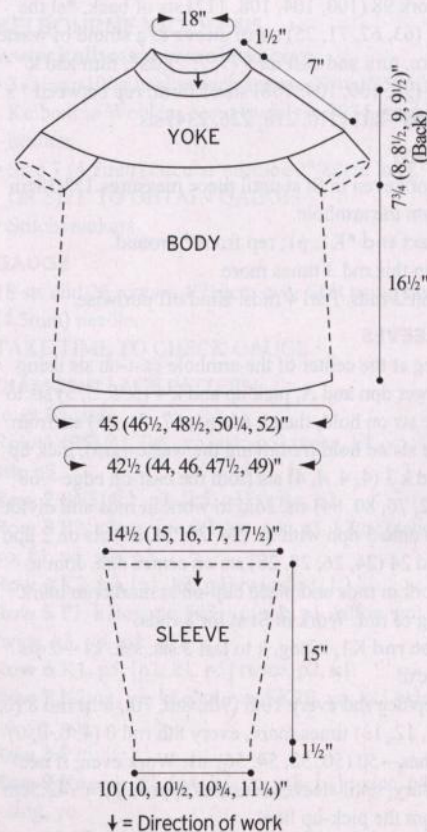
Short row 4 (WS) P to 20 sts past the 2nd front marker, w&t.

Inc short row 5 (RS) [K to marker, kfb, sl marker, kfb] 4 times, then cont to k to 10 sts past the first front marker, w&t.

Short row 6 (WS) P to 10 sts past the 2nd front marker, w&t.

Inc short row 7 (RS) [K to marker, kfb, sl marker, kfb] 4 times, then w&t on the next st (this wrapped st is the 3rd st after the first front marker).

Short row 8 (WS) P to 1 st before the 2nd front marker, w&t.



Note There will be 4 incs only on the foll raglan inc rows.

Inc short row 9 (RS) K to 1 st before the first back marker, kfb, sl marker, kfb, k to 1 st before 2nd back marker, kfb, sl marker, kfb, k to 20 sts past this back marker, w&t.

Short row 10 (WS) P to 20 sts past the 2nd marker, w&t.

Inc short row 11 (RS) K to 1 st before the first back marker, kfb, sl marker, kfb, k to 1 st before 2nd back marker, kfb, sl marker, kfb, k to 10 sts past this marker, w&t.

Short row 12 (WS) P to 10 sts past the 2nd back marker, w&t.

At this point, there are 94 sts in the back, 57 sts in each sleeve and 90 sts in the front.

Resume working in rounds

Inc rnd 1 Closing up the wraps, k to (first) beg of rnd marker, sl marker, kfb, *k to 1 st before next marker, kfb, sl marker, kfb; rep from * around ending at the beg of rnd marker—8 sts inc'd.

Rnd 2 Work even.

Inc rnd 3 [Sl marker, kfb, k to 1 st before raglan marker, kfb] 4 times—8 sts inc'd.

Rnd 4 Work even.

Rep the last 2 rnds 0 (1, 3, 5, 7) times more. There are 98 (100, 104, 108, 112) sts in the back, 61 (63, 67, 71, 75) sts in each sleeve and 94 (96, 100, 104, 108) sts in the front.

Separate at armholes

Work 98 (100, 104, 108, 112) sts of back, *sl the 61 (63, 67, 71, 75) sts of sleeve to a strand of waste yarn, turn and cast on 5 (7, 7, 7) sts*, turn and k 94 (96, 100, 104, 108) sts of front, rep between *s once—202 (210, 218, 226, 234) sts.

BODY

Work even in St st until piece measures 15"/38cm from the armhole.

Next rnd *K1, p1; rep from * around.

Rep this rnd 3 times more.

Knit 2 rnds. Purl 4 rnds. Bind off purlwise.

SLEEVES

Beg at the center of the armhole cast-on sts using larger dpn and A, pick up and k 4 (5, 5, 5) sts to the sts on hold, then k 61 (63, 67, 71, 75) sts from the sts on hold (removing the waste yarn), pick up and k 3 (4, 4, 4, 4) sts from the cast-on edge—68 (72, 76, 80, 84) sts. Join to work in rnds and divide sts onto 3 dpn with 22 (24, 25, 26, 28) sts on 2 dpn and 24 (24, 26, 28, 28) sts on center dpn. Join to work in rnds and place clip-on st marker to mark beg of rnd. Work in St st for 8 rnds.

Dec rnd K1, k2tog, k to last 3 sts, ssk, k1—2 sts dec'd.

Rep dec rnd every 10th (9th, 8th, 7th, 6th) rnd 8 (6, 11, 12, 13) times more, every 8th rnd 0 (4, 0, 0, 0) times—50 (50, 52, 54, 56) sts. Work even, if necessary, until sleeve measures approx 16 3/4"/42.5cm from the pick-up line.

Change to smaller dpn.

Next rnd *K1, p1; rep from * around.

Rep this rnd 3 times more.

Knit 2 rnds, purl 4 rnds. Bind off purlwise.

Work other sleeve in same way.

FINISHING

Block lightly on the WS avoiding the neck rib. ■

14. Yoke Patterned Cardigan

Classic-fitting cardigan worked straight in separate pieces then joined at the yoke to work back and forth in rows to the completion of the neck band.

Sized for Small, Medium, Large, X-Large and shown in size Small on page 69.



KNITTED MEASUREMENTS

- Bust 36 (40, 43 1/2, 47)"/91.5 (101.5, 110.5, 119)cm
- Length 24 (24 1/2, 25, 25 3/4)"/61 (62, 63.5, 65.5)cm
- Upper arm 12 3/4 (14 1/2, 15 1/4, 16 1/4)"/32.5 (34, 38.5, 41)cm

MATERIALS

VALLEY YARNS

www.yarn.com

- 10 (11, 12, 13) 1 3/4oz/50g balls (each approx 97yd/88m) of Valley Yarns Superwash (wool) in #200 steel grey (A)
- 2 (2, 3, 3) balls in #261 natural (B)
- 1 ball in #023 soft yellow (C)
- One pair each sizes 6 and 7 (4 and 4.5mm) needles, OR SIZE TO OBTAIN GAUGE
- One each sizes 7 and 8 (4.5 and 5mm) circular needle, 29"/74cm long, OR SIZE TO OBTAIN GAUGE (for yoke)
- Waste yarn for placing sts on hold
- Eight 1 1/16-inch (18mm) buttons

GAUGES

- 19 sts and 24 rows = 4"/10cm over plain St st using size 7 (4.5mm) needles.

- 19 sts and 23 rows = 4"/10cm over St st foll color chart using size 8 (5mm) needles.

TAKE TIME TO CHECK GAUGES.

GRAFTING WITH KITCHENER STITCH

1. Insert the yarn needle purlwise into the first stitch on the front piece, then knitwise into the first stitch on the back piece. Draw the yarn through.
2. Insert the yarn needle knitwise into the first stitch on the front piece again. Draw the yarn through.
3. Insert the yarn needle purlwise into the next stitch on the front piece. Draw the yarn through.
4. Insert the yarn needle purlwise into the first stitch on the back piece again. Draw the yarn through.
5. Insert the yarn needle knitwise into the next stitch on the back piece. Draw the yarn through. Repeat steps 2 through 5.

NOTES

- 1 Pieces are worked straight to the underarm then joined to work the yoke back and forth in rows.
- 2 One St st selvage st that is worked at each end of row is not figured into the finished measurements.
- 3 Make the pieces in the order written so that they can be placed in that same order onto the larger circular needle for working the yoke.
- 4 Chart is worked in St st. When changing colors, twist yarns on WS to prevent holes in work.

BACK

With size 6 (4mm) needles and A, cast on 89 (97, 105, 113) sts.

Row 1 (RS) K1, *p1, k1; rep from * to end.

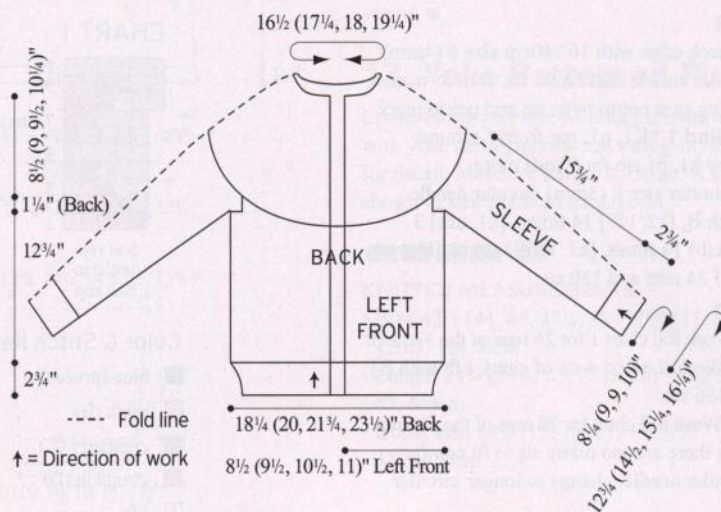
Row 2 P1, *k1, p1; rep from * to end.

Rep these 2 rows for k1, p1 rib until piece measures 2 3/4"/7cm from beg.

Change to size 7 (4.5mm) needles.

Work in St st (k on RS, p on WS) until piece measures 15 1/2"/39.5cm from beg.

Next row (RS) Sl the first 6 sts to waste yarn, then slide the next 77 (85, 93, 101) sts to size 7 (4.5mm) circular needle, sl the last 6 sts to waste yarn.



Work 8 rows even on the 77 (85, 93, 101) sts, then leave on hold on the circular needle.

LEFT SLEEVE

With size 6 (4mm) needle and A, cast on 41 (45, 45, 49) sts.

Work in k1, p1 rib as on back for 2¾"/7cm.

Change to size 7 (4.5mm) needles.

Work in St st for 8 rows.

Inc row (RS) K1, kfb, k to last 3 sts, kfb, k2.

Rep inc row every 8th row 10 (6, 0, 0) times more then every 6th row 0 (6, 14, 14) times—63 (71, 75, 79) sts.

Work even until piece measures approx 18½"/47cm from beg.*

Next row (RS) Attaching to the left back sts on hold on the waste yarn, graft (using kitchener st) the at the armhole), then seam the next 6 sleeve sts one at a time to the 8 rows worked straight on the back, sl the next 45 (53, 57, 61) sts into place on the circular needle (with the back sts), then sl the last 6 sts to a strand of waste yarn (to be worked tog for the armhole with the front later).

RIGHT SLEEVE

Work same as left sleeve up to *.

Next row (RS) Sl the first 6 sts to a strand of waste yarn, sl the next 45 (53, 57, 61) sts in place before the back sts on hold on the circular needle, seam the next 6 sts one at a time to the 8 rows worked straight on the back, then graft the last 6 sts from the needle to the right back sts on hold.

Note: Only the back will have 8 extra rows to graft the sts from the ends of the sleeves in place. The fronts will not have these extra rows so that the back neck will sit slightly higher than the fronts.

LEFT FRONT

With size 6 (4mm) needle and A, cast on 43 (47, 51, 55) sts. Work in k1, p1 rib as on back for 2¾"/7cm. Change to size 7 (4.5mm) needles and work in St st until piece measures 15½"/39.5cm from beg.

Next row (RS) Graft the first 6 sts from the needle to the left sleeve sts on hold, sl the next 37 (41, 45, 49) sts from the needle to the other sts on hold on the circular needle.

RIGHT FRONT

Work same as for left front, reversing the grafting of the armhole sts. There are a total of 241 (273, 297, 321) sts. Leave the yarn attached.

YOKE

Dec row 1 (RS) [K22 (16, 12, 18), k2tog] 10 (15, 21, 16) times, k1 (3, 3, 1)—231 (258, 276, 305) sts. Work 1 (3, 3, 3) rows even.

Sizes (Medium, Large, X-Large) only

Dec row 2 (RS) [K (15, 11, 17), k2tog] (15, 21, 16) times, k (3, 3, 1)—(243, 255, 289) sts.

Work (1, 3, 3) rows even.

Size X-Large only

Dec row 3 (RS) [K16, k2tog] 16 times, k1—273 sts. Work 3 rows even.

All sizes

Change to size 8 (5mm) circular needle. Cont over 231 (243, 255, 273) sts as foll:

Beg chart pattern

Note: Two 6-st reps are given in order to show decreasing into the pattern more clearly.

Row 1 (RS) Work first st of chart, work 6-st rep 38 (40, 42, 45) times, work last 2 sts of chart.

Rows 2–22 Work even foll chart.

Dec row 23 (RS) Work foll row 23 of chart—193 (203, 213, 228) sts.

Rows 24–32 Work even foll chart.

Dec row 33 (RS) Work foll row 33 of chart—155 (163, 171, 183) sts.

Rows 34–44 Work even foll chart.

Dec row 45 (RS) Work foll row 45 of chart—117 (123, 129, 138) sts.

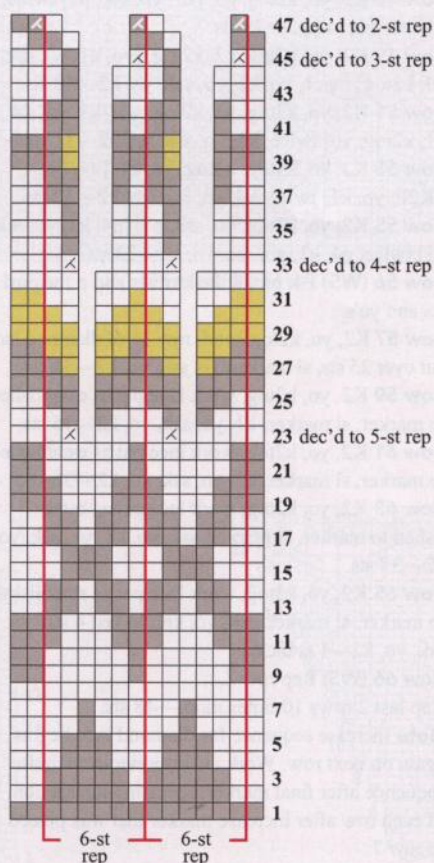
Row 46 Work even foll chart.

Dec row 47 (RS) Work foll row 47 of chart—78 (82, 86, 92) sts.

Row 48 (WS) P2 A, *p1 B, p1A; rep from * to end.

Rows 49 and 50 Work in St st, matching colors.

Cut B.



Color & Stitch Key

- steel gray (A)
- soft yellow (C)
- natural (B)
- ⊠ k2tog

Neckband

Change to size 6 (4mm) needles. Work in k1, p1 rib with A for 8 rows.

Bind off in rib.

FINISHING

Left front band

With smaller needles and A, pick up and k 123 (125, 127, 131) sts evenly along the left front edge. Work in k1, p1 rib for 8 rows. Bind off in rib. Place markers on band for 8 buttons, the first and last marker approx ¼"/2cm from lower and top edge, and the other 6 spaced evenly between.

Right front band

Work as for left front band for 3 rows.

Buttonhole row (RS) Cont in rib, working SKP, yo for each buttonhole opposite markers. Work 4 rows more in rib. Bind off in rib. Sew on buttons.

Block lightly on WS. ■

15. Asymmetric Triangle Shawl

Triangular shawl with lace pattern bands and wide ribbed edge. Shown on page 71.



KNITTED MEASUREMENTS

- Width along ribbed edge 43"/109cm
- Length along long edge approx 55"/139.5cm

MATERIALS

KELBOURNE WOOLENS

www.kelbournwoolens.com

- 3 3½oz/100g hanks (each approx 274yd/250m) of Kelbourne Woolens Scout (wool) in #034 graphite heather
- Size 7 (4.5mm) circular needle 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers

GAUGE

18 sts and 26 rows = 4"/10cm over St st using size 7 (4.5mm) needle.

TAKE TIME TO CHECK GAUGE.

DIAMOND LACE PATTERN

(over 25 sts)

Row 1 (RS) P3, [k1, yo, ssk, p5] twice, k1, yo, ssk, p3.

Row 2 (WS) K3, p3, [k5, p3] twice, k3.

Row 3 P2, k2tog, [yo, k1, yo, ssk, p3, k2tog] twice, yo, k1, yo, ssk, p2.

Row 4 K2, p4, [p1, k3, p4] twice, p1, k2.

Row 5 P1, k2tog, yo, [k3, yo, ssk, p1, k2tog, yo] twice, k3, yo, ssk, p1.

Row 6 K1, p5, [p2, k1, p5] twice, p2, k1.

Row 7 K2tog, yo, k1, [k4, yo, SK2P, yo, k1] twice, k4, yo, ssk.

Row 8 P25.

Row 9 Yo, ssk, p1, [p4, k1, yo, ssk, p1] twice, p4, k2tog, yo.

Row 10 P2, k4, [k1, p3, k4] twice, k1, p2.

Row 11 K1, yo, ssk, [p3, k2tog, yo, k1, yo, ssk] twice, p3, k2tog, yo, k1.

Row 12 P3, k3, [p5, k3] twice, p3.

Row 13 K2, yo, [ssk, p1, k2tog, yo, k3, yo] twice, ssk, p1, k2tog, yo, k2.

Row 14 P4, k1, p1, [p6, k1, p1] twice, p3.

Row 15 K3, [yo, SK2P, yo, k5] twice, yo, SK2P, yo, k3.

Row 16 P25.

Rep rows 1–16 for diamond lace pat.

NOTES

1 Shawl is worked from corner to ribbed edge.

Increases are worked as yo's at left edge (end of RS rows).

2 Increase sequence for diamond lace pat is worked twice. A marker is placed in row 7, the sts following this marker each row (from row 7 to row 55) will be repeated in the second increase sequence (rows 87 to 135). Slip inc marker every row.

3 Diamond lace pat may be worked foll text or chart.

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

SHAWL

Cast on 5 sts. **Row 1 (RS)** K3, yo, k2—6 sts.

Row 2 and all WS rows K the knit sts and p the purl sts and yo's.

Row 3 K2, yo, k2tog, yo, k2—7 sts.

Row 5 K2, yo, k2tog, k1, yo, k2—8 sts.

Row 7 K2, yo, k2tog, place increase marker, yo, ssk, yo, k2—9 sts.

Row 9 K2, yo, k2tog, k1, yo, ssk, yo, k2—10 sts.

Row 11 K2, yo, k2tog, k2, yo, ssk, yo, k2—11 sts.

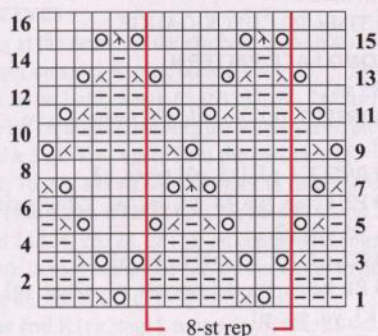
Row 13 K2, yo, k2tog, k3, yo, ssk, yo, k2—12 sts.

Row 15 K2, yo, k2tog, p3, k1, yo, ssk, yo, k2—13 sts.

Row 17 K2, yo, k2tog, p2, k2tog, yo, k1, yo, ssk, yo, k2—14 sts.

Row 19 K2, yo, k2tog, p1, k2tog, yo, k3, yo, ssk, yo, k2—15 sts.

Row 21 K2, yo, k2tog, k2tog, yo, k5, yo, ssk, yo, k2—16 sts.



Stitch Key

□	k on RS, p on WS	⊗	ssk
◻	p on RS, k on WS	⊙	yo
⊗	k2tog	⊗	SK2P

Row 23 K2, yo, k2tog, yo, ssk, p5, k1, yo, ssk, yo, k2—17 sts.

Row 25 K2, yo, k2tog, k1, yo, ssk, p3, k2tog, yo, k1, yo, ssk, yo, k2—18 sts.

Row 27 K2, yo, k2tog, k2, yo, ssk, p1, k2tog, yo, k3, yo, ssk, yo, k2—19 sts.

Row 29 K2, yo, k2tog, k3, yo, SK2P, yo, k5, yo, ssk, yo, k2—20 sts.

Row 31 K2, yo, k2tog, p3, k1, yo, ssk, p5, k1, yo, ssk, yo, k2—21 sts.

Row 33 K2, yo, k2tog, p2, k2tog, yo, k1, yo, ssk, p3, k2tog, yo, k1, yo, ssk, yo, k2—22 sts.

Row 35 K2, yo, k2tog, p1, k2tog, yo, k3, yo, ssk, p1, k2tog, yo, k3, yo, ssk, yo, k2—23 sts.

Row 37 K2, yo, k2tog, k2tog, yo, k5, yo, SK2P, yo, k5, yo, ssk, yo, k2—24 sts.

Row 39 K2, yo, k2tog, [yo, ssk, p5, k1] twice, yo, ssk, yo, k2—25 sts.

Row 41 K2, yo, k2tog, [k1, yo, ssk, p3, k2tog, yo] twice, k1, yo, ssk, yo, k2—26 sts.

Row 43 K2, yo, k2tog, [k2, yo, ssk, p1, k2tog, yo, k1] twice, k2, yo, ssk, yo, k2—27 sts.

Row 45 K2, yo, k2tog, [k3, yo, SK2P, yo, k2] twice, k3, yo, ssk, yo, k2—28 sts.

Row 47 K2, yo, k2tog, p3, [k1, yo, ssk, p5] twice, k1, yo, ssk, yo, k2—29 sts.

Row 49 K2, yo, k2tog, p2, k2tog, [yo, k1, yo, ssk, p3, k2tog] twice, yo, k1, yo, ssk, yo, k2—30 sts.

Row 51 K2, yo, k2tog, p1, k2tog, yo, [k3, yo, ssk, p1, k2tog, yo] twice, k3, yo, ssk, yo, k2—31 sts.

Row 53 K2, yo, k2tog, k2tog, yo, k1, [k4, yo, SK2P, yo, k1] twice, k4, yo, ssk, yo, k2—32 sts.

Row 55 K2, yo, k2tog, yo, ssk, p1, [p4, k1, yo, ssk, p1] twice, p4, k1, yo, ssk, yo, k2—33 sts.

Row 56 (WS) P4, pm, k the knit sts and p the purl sts and yo's.

Row 57 K2, yo, k2tog, work row 11 of diamond lace pat over 25 sts, sl marker, yo, ssk, yo, k2—34 sts.

Row 59 K2, yo, k2tog, work lace pat as established to marker, sl marker, k1, yo, ssk, yo, k2—35 sts.

Row 61 K2, yo, k2tog, work lace pat as established to marker, sl marker, k2, yo, ssk, yo, k2—36 sts.

Row 63 K2, yo, k2tog, work lace pat as established to marker, sl marker, ssk, yo, k1, yo, ssk, yo, k2—37 sts.

Row 65 K2, yo, k2tog, work lace pat as established to marker, sl marker, ssk, yo, knit to last 4 sts, yo, ssk, yo, k2—1 st inc'd.

Row 66 (WS) Rep row 2.

Rep last 2 rows 10 times more—48 sts.

Note Increase sequence for diamond lace begins again on next row. Work as for previous increase sequence after final marker, repeating the section of each row after increase marker that was placed in row 7.

Row 87 K2, yo, k2tog, work lace pat as established to marker, sl marker, ssk, yo, k11, yo, k2tog, place new increase marker (slip this marker every row), work as for row 7 after increase marker (yo, ssk, yo, k2)—49 sts.

Row 89 K2, yo, k2tog, work lace pat as estab-

lished to marker, sl marker, ssk, yo, k11, yo, k2tog, sl marker, work as for row 9 after increase marker—50 sts.

Cont to work in patterns as established and in increase sequence in this way, working sts after final marker as for first increase sequence, through row 135 (row 55 of increase sequence)—73 sts.

Row 136 (WS) P4, pm, k the knit sts and p the purl sts and yo's.

Row 137 K2, yo, k2tog, work lace pat as established to marker, sl marker, ssk, yo, k11, yo, k2tog, sl marker, work row 11 of diamond lace pat over 25 sts, sl marker, yo, ssk, yo, k2—74 sts.

Row 139 K2, yo, k2tog, work lace pat as established to marker, sl marker, ssk, yo, k11, yo, k2tog, sl marker, work lace pat as established to marker, sl marker, k1, yo, ssk, yo, k2—75 sts.

Row 141 K2, yo, k2tog, work lace pat as established to marker, sl marker, ssk, yo, k11, yo, k2tog, sl marker, work lace pat as established to marker, sl marker, k2, yo, ssk, yo, k2—76 sts.

Row 143 K2, yo, k2tog, work lace pat as established to marker, sl marker, ssk, yo, k11, yo, k2tog, sl marker, work lace pat as established to marker, sl marker, ssk, yo, k1, yo, ssk, yo, k2—77 sts.

Row 145 K2, yo, k2tog, work lace pat as established to marker, sl marker, ssk, yo, k11, yo, k2tog, sl marker, work lace pat as established to marker, sl marker, ssk, yo, knit to last 4 sts, yo, ssk, yo, k2—1 st inc'd.

Row 146 (WS) Rep row 2.

Rep last 2 rows 91 more times (end with a row 10 of diamond lace pat)—169 sts.

Ribbing

Row 1 (RS) K2, yo, k2tog, *p1, k1; rep from * to last 5 sts (removing markers), p1, yo, ssk, yo, k2—1 st inc'd.

Row 2 (WS) P5, k1, *p1, k1; rep from * to last 4 sts, p4.

Row 3 K2, yo, k2tog, *p1, k1; rep from * to last 4 sts, yo, ssk, yo, k2—1 st inc'd.

Row 4 P5, *p1, k1; rep from * to last 4 sts, p4.

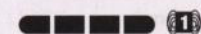
Rep rows 1–4 for ribbing and inc's 7 times more. Bind off in pat.

FINISHING

Block lightly to measurements. ■

16. Lace Shawl

Shawl worked from the upper edge in multiple lace patterns with a knit-in cabled border. Shown on page 73.



KNITTED MEASUREMENTS

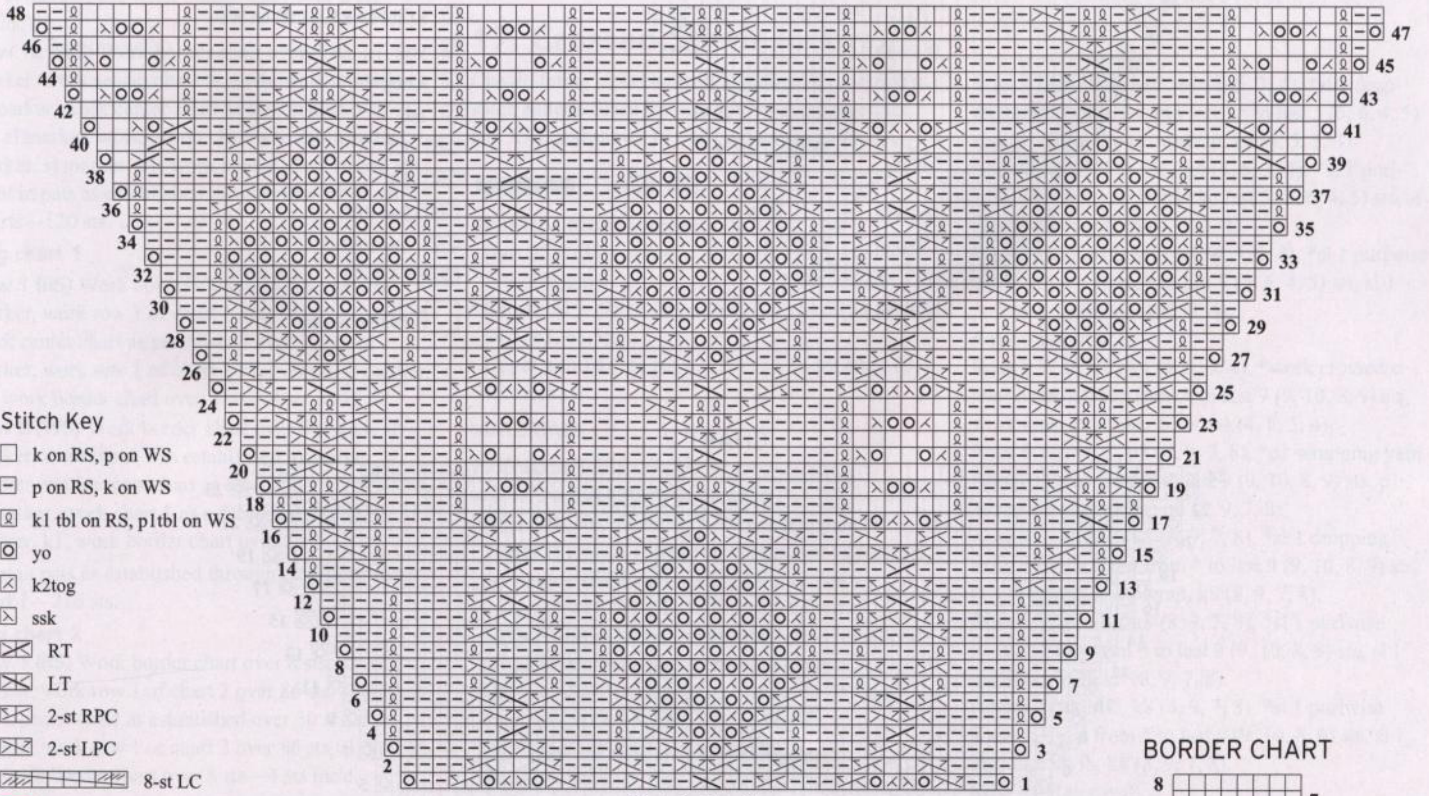
- Width 64"/162.5cm
- Length at center 24"/61cm

MATERIALS













MALABRIGO YARN

www.malabrigoyarn.com

CHART 1

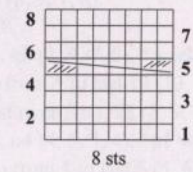


Stitch Key

-  k on RS, p on WS
-  p on RS, k on WS
-  k1 tbl on RS, p1tbl on WS
-  yo
-  k2tog
-  ssk
-  RT
-  LT
-  2-st RPC
-  2-st LPC
-  8-st LC
-  Pattern Repeat

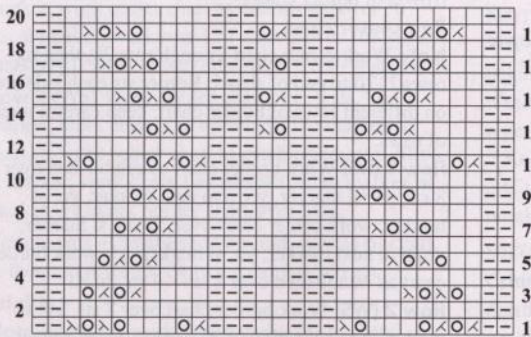
36 sts inc'd to 84 sts

BORDER CHART



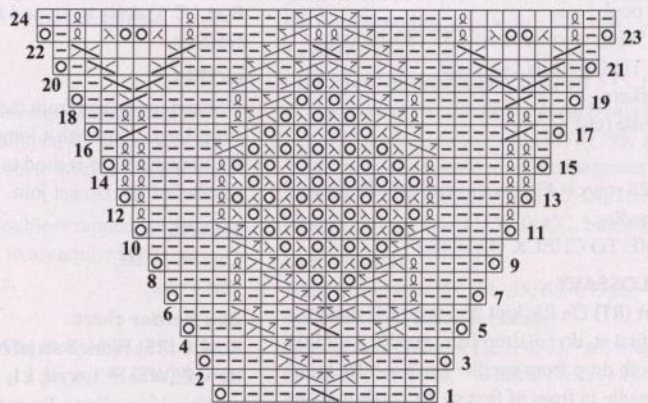
8 sts

CENTER CHART



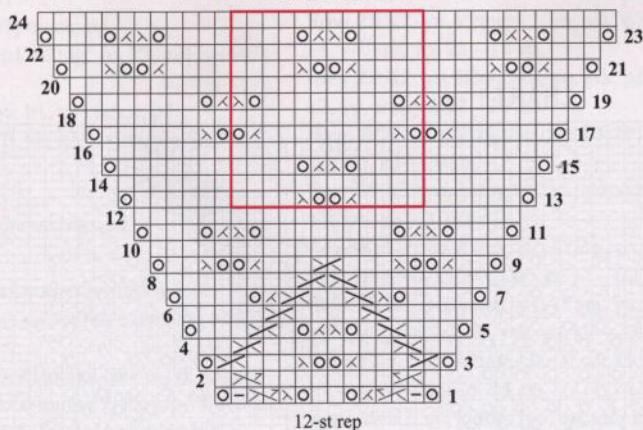
30 sts

SET-UP CHART



12 sts inc'd to 36 sts

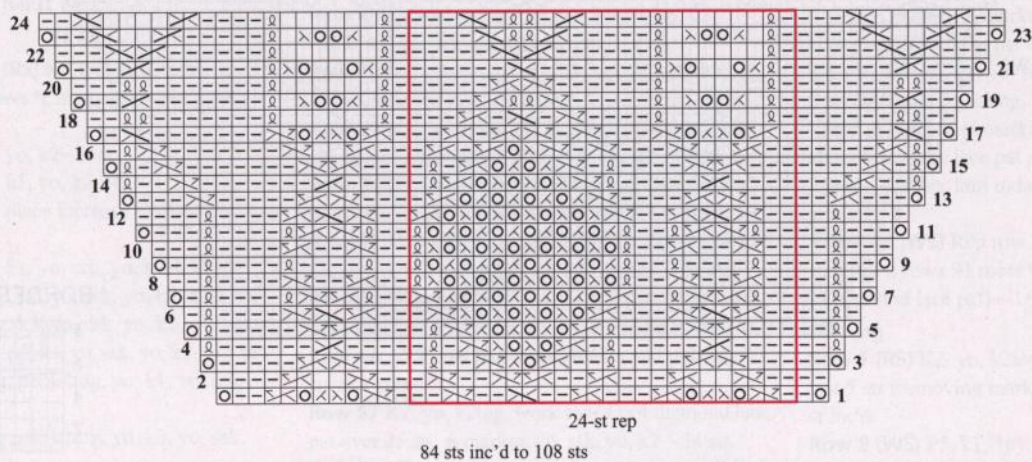
CHART 3



Stitch Key

- k on RS, p on WS
- p on RS, k on WS
- k1 tbl on RS, p1 tbl on WS
- yo
- k2tog
- ssk
- RT
- LT
- 2-st RPC
- 2-st LPC
- 8-st LC
- Pattern Repeat

CHART 2



84 sts inc'd to 108 sts

- 2 3/2oz/100g hanks (each approx 440yd/402m) of Malabrigo Yarn Sock (superwash merino) in #133 reflecting pool
- Size 7 (4.5mm) circular needle 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers
- Cable needle (cn)

GAUGE

18 sts and 28 rows = 4"/10cm over St st using size 7 (4.5mm) needles.

TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

Right Twist (RT) *On RS:* knit 2nd st on LH needle in front of first st, do *not* drop from needle, knit first st and let both drop from needle. *On WS:* purl 2nd st on LH needle in front of first st, do *not* drop from needle, purl first st and let both drop from needle.

Left Twist (LT) *On RS:* sl 1 to cn, hold to front, k1, k1 from cn. *On WS:* sl 1 to cn, hold to front, p1, p1 from cn.

2-st RPC Sl 1 st to cn, hold to back, k1, p1 from cn.
2-st LPC Sl 1 st to cn, hold to front, p1, k1 from cn.
8-st LC Sl 4 sts to cn and hold to front, k4, k4 from cn.

NOTES

- 1 Shawl is worked from the upper edge to the lower edge, beginning with a long tab.
- 2 Circular needle is used to accommodate large number of sts. Do *not* join.

SHAWL

Cast on 10 sts.

Purl 1 row.

Beg border chart

Row 1 (RS) Work 8 sts of border chart, p1, k1 tbl.

Row 2 (WS) Sl 1 wyif, k1, work 8 sts of border chart.

Cont to work border chart in this way until row 1–8 have been worked 8 times.

Next row (RS) Work row 1 of border chart, p1, k1, turn work 90 degrees and pick up and k 34 sts along

side edge of border, turn work 90 degrees and pick up and k 8 sts along cast-on edge—52 sts.

Next row (WS) P8 (row 6 of border chart), k1, place marker (pm), p2, pm, p30, pm, p2, pm, k1, p8 (row 2 of border chart).

Beg center chart

Note Work center chart through row 20, then rep rows 1–20 to end of shawl. Border sts each side are on different rows of border chart, keep careful track of rows.

Row 1 (RS) Work border chart as established over 8 sts, p1, sl marker, yo, p to next marker, yo, sl marker, work center chart over 30 sts, sl marker, yo, p to next marker, yo, sl marker, p1, work border chart as established over 8 sts—4 sts inc'd.

Row 2 (WS) Work border chart over 8 sts, k1, sl marker, k to next marker, sl marker, work center chart as established over 30 sts, sl marker, k to next marker, sl marker, k1, work border chart over 8 sts. Rep last 2 rows 4 times more—72 sts.

Beg set-up chart

Row 11 (RS) Work border chart over 8 sts, p1, sl marker, work row 1 of set-up chart over 12 sts, sl marker, work center chart as established over 30 sts, sl marker, work row 1 of set-up chart over 12 sts, sl marker, p1, work border chart over 8 sts—4 sts inc'd.

Row 12 (WS) Work border chart over 8 sts, k1, sl marker, work set-up chart as established to marker, sl marker, work center chart as established over 30 sts, sl marker, work set-up chart as established to marker, sl marker, k1, work border chart over 8 sts. Cont in pats as established through row 24 of set-up charts—120 sts.

Beg chart 1

Row 1 (RS) Work border chart over 8 sts, p1, sl marker, work row 1 of chart 1 over 36 sts, sl marker, work center chart as established over 30 sts, sl marker, work row 1 of chart 1 over 36 sts, sl marker, p1, work border chart over 8 sts—4 sts inc'd.

Row 2 (WS) Work border chart over 8 sts, k1, sl marker, work chart 1 as established to marker, sl marker, work center chart as established over 30 sts, sl marker, work chart 1 as established to marker, sl marker, k1, work border chart over 8 sts.

Cont in pats as established through row 48 of main chart 1—216 sts.

Beg chart 2

Row 1 (RS) Work border chart over 8 sts, p1, sl marker, work row 1 of chart 2 over 86 sts, sl marker, work center chart as established over 30 sts, sl marker, work row 1 of chart 2 over 86 sts, sl marker, p1, work border chart over 8 sts—4 sts inc'd.

Row 2 (WS) Work border chart over 8 sts, k1, sl marker, work chart 2 as established to marker, sl marker, work center chart as established over 30 sts, sl marker, work chart 2 as established to marker, sl marker, k1, work border chart over 8 sts.

Cont in pats as established through row 24 of chart 2—264 sts.

Beg chart 3

Row 1 (RS) Work border chart over 8 sts, p1, sl marker, work row 1 of chart 3 over 108 sts, sl marker, work center chart as established over 30 sts, sl marker, work row 1 of chart 3 over 108 sts, sl marker, p1, work border chart over 8 sts—4 sts inc'd.

Row 2 (WS) Work border chart over 8 sts, k1, sl marker, work chart 3 as established to marker, sl marker, work center chart as established over 30 sts, sl marker, work chart 3 as established to marker, sl marker, k1, work border chart over 8 sts.

Cont in pats as established through row 24 of chart 3, then rep rows 13–24 twice more—360 sts.

Edging

Note Edging is worked perpendicular to shawl edge and joined at the end of each RS row.

Next row (RS) Work next row of border chart over 8 sts, purl last border st tog with next live st on LH needle, turn.

Next row (WS) Purl.

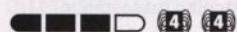
Rep last 2 rows, joining border to edge to sts, to last 9 sts (border sts). Graft rem sts at shawl corner.

FINISHING

Block gently to measurements. ■

17. Crossed Stitch Jacket

Classic-fitting jacket worked in two-color crossed stitch pattern. Sized for Small, Medium, Large, XL and XXL and shown in size Large on page 75.



KNITTED MEASUREMENTS

- Bust 35½ (38½, 42, 47, 50½)"/90 (97.5, 106.5, 119, 128)cm
- Length 21½ (23½, 25½, 26½, 27)"/54.5 (59.5, 64.5, 67, 68.5)cm
- Upper arm 14 (15, 16, 17, 18)"/35.5 (38, 40.5, 43, 45.5)cm

MATERIALS

TRENDSETTER YARNS

www.trendsetteryarns.com

- 6 (7, 8, 9, 10) 1¼oz/50g balls (each approx 165yd/151m) of Trendsetter Yarns *Icon* (alpaca/polyamide/silk/cotton) in #104 black (MC)
- 4 (5, 6, 7, 8) 1¼oz/50g balls (each approx 109yd/90m) of GGH/Trendsetter Yarns *Manila* (viscose/cotton/linen) in #19 sand (CC)
- One size 7 (4.5mm) circular needle, 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- Size F/5 (3.75 mm) crochet hook
- Stitch markers

GAUGES

- 17 sts and 28 rows = 4"/10cm over stripe pat in both yarns using size 7 (4.5mm) needle.
- 21 sts and 28 rows = 4"/10cm over crossed st pattern using size 7 (4.5mm) needle.

TAKE TIME TO CHECK GAUGES.

STRIPE PATTERN

With MC, work 4 rows in garter st (k every row), with CC, knit 1 row, purl 1 row. Rep these 6 rows for stripe pat.

NOTES

1 When shaping into crossed st pattern, do not begin or end row with a slipped st. Work in St st if there are not sufficient sts to work a full pattern repeat.

2 Keep wraps loose on double-wrapped stitch.

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

STITCH GLOSSARY

Crossed Stitch (over 5 sts) Drop slipped st off needle and hold to front, sl 3 sts purlwise to RH needle, drop next slipped st off needle and hold to front. With LH needle, pick up first dropped st, slip 3 sts from RH needle back to LH needle, with LH needle, pick up second dropped st (second st will cross over first), k these 5 sts in new order.

BACK

With CC, cast on 93 (101, 111, 123, 133) sts.

Next row (WS) P1, *k1, p1; rep from * to end.

Next row (RS) K1, *p1, k1; rep from * to end.

Set-up row (WS) P4 (4, 5, 3, 4), *p1 wrapping yarn twice, p3; rep from * to last 5 (5, 6, 4, 5) sts, p1 wrapping twice, p4 (4, 5, 3, 4).

Beg crossed st pat

Row 1 (RS) With MC, k4 (4, 5, 3, 4), *sl 1 dropping extra wrap, k3; rep from * to last 5 (5, 6, 4, 5) sts, sl 1 dropping extra wrap, k4 (4, 5, 3, 4).

Row 2 (WS) With MC, k4 (4, 5, 3, 4), *sl 1 purlwise wyif, k3; rep from * to last 5 (5, 6, 4, 5) sts, sl 1 purlwise wyif, k4 (4, 5, 3, 4).

Row 3 (RS) With MC, k4 (4, 5, 3, 4), *sl 1 purlwise wyib, k3; rep from * to last 5 (5, 6, 4, 5) sts, sl 1 purlwise wyib, k4 (4, 5, 3, 4).

Row 4 Rep row 2.

Row 5 With CC, k4 (4, 5, 3, 4), *work crossed st over 5 sts, k3; rep from * to last 9 (9, 10, 8, 9) sts, work crossed st over 5 sts, k4 (4, 5, 3, 4).

Row 6 With CC, p8 (8, 9, 7, 8), *p1 wrapping yarn twice, p3; rep from * to last 9 (9, 10, 8, 9) sts, p1 wrapping yarn twice, p8 (8, 9, 7, 8).

Row 7 With MC, k8 (8, 9, 7, 8), *sl 1 dropping extra wrap, k3; rep from * to last 9 (9, 10, 8, 9) sts, sl 1 dropping extra wrap, k8 (8, 9, 7, 8).

Row 8 With MC, k8 (8, 9, 7, 8), *sl 1 purlwise wyif, k3; rep from * to last 9 (9, 10, 8, 9) sts, sl 1 purlwise wyif, k8 (8, 9, 7, 8).

Row 9 With MC, k8 (8, 9, 7, 8), *sl 1 purlwise wyib, k3; rep from * to last 9 (9, 10, 8, 9) sts, sl 1 purlwise wyib, k8 (8, 9, 7, 8).

Row 10 Rep row 8.

Row 11 With CC, k8 (8, 9, 7, 8), *work crossed st over 5 sts, k3; rep from * to last 13 (13, 14, 12, 13) sts, work crossed st over 5 sts, k8 (8, 9, 7, 8).

Row 12 With CC, p4 (4, 5, 3, 4), *p1 wrapping yarn twice, p3; rep from * to last 5 (5, 6, 4, 5) sts, p1 wrapping twice, p4 (4, 5, 3, 4).

Rep rows 1–12 for crossed st pat until piece measures 14 (15, 16, 16, 16)"/35.5 (38, 40.5, 40.5, 40.5)cm from beg, end with a WS row.

Armhole shaping

Cont in pat as established, bind off 5 (5, 6, 7, 8) sts at beg of next 2 rows. Dec 1 st each side every other row 5 (5, 6, 7, 8) times—73 (81, 87, 95, 101) sts.

Work even in pat until armhole measures approx 7½ (8½, 9½, 10½, 11)"/19 (21.5, 24, 26.5, 28)cm, end with a row 5 or 11. With CC, bind off purlwise.

LEFT FRONT

With CC, cast on 47 (51, 55, 61, 67) sts. Work 2 rows in k1, p1 rib as for back.

Set-up row (WS) P1 (3, 1, 4, 3), *p1 wrapping yarn twice, p3; rep from * to last 2 (4, 2, 5, 4) sts, p1 wrapping twice, p1 (3, 1, 4, 3).

Beg crossed st pat

Row 1 (RS) With MC, k1 (3, 1, 4, 3), *sl 1 dropping extra wrap, k3; rep from * to last 2 (4, 2, 5, 4) sts, sl 1 dropping extra wrap, k1 (3, 1, 4, 3).

Row 2 (WS) With MC, k1 (3, 1, 4, 3), *sl 1 purlwise wyif, k3; rep from * to last 2 (4, 2, 5, 4) sts, sl 1 purlwise wyif, k1 (3, 1, 4, 3).

Row 3 (RS) With MC, k1 (3, 1, 4, 3), *sl 1 purlwise wyib, k3; rep from * to last 2 (4, 2, 5, 4) sts, sl 1 purlwise wyib, k1 (3, 1, 4, 3).

Row 4 Rep row 2.

Row 5 With CC, k1 (3, 1, 4, 3), *work crossed st over 5 sts, k3; rep from * to last 6 (8, 6, 9, 8) sts, work crossed st over 5 sts, k1 (3, 1, 4, 3).

Row 6 With CC, p5 (7, 5, 8, 7), *p1 wrapping yarn twice, p3; rep from * to last 6 (8, 6, 9, 8) sts, p1 wrapping yarn twice, p5 (7, 5, 8, 7).

Row 7 With MC, k5 (7, 5, 8, 7), *sl 1 dropping extra wrap, k3; rep from * to last 6 (8, 6, 9, 8) sts, sl 1 dropping extra wrap, k5 (7, 5, 8, 7).

Row 8 With MC, k5 (7, 5, 8, 7), *sl 1 purlwise wyif, k3; rep from * to last 6 (8, 6, 9, 8) sts, sl 1 purlwise wyif, k5 (7, 5, 8, 7).

Row 9 With MC, k5 (7, 5, 8, 7), *sl 1 purlwise wyib, k3; rep from * to last 6 (8, 6, 9, 8) sts, sl 1 purlwise wyib, k5 (7, 5, 8, 7).

Row 10 Rep row 8.

Row 11 With CC, k5 (7, 5, 8, 7), *work crossed st over 5 sts, k3; rep from * to last 10 (12, 10, 13, 12) sts, work crossed st over 5 sts, k5 (7, 5, 8, 7).

Row 12 With CC, p1 (3, 1, 4, 3), *p1 wrapping yarn twice, p3; rep from * to last 2 (4, 2, 5, 4) sts, p1 wrapping twice, p1 (3, 1, 4, 3).

Rep rows 1–12 for crossed st pat until piece measures 14 (15, 16, 16, 16)"/35.5 (38, 40.5, 40.5, 40.5) cm from beg, end with a WS row.

Armhole shaping

Cont in pat as established, bind off 5 (5, 6, 7, 8) sts at beg of next RS row, then dec 1 st at armhole edge (beg of RS rows) every other row 5 (5, 6, 7, 8) times—37 (41, 43, 47, 51) sts.

Work even in pat until armhole measures approx 4 (5, 6, 7, 7½)"/10 (12.5, 15, 18, 19)cm, end with a RS row.

Neck shaping

Next row (WS) Bind off 10 sts, work in pat to end. Dec 1 st at neck edge (end of RS rows) on next row, then every other row 8 times more—18 (22, 24, 28, 32) sts.

Work even until armhole measures same as back to shoulder, end with a row 5 or 11. With CC, bind off purlwise.

RIGHT FRONT

Work as for back to armhole, end with a RS row.

Armhole shaping

Cont in pat as established, bind off 5 (5, 6, 7, 8) sts at beg of next WS row, then dec 1 st at armhole edge (end of RS rows) every other row 5 (5, 6, 7, 8) times—37 (41, 43, 47, 51) sts.

Work even in pat until armhole measures approx 4 (5, 6, 7, 7½)"/10 (12.5, 15, 18, 19)cm, end with a WS row.

Neck shaping

Next row (RS) Bind off 10 sts, work in pat to end.

Dec 1 st at neck edge (beg of RS rows) on next row, then every other row 8 times more—18 (22, 24, 28, 32) sts.

Work even until armhole measures same as back to shoulder, end with a row 5 or 11.

With CC, bind off purlwise.

SLEEVES

With CC, cast on 47 (47, 49, 49, 51) sts. Work 2 rows in k1, p1 rib as for back.

Set-up row (WS) P1 (1, 2, 2, 3), pm (place marker), *p1 wrapping yarn twice, p3; rep from * to last 2 (2, 3, 3, 4) sts, p1 wrapping twice, pm, p1 (1, 2, 2, 3).

Beg crossed st pat

Working sts each side of markers in stripe pat (so that they correspond to crossed st pat), work crossed st pat between markers as for back through row 12, then work rows 1–5 once more.

Beg stripe pat with centered crossed st pat

Note Center 5, then center 13, sts will be worked in

crossed st to end of sleeve, while sts each side will be worked in stripe pat. Shaping is worked simultaneously with pattern, read before cont to knit.

Set-up row (WS) With CC, p21 (21, 22, 22, 23), pm, p1 wrapping twice, p3, p1 wrapping twice, pm, p to end.

Rows 1–5 Work in stripe pat to marker, sl marker, work crossed st pat over center 5 sts, sl marker, work stripe pat to end, remove markers on last row.

Row 6 With CC, p17 (17, 18, 18, 19), pm, [p1 wrapping twice, p3] 4 times, p1 wrapping twice, pm, p to end.

Rows 7–12 Work in stripe pat to marker, sl marker, work crossed st pat over center 13 sts, sl marker, work stripe pat to end, remove markers on last row.

Rep rows 1–12 for strips pat with centered cross st pat, AT SAME TIME, inc 1 st each side on row 7, then every 12th (10th, 10th, 8th, 8th) row 5 (7, 8, 10, 11) times more, working inc'd sts into stripe pat—59 (63, 67, 71, 75) sts.

Work even until sleeve measures 16½ (17, 17, 17½, 17½)"/42 (43, 43, 44.5, 44.5)cm from beg, end with a WS row.

Cap shaping

Cont in pat, bind off 5 (5, 6, 7, 8) sts at beg of next 2 rows. Dec 1 st each side on next row, then every 4th row 0 (1, 2, 4, 5) times, then every other row 12 (13, 14, 13, 13) times. Work 1 WS row. Bind off 3 (3, 2, 2, 2) sts at beg of next 4 rows.

Bind off rem 11 (11, 13, 13, 13) sts.

FINISHING

Block pieces lightly to measurements. Sew shoulder seams. Set in sleeves, easing to fit if necessary. Sew side and sleeve seams.

Collar

With RS facing and CC, beg at right front neck edge, pick up and k 89 sts around neck edge to left front neck.

Purl 1 row. With MC, knit 4 rows.

With CC, knit 1 row.

*****Next row (WS)** With CC, p2, *p1 wrapping yarn twice, p3; rep from * to last 3 sts, p1 wrapping twice, pm, p2.

Next 5 rows Work 2 sts in stripe pat, work in crossed st pat to last 2 sts, work 2 sts in stripe pat.***

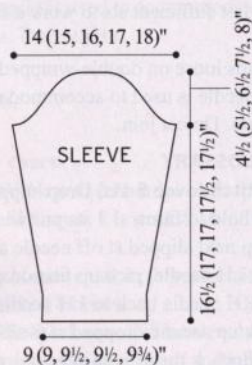
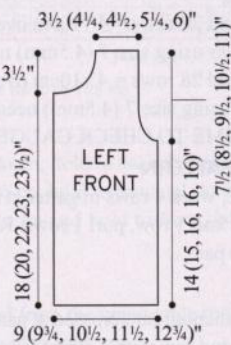
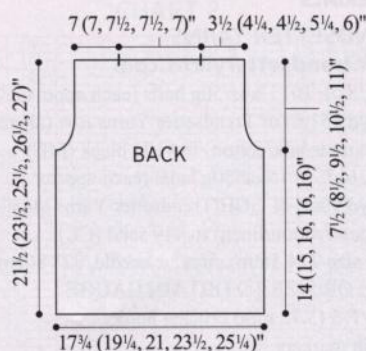
With CC, purl 1 row, knit 1 row. Rep from *** to *** once more (note that crossed sts will line up over each other, not stagger like in body pattern). With CC, purl 1 row. With MC, knit 4 rows. With CC, knit 1 row. Bind off purlwise.

Fold collar in half to WS and sew bound-off row along pick-up row.

Front trim

With RS facing, crochet hook and MC, work 1 row of single crochet (sc) along left front edge. Change to CC, ch 1, turn and work 1 row of sc, do not turn, then 1 row of reverse sc (working from left to right). Fasten off.

Repeat for right front edge. ■



18. Tuck Stitch Dress

Very close-fitting sleeveless dress with dimensional tuck stitches at the waist, and eyelet border at lower edge. Sized for X-Small, Small, Medium, Large, and shown in size X-Small on page 76.



KNITTED MEASUREMENTS

- Bust 30 (33½, 38, 42)"/76 (86, 96.5, 106.5)cm
- Waist approx 24 (27, 30, 33)"/61 (68.5, 76, 84)cm
- Length 32 (33, 33½, 34½)"/81 (84, 85, 87.5)cm

MATERIALS

CASCADE YARNS

www.cascadeyarns.com

- 5 (6, 7, 8) 3½oz/100g skeins (each approx 220yd/240m) of Cascade Yarns *Luminosa* (viscose/baby alpaca /wool) in #05 silver
- Size 7 (4.5mm) circular needles each 16"/40cm and 24"/60cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers and stitch holders

GAUGE

19 sts and 26 rows = 4"/10cm over St st using size 7 (4.5mm) needles.

TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

RTT (Right Tuck Together) Locate the purl (tuck) stitch on the WS under the sts on the RH needle and insert the LH needle through both legs of this purl stitch. Lift the stitch up and place it on the LH

needle, creating a fold in the work. Knit the lifted st together with the next st on the LH needle, working through the back loops.

LTT (Left Tuck Together) Slip the first st on the LH needle. Locate the first purl (tuck) stitch on the WS under the sts on the LH needle and insert the LH needle through both legs of this purl stitch. Lift the stitch up and place it on the LH needle, creating a fold in the work. Return the slipped st back to the LH needle and knit it together with the lifted st on the LH needle, working through the back loops.

DIMENSIONAL TUCK STITCH PATTERN

(multiple of 10 sts)

Rnd 1 K7, *p1, k9; rep from * to last 3 sts, p1, k2.

Rnds 2–7 Knit.

Rnd 8 K2, LTT, k4, *p1, k4, LTT, k4; rep from * to last 3 sts, p1, k2 (end of rnd), k2 (beg of rnd), LTT (this tuck stitch will be found under LH needle past beg of rnd marker).

Rnds 9–14 Knit.

Rnd 15 K2, RTT (this tuck stitch will be found under RH needle beyond beg of rnd marker), k4, *p1, k4, RTT, k4; rep from * to last 3 sts, p1, k2. Rep rnds 2–15 for dimensional tuck st pat.

NOTES

1 Dress is knit top down in pieces (left and right front shoulders, left and right back shoulders). Stitches are cast on for center front and center back. Front and back are then joined at underarm to work in round to lower hem.

2 Tuck stitches are worked with RS facing and from the WS.

3 The tuck stitch pattern may be worked from written instructions or charts.

FRONT

Right front

Cast on 8 (9, 10, 11) sts for shoulder.

Work back and forth in rows of St st as foll:

Row 1 (RS) Knit.

Row 2 (WS) Purl.

Rep rows 1 and 2 until piece measures 3"/7.5cm, end with a WS row.

Neck shaping

Next row (RS) K to last 2 sts, kfb, k1—1 st inc'd neck edge. Purl 1 row. Rep last 2 rows twice more—11 (12, 13, 14) sts.

Next row (RS) K to last 2 sts, M1, kfb, k1—2 sts inc'd at neck edge. Purl 1 row.

Rep last 2 rows twice more—17 (18, 19, 20) sts. Slip sts to a st holder.

Left front

Work as right front, reversing shaping by working incs at beg of RS rows.

Slip 17 (18, 19, 20) sts to a st holder.

Joining row (RS) K17 (18, 19, 20) right front sts, cast on 22 (24, 24, 26) sts for center front neck, k17 (18, 19, 20) left front sts—56 (60, 62, 66) sts.

Purl 1 row.

Armhole shaping

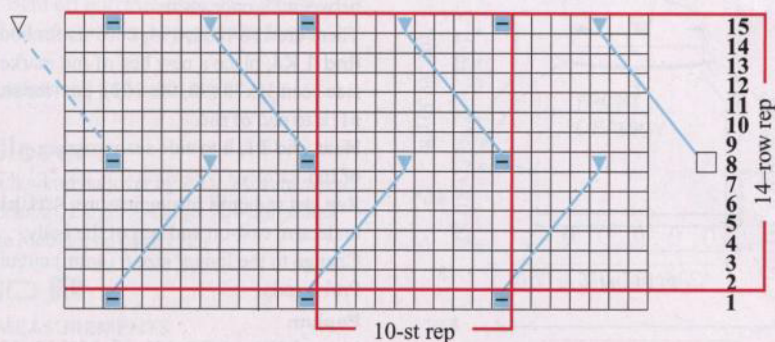
Next row (RS) Kfb, k to last 2 sts, kfb, k1.

Purl 1 row.

Rep last 2 rows 2 (4, 7, 9) times more—62 (70, 78, 86) sts.

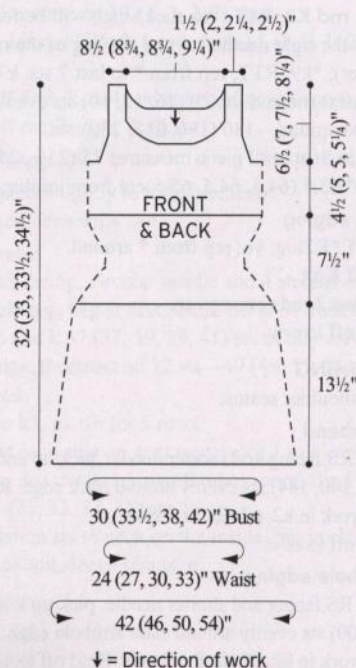
Work even in St st for 6 (4, 2, 2) rows—armhole measures approx 6½ (7, 7½, 8¼)"/16.5 (18, 19, 21)cm. Slip sts to a st holder.

TUCK STITCH



Stitch Key

- knit
- purl st used for tuck st 6 rows above
- ↖ RTT
- ↗ LTT



BACK

Left back

Cast on 8 (9, 10, 11) sts for shoulder.

Purl 1 row, knit 1 row, purl 1 row.

Neck shaping

Next row (RS) Knit to last 2 sts, kfb, k1—1 st inc'd at neck edge. Purl 1 row.

Rep last 2 rows 4 times more—13 (14, 15, 16) sts. Slip sts to a st holder.

Right back

Work as for left back, reversing shaping reversing shaping by working incs at beg of RS rows. Slip 13 (14, 15, 16) sts to a st holder.

Joining row (RS) K 13 (14, 15, 16) left back sts, cast on 30 (32, 32, 34) sts for center front neck, k 13 (14, 15, 16) right back sts—56 (60, 62, 66) sts. Work even in St st until same number of rows as front piece to armhole shaping.

Armhole shaping

Work as for front—62 (70, 78, 86) sts.

Join front and back

With longer size 7 (4.5mm) needle, work as foll:

Joining rnd (RS) Cast on 5 (5, 6, 7) sts, knit 62 (70, 78, 86) back sts, cast on 10 (10, 12, 14) sts, knit 62 (70, 78, 86) front sts from holder, cast on 5 (5, 6, 7) sts, join and place marker for beg of rnd—144 (160, 180, 200) sts.

Cont in rnds of St st (knit every rnd) until piece measures 4½ (5, 5, 5¼)"/11.5 (12.5, 12.5, 13.5)cm from joining rnd.

Dec rnd Knit and inc 16 (20, 20, 20) sts evenly spaced—160 (180, 200, 220) sts. Knit 1 rnd.

Beg dimensional tuck stitch pattern

Work rnds 1–15 of pat once, then rep rnds 2–15 twice more, then rnds 2–14 once more.

Next rnd K2, RTT (this tuck stitch will be found under the right needle beyond the beg of the rnd marker), *k9, RTT; rep from * to last 7 sts, k7. Knit next rnd and inc 20 (16, 12, 10) sts evenly spaced around—180 (196, 212, 230) sts.

Cont in St st until piece measures 25 (25½, 25½, 25¾)"/63.5 (64.5, 64.5, 65.5)cm from joining rnd.

Hem edging

Rnd 1 *K2tog, yo; rep from * around.

Rnd 2 Knit.

Rep last 2 rnds once more.

Bind off *loosely*.

FINISHING

Sew shoulder seams.

Neckband

With RS facing and shorter needle, pick up and k 136 (140, 140, 144) sts evenly around neck edge. Join and work in k2, p2 rib for 7 rnds.

Bind off *loosely*.

Armhole edging

With RS facing and shorter needle, pick up k 80 (88, 92, 100) sts evenly around each armhole edge. Join and work in k2, p2 rib for 5 rnds. Bind off *loosely*. ■

19. Bell Sleeved Pullover

Classic-fitting pullover worked from the top down with purl trimmed peplum flounce hem and bell sleeves. Sized for Small, Medium, Large, X-Large and shown in size Small on page 77.



KNITTED MEASUREMENTS

- Bust 35 (40½, 43, 45½)"/89 (103, 109, 115.5)cm
- Length 22½ (23, 23½, 24)"/57 (58.5, 59.5, 61)cm
- Upper arm 12¼ (15, 16¼, 17½)"/31 (34, 38, 41, 44.5)cm

MATERIALS

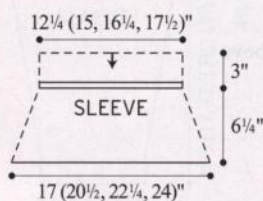
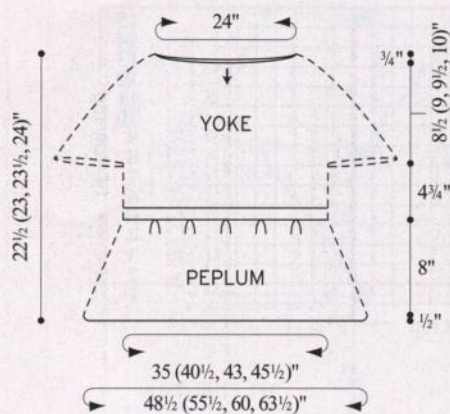
HIKOO/SKACEL COLLECTION

www.skacelknitting.com

- 5 (6, 6, 7) 3½oz/100g skeins (each approx 188yd/171m) of Hikoo/Skacel Collection *Tiara* (acrylic/nylon/kid mohair/wool/bead/sequin) in #71 TANtalizing (lt taupe multi)
- One each sizes 6, 8 and 9 (4, 5 and 5.5mm) circular needle, each 29"/74cm long OR SIZE TO OBTAIN GAUGE
- One size 9 (5.5mm) circular needle, 24"/60cm long
- One size 6 (4mm) circular needle, 16"/40cm long
- Stitch markers
- Waste yarn for placing sts on hold

GAUGE

18 sts and 25 rows/rnds = 4"/10cm over St st worked in rnds using size 9 (5.5mm) size needles OR in rows (for the sleeves) using size 8 (5mm) needle. TAKE TIME TO CHECK GAUGE.



↓ = Direction of work

NOTES

1 Pullover is knit from the top down.

2 The same gauge is achieved using the largest size circular needle when worked in rounds as the medium size circular needle when sleeves are worked back and forth in rows in this design. Be sure to check both row and round gauges before beginning.

3 Phony "side seams" are worked in reverse St st to help stabilize the garment.

PULLOVER

Beg at the neck edge with size 9 (5.5mm) circular needle, 24"/60cm long, cast on 108 sts.

Join to work in rnds, taking care not to twist sts, and pm to mark beg of rnds.

Set-up rnd K15 (for sleeve), pm, k39 (for back), pm, k15 (for sleeve), pm, k39 (for front).

Inc rnd 1 *Kfb, k to 2 sts before raglan marker, kfb, k1, slip marker*; rep between *'s 3 times more—8 sts inc'd.

Rnd 2 Knit.

Changing to longer size 9 (5mm) circular needle when there are too many sts to fit comfortably on needle, work as foll:

Rep these 2 rnds 15 (21, 24, 27) times more—236 (284, 308, 332) sts.

There are 47 (59, 65, 71) sts in each sleeve and 71 (83, 89, 95) sts in the front and the back.

Work even (k every rnd) until the yoke measures 8½ (9, 9½, 10)"/21.5 (23, 24, 25.5)cm from beg.

Divide for body

Next rnd Removing the markers, *place 47 (59, 65, 71) sleeve sts onto a strand of waste yarn, then cast on 8 sts (for underarm), k to next marker*; rep between *'s once more.

There are 158 (182, 194, 206) sts for body.

Rnd 1 K4, place a new beg of rnd marker, p1 (for side seam), k78 (90, 96, 102), pm (for side seam), p1, k to end of rnd.

Next rnd P1, k to side seam marker, p1, k to end of rnd.

Rep last rnd until piece measures 4"/10cm from the underarm cast-on and beg of the body.

Change to the longer size 6 (4mm) circular needle. Purl 4 rnds.

Peplum

Inc rnd *P1, k1 [k2, M1, k3, M1] 15 (17, 19, 20) times, k2 (4, 0, 1)*; rep between *'s once more—218 (250, 270, 286) sts.

Next rnd P1, k to side seam marker, p1, k to end of rnd.

Change to longer size 9 (5.5mm) circular needle and rep the last rnd until peplum measures 8"/20.5cm from the purl ridge.

Change to longer size 6 (4mm) circular needle and purl 4 rnds.

Bind off rnd *P2tog, sl 1 st on RH needle back to LH needle; rep from * until all sts are bound off, fasten off last st.

SLEEVES

Note Sleeves are worked back and forth in rows on the circular needles. From the RS, join yarn to the sts on hold and with size 8 (5mm) needle, k47 (59, 65, 71).

Next row (WS) Cast on 4 sts, p to end.

Next row (RS) Cast on 4 sts, k to end—55 (67, 73, 79) sts.

Work even in St st (k on RS, p on WS) until sleeve measures 3"/7.5cm from the underarm.

Change to size 6 (4mm) needle.

Row 1 (RS) Purl.

Row 2 (WS) Knit.

Rep these 2 rows once more.

Bell sleeve

Inc row (RS) K2, *k2, M1, k3, M1*, rep between *'s to last 3 (5, 6, 7) sts, end k2, M1, k1 (3, 4, 5)—76 (92, 100, 108) sts.

Next row Purl.

Change to size 8 (5mm) needle.

Cont in St st until bell sleeve measures 5½"/14cm from the purl ridge.

Change to size 6 (4mm) needle and work as foll:

Row 1 (RS) Purl.

Row 2 (WS) Knit.

Row 3 Purl.

Using larger needle, bind off knitwise or use the same bind-off as for hem of the body peplum.

FINISHING

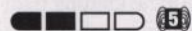
With shorter size 6 (4mm) needle, pick up and k 39 sts from back cast-on edge, 15 sts from sleeve, 39 sts from front cast-on edge, 15 sts from sleeve—108 sts. Join to work in rnds and pm to mark beg of rnds.

Purl 3 rnds. Bind off purlwise using the same bound-off for hem of the body peplum or larger needle.

Sew sleeve seams and underarm seams. ■

20. Pullover

Oversized bulky-knit pullover by Isaac Mizrahi. Sized for Small, Medium, Large, X-Large, XX-Large and shown in size Medium on page 112.



KNITTED MEASUREMENTS

- Bust 40 (43, 46½, 49, 53)"/101.5 (109, 118, 124.5, 134.5)cm
- Length 21½ (22, 22½, 23½, 24)"/54 (56.5, 57.5, 60, 61)cm
- Upper arm 13½ (13½, 14½, 16, 17¼)"/34.5 (34.5, 37, 40.5, 43.5)cm

MATERIALS

PLYMOUTH YARN COMPANY

www.plymouthyarn.com

Original yarn

- 9 (9, 10, 11, 12) 1¾oz/50g balls for all sizes (each approx 152yd/140m of Filatura Di Crosa/Stacy Charles *Ultralight* (alpaca/wool/nylon) in #13 ecru

Suggested substitute yarn

- 5 (5, 6, 6, 7) 3½oz/100g hanks (each approx 285yd/258m of Plymouth Yarn Company *Aireado* (baby alpaca/merino wool/nylon) in #20 white
- One pair size 19 (16mm) needles, OR SIZE TO OBTAIN GAUGE
- Size 17 (12.75mm) circular needle, 16"/40cm long

GAUGE

Original yarn

6 sts and 10 rows = 4"/10cm over St st using larger needles and 3 strands of yarn held tog.

Substitute yarn

6 sts and 10 rows = 4"/10cm over St st using larger needles and 4 strands of yarn held tog.

TAKE TIME TO CHECK GAUGE.

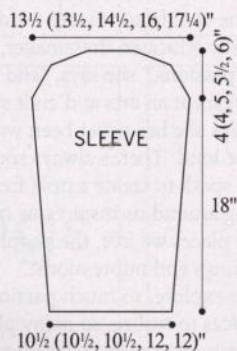
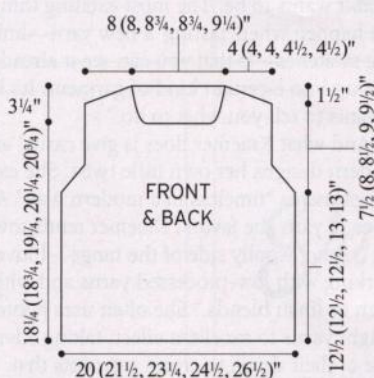
NOTES

1 A sleeve st is worked at beg and end of every row and not figured into the measurements. The schematics reflect the measurements without the selvage sts.

2 The original yarn used in the sweater has been discontinued. The recommended substitute yarn uses 4 strands held together to get the suggested gauge. The instructions below refer to the substitute yarn.

BACK

With straight needles and 4 strands of yarn held tog, cast on 32 (34, 37, 39, 42) sts.



Work in St st (k on RS, p on WS) for 12½ (12½, 12½, 13, 13)"/32 (32, 32, 33, 33)cm, end with a WS row.

Armhole shaping

Bind off 1 (2, 2, 2, 3) sts at beg of next 2 rows.

Dec row (RS) K2, k2tog, work to last 4 sts, SKP, k2. Rep dec row every RS row 1 (1, 2, 2, 2) times more—26 (26, 27, 29, 30) sts.

Work even in St st until armhole measures 7½ (8, 8½, 9, 9½)"/19 (20.5, 21.5, 23, 24)cm.

Shoulder shaping

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

Bind off rem 12 (12, 13, 13, 14) sts for back neck.

Front

Work as for back until armhole measures 5¾ (6¼, 6¾, 7¼, 7¾)"/14.5 (16, 17, 18.5, 19.5)cm, end with a WS row.

Neck and shoulder shaping

Next row (RS) Work 9 (9, 9, 10, 10) sts, join a 2nd ball of yarn and bind off center 8 (8, 9, 9, 10) sts, work to end. Working both sides at once, dec 1 st at each neck edge every other row twice, AT SAME TIME, when same length as back to shoulder, shape shoulder as for back.

SLEEVES

With straight needles and 4 strands of yarn held tog, cast on 18 (18, 18, 20, 20) sts.

Work in St st, inc 1 st each side every 16th (16th, 12th, 12th, 8th) row 2 (2, 3, 3, 4) times—22 (22, 24, 26, 28) sts.

Work even until piece measures 18"/45.5cm from beg, end with a WS row.

Cap shaping

Bind off 1 (2, 2, 2, 3) st at beg of next 2 rows.

[Dec row (RS)] K2, k2tog, work to last 4 sts, SKP, k2. Work 3 rows even.] 1 (1, 2, 2, 2) times.

[Work dec row. Work 1 row even.] 1 (1, 0, 1, 2) times.

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

Bind off rem 6 (8, 6, 6, 6) sts.

FINISHING

Block pieces lightly to measurements.

Sew shoulder seams.

Neckband

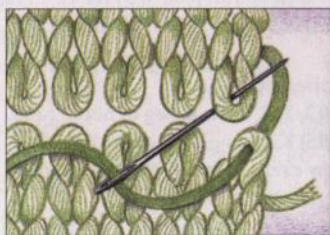
With RS facing, circular needle and 4 strands of yarn held tog, beg at first bound-off st of front neck, pick up and k 37 (37, 39, 39, 41) sts evenly around neck edge, then cast on 12 sts—49 (49, 51, 51, 53) sts at end.

Work in k1, p1 rib for 5 rows.

Dec 1 st each side on next row, work 1 row even, then rep dec row every row 8 times more. Bind off rem 31 (31, 33, 33, 35) sts.

Sew cast-on sts to neck on the inside. Set in sleeves. Sew side and sleeve seams. ■

Grafting With Kitchener Stitch



1. Insert the yarn needle purlwise into the first stitch on the front piece, then knitwise into the first stitch on the back piece. Draw the yarn through.



2. Insert the yarn needle knitwise into the first stitch on the front piece again. Draw the yarn through.



3. Insert the yarn needle purlwise into the next stitch on the front piece. Draw the yarn through.



4. Insert the yarn needle purlwise into the first stitch on the back piece again. Draw the yarn through.



5. Insert the yarn needle knitwise into the next stitch on the back piece. Draw the yarn through. Repeat steps 2 through 5.

Isabell Kraemer (continued from page 70)



"In knitting/designing I found a way to express myself and, I hope, to inspire."

happens, I definitely enjoy each and every single stitch."

Kraemer has yet to publish a book of designs: "Not yet, but one can still dream, right?" However, all of her designs are available on Ravelry and at Loveknitting.com, and local yarn shops also carry a selection of her patterns, sometimes offering them as kits. What inspires Kraemer to create so many designs? It's all about the yarn, she says. "Most times the yarn knows exactly what it wants to be. The most exciting thing that can happen when 'tasting' a new yarn—knitting swatches—is that you can see it already knit up into a certain kind of garment. It's like it wants to tell you what to do."

And what Kraemer does is give casual and modern designs her own little twist. She calls her garments "timeless in a modern way." As for types of yarn she favors, Kraemer tends toward the "rustic, woolly side of the range—I love working with low-processed yarns and with linen or linen blends." She often uses lighter-weight yarns to excellent effect, taking advantage of their drape to create garments that look fabulous on everyone. It's easy to see her dressmaker's eye in her designs, as the shaping and detail of each piece make for a look that amps up the cool factor in any wardrobe.

"As a fully educated dressmaker, sewing is one of my passions," she says, "and I worked for many years at an arts and craft store." Kraemer says she has never been without crafting of some kind. There's always something to fire up the spark to create a new, fresh garment: "Everything around us inspires us in many ways—the places we live, the people around us, certain feelings and impressions.... There is still so much to explore, so much passion to share, so many ideas to realize, so many places to visit, so many knitters to meet. My designing life was, is and will be a whole lot of fun, and I am so grateful to be able to live this life." ■

Julia Riede (continued from page 72)

take longer than the first one, unfortunately. But that's another story.

What's your design process like?

See above. I use my trinity and go from there to sample knitting, test knitting and then editing, as I guess everybody else does too, one way or another. What I enjoy most when developing a new design is working out the maths for complex interactions of shape and stitch pattern. The moment when it finally comes together and everything works perfectly is lovely.

Are there designers you look up to?

That's a really hard question for me, at least if you're talking about knitwear designers. I don't compare myself to other designers at all, so I can't really answer that. There are designers whose work I admire for their creativity, but I stopped knitting from patterns a long time ago, and I only knit my own ones once during the design process, if at all. Sometimes I outsource the sample knitting.

I admire the work of the Japanese technology-driven fashion designer Issey Miyake and John Maeda, whose work explores the convergence of business, design and technology, for the way they combine mathematically exact constructions with tons of creativity. I think I look up to them because that's what makes my designs, too: the combination of my background in physics paired with creativity and fantasy.

What's the best knitting advice you've ever received?

Knit a swatch before planning anything else. Treat it like the finished garment and measure then, not earlier. This advice has saved me so much time and effort. I'm really grateful my mother told me that back in the '80s.

How do you think being a German knitter influences your designs? And being in med school?

I'm very influenced by the Alpine knitting traditions and their intricate lacework combined with cables and twisted stitches, a tradition that exists only in Austria and southern Germany. Then later in my design career, I came across Shetland, Estonian and Russian knitting traditions. All of these traditions have a number of similarities: Each has a variety of the old shale stitch pattern, for example, and there are countless others.

Being in med school does not influence my designs much, but being a physicist does. I'm fascinated by construction techniques and the creation of new shawl shapes and with making stitch patterns fit to any shape. My solid background in maths makes this much easier. ■

Julia Riede's patterns and blog can be found at her website, www.knitting.today.



20
Easy
Size+

Soft Focus

DESIGNER
ISAAC MIZRAHI

Three strands of light and lofty brushed alpaca, wool and nylon were held together and knit on size 19 needles to create the oversized stitches that were a fashion statement in the late '90s. Twenty years later, big-needle looks are still on trend. Originally, we used Filatura di Crosa *Ultralight*, and Plymouth Yarn has just released the perfect substitute: *Aireado*. Just use four strands instead of three to obtain the gauge.

PHOTOGRAPH BY PAUL AMATO. HAIR AND MAKEUP: TINA ECHIVERRI FOR F. EMILY SCHRAMM