

KNITTING CROCHET CRAFTS FASHION ART FOOD

# pompom

quarterly



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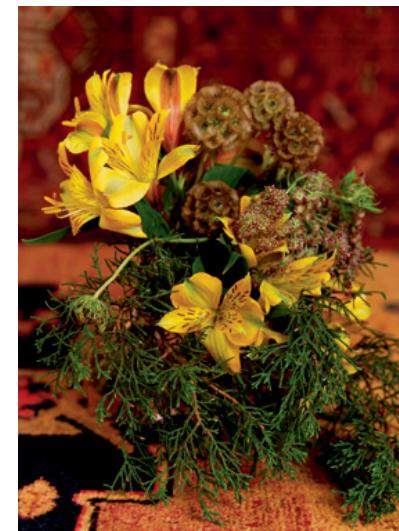
We are so pleased to introduce you not only to our 22nd issue, but also to our first ever guest editor, Juju Vail. Juju is a longtime Pom Pom pal and collaborator; photographer, knitter, sewist, and chef extraordinaire, she is also our go-to guru for all questions of a textile nature (she's even our crafty agony aunt in the 'What Would Juju Do?' segment of the Pomcast). Juju has brought her sumptuous aesthetic as well as her expertise to these pages, and we couldn't be prouder to hand over to her to give you the lowdown on this gorgeous issue, in her own words.

x Pom Pom

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Although I've long stopped going to school (or even taking my children to theirs), I've never grown out of the desire to plan my "back to school" wardrobe. I see autumn as a chance to freshly state my identity and intentions for the year through my clothes and appearance.

Since my teens, I've made most of my own clothes. Creating my wardrobe, exactly to my own tastes and specifications, I get to choose the fit and quality of my clothes, as well as their style. I feel most like myself when I've made everything I wear.

I wanted this issue of Pom Pom to enjoy the benefits of a completely handmade wardrobe, so all the clothes have been sewn to complement the knits. I made most of them myself, and borrowed a few from local fabric shops. Many Pom Pom readers already sew. To those of you who don't yet know how, I recommend giving it a try! You've already learned to knit or crochet; you *can* do this too.

Start by practicing a simple pattern like the Merchant & Mills Camber

T-shirt or The Tesutti A-Line Libby skirt (pictured on pages 12 and 29, respectively). You can even use old sheets or charity shop fabric to practice until you are confident and happy with the fit. There are many great tutorials on the internet, just as there are for knitting. Once you've got a simple pattern under your belt, you can make it in all kinds of fabrics and add details like pockets and hem variations. Perfect to complement your hand knits!

And so to the knits! I love pattern so chose designs that feature distinct colour or textural patterns for this issue. Working within a limited colour palette can make it easier to layer pattern on top of pattern. I was inspired by the warm colours of autumn: apple cider, conkers, fire, earth, and berries. My new neutrals are brown and burnt orange (I've seen enough grey for now). Speaking of cider, you can find a delicious recipe for hard cider on page 94; why not coordinate your drink with your making?

Alongside the knits we've featured makers who pursue distinct visions

of handmade clothing. Merchant & Mills provide unique patterns and fabrics to aid the home sewer (page 41), whilst Emilia Jensen prints her own cloth, making clothes and accessories from them, as well as knitting her designs into sweaters (page 89).

Welcome to my autumn world, where the nights get longer, but so does the time to handcraft clothes!



✗ *Tegan*

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Our contributors flock together.

# PAL M ETT O

by Emilia Jensen

*yarn* Dandelion Yarns Rosy Sport  
*dress pattern* Style Arc Adeline Dress  
*dress fabric* digitally printed silk by  
Emilia Jensen

Whether you are riding a horse through the woodlands at dusk or riding the bus in an endless traffic jam, this military-inspired cardigan is a sharp layering piece for autumn. Bold stripes and colourwork get even better when you combine them with a wild print, Juju-style. This one is a treasure trove of fun techniques and includes steeking, ribbon-binding, and German short rows to flex your creative maker's muscles.

Pattern on page 50.











OVER



# CHECK

by Ann McDonald Kelly

*yarn* The Uncommon Thread Heavenly DK

*coat pattern* Merchant & Mills Strand

*coat fabric* Merchant & Mills Bernera Harris

*top pattern* Style Arc Ethel Designer Top

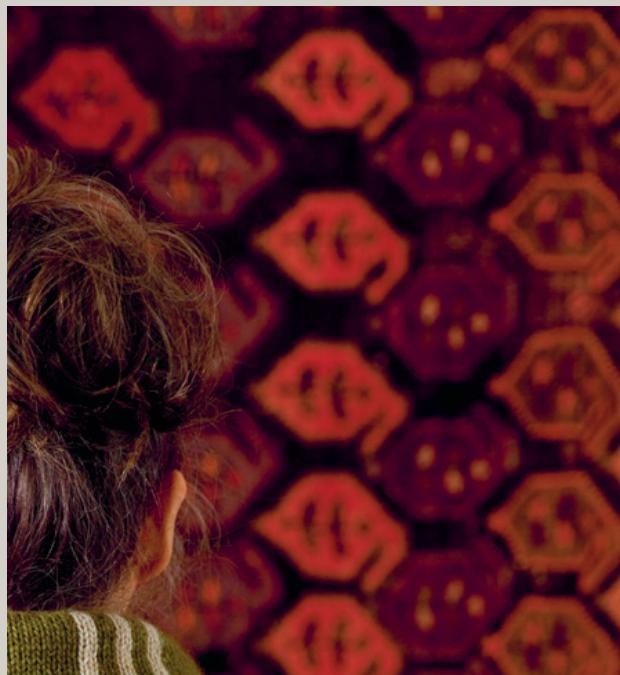
*top fabric* Fabric Godmother Prestige

Crepe in Wine

Inspired by cross motifs woven into traditional Welsh woollen blankets, this cowl is an instant classic with a contemporary edge. Double knitting builds a dense and squeezable fabric that is a pure pleasure to wear, especially as the winds become brisk. Go high contrast and incorporate a loud colour you'd never normally use or go subtle and let the pattern shimmer. Either way, bundle up and get outside to enjoy the fabled autumn light.

Pattern on page 55.





# BARB ICEL

*by Fiona Alice*

*yarn Holst Garn Supersoft*

*t-shirt pattern Merchant & Mills Camber Set*

*fabric Merchant & Mills cotton*

*in Marbled Web Mono*

*jeans model's own*

As autumn nights turn bitter cold and the leaves tumble down, this long cardigan will keep you toasty while still showing off your amazing outfit. The colourwork lattice panels are worked in a super simple pattern that encourages even those of us new to stranded knitting to take the plunge. We've called it Barbicel after the tiny hook-like structures that lock bird feathers into a lattice, keeping them warm and dry and creating the surface that lets them fly. Let this be your personal plumage.

Pattern on page 58.













# HERATI

by Sari Nordlund

*yarn* Quince & Co. Finch

*coat pattern* Tessuti Sydney Jacket

*coat fabric* purchased boiled wool jersey

*t-shirt pattern* Style Arc Courtney Top

*t-shirt fabric* purchased leopard

print cotton jersey

*undershirt* model's own

(try Tessuti Brigitte pattern)

*trousers* a sample from Ray Stitch

Colourwork mittens are a staple of Juju's enviable style arsenal. Pom Pom legend has it that Juju has an entire cupboard full. And not a small cupboard, mind you. Sari designed these mitts with luxurious art deco wallpapers in mind. We looked at the geometric shapes and thought of everything from traditional argyles to the herati patterns traditionally used in Persian carpets. Herati were thought to be auspicious symbols that brought good luck and we hope you will wear these mitts well on your journeys.

Pattern on page 64.





# ELIBE LINDE

*by* Ellinor Siljeström  
*yarn* The Little Grey Sheep  
The Dark Side 4ply also  
shown in Shilasdair Luxury 4ply  
*skirt patterns* both: Tessuti Libby  
A-Line Skirt  
*skirt fabric* purchased wool

Elibelinde has all the makings of a wardrobe staple: classic shape, comfortable ease, fun-to-knit texture, and gorgeous in varied fibres. Elibelinde is a classic motif of Kilim rugs and translates to “her hands on her hips” from Turkish. Far from grumpy, the angular motif represents strong ladies in triangular skirts with hands proudly on hips, symbolising fertility and abundance. This pullover layers over trousers as easily as over skirts and is equally at home at the farmer’s market as in the office. It’s all that’s best of autumn’s bounty.

Pattern on page 70.











# A U B U S S O N

*by Nancy Marchant*

*yarn* Shibui Knits Pebble  
and Shibui Knits Silk Cloud  
*dress pattern* Tessuti Lily Dress  
*dress fabric* Merchant & Mills  
Woolsey Oxblood

The unexpected effects of multistranded knitting are a Juju signature. This scarf is worked with strands of silk-rich fingering yarn held double with mohair. Tuck stitches create a check motif and let flecks of the alternate colour through for elegant colourplay. Nancy's expertise is evident throughout the pattern, with thoughtful details at cast-on and bind-off to help you control the edges. The subtly shimmering silk strands reminded us of the French Aubusson carpets that give this scarf its name.

Pattern on page 75.







# D IESI S

by Alice Caetano

yarn John Arbon Textiles Knit

by Numbers DK

and John Arbon Textiles Viola

skirt pattern Tessuti Libby A-Line Skirt,

medium length

skirt fabric purchased wool

Describing Juju's mood board as a "feast for the eyes" (stripes and checks and tartans, oh my!), Alice's starting point was finding a stitch pattern that would combine all those horizontal and vertical lines in an unusual way. DIESI uses a riot of mistake rib and slipped stitches to give cosy texture and depth, with a circular yoke to soften the graphic pattern. Tawny gold cuffs and accents of autumnal hues add colour like accessories to make a standout piece - one of those that prompt the admiring cry of "you knit this!?"

Pattern on page 78.





# SOU MAK

*by* Olga Buraya-Kefelian

*yarn* Brooklyn Tweed Loft

*dress pattern* Merchant & Mills Dress Shirt

*dress fabric* Merchant & Mills cotton

*in Red Flight*

*undershirt* model's own

(try Tessuti Brigitte pattern)

A good gauntlet is a must for any adventurer. And hasn't everyone always wanted to throw down an actual gauntlet? Here is your chance. Olga's striking cross motifs make it easy for anyone to add a dose of pattern to their wardrobe without going completely down the rabbit hole. Soumak is a carpet weaving technique that creates areas of colour and leaves threads loose on the reverse. Maybe you can leave a few ends out (just this once) in honour of these gauntlets' namesake.

Pattern on page 84.





# CALA MUS

by Maddie Harvey

*yarn* J.C. Rennie & Co Unique Shetland

*dress pattern* Tessuti Eva Dress

*dress fabric* Brannock & Patek Woven

Flannel in Samuel, from Ray Stitch

*undershirt* stylist's own

(try Tessuti Brigitte pattern)

Calamus refers to part of a bird's feather and you can see the soft layered shapes of plumage echoed in this cowl. The colourwork motif takes from the rounded tips of feathers, offset to make a bold and simple geometric pattern. Play around with colour combinations for a layering piece that will really make your autumn outfits take flight.

Pattern on page 86.





# LOUD SLOW FASHION

*words by Anna Matlz  
illustration by Amy Blackwell*

I fought it for a long time, but I have recently started to fully embrace my role as flamboyant textile lady. This means bright colours, brash prints, interesting weaves and embroidery originating from diverse cultures.

I feel I owe it to the wonders, skills and diversity of the world to shun style that is commonly referred to as neutral or classic – styles that uphold the dominant hegemony. Let me explain...

I wholeheartedly agree with the growing call for respectful and conscientious consumerism: buying less, and respecting the human and environmental impact of clothes manufacturing. However, I cannot get

on board with the dominant approach to achieving such a wardrobe. You see, when I hear terms like 'neutrals', 'classic', 'timeless', 'chic', 'staples' or 'basics', I start to squirm with ornery conviction because, in the vast majority of instances, this describes a look from a narrow window of recent Western history. Such styles have spread globally thanks to colonialism – both in the old-fashioned, sending-ships-out-to-'discover'-new lands sense, and in the sly contemporary sense of cultural imperialism.

What makes my blood boil is that these seemingly innocuous terms for our ideal capsule wardrobes are code for clothing worn to signify and maintain white affluence. Ideally old money, not nouveaux riche. How can any clothing be timeless when trends are constantly changing? I have never seen a 'classic' silhouette that I couldn't date. My grandmother's trench coat from the 1940s doesn't look like one from the 50s. Is it possible that 'timeless' is really a signifier of class rather than style?

Remember that when the fashion press uses words such as 'timeless' and 'classic', it is not referring to the

perpetual popularity of large gold hoop earrings or Reebok Classics. It does not mean the hoodies and black-quilted coats that have been favoured by inner city youths for the last few decades. It does not indicate turbans for men or headscarves for women, though these, being signs of enduring religion and not temporary trends, might truly be classified as 'timeless' attire. Leather jackets and animal print tread an interesting line, sitting on the fence between opulent society and rebel chic from 50s bike gangs and 80s punks. Denim and trainers are sort of free agents, now ubiquitous, yet still banned from The Ritz.

Of course you'd be most welcome in The Ritz in your 'classics' or 'neutrals': pumps, cashmere, camel, boat necks and trench coats, LBDs, white shirts and understated gold jewellery (though not all at once). Dresses and skirts that stop around or below the knee. Tasteful fashion favours modesty under the guise of 'flattering' shapes (don't even get me started on that word). For a good few decades this would have certainly included the twinset and pearls. 'Classics' are likely to be the legacy of Chanel, flowing on innocuously through Donna Karan and Eileen Fisher, into more minimally named brands like APC and onwards to YMC. Chic? Yes. Accessible? No.

Though Coco Chanel was radical in her time for adapting menswear and deconstructing women's garments (and for using knits), for the most part these brands facilitate a desire to blend in, not stand out. I find this specifically problematic when it comes to women because not all of us want to be seen or treated like the understated, modest ladies that these fashions would have us be. So if you truly love 'classic' style, then wear it, by all means. If not, forget the rules and create a look that stands out of the pastel-coloured crowd.

I like to think the Suffragettes embraced purple as their colour as a way to make themselves seen. In 1856 the accidental discovery of aniline purple dye caused a fashion sensation. Mauveine, as it was also known, certainly

took the well-heeled world by storm and trickled down from there because it was accessibly priced. It was the first successful chemical dye, providing a much more affordable way to achieve a colour that some ancient cultures had valued above gold owing to its complex extraction methods. I find this interesting because it appears that well-to-do society currently actively eschews bright colours. Is this because they have become more readily available in affordable fashion and therefore appear uncouth? Old money is entrenched in tasteful neutrals, and being chic certainly isn't about following technological advancements, like Day-Glo or later Global Hypercolor. It is inherently regressive, aiming to maintain a status quo of socio-economic status.

Navy, red, white, beige, and of course black, black, and more black. Interestingly, this doesn't translate to handknitting, because black is a tad harder to work with, proving that pleasure and ease do have their place. Grey is a more recent addition to this lineup of non-offensive non-colours.

This kind of fashion serves as a sort of camouflage. If you wear a hot-pink polkadot dress over mint leggings and yellow kicks pulled together by an intricate colourworked cardigan, it will be pretty obvious if you wear it again the next day. If you wear standard, low-key attire, it's harder to tell. It's sort of smoke and mirrors. The function of staples is to make it unclear whether you're wearing the same thing repeatedly or switching it out every day to something similar. Of course, wearing the same thing repeatedly means you're poor and/or smelly, and therefore uncouth and not doing your bit to uphold capitalism. Previously, below high society, you were lucky if you had a Sunday best and didn't wear the same outfit every day. It's now normal for many to observe even a minor special occasion with a new outfit—what if someone notices you wore the same party dress a month ago? That is all well and good, and cleanliness is obviously important, but what does it really matter if you wear the same outfit

two days in a row? I once made one of my dearest friends because, in the briefest of stints that I worked in an office, I once wore the same decidedly noticeable outfit two days in a row, signifying to her that I was friend-material.

The notion of a capsule wardrobe, a term coined by Susie Faux and popularised by Donna Karan, is also known as a 'uniform'. I've read strong arguments for creating your own uniform: it saves time and energy spent on choosing what to wear; it uncomplicates things. Obviously, if you're the sort who enjoys dressing up, this type of sensory deprivation might not work for you but an unchanging and unremarkable daily outfit certainly works for some.

When it comes to making not buying, the styles of garment that knitters and sewers create for themselves and loved ones (rather than for production) are in a fashion biosphere of their own. It is a more diverse environment than it was a decade ago, when it was the preserve of vintage styles and romantic frump, but that doesn't mean it has caught up: running alongside fashion doesn't mean mirroring current trends. This is largely because handmaking can't and shouldn't try to keep up with the speed at which the fashion world currently moves. For those reliant on making clothing using patterns, there's going to be a lag between the emergence of a trend and the time it takes for a designer to write, sample, tech edit, go through a testing process and publish a pattern that reflects it. Then there's the time a garment spends on the needles or on the sewing table. So it makes sense that handmaking clothing for personal use has its own parallel universe of style. Making clothes to look exactly like something you could buy in a chain store is not only an ineffectual process, it is also missing the point.

Imagine if everybody treated their wardrobe as though it were an art collection. Standard advice given to those embarking on an art collection is to start 'cheap', buying works you are attracted to, ones that speak to you and allow space for you to discover something new every single

time you look at them. Something that will make you think and that sparks conversation, has intrigue, yet instant appeal. You are encouraged to be guided by your heart, not by what might make a sound investment. How different this is from the standard tenets of embarking on building a basic wardrobe? But I believe the same advice should hold true. Perhaps if we surrounded and clothed ourselves in wearable art that we found truly satisfying, intriguing, entertaining, engaging, and beautiful, we might end up wanting less. Perhaps these stripped-down basics create a lack in our creative minds, thereby instilling a desire for more and more clothes that might finally satisfy us. The neutral, chic, classic, and timeless pieces we are told to acquire do not tell us enough of a story. They do not connect us to the hands that made them, the mind that designed them, the process that wove or printed or coloured them. Could society's insatiable and damaging hunger for fast and disposable fashion be a sign that we are not getting the beautiful, one-of-a-kind garments we crave? I look at a camel coat and it leaves me cold.

So in this day and age, when we make things for ourselves out of choice and not necessity, why not make them exciting? Why make something identical to the mass-produced things you could buy for less? Why adhere to other people's standards of classic style? We should make the clothes of our wildest dreams and build them to last. There's a deep sense of smugness and self-sufficiency in the knowledge that you have made something yourself. But it's also part of readdressing the manufacturing balance for the greater good; it is a quiet rebellion. What if that rebellion was shared, made public and obvious through re-wearing clothes that obviously buck fast fashion trends and supposedly timeless style that upholds centuries-old hierarchies? And remember, your personal style is also about being generous: give the people-watchers of the world something to look at. Entertain yourself and others by making eye-catching and engaging clothes.



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TUCK STITCHES - SOPHISTICATION IN HANDKNITTING AVAILABLE LATE SUMMER 2017.



# MERCHANT OF DREAMS

On making and Merchant & Mills

*words by Lydia Gluck  
images by Juju Vail + Merchant & Mills*



It took ten years from the time Carolyn Denham first dreamed up the concept of Merchant & Mills to when she finally put her ideas into action. Her vision was a place where you could buy high-quality fabric and patterns, or (if you didn't have the time or the skills) ready-to-wear versions. When Carolyn first floated the idea to her friends in 2000, they pointed out that they didn't know anyone else who sewed apart from her. At the time this rang true, and the dream was shelved. Now, in 2017, the timeless quality of everything Merchant & Mills produce makes it feel as though they have been around for much longer than they have. For this issue, Juju (our brilliant guest editor) brought her sewing expertise to Pom Pom to highlight her passion for a completely handmade wardrobe, and for cross-pollination between knitting and sewing. We have always been huge fans of Merchant & Mills, so this felt like the perfect opportunity to meet Carolyn in person and find out more about how she brought her dream to life. As a person who is not well versed in sewing, I was particularly excited to reignite my desire to learn, and, of course, to admire beautiful fabric.

So, one cloudy summer day, Juju and I drove to visit Merchant & Mills at their shop and headquarters in Rye, a quaint seaside town in south-east England, all cobbled streets, pubs, and junk shops filled with antique

mirrors and lemonade bottles. Like any modern business, Merchant & Mills has a gorgeous online shop, but housed in a converted warehouse, their brick-and-mortar shop is a real treasure trove. This particular trove is a little more muted than your average rubies-and-sapphires dealy, but it's filled with unique fabrics and shiny tools galore. The shop is small, but every inch is covered with things that just beg to be touched. Rolls of fabric in too many colours to count – deep navys, rust browns, delicate mauves, and even a pop of chartreuse – are piled in the centre, and bolts of block-printed cotton are stacked on shelves. There are utilitarian oilskin bags hanging behind the desk, and tray upon tray of hardware and supplies: belt buckles, pins, bag handles, scissors, and notebooks.

It was difficult to concentrate while we were distracted by sparkly linen (a big hit with me and Juju!) so we decamped to a lovely café round the corner to hear Carolyn's story. It was soon clear that all her prior experience and interests had been leading her to Merchant & Mills. Her interest in clothes started when she was still at school, where she had a business customising school uniforms, and led to a degree in fashion design. After working all over the world in fashion and interiors she found the fashion world wasn't hands-on enough for her. She was worried that she would spend all her time at a computer, which she knew wasn't the route to happiness for her.

This compulsion to work with her hands is something all makers share; there is nothing like finishing a job and having something tangible to show for it. You choose the colour and the fit, and even if the result isn't perfect, you learn something in the process. Carolyn's passion for making is what led her into the fashion world and then led her out again in order to create the clothes company she dreamed of. She felt there was finally a movement towards more permanent belongings; people wanted fewer things, but beautiful things, and things they had a connection to. Despite the fact that she still hadn't convinced any of her friends and family of the plausibility of her business idea, in 2010 she decided to go



isn't easy, that it involves a lot of technical skills and an engineer-like precision. You can retain your sense of fun and experimentation while investing in tools that reflect the craft merits.

Merchant & Mills launched with six patterns, but now they source and stock fabric and tools from all over the world. Everything that they sell is the best of its kind. Carolyn explains that when they start to look for something new, they ask, "Who does it best in the world?", and they go to direct to the source to obtain the best possible products for their customers. She is a strong proponent of the mantra: buy once, but buy well. Their scissors are made in Sheffield, while they bring in block-printed fabrics from Jaipur and linen from Ireland. When possible they travel to the mills themselves; it is very important to Carolyn to have personal relationships with the people behind the fabrics.

for it. She told us that she believed in it so much that she didn't care whether it was a success; it was just something she had to get out of her system. If it failed she would pick herself up and start again. So Carolyn sold her flat and started working on the first patterns for her new business.

The story of Merchant & Mills' journey isn't complete without recognising the other half of the founding team, Roderick Field. A professional photographer, Roderick designed their signature packaging with an eye for detail and technical skill that truly expresses Merchant & Mills' vision. Carolyn and Roderick were, and still are, a great team. In Carolyn's words, "what we create together is greater than the sum of our parts".

As their tools started popping up in renowned shops such as Liberty in London, it was clear that they were on to a winner, and Carolyn was able to focus on Merchant and Mills full-time. As the business grew in popularity, one of Carolyn's proudest achievements was being able to reignite people's passion for making. Their goal was not only to create patterns that people would love, but also to elevate sewing as a craft. Because it has predominately been practised by women in the home, sewing doesn't enjoy the same prestige as other crafts such as joinery and cabinet-making. Carolyn points out that sewing

The minimalism and quality of the tools they sell are a reflection of Carolyn's no-nonsense approach to her making. She points out that her wardrobe is first and foremost a practical one; she wears the same dress to walk her dog on the beach in the morning as she wears in the shop later that day. The shop's ethos is also a practical one: if you spend more money on quality fabric, and more time on making something for yourself, not only will you gain a unique and precious piece of clothing, but you will benefit from the experience of making. Carolyn designs patterns that work in various fabrics, and she hopes that people will make the same pieces time and again, adding their own distinct touches, and getting to know them intimately along the way.

Merchant & Mills' style is very much Carolyn's style, and there is nothing that she sells that she would not buy herself. She has a very strong aesthetic and she sticks to it consciously because she feels that if she strayed from the things she loves, she would be designing for an



imaginary person. Every pattern, every trim, pin, and tool is something Carolyn loves and uses. Her palette is one of navy, grey, and rich muted colours, which feels cohesive rather than limited. Of course, if you do want to make one of her patterns in a bright neon pink, there is nothing stopping you!

The way Carolyn sees it, sewing your own clothes doesn't need to be about flamboyant colours or statement pieces. It's about offering a real and attainable alternative to the high street with better quality fabric, design, and manufacture. She believes that a basic, wearable wardrobe can provide more satisfaction in making, and more longevity in what you create. Merchant & Mills aren't driven by seasons, rather they produce new patterns when there is a need or when Carolyn spots a gap that she wants to fill. When creating a new pattern they make the piece they desire, then undo it all and make it simpler and more achievable for the average maker. If there is a way to get the same effect with an easier technique, they will use it. They think about making on a domestic machine, and intentionally design the pattern to help their customers through the first hurdles, encouraging them to continue making. Carolyn told us that they only publish a fraction of the ideas that they start to put into production. Editing is a big part of what she does, and it's something that she feels is very important.

The Merchant & Mills aesthetic has a certain understated appeal that I feel personally drawn to, yet almost never succeed in creating in my own life. Whenever I am in spaces like their shop, I have a sudden urge to throw away my glitter jelly shoes and patterned leggings and invest in something with more longevity. But then I remember that I can like my silly plastic shoes and leopard-print neon skirt, and covet beautiful natural linens and Japanese prints at the same time.

Carolyn says that whenever she tries to use bright colours, she somehow always comes back to her standard palette. I can relate to this; when I try to tone down I can't help but add a bright headscarf or jewellery. In these situations I always remind myself that there is nothing to say that you can't enjoy an aesthetic, and take the parts of it that feel most like home to you, and combine them with your own style. Oilskin bag and jelly shoes for a night out? Why not?!

After talking to Carolyn we were so inspired that we couldn't wait to get back to the shop and see everything with new eyes. Once back, Carolyn talked us through a few of their beautiful books, and told us about a new one they are working on (which we can't wait to see). She also showed us the ledger they use to record all the transactions in the shop. It's a beautifully bound vintage book complete with marbling, and there is something very special about an item like this finally finding its home in an environment that appreciates its craftsmanship.

Of course Juju is a skilled dressmaker, whereas I am a consummate beginner, having followed exactly one pattern in my time. With Carolyn and Juju's encouragement I picked out the Trapeze, a simple A-line dress which I plan to make without sleeves (I'm not much of a sleeves person when it comes to anything but knits). There was no way I was leaving without fabric for my new project, so I chose some hand-printed Indian cotton in one of my favourite combinations of mustard and teal. Keep your fingers crossed for me! If anyone can inspire me to seriously start to sew, it's Merchant & Mills. There is nothing more inspiring and contagious than being in the presence of someone who truly loves what they do, and believes in what they make and share with the world.

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

If you visit:

Rye is an ideal daytrip from London, and the shop is very close to the train station. If you drive there are plenty of country pubs to check out, and we have it on good Pom Pom authority that the **Mermaid Inn** does a great lunch and is a perfect place to stay overnight.

Look out for a new improved space! Soon Merchant & Mills will be renovating their warehouse to allow more space for workshops and gorgeous sewing supplies.



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## Abbreviations & Notes



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## COLD SPRING COCOON

DESIGN BY JANE VEITENHEIMER

PATTERN NO.:

201711

FOR USE WITH:

TECHNO (LIGHT BULKY)

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# Palmetto

by Emilia Jensen



**Sizes:** 1 (2, 3, 4, 5, 6, 7, 8)

**Finished bust circumference:** 85 (92, 99, 106, 113, 120, 127, 134) cm / 33½ (36, 39, 41¼, 44½, 47¼, 50, 52¾)" – to be worn with 5-10 cm / 2-4" positive ease

Model has 89 cm / 35" bust, stands 172 cm / 5'8" tall, and is wearing size 4

**Yarn:** Dandelion Yarns Rosy Sport (sportweight, 100% organic Merino wool, 320 m / 350 yds per 100 g skein)

**Yarn A:** Powder Cake; 1 skein

**Yarn B:** Dirty Gold; 1 skein

**Yarn C:** Steady Night; 3 (3, 3, 3, 4, 4, 4, 5) skeins

**Gauge:** 23 sts & 30 rows = 10 cm / 4" over stocking stitch on 3.5 mm needles after blocking.

**Needles:** 3.5 mm / US 4 circular needle, 80-100 cm / 32-40" length

Always use a needle size that will result in the correct gauge after blocking.

**Notions:** 6 stitch markers, stitch holder or scrap yarn, ribbon, 8 (8, 8, 8, 9, 9, 9, 9) buttons

**Notes:** Palmetto is worked from the bottom up and in the round with a centre front steek. Shoulder stripes are made using the German short row method. Sleeves are knitted top down, picking up stiches around the armhole and decreasing to cuff.

Where a letter is given after a stitch direction, this

indicates yarn shade, eg. p2A, k2B = purl 2 stitches with yarn A, knit 2 stitches with yarn B, and kA to end = knit with yarn A to end.

Where only one number is given this applies to all sizes.

## Stitch Glossary

**German Short Row** (alternative to standard w&t short row method); After turning your work, sl 1 pwise wyif, pull working yarn tightly up and over the needle to the back thus creating a double stitch (indicated by the abbreviation ds), bring working yarn into position and continue as indicated in pattern. When working this double stitch (ds) on a subsequent row, knit or purl both strands together, treating them as one stitch.

## PATTERN BEGINS

### RIB

Using yarn A and the long-tail method, cast on 197 (213, 229, 245, 261, 277, 293, 309) sts. Join for working in the round being careful not to twist. PM to indicate beg of round in Front steek.

**Set-up round:** P1, [p2, k2] to last 8 sts, p2, work steek: p1, k2, p1, k2.

Join yarn B.

**Rib round:** P1B, [p2A, k2B] to last 8 sts, p2A, work steek: p1B, k1A, k1B, p1A, k1B, k1A.

Rep rib round until piece measures 4 cm / 1½".

Break yarns A and B.

### BODY

Join yarn C and continue as foll:

**Round 1:** P1, k to last 6 sts, work steek: p1, k2, p1, k2.

Rep round 1 until piece measures 33 (33, 33, 33, 38, 38, 38) cm / 13 (13, 13, 13, 15, 15, 15, 15)" from cast-on edge.

**Divide round:** P1, k55 (60, 64, 69, 73, 78, 83, 87), place last 16 (18, 18, 20, 20, 22, 24, 24) worked sts on stitch holder for underarm, k96 (104, 112, 120, 128, 136, 144, 152), place last 16 (18, 18, 20, 20, 22, 24, 24) worked sts on stitch holder for second underarm, k39 (42, 46, 49, 53, 56, 59, 63), p1, cast off 5 steek sts. 40 (43, 47, 50, 54, 57, 60, 64) sts each Front; 80 (86, 94, 100, 108, 114, 120, 128) Back sts Place Back and Left Front sts on hold

### RIGHT FRONT

#### Shape armhole

**Row 1 (RS):** K to last 3 sts, k2tog, k1. *1 st dec*

**Row 2 (WS):** K1, p to last st, k1.

Rep rows 1-2 a further 6 (7, 10, 10, 12, 14, 16, 18) times. 33 (35, 36, 39, 41, 42, 43, 45) sts

**Next row (RS):** Knit.

**Next row (WS):** K1, p to last st, k1.

Rep last 2 rows until armhole measures 8 (8, 9, 9, 9, 9, 9,

# Palmetto

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9) cm / 3½ (3¼, 3½, 3½, 3½, 3½, 3½, 3½, 3½)" from beg of armhole shaping ending with a WS row.

## Shape neck

**Row 1 (RS):** Cast off 5 (5, 6, 6, 8, 8, 8) sts, k to end.

28 (30, 30, 33, 33, 34, 35, 37) sts

**Row 2 (WS):** K1, p to last st, k1.

**Row 3:** Cast off 3 (3, 3, 4, 4, 3, 4, 4) sts, k to end. 25 (27, 27, 29, 29, 31, 31, 33) sts

**Row 4:** K1, p to last st, k1.

**Row 5:** Cast off 1 st, k to end. 24 (26, 26, 28, 28, 30, 30, 32) sts

**Row 6:** K1, p to last st, k1.

**Rows 7-8:** Rep rows 5-6. 23 (25, 25, 27, 27, 29, 29, 31) sts

## Shape shoulder with German short rows (see Stitch Glossary) as foll:

**Short row 1 (RS):** K to last 3 sts, turn.

**Short row 2 (WS):** Make ds, p to last st, k1.

**Short row 3:** K to 2 sts before ds, turn.

**Short row 4:** Make ds, p to last st, k1.

Rep short rows 3-4 a further 4 (5, 5, 6, 6, 6, 6, 7) times.

**Next row (RS):** K to end of row.

Break yarn C.

## Right shoulder stripes

Create the shoulder stripes by alternating yarns A and B, using German short rows as foll:

**Short row 1 (WS):** K1A, p6A, turn.

**Short row 2 (RS):** Make ds, kA to end.

**Short row 3:** K1B, pB to 3 sts past ds, turn.

**Short row 4:** Make ds, kB to end.

**Short row 5:** K1A, pA to 3 sts past ds, turn.

**Short row 6:** Make ds, kA to end.

Continuing to change colour every 2 rows, rep short rows 5-6 a further 2 (3, 3, 3, 4, 4, 4, 5) times ending with yarn A (B, B, B, A, A, A, B).

Continue to work in stripe patt **across all sts** – 2 rows with yarn A and 2 rows with yarn B – until a further 8 (10, 10, 10, 12, 12, 12, 14) stripes have been worked, ending with yarn A (B, B, B, A, A, A, B).

Change to yarn B (A, A, A, B, B, A) and continuing stripe patt, work short rows again as foll:

**Short row 1 (WS):** K1, p18 (21, 21, 21, 24, 24, 24, 27), turn.

**Short row 2 (RS):** Make ds, k to end.

**Short row 3 (WS):** K1, p to 2 sts before ds, turn.

**Short row 4 (RS):** Make ds, k to end.

Rep short rows 3-4 until 9 sts rem before ds.

**Next short row (WS):** K1A, p6A, turn.

**Next short row (RS):** Make ds, k to end.

Break yarns A and B.

**Next row (WS):** Using yarn C, k1, p to last st, k1.

Break yarn C, leaving a long tail. Place 23 (25, 25, 27, 27, 29, 29, 31) sts on hold.

## LEFT FRONT

### Shape armhole

Place 40 (43, 47, 50, 54, 57, 60, 64) Left Front sts on working needle and join yarn C.

**Row 1 (RS):** K1, ssk, k to end. 1 st dec

**Row 2 (WS):** K1, p to last st, k1.

Rep rows 1-2 a further 6 (7, 10, 10, 12, 14, 16, 18) times.

33 (35, 36, 39, 41, 42, 43, 45) sts

**Next row (RS):** Knit.

**Next row (WS):** K1, p to last st, k1.

Rep last 2 rows until armhole measures 8 (8, 9, 9, 9, 9, 9) cm / 3 (3, 3½, 3½, 3½, 3½, 3½)" from beg of armhole shaping ending with a WS row.

## Shape front neckline

**Row 1 (RS):** Knit.

**Row 2 (WS):** Cast off 5 (5, 6, 8, 8, 8) sts, p to last st, k1. 28 (30, 30, 33, 33, 34, 35, 37) sts

**Row 3:** Knit.

**Row 4:** Cast off 3 (3, 3, 4, 4, 3, 4, 4) sts, p to last st, k1. 25 (27, 27, 29, 29, 31, 31, 33) sts

**Row 5:** Knit.

**Row 6:** Cast off 1 st, p to last st, k1. 24 (26, 26, 28, 30, 30, 32) sts

**Row 7:** Knit.

**Rows 8-9:** Rep rows 6-7. 23 (25, 25, 27, 27, 29, 29, 31) sts

## Shape shoulder with German short rows as foll:

**Short row 1 (WS):** K1, p to last 3 sts, turn.

**Short row 2 (RS):** Make ds, k to end.

**Short row 3:** K1, p to 2 sts before ds, turn.

**Short row 4:** Make ds, k to end.

Rep short rows 3-4 a further 4 (5, 5, 6, 6, 6, 7) times.

**Next row (WS):** K1, p to last st, k1.

Break yarn C.

## Left shoulder stripes

Working in stripe patt as for Right shoulder, continue as foll in short rows:

**Short row 1 (RS):** K7A, turn.

**Short row 2 (WS):** Make ds, pA to last st, k1A.

**Short row 3:** KB to 3 sts past ds, turn.

**Short row 4:** Make ds, pB to last st, k1B.

**Short row 5:** KA to 3 sts past ds, turn.

**Short row 6:** Make ds, pA to last st, k1A.

Continuing to change colour every 2 rows, rep short rows 5-6 a further 2 (3, 3, 3, 4, 4, 4, 5) times ending with yarn A (B, B, B, A, A, A, B).

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Continue to work in stripe pattern across all sts – 2 rows with yarn A and 2 rows with yarn B – until a further 8 (10, 10, 10, 12, 12, 12, 14) stripes have been worked, ending with yarn A (B, B, B, A, A, A, B). Change to yarn B (A, A, A, B, B, A), and continuing stripe pattern throughout, work short rows again as foll: Short row 1 (RS): K19 (22, 22, 22, 25, 25, 25, 28), turn. Short row 2 (WS): Make ds, p to last st, k1. Short row 3 (RS): K to 2 sts before ds, turn. Short row 4 (WS): Make ds, p to last st, k1. Rep short rows 3-4 until 9 sts rem before ds. Next row (RS): K7A, turn. Next row (WS): Make ds, pA to last st, k1A. Break yarns A and B. Join yarn C. Next row (RS): K to end. Break yarn C, leaving a long tail. Place 23 (25, 25, 27, 27, 29, 29, 31) sts on hold.



## BACK

Place 80 (86, 94, 100, 108, 114, 120, 128) Back sts on working needle and join yarn C.

Row 1 (RS): K1, ssk, k to last 3 sts, k2tog, k1. 2 sts dec

Row 2 (WS): K1, p to last st, k1.

Rep rows 1-2 a further 6 (7, 8, 10, 12, 14, 16, 18) times. 66 (70, 76, 78, 82, 84, 86, 90) sts

Next row (RS): Knit.

Next row (WS): K1, p to last st, k1.

Rep last 2 rows until armhole measures 10 (10, 11, 11, 10, 11, 11, 12) cm / 4 (4, 4½, 4½, 4, 4½, 4½, 4¾)" from

beg of armhole shaping.

**Shape both shoulders with German short rows as foll:**

Row 1 (RS): K to last 3 sts, turn.

Row 2 (WS): Make ds, k1, p to 3 sts left, turn.

Row 3: Make ds, k to 2 sts before ds, turn.

Row 4: Make ds, k1, p to 2 sts before ds, turn.

Rep short rows 3-4 a further 4 (5, 5, 6, 6, 6, 7) times.

Next row (RS): Knit.

Next row (WS): K1, p22 (24, 24, 26, 26, 28, 28, 30), PM, p20 (20, 26, 24, 28, 26, 28, 28), PM, p22 (24, 24, 26, 26, 28, 28, 30), k1.

Break yarn C.

Using Kitchener Stitch and the long tail of yarn C from each last front shoulder row, graft Back shoulders and striped shoulders together up to markers. Place rem 20 (20, 26, 24, 28, 26, 28, 28) sts on hold for Back neck.

## SLEEVES (both alike)

With RS facing, slip held 16 (18, 18, 20, 20, 22, 24, 24) underarm sts to RH working needle, beg at end of held underarm sts join yarn C, pick up and k27 (27, 28, 29, 31, 33, 34, 37) sts around first half of armhole, PM for shoulder, pick up and k27 (27, 28, 29, 31, 33, 34, 37) sts around second half of armhole, k8 (9, 9, 10, 10, 11, 12, 12) underarm sts, PM for beg of round. 70 (72, 74, 78, 82, 88, 92, 98) sts

Short row 1 (RS): K to shoulder marker, SM, k6 (8, 8, 8, 10, 10, 10, 12), turn.

Short row 2 (WS): Make ds, p to marker, remove marker, p6 (8, 8, 8, 10, 10, 10, 12), turn.

Short row 3: Make ds, k to ds, k ds, k2, turn.

Short row 4: Make ds, p to ds, p ds, p2, turn.

Rep short rows 3-4 until all but the underarm sts are worked.

Next round (RS): K to beg of round marker.

Working St st in the round (knit every round), work 7 (7, 7, 7, 6, 6, 6, 6) rounds.

Dec round (RS): K1, k2tog, k to 3 sts before marker, ssk, k1. 2 sts dec

Rep last 8 (8, 8, 8, 7, 7, 7) rounds a further 9 (9, 9, 9, 10, 11, 13, 15) times. 50 (52, 54, 58, 60, 64, 64, 66) sts

Work straight until Sleeve measures 40 (40, 40, 40, 42, 42, 42, 42) cm / 15¾ (15¾, 15¾, 15¾, 16½, 16½, 16½, 16½)" from underarm.

Next round: Using yarn C, k to end and work k2tog to evenly dec 10 (12, 14, 14, 16, 20, 20, 22) sts. 40 (40, 40, 44, 44, 44, 44, 44) sts

Break yarn C.

## Cuff

Using yarns A and B.

Round 1: [K2A, k2B] to end.

Round 2: [P2A, k2B] to end.

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by Emilia Jensen

Rep round 2 until rib measures 3.5 cm / 1¼".

Break yarn B. Continue using yarn A only.

**Next round:** [P2, k2] to end.

Cast off in rib.

## NECKBAND

With RS facing, beg at Right Front, work next row in the foll order: pick up sts on Right Front, continue over right shoulder, knit across held Back sts, continue to pick up sts over left shoulder and down Left Front. On the shoulders make sure to pick up sts in same colour as stripes.

**Right front and right shoulder:** Pick up and k23 (25, 25, 29, 31, 31, 31, 33) sts in foll colour sequence – 3 sts with yarn A, then alternating 2 sts with yarn B, 2 sts with yarn A, ending with yarn A (B, B, B, A, A, A, B). Now pick up and k16 (20, 20, 20, 24, 24, 24, 28) sts (2 sts in every stripe of shoulder) ending with yarn A (B, B, B, A, A, B). 39 (45, 45, 49, 55, 55, 55, 61) sts *picked up for right front and right shoulder*

**Back:**

**Sizes 1, 2, 4, 5, 7 & 8 ONLY**

Work across held Back sts as foll: using B (A, A, B, B, A) k2tog, k1, then continue in established stripe sequence to last 3 held Back sts, using B (A, A, B, B, A) k1, k2tog. 2 sts dec

**Sizes 3 & 6 ONLY**

Continuing in established stripe sequence, alternating yarn A and yarn B, knit across held Back sts, ending with A (B).

**ALL sizes again**

**Left shoulder and left front:** Continuing in stripe sequence, pick up and k16 (20, 20, 20, 24, 24, 24, 28) sts (2 sts in every stripe of shoulder) ending with yarn B (A, A, A, B, B, B, A), then beg with yarn A (B, B, B, A, A, A, B) pick up and k22 (24, 24, 28, 30, 30, 30, 32) sts to end with yarn A, pick up 1 last st using yarn A. 96 (108, 116, 120, 136, 136, 136, 148) sts

**Row 1 (WS):** K1A, [k2A, p2B] to last 3 sts, k3A. **NOTE:** Remember to carry yarn along WS of your work throughout the stripe section – this will be at the front of your work on WS rows.

**Row 2 (RS):** K1A, [p2A, k2B] to last 3 sts, p2a, k1A.

Rep rows 1-2 until rib measures 2.5 cm / 1" from pick-up edge.

Break yarn B. Continue with yarn A only.

**Next row (WS):** K1, [p2, k2] to last 3 sts, p2, k1.

Cast off in rib using yarn A.

Do not break yarn A, use it to start picking up sts for left button band.

## LEFT BUTTONBAND

**NOTE:** When picking up sts along the stekk edge, work in the space between last stekk st and first Front st.

**\*\* Set-up row (RS):** Pick up 1 st using yarn A, \* pick up 2 sts with yarn A and 2 sts with yarn B; rep from \* until 91 (91, 91, 91, 103, 103, 103, 103) sts are evenly picked up (ending with yarn A), pick up 1 last st using yarn A. 92 (92, 92, 92, 104, 104, 104, 104) sts

**Row 1 (WS):** K1A, [k2A, p2B] to last 3 sts, k3A.

**Row 2 (RS):** K1A, [p2A, k2B] to last 3 sts, p2A, k1A. \*\* Rep rows 1-2 twice more then rep row 1 **only** once more.

Break yarn B. Continue using only yarn A.

**Next row (RS):** K1, [p2, k2] to last 3 sts, p2, k1.

Cast off with yarn A in rib.

## RIGHT BUTTONBAND

Work as for Left Buttonband from \*\* to \*\*.

**Row 3 (WS):** K1A, [k2A, p2B] to last 3 sts, k3A.

**Row 4 (RS):** K1A, [p2A, yo with yarn A and B, k2togB, p2A, k2B, p2A, k2B] to last 7 sts, p2A, yo with yarn A and B, k2togB, p2A, k1A. 8 (8, 8, 8, 9, 9, 9, 9) *buttonholes made*

**Row 5:** K1A, [k2A, p2B] to last 3 sts, k3A.

**Row 6:** K1A, [p2A, k2B] to last 3 sts, p2A, k1A.

**Row 7:** K1A, [k2A, p2B] to last 3 sts, k3A. Break yarn B.



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Continue using yarn A only.

**Row 8:** K1, [k2, p2] to last 3 sts, k3.

Cast off in rib using yarn A. Break yarn A.

## FINISHING

Weave in all ends and wet block to measurements. Sew two seams on sewing machine (to lock sts before steeking) on either side of the purled st in the middle of the steek sts. Cut in the purled st. Fold the rough edge to the back and cover the edge with a ribbon. Sew on buttons.

**a. Bust circumference:** 85 (92, 99, 106, 113, 120, 127, 134)  
cm / 33½ (36, 39, 41¼, 44½, 47¼, 50, 52¾)"

**b. Length to underarm:** 33 (33, 33, 33, 38, 38, 38, 38)  
cm / 13 (13, 13, 13, 15, 15, 15, 15)"

**c. Shoulder width excluding neckband:** 9 (10, 10, 11,  
11, 11.5, 11.5, 12.5) cm / 3½ (4, 4, 4¼, 4¼, 4½, 4½, 5)"

**d. Upper arm circumference:** 30 (31, 32, 34, 35.5, 38,  
40, 42.5) cm / 11¾ (12, 12½, 13¼, 14, 15, 15¾, 16¾)"

**e. Sleeve length:** 40 (40, 40, 42, 42, 42, 42, 42) cm /  
15¾ (15¾, 15¾, 15¾, 16½, 16½, 16½, 16½)"

**f. Cuff circumference:** 17 (17, 17, 19, 19, 19, 19, 19)  
cm / 6¾ (6¾, 6¾, 7½, 7½, 7½, 7½, 7½)"



# Overcheck

by Ann McDonald Kelly

**One size:** 122 cm / 48" circumference x 30.5 cm / 12" deep  
**Yarn:** The Uncommon Thread Heavenly DK (DK weight; 70% baby alpaca, 20% silk, 10% cashmere; 225m / 246 yds per 100 g skein)

**Yarn A:** Zitouni; 2 skeins

**Yarn B:** Manuscript; 2 skeins

**Gauge:** 20 sts & 30 rows = 10 cm / 4" on one side of double knit fabric after blocking. **Note:** This is actually 40 worked sts but only one face of the swatch is measured.

**Needles:** 3.5 mm / US 4 circular needle, 100 cm / 40" length

Always use a needle size that will result in the correct gauge after blocking.

**Notions:** Stitch marker, 7 additional stitch markers to mark each half repeat of the chart (optional)

**Notes:** This cowl uses the double knitting technique in the round. Each stitch on the chart is equal to 2 stitches: one knit in the colour appearing on the chart and the other purled in the opposite colour. The knit side creates the front face of the fabric and the purl stitch is the back face of the fabric. You may find it helpful to place a marker every 60 stitches (every 30 chart stitches).

## Stitch Glossary

**Double knitting:** The first stitch is knitted in the colour

pictured on the chart and the second stitch is purled in the opposite colour. When knitting hold both yarns to the back of your work. When purling hold both yarns to the front.

## PATTERN BEGINS

Using yarn A and the long tail method, cast on 480 sts. Join for working in the round being careful not to twist. PM to indicate beg of round.

**Round 1:** Reading from the Chart, work row 1 a total of 4 times across the round remembering that each square on the chart represents 2 sts; the first stitch knitted in the colour on the chart and the second purled in the contrast colour.

Continue as set and work to end of row 90 of the chart. Break yarn B and continue with yarn A only.

**Next round:** [K1, p1] to end.

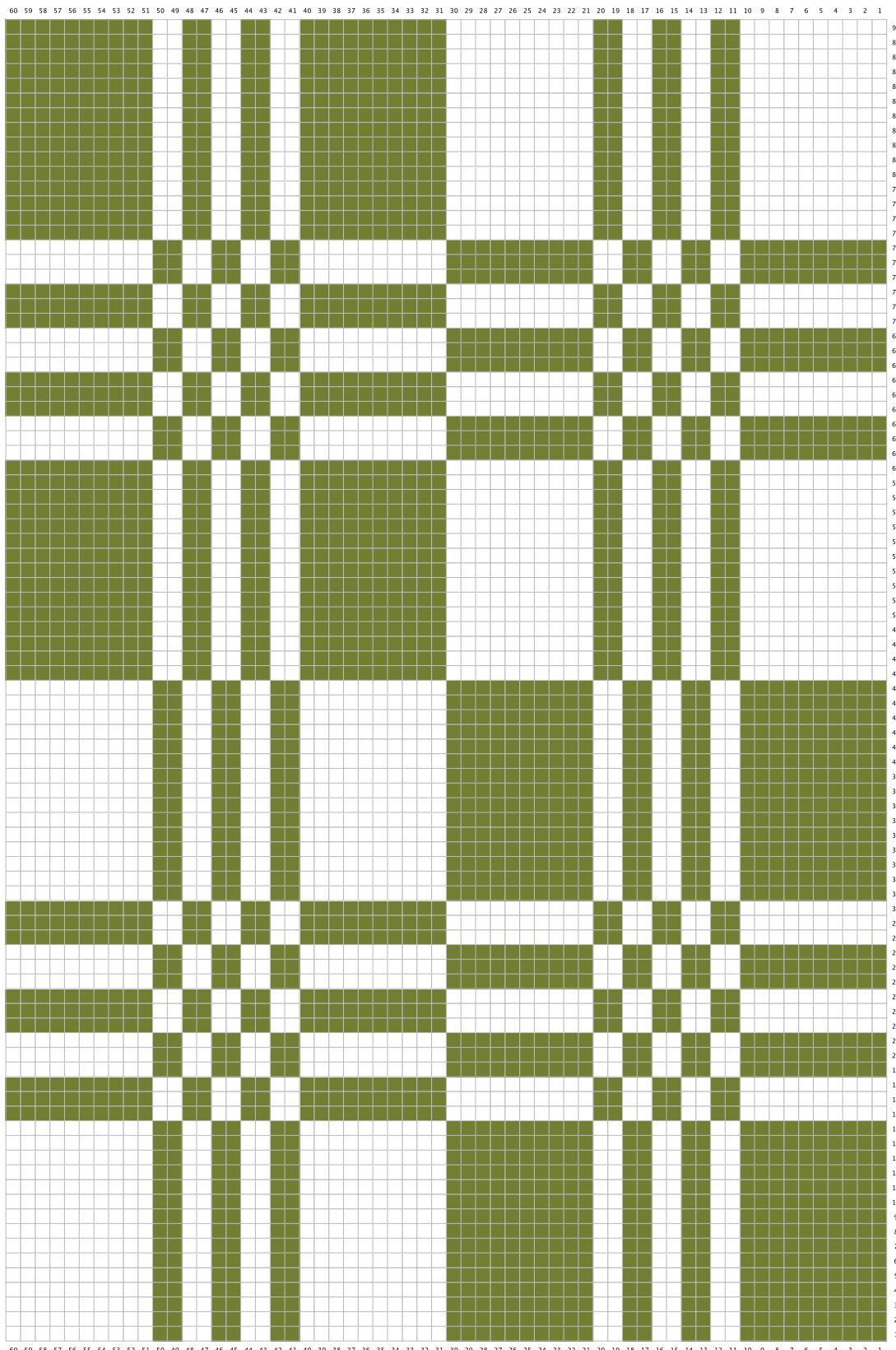
Work double cast off as foll: Ssk, \* ssk, pass first st on RH needle over second st and off the needle; rep from \* until 1 st rem.

Break yarn and pull through the last stitch to fasten off.

## FINISHING

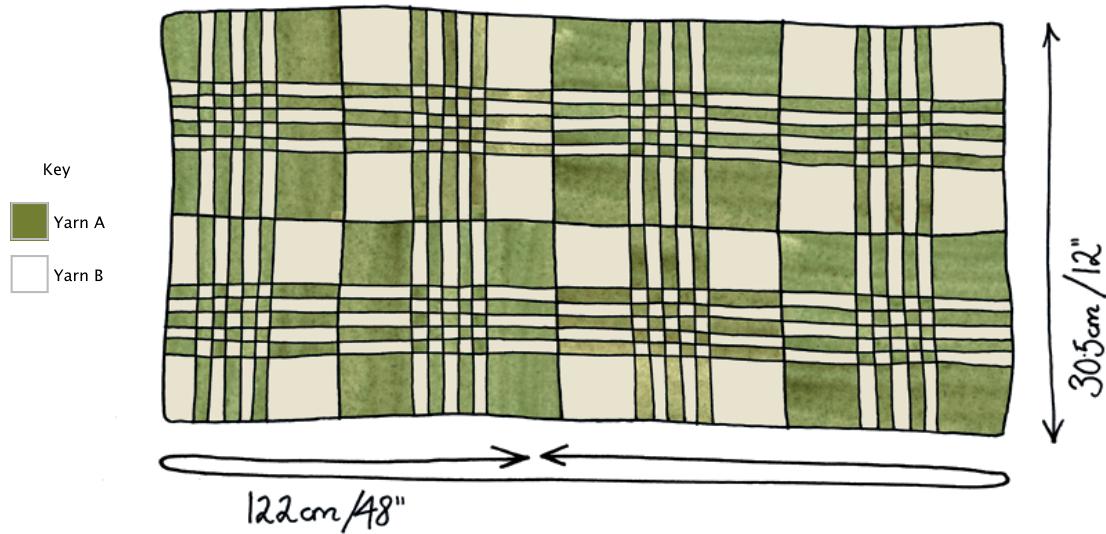
Weave in ends and block to measurements.





# Overcheck

by Ann McDonald Kelly





**Sizes:** 1 (2, 3, 4, 5, 6)

**Finished bust circumference:** 94 (104, 113, 123, 132, 142) cm / 37 (41, 44½, 48½, 52, 56)" – to be worn with 12.5-18 cm / 5-7" positive ease

Model has 89 cm / 35" bust, stands 172 cm / 5'8" tall, and is wearing size 3.

**Yarn:** Holst Garn Supersoft (4ply / fingering weight; 100% wool; 287 m / 314 yds per 50 g ball)

**Yarn A:** Holly 077; 5 (5, 6, 7, 8, 9) balls

**Yarn B:** Spring 080; 1 ball

**Yarn C:** Nougat 001; 1 ball

**Gauge:** 26 sts & 32 rows = 10 cm / 4" over stocking stitch AND stranded colourwork pattern on 3.5 mm needles after blocking.

**Needles:** 3 mm / US 2½ knitting needles

3.5 mm / US 4 knitting needles

3 mm / US 2½ circular needle, 100 cm / 40" length for neckband

Always use a needle size that will result in the correct gauge after blocking.

**Notions:** Stitch holders

**Notes:** Barbicel is worked separately in pieces before seaming together. Stitches are then picked up for the neckband to finish the cardigan. The stranded colourwork pattern is easy to memorise and we recommend you use two balls of yarn C when working a front section – one for rows 6 & 7 and the second for rows 13 & 14 – this way there will be no need to cut yarn C every few rows to reposition it, making for fewer ends to weave in.

If working with Holst Garn Supersoft, it is important to wash the gauge swatch before taking final measurements

as this yarn blooms considerably after washing.

Where a letter is given after a stitch direction, this indicates yarn shade, eg. k3A = knit 3 stitches with yarn A; kB to end = knit with yarn B to end; sskA = slip slip knit with yarn A etc.

The armhole shaping for Front and Back is slightly different to accommodate the colourwork pattern.

Where only one number is given this applies to all sizes.

## PATTERN BEGINS

### SLEEVES (make 2 alike)

Using smaller needles, yarn A and the long-tail method, cast on 55 (57, 59, 61, 63, 65) sts.

**Row 1 (WS):** P1, [k1, p1] to end.

**Row 2 (RS):** K1 tbl, [p1, k1 tbl] to end.

Rows 1-2 set Twisted Rib.

Rep rows 1-2 until piece measures 7.5 cm / 3" from cast-on edge, ending with a WS row.

Change to larger needles.

**Row 1 (RS):** Knit.

**Row 2 (WS):** Purl.

**Inc row (RS):** K1, M1L, k to 1 st before end, M1R, k1. 2 sts inc

Continue St st as set and rep Inc Row every 12 (10, 8, 8, 6, 6)th row a further 5 (6, 7, 5, 13, 13) times, then every 10 (8, 6, 6, 4, 4)th row 3 (5, 7, 12, 6, 9) times. 73 (81, 89, 97, 103, 111) sts

Work straight in St st until piece measures 46 (46, 46.5, 46.5, 47, 47) cm / 18 (18, 18¼, 18¼, 18½, 18½) from cast-on edge, ending with a WS row.

# Barbichel

by Fiona Alice

## Sleeve Cap

Cast off 6 (7, 8, 9, 10, 12) sts at beg of next 2 rows, then 2 (2, 2, 2, 3, 3) sts at beg of next 2 rows. 57 (63, 69, 75, 77, 81) sts

**Dec row (RS):** K1, k2tog, k to 2 sts before end, ssk, k1. 2 sts dec

**Next row (WS):** Purl.

Rep last 2 rows a further 15 (16, 17, 19, 20, 21) times. 25 (29, 33, 35, 35, 37) sts

Cast off 2 (3, 3, 4, 4, 4) sts at beg of next 2 rows, then 3 (3, 4, 4, 4, 4) sts at beg of next 2 rows. 15 (17, 19, 19, 19, 21) sts

Cast off rem sts.

## LEFT FRONT

Using smaller needles, yarn A and the long-tail method, cast on 53 (61, 65, 69, 73, 77) sts.

Work in Twisted Rib as set for Sleeve until piece measures 7.5 cm / 3" from cast-on edge, ending with a WS row.

## Commence Chart

Change to larger needles.

**Row 1 (RS):** K4A, reading from Left Chart, work 12 (14, 15, 16, 17, 18) reps of row 1 to last st, k1A.

**Row 2 (WS):** P1A, patt to last 4 sts, p4A.

**NOTE:** The centre selvedge remains at 1 st, while the number of sts at the side selvedge will change as shaping is worked.

**Rows 3-10:** Working next row of Left Chart each time, rep rows 1-2 a further 4 times.

**Row 11 (RS):** K1A, k2togA, patt to end. 1 st dec

**Rows 12-40:** Work straight in patt for 29 rows.

**Rows 41-100:** Rep last 30 rows twice more. 50 (58, 62, 66, 70, 74) sts

**Row 101:** K1A, k2togA, patt as set (working in A to next rep of chart, and working 1 fewer rep of chart across row) to end. 1 st dec

**Rows 102-130:** Work straight in patt for 29 rows

**Rows 131-160:** Rep last 30 rows once more. 48 (56, 60, 64, 68, 72) sts

**Row 161:** K1A, k2togA, patt to end. 47 (55, 59, 63, 67, 71) sts

Work straight in patt until piece measures 61 (61, 64, 64, 66.5, 66.5) cm / 24 (24, 25 $\frac{1}{4}$ , 25 $\frac{1}{4}$ , 26 $\frac{1}{4}$ , 26 $\frac{1}{4}$ )" from cast-on edge, ending with a RS row.

## Armhole Shaping

**Row 1 (WS):** Patt to last 6 (8, 8, 10, 10, 12) sts, pA to end.

**Row 2 (RS):** Cast off 6 (7, 8, 9, 10, 12) sts, patt to end. 41 (48, 51, 54, 57, 59) sts

**Row 3:** Patt to last 6 (4, 4, 4, 4, 4) sts, pA to end.

**Row 4:** Cast off 2 (4, 4, 4, 4, 4) sts, patt to end. 39 (44, 47, 50, 53, 55) sts

**Row 5:** Patt to last 4 sts, pA to end.

**Row 6:** Cast off 2 sts, patt to end. 37 (42, 45, 48, 51, 53) sts

**Row 7:** Patt to last 2 sts, pA to end.

**Row 8:** Cast off 2 sts, patt to end. 35 (40, 43, 46, 49, 51) sts

**Row 9:** Patt to last 4 sts, pA to end.

**Row 10:** K1A, k2togA, patt to end. 1 st dec

**Row 11:** Patt to last 3 sts, pA to end.

**Row 12:** K1A, k2togA, patt to end. 1 st dec

**Row 13:** Patt to last 2 sts, pA to end.

**Row 14:** K1A, k2togA, patt to end. 1 st dec

**Row 15:** Patt to last st, pA to end.

**Row 16:** K1A, k2togA, patt to end. 1 st dec

Rep rows 9-16 once more. 27 (32, 35, 38, 41, 43) sts

**Size 2 ONLY:** Rep rows 9-10 once more. 31 sts

**Size 4 ONLY:** Rep rows 9-14 once more. 35 sts

**Size 5 ONLY:** Rep rows 9-12 once more. 39 sts

## ALL sizes again

Work straight in patt until armhole measures 20.5 (21.5, 23, 24, 25.5, 26.5) cm / 8 (8 $\frac{1}{2}$ , 9, 9 $\frac{1}{2}$ , 10, 10 $\frac{1}{2}$ )" ending with row 2 or 9 of Left Chart.

Break yarn and place 27 (31, 35, 35, 39, 43) Left Shoulder sts on hold.

## RIGHT FRONT

Using smaller needles, yarn A and the long-tail method, cast on 53 (61, 65, 69, 73, 77) sts.

Work in Twisted Rib as set for Sleeve until piece measures 7.5 cm / 3" from cast-on edge, ending with a WS row.

## Commence Chart

Change to larger needles.

**Row 1 (RS):** K1A, reading from Right Chart, work 12 (14, 15, 16, 17, 18) reps of row 1 to last 4 sts, k4A.

**Row 2 (WS):** P4A, patt to last st, p1A.

**NOTE:** The centre selvedge remains at 1 st, while the number of sts at the side selvedge will change as shaping is worked.

**Rows 3-10:** Working next row of Right Chart each time, rep rows 1-2 a further 4 times.

**Row 11 (RS):** Patt to last 3 sts, sskA, k1A. 1 st dec

**Rows 12-40:** Work straight in patt for 29 rows.

**Rows 41-100:** Rep last 30 rows twice more. 50 (58, 62, 66, 70, 74) sts

**Row 101 (RS):** K1A, patt as set (working 1 fewer rep of chart across row and remaining sts in A) to last 3 sts, sskA, k1A. 1 st dec

**Rows 102-130:** Work straight in patt for 29 rows

**Rows 131-160:** Rep last 30 rows once more. 48 (56, 60, 64, 68, 72) sts

**Row 161:** Patt to last 3 sts, sskA, k1A. 47 (55, 59, 63, 67, 71) sts

Work straight in patt until piece measures 61 (61, 64, 64, 66.5, 66.5) cm / 24 (24, 25 $\frac{1}{4}$ , 25 $\frac{1}{4}$ , 26 $\frac{1}{4}$ , 26 $\frac{1}{4}$ )" from cast-on edge, ending with a WS row.

# Barbicel

by Fiona Alice

## Armhole Shaping

**Row 1 (RS):** Patt to last 6 (8, 8, 10, 10, 12) sts, kA to end.  
**Row 2 (WS):** Cast off 6 (7, 8, 9, 10, 12) sts, patt to end.  
41 (48, 51, 54, 57, 59) sts  
**Row 3:** Patt to last 4 sts, kA to end.  
**Row 4:** Cast off 2 (4, 4, 4, 4, 4) sts, patt to end. 39 (44, 47, 50, 53, 55) sts  
**Row 5:** Patt to last 4 sts, kA to end.  
**Row 6:** Cast off 2 sts, patt to end. 37 (42, 45, 48, 51, 53) sts  
**Row 7:** Patt to last 2 sts, kA to end.  
**Row 8:** Cast off 2 sts, patt to end. 35 (40, 43, 46, 49, 51) sts  
**Row 9:** Patt to last 4 sts, kA to end.  
**Row 10:** P1A, sspA, patt to end. *1 st dec*  
**Row 11:** Patt to last 3 sts, kA to end.  
**Row 12:** P1A, sspA, patt to end. *1 st dec*  
**Row 13:** Patt to last 2 sts, kA to end.  
**Row 14:** P1A, sspA, patt to end. *1 st dec*  
**Row 15:** Patt to last st, k1A.  
**Row 16:** P1A, sspA, patt to end. 31 (36, 39, 42, 45, 47) sts  
Rep rows 9-16 once more. 27 (32, 35, 38, 41, 43) sts

**Size 2 ONLY:** Rep rows 9-10 once more. 31 sts

**Size 4 ONLY:** Rep rows 9-14 once more. 35 sts

**Size 5 ONLY:** Rep rows 9-12 once more. 39 sts

## ALL sizes again

Work straight in patt until armhole measures 20.5 (21.5, 23, 24, 25.5, 26.5) cm / 8 (8½, 9, 9½, 10, 10½)" ending with row 2 or 9 of Right Chart.

Break yarn and place 27 (31, 35, 35, 39, 43) Right Shoulder sts on hold.

## BACK

Using smaller needles, yarn A and the long-tail method, cast on 121 (133, 145, 157, 169, 181) sts.

Work in Twisted Rib as set for Sleeve until piece measures 7.5 cm / 3" from cast-on edge, ending with a WS row.

Change to larger needles.

Beg with a RS knit row, work St st for 10 rows.

**Dec row (RS):** K1, k2tog, k to 2 sts before end, ssk, k1. *2 sts dec*

Continue in St st as set and rep Dec row every 30th row a further 5 times. 109 (121, 133, 145, 157, 169) sts

Work straight in St st until piece measures 61 (61, 64, 64, 66.5, 66.5) cm / 24 (24, 25¼, 25¼, 26¼, 26¼)" from cast-on edge, ending with a WS row.

## Armhole Shaping

Cast off 6 (7, 8, 9, 10, 12) sts at beg of next 2 rows, 0 (4, 4, 4, 4, 4) sts at beg of next 2 rows, then 4 (2, 2, 2, 2, 2) sts at beg of next 2 rows. 89 (95, 105, 115, 125, 133) sts

**Dec row (RS):** K1, k2tog, k to 3 sts before end, ssk, k1. *2 sts dec*

## Next row (WS): Purl.

Rep last 2 rows a further 1 (1, 3, 5, 6, 8) times. 85 (91, 97, 103, 111, 115) sts

Work straight in St st until armhole measures 19 (20.5, 21.5, 23, 24, 25.5) cm / 7½ (8, 8½, 9, 9½, 10)" ending with a WS row.

## Shoulder Shaping

**Set-up row (RS):** K32 (36, 40, 41, 45, 48), cast off next 21 (19, 17, 21, 21, 19) sts, k to end. Turn and continue on 32 (36, 40, 41, 45, 48) sts for Left shoulder as foll:

## Left Shoulder

**Row 1 (WS):** Purl.

**Row 2 (RS):** Cast off 3 (3, 3, 4, 4, 3) sts, k to end. 29 (33, 37, 37, 41, 45) sts

**Row 3:** Purl.

**Row 4:** K1, ssk, k to end. *1 st dec*

**Row 5:** Purl.

Rep rows 4-5 once more. 27 (31, 35, 35, 39, 43) sts

Break yarn and place left shoulder sts on hold.

## Right Shoulder

With RS facing, rejoin yarn to 32 (36, 40, 41, 45, 48) right shoulder sts.

**Row 1 (RS):** Knit.

**Row 2 (WS):** Cast off 3 (3, 3, 4, 4, 3) sts, p to end. 29 (33, 37, 37, 41, 45) sts

**Row 3:** Knit.

**Row 4:** P1, p2tog, p to end. *1 st dec*

**Row 5:** Knit.

Rep rows 4-5 once more. 27 (31, 35, 35, 39, 43) sts

Break yarn and place right shoulder sts on hold.

## MAKING UP

Join Front and Back shoulders using the 3-Needle Cast Off. For both shoulders, work cast off with front of cardigan facing and work right to left across the shoulders. The cast-off will be visible from the RS of the cardigan. Join side seams together and set in sleeves using mattress stitch.

## NECKBAND

Using smaller needles and yarn A, beg at bottom of Right Front, pick up and k192 (197, 205, 208, 217, 220) sts to Right shoulder seam, 35 (33, 31, 37, 37, 35) sts across the Back and 192 (197, 205, 208, 217, 220) sts down Left Front. 419 (427, 441, 453, 471, 475) sts

Work in Twisted Rib as set for Sleeve until Neckband measures 4 cm / 1½", ending with a WS row.

Cast off 99 (103, 107, 113, 119, 121) sts, work in pattern across 221 (221, 227, 227, 233, 233) sts, cast off rem 99 (103, 107, 113, 119, 121) sts. Break yarn.

With WS facing, rejoin yarn A.

# Barbīcel

by Fiona Alice

Continue in Twisted Rib as set until Neckband measures 7.5 cm / 3", ending with a RS row. Cast off rem sts in rib.

## FINISHING

Weave in ends and block to measurements taking care not to overstretch the rib.

- a. Bust Circumference: 94 (104, 113, 123, 132, 142) cm / 37 (41, 44½, 48½, 52, 56)"
- b. Shoulder width: 11 (12, 14, 14, 15, 16.5) cm / 4½ (4¾, 5½, 5½, 6, 6½)"
- c. Front width at bust: 19.5 (23.5, 25, 26.5, 28.5, 30) cm / 7¾ (9¼, 9¾, 10½, 11¼, 11¾)"
- d. Front width at hem: 22 (26, 27.5, 29, 31, 32.5) cm / 8¾ (10¼, 10¾, 11½, 12¼, 12¾)"

- e: Cross back (underarms): 46.5 (51.5, 56.5, 61.5, 66.5, 72) cm / 18½ (20¼, 22¼, 24¼, 26¼, 28¼)"
- f: Side seam: 61 (61, 64, 64, 66.5, 66.5) cm / 24 (24, 25¼, 25½, 26¼, 26½)"
- g: Armhole depth: 20.5 (21.5, 23, 24, 25.5, 26.5) cm / 8 (8½, 9, 9½, 10, 10½)"
- h: Sleeve seam: 45.5 (45.5, 46.5, 46.5, 47, 47) cm / 18 (18, 18¼, 18¼, 18½, 18½)"
- i: Upper arm circumference: 28.5 (32, 35, 38, 40, 43) cm / 11½ (12½, 13¾, 15, 15¾, 17)"
- j: Cuff circumference: 21.5 (22, 23, 24, 25, 25.5) cm / 8½ (8¾, 9, 9½, 9¾, 10)"

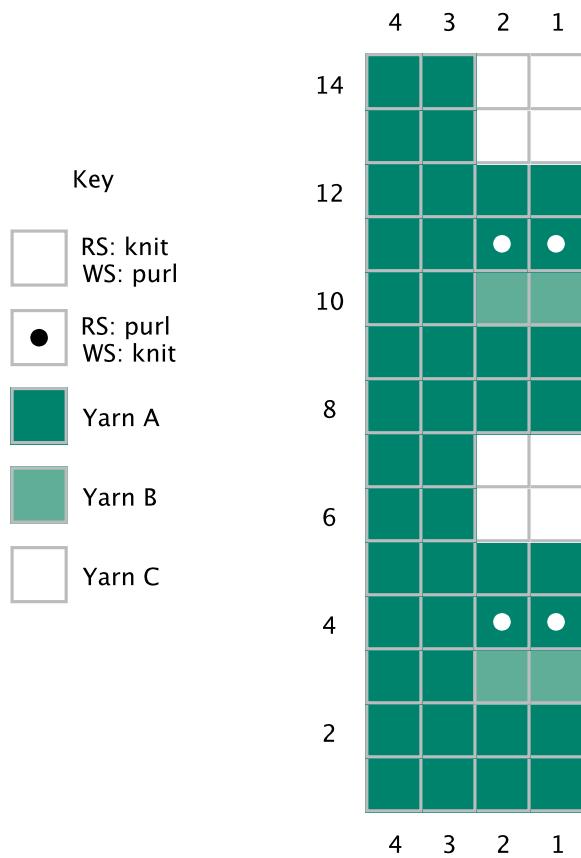


# Barbicel

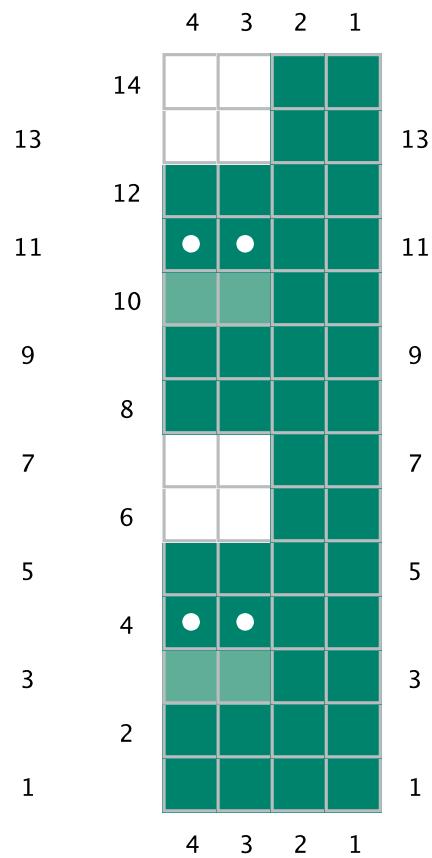
by Fiona Alice

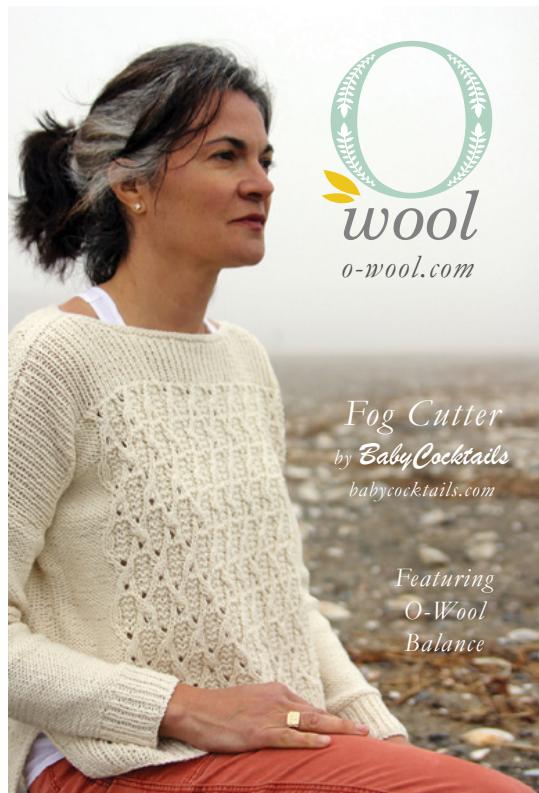
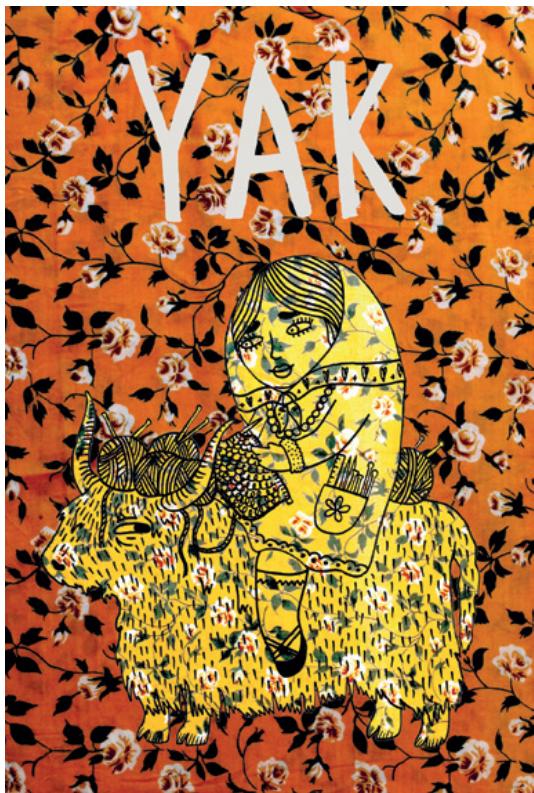


LEFT CHART



RIGHT CHART





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# Herati

by Sari Nordlund



**Sizes:** 1 (2)

**Finished hand circumference:** 20 (25) cm / 7 3/4 (9 3/4)"

Model wears size 1

**Yarn:** Quince and Co. Finch (4ply / fingering weight; 100% wool; 202 m / 221 yds per 50 g skein)

**Yarn A:** Egret: 1 (2) skeins

**Yarn B:** Honey: 1 (1) skein

**Gauge:** 36 sts & 36 rows = 10 cm / 4" over colourwork chart on 2.5 mm needles after blocking.

**Needles:** 2 mm / US 0 AND 2.5 mm / US 1½ knitting needles suitable for working small circumferences in the round.

Always use a needle size that will result in the correct gauge after blocking.

**Notions:** 2 stitch markers, smooth scrap yarn in a similar weight

**Notes:** Herati begins with a folded, double thickness cuff which leads into a colourwork hand. There are different charts for each size and the left and right hand thumb placement is different – ensure you make one of each! When knitting colourwork patterns with two different shades, ensure the yarns are held consistently to avoid yarn dominance.

## PATTERN BEGINS

### CUFF

Using smaller needles, scrap yarn and a provisional method, cast on 72 (90) sts. Join for working in the round, being careful not to twist and PM to indicate beg of round. Join yarn A and work rib as foll:

**Rib round:** [K1, p1] to end.

Rep rib round a further 19 (24) times.

**Next round (fold line):** Purl.

Change to larger needles and join yarn B.

**Mock rib round:** [K1 with yarn A, k1 with yarn B] to end.

Rep mock rib round a further 19 (24) times.

Unzip provisional cast-on and place live sts on a spare needle (you can use the smaller needles). Fold cuff in half along purl round with 1x1 rib on the inside and mock rib on the outside – the purl round is now at the bottom of the folded cuff.

**Joining round:** Hold both sets of needles parallel to each other. Using yarn A knit the first st on working needle together with first st on spare needle, then using yarn B, knit next st on working needle together with its pair from the spare needle. Continue mock rib as set to end of round. Remove spare needle and continue with larger needle. 72 (90) sts

### CHART

Reading from the correct Main Chart for your size, work rounds 1-21 (1-23).

### AFTERTHOUGHT THUMB PLACEMENT

**Right mitten ONLY:** Reading from round 22 (24) of Main Chart, work 1 (46) sts in patt, using scrap yarn k15 (17) then slip them back to LH needle, continue in Main Chart patt to end of round.

**Left mitten ONLY:** Reading from round 22 (24) of Main Chart, work 19 (72) sts in patt, using scrap yarn k15 (17) then slip them back to LH needle, continue in Main Chart patt to end of round.

### HAND - BOTH mittens again

Continue in Main Chart, working to end of round 65 (75) and decreasing as indicated. 28 (38) sts rem at end of Chart Cut both yarns leaving a yarn A tail of at least 30 cm / 12". Graft remaining sts together using Kitchener stitch.

Repeat instructions for second mitten ensuring you work the opposite thumb placement.

### THUMB

**NOTE:** There is one chart for size 1 and both thumbs are worked identically. Size 2 has two charts; one for the left and one for right thumb. Ensure you are following the correct chart.

Using larger needles, beg at bottom right of afterthought thumb, without knitting them, pick up the 15 (17) sts either side of scrap yarn thumb marker and 1 st in each corner. Remove scrap yarn and PM for beg of round, so that first st of round is the RH corner picked-up st. 32 (36) sts Reading from the correct Chart for your size, changing colours and decreasing as indicated, work rounds 1-21 (1-27). 16 (16) sts rem at end of Chart

Cut both yarns leaving a yarn A tail of at least 20 cm / 8". Graft remaining sts together using Kitchener stitch.

Repeat instructions for second mitten following the opposite chart for size 2.

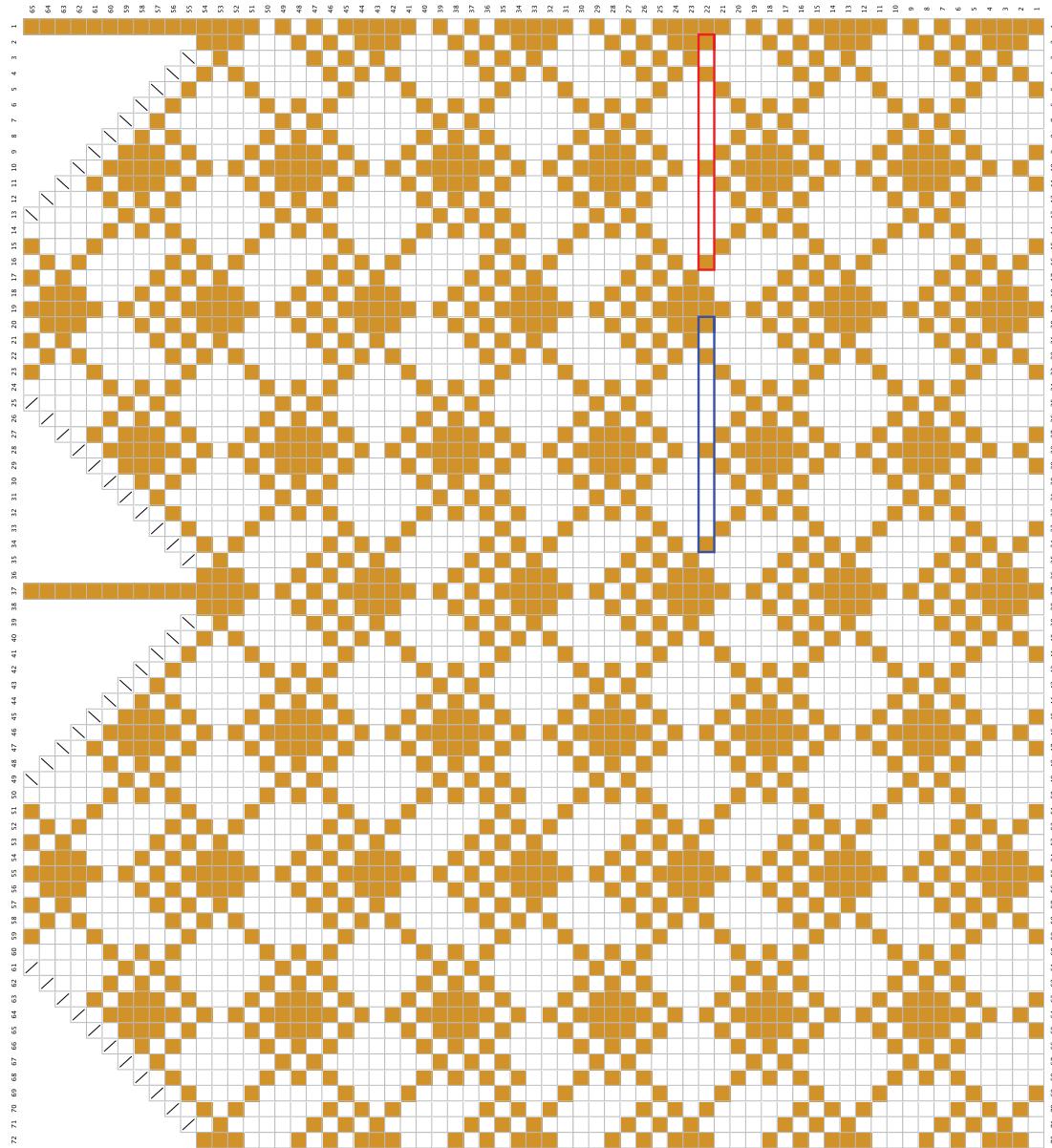
### FINISHING

Weave in ends and block to measurement.

# Herafi

by Sari Nordlund

MAIN CHART – SIZE 1



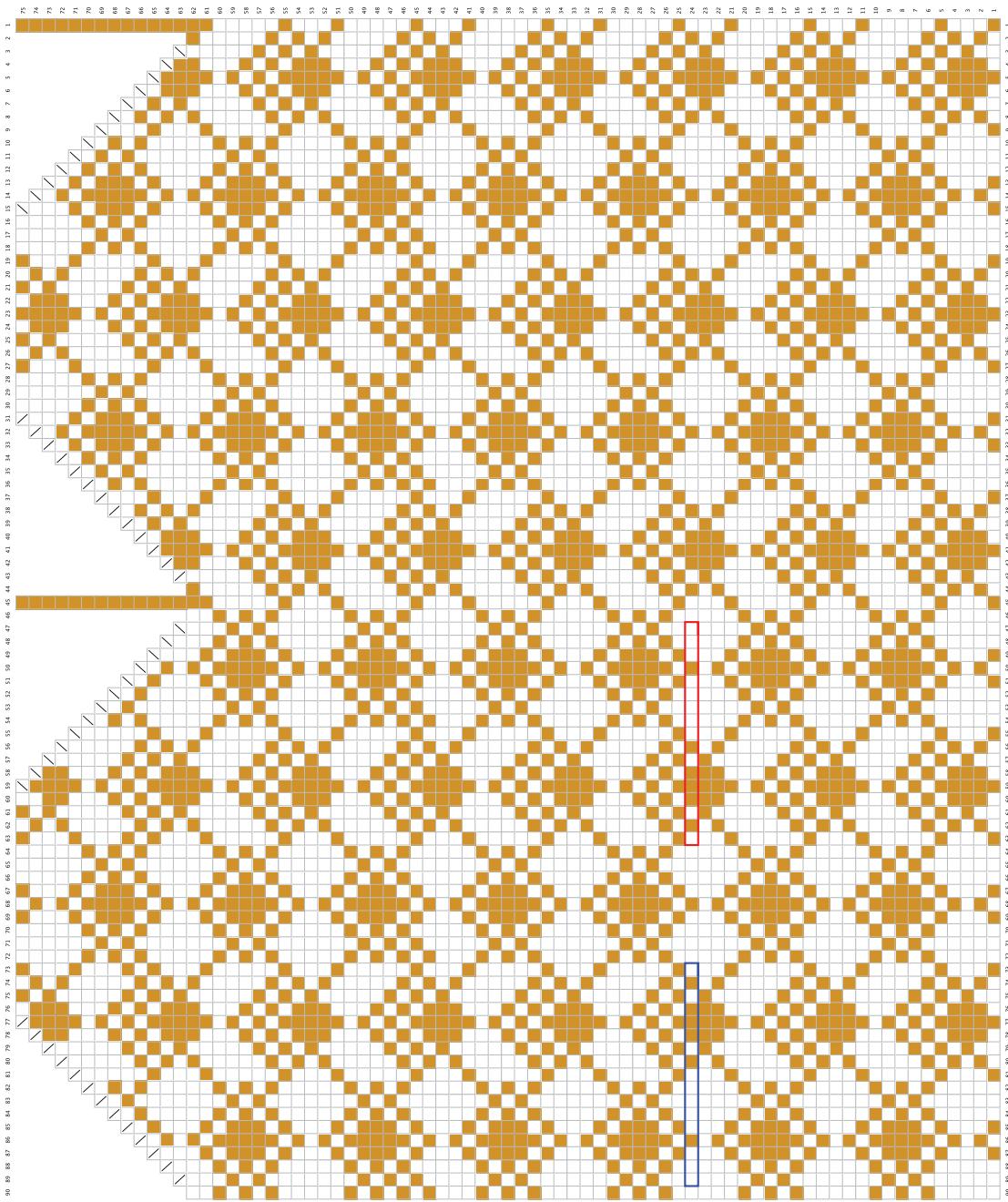
Key

	knit in yarn A
	knit in yarn B
	k2tog
	ssk
	right thumb
	left thumb

# Herati

by Sari Nordlund

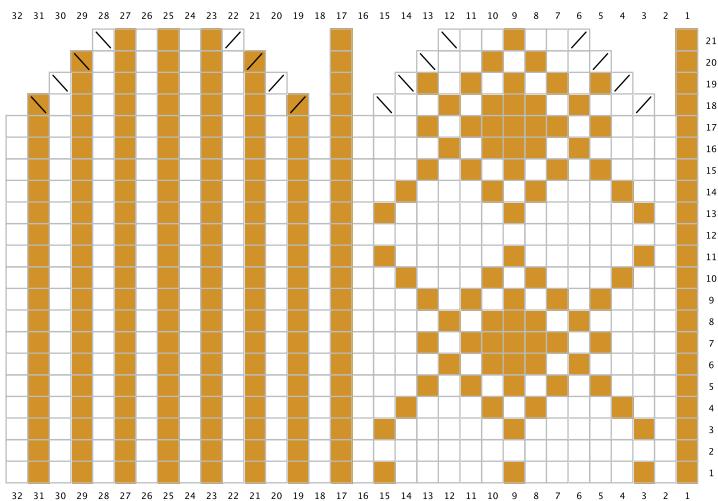
MAIN CHART – SIZE 2



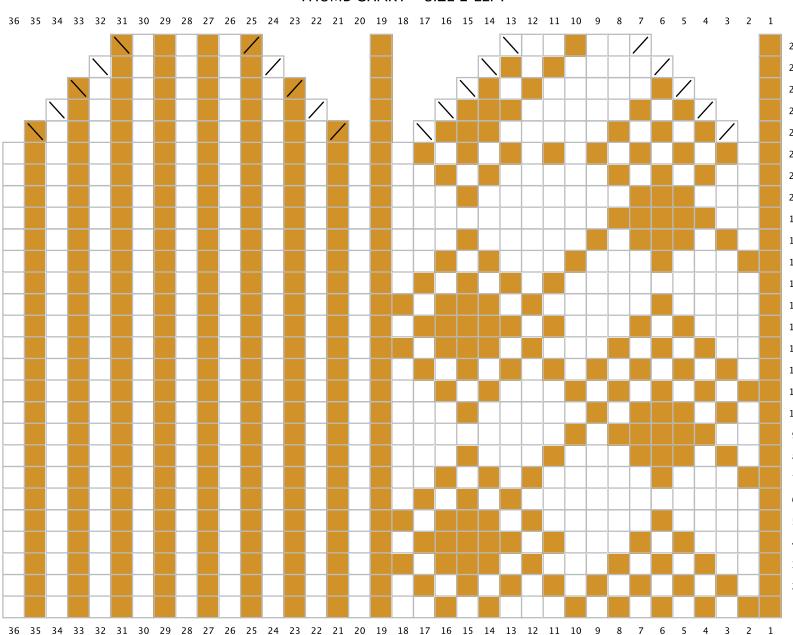
# Herafi

by Sari Nordlund

THUMB CHART – SIZE 1

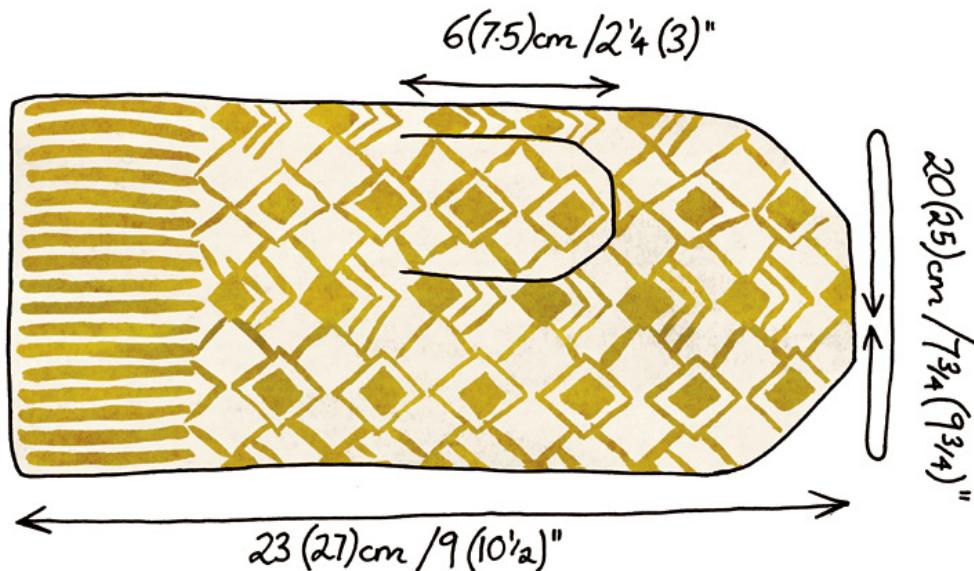
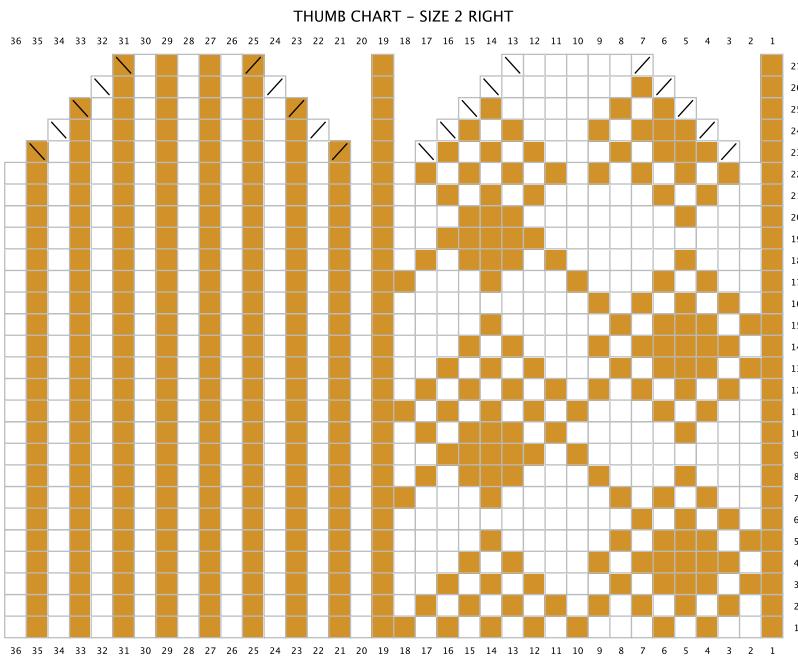


THUMB CHART – SIZE 2 LEFT



# Herati

by Sari Nordlund



**Herafi**  
by Sari Nordlund



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# Elibelinde

by Ellinor Siljeström

**Sizes:** 1 (2, 3, 4, 5)

**Finished bust circumference:** 90.5 (101, 111.5, 122, 132) cm / 35½ (40, 44, 48, 52)" – to be worn with 5-10 cm / 2-4" positive ease

**Orange version:** Model has 99 cm / 39" bust, stands 162.5 cm / 5'4" tall and is wearing size 2.

**Brown version:** Model has 89 cm / 35" bust, stands 172 cm / 5'8" tall, and is wearing size 3.

**Yarn: ORANGE VERSION**

Shilasdair Luxury 4ply (4ply / fingering weight; 40% Merino lambswool, 40% angora, 10% baby alpaca, 10% baby camel; 200 m / 220 yds per 50 g skein)

**Shade:** Madder Root; 4 (5, 5, 6, 7) skeins

**Yarn: BROWN VERSION**

The Little Grey Sheep The Dark Side 4ply (4ply / fingering weight; 100% pure virgin wool; 330 m / 361 yds per 100 g skein)

**Shade:** Rath; 3 (3, 4, 4, 5) skeins

**Gauge:** 22 sts & 32 rows = 10cm / 4" over stocking stitch on 4 mm needles after blocking.

23 sts & 38 rows = 10 cm / 4" over Chart A on 4 mm needles after blocking.

**Needles:** 3.5 mm / US 4 circular needle, 80-100 cm / 32-40" length AND knitting needles suitable for working small circumferences in the round

4 mm / US 6 circular needle, 80-100 cm / 32-40" length AND knitting needles suitable for working small circumferences in the round

Always use a needle size that will result in the correct gauge after blocking.

**Notions:** Stitch markers, cable needle, stitch holders or scrap yarn

**Notes:** Elibelinde is a loose fitting pullover knit in the round from the bottom upward with set-in sleeves.

Stitches are then picked up for the neckband, which is worked in the round.

Where only one number is indicated this applies to all sizes.

## Stitch Glossary

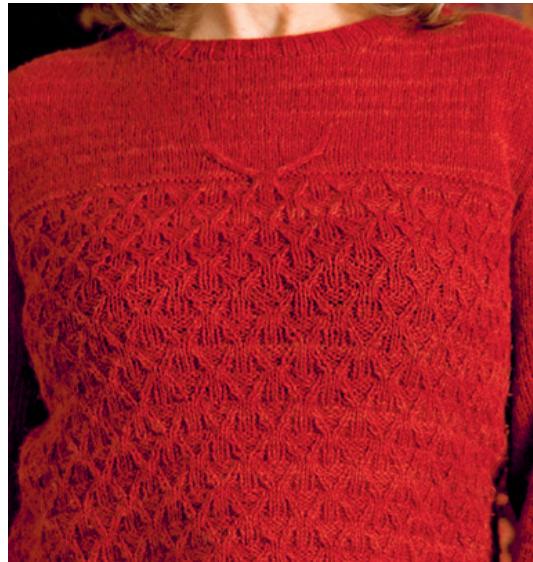
### CABLES

**2/2 LC:** Sl 2 sts to cable needle, hold in front, k2, k2 from cable needle.

**2/2 RC:** Sl 2 sts to cable needle, hold in back, k2, k2 from cable needle.

**1/1 LPC:** Slip next st to cable needle and hold in front, p1, k1 from cable needle.

**1/1 RPC:** Slip next st to cable needle and hold in back, k1, p1 from cable needle.



## CHARTS – WRITTEN INSTRUCTIONS

### CHART A – in the round

(worked over 8 sts and 12 rounds)

**Row 1:** [K1, p2, k2, p2, k1] to end.

**Row 2:** [1/1 LPC, p1, k2, p1, 1/1 RPC] to end.

**Row 3:** [P1, k1, p1, k2, p1, k1, p1] to end.

**Row 4:** [P1, 1/1 LPC, k2, 1/1 RPC, p1] to end.

**Row 5:** [P2, k4, p2] to end.

**Row 6:** Knit.

**Row 7:** [K1, p2, k2, p2, k1] to end.

**Row 8:** [K1, p1, 1/1 RPC, 1/1 LPC, p1, k1] to end.

**Row 9:** [K1, p1, k1, p2, k1, p1, k1] to end.

**Row 10:** [K1, 1/1 RPC, p2, 1/1 LPC, k1] to end.

**Row 11:** [K2, p4, k2] to end.

**Row 12:** Knit.

### CHART A – worked flat

(worked over 8 sts and 12 rows)

**Row 1 (WS):** [P1, k2, p2, k2, p1] to end.

**Row 2 (RS):** [1/1 LPC, p1, k2, p1, 1/1 RPC] to end.

**Row 3:** [K1, p1, k1, p2, k1, p1, k1] to end.

**Row 4:** [P1, 1/1 LPC, k2, 1/1 RPC, p1] to end.

**Row 5:** [K2, p4, k2] to end.

**Row 6:** Knit.

**Row 7:** [P1, k2, p2, k2, p1] to end.

**Row 8:** [K1, p1, 1/1 RPC, 1/1 LPC, p1, k1] to end.

**Row 9:** [P1, k1, p1, k2, p1, k1, p1] to end.

**Row 10:** [K1, 1/1 RPC, p2, 1/1 LPC, k1] to end.

**Row 11:** [P2, k4, p2] to end.

**Row 12:** Knit.

## CHART B

(worked over 20 sts and 8 rows)

Row 1 (RS): K6, 2/2 RC, 2/2 LC, k6.

Row 2 (WS): Purl.

Row 3: K4, 2/2 RC, k4, 2/2 LC, k4.

Row 4: Purl.

Row 5: K2, 2/2 RC, k8, 2/2 LC, k2.

Row 6: Purl.

Row 7: 2/2 RC, k12, 2/2 LC.

Row 8: Purl.

## PATTERN BEGINS

### BODY

Using smaller needles and the long-tail or alternative stretchy method, cast on 208 (232, 256, 280, 304) sts. Join for working in the round being careful not to twist. PM to indicate beg of round at right 'seam'.

**Rib round:** [K2, p2] to end.

Rep rib round until piece measures 4 cm / 1½" from cast-on edge.

Change to larger needle.

Reading from Chart A or Written Instructions, working 26 (29, 32, 35, 38) reps across the round, work rows 1-12 of Chart A a total of 8 (8, 9, 9, 10) times, then rep rows 1-4 only once more.

**Divide Front and Back as foll:** Work row 5 of Chart A to 4 sts before marker, cast off next 4 sts, remove marker, cast off next 4 sts, work row 6 of Chart A across next 96 (108, 120, 132, 144) sts, cast off next 8 sts, work row 6 of Chart A to end. 96 (108, 120, 132, 144) sts each Front and Back Place 96 (108, 120, 132, 144) Back sts on stitch holder and continue as foll for Front.

### FRONT

**NOTE:** When working Chart A flat in rows, row 1 is a WS row, row 2 is a RS row and so on. WS rows are read from left to right and RS rows from right to left. To maintain pattern as set, work 4 stitches before recommencing Chart A.

\*\* Working back and forth in rows, work rows 7-12 of Chart A, then rep rows 1-12 and AT THE SAME TIME, maintaining patt as set, work armhole shaping as foll:

**Next row (WS):** P3tog, work Chart A as set to 3 sts before end, sssp. 4 sts dec

**Next row (RS):** Work in patt as set.

Rep last 2 rows a further 0 (2, 3, 3, 4) times. 92 (96, 104, 116, 124) sts

**Next WS row:** P2tog, work Chart A to 2 sts before end, ssp. 2 sts dec

**Next RS row:** Work in patt as set.

Rep last 2 rows a further 5 (5, 4, 4, 3) times. 80 (84, 94, 106, 116) sts

**Size 1 ONLY:** Work a further 4 rows in patt, ending with a RS row.

**NOTE:** All sizes should now have ended with row 12 of chart.

### ALL sizes again

#### Commence Chart B:

**Next row (WS) (Garter st row):** K30 (32, 37, 43, 48) sts, PM, k20, PM, k to end. *Markers indicate Chart B placement*

#### Sizes 1 & 2 ONLY

**Next row (RS):** K to marker, reading from Chart or Written Instructions, work row 1 of Chart B across next 20 sts, k to end.

**Next row (WS):** Purl.

Working next row of Chart B each time, rep last 2 rows a further 3 times. When Chart B is complete, work straight in St st until yoke measures 8 cm / 3¼" from garter st row ending with a WS row.

#### Sizes 3, 4 & 5 ONLY

**Next row (RS):** K2, ssk, k to marker, reading from Chart or Written Instructions, work row 1 of Chart B across next 20 sts, k to 4 sts from end, k2tog, k2. 2 sts dec



# Elibelinde

by Ellinor Siljeström

**Next row (WS):** Purl.

Working next row of Chart B each time, rep last 2 rows a further 3 (7, 10) times (when Chart B is complete work St st with decs as set for your size and remove chart placement markers), then work straight until yoke measures 9 cm / 3½" from garter st row ending with a WS row. 86 (90, 94) sts

\*\*

**ALL sizes again**

**Shape Front neck**

Please read the following instructions carefully as you will be working two sets of instructions AT THE SAME TIME for each side of the neck.

**Next row (RS):** K30 (32, 33, 35, 37), cast off next 20 sts, k to end.

Turn and continue on 30 (32, 33, 35, 37) sts for Right Front neck, leaving rem sts on hold for Left neck.

**Next row (WS):** Purl.

**Next row (RS):** K2, sssk, k to end. 2 sts dec

Rep last 2 rows a further 4 (5, 4, 4, 4) times. 20 (20, 23, 25, 27) sts

**Next row (WS):** Purl.

**Next row (RS):** K2, ssk, k to end. 1 st dec

Rep last 2 rows a further 3 (3, 4, 6, 7) times. 16 (16, 18, 18, 19) sts

And AT THE SAME TIME, when 18 (19, 21, 21, 23) sts rem, commence shoulder shaping on next RS row as foll:

**Short row 1 (RS):** Patt to 7 (5, 5, 5, 4) sts from end, w&t.

**Short row 2 (WS):** Patt to end.

**Short row 3:** Patt to 7 (5, 5, 5, 4) sts from wrapped st, w&t.

**Short row 4:** Patt to end.

Rep last 2 short rows a further 0 (1, 1, 1, 2) times.

Place sts on hold.

**Left Front neck**

With WS facing, rejoin yarn to 30 (32, 33, 35, 37) Left neck sts.

**Next row (WS):** Purl.

**Next row (RS):** K to 5 sts from end, sssk, k2. 2 sts dec

Rep last 2 rows a further 4 (5, 4, 4, 4) times. 20 (20, 23, 25, 27) sts

**Next row (WS):** Purl.

**Next row (RS):** K to 3 sts from end, ssk, k2. 1 st dec

Rep last 2 rows a further 3 (3, 4, 6, 7) times. 16 (16, 18, 18, 19) sts

And AT THE SAME TIME, when 18 (19, 21, 21, 23) sts rem, commence shoulder shaping on next WS row as foll:

**Short row 1 (WS):** Patt to 7 (5, 5, 5, 4) sts from end, w&t.

**Short row 2 (RS):** Patt to end.

**Short row 3:** Patt to 7 (5, 5, 5, 4) sts from wrapped st, w&t.

**Short row 4:** Patt to end.

Rep last 2 short rows a further 0 (1, 1, 1, 2) times.

Place sts on hold.

## BACK

Place held 96 (108, 120, 132, 144) Back sts onto larger needle.

Without working Chart B, work as for Front from \*\* to \*\* but work straight in St st until yoke measures 12 (11, 11.5, 12, 12) cm / 4¾ (4¼, 4½, 4¾, 4¾)" from garter st row. 80 (84, 86, 90, 94) sts

**Next row (RS):** K25 (27, 28, 30 32), cast off next 30 sts, k to end.

Turn and continue on 25 (27, 28, 30 32) sts for Left neck leaving rem sts on hold for Right neck.

**Next row (WS):** P to 5 sts from neckline edge, sssp, p2. 2 sts dec

**Next row (RS):** K2, k3tog, k to end. 2 sts dec

**Next row:** Purl.

Rep last 2 rows a further 1 (2, 1, 2, 2) times. 19 (19, 22, 22, 24) sts

**Next row (RS):** K2, k2tog, k to end. 1 st dec

**Next row:** Purl.

Rep last 2 rows a further 0 (2, 3, 3, 4) times. 16 (16, 18, 18, 19) sts

And AT THE SAME TIME, when 18 (19, 21, 21, 23) sts rem, work short row shoulder shaping as for Right Front neck. Place sts on hold.

**Right Back neck**

With WS facing, rejoin yarn to 25 (27, 28, 30 32) Right neck sts.

**Next row (WS):** P2, sssp, p to end. 2 sts dec

**Next row (RS):** K to last 5 sts, k3tog, k to end. 2 sts dec

**Next row:** Purl.

Rep last 2 rows a further 1 (2, 1, 2, 2) times. 19 (19, 22, 22, 24) sts

**Next row (RS):** K to last 4 sts, k2tog, k to end. 1 st dec

**Next row:** Purl.

Rep last 2 rows a further 0 (2, 3, 3, 4) times. 16 (16, 18, 18, 19) sts

And AT THE SAME TIME, when 18 (19, 21, 21, 23) sts rem, work short row shoulder shaping as for Left Front neck. Place sts on hold.

## SLEEVES (both alike)

Using smaller needle suitable for working small circumferences in the round, cast on 40 (48, 48, 48, 56) sts. Join for working in the round being careful not to twist. PM to indicate beg of round.

Work rib as set for Body until Cuff measures 4 cm / 1½".

Change to larger needle suitable for working small circumferences in the round.

Reading from Chart A or Written Instructions, working 5 (6, 6, 6, 7) reps of chart across the round, work rows 1-12 of chart 3 times.

**Next round:** Purl.

Next round: Knit.

Next round (Inc): K1, M1L, k to last st before marker, M1R, K1. 2 sts inc

Working St st in the round (knit every round), rep Inc round every 13 (11, 6, 5, 4) rounds a further 6 (8, 14, 20, 22) times. 54 (66, 78, 90, 102) sts

Work straight in St st until Sleeve measures 43 (44, 45, 46, 47) cm / 17 (17½, 17¾, 18, 18½) from cast-on edge

#### Shape sleevehead

Set-up row 1 (RS): K to 4 (4, 4, 4, 5) sts from marker, cast off next 4 (4, 4, 4, 5) sts, remove marker, cast off next 4 (4, 4, 4, 5) sts, k to end, turn. 46 (58, 70, 82, 92) sts

Set-up row 2 (WS): Purl.

Working back and forth in rows, continue as foll:

Dec row A (RS): K2, sssk, k to 5 sts before end, k3tog, k2. 4 sts dec

Working St st as set, rep Dec row A every RS row a further 1 (3, 4, 5, 6) times. 38 (42, 50, 58, 64) sts

Work 1 (3, 1, 3, 1) rows in St st.

Dec row B (RS): K2, ssk, k to 4 sts before end, k2tog, k2. 2 sts dec

Working St st as set, rep Dec row B every 4<sup>th</sup> row a further 13 (11, 11, 10, 10) times. 10 (18, 26, 36, 42) sts

Rep Dec row A every RS row a further 1 (3, 5, 7, 8) times. 6 (6, 6, 8, 10) sts

Cast off rem sts.

#### FINISHING

Join shoulders using 3-needle cast-off.

With RS facing, using smaller needle and beg at left shoulder, pick up and k21 (24, 27, 28, 30) sts along left front, 20 sts along centre front, k21 (24, 27, 28, 30) sts along right front, 8 (9, 8, 9, 9) sts along right back, 30 along centre back, 8 (9, 8, 9, 9) sts along left back. 108 (116, 120, 124, 128) sts

Work rib as set for Body until neckband measures 2 cm / ¾".

Cast off in rib.

Using mattress stitch, set-in the sleeves.

Weave in ends and block to measurements, pinning the hem rib to the same width as the chest – it is intended as more of a decorative rib than a functional one.

a. Bust circumference: 90.5 (101, 111.5, 122, 132) cm / 35½ (40, 44, 48, 52)"

b. Length to underarm: 30.5, (30.5, 33.5, 33.5, 36.5) / 12 (12, 13½, 13½, 14½)"

c. Upper arm circumference: 24.5 (30, 35.5, 41, 46.5) cm / 9½ (11½, 14, 16, 18¼)"

d. Sleeve length: 43 (44, 45, 46, 47) cm / 17 (17½, 17½, 18, 18½)"

e. Neck width: 22.5 (23, 24, 25, 25.5) cm / 8¾ (9, 9½, 9¾, 10)"

f. Shoulder to shoulder width: 37 (38, 39.5, 41, 42.5) cm / 14½ (15, 15½, 16, 17)"



# Elibelinde

by Ellinor Siljeström

CHART A – worked both in the round & flat

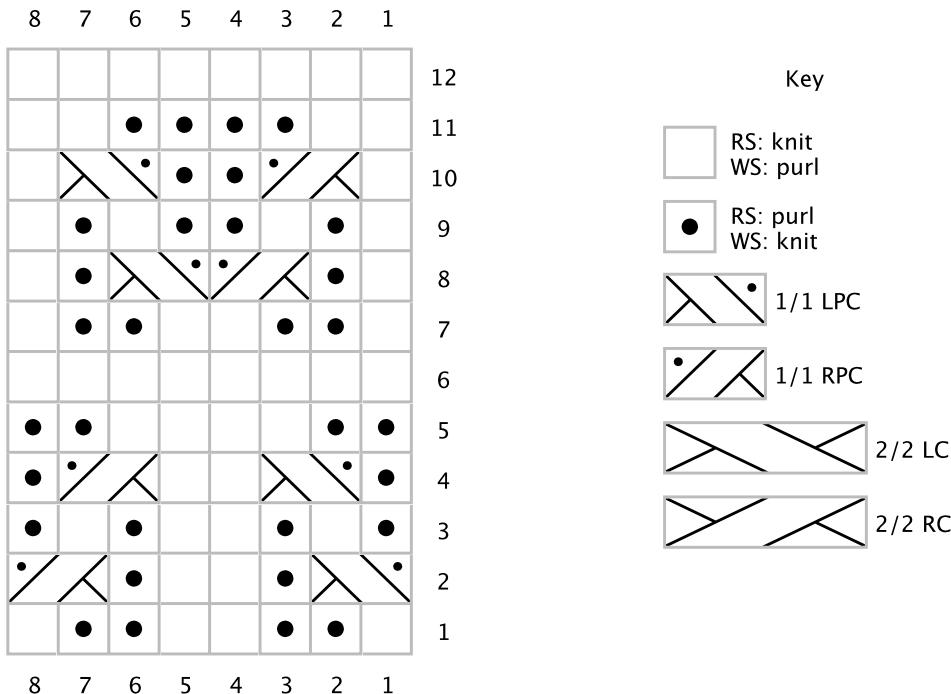
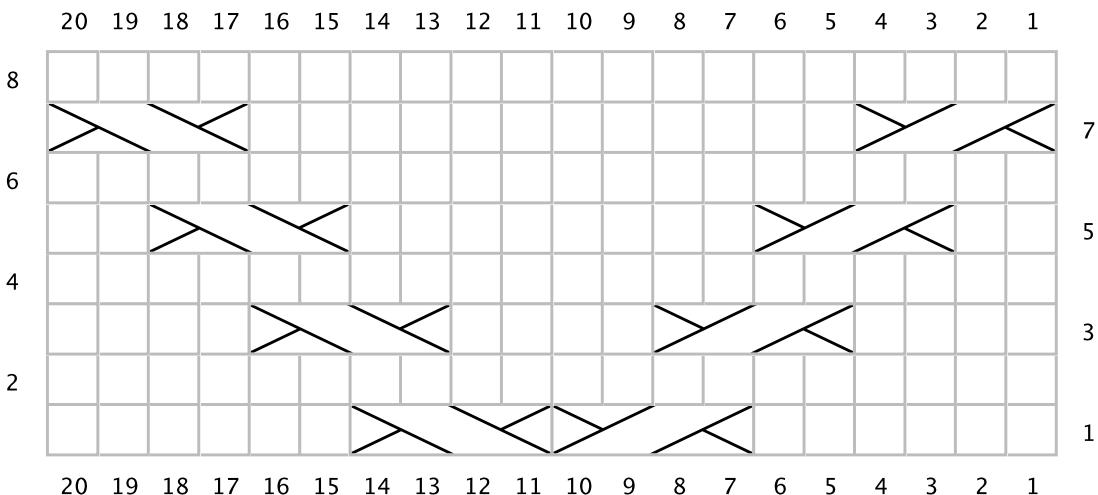


CHART B



# Aubusson

by Nancy Marchant



**One size:** 30.5 cm / 12" wide x 146 cm / 57½" long

**Yarn:** Shibui Knits Pebble (light fingering weight; 48% recycled silk, 36% fine Merino, 16% cashmere; 205 m / 224 yds per 25 g skein)

A: Apple (103); 2 skeins

B: Cove (2038); 2 skeins

AND

Shibui Knits Silk Cloud (lace weight; 60% kid mohair, 40% silk, 300 m / 330 yds per 25 g skein)

A: Pollen (2041); 1 skein

B: Fjord (2012); 1 skein

**NOTE: Yarn is held double throughout as follows:**

**Yarn A (Light)** = Apple Pebble held with Pollen Silk Cloud

**Yarn B (Dark)** = Cove Pebble held with Fjord Silk Cloud

**Gauge:** 18 sts & 44 rows = 10 cm / 4" over Light Colour pattern on 3.75 mm needles after steam blocking.

**Needles:** 3.75 mm / US 5 circular needle, 40 cm / 16" length

Always use a needle size that will result in the correct gauge after blocking.

**Notions:** 1 locking stitch marker, tapestry needle for cast off

**Notes:** Two tubular rows are worked after the cast-on and at the end of the scarf to help control the edges.

Place a marker on the RS of work. The fabric is reversible but this makes the directions easier to follow.

The scarf is constructed using the **LIGHT COLOUR PATTERN** for one quarter of the length, then switching to the **DARK COLOUR PATTERN** for two quarters, ending with the **LIGHT COLOUR PATTERN** for the final quarter.

At the end of some rows, you are told to slide. When this occurs, don't turn the work, instead slide your stitches to the other end of the needle so that you can pick up the required yarn.

The letter A or B after a row number indicates the yarn to work with, eg. **Row 1 A (RS)** = Row 1 with yarn A, worked with right side facing.

## Stitch Glossary:

### TUCK STITCH TERMINOLOGY

The s1yo is the action that creates the tucked stitch. This action is worked differently for a knit round than a purl round, but one manipulation remains standard: that the **working yarn must always be in front before slipping the stitch** when working a s1yo. This stitch with its yarn over counts as 1 stitch.

Work as follows:

s1yo following a k st = bring the working yarn under the needle to the front of the work, slip the next stitch purlwise, then bring the yarn over the needle (and over the slipped stitch) to the back, in position to work the following knit stitch.

s1yo following a p or brp st = working yarn is already in front, slip the next stitch purlwise, then bring the yarn over the needle (and over the slipped stitch), then back to the front under the needle, into position to work the following purl stitch.

# Aubusson

by Nancy Marchant



## THE "+" SIGN

Second/third/fourth yarn overs are designated with a "+" sign.

For example: sl1+yo = when you slip the stitch, slip its existing yarn over that was made in the previous row and create another yarn over so that there are 2 yarn overs hanging over the one slipped stitch. This counts as 1 stitch. After working a sl1++yo, there will be 3 yarn overs hanging over the one slipped stitch. And after working a sl1+++yo there will be 4 yarn overs. brk+++1 = knit the stitch together with its 4 yarn overs. brp+++1 = purl the stitch together with its 4 yarn overs.

## CHARTS – WRITTEN INSTRUCTIONS

### LIGHT COLOUR PATTERN

(worked over a multiple of 4+3 sts and 10 rows)

Row 1 A (RS): [K1, p1, k1, sl1yo] to last 3 sts, k1, p1, k1.  
Row 2 A (WS): P1, k1, p1, [sl1+yo, p1, k1, p1] to end.  
Row 3 A (RS): [K1, p1, k1, sl1++yo] to last 3 sts, k1, p1, k1.  
Row 4 A (WS): P1, k1, p1, [sl1+++yo, p1, k1, p1] to end.  
Row 5 B (RS): [K1, p1, k1, brp+++1] to last 3 sts, k1, p1, k1. Slide.  
Row 6 A (RS): [K1, p1, k1, sl1yo] to last 3 sts, k1, p1, k1.  
Row 7 A (WS): P1, k1, p1, [sl1+yo, p1, k1, p1] to end.  
Row 8 A (RS): [K1, p1, k1, sl1++yo] to last 3 sts, k1, p1, k1.  
Row 9 A (WS): P1, k1, p1, [sl1+++yo, p1, k1, p1] to end. Slide.  
Row 10 B (WS): P1, k1, p1, [brk+++1, p1, k1, p1] to end.

### DARK COLOUR PATTERN

(worked over a multiple of 4+3 sts and 10 rows)

Row 1 B (RS): [P1, sl1yo, p1, k1] to last 3 sts, p1, sl1yo, p1.  
Row 2 B (WS): K1, sl1+yo, k1, [p1, k1, sl1+yo, k1] to end.  
Row 3 B (RS): [P1, sl1++yo, p1, k1] to last 3 sts, p1, sl1++yo, p1.  
Row 4 B (WS): K1, sl1+++yo, k1, [p1, k1, sl1+++yo, k1] to end.  
Row 5 A (RS): [P1, brk+++1, p1, k1] to last 3 sts, p1, brk+++1, p1. Slide.  
Row 6 B (RS): [P1, sl1yo, p1, k1] to last 3 sts, p1, sl1yo, p1.  
Row 7 B (WS): K1, sl1+yo, k1, [p1, k1, sl1+yo, k1] to end.  
Row 8 B (RS): [P1, sl1++yo, p1, k1] to last 3 sts, p1, sl1++yo, p1.  
Row 9 B (WS): K1, sl1+++yo, k1, [p1, k1, sl1+++yo, k1] to end. Slide.  
Row 10 A (WS): K1, brp+++1, k1, [p1, k1, brp+++1, k1] to end.

### PATTERN BEGINS

Using the Two-Colour Italian Cast-On, beg and ending with a yarn A knit st, cast on 51 sts.

**Tubular row yarn A (WS):** [P1, sl1 wyib] to last st, p1. Slide.

**Tubular row yarn B (WS):** Sl1, [k1, sl1 wyif] to last 2 sts, k1, sl1.

**NOTE:** If preferred, use the two-colour long tail cast on, working with yarn A over the thumb and yarn B over the index finger. To match this cast on, cast off with Elizabeth Zimmerman's Stem Stitch Bind Off using yarn A.

Reading from the Chart or Written Instructions, work rows 1-10 of Light Colour Pattern 15 times then rep rows 1-4 only once more.

**Transition row yarn B (RS):** [K1, sl1yo, k1, brp+++1] to last 3 sts, k1, sl1yo, k1.

Beg with row 2 B (WS), work Dark Colour Pattern 28 times, then rep rows 1-4 only once more.

**Transition row yarn A (RS):** [P1, brk+++1, p1, sl1yo] to last 3 sts, p1, brk+++1, p1.

Beg with row 2 A (WS), work Light Colour Pattern 15 times then rep rows 1-4 only once more.

**Tubular row yarn B (RS):** Sl1, [p1, sl1wyib, brp1, sl1wyib] to last 2 sts, p1, sl1. Slide.

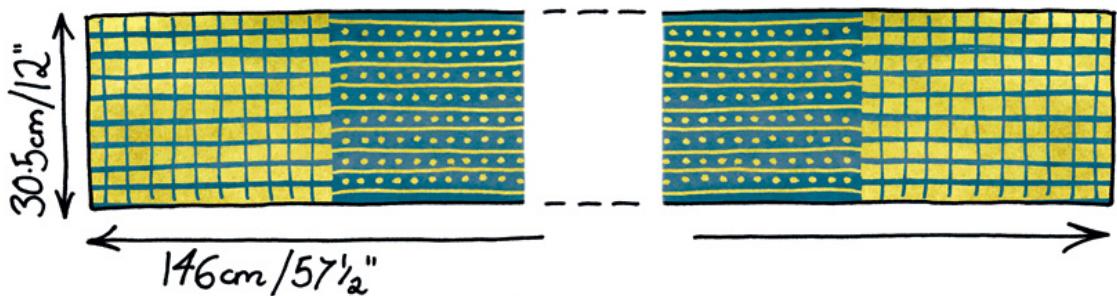
**Tubular row yarn A (RS):** [K1, sl1wyif] to last st, k1. Cast off with A using the Italian cast off method.

### FINISHING

Weave in ends and steam block to measurements.

# Aubusson

by Nancy Marchant



DARK COLOUR PATTERN

	4	3	2	1
Row 10 A WS	—	—	—	—
Row 9 B WS	—	—	—	—
Row 8 B WS	—	—	—	—
Row 7 B WS	—	—	—	—
Row 6 B WS	—	—	—	—
Row 5 A WS	—	—	—	—
Row 4 B WS	—	—	—	—
Row 3 B WS	—	—	—	—
Row 2 B WS	—	—	—	—
Row 1 B WS	—	—	—	—

LIGHT COLOUR PATTERN

	4	3	2	1
Row 10 B WS	—	—	—	—
Row 9 A WS	—	—	—	—
Row 8 A WS	—	—	—	—
Row 7 A WS	—	—	—	—
Row 6 A WS	—	—	—	—
Row 5 B WS	—	—	—	—
Row 4 A WS	—	—	—	—
Row 3 A WS	—	—	—	—
Row 2 A WS	—	—	—	—
Row 1 A WS	—	—	—	—



Key

- RS: knit  
WS: purl
- RS: purl  
WS: knit
- Ⓐ RS: brk++++  
WS: brp++++
- Ⓑ RS: brp++++  
WS: brk++++
- ☰ sl1+++yo
- ☰ sl1++yo
- ☰ sl1+yo
- ☰ sl1yo
- Yarn A
- ▢ Yarn B

# Diesis

by Alice Caetano



**Sizes:** 1 (2, 3, 4, 5, 6)

**Finished bust circumference:** 87.5 (94.5, 102, 109, 116.5, 123.5) cm / 34 1/4 (37 1/4, 40, 43, 45 3/4, 48 3/4)" – wear with 5 cm / 2" negative ease up to 7.5 cm / 3" positive ease  
Model has 99 cm / 39" bust, stands 162.5 cm / 5'4" tall, and is wearing size 2.

**Yarn:** John Arbon Textiles Knit by Numbers DK (DK weight; 100% Merino wool; 250 m / 273 yds per 100 g skein)

**Yarn B:** Black (1 Kbn); 2 (3, 3, 3, 4, 4) skeins

AND

John Arbon Textiles Viola (DK weight; 100% Merino wool; 250 m / 273 yds per 100 g skein)

**Yarn A:** Blackcurrant: 1 skein

**Yarn C:** Unpredictable: 2 (3, 3, 3, 4, 4) skeins

**Yarn D:** Aquarius: 1 skein

**Yarn E:** English Mustard: 1 skein

**Note:** Size 2 can be made using 2 skeins each of yarns B and C; however, very little yarn will be left over so it is vital that you match stitch and row gauge exactly. We have allowed 1 extra skein in the quantities to cover any change in gauge.

**Gauge:** 22 sts & 36 rounds = 10 cm / 4" over Chart B on 4 mm needles after blocking.

**Needles:** 3 mm / US 2 1/2 circular needle, 80-100 cm / 32-40" length AND knitting needles suitable for working small circumferences in the round

4 mm / US 6 circular needle, 80-100 cm / 32-40" length AND knitting needles suitable for working small circumferences in the round

Always use a needle size that will result in the correct gauge after blocking.

**Notions:** 4 stitch markers, stitch holders or scrap yarn

**Notes:** Diesis is worked in the round from the top down. The back neck is raised with short rows worked into the

stitch pattern. Once the yoke is complete, stitches are provisionally cast on at the underarms and the body and sleeves are split. Increases in the body section create a flared shape and ensure the hem sits smoothly. Sleeves are worked downward with decreases and extra long contrasting cuffs.

## Stitch Glossary:

**Mistake Rib (in the round):**

Multiple of 4 sts.

**Round 1:** [K2, p2] to end.

**Round 2:** K1, p2, [k2, p2] to last st, k1.

Rep rounds 1-2 for pattern.

## CHARTS - WRITTEN INSTRUCTIONS

**NOTE:** Work RS slip stitches purlwise with yarn in back and WS slip stitches purlwise with yarn in front.

### CHART A - YOKE

Worked over 28 rounds.

**Round 1 (yarn C):** [Sl1, k2] to end.

**Round 2 (yarn C):** [Sl1, p2] to end.

**Round 3 (yarn B):** [K2, sl1] to end.

**Round 4 (yarn B):** [K2, sl1] to end.

**Round 5 (yarn C):** [Sl1, k2] to end.

**Round 6 (yarn C):** [Sl1, p2, M1P] to end. *1 st inc per rep*

**Round 7 (yarn B):** K2, [sl1, k3] to last 2 sts, sl1, k1.

**Round 8 (yarn B):** K2, [sl1, k3] to last 2 sts, sl1, k1.

**Round 9 (yarn C):** [Sl1, k3] to end

**Round 10 (yarn C):** [Sl1, p3] to end.

**Round 11 (yarn B):** K2, [sl1, k3] to last 2 sts, sl1, k1.

**Round 12 (yarn B):** K2, [sl1, k3] to last 2 sts, sl1, k1.

**Round 13 (yarn C):** [Sl1, k3] to end.

**Round 14 (yarn C):** [Sl1, M1P, p3, M1P] to end. *2 sts inc per rep*

**Round 15 (yarn B):** K3, [sl1, k5] to last 3 sts, sl1, k2.

**Round 16 (yarn B):** K3, [sl1, k5] to last 3 sts, sl1, k2.

**Round 17 (yarn C):** [Sl1, k5] to end.

**Round 18 (yarn C):** [Sl1, p5] to end.

**Round 19 (yarn B):** K3, [sl1, k5] to last 3 sts, sl1, k2.

**Round 20 (yarn B):** K3, [sl1, k5] to last 3 sts, sl1, k2.

**Round 21 (yarn C):** [Sl1, k5] to end.

**Round 22 (yarn C):** [Sl1, M1P, p5, M1P] to end. *2 sts inc per rep*

**Round 23 (yarn B):** K4, [sl1, k7] to last 4 sts, sl1, k3.

**Round 24 (yarn B):** K4, [sl1, k7] to last 4 sts, sl1, k3.

**Round 25 (yarn C):** [Sl1, k7] to end.

**Round 26 (yarn C):** [Sl1, p7] to end.

**Round 27 (yarn B):** K4, [sl1, k7] to last 4 sts, sl1, k3.

**Round 28 (yarn B):** K4, [sl1, k7] to last 4 sts, sl1, k3.

### CHART B

Worked over 8 sts and 4 rounds.

**Round 1 (yarn C):** [Sl1, k7] to end.

# Diesis

by Alice Caetano

Round 2 (yarn C): [Sl1, p7] to end.

Round 3 (yarn B): K4, [sl1, k7] to last 4 sts, sl1, k3.

Round 4 (yarn B): K4, [sl1, k7] to last 4 sts, sl1, k3.

## CHART C – Sizes 1, 2, & 3 ONLY

Worked over 28 rounds.

Round 1 (yarn C): Sl1, k7.

Round 2 (yarn C): Sl1, p7.

Round 3 (yarn B): K4, sl1, k3.

Round 4 (yarn B): K4, M1, k1, M1, k3. 2 sts inc per rep

Round 5 (yarn C): Sl1, k4, sl1, k4.

Round 6 (yarn C): Sl1, p4, sl1, p4.

Round 7 (yarn B): K4, sl1, k1, sl1, k3.

Round 8 (yarn B): K4, sl1, k1, sl1, k3.

Round 9 (yarn C): Sl1, k4, sl1, k4.

Round 10 (yarn C): Sl1, p4, sl1, p4.

Round 11 (yarn B): K4, sl1, k1, sl1, k3.

Round 12 (yarn B): K4, sl1, M1, k1, M1, sl1, k3.

2 sts inc per rep

Round 13 (yarn C): Sl1, k5, sl1, k5.

Round 14 (yarn C): Sl1, p5, sl1, k5.

Round 15 (yarn B): K4, sl1, k3, sl1, k3.

Round 16 (yarn B): K4, sl1, k3, sl1, k3.

Round 17 (yarn C): Sl1, k5, sl1, k5.

Round 18 (yarn C): Sl1, p5, sl1, p5.

Round 19 (yarn B): K4, sl1, k3, sl1, k3.

Round 20 (yarn B): K4, sl1, M1, k3, M1, sl1, k3.

2 sts inc per rep

Round 21 (yarn C): Sl1, k6, sl1, k6.

Round 22 (yarn C): Sl1, p6, sl1, p6.

Round 23 (yarn B): K4, sl1, k5, sl1, k3.

Round 24 (yarn B): K4, sl1, k5, sl1, k3.

Round 25 (yarn C): Sl1, k6, sl1, k6.

Round 26 (yarn C): Sl1, p6, sl1, p6.

Round 27 (yarn B): K4, sl1, k5, sl1, k3.

Round 28 (yarn B): K4, sl1, M1, k5, M1, sl1, k3.

2 sts inc per rep

## CHART D – Sizes 4, 5, & 6 ONLY

Worked over 28 rounds.

Round 1 (yarn B): Sl1, k7.

Round 2 (yarn B): Sl1, k7.

Round 3 (yarn C): K4, sl1, k3.

Round 4 (yarn C): P4, M1P, p1, M1P, p3. 2 sts inc per rep

Round 5 (yarn B): Sl1, k4, sl1, k4.

Round 6 (yarn B): Sl1, k4, sl1, k4.

Round 7 (yarn C): K4, sl1, k1, sl1, k3.

Round 8 (yarn C): P4, sl1, p1, sl1, p3.

Round 9 (yarn B): Sl1, k4, sl1, k4.

Round 10 (yarn B): Sl1, k4, sl1, k4.

Round 11 (yarn C): K4, sl1 k1, sl1, k3.

Round 12 (yarn C): P4, sl1, M1P, p1, M1P, sl1,

p3. 2 sts inc per rep

Round 13 (yarn B): Sl1, k5, sl1, k5.

Round 14 (yarn B): Sl1, k5, sl1, k5.

Round 15 (yarn C): K4, sl1, k3, sl1, k3.

Round 16 (yarn C): P4, sl1, p3, sl1, p3.

Round 17 (yarn B): Sl1, k5, sl1, k5.

Round 18 (yarn B): Sl1, k5, sl1, k5.

Round 19 (yarn C): K4, sl1, k3, sl1, k3.

Round 20 (yarn C): P4, sl1, M1P, p3, M1P, sl1,

p3. 2 sts inc per rep

Round 21 (yarn B): Sl1, k6, sl1, k6.

Round 22 (yarn B): Sl1, k6, sl1, k6.

Round 23 (yarn C): K4, sl1, k5, sl1, k3.

Round 24 (yarn C): P4, sl1, p5, sl1, p3.

Round 25 (yarn B): Sl1, k6, sl1, k6.

Round 26 (yarn B): Sl1, k6, sl1, k6.

Round 27 (yarn C): K4, sl1, k5, sl1, k3.

Round 28 (yarn C): P4, sl1, M1P, p5, M1P, sl1,

p3. 2 sts inc per rep

## PATTERN BEGINS

### NECK

Using smaller needles, yarn A and the German Twisted method, cast on 104 (108, 112, 116, 120, 128) sts. Join for working in the round being careful not to twist. PM to indicate beg of round.

Work Mistake Rib (See Stitch Glossary) until piece measures 6 cm / 2 1/4" from cast-on edge.

### YOKES

Change to larger needles and yarn B.

Knit 1 round.

Next round: \* [K26 (9, 5, 11, 6, 5), M1] 1 (1, 2, 2, 1, 2) times, [k0 (0, 6, 12, 7, 6), M1] 0 (0, 3, 3, 2, 9) times; rep from \* to end. 108 (120, 132, 126, 138, 150) sts

Join yarn C and reading from Chart A or Written Instructions, working 36 (40, 44, 42, 46, 50) reps across the round, work rounds 1-4 of Chart A and

AT THE SAME TIME on round 4, PM after st 33 (36, 39, 39, 42, 45).

Commence short row shaping as foll:

Short row 1 (RS)(yarn B): [K2, sl1] to 3 sts before marker, k1, w&t. 1 st wrapped

Short row 2 (WS)(yarn B): P1, [s1 wyif, p2] to 3 sts before marker, sl2 wyif, take yarn to back, return last sl st to LH needle, bring yarn to front, sl2, turn work. 1 st wrapped Rep rounds 1-4 of Chart A followed by short rows 1-2 a further 3 times, using yarn B to pick up and knit the wraps together with their st on the round following each pair of short rows.

Remove second marker, leaving beg of round marker in place.

Continue working from Chart A as foll:

Work rows 5-12. 144 (160, 176, 168, 184, 200) sts

Rep rows 9-12 only a further 2 (3, 3, 3, 3) times.

# Diesis

by Alice Caetano

Work rows 13-20. 216 (240, 264, 252, 276, 300) sts

Rep rows 17-20 **only** a further 3 (3, 3, 4, 4, 4) times.

Work rows 21-28. 288 (320, 352, 336, 368, 400) sts

Rep rows 25-28 **only** a further 3 (3, 4, 4, 5, 6) times or until piece measures 20 (21, 22, 23.5, 24.5, 25.5) cm /

7 $\frac{3}{4}$  (8 $\frac{1}{4}$ , 8 $\frac{3}{4}$ , 9 $\frac{1}{4}$ , 9 $\frac{1}{2}$ , 10)" from end of Front Neck Rib.

## BODY

**Divide for Body and Sleeves:** \* Work round 1 of Chart B across 88 (96, 104, 104, 112, 120) sts, place next 56 (64, 72, 64, 72, 80) sts on a stitch holder, using a provisional method throughout, cast on 0 (0, 0, 4, 4, 4) sts, PM, cast on 8 sts, PM, cast on 0 (0, 0, 4, 4, 4) sts; rep from \* once more. 8 (8, 8, 16, 16, 16) sts *cast-on at each underarm and 8 sts between markers at each underarm; 192 (208, 224, 240, 256, 272) sts total*

**Next round:** Working 24 (26, 28, 30, 32, 34) reps across the round, work round 2 of Chart B.

Work in patt as set for a further 6 (6, 6, 4, 4) rounds.

**NOTE: Increase section**

**Sizes 1, 2 & 3 ONLY:** Commence working Chart C across 8 marked sts at each underarm, continuing to work Chart B as set across Body sts.

**Sizes 4, 5 & 6 ONLY:** Commence working Chart D across 8 marked sts at underarm, continuing to work Chart B as set across Body sts.

Continuing in patt as set, work rounds 1-8. *10 sts at each underarm*

Rep rounds 5-8 **only** a further 2 (2, 2, 3, 3, 4) times.

Work rounds 9-16. *12 sts at each underarm*

Rep rounds 13-16 **only** a further 3 (3, 3, 3, 4, 4) times.

Work rounds 17-24. *14 sts at each underarm*

Rep rounds 21-24 **only** a further 3 (3, 4, 4, 4, 4) times.

Work rounds 25-28. *16 sts at each underarm; 208 (224,*

*240, 256, 272, 288) sts total*

Leaving beg of round marker in place, remove all other markers and resume Chart B only, working 26 (28, 30, 32, 34, 36) full reps across the round.

Work in patt until piece measures 23.5 (24.5, 25.5, 26.5, 28, 29) cm / 9 $\frac{1}{4}$  (9 $\frac{1}{2}$ , 10, 10 $\frac{1}{2}$ , 11, 11 $\frac{1}{4}$ )" from underarm, ending with round 2 of Chart.

Using yarn B, knit 1 round.

**Next round:** \* [K10 (11, 12, 10, 11, 10), M1] 3 (4, 1, 1, 2, 5) times, [k11 (12, 0, 11, 12, 11), M1] 2 (1, 0, 2, 1, 2) times; rep from \* to end. 228 (244, 260, 280, 296, 316) sts

Change to smaller needles and yarn D.

Knit 1 round.

Work Mistake Rib for 6 cm / 2 $\frac{1}{4}$ ".

Cast off in rib.

## SLEEVES (both alike)

Place 56 (64, 72, 64, 72, 80) Sleeve sts onto larger needles.

Unzip provisional cast-on and place 8 (8, 8, 16, 16, 16) underarm sts on needles. PM for beg of round after 4th

(4th, 4th, 8th, 8th, 8th) underarm st. 64 (72, 80, 80, 88, 96) sts

**NOTE:** Sizes 1, 2 & 3 begin Chart B on st 5. Sizes 4, 5 & 6 begin Chart B on st 1. First st of round will be a column of sts in yarn C (C, C, B, B). Maintain this column when decreasing in patt.

Leaving 30 cm / 12" tails, join yarns B and C.

Working 8 (9, 10, 10, 11, 12) reps across the round, work Chart B for 10 (6, 6, 8, 8, 10) rounds.

**NOTE:** Decs continue into the Cuff, so take time to read the following section before continuing as you will be working two sets of instructions **AT THE SAME TIME**.

**Dec round:** Patt 1 st, k2tog, patt to last 2 sts, ssk. 2 sts dec Maintaining patt as set, rep Dec round every 24 (16, 12, 16, 12, 8) rounds a further 5 (9, 11, 9, 13, 17) times. 52 (52, 56, 60, 60, 60) sts

And **AT THE SAME TIME**, continuing decs as set, work in patt until piece measures 23.5 (24.5, 25.5, 26.5, 28, 29) cm / 9 $\frac{1}{4}$  (9 $\frac{1}{2}$ , 10, 10 $\frac{1}{2}$ , 11, 11 $\frac{1}{4}$ )" from underarm, or as long as Body before start of Hem, ending with round 2 of chart.

Using yarn B, knit 2 rounds.

Change to smaller needles and yarn E for Cuff.

Using yarn E, knit 1 round.

Continuing decs as set, commence Mistake Rib, always working first st of round as a k st and maintaining this column when decreasing in patt. Work in patt until Sleeve measures 48 (48.5, 48.5, 49, 49.5, 49.5) cm / 18 $\frac{1}{4}$  (19, 19, 19 $\frac{1}{4}$ , 19 $\frac{1}{2}$ , 19 $\frac{1}{2}$ )" from underarm.

Cast off in patt.

## FINISHING

Use yarn tails to close any holes at underarm then use duplicate stitch to connect the columns of slipped stitches that appear broken at the underarms.

Weave in ends and block to measurements.

**a. Neckband depth:** 6 cm / 2 $\frac{1}{4}$ "

**b. Neck circumference:** 43.5 (45, 46.5, 48.5, 50, 53.5) cm / 17 (17 $\frac{3}{4}$ , 18 $\frac{1}{4}$ , 19, 19 $\frac{3}{4}$ , 21)"

**c. Front yoke depth:** 20 (21, 22, 23.5, 24.5, 25.5) cm / 7 $\frac{3}{4}$  (8 $\frac{1}{4}$ , 8 $\frac{3}{4}$ , 9 $\frac{1}{4}$ , 9 $\frac{1}{2}$ , 10)"

**d. Bust circumference:** 87.5 (94.5, 102, 109, 116.5, 123.5) cm / 34 $\frac{1}{4}$  (37 $\frac{1}{4}$ , 40, 43, 45 $\frac{1}{4}$ , 48 $\frac{1}{4}$ )"

**e. Hip circumference:** 95 (101.5, 108.5, 116.5, 123.5, 131.5) cm / 37 $\frac{1}{2}$  (40, 42 $\frac{1}{4}$ , 46, 48 $\frac{1}{2}$ , 51 $\frac{1}{4}$ )"

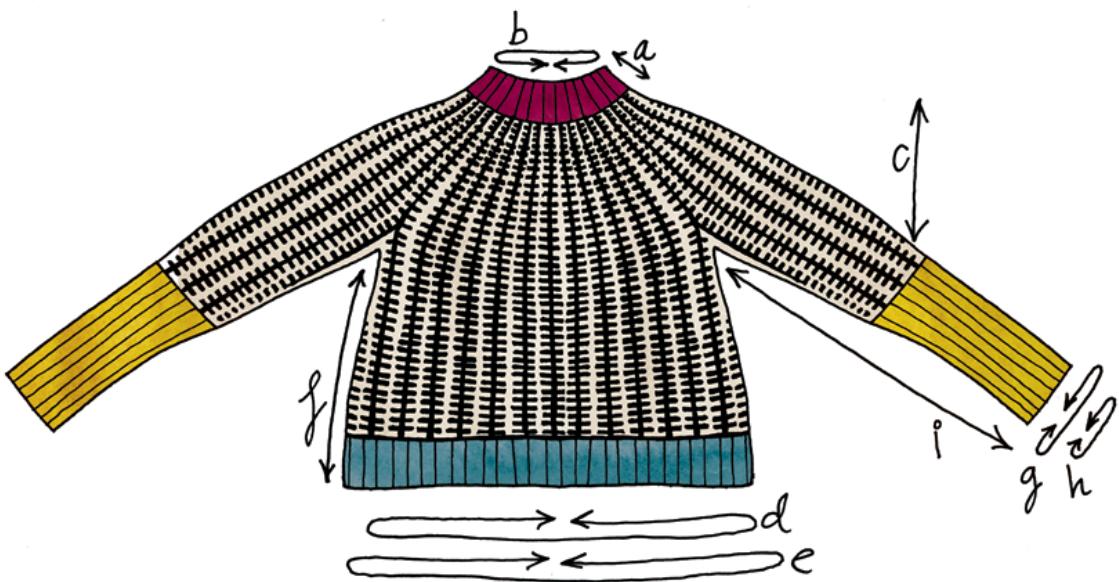
**f. Length from underarm to hem:** 29.5 (30.5, 31.5, 32.5, 34, 35) cm / 11 $\frac{1}{2}$  (11 $\frac{1}{4}$ , 12 $\frac{1}{4}$ , 12 $\frac{3}{4}$ , 13 $\frac{1}{4}$ , 13 $\frac{1}{2}$ )"

**g. Upper arm circumference:** 29 (32.5, 36.5, 36.5, 40, 43.5) cm / 11 $\frac{1}{2}$  (13, 14 $\frac{1}{4}$ , 14 $\frac{1}{4}$ , 15 $\frac{1}{4}$ , 17 $\frac{1}{4}$ )"

**h. Wrist circumference:** 21.5 (21.5, 23.5, 25, 25, 25) cm / 8 $\frac{1}{2}$  (8 $\frac{1}{2}$ , 9 $\frac{1}{4}$ , 9 $\frac{3}{4}$ , 9 $\frac{1}{2}$ , 9 $\frac{3}{4}$ )"

**i. Sleeve length:** 48 (48.5, 48.5, 49, 49.5, 49.5) cm / 18 $\frac{1}{4}$  (19, 19, 19 $\frac{1}{4}$ , 19 $\frac{1}{2}$ , 19 $\frac{1}{2}$ )"

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# Diesis

by Alice Caetano

CHART A

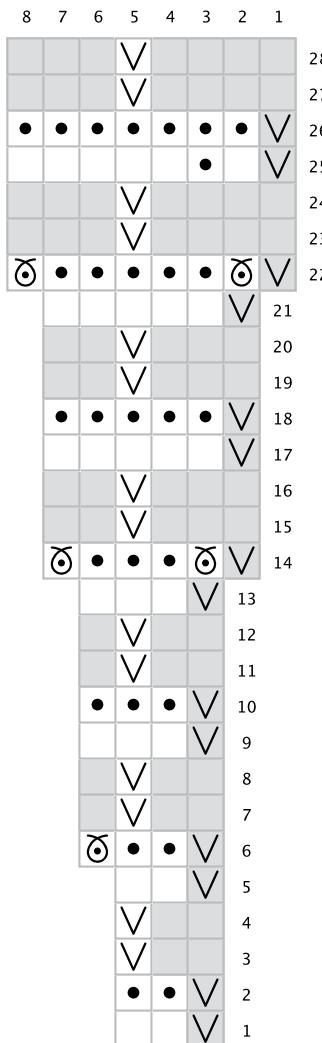


CHART B

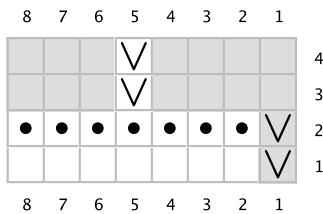
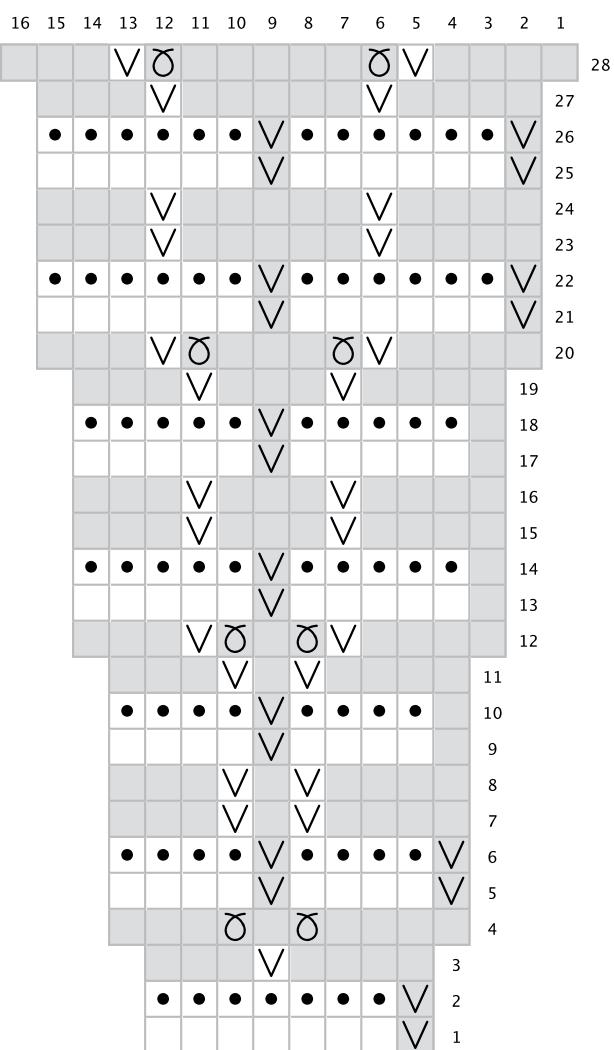


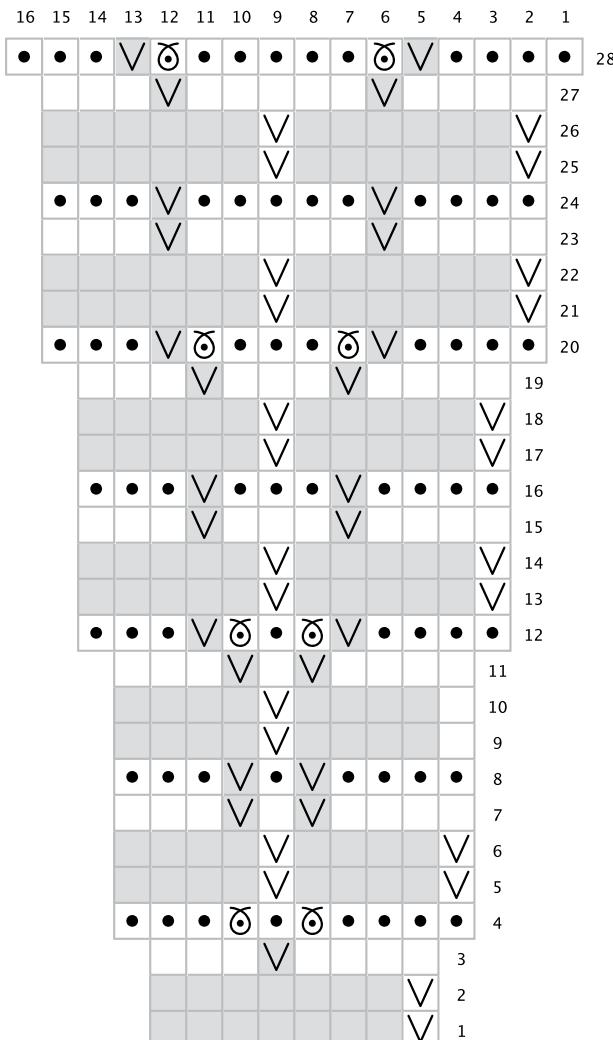
CHART C



# Diesis

by Alice Caetano

CHART D



Key

RS: knit  
WS: purl

RS: purl  
WS: knit

RS: slip purlwise with yarn in back  
WS: slip purlwise with yarn in front

M1P

M1P

work with yarn B

work with yarn C



# Soumak

by Olga Buraya-Kefelian



**One size:** 15 cm / 6" palm circumference x 27 cm / 10½" long

**Yarn:** Brooklyn Tweed LOFT (4 ply / fingering weight; 100% wool; 251 m / 275 yds per 50 g skein)

**Yarn A:** Pumpernickel; 1 skein

**Yarn B:** Cinnabar; 1 skein

**Gauge:** 26.5 sts & 28 rows = 10 cm / 4" over colourwork pattern on 3.25 mm needle after blocking

**Needles:** 2.75 mm / US 2 AND 3.25 mm / US 3 needles suitable for working small circumferences in the round  
Always use a needle size that will result in the correct gauge after blocking.

**Notions:** 1 stitch marker, scrap yarn

**Notes:** Soumak is worked top down starting with the Long-Tail Tubular Cast On method, and 1x1 rib is worked for the cuff before the colourwork pattern begins. For the top of the mitt, additional stitches are cast on after the thumbhole opening and worked in the colourwork pattern, before finishing with a rib top and tubular cast off. The live stitches for the thumb are then picked up and worked in 1x1 Rib and finished the same way as the top.

When washing and blocking, the mitts are slightly felted by hand to create a smoother appearance.

You can make these mitts smaller or larger by decreasing or increasing the size of the needle used.

## Stitch Glossary

### LONG-TAIL TUBULAR CAST ON FOR 1x1 RIB

Twist a loop over the needle or make a slipknot loop (counts as first st cast on), leaving a tail approx. 3 times longer than the width of the piece to be cast on. Hold needle in right hand with the tail to the back and the ball end of the yarn to the front. Slip left thumb and index finger between the strands, so that the ball yarn goes from the needle over the top of your thumb, and the tail goes from the needle over the top of your index finger; hold the ends against your palm, just as for working an ordinary long-tail cast on.

**Step 1:** Put the tip of the needle over, then underneath both strands from behind. Put the needle over the thumb

strand only, hooking it so that 1 loop is added to the needle, then bring needle to back under both strands (1 purl st cast on).

**Step 2:** Put the tip of the needle under the thumb strand, over the index finger strand, then bring it back under both strands to the front, so that 1 loop is added to the needle (1 knit st cast on).

Repeat Steps 1 and 2 until required number of sts are cast on.

As you cast on, make sure to keep the loops over the top of the needle, and the twists and nubs running along the underside of the needle.

### TUBULAR CAST OFF FOR 1x1 RIB

Cut yarn leaving a tail four times the width of the piece to be bound off. Thread on tapestry needle.

**Step 1:** Insert tapestry needle into first (knit) st pwise and pull through, leave st on needle.

**Step 2:** With the tapestry needle held behind the first knit st, insert it into first purl st kwise and pull through, leave st on needle.

**Step 3:** Insert tapestry needle into first knit st kwise and then into next knit st pwise and pull through, drop first st from needle.

**Step 4:** Insert tapestry needle into first purl st pwise and then into next purl st kwise (again with tapestry needle behind the intervening knit st) and pull through, drop first st from needle.

Repeat steps 3-4 until 1 st remains. Pull yarn pwise through last st to fasten off.

### 1x1 Rib (in the round):

**Round 1:** [K1, p1] to end.

Rep round 1 for pattern.

## PATTERN BEGINS

**NOTE:** Left and Right Mitts are worked identically.

### CUFF

Using smaller needles, yarn A and the long-tail tubular method for 1x1 rib, cast on 50 sts.

**Tubular rows 1-2:** [K1, sl1 wyif] to end. At the end of the Tubular Row 2 do not turn.

Join for working in the round being careful not to twist. PM to indicate beg of round.

Work 1x1 Rib (see Stitch Glossary) for 7 rounds.

### HAND

Change to larger needle.

Reading from the Chart, working the 10-st rep 5 times across the round, work rounds 1-22 twice, then rep rounds 1-10 only once more.

**Next round:** Patt 19 sts, place next 12 sts on scrap yarn without working them, using the backward loop method cast on 2 sts across the thumbhole gap, patt across rem

# Soumak

by Olga Buraya-Kefelian

19 sts to end of round. 40 sts total for hand

Working one less patt rep, work rounds 12-22 of Chart.

Change to smaller needle.

Work 7 rounds in 1x1 Rib.

\*\* Tubular round 1: [K1, sl1 wyif] to end.

Tubular Round 2: [Sl1 wyib, p1] to end.

Using Tubular Cast Off Method for 1x1 rib and yarn A and tapestry needle, cast off all rem sts. \*\*

## THUMB

Slip 12 held sts from scrap yarn onto larger needle and rejoin yarn A.

**Set-up round:** K across 12 sts, working across the backward loop cast-on, pick up and k1 st in corner, pick up and k2 in cast-on, pick up and k1 st in other corner. Join for working in the round and PM to indicate beg of round.

16 sts

Work 4 rounds in St st (knit every round).

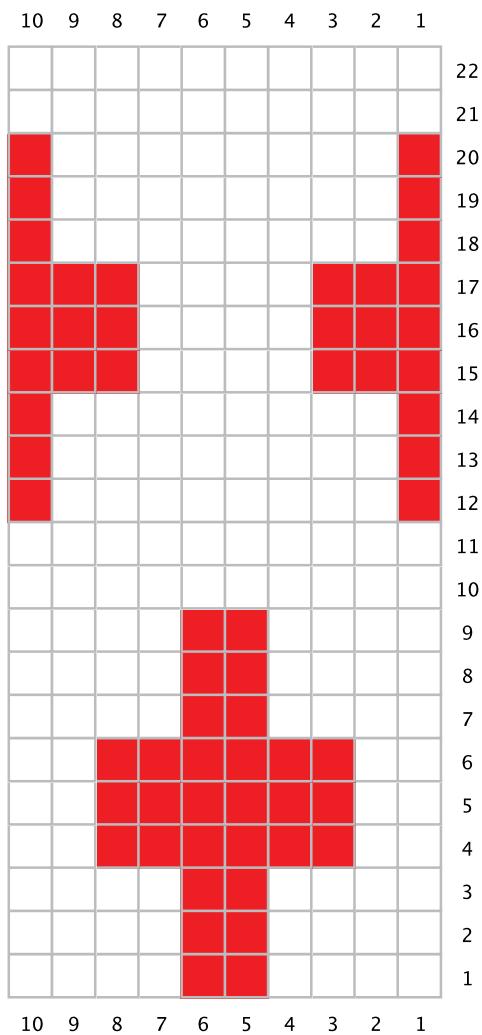
Change to smaller needle and 1x1 rib for 7 rounds.

Work as for Hand from \*\* to \*\*.



## FINISHING

Weave in ends and soak in warm water with some wool wash. Slightly rub the mitts to lightly felt them and even out the fabric. Block to measurements.



### Key

- Knit with yarn A
- Knit with yarn B

# Calamus

by Maddie Harvey



**One size:** 136.5 cm / 53½" circumference x 18 cm / 7" deep  
**Yarn:** J.C. Rennie & Co Unique Shetland (4ply / fingering weight; 100% wool; 215 m / 236 yds per 50 g ball)

**Yarn A:** Coffee (191); 2 balls

**Yarn B:** Pistachio (417); 1 ball

**Yarn C:** Putty (221); 1 ball

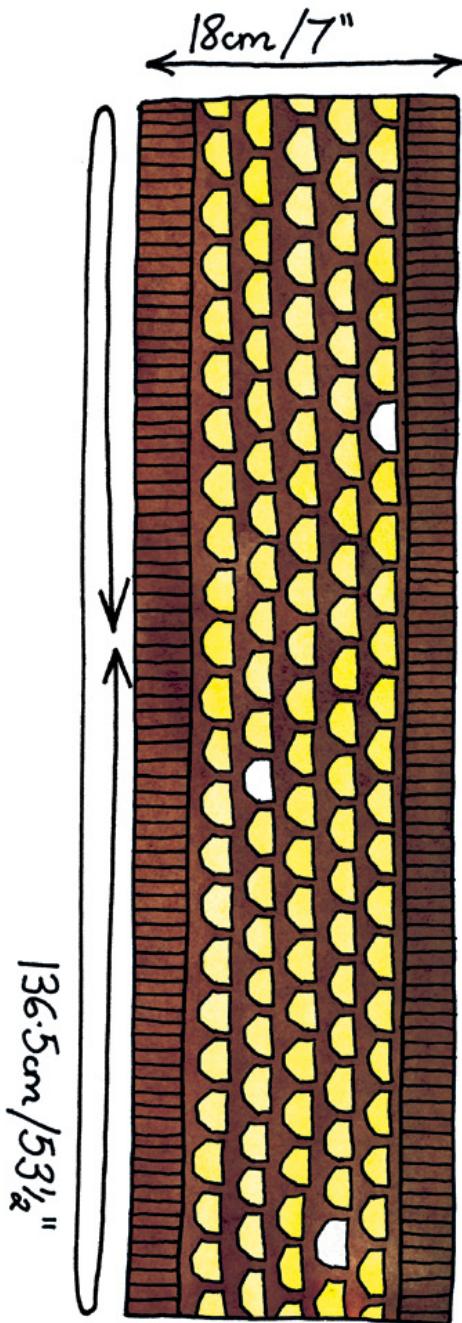
**Gauge:** 27 sts & 33 rows = 10 cm / 4" over colourwork pattern on 3 mm needles after blocking.

**Needles:** 3 mm / US 2½ circular needle, 100 cm / 40" length

Always use a needle size that will result in the correct gauge after blocking.

**Notions:** Stitch marker

**Notes:** Calamus is worked in the round, starting from a band of twisted rib. The colourwork chart is then completed two and a half times before finishing with a second band of twisted rib.



# Calamus

by Maddie Harvey

## PATTERN BEGINS

Using yarn A and the long-tail method, cast on 368 sts. Join for working in the round, being careful not to twist. PM to indicate beg of round.

### Bottom rib

Rounds 1-8: [K1 tbl, p1] to end.

### Rounds 9-10: Knit.

### Colourwork section

Reading from the chart, changing colours as indicated using a stranded colourwork technique, and working the 8-st rep 46 times across the round, work rows 1-16 of Chart twice then rep rows 1-8 **only** once more.

### 40 colourwork rounds complete

Break yarn B and continue with yarn A only.

### Top rib

Rounds 1-2: Knit.

Rounds 3-10: [K1 tbl, p1] to end.

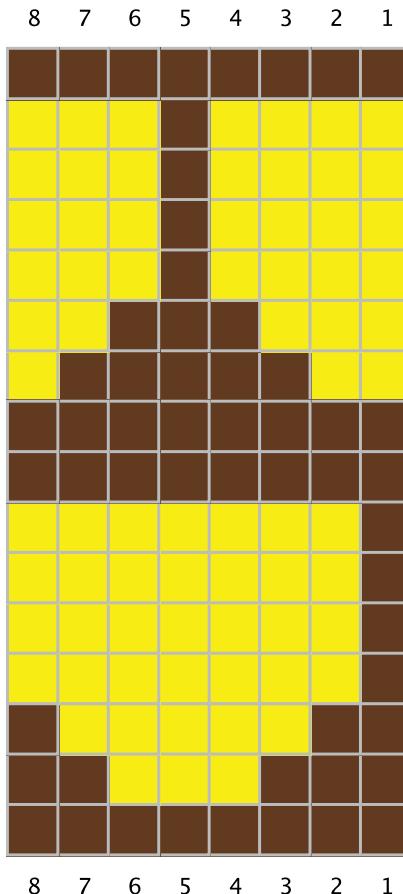
Cast off in rib.

9

## FINISHING

Using yarn C, work duplicate stitch over five yarn B feather-tip motifs across the cowl – one on each horizontal line of motifs.

Weave in ends and block to measurements taking care not to overstretch the rib.



### Key

<span style="background-color: brown; display: inline-block; width: 15px; height: 15px;"></span>	Knit with yarn A
<span style="background-color: yellow; display: inline-block; width: 15px; height: 15px;"></span>	Knit with yarn B



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# ÅLJ



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# OUT OF PRINT

*words by Juju Vail*

*images by Nicole Mlakar + Emilia Jensen*

This issue of Pom Pom features a handmade wardrobe. As makers, we can construct everything we wear. We have the opportunity to wear clothes that are exactly to our tastes. I was keen to discover a knitwear designer that carried their skills and aesthetic into other areas of their wardrobe. I found Emilia Jensen through her Instagram feed, where she wears her handprinted clothing, complemented by her colourful knits. Fortunately, I met her at the Edinburgh Yarn Festival and was delighted when she told me she was beginning to publish her own knit patterns.

For this issue of Pom Pom, we commissioned Emilia to design a cardigan and make two metres of digitally printed fabric so that we could make a garment to accompany her sweater.



While she doesn't have a large catalogue of pattern designs on Ravelry yet, her Instagram feed shows a love of knitting boldly patterned, colourful garments in simple silhouettes. She plans to release more patterns this autumn and is currently collaborating with Swedish companies Magasin Duett and Dandelion Yarns. We caught up with Emilia to ask her a bit about her background, process and inspiration.

Emilia grew up in a small village in the south of Sweden, where she was fascinated by colours, patterns and textiles. This led to studies in textile design at the Swedish School of Textiles in Borås, where she now works as a technician in textile printing and dyeing. Borås may be a small town but it is the centre for textile production in Sweden. It is also home to many textile companies, a textile museum, the Textile Fashion Centre and a lively arts scene. It sounds like the perfect destination for a fan of Scandi design!

Like most Swedish children, Emilia learned to knit at school, but she didn't enjoy it until about six years ago when she was expecting her second child. She suddenly found it relaxing to watch others knit. When she picked up her

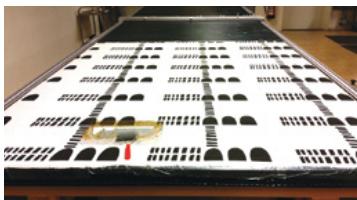
knitting needles this time around, she enjoyed it much more and began inventing her own patterns straight away. Perhaps it was her college education, where she learned knitting, weaving, and printing, by hand as well as through industrial techniques, which gave her the skills to progress so quickly.



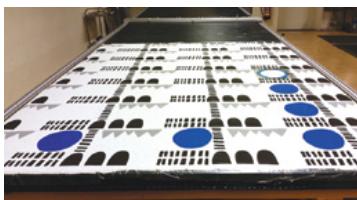
Colourful printed and collected fabrics surround Emilia's worktable.

Emilia lives in a house full of colours and patterns. She began collecting printed fabrics when she was a teenager. Her absolute favourite is the Swedish designer Sven Fristedt, who she finds very inspiring. She also takes inspiration from contemporary designers like French duo Atelier Bingo. Their work with surface, pattern and colour across many media is very much up her street. Like her heroes, Emilia's designs use geometric shapes, and strong colours

and structures. All of her design work is influenced by the screen printing process. Working from her studio, she uses plastic stencils to create patterns, slowly building the pattern through separate layers of colour. This is a simpler method of printing than using screens. This process started as a way of sketching directly onto the fabric. As she was already a fan of geometric shapes, this easy method of printing dots, squares and lines soon became the perfect way to express her design aesthetic. It's a slow process but one she finds fascinating and inspiring. Each time she prints, the fabric turns out differently.



Emilia builds her screen printed fabrics one colour at a time.



She uses plastic stencils to isolate shapes for printing each colour.



This process allows Emilia to build the overall design by gradually adding new colours and shapes.

Emilia uses the same process to work in her sketchbooks that she then infuses into her digital prints. She makes collages, cutting and pasting shapes into her sketchbooks, then she sketches over them, prints and then sketches some more, working back and forth between the different media.

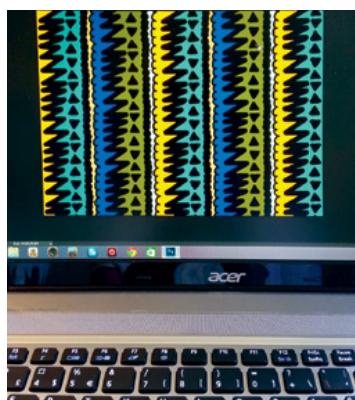


A page from Emilia's sketchbook shows how she builds her designs using geometric shapes and colours.



Emilia's sketchbook shows her process of collaging and combining shapes with sketching.

Printing by hand is a laborious way to cover large pieces of fabric. It is easier to make small panels for bags or pillowcases. Digital printing makes creating lengths of fabric easier as well as offering the option to have different coloured backgrounds, rather than just white.



Emilia's digitally printed silk fabric was designed and put into a repeat in Adobe Photoshop.

The silk fabric used in the dress was printed on the digital printer at her college. She chose silk for its wonderful drape and feel and because it takes the ink colours very well. Here she used a heavy silk with good body that is very easy to sew with. Emilia drafts her own sewing patterns using Swedish books for reference. I used the Style Arc Adeline Dress pattern, with some modifications. I left out the centre back seam, cutting on the fold, so as not to have to match the pattern across the back. I also made some alterations to the pattern, as we were expecting a larger model. However, the oversized dress looks great on our model too.

## Digitally printed fabrics

If you would like to have a go at creating your own fabric (perhaps to match a knit?) there are many printing services offering a range of qualities and fabrics. Spoonflower is well known in the United States and Germany, but any internet search engine will reveal many competitors, some with a better range of base fabrics. Most will print quantities as little as one metre (or yard). This can be enough to make a tote bag, pillowcase, t-shirt, or short skirt.

You can either put your fabric into repeat or print in fabric-width panels. Anything can make a print. Why not take a good photo of the surface of one of your knits and blow it up to print a jersey fabric for a t-shirt?

Pro tip: be sure to take the photograph with a camera that allows you to have a resolution of 300dpi, instead of a phone's resolution of 72dpi.

See more of Emilia's work at [emiliajensen.se](http://emiliajensen.se)

A photograph of a wooden box divided into four compartments, each containing different skeins of yarn. The yarn colors include cream, light beige, dark grey, and black. Two wooden knitting needles are standing upright in the box. The background is a dark, textured surface.

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WWW.FANCYTIGERCRAFTS.COM

A photograph of a stone wall with a wooden gate. Two knitted items, a white and a brown cardigan, are hanging on the gate. In the top right corner, there is a circular logo with a sheep's head and the text 'The Island Wool Company'. The background shows a grassy hillside.

faroe by design  
nordic by nature

islandwool.co.uk

# HOT POCKETS

words by Meghan Fernandes

illustration by Juju Vail



#pockets

Search the hashtag 'pockets' on Instagram (the modern measure of any concept) and you will notice two things. One: a considerable number of photos of people wearing handmade clothing; and two: the posts almost exclusively feature women. But of course they do! For men, like so many things, pockets are taken for granted. You will not find a man at a wedding showing off the fact that there are pockets (pockets!!) in his suit trousers. You may however, (if she's lucky) find a woman showing off the fact that her dress has pockets, perhaps even pockets that can hold her mobile phone without it falling out when she sits down.

The lack of pockets in clothing is symptomatic of a lot of other problems faced day to day by women, or anyone who wears clothes designed for women. Issues of money, personal space, and body image are all present in the pocket, or lack thereof. Once upon a time, pockets were worn on the outside of clothing, until men's suits began to include a number of useful pockets within. For a while, tie-on pockets were included under women's petticoats, but for women whose use of pockets was more practical, like fishwives, for example, the pockets remained on the outside where they were more easily accessible and useful.

Today mainstream women's clothing still doesn't accommodate pockets in the way men's clothing does. Extra lumps or padding along the more close-fitting clothing that is marketed to women is still considered undesirable. Luckily for us handmakers, we can remedy this problem for ourselves. Emilia Jensen's hand-sewn dress (pictured) is a wonderful example of a truly useful womenswear pocket: deep enough for a mobile phone, a wallet, perhaps a sock knitting project, one could reasonably get around for the day without being encumbered by a handbag. And our guest editor, Juju, added pockets to the the Merchant & Mills dress pattern featured with Nancy Marchant's brioche scarf using her own creative prowess.

Pockets in knitting are trickier because of the nature of knitted fabric, but it certainly can be done - my own preference for loose, easygoing clothing accommodates pockets without much effort. Cirilia Rose's Gezell Coat design from her book *Magpies*, *Homebodies*, and *Nomads* is a perfect example of a cocoon shape that incorporates really useful pockets without being fussy, and she also notes that Elizabeth Zimmermann's afterthought pocket (found in *Knitting Without Tears*) is a great way to add pockets at any time to your knitted garments - so there is still hope for your pocketless cardies!

If you fancy adding pockets to any existing (non-knit) clothing, be sure to look out for an online tutorial by Juju in the coming months.



# HOT ALCHEMY TODDY

*recipe by Rebecca Lawrence image by Juju Vail*

This toddy is based on a cold cocktail I once served at a party in a large punch bowl. All I could think of all night was how much cosier it would be if it was served warm in mugs. It's perfect for enjoying in front of a roaring fire for an evening of knitting with friends.

You can use alcoholic cider (or hard cider, as they say in the US) for a stronger cocktail, or swap out for a non-alcoholic alternative and let the rum do its thing.

If you don't have stem ginger syrup on hand try using the flavoured syrups that coffee shops use for seasonal lattes. The possibilities for adding a little sweet depth to your toddy are endless – salted caramel, pumpkin pie, cinnamon – go wherever your taste buds take you!



#### Ingredients (makes one drink):

100 ml / 3 ½ fl oz cider	½ tsp stem ginger syrup (optional)
¼ tsp grated nutmeg	25 ml / 1 fl oz spiced dark rum
2 thin slices of raw ginger	1 cinnamon stick



Place the cider, nutmeg and one of the ginger slices in a small saucepan and warm very gently so that it is just steaming, but not simmering.

Strain into a warmed glass or mug, top with the spiced rum and, if you like a sweeter cocktail, stir in some ginger syrup. Garnish with a cinnamon stick and the second slice of ginger.





# YARN SUPPORT

## The Wool Traders

Brooklyn Tweed - [brooklyntweed.com](http://brooklyntweed.com)

Dandelion Yarns - [dandelionyarns.se](http://dandelionyarns.se)

Holst Garn - [holstgarn.dk](http://holstgarn.dk)

J.C. Rennie & Co - [knitrennie.com](http://knitrennie.com)

John Arbon Textiles - [jarbon.com](http://jarbon.com)

The Little Grey Sheep - [thelittlegreysheep.co.uk](http://thelittlegreysheep.co.uk)

Quince & Co. - [quinceandco.com](http://quinceandco.com)

Shibui Knits - [shibuiknits.com](http://shibuiknits.com)

Shilasdair - [shilasdair-yarns.com](http://shilasdair-yarns.com)

The Uncommon Thread -

[theuncommonthread.co.uk](http://theuncommonthread.co.uk)



# FABRIC SUPPORT

## The Cloth Traders

Fabric Godmother - [fabricgodmother.co.uk](http://fabricgodmother.co.uk)

Emilia Jensen - [emiliajensen.se](http://emiliajensen.se)

Merchant & Mills - [merchantandmills.com](http://merchantandmills.com)

Ray Stitch - [rystitch.co.uk](http://rystitch.co.uk)

Style Arc - [stylearc.com](http://stylearc.com)

Tessuti - [tessuti-shop.com](http://tessuti-shop.com)



# BIRDS OF A FEATHER

## Our Issue 22 Contributors

**Alice Caetano** is a graphic designer, illustrator, obsessive knitter, cat lady, and night owl based in The Netherlands. Alice loves interesting silhouettes as well as details – the big picture and the small. She thinks about the process of knitting a project as well as the wearability and practicality of the garment.

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

**Ann McDonald Kelly** was taught to knit at the age of five by her Danish mother. Even after a lifetime of knitting she is still amazed by the endless possibilities of knit and purl stitches. She works and teaches classes at the **Black Sheep Yarn Shop** in Timonium, Maryland, U.S.A.

**Anna Maltz** is a knit detective, ex-art kid, amateur ice cream enthusiast, colour fancier, Londoner, and maker of many things. She is also Pom Pom's resident columnist. [annamaltz.com](http://annamaltz.com)

**Ellinor Siljeström** is a Swedish-born, London-based designer with a severe weakness for liquorice. Her knitting patterns are an extension of her knitwear label KAOS by Siljeström. She can often be found exploring East London breweries, and plotting collaborations and business plans with her pastry chef husband. Find her on Ravelry and Instagram as: [@missiljestrom](https://www.instagram.com/@missiljestrom)

**Emilia Jensen** is a colourful textile designer from the south of Sweden. She works as a dye and print teaching technician at a design school. When working in her studio she draws patterns, prints fabric, and knits. She loves colour and patterns. Find her on Instagram as: [@emiliasfuglie](https://www.instagram.com/@emiliasfuglie) [emiliajensen.se](http://emiliajensen.se)

**Fiona Alice** is a knitwear designer from Nova Scotia, Canada. She spent two years living in London, UK, where, together with Pom Pom Press, she published her first book *Take Heart: A Transatlantic Knitting Journey* in 2015. Fiona continues to travel and gather inspiration from countries such as Finland, Estonia, and Iceland. [fionaalice.com](http://fionaalice.com)

**Juju Vail** studied fashion design in Canada and ran a knitwear business that sold handknits in North America. An MA in textile design brought her to London over 26 years ago. She has her fingers in many pies: writing textile books; designing knits and patterns; sewing; painting; and photography. She loves to research and explore new techniques. Juju is a continental 'picker' and believes herself to be the world's fastest knitter but hasn't proved it yet.

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

**Maddie Harvey** is a freelance designer and knitting teacher, living and working in Edinburgh, UK. She loves bold and simple knitwear designs, especially those that use stripes and colourwork in striking colour combinations. A former primary school teacher, Maddie is inspired by colour, geometry and knitwear construction. Find out more at [maddieharveydesigns.com](http://maddieharveydesigns.com)

**Nancy Merchant** is the Queen Mother of Brioche. She is the author of *Knitting Brioche*, *Knitting Fresh Brioche*, *Leafy Brioche* and is working on her current knitting passion of developing tuck stitches. Nancy lives in Amsterdam yet still finds time to travel the world, spreading the brioche love around. [briochestitch.com](http://briochestitch.com)

**Olga Buraya-Kefelian** learned knitting from her mother at a very young age, growing up in Belarus. She has created her own brand of knitwear patterns olgajazzy that are sold via her website and has authored several publications. But you can also see her designs in numerous publications in print as well as online. Make sure to check her recent book, *Capsule*, published by Brooklyn Tweed. Currently residing in Alexandria, Virginia she continues work on her brand and numerous collaborations while teaching classes and workshops nationwide as well as internationally. Find her across social media platforms as: [@olgajazzyknits](https://www.instagram.com/olgajazzyknits)

**Rebecca Lawrence** is currently pursuing her dream of being a vintner and sommelier, and her freelance work as a recipe developer means she hasn't had to leave out her love of food. When she's not raving about Italian reds, or running food and wine pairing evenings, she can be found in her garden or curled up with her knitting, usually accompanied by a large glass of something. [rosmarionoevino.com](http://rosmarionoevino.com)

**Sari Nordlund** lives by the sea in Finland. She conserves museum furniture for a living, and spends most of her free time knitting, despite vowing never again to touch needles and yarn after failed attempts at knitting in her childhood. Sari loves undyed wool, knitting cables, good quality coffee, and cats, not necessarily in that order. [lunaknit.blogspot.com](http://lunaknit.blogspot.com)



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