



by Becky Herrick, originally posted to her blog, [LadySaphira](#).

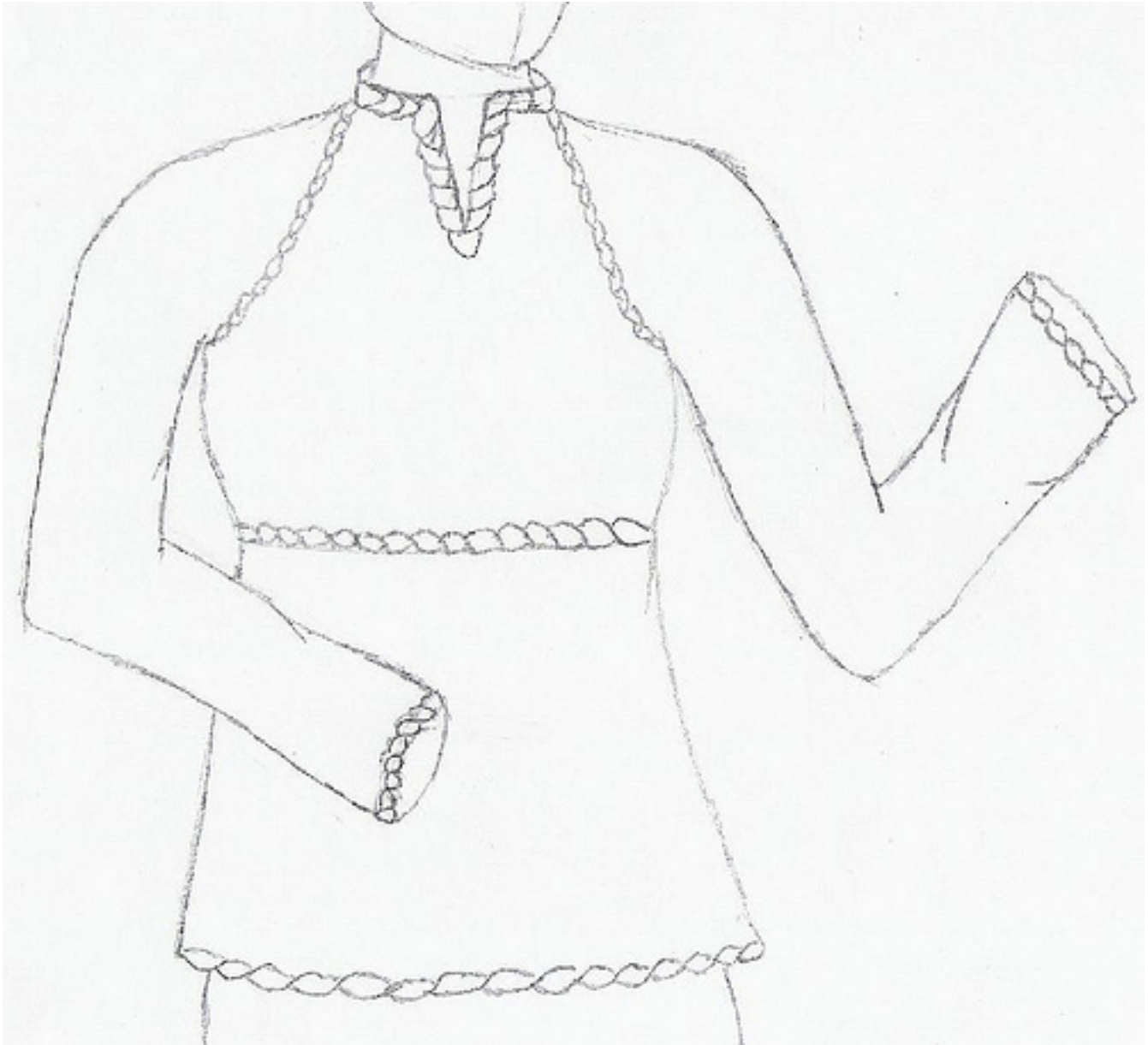
Designs come to me in a lot of different ways. Sometimes there is a fair amount of work: plotting, swatching, testing, and fiddling to get a design to look the way I want it to. Other designs appear in my head pretty much in their final form. [Cambridge Cables](#) was one of the latter. I know exactly what inspired the design too, it was this shirt:



I was getting dressed one morning and I realized the reason I like this shirt so much is the combination of the empire waist with the A-line body. So many empire waist shirts make everyone who wears them look pregnant but the A-line increases seem to help with that. The next thing I thought was — I bet I could **knit** something like this.

The cable was the immediate answer to the question, “How do I work the waistband?” I’d used the cable cast off in a previous design so I knew it could work well here. I also knew right away that I needed to change the neckline — it may look nice but it’s my least favorite part of the shirt. I decided to pair the waistband cable with a similar cable forming a V-shaped neckline which is one of my favorites. I wanted to be certain the empire waist would fall below the bust line for ladies of all sizes, so I went with top down raglan shaping. I was able to write the directions for the bust short

rows independent of the chosen garment size so that everyone can customize the garment to their own shape. Hemming the tunic body and the cuffs with cables and putting cables on the raglan increases carried the cable theme throughout the garment without cables becoming the main point of the sweater.



The idea came easily to me, but then there's the matter of getting it across to others. I admit to not

being the best at sketching garments. I mostly just hope to get the general shape and theme down on paper. Then I like to highlight the details in my swatch. I showed the collar design, raglan increasing, and cable bind off all in one 4x4 inch square (well, trapezoid-ish, actually).



Once my design was accepted, I let the folks at Twist Collective pick the yarn. I had some suggestions on fiber content and weight to give it the right drape, but I felt the sweater would work in just about any color. I was thrilled to get a chance to work with Tosh Merino; it's a lovely yarn, possibly one of the softest I've ever worked with. Once it arrived I had a bit of a mad dash to get the sweater knit up on time. Luckily I could knit during the conference I had at work that week! With eight hours of knitting time every day the sweater worked up quickly, and I even took a moment to take a quick photo before blocking it and sending it on its way:



The sweater has about one inch of negative ease when I wear it, compared with one inch of positive ease on the model.



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I like knit tops with a little negative ease so I'm struck by how much nicer it looks with positive ease. The fit of the collar and the drape of the body and sleeves really need that extra ease.

I think this sweater could easily be changed in a few ways to fit the needs or mood of the knitter. I'd be really interested to see it knit up with the stretches of plain stockinette knit in a more variegated or handpainted yarn and the cables worked in a coordinating solid color. The V-neck could be extended, as long as the knitter is willing to pay attention to the sleeve and bust shaping while working the cables at the same time. And for people who want a more fitted body, working some extra decrease rows in the bust before the empire waistline would be a breeze.