

Ullkontoret is Sweden's only large-scale wool scouring mill and is located in Endre in central Gotland. Here the wool is sorted before washing.

ABOUT THE BOOK

In the introduction to each chapter, I want to introduce you to Shetland, the Outer Hebrides, Gotland and Blidö from my own perspective. Think of these as little postcards and read more if you are curious. There are many things to tell you about, of course, and these places have much in common in respect of history, legends, politics and religion. Maybe this is the most interesting part of encountering new places, people and traditions.

There is a little list of facts at the beginning of each section so you can see the differences in surface area, population numbers and density. Then we get to know a bit about the landscape and the textile traditions before I tell you about my relationship with the island. The collections are not necessarily based on the local knitting tradition, but rather on my interpretation. The garments bring with them something of the scent, weather and wind. That is what I want to convey to you: the poetry, grandeur and colour palette of the landscape. Over the years I have learned that the bedrock, landscape and all the most basic conditions are very important, both for the way I visually absorb and draw inspiration from a place, and for how I have been able to develop this into a garment.

Anyway, you could say that it was love at first sight between me and all these places – immediate and lasting. This is the place, and those who live there are the warp and weft. I hope it will be reflected in the garments.

Each chapter offers five garments of different types inspired by the various places. They differ but have a common denominator. Just like the places, they are similar yet different.

ABBREVIATIONS				
DPNs: double-pointed needles		**k:** knit	**p:** purl	**rep:** repeat
RS: right side	**sl st:** slip stitch	**sl1 wyib:** slip 1 with yarn in back		**st(s):** stitch(es)
tbl: through back loop		**tfl:** through front loop	**WS:** wrong side	**yo:** yarn over
MC: Main Colour		**CC:** Contrast Colour		
k2tog: knit 2 sts together. 1 st decreased (right-leaning)				
k3tog: knit 3 sts together. 2 sts decreased (right-leaning)				
p2tog: purl 2 sts together. 1 st decreased				
ssk: slip two stitches knitwise, one at a time. Return them to the left needle and knit together through the back loops: 1 st decreased (left-leaning)				
sssk: slip three stitches knitwise, one at a time. Work as for ssk above, but slip 3 sts before knitting together. 2 sts decreased (left-leaning).				
sl1, k2tog, psso: slip 1 knitwise, knit 2 together, pull the slipped stitch over the knitted stitch. 1 st decreased (left-leaning)				

SEWN GRAFTING

1. Insert the threaded needle as if you were about to work a purl stitch in the stitch on the front needle, the one that is closer to you. Pull the yarn through the stitch, leaving the stitch on the needle.
2. Insert the needle as if you were about to work a knit stitch in the first stitch in the back needle. Pull the yarn through the stitch, leaving the stitch on the needle.
3. Insert the needle as if you were about to work a knit stitch in the first stitch on the front needle and slip the stitch off the needle. Tighten the yarn a little.
4. Insert the needle as if you were about to work a purl stitch in the first stitch on the front needle. Pull the yarn through, leaving the stitch on the needle.
5. Insert the needle as if you were about to work a purl stitch in the first stitch on the back needle. Slip the stitch off the needle, and tighten the yarn a little.
6. Insert the needle as if you were about to work a knit stitch in the stitch on the back needle. Pull the yarn through the stitch, leaving the stitch on the needle.

Rep steps 3–6 above until you have a total of two stitches remaining. Then insert the needle as if you were about to work a knit stitch in the stitch on the front needle. Slip the stitch off the needle. Then insert the needle as if you were about to work a knit stitch in the stitch on the back needle. Pull the end of the yarn through to the back of the work and fasten off.

TENSION (GAUGE) AND SWATCHES

Knitting instructions can be thought of as being more or less like serving suggestions for a meal. However, most knitters I know just do as they please, as the good thing about knitting is that you end up with a garment that is just right for the person who's going to wear it. We don't all look alike (thank goodness) and we have different measurements and preferences. All bodies are good bodies, and you have the opportunity to knit garments that fit and feel nice on.

Knit a small sample with the recommended needles and yarn. Check the tension (gauge) and feel the quality to be sure that the garment will turn out how you imagined it, measure the sample, wash it, and measure again. Judge whether the needles are suitable or whether you need to change them and see what you think about the material for the particular garment you planned. It's the tension (gauge) rather than the needle size that determines whether your knitting will turn out as expected. Choosing needles that, in combination with your way of knitting, enable you to end up with exactly, or close to, the given number of stitches per centimetre will mean that the garment ends up with the intended measurements and proportions.

MEASUREMENTS

The measurements given for the garments in the book are those that you will end up with if you knit to the given tension (gauge). See the sketches for where the measurements are taken.

GARTER STITCH

Work knit stitches on both right side and wrong side rows. Two rows create a ridge that is a common, clear element of a pattern. If you are knitting in rounds on circular needles or DPNs (double–pointed needles), you will have to work alternate rounds of knit and purl instead, in order to obtain the same effect.

STOCKING (STOCKINETTE) STITCH

Work knit on right side rows and purl on wrong side rows. If you are knitting in rounds, you are only working with the right side facing, so you work only knit stitches. If you are knitting, say, stocking–stitch heels on a pair of socks, you will knit on the right side and purl on the wrong side.

PROVISIONAL CAST-ON

For this, in addition to the needles and yarn you are using to knit the garment, you will need a strand of another yarn, preferably one that is of a very different quality. Work an ordinary long-tail cast-on with the provisional yarn round your thumb. If it feels easier, you can make a slip knot in



Johan Myr runs Byssegårde farm in Hogrän in central Gotland. On the farm there are about 220 Finull–Texel crossbreed ewes and lambs. We were allowed to be there when shearer Simon Ronström was in attendance for the two shearings of the year. Johan has been running the farm since 2005 and supplies wool to Ullkontoret from where the wool goes on to produce outdoor clothing, among other things.

THE WOOL

All the garments in this book are knitted in woollen yarn, apart from a small proportion of synthetic fibre in some of the sock yarns. I prefer wool, both because of how these yarns feel on the skin and because I know them so well.

Of course, your requirements for your hand-knitted garments – and of clothes in general – also affects the material you choose. I want clothes to last well, in terms of both colour and shape, and I want the production process of the material to be friendly to people, animals and the environment. Another good point is that you can choose materials that suit the unique garments – wool spun in different ways and wool blended with fibres that complement the properties of the wool.

Try comparing different qualities of wool and yarns spun in different ways. Maybe you'd like to try spinning yourself?

Sheep's wool keeps you warm even when it's damp and is also stretchy, especially when it's wet. That's why knitted garments should never be hung up to dry but should be dried flat, otherwise they lose their shape. Wool absorbs moisture twice as well as cotton. This is one of many reasons why it can be comfortable to wear wool next to your skin. It gives our skin an excellent microclimate and allows it to breathe.

Unprocessed wool may felt, which is both a blessing and a challenge. If you have the knowledge, you can use it in the right way. You can make the stitches close a little, shape the garment and adjust it as you want.

Next, I will briefly describe the breeds whose wool I have used in the book. I have chosen yarns with the type, shape and properties of the garment in mind. Do the same – every step or misstep makes the journey of discovery worthwhile.

BREEDS OF SHEEP

Every breed of sheep – especially the landrace breeds – has its own combination of types of wool and so produces wool with particular properties. The fleece is made up of two types of wool, undercoat and guard hair, and in some cases also kemp.

The proportions and balance of these determine what certain kinds of wool are suitable for. The undercoat is warm, thick, soft, short and curly. It lies closest to the sheep's body and keeps it warm, but it isn't very water–resistant, unlike the guard hairs, which are coarser, wavy and more resilient. They are shiny and repel moisture so the water simply runs off.

Nowadays kemp is found only in the very oldest breeds of sheep. These hairs are hollow, coarse and break easily. After some time, they rub off a sweater or fabric. However, they can look very attractive, for instance when dyeing yarn with a little kemp in it, as they absorb the dye in a different way. Another thing that contributes to the water–repellent properties of sheep's wool is lanolin, which gives the wool a characteristic smell as well as other beneficial properties.

Many of the breeds I present have been designated as landrace breeds. They all have different qualities and characters, shaped over time by local conditions, the wind and the weather, and have grazed the land and kept it open. Of the breeds mentioned below, the Finull (Finewool), Gute, Gotland, Shetland, Hebridean and Norwegian Spelsau are counted among the Nordic short–tailed sheep, while the remainder make up their own groups, offering a richness, personality and variety that are both fascinating and useful.

We humans and sheep share a long history – at least 12,000 years, beginning in the Middle East. It is an interesting time perspective.



Wool from Gotland sheep.

FINULL SHEEP The Swedish Finull sheep originates from Finland and, after many years of breeding work, has been regarded as a Swedish breed since 1997. Typically for this breed the head, legs and the lower part of the tail should not be woolly.

The ewes bear a relatively large number of lambs, which can be considered as profitable from the point of view of meat production, but can be laborious for both the ewes and the sheep farmers during lambing. The wool, consisting mainly of undercoat, is soft, curly and white, black or brown. The dark colour is particularly sought–after. The fibres are between 6 and 8cm (2¼ and 3¼in) long and their softness makes them very suitable for garments worn next to the skin. The fact that the fleece has very few guard hairs also contributes to its softness and means that it absorbs dye evenly, but also makes it less hardwearing than the wool of other landrace breeds.

GUTE SHEEP (HÅNNLAMB – HORNED LAMB) This breed comes from Gotland. It is descended from the Gotlandic *utegångsfår* or outdoor sheep, and is considered to be Sweden's most ancient breed. Both the ewes and rams have slightly twisted horns. They have a very strong flocking instinct and are usually led by one of the older ewes. The wool is made up of undercoat, guard hair and kemp in various shades of grey, white and brown.

Gute sheep often shed their own fleece and you can pull it away in a process called 'rooing'. If the wool is shed instead of being shorn, the fibres remain softer, because there are no sharp edges caused by cutting. Instead, it gets thinner before it comes away from the skin. However, most Gute sheep are sheared like other breeds twice a year.

The head, ears, legs and the lower half of the tail are wool–free and are instead covered by short, straight, bushy kemp. This makes the coat thick and airy, protecting the sheep from wind and water and also gives the surface a texture that absorbs dye in an interesting way. On a sweater the kemp hair often rubs off with wear. Gute wool can be used for many purposes, including spinning and felting. It produces hardwearing, airy items, such as blankets and clothing. See photo on page 134.

GOTLAND SHEEP are popular, thanks to their multi–purpose use for the production of pelts, meat and wool. Neither the rams nor the ewes have horns. The lambs are born black, while the adult animals are grey with black legs and heads. The heads and legs are wool–free. The wool can vary in colour from the palest whitish grey to really dark grey with curly fibres 8–18cm (3¼–7in) long. The fibres are shiny and silky, and breeding has concentrated on producing fine fleeces of even quality and their sheen and colour. For this reason, the undercoat has also been partly bred out or reduced in quantity. This causes problems for some spinning mills, whose machines have difficulty handling the heavy, silky fibres that easily fall through the carding and spinning machinery and become hard to spin, resulting in a lot of wastage. Gotland wool is therefore often blended with about one third of fine wool at the carding stage. However, there are spinning mills that spin pure Gotland wool (see page 110).

LEICESTER is a British breed that didn't arrive in Sweden until the late 1700s, but adapted very well to the Nordic climate. The wool is white and shiny with long fibres and is very similar to Gotland wool.

The fibres are 10–15cm (4–6in) long, which is why they are quite often crossed with stocks of Gotland sheep. It is also quite common for their wool to be blended with Gotland wool to make light–coloured yarns. Leicester wool produces a hardwearing, silky, shiny yarn that absorbs dye very well. Nowadays there are considerable differences between Swedish and British Leicesters.

HEBRIDEAN SHEEP Today's Hebridean sheep are said to be descended from the original breed brought to the islands from Norway over a thousand years ago. Of course, the breed has undergone many changes in both breeding and adaptation during this time. They have horns and are dark brown. See photo of Meg Rodger's Hebridean sheep on page 30.

This breed has shiny wool, consisting of both undercoat and guard hair. The length of the fibres varies from 5 to 15cm (2 to 6in). The wool is usually dark or natural black and fades a little in the sun. The sheep have no wool on their faces or legs.

Like the Gute sheep, they shed their wool naturally in the spring. Both rams and ewes usually have horns, but not always. As is almost always true of landrace breeds, they are hardy animals that have adapted to a sometimes harsh and challenging environment and graze on grass and heathland close to the sea.

SHETLAND SHEEP originate partly from the sheep that the Norsemen had with them on their ships for food, but of course the breed has continued to develop through breeding and adaptation. They are Nordic short–tail sheep and are classified as a landrace breed. Like many other landrace breeds they are valued for both their meat and their wool, as well as for preserving the landscape through gentle but efficient grazing.

Like the Hebridean sheep, it is a relatively small breed and the wool grows comparatively slowly. They are hardy, adaptable and healthy and can cope with quite difficult conditions with poor grazing and then thrive when the situation improves.

Shetland sheep graze on the islands' hills and shores, where they eat plants and seaweed if need be. They can be outside all year in sunshine, rain, hail and snow – tough conditions that are reflected in the warmth and softness of Shetland wool and its durability.

The breed comes in eleven named colours and with 30 markings. Shetland sheep may therefore be particoloured, which means that you can get fibres of more than one colour from the same animal. Like everything that has been a central part of a tradition, they are surrounded by many interesting dialect words and expressions. Some of them will appear in the Shetland chapter (see pages 83 to 86).

The fibre length varies from 5 to 18cm (2 to 7in). The wool is slightly bulky; it fluffs up nicely, absorbs dye very well and is considered soft by many people. See photo on page 85.



Finull–Texel cross.

Gute sheep in Fide.

CHEVIOT The name of this breed comes from the range of hills lying between Northumberland and Scotland. Nowadays the breed is found mainly in the British Isles, but also in smaller numbers in other parts of the world.

During the 18th century Cheviot sheep became very common, almost predominant, because the wool was considered to be ideal for weaving tweed. Nowadays the breed is regarded as a dual–purpose breed for meat and wool. Cheviots have also been used as the starting point for many present–day breeds. The fibres are between 8 and 13cm (3¼ and 5in) long. The wool absorbs dye very well and is soft and quite lofty. Depending on grading, it can be suitable for garments worn next to the skin or be more hardwearing and offer better protection against wind and weather.

Like Finull, Cheviot wool is fine and curly, which makes it well–suited for processing. The cloth produced from it is soft, pliable and durable.

SPELSAU This Norwegian landrace sheep is one of my absolute favourites. It is an ancient, hardy breed that can be traced back at least 3,000 years and, despite being under threat during the twentieth century, it has recovered and, like many native breeds, it can now be found in more original forms and in 'updated' flocks, where it has been crossbred and reared in other ways. That is also the reason why it comes in a wide variety of qualities and types of wool.

It has both a thick undercoat and guard hair in a wealth of different colours from white and grey to black and brown. The two types of wool can be spun separately but can also be processed together for a durable, shiny, flexible yarn. Spelsau is said to be the breed of sheep whose wool was spun into the fabric from which the sails of Viking ships were made, and experiments have been carried out to prove the efficacy of the wool, for example with Ottar, a reconstructed Viking ship built at the Viking Ship museum in Roskilde, Denmark.

The shiny, wavy fibres are 15–20cm (6–7¾in) long and make the yarn suitable for weaving tapestries, for which it is still used. The knitting yarn is soft and shiny, not unlike that of the Gotland sheep, and is durable, light and keeps its shape well.

MERINO SHEEP originated from Spain, and the breed is now by far the most common in the world kept purely for wool production. The breed came to Australia in the late 18th century and over 60 percent of the world's merino sheep are still to be found there. New Zealand, South Africa, Argentina and Uruguay are also major producers of merino wool.

Merino sheep were brought to Sweden by Jonas Alströmer (who also introduced potatoes to the country) as long ago as the 18th century, but the breed did not actually take hold as well as he had probably hoped, to begin with.

Unlike the landraces, a merino sheep produces very large amounts of wool in a year – up to 15kg (just over 2st) compared with 2–3kg (70½–105oz) from a Gute sheep. The wool has fine fibres, soft and slightly curly. You have very probably come across it in the shops, for example in woollen underwear and knitted garments.

For Swedish knitters and yarn producers it became even more interesting as part of the work on developing the Jämtland sheep, in which the Danish merino (a separate line of merino sheep) is one of the original breeds, a modern landrace. The fibres of merino wool are between 5 and 13cm (2 and 5in) long. Merino sheep are mainly found in white flocks on large farms, but there are smaller flocks of brown, reddish brown and grey merino sheep. Merino sheep from the Falkland Islands, known as Falkland merinos, are guaranteed to be mulesing-free (meaning that the sheep are not harmed during the shearing process).



READ MORE: *Knitting in the Nordic Tradition* by Vibeke Lind (Princeton Legacy Library); *The Fleece & Fiber Sourcebook* by Carol Ekarius and Deborah Robson (Storey Publishing LLC).

TRADITIONAL KNITTING

Although the islands are mainly known for their weaving, there is also a tradition of knitting. The classic fisherman's sweaters, also known as ganseys, from Eriskay are plain coloured and richly decorated with patterns in purl and knit stitches, featuring identifiable motifs such as trees, stars and geometrical shapes. What distinguishes these ganseys from others is that they often have a clearly defined yoke and lengthwise stripes of repeating motifs patterning the lower part of the sweater. The Sea Foam Socks on page 45 are a modest tribute to this tradition. When visiting the islands it does not come as a surprise that the look of the landscape inspires people to work with textures and structured patterns.

THE OUTER HEBRIDES AND ME

Just outside Stornoway I encountered a stunningly beautiful and very varied landscape. Then discovering the small but lively town was fascinating because, just like here on Gotland, I experienced past, present and future all at the same time.

We travelled across the islands from north to south, as many others certainly do. It was easy and interesting to visit working weavers and especially the spinning mill on North Uist, Uist Wool and Meg Rodger at her croft on Berneray.

I was quite moved by the colours of the landscape and the fact that my Harris tweed coat in every way clearly *was* the piece of moorland I was hiking over – quite poetic, isn't it? We swam in the Atlantic at Luskentyre, one of the world's most beautiful sandy beaches, and I found the shoreline meadows and beaches as a whole very enticing – the seaweed and the living sea, porpoises and shells of all sizes.

I felt very welcome in the Outer Hebrides, both in the landscape and among the people. It's just the very best. I must say that I long to go back to the breathtaking heights and the wide beaches, the sea bathing and the seaweed.

THE GARMENTS

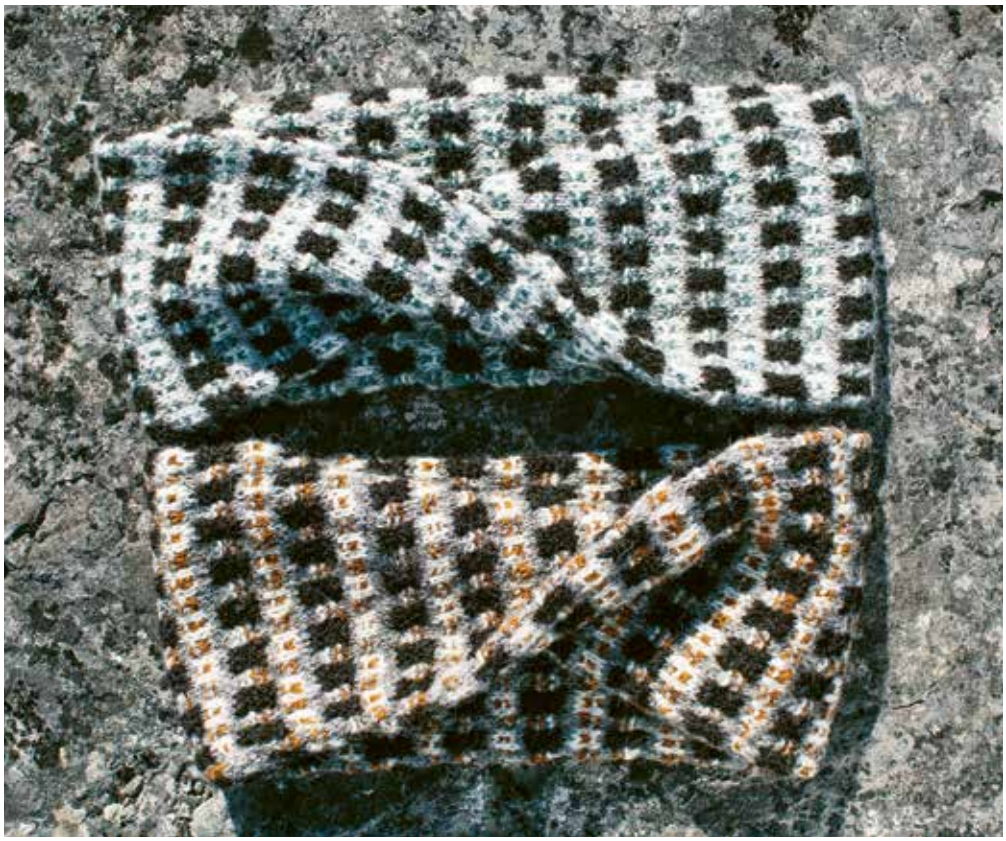
When I visited Meg Rodger on Berneray for the first time, I immediately began sketching a pattern with textures and colours that suited the yarn and echoed the landscape. The first garments were the Moorland Cowl and then the Moorland Mitts you can find on pages 29 and 35, whose colours and textures illustrated the landscape that was both harmonious and varied.

Then I wanted to do something inspired by the peat. Peat–cutting is omnipresent in both Shetland and the Outer Hebrides, closely associated with warmth, life and survival. Starting out from the moist, dark brown colour of peat, I designed the Peat Vest that can be found on page 49. In this garment, the peat is joined by both bog cotton (cotton grass) and thrift (sea pink). The vest is also quite elegant, as I think the islands also are – dignified, elegant and enduring.



READ MORE: *The Celtic Ring* by Björn Larsson (Seafarer); *The Lewis Trilogy* by Peter May (Quercus); *Sea Room* by Adam Nicholson (Picador USA); *Knitting Ganseys* by Beth Brown–Reinsel (Interweave Press Inc); *Eilean – The Island Photography of Margaret Fay Shaw* by Fiona J. Mackenzie (Birlinn); *Patterns for Guernseys, Jerseys and Arans* by Gladys Thompson (Dover Publications Inc.).

MOORLAND COWL



Outer Hebrides no. 1

A versatile, useful, easy to wear garment that is simple and fun to vary, and great to combine with other garments in a knitted wardrobe. It is also suitable for practising colourwork. The trick is to use provisional cast-on, knit the cowl as a cylinder, give the work a half twist and then join up with sewn or knitted grafting. It comes in two colourways: with moorland shades of bog cotton, peat and grass (above, bottom) and shoreline shades of sea, mist, seaweed and sky (above, top). For me they carry a scent of peat fires and salt sea that makes me long to return.

SIZE: ADULT

Yarn quantities: 60g/2oz (MC), 40g/1½oz (CC1), 30g/1oz (CC2), 20g/¾oz (CC3)

Yarn: 4-ply (fingering) yarn, Hebridean & Natural Colours from The Birlinn Yarn Company; 50g/1¾oz/150m/164yd

Finished measurements: 15cm (6in) wide (half the circumference), approx. 74cm (29in) long before assembly

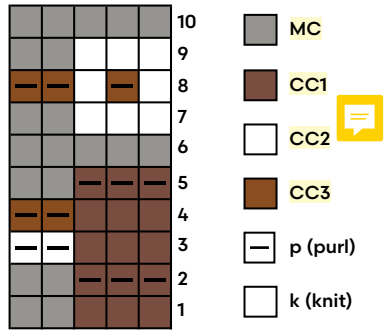
Moorland shades: Storm Grey (MC – Main Colour), Peaty Brown (CC1 – Contrast Colour 1), Bog Cotton (CC2), Moor (CC3)
Shoreline shades: Sea Mist (MC), Peaty Brown (CC1), Bog Cotton (CC2), Shillay (CC3)

Needle: 4.5mm (UK 7, US 7) circular needles

Tension (gauge): 22 sts × 30 rows in pattern on 4.5mm (UK 7, US 7) needles = 10 × 10cm (4 × 4in)

Other: markers, spare yarn for provisional cast-on, darning needle for fastening off ends, an extra circular needle and a DPN for assembling

Method: the cowl is worked as a cylinder and given a half twist before you join the cast-on edge to the last knitted round. To do this, you use provisional cast-on and then graft together.



With MC and 4.5mm (UK 7, US 7) needle, cast on 80 sts with provisional cast-on. Join to work in the yarn, placing a marker at start of round, and work in pattern following the chart above. Work until cowl measures approx. 74cm (29in) or desired length. Finish with row 9 of the chart.

FINISHING

Turn the cowl inside out, fasten off all ends but don't cut them too short. Turn the cowl back right side out, give it a half twist and prepare for grafting. Note that you will need to adjust the edges by 2 sts to make the pattern repeat match. Graft the ends together with MC (see pages 12–14); it will correspond to row 10 of the chart. Weave in all ends and close up the grafting carefully.

Wash the cowl carefully with wool wash and leave to dry flat. While it's drying, you can spread it out with your hands to give it the right measurements and proportions.



The first time I was in the Outer Hebrides I visited Meg Rodger and The Birlinn Yarn Company on Berneray and was greatly inspired by hearing about her work with wool and sheep, and about her art.



I chose to knit the cowl in a yarn that has become one of my real favourites – it is soft but rustic and suitable for this kind of multi-coloured knitting in which colour, pattern and structure all have a part to play.



Meg Rodger of The Birlinn Yarn Company and her family run their croft, Sunhill, 'Cnoc na Grèine', on Berneray in the Outer Hebrides. They rear native Hebridean sheep and have a flock of 85 animals. In the spring, the lambs are born on the farm and when summer arrives, they are taken out to the summer grazing on the islands in the Sound of Harris. In July, the sheep are shorn out on the islands and the wool is sorted and graded back on Berneray. In autumn, the sheep are brought back to the farm for shelter, and during the winter, they graze on the meadows by the shore.

Almost all the garments in this chapter are knitted in wool from The Birlinn Yarn Company.

SIZE: ONE SIZE

Yarn quantities: 40g/1½oz (A), 10g/⅜oz (B), 8g/¼oz (C), 12g/½oz (D)

Yarn: 4-ply (fingering) yarn, Hebridean & Natural Colours from The Birlinn Yarn Company; 50g/1¾oz/150m/164yd

Finished measurements: 9cm (3½in) wide (half of circumference), 18cm (7in) long

Moorland shades: Storm Grey (MC), Peaty Brown (CC1), Bog Cotton (CC2), Moor (CC3)
Shoreline shades: Sea Mist (MC), Peaty Brown (CC1), Bog Cotton (CC2), Shillay (CC3)

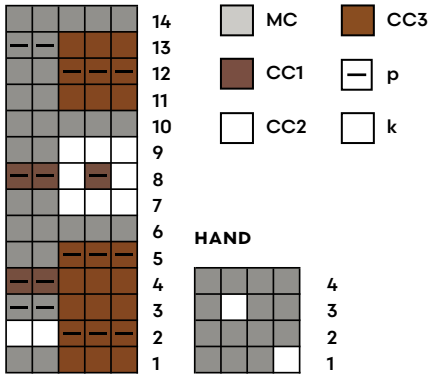
Needles: 2.5mm (UK 12/13, US 1.5) DPNs for ribbing and wrist, 2.75mm (UK 12, US 2) DPNs for hand chart

Tension (gauge): 32 sts × 26 rows in pattern on 2.75mm (UK 12, US 2) needles = 10 × 10cm (4 × 4in)

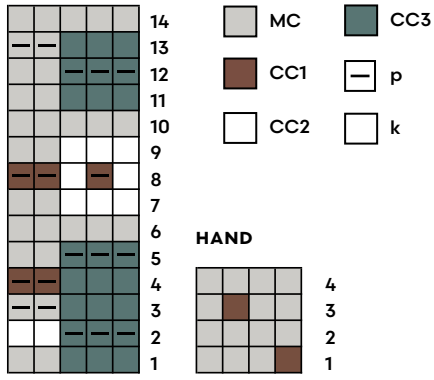
Other: markers, spare yarn to hold the stitches of the thumb gusset, darning needle for fastening off ends

Method: the mittens are worked in rounds on DPNs. If you use circular needles, I recommend placing markers dividing the stitches as below. They are worked from the cuff up, with a thumb gusset at the side and a patterned thumb and hand. These instructions are written to be worked over five DPNs.

MOORLAND CUFF



SHORELINE CUFF



With the MC and 2.5mm (UK 12/13, US 1.5) needles, cast on 50 sts. Divide the sts so there are 12 sts on needles 1 and 3, 13 sts on needles 2 and 4. Join to work in the round and work in ribbing pattern below for 6 rounds.

Round 1: k3tbl, p2.

Round 2: k3tbl, k2.

Then knit one round in the MC before working the pattern rounds 1–10 of the chart twice, then rounds 11–14 of the chart once. Knit one more round in the MC. When you have 3 sts remaining on needle 2: place a marker, knit 1 st, place a marker and knit the remaining 2 sts. Work across needle 3. When you have 2 sts remaining on needle 4, k2tog. Knit one more round in the MC. The stitch between the markers is the first stitch of the thumb gusset.

Change to 2.75mm (UK 12, US 2) needles and work the chart for the hand while starting the thumb gusset as below.

THUMB GUSSET

On the next round – and every other round until the thumb gusset is 15 sts wide – increase 1 st inside each marker (see page 16) by working a yarn over in the MC. Work the new stitch tbl the first time you knit it.

The thumb gusset pattern is made by always increasing in the MC and taking the sts between

the increases into the pattern. On rounds of the hand chart worked with both the MC and CC2, knit alternate stitches in the MC and CC2. When all sts of the hand chart are worked in the MC, work all of the sts of the thumb with only the MC. This is a good way of patterning a thumb without it becoming too tight.

Then work a right–leaning increase and a left–leaning increase (see page 16) at the appropriate sides of the gusset on every other round until it is 15 sts wide.

Slip the stitches of the gusset onto spare yarn and complete the mitten.

Continue following the chart for the hand a total of seven times or desired length. Change to 2.5mm (UK 12/13, US 1.5) needles. Work 4 rounds of the ribbing pattern below and cast (bind) off in rib. Try to keep the same tension (gauge) as for the casting on.

Round 1: k2tbl, p2.

Round 2: k2tbl, k2.

THUMB

Pick up the 15 sts of the thumb gusset and 3 new sts at the base of the thumb (= 18 sts). Knit the sts at the base of the thumb tbl the first time you work them. Continue working the thumb in the pattern set for 6 rounds or to desired length. Finish with a round in the MC. Change to 2.5mm (UK 12/13, US 1.5) needles and work the 4 rounds of the ribbing below:

Round 1: k2tbl, p2.

Round 2: k2tbl, k2.

Finish with a knit round and cast (bind) off in rib. Make the second mitten. Remember to work the thumb gusset on the opposite side.

FINISHING

Fasten off all ends, wash carefully with wool wash and leave to dry flat. Stretch them out with mitten stretchers or your hands to give them the right measurements and proportions.



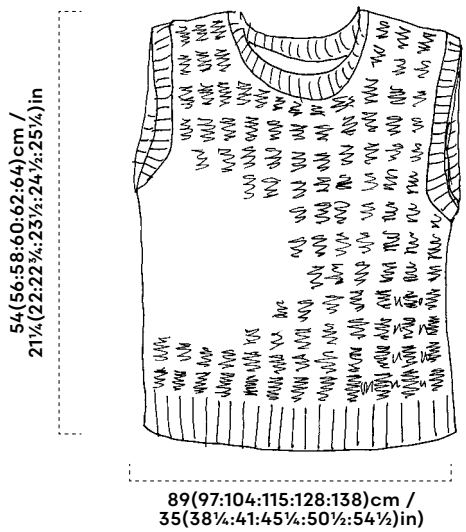
PEAT VEST

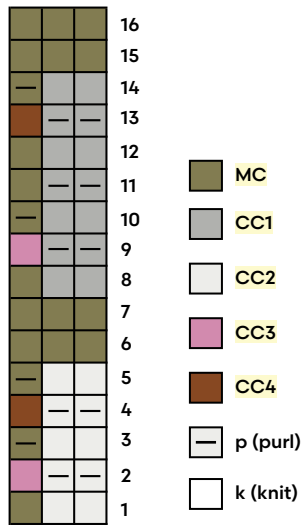


Outer Hebrides no. 5

The intense black of peat, thrift, bog cotton and a little moorland – everything in a classic, quite formal and easy-to-wear vest that's great to wear over a shirt and under a jacket. The yarn really comes into its own in this kind of textured colourwork. It's a delight to knit with and very comfortable to wear.

SIZE:	S	M	L	XL	XXL	XXXL
Yarn quantities:						
MC:	140g (5oz)	150g (5¼oz)	165g (5¾oz)	180g (6¼oz)	200g (7oz)	220g (7¾oz)
CC1:	70g (2½oz)	80g (2¾oz)	80g (2¾oz)	90g (3¼oz)	100g (3½oz)	110g (3¾oz)
CC2:	45g (1½oz)	45g (1½oz)	50g (1¾oz)	55g (2oz)	60g (2⅛oz)	60g (2⅛oz)
CC3:	18g (¾oz)	18g (¾oz)	18g (¾oz)	25g (¾oz)	25g (¾oz)	25g (¾oz)
CC4	18g (¾oz)	18g (¾oz)	18g (¾oz)	25g (¾oz)	25g (¾oz)	25g (¾oz)
Yarn: 4-ply (fingering) yarn, Hebridean & Natural Colours from The Birlinn Yarn Company; 50g/1¾oz/150m/164yd						
Shades: Peaty Brown (MC) Storm Grey (CC1), Haar (CC2), Sea Pink (CC3), Moor (CC4)						
Needles: 4.5mm (UK 7, US 7) circular needles for pattern, 3.5mm (UK 9/10, US 4) circular needles for ribbing						
Tension (gauge): 23 sts × 26 rows pattern from chart on 4.5mm (UK 7, US 7) needles = 10 × 10cm (4 × 4in)						
Other: markers, spare yarn for setting stitches aside, darning needle for fastening off ends						
Method: the vest is worked in one piece from the bottom up. You divide the work to knit the neck border, when you work the pattern in RS and WS rows before grafting the shoulders together and working the ribbed neck and armhole borders. The round begins at the left side.						





BODY

With 3.5mm (UK 9/10, US 4) circular needles and MC, cast on 204(220:240:264:292:316) sts. Join to work in the round and place a marker at start of round and another at the opposite side. The round begins at the left side.

Work k2, p2 rib until work measures approx. 5cm (2in) for all sizes. Knit 1 round, increasing 0(2:0:0:2:2) sts evenly across the round (204(222:240:264:294:318) sts). Change to 4.5mm (UK 7, US 7) circular needles and work the chart.

Continue until work measures approx. 30(31:32:33:34:35)cm / 11¾(12¼:12½:13:13½:13¾)in from the cast-on edge, finishing with a round 6 or round 15 of the chart.

Cast (bind) off 5(6:7:9:11:14) sts at each side of both markers for the armholes. You now have 92(99:106:114:125:131) sts each for the front and back. Set the stitches for the front aside on spare yarn or circular needles and work the back separately.

BACK

Working in rows, make the outermost stitch at each side an edge stitch and work it in MC, slipping it on rows without MC. Decrease 1 st at the start of each row a total of 10(10:10:14:20:22) times (82(89:96:100:105:109) sts). Decrease only in rows with MC.

At the same time, continue in the pattern as set until the work measures 50(52:54:56:58:60)cm / 19¾(20½:21¼:22:22¾:23½)in from the cast-on edge, ending with a WS row. On the next RS row, work as follows: work the first 21(23:26:27:28:30) sts as before (right shoulder), then slip these stitches onto spare yarn or a stitch holder.

Cast (bind) off the next 40(43:44:46:49:49) sts for the neck, work the last 21(23:26:27:28:30) sts of the row as above. Now work each shoulder separately.

Back left shoulder: Work the first row as a wrong side row. Continue in pattern as before until work measures 52(54:56:58:60:62)cm / 20½(21¼:22:22¾:23½:24½)in from the cast-on edge.

Finish with a row 6 or row 15 of the chart and set the stitches aside on spare yarn or a stitch holder to wait for grafting together. Make the right shoulder in the same way.

FRONT

Transfer the stitches of the front to circular needles. Make the outermost stitch at each side an edge stitch and work it in MC, slipping it on rows without MC.

Decrease 1 st at the start of each row a total of 10(10:10:14:20:22) times (82(89:96:100:105:109) sts). Decrease only in rows with MC.

Continue in pattern from the chart until work measures 42(44:45:47:48:50)cm / 6½(17¼:17¾:18½:19:19¾)in.

Work the next RS row as follows:

Work the first 30(33:35:37:38:40) sts and then slip these sts onto spare yarn or a stitch holder (left shoulder).

Cast (bind) the next 22(23:26:26:29:29) sts for the neck and work the last 30(33:35:37:38:40) sts of the row (right shoulder). Now work each shoulder separately.

Front right shoulder: work the first row as a wrong side row.

Continue following the chart as before, casting (binding) off for the neck at the start of every RS row: 3 sts once, 2 sts 1(2:2:2:2:2) times and 1 st 4(3:2:3:3:3) times (21(23:26:27:28:30) sts).

Continue until work measures 52(54:56:58:60:62)cm / 20½(21¼:22:22¾:23½:24½)in from the cast-on edge. Finish with a row 6 or row 15 of the chart and set the sts aside on spare yarn or a stitch holder to wait for grafting together.

Front left shoulder: return the 29(32:34:36:37:39) sts from the spare yarn to the needle.

Continue following the chart as before, casting (binding) off for the neck at the start of every WS row: 3 sts once, 2 sts 1(2:2:2:2:2) times and 1 st 4(3:2:3:3:3) times (21(23:26:27:28:30) sts). Continue until work measures 52(54:56:58:60:62)cm / 20½(21¼:22:22¾:23½:24½)in from the cast-on edge. Check that you have worked the same number of vertical pattern reps on both shoulders and set these sts aside on spare yarn or a stitch holder.

JOINING

Graft the shoulder seams together with MC (see pages 12–14).

NECK BORDER

With RS facing, with 3.5mm (UK 9/10, US 4) needles and MC, pick up 1 st per cast (bound) off st and 1 st per edge st approx. 132–160 sts inside the edge stitch round the entire neck edge. Start at one shoulder.

Work the first round ktbl in all sts, adjusting the number of sts if necessary to be divisible by 4. Then work approx. 2cm (¾in) in k2, p2 rib.

Cast (bind) off in rib. Fasten off the ends.



ARMHOLE

With 3.5mm (UK 9/10, US 4) needles and MC, with RS facing pick up approx. 96–152 sts inside the edge sts round the entire armhole. Start at the bottom edge of the armhole.

Work the first round ktbl in all sts, adjusting the number of sts if necessary to be divisible by 4.

Then work approx. 2cm (¾in) in k2, p2 rib. Cast (bind) off in rib. Fasten off the ends.

Work the second armhole edge in the same way.

FINISHING

Fasten off all ends, wash the sweater carefully with wool wash and leave to dry flat. While it's drying, you can spread it out with your hands to give it the right measurements and proportions.

ROSPIGG SWEATER



Blidö no. 1

The word *rospigg* comes from Old Swedish *rosbyggiar*, meaning 'living in Roden'. However, *rospigg* is also an alternative name for the type of ship known as a *roslagsskuta*. When designing this pattern I was inspired by traditional rag rugs. Simple graphic motifs on a soap-scrubbed floor; an everyday task carried out with care. I can still remember the smell of that firm, yellow, greasy soap when Granny stirred it into the washing water. Here I have combined it with the dark brown soil, the dark waters and a few lines of reeds. This is a classic fisherman's sweater and suits all kinds of vessels and adventures.

SIZES	S	M	L	XL	XXL	XXXL
Yarn quantities:						
MC	230g (8oz)	260g (9¼oz)	280g (9¾oz)	300g (10½oz)	340g (12oz)	375g (13¼oz)
CC1	130g (4½oz)	150g (5¼oz)	175g (6¼oz)	175g (6¼oz)	200g (7oz)	225g (8oz)
CC2	110g (3¾oz)	120g (4¼oz)	120g (4¼oz)	135g (4¾oz)	160g (5½oz)	175g (6¼oz)
CC3	60g (2oz)	60g (2oz)	75g (2½oz)	75g (2½oz)	100g (3½oz)	100g (3½oz)

Yarn: Strikkegarn (knitting yarn) from Tant Kofta; 50g/1¾oz/110m/120yd

Shades: Silver (MC), Mylla (Soil) (CC1), Mörk sjö (Dark waters) (CC2), Vass (Reeds) (CC3)

Needles: 3mm (UK 11, US 2.5) circular needles for ribbing at neck and cuffs, 4mm (UK 8, US 6) circular needles for pattern and bottom ribbing

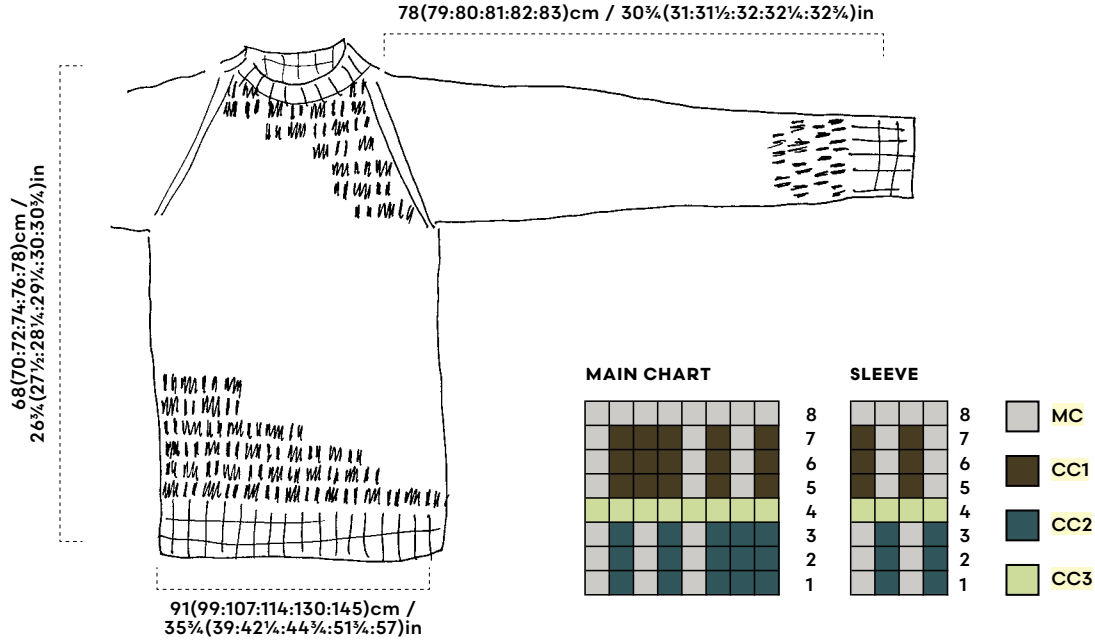
Tension (gauge): 21 sts × 28 rows in pattern from main chart on 4mm (UK 8, US 6) needles = 10 × 10cm (4 × 4in)

Other: markers, spare yarn for setting stitches aside, darning needle for fastening off ends, spare needles for grafting

Method: the sweater is worked from the bottom up with as few seams as possible. Rounds begin at the right side. The sleeves are worked separately and then knitted together with the body; the armhole stitches of the body and sleeves are grafted together.

Raglan decreases: Work until 2 sts before the raglan marker, k2tog, slip marker, ssk = 2 sts decreased at each raglan join, 8 sts decreased per round.

Increases: right-leaning increase – yarn over from back to front, on next round, work the new stitch in the front loop (tfl). Left-leaning increase – yarn over, on next round, work the new stitch tbl. Note that all decreases and increases are worked in MC. If they occur in a round without MC, work them on the next round.



BODY

With 4mm (UK 8, US 6) needles and CC1, cast on 192(208:224:240:272:304) sts. Place a marker in the stitch at start of round and another at the opposite side.

Change to MC and work in rib:

Round 1: k2tbl, p2.

Round 2: k2tbl, k2.

Rep rounds 1 and 2 twice more. Change to CC1 and work rounds 1 and 2. Work rounds 1 and 2 three more times with MC, once with CC1 and three more times with MC.

Work the pattern from the main chart until work measures 45(46:47:48:49:50)cm / 17¾(18:18½:19:19¼:19¾)in.

Divide the stitches as follows: 87(95:103:111:127:143) sts (front), slip 11 sts on spare yarn for under arm, 87(95:103:111:127:143) (back), slip 11 sts on spare yarn for under arm. Set the work aside and make the sleeves.

SLEEVE (MAKE 2)

With 3mm (UK 11, US 2.5) needles and CC1, cast on 52(56:56:60:64:64) sts. Change to MC.

Work in rib in the same way as for the bottom of the body, but rep the stripe pattern one more time.

Change to 4mm (UK 8, US 6) needles and knit 1 round. Place a marker round the first stitch of the round. This st is the centre underarm and should be worked in MC from now on. The increases will be worked at each side of the centre stitch. On round 4 of the chart, slip the centre st with the yarn at the back of the work. Start the pattern according to the sleeve chart.

On the second round after the ribbing, or when the work measures a full 8cm (3¼in), increase 1 st at each side of the centre stitch: knit the centre st, right-leaning increase, continue in pattern to last st, left-leaning increase (2 sts increased).

Rep the increases every 8(8:6:6:4:3.5)cm / 3¼(3¼:2¼:2¼:1½:1⅜)in another 5(5:7:7:9:11) more times (= 64(68:72:76:84:88) sts). Work the increased stitches into the pattern as you go.

Work until sleeve measures 55(55:54:54:53:53)cm / 21¾(21¾:21¼:21¼:20¾:20¾)in and check that you end with the same round as on the body. Slip 11 sts at centre underarm onto spare yarn. The sleeves are shorter for the larger sizes because of the depth of the yoke in these sizes. Set the work aside and make the second sleeve in the same way.

YOKE

Transfer the sleeve stitches to the same needle as the front and back. Match the armhole stitches on the yarn with those on the front and back (= 276(300:324:348:396:436) sts). Place markers at all joins between the front and back and the sleeves (4 markers). Continue in pattern according to the respective charts until work measures 47(48:49:50:51:52)cm / 18½(19:19¼:19¾:20:20½)in and start decreasing for the raglan as described at the start of the instructions.

Raglan sts (the decreases and the 2 sts at either side of the markers are worked only in MC): on round 4, where there is only CC3, slip the raglan sts. Note that you decrease at different intervals on the body and the sleeves, and that after a while you will shape the neck border and decrease at the same time. Read through all the instructions before starting to knit.

Decreasing on the sleeves: decrease on every fourth round: 7(7:6:6:4:2) times, then on every other round: 12(14:17:19:25:29) times.

Decreasing on the front and back: decrease on every other round: 24(24:25:25:25:22) times, then on every other round 3(5:6:9:12:21) times.

NECK AND NECK BORDER

When work measures 55(57:59:61:63:65)cm / 21¾(22½:23¼:24:24¾:25½)in and ending with a round 8 of the chart, slip 19(21:23:25:27:29) sts at the centre front onto spare yarn. Work to end of round. Cut yarn and begin the round instead at the right side of the neck (seen from when you're wearing the sweater).

Continue working pattern and raglan decreases as before but now in rows, while decreasing at the neck edge in MC at each side at the start of the row: 2 sts four times, 1 st four times (= 6 sts decreased on each side total). Then continue with the raglan decreases without decreasing at the

neck edge until all the raglan decreases have been worked (= 61(67:73:75:93:99) sts).

Change to 3mm (UK 11, US 2.5) needles and knit 1 row in MC, working raglan decreases at all markers, pick up approx. 11 sts along the side of the neck, work the stitches from the spare yarn and pick up approx. 11 sts along the other side of the neck. Knit 1 round, decreasing approx. 22(26:30:34:46:50) sts evenly over the row so you now have 72(76:80:84:88:92) sts.

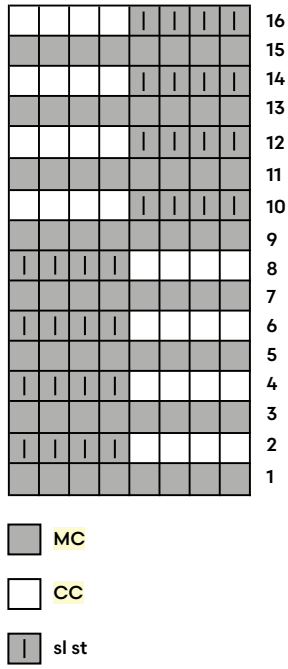
Now work the neck ribbing. Work in rib as before: 3 rounds MC, 1 round CC1, 3 rounds MC, cast (bind) off with CC1 and make sure the edge is not too tight.

FINISHING

Graft together the sts of each armhole. Fasten off all ends, wash the sweater carefully with wool wash and leave to dry flat. While it's drying, you can spread it out with your hands to give it the right measurements and proportions.



SIZE: ADULT
Yarn quantities: 60g/2oz (MC), 40g/1½oz (CC)
Yarn: Soft Donegal Tweed from Tant Kofta; 50g/1¾oz/190m/208yd
Finished measurements: 18.5cm (7¼in) wide (half the circumference), approx. 66cm (26in) long (before assembly)
Shades for Cottage: Rusty brown (MC), Almond Flour (CC) **Shades for Shoreline:** Brown (MC), Summer Grey (CC)
Needles: 3mm (UK 11, US 2.5) circular needles
Tension (gauge): 29 sts × 42 rounds in pattern on 3mm (UK 11, US 2.5) needles = 10 × 10cm (4 ×4in)
Other: markers, spare yarn for provisional cast on, darning needle for fastening off ends, an extra circular needle and a DPN for assembling
Variations: one repeat is 3cm (1¼in) wide – add or subtract repeats to change the width of the cowl.
Method: the cowl is knitted as a cylinder and twisted before joining cast-on round with last knitted round. Carefully twist yarns when changing colour. Do not pull too hard, or the pattern will pucker. This pattern invites you to play with colour! Feel free to mix several colours in the pattern. Why not use a variegated yarn for MC?



With 3mm (UK 11, US 2.5) needles and MC, cast on 96 sts with provisional cast-on (see page 14). Join to work in round and place a marker at start of round. Work in pattern following the chart. Work until cowl measures 66cm (26in), making sure you end with a round 16 of the chart.

FINISHING

Turn the cowl inside out, fasten off all ends but don't cut them too short. Turn it back right side out. Carefully remove the yarn from the provisional cast-on. Transfer the stitches to an extra circular needle until all the stitches at each end are 'active'. Place a marker after 48 sts (half the total number). Give one end of the cowl a half twist and place the ends together, 48 sts opposite 48 sts, so they are even.

Graft the ends together with MC. Take care not to pull too hard; with a 1-ply yarn like this you must have a light touch and patience when assembling. The instructions for grafting can be found on pages 12–14.

Fasten off all ends, wash the cowl carefully with wool wash and leave to dry flat.

While the cowl is drying, you can move the fold around at regular intervals so the cowl will dry more quickly. Shape it with your hands to give it the right measurements and proportions.

ROSPIGG MITTENS



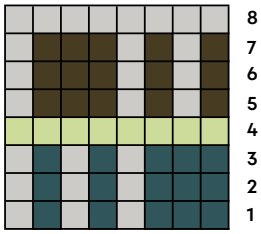
Blidö no. 3

Here the simple, graphic motif of the sweater on page 59 has ended up on a pair of rustic mittens with long cuffs that give extra warmth round the wrists when worn either single or folded over.

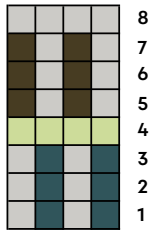
These mittens are worked in two colourways: Late Summer (above and opposite, right) and Winter (opposite, left, and overleaf).

SIZES: SMALL(LARGE)
Yarn quantities: 45(50)g/1½(1¾)oz (MC), 20(25)g/¾(¾)oz (CC1), 20(25)g/¾(¾)oz (CC2), 7(7)g/¼(¼)oz (CC3)
Yarn: Strikkegarn (knitting yarn) from Tant Kofta; 50g/1¾oz/110m/120yd
Finished measurements: 29(32)cm/11½(12½)in long, 9(10.5)cm/3½(4¼)in wide
Shade: Late Summer: Silver (MC), Horse Chestnut (CC1), Mylla (Soil) (CC2), Pink on Silver (CC3) **Shades: Winter:** Silver (MC), Mylla (Soil) (CC1), Mörk sjö (Dark waters) (CC2), Vass (Reeds) (CC3)
Needles: 3mm (UK 11, US 2.5) DPNs for ribbing and 3.5mm (UK 9/10, US 4) for pattern.
Tension (gauge): 24 sts × 26 rows on 3.5mm (UK 9/10, US 4) DPNs in pattern = 10 × 10cm (4 × 4in)
Other: markers, spare yarn to hold the stitches of the thumb gusset, darning needle for fastening off ends
Method: the mittens are knitted in rounds from the bottom up and worked over a set of 5 DPNs. The thumb gusset is knitted at the side following the chart and the thumb is worked in the same pattern. **Increases for the thumb gusset:** right-leaning increase – yarn over from back to front. On next row, work the new stitch tbl. Left-leaning increase – yarn over. On next row, work the new stitch tbl.

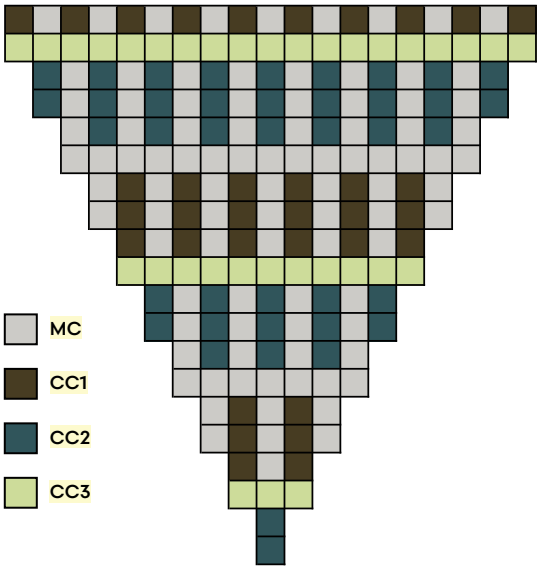
MAIN CHART



THUMB



THUMB GUSSET





With 3mm (UK 11, US 2.5) DPNs and CC1, cast on 48(56) sts. Divide the sts over 4 needles – 12(14) sts on each and join to work in the round.

Work k2, p2 rib and stripes as follows:

1 round CC1, 6 rounds MC, 2 rounds CC1, 6 rounds MC, 2 rounds CC1, 6 rounds MC.

Change to 3.5mm (UK 9/10, US 4) needles and work 9 rounds of the main chart. When you work round 10, start increasing for the thumb gusset, which is worked 2 sts in from the start of needle 1 on the right mitten and 1 st from the end of needle 4 on the left one. On the first round, increase by working a yarn over in the colour shown in the thumb gusset chart. Work this in tbl on the next round. Then increase 1 st as above at each side of the gusset on every other round until it is 17(19) sts wide. Set the sts of the gusset aside on spare yarn.

Continue in pattern until the mitten covers the wearer's little finger or measures 9(10)cm / 3½(4)in from the gusset. Then join up the top of the mitten as follows:

All decreases are worked in the contrast yarn on the rounds using more than one colour.

Needles 1 and 3: k1, ssk, work chart over all sts on the needle.

Needles 2 and 4: work until 2 sts remain, k2tog.

Continue in this way until 12 sts remain. Work the last decrease round in a single colour of that round. Graft together.

THUMB

Pick up the 17(19) sts of the thumb gusset and pick up 5 sts at the base of the thumb, with the colours of the sts following your pattern. Continue in pattern from the thumb chart.

When the thumb covers half the thumbnail of the wearer, decrease as follows: k2tog in yarn of your choice until approx. 6 sts remain, pull the yarn through the stitches. Make the second mitten.

FINISHING

Fasten off all ends, wash carefully with wool wash. Shape the mittens and leave to dry flat or with the aid of mitten stretchers.



HELMI SHAWL



Blidö no. 4

This simple pattern allows the yarn to shine. It is one of my favourite kinds of shawl and the way it is knitted makes it light to wear, both wrapped around the neck and draped over the shoulders. It can be made small, light and neat or thicker and larger. Here I let my imagination run free, and I thought that if my great-grandmother Greta had had a lace shawl, it would probably have been one like this: simple, elegant and rustic – exactly how I want my everyday clothes to be.

SJÖBLOM SOCKS



Blidö no. 5

Here the motif from the cowl on page 63 has made its way into a favourite pattern for knee-high socks. They are great worn with both skirts and shorts, as well as on any occasion you want your legs to be warm and look stylish.

SIZE: ADULT

Yarn quantities: 80g/2¾oz (MC) and 60g/2oz (CC)

Yarn: Trekking from Tant Kofta; 50g/1¾oz/210m/230yd

Finished measurements: 44cm (17¼in) long including heel, 12cm (4¾in) wide at calf, 9.5cm (3¾in) wide above heel, foot length as required

Shade: Mylla (Soil) (Earth) (MC), Vass (Reeds) (CC)

Needles: 2.5mm (UK 12/13, US 1.5) DPNs for ribbing, heel and toe, 3mm (UK 11, US 2.5) DPNs for pattern

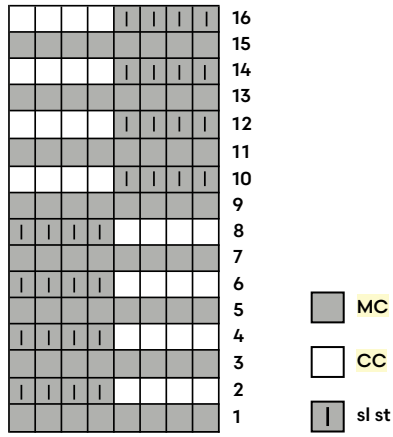
Tension (gauge): 30 sts × 52 rows in pattern on 3mm (UK 11, US 2.5) needles = 10 × 10cm (4 × 4in)

Other: yarn quantities are calculated for a pair of socks size 40–42

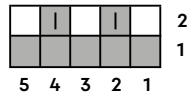
Tip: knitting technique offers many opportunities for variation. Use one main colour and pattern the leg with different contrast colours or why not use multi-coloured yarns?

Method: the socks are worked from the cuff down and the toes are grafted together. The instructions are written for DPNs – the socks are worked over 5 DPNs.

MAIN CHART



CALF STITCHES



Using 2.5mm (UK 12/13, US 1.5) needles and MC, cast on 80 sts. Divide sts evenly across 4 needles and join to work in the round. Work k2tbl, p2 rib for 5cm (2in).

PATTERN ON LEG

Change to 3mm (UK 11, US 2.5) needles and increase 1 st at the start of the round by picking up the loop of the previous round and knitting into the back of it (81 sts).

Work the first 5 sts of the round following the calf stitches chart and then follow the main chart. These calf stitches constitute the centre back of the knee-length sock. You will later decrease for the calf at each side of this section.

Continue in pattern as set until you have worked the main chart 3.5 times vertically. Try the sock to see if it is the right length to start decreasing for the calf. Then decrease 1 st at each side of the 5 calf sts at the centre back on rounds 1 and 9 of the chart, a total of 8 times (65 sts).

Then work without decreasing until it's time to work the heel, approx. 11 reps of the chart. Finish with a round 16 and knit two calf stitches together.

Divide the sts so you have 2 of the calf sts on needle 4 and 2 on needle 1. Check that you have 16 sts on each needle. The heel is worked in CC on needles 1 and 4 = 32 sts. Knit the sts on needle 1, turn, slip 1 and p31.

HEEL

Row 1 (RS): slip edge st knitwise, *p1, sl1 wyib*, rep from * to *, p1.
Row 2 (WS): slip edge st purlwise, purl to end.
Rep for 28 rows, i.e. until work measures 5–6cm (2–2¼in) or desired length.
Shape the heel.
Row 1 (RS): slip first st knitwise, k17, ssk, k1, turn.
Row 2 (WS): slip first st purlwise, p6, p2tog, p1, turn.
Row 3 (RS): slip first st knitwise, work knit until 1 st before the gap, ssk, k1, turn.



Row 4 (WS): slip first st purlwise, work purl until 1 st before the gap, p2tog, p1, turn.

Rep rows 3 and 4 until all the sts of the heel have been worked. On the last 2 rows you only work ssk and p2tog before turning.

Divide the sts of the heel on 2 needles. The round now begins at the centre of the sole. Change to MC and work round 1 with MC following the main chart.

Work knit across needle 1, pick up 16 sts along the side of the foot (1 before the 14 picked-up sts and 1 after) to avoid holes at the joins – this applies if you have worked 28 rows, otherwise pick up the appropriate number of stitches.

TIP

Are you working a shorter or longer heel? Pick up the number of stitches you have along the sides. Adjust this according to the decreases below. The aim is to decrease until you have as many stitches on each needle as you had when you started and the pattern matches up according to the chart.

Pick up the corresponding 16 sts at the other side of the foot and work the remaining sts of the sole.

Continue working the chart from row 2. You no longer work any calf stitches, instead working the main chart on the bottom of the foot. The round now begins in the middle of a 'square' with 2 sts and ends with the remaining 2 sts of the 'square'.

Continue following the chart until 2 sts remain on needle 1. From now on the chart should match with the pattern on needles 2 and 3. When you have worked the heel gusset sts, the pattern will match up according to the chart.

Continue working pattern as before on needles 2 and 3 and the first 2 sts of needle 4. Here the pattern breaks up to be adjusted again so the round matches up with the centre of the sole on needle 1.

Rounds in MC: knit until 3 sts remain on needle 1, k2tog, k1. On needles 2 and 3 work all sts as before according to the chart.

Needle 4: k1, ssk, knit.

Rounds in CC: work the round without decreasing but break the chart when 2 sts remain on needle 2 and after 2 sts on needle 4 as above.

Rep these rounds until 64 sts remain and the pattern matches.

Continue until the sock covers the little toe of the person who will wear it, then it's time to decrease for the toe.

TOE

Work the toe in CC.

Round 1:

Needle 1: knit until 3 sts remain, k2tog, k1.

Needle 2: k1, ssk, knit the remaining sts.

Needle 3: knit until 3 sts remain, k2tog, k1.

Needle 4: k1, ssk, knit the remaining sts.

Round 2: knit.

Decrease as above until a total of 36 sts remain. Then decrease on every round until 16 sts remain. Knit across needle 1, cut the yarn, leaving an end of approx. 30cm (11¾in) and graft the toe together (see pages 12–14). Make the second sock.

FINISHING

Fasten off all ends, wash the socks carefully with wool wash and dry flat.

ESHANESS SWEATER



Shetland no. 1

The graphic, repeating pattern of this sweater is inspired by the OXO borders of Fair Isle knitting, simplified and accompanied by purl stitches. This gives the pattern a lovely texture and is also fun to knit. I have knitted this sweater in two different weights of Shetland wool: Shetland Supreme and 2-ply Jumper Weight, a yarn in the nine beautiful, natural shades of Shetland sheep. They are great to use in combination and provide a straight stretch of colour when the yoke is finished.

SIZES	S	M	L	XL	XXL	XXXL
Yarn quantities:						
MC	225g (8oz)	250g (8¾oz)	275g (9¾oz)	275g (9¾oz)	300g (10½oz)	325g (11½oz)
CC1	45g (1½oz)	45g (1½oz)	45g (1½oz)	50g (1¾oz)	50g (1¾oz)	60g (2oz)
CC2	25g (¾oz)	30g (1oz)	35g (1¼oz)	35g (1¼oz)	40g (1½oz)	40g (1½oz)
CC3	25g (¾oz)	30g (1oz)	35g (1¼oz)	35g (1¼oz)	40g (1½oz)	40g (1½oz)
CC4	10g (⅜oz)	15g (½oz)	15g (½oz)	15g (½oz)	20g (¾oz)	20g (¾oz)
CC5	10g (⅜oz)	10g (⅜oz)	10g (⅜oz)	10g (⅜oz)	10g (⅜oz)	10g (⅜oz)

Yarn: Jamieson & Smith: Shetland Supreme Jumper Weight and 2-ply Jumper Weight; 25g/¾oz/105m/114yd

Shades: Shetland Supreme Jumper Weight: 2005 Shetland black (MC), 2003 Shaela (CC2), 2008 Katmollet (CC3), 2-ply Jumper Weight: FC46 Dark Green Grey (CC1), 121 Marled Yellow (CC4), FC44 Brown Mix (CC5)

Needles: 2.5mm (UK 12/13, US 1.5) circular needles for ribbing at neck and cuffs, 3.25mm (UK 10, US 3) circular needles for stocking (stockinette) stitch and bottom ribbing and 3.5mm (UK 9/10, US 4) circular needles for Fair Isle pattern, 3.25mm (UK 10, US 3) DPNs for sleeves.

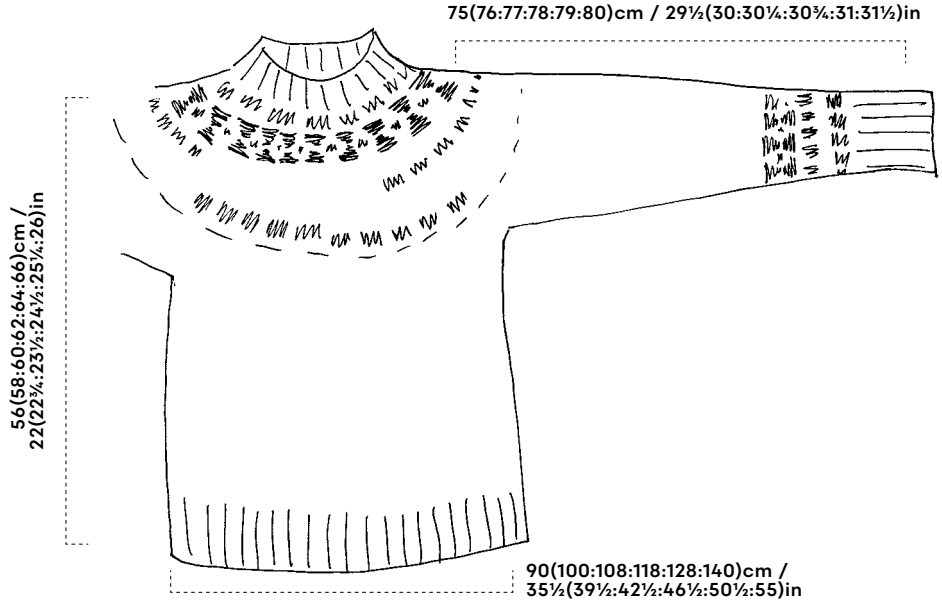
Tension (gauge): 24 sts × 32 rows in stocking (stockinette) stitch on 3.25mm (UK 10, US 3) needle = 10 × 10cm (4 × 4in)

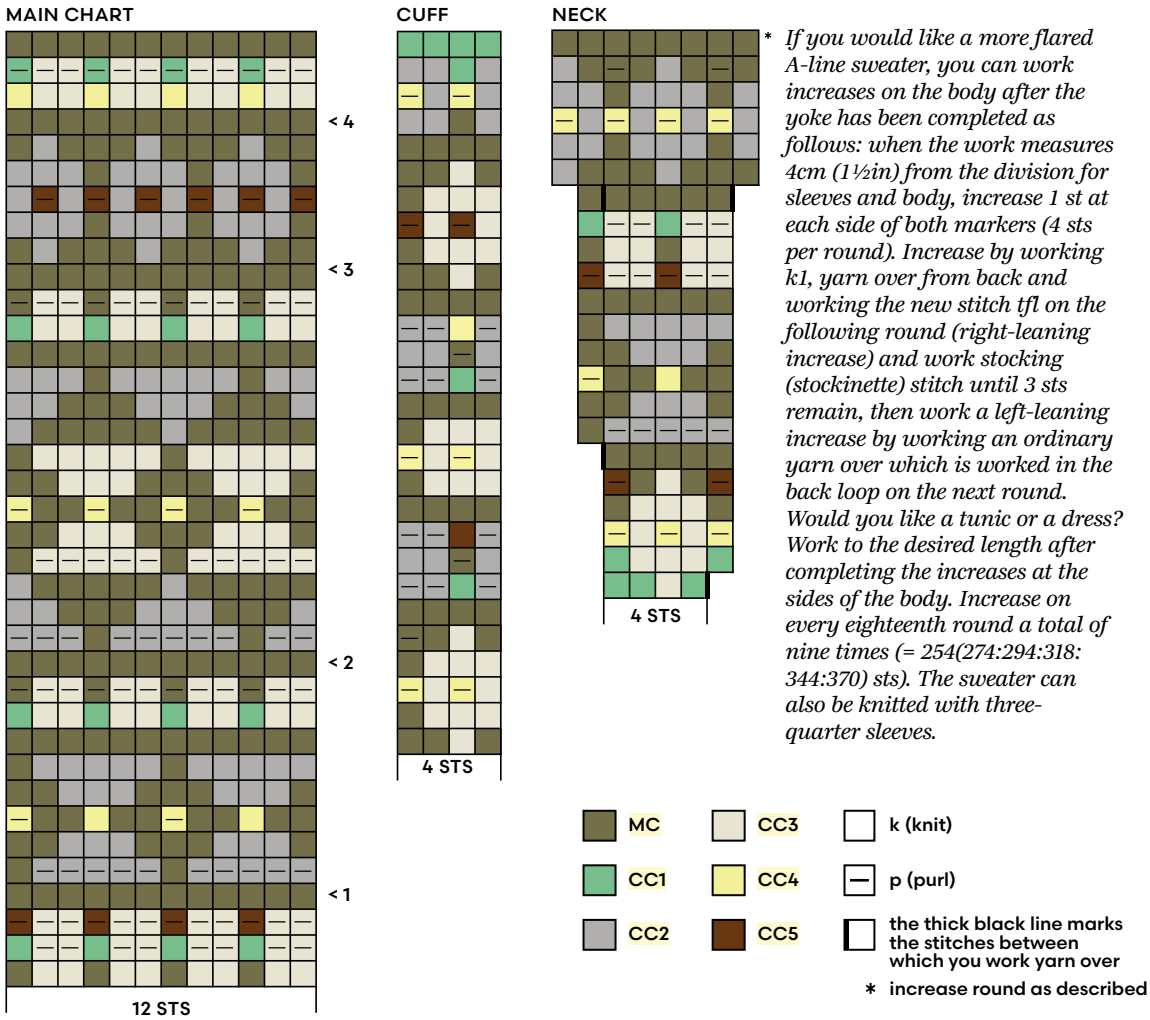
Other: markers, spare CC5or setting sleeve stitches aside, darning needle for fastening off ends

Variation: would you like to knit a cardigan instead? Start the rounds at the centre front and add 5 steek stitches for cutting open and start the round next to them (see Eksta Cardigan on page 119).

Method: the sweater is worked in rounds on circular needles from the top down, with a slightly higher back neck shaped with short rows. The rounds start at the centre back. The sleeves are worked in rounds on DPNs.

Increasing tips: increase by working k1, yarn over from back to front instead of front to back and working the new stitch in the front loop (tfl) on the following round = right-leaning increase and working stocking (stockinette) stitch until 3 sts remain, then working a left-leaning increase by working an ordinary yarn over and knitting into the back of it on the next round.





NECK BORDER

With 2.5mm (UK 12/13, US 1.5) needles and CC1, cast on 124(128:136:140:148:152) sts. Join in the round and knit 1 round, placing a marker at the start of round (centre back) and another at the centre front. Work 2 rounds twisted rib, k1tbl, p1. Then work the raised back neck in rib. Note that on WS rows you work the purl sts tbl. When you come to a yarn over, work it tbl together with the adjacent st to avoid holes.

Work 11(12:12:13:13:14)sts in rib as set. Turn, yo, work 22(24:24:26:26:28) sts, turn. Note that you will work past the marker. Then work as follows:

RS: yo, work 33(36:36:39:39:42) sts, turn.
WS: yo, work 44(48:48:52:52:56) sts, turn.
RS: yo, work 55(60:60:65:65:70) sts, turn.
WS: yo, work 66(72:72:78:78:84) sts, turn.
RS: yo, work 77(84:84:91:91:98) sts, turn.
WS: yo, work 88(96:96:104:104:112) sts, turn.

Work rib in pattern as set over the whole round.

Then continue ribbing until it measures approx. 2.5cm (1in) at centre front. Then knit 1 round, decreasing 20 sts evenly across round (= 104(108:116:120:128:132) sts). Change to 3.5mm (UK 9/10, US 4) circular needles and knit 1 round.





Start working the pattern from the neck chart – work the repeat a total of 26(27:29:30:32:33) times along the round. The thick black line on the chart is an increase between two stitches, which you work by making a yarn over, which is worked in the back loop on the following round. On the last round of the neck chart (marked with an asterisk) increase 20(24:20:24:32:36) sts evenly spaced across the round: 228(240:252:264:288:300) sts.

Work from the main chart. The arrows at the side of the chart mark the rounds where you increase the number of stitches indicated (below) evenly spaced over the round. See tip on page 11 on how to work out the spacing.

Arrow 1: inc 24(36:36:36:36:36) sts = 252(276:288:300:324:336) sts.

Arrow 2: inc 24(24:36:36:36:36) sts = 276(300:324:336:360:372) sts.

Arrow 3: inc 24(24:24:36:36:36) sts = 300(324:348:372:396:408) sts.

Arrow 4: inc 12(24:24:24:24:24) sts = 312(348:372:396:420:432) sts.

When you have finished these increases, the work measures approx. 21.5cm (8½in) from the cast-on edge at centre front.

Change to 3.25mm (UK 10, US 3) needles and work stocking (stockinette) stitch in MC. Increase 7(10:14:17:20:24) sts evenly spaced on the first round.

Knit 1(1:1:2:3:3) rounds. Increase 7(10:14:17:20:32) sts evenly spaced across next round (= 326(368:400:430:460:488) sts).

Continue until work measures 22(24:26:28:30:32)cm / 8¾(9½:10¼:11:11¾:12½)in from the cast-on edge at centre front. Try the yoke against you to see if it is time to divide the work for the sleeves and body. If it feels tight, work a few more centimetres (a couple more inches).

Next round: knit 49(54:58:64:70:75) sts (half the back), slip the next 64(75:83:86:90:93) sts onto spare CC5or the sleeve, cast on 10(10:12:12:14:16) sts with provisional cast-on (see page 14), knit 99(109:117:129:140:151) sts (front), slip the next 64(75:83:86:90:93) sts onto spare CC5or the sleeve, cast on 10(10:12:12:14:16) sts with provisional cast-on and knit the remaining 50(55:59:65:70:76) sts (second half of the back). Now work the front, back and sleeves separately.

BODY

The total number of stitches for the body is now 218(238:258:282:308:334) sts. Work stocking (stockinette) stitch for 27cm (10¾in), measured from the underarm cast-on. Try the sweater against you.

Start the ribbing or continue working until you think you are approx. 4cm (1½in) away from the finished length. Work 4cm (1½in) in twisted rib, k1tbl, p1. Cast (bind) off with an elastic cast (bind) off (see page 12).

SLEEVE

Transfer the 64(75:83:86:90:93) sts of the sleeve to 3.25mm (UK 10, US 3) DPNs, remove the thread from the provisional cast-on at the centre underarm, transfer these stitches to the needles as well and pick up 2 additional stitches at each side of them. Place a marker at the centre underarm (from where you will now measure the work) and another marker which will move down the sleeve as you work and marks the start of the round.

When the work measures 3cm (1¼in), work the 2 + 2 extra stitches together with the surrounding stitches = 74 (85:95:98:104:109) sts. When the sleeve measures 4cm (1½in) decrease 2 sts at the centre underarm by working k1, k2tog, and when 3 sts remain before the marker, work k2togtbl, k1 = 2 sts decreased.

Decrease on every 9th(7th:5th:5th:4th:4th) round 10(3:14:7:14:8) times and then on every 8th(6th:4th:4th:3rd:3rd) round 1(12:5:12:7:14) times = 52(55:57:60:62:65) sts.

When the sleeve measures 35(33:32:30:28:27)cm / 13¾(13:12½:11¾:11:10¾)in from the underarm or is 10cm (4in) before the finished measurement (the measurement is shorter for the larger sizes because the yoke is longer), knit 1 round, adjusting the number of stitches to 51(54:57:60:63:66) sts.

Work 1 more round knit. Change to 3.5mm (UK 9/10, US 4) needles and work the pattern from the sleeve chart. Then change to 2.5mm (UK 12/13, US 1.5) needles; knit 1 round, adjusting the number of stitches to 52(56:56:60:64:68) sts. Work 5cm (2in) in k1tbl, p1 rib. Cast (bind) off in rib.

The sleeve measures approx. 45(43:42:40:38:37)cm / 17¾(17:16½:15¾:15:14½)in from the underarm. Make the second sleeve in the same way.

FINISHING

Fasten off all ends, wash the sweater carefully with wool wash and leave to dry flat. While it's drying, you can spread it out with your hands to give it the right measurements and proportions.

DAWN MITTENS AND DAWN HAT

[*Rivin O Da Dim*]



Shetland nos. 2 and 3

Rivin o da dim is an old Shetland expression meaning daybreak. Here it has lent its name to a hat and a pair of mittens in soft colours and soft yarn. The patterns, which are exactly the same as those on the Eshaness sweater, are adapted from the traditional OXO borders in my own version.

MITTENS: ONE SIZE

Yarn quantities: 30g/1oz (MC), 15g/½oz (CC1), 15g/½oz (CC2), 10g/ ⅜oz (CC3), 10g/ ⅜oz (CC4)

Yarn: Jamieson & Smith: Shetland Supreme Jumper Weight: 50g/1¾oz/182m/199yd and 2-ply Jumper Weight; 25g/¾oz/104m/114yd

Finished measurements: 20cm (7¾in) long, approx. 9cm (3½in) wide

Shades: Supreme: 2003 Shaela (MC), 2008 Katmollet (CC1), 2005 Shetland Black (CC2) and 2-ply: FC44 Brown Mix (CC3), 1281 Marled Peachy Orange (CC4)

Needles: 3mm (UK 11, US 2.5) DPNs – the mittens are worked over 5 DPNs

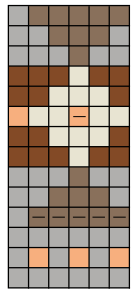
Tension (gauge): 30 sts × 34 rows in pattern on 3mm (UK 11, US 2.5) needles = 10 × 10cm (4 × 4in)

Other: markers, thread for setting aside thumb gusset stitches, darning needle for fastening off ends

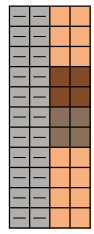
Variation: the CC2an take being knitted on slightly larger needles. If you want to make larger mittens, I would work the multi-coloured ribbing of the cuffs twice and work the entire mittens on 3.5mm (UK 9/10, US 4) needles.

Method: the mittens are worked in rounds, from cuff to top, starting with multi-coloured ribbing and then in a simple, repeated, multi-coloured pattern. The thumb gusset is knitted at the side afterwards, with the thumb worked in the pattern as set.

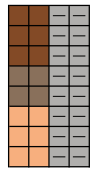
MITTEN CHART



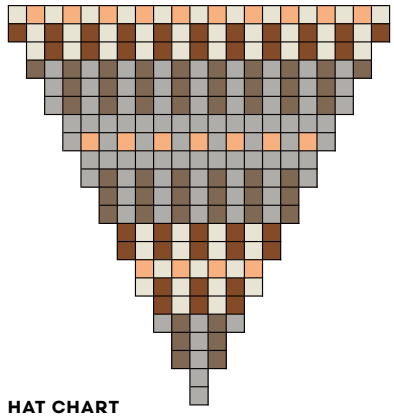
TOP



CUFF



THUMB GUSSET



HAT SIZES: SMALL(LARGE)

Yarn quantities: 30(35)g/1(1¼)oz (MC), 6(10)g/¼(⅜)oz (CC1), 6(10)g/¼(⅜)oz (CC2), 6(10)g/¼(⅜)oz (CC3), 6(10)g/¼(⅜)oz (CC4)

Yarn: Jamieson & Smith: Shetland Supreme Jumper Weight; 50g/1 ¾oz/182m/199yd and 2-ply Jumper Weight; 25g/¾oz/104m/114yd

Finished measurements: to fit head circumference approx. 50–52(54–56)cm / 19¾–20½(21¼–22)in, measurement from cast-on edge to top approx. 25cm (9¾in)

Shades: Supreme: 2003 Shaela (MC), 2008 Katmollet (CC1), 2005 Shetland Black (CC2) and 2-ply: FC44 Brown Mix (CC3), 1281 Marled Peachy Orange (CC4)

Needles: 3mm (UK 11, US 2.5) circular needles for ribbing and stocking (stockinette) stitch top, 3.25mm (UK 10, US 3) circular needles for chart

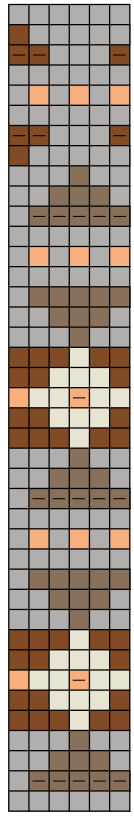
Tension (gauge): 26 sts × 28 rows in pattern on 3.25mm (UK 10, US 3) needle = 10 × 10cm (4 × 4in)

Other: markers, darning needle for fastening off ends

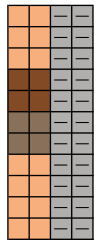
Variation: if you like, you can make a pom-pom approx. 4cm (1½in) in diameter. Make it in a single colour in one of the contrast colours or suitable leftover yarn.

Method: the hat is worked in rounds on circular needles from the bottom up, starting with multi-coloured ribbing and then in a simple, multi-coloured pattern with knit and purl stitches.

HAT CHART



BORDER



MC

CC1

CC2

CC3

CC4

p

k

INSTRUCTIONS FOR MITTENS

With 3mm (UK 11, US 2.5) needles and MC, cast on 60 sts. Divide the sts over 4 needles – 15 sts on each. Join to work in the round and work patterned ribbing from the cuff chart.

Work the mitten chart, starting the thumb gusset on round 2. Work the thumb gusset 2 sts at the start of needle 1 on the right mitten and 2 sts in from the end of needle 2 on the left one.

On the first round, pick up one new stitch as above, then increase 2 sts on every other round. It is a good idea to place markers to make knitting the pattern easier. Work the pattern on the thumb gusset according to the thumb gusset chart, increasing with right/left-leaning increases as described above until you have 21 sts. Slip these stitches onto spare yarn.

Decrease for the top of the mitten: continue in pattern, i.e. rep until the mitten covers the little finger of the wearer, finishing with a round 6 or 14.

Knit 1 round in MC, casting on 1 st at the start of needles 1 and 3 (62 sts). Then decrease for the top of the mitten as follows: follow the chart for the top, working 7.5 repeats across needles 1 and 2 and 7.5 repeats across needles 3 and 4.

The 2 new sts – one at each side – are always worked in MC and the decreases are also always worked in MC on either side of them. These central sts lie between the decreases and make the top of the mitten slightly denser.

Needles 1 and 3: k1 (the newly cast-on st), k2tbl, work pattern over all sts on the needles.

Needles 2 and 4: work pattern until 2 sts remain, k2tog.

Decrease as above and work pattern from top chart until 7 + 7 sts remain. Knit the centre sts together with last stitch of the previous needle. 6 + 6 sts remaining. Graft these stitches together (see pages 12–14).

THUMB

Pick up the 21 sts of the thumb gusset and pick up 3 sts at the base of the thumb – MC, CC3, MC – or follow your patterning (24 sts).

Continue across the thumb in the pattern as set on the gusset. When the thumb covers half the thumbnail of the wearer, decrease as follows: k2togtbl in MC, k1 MC, k1 contrast, rep to end of round = 18 sts.

Work a round without decreasing. K2togtbl in MC, k1 st contrast, to end of round (12 sts). Work a round without decreasing. K2tog contrast to end of round (6 sts).

Cut off MC. Thread the end through a sewing needle, pull it through the sts twice and fasten off inside the work. Make a second mitten with the thumb at the other side.

FINISHING

Fasten off all ends, wash carefully with wool wash and leave the mittens to dry flat. Stretch them out with the aid of mitten stretchers or with your hands to give them the right measurements and proportions.



INSTRUCTIONS FOR HAT

With 3mm (UK 11, US 2.5) circular needles and MC, cast on 120(132) sts. Join to work in the round and knit 1 round. Work patterned rib following the cuff chart.

Change to 3.25mm (UK 10, US 3) needles and work the pattern from the hat chart; when you have finished it, the work will measure approx. 16(17)cm / 6¼(6¾)in. Place 6 markers with 20(22) sts in between them. Cut off the contrast yarns and work the remainder of the hat in MC on 3mm (UK 11, US 2.5) needle.

On next round, decrease 1 st before each marker by working k2tog. Decrease in the same way on every other round until 30 sts remain. Then decrease on every round until 12 sts remain. Cut the yarn, pull the end through the last stitches twice and fasten off properly.

FINISHING

Fasten off all ends, wash the hat carefully with wool wash and leave to dry flat. While it's drying, you can spread it out with your hands to give it the right measurements and proportions.

SIZE: ONE SIZE

Yarn quantities: 23g/¾oz (MC), 15g/½oz (CC1), 20g/¾oz (CC2), 10g/ ⅜oz (CC3), 10g/ ⅜oz (CC4), 5g/¼oz (CC5), 5g/¼oz (CC6) and 10g/ ⅜oz for the pom-pom (CC7 – optional)

Yarn: Jamieson & Smith: Shetland Supreme Jumper Weight (4-ply/lace weight); 50g/1 ¾oz/182m/199yd and 2-ply Jumper Weight (light fingering); 25g/¾oz/104m/114yd

Finished measurements: 32cm (12½in) long, 23.5cm (9¼in) wide

Shades: Supreme: 2003 Shaela (MC), 2008 Katmollet (CC1), 2005 Shetland Black (CC2) and 2-ply: FC44 Brown Mix (CC3), 87 Brownish Purple (CC4), 1281 Marled Peachy Orange (CC5), 121 Marled Yellow (CC6), 122 Dark Mixed Orange (CC7)

Needles: 3mm (UK 11, US 2.5) circular needles for the patterned ribbing, 3.5mm (UK 9/10, US 4) circular needles for the pattern from the chart

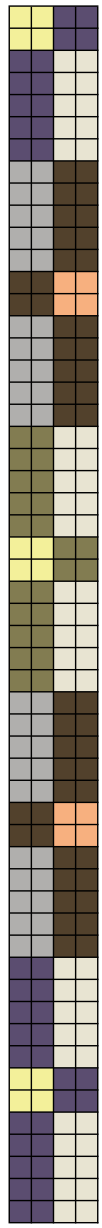
Tension (gauge): 30 sts × 26 rows in pattern on 3.5mm (UK 9/10, US 4) needles = 10 × 10cm (4 × 4in)

Other: markers, darning needle for fastening off ends

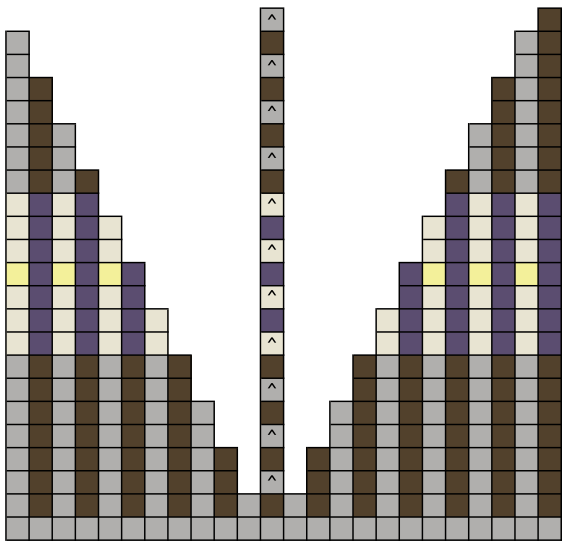
Variation: Turn it into a hat by adapting the tension and the height.

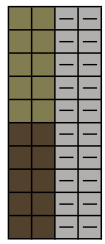
Method: the coffee cozy is worked in rounds on circular needles from the bottom up, starting with patterned ribbing and then a simple multi-coloured pattern. The decreases for the top create a graphic pattern and its splendour is embellished with a pom-pom.

MAIN CHART



TOP





PATTERNED RIB

MC
CC1
CC2
CC3
CC4
CC5
CC6
p (purl)
k (knit)
sl1, k2tog, psso

With MC and 3mm (UK 11, US 2.5) needle, cast on 144 sts. Join to work in the round. Work the chart for the patterned rib first, then work the main chart with the 3.5mm (UK 9/10, US 4) needle. Then follow the chart for the top with the double decreases before pulling the yarn through the remaining stitches a couple of times and fastening off carefully on the inside.

FINISHING

Fasten off all ends, wash carefully with wool wash and leave to dry flat. While it's drying, you can spread it out with your hands to give it the right measurements and proportions.

If you like, make a pom-pom using yarn H and steam it to shape it before attaching it to the top.







The birdlife is intense, to say the least. Among other things, Gotland features the only bird cliffs in the Baltic, on two islands off the west coast, Lilla Karlsö and Stora Karlsö, where both razorbills and guillemots breed.

North of Fårö, on Gotska Sandön and Lilla Karlsö, there are colonies of grey seals. Otherwise, Gotland lacks many of the mammals that are common on the Swedish mainland, such as elk, badgers and weasels.

For me, having moved here from the mainland, the large numbers of oystercatchers, hedgehogs and blue anemones (which are not protected here) are still both fascinating and beautiful. When the *masspeitn* (oystercatchers) and *bläkku* (lapwings) arrive, I can feel the spring and life within me. With 92 medieval churches still in use, Gotland is the district with the greatest density of churches in Sweden. The ancient past, history and traditions of the island are clearly visible today in everything from picture stones and burial mounds to distinctive place names. According to the Swedish Board of Agriculture, in 2019 there were 68,300 sheep – ewes, rams and lambs – on Gotland. This accounted for 12 per cent of all the sheep in Sweden, a fair share, you might think. You can read about the two breeds of sheep most associated with Gotland on page 20.

GOTLAND KNITTING DESIGNS AND HERMANNA STENGÅRD

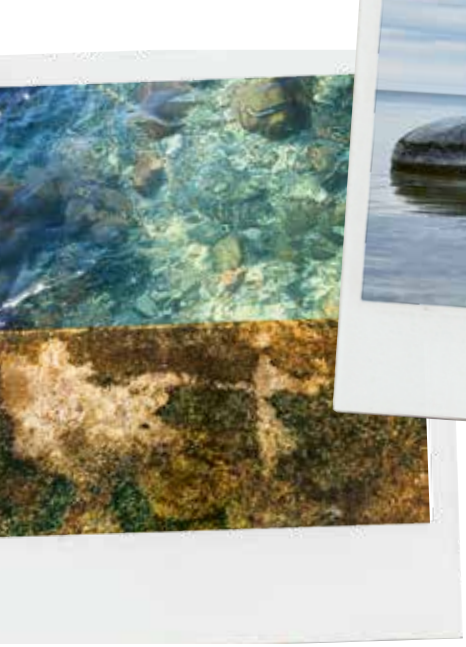
Hermanna Stengård was born in Väskinde on Gotland in 1861. She was a teacher and also worked with needlecraft at the elementary school in Rone. Out of personal interest she began collecting old Gotland knitting patterns and garments. She published her collection in the book *Gotländsk sticksöm*, which was first published in 1925. The collection was later catalogued and is now administered by *Gotlands Hemslöjdsförbund* (the Gotland Handicrafts Association) at the Gotland Museum collection here in Visby. It has inspired many designers and teachers and its influence has spread in different ways over the years, not least in various knitting books about traditional Nordic and Scandinavian knitting.

Hermanna's book was reprinted in 2014. In it, we come across a large number of knitted fragments and garments, most of which originated on Gotland, while others clearly come from elsewhere. I had the great pleasure of visiting the collection and showing it to course participants and pupils and being able to make use of the collection in my own designs.

Many of the garments are knitted in several colours in graphic, now classic patterns such as roses, sun wheels and lingonberry twigs. Others are knitted in slip-stitch and/or textured patterns.

GOTLAND AND ME

I first came to Gotland as a young adult. It was summer and Medieval Week. I was here playing folk music, but I got to see a little more of the island than just Visby and, like so many people





Longing for the countryside is great, but I feel indescribably rich when I pack my swimming things in my rucksack and hurry off northwards over the cliffs. Over Galgberget, down through the wood to the sea. Straight into the sea. There and then it is just me, my breaths, and the sea. I'm alive; I'm reborn. Of course, it's easier to swim in the sea when the open sea is just a short run away all the year round – such a blessing. I can take in a deep breath of life here. Live our everyday life so it feels good. Close to one another, close to nature. That's worth a great deal.

The fact that everything is here at the same time. Past, present and future. Innovation, cultural heritage and the here and now. It's exciting and dynamic. The past can't be ignored when you live here and, surprisingly enough, there is forward motion. It's as though it gets easier to take the next step when you're standing on firm ground. Maybe that's how it is.

The inspiration for colours can be found everywhere, for example in the nooks and crannies of the plastered walls in our little town.

It's a great little island we live on, with a varied and challenging landscape. The weather, the light and the sea are all both constant and changeable. We spend a lot of time outdoors, going on long walks along the coast, making our leisurely way round the island in all kinds of weather. Nevertheless, it's strange that isolation has become closeness for us.

THE GARMENTS

In this chapter I have taken a garment and a fragment from the collections of the Gotland Museum and the Gotland Hemslöjdsförbund as a basis for my designs.

One is a pair of socks (see close-up on page 123) that I first saw in 2017. The socks, which are machine-knitted with a pattern of slipped stitches on the leg and instep, came into the museum's possession through a legacy from the parish of Eksta in south-west Gotland. They were among the finest I had ever seen and I just couldn't put them down. I have adapted the pattern for hand knitting and written instructions for socks, a classic sweater and a smarter cardigan. They are all in hard-wearing wool; anything else would be unthinkable.

The other is a fragment, or a small sample (see page 130). It has been transformed into a feather-light spring shawl.

The first garment in the chapter came about with great help from my friend Ulla Persson. It's an updated fisherman's sweater – *Stainbodi*.

READ MORE: *The Mitten Book: Traditional Patterns from Gotland* by Inger Gottfridsson and Ingrid Gottfridsson (Lark Books).



STAINBODI SWEATER



Gotland no. 1

An updated fisherman's sweater – sturdy, rustic and elegant. Not too bulky but warm. The Stainbodi sweater was inspired by the grey shades of Gotland sheep, old fishermen's sweaters and the dry-stone limestone walls of the fishermen's sheds.

SIZE:	S	M	L	XL	XXL	XXXL
Yarn quantities:						
MC	235g (8¼oz)	260g (9¼oz)	285g (10oz)	320g (11¼oz)	340g (12oz)	370g (13oz)
CC1	80g (2¾oz)	90g (3¼oz)	100g (3½oz)	110g (3¾oz)	115g (4oz)	130g (4½oz)
CC2	15g (½oz)	15g (½oz)	20g (¾oz)	20g (¾oz)	25g (¾oz)	25g (¾oz)

Yarn: Gotlandsgarn 2 from Yllet; 100g/3½oz/400m/437yd

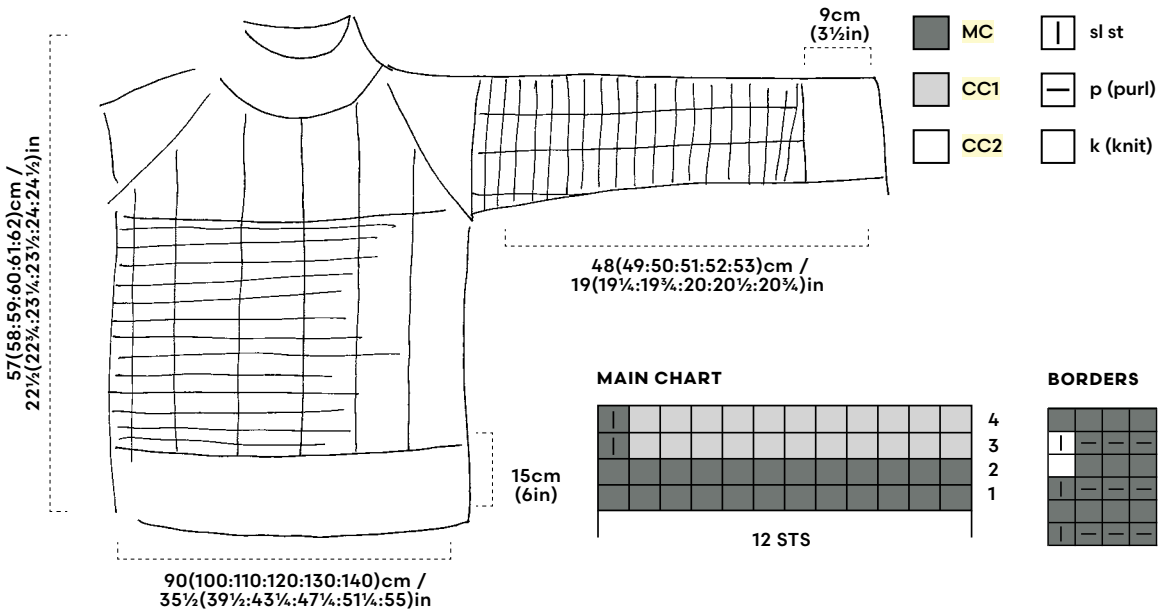
Shades: 292 Grafit (MC), 298 Ljusgrå (CC1), 211 Vitgrå (CC2)

Needles: 2.5mm (UK 12/13, US 1.5) circular needles for inside of cuff and neck, 3mm (UK 11, US 2.5) circular needles for the rest.

Tension (gauge): 24 sts × 34 rows in pattern from main chart on 3mm (UK 11, US 2.5) needle = 10 × 10cm (4 × 4in)

Other: markers, spare yarn for setting stitches aside and darning needle for fastening off ends, plus an extra circular needle and DPNs for knitting the cuff together

Method: the sweater is worked on circular needles from the bottom up with patterned borders, patterned upper body and sleeves, and a garter stitch yoke with slipped stitches. Note that garter stitch is worked with alternate knit and purl rounds when working in the round. The sleeves are worked in rounds on DPNs. The rounds begin at the right side. The borders of the sleeves and neck are folded over and knitted together on the inside to give sturdy borders.



BODY

With 3mm (UK 11, US 2.5) needles and MC, cast on 216(240:264:288:312:336) sts. Join to work in the round, placing a marker at the start of round at the right side and another at the opposite side after 108(120:132:144:156:168) sts. Work the border chart, holding the white yarn loosely so the spots show up clearly. Make the border 15cm (6in) long, i.e. approx. 11 sets of spots.

Work in pattern from the main chart until work measures 40(41:42:43:44:45)cm / 15¾(16¼:16½:17:17¼:17¾)in. Finish with round 4 of the chart. Set the work aside and make the sleeves.

SLEEVE

Start with the inside of the border. Using 2.5mm (UK 12/13, US 1.5) needles and MC, cast on 60(60:72:72:84:84) sts using provisional cast-on (see page 14). Work the border chart for 8cm (3¼in), but only in MC. Place a marker for where the border is to be folded to the inside. Change to 3mm (UK 11, US 2.5) needles and work the border in MC and CC2 following the chart. Fold over to the inside at the marker when you get close to 8cm (3¼in) to make sure the measurements of the inside and outside match. The border should finish with the last row of the chart – at the same time as the folded edge, as the cast-on stitches and the stitches of the sleeve border are to be knitted together.

Remove the spare yarn of the provisional cast-on and transfer the sts to a new needle, then place the needles parallel and, with MC, knit 1 st at a time together with a st of the last round of the border.

Start working the pattern from the main chart, checking that the slipped st of the pattern ends up central all the way up the sleeve. The central stitch of the underarm is always worked in MC and slipped on the rounds in CC1. You will work the increases at each side of this st. Work in this way for 3cm (1¼in).



Sleeve increases: increase at each side of the centre underarm st and work the new sts into the pattern on both sides. The increase will follow the pattern edges and form a gusset at the centre underarm. Note that the gusset will not create full repeats in all sizes and bear in mind how the increased sts fall into the pattern.

Increase as follows: increase every 3(3:3:2.5:2.5:2.5)cm / 1¼(1¼:1¼:1:1:1)in a total of 9(13:12:16:14:19) times (= 78(86:96:104:112:122) sts). Then continue without increasing until the sleeve measures 48(49:50:51:52:53)cm / 19(19¼:19¾:20:20½:20¾)in, ending with the same round of the chart as for the body. Slip 13 sts of the underarm onto spare yarn – the central st and 6 sts on either side of it. Set the work aside and make a second sleeve.

YOKE

Start by slipping 13 sts at each side of the body, corresponding to the 13 sts of each underarm, onto spare yarn. You now have 13 + 13 sts on spare yarn at each side of the work at the armholes. Transfer the sleeves and body to the same 3mm (UK 11, US 2.5) needle – the round will now begin at the join between the right sleeve and the back. Place markers at the start of round and at the other three joins, so you can keep track of where you are in the work. You now have 320(360:404:444:484:528) sts.

Work in garter stitch (alternate rounds of knit and purl). On the purl rounds, continue to slip the same sts as previously on the front and back, but not on the sleeves, which are knitted entirely in garter stitch.

Work 2 rounds. Then knit 1 round, knitting 1 sleeve st and 1 body st together at the places where the sleeves and body meet. These are raglan sts and should be slipped on all purl rounds; place markers around these stitches. Continue working in garter stitch. The next knit round is a decrease round, as are all subsequent knit rounds.

Decrease as follows: work until 1 st before the raglan st. Slip 2 sts knitwise, as if they were to be knitted together, slip 1 more st knitwise. Then knit these 3 sts together tbl. The raglan st ends up on top and you have decreased 2 sts. Rep at each raglan st.

Continue decreasing in this way until the garter st area measures 14(15:16:17:18:19)cm / 5½(6:6¼:6¾:7:7½)in. Finish with a purl round, placing a marker at each side of the 13 sts at the centre front of the sweater. Cut yarn and begin after the 13 centre front sts. Work in rows in garter stitch, knitting all rows. Slipped sts and raglan sts are slipped on the WS with the yarn at the front of the work.

Continue decreasing at the raglan sts on every other row as before while shaping the neck edge with short rows.

Work until 2 sts before the marker, insert a new marker, slip 1 st, bring the yarn to the RS of work, between the slipped st and the next st, return the slipped st to the left needle. Turn and work until 2 sts before the marker at the other side of the centre front sts and rep the process to turn.

Rep until 12 sts remain between the raglan sts of the sleeve.

COLLAR

Work until you reach the centre of one shoulder. This will now be the start of the round. Knit 1 round and knit together the stitches with the wraps round them. Then follow the border chart until the collar is 5.5cm (2¼in) deep, ending with row 2 of the chart. Place a marker for the fold round. Change to 2.5mm (UK 12/13, US 1.5) needles and work 5.5cm (2¼in) as for the inside of the sleeve border with MC only.

Cast (bind) off loosely, leaving a long end of yarn, with which to sew the collar. Fold the collar over to the wrong side and sew it down with loose sts.

FINISHING

Graft the underarm together (see pages 12–14). Fasten off all ends, wash the sweater carefully with wool wash and leave to dry flat. While it's drying, you can spread it out with your hands to give it the right measurements and proportions.

SIZES:	S	M	L	XXL	XXXL
Yarn quantities:					
MC	280g (9¾oz)	300g (10½oz)	350g (12¼oz)	425g (15oz)	500g (17¾oz)
CC	190g (6¾oz)	200g (7oz)	220g (7¾oz)	300g (10½oz)	325g (11½oz)

Yarn: Strikkegarn (knitting yarn) from Tant Kofta; 50g/1¾oz/110m/120yd

Shades: Mylla (Soil) (MC), Silver (CC)

Needles: 3mm (UK 11, US 2.5) circular needles for ribbing at neck and cuffs, 3.5mm (UK 9/10, US 4) circular needles for pattern and bottom ribbing

Tension (gauge): 21 sts × 28 rows in pattern on 3.5mm (UK 9/10, US 4) needles = 10 × 10cm (4 × 4in)

Other: markers, spare yarn for setting aside stitches, darning needle for fastening off ends, spare needles for grafting, spare DPN for i-cord cast (bind) off, 8 buttons, 20mm (¾in) diameter

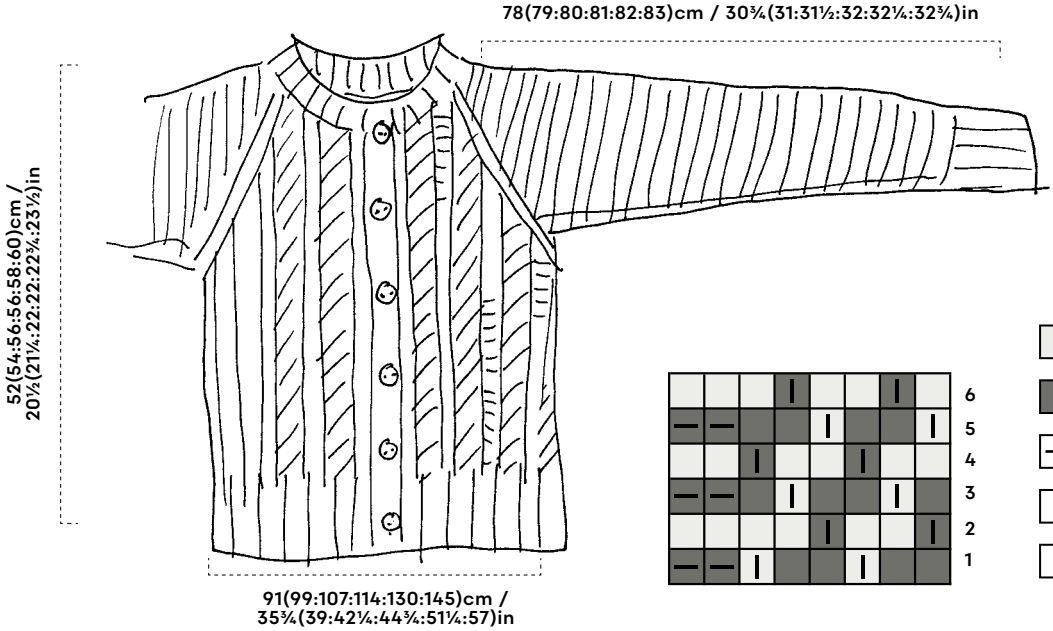
Method: the cardigan is worked from the bottom up with as few seams as possible; five steek stitches for cutting open at the centre front and a buttonhole band with an i-cord edge: see below. The rounds begin next to the steek stitches. The sleeves are worked separately and then the yoke and neck in one piece.

Raglan decreases: these are worked only in MC. Work until 3 sts before the raglan marker, k2tog, k1, slip marker, k1, ssk = 2 sts decreased per raglan seam, 8 sts decreased per round.

Double decreases: when decreasing for the neck, some decreases require decreasing 2 sts. K2tog becomes k3tog and ssk is replaced by sssk (see page 16).

Note that all decreases and increases are worked in MC. If they occur in a round without MC, work them on the next round.

Cast on the steek stitches for cutting at the end of your cast-on round. Always work them as follows: p2 in MC, k1 in CC, p2 in CC. Note that the rib border will start and end with k2.



BODY

With 3.5mm (UK 9/10, US 4) needles and MC, cast on 195(211:227:243:275:307) sts and work 8cm (3¼in) in rounds in k2tbl, p2 rib. Don't forget the steek sts to be cut later.

Work the chart until work measures 31(32:33:32:33:34)cm / 12¼(12½:13:12½:13:13½)in, and ending with a round in CC. Set aside sts for the armholes at each side as follows: work 43(47:51:55:63:71) sts for the right front, slip 8 sts onto spare yarn, work 88(96:104:112:128:144) sts for the back, slip 8 sts onto spare yarn, work 43(47:51:55:63:71) sts for the left front, 5 steek sts.

SLEEVE

With 3mm (UK 11, US 2.5) needles and MC, cast on 52(56:56:60:64:64) sts. Join to work in the round and work 9cm (3½in) in k2tbl, p2 rib.

Change to 3.5mm (UK 9/10, US 4) needles and knit 1 round. Place a marker round the first st of the round. This st is the centre underarm and should now be worked only in MC, and the increases are worked on each side of it. On rounds worked in CC, slip the centre st with the yarn at the back of the work.

The sleeve is worked in garter stitch, with alternate rounds knit in MC and CC. All increases are worked on rounds with MC.

On the second round after the ribbing, increase 1 st at each side of the centre st as follows: work the centre st, right-leaning increase, work the pattern as set, left-leaning increase (2 sts increased).

Rep the increases at 8(8:6:6:4:3.5)cm / 3¼(3¼:2¼:2¼:1½:1⅜)in intervals 5(5:7:7:9:11) times (64(68:72:76:84:88) sts). When the work measures 55(55:54:54:53:53)cm / 21¾(21¾:21¼:21¼:20¾:20¾)in, check that you have finished with the same colour as on the front and back, and slip 8 sts at the centre underarm onto spare yarn. The sleeves are shorter for the larger sizes because of the depth of the yoke in these sizes. Set the work aside and work the second sleeve in the same way.

YOKE

Transfer the sleeves to the same needle as the front and back, matching the sleeve sts on spare yarn with those on the front and back (= 291(315:339:363:411:451) sts). Place markers at all the joins between the body and sleeves (4 markers). Continue as before in the respective patterns of the front, back and sleeves until work measures 33(34:35:34:35:36)cm / 13(13½:13¾:13½:13¾:14¼)in. Now it's time for the raglan decreases as described on the chart.

The raglan sts (the decreases/marked sts and the 2 sts at each side of the markers) are worked only in MC.

On rounds with only CC, slip the raglan sts. Note that you decrease at different intervals on the front/back and on the sleeves and after a while you will shape the neck opening at the same time as decreasing. Read through the whole section again before you start knitting.

Decreasing on the sleeves: decrease on every fourth round 7(6:5:5:2:2) times, then on every other round 12(15:18:20:27:29) times.

Decreasing on the front and back: decrease on every other round 25(25:25:26:25:23) times, then with double decreases 1(2:3:4:6:10) times.

NECK AND NECK BORDER

When the work measures 41(43:45:45:47:49) cm / 16¼(17:17¾:17¾:18½:19¼)in and the last round is a round with CC in the chart, slip 23(25:27:29:31:33) sts at the centre front onto spare yarn and work to end of round.

Continue working pattern and raglan decreases as before, but now in rows, while decreasing at the neck edge in MC at each side at the start of the row: 2 sts four times, 1 st four times (6 sts decreased on each side). Then continue the raglan decreases with no more decreases at the neck edge until all the raglan decreases have been worked (= 72(78:84:86:104:110) sts).

Change to 3mm (UK 11, US 2.5) needles and knit 1 row in MC, decreasing for the raglan at all markers. Pick up approx. 11 sts along the side of the neck, work the sts from the spare yarn and pick up approx. 11 sts along the other side of the neck.



Would you like to see a film of me doing cut and sew? Look under 'Sticktips' (knitting tips) on my Instagram account @wynja.

On the next round, decrease approx. 24(28:32:32:48:52) sts evenly spaced along the row so you now have 87(91:95:99:103:107) sts.

Work 4cm (1½in) in k2tbl, p2 rib; note that the rib border will start and end with k2.

Cast (bind) off in rib and make sure the edge isn't too tight.

MAKING THE FRONT BANDS

I prefer to knit the buttonhole and button bands before I cut open the front of the garment. In pure wool yarns such as the one used for this cardigan, I neither crochet nor sew before I cut, but instead I fold in the edge and sew it down with blanket stitch.

If you like, you can of course also sew a straight machine stitch or work double crochet (US single crochet) at each side of the centre st before you cut.

Begin by picking up sts along the entire front edge. For this you need long circular needles. Pick up sts in the last knit st before the steek sts. Be consistent about the part of the st in which you pick up your sts – in the back loop, front loop, or both loops. Which will turn out best may depend on the yarn you have used and the tension, so experiment with about 10 sts and decide before you continue.

I think it's just about right to pick up about 2 sts per three rows. If you pick up more, it will give you a frilly edge and fewer will make it tight. I want to end up with quite a firm, sturdy edge. Remember to also pick up sts right at the edge of the garment; this is particularly important if you are knitting a buttonhole band in rib, which pulls together a bit. Work the sts you just picked up tbl the first time you knit them. This closes up the sts and makes them firmer.

Make the buttonhole and button bands about the same width as the rib at the front neck edge and in the same kind of ribbing. It's a nice idea to use an i-cord cast (bind) off as I have done here (see below). This will give you a firm and elegant edge. Traditionally the buttons are placed on the left side of a woman's cardigan and the right side of a man's.

Work the button band first, approx. 2.5cm (1in) wide, cast (bind) off with i-cord (see next page), place markers on the button band markers to give you an idea of how closely spaced you want the buttonholes. Then work the buttonholes to match the markers. Pick up the sts for the buttonhole band, work them tbl on the first row and work two more rows before making buttonholes by working k2tog, yo.

On the next round there is the same number of sts – continue work in rib as before. Pull the yarn tight around the buttonholes; if necessary, you can sew round them with buttonhole stitch when you have finished.

It's a good idea to test out the buttoning with stitch markers to see how many buttons you want and how close together. I suggest 8(8:9:9:10:10) buttons. I don't sew on the buttons until the cardigan is otherwise finished, when all the ends have been fastened off and the garment has been washed.

I-CORD CAST (BIND) OFF

For this you need an extra DPN, preferably a size smaller than the one you are using to knit the bands. Cast on 3 new sts on the right needle from the WS, turn the work. *K2, k2togtbl. Slip these 3 sts on to the left needle.* Rep from * to * to end of row and cast (bind) off. Fasten off the ends.

FINISHING

Fasten off all ends, wash the cardigan carefully with wool wash and leave to dry flat. While it's drying, you can spread it out with your hands to give it the right measurements and proportions.

You can use a couple of clothes pegs to help the front bands and rib borders to dry flat.

CUTTING OPEN THE FRONT OF THE CARDIGAN

With one hand on the garment and newspaper or book between the front and back, cut carefully up the front opening with a pair of small, sharp scissors through the middle of the central knit sts of the steek sts. When using wool it isn't essential to crochet or sew before cutting open a garment that is knitted in pure wool. If necessary, I may use a felting needle and needle-felt the purl stitches of the cut edges a little.

When you have cut the cardigan open, fold in the edge so that the raw edge is hidden. If you like, you can pin down the edge or use a few clothes pegs.

Remember that knitting is stretchy, so take care not to stretch or pull the edges when sewing them in but hold them quite loosely against the underlayer. Sew down the edge with blanket stitch with about 5mm (¼in) between the stitches and fasten off the ends.

If you like, you can press the blanket stitch edge with a hot iron and a really soft kitchen towel over the button band.

SEWING ON BUTTONS

I like to have a button on the wrong side of the band as well. It is firm, elegant and long-lasting. I may also use several different pretty buttons. For the wrong side, I choose smaller buttons, preferably little glass ones of the kind you can sometimes find on old, well-made garments.

Use sewing thread and secure it on the wrong side. Place a matchstick on top of the button, so you don't sew it down too tightly. Bring the needle up through the button on the right side, over the matchstick and down through the button, the garment and the back button. Continue up and down through the work and the holes in the buttons. Finish by taking the needle on the wrong side between the back button and the garment, remove the matchstick and bring the needle up under the button on the right side. Pull the button a little and wind the thread round a couple of times between the work and the button.

Fasten off the thread on the wrong side, under the back button. If you like, you can cover the stitches with the MC yarn you knitted with to give a more unified look. Split the yarn if it's too thick.



Detail of the machine-knitted socks from Eksta. They are now to be found in the collections of Gotland Museum. You can see a close-up of my interpretation of the pattern on page 137.

EKSTA SOCKS



Gotland no. 3

Because this pattern comes from a pair of socks, I wanted to make my own interpretation. The pattern isn't complicated to knit, but it requires a little focus. You will get into it after a while.

The two colourways shown above are *I vassen* ('In the reeds'), above left, and *Eka* (a Swedish rowboat, or wooden skiff), above right and opposite.

SIZE: ADULT

Yarn quantities: 85g/3oz (MC), 40g/1½oz (CC)

Yarn: Tukuwool Sock from Tukuwool; 100g/3½oz/320m/350yd

Finished measurements: 19cm (7½in) leg length, 11cm (4¼in) leg width, foot length as required

Shade Eka: Grey (MC), Dark Brown (CC)
Shade I vassen: Oatmeal (MC), Grey-blue (CC)

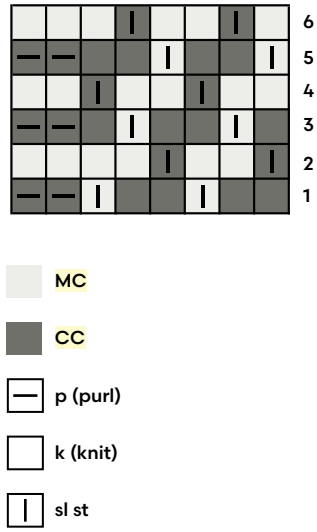
Needles: 3mm (UK 11, US 2.5) DPNs for ribbing and heel, 3.25mm (UK 10, US 3) DPNs for the rest

Tension (gauge): 22 sts × 20 rows in pattern on 3.25mm (UK 10, US 3) needles = 10 × 10cm (4 × 4in)

Other: markers, if desired, darning needle for fastening off ends, spare yarn or stitch holder for holding the stitches of the heel

Variation: work the sole in a single colour.

Method: the socks are worked from the top down on DPNs, with pattern on both the leg and foot. Wrap the yarns around each other carefully when changing rounds. Don't pull too much, or the work will get hard and unnecessarily tight at the joins between the rounds. The yarn quantities for all the socks and stockings are calculated for size 41/42 (UK 7–8, US Women's 9–10, US Men's 8–9). The instructions are written for DPNs and worked over a set of 5 DPNs.



With 3mm (UK 11, US 2.5) needles and MC, cast on 56 sts. Divide sts evenly across 4 needles and join to work in the round. Work in twisted rib: k2tbl, p2. Work *3 rounds in MC, 1 round in CC, 4 rounds in MC*, rep from * to * twice more. Work 1 round stocking (stockinette) stitch in MC, then work the chart until the leg measures 19cm (7½in) or desired length.

When it's time to work the heel, make a note of which round you finish with. Slip the first 30 sts of the round onto spare yarn or a stitch holder and then work the heel. The heel is worked on 3mm (UK 11, US 2.5) needles over the remaining 26 sts.

The heel flap is reinforced with slipped sts in MC.

Row 1 (RS): slip the edge st knitwise, *p1, sl1 wyib*, rep from * to * until last stitch, p1.

Row 2 (WS): slip the edge st purlwise, purl to end of row. Rep for 28 rows, i.e. until work measures 5–6cm (2–2½in) or desired measurement.

HEEL

Row 1 (RS): slip first st knitwise, k13, ssk, k1, turn.

Row 2 (WS): slip first st purlwise, p3, p2tog, p1, turn.

Row 3 (RS): slip first st knitwise, knit to 1 st before the gap, ssk, k1, turn.

Row 4 (WS): slip first st purlwise, purl to 1 st before the gap, p2tog, p1, turn.

Rep rounds 3 and 4 above until all sts of the heel have been worked – 14 sts. On the last row you only work ssk and p2tog.

Divide the sts of the heel on 2 needles. The round now begins at the centre of the sole. Start with the knit round following the round of the chart you made a note of earlier. Work 7 sts, pick up 16 sts along the side of the foot (1 before the 14 picked up sts and 1 after) to avoid a hole at the join – this applies if you have worked 28 rows, otherwise pick up the corresponding number of sts.

Then work the sts of the instep following the pattern as set and divide the stitches over needles 2 and 3 – 15 sts on each.

Pick up the corresponding 16 sts on the other side of the foot and work the remaining sts of the sole.

Work the pattern as set over needles 2 and 3 and striped stocking (stockinette) st over all sts of needles 1 and 4, working the picked-up sts on needles 1 and 4 tbl the first time you knit them. This will make it clearer that the sts are lying as they should. Slip the first st of every round worked with CC. This will form a stripe at the centre of the sole. The st is worked as usual in rounds worked with MC.

Decrease for the foot as follows:
Round 1: knit until 3 sts remain on needle 1, k2tog, k1.
Needles 2 and 3: work in pattern as set.
Needle 4: k1, ssk, knit to end of round.
Round 2: work without decreasing.
Rep these rounds until 56 sts remain.
Now continue until the sock covers the little toe of the wearer, then it's time to decrease for the toe. Finish with a knit round in MC, then work the toe in MC on the 3mm (UK 11, US 2.5) needles.

TOE

Round 1:
Needle 1: knit until 3 sts remain, k2tog, k1.
Needle 2: k1, ssk, knit to end.
Needle 3: knit until 3 sts remain, k2tog, k1.
Needle 4: k1, ssk, knit to end.
Round 2: knit.

Decrease as above until a total of 36 sts remain. Then decrease on every round until 8 sts remain on the instep and 6 sts on the sole, then decrease one more time on the instep so 12 sts remain. Knit across needle 1. Transfer the sts of the sole to one needle and the instep sts to another. Cut the yarn, leaving an end of approx. 30cm (11¾in) and graft together (see pages 12–14).

Make a second sock.

FINISHING

Fasten off all ends, wash the sock and leave to dry flat.



LANGGHALU SHAWL



Gotland no. 4

A light, airy shawl in 1-ply wool – a sign of spring, just like the wagtail, which is called *langghalu* in Gotlandic! Graphic, easy lace, as found on a fragment in the collection of Gotland Handicrafts Association.

EKSTA SWEATER



Gotland no. 5

The sock in the museum collection in Visborg was knitted only in white-grey and blue. When I saw it there for the first time in spring 2017, I decided that the pattern should be turned into a sweater. It creates a structure that is both dense and soft, and the garter-stitch sleeves add an interesting texture. What's more, the pattern is fun to knit. You'll soon learn it by heart.

SIZES:	S	M	L	XL	XXL	XXXL
Yarn quantities:						
MC	300g (10½oz)	320g (11¼oz)	340g (12oz)	380g (13½oz)	430g (15¼oz)	475g (16¾oz)
CC	250g (8¾oz)	275g (9¾oz)	300g (10½oz)	325g (11½oz)	370g (13oz)	410g (14½oz)

Yarn: Strikkegarn (knitting yarn) from Tant Kofta; 50g/1¾oz/110m/120yd

Shades: Silver (MC), Blåbär (blueberry) (CC)

Needles: 3mm (UK 11, US 2.5) circular needles for ribbing at neck and cuffs, 3.5mm (UK 9/10, US 4) circular needles for pattern and bottom ribbing

Tension (gauge): 21 sts × 28 rows in pattern on needles 3.5mm (UK 9/10, US 4) needles = 10 × 10cm (4 × 4in)

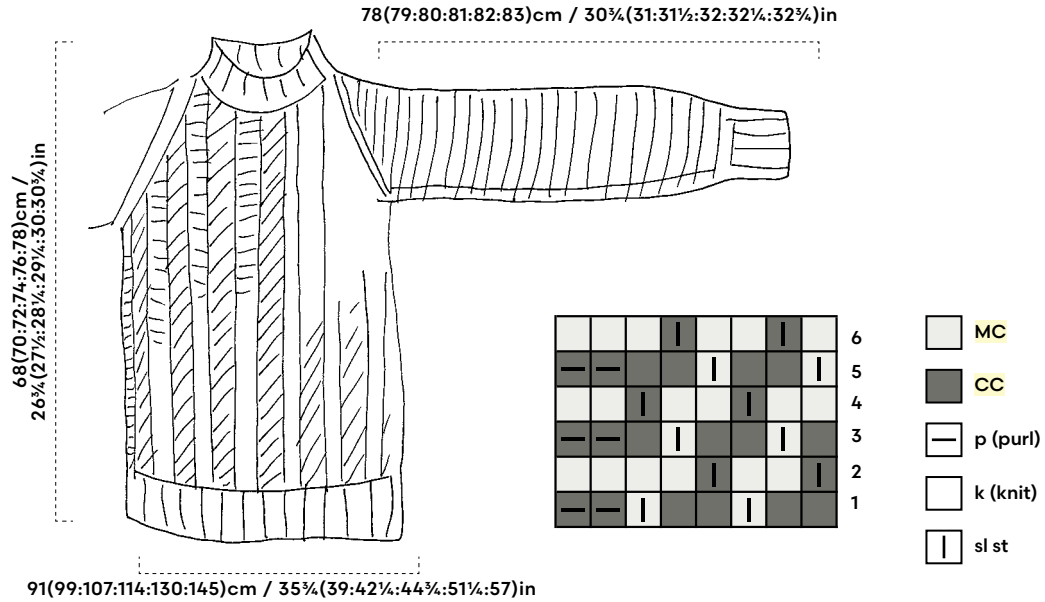
Other: markers, spare yarn for setting stitches aside, darning needle for fastening off ends, spare needle for grafting

Tip: wrap the strands of yarn around each other carefully when changing colour. Don't pull too hard, otherwise it will get hard and unnecessarily dense where the rounds join, and all the knitting may pull out of shape.

Method: the sweater is knitted from the bottom up, with as few seams as possible. The rounds begin at the right side. The sleeves are worked separately and knitted together with the body, the armhole stitches of the body and sleeves are grafted together. The sleeves are worked in two-coloured garter stitch and the front and back in the pattern from the chart.

Raglan decreases: these are worked only in yarn A. Work until 3 sts before the raglan marker, k2tog, k1, slip marker, k1, ssk = 2 sts decreased per raglan seam, 8 sts decreased per round.

Double decreases: when decreasing for the neck, some decreases require decreasing 2 sts. K2tog becomes k3tog and ssk is replaced by sssk (see page 16).



BODY

With 3.5mm (UK 9/10, US 4) needles and MC, cast on 192(208:224:240:272:304) sts. Place a marker at start of round and another at the opposite side. Work 9cm (3½in) in rib: k2tbl, p2.

Then work the pattern from the chart until work measures 47(48:49:50:51:52)cm / 18½(19:19¼:19¾:20:20½)in. Slip the armhole stitches onto spare yarn: one stitch to the right of the markers and seven to the left of the markers = 8 sts for each armhole (this positioning is in order to centre the pattern on the body and under the sleeves).

Divide the stitches as follows:
88(96:104:112:128:144) (front), 8 sts on spare yarn, 88(96:104:112:128:144) (back), 8 sts on spare yarn. Set the work aside and make the sleeves.

SLEEVE

With 3mm (UK 11, US 2.5) needles and MC, cast on 52(56:56:60:64:64) sts. Work 9cm (3½in) in k2tbl, p2 rib. Change to 3.5mm (UK 9/10, US 4) needles and knit 1 round. Place a marker at the first st of the round. This st is the centre underarm and should now be worked only in MC, and the increases are worked on each side of it. On rounds worked in CC, slip the centre st with the yarn at the back of the work.

The sleeve is worked in garter stitch, with alternate rounds knitted in MC and CC. All increases are worked on rounds with MC.

On the second round after the ribbing, increase 1 st at each side of the centre st as follows: knit the centre st, right-leaning increase, work the pattern as set, left-leaning increase (2 sts increased).

Rep the increases at 8(8:6:6:4:3.5)cm / 3¼(3¼:2¼:2¼:1½:1⅜)in intervals 5(5:7:7:9:11) times (64(68:72:76:84:88) sts). When the work measures 55(55:54:54:53:53)cm / 21¾(21¾:21¼:21¼:20¾:20¾)in, check that you have finished with the same colour as on the front and back, and slip 8 sts at the centre underarm onto spare yarn. The sleeves are shorter for the larger sizes because of the depth of the yoke in these sizes. Set the work aside and work the second sleeve in the same way.

YOKE

Transfer the sleeves to the same needle as the front and back, matching the sleeve sts on spare yarn with those on the front and back (= 288(312:336:360:408:448) sts. Place markers at all the joins between the body and sleeves (4 markers). Continue the chart and the stripes on the sleeves until work measures 49(50:51:52:53:54)cm / 19¼(19¾:20:20½:20¾:21¼)in from the cast-on edge. Now start the raglan decreasing as described at the start.

The raglan decreases (the marked sts and the 2 sts on either side of the markers) are always worked in MC. On rounds with only CC, slip the raglan stitches.

Note that you decrease at different intervals on the front/back and on the sleeves and that after a while you will shape the neck opening at the same time as decreasing. Read through the whole section before you start knitting.

Decreasing on the sleeves: decrease on every fourth round 7(6:5:5:2:2) times, then on every other round 12(15:18:20:27:29) times.

Decreasing on the front and back: decrease on every other round 25(25:25:26:25:23) times, then with centred double decreases 1(2:3:4:6:10) time(s).

NECK AND NECK BORDER

When work measures 62(64:66:68:70:72)cm / 24½(25¼:26:26¾:27½:28¼)in and finishing with a CC round of the chart, slip 20(22:24:26:28:30) sts at the centre front onto spare yarn. Work to end of round. Cut the yarn and start the round at the right side of the neck instead (looked at as if you were wearing the sweater).

Continue working the pattern and raglan decreases as before, but now in rows, while decreasing for the neck in MC at each side at the start of the row: 2 sts four times, 1 st four times (6 sts decreased at each side). Then continue the raglan decreases without decreasing at the neck until all the raglan decreases have been worked (= 72(78:84:86:104:110) sts).

Change to 3mm (UK 11, US 2.5) needles and knit 1 round in MC, decreasing for the raglan at all markers, picking up approx. 5 sts at the side of the neck, working the sts from the spare yarn and picking up approx. 5 sts at the other side of the neck. Now knit 1 round, decreasing approx. 22(26:30:30:46:50) sts evenly spaced, so you now have 72(76:80:84:88:92) sts. Work 4cm (1½in) in k2tbl, p2 rib. Cast (bind) off in rib and make sure the edge isn't tight.

FINISHING

Graft the armhole sts together (see pages 12–14). Fasten off all ends, wash the sweater carefully with wool wash and leave to dry flat. While it's drying, you can spread it out with your hands to give it the right measurements and proportions.

THE YARNS

Here are all the yarns I have used in the book. If you want to use a different yarn, you must always think about what it's made of and work a sample. Even if the yarns are the same length per 100g (3½oz), there may be great differences if they are spun from different fibres or a different type of wool. Some types of wool are simply more full-bodied than others, so here you may choose: should the garment be light and soft or shiny and drape nicely? Think it over, get to know your materials and knit sweaters you will love, live with and keep.

THE BIRLINN YARN COMPANY

(www.birlinnyarn.co.uk) Since 2015 Meg Rodger has been running The Birlinn Yarn Company from the croft in Sunhill on Berneray in the Sound of Harris in the Outer Hebrides. Her 4-ply (fingering) yarn is a mixture of wool from Hebridean and Cheviot sheep. It is a rustic yet soft yarn that is very suitable for knitting textured patterns, as well as multi-coloured knitting that is also textured by using both knit and purl stitches. Organic dyes in shades from the magnificent Hebridean countryside are used on grey wool to produce dyed yarns that blend well with the undyed yarns. All have names from the local environment that send your thoughts flying: Duileasg/Dulse, Sgeir/Reef, Sileigh/Shillay, Monadh/Moor, Mòine-dhon/Peaty Brown and Our Canach/Bog Cotton, to name but a few.

- 4-ply (fingering) yarn, Hebridean Colours & Natural Colours (100% wool from Hebridean and Cheviot sheep), 100g/3½oz/366m/400yd

GOTLANDS SPINNERI

(www.gotlandsspinneri.se) Gotlands Spinneri is located in Fardhem on southern Gotland. Here they produce and sell yarns and carded wool, mainly from fleeces of Gotland sheep. The sheep that produce this lovely, shiny wool are reared on Gotland farms. The wool is washed, dyed and spun on the island, meaning that it is an entirely locally-produced product. Here they spin several qualities of yarn with wool from Gotland and Leicester sheep, which produce the natural shades of vitgrå/white-grey, ljusgrå/light grey, mellangrå/medium grey and mörkgrå/dark grey.

- Töis 1-ply/lace weight (100% wool from Gotland and Leicester sheep), 100g/3½oz/345m/377yd

JAMIESON & SMITH

(www.shetlandwoolbrokers.co.uk) The company has been in business since the 1930s for the purpose of processing native Shetland wool. Today they collect wool from over 700 smallholders around the islands and then sort it in the building with the striking green doors in Lerwick. The yarn is perfect for multi-coloured fair isle knitting, but is also suitable for single-coloured garments. Thin, according to the label, but still full-bodied, the 2-ply Jumper Weight quality comes in 90 different shades. When I describe the shade, it is just to clarify; the shade number is the important thing. It is the company's best seller and is spun from pure Shetland wool.

The other quality is called Shetland Supreme Jumper Weight and is undyed pure Shetland wool that is sorted into nine different shades with traditional names: White, Gaulmogot, Katmollet, Mooskit, Sholmit, Moorit, Shaela, Yuglet and Shetland Black. They have both shade numbers and names.

In some of the items in the Shetland chapter I have mixed two of their yarn qualities; this works very well, despite the difference in the lengths indicated on the ball bands below.

- 2-ply Jumper Weight (100% Shetland wool), 100g/3½oz/460m/503yd
- Shetland Supreme Jumper Weight (100% undyed Shetland wool), 100g/3½oz/344m/376yd

LIMMO DESIGN

(www.limmo-design.se) Lillemor Elfgren has been running her business, Limmo Design, since 2006. Since 2009 she has been hand-dyeing yarn and running a yarn shop in Brån, a few miles west of Umeå in Sweden. She has several types of yarn – different kinds of wool and sock yarns etc. – that she dyes, and also a hand-picked selection of stock that includes conventionally spun yarns, tools and fibres. Sheer fibre and colour joy!

• Hand-dyed sock yarn (75% wool 25% polyamide), 100g/3½oz/420m/460yd

TUKUWOOL

(www.tukuwool.com) What has become Tukuwool was founded in 2014 as a part-time business and has been run in its present form since 2016 from Jyväskylä in Finland. Tukuwool creates yarns from Finnish wool that is spun and dyed in Finland. The thin, fingering quality and sock yarns come in the same shades; the nylon makes the sock wool a little darker.

• Tukuwool Sock (80% Finnish wool, 10% nylon), 100g/3½oz/320m/350yd

TANT KOFTA

Since this book was first published, Lotta Blom's hand-dyed yarns are no longer in production. Here are suggestions for replacement yarns that have similar properties to the original yarns. Don't forget to knit a swatch, wash it and measure your gauge before knitting!

• Soft Donegal Tweed (100% merino wool), 100g/3½oz/380m/415yd, is still in production, but can be replaced with a single-ply, airy, woollen spun yarn or Tweed from Geilsk (100% merino wool), 100g/3½oz/380m/415yd (geilsk.dk)

• Trekking Sock Yarn (75% wool, 25% polyamide) 50g/1¾oz/210m/230yd can be replaced with: Mondim from Retrosaria Rosa Pomar (100% Portuguese wool) 100g/3½oz/385m/421yd (retrosaria.rosapomar.com) or another sock yarn with a similar stretch per 100g/3½oz.

• Strikkegarn (knitting yarn) (100% Norwegian wool), 50g/1¾oz/110m/120yd, can be replaced with:
– Ullgarn Extra 2 from Yllet (100% Gotland wool and Falkland merino), 100g/3½oz/200m/219yd;
– Varde from Hillesvåg (100% Norwegian pelt wooll), 100g/3½oz/200m/219yd, which can be combined with Vilje from Hillesvåg (100% Norwegian pelt wool and lambswool);
– Leilu from Gotlands Spinneri (100% Gotland wool and Leicester), 100g/3½oz/251m/274yd; or
– the undyed Strikkegarn (100% Norwegian wool), 100g/3½oz/220m/218yd, which can be purchased directly from Spinnerigården (spinnerigaarden.no).

ULLRIKE BY ANKI

(www.ullrikebyanki.com) You can find Ullrike in Turku in Finland, looking diagonally across the sea (Gulf of Bothnia) from where I live. Anki Sipilä has been running Ullrike by Anki since 2015 and selling high-quality yarns with an artisan twist. The fibres and yarns are hand-dyed in her home studio in a palette of colours inspired by the surrounding countryside, particularly the skerries. When I visited her in Turku, I chose the shimmering mother-of-pearl grey-blue, 1-ply merino and I'm also enchanted with her Åbo Collection, in which important historical sites have provided inspiration for colours and names for her delightful sock yarns.

• Single Superwash (SW) Merino (100% SW merino), 100g/3½oz/366m/400yd

YLLET

(www.ylletinredning.se) In the heart of Visby, you will find Yllet Inredning, where since 1982 it has been possible to buy woollen yarns of their own production, made from soft, shiny Gotland wool and a little Falkland merino. Here you will also find a number of other qualities of yarn that I really like. Everything is spun and dyed at Hjelholts Uldspinderi in Denmark.

• Gotlandsgarn 2 (100% Gotland sheep's wool and Falkland merino), 100g/3½oz/400m/437yd

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/ Erika