A woman with dark hair in a bun, wearing a textured green tweed jacket, is shown in profile, looking down. The background is a blurred outdoor setting.

BT Winter 14

LOOK BOOK



BROOKLYN TWEED



BT Winter 14

A SEASONAL KNITWEAR COLLECTION
FROM THE BROOKLYN TWEED DESIGN TEAM



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BT WINTER 14 // LOOK BOOK

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Essay by Sarah Pope					



Outpost

JANUARY 2014

Happy new year from Brooklyn Tweed!

January brings with it a sense of both reflection and resolve. It's the time of year when I'm most inclined to look both forward and backward, at where we've been and, more importantly, where we are headed.

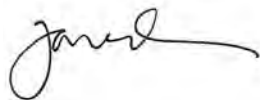
Beginning a new calendar year with a fresh design collection seems fitting, too. Having survived the fever pitch intensity of the holidays (and the commitment of gift-knitting, for some), it feels like an appropriate time to indulge in knitting projects that get your creative gears churning and pose new opportunities for growth.

This winter's collection is one of my favorites to date, and I'm glad to finally be sharing it with you as we embark on the voyage into 2014.

Our first spread ("Elements" p. 8) is a nod to our design team's reverence for understated basics, perfect for classic everyday style. Composed in a soft palette of greys, whites and creams, these wardrobe staples satisfy our shared hunger for both comfort and sophistication. Our second story ("Shingle & Copse" p. 32) – shot on location in beautiful Cedar Point, Long Island – is a collection of garments and accessories inspired by the quiet beauty of winter coastlines. And don't miss a special new addition to this season's look book, a poetic reflection on winter knitting penned for us by writer Sarah Pope ("Winter Words" p. 26).

Wishing you warmth and happiness through the cold days ahead – we hope you enjoy what we've created.

All my very best,



Jared Flood



Elements

CLEAN SHAPES | MODERN COMFORTS





Alloy

BY MICHELE WANG



Echelon

BY MICHELE WANG



Frieze

BY JARED FLOOD



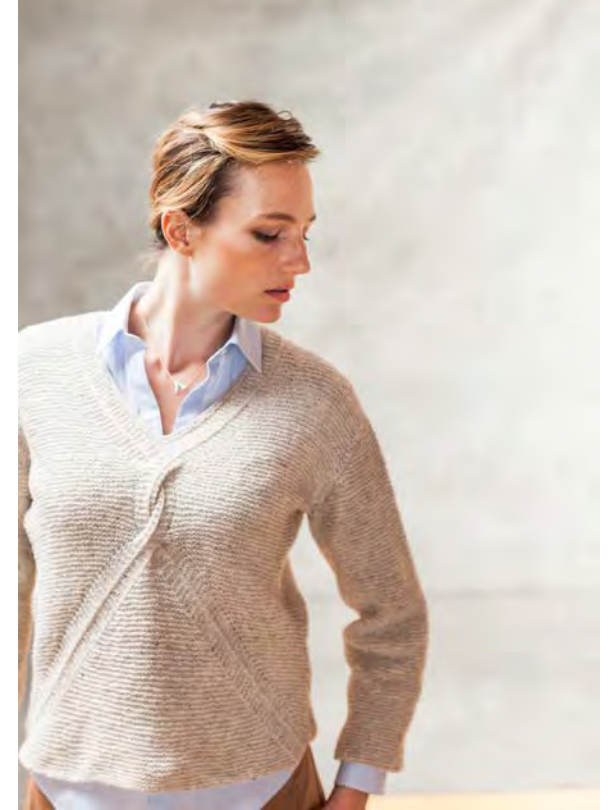
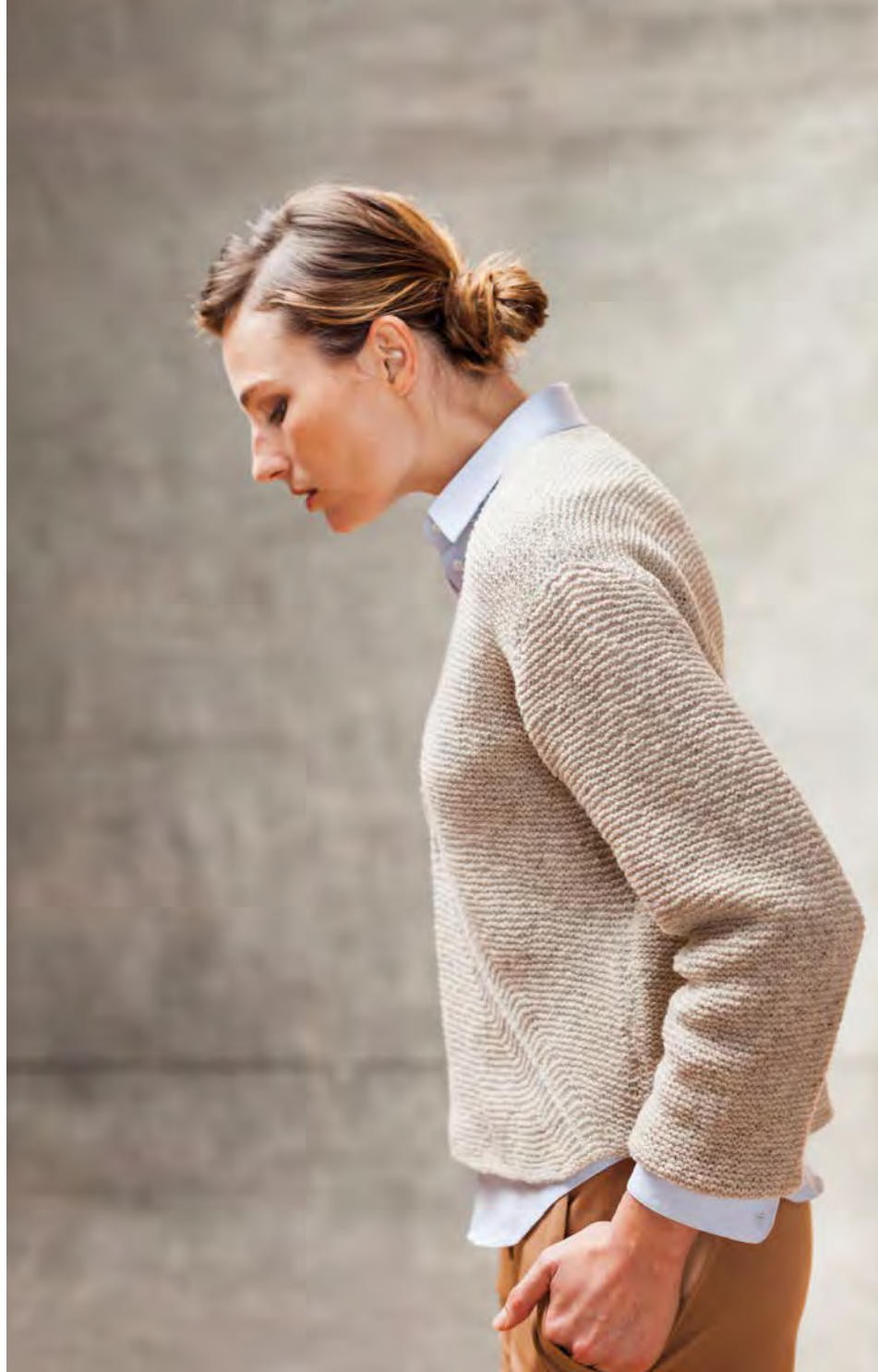
Portis

BY JULIE HOOVER



Benton
BY JULIE HOOVER





Nord

BY VÉRONIK AVERY





Elmont
BY JULIE HOOVER



Winter Words

ESSAY BY SARAH POPE

IMAGES BY JARED FLOOD

Knitters' history begins in the cold, with mornings of snapping frost, fire in the hearth, breath smoking in the chill air, fingers numbly fumbling through the first chores of the day. Animals tamed and tended meant warmth in our ancestral crofts—wool on the doorstep to spin and fashion into cloth that might mantle the thin flame of our human heat. Knitting meant and still means a measure of comfort against the *musts* of the winter outdoors: ice to break on the water trough, firewood to split, nets to haul from the winter waves, provisions to fetch home.

Personal knitting histories tend to spring from the cold months, too. Winter is the time to gather the clan, to snug loved ones closer, to wrap them in family lore and craft. We light the long dark with stories and music, with cider and soup and bread hot and fragrant from the

oven, with candles on the windowsills, with color wherever we can find it—plucked from the hedges, forced from winter-blooming bulbs, wound into bright balls and heaped in a basket beside a favorite chair. Winter is the time to draw an eager child into the lap, to curl her fingers around the smooth wooden needles, to guide those first clumsy thrusts of tip through loop and catch and coax and *whoops!* try again.

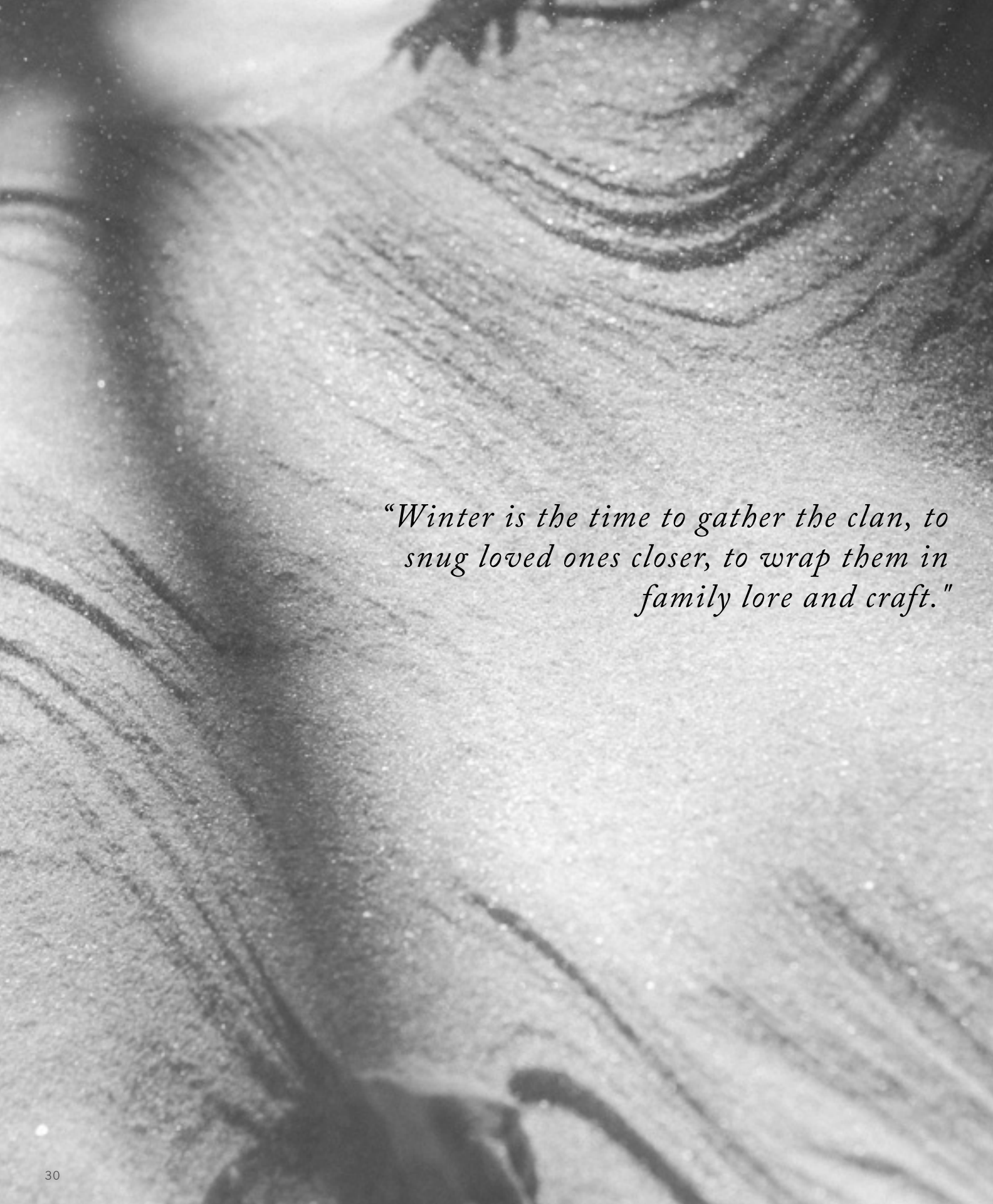
This is how I began—the first of three beginnings before the craft caught my heart and clutched it for good—nestled against my grandmother in her blue chair in a house on a hill in the Connecticut woods, the winter I was nine. Granny was not the knitting grandmother of popular imagination, all ample lap and sugar cookies beyond the pointy sticks. She had no permanent wave, no gold-plated baubles, no lipstick or sweater sets or collection of

porcelain angels. Granny was boldly original. She was devoted to modern design. She'd been to art school with the Eameses and Eero Saarinen and Harry Bertoia. Her house itself was a sculpture, a constellation of brightly painted pods cantilevered off a knoll and connected by sloping corrugated tunnels with carpet runners the orange of kabocha squash. She was fearless and opinionated about color—about everything, really. Her knitting bespoke her taste for clean shapes and simple but effective construction—garter-stitch Jaeger jackets for my grandfather, fine-gauge vests with Aran patterning, cross-front sweaters for her newborn grandchildren (orange for the girls, never pink), whole families of densely knit overmitts with vertical stripes. New England raised, Granny knew the worth of knitting as necessary protection against the elements. But her craft always served her family in taking to the frozen outdoors for pleasure, too.

The Connecticut winter was a revelation to a child born to the drizzly evergreen of the coastal Northwest. I saw snow on skiing trips and in rare flurries deemed menacing enough to close school and commerce on our little

island, so the very fact of it on the ground kindled in me a holiday high-heartedness. The bare trees were sky-raking sculptures with names that delighted my tongue—pignut, butternut, shagbark, mockernut, hornbeam, chinkapin—and if I watched patiently from the great glass alcove I might spy wild turkeys, deer, a fox, even a bobcat going about the business of survival amongst them. Flashes of scarlet and sky blue lit the woods—a cardinal, a jay, outlandishly vivid birds we didn't have at home. Such wonders demanded bundling into woolen layers and bounding out for a closer look. We tramped through the snow-covered garden, following the tracks of the turkeys and the dainty prints of the deer. Granny had appointed herself caretaker of every tree in the village, so we made the rounds to the venerable giants she watched for signs of disease and the tender saplings that might need insulation around the roots. Best of all, we followed the old railroad to the base of the slope where the ski jumpers came hurtling off Satre Hill, melding with the sky, soaring motionless as albatrosses and then touching gracefully down.





“Winter is the time to gather the clan, to snug loved ones closer, to wrap them in family lore and craft.”

Back indoors, we hung mittens and hats sodden from snowballs to drip on the flagstones. We warmed ourselves with tea and a crackling fire. And Granny brought forth a ball of russet wool and a short pair of wooden straights and beckoned me near. Her hands were surprisingly sturdy for a small woman’s—hands that had raced sailboats and driven army trucks and turned numberless spadefuls of double-dug garden earth—and now they deftly tensioned the yarn around my fingers and led my hands through the slow dance of finger tips and needle tips that dipped up loop after loop, each cunningly interlocked with its neighbor. Each day of our visit I worked a few more rows, finally producing a wobbly quadrangle of tipsy stitches, and then a second in cadet blue, this time with a purl side and fewer beginner’s singularities. Granny sewed up my little swatches, cinched the ends, and stuffed them with white fluff—a pair of soft toys for my kittens.

This winter day it is as if that first ball of wool has rolled out of my grandmother’s chair and across the floor, across the country, across twenty-five years. I take my small daughter into my lap. My mouth is full of her curls as I cast on twenty stitches of good rustic sheep’s wool. She cannot wait patiently for her try; her little fingers pull more working yarn from the cake we wound together, dart out to touch the needle as it ducks amongst the strands. Her questions tumble and frisk like spring lambs. I anchor the new row with a few stitches, and then with her native confidence she takes the needles. Her grip is natural, neither tight nor tentative. We take in turns the work of needle holder and wool thrower so she doesn’t have to coordinate all the motions. We begin a swatch. As my new knitter grows dexterous enough to manage the needles alone, this scrap of fabric will grow into a richly cabled pullover for her father. It will warm him when he takes her to school on his bicycle on frosty mornings. Perhaps I’ll knit a matching one in miniature. It will take all winter, but we know how to make the most of the season.

Sarah Pope is a writer, knitter, and wool lover based in Portland, Oregon. She logs her knitting adventures at whistlingirlknits.com.

Shingle & Copse

WARMTH FOR A WINTER COASTLINE





Landfall

BY VÉRONIK AVERY

styled with Frieze Scarf





Thicket

BY MICHELE WANG



Benton

BY JULIE HOOVER



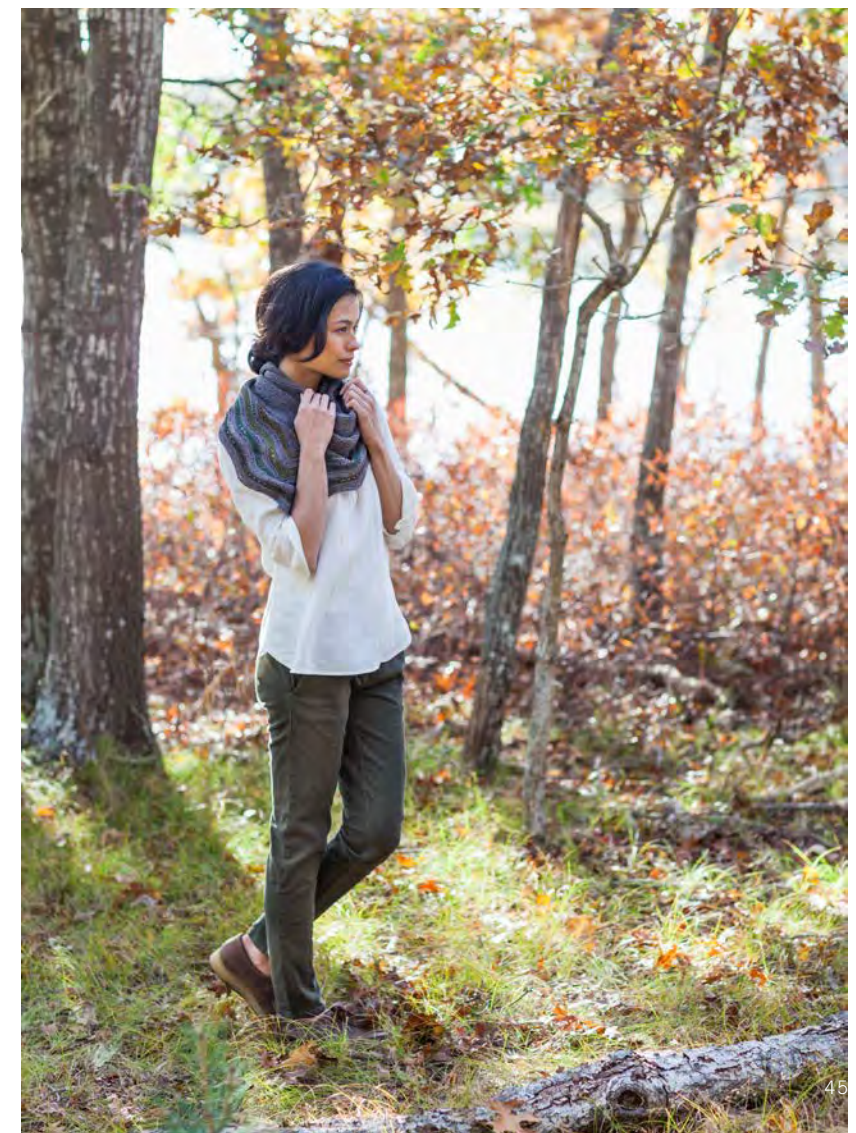
Hickory Cap

BY VÉRONIK AVERY





Kelpie
BY JARED FLOOD









Channel Cardigan

BY JARED FLOOD







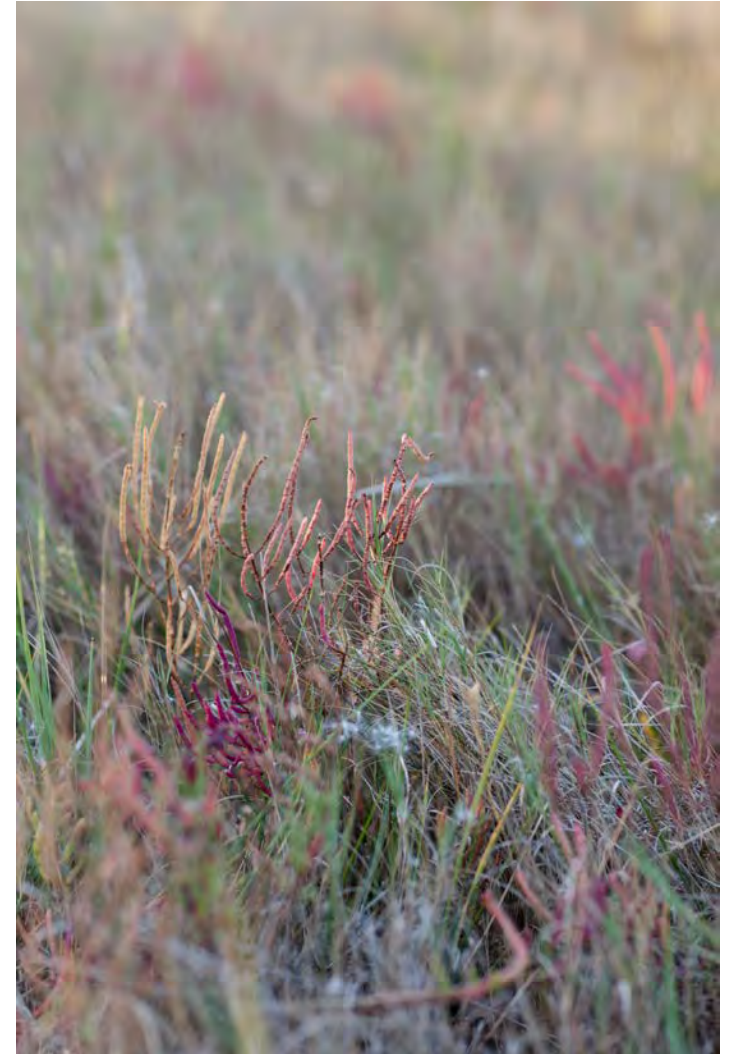
Walsh
BY JULIE HOOVER





Montauk

BY VÉRONIK AVERY





Pattern Blueprints

Alloy

BY MICHELE WANG

FINISHED DIMENSIONS

34½ (38, 41¼, 44¾, 48, 51¼)" circumference at bust

Intended Ease: + 4–5"

Sample shown is size 38" with + 4" ease on model

MATERIALS

Brooklyn Tweed *Shelter*

5 (6, 6, 7, 7, 7) skeins C1 and 2 (2, 2, 3, 3, 3) skeins C2

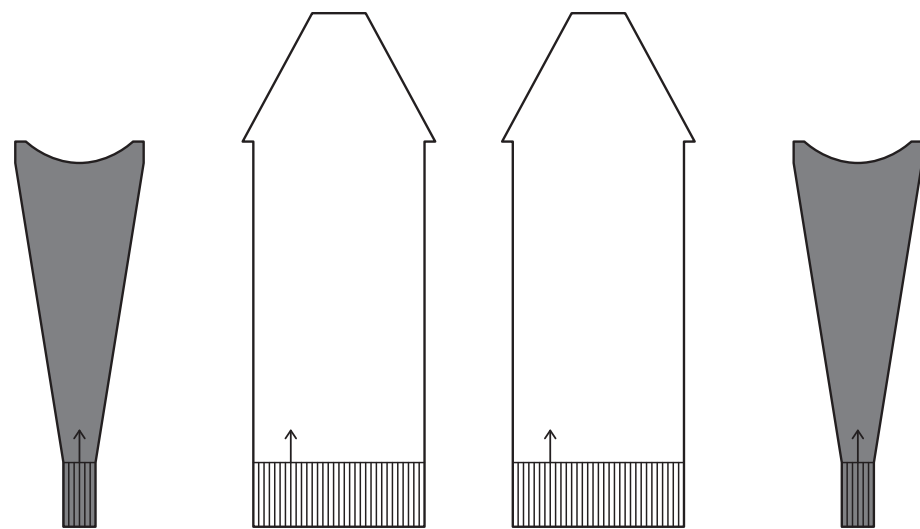
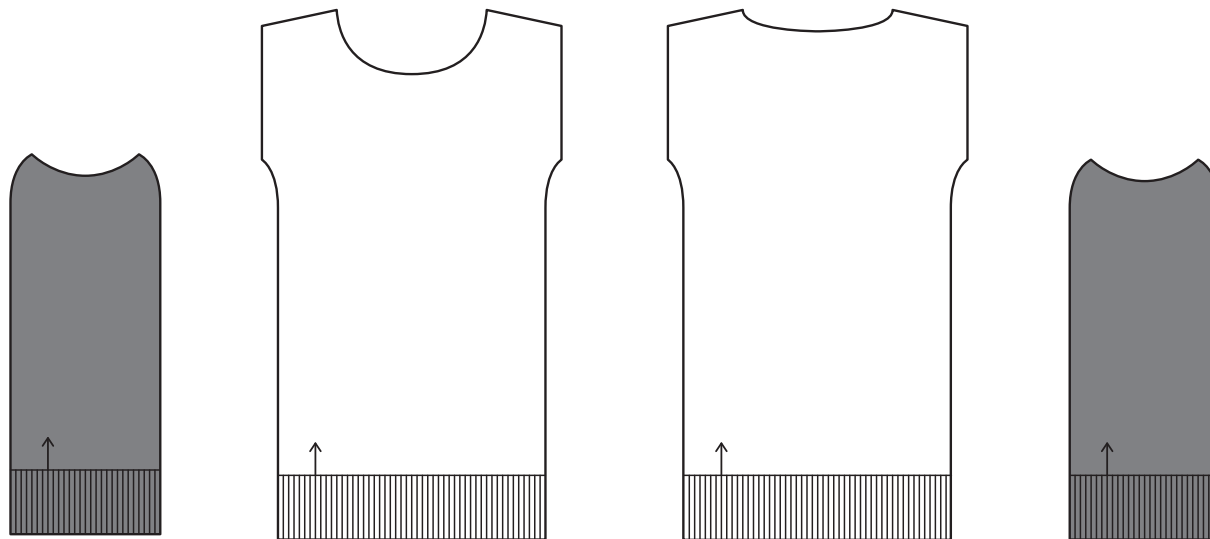
Photographed in colors *Fossil* (C1) and *Cast Iron* (C2)

GAUGE

19 stitches & 29 rows = 4" in stockinette stitch or
Texture Pattern from chart with Size A needle(s), after
blocking

DESIGN DETAILS

- Tapered colorblock pullover
- Eight-piece construction; seamed
- Set-in sleeve
- Pieces knit flat from the bottom up
- Textured body panels; stockinette sleeves
- 1x1 ribbed cuffs, hem and collar
- Contrasting side panels create a slimming optical illusion when worn
- Two high-contrast colors emphasize the shape and placement of colorblock side panels



PURCHASE PATTERN PDF



MORE INFO ON THE WEB

Echelon

BY MICHELE WANG

FINISHED DIMENSIONS

39¼ (43, 46¾, 50½, 54, 57¾)" circumference at bust

Intended Ease: +6-10"

Sample shown is size 43¾" with +9¼" ease on model

MATERIALS

9 (10, 11, 13, 14, 15) skeins of Brooklyn Tweed *Shelter*

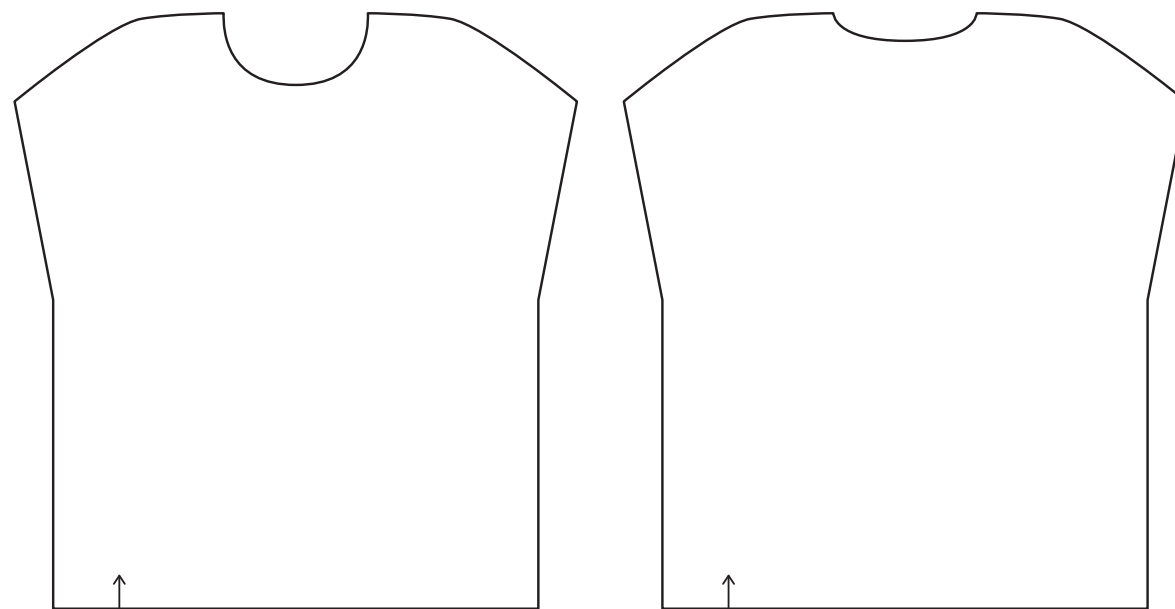
Photographed in color *Sweatshirt*

GAUGE

21¾ stitches & 33 rows = 4" in Cartridge Rib with Size A needle(s), after blocking

DESIGN DETAILS

- Textured dolman shell
- Two-piece construction; seamed
- Pieces knit flat from the bottom up
- Allover Cartridge Rib
- Doubled stand-up collar is worked with a purled turning-ridge and stockinette stitch facing



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MORE INFO ON THE WEB



Frieze

BY JARED FLOOD

FINISHED DIMENSIONS

10¾" wide; 72" long

Measurements taken from relaxed fabric after blocking

MATERIALS

7 skeins of Brooklyn Tweed *Shelter*

Photographed in color *Stormcloud*

GAUGE

30 stitches & 28 rows = 4" in cable pattern from chart with Size A needle(s), after blocking

One 29-stitch motif at the center of Frieze Chart measures 3¾" wide with Size A needle(s), after blocking

DESIGN DETAILS

- Cabled scarf with buttons
- Single-piece construction
- Piece knit flat from end to end
- Allover (staggered) medallion cable pattern with cabled selvedge trimming each edge
- 2x2 ribbed hem with tubular cast on (instructions included in pattern)
- Buttons and buttonholes placed along ribbed hems allow for multiple styling options



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[MORE INFO ON THE WEB](#)

Portis

BY JULIE HOOVER

FINISHED DIMENSIONS

60½ (64½, 69, 73)" circumference; 30¼ (32¼, 34½, 36½)" width; 23¼ (23¾, 24½, 26¼)" length

MATERIALS

Brooklyn Tweed *Loft*

5 (6, 6, 7) skeins C1, 1 (1, 1, 2) skein(s) C2

Photographed in colors *Barn Owl* (C1) and *Fossil* (C2)

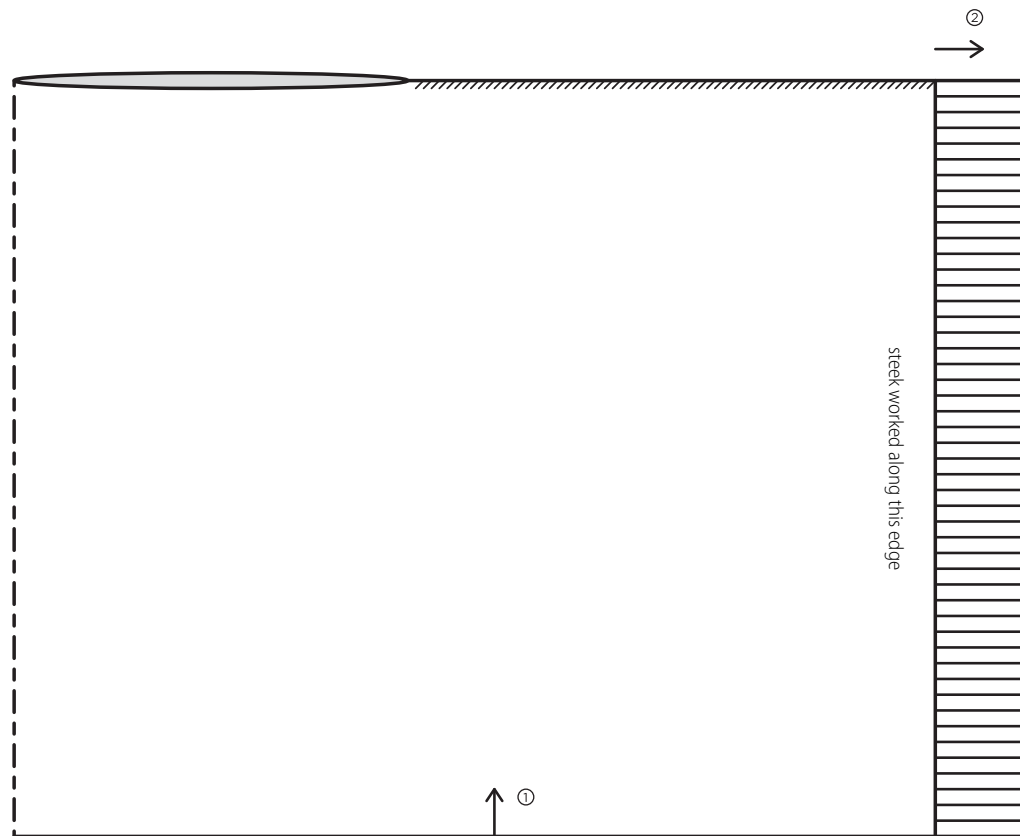
GAUGE

23 stitches & 34 rows = 4" in stockinette stitch with Size A needle and colorwork chart with Size B needle, after blocking

22 stitches & 32 rows = 4" in 2x2 Ribbing, with Size A needle, slightly stretched after blocking

DESIGN DETAILS

- Colorwork poncho
- Single-piece construction; one seam
- Worked circularly from the bottom up, then steeked
- Single seam worked after steeking
- 2x2 ribbed hem picked up and worked directly from body of poncho after seaming
- Linear motifs created using stranded colorwork techniques
- Poncho can be styled with seamline at center front (shown at right) or with seamline centered over one shoulder



[PURCHASE PATTERN PDF](#)



[MORE INFO ON THE WEB](#)

Benton

BY JULIE HOOVER

FINISHED DIMENSIONS

45¼ (49¼, 53¼, 57¼, 61¼, 65¼)" circumference at bust

Intended Ease: +12–16" at chest

Sample shown is size 49¼" with +15¼" ease on model

MATERIALS

Brooklyn Tweed *Loft*

3 (3, 4, 4, 4, 5) skeins C1; 4 (4, 4, 5, 5, 5) skeins C2

Version A photographed in colors *Fossil* (C1) and *Old World* (C2)

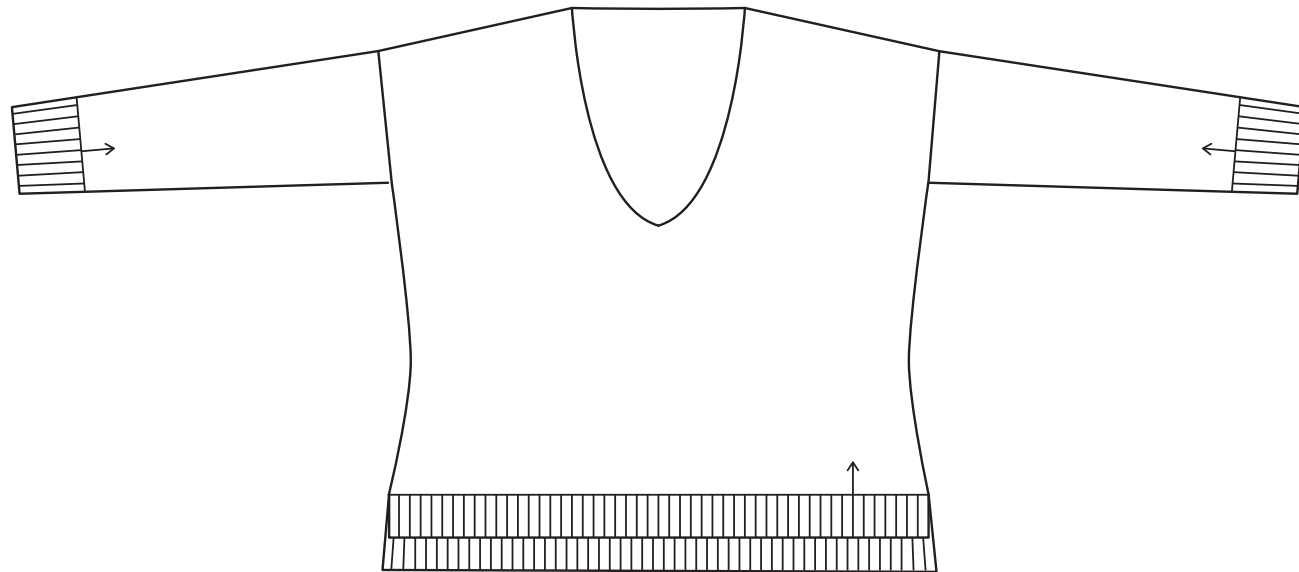
Version B photographed in colors *Woodsmoke* (C1) and *Embers* (C2)

GAUGE

24 stitches & 34 rows/rounds = 4" in stockinette stitch with Size A needle(s), after blocking

DESIGN DETAILS

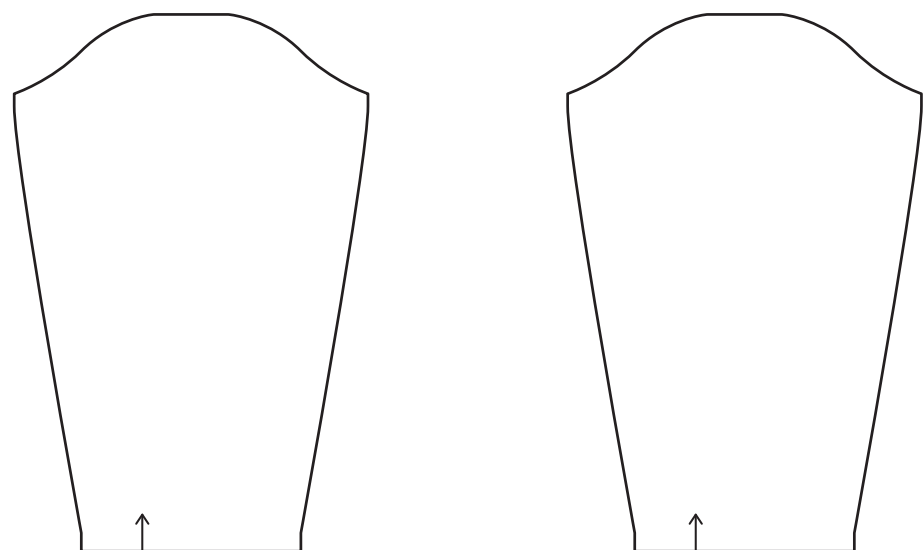
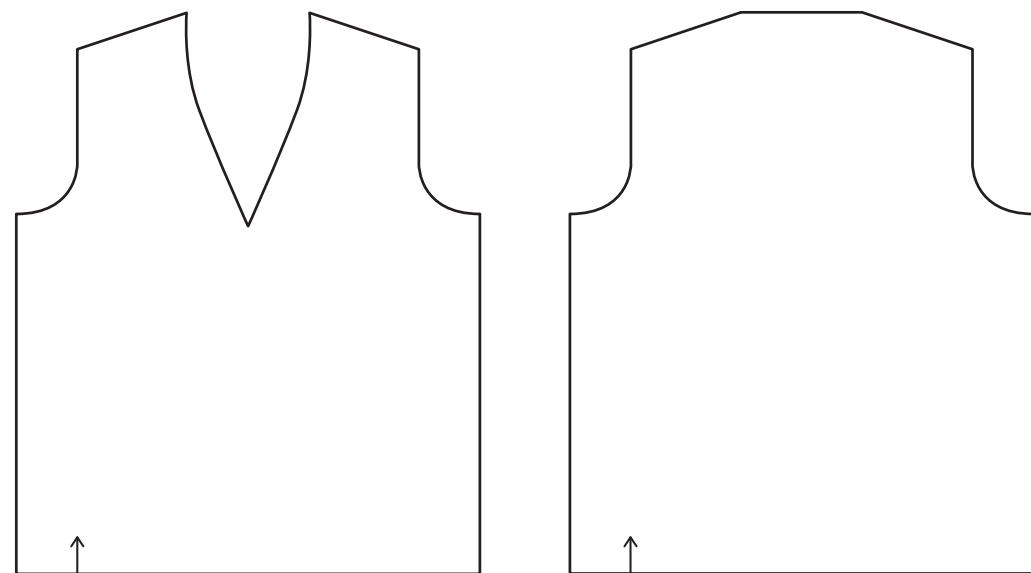
- Striped "boyfriend" sweater
- Four-piece construction; seamed
- Drop shoulder
- Body pieces worked flat from the bottom up; sleeves worked circularly from the bottom up
- Oversized fit
- Boxy body shape paired with slimmer fitting sleeve
- Subtle waist shaping
- Dramatic v-neck
- Bold allover striping pattern
- 2x2 ribbed hem, cuffs and neckband
- Elongated back hem



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[MORE INFO ON THE WEB](#)



Nord

BY VÉRONIK AVERY

FINISHED DIMENSIONS

33¼ (37¼, 41¼, 45¼, 49¼, 53¼)" circumference at bust (seamed)

Intended Ease: +3-4"

Sample shown is size 37¼" with +3¼" ease on model

MATERIALS

5 (6, 6, 7, 8, 8) skeins of Brooklyn Tweed *Loft*

Photographed in color *Fossil*

GAUGE

24 stitches & 34 rows = 4" in garter stitch, after blocking

DESIGN DETAILS

- V-neck pullover with accent cable
- Four-piece construction; seamed
- Set-in sleeves
- Pieces worked flat from the bottom up
- Allover garter stitch is stretch-blocked during finishing to create a light, airy fabric
- Accent cable begins at lower side edges of Front and travels toward center as body is worked; cable crossing integrates with v-neck shaping



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[MORE INFO ON THE WEB](#)

Abbott

BY MICHELE WANG

FINISHED DIMENSIONS

40 (43 $\frac{3}{4}$, 47 $\frac{3}{4}$, 51 $\frac{1}{2}$, 55 $\frac{1}{4}$, 59 $\frac{1}{4}$)" circumference at bust
Intended Ease: + 8-12"

Sample shown is size 43 $\frac{3}{4}$ " with +9 $\frac{3}{4}$ " ease on model

MATERIALS

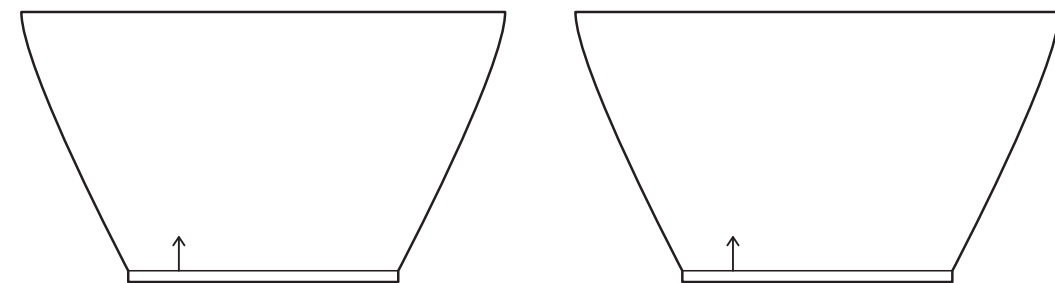
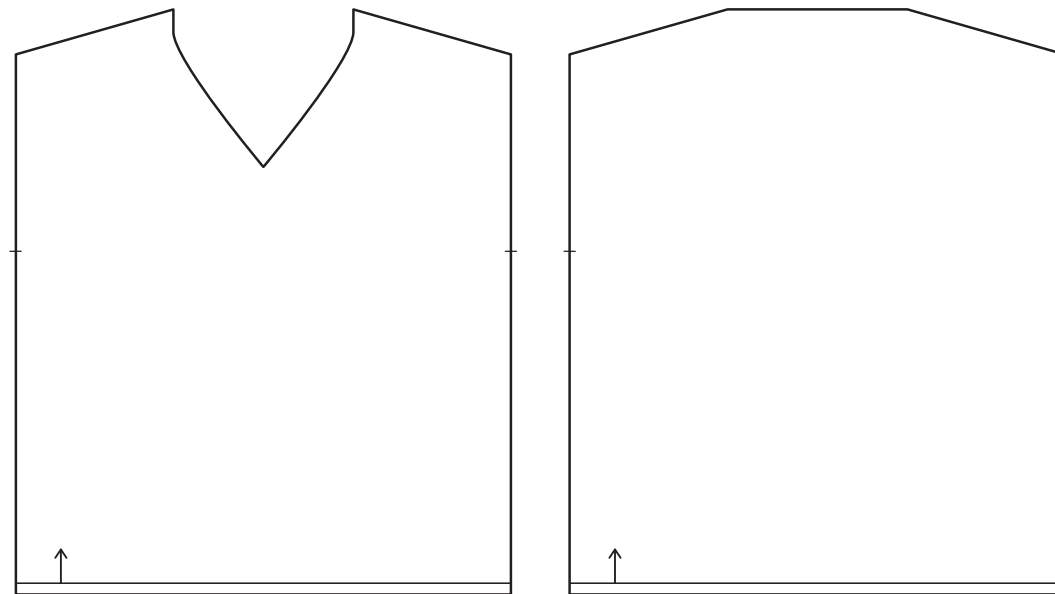
6 (7, 8, 9, 9, 10) skeins of Brooklyn Tweed *Loft*
Photographed in color *Woodsmoke*

GAUGE

25 stitches & 46 rows = 4" in Left or Right Chevron
Chart pattern with Size A needle(s), after blocking

DESIGN DETAILS

- Chevron v-neck pullover
- Four-piece construction; seamed
- Drop shoulder
- Pieces worked flat from the bottom up
- Allover chevron patterning created through a slip-stitch technique utilizing yarn floats on the RS of the fabric
- Comfortable, oversized fit
- Half-sleeve length
- Rolled-edge trim along hem, cuffs and neckline



[PURCHASE PATTERN PDF](#)



[MORE INFO ON THE WEB](#)

Elmont

BY JULIE HOOVER

FINISHED DIMENSIONS

34 (38¼, 42½, 46½, 50¾, 55)" circumference at bust

Intended Ease: +2-4"

Sample shown is size 38¼" with +4¼" of ease on model

MATERIALS

Brooklyn Tweed *Loft*

5 (5, 6, 6, 7, 8) skeins C1; 1 skein C2

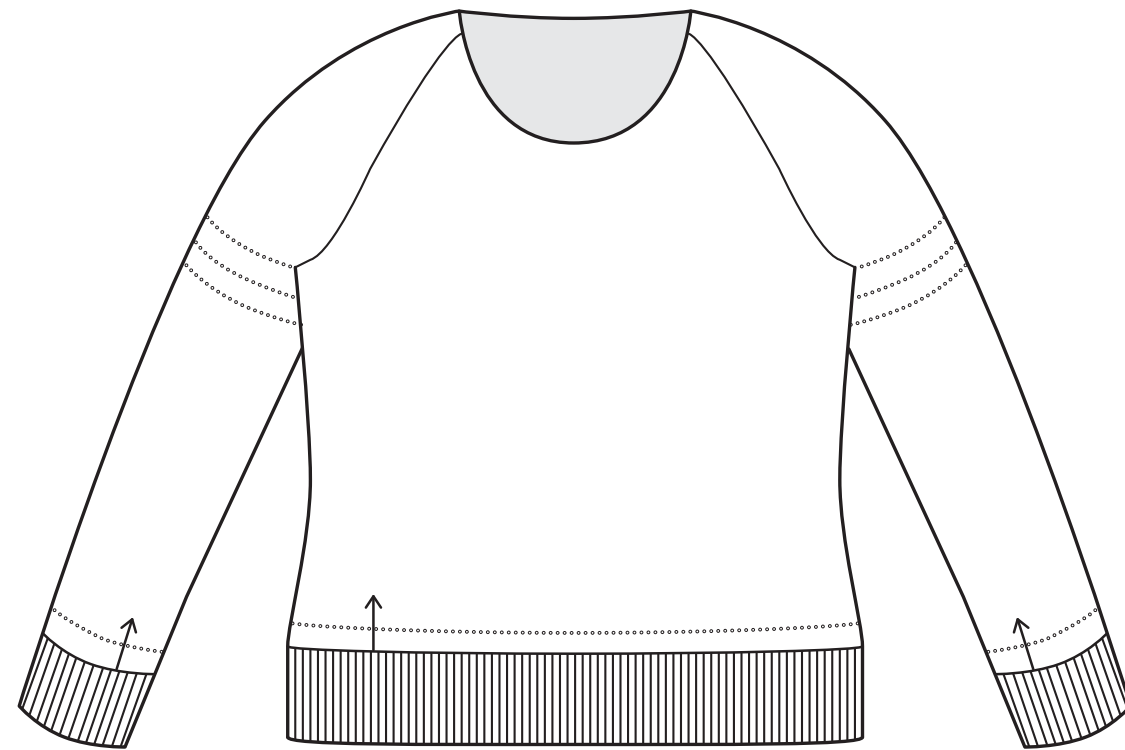
Photographed in *Snowbound* (C1) and *Fossil* (C2)

GAUGE

23 stitches & 34 rows = 4" stockinette stitch with Size A needle(s), after blocking

DESIGN DETAILS

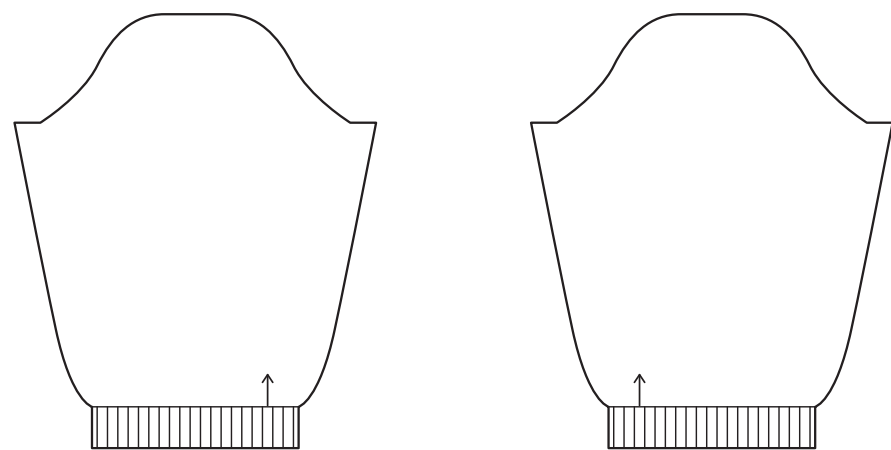
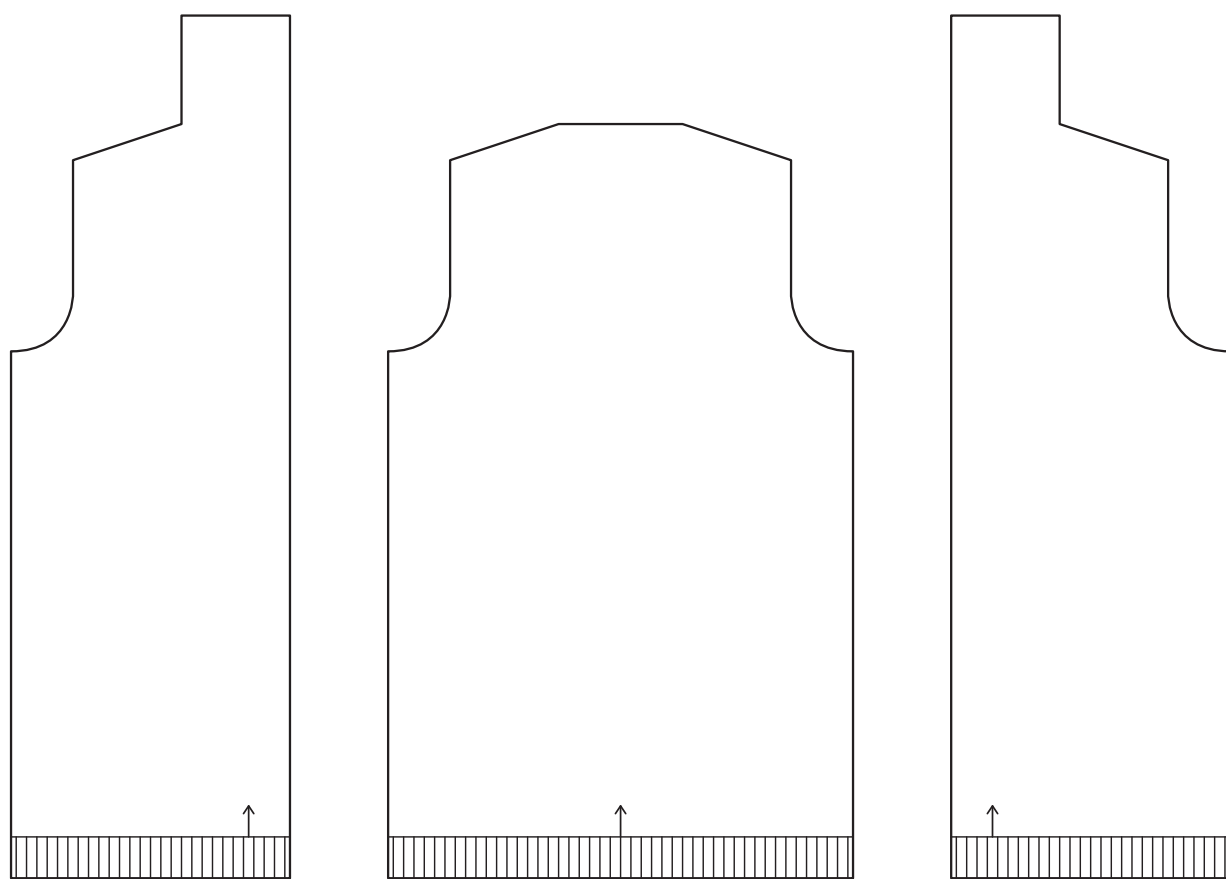
- Raglan pullover with lace detailing
- Seamless garment construction; worked circularly
- Sleeves and body worked circularly from the bottom up; pieces united together at underarm and yoke worked seamlessly to completion
- Bands of contrasting eyelets trim wrist, base of body and upper arm
- 1x1 ribbed cuffs and hem
- Rolled-edge trim along neckline
- Moderate hourglass waist shaping



[PURCHASE PATTERN PDF](#)



[MORE INFO ON THE WEB](#)



Landfall

BY VÉRONIK AVERY

FINISHED DIMENSIONS

44 (48 $\frac{3}{4}$, 53 $\frac{1}{2}$, 58 $\frac{1}{4}$, 63, 67 $\frac{3}{4}$)" circumference at bust
(with Fronts open)

39 $\frac{1}{4}$ (44 $\frac{1}{4}$, 48 $\frac{3}{4}$, 53 $\frac{1}{4}$, 58 $\frac{1}{4}$, 62 $\frac{3}{4}$)"

circumference at bust (with Fronts overlapping)

Intended Ease: +12–18"

Sample shown is size 48 $\frac{3}{4}$ " with +14 $\frac{3}{4}$ " ease on model

MATERIALS

14 (16, 18, 20, 22, 23) skeins of Brooklyn Tweed *Shelter*
Photographed in color *Truffle Hunt*

GAUGE

20 $\frac{1}{4}$ stitches & 24 $\frac{1}{2}$ rows = 4" over Background Pattern
with Size A needle(s), after blocking

74-stitch panel from Back Chart measures 12 $\frac{1}{2}$ " wide
with Size A needle(s), after blocking

DESIGN DETAILS

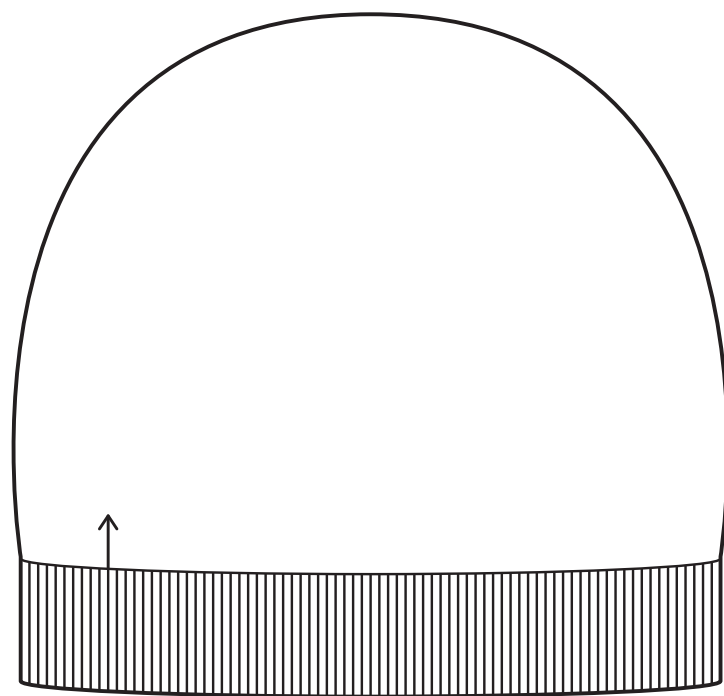
- Long cabled coat
- Five-piece construction; seamed
- Set-in sleeves
- Pieces worked flat from the bottom up
- Cabled panels trim center front opening and flow directly into collar
- Large cable panel at center-back
- All-over "waffle" texture on sleeves and body sides
- Low angled pockets
- Oversized fit
- 2x2 ribbed cuffs and hem



PURCHASE PATTERN PDF



MORE INFO ON THE WEB



Thicket

BY MICHELE WANG

FINISHED DIMENSIONS

20¾" circumference at widest point, 9½" height
Measurements taken from relaxed fabric after blocking
To comfortably fit average adult head sizes (20–24")

MATERIALS

2 skeins of Brooklyn Tweed *Shelter*
Photographed in color *Tent*

GAUGE

30 stitches & 32 rows = 4" over pattern from Twisted
Stitch Chart with Size A needle(s), after blocking
One 26-stitch chart repeat measures 3½" wide with
Size A needle(s), after blocking

DESIGN DETAILS

- Twisted-stitch slouchy cap
- Single-piece construction; seamless
- Worked circularly from the bottom up
- Twisted rib brim flows directly into cable motifs
- Integrated crown shaping creates star-like motif at top of cap



[PURCHASE PATTERN PDF](#)



[MORE INFO ON THE WEB](#)

Hickory Cap

BY VÉRONIK AVERY

FINISHED DIMENSIONS

22" circumference; 9¼" height

Measurements taken from relaxed fabric after blocking

MATERIALS

2 skeins of Brooklyn Tweed *Shelter*

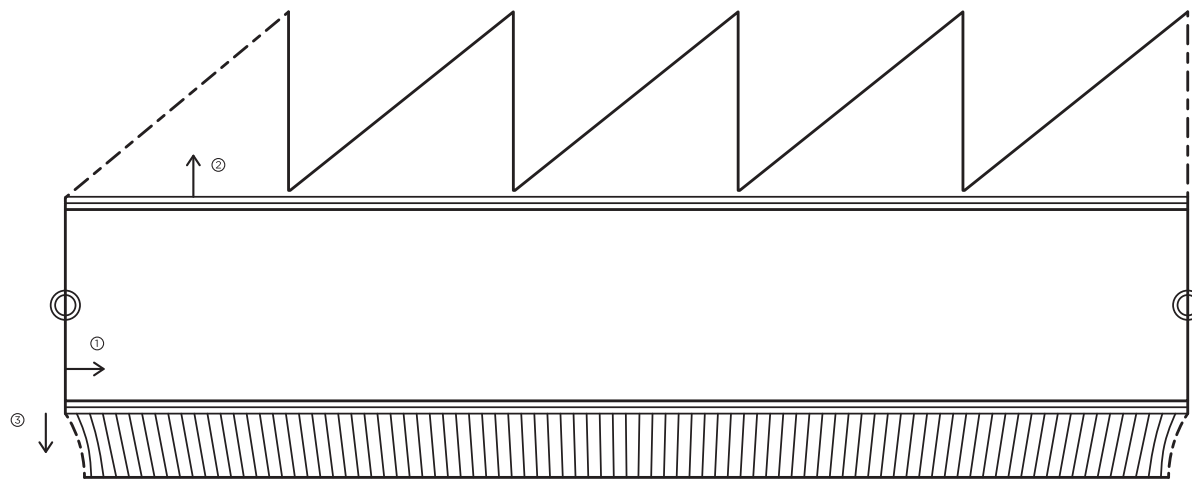
Photographed in color *Nest*

GAUGE

20 stitches & 28 rows = 4" over stockinette stitch with
Size A needle(s), after blocking

DESIGN DETAILS

- Cabled pillbox hat
- Single-piece construction; single seam with circular finishing
- Sideways cabled panel is worked first, flat; upon completion top and bottom edges are grafted together to create cylindrical shape
- 2x2 twisted-rib brim and crown are both picked up directly from cabled cylinder and worked circularly
- Spiral-shaped crown decreasing
- I-cord "nubbin" worked using remaining stitches at top-center of crown (upon completion of shaping)



[PURCHASE PATTERN PDF](#)



[MORE INFO ON THE WEB](#)

Kelpie

BY JARED FLOOD

FINISHED DIMENSIONS

57" wingspan; 28½" height at center spine
Measurements taken from relaxed fabric after blocking

MATERIALS

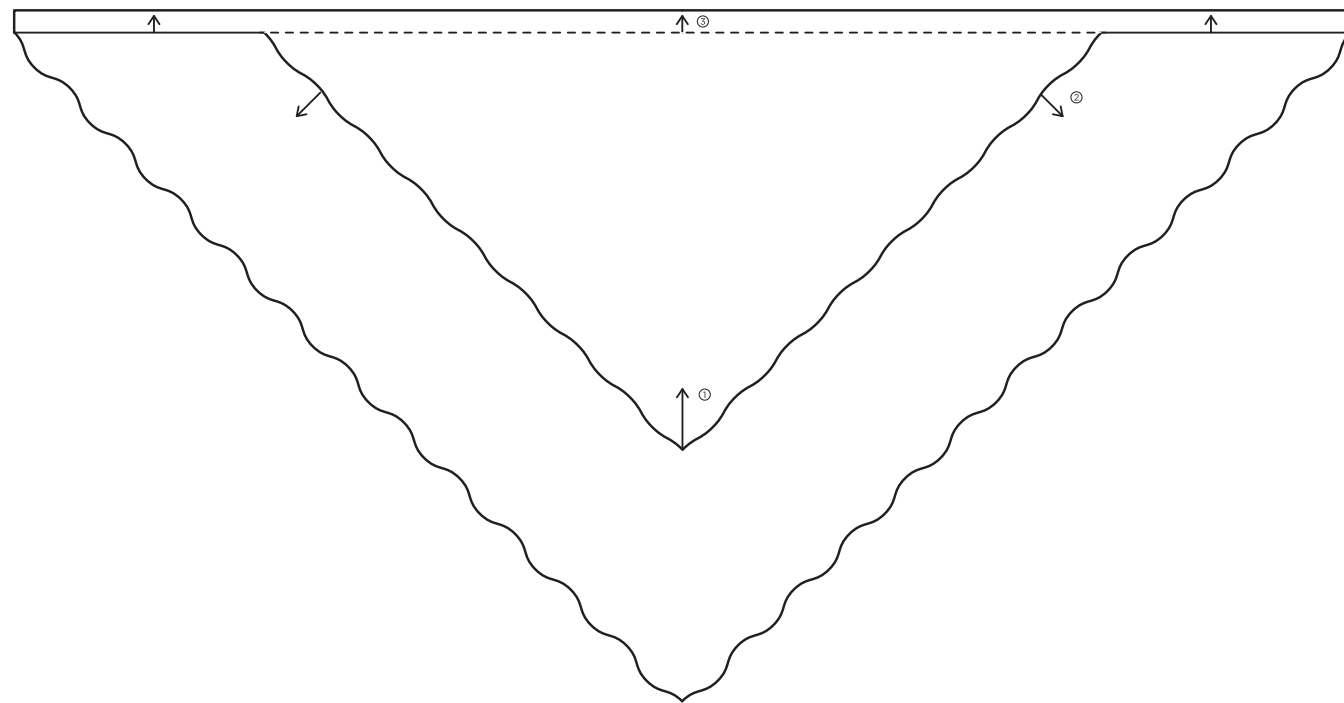
Brooklyn Tweed *Loft*
3 skeins C1; 1 skein each (or an oddment each) of C2, C3, C4, C5 & C6
Photographed in *Stormcloud* (C1), *Sap* (C2), *Fauna* (C3), *Tent* (C4), *Button Jar* (C5), *Artifact* (C6)

GAUGE

19 stitches & 38 rows (19 ridges) = 4" in garter stitch, after moderate blocking

DESIGN DETAILS

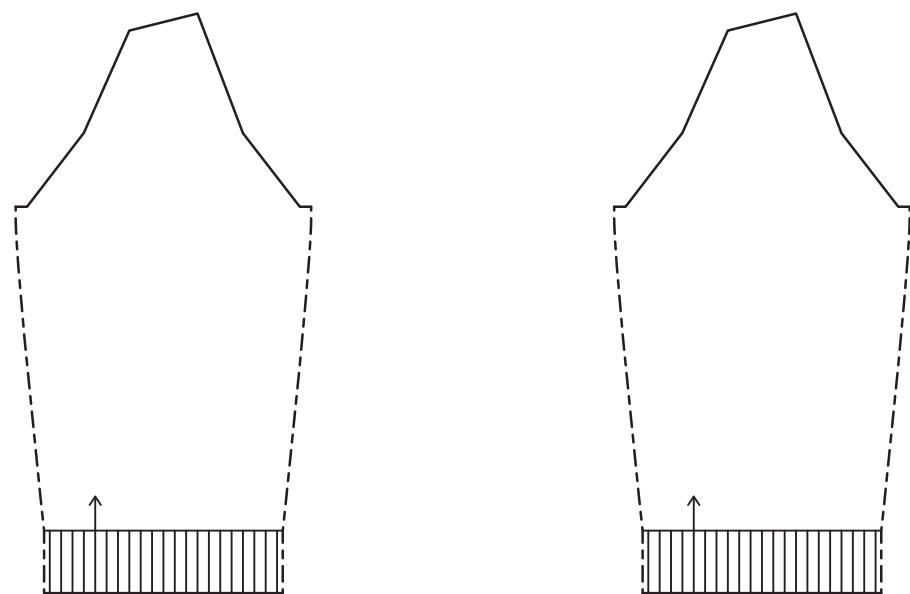
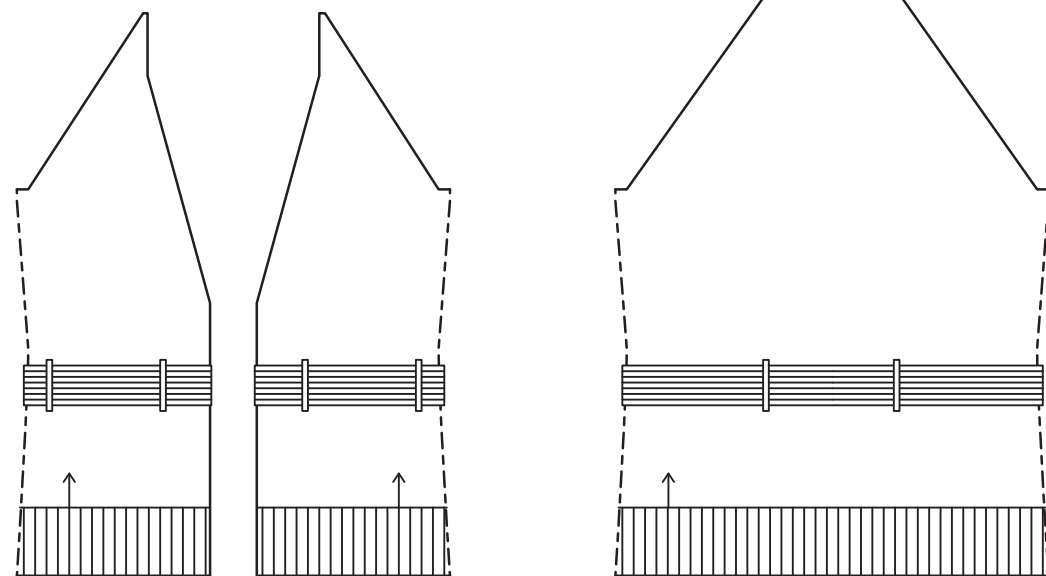
- Modern triangular Hap Shawl
- Single-piece construction; seamless
- Center (inverted) triangle is worked first from tip to top-edge using decorative eyelet shaping along side edges; upon completion of top edge, live stitches are placed on waste yarn
- Drop-stitch shale border is worked next, and picked up directly from diagonal edges of center triangle
- Upon completion of lace border, a final garter stitch band is worked along top-edge using a combination of held live stitches (from center triangle) and picked-up stitches (from lace border)
- Sample shown uses 6 colors (5 contrasting eyelet-stripe colors + shawl color); yardage requirements for a 2-color version have also been provided within the pattern



PURCHASE PATTERN PDF



MORE INFO ON THE WEB



Channel Cardigan

BY JARED FLOOD

FINISHED DIMENSIONS

35¾ (38¾, 42, 45¼, 48½, 51¾)" circumference at bust

Intended Ease: +4-5"

Sample shown is size 38¾" with +4¾" ease on model

MATERIALS

11 (12, 13, 14, 16, 17) skeins of Brooklyn Tweed *Shelter*

Photographed in color *Hayloft*

GAUGE

20 stitches & 30 rows = 4" over Moss Stitch with Size A needle(s), after blocking

DESIGN DETAILS

- Belted cardigan with shawl collar
- Three-piece construction; partially seamless
- Raglan yoke
- Sleeves are worked circularly from cuff to underarm; sleeve cap worked flat
- Body is worked seamlessly as a single piece from hem to underarm; raglan yoke is worked flat as separate pieces
- Garment is seamed along raglan lines
- Bands and shawl collar are worked in English Rib at a denser gauge than sweater fabric; as a result, bands and collar are worked separately (on a much smaller needle), then seamed to fronts
- I-cord belt loops are threaded through placed pairs of eyelets at belt line, then grafted to create closed loops
- Attached belt worked in English Rib



PURCHASE PATTERN PDF



MORE INFO ON THE WEB

Walsh

BY JULIE HOOVER

FINISHED DIMENSIONS

36½" wide; 13¼" height at center of triangle

MATERIALS

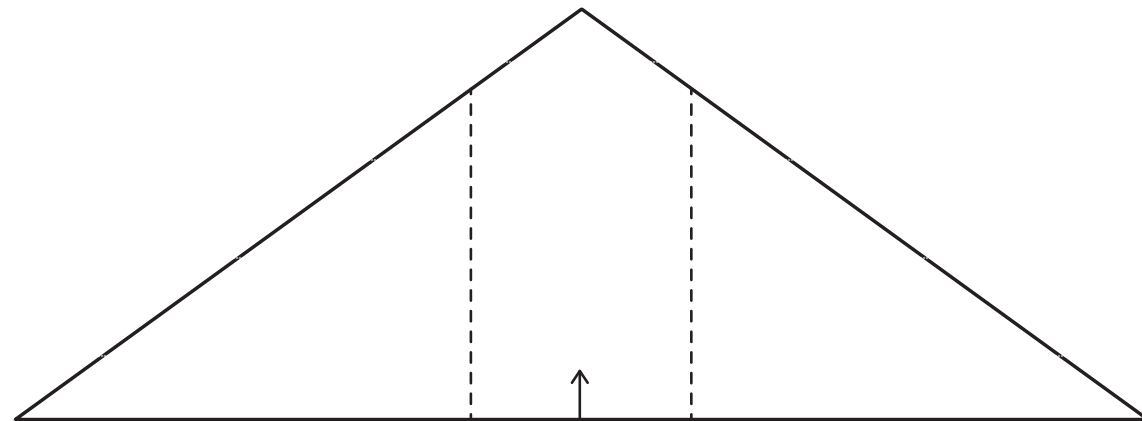
2 skeins of Brooklyn Tweed *Loft*
Photographed in color *Long Johns*

GAUGE

24 stitches & 34 rows = 4" in stockinette stitch, with
Size A needle(s), after blocking
48-stitch Cable Pattern from chart measures 7" wide,
after blocking

DESIGN DETAILS

- Cabled head scarf
- Single-piece construction; seamless
- Worked flat from long-edge to tip
- Cabled central panel on a ground of reverse stockinette fabric
- Thin garter stitch band trims long-edge



[PURCHASE PATTERN PDF](#)



[MORE INFO ON THE WEB](#)

Montauk

BY VÉRONIK AVERY

FINISHED DIMENSIONS

32¼ (37¼, 41¼, 46¼, 50¼, 55¼)" circumference at bust
(seamed, with fronts overlapping approximately 3")

Intended Ease: +3–4"

Sample shown is size 37¼" with +3¼" of ease on model

MATERIALS

10 (11, 13, 14, 16, 17) skeins of Brooklyn Tweed *Shelter*
Photographed in color *Tent*

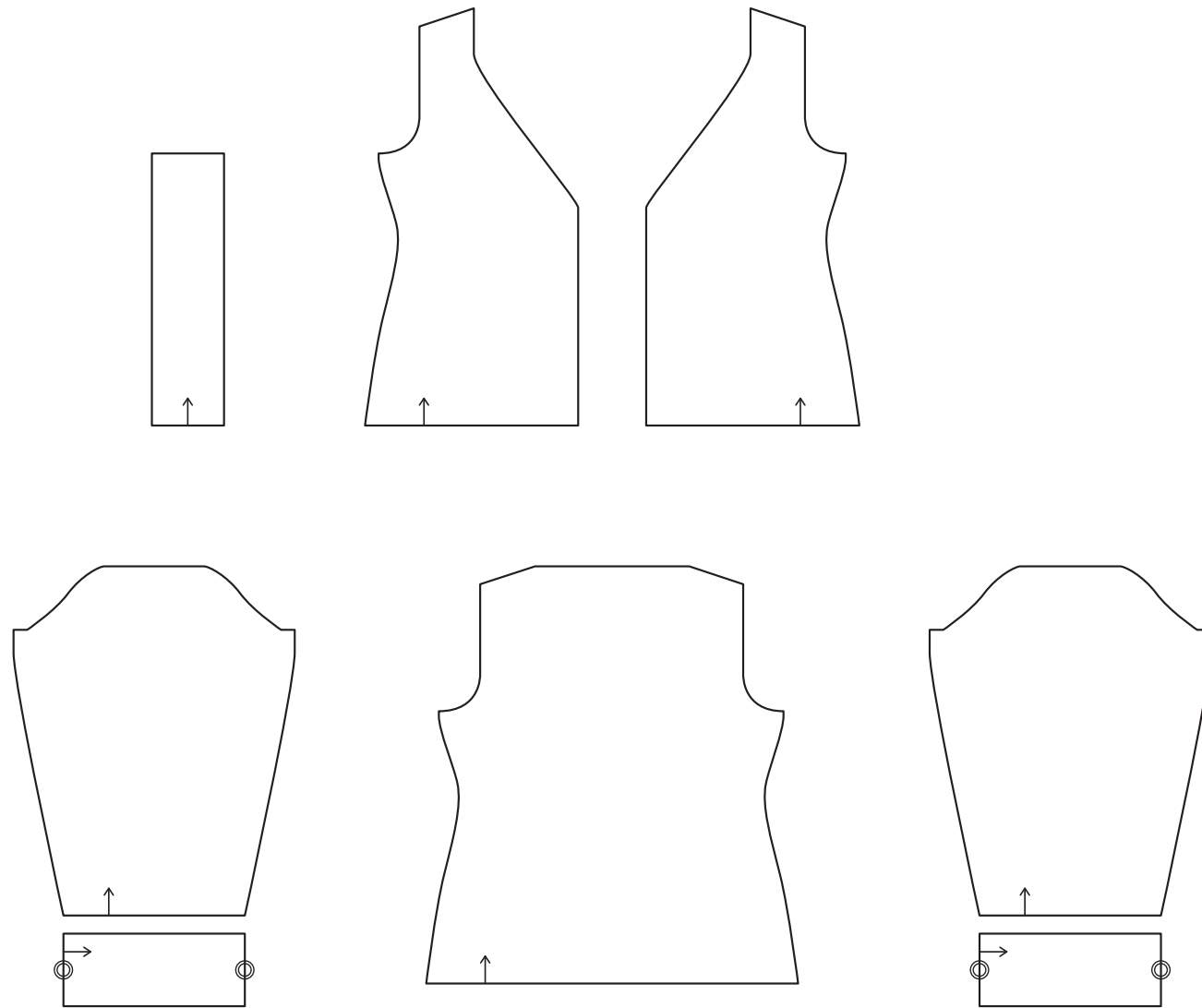
GAUGE

20¾ stitches & 26¾ rows = 4" over pattern from Chart A, after blocking

24-stitch panel of cable patterns from Cuff or Collar measures 4" wide, after blocking

DESIGN DETAILS

- A-line cabled cardigan
- Six-piece construction; seamed
- Set-in sleeves
- Sleeves and body pieces worked flat from the bottom up
- Cabled sleeve cuffs and collar worked side to side, then seamed onto garment with exposed garter stitch selvedge
- Allover slipped-stitch brocade motif creates texture on body and sleeves
- Cabled panels along front openings integrate with attached collar piece
- Open-front garment can be worn with an optional shawl pin or alternate closure



PURCHASE PATTERN PDF



MORE INFO ON THE WEB



Yarn Information

Our wools are grown on the plains of Johnson County
in northern Wyoming from the wool of the
Targhee-Columbia sheep.





This blend combines the crimp, bounce and softness of Targhee fine wool with the body and strength of Columbia medium wool.

Yarn spun from this fleece enjoys the benefits of both strength and endurance while remaining soft enough to wear comfortably.



After scouring, the wool travels to beautiful
Harrisville, New Hampshire.

Woolen yarns have been spun in this brick
mill town since 1794.



Here the wool is blended, carded, spun, plied, washed and labeled to create a finished yarn that is ready for knitting.

Loft

FINGERING WEIGHT

50 gram skein
275 yards

100% Wyoming-grown Targhee-Columbia wool

A gently spun, minimally processed 2-ply wool designed for featherweight lace shawls, pillowy colorwork and elegant layering garments



ORDER LOFT ONLINE



Shelter

WORSTED WEIGHT

50 gram skein
140 yards

100% Wyoming-grown Targhee-Columbia wool

Our workhorse wool is the perfect yarn for cozy sweaters and accessories that are lightweight and warm



ORDER SHELTER ONLINE





Palette

DYED-IN-THE-WOOL COLOR

Our yarns come in a custom-designed range of 32 heathered shades.

Each blend is created using multiple colors from 11 base solids. This process lends a beautiful cross-range harmony to the entire palette.

- 1 LONG JOHNS
- 2 CAMPER
- 3 WOOL SOCKS
- 4 EMBERS
- 5 HAYLOFT
- 6 SAP
- 7 FOOTHILLS
- 8 FAUNA
- 9 TENT
- 10 BIRDBOOK
- 11 ARTIFACT
- 12 BUTTON JAR
- 13 FADED QUILT
- 14 ALMANAC
- 15 OLD WORLD
- 16 STORMCLOUD
- 17 TRUFFLE HUNT
- 18 POSTCARD
- 19 BLANKET FORT
- 20 HOMEMADE JAM
- 21 THISTLE
- 22 PLUME
- 23 WOODSMOKE
- 24 BARN OWL
- 25 NEST
- 26 METEORITE
- 27 PUMPERNICKEL
- 28 FOSSIL
- 29 SNOWBOUND
- 30 SWEATSHIRT
- 31 SOOT
- 32 CAST IRON



[CLICK HERE TO ORDER A SHADE CARD FROM OUR WEB SITE](#)

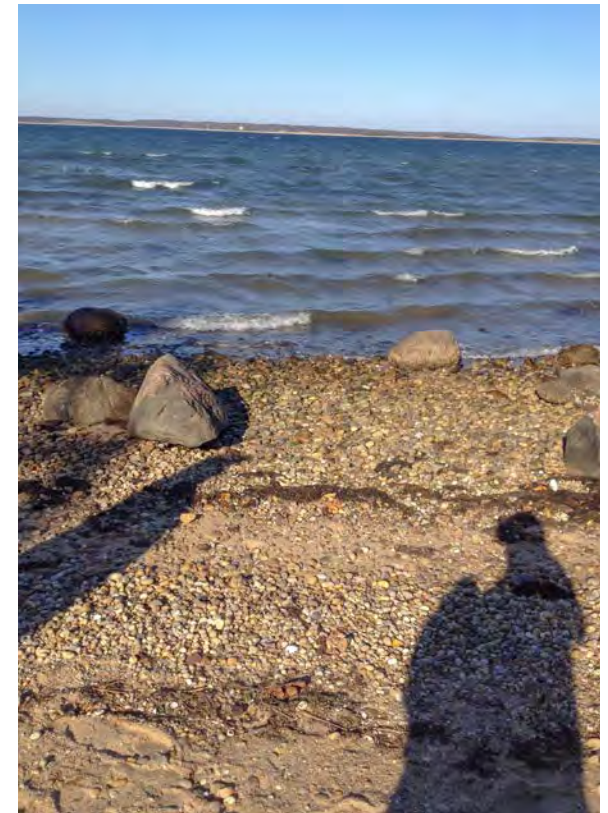
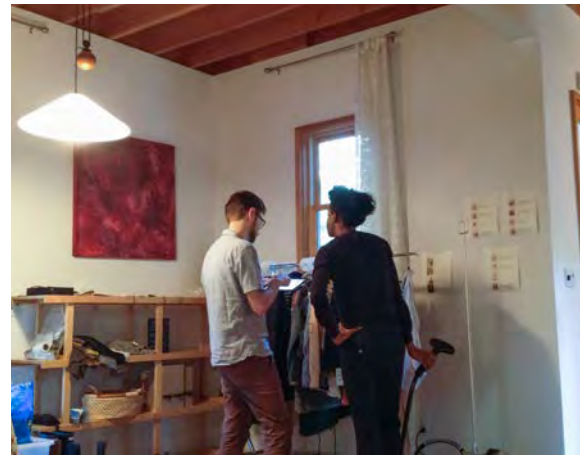


Shoot Notes

BEHIND THE SCENES SNAPSHOTS
FROM OUR SHOOT IN CEDAR POINT, LONG ISLAND











Design Team



JULIE HOOVER

Dedicated to clean, sophisticated, contemporary design, Julie recently retired her freelance art director business to focus on her long-time passion – playing with textiles.

She's also a serious foodie and photo taker. Keep up with her at www.juliehoover.com.

MICHELE WANG

Based in New York City, Michele joined the Brooklyn Tweed Design Team in the Fall of 2011.

In her design work she likes to explore the balance between comfort and trend.

Her garments have been featured in *Vogue Knitting*.

Follow Michele at www.mishi2x.com.

JARED FLOOD

Jared is owner and creative director at Brooklyn Tweed.

Having received his education in 2D design and photography, he began designing knitwear in 2007 and developing yarns in 2009.

Today he splits his time between photography, knitwear design and heading operations at Brooklyn Tweed.

VÉRONIK AVERY

is the founder of St-Denis Yarns and the author of *Knitting Classic Style* and *Knitting 24/7*.

Her work has appeared in countless publications, including knitting books such as *Sock Yarn Studio* (Lark), *Weekend Knitting* and *Handknit Holidays* (STC), several titles from Interweave Press, magazines (*Interweave Knits*, *Knitscene*, *Vogue Knitting*, *Woman's Day*), and online (*Knitty* and *Twist Collective*).



Credits

Creative Team

PHOTOGRAPHY	Jared Flood
WARDROBE STYLING	Stephanie Gelot
PHOTOSHOOT PRODUCER	Jess Morphew
PHOTO ASSISTANT	Allison Page
HAIR & MAKEUP	Megumi Kashimura
MODELS	Nathalie Lyon
	Joy Nakayama
LOCATION	Cedar Point, Long Island East Hampton, New York

Production

LOOK BOOK DESIGN	Jared Flood
PATTERN LAYOUT	Julie Hoover
SENIOR TECH EDITING	Robin Melanson
COUNTER TECH EDITING	Christine Craig Sue McCain
TECHNICAL ILLUSTRATIONS	Jared Flood
COPY EDITING & PROOFING	Bristol Ivy Leila Raabe
SAMPLE KNITTING	Linda Allred Christine Craig Dawn Catanzaro Allie Matthews Aryn Morse Lynne Paschetag Larisa Phipps Michele Saunders Melissa Walters
PROJECT COORDINATION	Bristol Ivy Leila Raabe
FULFILLMENT	Ethan MacDonald



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