

# VOGUE

## KNITTING

FALL  
2019

KNIT IT NOW  
**WIN**  
THIS DESIGNER  
COVER KIT  
SEE PAGE 2

TURTLENECKS,  
TUNICS & TOPS  
THE BEST OF FALL

SIMPLE LINES,  
GREAT DESIGNS

Flowing Silhouettes  
and Textured Stitches

VINTAGE ROSÉ

Flacy Pullovers in  
Lush, Peach  
& Pink

WHAT'S  
TRENDING

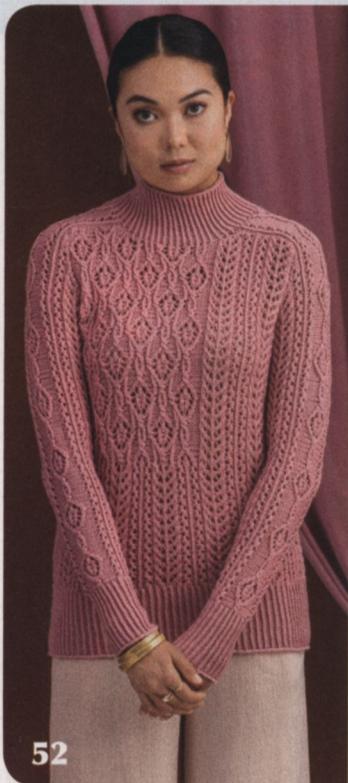
MOD UPDATES  
IN BLACK &  
WHITE

S. \$9.99  
CAN. \$10.99\*  
onlay until  
/05/19

ALL ABOUT A PERFECT FIT • FALL YARN PREVIEW • ZEBRAS FOREVER!

# In This Issue

FALL 2019



## fashion

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## on our cover

Yekaterina Burmatnova's beautiful brioche boxy turtleneck is knit with 2 strands of Urth's Harvest Worsted. Photograph by Jack Deutsch. Styled by Jessica Saal. Hair and makeup styled by Cindy Adams.

### WIN A COVER KIT

For a chance to win enough yarn to complete Yekaterina Burmatnova's turtleneck, visit [www.vogueknitting.com](http://www.vogueknitting.com). The deadline is October 15, 2019.

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

# Editor's Letter

FALL 2019

HAVE YOU HEARD US YET?



VOGUEKNITTING

## Knitter VIEWS

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episodes from our app  
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to podcasts.

9/2/19 Nicky Epstein

9/16/19 Sandy Black

9/30/19 Erika Knight

10/14/19 Debbie Bliss

10/28/19 Maggie Jackson

11/11/19 Taiu Landra

11/25/19 Laura Zander

ENTER TO WIN A ROWAN UK EXPERIENCE!



### ROWAN KIDSILK HAZE DESIGN CONTEST

Sponsored by MOHAIR SOUTH AFRICA AND  
ROWAN YARNS, this design contest is an  
amazing opportunity to display your creativity.

Design a garment made up of at least 75% of  
luxurious Kidsilk Haze yarn, with the remainder of  
any other Rowan Yarn, and you could be eligible  
to win some incredible gifts. So get started now  
as entries are due November 18, 2019.

For more details, see page 13



### MEET THE MAKER

MELISSA LEAPMAN is a prolific designer with thousands of patterns to her name. Her modern yoke pattern pullover is shown full-length here (and see page 58). She chose Biscotte Yarns 100% wool, DK Pure, in Cherry Pop for the background and Bisque for the circle motifs.

**MODE at Rowan** A brand new concept for autumn/winter 2019/20 by Rowan Yarns, MODE introduces the very best of modern, pared-back design, with capsule collections of patterns, using core Rowan yarns in select colours.

You can follow MODE at Rowan on social media at @modeatrowan on Instagram, www.facebook.com/MODEatRowan and @modeatrowan on Twitter.

### COMING NEXT ISSUE: HOLIDAY 2019

Meet **Amy Gunderson**, our first in a series of Guest Editors. Updated and traditional **Argyles** in earthy colors and yarns. **Big Sleeves** are a Big Trend this season, from the puffy sleeve cap to the bell shaped cuff. Our Maker, **Cornelia Tuttle Hamilton**, combines a silk and mohair/silk blend yarn to create her gorgeous chevron and drop stitch openwork shawl.

ON SALE November 5, 2019

## What's Next...

Working in this industry is an amazing experience. Not only is knitting at your desk or in meetings part of the job, but you are privy to all the new yarns and novel knitting accessories out there. This has been a season full of exciting developments from needle, tool, and fiber production, to the evolution of some extraordinary stitch techniques. Just when I think I have seen all of the different types of knitting needles possible, out comes *Smart Stix* from Knitter's Pride—knitting needles that are laser marked at 1" intervals, to use for measuring. Brilliant! I ask myself, "Why didn't I think of that?"

Haven't we all knit in public, only to have a ball of yarn roll down the aisle of a subway, bus or plane? Enter the *Yarn Cocoon* by Geo-Metry, a leather yarn holder that includes a strap—it is a useful tool and chic to boot (see page 8 for more details).

Here at Soho Publishing I have the privilege of brainstorming with a group of talented, creative coworkers. We always strive to innovate. Thanks to Trisha Malcolm's vision of preserving the voices of the talented influencers who shape our industry, our *Knitterviews* podcast series is a big hit. I truly enjoy interviewing all of these amazing people, and have learned so much from them. Tune in, you won't be disappointed, and you may even laugh out loud!

Black and white continues trending hot this season. The amazing designers, Arne & Carlos, have outdone themselves by designing a pullover with a lifelike image of a zebra (page 68). British designer, Erika Knight, made a simple yet chic boxy pullover using her own yarn *Wild Wool* (page 67). This roomy sweater is the perfect silhouette for all shapes. It is one of my favorite pieces in this issue and I hope to knit it for myself. I think you will be inspired by the story of modern, elegant knitwear designer Jeanette Sloan, and how her world drastically changed in 2016.

And so, what comes next? From behind the scenes: the creation of breed specific yarns, and the rise of indie yarn dyers and spinners abounds. Raising the public exposure: an outstanding "World Wide Knit in Public Day", and a media proliferation of high profile celebrity knitting. I am delighted that this industry is on fire, and creating sparks in the best possible direction.

carla@vogueknitting.com

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SECTION

IT'S ALL  
ABOUT THE  
FIBER

FALL YARN PREVIEW  
PAGE 38

# moving the needle

BY MOLLY POHLIG

Our Latest  
Obsessions

## ON AN EVEN KEEL

Akerworks' ingenious Flat-Pack Yarn Caddy kit ensures even yarn feeding as you knit or crochet, combining a caddy, whorl, TensiTamer, and a lovely wooden Butterfly Kate. The kit packs up for easy travel, and yarn control will be in arm's reach wherever you go. [www.akerworks.com](http://www.akerworks.com)



## ONCE YOU GO SCANDI...

...you won't go back. Geo-metry's sleek and minimal leather yarn tools will keep your yarn close and tidy. The Cocoon comes with a strap to attach to your wrist, and the Turtle will have you rediscovering the joys of hand-winding your skeins into balls.

<http://knitonecrochettoo.com>

## EARTHLY DELIGHTS

All yarns on this page are **Knit One, Crochet Too Covet**: a delight to get your hands on, and even better on your needles. <https://knitonecrochettoo.com>



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1. Alison Milner's gorgeous textile-themed ceramic tiles, which cover knitting, sewing, and crochet, were crafted exclusively for **Beyond Measure**. <https://shopbeyondmeasure.co.uk>
2. Tired of wandering tools? An accessory roll from **Cocoknits** features four triangular pouches that snap into a larger square, and the whole clever case fastens with elastic. <https://cocoknits.com>
3. Sometimes it's good to have a project bag that reminds you of the important stuff. From **Stuff You Love**. [www.stuffyoulove.com](http://www.stuffyoulove.com)
4. Chic, modern jewelry with knitting motifs? That's all we need to know, **Birdie Parker**. <https://birdieparker.com>

# MODE

at ROWAN



A new concept from Rowan celebrates the quiet beauty of the capsule wardrobe, elevating essential pieces with modern hand knit design and cutting edge technology

With so much choice these days, deciding what to knit next can be a difficult decision.

MODE at Rowan is a new, simpler way of knitting. Each season features capsule pattern collections, using classic Rowan yarns and a defined colour palette to create wardrobe staples that you'll wear and love forever. The designs work together as complete outfits but also shine as stand alone pieces.

The first main MODE collection has been created by some of Rowan's best-loved designers; Martin Storey, Lisa Richardson, Quail Studio, Georgia Farrell and Annika Andrea Wolke.

follow us



@modeatrowan

#MODEATROWAN

*“The MODE at Rowan Collection One brochure is the ultimate capsule hand knit wardrobe, all presented in a wearable palette of limited colours and modern shape designs.” Martin Storey*

*“The simple and classic look of the capsule wardrobe was a great opportunity to play with texture created by combining knit and purl stitches in different ways.”*

Annika Andrea Wolke

*“All of us at Quail Studio have been thrilled to work on this collaboration with Rowan; to create a vision of wearable knitwear that can be styled and worn in multiple ways, and layered together.”*

Georgina Brant

**collection one**  
eighteen hand knit designs

Available at all Rowan Stockists



See the latest MODE campaign videos here



[www.knitrowan.com/en/mode-at-rowan](http://www.knitrowan.com/en/mode-at-rowan)





- If you're ready for a sport-weight, richly hand-dyed alpaca, so soft it's a kissing cousin to cashmere, TESS YARNS' *Prime Alpaca* (100% alpaca; 675yds/226g) is here for you.  
[www.tessyarns.com](http://www.tessyarns.com)

## Creature Comforts

There are a number of reasons that alpaca yarn has risen in popularity. Chief among them? It is just. So. Soft. **BY MOLLY POHLIG**

- With a spot-on name and available in both solids and hand-dyes, KNIT ONE, CROCHET TOO's Covet (100% super baby alpaca; 165yds/50g) is perfection for sweaters, shawls, and hats.  
[www.knitonecrochettoo.com](http://www.knitonecrochettoo.com)

- YARN AND SOUL's Superfine 400 Braid (100% superfine alpaca; 1000yds/250g)

- provides excellent definition in a 3-ply yarn that braids together 5 stunning colors in each braid.  
<https://yarnandsoul.com>

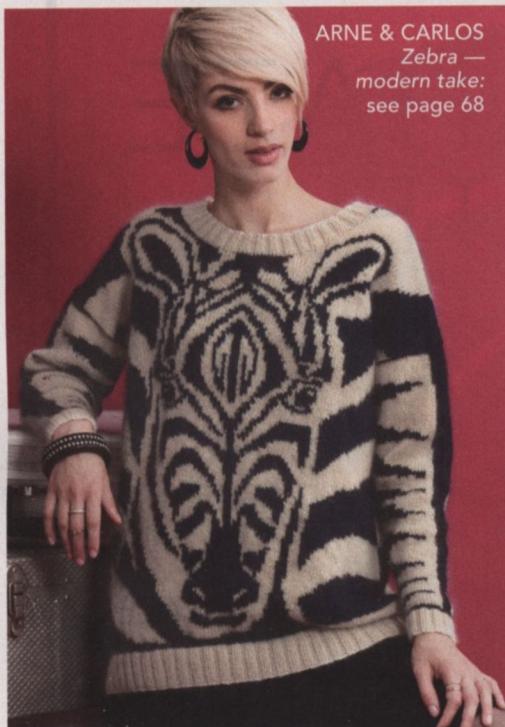
- A classic 2-ply twist gives BLUE SKY FIBERS' Baby Alpaca (100% baby alpaca; 110yds/50g) a springy softness and clean stitch definition.  
<https://blueskyfibers.com>

- Bright and cheerful colors, along with super-softness, make WE ARE KNITTERS' The Baby Alpaca (100% baby alpaca; 122yds/50g) your go-to for baby knits.  
[www.weareknitters.com](http://www.weareknitters.com)

- The fleece of HIKOO/SKA-CEL's SimpliCria (100% super baby alpaca; 95yds/25g) is hand-sorted twice to find the best of the best, and

- has an airy, chainette construction.  
[www.skacelknitting.com](http://www.skacelknitting.com)

- PLYMOUTH YARN's Baby Alpaca Grande (100% baby alpaca; 110yds/100g) is a big, bulky beauty, ideal for when you want something soft and quick-knitting.  
[www.plymouthyarn.com](http://www.plymouthyarn.com) ■



ARNE & CARLOS  
Zebra —  
modern take:  
see page 68



VLADIMIR  
TERIOKHIN

## GOOD TO KNOW

### BAA BAA BLACK SHEEP

In 1983, Diana, Princess of Wales, created a stir, as well as a renewed interest in color knitting, when she sported a now famous Muir and Osborne sweater with one distinctive black sheep positioned prominently amid rows of white sheep motifs. The intarsia sweater is now in the permanent collection of the V & A Museum in London.

**Angora, alpaca, and mohair** are all naturally white fibers, while certain sheep, alpaca, and angora rabbits have been bred to produce nearly inky black yarns.

**Lusekofte (lice) sweaters of the Setesdal region of Norway** were traditionally made using valuable black yarn as the upper body color; since the lower portion of the sweater was hidden away, tucked into the waistband of pants, it was usually knitted from cheaper white undyed yarn.

**Because processed black or white yarns are often dyed or bleached** they may knit up to a different gauge. Keep this in mind when knitting a sweater with large areas of each color. Natural, undyed yarn can also have different diameter fibers.

**Avoid the risk of black dye running or bleeding** onto white yarn—check your swatch by laundering it according to the directions on the ball band.

## RUNWAY TAKEAWAY Forever Knitting

"Are clothes modern?" reads a Bernard Rudofsky quote, sleekly rendered in a black graphic on a sophisticated white runway dress at Christian Dior. If by modern, do you mean individual, timeless, and personal? Well, then the answer is a resounding yes! What could be more modern than Seventh Avenue designer extraordinaire Vladimir Teriokhin's multi-cabled sweater (page 44) in fall's hot choice: black and white? Too, what could be more modern in our quest for sustainability than our perennial favorite: the Flashback Perry Ellis Zebra pullover (page 104), which has proven itself to be as relevant today as it was in 1983? If you were lucky enough to have knit it the first time, don it with pride in your fashion prescience. If you missed the first go round, cast on now, confident that you are creating a time-honored treasure. It's right there in black and white.

### ABSENCE OF COLOR / ABUNDANCE OF STYLE

- Since black and white have non-specific wavelengths
- they are not referred to as colors. White is comprised of all of the wavelengths of visible light, black represents the absence of visible light. The striking combination of black and white lends a graphic edge to your knitting, evidenced in these eye catching choices.

**1. FITTED CROPPED CARDI**  
by Theresa Schabes  
<https://store.vogueknitting.com/p-4261-fitted-cropped-cardi.aspx>

**2. "JANAE" by Sandi Prosser** <https://www.ravelry.com/patterns/library/janae-pullover>



### wise words

"I have said that black has it all. White too. Their beauty is absolute. It is the perfect harmony."

— COCO CHANEL

# 10 Questions: Vickie Howell

The media-savvy crafting queen shows no signs of slowing down, and that's how she likes it. **BY MOLLY POHLIG**

**1. You've got SO many ventures going: knitting, crochet, the website, *The Knit Show*, the podcast, *YarnYAY!*, classes, videos. What is your main focus at the moment?**

Right now it's my subscription box business, *YarnYAY!* My mission is to provide bite-sized portions of amazing, indie products so that stitchers can then support their local yarn stores or favorite e-commerce sites by buying yarn for bigger projects.

I get to help support other independent (mostly female-owned) businesses, partnering with dye houses, spinners, yarn distributors, and others to bring joy to subscribers. We all work together at cross-promotion, leaning into the "rising tide lifts all ships" philosophy.

**2. How did it feel to be the first official knitting event at SXSW?**

About dang time! I'd been a mentor and speaker at the festival for a few years, but with a focus on social media and marketing. Bottom line: I was thrilled. It was another small step towards knitting being accepted as a vehicle of self-expression of equal value to other maker forms represented at the festival.

**3. What do you like to do in your free time?**

Mostly it's spent with my husband and three kids (or some configuration of them). I squeeze in Pilates a couple of times a week, and I devour movies, TV shows, and novels whenever I can.

**4. As a knitting celebrity, do you ever wish you could just skulk anonymously around a yarn store?**

LOL! You're very kind. I actually often am not recognized at a yarn store, although I've been confused for Debbie Stoller or Nicky Epstein.

**5. How and when did you learn to knit?**

My mom attempted to teach me when I was 9, and I hated it. In 2001 I was pregnant with my second son and always looking for another creative outlet to balance out the demands of motherhood. My friend said, "You're the craftiest person I know, it's crazy that you're not knitting." She convinced me



**ORIGINS**

**A BUNDLE OF YARN ENERGY**

Vickie Howell is the epitome of a 21st century knitwear designer. The social media maven is instantly recognizable, whether via *"The Knit Show with Vickie Howell"*, any one of her 12 book covers (13th on the way), numerous collaborative product lines, or her *YarnYAY!* subscription box. Since the early 2000's, her tireless creativity and DIY spirit have made her one of the most visible, accessible, beloved, and successful designers in the business. [www.vickiehowell.com](http://www.vickiehowell.com)



*The Knit Vibe*, the newest of Vickie's books.



"I love my Knitter's Pride Ginger Needles...they had me at ginger."

**1. Howell extols the virtues of mindfulness through knitting.**

**2. Vickie's first**

**handmade dress.**

**3. Vickie's son in the first sweater she hand-knit for him.**

**4. A recent "just-for-fun" project.**

**5. A YarnYAY! subscription connects knitters with amazing indie businesses.**

to meet her at La Knitterie Parisienne, a Hollywood yarn shop. The minute I walked in, I got it. I'd never been exposed to higher-end, beautiful yarns, or a group of knitters like the one at that shop, which included film producers, actors, moms, and other working women. I loved it. I started knitting that day, and never stopped.

**6. What one thing in your tool bag are you obsessed with right now?**

I love my Knitter's Pride Ginger Needles interchangeable set. It's a delight to work with. They had me at "ginger".

**7. Were you a crafty kid?**

Absolutely! My mom had me crafting once I could hold a glue stick. We did it all: sewing, crocheting, painting, cross-stitch, punch embroidery, decoupage, latch hooking, you name it!

As I type this, the first doll dress I made when I was 7 is pinned to my office cork board. I also still have the granny square blanket that I made when I was 8 or 9.

**8. What's a craft trend you think is going to be really big this year?**

Rug punch embroidery is everywhere. I love seeing both yarn crafters and illustrators working with it, creating new expressions of an old-school craft.

**9. How do you balance your creative side while managing it as a business?**

Historically, not well. This year, I've made more of a concerted effort to be creative just for creativity's sake. You can't have a successful career as a maker if your creative well is empty, so even if it's just an hour a week spent sewing clothing for myself, experimenting with visible mending, or knitting a few rows of a just-for-fun project, I make it a priority to step away from work-craft.

**10. What's your next big project?**

My focus for fall will be promoting my latest book, *The Knit Vibe: A Knitter's Guide to Creativity, Community and Well-being for the Mind, Body & Soul*, and securing capital for the next two seasons of *The Knit Show*. So, the usual: hitting the proverbial road to preach the yarn-craft gospel! ■

# Opposites Attract

The yin and yang of the color spectrum, black and white lends drama and distinction to classic two-color motifs.

**WHEN I LEARNED THAT ONE OF THE THEMES FOR THIS ISSUE WAS "BLACK AND WHITE",** thoughts of b&w cats I have known and loved; outstanding photographers and painters and their stunning b&w works; elegant calligraphy and pen-and-ink drawings; and, of course, b&w knitting flooded my brain.

Naturally, any knitted item can be worked in black and white; it seems always to add simplicity and elegance to a design. For instance, motifs like herringbone or houndstooth can be knitted in any two colors, but black and white lends the most authentic appearance to the pattern, and there are certain historical knitting motifs that specifically call for b&w if you wish to adhere to tradition: Scottish Sanquhar patterns, for instance, with a multitude of possible black-and-white motifs within those small squares (see my cowl pattern in the Spring/Summer 2017 issue); black-and-white Norwegian sweaters with an allover pattern; the traditional lice jacket; or the always handsome Marius/Stein Eriksen design with a subtle splash of scarlet trim. (The combination of black, white, and red reminds me of Rose-breasted Grosbeaks, or any of the multiple varieties of woodpeckers.)

Extraordinary in black and white, expanded almost to an extreme, are the Norwegian Selbuvotter patterns applied exclusively to mittens, and I must wax rhapsodic for a bit about this particular subject.

In 2007, Terri Shea published her book *Selbuvotter: Biography of a Knitting Tradition*. Along with instructions for thirty wonderful black-and-white mittens, Shea delved into the origin of this particular tradition and found that the actual young woman who first knitted a Selbu mitten was known and acknowledged for her innovation: Marit Guldseth was just 16 years old when she was hired to tend a flock of animals through the long summer of 1856. (I like to think they were sheep, but Norwegian translator and knitwear designer Carol Rhoades thinks they most likely were goats.)

Naturally, she took along her knitting. A friend who shared the job with her had knitted a pair of stockings and introduced a second color "snaking up the leg"; she challenged Marit to do the same. Two-color knitting was just becom-



Classic Norwegian mittens from the book *Selbuvotter* by Anne Bårdsgård

ing known in the Selbu region around that time. Since Marit had grown up surrounded by weavers and embroiderers, classic Norwegian motifs were very familiar to her through those disciplines. She sought to find a way to transpose the well-known patterns into a knitted fabric and chose to work on a pair of mittens instead of stockings. By the end of the summer, Marit had reproduced the iconic Norwegian eight-pointed rose on the back of a mitten, using undyed sheep shades of black and white. I find it particularly gratifying that in this case we are able to pinpoint the originator of a historic knitted item. For the rest of her life, Marit was known as "the Mother of Selbu Knitting".

In 2016, a splendid new book was published in Norway: *Selbuvotter* by Anne Bårdsgård. The large size (296 pages) and weight (3 pounds) bespoke that this was the official, comprehensive, and definitive last word on the subject, with

more than 500 charts for mittens and gloves. If you are familiar with Selbu mittens, you know that frequently there will be one motif for the cuff and another for the thumb gusset, then choose from among this book's forty possible thumb patterns, 120 palm designs, plus scores of motifs for the back of the hand. And that narrow three- to five-stitch vertical divider between palm and back? There are no fewer than sixty different charts from which to choose. We imported this tome in Norwegian for several years, until it was picked up by a U.S. publisher and translated into English by Carol Rhoades. I eagerly anticipate being able to read this book when we have the American version in October.

As Elizabeth Zimmermann pointed out, the time to knit any mittens is before they are needed. So, at your leisure, knit up a supply of these elegant, traditional mittens; you will be poised and ready when the snow flies. ■

# Spontaneous Philosophy

Ashley Ratnam's fledgling yarn company is ready to brighten up your knitting. BY LEE ANN DALTON



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1. Ashley and Chantal are big fans of putting together fades; the possibilities are endless with their large range of colors. 2. Surprise Party Shawl designed by Helen Stewart of Curious Handmade 3. From left: Chantal and Ashley Ratnam 4. Ashley's studio space in Orleans, Ontario.

**FALL IN CANADA IS AN EXPLOSION OF COLOR** in the natural world, and an explosion of activity in the knitting world. That chill in the air is our sensory cue to line up the knitting queue. It's like the opposite of Dr. Seuss—We'll knit it here, we'll knit it there, we will knit it everywhere! And whatever "it" may be, Red Sock Blue Sock Yarn, a relatively new-to-me kid on the hand-dyeing block, will give your fall knitting a burst of rich color.

Ashley Ratnam, the founder and owner of Red Sock Blue Sock Yarn ([www.redsockbluesockyarn.com](http://www.redsockbluesockyarn.com)) in Ottawa, ON, began her business when—surprise surprise—she became a new mom and Dr. Seuss was on perpetual repeat for story hour. Ashley handles dyeing and filling orders, as well as the day-to-day business, but she describes RSBSY as a family business. Her husband, John, is "the muscle behind RSBSY Co. He is there to keep me reigned in when I have crazy ideas." Her sister-in-law, Chantal Ratnam, is the love, life, and sparkle, Ashley says. "Chantal is the best yarn show partner, sample knitter, dye assistant that a girl could ask for. Chantal is also the voice behind the RSBSY Co Blog and helps me navigate social media applications," namely Facebook and Instagram.

Ashley became a knitter after graduating from university in 2010, via books and YouTube, and learned about hand-dyeing in 2012 while on maternity leave. A cool idea morphed into a small Etsy shop and a "mad-scientist" approach to dyeing. Ashley says, "When I first started dyeing, I used to do one or two skeins at a time and often layered colours using kettle dyeing with unrepeatable outcomes. Through much practice and talks with other dyers I have learned some new techniques and have developed a style that suits my

personality; bright, cheerful, and a splash of spontaneity."

Ashley's colorway design aesthetic mirrors that spontaneous philosophy: "I love dyeing rich vibrant colours and I am known for my bright colours and unconventional colour pairings. I aim to provide our customers with fun, whimsy, and cheerful skeins to brighten their stash and their toes." It stands to reason that her inspiration for colorways includes her kids: "This is kind of funny but I sometimes have to take a double look at what my daughters decide to wear some days; they often put together some great combinations that end up being replicated on a yarn."

Knitters working with RSBSY yarns have a choice of weights and fibers, including, of course, superwash merino sock yarns. If you're in the mood for a little luxury, there's also a cashmere/merino blend. The RSBSY Ravelry group, "Stitches and Sandy by the Lakeside," is the place to see what knitters are creating with these colorful yarns, and Ashley is branching out into design to support her yarns. Always learning and growing, Ashley sells yarn on the RSBSY website, but she and Chantal work the yarn festival circuit between Ottawa and Toronto. They are also looking to provide their yarn wholesale to select brick and mortar shops. Ashley says, "The thing I love the most about this industry is how friendly and supportive the other members are. I have become friends with many dyers over the years and love when we can meet up at shows and catch up and share advice. Becky from Shirley Brian Yarns was our first friend and advice giver when we entered the hand dyed yarn world and Kathryn from Riverside Studio has been a friend since we started doing shows in 2014. Social media has been instrumental in letting us expand our community and we've recently had a chance to collab with Annie Haas and Aroha knits, two designers we've admired for a long time." Red Sock Blue Sock Yarn's gorgeous range of colors gives knitters an admirable (and fun!) way to start fall right, knitting everywhere. ■

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

## NORWEGIAN KNITTING DESIGNS

A COLLECTION FROM SOME OF NORWAY'S LEADING KNITTING DESIGNERS

EDITED BY MARGARETHA FINSETH

Search Press

JEMIMA BICKNELL

## ART DECO KNITS

CREATING A HAND-KNIT WARDROBE INSPIRED BY THE 1920s-1930s

## FASHION KNITWEAR DESIGN

Edited by Amy Twigger Holroyd and Helen Hill

BY LESLIE PETROVSKI

### Fashion Knitwear Design

By Amy Twigger Holroyd and Helen Hill (Crowood Press; \$55)

OK, hand knitters: How many of you know that your knickers are knitted? Most of us give nary a thought to how T-shirts or panties come into being on an industrial scale. Welcome to Knitwear Design 101. Targeted to knitwear design students and written by the experts who teach in the U.K.'s only undergraduate knitwear design program (at Nottingham Trent University), this volume offers a deep dive into the history and how-tos of professional knitwear design. From creating a design brief and developing an understanding of different fibers and yarns, to learning about knitted construction, market forces, industrial knitting machines, sustainability and emerging technologies, knitwear design is a complex technical and creative field. If you have design aspirations or ever want to get yarn spun commercially, this important text offers an education in the context of Big Fashion.

### Art Deco Knits: Creating a Hand-Knit Wardrobe Inspired by the 1920s-1930s

By Jemima Bicknell (Crowood Press; \$55)

Any Gatsby lovers out there? Fans of the Chrysler Building? Erte? With *Art Deco Knits*, Jemima Bicknell invites us into one of modernity's most glamorous epochs by examining the silhouettes and knits of the period, then offers ways for us to DIY our own. Inside you'll find wonderful illustrations and photos from the era, tutorials on embellishing with beads and embroidery, a stitch dictionary of Deco-inspired patterns, and nine designs for pullovers, cardigans and accessories that are the bees knees. Unlike Susan Crawford's *The Vintage Shetland Project*, with its beautiful replicas, Bicknell pulls threads from the Jazz Age into our own time, showing how to incorporate Deco design tropes into our work. This isn't a pattern book, stitchionary, or historical fashion reference per se; rather it's a wonderful, empowering amalgam, and an introduction to a time when women were shedding the strictures (and strangling undergarments) of the Victorian era, moving into the world wearing pretty, comfortable sweaters.

### Knits from Nature: Sweaters and Accessories with Garden-Inspired Motifs

By Dee Hardwicke (Stackpole Books; \$24.95)

The designer behind product collections for the National Trust and the Royal Botanic Garden Edinburgh, among others, Dee Hardwicke's artwork has been translated into tableware, flooring, and stationery. It was only a matter of time before this talented nature lover and passionate

Deco designs, Norsk knitting, fashion, nature, installation

## Signature Needle Arts



[www.signatureneedlearts.com](http://www.signatureneedlearts.com)

knitter would seek to weave her pretty patterns into knitted garments. In her third knitting book and first collection of wearables, Hardwicke has taken favorite motifs including butterflies, flowers, hearts, and her logo, and Fair Isle'd and intarsia'd them onto jackets, pullovers, cardigans, wraps, and other goodies.

Using a palette of heathered and tweedy Rowan yarns, Hardwicke has produced twelve fresh and fun knits including the Pom-Pom Shawl dappled with butterflies, the cheery Spring Blossom Cardigan, and the Heart Leaf Boxy Pullover, which wears its hearts everywhere. Illustrated with Hardwicke's charming watercolors, *Knits from Nature* represents the next chapter for this multidisciplinary artist, from whom we hope to see even more gardens of knitterly delights.

### **Norwegian Knitting Designs: A Collection from Some of Norway's Leading Knitting Designers**

Edited by Margaretha Finseth  
(Search Press; \$24.95)

How we loved this book when it dropped in the U.S. under the title *Norsk Strikkedesign* back in 2002. Those aspirational garments laboriously knitted on size 0s, 1s, and 2s. The charts like topographic maps of gorgeous landscapes.

The epic millennial style. The focus on amazing and vibrant Scandinavian colorwork. A revelatory command of patterns. And it's back. An updated paperback doppelgänger is now available, complete with all the remarkable knits that made *Norsk Strikkedesign* so inspiring. For those of you who have yet to tuck this gem into your collection, *Norwegian Knitting Designs*, as it's now called, is an assemblage of Norway's premier knitwear talents circa 1999, and is filled with gobsmacking patterns that showcase traditional Norwegian motifs and folkloric references that grace silhouettes fashionable at the turn of the millennium (think lots of oversized, boxy garments). Lack of fussy shaping, and simple to work shapes mean that your multicolored knitting will star. Make one, and you'll have a Rhinebeck sweater to end all Rhinebeck sweaters.

### **Textiles, Community and Controversy: The Knitting Map**

Edited by Jools Gilson and Nicola Moffat (Bloomsbury Visual Arts; \$26.95)

Combine a huge public art expenditure with knitting and what do you get? A lot of journalists anxious to throw a wet blanket on a complex, layered work of art. In *Textiles, Community and Controversy*, critics and textile scholars revisit

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MITCHELL, NEBRASKA

The Knitting Map, a massive, much-maligned piece of knitting as a case study in contemporary textile art. For a bit of background: The Knitting Map was a publicly funded project commissioned as part of Cork, Ireland's selection as a European Capital of Culture. In short, this tennis court-sized artwork was knitted in 2005 over 365 days, by 2,500 women from 22 countries. Yarn colors and stitch patterns were dictated by weather and traffic flows captured in real time via various technologies, so in essence, The Knitted Map is Cork's giant knitted diary of 2005, documenting the movements of people and vagaries of nature. Of course, there were accolades about the project from writers who grokked the convergence of ancient and modern technologies and appreciated the contributions of volunteer, mostly female knitters, but the map was also knit-shamed as "the much resented rug," a "giant blanket" and the "Cork Calamity." It doesn't take an art critic to unravel the misogyny and cheap shots leveled at a work of art created in a "domestic" medium like knitting. But it does take more women of influence, such as the voices amassed here, to knit back tedious narratives about who makes art and how. Because as we know, if you look deeper, it's never just knitting. ■



## SIMPLY SLOAN

1. Sloan at work in her South England studio.
2. Wearing what she knits: her *Dionne* shawl.
3. Color rich felted *Tribal Tote* pattern available on Ravelry.



## Seeing Color: Jeanette Sloan Represents INCLUSIVENESS IN THE KNITTING WORLD

**IN THE KNITTING COMMUNITY, AS IN LIFE,** great changes often pivot around one particular event, the spark that opens up an entirely new direction, the moment that serves to hone in on what's important and brings clarity into view. If there is one designer in the fiber community who knows those kinds of moments intimately, both personally and professionally, it is Jeanette Sloan.

A quick perusal of Sloan's designs on Ravelry, LoveKnitting, and her website ([jeanettesloandesign.com](http://jeanettesloandesign.com)) reveals that they are laden with the elegance and grace that comes with experience. Sloan is both designer and model for many of her pieces, and possesses a warm, direct gaze that speaks of casual confidence and a flair for eyecatching detail. She's been designing hand knits for 20 years, but if you haven't heard of her, that's about to change, not just in terms of her beautiful design work, but also because of her work as a leader in the movement to expand inclusivity and representation in the fiber community.

Jeanette Sloan began her knitting life as her mother's seven-year-old student, with too-tight red acrylic stitches squeaking along metal needles, completely frustrated with curly selvedges and the right-handed Scottish knitting style her mother used. She soon developed a throwing Continental style that she still uses 40 years later, and her yarn no longer squeaks, but sings. Sloan's love for crafts, her design skills, and her eye for detail are, no doubt, the legacy of her extremely creative parents. Sloan's mother and father, part of the Windrush generation that migrated from the Caribbean to England in the 1950s, are originally from Barbados, and they are both skilful makers. Sloan's father, a carpenter, was also adept at making fashionable shoes for her mother, and Sloan's mother was an expert knitter, crocheter, and sewer, making clothes for her four children in addition to working full time.

Born and raised in East London, Sloan spent time in Edinburgh, where she met and married her husband, the photographer Sam Sloan. They now live in the seaside town of Hove, near Brighton, in the south of England. The mix of British culture with her parents' West Indian origins, Sloan

says, has been so blended since her childhood that she hasn't noticed an influence of one over the other in her designs. However, she surmises that "the way in which I see and use colour would be the major influence from my parents' culture that is most evident in my work." Sloan first started creating garments by knitting from published patterns, by British labels like Artwork, Jean-Paul Gaultier, and Joseph, and quickly became a fan of Rowan's colorwork and cabled patterns. She soon began using Rowan's body charts to plot her own ideas, her first foray into design. When Sloan realized that it was possible to specialize in knitting at university, she ended up doing her BA and Master's degrees in textiles, specializing in knitwear.

Sloan has a remarkable aesthetic that combines bright colors with simple elegance. She says, "I'd describe my design aesthetic as modern, but with an eye for clever details, whether that's an interesting construction method, unusual stitch combination, or unexpected colour and yarn combination. It has changed since I started designing but I think that's part of understanding myself as I've got older. I like working with bright colour and as I've aged am more confident in trusting my eye. For me, colour combinations work if they make me happy, and that seems to work for those who buy my designs too, although I'm all for encouraging knitters to play with their own colour combinations to make a piece more individual and better suited to them." Sloan also focuses on wearability for the long run: "I think my designs have really changed to reflect the person I've become as I've got older. The work I now produce is really the sort of thing I wear as a woman of 50+ wanting a timeless piece that I'll always want in my wardrobe rather than trying to design for someone much younger who perhaps has a more throwaway attitude to what they wear. If my work happens to appeal to both that's a bonus."

Sloan has published several books on knitted accessories under her maiden name, Jeanette Trotman, including *Easy Knitted Accessories* (2004), *Easy Beaded Knits* (2006), and *Easy Knitted Socks* (2007), all published by Searchpress. Sloan has also (continued on page 100)

# Sized to Fit

Is there anything more demoralizing than a labored-over hand-knit sweater that does not fit properly? The author of *Good Measure* shows you how to turn heartbreak into keepsake.

**DO YOU KNOW A KNITTER FOR WHOM GOOD FIT IS NOT A PRIMARY CONCERN?** I don't either. The investment in dollars (yarn) and knitting time (extensive), along with the desire to wear something that looks great, should always add up to a rewarding result.

As I always say, the first step toward achieving a good fit is knowing your actual measurements. Referring to these measurements is essential to choosing the correct pattern size, and to helping you adapt a pattern (should that be necessary). But there is more to good fit than just measurements.

When I set out to write my book *Good Measure: Knit a Perfect Fit Every Time* (Sixth&Spring Books), my plan was to focus solely on measurements. But the more I reviewed my own experience as a designer and knitter for all body types and sizes, the more I realized that a working knowledge of garment shapes, and their characteristics is equally essential. Different sweater types fit in different ways, depending on their shape and the kind of armhole they have. Knowing how these sweaters fit the body helps us utilize our measurements in the best, most flattering way possible.

## SHIFT YOUR FOCUS TO THE UPPER BODY

You will notice in the garment types discussed below that each is defined by the way the sleeve fits into the armhole; the lower body can be just a simple tube. Many knitters rely on only bust and hip measurements when choosing a pattern, but it is important to realize that we humans vary in so many ways in the upper body. For example, if you are wider or narrower than average, you may need to alter the width of the upper-body pieces (and the neckline as well) for good fit. I often tell my students that it is easy to make the lower body fit—it could be a straight tube, or a flared tube, based on bust and hip measurements. But the upper body is far more complex: It's a combination of several measurements that work together—cross shoulder, armhole depth and neckline width. This area is also affected by the measurement of your upper arm. For example, if you must alter a pattern to accommodate a larger-than-average upper arm, you will also need to deepen the armhole of your sweater. Learn about these connections in the upper body by referring to the schematic drawing of your sweater and comparing it with your own measurements.

## BASIC FIT CONSIDERATIONS

One way to familiarize yourself with garments and their shapes is to focus on sweaters that fit you well. Do you know the measurements and shape of the pieces you love? In my classes about good fit, we often measure, then chart a schematic drawing, for a garment that fits us well. This gives us a reference point for sweaters to come. I present the shapes of the sweaters in schematic-drawing form so you can see how the shapes differ from each other. I always tell my students how important it is to learn to read, make, and rely on schematic drawings. This will help you to understand how your own measurements can be compared to a schematic's measurements.

## BASIC GARMENT/SWEATER TYPES

For the sake of brevity, I have chosen to highlight just a few basic shapes that are common in knitwear design. To achieve a good fit, you must consider the unique characteristics of each.

*Veteran designer DEBORAH NEWTON is the author or *Finishing School and Good Measure: Knit a Perfect Fit Every Time* (both from Sixth & Spring Books). She teaches classes regularly at VK LIVE about good fit, and her Knitwear Design Workshop is an annual event.*

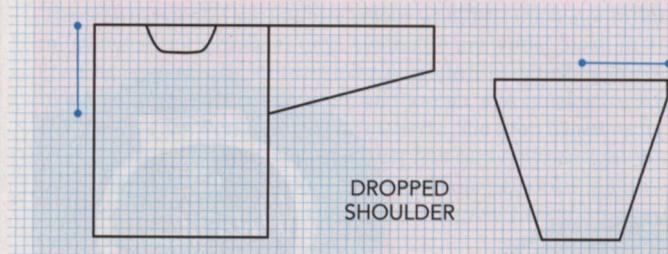
## DROPPED-SHOULDER VARIATIONS

### DROPPED SHOULDER

A dropped-shoulder style is the simplest T-shape, in which the (narrow) sleeve attaches at the side of the body and no armhole shaping is required. The seam of the upper sleeve, where it meets the body, lays on the upper arm. This type of sweater fits all body shapes well when the sweater is wide enough to accommodate the body with ease. This style was popular in the 1980s, but it was often uncomfortable to wear back then because the fabric tended to be very heavy. Today we use this style more successfully, with light-weight fabrics that eliminate bulk in the underarm. Wide body and skinny sleeves is a flattering shape for all.

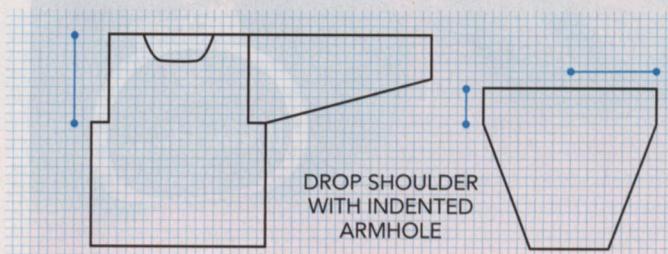


A simple dropped-shoulder style sweater.



### INDENTED ARMHOLE DROPPED SHOULDER

This style, a variation on the dropped shoulder, is simple to make. The upper body is indented at the lower armhole and the straight, unshaped sleeve top fits into this indentation. To make this work, the sleeve must be twice as wide as the armhole depth. Like its predecessor, this boxy sweater type needs to be wide to fit well. Its appearance is almost universally flattering, because the cross front is narrower. The armhole seams fall closer to the body, away from the upper arm. However, this closer-to-the-torso fit means that the sleeve needs to be wider to accommodate a deeper armhole.



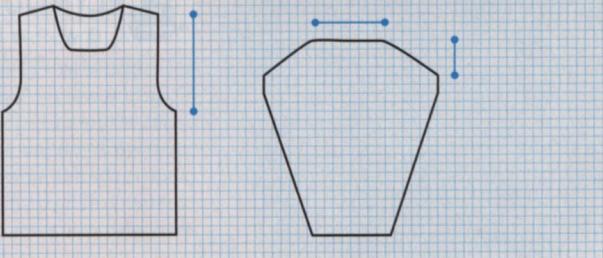
## MODIFIED DROPPED SHOULDER WITH SLIGHT CAP

This boxy shape derives from the indented armhole type, but it has a more sophisticated shaping in the armhole area to eliminate bulk at the underarm. The top of the upper sleeve and armhole is slightly shaped, and this gives the sweater a slightly more body-conscious yet casual look. The modified dropped-shoulder sweater shown here is wide across the front, but the armhole shaping lends a less bulky look.



A modified dropped shoulder with slight cap.

### MODIFIED DROPPED SHOULDER WITH SHALLOW/SLIGHT CAP



## FITTED CAP SLEEVE

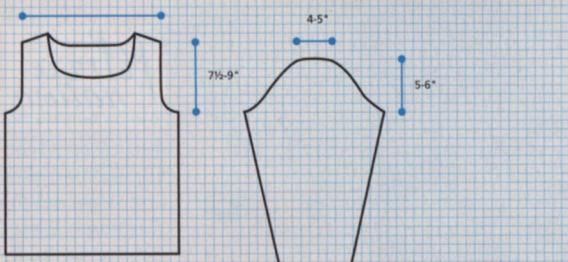
In this classic type, the body pieces allow for a closer fit. The armhole is shaped in such a way that the upper body of the sweater is similar in width to the wearer's physical upper body. The top of the sleeve is complexly shaped to fit into the armhole. This type of body/sleeve connection gives the most body-conscious fit. For good fit in this type, consider if the sweater pattern closely matches the measurement of your own upper body (cross front). If not, you can alter the pattern to provide for greater width.

If your body measurements for a cap-sleeve sweater seems sufficient above and below the armhole but your upper arm is large, you may want to choose one size for the body pieces and a larger size for sleeve and matching armhole depth. Study your schematic!



Pullover with fitted cap sleeve.

### FITTED CAP SLEEVE



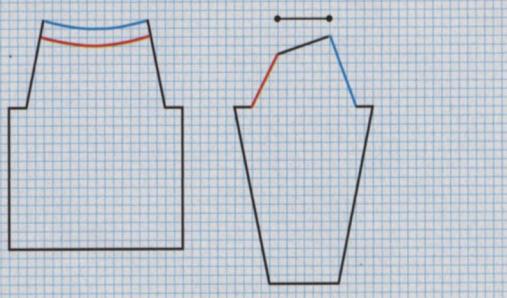
This raglan style sweater has a deep armhole, for a casual fit.

## RAGLAN

A raglan-style garment is characterized by a diagonal line where the sleeve cap meets the body. Unlike the previous examples, the top of a raglan sleeve cap forms part of the neckline edge. For a good fit in this style, the armhole depth at the front is shorter than the armhole at the back (see schematic), and thus the top of the cap has to be slanted.

I often wince when I see raglan sweaters that have very shallow armholes that clutch at the body's underarm. I believe these all-too-frequent designs suffer from the mistaken belief that decreases are always worked every other row or round to make the angle. That is not true: Decreases at the edges can be worked at any rate to make the raglan line more vertical if necessary. For example, if you have a large bust, you may want to create a more vertical raglan line. Also, a raglan can be deepened in both body and sleeve cap for an oversized armhole with a lot of ease.

### RAGLAN WITH LOWER FRONT NECKLINE/SHAPED UPPER CAP



## A EUREKA MOMENT

I experienced an *aha!* moment when I was writing *Good Measure*. It is a custom for knitters to choose a pattern size based on bust and/or hip measurements. What I realized is that upper-body fit is really more important to consider than the bust and hip areas. Those traditional points are important too, of course, but if the upper body does not fit, good fit below the armhole means nothing.

For the raglan and cap-sleeve styles, as well as the circular yoke style, all of the pieces in the upper body should add up to what you yourself measure in this area. Below is my equation that will reveal if your sweater pattern has enough width to encompass your upper body. (It can be applied to raglan and cap sleeves and to circular yoke sweaters as well.) Take your own upper-body measurement and compare it to this:  $\text{Cross shoulder sweater front} + \text{Cross shoulder sweater back} + (\text{Cap width at mid-point}) \times 2 = \text{Your upper body width, including ease}$ . So, measure yourself, study your sweater pattern schematic and text to calculate measurements, then try out this equation; you will start to understand how to make garments fit you better. The results will be extremely rewarding. ■

# IT'S ALL ABOUT THE FIBER

This season's yarns have a strong sense of self, and your fall knitting will get a kick from saturated colors and tactile, textural stitching.



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3. Perfect for baby items and women's garments, LB Collection Superwash Merino is washing-machine safe, affordable luxury, now available in 26 colors. [www.lionbrand.com](http://www.lionbrand.com)



4. A velvety-soft, featherweight, 50/50 blend of recycled cashmere and virgin cashmere, Fibra Natura Cashmere Lusso adapts easily to lace, cables, or colorwork. In 5 neutrals and five brilliantly saturated colors. 246yds/50g [www.universalyarn.com](http://www.universalyarn.com)



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5



6 Harmony is what happens when two exquisite fibers (hand-harvested Tibetan yak down and merino wool) come together, blending luxurious softness with elasticity. Reywa invests the profits from Harmony and all our yarns back into Tibetan communities. In 17 hand-dyed shades. 310yds/100g [www.reywafibers.com](http://www.reywafibers.com)

6



7 50% lustrous alpaca + 50% soft wool = 100% delight. LB Collection Fifty Fifty comes in a generous 87yds/200g ball, more than enough to knit up a chic cowl or hat in less time than it takes to binge watch a few episodes of your favorite show. In 9 fall-ready hues. [www.lionbrand.com](http://www.lionbrand.com)

7



8. Bold is just that: a 100% extra fine merino with a unique and lovely twist, resulting in standout stitch definition. This machine-washable, worsted weight yarn is the ideal for any adult or children's wear. Available in an impressive 51 colors. 190yds/100g [www.sugarbushyarns.com](http://www.sugarbushyarns.com)

8



9. For sumptuous, next-to-skin softness in over 40 rich colors, Katara combines downy yak with bouncy merino, for garments and accessories with both drape and structure. 98yds/50g [www.anzula.com](http://www.anzula.com)

9





## IT'S ALL ABOUT THE FIBER

### SANDNES GARN

**10.** Translating to "leisure yarn", *Fritidsgarn* is 100% wool for knitting and felting; great for slippers or fun garments for the whole family. Available in 47 beautiful gem tones. 76yds/50g [www.motherknitter.com/Vogue](http://www.motherknitter.com/Vogue)

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**12.** Gorgeous drape and a true linen look are the results when you knit with *Line*, a blend of 53% cotton, 33% viscose, and 14% linen. The 18 pastels and neutrals make for effortless layering pieces. 120yds/50g [www.motherknitter.com/Vogue](http://www.motherknitter.com/Vogue)

**13.** *Børstet Alpakka* (brushed alpaca) creates a luscious texture for sweaters you'll never want to take off. Fuzzy, light, and comfortable, this yarn is 96% brushed alpaca and 4% nylon. In 24 soft shades. 120yds/50g. [www.motherknitter.com/Vogue](http://www.motherknitter.com/Vogue)

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17. Not quite a gradient, not quite a semi-solid – the *Watercolor Collection* takes a fresh look at *Ombre* yarns - multiple related shades and soft flowing color within a single family. Perfect for sweaters or larger projects when you want a little something extra in your everyday palette. Available on all of Freia's custom, US-spun yarns.  
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18. *Shawl Balls* get small in *Minikins* - just over 100 yards of mulesing-free merino fingering in a 1 oz mini cake. Perfect for Fairisle, trim, or small projects. Available individually, in packs of 6 in a single colorway, *Palette Packs* of 9 in a coordinated gradient or packs of 24 assorted gradients.  
[www.freiafibers.com](http://www.freiafibers.com)





19

19. Mineral Silk, shown here in deep and mysterious Starry Night, brings a little something extra to the party. 75% silk and 25% synthetic sparkle, this lace weight yarn shines like the moon and twinkles like the stars! 787yds/100g [www.purlsoho.com/mineral-silk-preview.html](http://www.purlsoho.com/mineral-silk-preview.html)

20

20. Purl Soho's first 100% cashmere yarn, Cashmere Tend, is a worsted weight beauty! A classic spin and a palette of 18 heathered colors (Green Sea shown here) make this yarn just right for anything warm and toasty, beautiful and very special. 82yds/50g [www.purlsoho.com/cashmere-tend-preview.html](http://www.purlsoho.com/cashmere-tend-preview.html)

21

21. A dozen new colors join the Worsted Twist family this fall, including True Turquoise, shown here. This classic worsted weight merino wool is beloved for its softness and versatility. Use it for everything from blankets and sweaters to hats and scarves! 164yds/100g [www.purlsoho.com/worsted-twist.html](http://www.purlsoho.com/worsted-twist.html)

22

22. The Super Soft Merino collection welcomes nine new colors this fall, including this lovely Eggshell Blue. The single-ply 100% merino wool knits up at a quick and cozy three stitches to the inch for very soft winter hats, scarves, and sweaters. 87yds/100g [www.purlsoho.com/super-soft-merino.html](http://www.purlsoho.com/super-soft-merino.html)

23. The same 100% Andean highland wool as Good Wool but now in a chunky weight, Big Good Wool is perfect for super toasty knits and quick gifts. Shown here in Winter Grass, all five colors are undyed, unadulterated, and straight from nature! 274yds/200g [www.purlsoho.com/big-good-wool-preview.html](http://www.purlsoho.com/big-good-wool-preview.html)

23

FALL 2019



TURN UP THE  
CONTRAST AND  
EMBRACE TACTILE  
PATTERNING.

# Optics



**MOSAIC TURTLENECK** Designed by Rosemary Drysdale, page 48

# Nordic Noir et Blanc

Elegant, refined, and au courant,  
black and white veers Nordic in  
both mood and design.



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



**VLADIMIR TERIOKHIN**

A big sweater needs big cables, and Teriokhin delivers this oversized bi color turtleneck delight in Skacel's *Simplinatural*. Two strands are held together throughout for the horseshoe cables, traveling cables, stacked cables, and single twists that traverse both the front and back. A 3x3 rib at the hem, and turtleneck contribute to the overall effect of extreme coziness.



# Nordic Noir et Blanc

2  
Size+



## JACQUELINE VAN DILLEN

You're protected against the arctic chill when you work van Dillen's Fair Isle yoke pullover in Cascade Yarns' so-soft *Spontaneous*. Worked flat from the bottom up, the body and sleeves are worked separately before being joined to work the yoke in the round. The edges are kept tidy in 1x1 ribbing, and the neck trim is a folded under stockinette stitch tube.





**LINDA PRATT** In this perfect chilly weather pairing, Pratt worked both hat and cowl in the round in Rowan's *Island Blend*. Adding just a hint of gray to the black and white, tri-color diamond motifs encircle both accessories, with a solid color 2x2 rib at the hat brim, and at the bottom and the top of the cowl.

# Nordic Noir et Blanc



## ROSEMARY DRYSDALE

Simply stunning in the black and white of Blue Sky Fibers' Woolstok, Drysdale's crisp geometric turtleneck features set-in sleeves and an allover mosaic/ two-color slip stitch pattern, punctuated by a wide swathe of zigzag mosaic on the front and back. One-color sections of ribbing followed by bands of garter stitch at the lower hem and sleeve cuffs keep this piece extra sharp.





5

**MARI LYNN PATRICK** The mod, tile-like effect of Patrick's tunic-length tank hits graphic heights in DMC's Natura Just Cotton. Garter squares are worked from one corner to the other in diagonal stripes before being sewn together. Slanted "tiles" form the shaped armholes, and smaller, filler "tiles" accommodate the front neck shaping.

# Nordic Noir et Blanc

6  
Size+

## JANE SLICER-SMITH

Mitered squares go gradient across the body of Slicer-Smith's tunic, utilizing black to white shades of Trendsetter Yarn's Merino 6. Side panels (which are picked up and worked sideways from the body) and drop shoulder, set-in sleeves are a knit purl pattern that mimics the look of woven fabric. The shallow v-neck is marked by a crossover hem at the bottom, and garter stitch adds to the detailing at the armhole and side seams.

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



## a second look

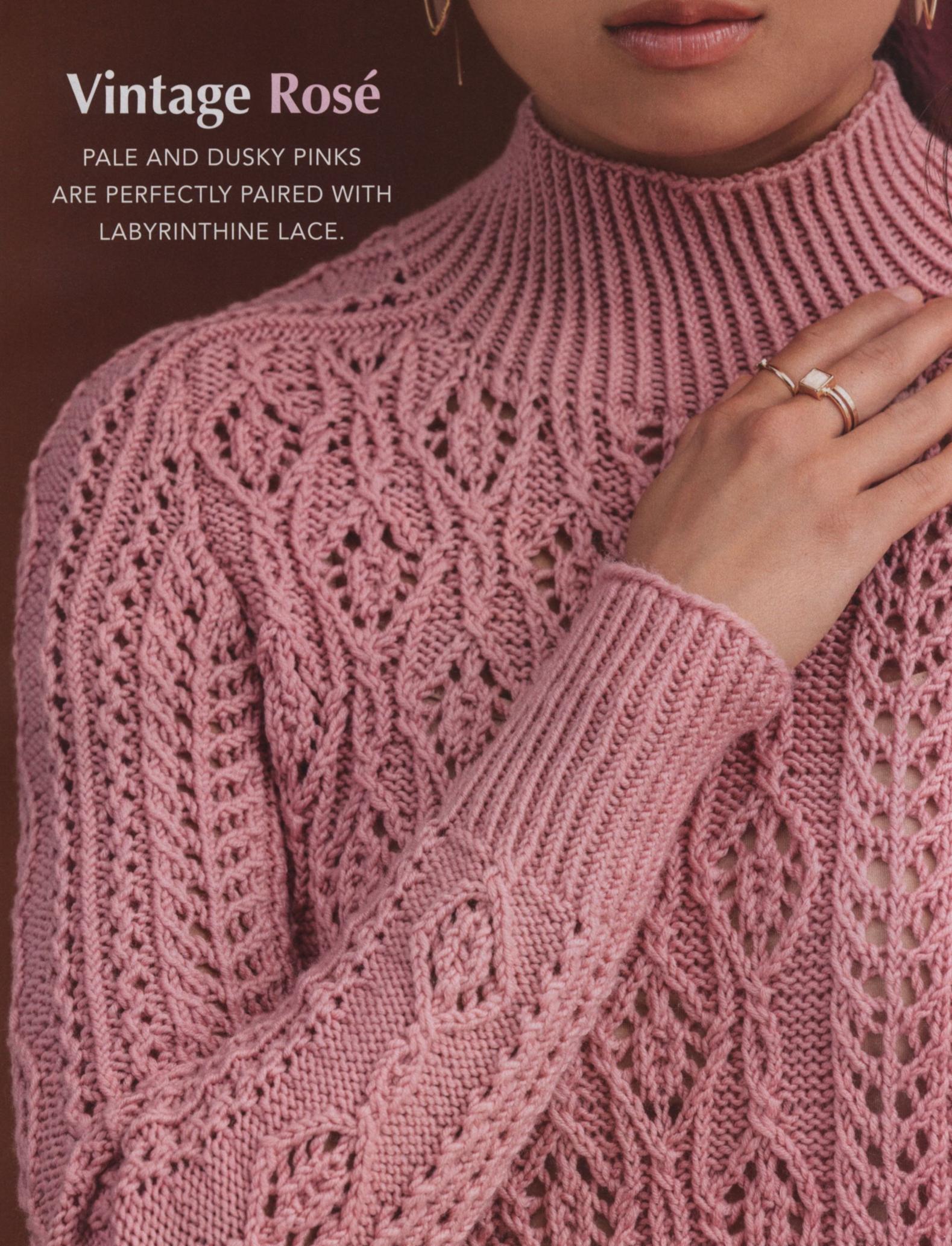


**1. JUMBO CABLES** Two strands of a color are held together in this super oversized sweater. Be careful to keep them together when twisting the cables. **2. FAIR ISLE YOKE** When knitting Fair Isle in the round keep your tension even, so that the floats on the wrong side won't snag or pucker. **3. DIAMOND MOTIF SET** When working with more than one color, wrap small butterfly bobbins for each yarn to prevent the strands from

tangling. **4. MOSAIC TURTLENECK** If you recolor this pattern, be sure to select colors with strong contrast to highlight the beautiful stitches. **5. MOD GEOMETRIC** Omitting the small triangles that form the front neck gives the back neck its square shape. **6. GRADIENT SQUARES** Before knitting the front and back of this sweater, study the placement diagram and the legend to become familiar with how to work each square.

# Vintage Rosé

PALE AND DUSKY PINKS  
ARE PERFECTLY PAIRED WITH  
LABYRINTHINE LACE.





7  
Size+

#### AMY GUNDERSON

Gunderson's mock turtleneck effervesces in Universal Yarn's *Dona*, with twisted diamond lace sections on the right front and back. An allover lace pattern fills in the body, with lace diamonds running from the saddle shoulders down the outer sleeves. Twisted ribbing at the bottom hems, neck, and sleeve cuffs provide a trim frame.

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

### LAURA ZUKAITE

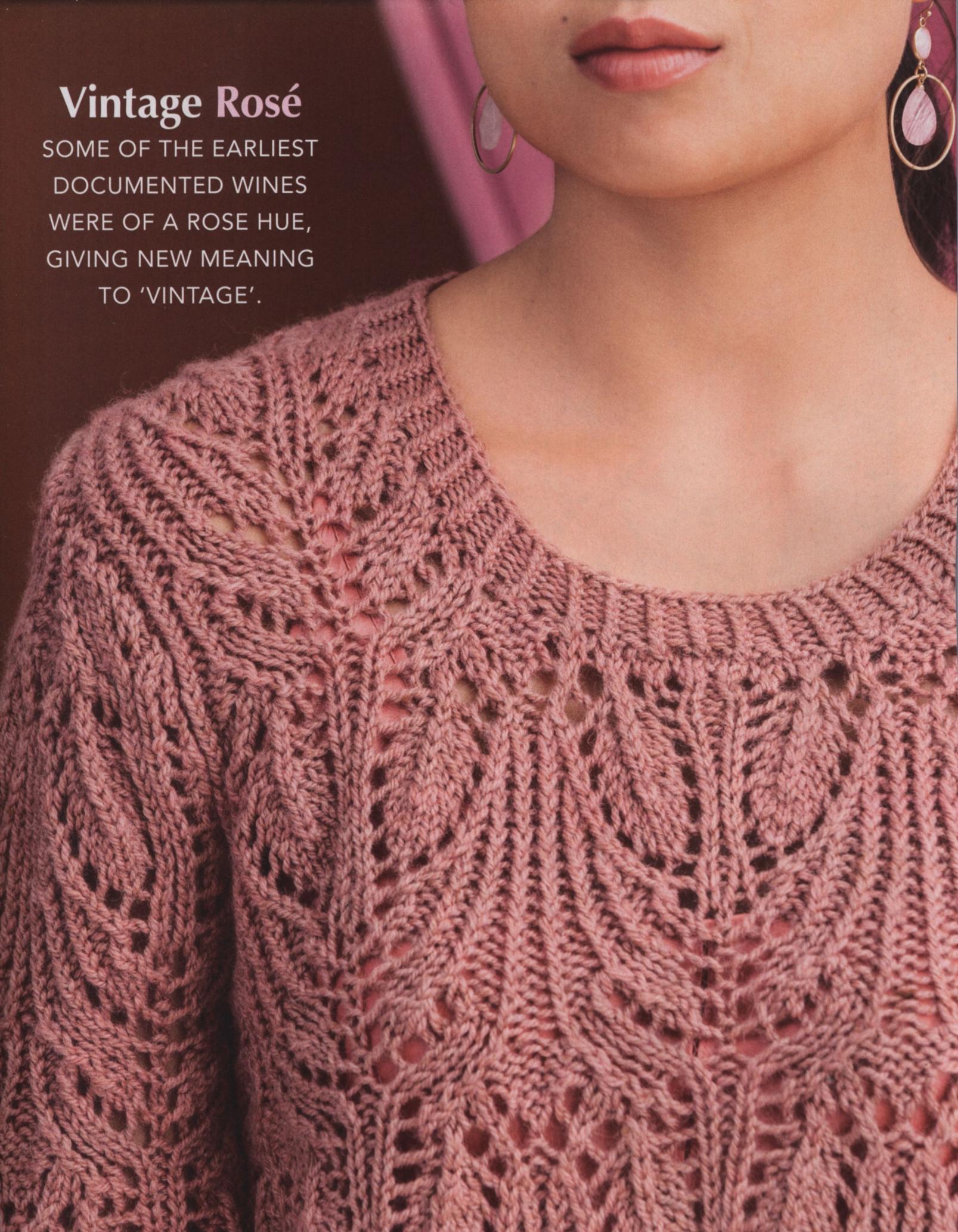
The unique silhouette of Zukaite's delicate pullover comes courtesy of set-in bell sleeves and a gently scooped neck. The allover autumnal lace pattern hits all the right notes in *Lascaux Worsted* from Ancient Arts Fibre Crafts, and twisted rib provides the finishing at the lower hem, sleeve cuffs and along the neck.



8  
Size+

# Vintage Rosé

SOME OF THE EARLIEST  
DOCUMENTED WINES  
WERE OF A ROSE HUE,  
GIVING NEW MEANING  
TO 'VINTAGE'.





**Vintage Rosé**  
INTRICATE EYELETS  
ETCHED IN PASTEL  
PINKS ECHO  
VINTAGE LACE  
FASHIONS.

9  
Size+



#### SARAH HATTON

Biscotte's DK Pure gives gorgeous definition to the undulating lace and cable body of Hatton's slim, drop-shoulder crew-neck. Faux cable lace decorates the hem and sleeves, punctuated with bobbles at the center of the lace blocks, and finished with a reverse stockinette trim at the neckline.

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

# At the Top of Her Game

**MELISSA LEAPMAN** is one of the busiest knitwear designers of today, introducing knitters worldwide not only to beautiful patterns, but to the possibility of creating their own.

#### **Tell us how you learned to knit, and how design turned into a career for you.**

Although I learned to crochet at the age of 4 from my paternal grandmother, I taught myself to knit in high school, using a little green pamphlet I purchased with my babysitting money. While I was in grad school, I approached several ready-to-wear designers here in the garment industry in New York City. I started as a sample maker, but after a while, I was given design responsibilities. It was great fun.

#### **You're an extremely prolific designer with over a thousand patterns to your name. Is your design process usually the same?**

Yes. My designs usually start with the stitch pattern. Then I find the perfect yarn to showcase it. Fashion trends usually determine silhouette and fit.

#### **What are your inspirations?**

#### **And with so many designs, is inspiration ever hard to come by?**

I get design inspiration everywhere, from architecture to nature to my travel experiences. I like to keep my eyes wide open to see beauty and form in everything!

#### **Several of your publications (including *6,000+ Sweater Possibilities*, and *Knitting the Perfect Fit*) really focus on teaching a knitter to customize designs to make them their own, which is really very empowering. How important is this to you, putting tools in the hands of knitters?**

Ever since my first knitting book, *A Close Knit Family*, was launched in 1999, I have enjoyed teaching knitting and design at national events such as Vogue Knitting Live. There really are no trade secrets in knitting. We're all part of this

fantastic fiber-loving family. I love sharing my knowledge and enthusiasm.

#### **You design a lot of gorgeous shawls. We're currently in such a boom time for shawls, do you think it's here to stay, or is there another garment or accessory that's about to take off?**

Shawls will always be a popular knitting project. They are fun to knit and versatile accessories. I had a blast writing my book *Knitting Modular Shawls* (Storey Publishing, 2018)—and even more fun seeing all the original shawls that spawned from it!

#### **Who are some of your favorite designers?**

This is a tough question, as I consider so many of my talented colleagues friends. If I break it down to specialties, these are my heroes: Norah Gaughan for her incredible study of knitting cables; Patty Lyons for her attention to the tiniest details of her designs and for her expertise in technique; Alice Starmore and Kristin Nicholas for their amazing use of color; Andrea Mowry, Laura Nelkin, Michele Costa, and Bristol Ivy for harnessing the power of the internet to create welcoming and inspiring communities online. These younger designers and entrepreneurs are the future of our industry.

#### **Are you still based in NYC?**

Yes, I'm still based in New York City. I travel all over the world, but the city is the best place to come home to. I like to say that my cat, Lieba, lives in NYC and she lets me stay with her when I'm in town.

#### **What is your favorite of your own designs?**

Yikes. That's like asking a mother which of her

kids is her favorite! Usually, my fave design is the one I'm currently working on. Currently, I'm loving my Amostra wrap. It's a sampler shawl in Three Irish Girls luscious *Adorn Luxe* and has a counterpane section, original cables, lace, and more. With so much variety, it's so much fun to knit!

#### **What do you think you would be doing if you weren't a knitwear designer?**

I started out undergrad as a pre-med Biochemistry and English double major and went to Columbia for grad school in English. If I had continued on that path, I'd be a professor of English—and way less happy. I have the best job in the world!

#### **What's your favorite fiber to work with and why?**

Much of my work is with texture, so I prefer to knit with wool and wool-blends which have great stitch definition.

#### **Tell us about the inspiration and design process for your design for this issue.**

With the latest trend of circular yoke pullovers and beautiful hand-dyed yarns, I thought it'd be fun to work on this particular design. I love the deep colorwork yoke which extends into the body and sleeves!

#### **Your designs cover such a range; how would you describe your overarching design style?**

Um, paying the mortgage in Manhattan? Just kidding. Like many creative people, I have a short attention span. (Look, squirrel!) I'd be terribly bored if I only worked with cables or color or lace. It's interesting to explore knitting in its many forms. ■

### WHAT'S IN THE EXPERT'S LIBRARY?

I REFER TO BARBARA WALKER'S DESIGN TREASURIES ALMOST EVERY DAY, and the *Vogue Knitting Ultimate Guide* sits prominently on my desk at all times. There's always so much to explore—and learn—about our craft.

BY MOLLY POHLIG

10  
Size+

Leapman's A-line, stranded yoke sweater hits new heights, using a variegated colorway of Biscotte's DK Pure for the body, and a solid colorway for the yoke patterning. The pullover is knit top-down from the ribbed mock turtleneck, with that same rib finishing the sleeves and the hem.

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



Simplicity is an absence of complication, a focus on contours and edges: a clear formula to craft striking designs.



# simple lines

## YEKATERINA BURMATNOVA

Opposite: Hold two strands together of Urth's *Harvest Worsted* to work Burmatnova's boxy turtleneck. Brioche stitches increase to accommodate width, then decrease for the neckline, lending the fabric an easy give. The wide sleeves are knit separately and sewn on.



## DEBORAH NEWTON

This page: Newton transforms this abbreviated, round-neck tunic, realized in Brown Sheep's *Prairie Spun DK*, with a few canny design turns. A twisted zigzag motif graces the chest and sleeve cuffs, and runs vertically down the back. A simple box pleat below the empire waist is accomplished by merely slipping stitches that are then knit together. The sleeves are sewn in and then the decorative cuffs and hems are picked up and knitted; the bottom hem and neck trim are worked in reverse stockinette.



**12**  
Size+



13  
Size+  
Easy

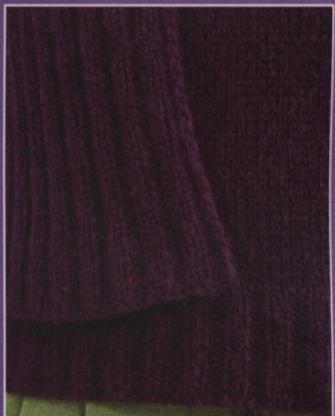
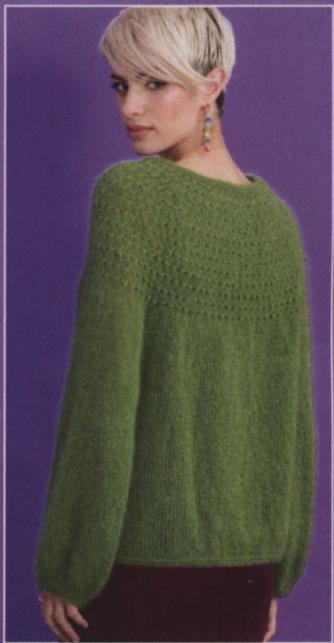
simple lines



14  
Size+

### **YOKO HATTA**

This page: The soft lines of Hatta's yoke sweater are accentuated by bell sleeves, a rounded neck, and the aura of Plymouth's *KidSeta*, worked with two strands held together. The textured yoke pattern extends past the shoulders, and garter stitch trims the sleeve cuffs, lower hem, and neck. The pullover is worked bottom up, in the round, with sleeves joined at the yoke edge.



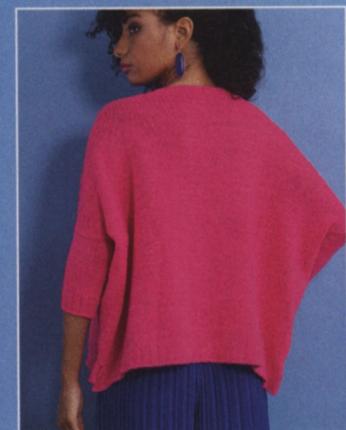
### **SANDI PROSSER**

Opposite page: A twist on the twinset. Prosser's elbow length top and scarf are a match made in heaven in Takhi Yarns' *Everest*, with the allover 2x2 rib of the scarf echoed on the casual top's hem, sleeve cuffs, and neck.

### MICHELLE PORTER

This page: Porter has found preppy perfection with stripes of Sugarbush's *Drizzle* and *Bold* and a twisted rib collar that can stand to attention. The close-fitting pullover also features the twisted rib at the hem and sleeve cuffs, and the fully-fashioned sleeves are set in.

15  
Size+



### MARIA LEIGH

Opposite: The brightness of Koigu's *Kersti Merino Crepe* and a wide boxy shape hearken back to the '80s in the best possible way. Leigh's pullover has extra-dropped shoulders, and the slim 3/4 length sleeves are picked up and knit from the body down to the ribbed cuffs. A faux cable motif adorns the front.

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

A woman with dark curly hair is standing against a solid blue background. She is wearing a bright red, ribbed, short-sleeved sweater with a subtle texture. The sweater has a small, triangular lace-like pattern on the left side of the chest. She is also wearing a long, dark blue, pleated skirt that reaches her mid-thighs. She is wearing blue strappy high-heeled shoes. Her left hand is resting against her head, and her right hand is hanging down. She is looking down and to her left.

16  
Size+

simple lines

# Passion Project

British designer **ERIKA KNIGHT** has made it her mission to provide crafters with simple, accessible, and ever-so-wearable knits, not to mention her line of gorgeous yarns to stitch them.

We caught up with her at home in Brighton to ask about her process, her passion, and the stunning sweater she created for this issue.

**With 20-plus books, hundreds of designs and your own line of yarns it seems knitting really is your life. How did you get started?**

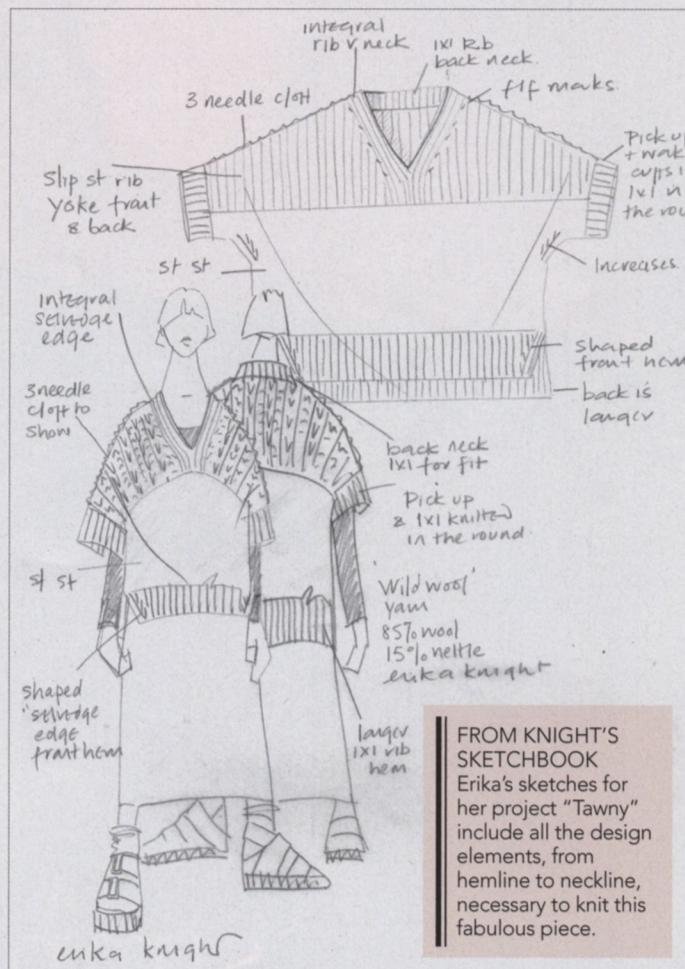
I was always that kid with stuff—cutting out and sticking paper dolls with tabs on their shoulders for different outfits was my favorite thing to do. And I was always making clothes for my Sindy doll. I can remember smocking a gingham baby dress, at age 7. My first knitted project was a very holey yellow tweed scarf for my TV hero at the time: *Pussycat Willum*. I even received a signed (paw-print) postcard of thanks from him personally; it's fair to say that from that point I was hooked. My Granny was a knitter, and she did encourage me, but I never got beyond garter stitch scarves.

**You must have started expanding your skills at some point because your current collections encompass quite a bit more than scarves!**

When I went to art school in Brighton, where I still live, I became a bit braver and started experimenting. I made my own clothes to go out clubbing in—knitting was just an extension of that. My friends asked me to knit sweaters for them, and I realized that I could make some shoe money by selling my knits in the college refectory at lunchtime. I would knit punk-y sweaters and the best thing was that no one minded if there were any holes or ladders—you just held them together with a few safety pins and a certain nonchalance! My favorite knitting mantra is still “every fault a fashion”, which encompasses this punk attitude. Now, I feel like knitting is so much a part of my waking (and often sleeping!) life that I can't really imagine a time when I wasn't knitting.

**Did you go to school for fashion design?**

I studied fine arts but I was always interested in



**FROM KNIGHT'S SKETCHBOOK**  
Erika's sketches for her project "Tawny" include all the design elements, from hemline to neckline, necessary to knit this fabulous piece.

all types of design. I was constantly going into the textile and fashion studios and just trying to learn and absorb as much as possible. I've always needed to have some sort of creative project on the go and knitting is just so basic to me—with just two sticks and a length of continuous yarn you can create a textile—I love that. My first job after art school was in textile print: washing screens and festooning fabric for leading designers of the '80s, including Vivienne Westwood. At some point I was invited to work

in Italy, and despite not knowing any Italian and never having been to Italy I said “yes!” Sometimes you just have to take opportunities that come your way. I suppose my career as a knitwear designer started from there and evolved. I never set out to be a designer—I still think that I might be an architect or a painter...

**How does your fine arts training inform and influence your knitwear designs?**

I think having creative training is really important for a designer. Yes, knitting is also very mathematical, but it can't be reduced to a spreadsheet—an understanding of form, color, and aesthetics is vital. Fine art teaches you to be curious and to really look at the world around you. I think it's that and having the confidence to fail—which art school also teaches you—that has really helped me.

**How do you work out your designs? Do you have a special process, to take you from the idea stage to the pattern stage?**

I always start with a sketch and then a full spec, including details of every measurement. From experience I know which necklines, hemlines, and shapes will work to fit and flatter the body, but

the design process is always fluid. Once a first prototype has been knitted I will often adapt elements that might not be working, whether that be a sleeve-head or a cuff, or I will add details such as a three-needle bind off or pocket to really make the design as good as it can be. Patterns for garments need to be graded, which is not always simply solved by a mathematical equation, as sizing must take into account the fit and look of the garment on the body. The pattern then needs to be checked and re-knitted to (continued on page 103)

BY DARYL BROWER



Knight's relaxed, short-sleeved v-neck, perfect for layering, "Tawny" is knit in *Wild Wool* from her eponymous line.

Worked in two pieces from the bottom up, the slightly longer back and front both begin with a rib section then a stockinette body, and a contrasting slip stitch rib yoke. The v-shaped neckline is finished with a selvedge edge, and a 3-needle bindoff on the outside adds detail when the pieces are joined. Sleeves are picked up and knit in the round.

Trending Now **INTARSIA**

# stranded together

BY MOLLY POHLIG

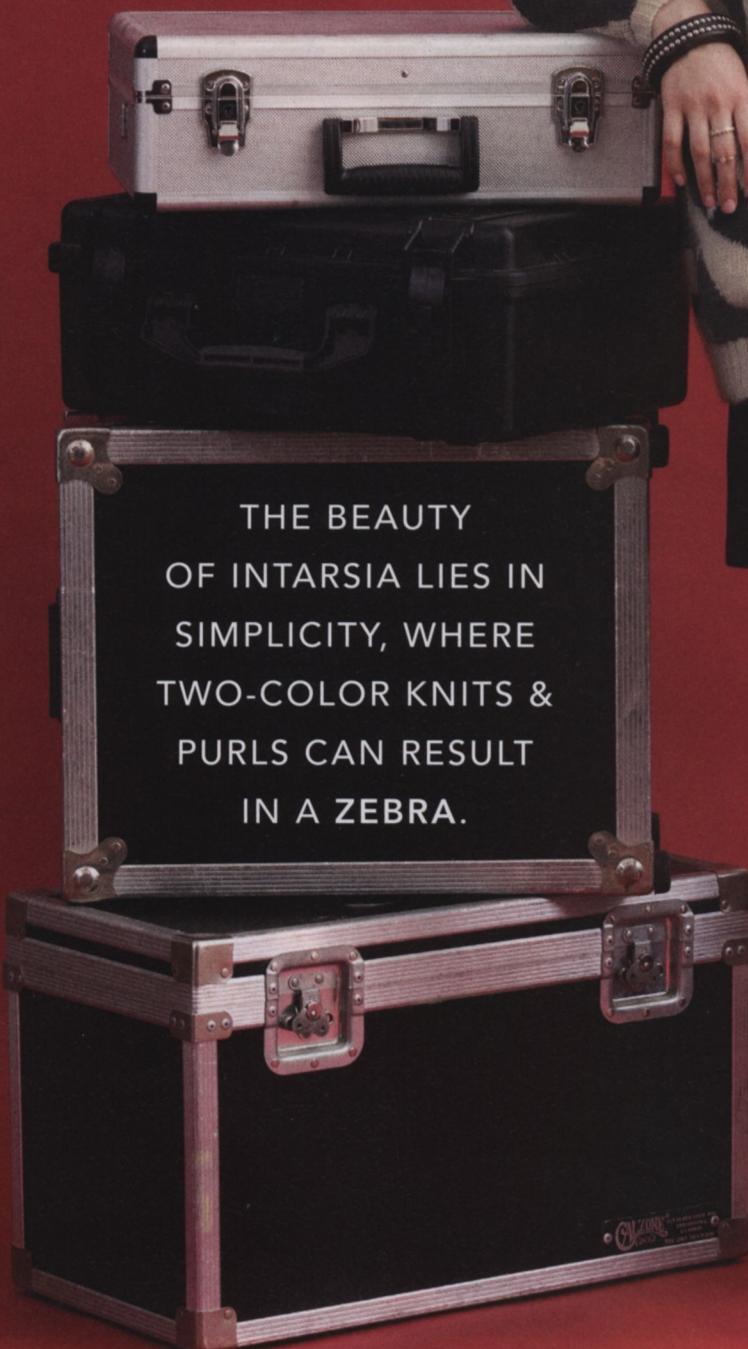
**18**  
Size+

THE BEAUTY  
OF INTARSIA LIES IN  
SIMPLICITY, WHERE  
TWO-COLOR KNITS &  
PURLS CAN RESULT  
IN A ZEBRA.

**ARNE & CARLOS**

This dazzling zebra sweater from Arne & Carlos features an easy rounded neck, drop shoulders, and an allover intarsia zebra motif. A 2 x 2 rib finishes all edges, and the sweater is worked flat and seamed, all in Rowan's *Kid Classic*.

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





A sleek rear view



A front close-up twinned with its chart (see Pattern Instructions.)



**DESIGNER'S NOTEBOOK:** We knew it [this design] was perfect for *Vogue Knitting* magazine, so we pitched it to you. We love the idea of the body of the zebra with the stripes, and then the face emerging from the body is pretty cool, as well as the tail on the back. Intarsia has been very "hot" for a few seasons now, especially in the fashion industry (our original background is in fashion design) so there was no doubt that we [were going] to do this sweater in this technique. It was quite a complex piece to design, as you only have a certain number of stitches to work with, so a design can not be too detailed, it needs to be simplified in order to get the proportions right. We looked at a huge amount of photos of zebras, from all angles and made about 5-6 sketches and a couple of drawings. Once we were happy with the final result, we then simplified the drawing to adapt it to the number of stitches we had to work with. That was a lot of work. The result is totally worth it! We are delighted that *Vogue Knitting* has chosen to publish this! — ARNE & CARLOS

## RIGHT THERE IN BLACK AND WHITE

A zebra takes its stripes wherever it goes. — MASAI PROVERB

I asked the Zebra, are you black with white stripes?  
Or white with black stripes? And the zebra asked me, Are you  
good with bad habits? Or are you bad with good habits?

— SHEL SILVERSTEIN "Zebra Question"

"When you hear hoof beats, think horses, not zebras."

— Common exhortation to new medical students to generally avoid making a diagnosis of a rare and obscure disease.

## DID YOU KNOW?

- Unlike their closest relatives (horses and donkeys), zebras have never been truly domesticated.
- A group of zebras is called a herd, a dazzle, or a zeal.
- The stripes serve as dazzle camouflage, with the lines of a group of zebras standing close together creating an optical illusion that makes it hard for predators to pick out a single animal.
- Zebras can turn their ears in any direction.

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

# Instructions Plan • Make • Finish

## Standard Yarn Weight System

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

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

This Standards & Guidelines booklet and downloadable symbol artwork are available at [YarnStandards.com](http://YarnStandards.com).

## Knitting Abbreviations

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

mm	millimeter(s)
oz	ounce(s)
p	purl
pat(s)	pattern(s)
pm	place marker
pss0	pass slip stitch(es) over
rem	remain(s)ing
rep	repeat
rev St st	reverse stockinette stitch
RH	right-hand
RS	right side(s)
rnd(s)	round(s)
sc	single crochet
SKP	slip 1, knit 1, pass slip stitch over—1 stitch has been decreased
SK2P	slip 1, knit 2 together, pass slip stitch over the knit 2 together—2 stitches have been decreased
S2KP	slip 2 stitches together, knit 1, pass 2 slip stitches over knit 1

## Glossary

**bind off** Used to finish an edge or segment. Lift the first stitch over the second, the second over the third, etc. (U.K.: cast off)

**bind off in ribbing** Work in ribbing as you bind off. (Knit the knit stitches, purl the purl stitches.) (U.K.: cast off in ribbing)

**cast on** Placing a foundation row of stitches upon the needle in order to begin knitting.

**decrease** Reduce the stitches in a row (that is, knit 2 together).

**increase** Add stitches in a row (that is, knit in front and back of stitch).

**knitwise** Insert the needle into the stitch as if you were going to knit it.

**make one** With the needle tip, lift the strand between the last stitch knit and the next stitch on the left-hand needle and knit into the back of it. One knit stitch has been added.

**make one p-st** With the needle tip, lift the strand between the last stitch worked and the next stitch on the left-hand needle and purl into back of it. One purl stitch has been added.

**no stitch** On some charts, "no stitch" is indicated with shaded spaces where stitches have been decreased or not yet made. In such cases, work the stitches of the chart, skipping over the "no stitch" spaces.

## KNITTING NEEDLES

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

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

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

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

**selvage stitch** Edge stitch that helps make seaming easier.

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

**slip, slip, slip, knit (sssk)** Slip next three stitches

knitwise, one at a time, to right-hand needle. Insert tip of left-hand needle into fronts of these stitches, from left to right. Knit them together. Two stitches have been decreased.

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

**work even** Continue in pattern without increasing or decreasing.

(U.K.: work straight)

**yarn over** Making a new stitch by wrapping the yarn over the right-hand needle.

(U.K.: yfwd, yon, yrn)

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## 1. Oversized Pullover

Oversized changing cable pullover in contrast black and white with stand-up turtleneck. Sized for one size and shown on pages 44 and 45.

4

### KNITTED MEASUREMENTS

- Bust 56"/142 cm
- Length 26½"/67cm
- Upper arm 17"/43cm

### MATERIALS

HIKOO/SKACEL COLLECTION  
[www.skacelknitting.com](http://www.skacelknitting.com)

- 9 3½oz/100g hanks (each approx 183yd/167m) of HiKoo/Skacel Collection Simplinatural (alpaca/wool/mulberry silk) each in #003 natural (A), #002 black (B)

- One pair each sizes 7 and 8 (4.5 and 5mm) needles  
OR SIZE TO OBTAIN GAUGE

- Cable needle (cn)
- Stitch holders

### GAUGE

17 sts and 18 rows = 4"/10cm over chart pat using 2 strands of yarn held tog and larger needles.  
TAKE TIME TO CHECK GAUGE.

### STITCH GLOSSARY

**3-St LC** Sl 1 st to cn and hold to *front* of work, k2, k1 from cn.

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

**6-St LC** Sl 3 sts to cn and hold to *front* of work, k3, k3 from cn.

### NOTES

- 1 Work with 2 strands of yarn held tog throughout.
- 2 The chart for the back and front of the pullover, along with the necessary abbreviations, are available on our website.

### BACK

With smaller needles and 2 strands of B held tog, cast on 121 sts.

**Row 1 (RS)** [P3, k3] 19 times, end p3, k4.

**Row 2 (WS)** P4, k3, [p3, k3] 19 times.

Rep these 2 rows for 10 rows more.

**Inc row (RS)** [P3, k3] 4 times, p1, pfb, p1, k3, [p3, k3] twice, p1, pfb, p1. [K3, p3] twice, k1, kfb, k1, p1, pfb, p1, k1, kfb, k1, [p3, k3] twice, p1, pfb, p1, k3, [p3, k3] twice, p1, pfb, p1, [k3, p3] 3 times, k4—128 sts.

### Begin chart pat

Change to larger needles. Beg with row 1 (WS) work rows 1–69 of chart.

### Armhole shaping

Bind off 6 sts at beg of next 2 rows, 5 sts at beg of next 2 rows, 3 sts at beg of next 4 rows, 2 sts at beg of next 4 rows, 1 st at beg of next 2 rows. There are 74 sts after the armhole shaping and the decrease at center cable is completed (or 10 sts are dec'd in the center cable and represented on the chart as "no stitch"). Work even through row 104.

### Shoulder and neck shaping

Bind off 5 sts from each shoulder edge 4 times, 6 sts once, AT SAME TIME, on row 109 of chart, sl the center 8 sts to a st holder and working each side at once, bind off 4 sts from each neck edge once, then 3 sts once.

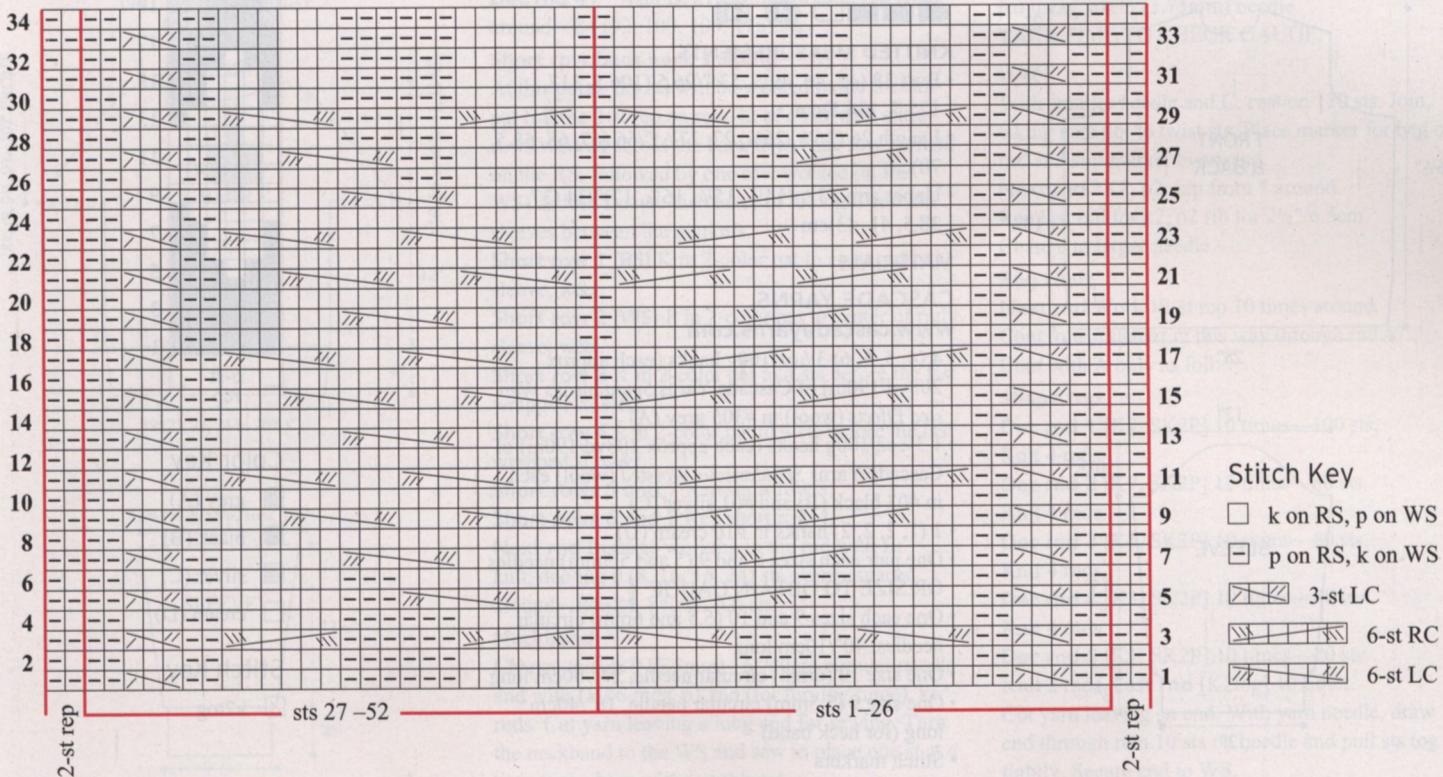
### FRONT

With 2 strands of A, work same as for back.

### LEFT SLEEVE

With 2 strands of yarn held tog and using smaller

### SLEEVE CHART



needles, cast on 50 sts as foll: 25 sts with A, 25 sts with B.

**Row 1 (RS)** P1, [k1, p1] 12 times with A; k1 [p1, k1] 12 times with B.

Cont in k1, p1 rib for 3"/7.5cm, end with a RS row. **Inc row (WS)** Rib 1 st, [M1, rib 3 sts] 16 times, rib 1 st—66 sts. Change to larger needles.

#### Begin sleeve chart

**Row 1 (RS)** With B, p1 (selvage st), over the next 6 sts, work the first 2-st rep of chart 3 times, work sts 1–26 of chart; with A, work sts 27–52 of chart, then over the next 6 sts, work the 2nd 2-st rep of chart 3 times, p1 (selvage st). Cont to work foll chart in this way AT SAME TIME, inc 1 st each side every 12th row (in 2-st rep pat and inside the selvage sts) a total of 4 times—74 sts.

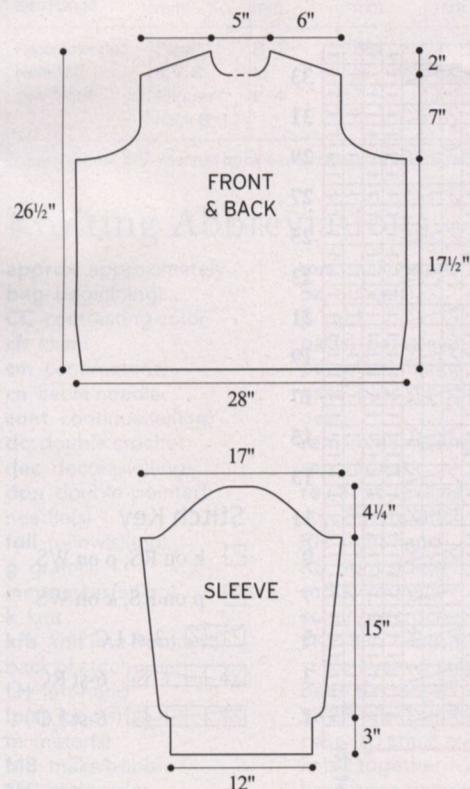
Work even until piece measures 18"/45.5cm from beg, end with a WS row.

#### Cap shaping

Bind off 6 sts at beg of next 2 rows, 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows, 2 sts at beg of next 6 rows, 3 sts at beg of next 2 rows, 4 sts at beg of next 2 rows, 5 sts at beg of next 2 rows. Bind off rem 12 sts.

#### RIGHT SLEEVE

With 2 strands of yarn held tog and using smaller needles, cast on 50 sts as foll: 25 sts with B, 25 sts with A.



**Row 1 (RS)** P1, [k1, p1] 12 times with A; k1 [p1, k1] 12 times with B.

Then, complete as for left sleeve in the opposite color segments.

#### FINISHING

Do not block pieces.

#### Front turtleneck

With RS facing, smaller needle and 2 strands of A pick up and k9 sts from shaped neck edge, work 8 sts on hold, pick up and k9 sts from shaped neck edge—26 sts.

**Row 1 (WS)** P2, [k2, p3] 4 times, k2, p2.

Cont in established rib for 10 rows.

Change to larger needles.

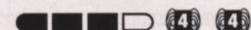
**Inc row (RS)** K2, pfb, p1, [k3, pfb, p1] 4 times, k2—31 sts. Cont in rib for 12 rows. Bind off in rib.

#### Back turtleneck

With RS facing, smaller needle and 2 strands of B pick up and k9 sts from shaped neck edge, work 8 sts on hold, pick up and k9 sts from shaped neck edge—26 sts. Complete same as front turtleneck. Sew the shoulder and turtleneck seams. Set in sleeves. Sew the side and sleeve seams. ■

## 2. Yoke Pullover

Classic fit pullover worked straight in pieces with circular patterned yoke, sized for Small, Medium, Large, X-Large, XX-Large and shown in size Small on page 46.



#### KNITTED MEASUREMENTS

- Bust 38 (42, 46, 49 1/2, 53)"/96.5 (106.5, 117, 125.5, 134.5)cm
- Length 26 (26 1/2, 26 3/4, 27, 27 1/2)"/66 (67, 68, 68.5, 70)cm
- Upper arm 13 1/2 (14 1/2, 15 1/4, 16 1/4, 17)"/34 (37, 38.5, 41, 43)cm

#### MATERIALS

##### CASCADE YARNS

[www.cascadeyarns.com](http://www.cascadeyarns.com)

- 4 (4, 5, 5, 6) 3 1/2oz/100g hanks (each approx 208yd/190m) of Cascade Yarns Spontaneous Worsted Effects (wool) in #305 grey (A)
- 1 3 1/2oz/100g hanks (each approx 208yd/190m) of Cascade Yarns Spontaneous Worsted (wool) each in #03 black (B) and #01 silver (C)
- 1 (1, 2, 2, 2) hanks in #10 cream (D)
- One pair each sizes 8 and 9 (5 and 5.5mm) needles OR SIZE TO OBTAIN GAUGE
- One each sizes 9 and 10 (5.5 and 6mm) circular needles, 40"/10cm long
- One size 10 (6mm) circular needle, 24"/60cm long
- One size 9 (5.5mm) circular needle, 16"/40cm long (for neck band)
- Stitch markers

- Stitch holders

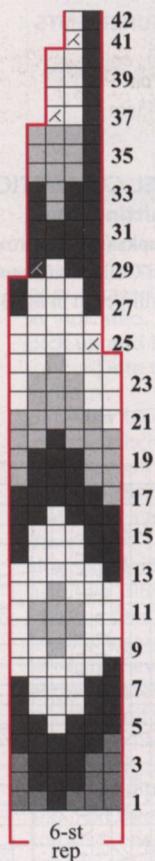
#### GAUGES

- 17 sts and 25 rows = 4"/10cm over St st using size 9 (5.5mm) needles.
- 17 sts and 21 rnds = 4"/10cm over St st worked in rnds for yoke using size 10 (6mm) needle in circular yoke pat OR SIZE TO OBTAIN GAUGE. TAKE TIME TO CHECK GAUGES.

#### SHORT ROW WRAP & TURN (w&t)

on RS row (on WS row)

1. Wyib (wyif), sl next st purlwise.
2. Move yarn between the needles to the front (back).



#### Color Key

- grey (A)
- black (B)
- silver (C)
- cream (D)

#### Stitch Key

- ☒ k2tog

3. Sl the same st back to LH needle. Turn work.

One st is wrapped.

4. When working the wrapped st, insert RH needle under the wrap and work it tog with the corresponding st on needle.

#### NOTE

Pullover is worked with the back, front and sleeves in straight pieces in St st to the yoke, then, the yoke is worked on circular needle to the neck and finished with short row shaping for a higher back neck fit.

#### BACK

With size 8 (5mm) needles and A, cast on 81 (89, 97, 105, 113) sts.

**Row 1** \*K1, p1; rep from \*, end k1.

**Row 2** \*P1, k1; rep from \*, end p1.

Work in k1, p1 rib for 4"/10cm. Change to size 9 (5.5mm) needles and cont in St st until piece measures 16"/40.5cm from beg.

Bind off 3 sts at beg of next 2 rows. Sl 75 (83, 91, 99, 107) sts to a st holder.

#### FRONT

Work same as back.

#### SLEEVES

With size 8 (5mm) needles and A, cast on 39 (43, 45, 49, 53) sts. Work in k1, p1 rib for 4"/10cm, inc'ing 2 sts evenly on the last WS row—41 (45, 47, 51, 55) sts. Change to size 9 (5.5mm) needles

and cont in St st for 10 rows.

**Inc row (RS)** K1, kfb, k to last 3 sts, kfb, k2.

Rep inc row every 10th (10th, 8th, 8th, 8th) row

7 (7, 8, 8, 8) times more—57 (61, 65, 69, 73) sts.

Work even until piece measures 17½"/44.5cm from beg. Bind off 3 sts at beg of next 2 rows—51 (55, 59, 63, 67) sts.

#### YOKE

Sl the 51 (55, 59, 63, 67) sts of one sleeve, pm, 75 (83, 91, 99, 107) sts of front, pm, 51 (55, 59, 63, 67) sts of 2nd sleeve, pm and 75 (83, 91, 99, 107) sts of back onto longer size 9 (5.5mm) circular needle. Join to work in rnds and pm to mark beg of rnd. There are 252 (276, 300, 324, 348) total sts. K1 (3, 4, 5, 7) rnds with A.

#### Beg yoke chart

Change to size 10 (6mm) circular needle and beg with rnd 1, work the 6-st rep for 42 (46, 50, 54, 58) reps.

**Rnds 2–24** Work foll rnds 2–24 of yoke chart.

**Dec rnd 25** \*With D, k2tog, k4; rep from \* around—210 (230, 250, 270, 290) sts.

**Rnds 26–28** Work foll rnds 26–28 of chart.

**Dec rnd 29** \*With B, k2, with D, k1, with B, k2tog; rep from \* around—168 (184, 200, 216, 232) sts.

**Rnds 30–36** Work foll rnds 30–36 of yoke chart.

**Dec rnd 37** \*With B, k1, with D, k1, k2tog; rep from \* around—126 (138, 150, 162, 174) sts.

**Rnds 38–40** work foll rnds 38–41 of yoke chart.

**Dec rnd 41** \*With B, k1, with D, k2tog; rep from \* around—84 (92, 100, 108, 116) sts.

#### Short row back neck shaping

At this point, the sts will be worked in the 2-color pat foll the 2-st rep on row 42 of chart with extra rows worked across the back neck (one row worked on the RS, followed by one row worked on the WS) as foll: Locate the center of the right and left sleeves between the markers.

**Short row 1 (RS)** K in 2-color pat to center of left sleeve, w&t.

**Short row 2 (WS)** P in 2-color pat to center of right sleeve, w&t.

**Short row 3** K in 2-color pat to 4 sts before the last wrapped st, w&t.

**Short row 4** P in 2-color pat to 4 sts before the last wrapped st, w&t.

**Short rows 5 and 7** Rep short row 3.

**Short rows 6 and 8** Rep short row 4.

**Next rnd** Resume working in the rnd with B, knit, dec'ing 0 (8, 16, 16, 24) sts evenly spaced around—84 (84, 84, 92, 92) sts.

#### Neckband

Change to size 9 (5.5mm) 16"/40cm circular needle and with D, k6 rnds, p1 rnd (for turning ridge), k6 rnds. Cut yarn leaving a long end for sewing. Turn the neckband to the WS and sew in place one st at a time to the base of the neckband.

#### FINISHING

Sew the underarm bind-offs to the sleeve bind-offs. Block lightly to measurements. ■

## 3. Hat & Cowl

Matching hat and cowl, both worked in the round in diamond motif patterns. Sized for one size fits most and shown on page 47.



#### KNITTED MEASUREMENTS

##### Hat (Cowl)

- Circumference 20 (28)"/51 (71)cm
- Length 11 (8½)"/28 (21.5)cm

#### MATERIALS

##### ROWAN

[www.knitrowan.com](http://www.knitrowan.com)

##### For the set

- 2 1 ¾ oz/50g hanks (each approx 137yd/125m) of Rowan Island Blend (Falkland fine merino wool/alpaca/silk) each in #900 white (A) and #903 leather (C)
- 1 hank in #901 ash (B)
- Sizes 5 and 6 (3.75 and 4mm) circular needles 24"/60cm long, OR SIZE TO OBTAIN GAUGE
- Stitch marker
- Yarn needle

#### GAUGE

24 sts and 28 rnds = 4"/10cm over St st and chart pat using size 5 (3.75mm) needle.

TAKE TIME TO CHECK GAUGE.

#### HAT

With smaller needle and C, cast on 120 sts. Join, taking care not to twist sts. Place marker for beg of rnd and slip marker every rnd.

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

Rep last rnd for k2, p2 rib for 2½"/6.5cm.

Change to larger needle.

#### Beg chart

**Next rnd** Work 12-st rep 10 times around.

Cont to work chart in this way through rnd 47.

Cont with A only as foll:

#### Shape top

**Dec rnd 1** [K9, SK2P] 10 times—100 sts.

Knit 4 rnds.

**Dec rnd 2** [K7, SK2P] 10 times—80 sts.

Knit 4 rnds.

**Dec rnd 3** [K5, SK2P] 10 times—60 sts.

Knit 4 rnds.

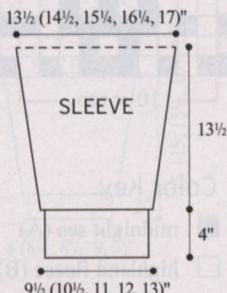
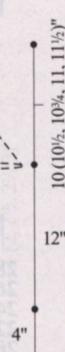
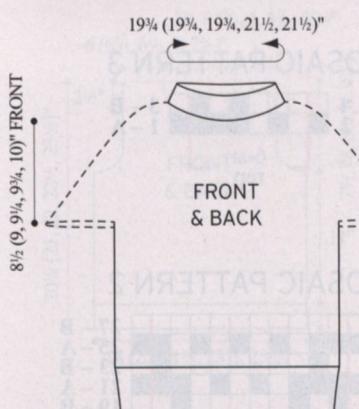
**Dec rnd 4** [K3, SK2P] 10 times—40 sts.

Knit 4 rnds.

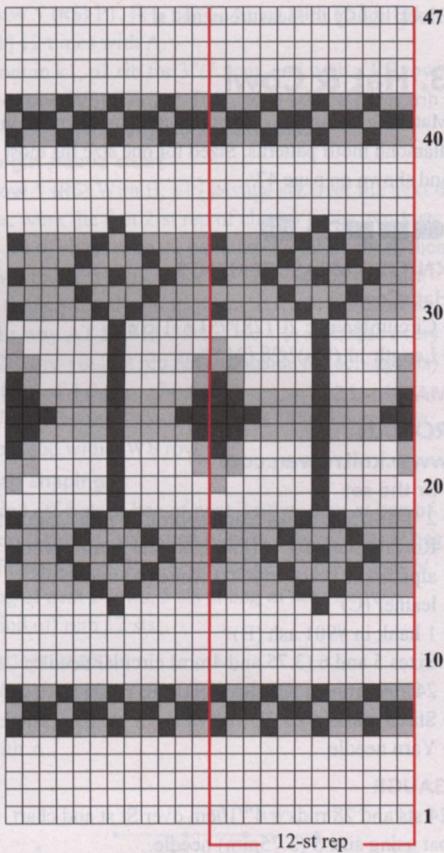
**Dec rnd 5** [K1, SK2P] 10 times—20 sts.

Knit 2 rnds. **Last rnd** [K2tog] 10 times.

Cut yarn leaving an end. With yarn needle, draw end through rem 10 sts on needle and pull sts tog tightly. Secure end to WS.



needles, cast on 30 sts as foll: 12-16 with A, 14 with B.



#### Color Key

- white (A)
- ash (B)
- leather (C)

Lightly block the colorwork section *only*.

#### COWL

With smaller needle and C, cast on 168 sts. Join, taking care not to twist sts. Place marker for beg of rnd and slip marker every rnd.

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

Rep last rnd for k2, p2 rib for 1 1/2".

Change to larger needle.

#### Beg chart

**Next rnd** Work 12-st rep 14 times around.

Cont to work chart in this way through rnd 47.

Change to color C and knit 1 rnd.

Change to smaller needle and work in k2, p2 rib for 1 1/2". Bind off in rib.

Lightly block the colorwork section *only*.

## 4. Mosaic Turtleneck

Classic fit pullover in multiple mosaic patterns, with set-in sleeves and ribbed turtleneck. Sized for Small, Medium, Large, X-Large, XX-Large and shown in size Small on page 48.



#### KNITTED MEASUREMENTS

- Bust 36 (40, 43 1/2, 47, 51)"/91.5 (101.5, 110.5, 119, 129.5)cm
- Length 20 1/2 (21, 22, 22 1/2, 23 1/2)"/52 (53.5, 56, 57.5, 59.5)cm
- Upper arm 12 3/4 (13 1/2, 14, 14 1/2, 15)"/32.5 (34.5, 35.5, 37, 38)cm

#### MATERIALS

##### BLUE SKY FIBERS

[www.blueskyfibers.com](http://www.blueskyfibers.com)

- 5 (6, 6, 7, 7) 1 1/4oz/50g hanks (each approx 123yd/112m) of Blue Sky Fibers *Woolstok* (highland wool) in #1317 midnight sea (A)
- 5 (5, 6, 6, 6) 1 1/4oz/50g hanks in #1303 highland fleece (B)
- One pair size 8 (5mm) needles OR SIZE TO OBTAIN GAUGE
- Size 8 (5mm) circular needle 16"/40cm long
- Stitch markers and holders

#### GAUGES

- 21 sts and 38 rows = 4"/10cm over mosaic pat 1 using size 5 (3.75mm) needle.
- 22 sts and 44 rows = 4"/10cm over mosaic pat 3 using size 5 (3.75mm) needle.

TAKE TIME TO CHECK GAUGES.

#### MOSAIC PATTERN 1

(over an odd number of sts)

**Row 1 (WS)** With A, knit.

**Row 2 (RS)** With B, k1, \*sl 1 wyib, k1; rep from \* to end.

**Row 3** With B, k1, \*sl 1 wyif, k1; rep from \* to end.

**Rows 4 and 5** With A, knit.

**Row 6** With B, k2, \*sl 1 wyib, k1; rep from \* to last 2 sts, k2.

**Row 7** With B, k2, \*sl 1 wyif, k1; rep from \* to last 2 sts, k2.

**Row 8** With A, knit.

Rep rows 1-8 for mosaic pat 1.

#### NOTES ON WORKING MOSAIC CHARTS

1 One row of chart represents two rows of knitting. Read the RS rows from right to left and the WS rows from left to right. Only one color is worked over 2 rows, the sts in the other color are slipped.

2 Charts are worked in garter st (k every row). The letters on the RH side of the chart represent the color used to knit the row and also correspond to the first and last st of the row. The other color will be slipped on these two rows.

3 All sts are slipped with the yarn at the WS of the

work. Therefore, on RS rows sts are slipped wyib and on WS rows sts are slipped wyif.

#### BACK

With A, cast on 95 (105, 115, 125, 135) sts.

**Row 1 (RS)** K1, \*p1, k1; rep from \* to end.

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

Rep row 2 for k1, p1 rib until piece measures 2 (2, 2 1/2, 2 1/2, 3)"/5 (5, 6.5, 6.5, 7.5)cm from beg, end with a WS row.

Join B and knit 4 rows. With A, knit 2 rows.

#### Beg mosaic pat 1

Beg with row 2, work in mosaic pat 1 through row 8, then rep rows 1-8 four times more, then row 1 once more.

With B, knit 4 rows, dec 1 st on last row—94 (104, 114, 124, 134) sts.

#### Beg mosaic pat 2 chart

**Row 1 (RS)** K1 A, work row 1 of chart to last st, k1 A.

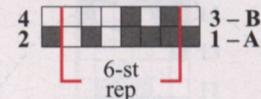
Cont in pat as established, keeping first and last st in garter st using the color being worked in the chart pat, through row 28, then work rows 1-28 once more. With B, knit 4 rows. Piece measures approx 13 (13, 13 1/2, 13 1/2, 14)"/33 (33, 34.5, 34.5, 35.5)cm from beg.

#### Armhole shaping and beg mosaic pat 3

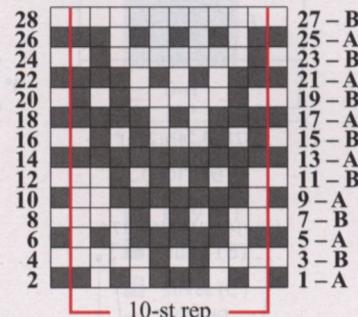
**Note** Last rep of mosaic pat 3 will be a partial rep.

**Next row (RS)** With A, bind off 5 (6, 7, 8, 9) sts, working 6-st rep only, work row 1 of mosaic pat 3 to end.

## MOSAIC PATTERN 3



## MOSAIC PATTERN 2



#### Color Key

- midnight sea (A)
- highland fleece (B)

**Next row (WS)** With A, bind off 5 (6, 7, 8, 9) sts, work row 2 of pat to end.

Cont in mosaic pat 3 as established, bind off 0 (0, 2, 3, 3) sts at beg of next 2 rows.

**Next row (RS)** K2tog with A, work mosaic pat 3 to last 2 sts, k2tog with A.

Cont to dec 1 st each side every other row 4 (6, 7, 7, 9) times more—74 (78, 80, 86, 90) sts. Cont in pat until armhole measures 7½ (8, 8½, 9, 9½)"/19 (20.5, 21.5, 23, 24)cm, end with a WS row.

Place sts on a st holder.

### FRONT

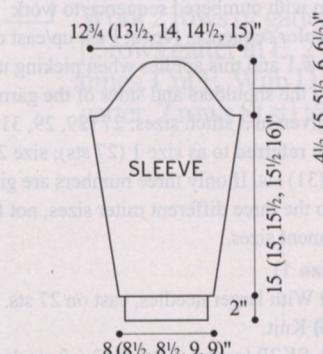
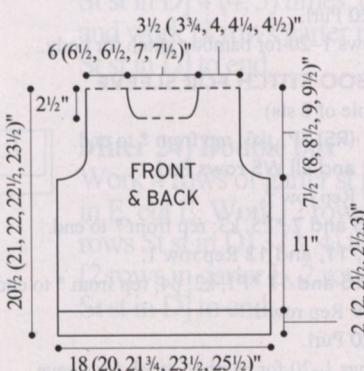
Work as for back until armhole measures 5 (5½, 6, 6½, 7)"/12.5 (14, 15, 16.5, 17.5)cm, end with a WS row.

### Neck shaping

**Next row (RS)** Work 26 (27, 28, 30, 31) sts, place center 22 (24, 24, 26, 28) sts on holder for neck, join 2nd balls of yarn and work to end. Working both sides at once, bind off from each neck edge 3 sts once, 2 sts once, 1 st once. Work even on rem 20 (21, 22, 24, 25) sts each side until armhole measures same length as back. Place rem sts each side on st holders for shoulders.

### SLEEVES

With A, cast on 43 (45, 45, 47, 47) sts. Work in k1, p1 rib for 2" /5cm. Join B and knit 4 rows.



Work in mosaic pat 1 and inc 1 st each side (working inc sts into pat) every 10th row 12 (11, 11, 8, 5) times, then every 8th row 0 (2, 3, 7, 11) times—67 (71, 73, 77, 79) sts. Work even until piece measures 17 (17, 17½, 17½, 18)"/43 (43, 44.5, 44.5, 45.5)cm from beg, end with a WS row.

### Cap shaping

Cont in pat, bind off 5 (6, 7, 8, 9) sts at beg of next 2 rows. Dec 1 st each side every other row 12 (12, 10, 7, 5) times, then every 4th row 4 (5, 7, 10, 12) times. Bind off 6 sts at beg of next 2 rows. Bind off rem 13 (13, 13, 15, 15) sts.

### FINISHING

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

### Turtleneck

With RS facing, circular needle and A, pick up and knit 82 (86, 86, 90, 94) sts evenly around neck. Place marker for beg of rnd. Work in rnds of k1, p1 rib for 7" /18cm. Bind off loosely in rib. ■

## 5. Tilework Top

Classic fit top worked in diagonal stripe garter tile squares and sewn together to form a finished tile pattern. Sized for one size and shown on page 49.



### KNITTED MEASUREMENTS

- Bust 39" /99cm
- Length 23 1/2" /59.5cm

### MATERIALS

**DMC**  
[www.dmc.com](http://www.dmc.com)

- 5 balls 1 3/4 oz/50g (each approx 170yd/155m) of DMC Natura Just Cotton (cotton) each in #302S-N11 black (A) and #302S-N01 white (B)
- One pair size 3 (3.25mm) needles OR SIZE TO OBTAIN GAUGE
- Stitch holders

### GAUGE

24 sts and 48 rows = 4" /10cm over garter st using size 3 (3.25mm) needles.

TAKE TIME TO CHECK GAUGE.

### NOTE

One square, worked diagonally from one corner to the opposite corner, measures 6½" /16.5cm square. Fourteen of these squares make up the main body of the top following the schematic for placement. Armhole motifs and shoulder squares complete the top and 2 triangles round out the front neck.

### MAIN SQUARE

(make 14)

Beg at one corner with A, cast on 1 st.

**Row 1** Kfb—2 sts.

**Row 2** Kfb, k1—3 sts.

**Row 3** Kfb, k to end—4 sts.

**Rows 4–10** Rep row 3—11 sts.

**Rows 11–20** With B, rep row 3—21 sts.

**Rows 21–24** With A, rep row—25 sts.

**Rows 25–30** With B, rep row 3—31 sts.

**Rows 31–34** With A, rep row 3—35 sts.

**Rows 35–46** With B, rep row 3—47 sts.

**Rows 47–56** With A, rep row 3—57 sts.

**Rows 57 and 58** With B, rep row 3—59 sts.

Piece measures 6 1/2" /16.5cm along each side edge of the triangle.

**Dec row 59** With B, k2tog, k to end—58 sts.

**Row 60** With B, rep dec row 59—57 sts.

**Rows 61–70** With A, rep dec row 59—47 sts.

**Rows 71–82** With B, rep dec row 59—35 sts.

**Rows 83–86** With A, rep dec row 59—31 sts.

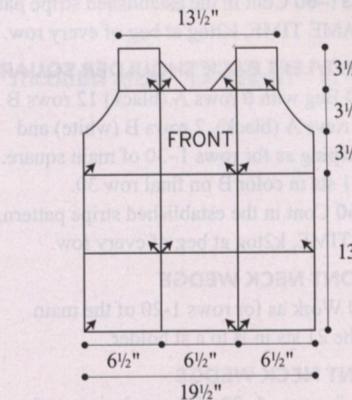
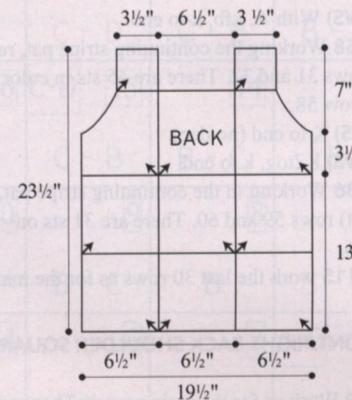
**Rows 87–92** With B, rep dec row 59—25 sts.

**Rows 93–96** With A, rep dec row 59—21 sts.

**Rows 97–106** With B, rep dec row 59—11 sts.

**Rows 107–114** With A, rep dec row 59—3 sts.

**Row 115** With A, k2tog, then bind off 1 st with final st. Fasten off last st.



↑ = Direction of work

### LEFT FRONT/LEFT BACK ARMHOLE MOTIF

(make 2)

**Rows 1–86** Work as for main square—31 sts in color A on final row 86. Leave these sts on hold (for finishing the armhole edge later).

### RIGHT FRONT ARMHOLE MOTIF

**Rows 1–30** Work as for main square—31 sts in color B on final row 30.

**Row 31 (RS)** With A, kfb, k to end.

**Row 32 (WS)** With A, k to end (or work even).

**Rows 33–58** Working the continuing stripe pat, rep (the last) rows 31 and 32. There are 45 sts in color B on final row 58.

**Row 59 (RS)** K2tog, k to end.

**Row 60 (WS)** K to end (or work even).

**Rows 61–86** Working in the continuing stripe pat, rep (the last) rows 59 and 60. There are 31 sts on final row 86.

**Rows 87–115** Work the last 30 rows as for main square.

### RIGHT BACK ARMHOLE MOTIF

**Rows 1–30** Work as for main square—31 sts in color B on final row 30.

**Row 31 (RS)** With A, k to end (no dec).

**Row 32 (WS)** With A, kfb, k to end.

**Rows 33–58** Working the continuing stripe pat, rep (the last) rows 31 and 32. There are 45 sts in color B on final row 58.

**Row 59 (RS)** K to end (no dec).

**Row 60 (WS)** K2tog, k to end.

**Rows 61–86** Working in the continuing stripe pat, rep (the last) rows 59 and 60. There are 31 sts on final row 86.

**Rows 87–115** work the last 30 rows as for the main square.

### RIGHT FRONT/RIGHT BACK SHOULDER SQUARE

(make 2)

**Rows 1–30** Work as for the main square. There are 31 sts in color B on final row 30.

**Dec rows 31–60** Cont in the established stripe pattern, AT SAME TIME, k2tog at beg of every row.

### LEFT FRONT/LEFT BACK SHOULDER SQUARE

**Rows 1–30** Beg with 6 rows A (black) 12 rows B (white), 10 rows A (black), 2 rows B (white) and work the shaping as for rows 1–30 of main square. There are 31 sts in color B on final row 30.

**Rows 31–60** Cont in the established stripe pattern, AT SAME TIME, k2tog at beg of every row.

### RIGHT FRONT NECK WEDGE

**Rows 1–20** Work as for rows 1–20 of the main square. Sl the 21 sts in B to a st holder.

### LEFT FRONT NECK WEDGE

Working as for rows 1–20 of the main square for shaping, work in colors as foll: 4 rows B (white), 10 rows A (black), 6 rows B (white). Sl the 21 sts in B to a st holder.

### FINISHING

Do not block pieces.

Assemble all the pieces as shown in the schematic diagram for front and back and seam tog using mattress st worked from the RS of work.

Sew left shoulder seam.

### Left armhole

With A, k31 sts from front armhole holder, pick up and k 17 sts in the side of the shoulder square, 2 sts in the seam, 17 sts in side of the shoulder square, k31 sts from back holder—98 sts.

**Row 1 (WS)** Knit.

**Row 2** Purl.

Bind off knitwise.

### Neckband

With A, pick up and k 15 sts from the neck edge of the back shoulder, pick up and k 1 st in the inside corner and pm, pick up and k 32 sts across the straight back neck, pick up and k 1 st in the inside corner and pm, pick up and k 15 sts from the neck edge of the back shoulder, k21 sts from the front wedge sts on hold, pick up and k 12 sts in the center front neck, k21 sts from the front wedge sts on hold—118 sts.

**Row 1 (WS)** Knit.

**Row 2 (RS)** \*Purl to 1 st before the marked inside back neck st, p3tog removing marker; rep from \* once more, p to end.

Bind off knitwise.

### Right armhole trim

Sew other shoulder and neck band seam.

With A, pick up and k 98 sts around the right armhole edge. Complete as for left armhole trim. Sew side seams. ■

## 6. Mitered Tunic

Oversized, drop shoulder tunic worked in mitered square panels with textured stitches for side pieces and sleeves. Sized for Small, Medium, Large, X-Large, XX-Large and shown in size X-Large on page 50.



### KNITTED MEASUREMENTS

- Bust approx 42 (44, 49, 52, 56)"/106.5 (111.5, 124.5, 132, 142)cm
- Length approx 26 (27½, 27½, 29, 29)"/66 (70, 70, 73.5, 73.5)cm
- Upper arm 14 (14¼, 15, 15½, 16)"/35.5 (36, 38, 39.5, 40.5)cm

### MATERIALS

#### TRENDSETTER YARNS

[www.trendsetteryarns.com](http://www.trendsetteryarns.com)

- 1 1 ¾ oz/50g balls (each approx 135yd/122m) of Trendsetter Yarn Merino 6 (superfine merino wool) in #200 black (A)
- 3 (3, 4, 4, 4) balls in #305 charcoal (B)
- 6 (6, 7, 7, 8) balls in #303 medium grey (C)

- 3 (3, 4, 4, 4) balls in #302 pearl (D)

- 1 (1, 2, 2, 2) balls in #7800 ecru (E)

- One pair each sizes 5 and 6 (3.75 and 4mm) needles OR SIZE TO OBTAIN GAUGE

- One spare size 6 (4mm) needle

- Size 5 (3.75mm) circular needle, 16"/40cm long

- Stitch markers

### GAUGES

• 22 sts and 29 rows = 4"/10cm over St st using larger needles.

• 23 sts and 32 rows = 4"/10cm over bamboo st for sleeve using larger needles.

TAKE TIME TO CHECK GAUGES.

### CORRUGATED GARTER

Beg with a WS row, \*purl 2 rows, knit 3 rows, purl 1 row; rep from \* (6 rows) for corrugated garter.

### GARTER RIB (multiple of 5 sts)

**Row 1 (RS)** \*P2, k3; rep from \* to end.

**Row 2** Purl.

Rep rows 1 and 2 for garter rib.

### BAMBOO STITCH FOR BODY

(multiple of 12 sts)

**Row 1 (RS)** \*P1, k5; rep from \* to end.

**Row 2 and all WS rows** Purl.

**Row 3** Rep row 1.

**Rows 5 and 7** \*P7, k5; rep from \* to end.

**Row 9, 11, and 13** Rep row 1.

**Rows 15 and 17** \*P1, k5, p6; rep from \* to end.

**Row 19** Rep row 1.

**Row 20** Purl.

Rep rows 1–20 for bamboo stitch for body.

### BAMBOO STITCH FOR SLEEVE

(multiple of 8 sts)

**Row 1 (RS)** \*P1, k3; rep from \* to end.

**Row 2 and all WS rows** Purl.

**Row 3** Rep row 1.

**Rows 5 and 7** \*P5, k3; rep from \* to end.

**Row 9, 11, and 13** Rep row 1.

**Rows 15 and 17** \*P1, k3, p4; rep from \* to end.

**Row 19** Rep row 1.

**Row 20** Purl.

Rep rows 1–20 for bamboo stitch for sleeve.

### Miter panels

See diagram with numbered sequence to work miters and color sequence. **Note:** Pick up/cast on counts as row 1 and this applies when picking up and working the shoulders and sides of the garment. Mitters are given in 3 stitch sizes: 27 (29, 29, 31, 31) sts. They are referred to as size 1 (27 sts); size 2 (29 sts); size 3 (31 sts). If only three numbers are given they refer to the three different miter sizes, not for the five garment sizes.

### Miter 1 (Size 1)

**Row 1 (RS)** With larger needles, cast on 27 sts.

**Row 2 (WS)** Knit.

**Row 3** K12, SK2P (center 3 sts), k12—2 sts dec'd.

**Row 4** Knit.

**Miters** Each miter is worked in 1, 2 or 3 colors. See first three miters and additional unique miters written out below for guide in following diagram. Color drift works on the diagonal from Miter 1 to 48, shown with colored text.



### Miter 1) Large box + smaller box

Work 2 rows of garter st in A, then work [2 rows garter in A, 2 rows St st in B] 2 (2, 3) times, cut B. Join 3rd color C and work [2 rows garter in A, 2 rows St st in C] to end.



### Miter 2) Large box, 2 colors

Work 2 rows of garter st in B, then work [2 rows garter in B, 2 rows St st in A] to end.



### Miter 3) Large box, 1 color

With single color B, work 2 rows of garter st, then work [2 rows garter, 2 rows in St st] to end. Only Miters 3, 8, and 13 are a single color.



### Miter 6) Large box + small dark box

Work 2 rows of garter st in C, then work [2 rows garter in C, 2 rows St st in D] 4 (4, 5) times, cut C. Join B and work [2 rows garter in B, 2 rows St st in D] to end.



### Miter 24) Double box

Work 4 rows of garter st in C, 2 rows St st in E, cut E. Work [2 rows garter in C, 2 rows St st in D] 3 (3, 4) times. Cut C. Work [2 rows in garter E, 2 rows St st in D] to end.



### Miter 36) Double box small

Work 2 rows of garter st in E, then work [2 rows garter in E, 2 rows St st in D] 4 (4, 5) times. Cut E. With D only, work [2 rows garter, 2 rows St st] to end.

48	E	47	D	46	E-C	45	D-E	44	43		
E-D	D-E	E-D	D-E	D-E	C-E/D	C-D					
E	42	D	41	E-C	40	D-E	39	38	D-C	37	
D-E	E-D	D-E	C-E/D	C-D	C-D	D-B					
D	36	E-C	35	D-E	34		33	D-C	32	B-D	31
E-D	D-E	C-E/D	C-D	D-B	C-D						
E-C	30	D-E	29		28	D-C	27	B-D	26	C-D	25
D-E	C-E/D	C-D	D-B	C-D	C-D	C-B					
D-E	24		23	D-C	22	B-D	21	C-D	20		19
C-E/D	C-D	D-B	C-D	C-B	B-C	B-C	B				
	18	D-C	17	B-D	16	C-D	15		14		13
C-D	D-B	C-D	C-B	B-C	B	B	B-A				
D-C	12	B-D	11	C-D	10		9		8		7
D-B	C-D	5		4		3		2	A-C	1	
C-D	C-B	B-C	B	B-A	B-A	A-B					

### Color Key

A = black B = charcoal C = medium grey D = pearl E = ecru

**Row 5** K to center 3 sts, SK2P, k to end—2 sts dec'd.

**Row 6** Purl.

**Rows 7–24** Rep rows 3–6 four times, then rep rows 3 and 4 once more—5 sts.

**Row 25** Rep row 5—3 sts.

**Row 26** Sl 1, p2tog, pss0. Do not fasten off.

#### **Miter 1 (Size 2)**

**Row 1 (RS)** With larger needles, cast on 29 sts.

**Row 2 (WS)** Knit.

**Row 3** K13, SK2P (center 3 sts), k13—2 sts dec'd.

**Row 4** Knit.

**Row 5** K to center 3 sts, SK2P, k to end—2 sts dec'd.

**Row 6** With B, purl.

**Rows 7–26** Rep rows 3–6 five times—5 sts.

**Row 27** Rep row 5—3 sts.

**Row 28** Sl 1, p2tog, pss0. Do not fasten off.

#### **Miter 1 (Size 3)**

**Row 1 (RS)** With larger needles, cast on 31 sts.

**Row 2 (WS)** Knit.

**Row 3** K14, SK2P (center 3 sts), k14—2 sts dec'd.

**Row 4** Knit.

**Row 5** K to center 3 sts, SK2P, k to end—2 sts dec'd.

**Row 6** Purl.

**Rows 7–28** Rep rows 3–6 five times, then rep rows 3 and 4 once more—5 sts.

**Row 29** Rep row 5—3 sts.

**Row 30** Sl 1, p2tog, pss0. Do not fasten off.

#### **Miter 2—all sizes**

**Row 1 (RS)** With last stitch of previous miter on needle and designated color, pick up and k13 (14, 15) sts along side edge of previous miter, pick up and k1 in corner of cast-on edge, then cast on 13 (14, 15) sts—27 (29, 31) sts. Beg with row 2, work same as miter 1 for desired size.

Cont to work miters as established, using colors as shown on diagram, through miter 6.

This completes the first tier of miters.

Fasten off last st at end of miter 6.

**Miters 7, 13, 19, 25, 31, 37, and 43** These are the first miter of each tier, work them as foll:

**Row 1 (RS)** With designated color, cast on 13 (14, 15) sts, then pick up and k1 st in corner, then pick up and k13 (14, 15) sts along upper edge of miter from tier below—27 (29, 31) sts.

Beg with row 2, work same as miter 1 for desired size.

#### **Miter 8**

With designated color, pick up and k13 (14, 15) sts along side of previous miter, then 1 st in corner, then k13 (14, 15) sts along top of miter from previous tier—27 (29, 31) sts. Beg with row 2, work same as Miter 1 for desired size.

Cont to work miters as established, foll diagram for colors and placement.

#### **BACK MITERS**

Work 48 miters for desired size as described above.

### **FRONT MITERS**

Work miters 1–44 same back.

#### **Half miters for neck**

**Miter 45—Row 1 (RS)** With D, pick up and k 27 (29, 31) sts.

**Rows 2 and 4** Knit.

**Row 3** K2tog, k to center 3 sts, SK2P, k to last 2 sts, k2tog—23 (25, 27) sts.

**Row 5** With E, k2tog, k to center 3 sts, SK2P, k to last 2 sts, k2tog—19 (21, 23) sts.

**Row 6** Purl.

**Row 7** With D, k2tog, k to center 3 sts, SK2P, k to last 2 sts, k2tog—15 (17, 19) sts.

**Row 8** Knit.

**Rows 9 and 10** Rep rows 5 and 6—11 (13, 15) sts.

**Rows 11 and 12** Rep rows 7 and 8—7 (9, 11) sts.

**Row 13** Rep row 5—3 (5, 7) sts.

**For Size 1—Row 14 (WS)** Sl 1, p2tog, pss0.

Fasten off last st.

For Sizes 2 and 3, cont in pat and decs as before until 3 sts rem, end with a RS row. Work last WS rows as for Size 1.

**Miter 46—Row 1** With E, pick up and k14 (15, 16) sts along upper edge of miter 40.

**Rows 2 and 4** With E, knit.

**Row 3** With E, k2tog, knit to end.

**Row 5** With D, k2tog, knit to end.

**Row 6** With D, purl.

Cont to dec at beg of RS rows, keeping to pats as established, until 1 st rem. Keep yarn and last st for next miter.

Complete miters 47 and 48 as for back.

#### **Back shoulder piece**

**Row 1 (RS)** With RS facing and C, working along top edge of miters 43 to 48, pick up and k14 (15, 16) sts along first and last miters (43 and 48) and 13 (14, 15) sts along center 4 miters—80 (86, 92) sts.

**Row 2** Knit.

**Row 3** Purl.

**Rows 4, 6, 8, and 10** Purl.

**Rows 5 and 9** Knit.

**Row 7** Purl.

For size 1 (2) only work 4 more rows in St st.

#### **Shoulder shaping**

Cont in St st and bind off 8 (10, 11) sts at beg of next 2 rows, 9 (9, 10) sts at beg of next 4 rows.

Place rem 28 (30, 30) sts on a st holder for neck.

#### **Left front shoulder piece**

**Row 1 (RS)** With RS facing and C, pick up and k14 (15, 16) sts along both miters—28 (30, 32) sts. Work rows 2–14 (14, 10) same as back shoulder piece, but dec 1 st at end of rows 3 and 5—26 (28, 30) sts.

#### **Shoulder shaping**

Cont in St st and bind off at beg of RS rows, 8 (10, 10) sts once, 9 (9, 10) sts twice.

#### **Left front shoulder piece**

**Row 1 (RS)** With RS facing and C, pick up and

k14 (15, 16) sts along both miters—28 (30, 32) sts.

Work rows 2–14 (14, 10) same as back shoulder piece, but dec 1 st at beg of rows 3 and 5—26 (28, 30) sts.

#### **Shoulder shaping**

Cont in St st and bind off at beg of WS rows, 8 (10, 10) sts once, 9 (9, 10) sts twice.

#### **Left back side panel**

With spare needle and C, cast on 25 sts and put aside.

**Row 1** With RS facing and B, pick up and k sts from back shoulder to hem as foll: 11 (11, 9) sts along shoulder trim, 14 (15, 16) sts along first miter and 13 (14, 15) sts along the foll 7 miters—116 (124, 130) sts.

**Row 2** Working with C on sts from spare needle, work 25 cast-on sts in corrugated garter, with B knit to end. Keep B attached.

**Row 3** With E, knit to last 25 sts, with C work corrugated garter to end.

**Row 4** With C, work 25 sts corrugated garter, with E purl to end. Cut E.

**Row 5** With B, knit to last 25 sts, with C work corrugated garter to end.

**Row 6** Rep row 2. Cut B.

**Row 7** With C, k38 (20, 25), [M1, k40 (21, 20)] 1 (4, 4) times, M1, k38 (20, 25)—118 (129, 135) sts plus 25 sts corrugated garter.

**Row 8** With C, work 25 sts corrugated garter, purl to end.

#### **Beg bamboo stitch for body and shoulder shaping**

**Note** Cont with C throughout. Stitches will be decreased in the corrugated garter section for shoulder shaping as foll:

**Row 1 (RS)** Work 10 (15, 15) sts garter rib, 108 (114, 120) sts bamboo st, 25 sts corrugated garter. Cont in pats as established for 3 rows more.

**Row 5** Rib 10 (15, 15) sts, p1, k2tog, work in pats as established to end.

Rep last 4 rows until side panel measures approx 2½ (2½, 3¾, 3¾, 4¾)"/6 (14.5, 19.5, 19.5, 21) cm from pick up row, end with a WS row.

Knit 4 rows.

Bind off sts knitwise.

#### **Right front side panel**

With spare needle and C, cast on 20 sts and put aside. Work as for left back side panel, with 20 sts in corrugated garter (instead of 25).

#### **Right back side panel**

**Row 1** With C, cast on 20 sts, with B pick up sts from hem to shoulder as foll: 13 (14, 15) sts along each miter to last miter, pick up 14 (15, 16) sts, then 11 (9, 9) sts from along shoulder trim—116 (122, 130) sts in B plus 20 sts in C.

Work in reverse of left back panel, working the 20 cast on sts in corrugated garter, and rem sts in bamboo st for body and garter rib at shoulder to corre-

spond to the left back panel.

#### Left front side panel

**Row 1** With C, cast on 25 sts, with B pick up sts from hem to shoulder as foll: 13 (14, 15) sts along each miter to last miter, pick up 14 (15, 16) sts, then 11 (9, 9) sts from along shoulder trim—116 (122, 130) sts in B plus 25 sts in C. Work in reverse of right front panel, working the 25 cast on sts in corrugated garter, and rem sts in bamboo st for body and garter rib at shoulder to correspond to the right front side panel.

#### Lower edge rib on back

**Row 1 (RS)** With smaller needles and B, pick up and k14 (15, 16) sts along first and last miter and 13 (14, 15) sts from other miters—80 (86, 92) sts.

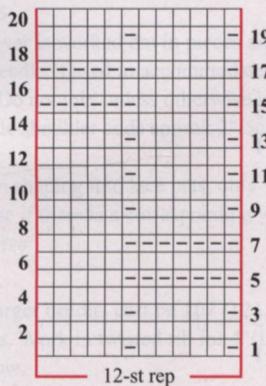
**Row 2** Knit.

**Row 3** Purl.

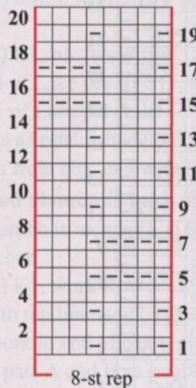
**Row 4** Purl and inc 7 (6, 5) sts evenly spaced across—87 (92, 97) sts.

**Next row (RS)** \*P2, k3; rep from \* to last 2 sts, p2.

#### BAMBOO STITCH FOR BODY



#### BAMBOO STITCH FOR SLEEVE



#### Stitch Key

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

**Next row** P5, \*k2, p3; rep from \* to last 5 sts, p5.

Rep last 2 rows until rib measures length to match 20 sts of corrugated garter.

Bind off in rib.

**Note** This will leave the 25 sts corrugated garter longer at one side seam.

#### Lower edge rib on front

Work same as lower edge rib on back.

#### SLEEVES

With smaller needles and B, cast on 47 (47, 47, 51, 53) sts.

**Row 1 (RS)** K0 (0, 0, 2, 3), \*p2, k3; rep from \*, end p2, k0 (0, 0, 2, 3).

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

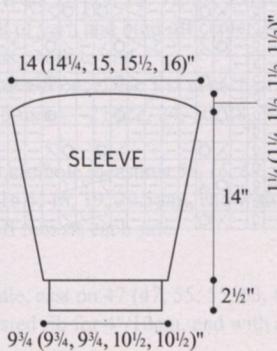
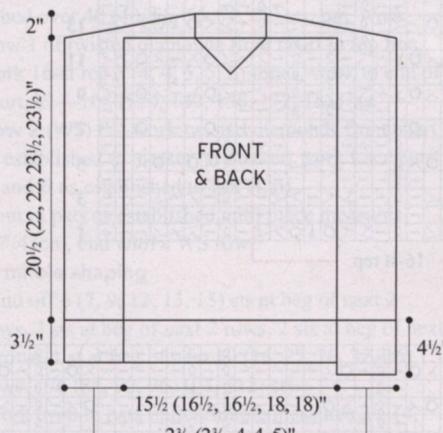
Rep row 2 for 19 rows more and inc 9 sts evenly spaced across last WS row—56 (56, 56, 60, 62) sts. Change to larger needles and C.

Knit 1 row, purl 1 row.

**Note:** Bamboo stitch may not end with a complete repeat.

Work in bamboo st and inc 1 st each side (working inc sts into pat) every 8th (8th, 6th, 8th, 6th) row 12 (13, 15, 14, 15) times—80 (82, 86, 88, 92) sts.

Work even until piece measures 16 1/2" / 42cm from beg, end with a WS row.



#### Cap shaping

Bind off 5 sts at beg of every row until 30 (32, 26, 28, 32) sts rem.

Bind off all sts.

#### FINISHING

Block pieces to measurement. Sew shoulder seams.

#### V-neckband

Measure and mark every 2" / 5cm along diagonal edges of miters 45 and 46.

With RS facing, circular needle and C, pick up and k11 sts every 2" / 5cm along miter 46, knit 28 (30, 30) sts from back neck holder, pick up same number of sts along edge of miter 45.

Knit 1 row, purl 2 rows.

**Next row (RS)** \*K3, p2; rep from \* to end.

Cont in rib for 1 1/2" / 4cm.

Bind off in rib.

Place left side of neck under right side of neck and sew to WS at pick up row.

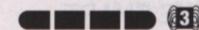
Measure sleeve cap along shaped edge, and add 3/4" / 2cm to this measurement, then divide in half for marker depth. Place markers at this depth from shoulder seam at each side of front and back. Set in sleeves between markers.

Sew side and sleeve seams.

Sew lower rib band of right front and left back to 20 sts corrugated garter, matching length. Sew lower rib band of left front and right back to 25 sts corrugated garter, leaving 1 1/4" / 3cm unsewn at lower edge for slit. ■

## 7. Lace Pullover

Classic fit pullover in all over lace patterns with ribbed trims and collar. Sized for Small, Medium, Large, 1X, 2X and 3X and shown in size Small on pages 52 and 53.



#### KNITTED MEASUREMENTS

- Bust 36 (41, 46 1/2, 52, 57, 63)"/91.5 (104, 118, 132, 144.5, 160)cm

- Length 24 1/2 (25, 25 1/2, 26, 26 1/2, 27)"/62 (63.5, 64.5, 66, 67.5, 68.5)cm

- Upper arm 11 1/2 (12 1/2, 13 3/4, 15, 16 1/4, 17 1/2)"/29 (31.5, 35, 38, 41, 44.5)cm

#### MATERIALS

##### UNIVERSAL YARN

[www.universal yarn.com](http://www.universal yarn.com)

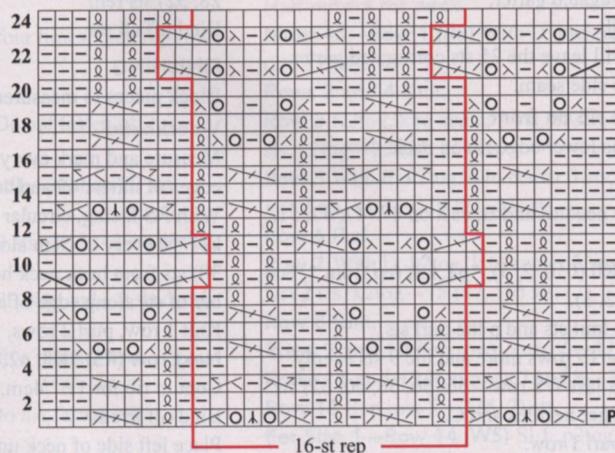
- 11 (13, 15, 17, 18, 20) 1 3/4oz/50g balls (each approx 126yd/115m) of Fibra Natura/Universal Yarn Dona (merino wool) in #112 smoky peach
- Size 5 (3.75mm) circular needle 32"/80cm long, OR SIZE TO OBTAIN GAUGE

- Size 4 (3.5mm) circular needle 16"/40cm long

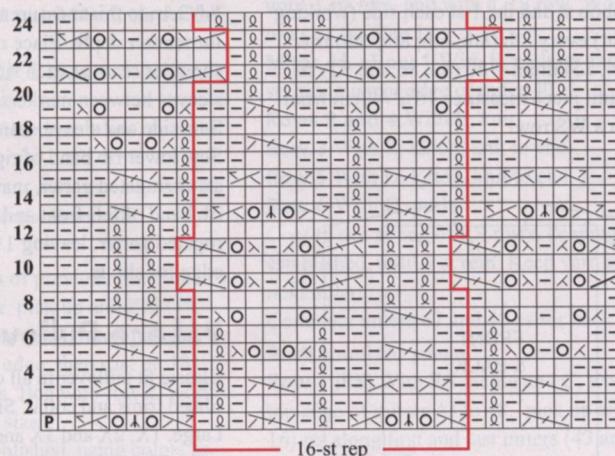
- Cable needle (cn)

- Stitch markers

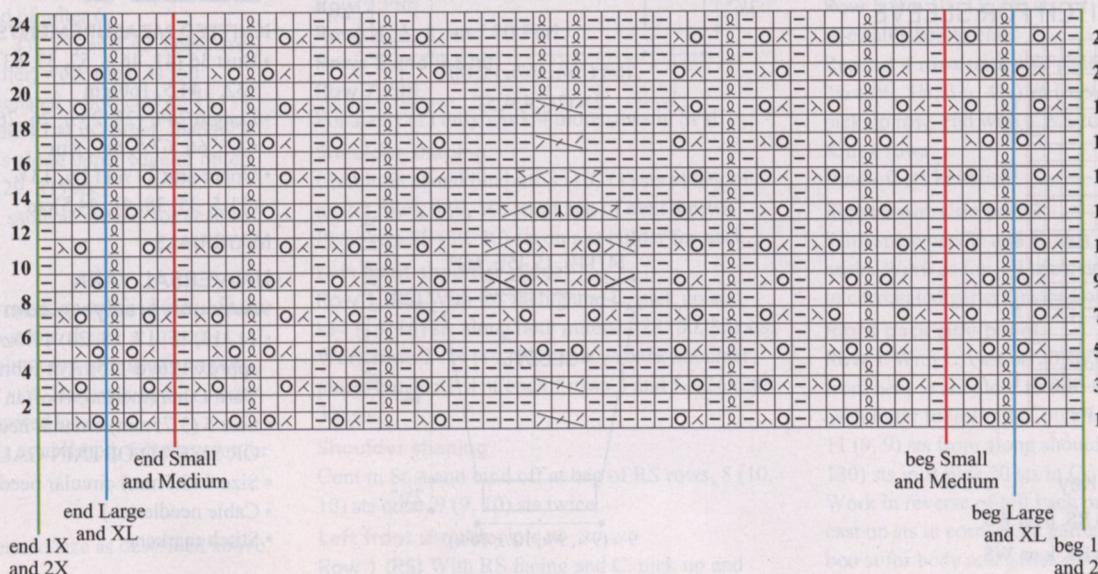
## TWISTED DIAMONDS FRONT



## TWISTED DIAMONDS BACK



## SLEEVE CHART



### Stitch Key

k on RS, p on WS

p on RS, k on WS

k1tbl on RS, p1tbl on WS

k2tog

ssk

yo

S2KP

2-st RC

2-st LC

2-st RPC

2-st LPC

3-st RC

3-st LC

M1 p-st on first Row 1,  
p on RS, k on WS on  
subsequent repeats

### LACE PAT A

4		Q		-	
	X	O	Q	O	X
2			Q		-
	X	O	Q	O	X

### LACE PAT B

4		-	ꝝ	-		-
	ꝝ	ꝝ	-	ꝝ	ꝝ	-
2	-	ꝝ	-	-		
	ꝝ	ꝝ	-	ꝝ	ꝝ	-

## GAUGE

24 sts and 28 rows = 4"/10cm over lace pats A and B using size 5 (3.75mm) needle.

TAKE TIME TO CHECK GAUGE.

## STITCH GLOSSARY

**2-st RC** Sl 1 st to cn and hold to *back*, k1, k1 from cn.

**2-st LC** Sl 1 st to cn and hold to *front*, k1, k1 from cn.

**2-st RPC** Sl 1 st to cn, hold to *back*, k1, p1 from cn.

**2-st LPC** Sl 1 st to cn, hold to *front*, p1, k1 from cn.

**3-st RC** Sl 2 sts to cn, hold to *back*, k1 from LH needle, sl second st on cn back LH needle and k1, then k1 from cn.

**3-st LC** Sl 2 sts to cn, hold to *front*, k1 from LH needle, sl second st on cn back to LH needle and k1, k1 from cn.

## TWISTED RIB

(over an odd number of sts)

**Row 1 (RS)** K1, \*p1, k1tbl; rep from \* to last 2 sts, p1, k1.

**Row 2 (WS)** P1, k1, \*p1tbl, k1; rep from \* to last st, p1.

Rep rows 1 and 2 for twisted rib.

## NOTES

1 Pullover is worked flat in pieces and seamed. Circular needle is used to accommodate large number of sts. Do not join unless otherwise instructed.

2 Saddle shoulder adds approx 2"/5cm to armhole depth.

3 When shaping into lace pats, only work a decrease if there is a corresponding yarn over, and vice versa.

## BACK

With larger needle, cast on 107 (123, 139, 155, 171, 187) sts. Work in twisted rib for 4"/10cm, end with a RS row.

## Beg Lace pats A and B

**Set-up row (WS)** P1, [work row 4 of Lace pat A over 8 sts, work row 4 of Lace pat B over 8 sts] 6 (7, 8, 9, 10, 11) times, work row 4 of Lace pat A over 8 sts, k1, p1.

**Row 1 (RS)** K1, p1, [work row 1 of Lace pat A, work row 1 of Lace pat B] 6 (7, 8, 9, 10, 11) times, work row 1 of Lace pat A, k1.

Cont in pats as established until piece measures 10"/25.5cm from beg, end with a row 4 of lace pats.

## Beg twisted diamonds back chart

**Note** One stitch is increased in first row of twisted diamonds chart.

**Row 1 (RS)** K1, work Row 1 of twisted diamonds back chart to rep line, work 16-st rep 3 (4, 4, 5, 5, 6) times, work to end of chart, place marker (pm), work Lace pats A and B as established to last st, k1—108 (124, 140, 156, 172, 188) sts.

**Row 2 (WS)** P1, work Lace pats A and B as established to marker, sl marker, work twisted diamonds back chart as established to last st, p1.

Cont in pats as established until piece measures

17"/43cm from beg, end with a WS row.

## Armhole shaping

Bind off 6 (7, 9, 12, 13, 15) sts at beg of next 2 rows, 3 sts at beg of next 2 rows, 2 sts at beg of next 2 rows, 1 st at beg of next 10 (16, 22, 26, 32, 36) rows—76 (84, 90, 96, 104, 112) sts.

Work even in pats until armhole measures 5 1/2 (6, 6 1/2, 7, 7 1/2, 8)"/14 (15, 16.5, 18, 19, 20.5)cm, end with a RS row.

Bind off.

## FRONT

Work as for back until piece measures 4"/10cm from beg.

## Beg Lace pats A and B

**Set-up row (WS)** P1, k1, [work row 4 of Lace pat A over 8 sts, work row 4 of Lace pat B over 8 sts] 6 (7, 8, 9, 10, 11) times, work row 4 of Lace pat A over 8 sts, p1.

**Row 1 (RS)** K1, [work row 1 of Lace pat A, work row 1 of Lace pat B] 6 (7, 8, 9, 10, 11) times, work row 1 of Lace pat A, p1, k1.

Cont in pats as established until piece measures 10"/25.5cm from beg, end with a row 4 of lace pats.

## Beg twisted diamonds front chart

**Note** One stitch is increased in first row of twisted diamonds chart.

**Row 1 (RS)** K1, work Lace pats A and B as established over 40 (40, 56, 56, 72, 72) sts, pm, work Row 1 of twisted diamonds front chart to rep line, work 16-st rep 3 (4, 4, 5, 5, 6) times, work to end of chart, k1—108 (124, 140, 156, 172, 188) sts.

**Row 2 (WS)** P1, work twisted diamonds front chart as established to marker, sl marker, work Lace pats A and B as established to last st, p1.

Cont in pats as established until piece measures 17"/43cm, end with a WS row.

## Armhole shaping

Bind off 6 (7, 9, 12, 13, 15) sts at beg of next 2 rows, 3 sts at beg of next 2 rows, 2 sts at beg of next 2 rows, 1 st at beg of next 10 (16, 22, 26, 32, 36) rows—76 (84, 90, 96, 104, 112) sts.

Work even in pats until armhole measures 3 1/2 (4, 4 1/2, 5, 5 1/2, 6)"/9 (9.5, 10, 11, 12, 12.5)cm, end with a WS row.

## Neck shaping

**Next row (RS)** Work 26 (27, 29, 31, 33, 35) sts in pat, join 2nd ball of yarn and bind off center 24 (30, 32, 34, 38, 42) sts, work to end.

Working both sides at once, dec 1 st at each neck edge every row 5 times—21 (22, 24, 26, 28, 30) sts rem each side.

Work even until armhole measures 5 1/2 (6, 6 1/2, 7, 7 1/2, 8)"/14 (15, 16.5, 18, 19, 20.5)cm, end with a WS row. Bind off rem sts each side.

## SLEEVES

With larger needle, cast on 47 (47, 55, 55, 63, 63) sts. Work in twisted rib for 4"/10cm, end with a RS row.

## Beg sleeve chart

**Set-up row (WS)** P1, work sleeve chart as indicated for size over 45 (45, 53, 53, 61, 61) sts.

**Row 1 (RS)** K1, work sleeve chart as established, k1.

Work 3 rows as established.

**Inc row (RS)** K1, M1, work in pat to last st, M1, k1—2 sts inc'd.

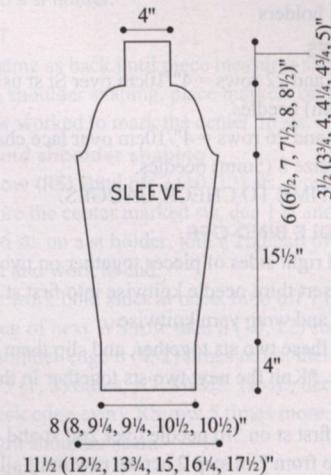
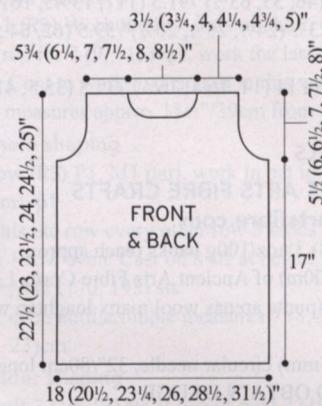
Rep inc row every 8th (6th, 6th, 6th, 6th, 4th) row 10 (13, 13, 17, 16, 20) times more, working inc'd sts into Lace pat A each side—69 (75, 83, 91, 97, 105) sts.

Work even until piece measures 19 1/2"/49.5cm from beg, end with a WS row.

## Cap shaping

Bind off 6 (7, 9, 12, 13, 15) sts at beg of next 2 rows. Dec 1 st each side on next row, then every other row 11 (13, 15, 16, 18, 20) times more, then every 4th row 4 times—25 sts.

Work even over rem 25 sts for saddle for approx 3 1/2 (3 3/4, 4, 4 1/4, 4 3/4, 5)"/9 (9.5, 10, 11, 12, 12.5)cm, or until saddle fits along shoulder, end with a WS row. Bind off.



## FINISHING

Block pieces to measurements. Sew side edges of saddles to front and back shoulders and set in sleeves. Sew sleeve and side seams.

### Collar

With smaller needle, pick up and k 23 sts along left saddle edge, 6 sts along shaped front neck, 24 (28, 32, 34, 38, 42) sts along front neck edge, 6 sts along shaped front neck edge, 23 sts along right saddle, 34 (38, 42, 44, 48, 52) sts along back neck edge—116 (124, 132, 136, 144, 152) sts. Join and pm for beg of rnd. **Rnd 1** \*K1tbl, p1; rep from \* around. Rep rnd 1 for twisted rib in the rnd for 4"/10cm. Bind off in pat. ■

## 8. Bell Sleeve Pullover

Classic fit pullover in all-over lace pattern with scoop neck and bell sleeves. Sized for Small, Medium/Large, 1X/2X and 3X and shown in size Small on pages 54 and 55.



### KNITTED MEASUREMENTS

- Bust 36 (46, 55, 63½)"/91.5 (117, 139.5, 161)cm
- Length 23½ (24½, 25½, 26½)"/59.5 (62, 64.5, 67.5)cm
- Upper arm 14 (14, 16¼, 16¼)"/35.5 (35.5, 41, 41)cm

### MATERIALS

#### ANCIENT ARTS FIBRE CRAFTS

ancientartsfibre.com

- 5 (6, 7, 8) 3½oz/100g hanks (each approx 220yd/200m) of Ancient Arts Fibre Crafts Lascaux Worsted (punta arenas wool/manx loaghtan wool) in petal
- Size 8 (5mm) circular needle, 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- Size 7 (4.5mm) circular needle, 24"/60cm long
- Stitch markers
- Stitch holders

### GAUGES

- 18 sts and 22 rows = 4"/10cm over St st using size 8 (5mm) needles.
- 18 sts and 26 rows = 4"/10cm over lace chart using size 8 (5mm) needles.

TAKE TIME TO CHECK GAUGES.

### 3-NEEDLE BIND-OFF

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

## STITCH GLOSSARY

**S2KP** Sl 2 sts tog, k1, pass 2 slipped sts over k1—2 sts dec'd.

**sssk** Slip next 3 sts knitwise, one at a time, to RH needle. Insert tip of LH needle into fronts of sts and k tog—2 sts dec'd.

**k3tog** Knit 3 tog—2 sts dec'd.

**S3K2P** Sl 3 sts tog, knit 2 tog, then pass 3 slipped sts over st on RH needle—4 sts dec'd.

### NOTES

1 Slip the first st and knit the last st of every row.

2 When shaping into lace pats, only work a decrease if there are corresponding yarn over(s), and vice versa.

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

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

### BACK

With larger needles, cast on 83 (103, 123, 143) sts.

**Row 1 (WS)** Sl 1, \*k1, p1tbl; rep from \* to last 2 sts, k2.

**Row 2 (RS)** Sl 1, \*p1, k1tbl; rep from \* to last 2 sts, p1, k1.

Rep last 2 rows for twisted rib for 1"/2.5cm, end with a WS row.

### Beg chart

**Row 1 (RS)** Sl 1, work 20-st rep 4 (5, 6, 7) times, work last st of chart, k1.

**Row 2** Sl 1, work chart as established to last st, k1.

Cont to work chart in this way until piece measures 16"/40.5cm from beg, end with a WS row.

### Armhole shaping

**Next row (RS)** Bind off 3 (6, 8, 10) sts, work to end.

**Next row** Bind off 3 (6, 8, 10) sts, work to last 2 sts, k2tog.

**Next 0 (2, 2, 2) rows** Bind off 0 (4, 5, 7) sts, work to last 2 sts, k2tog.

**Next 2 (2, 4, 8) rows** Bind off 2 sts, work to last 2 sts, k2tog.

**Next 2 (2, 2, 0) rows** Bind off 1 st, work to the last 2 sts, k2tog.

**Next row** Work to last 2 sts, k2tog—65 (69, 77, 81) sts.

Work even in pat until armhole measures 7½ (8½, 9½, 10½)"/19 (21.5, 24, 26.5)cm, end with a RS row.

**Next row (WS)** Work 17 (18, 20, 21) sts in pat, place on st holder for shoulder, bind off center 31 (33, 37, 39) sts, work rem 17 (18, 20, 21) sts in pat and place on st holder for shoulder.

### FRONT

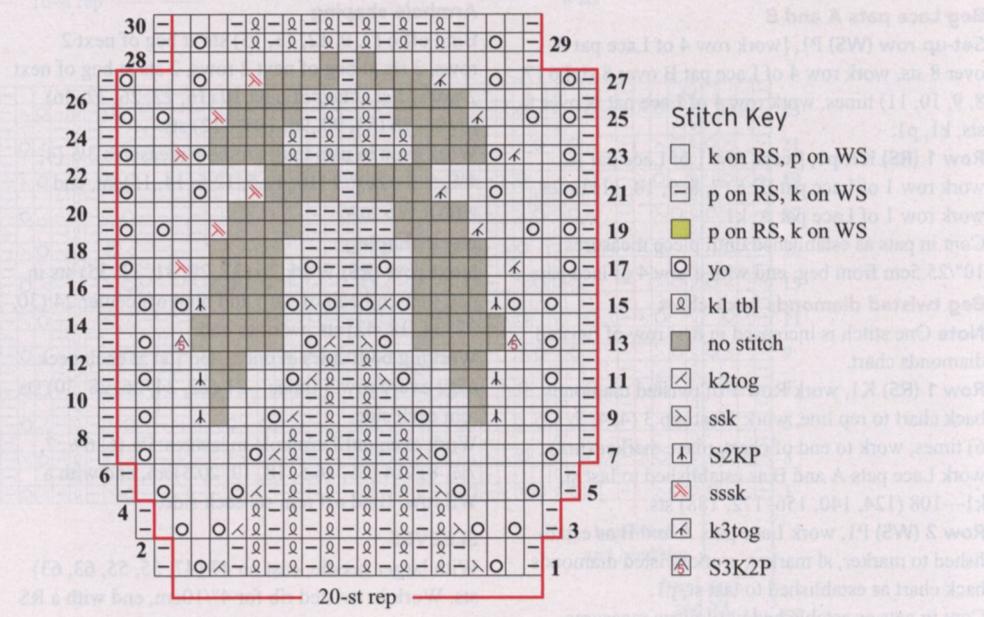
Work as for back through armhole shaping, then work even until armhole measures 2¾ (3¾, 4¾, 5¾)"/7 (9.5, 12, 14.5)cm, end with a WS row—65 (69, 77, 81) sts.

### Neck shaping

**Next row (RS)** Work 27 (28, 30, 31) sts in pat, bind off center 11 (13, 17, 19) sts, work to end in pat.

**Next row** Work in pat to last 2 sts of first side, work 2 tog in pat; bind off 1 st at beg of second side, work to end—1 st dec'd each side.

Working both sides at once, rep last row 9 times



more—17 (18, 20, 21) sts rem each side. Work even in pat until armhole measures 7½ (8½, 9½, 10½)"/19 (21.5, 24, 26.5)cm, end with a WS row. Place sts each side on st holders.

### SLEEVES

With larger needles, cast on 43 sts.

Work in twisted rib as for back for 1"/2.5cm, end with a RS row.

**Next row (inc WS)** Sl 1, k1, \*pfb, kfb; rep from \* to last st, k1—83 sts.

### Beg chart

**Row 1 (RS)** Sl 1, work 20-st rep 4 times, work last st of chart, k1.

**Row 2** Sl 1, work chart as established to last st, k1. Cont to work chart as established through row 30.

**Dec row (RS)** Sl 1, p2tog, work row 1 as established to last 3 sts, p2tog, k1—2 sts dec'd.

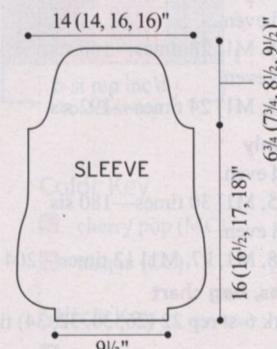
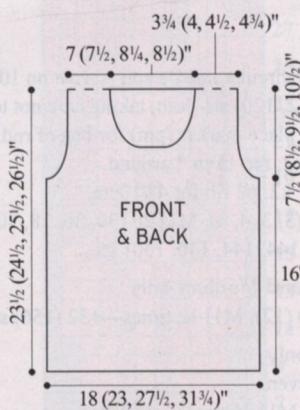
Rep dec row every other (other, 4th, 4th) row 9 (9, 4, 4) times more—63 (63, 73, 73) sts.

Cont in chart as established until piece measures 16 (16½, 17, 18)"/40.5 (42, 43, 45.5)cm from beg, end with a WS row.

### Cap shaping

**Next row (RS)** Bind off 3 (6, 8, 10) sts, work to end.

**Next row** Bind off 3 (6, 8, 10) sts, work to last 2 sts, k2tog.



**Next 2 rows** Bind off 2 (4, 5, 7) sts, work to last 2 sts, k2tog.

**Next 2 rows** Bind off 1 st, work to the last 2 sts, k2tog.

**Next row** Work to last 2 sts, k2tog—45 (35, 39, 31) sts.

Work even in pat for 7 (13, 13, 23) rows, end with a WS row.

**Dec row (RS)** Bind off 1 st, work in pat to last 2 sts, k2tog—2 sts dec'd.

Rep dec row every 4th (4th, 4th, 6th) row 2 (7, 8, 5) times, then every other row 10 (0, 1, 0) times—19 sts. Work 1 WS row.

Bind off.

### FINISHING

Block pieces to measurements. Join shoulder seams using 3-needle bind-off. Set in sleeves. Sew sleeve and side seams.

### Neckband

With RS facing, smaller needle, beg at left shoulder seam, pick up and k 90 (94, 102, 106) sts evenly around neck edge. Join and place marker for beg of rnd.

**Rnd 1** \*K1tbl, p1; rep from \* around.

Rep rnd 1 for twisted rib for 1½"/4cm. Bind off knitwise. ■

## 9. Cable and Lace Pullover

Loose fit pullover in two deeply textured stitches with sleeves picked up along the armholes and worked downwards to the cuffs. Sized for Small/Medium, Large/X-Large and 1X/2X and shown in size Small/Medium on pages 56 and 57.



### KNITTED MEASUREMENTS

- Bust 40 (49, 58)"/101.5 (124.5, 147)cm
- Length 26 (27, 28)"/66 (68.5, 71)cm
- Upper arm 13 (15, 17)"/33 (38, 43)cm

### MATERIALS

#### BISCOTTE YARNS

[biscotteyarns.com](http://biscotteyarns.com)

- 9 (11, 14) 4oz/115g hanks (each approx 260yd/238m) of Biscotte Yarns DK Pure semi-solid (superwash wool/silk) in bisque
- One pair each sizes 5 and 6 (3.75 and 4mm) needles OR SIZE TO OBTAIN GAUGE
- Stitch holders
- Cable needle

### GAUGE

23 sts and 28 rows = 4"/10cm over chart pat using larger needles.

TAKE TIME TO CHECK GAUGE.

### STITCH GLOSSARY

**Work 5 sts in 1 st** Work (k1, yo, k1, yo, k1) all into 1 st.

**Dec 5 sts to 1 st** P5, then sl the first, 2nd, 3rd and 4th sts over 5th st one at a time

**6-St LPC** Sl 2 sts to cn and hold to front, k2, p2, then k2 from cn.

### TWIST STITCH CABLE PATTERN

(over a multiple of 5 sts plus 6)

**Row 1 (RS)** K2, p2, \*k3, p2; rep from \*, end k2.

**Row 2 (WS)** P2, \*k2, p3; rep from \* end k2, p2.

**Row 3** K2, p2, \*sl 1, k2, pass the sl st over the k2, then p2; rep from \*, end k2. On this row, each 5-st rep has been decreased to a 4-st rep.

**Row 4** P2, \*k2, p1, yo, p1; rep from \*, end k2, p2. On this row, the 5-st rep has been restored. Rep these 4 rows for twist st cable pat.

### BACK

With smaller needles, cast on 121 (151, 181) sts. Work in twist st pat for four reps of the 4-row pat st, then work rows 1–3 once more.

**Next row (WS)** P2, \*k2, p1, yo, p1, k2, p1, yo, p1, k2, p2\*; rep between \*'s 6 (8, 10) times more, end k2, p1, yo, p1, k2, p1, yo, p1, k2, p2—114 (142, 170) sts.

Change to larger needles.

### Beg chart pattern

**Row 1 (RS)** Work the first 5 sts of chart, work the 14-st rep for 7 (9, 11) reps, work the last 11 sts of chart. Cont to work in chart pat in this way until piece measures approx 15½"/39cm from beg.

### Armhole shaping

**Inc row (RS)** P1, M1 purl, work in pat to the last st, M1 purl, p1.

Rep this inc row every other row 5 times more. Work 1 row even. Cast on 8 sts at beg of next 2 rows—142 (170, 198) sts.

Work even until armhole measures 7 (8, 9)"/18 (20.5, 23)cm.

### Shoulder shaping

Bind off 7 (10, 12) sts at beg of next 2 (10, 6) rows, 8 (11, 13) sts at beg of next 10 (2, 6) rows. Sl rem 48 sts to a st holder.

### FRONT

Work same as back until piece measures same as back to shoulder shaping, place markers on the last WS row worked to mark the center 36 sts.

### Neck and shoulder shaping

**Next row (RS)** Bind off 7 (10, 12) sts, work to 2 sts before the center marked sts, dec 1 st and place these 36 sts on a st holder, join a 2nd ball of yarn, dec 1 st and work to end.

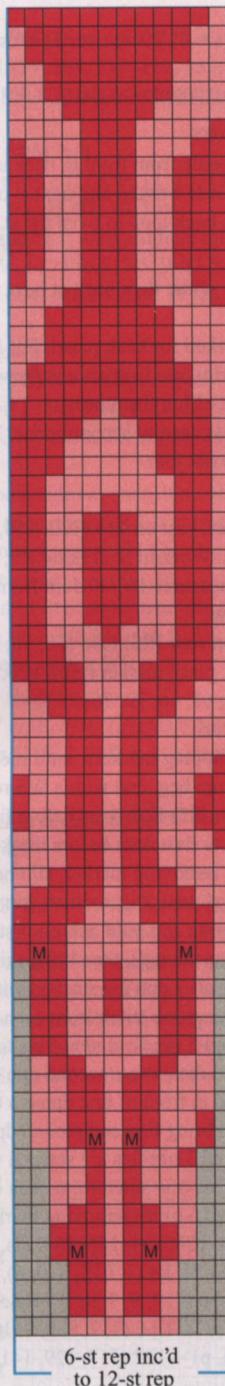
Cont to work both sides at once, bind off 7 (10, 12) sts at beg of next WS row then 0 (10, 12) sts for each shoulder edge 0 (4, 2) times more, then 8 (11, 13) sts 5 (1, 3) times, AT SAME TIME, dec 1 st at each neck edge every RS row 5 times more.

Sew right shoulder seam.

### Neckband

With smaller needles, pick up and k 11 sts from





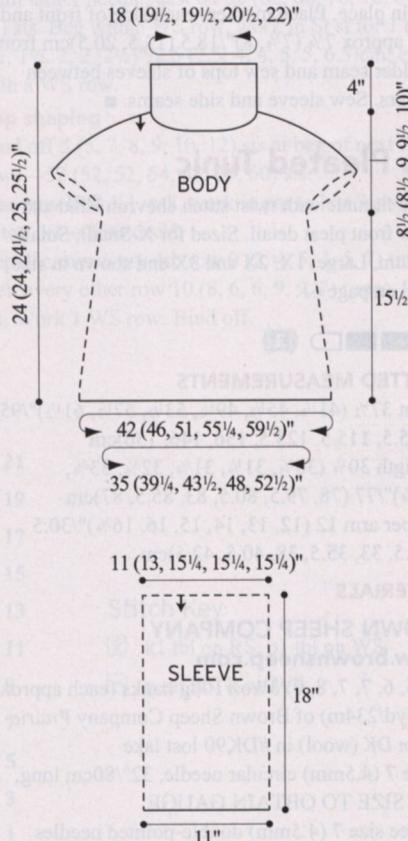
#### Color Key

- cherry pop (MC)
- bisque (CC)

#### Stitch Key

- no stitch
- M1

53, 53, 57)—264 (312, 360, 384, 408) sts.  
**Divide sleeves and body**  
**Next rnd** Sl next 48 (60, 72, 72, 72) sts to st holder for right sleeve, cast on 12 sts for underarm, work 84 (96, 108, 120, 132) sts for front, sl next 48 (60, 72, 72, 72) sts to st holder for left sleeve, cast on 12 sts for underarm, work 84 (96, 108, 120, 132) sts for back, place new marker for beg of rnd—192 (216, 240, 264, 288) sts for body.  
 Cont in chart pat as established through rnd 71.  
 Cont with A only in St st, working A-line shaping as foll:  
**Inc rnd** K2 (6, 0, 4, 8), [M1, k19 (21, 24, 26, 28), pm] 10 times—202 (226, 250, 274, 298) sts.  
 Work 17 rnds even.  
**Inc rnd** K2 (6, 0, 4, 8), [M1, k to marker, sl marker] 10 times—10 sts inc'd.  
 Rep inc rnd every 18th rnd twice more—232 (256, 280, 304, 328) sts.  
 Work even in St st until piece measures 14½"/37cm from underarm.  
 Work in k2, p2 rib for 1"/2.5cm. Bind off in pat.



↑ = Direction of work

#### SLEEVES

Place 48 (60, 72, 72, 72) sleeve sts onto shortest circular needle, cast on 6 sts for underarm, pm for beg of rnd, cast on 6 sts for underarm—60 (72, 84, 84, 84) sts.

Cont in chart pat through rnd 71, then cont with A only in St st.

#### For sizes Medium, Large, 1X and 2X only

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

Rep dec rnd every 4th (6th, 6th, 6th) rnd 5 (11, 11, 11) times more—60 sts.

#### For all sizes

Work even until sleeve measures 17"/43cm from underarm. Work in k2, p2 rib for 1"/2.5cm. Bind off in pat.

#### FINISHING

Sew underarm seams. Block lightly to measurements. ■

## 11. Brioche Pullover

Oversized pullover worked in brioche rib with wide sleeves and funnel neck. Sized for Small/Medium, Large/1X and 2X and shown in size Small/Medium on page 60.



#### KNITTED MEASUREMENTS

- Bust 44 (51, 56)"/111.5 (129.5, 142)cm
- Length 17¼ (18, 18¾)"/44 (45.5, 47.5)cm
- Upper arm 14½ (15½, 16)"/37 (39.5, 40.5)cm

#### MATERIALS

##### URTH YARNS

[www.urthyarns.com](http://www.urthyarns.com)

- 10 (11, 12) 3½oz/100g hanks (each approx 220yd/200m) of Urth Yarns Harvest Worsted (wool) in buckthorn
- One pair size 10½ (6.5mm) needles, OR SIZE TO OBTAIN GAUGE
- Stitch markers

#### GAUGE

12 sts and 32 rows = 4"/10cm over brioche rib using size 10½ (6mm) needles and 2 strands of yarn held tog.

TAKE TIME TO CHECK GAUGE.

#### STITCH GLOSSARY

**brk** Brioche knit. Knit the slipped st in previous row together with its yo.

**brkyobrk** Brk1, leaving st on LH needle, bring yarn over RH needle to back of work, creating a yo, then brk1 into the same st, 2 sts inc'd.

**brLsl dec (left leaning brioche decrease)** Slip the first st knitwise, brk the following two sts together, pass the slipped st over—2 sts dec'd.

**brRsl dec (right leaning brioche decrease)**

Slip the first st knitwise, knit the next st, pass the

slipped st over, place the st on LH needle, and pass the following st over, move the st to RH needle—2 sts dec'd.

**sl1yo** Bring yarn to front, slip 1 stitch purlwise, bring yarn over the needle to create a yo. Slipped st and yo count as one st.

#### NOTES

1. When counting rows, each knit stitch in a column counts as 2 rows.

1. Use 2 strands of yarn held tog throughout.

#### BACK

With 2 strands held tog, cast on 54 (64, 72) sts.

**Set-up row** \*Sl1yo, k1; rep from \* to end.

**Row 1 (RS)** \*Sl1yo, brk1; rep from \* to end.

**Row 2** \*Sl1yo, brk1; rep from \* to end.

Rep row 2 for brioche rib for 34 (38, 42) rows more.

**Increase row (RS)** [Sl1yo, brk1] 3 times, sl1yo, brkyobrk, \*sl1yo, brk1; rep from \* to last 8 sts, sl1yo, brkyobrk, [sl1yo, brk1] 3 times—4 sts inc'd.

**Next row** \*Sl1yo, brk1; rep from \* to end.

[Work 10 rows even in pat, rep increase row, work 1 row even] twice—66 (76, 84) sts.

Work even in pat for 60 rows; piece measures approx 15 $\frac{1}{4}$  (15 $\frac{3}{4}$ , 16 $\frac{1}{4}$ )" / 38.5 (40, 41) cm from beg.

#### Beg shoulder and neck shaping

**Shoulder decrease row** Sl1yo, brLsL dec, \*sl1yo, brk1; rep from \* to last 4 sts, sl1yo, brRsl dec—62 (72, 80) sts.

**Next row** \*Sl1yo, brk1; rep from \* to end.

Work 4 rows even in pat.

Place markers as foll: after first 24 (30, 34) sts and before last 26 (30, 34) sts (12 sts between markers at center).

**Shoulder and neck decrease row** Sl1yo, brLsL dec, \*sl1yo, brk1; rep from \* to 4 sts before first marker, sl1yo, brRsl dec, sl marker, [sl1yo, brk1] 6 times, sl marker, sl1yo, brLsL dec, \*sl1yo, brk1; rep from \* to last 4 sts, sl1yo, brRsl dec—8 sts dec'd.

**Next row** \*Sl1yo, brk1; rep from \* to end.

Rep last 2 rows 4 (5, 6) times more—22 (24, 24) sts. Work even over rem 22 (24, 24) sts for 62 rows. Bind off.

#### FRONT

Work same as for back.

#### SLEEVES

With 2 strands held tog, cast on 44 (46, 48) sts.

**Set-up row** \*Sl1yo, k1; rep from \* to end.

**Row 1 (RS)** \*Sl1yo, brk1; rep from \* to end.

**Row 2** \*Sl1yo, brk1; rep from \* to end.

Rep row 2 for brioche rib for 134 rows more.

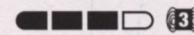
Bind off.

#### FINISHING

Block pieces lightly to measurements. Sew shoulder and neck seams. Fold neck in half to WS and tack in place. Place markers each side of front and back approx 7 $\frac{1}{4}$  (7 $\frac{3}{4}$ , 8)" / 18.5 (19.5, 20.5) cm from shoulder seam and sew tops of sleeves between markers. Sew sleeve and side seams. ■

## 12. Pleated Tunic

Loose fit tunic with twist stitch chevron band and center front pleat detail. Sized for X-Small, Small, Medium, Large, 1X, 2X and 3X and shown in size Small on page 61.



#### KNITTED MEASUREMENTS

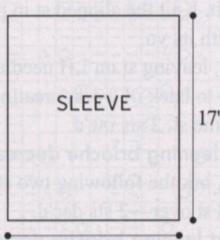
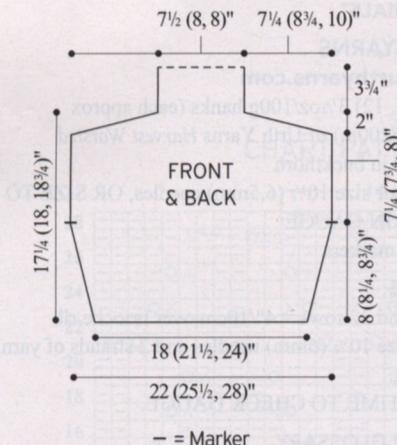
- Bust 37 $\frac{1}{2}$  (41 $\frac{1}{2}$ , 45 $\frac{1}{2}$ , 49 $\frac{1}{2}$ , 53 $\frac{1}{2}$ , 57 $\frac{1}{2}$ , 61 $\frac{1}{2}$ )" / 95 (105.5, 115.5, 125.5, 136, 146, 156) cm
- Length 30 $\frac{1}{4}$  (30 $\frac{3}{4}$ , 31 $\frac{1}{4}$ , 31 $\frac{3}{4}$ , 32 $\frac{3}{4}$ , 33 $\frac{3}{4}$ , 34 $\frac{1}{4}$ )" / 77 (78, 79.5, 80.5, 83, 85.5, 87) cm
- Upper arm 12 (12, 13, 14, 15, 16, 16 $\frac{1}{4}$ )" / 30.5 (30.5, 33, 35.5, 38, 40.5, 42.5) cm

#### MATERIALS

#### BROWN SHEEP COMPANY

[www.brownsheep.com](http://www.brownsheep.com)

- 5 (5, 6, 7, 7, 8, 9) 3 $\frac{1}{2}$  oz / 100 g hanks (each approx 256 yd / 234 m) of Brown Sheep Company Prairie Spun DK (wool) in #DK90 lost lake
- Size 7 (4.5 mm) circular needle, 32" / 80 cm long, OR SIZE TO OBTAIN GAUGE
- Three size 7 (4.5 mm) double-pointed needles (dpn)
- Size 5 (3.75 mm) circular needle, 24" / 60 cm long
- Stitch markers and stitch holders



#### GAUGE

20 sts and 28 rows = 4" / 10 cm over St st using larger needles.

TAKE TIME TO CHECK GAUGE.

#### STITCH GLOSSARY

**M1L** Insert LH needle from front to back under the strand between last st worked and next st on LH needle. K into the back loop to twist the st.

#### NOTES

1 Front is slightly wider than back at bust. Work front first.

2 Full chart is worked for back panel. For front band and sleeve trim, see instructions for where to beg and end chart within the repeat.

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

#### FRONT

With larger needles, cast on 114 (122, 134, 144, 154, 166, 174) sts. Work in St st (k on RS, p on WS) until piece measures 16" / 40.5 cm from beg, end with a WS row.

**Pleat preparation row (RS)** K46 (50, 56, 61, 66, 72, 76), sl 1wyib, place marker (pm), k20, pm, sl 1wyib, k46 (50, 56, 61, 66, 72, 76).

**Next row (WS)** Purl.

Rep last 2 rows, slipping markers, until piece measures 20" / 51 cm from beg, end with a WS row.

**Pleat closure row (RS)** K to 4 sts before first marker, sl next 5 sts (last 4 sts before marker and slipped st) to dpn, removing marker, slip next 5 sts to second dpn, sl next 5 sts to third dpn, rotate second dpn clockwise and hold behind first dpn

(so that wrong sides are tog), then bring third dpn behind first two so all 3 dpn are stacked with needles parallel, working one stitch from each of the 3 stacked dpn, [k3tog] 5 times; sl next 5 sts to dpn, sl next 5 sts to second dpn, rotate second dpn counter-clockwise and hold in front of first dpn (so that right sides are tog), then bring first and second dpn behind LH needle so that all 3 needles are stacked with needles parallel, working one stitch from each of the 3 stacked dpn, [k3tog] 5 times removing marker, k to end—94 (102, 114, 124, 134, 146, 154) sts.

**Next row (inc WS)** P1, k4 (1, 0, 5, 3, 0, 6), [M1L, k7 (7, 8, 7, 7, 8, 7)] 6 (7, 7, 8, 9, 9, 10) times, M1L, [k7 (7, 8, 7, 7, 8, 7), M1L] 6 (7, 7, 8, 9, 9, 10) times, k4 (1, 0, 5, 3, 0, 6), p1—107 (117, 129, 141, 153, 165, 175) sts.

#### Beg chart

**Row 1 (RS)** K1, work last 2 (7, 3, 9, 5, 1, 6) sts of rep, work 20-st rep 5 (5, 6, 6, 7, 8, 8) times, work first 3 (8, 4, 10, 6, 2, 7) sts of rep, k1.

Cont to work chart in this way through row 22.

#### Armhole shaping

**Next row (RS)** Bind off 5 (6, 7, 8, 9, 10, 12) sts, [k2tog, k14 (11, 9, 8, 7, 7, 6)] 6 (8, 10, 12, 14, 16, 18) times, k to end—96 (103, 112, 121, 130, 139,

145) sts.

**Next row (WS)** Bind off 5 (6, 7, 8, 9, 10, 12) sts, p to end—91 (97, 105, 113, 121, 129, 133) sts.

**Dec row (RS)** K2, ssk, k to last 4 sts, k2tog, k2—2 sts dec'd

sts dec'd.

Rep last 2 rows 4 (5, 7, 9, 12, 15, 15) times more—  
81 (85 89 93 95 97 101) sts

Work even in St st until armhole measures 2 (2½, 3, 3½, 4½, 5½, 6)"/5 (6.5, 7.5, 9, 11.5, 14, 15)cm, end with a WS row. Mark center 19 (21, 21, 23, 23, 25, 25) sts.

## Neck shaping

**Next row (RS)** K to center sts, join 2nd ball of yarn and bind off center 19 (21, 21, 23, 23, 25, 25) sts, k to end—31 (32, 34, 35, 36, 36, 38) sts rem each side.

Working both sides at once, bind off 2 sts 3 times at each neck edge, then dec 1 st at neck edge each side every RS row 4 times—21 (22, 24, 25, 26, 26, 28) sts rem each side.

Work even in St st until armhole measures 6 (6½, 7, 7½, 8½, 9½, 10)"/15 (16.5, 18, 19, 21.5, 24, 25.5)cm, end with a WS row.

### Shoulder shaping

edge twice,  $\gamma(0, 0,$

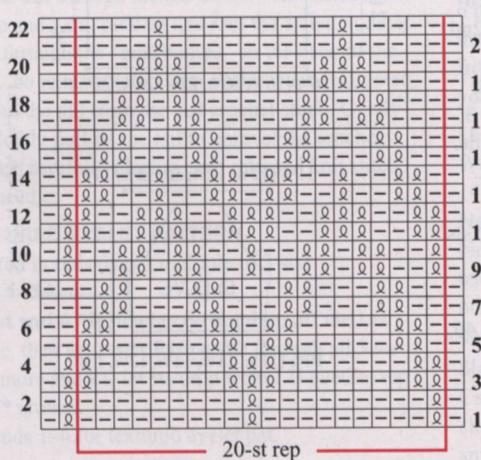
## BACK

W.M. Karger

**Beg chart**  
**Row 1 (RS)** K38 (42, 48, 52, 58, 62, 68), pm, work chart over 23 sts, pm, 1-28 (42, 48, 52, 58, 62, 68)

chart over 23 sts, pm, k38 (42, 48, 52, 58, 62, 68).  
**Row 2** P to marker, sl marker, work chart as estab-

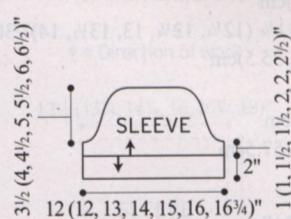
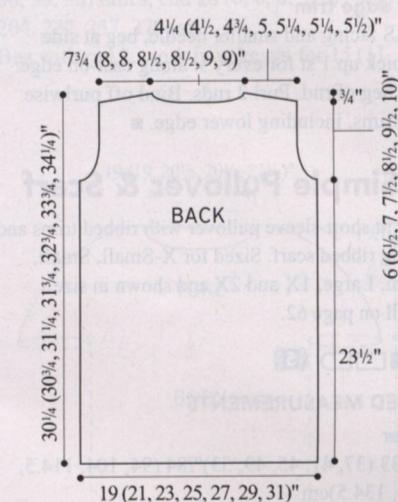
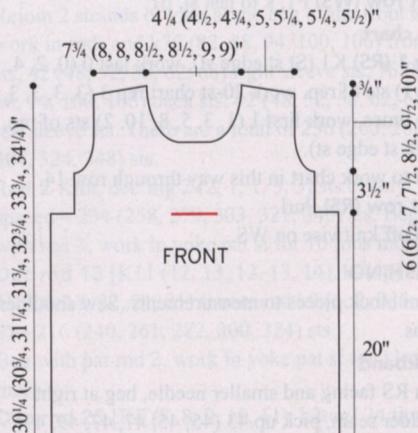
lished to marker, sl marker, p to end. Cont in pats as established until piece measures same as front to armhole shaping, approx  $23\frac{1}{4}''/59.5\text{cm}$ , end with a WS row.



### Stitch Key

8 k1tbl on RS, n1tbl on WS

n on RS k on WS



↑ = Direction of work

— = Pleat

### Lower sleeve trim

With RS facing and larger needle, pick up and k 63 (63, 67, 71, 77, 81, 85) sts evenly along lower edge of sleeve.

**Next row (WS)** P1, k to last st, p1.

### Beg chart

**Row 1 (RS)** K1 (St st edge st), work last 0 (0, 2, 4, 7, 9, 1) sts of rep, work 20-st chart rep 3 (3, 3, 3, 3, 4) times, work first 1 (1, 3, 5, 8, 10, 2) sts of rep, k1 (St st edge st).

Cont to work chart in this way through row 14.

**Next row (RS)** Purl.

Bind off knitwise on WS.

### FINISHING

Steam block pieces to measurements. Sew shoulder seams.

### Neckband

With RS facing and smaller needle, beg at right shoulder seam, pick up 43 (45, 45, 47, 47, 49, 49) sts along back neck edge, 75 (77, 77, 79, 79, 81, 81) sts along front neck edge—118 (122, 122, 126, 126, 130, 130) sts. Pm for beg of rnd. Purl 2 rnds. Bind off purlwise.

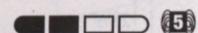
Sew side and sleeve seams. Set in sleeves.

### Lower edge trim

With RS facing and smaller needle, beg at side seam, pick up 1 st for every st along cast-on edge. Pm for beg of rnd. Purl 2 rnds. Bind off purlwise. Steam trims, including lower edge. ■

## 13. Simple Pullover & Scarf

Classic fit short-sleeve pullover with ribbed trims and matching ribbed scarf. Sized for X-Small, Small, Medium, Large, 1X and 2X and shown in size X-Small on page 62.



### KNITTED MEASUREMENTS

#### Pullover

- Bust 33 (37, 41, 45, 49, 53)"/84 (94, 104, 114.5, 124.5, 134.5)cm
- Length 22 (22½, 23, 23½, 24, 24½)"/56 (57, 58.5, 59.5, 61, 62)cm
- Upper arm 11¾ (12¼, 12¼, 13, 13½, 14)"/30 (31, 31, 33, 34.5, 35.5)cm

#### Scarf

- Width 8"/20cm
- Length 62"/157.5cm

### MATERIALS

#### TAHKI YARNS

[www.tahkistacycharles.com](http://www.tahkistacycharles.com)

- 6 (7, 7, 8, 8, 9) 1¾oz/50g balls (each approx 143yds/130m) of Tahki Yarns Everest (alpaca/polyamide/wool) in #11 merlot
- One pair each size 9 and 10 (5.5 and 6mm) needles, OR SIZE TO OBTAIN GAUGE

- One size 9 (5.5mm) circular needle, 16"/40cm long

- Stitch holders
- Stitch marker

### GAUGES

- 15 sts and 22 rows to 4"/10cm over St st using size 10 (6mm) needles.
- 16 sts and 22 rows to 4"/10cm over k2, p2 rib using size 10 (6mm) needles.

TAKE TIME TO CHECK GAUGES.

### PULLOVER

#### BACK

With size 9 (5.5mm) needles, cast on 66 (74, 82, 90, 98, 106) sts.

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

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

Rep these 2 rows for k2, p2 rib until piece measures 3"/7.5cm from beg, end with a WS row.

Change to size 10 (6mm) needles.

**Next row (RS)** Knit, dec'ing 4 (4, 5, 6, 6, 6) sts evenly across—62 (70, 77, 84, 92, 100) sts.

Cont even in St st (k on RS, p on WS) until piece measures 14"/35.5cm from beg.

#### Armhole shaping

Bind off 2 (2, 3, 3, 3, 3) sts at beg of next 2 rows, 2 sts at beg of next 2 (2, 2, 2, 2, 4) rows. Dec 1 st each side every other row 2 (3, 3, 5, 6, 6) times—50 (56, 61, 64, 70, 74) sts.

Work even until armhole measures 7 (7½, 8, 8½, 9, 9½)"/18 (19, 20, 21.5, 23, 24)cm.

#### Shoulder shaping

Bind off 4 (4, 5, 5, 6, 7) sts at beg of next 4 rows, 3 (5, 5, 6, 7, 6) sts at beg of next 2 rows. Leave rem 28 (30, 31, 32, 32, 34) sts on holder for back neck.

#### FRONT

Work same as back until armhole measures 3½ (4, 4½, 5, 5½, 6)"/9 (10, 11.5, 12.5, 14, 15)cm.

#### Neck shaping

**Next row (RS)** K19 (21, 23, 24, 27, 29) sts, sl center 12 (14, 15, 16, 16, 16) sts to st holder, join a 2nd ball of yarn and k rem 19 (21, 23, 24, 27, 29) sts. Working both sides at once, dec 1 st at each neck edge every row 5 times, then every RS row 3 (3, 3, 3, 3, 4) times—11 (13, 15, 16, 19, 20) sts each side. Work even until armhole measures same as back.

#### Shoulder shaping

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

### SLEEVES

With size 9 (5.5mm) needles, cast on 42 (42, 42, 46, 46, 50) sts. Work in k2, p2 rib for 6 rows.

Change to size 10 (6mm) needles.

**Next row (RS)** Knit, dec'ing 2 (0, 0, 2, 0, 2) sts evenly across—40 (42, 42, 44, 46, 48) sts.

Cont in St st (k on RS, p on WS), inc 1 st each side of every 8th row twice—44 (46, 46, 48, 50, 52) sts.

Work even until piece measures 4½ (5, 5, 5½, 5½, 6)"/11.5 (12.5, 12.5, 14, 14, 15)cm from beg.

### Cap shaping

Bind off 2 (2, 3, 3, 3, 3) sts at beg of next 2 rows, 2 sts at beg of next 2 rows. Dec 1 st each side every RS row 2 (3, 2, 3, 4, 5) times, every 4th row 3 (3, 4, 4, 4, 4) times, then every RS row 2 (2, 1, 1, 1, 1) time(s).

Bind off 2 sts at beg of next 2 rows, 3 sts at beg of next 2 rows. Bind off rem 12 sts.

### FINISHING

Block pieces to measurements. Sew shoulder seams.

### Neckband

With RS facing and circular needle, pick up and k 76 (80, 80, 84, 84, 88) sts evenly around neck opening. Join and pm for beg of rnd.

**Rnd 1** \*K2, p2; rep from \* around.

Rep rnd 1 twice more. Bind off sts in pat. Sew side and sleeve seams. Set in sleeve. ■

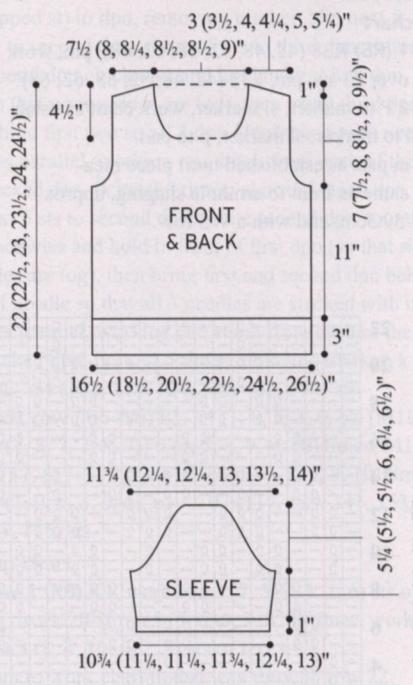
### SCARF

With size 10 (6mm) needles, cast on 34 sts.

**Row 1** Sl 1 wyif, \*k2, p2; rep from \* to last st, k1. Rep row 1 until piece measures 62"/157.5cm from beg. Bind off in rib.

### FINISHING

Block to measurements. ■



## 14. Yoke Pattern Pullover

Loose fit pullover knit in stockinette stitch with a circular knit yoke in a textured eyelet pattern. Sized for Small, Medium, Large, X-Large, XX-Large, 1X and shown in size Small on page 63.



### KNITTED MEASUREMENTS

- Bust 37 (39½, 42, 45, 47, 50)"/94 (100, 106.5, 114, 119, 127)cm
- Length (at back) 24 (24½, 25¼, 25¾, 26½, 27)"/61 (62, 64, 65.5, 67, 68.5)cm
- Upper arm 12½ (13¾, 14¾, 16, 16¾, 18)"/32 (35, 37.5, 40.5, 42.5, 45.5)cm

### MATERIALS

#### PLYMOUTH YARN COMPANY

[www.plymouthyarn.com](http://www.plymouthyarn.com)

- 9 (10, 11, 12, 13, 14) .88oz/25g balls (each approx 230yd/210m) of Plymouth Yarn Company Adriafil Kid Seta (superkid mohair/silk) in #87 pistachio
- One pair each sizes 6 and 8 (4 and 5mm) needles OR SIZE TO OBTAIN GAUGE
- One each size 8 (5mm) circular needles 24" and 29"/60cm and 74cm long (for yoke)
- One size 6 (4mm) circular needle 16"/40cm long (for neck)
- Size J (6mm) crochet hook
- Scrap yarn (for provisional cast-on)
- Stitch markers
- Stitch holders

### GAUGE

19 sts and 24 rows = 4"/10cm over St st using 2 strands of yarn held tog and size 8 (5mm) needles.

TAKE TIME TO CHECK GAUGE.

### PROVISIONAL CAST ON

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

### TEXTURED EYELET PATTERN

(worked in rnds over a multiple of 3 sts)

#### Rnds 1-3 Knit.

**Eyelet rnd 4** \*K3tog but do not drop off the LH needle, then yo, insert RH needle through all 3 sts once more and k1, let sts drop from LH needle; rep from \* around.

Rep rnds 1-4 for textured eyelet pat.

### NOTES

- Work with 2 strands of yarn held tog throughout.
- Back is worked with 8 extra rows after the arm-

hole so that back neck sits higher than the front. Bound-off sections of the sleeves fit into this 8-row extension.

**3** Pullover is constructed by first working the back, front and sleeves in St st, then pieces are joined to work in rounds of textured eyelet pat for the yoke.

### BACK

With 2 strands of yarn held tog and smaller needles, cast on 88 (94, 100, 106, 112, 118) sts. Work in garter st (k every row) for 4 rows. Change to larger needles and cont in St st (k on RS p on WS) until piece measures 14½"/37cm from beg.

**Next row (RS)** K6 sts and sl to a st holder, k to the last 6 sts and place these 6 sts on a st holder, turn. There are 76 (82, 88, 94, 100, 106) sts. Work even for 7 rows more on these sts then sl these sts to a st holder.

### FRONT

Work same as back for 14½"/37cm.

**Next row (RS)** K6 sts and sl to a st holder, k to the last 6 sts and place these 6 sts on a st holder. There are 76 (82, 88, 94, 100, 106) sts. Sl these sts to larger size 8 (5mm) circular needle for working the yoke later.

### RIGHT SLEEVE

Beg above the garter cuff using the provisional cast-on method, cast on 88 (94, 98, 104, 108, 114) sts. Then with 2 strands of yarn held tog and using larger needles, work in St st for 6 rows.

**Dec row (RS)** K1, k2tog, k to last 3 sts, ssk, k1. Rep dec row every 6th row 13 times more—60 (66, 70, 76, 80, 86) sts. Work even until piece measures 14½"/37cm from beg.

**Next row (RS)** K6 and sl to a st holder, k to the last 6 sts and place these sts on a st holder, turn.

**Next row (WS)** Bind off 6 sts, purl to end—42 (48, 52, 58, 62, 68) sts. Sl these sts to the sts on hold on the circular needle in place to match the sts for front with the right sleeve in position. Note that the set of 6 bound-off sts will fit into the extra 8 rows along the right armhole edge on the back. Sl the back sts from st holder in place on this needle to work the yoke.

### LEFT SLEEVE

Work same as for right sleeve until piece measures 14½"/37cm from beg.

**Next row (RS)** K6 and sl these 6 sts to a st holder, bind off next 6 sts (to match the 8 extra rows on the back), k to the last 6 sts and place these sts on a st holder. Sl these sts to the sts on hold on the circular needle in place to work the yoke with the other sts.

### Sleeve cuffs

Carefully remove the provisional cast-on from one sleeve and sl the 88 (94, 98, 104, 108, 114) sts to smaller needles. Join 2 strands of yarn to work the first row from the RS.

**Dec row (RS)** \*K2tog; rep from \* to end—44 (47,

49, 52, 54, 57) sts. K7 rows. Bind off loosely.

### YOKE

**Note** Change to shorter size 8 (5mm) circular needle when necessary.

Rejoin 2 strands of yarn at the beg of the front to work in rnds and k76 (82, 88, 94, 100, 106) front sts, 42 (48, 52, 58, 62, 68) right sleeve sts, 76 (82, 88, 94, 100, 106) back sts, 42 (48, 52, 58, 62, 68) left sleeve sts. There are a total of 236 (260, 280, 304, 324, 348) sts.

**Rnd 2** Knit, dec'ing 2 (2, 1, 1, 3, 3) sts evenly spaced—234 (258, 279, 303, 321, 345) sts. Beg with rnd 3, work in yoke pat st for 10 rnds more.

**Dec rnd 13** [K11 (12, 13, 12, 13, 14), k2tog] 18 (18, 18, 21, 21, 21) times, end k0 (6, 9, 9, 6, 9)—216 (240, 261, 282, 300, 324) sts.

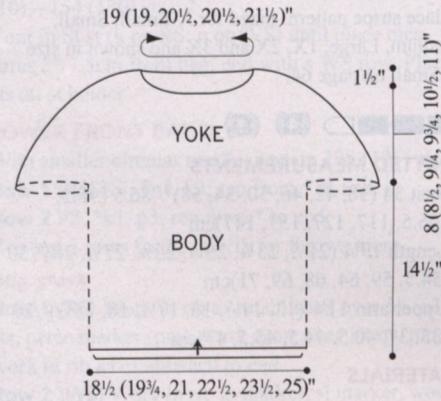
Beg with pat rnd 2, work in yoke pat st for 11 rnds more.

**Dec rnd 25** [K7 (8, 8, 9, 10, 11), k2tog] 24 times, end k0 (0, 21, 18, 12, 12)—192 (216, 237, 258, 276, 300) sts.

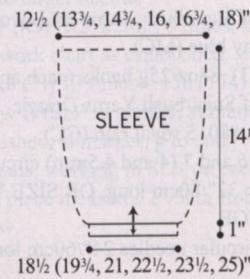
Beg with pat rnd 2, work in yoke pat st for 11 rnds more.

**Dec rnd 37** [K2, (4, 5, 5, 5, 8), k2tog] 48 (36, 33, 36, 39, 30) times, end k0 (0, 6, 6, 3, 0)—144 (180, 204, 222, 237, 270) sts.

Beg with rnd 2, work in yoke pat for 15 (11, 15, 15,



↑ = Direction of work



11, 15) rnds more.

#### Sizes Medium (Large, X-Large, XX-Large, 1X) only

**Dec rnd 49 (53, 53, 49, 53)** [K3 (3, 3, 3, 4), k2tog] 36 (39, 42, 45, 45) times, end k0 (9, 12, 12, 0)—144 (165, 180, 192, 225) sts.

Beg with rnd 2, work in yoke pat for 7 (7, 11, 11, 11) rnds more.

#### Sizes XX-Large (1X) only

**Dec rnd 61 (65)** [K3, k2tog] 36 (45) times, end k12 (0)—156 (180) sts.

Beg with rnd 2, work in yoke pat for 7 rnds more.

#### ALL SIZES

There are 144 (144, 165, 180, 156, 180) sts.

**Dec rnd 53 (57, 61, 65, 69, 73)** [K2, k2tog]

36 (36, 41, 45, 39, 45) times, end k0 (0, 1, 0, 0, 0)—108 (108, 124, 135, 117, 135) sts.

Change to smaller circular needle.

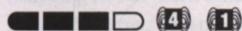
**Purl next rnd** Dec 0 (0, 7, 18, 0, 12) sts evenly spaced around—108 (108, 117, 117, 117, 123) sts. Knit 1 rnd, purl 1 rnd. Bind off loosely knitwise.

#### FINISHING

Block lightly to measurements. Graft the live sts at underarm tog to close up the armholes. Sew the bound-off sts of the back section of each sleeve to the 8 extra back rows. Sew side and sleeve seams. ■

## 15. Lace Stripe Pullover

Classic fit pullover with three-quarter sleeves worked in lace stripe pattern. Sized for X-Small, Small, Medium, Large, 1X, 2X and 3X and shown in size X-Small on page 64.



#### KNITTED MEASUREMENTS

- Bust 34 (38, 42, 46, 50, 54, 58)"/ 86.5 (96.5, 106.5, 117, 127, 137, 147)cm
- Length 19 $\frac{3}{4}$  (21 $\frac{1}{2}$ , 23 $\frac{1}{4}$ , 25 $\frac{1}{4}$ , 26 $\frac{3}{4}$ , 27 $\frac{1}{4}$ , 28)"/50 (54.5, 59, 64, 68, 69, 71)cm
- Upper arm 11 $\frac{1}{2}$  (13, 14 $\frac{1}{2}$ , 16, 17 $\frac{1}{2}$ , 18, 18 $\frac{1}{2}$ )"/29 (33, 37, 40.5, 44.5, 45.5, 47)cm

#### MATERIALS

##### SUGAR BUSH YARNS

[www.sugarbushyarns.com](http://www.sugarbushyarns.com)

- 3 (3, 3, 4, 4, 5, 5) 3 $\frac{1}{2}$ oz/100g hanks (each approx 190yd/174m) of Sugarbush Yarns Bold (wool) in #3033 trinity bay blue (MC)
- 2 (2, 2, 2, 2, 3, 3) .88oz/25g hanks (each approx 219yd/200m) of Sugarbush Yarns Drizzle (mohair/silk) in #8015 royal rain (CC)
- One each sizes 6 and 7 (4 and 4.5mm) circular needles each 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- Size 6 (4mm) circular needles 24"/60cm long
- Stitch markers
- Stitch holders

#### GAUGE

16 sts and 26 rows = 4"/10cm over stripe pat using larger needles, after blocking.

TAKE TIME TO CHECK GAUGE.

#### 3-NEEDLE BIND-OFF

1. Hold right sides of pieces together on two needles. Insert third needle knitwise into first st of each needle, and wrap yarn knitwise.

2. Knit these two sts together, and slip them off the needles. \*Knit the next two sts together in the same manner.

3. Slip first st on 3rd needle over 2nd st and off needle. Rep from \* in step 2 across row until all sts are bound off.

#### STITCH GLOSSARY

**M1R** Insert LH needle from back to front under the strand between last st worked and next st on LH needle. K into the front loop to twist the st.

**M1L** Insert LH needle from front to back under the strand between last st worked and next st on LH needle. K into the back loop to twist the st.

#### STRIPE PATTERN

Working in St st, work 2 rows with A, 2 rows with B. Rep these 4 rows for stripe pattern.

#### TWISTED RIB

(over a multiple of 2 sts plus 2)

**Row 1 (RS)** P1, \*k1tbl, p1; rep from \* to last st, p1.

**Row 2 (WS)** K2, \*p1, k1; rep from \* to end.

Rep rows 1 and 2 for twisted rib.

#### NOTES

1 One stitch each side is used in seaming and not counted in finished measurements.

2 Loosely carry yarn not in use up side of work.

3 Circular needle is used to accommodate large number of sts, do not join unless otherwise instructed.

#### BACK

With smaller needles and A, cast on 70 (78, 86, 94, 102, 110, 118) sts. Beg with a RS row, work 5 rows in twisted rib.

#### Next row (WS) Knit.

Change to larger needles and work in stripe pat until piece measures approx 12 $\frac{3}{4}$  (14, 15 $\frac{1}{4}$ , 16 $\frac{1}{2}$ , 17 $\frac{1}{2}$ , 17 $\frac{1}{2}$ , 17 $\frac{1}{2}$ )"/32.5 (35.5, 38.5, 42, 44.5, 44.5)cm from beg, end with a WS row in B.

#### Armhole shaping

**Note** Cont in stripe pat.

With A, bind off 3 (4, 4, 5, 5, 6, 6) sts at beg of next 2 rows.

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

**Next row (WS)** P1, p2tog tbl, p to last 3 sts, p2tog, p1—2 sts dec'd.

Repeat last 2 rows 0 (0, 1, 1, 2, 2, 2) times more.

**Next row (RS)** K1, k2tog, k to last 3 sts, ssk, k1.

**Next row (WS)** Purl.

Repeat last 2 rows 0 (2, 3, 5, 6, 7, 10) times more—58 (60, 62, 64, 66, 70, 72) sts.

Work even in stripe pat until armhole measures 6 $\frac{1}{2}$  (7, 7 $\frac{1}{2}$ , 8 $\frac{1}{4}$ , 8 $\frac{3}{4}$ , 9 $\frac{1}{4}$ , 10)"/16.5 (18, 19, 21, 22, 23.5, 25.5), end with a WS row in B.

#### Neck shaping

**Next row (RS)** With A, k17 (18, 18, 19, 20, 21, 22) sts, join a 2nd ball of A and bind off center 24 (24, 26, 26, 28, 28) sts, k to end.

Working both sides as once, work as foll:

**Next row (WS)** P to last 2 sts of first side, p2tog tbl; on second side, p2tog, p to end—2 sts dec'd.

**Next row (RS)** K to last 2 sts of first side, k2tog; on second side, ssk, k to end—15 (16, 16, 17, 18, 19, 20) sts rem each side.

Work 2 rows even in stripe pat. Cut yarn leaving long strand of A and place sts on st holder.

#### FRONT

Work same as for back through armhole shaping—58 (60, 62, 64, 66, 70, 72) sts.

Work even in stripe pat until armhole measures 2 (2 $\frac{1}{2}$ , 3, 3 $\frac{3}{4}$ , 4 $\frac{1}{4}$ , 4 $\frac{3}{4}$ , 5 $\frac{1}{2}$ )"/5 (6.5, 7.5, 9.5, 11, 12, 14)cm, end with a WS row in B.

#### Neck shaping

**Next row (RS)** With A, k24 (25, 26, 27, 28, 30, 31) sts, join a 2nd ball of A, k center 10 sts and sl to a stitch holder, k to end.

Working both sides at once, work as foll:

**Next row (WS)** P to last 2 sts of first side, p2tog tbl; on second side, p2tog, p to end—2 sts dec'd.

**Next row (RS)** K to last 2 sts of first side, k2tog; on second side, ssk, k to end—2 sts dec'd.

Rep last 2 rows once more.

#### Next row (WS) Purl.

**Next row (RS)** K to last 2 sts of first side, k2tog; on second side, ssk, k to end—2 sts dec'd.

Rep last 2 rows 4 (4, 5, 5, 5, 6, 6) more times—15 (16, 16, 17, 18, 19, 20) sts rem each side.

Work even in stripe pat until armhole measures same as back to shoulder, end with a RS row in A. Cut yarn leaving long strand of A and place stitches on holder.

#### SLEEVES

With smaller needles and A, cast on 42 (46, 50, 54, 58, 60, 62) sts. Beg with a RS row, work 5 rows in twisted rib.

#### Next row (WS) Knit.

Change to larger needles and work 4 rows in stripe pat.

**Inc row (RS)** K2, M1L, k to last 2 sts, M1R, k2—2 sts inc'd.

Rep inc row every 16th (12th, 12th, 8th, 8th, 8th, 8th) row 2 (3, 4, 5, 6, 6, 6) times more—48 (54, 60, 66, 72, 74, 76) sts.

Work even in stripe pat until piece measures 11 $\frac{1}{2}$ "/29cm from beg, end with a WS row in B.

#### Cap shaping

**Note** Cont in stripe pat.

With A, bind off 3 (4, 4, 5, 5, 6, 6) sts at beg of next 2 rows.

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

**Dec row (WS)** P1, p2tog tbl, p to last 3 sts, p2tog, p1—2 sts dec'd.

Repeat last 2 rows 0 (0, 1, 1, 2, 2, 2) more times.

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

**Next row (WS)** Purl.

Repeat last 2 rows 0 (2, 3, 5, 6, 6, 7) more times—36 sts.

Work 2 (2, 2, 2, 2, 6, 8) rows even in stripe pat.

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

Work 3 rows even in stripe pat.

Repeat last 4 rows 3 more times—28 sts.

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

**Next row (WS)** Purl.

Repeat last 2 rows 5 more times—16 sts.

**Next row (RS)** K1, k2tog, k to last 3 sts, ssk, k1—14 sts.

**Next row (WS)** P1, p2tog tbl, p to last 3 sts, p2tog, p1—12 sts.

With A, bind off.

## FINISHING

Block pieces to finished measurements. Join shoulder seams using 3-needle bind-off.

## Neckband

With RS facing and circular needle, join A at beg

of center front and knit 10 sts from holder, pick up and k 34 sts from shaped right front neck edge, 35 (35, 37, 37, 37, 39, 39) sts from back neck edge, 34 sts from shaped left front neck edge. Pm and join to work in the rnd—113 (113, 115, 115, 115, 117, 117) sts.

**Next rnd** Sl marker, k1, bind off 8 sts purlwise, p to marker, remove marker and p1—105 (105, 107, 107, 107, 109, 109) sts. Turn to work back and forth in rows.

## Collar

**Note** As collar will be turned back, RS of collar is WS of garment.

**Next row (RS)** P2tog tbl, p to last 2 sts, p2tog—103 (103, 105, 105, 107, 107) sts.

**Next row (WS)** K1,\*p1, k1; rep from \* to end.

**Next row (RS)** P1,\*k1tbl, p1; rep from \* to end. Rep last 2 rows until collar measures approx 4"10cm. Bind off in rib.

Use tails to close any gaps at neckband edges. Fold collar to garment RS and block gently.

Set in sleeves, matching stripe sequence. Sew sleeve and side seams. ■

needles. \*Knit the next two sts together in the same manner.

3. Slip first st on 3rd needle over 2nd st and off needle. Rep from \* in step 2 across row until all sts are bound off.

## SHORT ROW WRAP & TURN (w&t)

on RS row (on WS row)

1. Wyib (wyif), sl next st purlwise.

2. Move yarn between the needles to the front (back).

3. Sl the same st back to LH needle. Turn work. One st is wrapped.

4. When working the wrapped st, insert RH needle under the wrap and work it tog with the corresponding st on needle.

## STITCH GLOSSARY

**cluster st** Pass third st on LH needle over first 2 sts, k1, yo, k1.

## NOTE

Front and back lower bands are worked separately for side vent, then joined to work body in the round to the underarm.

## LOWER BACK BAND

With smaller circular needle, cast on 179 (195) sts.

**Row 1 (RS)** K3, \*p1, k3; rep from \* to end.

**Row 2 P3, \*k1, p3; rep from \* to end.**

Rep last 2 rows for k3, p1 rib for 10 rows more.

Change to larger needle.

**Dec row (RS)** K2 (10), [k5, k2tog] 25 times, k2 (10)—154 (170) sts.

Cont in St st (k on RS, p on WS) until piece measures 3"7.5cm from beg, end with a WS row. Place sts on st holder.

## LOWER FRONT BAND

With smaller circular needle, cast on 179 (195) sts.

**Row 1 (RS)** K3, \*p1, k3; rep from \* to end.

**Row 2 P3, \*k1, p3; rep from \* to end.**

Rep last 2 rows for k3, p1 rib for 8 rows more.

## Beg chart

**Row 1 (RS)** Work in rib as established over 59 (63) sts, place marker (pm), work chart over 13 sts, pm, work in rib as established to end.

**Row 2 (WS)** Work in rib to marker, sl marker, work chart as established to marker, sl marker, work in rib to end.

Change to larger needle.

**Dec row (RS)** [K5, k2tog] 8 times, k3 (7), sl marker, work chart as established, sl marker, k3 (2), [k2tog, k6 (7)] 13 times—158 (174) sts.

**Next row (WS)** P to marker, sl marker, work chart as established, sl marker, p to end.

Cont in pats, working in St st on each side of chart sts, until piece measures 2"5cm from beg, end with a WS row.

## BODY

**Note** A 4-st cross is worked at each side as front and back bands are joined. One stitch is increased

## 16. Boxy Pullover

Oversized boxy pullover with front cable detail and wide rib trims. Sized for Small/Medium/Large and 1X/2X/3X and shown in size Small/Medium/Large on page 65.



### KNITTED MEASUREMENTS

- Bust 59 (65)"/150 (165)cm
- Length 23 (25)"/58.5 (63.5)cm
- Upper arm 9 (11)"/23 (28)cm

### MATERIALS

#### KOIGU WOOL DESIGNS

[www.koigu.com](http://www.koigu.com)

- 11 (13) 1 3/4oz/50g hanks (each approx 114yd/104m) of Koigu Kersti Merino Crepe (wool) in #1150 bright pink
- One each sizes 4 and 6 (3.5 and 4mm) circular needles each 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- One set (5) each sizes 4 and 6 (3.5 and 4mm) dpns
- Stitch markers
- Stitch holders

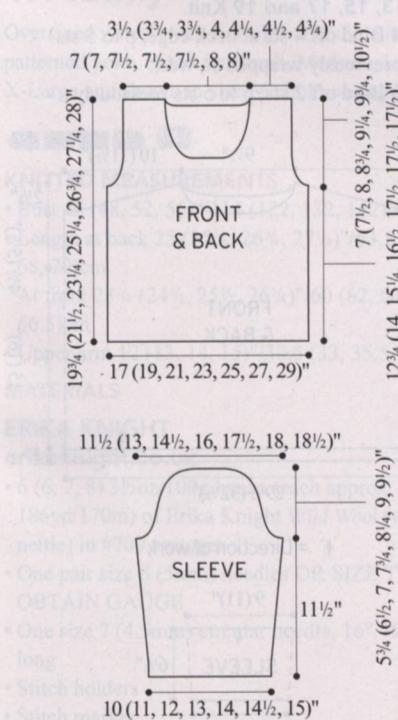
### GAUGE

21 sts and 30 rows/rnds = 4"/10cm over St st using size 6 (4mm) needles.

TAKE TIME TO CHECK GAUGE.

### 3-NEEDLE BIND-OFF

1. Hold right sides of pieces together on two needles. Insert third needle knitwise into first st of each needle, and wrap yarn knitwise.
2. Knit these two sts together, and slip them off the





wrapped st, w&t.  
**Row 18** Bind off 1 st, p to 5 sts before previously wrapped st, w&t.

**Row 20** Purl, picking up wraps. Place 52 (60) sts on st holder.

Join shoulders using 3-needle bind-off.

### SLEEVES

With larger dpn and RS facing, beg at underarm, pick up and k 51 (59) sts evenly around armhole opening. Join and place marker (pm) for beg of rnd.  
**Rnd 1** P1, k50.

Rep rnd 1 for 12 rnds more.

**Dec rnd** P1, k1, k2tog, k to last 3 sts, ssk, k1—2 sts dec'd.

Rep dec rnd every 12th rnd once more—47 (55) sts. Work even until sleeve measures approx 5"/12.5cm. Change to smaller dpn.

**Inc rnd** Knit, inc 5 sts evenly—52 (60) sts.

**Next rnd** \*P1, k3; rep from \* around.

Rep last rnd for k3, p1 rib for 11 rnds more. Bind off.

### FINISHING

Block to measurements.

### Neckband

With RS facing and smaller dpn, pick up and k 56 sts along back neck edge, 60 sts along front neck edge—116 sts. Pm for beg of rnd.

**Next rnd** \*K3, p1; rep from \* around.

Rep last rnd for k3, p1 rib for 11 rnds more. Bind off. ■

## 17. Tawny

Oversized v-neck with side slits and slip stitch patterned yoke. Sized for Small, Medium, Large, X-Large and shown in size Medium on page 67.



### KNITTED MEASUREMENTS

- Bust 45 (48, 52, 56)"/114 (122, 132, 142)cm
- Length at back 25 (25½, 26½, 27½)"/63.5 (65.5, 68, 70)cm
- At front 23¾ (24½, 25½, 26½)"/60 (62, 64.5, 66.5)cm
- Upper arm 12 (13, 14, 15)"/30.5 (33, 35.5, 38)cm

### MATERIALS

#### ERIKA KNIGHT

erikaknight.co.uk

- 6 (6, 7, 8) 3½oz/100g hanks (each approx 186yd/170m) of Erika Knight Wild Wool (wool/ nettle) in #709 swagger
- One pair size 8 (5mm) needles OR SIZE TO OBTAIN GAUGE
- One size 7 (4.5mm) circular needle, 16"/40cm long
- Stitch holders
- Stitch marker

**GAUGE** 17 sts and 23 rows = 4"/10cm over St st using size 8 (5mm) needles.  
**TAKE TIME TO CHECK GAUGE.**

### 3-NEEDLE BIND-OFF

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

### SHORT ROW WRAP & TURN (w&t)

on RS row (on WS row)

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

### NOTES

- 1 One selvage st is worked at each end of row and is not figured into the finished measurements.
- 2 Back is longer than the front.

### YOKE PATTERN STITCH

(worked over a multiple of 4 sts plus 3)

**Row 1 (RS)** K3, \*sl 1 wyif, k3; rep from \* to end.

**Row 2 (WS)** K1, \*sl 1 wyif, k3; rep from \*, end sl 1 wyif, k1.

### BACK

With size 8 (5mm) needles, cast on 97 (105, 113, 121) sts.

**Row 1 (RS)** K1, \*p1, k1; rep from \* to end.

**Row 2** P1, \*k1, p1; rep from \* to end.

Rep these 2 rows for 18 rows more or to measure 3¼"/8cm from beg. Place a clip-on st marker at each end of last row worked.

Then, beg with a RS (knit) row, cont in St st until piece measures 11½ (11¼, 12¼, 12½)"/29 (30, 31, 32)cm from beg, end with a WS row.

### Sleeve increase

**Inc row 1 (RS)** K3, M1, k to last 3 sts, M1, k3—2 sts inc'd.

**Next row** Purl.

Rep these 2 rows 4 times more—107 (115, 123, 131) sts. Cast on 6 sts at beg of next 2 rows—119 (127, 135, 143) sts. Cont in St st until piece measures 17 (17¼, 17½, 18)"/43 (44, 45, 45.5)cm from beg, end with a WS row.

### Beg yoke pattern stitch

Beg with a RS row 1, work in yoke pattern stitch until armhole edge measures 8½ (9, 9½, 10)"/21.5

(23, 24, 25.5)cm from the 6 cast-on sts at the beg of the sleeve edge.

### Shoulder shaping

**NOTE** Shoulder shaping is worked using short rows, then live shoulder sts are joined using three-needle bind-off worked from the RS in the finishing stage.

**Short rows 1 and 2** Work in pat st to the last 3 sts, w&t.

**Short rows 3 and 4** Work in pat st to the last 6 sts, w&t.

**Short rows 5 and 6** Work in pat st to the last 9 sts, w&t.

**Short rows 7 and 8** Work in pat st to the last 12 sts, w&t.

**Short rows 9 and 10** Work in pat st to the last 15 sts, w&t.

**Short rows 11 and 12** Work in pat st to the last 18 sts, w&t.

**Short rows 13 and 14** Work in pat st to the last 20 (21, 21, 21) sts, w&t.

**Short rows 15 and 16** Work in pat st to the last 22 (24, 24, 24) sts, w&t.

**Short rows 17 and 18** Work in pat st to the last 24 (27, 27, 27) sts, w&t.

**Short rows 19 and 20** Work in pat st to the last 26 (30, 30, 30) sts, w&t.

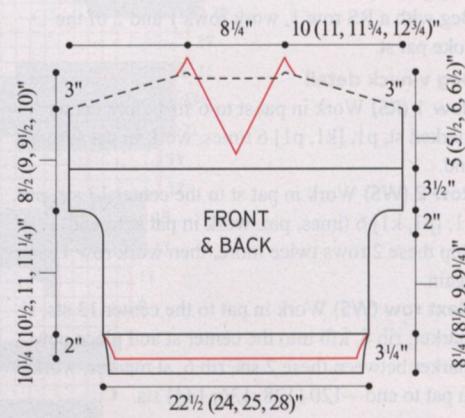
**Short rows 21 and 22** Work in pat st to the last 28 (32, 33, 33) sts, w&t.

**Short rows 23 and 24** Work in pat st to the last 30 (34, 36, 36) sts, w&t.

**Short rows 25 and 26** Work in pat st to the last 32 (36, 39, 39) sts, w&t.

**Short rows 27 and 28** Work in pat st to the last 34 (38, 42, 42) sts, w&t.

**Short rows 29 and 30** Work in pat st to the last 36 (40, 44, 45) sts, w&t.



--- = Sts on hold

— = Indicates Front

**Short rows 31 and 32** Work in pat st to the last 38 (42, 46, 48) sts, w&t.

**Short rows 33 and 34** Work in pat st to the last 40 (44, 48, 51) sts, w&t.

### Neck shaping

**Next row (RS)** Work 4 (4, 4, 5) sts, turn. These are the right shoulder sts.

**Next row (WS)** Bind off 2 sts, work to end of entire row closing up the wraps. Sl these 42 (46, 50, 54) sts to a st holder for joining shoulders later and cut yarn leaving a long end. From the RS, sl the center 31 sts to a st holder for neck, join yarn and bind off 2 sts at neck edge and work pat st to end of entire row on the left shoulder sts, closing up the wraps. Sl these 42 (46, 50, 54) sts to a st holder for shoulder.

### FRONT

With size 8 (5mm) needles, cast on 93 (101, 109, 117) sts.

**Row 1 (RS)** K1, \*p1, k1; rep from \* to end.

**Row 2** P1, \*k1, p1; rep from \* to end.

**Inc row (RS)** Rib 5, M1 purl, rib to the last 5 sts, M1 purl, rib 5.

Work even in rib for 5 rows more.

**Inc row (RS)** Rib 6, M1 knit, rib to the last 6 sts, M1 knit, rib 6—97 (105, 113, 121) sts.

Cont in k1, p1 rib for 3 rows more or to measure approx 2<sup>1</sup>/<sub>2</sub>"/5cm from beg. Place a clip-on st marker at each end of last row worked.

Then, beg with a RS (knit) row, cont in St st until piece measures 10<sup>1</sup>/<sub>4</sub> (10<sup>1</sup>/<sub>2</sub>, 11, 11<sup>1</sup>/<sub>4</sub>)/26 (26.5, 28, 28.5)cm from beg, end with a WS row.

### Sleeve increase

Work as for back, then cast on 6 sts at beg of next 2 rows—119 (127, 135, 143) sts.

Cont in St st until piece measures 15<sup>3</sup>/<sub>4</sub> (16, 16<sup>1</sup>/<sub>2</sub>, 16<sup>3</sup>/<sub>4</sub>)/40 (40.5, 42, 42.5)cm from beg, end with a WS row. Pm to mark the center st on the last row worked.

### Beg yoke pattern stitch

Beg with a RS row 1, work rows 1 and 2 of the yoke pat st.

### Beg v-neck detail

**Row 1 (RS)** Work in pat st to 6 sts before center marked st, p1, [k1, p1] 6 times, work in pat st to end.

**Row 2 (WS)** Work in pat st to the center 13 sts, pm, k1, [p1, k1] 6 times, pm, work in pat st to end.

Rep these 2 rows twice more, then work row 1 once again.

**Next row (WS)** Work in pat to the center 13 sts, sl marker, rib 6, kfb into the center st and place new marker between these 2 sts, rib 6, sl marker, work in pat to end—120 (128, 136, 144) sts.

### Divide for v-neck

**Dec row 1 (RS)** Work to 2 sts before the first rib marker, p2tog, sl marker, [p1, k1] 3 times, p1, join a 2nd ball of yarn and p1, [k1, p1] 3 times, sl marker,

p2tog, work to end—1 st dec'd each side.

Cont to work both sides at once and dec as established on this row every 4th row 11 times more, AT SAME TIME, when armhole measures same as back, work the short row shoulder shaping (short rows 1–34) as on back.

### Left shoulder

**Next row (RS)** Work to end of left shoulder sts (ending at neck edge), turn, leaving right shoulder sts on hold.

**Next row (WS)** Bind off 6 sts (neckband sts), work to end of entire row closing up the wraps. Sl the rem 42 (46, 50, 54) sts to a st holder.

### Right shoulder

Join yarn to right shoulder sts ready to work a RS row.

**Next row (RS)** Bind off 6 sts (neckband sts), work to end of entire row closing up the wraps.

Then using the 3-needle bind-off method, working from the RS (for a ridge detail that shows on the RS), join the 42 (46, 50, 54) sts of right shoulders tog. Work the left shoulder joining in same way.

### Back neck extension

With size 7 (4.5mm) circular needle, pick up and k3 sts in the shaped neck edge, work p1 [k1, p1] 15 times across the back neck sts on hold, pick up and k3 sts along the shaped neck edge—37 sts.

Cont in k1, p1 rib for 8 rows or to fit the 6 sts bound off from the front neck band. Bind off in rib.

### FINISHING

Block lightly to measurements. Sew the side of the back neck extension to the 6 bound-off sts from the front neck band. Sew the side and underarm sleeve seams.

### Armhole trims

With size 7 (4.5mm) circular needle, pick up and k 64 (70, 74, 80) sts evenly around armhole edge. Join to work in rnds and pm to mark beg of rnd.

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

Rep this rnd for k1, p1 rib for 2<sup>1</sup>/<sub>4</sub>"/6cm. Bind off in rib. ■

## 18. Zebra Pullover

Oversized pullover with colorwork zebra face. Sized for Small/Medium/Large and 1X/2X and shown in size Small/Medium/Large on pages 68 and 69.



### KNITTED MEASUREMENTS

- Bust 48 (56)"/122 (142)cm
- Length 27"/68.5cm
- Upper arm 16 (18)"/40.5 (45.5)cm

### MATERIALS

#### ROWAN

[www.knitrowan.com](http://www.knitrowan.com)

- 6 (7) 1<sup>3</sup>/<sub>4</sub>oz/50g balls (each approx 153yd/140m)

of Rowan Kid Classic (wool/mohair/polyamide) in #828 feather (MC)

• 4 (5) balls in #831 smoke (CC)

• One pair each sizes 4 and 6 (3.5 and 4mm) needles, OR SIZE TO OBTAIN GAUGE

• Size 4 (3.5mm) circular needle 16"/40cm long

• Stitch markers

• Stitch holders

### GAUGE

20 sts and 28 rows = 4"/10cm over St st using larger needles.

TAKE TIME TO CHECK GAUGE.

### NOTES

1 Charts are worked in St st (k on RS, p on WS).

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

### BACK

With smaller needles and A, cast on 122 (142) sts.

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

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

Rep last 2 rows for k2, p2 rib for 2<sup>1</sup>/<sub>4</sub>"/5cm, end with a WS row and dec 2 sts on last row—120 (140) sts.

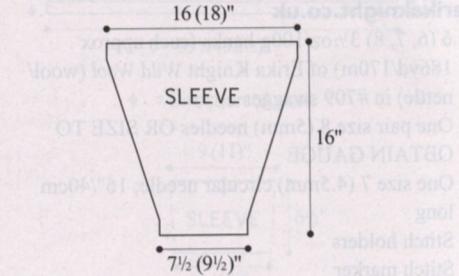
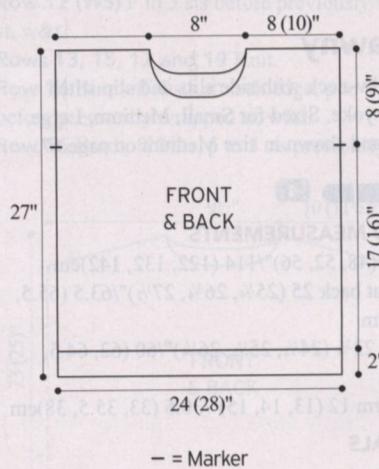
Change to larger needles.

### Beg back chart

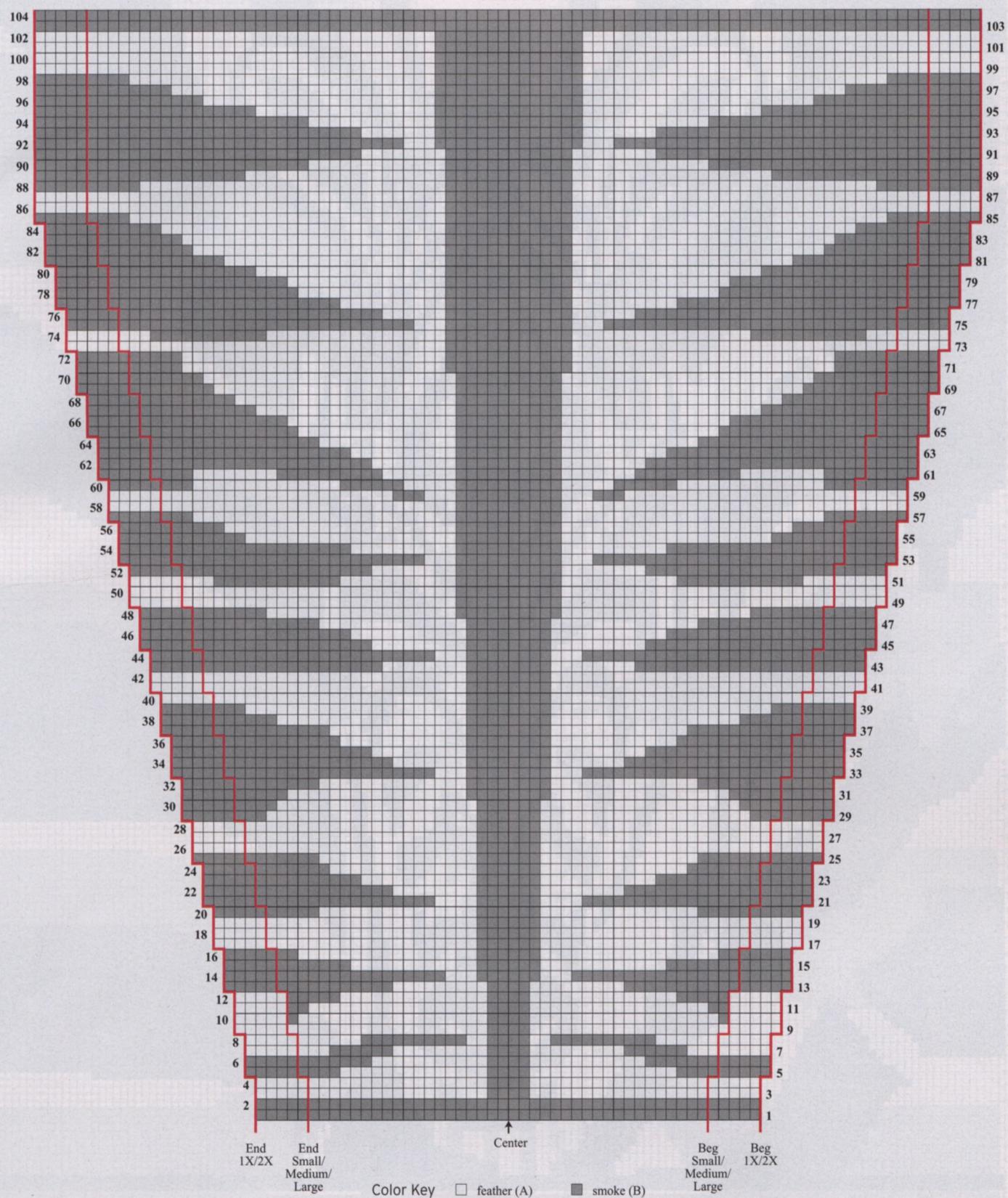
**Row 1 (RS)** Beg and end where indicated for size, work chart over 120 (140) sts. Cont to work chart in this way through row 161.

### Neck shaping

**Next row (WS)** Work 53 (63) sts in pat, bind off



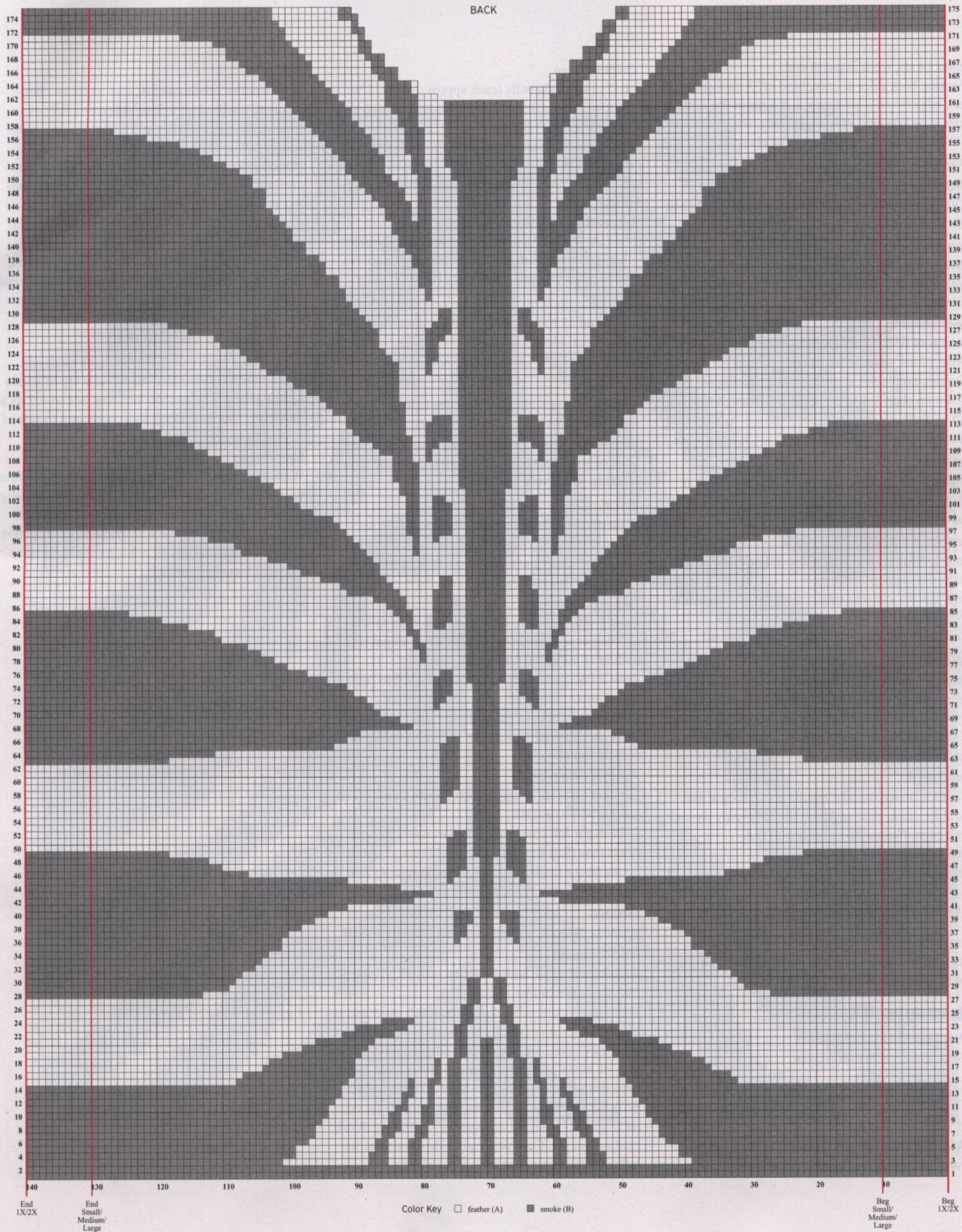
## SLEEVE



## FRONT



Charts may be enlarged by photocopying for readability



center 14 sts, work in pat to end.

Working both sides at once, bind off 3 sts from each neck edge twice, 2 sts twice, 1 st 3 times (bind off 1 extra st on last bind off on right side, see chart)—40 (50) sts. Work through row 175 of chart. Bind off sts each side.

### FRONT

With A, cast on and work rib as for back—120 (140) sts. Change to larger needles.

#### Beg front chart

**Row 1 (RS)** Beg and end where indicated for size, work chart over 120 (140) sts. Cont to work chart in this way through row 147.

#### Neck shaping

**Next row (WS)** Work 54 (64) sts in pat, bind off center 12 sts, work in pat to end.

Working both sides at once, follow shaping as shown on chart—40 (50) sts. Work through row 175 of chart.

Bind off sts each side.

### SLEEVES

With smaller needles, cast on 38 (50) sts. Work in k2, p2 rib as for back for 1 1/4"/3cm, end with a WS row and dec 0 (2) sts on last row—38 (48) sts.

#### Beg sleeve chart

**Row 1 (RS)** Beg and end where indicated for size, work chart over 38 (48) sts.

Cont to work chart as established, inc 1 st each side every 4th row 21 times—80 (90) sts.

Work even through row 104 of chart. Bind off.

### FINISHING

Block pieces to measurements. Sew shoulder seams. Place markers each side of front and back 8 (9)"/20.5 (23)cm from shoulder seam and sew tops of sleeves between markers. Sew sleeve and side seams.

#### Neckband

With RS facing, circular needle and A, beg at left shoulder seam, pick up and k 144 sts evenly around neck edge. Place marker for beg of rnd.

**Rnd 1** \*K2, p2; rep from \* around.

Rep rnd 1 for 1"/2.5cm. Bind off in rib. ■

## 19. Crewneck Pullover

Crewneck pullover with zebra colorwork pattern.

Sized for Medium and Large and shown in size Medium on page 104.



### KNITTED MEASUREMENTS

- Bust 38 (42)"/96.5 (106.5)cm
- Length 24 1/2"/62cm
- Upper arm 18"/45.5cm

### MATERIALS

JAMIESONS OF SHETLAND  
[www.jamiesonsofshetland.co.uk](http://www.jamiesonsofshetland.co.uk)

### Original yarn

- 6 (7) 1 1/4oz/50g balls (each approx 140yd/125m Pingouin Type Shetland (wool) in #15 black (A) and #18 cream (B))
- One pair each sizes 5 and 6 (3.75 and 4mm) needles OR SIZE TO OBTAIN GAUGE
- Size 5 (3.75mm) circular needle 16"/40cm long
- Stitch holder

### Suggested substitute yarn

- 12 (14) .88oz/25g skeins (each approx 82yd/75m Jamiesons Of Shetland Double Knitting (wool) in #999 black (A) and #304 white (B))

### GAUGE

21 sts and 21 rows = 4"/10cm over colorwork pat using size 6 (4mm) needles.

TAKE TIME TO CHECK GAUGE.

### NOTE

When working with more than one color, carry yarn not in use loosely across back of work. To avoid excessively long loose strands or long "floats" at back of work weave or twist yarns not in use around working yarn every 3 or 4 sts.

### BACK

With smaller needles and A, cast on 89 (99) sts. Work in k1, p1 rib for 2"/5cm, end with a RS row. Change to larger needles and p next row inc 11 sts evenly across row—100 (110) sts.

#### Beg colorwork pat

**Row 1 (RS)** Foll row 1 of chart from right to left and beg as indicated for chosen size, k across row, ending as indicated for chosen size.

**Row 2 (WS)** Foll row 2 of chart from left to right, p across row.

Cont even in St st foll chart from right to left on RS rows and from left to right on WS rows until chart row 72 is completed.

#### Armhole shaping

Bind off 5 (8) sts at beg of next 2 rows as indicated on chart—90 (94) sts.

Cont in pat foll chart through chart row 120.

**Next row (RS)** Bind off first 30 (32) sts, sl center 30 sts onto a holder for back of neck, rejoin yarn and bind off rem 30 (32) sts.

### FRONT

Work as for back through row 104 of chart.

#### Neck shaping

**Row 105 K** in pat across first 38 (40) sts, sl next 52 (54) sts onto a holder.

Working left side of neck first, cont foll chart and bind off 2 sts at neck edge on next row, then every other row once, dec 1 st at neck edge on next row, then on every other row 3 times—30 (32) sts. Work even through chart row 120. Bind off for shoulder. With RS facing, sl first 14 sts onto a holder for center front neck, k in pat across rem 38 (40) sts. Work next row in pat. Complete right side of neck as for left side, reversing shaping.

### SLEEVES

With smaller needles and A, cast on 39 sts. Work in k1, p1 rib for 2 1/2"/6.5cm, end with a RS row. Change to larger needles and p next row inc 13 sts evenly across row—52 sts.

**Row 1 (RS)** Foll row 1 of chart from right to left and beg as indicated for sleeve, k across row, ending as indicated for sleeve.

**Row 2 (WS)** Foll row 2 of chart from left to right, p across.

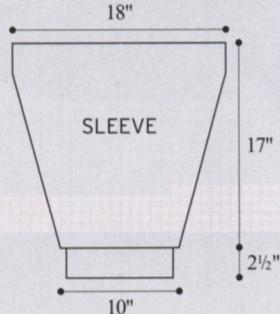
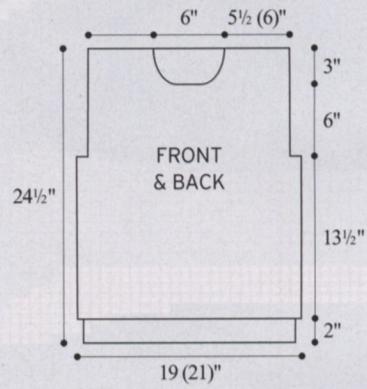
Cont in St st foll chart and AT SAME TIME inc 1 st at end of every 3rd row 10 times, then at each end of every 4th row 11 times—94 sts. Work even in pat through chart row 90. Bind off.

### FINISHING

Press pieces lightly on WS with damp cloth and warm iron. Sew shoulder seams. Sew top of sleeve to straight edge of armhole omitting bound-off sts at underarm. Sew bound off sts at underarm to side of sleeve. Sew side and sleeve seams.

#### Neckband

With RS facing, circular needle and A, k30 sts from back neck holder, pick up and k 17 sts evenly along left front neck to holder, k14 sts from center front neck holder, pick up and k 17 sts evenly along right front neck—78 sts. Work in k1, p1 rib for 3/4"/2cm. Bind off loosely in rib. ■



Each square has a value of one square of a garment.

Begins from the bottom and ends at the top.



## Jeanette Sloan

(continued from page 34)

self-published an e-collection of accessory patterns using fingering weight yarn, entitled Collection One (2011). She has taught classes on crochet and knitting, has published regularly in magazines like Knitting and Yarn People, and has been a contributor to several pattern collections, including one with Rowan.

But all of these activities came to a screeching halt when, in 2016, Sloan was diagnosed with two brain tumors and underwent cranial surgery to remove them. Sloan's surgery not only caused her to reevaluate her work and life balance, scaling down her teaching commitments, but it also led to some new developments in her design and knitting work.

Sloan's perception of color has changed to the degree that now, bold, jarring color and pattern combinations are exciting to her, and these daring flashes of color can be seen in her latest designs. In addition, to help with long-term recovery, Sloan has a side line of hand-knit accessories called SLOANmade. She says, "I wanted a mindful, creative outlet that would allow me to focus on the process of making an item but without the pressure of a deadline. The items I make are limited in number and change as my ideas develop but I see this as a very positive thing and very much what SLOANmade is about."

Sloan's design inspirations are varied and intuitive: "Sometimes it's a stitch I've seen in a stitch dictionary, a texture I've noticed in a natural setting, or, living by the seaside, it could

**Sloan realized that her instincts were correct, that the BIPOC fiber community was large and active, but nearly invisible, sparking her to do something to tear down the walls.**

be a colour combination inspired by one of the beach huts here in Hove. If my design mojo is slightly off and I'm stuck for inspiration, I'll just grab a few different yarns, cast on, and let the knitting gods dictate what happens next. Whatever the inspiration source, I like to use the swatching process to try and add something new or unexpected to the design."

While Sloan's brain surgery changed the way she structures her design life and even the way she looks at color in knitting, the surgery was not the only event that put seeing color



1



2

1. Sloan's knitted Kilim Cushion. 2. Fingerless Quintyne Mittens using bead knitting.

into high focus for this thoughtful, innovative designer. Sloan says, "Despite designing hand knits for 20 years, it's only been in the last year that I've really connected and interacted with fellow knitters and designers, particularly on Instagram. That's largely been due to the article 'Black People Do Knit,' which I wrote last year for Knitting Magazine, and it's connected me with thousands of people from across the global fibre community, some of whom I've been fortunate to meet in person."

"Having spent many years not discussing my skin colour," Sloan continues, "last year I became involved in the discussions about racism in the fibre community and the lack of BIPOC representation within it. This came about through meeting Lorna Hamilton Brown, who interviewed me for her MA dissertation 'Black People Don't Knit.' [Brown] explored the myth that black people only crochet (which simply isn't true) and why the contributions of non-white knitters are never documented in the history of our craft. This and the discussions on Instagram under the #diversknit hashtag led me to write the piece for Knitting Magazine." The myths that Brown sought to bust led Sloan to use her platform to research the issue for her article. "I asked people how many black knitwear designers they could name. Lorna contacted me because as she put it, I was the only black knitwear designer she could name, but... I simply didn't think that could be true. So, I decided to do that callout on Instagram." Sloan realized that her instincts were correct, that the BIPOC fiber community was large and active, but nearly invisible, sparking her to do something to tear down the walls. She says, "The response made me realize the fibre community was largely unaware of the contribution BIPOC make to the fibre industry and led me to create the 'POC Designer & Crafters List,' which I published on my blog."

Sloan investigated further: "Having started by specifically asking about black knitwear designers, I soon learned that there are other [BIPOC] people working in our community, not only as designers but across a number of other

roles such as indie dyers, tech editors, teachers and podcasters. It's just that up to now, their work hasn't been seen." Sloan's work has had a huge ripple effect. The site's algorithm shift revealed hundreds of BIPOC fiber folks, making it clear that a veil of invisibility needed to be lifted. Sloan, who has become a member of the inaugural VogueKnitting Diversity Advisory Council (DAC; dacforum.sohopublishing.com), continues, "If our community is to be truly diverse and inclusive it's important that everyone is represented regardless of race, gender, gender identity, sexuality, age, disability, and body size."

Sloan also decided that, in order to help guide the community to positive change, she would share her research. She says, "For my part, I've committed to developing the POC list into a standalone website called BIPOC in fiber (www.bipocinfiber.com) where anyone can find and support the work of BIPOC working across the fibre community. It'll be launched later this year but you can keep up to date with what's happening by following @bipocinfiber on Instagram."

Sloan's future includes a few top-secret design collaborations and book projects, as well as more knitting time for herself to keep stress levels to a minimum. She loves collaborative work for the connections it provides: "I've interacted with so many great people over the last year that I'm hoping the future will mean more design collaborations, which are such positive and uplifting ways of connecting creatively with people. Away from designing there's lots of writing in the future as I still write a monthly 'A to Z of Techniques' column for Knitting Magazine and I'm now also a regular contributor to Laine. And, of course, the new BIPOC in Fiber website will be an invaluable resource for everyone in the community and the scope of what it could achieve really excites me." Jeanette Sloan's contribution to the fiber community goes far above and beyond the beauty of her designs, giving knitters a chance to not only see and celebrate color, but to help to bring about change in the community, together. ■

FOR MORE INFORMATION visit the SLOANmade shop, [www.jeanettesloandesign.com](http://www.jeanettesloandesign.com) and go to [twitter.com/jeanettesloan](https://twitter.com/jeanettesloan) to read her newest posts.

## RESOURCES Retail Partners

The following stores in the U.S. and Canada are Vogue Knitting retailers.  
Note: Names of retailers who have advertised in this issue appear in color.

### IN THE UNITED STATES:

#### ARIZONA

KINGMAN: The Spinster  
MESA: The Fiber Factory  
PHOENIX: Phoenix Knits  
PRESCOTT: Fiber Creek  
SCOTTSDALE: Jessica Knits  
TUCSON: Birdhouse Yarns

#### ARKANSAS

CONWAY: Twisted Purl  
FAYETTEVILLE:  
Hand Held: A Knitting Gallery

#### CALIFORNIA

ALBANY: Avenue Yarns  
APPLE VALLEY:  
Fanciwerks Yarn Shoppe  
CARMIBIA: Ball & Skein & More  
DANVILLE: A Yarn Less Raveled  
ELK GROVE: Knitique  
ENCINITAS: Common Threads  
EUREKA: Northcoast Knittery  
FAIR OAKS: Babetta's Yarn & Gifts  
FERNDALE: Foggy Bottoms  
FORT BRAGG: Navarro River Knits  
FRESNO: Janna's Needle Art  
GLENDORA:  
Needles, Hooks & Yarn  
HALF MOON BAY: Fengari  
HEALDSBURG: Purls of Joy  
INGLEWOOD: Knitting Tree LA  
LONG BEACH:  
Alamitos Bay Yarn Co.  
LOS ALTOS: Uncommon Threads  
MILL VALLEY: Once Around  
PACIFIC GROVE:  
Monarch Knitting  
PALM DESERT: Harriet's Yarn  
PASADENA: Skein  
PLEASANTON: Knit This Purl That  
REDLANDS:  
Hands on Knitting Center  
REDONDO Beach: L'Atelier  
SACRAMENTO: Rumpelstiltskin  
SAN ANSELMO: Atelier Marin  
SAN CLEMENTE:  
Strands Knitting Studio  
SAN FRANCISCO:  
• Artists Gallery  
• Imagiknit  
SAN JOSE: Green Planet Yarn  
SAN LUIS OBISPO:  
Yarns at the Adobe  
SAN RAFAEL:  
Dharma Trading Co.  
SANTA CRUZ: The Swift Stitch  
SANTA MONICA:  
Compatto A Yarn Salon  
SEBASTOPOL: Yarnitudes  
SOUTH SAN FRANCISCO:  
Cottage Yarns  
TARZANA: Zoe's Knit Studio  
THOUSAND OAKS:  
Eva's Needlework  
UKIAH: Heidi's Yarn Haven  
TIBURON: Knit House Inc.  
YORBA LINDA: Velona Inc.

#### COLORADO

BOULDER:  
Shuttles, Spindles, Skeins  
DENVER:  
Bags By CAB—Yarn Shoppe  
DURANGO: Yarn Durango  
ESTES PARK: The Stitchin Den  
FORT COLLINS:  
Lambspun of Colorado

#### CONNECTICUT

AVON: Knit Pearls LLC  
GLASTONBURY: Village Wool  
GRANBY: Marji's YarnCrafts  
NEW HAVEN: Knit New Haven  
RIDGEFIELD: Nancy O

#### WESTPORT

Westport Yarns  
BETHANY BEACH: Sea Needles

#### FLORIDA

GAINESVILLE: Yarnworks  
ENGLEWOOD: A Bit o Yarn  
LADY LAKE: The Yarn Lady  
LARGO: Criativity

#### LAUDERHILL

Sheep Thrills

#### NAPLES

Castle Creek Fiber

#### • Knitting With Nancy

#### SARASOTA

A Good Yarn

#### ST. PETERSBURG

Stash, A Place for Yarn

#### VENICE

Needlefish Yarns

#### WINTER HAVEN

Four Purls Yarn Shop

#### GEORGIA

ATLANTA: Needle Nook

HOSCHTON: Yarn Junkees

#### LAWRENCEVILLE

Yarn Garden Knit Shop

#### ROSWELL

Cast On Cottage

#### SAVANNAH

Unwind Yarn & Gifts

#### WOODSTOCK

The Whole Nine Yarns

#### IDAHO

BOISE: Twisted Ewe

#### COEUR D'ALENE

Knit-n-Crochet

#### GARDEN CITY

The Twisted Ewe

#### ILLINOIS

CHICAGO: Yarnify!

#### EVANSTON

Closeknit Inc.

#### FRANKFORT

Yarns to Dye For

#### GLEN ELLYN

String Theory Yarn Co.

#### HIGHLAND PARK

Mia Bella Yarn Accessories

#### LA GRANGE

Idea Studio

#### MOUNT PROSPECT

Mosaic Yarn Studio

#### NORTHBROOK

Three Bags

#### Full Knitting Studio

#### PEORIA

Fiber Universe

#### INDIANA

#### BLOOMINGTON

In a Yarn Basket

#### GRIFFITH

Spinnin' Yarns

#### INDIANAPOLIS

Broad Ripple Knits

#### VALPARAISO

Sheep's Clothing Knit

#### IOWA

#### IOWA CITY

The Knitting Shoppe

#### WEST DES MOINES

Yarn Junction

#### KANSAS

#### LAWRENCE

Yarn Barn of Kansas

#### KENTUCKY

#### CRESCENT SPRINGS

Knitwits

#### LOUISVILLE

A Yarn Crossing

#### LOUISIANA

#### LAFAYETTE

Yarn Nook

#### MAINE

#### AUBURN

Quiltessentials

#### BATH

Halcyon Yarn

#### PORTLAND

Tess' Designer Yarns

#### YORK

The Yarn Seller

#### MARYLAND

#### BALTIMORE

Cloverhill Yarn Shop

#### • Woolworks

#### CHESAPEAKE CITY

Vulcan's

#### Rest Fibers

#### GAITHERSBURG

Knit Locally

#### LEONARDTOWN

Crazy For Ewe

#### SANDY SPRING

So Original

#### TIMONIUM

Black Sheep Yarn Shop

#### WILLIAMSPORT

Williamsport Yarn Closet

#### MISSOURI

#### FLORISSANT

Myers House

#### ST. LOUIS

Hearth Stone Knits

#### • Knitorious

#### MONTANA

#### BOZEMAN

YarnScout

#### NEBRASKA

#### INCOLN

The Yarn Shop

#### • Knit-Paper-Scissors

#### OMAHA

Personal Threads

#### NEVADA

#### LAS VEGAS

Sin City Knit Shop

#### RENO

Jimmy Beans Wool

#### NEW HAMPSHIRE

#### CONCORD

Elegant Ewe

#### DOVER

Spinning Yarns

#### NEWPORT

Hodgepodge Yarns

#### and Fibers

#### NEW JERSEY

#### CHESTER

Rows of Purl

#### HADDONFIELD

Hooked

#### HILLSBOROUGH

The Yarn Attic

#### MADISON

The Blue Purl

#### MONTCLAIR

Yarnia

#### MOUNT HOLLY

Woolbearers

#### MOUNT LAUREL

A Knit Sheep

#### OCEAN CITY

The Knitting Niche

#### OCEAN GROVE

Balzac & Co.

#### PENNINGTON

Knit One, Stitch Too

#### SOUTH ORANGE

The Local Yarn Store

#### SUMMIT

Wool & Grace

#### NEW MEXICO

#### SANTA FE

Yarn and Coffee

#### TAOS

Moocat Fiber

#### NEW YORK

#### ARCADE

Creekside Fabric

#### Quilt and Yarn

#### BROOKLYN

• String Thing Studio

#### CHATHAM

The Warm Ewe

#### CORNWALL

Cornwall Yarn Shop

#### E. ROCHESTER

Village Yarn Shop

#### ESPERANCE

CeCe's Wool

#### FAIRPORT

Yarn Culture

#### FARMINGDALE

Infinite Yarns

#### GRANVILLE

Village Yarn Shop

#### HOPEWELL JUNCTION

Out of the Loop

#### ITHACA

Homespun Boutique

#### LAKE PLACID

Adirondack Yarns

#### MAMARONECK

Knit Shoppe

#### MONTICELLO

Knit One Needlepoint Too

#### MOUNT KISCO

Pick Up Every Stitch

#### NEW YORK CITY

• Annie & Company

#### • Knitty City

#### • Lion Brand Yarn Studio

#### • String

#### N. SYRACUSE

Mission Rose

#### OCEANSIDE

The Knitting Store

#### OYSTER BAY

The Knitted Purl

#### PORT WASHINGTON

The Knitting Place

#### ROSLYN

Knit

#### SYRACUSE

Knitty Gritty Yarns

#### TARRYTOWN

Flying Fingers Yarn

#### TIVOLI

Fabulous Yarn

#### NORTH CAROLINA

#### BLOWING ROCK

Unwound

#### BREVARD

Sundragon Art & Fiber

#### CHARLOTTE

Charlotte Yarn

#### GASTONIA

Gastonia:

#### Things Remembered Custom

Framing and Yarn

#### HILLSBOROUGH

The Hillsborough Yarn Shop

#### NAGS HEAD

Yarn and More

#### RALEIGH

Great Yarns

#### SOUTH PINES

Bella Filati Luxury Yarns

#### OHIO

#### BRECKSVILLE

Crochet Innovations

#### COLUMBUS

The Yarn Shop

#### DUBLIN

Knitting Temptations

#### ENGLEWOOD

The Rabbit Hutch

#### OKLAHOMA

#### OKLAHOMA CITY

Yarntopia

#### OREGON

#### ASHLAND

The Websters

#### BEAVERTON

For Yarn's Sake

#### HOOD RIVER

Knot Another Hat

#### PORTLAND

Knitting Bee

## Erika Knight (continued from page 66)

ensure that the instructions are clear and concise. It is a lengthy process and requires diligence and attention to detail so it's essential for me to have a reliable and skilled team of test knitters.

### Do you create with a particular customer in mind?

My design ethos has always been to keep things simple and to create basic recipes that can be adapted and customized to suit individual needs and styles. I do look to fashion and trends for inspiration and I like to incorporate details learnt from the ready-to-wear industry, particularly for making up garments to add a really professional finish. But ultimately I design fashion-less, season-less, thoughtful patterns for all modern makers.

### What are your favorite things to make?

I love to knit for any new baby in my close, or wider urban, family—it's that primeval need to nurture and protect, which is often the reason people take up knitting in the first place. For me there is no better gift than taking the time to create something by hand.

### What inspires your designs?

Yarn, stitch, and shape form the structure around which I design. For me, it's not only about a two-dimensional sketch, but creating a design that works on a body or for a lifestyle. As a designer, one takes inspiration from all of society—history, music, film, art, books, magazines. I'm always on the lookout for visual stimuli, so it's vital to be connected to other people. I do Instagram daily and love Pinterest, but it's a limited resource and can be very repetitive, not to mention time consuming! It's important to see as much as you can, and by many different means, but the key to turning inspiration into design is self-editing. I think social media sites have opened up new ways of seeing, but ultimately nothing is as good as your imagination, and for me it always comes back to nature and landscape.

### So it's pretty much everywhere and everything?

Inspiration isn't something that one can really quantify and certainly there is no formula for it. Some days there is too much to contain in one's head and other days one can spend hours searching for that little something to spark an idea. It's on days like the latter that I like to get out for a walk by the sea or around an exhibition, or a trawl around the many junk shops and flea markets of Brighton to open my eyes to new colors, textures and shapes. It's all too easy to reinforce your own ideas, so for me it is of vital importance to remain curious to new things, and it is this that sparks new ideas. Of course, everything I design is informed by past experience and history, but I try to be forward looking; I think that is the role of the creative in society as a whole.

### What do you feel are important concerns for knitters today, and as a designer, how do you address those concerns?

Most knitters are control freaks I think—not only can we control the fit and shape of a garment but also the very fabric from which it's made. And having my own yarn collection, I can control the fiber, structure, and color, too.



Details of Knight's sweater: lower edge side slits, three-needle bind off and ribbed v-neckline.

As a brand, it is important to me to use sustainable and traceable fibers that are fit for purpose, and, crucially, create beautiful garments in knit and crochet. For me, personally, it's important to be environmentally conscious, and if I am able to achieve this, even in a small way through my production and design choices, then all the better. Creating a new yarn from beginning to end means that I am able to control the process and design a yarn that I love working with—so if I'm not happy with it I won't put my name to it. I love that knitting is a part of the slow clothes movement in an effort to curb the enormous environmental impact of disposable fast fashion. My mantra now is "buy less, knit more". And it's as much about the process as the final result, encouraging us to be present and focused. Ultimately I love the very basic simplicity of using just two sticks and a length of continuous thread to create a stitch, make a series of stitches to create a row, and repeat this until you have a textile.

### You created a great piece for this issue. Can you share a little bit about the thought process?

The climate is changing so quickly now, and with travel, heating, and air conditioning we are constantly moving between temperatures, so it's useful to have a garment that can be layered as needed. This sleeveless piece is designed to be relaxed and casual, with a longer back hem for comfort and style that is shaped in the rib to flatter the figure. I like details such as the three-needle bind off on the outside of the shoulder seam. It's knitted in my Wild Wool, which is a sustainable blend of soft wool and natural nettle. I love this yarn as it has a wonderful texture and look, as well as a fiber content that I hope will encourage a dialogue about sustainable and eco-friendly fibers.

### Any tips for aspiring designers?

When you are taking the time to craft something by hand it is important to use the best possible materials and to really enjoy the process of crafting as much as the final product. The most important thing is to be yourself, to always create your own unique style: otherwise you risk pastiche. ■

## UTAH

OGDEN: Needlepoint Joint  
PARK CITY: Wasatch & Wool

## VERMONT

BRISTOL: Yarn & Yoga  
MONTPELIER: Yarn  
NORWICH: Northern Nights  
Yarn Shop

## VIRGINIA

ABINGDON: A Likely Yarn  
CHARLOTTESVILLE:

The Laughing Sheep Yarns  
• Magpie Knits

FREDERICKSBURG:  
Untangled Purls

HAYMARKET:

Needles in the Haymarket

MIDLTHIAN: Dances With  
Wool

NORFOLK: Baa Baa Sheep

THE PLAINS: Hunt Country Yarns

VIRGINIA BEACH: Knitwits

WILLIAMSBURG:

The Flying Needles

## WASHINGTON

BAINBRIDGE ISLAND:  
Churchmouse Yarns & Teas

BELLINGHAM:

NW Handspun Yarns

CARNATION:

Tolt Yarn and Wool

CHELAN: 3 Wild Sheep

EVERETT: Great Yarns

ISSAQAH: The Nifty Knitter

KENNEWICK: Sheep's Clothing

KENT: Makers' Merchantile

KIRKLAND:

Serial Knitters Yarn Shop

SEATTLE: Acorn Street Shop

• The Fiber Gallery

TACOMA: Fibers Etc.

WENATCHEE: K1P2 Yarn Store

## WEST VIRGINIA

CHARLESTON: Kanawha City  
Yarn Company

SPENCER: Nimble Fingers

## WISCONSIN

BROOKFIELD: Cream City Yarn

GERMANTOWN:

Woolybaabaa.com

GRAFTON:

The Grafton Yarn Store

KENOSHA: Fiddlehead Yarns

SAINT GERMAIN:

Sutler's Gold 'N Fleece

SPRING GREEN: Nina Inc.

VERONA: The Sow's Ear

WAUSAU: Black Purl

## WYOMING

CHEYENNE: Ewe Count

SHERIDAN: The Fiber House

## IN CANADA:

DELTA, BC: Elann.com

VANCOUVER, BC:

Urban Yarns—Point Grey

FONTHILL, ON:

Rose's Fine Yarns of Niagara

NEPEAN, ON: Wool-Tyme

SHELBYNE, ON:

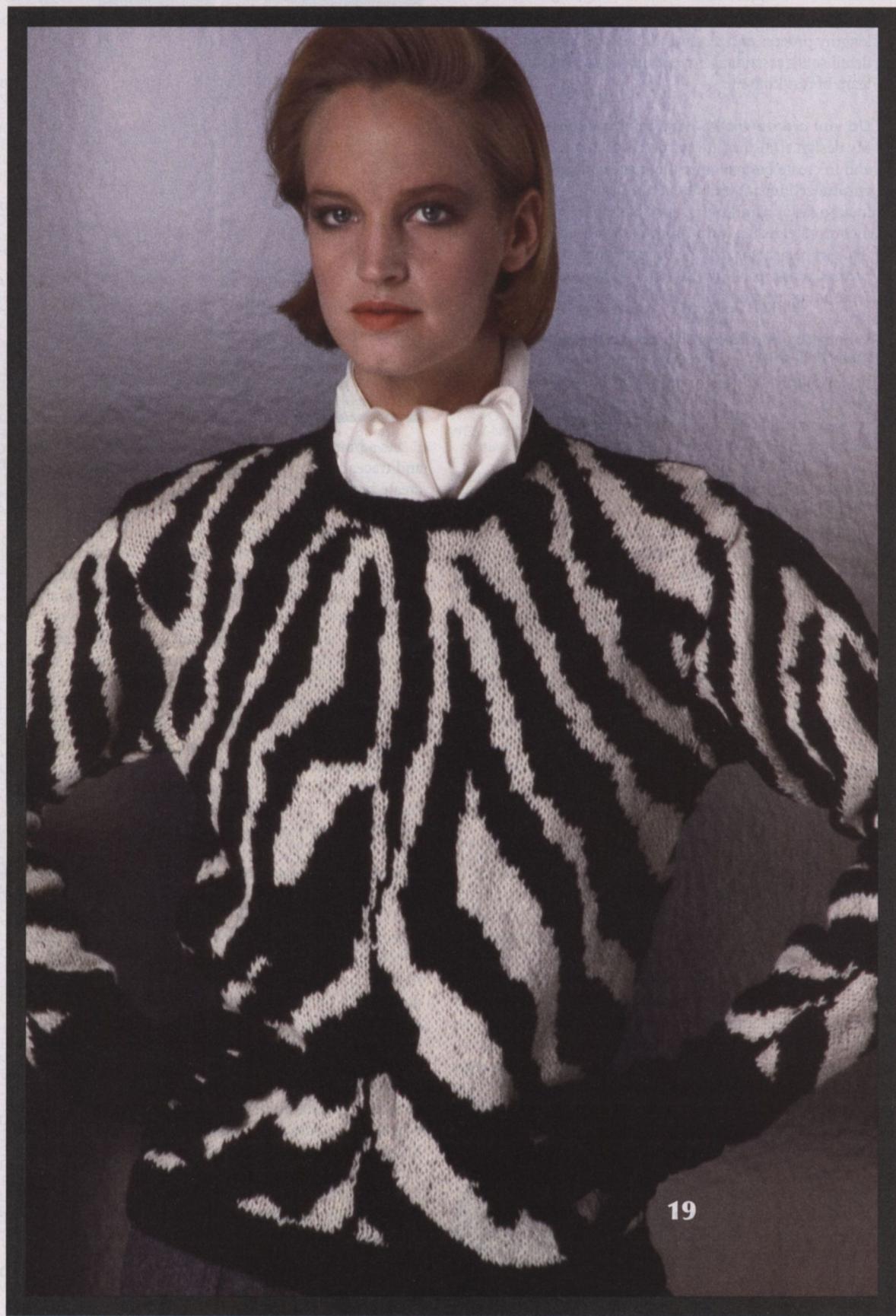
Wool & Silk Co.

TORONTO, ON:

• The Purple Purl

• Romni Wool Ltd.

SAINT-BRUNO-DE-MANTARVILLE, QC: Biscotte & Cie



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## Veldt re(Vision)

DESIGNER  
**PERRY ELLIS**

In 1983, both colorwork patterning, and slightly oversized silhouettes ruled. Runway darling Perry Ellis showcased both trends in a statement-making pullover that is as eye-catching right now as it was then. The clean black and white graphics are neatly framed with solid black ribbing at the waist, neck, and cuffs. Bold in its simplicity, Ellis's zebra sweater has consistently been an identifiably beloved and iconic look from our pages. The original yarn was Pingouin Type Shetland. Revisit now and knit this perennially covetable sweater in Jamiesons of Shetland Double Knitting for the same gauge and crisp colorwork.

PHOTOGRAPH BY ERIC BOMAN  
HAIR BY MICHAEL KNIGHT FOR  
GARREN, NEW YORK