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SPRING/
SUMMER
2020

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See Page 2

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WIN A COVER KIT

For a chance to win enough yarn to complete Jacob Seifert's Reversal wrap, email editors@sohopub.com. The deadline is July 1, 2020.

on our cover

Bright melon tones delight the senses in Jacob Seifert's brioche wrap, in Urth Yarn's *Monokrom Fingering* and *Merino Gradient Kit*. Photograph by Jack Deutsch. Styled by Natasha Senko Thalman. Hair and makeup styled by Cindy Adams.

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

Finsen Shawl featured in the new book

Making Marls
by Cecelia Campochiaro

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Editor's Letter SPRING/SUMMER 2020

United We Knit

"My dear knitters, crocheters, crafters, and friends:
"How quickly and unexpectedly things are changing. Who could have guessed that on the eve of the spring equinox, the earliest in 124 years, that we would be in the midst of a global crisis, one in which no one person is unaffected."

This was the beginning of a letter that I wrote and posted on social media on March 23, 2020, almost one month ago. As I sit here in my apartment, with the sun shining, there is zero noise coming from outside, truly unusual for a Friday morning in New York City. Our governor has just extended his "New York State on PAUSE" order until May 15, with no end in sight. A trip to the grocery store is now a surreal experience. While joining the long lines just to get in the door, I take the time to notice all the different types of people around me (hopefully at least six feet away). Some are angry, grumpy, or unaware; others are trying to make the best of it with singing, wearing fun, colorful, handmade face masks. There was even a very upbeat young person the other day entertaining the group by playing the banjo. This is our new normal.

So what have we all been doing throughout this isolation period? I, for one, have been knitting and crocheting a lot more. Our yarn editor, Matthew Schrank, has been sewing face masks for friends and family. Here at the magazine we are continuing with our daily routine, just now at home, with meetings online instead of in the conference room, texts and phone calls instead of a visit to each other's desks. There have been some challenges along the way in adjusting to this new scenario, but working as a group we are managing to get this issue to the printer. "It takes a village!"

We begin our fashion stories with "Essential Elements" (page 39), six classic styles to knit up for your capsule wardrobe in neutral shades and lovely basic yarns. These pieces can all be worn year-round and will never go out of style.

Blue has always been my favorite color, and lucky me, Classic Blue is the color of the year. We celebrate it in "Out of the Blue" (page 44), with four designs in various shades of this endlessly enchanting primary color, using beautiful, summery yarns.

Shawls are still a staple in the knitting world. We chose three gorgeous and colorful hand-dyed yarns for a trio of reversible wraps. See the different ways to wear them in "Wrap & Turn" (page 54).

With Spring/Summer 2020 under our belt, we will shift our focus to Early Fall. This issue will likely look a bit different than it normally does. The garments are already being knit up, but with New York City on virtual lockdown, we may not be able to photograph them on live models. Perhaps we'll shoot on dress forms, or hangers, or flat, or a combination. We are in the process of working that out. (We still hold out hope that we will be back to "business as usual" in time to work our typical magic.) Either way, it will be a very special issue.

A big, heartfelt thanks to all our readers who have supported our magazine throughout the years, and to the staff at SoHo Publishing and all the designers, knitters, advertisers, and outside production people, who have worked diligently and over many hours, while also dealing with personal issues as a result of this crisis. Because of your dedication and love of the craft, we can continue to produce content and keep inspiring people to knit and crochet for years to come.

Stay healthy and safe.

carla@vogueknitting.com

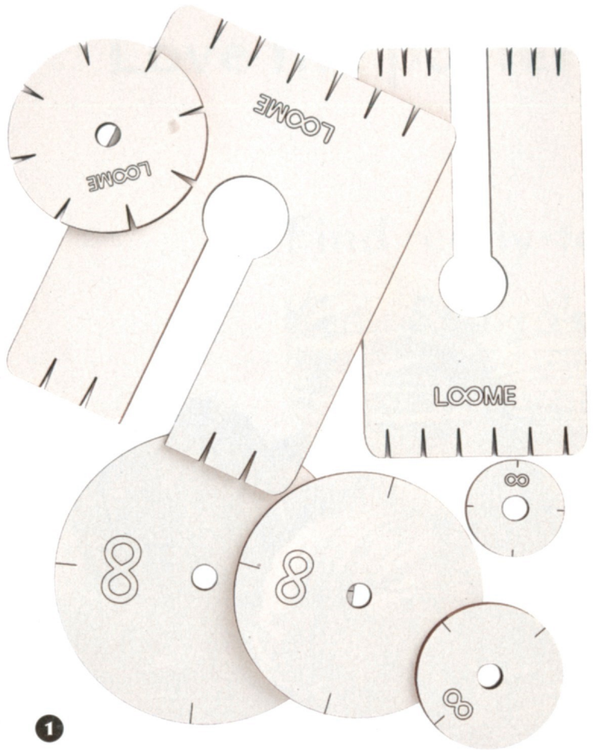
LET'S STAY CONNECTED!

moving the needle | Our Latest Obsessions

LOOMING LARGE **Schacht Spindle Co.**'s Arras Tapestry Loom, with color-coded coils and 100 Texsolv heddles, combines tradition and modernity. Generously sized yet still portable, precise, convenient, and durable, the maple hardwood and plywood loom is both a thing of beauty and a joy for weavers both old and new to enjoy. ***www.schachtspindle.com***

BY MOLLY POHLIG

MARCUS TULLIS



1

2

3

4

1. Two new innovations from **Loome** are an ingenious three-in-one pompom trim guide that can be used as a kumihimo cord maker and sashiko/embroidery tracer, and a four-in-one pompom maker that is also good for tassels, friendship bracelets, and weavings. **www.theloome.com** **2.** Each Mineral Silk mini-skein bundle from **Purl Soho** includes four silky, sparkly lengths of yarn in coordinating colors, perfect for trims, I-cords, tassels, and more. Your imagination is the only limit. **www.purlsoho.com** **3.** With just a hint of fragrance, nourishing Maker's Balm from **Twig & Horn** is formulated to keep knitters' hands soft, smooth, and snag-free. **www.twigandhorn.com** **4.** Victorian scrollwork scissors from **Never Not Knitting** will add undeniable elegance to your tool bag. **www.nevernotknitting.com**

Sustainable Threads

As our awareness of environmental challenges grows, eco-yarns are all the rage. Organic, recycled, or upcycled—these yarns feel good in more ways than one. BY MOLLY POHLIG

• A bamboo-polyester blend has an added benefit: Each hank contains two recycled plastic bottles! SKACEL/HIKOO *Popcycle* (50% bamboo, 50% polyester from recycled plastic bottles; 305yds/100g) has a smooth, cool hand and a subtle tweed effect. *www.skacelknitting.com*

• This GOTS-certified blend is an organic worsted weight ideal for children or adults with sensitive skin. KELBOURNE WOOLENS/BC GARN *Northern Lights* (80% organic wool, 20% silk; 218yds/100g) is next-to-skin soft, with little highlights of silk shining through the wool. *www.kelbournewoolens.com*

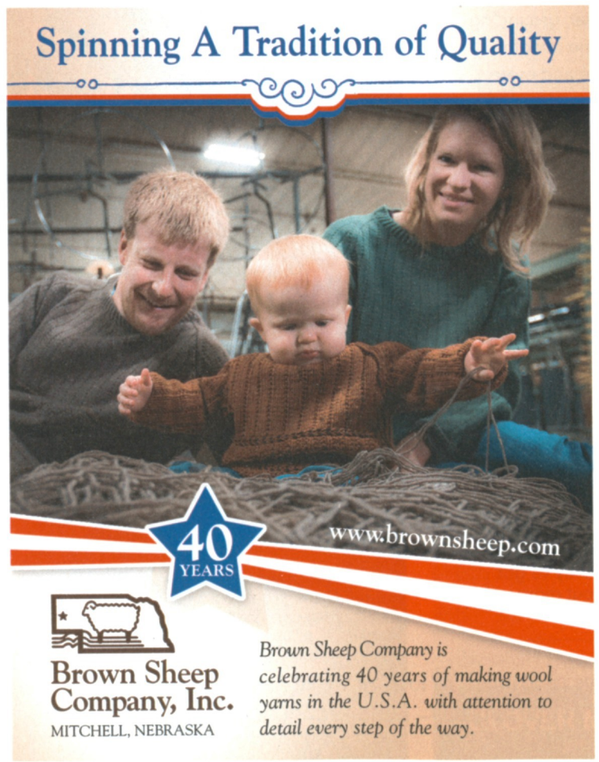
• Recycled cashmere makes all the difference in the light, tweedy softness of TAHKI/STRING YARNS *Tuscany* (58% cashmere, 28% lambswool, 8% silk, 6% other fibers; 154yds/50g), a harmonious and luxurious, yet rustic, blend. *www.stringyarns.com*

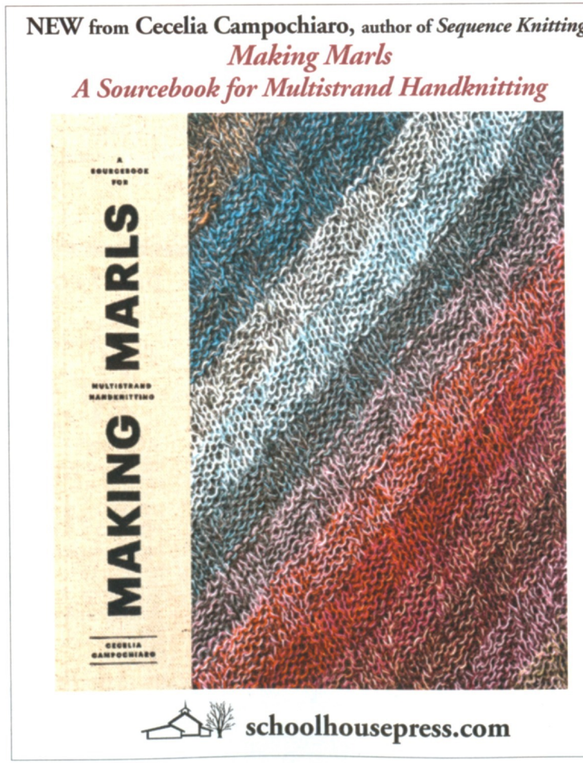
• UNIVERSAL YARNS/FIBRA NATURA *Cashmere Lusso* (50% recycled cashmere, 50% virgin cashmere; 246yds/50g) combines sustainability and luxury by adding cashmere from recycled sweaters to virgin cashmere for a decadent, gratifying delight. *www.universalyarn.com*

• ECHOVIEW FIBER MILL *Recycled Yarn Collective* (90% superfine merino wool, 10% recycled yarn; 140yds/100g) is a fun and festive merino yarn, enriched with waste yarn and fabric scraps, making for a unique skein every time. *www.echoviewnc.com*

• Made from 100% recycled materials, CASCADE YARNS *ReBound* (70% polyester [recycled PET], 30% cotton [recycled]; 164yds/100g)—part of its recycled/upcycled collection—is a soft and durable skein that retains shape like a dream. *www.cascadeyarns.com*

MARCUS TULLIS





STYLE TAKEAWAY The Beauty of Blue

WAY BACK IN 2000, PANTONE named its first official Color of the Year. It crowned Cerulean Blue the color of the millennium, a color to calm and cool at a time when Y2K anxiety was high. Fast-forward twenty years and the world is facing a different sort of anxiety; Pantone made a prescient move by selecting the familiar, grounding hue of Classic Blue for 2020. As Pantone has become a household name over the past two decades, its Color of the Year announcement has grown more and more influential in fashion, art, and advertising. And the color blue has remained a mainstay throughout, as evidenced by Yoko Hatta's blue beauty from our Fall 2010 issue (above left). We're hopping on the trend with four gorgeous knits, including Brooke Nico's pullover (above right), to keep you in style for the reign of Classic Blue.

ALL TOGETHER NOW

KNIT ALONG NEWS

CASCADE: Knitterati Knit-Along Diagonal Afghan, www.cascadeyarns.com

ARNE & CARLOS: Quarantine Mystery KAL, www.arneandcarlos.com

PATTY LYONS: Palm Canyon Sweater, www.pattylyons.com

MELISSA LEAPMAN: Save the Honeybees Wrap Knitalong, www.ravelry.com

ANDREA MOWRY: KAL of any DreaReneeKnits sweater, www.ravelry.com

ROSEMARY HILL: Flatten the Curve KAL, www.ravelry.com

DON'T FORGET THE KIDS!

Now is the perfect time to keep little ones busy by teaching them how to knit, and Rowan is offering a free online course to get those little needles clicking. The five-part course requires only basic knitting tools and is recommended for children 7 and up. They'll be casting on in no time to knit up three fast, fun projects, with a simple cowl pattern to tackle once they've got the basics down. Find out more at **www.knitrowan.com.**

BLANKETS TO KNIT WITH LOVE

1. Join the KAL for Safe at Home by Margaret Holzmann from KnitWit Designs, *www.ravelry.com/patterns/library/safe-at-home-blanket*

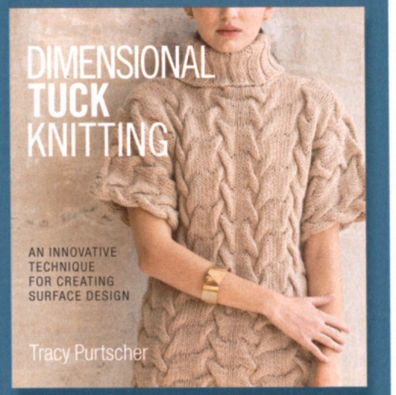
2. Rosemary Drysdale's Chunky Knit Throw from *Seed Stitch: Beyond Knit 1, Purl 1* (Sixth & Spring), *www.ravelry.com/patterns/library/chunky-throw-5*

3. The sure-to-warm-yours Heart Blanket by Bonnie Franz, from *Noro* Fall/Winter 2014, *www.ravelry.com/patterns/library/33-heart-blanket*

GERARD HOLZMANN (SAFE AT HOME); ROSE CALLAHAN (HEART BLANKET, YOKO HATTA CARDIGAN)

wise words "It hasn't really mattered what we've knitted, as long as we've had something to do while locked up in our house." — ARNE & CARLOS

DISCOVER A WHOLE NEW DIMENSION OF TEXTURE



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- **Double pointed:** 5 in (12 sizes: 0-10.5), 7 in (15 size: 0-15)
- **Circular:** 9 in (9 sizes: 0-8), 16 in (15 size: 0-15), 24 in (17 size: 0-19), 29 in (17 size: 0-19), 36 in (17 size: 0-19), 48 in (12 size: 0-10.5)

We only use consciously selected materials and focus on improving the ea and comfort of your knitting experience.

Art No. 348
Yarn Guide
Helpful to use while knitting with two or more yarns.

Art No. 3009
Bamboo Knitting Repair Hooks
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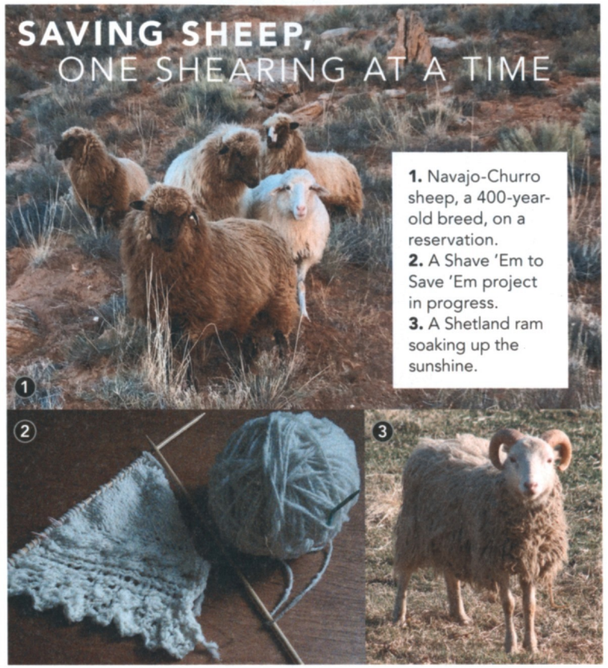

SHAVE 'EM TO SAVE 'EM, a challenge campaign started by the Livestock Conservancy, aims to promote the wool of rare sheep breeds by engaging both producers and consumers. It is the brainchild of Marie Minnich, a conservancy board member who is also a fiber artist and a shepherd with a flock of Romeldale/CVM sheep. Here's how it works: Fiber artists can buy wool from rare-breed providers (there's a handy online directory), earning stamps in their "fiber passports." Artists can earn items—discounts on wool, fiber wash, patterns, felting supplies—with each completed project and are encouraged to share pictures and info on Facebook and Ravelry. The more breeds an artist uses, the more stamps they get, the more items they can earn, and the more people are being inspired to buy fiber from rare-breed providers.

Deborah Niemann-Boehle, a conservancy program research associate, explains the program's impetus: "Wool sold to the wool pool in the Northeast in 2016 brought between 60 and 85 cents per pound. During the same period, raw wool sold directly to consumers through specialty markets, such as Etsy, sold for remarkably higher prices, from $8 to $40 per pound. Interest in fiber arts is high, and this represents a valuable market opportunity for heritage-breed wool. For this campaign, educational blogs, videos, and tip sheets will help breeders build capacity in order to develop and meet a demand for heritage fibers. Milestones, prizes, and an online community will encourage fiber artists to use fiber from sheep breeds on the Conservation Priority List."

The Livestock Conservancy (www.livestockconservancy.org) conducts research, education, outreach, marketing, and genetic rescues to help ensure the future of rare-breed agriculture. It publishes America's list of endangered farm animal breeds and works to ensure those breeds aren't lost forever. The main goal of Shave 'Em to Save 'Em is to keep wonderful sheep breeds from extinction. Breeds are ranked from critical to recovering. Breeders are expected to benefit from the project as they improve their wool quality and marketing practices, leading to greater farm revenues. Fiber artists will benefit from access to more information about the diverse wool types, and from connections to local sources that will expand the palette of fibers from which to work. Endangered sheep breeds will benefit from greater consumer awareness and increased use of their products. Everyone wins.

As Niemann-Boehle says, "The ultimate goal of the Livestock Conservancy is to put ourselves out of a job. We'd love to see all twenty-two breeds of sheep graduated from the list, but that won't happen unless the sheep have a job. Many shepherds have been raising them at a financial loss for years simply because they love a specific breed and don't want to see them become extinct. But if we can put these sheep to work and help the shepherds sell their wool, then the shepherds will be able to increase the size of their flocks and ultimately secure the future of the breeds." —MOLLY POHLIG

COURTESY OF THE LIVESTOCK CONSERVANCY

A BOOST FOR FIBER-ENTHUSIAST SCHOLARS

Beans for Brains, the brainchild of popular online yarn store Jimmy Beans Wool, has announced another year of its merit-based scholarship program for artistic students pursuing or in the process of attending post-secondary education. Focused on characteristics including yarn knowledge, academic performance, community service, financial need, and more, the program aims to uplift creativity through the fiber arts. In the past, the Beans for Brains Scholarship was given to four or five students per year to help them accomplish their dreams at local universities like the University of Nevada, Reno, and at prestigious schools such as Harvard and Yale. For 2020, Beans for Brains is upping its game, awarding six scholarships of $2,500 each, divided between four national regions, a local award in Reno, where Jimmy Beans Wool is headquartered, and a community service award.

This magazine is proud to be a sponsor, helping burgeoning knitters, crocheters, and weavers to realize their fiber dreams. Find more information at www.jimmybeanswool.com/details/knitting/scholarshipHome.asp. —MOLLY POHLIG

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CANADA

Family Plies

Two mother-daughter teams in Alberta are creating a blend of local wool, local designers, and local fibery spirit. BY LEE ANN DALTON

ROSEBUD RIVER FIBRE MILL **1.** The spinning machine. **2.** A marled blue-and-green Corriedale DK also fades between colors. **3.** Blue Tweed Corriedale DK. HIPPY STRINGS **4.** Hippy Strings offers a deep selection of hand-dyed yarn. **5.** The knitting circle room welcomes makers to sit, create, and exchange ideas and inspiration.

JUST OUTSIDE THE TINY HAMLET OF ROSEBUD, ALBERTA (about 70 miles, or 113 km, northeast of Calgary), the Rosebud River runs through the 340-acre Martin homestead, in operation since 1897. Alexandra and Jim Martin have kept the farm self-sustaining, with cattle, chickens, turkeys, and geese, their own hayfields, and a large garden that provides most of the family's food. There had been sheep on the farm in earlier decades, but seven years ago, Alex decided to add a small flock to the current mix, in order to have a supply of wool for spinning, knitting, and crocheting. In 2019, with Alex's love of local wool and daughter Stevie Vermunt's talent for dying wool and yarn, the idea for Rosebud River Fibre Mill (www.rosebudriverfibremill.com and on Facebook and Instagram) was born.

Alex says, "We love the fact that wool is a renewable, biodegradable resource, so we wanted to make Canadian yarn and wool and alpaca products more readily available as an alternative to man-made materials. Our machinery arrived in March of 2019, and it's a full-time job for both of us. We do all processing, splitting the work evenly, and Stevie does the dyeing."

The mill's website includes descriptions of the methods used to process raw fiber into batts, rovings, yarns, and rug yarns, as well as information about the Canadian farmers that provide the fiber. "We strive to foster connections between makers and producers by discussing the source of the fiber, the breeds of sheep, and the ecological benefits of natural fibers," Alex says. The mill also offers custom processing for fiber farmers.

Alex and Stevie attend fiber festivals in order to connect with fellow producers and fiber artists. "We hope to expand our wholesale offerings to stores and indie dyers," Alex says. For the future, she adds, "We'd eventually like to open a shop in our community and work on transitioning to running the mill on renewable power. Innovation is important to us, so we are always looking for ways to improve our process. There is always more to learn in the fiber arts. It's important to make time for creating by hand."

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

HIPPY STRINGS

On the other side of Alberta, in Sexsmith, about 13 miles (21 km) north of Grande Prairie, there's a place where you can kick back with twenty or so other knitters in a comfy "knitting circle room" and take all the time you want to create by hand. Another mother-and-daughter (in-law) team, Sherrill Young and Robyn Young, opened Hippy Strings in September 2016, in a unique setting: the historic train station in Sexsmith.

"The train station is located directly in front of the last remaining grain elevator in Sexsmith and is over 100 years old," Sherrill says. "There are lots of little nooks and crannies with so many things to look at. Often we hear our customers say 'we need to look again—every time we look there is something new to see!' We love all things handmade and support our local makers by offering their items for sale." Along with yarn, Hippy Strings carries local handmade products like jewelry, soaps and bath products, honey, cross-stitch kits, and a variety of hand-knit items such as mitts, toques, and scarves. Hippy Strings offers its products for sale both in the store and online (www.hippystrings.ca).

"As we got to know our customers better, we learned that hand-dyed was our best seller," Sherrill says. "We now have a large selection of hand-dyed yarns and are working on stocking yarns with unique fiber contents." Hippy Strings is a Ravelry Pro store, so they can sell patterns directly from Ravelry designers, but for display knits, they often use patterns by local designers Cozy Up Knits, a group of four sisters from Alberta who create designs for just about anything a knitter could hope for. Hippy Strings hosts fall and winter knitting classes, as well as a wide variety of special events, including Valentine's High Tea and Knitting, Christmas Potluck, and a Knit All the Things Retreat in Jasper, Alberta. Robyn and Sherrill have turned Hippy Strings into far more than a whistle-stop for knitters, and the coffee's always on. ■

COURTESY OF ROSEBUD RIVER FIBRE MILL (1–3); COURTESY OF HIPPY STRINGS (4–5)

Notions from *Knitting Ephemera*

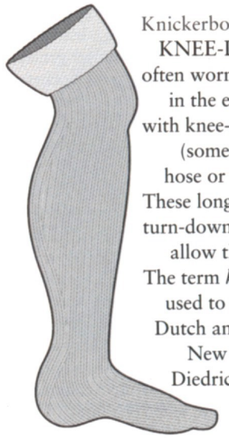
This beloved book of wondrous knitting trivia is a source of the craftiest delights.

If you are wondering whether or not you've got enough yarn left to finish a row when coming to the end of a skein, measure the remaining yarn. If it's four or more times the width of the row you're knitting, you should have enough.

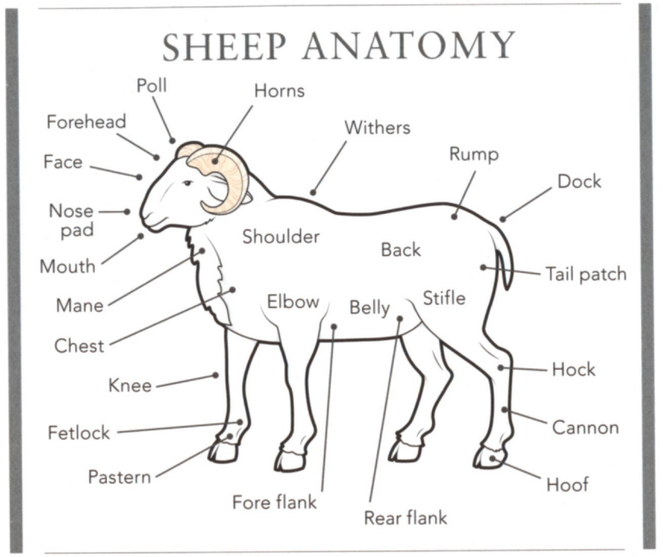
What type of garment has most frequently made the cover of *Vogue Knitting*? THE PULLOVER SWEATER. The color most often used for the cover garment? Believe it or not, WHITE.

Author Hans Christian Andersen wrote a fairy tale called *"The Darning Needle"* about a, well, darning needle who fancied herself a bit above her station and came to a bad end.

It is said that U.S. President James Buchanan liked to crochet in his spare time.



Knickerbockers are a form of KNEE-LENGTH PANTS, often worn by boys in the winter in the early 20th century, along with knee-high stockings (sometimes called knickerbocker hose or knickerbocker stockings). These long socks often featured turn-down cuffs and shaping to allow the sock to fit over the calf. The term *knickerbocker* was also used to refer to Americans of Dutch ancestry who settled in New York, after the pen name Diedrich Knickerbocker, used by Washington Irving.



A center-pull ball was once called a false clue. (*Clew* is an old Anglo-Saxon word for a ball of yarn—perhaps the two terms are related.)

SHETLAND RING OR WEDDING RING SHAWLS are knit in beautiful lace patterns and in such fine wool that, as Shetland expert Sarah Don wrote, "although they can measure up to 6 feet square, they can with ease be pulled through a woman's wedding ring."

Number of CALORIES BURNED per hour by KNITTING :

102

Activities that use FEWER CALORIES per hour than KNITTING:

listening to music	74
meditating	57
watching television	89
kissing	72
sleeping	57

"Knitting is the saving of life." — VIRGINIA WOOLF

CAROL J. SULCOSKI *is an attorney by day and a knitting author and designer by night.* Knitting Ephemera *is available at* vogueknitting.com, amazon.com, barnesandnoble.com, *and wherever books are sold.*

10 Questions: Norah Gaughan

Does she even need an introduction? If you know knitting, you know Norah Gaughan as the designer of some of the most eye-catching, recognizable patterns around. BY MOLLY POHLIG

1. How and when did you learn to knit?
My friend Grace Judson in Princeton, New Jersey, taught me how during a particularly hot week in the summer of 1975. We retreated indoors to the air-conditioning, and to keep us both busy, Grace had me knit a two-color hat, in the round, in fingering-weight wool. I was 14 and she was 16.

2. You're basically the queen of cables. What's your all-time favorite cable to knit?
How could I have a favorite? Let's say No. 74, Medallion, from my *Knitted Cable Sourcebook*. I am still amazed that a few simple cable crosses can make the fancy rounded shape.

3. What's your No. 1 source of inspiration?
Pinterest. Not only can I keep track of fashion ideas there, I also see knitwear from all over the world and from any era and keep track of it all in folders. It's the place to look for nature/biology inspiration too.

4. How do you balance an extensive teaching schedule with design work?
That's a question I've been trying to answer for the past six years, ever since I left Berroco and began freelancing again and teaching more than ever. When I am scheduling teaching events, I have to remember to leave a few days for preparation and almost a week for recovery after a retreat. I am not capable of flying home and designing the next day. Taking the summer off from teaching and trying to limit most months to one event is kind of working.

5. How much does the fiber you're working with influence the design?
A lot, of course. That's why swatching is so important. Swatching is my life.

6. What's your can't-live-without-it design tool?
My computer—specifically the drawing program EazyDraw. I make all of my schematics, and more importantly, my charts with EazyDraw. This program is only for Apple. I am addicted to Apple products.

7. Your work walks this incredible line with minimal silhouettes and maximal details. Would you consider yourself either a minimalist or a maximalist?
I've always been in internal conflict about that, like there are two of me in here. I love surface pattern. I am not likely to put a maximal pattern on a maximal shape, that's too hard—too difficult for me, and too difficult for other knitters.

8. How did growing up with two creative parents influence your life?
It was everything. I am sure being artistic is both nurture and nature. Some may be in the genes, but my brother and I were immersed in creativity all the time. We made things, we looked at art, and to be honest, we felt special because our parents were artists. Then, Mom, along with her mom, taught me how to embroider, crochet, hand sew, and sew on the machine. They taught me to love fabric and yarn. On a basic level, if my parents weren't both freelancers, would I know that freelancing existed? Also, my first designs were published because Mom [Phoebe Adams Gaughan] brought one in to show the editor she was illustrating for.

9. What's your favorite spot in the world to knit?
What first comes to mind is a bar in a lovely hotel located next to both a lagoon and an ancient lava field in western Iceland. Thinking more practically, the place I do knit most is in my Ikea leather chair in front of our projection screen at home. We don't have a TV, but that doesn't mean I don't watch TV.

10. What's the best knitting advice you've ever received?
Relax. ■

ORIGINS
NATURE/NURTURE
Born in New York City to two illustrators, Gaughan first picked up needles in 1975 and has been unstoppable since. After nearly a decade as the design head of Berroco Yarns, she has been a freelance designer and teacher since 2014, which she now does from her home in New Hampshire.

This hat was her very first knitting project.

Gaughan's Organic Cable Turtleneck from *VK* Fall 1997.

1

2

3

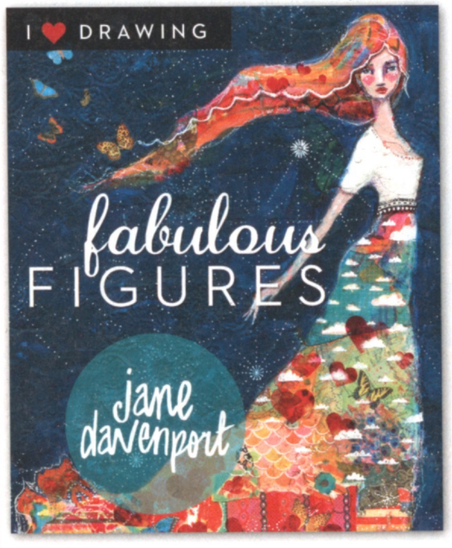
Her best-selling pattern on Ravelry, Sous Sous, from Loop, London.

4

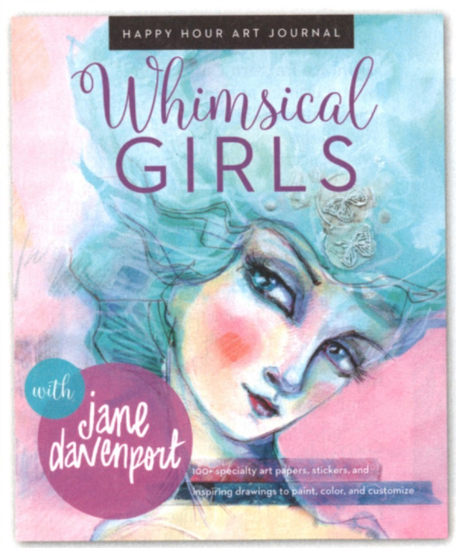
1. Phoebe Adams Gaughan. **2.** Young Norah in a blue vest crocheted by her mother. **3.** An instant classic: *40 Timeless Knits*. **4.** The Cross Stitch Panel Pullover from *VK* Fall/Winter 1987.

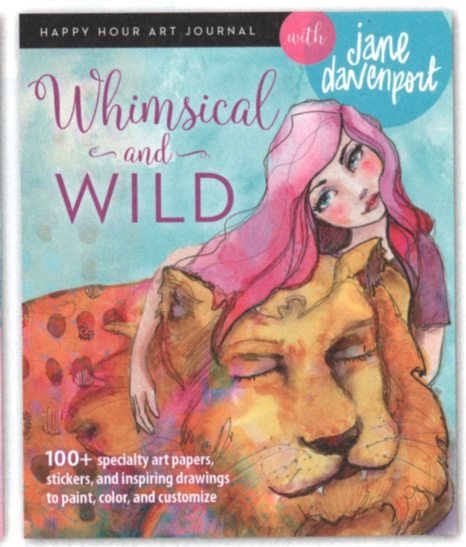
COURTESY OF NORAH GAUGHAN; LOOP, LONDON (SOUS SOUS); *NORAH GAUGHAN: 40 TIMELESS KNITS* (TURTLENECK, PULLOVER)

Discover your artistic voice with jane davenport

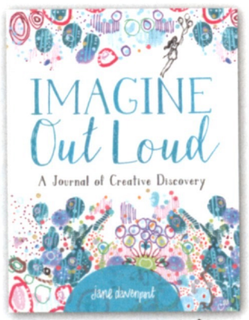


Best-selling author, teacher, and internationally renowned artist JANE DAVENPORT has taught thousands of women to draw, paint, color, make time for themselves, and realize their creative potential. Filled with gorgeous illustrations, expert instruction, inspiring quotations, and gentle guidance, her books will be your guides on your own path of creative discovery.



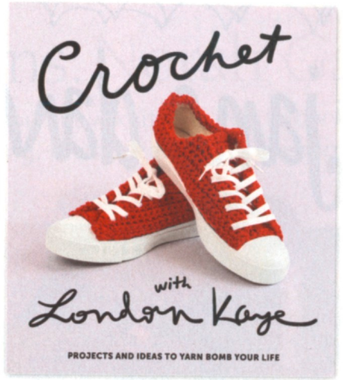


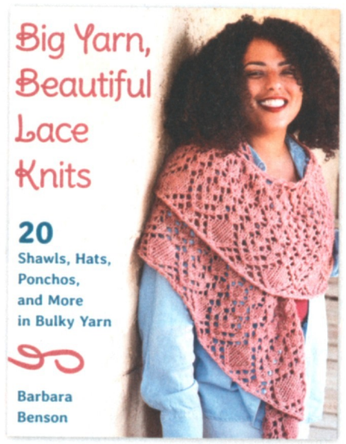
JOURNALING WITH JANE

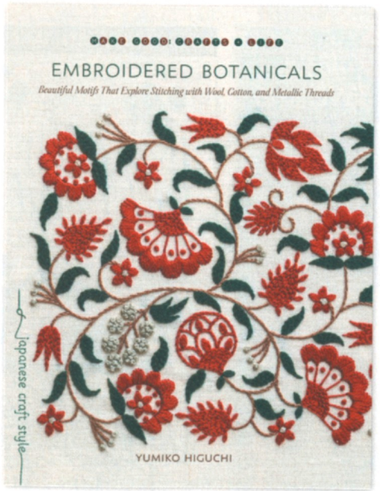


Get Creative 6

Available at vogueknitting.com, amazon.com, barnesandnoble.com, and wherever books are sold.







BY LESLIE PETROVSKI

Making Marls: A Sourcebook for Multistrand Handknitting
By Cecelia Campochiaro
(Chroma Opaci Books; $65)
Oh, to have the intellectual wattage and design sensibility of Cecelia Campochiaro. Like her first book, *Sequence Knitting*, in which Campochiaro systematically demonstrates how shifting simple knit-purl pattern repeats yields different fabrics, *Making Marls* shows how knitting two, three, or four yarns together can create beautiful textiles. Given that this springs from Campochiaro's brain, expect an epic explication of marled yarns (that is, plies of different colors/textures that are spun together, or differing strands held together) along with examples of marled fabrics, patterns, and sequences. There's an interesting history of marled knitting, color theory applied to marls, and an introduction to microswatching—a 6-stitch by 4-row sample—that allows you to marl up a bunch of colors to play with, plus intel on how to figure marled yardage. Goodness, there is so much more, including the projects, which are as tasteful as they are smart. Of particular note, the kaleidoscopic thirteen- and fifteen-color Castel scarves are works of stash-busting art. Yes, the price of entry to this marled world is steep, but it's nothing compared with Campochiaro's gift to the knitting canon and how we think about yarn.

100 Knits: Interweave's Ultimate Pattern Collection
By the Editors at Interweave
(Interweave; $45)
Though this won't replace the sheaves of *Interweave* magazines you've collected over the last twenty-plus years, it does go a long way toward helping those with less robust libraries make up the difference. Divvied up into chapters featuring hats and socks, wraps, cardigans, pullovers, and tanks and tees, *100 Knits* contains plenty of gems like Grace Akhrem's Nautilus hat with its charming slouch, General Hogbuffer's labyrinthine Slippery Slope socks, and Laura Reinbach's straightforward Blake shawl. But the real showstoppers here are the sweaters, and editors don't skimp with forty-seven choices. (Turn to page 352 and check out the cable-liciousness that is Cheryl Chow's Charlestown pullover). This best-of-*Interweave* compendium, all 512 pages, also features many of the publisher's most-loved knits including its Ravelry top five—the super famous Dahlia cardigan, the Lucy hat, the Central Park hoodie, the Koolhaus hat, and the Swallowtail shawl. Tuck this next to your other greatest-hits volumes, and on a lazy summer afternoon, pull them down and start planning your winter knits.

A sourcebook for marled knitting, big, bold lace, yarn bombing, and more

Embroidered Botanicals: Beautiful Motifs That Explore Stitching with Wool, Cotton, and Metallic Threads
By Yumiko Higuchi
(Roost Books; $21.95)
You know that cardigan you banged out last year? The one that bores you now? What if you revisioned your minimalist cardi as part of *la vie bohème*? Flick through these pages to reveal inspiration for something truly special. Maybe you'll scatter roses along a shoulder. Twine paisleys up one sleeve. Or add a whimsical border of perfectly groomed poodles. Whatever you pluck from these pages, rest assured it will be exquisitely designed. Yumiko Higuchi, author of *Zakka Embroidery* and *A Year of Embroidery*, is a talented embroidery artist with an avid Instagram audience (274,000 strong), who in her most recent title uses floral and faunal motifs to reveal how she "paints" with thread. Wool tapestry thread produces stitches in bas-relief, crewel allows for fine details, cotton floss lends luster, and so on. She also includes lovely how-tos, traceable motifs, and a smattering of charming projects ranging from feminine brooches to cushions and slippers. With Higuchi's guidance, we can upcycle our tired sweater with a riotous garden or add a sweet thicket of ferns as a reminder that beauty is as close as an open window.

Crochet with London Kaye: Projects and Ideas to Yarn Bomb Your Life
By London Kaye
(Abrams Books; $24.99)
Was it her stint working at an Apple Store in Manhattan that caused her to "think different"? Her training as a dancer? Or a chance meeting with the yarn bomber and fiber artist Olek that caused this former ballerina to create a daily crochet practice and become an international public art sensation? In *Crochet with London Kaye*, this exuberant fiber artist defines yarn bombing—the what, hows, and whys of it (because it sparks joy!)—while also offering a dozen or so projects (think surfboard cozy, chair cover, and tire wrap, along with "soft graffiti" motifs including stick people, roses, and a pattern for making your own crocheted sign) we can use to bomb our homes and neighborhoods.

But the star of this show is Kaye's yarn bombing portfolio, a tour of her remarkable artwork lassoed for herself and an A-list of clients: the "Fair Isle" Miller Lite billboard in Times Square, a window for Valentino, a crocheted brain for the Telus Health Brain Project, a school bus wrap for a Gap commercial, a troll she stitched up in response to Internet haters. Through it all is Kaye's optimistic voice that encourages us to stop, notice, make stuff, and not take our art, whatever it may be, too seriously.

Big Yarn, Beautiful Lace Knits: 20 Shawls, Hats, Ponchos, and More in Bulky Yarn
By Barbara Benson
(Stackpole Books; $24.95)
Big Yarn, Beautiful Lace Knits will give you all the inspo you need to change up your shawl and accessories game. The premise is that if you zoom in on daintier lace patterns, you'll get an entirely different effect. That's what Barbara Benson, host of the popular YouTube channel "WatchBarbara Knit," found when she began knitting lace with larger needles and zaftig yarns. In addition to dramatic time savings afforded by upsizing your materials, you'll discover new surface-design potential in the exaggerated stitches presented here. For example, Benson's Cinches and Ladders cowl uses big moves (double yarn overs and cinch-4 stitches) to create a graphic neck warmer knitted at 2.25 stitches to the inch. Un, Deux, Trois is a two-skein wonder that retains its lacy feel in spite of the supersized gauge. And the bold lace of Bitis will chase the chill of untamed air-conditioning all summer long. Use this as a primer to explore lace knitting on a larger, quicker scale or to lace up something fast. ■

Red Alert

A new book highlights endangered animals through knitwear design—and inspires us to take action.

TWO YEARS AGO ON A DREARY NOVEMBER DAY, Dorte Rørmann took Polly Cevallos, her longtime friend from Australia, to her favorite yarn shop, Cashmere Company in Kolding, Denmark. Surrounded by owner Lisa Renner's highly curated collection of yarns from brands such as Madelinetosh, BC Garn, Isager, Rowan, and Kettle Yarn, the three sat at the table drinking tea and admiring Renner's most recent book of knitting designs, *Queens Blend*.

The conversation turned to what the Danish designer would do next. Renner, who publishes books under the imprint Cashmere, mused that she wanted to extend her reach beyond Denmark, possibly with a book of animal-inspired children's patterns in English that would support animal welfare.

Excitedly, Rørmann pointed to Cevallos. "You need to talk to Polly. Here is the animal welfare organization!"

Cevallos, a zoologist and founding director of the Jane Goodall Institute Australia, pounced. "Why don't we make it about endangered animals," she suggested, "and make it something that can help them?"

Suddenly, this impromptu gathering of knitters became the inaugural editorial meeting for one of the most compelling knitting books to debut in recent years. Difficult to classify because of its depth and scope, *R:E:D: Rescue Endangered by Design* is a coffee-table-style book filled with more than thirty-three knitting patterns, each representing one of seventeen endangered creatures from around the world.

JAVAN RHINO Mea Andresen's child's sweater inspires smiles with a sewn-on horn and ears that rise from the shoulders.

A VITAL VOLUME

"The decisions made this one afternoon formed the skeleton of this book," Renner says. "We would include two animals from each continent. There would be the connection between children and animals that gets this very sad agenda told in a way that we can bear to hear it and that would touch people's hearts."

But to distill the identity of this almost four-and-a-half-pound volume to "knitting book" belies the exquisite content contained in its acid-free pages that transcends the patterns themselves (though, they're remarkable, too). Each animal, with the exception of staghorn coral, is represented not only by two thoughtfully designed patterns—one for children, the other for teens and adults—but also by gorgeous wildlife photography, watercolor illustrations, information on current threats and conservation, and suggestions on how readers can help.

Though climate change has commanded global headlines of late, *R:E:D:* draws attention to the planet's plunging biodiversity, which is also at a tipping point. In her foreword to the book, the renowned primatologist Jane Goodall writes that as many as 1 million plant and animal species are in danger of extinction and many will vanish in coming years.

The International Union for Conservation of Nature (IUCN) Red List of Threatened Species—considered to be the world's most thorough status report of global species—puts the number of species threatened with extinction at 30,000 out of a total of 112,400 species they have assessed. (Estimates are that a total of 8.7 million species live on Earth.)

"Species are disappearing up to 1,000 times faster than before humans got involved," writes Grethel Aguilar Rojas, IUCN acting director general, in *R:E:D:*, "and many ecosystems are on the brink of collapse."

ANIMAL AMBASSADORS

To choose animals for the book, Cevallos spent countless hours poring over the IUCN Red List and applied various criteria, starting with the rule: no iconic animals, those charismatic creatures most people recognize as endangered or culturally important in some way. So no giant pandas, lions, tigers, or bears (the polar bear was an important exception because of how it is affected by warming temperatures and pollution). She also wanted to include animals representative of different classifications in the animal world (so the book wouldn't be mammal-centric), along with wildlife from different continents and animals that face differing threats from climbing temperatures and pollution to shrinking habitat, poaching, and disease. Plus, each animal had to be identified by the Red List as critically endangered or endangered (though, here again, the "vulnerable" polar bear made the cut).

Once the animals were selected, Cevallos introduced designers to their stories, among them the critically endangered African wild dog, which needs huge swaths of land to proliferate; the Javan rhino, with only sixty-eight individuals left alive because of the demand for rhino horn in traditional Chinese medicine; and the orange-bellied parrot, with only about fifty individuals left, so that every death pushes the bird closer to extinction (thankfully, the parrots' saltmarsh habitat was unaffected by the recent Australian wildfires). From there, designers picked the animals that most resonated with them. Yarns were chosen from six continents—animal fibers only including merino wool, alpaca, silk, yak, angora, and brushtail possum—so animals could be "ambassadors for the book," Renner says, and sourced from companies with a commitment to sustainability and with colors in the *R:E:D:* design palette.

The result is a collection that spins an expressionistic narrative about how craft and environmental activism can intersect. For example, Renner's handsome unisex sweater All About the Scales (shown at right) honors the critically endangered Chinese pangolin, a creature that charmingly carries its young on its tail and looks like a cross between an armadillo and artichoke. Hunted for its meat and scales, which are used medicinally by different cultures in spite of the fact that studies show animal keratin has no healing properties, the pangolin is the world's most heavily trafficked wild mammal. (In March,

R:E:D: PATTERN DESIGNERS: MEA ANDRESEN, EMALIE DAM, CHARLOTTE KAAE, BRUNO KLEIST, LAURA LOCHER, LISA RENNER

UNISEX DUO Crested penguin and pangolin sweaters—by Laura Locher and Lisa Renner, respectively—use brioche stitch to stunning effect.

PHOTOGRAPHS BY ASGER MORTENSEN

"Knitters who have been touched by the book realize that we have to make changes, all of us, in our everyday lives."

the Sierra Club reported that China has moved to ban wildlife trade due to the COVID-19 pandemic, and Vietnam has also taken steps, which may bode well for the pangolin *and* human beings.) The pullover uses a modified two-color brioche stitch to evoke the pangolin's "armor" and a fitted, body-conscious silhouette to show that there's no need to use the pangolin's scales for their purported aphrodisiac qualities. A sexy sweater does the job.

Renner's daughter Mea Andresen, a fashion designer for the brand Mos Mosh, shows the close connection between humans and chimpanzees through the double-knit bomber jacket David Greybeard, named after the first chimp who allowed Jane Goodall to observe him (see sidebar below). Emblazoned with intarsia handprints on both sides, the reversible sweater illustrates how similar these primates are to humans, sharing at least 98.7 percent of the same DNA. Andresen's child's cardigan, Thumbs Up, incorporates a hood (with chimp ears) and mitts with a thumb gusset to show the importance of the opposable thumb in grasping objects. Human diseases, habitat destruction, and the pet and bushmeat trade has put these close human relatives at risk.

"Mea actually cried when I briefed the designers on the bond the mothers have with their offspring, which is forever," Cevallos says.

Swiss fashion designer Laura Locher's reversible brioche pullover (see page 27) made the book's cover with a graphic depiction of a close colony of erect crested penguins embellished with colorful eyes that appear to stare at onlookers. Warming seas, disease, and oil spills threaten these endangered birds.

THREE WOMEN OF R:E:D: The authors, from left, project manager Dorte Rørmann, chief designer Lisa Renner, and zoologist Polly Cevallos.

WHY IT MATTERS

But with animals confronting onslaughts as complicated as agricultural encroachment and oceans filled with microplastics, what can this bestiary of knitting patterns really do for them?

It can get the word out, Renner says. "We can still make a difference, and it's the little differences we all make that can move this. It was a shock to knitters we have come in contact with that the agenda is so urgent, and it's made knitters who have been touched by the book realize that we have to make changes, all of us, in our everyday lives."

Rørmann, who shepherded the book as its project manager and added research about the health benefits of knitting and giving to *R:E:D:*, observed that the book's power lies in its stories. "When I do a sweater of the penguin or the tuna, I tell their stories to my friends," she says. "And it keeps going on and the stories will travel—and that's the higher purpose. When you give someone a jumper from the book to keep them warm, you give some stories and your heart." ▯

EDITOR'S NOTE: For every book sold, $10 is donated to Oceana, WildAid, and the Jane Goodall Institute. *R:E:D:* is available in North America at www.purlsoho.com, www.madelinetosh.com, www.jimmybeanswool.com (with yarn for kits), and at Knitty City in New York.

TOUCHING HANDS This reversible sweater honors a fearless chimp.

THE STORY OF DAVID GREYBEARD

He was the first chimpanzee to allow Jane Goodall into the world of chimpanzees. He was the first to forget his fear about the white great ape that had joined their patch.

"Chimpanzees, more like us than any other animal, form a living link between two worlds, human and nonhuman beings," writes Jane Goodall. "When David Greybeard reached out to touch my hand, I needed no words to understand his message of reassurance. David Greybeard was gentle and calm, and it was he who helped me to open the door into the magic world of the wild chimpanzees—for his companions observed his lack of fear and thus accepted me far more quickly than they would otherwise have done."

Mea Andresen's magnificent David Greybeard pattern was inspired by the similarity between humans and chimpanzees—how we share almost 99 percent of the same DNA.

Our hands are almost the same. Whose hands are on the jumper? Are they human—or chimpanzee?

—POLLY CEVALLOS

ANIMAL KINGDOM **1.** The African wild dog interpreted by Mea Andresen. **2.** Charlotte Kaae's cropped hoodie for the orange-bellied parrot.

3. Bruno Kleist's beetle. **4.** Staghorn coral by Lisa Renner. **5.** Kleist's numbat (center), Laura Locher's crested penguin (left), and Renner's iguana (right).

SUMMER LIGHT

The season's silky-soft skeins are primed for any challenges of spring and summer knitting. Visit the websites listed for stockist and pricing information.

PLYMOUTH YARN® COMPANY INC.

1. Kettle-dyed *Yakima* is a truly sumptuous yarn. Generously skeined at 384yds/100g, it's a blend of 85% fine superwash merino and 15% yak fiber with a palette of ten lush, intense shades. ***www.plymouthyarn.com***

Elemental Affects
A U.S. YARN COMPANY

2. *Civility*, spun in the U.S.A. from 70% U.S. merino and 30% mulberry silk, plays well with others, knitting up gorgeously for colorwork using multiple shades, or as an accent to yarns in your stash. This three-ply comes in worsted (250yds/112g), sport (400yds/112g), or fingering (500yds/112g) weight, in more than 30 brilliant colors. ***www.elementalaffects.com***

UNIVERSAL YARN

3. Cashmere (9%) from recycled sweaters finds second life in this beautiful, eco-friendly Italian yarn, blended with cotton (75%) and extra-fine merino (16%). *Ravello* is a finely balanced blend that provides depth of color, a light halo, and an ultra-soft touch, in sixteen soft hues (207yds/50g). ***www.universalyarn.com***

Ancient Arts

4. Spun from top-quality fine merino (80%) with just the right amount of nylon (20%), *Socknado* is a luscious, silky superwash yarn suitable for socks, shawls, sweaters, and more. This fingering weight (385yds/100g) comes in a dazzling array of hand-dyed colors. ***www.ancientartsfibre.com***

HiKoo®

5. Add superior drape to any project with 100% rayon *HiKoo Drape*, a luxe alternative for anyone with wool allergies. It offers durability and a smooth, soft hand for lightweight tops and accessories, in ten sophisticated shades (305yds/100g). ***www.skacelknitting.com***

SPECIAL ADVERTISING SECTION • **SPRING/SUMMER PREVIEW** • SPECIAL ADVERTISING SECTION

SANDNES GARN

1. Just a few skeins of *Silk Mohair* (60% kid mohair, 25% silk, and 15% wool) will knit up into light and airy garments, or you can pair it with another yarn to add an extra-rich feel. Each cloudlike ball is 306yds/50g, and there are seventeen lustrous colorways to choose from. ***www.motherknitter.com***

2. Translated as "thin line," *Tynn Line* is a durable blend of cotton (53%), viscose (33%), and linen (14%). It's a soft and delicate yarn with the look of linen, generous yardage at 240yds/50g, and twenty-nine sun-bleached shades.

3. The *Duo* represented here is merino wool (55%) and cotton (45%). Soft as cotton and as warm as wool (sans itch!), it has a year-round quality that will suit both knit and crochet garments, in twenty-eight perennial colors (135yds/50g).

"I COULD NEVER IN A HUNDRED SUMMERS GET TIRED OF THIS."
—SUSAN BRANCH

4. *Limited Edition #2* contains 48% alpaca, 36% wool, and 16% polyamide. Soft and fluffy, the color-shifting yarn (273yds/100g) makes knitting fast and easy, turning even the simplest garment into something special, in four fun colorways.

5. *Mandarin Petit* is a 100% cotton yarn that's soft and wonderful for both children and adults, as well as items for the home, like potholders and dishcloths—in forty-one bright and cheerful colors (196yds/50g).

An Ingenious Seam

We have Elizabeth Zimmermann to thank for inventing this clever Phoney Seam.

AS A COMMITTED CIRCULAR KNITTER, I rarely meet a seam. (I resisted the temptation to call myself a Dyed-in-the-Wool circular knitter.) However…

Many decades ago, when seamless circular sweaters were rather looked down upon (even Mary Thomas referred to them as "peasant" knitting), Elizabeth Zimmermann stubbornly continued to design in this mode. And magazine editors stubbornly continued to convert her circular designs into flat pieces to be sewn together. (Which turned out to be a Good Thing, as it led her to publish her own designs, with proper instructions.)

In conversation with flat-knitters, Elizabeth gleaned that the main argument against circular garments was this: "Without seams, a sweater doesn't hang right." To this day, that makes no sense to me. Nevertheless that statement rankled, and it gave EZ the idea to stick a pair of side "seams" into her next circular stockinette-stitch Fair Isle yoke sweater.

She knew about the purl-stitch seams on circular Guernsey sweaters *(see photo A)* but wanted something more subtle. During her experiments, she came up with what she called a Phoney Seam: Drop the side stitch from the underarm to the lower edge (or to just above the ribbing).

HOW TO DROP A STITCH IN STOCKINETTE

Some of you might have been taught to be afraid of dropped stitches, but once you become familiar with EZ's Phoney Seam, no more worries. Let the seam stitch fall off the needle. If you are using wool, the stitch will not "run" down the knitting like an old-fashioned nylon stocking; rather, you will have to pull and pluck at it to release each stitch. The result will be a series of horizontal ladders, with the dropped stitch at the bottom. (It always surprises me how much wool it takes to knit a single stitch.)

Now, with a crochet hook, go through the dropped stitch, *hook 2 ladders together *(B)* and pull them through the stitch; then hook the next single ladder through the stitch. Repeat from * to the top. If you end with a double ladder, just put those two strands onto the needle and treat them as a single stitch. That single vertical row now has one-third fewer rounds in it and produces a very slight welt, making a seam that cannot be steamed or blocked out *(C)*. Not only does it give the garment a snappy look, but it is also a natural guide to align the body stitches perfectly straight when blocking.

By the way, if you are knitting a plain-body gansey, you needn't be interrupted twice each round by having to remember the purled seam stitches. Instead, knit mindlessly to the underarm, drop each side stitch to the lower edge, turn the body inside out, and crochet-hook up every ladder to the underarm. Voilà—a purled seam stitch on the outside.

…IN GARTER STITCH

Since this is a square fabric (stitch gauge and ridge gauge being practically equal in measurement when knitting firmly with wool), after dropping the "seam" stitch, hook up two ladders together each time *(D)*. This makes a sharp fold at each seam and yields a very handsome vertical stockinette-stitch line along each side of a garter-stitch jacket. On a waist-shaped body, it produces a particularly striking tailored appearance.

…AND IN REVERSIBLE GARTER STITCH

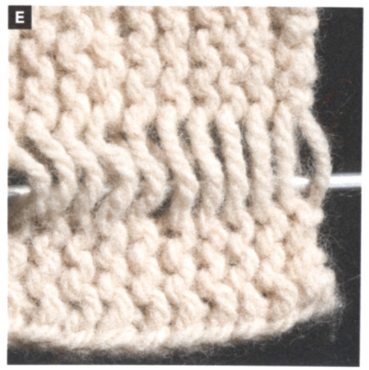
When dropping a stitch on a garter-stitch fabric—because it takes two rows to make one ridge—you will note that the ladders are more or less in pairs. If you run a finger (or a crochet hook) between them, these pairs can be separated into front and back ladders *(E)*. Aha! Grab the dropped stitch at the lower edge and hook up every front ladder. Now turn the garment over. Because you have already used the dropped stitch, you must find a strand that can be twisted and called a stitch. Grab this and hook up every back ladder. The result, discovered by Joan Schrouder, is a totally reversible seam on a totally reversible fabric. This seam generates a stockinette stitch on both sides, so it will not fold, but it is decoratively useful on any reversible garter-stitch item, like a blanket, jacket, vest, or shawl. ■

A

B

C

D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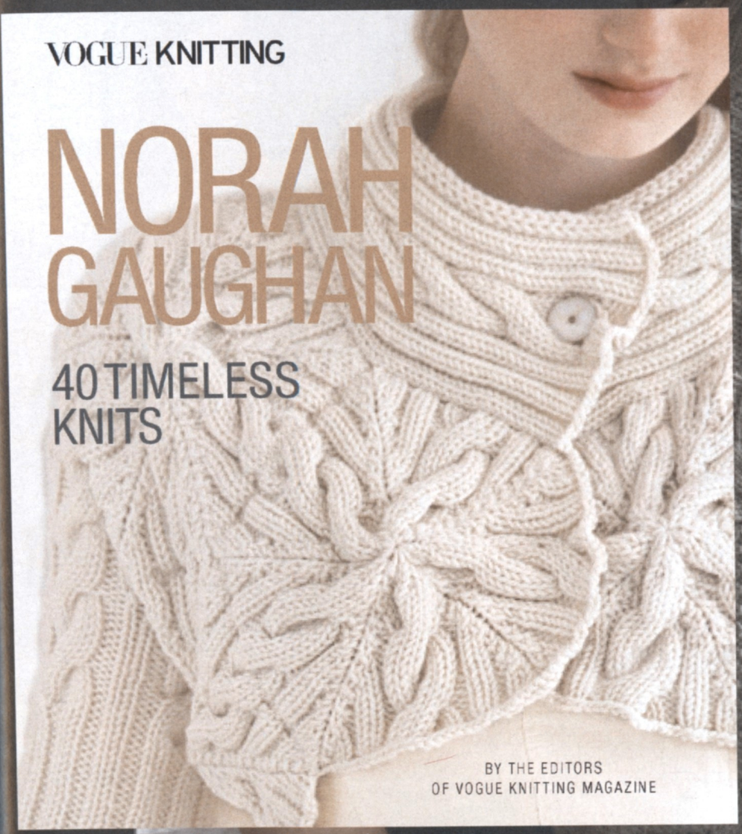
MEG SWANSEN *is an author, designer, teacher, and owner of Schoolhouse Press (www.schoolhousepress.com).*

COURTESY OF MEG SWANSEN

Celebrate **30 years** of stunning textures, mesmerizing cables and innovative constructions with 40 of **Norah Gaughan**'s **most memorable designs from Vogue Knitting.**



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"[This book] embodies the best of Norah Gaughan's brilliant career and is a must-have for every knitter's library, both for the creative patterns and the inspiration…." —Deborah Newton

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sixth&springbooks

Knitting LIVE! NEW YORK: The Kaleidoscope Fashion Show

Six lucky, talented winners were chosen to work with a mentor and have their original designs—the best fusion of fiber, texture, and color—featured on the runway beside their mentors' designs at Knitting Live! New York.

▲ Louis Boria took a pair of inventive European designers under his wing.

1. MIRAME DRESS
Mentor:
Louis Boria
Brooklyn Boy Knits
Brooklyn, New York

2. EDWARD HYDE
Designer:
Esteve Teixidó
Barcelona, Spain

3. MONO SWEATER
Designer:
KrisztiKecskes
Budapest, Hungary

◀ Sahara Briscoe mentored Mahliqa for this intricate crystal-embellished yarn-and-wire skirt, top, and cuff.

4. TO LOVE AND PROTECT
Mentor:
Sahara Briscoe
New York, New York

5. EARTH SKIRT: RENEWED HOPE, EARTH CROP & EARTH CUFF
Designer:
Mahliqa
London, U.K.

FOR DETAILS ON YARNS AND MATERIALS USED, WRITE TO EDITORS@SOHOPUBLISHING.COM

▶ Mentor Nancy Ricci advised fiber artist Raeus Jae Cannon on her stunning knit and woven coat.

6. LAZY SUNDAY STATE OF MIND
Mentor:
Nancy Ricci
New York, New York

7. BEND THE KNEE DRAGON COAT
Designer:
Raeus Jae Cannon
Knoxville, Tennessee

▲ Gregory Stitch guided the designers of these spirited, confident looks.
8. CHRIS **Mentor:** Gregory Stitch, *Atlanta, Georgia, and New York, New York*
9. DASHING THROUGH THE NIGHT **Designer:** Batista Collections, *New York, New York*
10. THE MATRIARCH **Designer:** Tangee Massey, *Petersburg, Virginia*

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SIX EASY PIECES
Building blocks that belong in your closet.

SPRING/SUMMER 2020

A CORE CAPSULE COLLECTION OF GO-WITH-EVERYTHING KNITS WILL BROADEN YOUR WARDROBE IN UNEXPECTED WAYS.

essential elements

essential elements

1 Size+
Easy

Structure

THIS RIBBED, SAND-COLORED SHELL STANDS out with a modern high-low hem.
YARN: Plymouth Yarn *Pima Rino*
DESIGNER: Sandi Prosser

2 Size+
Easy

Staple

A LIGHT DK-WEIGHT YARN MAKES THIS short-sleeved pullover perfect for layering, hearkening back to the classic twinset.
YARN: Sugar Bush Yarns *Cabot*
DESIGNER: Christina Behnke

3 Size+

Integral

MINIMAL DETAILS LIKE SLIPPED BROKEN RIB STITCH, slight waist shaping, and pockets seamed in finishing adorn this long, sleek vest.
YARN: Madeline Tosh *Silk Merino*
DESIGNER: Amy Gunderson

4 Size+

Foundation

THIS MIDI SKIRT KEEPS ITS SHAPE with narrow allover ribbing, a faux front seam that leads to an off-center slit, and elastic sewn at the waist.
YARN: Universal Yarns/Fibra Natura *Dona*
DESIGNER: Mari Lynn Patrick

5 Size+

Key

TUCK AND RIB STITCHES GIVE THIS slim cardigan texture, with raglan shaping at the armholes.
YARN: Skacel/HiKoo *Sueño*
DESIGNER: Jeannie Chin

6 Easy

Elemental

HOLD TWO STRANDS TOGETHER TO WORK this graceful scarf in a garter ridge pattern framed by lace edges.
YARN: Zealana Yarns *Kiwi*
DESIGNER: Melissa Dehnke McGill

PHOTOGRAPHS BY JACK DEUTSCH. STYLED BY NATASHA SENKO THALMAN. HAIR AND MAKEUP STYLED BY CINDY ADAMS

MINIMAL PREP
The long lines of a shell, skirt, and sweater-as-shawl (plus a statement necklace) give just a hint of collegial style.

1+4+5

1+5

FIT TO BE TIED
Give a shell-and-cardigan combo a sleek boost with an unexpected accessory, such as a scarf used as a belt.

2+6

IN THE LOOP
A doubled-up scarf pairs perfectly with a short-sleeved sweater.

set theory

The term *capsule wardrobe* popped up in the 1970s, coined by Susie Faux, who owned a London boutique called Wardrobe. The idea was to streamline your closet with a core collection of garments that were unlikely to go out of fashion and could be worn with any number of seasonal accessories. The theory gained in popularity in the '80s when Donna Karan showed her "Seven Easy Pieces." Back then, capsule collections were intended to promote a designer's most "essential" items, but as time goes on, the term has become synonymous with attempts to make our lives more ecological, economical, and sustainable.

MAKE IT YOUR OWN: Tips to Keep in Mind

- Zero in on a color palette
- Know what works best for your body type and complexion
- Opt for classic shapes and patterns
- Choose high-quality yarn, as your collection will be getting a lot of wear

2+3+4

ON THE CONTRARY
An easy way to make the cool neutrals of your capsule collection pop? Pair them with warm neutral accessories.
• For select alternate views, please see page 88.

OUT OF THE **BLUE**

THIS PRIMARY COLOR HAS ENDLESS MOODS BUT ALWAYS INSPIRES PASSION.

"There are connoisseurs of blue just as there are connoisseurs of wine."
—COLETTE

7
Size+

Zaffre

THIS LONG, CLASSIC-FIT CARDIGAN GETS ARTISTIC FLAIR from a notched lapel and asymmetrically placed lace motifs that are echoed at the hem and trims.
YARN: Ancient Arts Fibre Crafts *Lascaux Fine*
DESIGNER: Wei Wilkins

PHOTOGRAPHS BY JACK DEUTSCH. STYLED BY NATASHA SENKO THALMAN. HAIR AND MAKEUP STYLED BY CINDY ADAMS

"Blue for blue's sake."
—WILLIAM H. GASS

8
Size+

Majorelle

BOXES OF KNOT STITCH ARE EDGED WITH TWISTED RIB across this comfy, boxy pullover. Slim sleeves of twisted rib balance out the roomy, cropped silhouette.
YARN: Brown Sheep Yarn Co. *Cotton Fleece DK*
DESIGNER: Brooke Nico

OUT OF THE BLUE

"...and everything is blue again like morning."
—PABLO NERUDA

9
Size+

Aegean

SLEEK AND SOPHISTICATED, THIS SHORT-SLEEVE TOP features a delicate lace yoke and a mock turtleneck with back button closures.
YARN: Knit One, Crochet Too *Sebago*
DESIGNER: Kate Scalzo

10
Size+

Deep Dive

TWO STRANDS HELD TOGETHER WILL CREATE THIS MASTERPIECE—a V-neck, A-line dress worked in an alluring allover lace pattern.
YARN: Cascade Yarns *Sorata*
DESIGNER: Laura Zukaite
• For alternate views, please see page 88.

"There is no blue without yellow and without orange."
—VINCENT VAN GOGH

Cable Trellis Dress and Pullover

DESIGNER
VLADIMIR TERIOKHIN

Easy ribbing and a simple cable trellis make Vladimir Teriokhin's body-skimming V-neck dress a summer staple with a cool, casual edge. With longer sleeves and the same slim silhouette, a hip-length version (see opposite page) is a perfect partner for a breezy skirt or capri pants. Originally knit in Filatura Di Crosa/Tahki Stacy Charles *Elena*, we suggest WEBS/Valley Yarns *Goshen* as a great stand-in.

PHOTOGRAPHS BY PAUL AMATO. STYLED BY SUE ANN KING. HAIR AND MAKEUP STYLED BY JOE J. SIMON FOR NARS/ARTISTS BY TIMOTHY PRIANO

11
Size+

12
Size+

Dora, the Diva

Designer **DORA OHRENSTEIN** has had an impressive career in music, and is enjoying a second act in the world of crochet.

She's a lifelong New Yorker, but Dora Ohrenstein first learned to crochet in Amsterdam in the 1970s where, as a self-described "hippie," she lived on a houseboat. Not particularly crafty, but always into fashion, Ohrenstein used herself as a fit model, creating and wearing stylish garments and selling them in a high-end boutique.

"I learned from a magazine," she says. "That was way before YouTube."

Only 20 at the time, she returned to New York City and completed her bachelor's degree at Barnard College. Already an accomplished pianist, she took singing lessons and eventually became a professional soprano. She didn't pick up a crochet hook again for almost three decades. "I had a thirty-year career as a professional singer, specializing in new music, baroque music, and art song," she explains. "I sang the world premiere of many pieces, and my performances were reviewed in the *New York Times* and major newspapers all over the world. I made twenty commercial recordings and toured internationally as vocal soloist of the Philip Glass Ensemble for ten years." She has also taught singing for the past twenty-five years, giving one-on-one voice lessons, privately and at Wagner College on Staten Island.

How did crochet find its way back into her life? "Crochet design is my third career," Ohrenstein says. "First, I was a singer, then a singer and teacher. When I reached my 50s in the early 2000s, I stopped singing professionally." With some extra time and creative bandwidth on her hands, she remembered her earlier fling with crochet. "When I revisited crochet, I really loved it and started making garments for myself without using patterns, guided by how-to-design knitting and crochet books from the 1970s." She had come full circle.

Now, Dora Ohrenstein has two lives, and she is highly regarded in both.

"I find having these two different lives—in music and in crochet design—quite stimulating," she says with a laugh. The author of seven crochet books, she is a recognized authority on Tunisian crochet and has traveled extensively researching the origins of the craft.

Her crochet curiosity has taken her as far afield as Tajikistan. "I went to Central Asia to see if it might be where crochet originated. The women in a very remote region of the Pamirs make colorful slip-stitched *jurab* [heavy socks] that look like rugs, and I wanted to find out how old that tradition is. I was able to document that it was there as long ago as the late nineteenth century, but without a research grant to continue, that's as far as I got."

Ohrenstein's study has also taken her to Kyrgyzstan, Istanbul, and Kiev, as well as on insider tours of numerous textile museums and collections. "I've had some fascinating visits to back rooms of museums where they have a large collection of historical crochet. The work I've found in these places is so beautiful, and yet even in museum settings, curators often know little about crochet's history—and one even finds items where the actual technique used is misidentified. I want people to understand that crochet only dates back to the nineteenth century and is not ancient."

Ohrenstein credits crochet gurus Jean Leinhauser (founder of Leisure Arts) and Rita Weiss (founder of Dover Publications' needlework division) with helping her break into the business of crochet design. In 2004, she attended the Crochet Guild of America annual conference and met these two powerhouses, who admired her garments and became her mentors. "Jean and I had a special bond—we were both single, professional women with big goals, and lifelong learners," Ohrenstein says. "She was confident that I could learn to write and publish patterns, and that made it so much easier for me to go forward."

Other influences include the intricate nineteenth-century crocheted lace of Mademoiselle Eléonore Riego de la Branchardière, the contemporary work of Brazilian fashion designer Helen Rödel, and the collections of Anna Sui and Missoni. "Crochet has been showing up on the runway year after year for a reason: The fashion world appreciates its beauty and versatility."

And life in New York City provides ample design inspiration. "Walking the streets of my neighborhood," Ohrenstein says, "I'll see fabulous fashions in a shop window or on a chic passerby, and that will give me an idea."

As for the divide between knitting and crochet, Ohrenstein doesn't buy it. "The idea that knitting is more appropriate for garments has been thoroughly debunked. Unattractive crochet garments are the result of using yarn that is too heavy or working at a gauge that is too dense." In the 1960s, she says, "when worsted-weight acrylic yarn became the norm in the U.S., crochet garments started to look bulky and stiff. Wrong yarn choice!" Her preferred yarn weight to create the flattering, drapey fabrics she is known for is fingering. And, of course, luxury fibers don't hurt. Her favorites? Alpaca, pima cotton, and cashmere.

She has had a blog and an online newsletter *(Crochet Insider)*, traveled, researched, and written articles for all the major yarn publications, but what Dora Ohrenstein is best known for and loves most is fashion crochet. "I create garments that have excellent drape, fit beautifully, and feature interesting stitches, that others can make, too," she says.

"From conversations I saw on Ravelry," Ohrenstein adds, "I understood how intimidated crocheters were by garment making. So when I had the chance to do my first sweater book, *Custom Crocheted Sweaters* [Lark, 2012], I included a great deal of material on construction, sizing, and fit. I know that book and *Top-Down Crochet* [Storey, 2016] empowered many people to take the leap into garment making. That feels really good." ■

FOR MORE ON DORA OHRENSTEIN, visit her Ravelry page, CrochetInsider.com, or find her on Instagram @doraohrenstein.

I'LL HAVE WHAT SHE'S HAVING For aspiring designers and knitters interested in delving into crochet, Dora Ohrenstein's seventh and latest book, *Crochet Every Way Stitch Dictionary* (Abrams, 2019), takes a new slant on the craft. She explains: "It's the first and only book that provides two ways of shaping each stitch pattern. For anyone who wants to design, it saves innumerable hours of work, since it plots out exactly how each stitch can be shaped either at the edge or internally (as in raglan shaping). For crocheters who want to explore more than a simple rectangle, this book gives them the tools."

BY KARIN STROM

JACK DEUTSCH; NATASHA SENKO THALMAN (STYLING); CINDY ADAMS (HAIR AND MAKEUP)

Solid and lacy crochet ripples are worked seamlessly from the neckline down for a shapely spring dress, enlarging at the yoke and narrowing at the waist before further shaping in the skirt. Ornamental puff stitches accent the shoulders, hips, and hem, beautifully realized in Manos del Uruguay *Fino*. • For an alternate view, please see page 88.

change your stripes

BY MOLLY POHLIG

14
Size+

Conscious

YARN: Rowan Yarns *Softyak DK*
DESIGNER: Martin Storey

"The classic striped French Breton sweater is the inspiration for this design. For a more updated and modern look, I've added a broader stripe of contrast color, flattering side slits, a semifitted silhouette, and a longer, shirt-back detail. The warm pink heather stripes add an extra contemporary look from the traditional navy and cream."

—MARTIN STOREY

• For an alternate view, please see page 88.

A summery take on the classic marinière never loses its appeal.

The marinière (also known as a Breton shirt, as many French sailors were from Brittany, or simply *tricot rayé*, which means "striped sweater") traditionally has blue and white horizontal stripes. The shirt became part of the official uniform for French seamen in 1858, and a genuine marinière has twenty blue stripes on the body and fourteen on the sleeves (twenty-one and fifteen, respectively, for a very tall sailor). There's also a Russian version worn as part of the military uniform, a sleeveless striped undershirt called the *telnyashka*. Long a distinctively French garment, however, the marinière entered the world of high fashion with Yves Saint Laurent, who was inspired by the striped shirt Jean Seberg wore in the 1960 film *Breathless*. Since then, the iconic stripes have been donned by creative types the world over, from Pablo Picasso and Andy Warhol to Audrey Hepburn and Brigitte Bardot.

PHOTOGRAPHS BY JACK DEUTSCH.
STYLED BY NATASHA SENKO THALMAN.
HAIR AND MAKEUP STYLED BY
CINDY ADAMS

THE SECRET OF SHAWL STYLING? EVERY TUCK AND TWIST BRINGS A NEW LOOK.

wrap&turn

PHOTOGRAPHS BY JACK DEUTSCH. STYLED BY NATASHA SENKO THALMAN. HAIR AND MAKEUP STYLED BY CINDY ADAMS

15 Curve

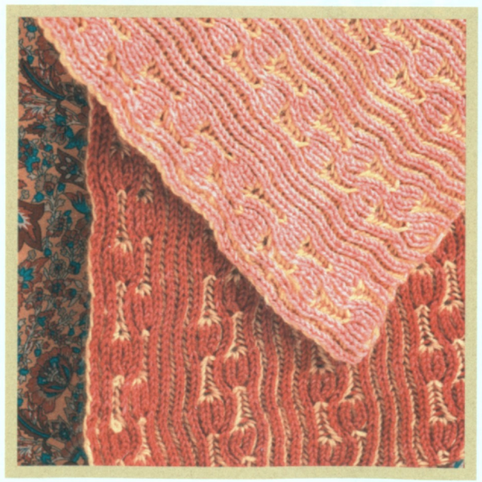
FROM A PROVISIONAL CAST-ON, CENTRAL CHEVRONS are added and garter-stitch ends taper, causing this wrap's gentle arc. A gradient takes the chevrons from subtle to striking. **YARN:** Prism Yarns *Petite Madison* **DESIGNER:** Laura Bryant

HAPPY WRAPPING
The generous length of this curving shawl means you can easily wrap and tie at the waist, or toss it over your shoulder with insouciance.

16
Reversal

MELON-BRIGHT SHADES DO DOUBLE DUTY IN BRIOCHE, making this rectangular shawl reversible. The meditative pattern becomes second nature, with gradient surprises along the way.
YARN: Urth Yarns *Monokrom Fingering* and *Merino Gradient Kit* **DESIGNER:** Jacob Seifert

TO BELT OR NOT TO BELT
Artful folding and draping will display both the gradient and solid sides, or you can cinch at the waist, creating a faux vest.

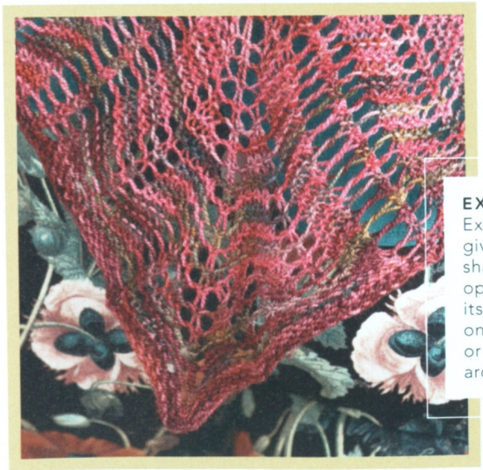


wrap&turn

wrap&turn

17
Departure

A REVERSIBLE LACE PATTERN AND CONTRASTING EDGES are in perfect harmony with the riotous colors of this large triangular shawl. In bright, punchy hues, it becomes an utterly modern accessory. **YARN:** Koigu Wool Designs *Pencil Box* **DESIGNER:** Anne Jones



EXTRA SPECIAL
Expansive size gives a triangular shawl ample styling opportunities: Show its full glory resting on your shoulders, or wrap it cozily around your neck.

Wind-Blown

Under her design moniker Kazekobo, **YOKO HATTA** has for years been a breath of fresh air in the knitting community, creating reliably gorgeous patterns that appeal to American audiences while maintaining a clean, effortless Japanese sensibility.

How and when did you learn to knit?
I learned to crochet first, when I was 5 or 6 years old. My mother taught me the basics, like how to hold the hook and how to make a chain stitch. I made some crochet ribbons and later on a muffler. In high school, I wanted to make myself a vest, and that's when I decided to teach myself to knit. My mother was an editor for handicraft books, and our house was full of leftover yarn and craft textbooks with helpful tutorials. After some practice, I ended up knitting two vests. I chose a purl-stitch pattern, and the vests weren't exactly beautiful in the end, but I liked them.

Tell us about your design name, Kazekobo.
In Chinese characters, Kazekobo means "wind studio," with *kaze* meaning "wind." The word can also refer to a person who is a bit of a wanderer. When I was getting my design career started, I wanted to be the wind in the field of handknitting.

How would you compare American and Japanese knitting aesthetics?
I think the biggest difference between the Japanese knitter and the American knitter is color choice. Compared to American knitters, most Japanese knitters prefer much quieter color palettes. Japanese knitters also prefer to make their projects using the same yarn and color of the samples.

Your designs are minimal without being plain, and the overall effect always seems so effortless. Does designing feel effortless to you?
Designing takes time and patience. I knit so many swatches while I'm designing, because it's only by knitting with the yarn that I'm planning on using that I can get an idea of what is good

for it. When I finish the swatch, I measure the gauge and figure out how a stitch fits into the pattern. When I'm done with that, I can start to see the finished shape.

When was your first pattern book published in Japan?
In 1984, I published a book of summer garments for both men and women. It was cool at the time and was received quite well. But I wasn't actually in Japan when it was released. I had just left for Peru to teach my designs to native Peruvians right before the book came out.

What are your biggest design influences? What inspires you?
My biggest influence is travel, and getting to see different places, people, and cultures. It's getting to see something different from my everyday life.

Do you have a particular favorite among your patterns or books?
My favorite pattern or book will always be my latest one. I love all my patterns, books, and the editors who I worked with to get them published.

You've got twenty-two pages of patterns on Ravelry, appearing in 235 books and magazines. How do you manage to stay so prolific?
When I design, I keep my focus on what I am doing at that moment. I do not think about the volume of design work I have at any given time. It's really the way I make my schedule that keeps my deadlines under control. I have a habit of getting behind (actually most of the time!), so I set the schedule two weeks ahead, and I usually end up being just about on time.

Do you have mentors in terms of designers?
In terms of knitwear designers, no. But I have always looked up to Japanese designer Rei Kawakubo of Comme des Garçons. I really respect her spirit.

What's the best knitting advice you've ever gotten?
It may not be exactly knitting advice, but I always remember these words: *Live the life you love, love the life you live.* ■

KNITTING IN JAPAN

I AM NOT ON ANY SOCIAL MEDIA, but in my experiences of meeting with knitters in person, I feel that everybody is enjoying knitting in their own way, from beginners through to experienced knitters. They aren't competing with each other or anything. They're just sharing information and happily knitting.

BY MOLLY POHLIG

JACK DEUTSCH; NATASHA SENKO THALMAN (STYLING); CINDY ADAMS (HAIR AND MAKEUP)

Tahki Yarns' delicate *Donegal Tweed Fine* gives this boxy, wide-neck pullover a casual yet dainty air, with stranded chevron stripes and a subtle knit-purl texture. Garter stitch at the trims and hems finishes things off neatly.
• For an alternate view, please see page 88.

18
Size+

Instructions **Plan • Make • Finish**

Standard Yarn Weight System

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

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

This Standards & Guidelines booklet and downloadable symbol artwork are available at **YarnStandards.com.**

Knitting Abbreviations

approx approximately
beg begin(ning)
CC contrasting color
ch chain
cm centimeter(s)
cn cable needle
cont continue (e)(ing)
dc double crochet
dec decreas(e)(ing)
dpn double-pointed needle(s)
foll follow(s)(ing)
g gram(s)
inc increas(e)(ing)
k knit
kfb knit into front and back of stitch
LH left-hand
lp(s) loop(s)
m meter(s)
MB make bobble
MC main color
M1 make one (see glossary)
M1 p-st make 1 purl stitch (see glossary)
mm millimeter(s)
oz ounce(s)
p purl
pat(s) pattern(s)
pm place marker
psso pass slip stitch(es) over
rem remain(s)(ing)
rep repeat
rev St st reverse stockinette stitch
RH right-hand
RS right side(s)
rnd(s) round(s)
sc single crochet
SKP slip 1, knit 1, pass slip stitch over—1 stitch has been decreased
SK2P slip 1, knit 2 together, pass slip stitch over the knit 2 together—2 stitches have been decreased
S2KP slip 2 stitches together, knit 1, pass 2 slip stitches over knit 1
sl slip
sl st slip stitch
ssk slip, slip, knit (see glossary)
st(s) stitch(es)
St st stockinette stitch
tbl through back loop(s)
tog together
WS wrong side(s)
wyib with yarn in back
wyif with yarn in front
yd yard(s)
yo yarn over needle (see glossary)
***** repeat directions following * as many times as indicated
[ ] repeat directions inside brackets as many times as indicated

Glossary

bind off Used to finish an edge or segment. Lift the first stitch over the second, the second over the third, etc. (U.K.: cast off)
bind off in ribbing Work in ribbing as you bind off. (Knit the knit stitches, purl the purl stitches.) (U.K.: cast off in ribbing)
cast on Placing a foundation row of stitches upon the needle in order to begin knitting.
decrease Reduce the stitches in a row (that is, knit 2 together).
increase Add stitches in a row (that is, knit in front and back of stitch).
knitwise Insert the needle into the stitch as if you were going to knit it.
make one With the needle tip, lift the strand between the last stitch knit and the next stitch on the left-hand needle and knit into the back of it. One knit stitch has been added.
make one p-st With the needle tip, lift the strand between the last stitch worked and the next stitch on the left-hand needle and purl into back of it. One purl stitch has been added.
no stitch On some charts, "no stitch" is indicated with shaded spaces where stitches have been decreased or not yet made. In such cases, work the stitches of the chart, skipping over the "no stitch" spaces.

SKILL LEVELS

1. Basic
Projects using basic stitches and shaping.

2. Easy
Simple stitches, colorwork and/or shaping.

3. Intermediate
Involved stitches, colorwork and/or shaping.

4. Complex
Complex stitches, colorwork and/or shaping using a variety of techniques and stitches simultaneously.

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

place markers Place or attach a loop of contrast yarn or purchased stitch marker as indicated.
pick up and knit (purl) Knit (or purl) into the loops along an edge.
purlwise Insert the needle into the stitch as if you were going to purl it.
selvage stitch Edge stitch that helps make seaming easier.
slip, slip, knit (ssk) Slip next two stitches knitwise, one at a time, to right-hand needle. Insert tip of left-hand needle into fronts of these stitches, from left to right. Knit them together. One stitch has been decreased.
slip, slip, slip, knit (sssk) Slip next three stitches knitwise, one at a time, to right-hand needle. Insert tip of left-hand needle into fronts of these stitches, from left to right. Knit them together. Two stitches have been decreased.
slip stitch An unworked stitch made by passing a stitch from the left-hand needle to the right-hand needle as if to purl.
work even Continue in pattern without increasing or decreasing. (U.K.: work straight)
yarn over Making a new stitch by wrapping the yarn over the right-hand needle. (U.K.: yfwd, yon, yrn)

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1. Structure

Classic fit tank top worked in rib with side vents. Sized for Small, Medium, Large, 1X, 2X, 3X and 4X and shown in size Small on pages 39 and 40.

KNITTED MEASUREMENTS

- Bust 36½ (40, 44, 47½, 51, 55, 58½)"/93 (101.5, 112, 120.5, 129.5, 139.5, 148.5)cm
- Back length 27 (27½, 28, 28½, 29, 29½, 30)"/68.5 (70, 71, 72.5, 73.5, 75, 76)cm
- Front length 25 (25½, 26, 26½, 27, 27½, 28)"/63.5 (65, 66, 67.5, 68.5, 70, 71)cm

MATERIALS

PLYMOUTH YARN COMPANY
www.plymouthyarn.com

- 7 (8, 9, 9, 10, 11, 12) 1¾oz/50g (each approx 109yd/99m) balls of Plymouth Yarn Company *Pima Rino* (cotton/superwash merino wool) in #04 light grey
- One pair size 7 (4.5mm) needles, OR SIZE TO OBTAIN GAUGE
- One size 6 (4mm) circular needle 16"/40cm long
- Stitch markers
- Stitch holders

GAUGE

21½ sts and 28 rows to 4"/10cm over k3, p2 ribbing (blocked) using size 7 (4.5mm) needles.
TAKE TIME TO CHECK GAUGE.

K3, P2 RIBBING

(multiple of 5 sts plus 3)
Row 1 (RS) K3, *p2, k3; rep from * to end.
Row 2 P3, *k2, p3; rep from * to end.
Rep rows 1 and 2 for k3, p2 rib pat.

BACK

With size 7 (4.5mm) needles, cast on 100 (110, 120, 130, 140, 150, 160) sts.
Row 1 (RS) Sl 1 wyif, k3, *p2, k3; rep from * to last st, k1.
Row 2 (WS) Sl 1 wyif, k5, *p3, k2; rep from * to last 4 sts, k4.
Rep these 2 rows until piece measures 6"/15cm from beg, end with a RS row.
Next row (WS) K2tog, k4, *p3, k2; rep from * to last 4 sts, k2, ssk—98 (108, 118, 128, 138, 148, 158) sts. Place marker at each side of last row for end of vent opening.
Next row (RS) K3, *p2, k3; rep from * to end. Cont in k3, p2 rib pat until piece measures 18½"/47cm from beg, end with a WS row.

Armhole shaping

Bind off 5 (6, 7, 8, 10, 12, 14) sts at beg of next 2 rows—88 (96, 104, 112, 118, 124, 130) sts.
Next (dec) row (RS) K2, ssk, work in pat to last 4 sts, k2tog, k2—2 sts dec'd.
Next (dec) row (WS) P2, p2tog, work in pat to last 4 sts, ssp, p2—2 sts dec'd.
Rep last 2 rows 0 (0, 0, 1, 2, 2, 2) times more—84 (92, 100, 104, 106, 112, 118) sts.
Next (dec) row (RS) K2, ssk, work in pat to last 4 sts, k2tog, k2—2 sts dec'd.
Next row (WS) P3, work in pat to last 3 sts, p3.
Rep last 2 rows 4 (4, 5, 6, 6, 8, 9) times more—74 (82, 88, 90, 92, 94, 98) sts.
Keeping first and last 3 sts in St st, cont in pat as established until armhole measures 7½ (8, 8½, 9, 9½, 10, 10½)"/19 (20, 21.5, 23, 24, 25.5, 26.5)cm, end with a WS row. On last WS row, place marker to mark the center 32 (32, 38, 38, 38, 40, 40) sts.

Shoulder and neck shaping

Bind off 5 (6, 6, 6, 6, 6, 6) sts at beg of next 4 (4, 4, 6, 8, 8, 4) rows, 4 (5, 5, 5, 0, 0, 7) sts at beg of next 4 (4, 4, 2, 0, 0, 4) rows, AT SAME TIME, place center 32 (32, 38, 38, 38, 40, 40) sts between markers on holder and working both sides at once, dec 1 st each side of neck every row 3 times.

FRONT

With size 7 (4.5mm) needles, cast on 100 (110, 120, 130, 140, 150, 160) sts.
Row 1 (RS) Sl 1 wyif, k3, *p2, k3; rep from * to last st, k1.
Row 2 (WS) Sl 1 wyif, k5, *p3, k2; rep from * to last 4 sts, k4.
Rep these 2 rows until piece measures 4"/10cm from beg, end with a RS row.
Next row (WS) K2tog, k4, *p3, k2; rep from * to last 4 sts, k2, ssk—98 (108, 118, 128, 138, 148, 158) sts. Place marker at each side of last row for end of vent opening.
Next row (RS) K3, *p2, k3; rep from * to end. Cont in k3, p2 rib pat until piece measures 16½"/42cm from beg, end with a WS row.

Armhole shaping

Bind off 5 (6, 7, 8, 10, 12, 14) sts at beg of next 2 rows—88 (96, 104, 112, 118, 124, 130) sts.
Next (dec) row (RS) K2, ssk, work in pat to last 4 sts, k2tog, k2—2 sts dec'd.
Next (dec) row (WS) P2, p2tog, work in pat to last 4 sts, ssp, p2—2 sts dec'd.
Rep last 2 rows 0 (0, 0, 1, 2, 2, 2) times more—84 (92, 100, 104, 106, 112, 118) sts.
Next (dec) row (RS) K2, ssk, work in pat to last 4 sts, k2tog, k2—2 sts dec'd.
Next row (WS) P3, work in pat to last 3 sts, p3.
Rep last 2 rows 4 (4, 5, 6, 6, 8, 9) times more—74 (82, 88, 90, 92, 94, 98) sts.
Keeping first and last 3 sts in St st, cont in pat as established until armhole measures 5½ (6, 6½, 7, 7½, 8, 8½)"/14 (15, 16.5, 18, 19, 20.5, 21.5)cm, end with a WS row.

Neck shaping

Next row (RS) Work 27 (31, 31, 32, 33, 33, 35) sts, place center 20 (20, 26, 26, 26, 28, 28) sts on holder, join 2nd ball of yarn and work to end. Working both sides at once, bind off 4 sts from each neck edge once, 2 sts twice, then 1 st once—18 (22, 22, 23, 24, 24, 26) sts rem each side. Work even until armhole measures same as back.

Shoulder shaping

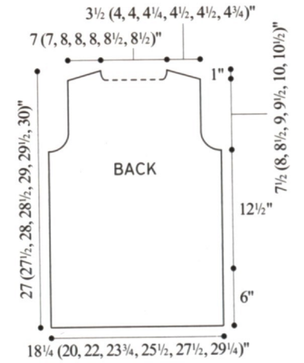
Bind off 5 (6, 6, 6, 6, 6, 6) sts from each shoulder edge 2 (2, 2, 3, 4, 4, 2) times, 4 (5, 5, 5, 0, 0, 7) sts 2 (2, 2, 1, 0, 0, 2) times.

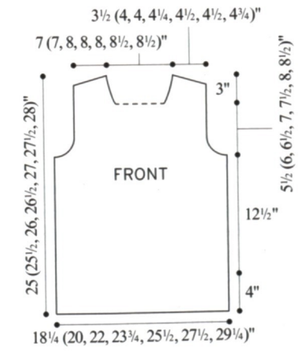
FINISHING

Block to measurements. Sew shoulder seams.

Neckband

With RS facing, size 6 (4mm) circular needle and starting at left shoulder seam, pick up and k 20 sts down left front neck edge, pat 20 (20, 26, 26, 26, 28, 28) sts from front stitch holder, pick up and k 20 sts up right front neck edge, pick up and k 4 (4, 3, 3, 3, 1, 1) sts down right back neck edge, pat 32 (32, 38, 38, 38, 40, 40) sts from back stitch holder, pick up and k 4 (4, 3, 3, 3, 1, 1) sts up left back neck edge—100 (100, 110, 110, 110, 110, 110) sts. Join and pm for beg of rnd.





Rnd 1 K0 (0, 2, 2, 2, 2, 2), p1 (1, 2, 2, 2, 2, 2), *k3, p2; rep from * to last 4 (4, 1, 1, 1, 1, 1) sts, k3 (3, 1, 1, 1, 1, 1), p1 (1, 0, 0, 0, 0, 0).
Rep rnd 1 until neckband measures ¾"/2cm.
Bind off in rib.

Armhole edging

With RS facing and size 7 (4.5mm) needles, pick up and k 92 (97, 102, 112, 117, 122, 127) sts evenly along armhole edge.
Row 1 (WS) K2, *p3, k2; rep from * to end.
Row 2 P2, *k3, p2; rep from * to end.
Bind off in pat.
Sew side seams from markers to end of armhole edging, leaving edges from cast-on to marker open for side vents. ■

2. Staple

Close fit top worked in stockinette stitch with ribbed edges, round neck and set-in sleeves. Sized for Small, Medium, Large, 1X, 2X, 3X, 4X and shown in size Small on page 41.

KNITTED MEASUREMENTS

- Bust 36 (40, 44, 48, 52, 56, 60)"/91.5 (101.5, 111.5, 122, 132, 142, 152)cm
- Length 24 (24½, 25, 25½, 26½, 27, 27½)"/61 (62, 63.5, 65, 67, 68.5, 69.5)cm
- Upper arm 12½ (13, 14, 14½, 16, 17, 18½)"/31.5 (33, 35.5, 37, 40.5, 43, 47)cm

MATERIALS

SUGAR BUSH YARNS
www.sugarbushyarns.com

- 4 (4, 5, 6, 6, 7, 8) 3½oz/100g hanks (each approx 291yd/266m) of Sugar Bush Yarns *Cabot* (pima cotton/linen) in stormy sky
- One pair each sizes 6 and 3 (4 and 2.75mm) needles, OR SIZE TO OBTAIN GAUGE
- One size 3 (2.75mm) circular needle each 16"/40cm long
- On extra size 3 (2.75mm) circular needle (for neckband bind off–optional)
- Stitch markers

GAUGE

23 sts and 32 rows = 4"/10cm over St st using size 6 (4mm) needles.
TAKE TIME TO CHECK GAUGE.

LONG TAIL TUBULAR CAST-ON

1. Make a slipknot, leaving a tail measuring at least 3 times the span your cast-on row.
2. Hold yarn as if to work traditional long-tail cast-on. Pass index finger yarn under the needle, wrap around the needle from front to back, and hold in place. Pass thumb yarn under the needle, wrap around the needle from back to front, and hold in place. Pass index finger yarn back off the needle, bringing the yarn towards you; bring yarn under the needle from front to back and hold in place. The yarns will twist together at the underside of the needle, and you will end holding the yarns in the starting position.
3. Continue in this manner, beginning with the thumb yarn for the next stitch (you will bring thumb away from yourself when passing the thumb yarn off the needle), and alternating for each stitch until stitch count is reached.
Setup row 1 (RS) *K1tbl, sl 1 purlwise wyif; rep from * to end. **Note** Hold tail yarn securely against the LH needle while working first few stitches.
Setup row 2 *K1, sl 1 purlwise wyif; rep from * to end.

BACK

With smaller needles, cast on 104 (116, 126, 138, 150, 162, 172) sts using long tail tubular method.
Work in k1, p1 rib for 1½"/4cm.
Change to larger needles and work in St st (k on RS, p on WS) until piece measures 16½ (16½, 16½, 16½, 17, 17, 17)"/42 (42, 42, 42, 43, 43, 43)cm from beg, end with a WS row.

Shape armhole

Bind off 4 (4, 5, 6, 8, 10, 12) sts at the beg of the next 2 rows, 3 sts at the beg of the next 2 (2, 2, 4, 6, 6, 6) rows, 2 sts at the beg of the next 2 (4, 6, 6, 6, 6, 8) rows, 1 st at the beg of the next 6 (8, 6, 8, 6, 8, 8) rows—80 (86, 92, 94, 98, 104, 106) sts.
Work even until armhole measures 6½ (7, 7½, 8, 8½, 9, 9½)"/16.5 (18, 19, 20.5, 21.5, 23, 24)cm from beg, end with a WS row.

Shape neck

Next row (RS) K22 (23, 26, 26, 27, 29, 30), join 2nd ball of yarn and bind off center 36 (40, 40, 42, 44, 46, 46) sts, knit to end. Work 1 row even.
Row 1 (RS) K to 4 sts of first half, ssk, k3; on 2nd half, k2, k2tog, k to end.
Row 2 Purl.
Rep last 2 rows twice more, ending with a WS row. Bind off rem 19 (20, 23, 23, 24, 26, 27) sts each side for shoulders.

FRONT

Work as for back until armhole measures 4½ (5, 5½, 6, 6½, 7, 7½)"/11.5 (13, 14, 15.5, 16.5, 18, 19)cm, end with a WS row.

Shape neck

Next row (RS) K29 (30, 33, 33, 34, 36, 37), join 2nd ball of yarn and bind off center 22 (26, 26, 28, 30, 32, 32) sts, knit to end.
Working both sides at once, bind off 5 sts from neck edge once, then dec 1 st at each neck edge as on back every RS row 5 times. Work even until same length as back. Bind off rem 19 (20, 23, 23, 24, 26, 27) sts each side for shoulders.

SLEEVES

With smaller needles, cast on 58 (62, 68, 72, 82, 88, 96) sts using long tail tubular method.
Work in k1, p1 rib for 1½"/4cm.
Change to larger needles and work in St st for 2 rows.

Sleeve increases

Next row (RS) K2, M1L, knit to last 2 sts, M1R, knit to end.
Cont in St st, work inc row every 4th row 5 (5, 5, 5, 4, 4, 4) times more—70 (74, 80, 84, 92, 98, 106) sts.
Work even in St st until sleeve measures 5½ (5½, 5½, 5½, 6, 6, 6)"/14 (14, 14, 14, 15, 15, 15)cm from beg, end with a WS row.

Shape cap

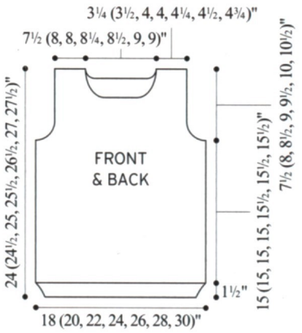
Bind off 4 (4, 5, 6, 8, 10, 12) sts at beg of the next 2 rows.
Next row (RS) K2, k2tog, k to last 4 sts, ssk, k to end.
Next row Purl.
Rep last 2 rows 14 (16, 18, 20, 22, 24, 26) times more.
Bind off 4 sts at beg of next 4 rows.
Bind off rem 16 (16, 16, 14, 14, 12, 12) sts.

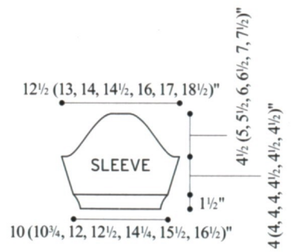
FINISHING

Block pieces to measurements.
Sew shoulder, sleeve cap and side seams.

Neck trim

With RS facing, circular needle and starting at back neck, pick up and k 104 (112, 112, 116, 120, 124, 124) sts evenly around neck edge. Join and work in rnds in k1, p1 rib for 1"/2.5cm.
Bind off loosely in rib or if using the Kitchener st bind off, cut yarn, leaving a long tail 4 times the circumference of the neckline and work bind off as foll:
Separate knit and purl stitches onto two remaining circular needles.
*Slip next knit st onto Needle 1 (Front), slip next purl stitch onto Needle 2 (Back); rep from * until all stitches are separated, with the knit stitches all on the Front Needle and the purl stitches all on the Back Needle.
Graft Front and Back stitches together using Kitchener Stitch. ■





3. Integral

Classic fit long vest with front pockets worked in slipped broken rib. Sized for Small, Medium, Large, 1X, 2X and 3X and shown in size Small on page 41.

KNITTED MEASUREMENTS

- Bust 38½ (41, 44½, 48½, 52, 56)"/98 (104, 113, 123, 132, 142)cm
- Length 34 (34, 34½, 34½, 35, 35)"/86.5 (86.5, 87.5, 87.5, 89, 89)cm

MATERIALS

MADELINETOSH
www.madelinetosh.com

- 6 (7, 7, 8, 8, 9) 3½oz/100g hanks (each approx 205yd/187m) of Madelinetosh *Silk Merino* (super-wash merino wool/silk) in Aura
- Size 6 (4mm) circular needle 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- Stitch holders

GAUGE

21 sts and 38 rows = 4"/10cm over slipped broken rib pat using size 6 (4mm) needles.
TAKE TIME TO CHECK GAUGE.

SLIPPED BROKEN RIB PATTERN

(over an odd number of sts)
Row 1 (RS) Knit.
Row 2 (WS) *P1, k1; rep from * to last st, p1.
Row 3 K1, *k1, sl 1 wyib; rep from * to last 2 sts, k2.
Row 4 P1, *k1, sl 1 wyif; rep from * to last 2 sts, k1, p1.
Rep rows 1–4 for slipped broken rib pat.

NOTES

1 Make fronts first.
2 Slip all sts purlwise.
3 Circular needle is used to accommodate large number of sts. Do not join.

POCKET LINING (make 2)

Cast on 27 sts. Work in St st (k on RS, p on WS) for 6"/15cm.
Place sts on st holder.

LEFT FRONT

Cast on 64 (70, 74, 80, 84, 90) sts.
Set-up row 1 (WS) Sl 1 wyif, p to last st, k1.
Set-up row 2 Sl 1 wyif, k to last 2 sts, sl 1 wyib, k1.
Set-up row 3 Rep row 1.

Beg slipped broken rib pat

Row 1 (RS) Sl 1 wyif, work row 1 of pat to last 2 sts, sl 1 wyib, k1.
Row 2 (WS) Sl 1 wyif, p1, work row 2 of pat to last st, k1.
Row 3 Sl 1 wyif, work row 3 of pat to last 2 sts, sl 1 wyib, k1.
Row 4 Sl 1 wyif, p1, work row 4 of pat to last st, k1.
Rep last 4 rows for slipped broken rib pat with edge sts until piece measures 10"/25.5cm from beg, end with a WS row.

Beg waist shaping and place pocket

Note Side shaping and pocket placement are worked simultaneously, read before cont to knit.
Dec row (RS) Sl 1 wyif, k1, k2tog, work in pat to end—1 st dec'd.
Cont in pat as established, rep dec row every 8th row 12 times more, alternating k2tog with p2tog to stay in pat, AT SAME TIME, when piece measures 13"/33cm from beg, end with a WS row and place pocket as foll:
Pocket row (RS) Work in pat to last 39 sts, place next 27 sts on st holder, work in pat over 27 pocket lining sts, work last 12 sts in pat.
Cont in pat as established until all decreases are complete—51 (57, 61, 67, 71, 77) sts.
Work even in pat until piece measures 24"/61cm from beg, end with a WS row.

Armhole shaping

Bind off 5 (5, 7, 7, 9, 9) sts at beg of next row.
Work 1 WS row even.
Dec row (RS) Sl 1 wyif, k1, k2tog, work in pat to end—1 st dec'd.
Rep dec row every other row 7 (11, 11, 13, 13, 17) times more, alternating k2tog with p2tog to stay in pat—38 (40, 42, 46, 48, 50) sts.
Work even in pat until armhole measures 9 (9, 9½, 9½, 10, 10)"/23 (23, 24, 24, 25.5, 25.5)cm, end with a WS row.

Shoulder shaping

Bind off 3 (3, 3, 4, 4, 5) sts at shoulder edge (beg of RS rows) 6 (5, 4, 6, 4, 4) times, then 0 (5, 5, 0, 5, 4) sts 0 (1, 2, 0, 2, 2) times—20 (20, 20, 22, 22, 22) sts.
Cont in pat over 20 (20, 20, 22, 22, 22) sts for collar extension for approx 3¼ (3¼, 3¼, 3½, 3½, 3¾)"/8.5 (8.5, 8.5, 9, 9, 9.5)cm, end with a WS row.
Place sts on st holder.

RIGHT FRONT

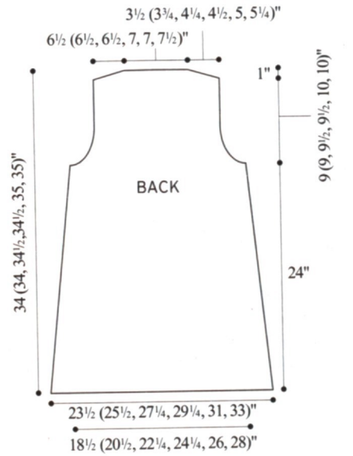
Cast on 64 (70, 74, 80, 84, 90) sts.
Set-up row 1 (WS) Sl 1 wyif, p to last st, k1.
Set-up row 2 Sl 1 wyif, k to last 2 sts, sl 1 wyib, k1.
Set-up row 3 Rep row 1.

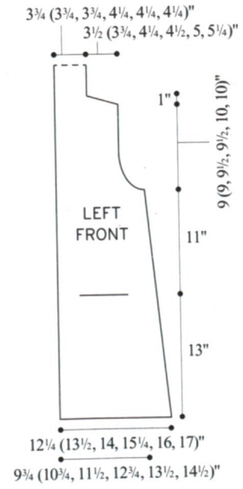
Beg slipped broken rib pat

Row 1 (RS) Sl 1 wyif, k1, work row 1 of pat to last st, k1.
Row 2 (WS) Sl 1 wyif, work row 2 of pat to last 2 sts, sl 1 wyif, k1.
Row 3 Sl 1 wyif, work row 3 of pat to last st, k1.
Row 4 Sl 1 wyif, work row 4 of pat to last 2 sts, sl 1 wyif, k1.
Rep last 4 rows for slipped broken rib pat with edge sts until piece measures 10"/25.5cm from beg, end with a WS row.

Beg waist shaping and place pocket

Note Side shaping and pocket placement are worked simultaneously, read before cont to knit.
Dec row (RS) Work in pat to last 4 sts, ssk, sl 1 wyib, k1—1 st dec'd.
Cont in pat as established, rep dec row every 8th row 12 times more, alternating ssk with ssp to stay in pat, AT SAME TIME, when piece measures 13"/33cm from beg, end with a WS row and place pocket as foll:
Pocket row (RS) Work 12 sts in pat, place next 27 sts on st holder, work in pat over 27 pocket lining sts, work in pat to end.





Cont in pat as established until all decreases are complete—51 (57, 61, 67, 71, 77) sts.
Work even in pat until piece measures 24"/61cm from beg, end with a RS row.

Armhole shaping

Bind off 5 (5, 7, 7, 9, 9) sts at beg of next row.
Dec row (RS) Work in pat to last 4 sts, ssk, sl 1 wyib, k1—1 st dec'd.
Rep dec row every other row 7 (11, 11, 13, 13, 17) times more, alternating ssk with ssp to stay in pat—38 (40, 42, 46, 48, 50) sts.
Work even in pat until armhole measures 9 (9, 9½, 9½, 10, 10)"/23 (23, 24, 24, 25.5, 25.5)cm, end with a RS row.

Shoulder shaping

Bind off 3 (3, 3, 4, 4, 5) sts at shoulder edge (beg of WS rows) 6 (5, 4, 6, 4, 4) times, then 0 (5, 5, 0, 5, 4) sts 0 (1, 2, 0, 2, 2) times—20 (20, 20, 22, 22, 22) sts.
Cont in pat over 20 (20, 20, 22, 22, 22) sts for collar extension for approx 3¼ (3¼, 3¼, 3½, 3½, 3¾)"/8.5 (8.5, 8.5, 9, 9, 9.5)cm, end with a WS row.
Place sts on st holder.

BACK

Cast on 123 (133, 143, 153, 163, 173) sts.
Set-up row 1 (WS) Sl 1 wyif, p to last 2 sts, sl 1 wyif, k1.
Set-up row 2 Sl 1 wyif, k to last 2 sts, sl 1 wyib, k1.
Set-up row 3 Rep row 1.

Beg slipped broken rib pat

Row 1 (RS) Sl 1 wyif, k1, work row 1 of pat to last 2 sts, sl 1 wyib, k1.
Row 2 (WS) Sl 1 wyif, p1, work row 2 of pat to last 2 sts, sl 1 wyif, k1.
Row 3 Sl 1 wyif, k1, work row 3 of pat to last 2 sts, sl 1 wyib, k1.
Row 4 Sl 1 wyif, p1, work row 4 of pat to last 2 sts, sl 1 wyif, k1.
Rep last 4 rows for slipped broken rib pat with edge sts until piece measures 10"/25.5cm from beg, end with a WS row.

Beg waist shaping

Dec row (RS) Sl 1 wyif, k1, k2tog, work in pat to last 4 sts, ssk, sl 1 wyib, k1—2 sts dec'd.
Cont in pat as established, rep dec row every 8th row 12 times more, alternating k2tog with p2tog and ssk with ssp to stay in pat—97 (107, 117, 127, 137, 147) sts.
Work even in pat until piece measures 24"/61cm from beg, end with a RS row.

Armhole shaping

Bind off 5 (5, 7, 7, 9, 9) sts at beg of next 2 rows.
Dec row (RS) Sl 1 wyif, k1, k2tog, work in pat to last 4 sts, ssk, sl 1 wyib, k1—2 sts dec'd.
Rep dec row every other row 7 (10, 11, 13, 14, 16) times more, alternating dec's to stay in pat as before—71 (75, 79, 85, 89, 95) sts.
Work even in pat until armhole measures 9 (9, 9½, 9½, 10, 10)"/23 (23, 24, 24, 25.5, 25.5)cm, end with a WS row.

Shoulder shaping

Bind off 3 (3, 3, 4, 4, 5) sts at beg of next 12 (10, 8, 12, 8, 8) rows, then 0 (5, 5, 0, 5, 4) sts at beg of next 0 (2, 4, 0, 4, 4) rows—35 (35, 35, 37, 37, 39) sts.
Bind off rem sts for back neck.

FINISHING

Block pieces to measurements. Sew shoulder seams. Graft collar extensions tog at center back neck, adjusting lengths if necessary. Sew edges of collar extensions along back neck edge. Sew side seams.

Pocket edging

Return 27 pocket sts from holder to needle, join yarn ready to work a WS row.
Purl 1 row, knit 1 row, purl 1 row.
Bind off knitwise on foll RS row. Repeat for rem pocket edging. Sew edges of pocket linings to WS of fronts using whip stitch. ■

4. Foundation

Close-fitting slip stitch rib long skirt with front slit and waist-dart shaping. Sized for Small, Medium, Large, X-Large, XX-Large, XXX-Large, 1X and shown in size Small on page 40.

KNITTED MEASUREMENTS

- Lower edge 39 (41, 43, 45, 47, 49, 51)"/99 (104, 109, 114, 119, 124.5, 129.5)cm
- Hip 33 (35, 37, 39, 41, 43, 45)"/84 (89, 94, 99, 104, 109, 114)cm
- Waist 25 (27, 29, 31, 33, 35, 37)"/63.5 (68.5, 73.5, 78.5, 84, 89, 94)cm
- Length 28½"/72.5cm

Note The garment width measurements are given with fabric left unstretched. The unstretched fabric fits the body in a close-fitting style, and will have additional room to stretch, as seen in the photo.

MATERIALS

FIBRA NATURA/UNIVERSAL YARN
www.universalyarn.com

- 10 (11, 11, 12, 13, 13, 14) 1¾oz/50g balls (each approx 126yd/115m) of Fibra Natura/Universal Yarn *Dona* (superwash extra fine merino) in #130 steely
- One pair each sizes 4 and 5 (3.5 and 3.75mm) needles OR SIZE TO OBTAIN GAUGE
- One extra pair size 5 (3.75mm) needles
- One size 4 (3.5mm) circular needle 24"/60cm long
- Several yards/meters of elastic seam finishing tape
- Black elastic thread
- Tapestry needle
- Stitch markers

GAUGE

32 sts and 38 rows = 4"/10cm over sl st rib pattern, unstretched using larger needles.
TAKE TIME TO CHECK GAUGE.

SLIP STITCH RIB PATTERN

(over an odd number of sts)
Row 1 (RS) K1, *p1, k1; rep from * to end.
Row 2 (WS) P1, *k1, sl 1 wyif; rep from *, end k1, p1.
Rep 2 rows for slip stitch rib pattern.

BACK

With size 5 (3.75mm) needles, cast on 155 (165, 173, 181, 189, 197, 205) sts.
Work in slip stitch rib pattern for 4"/10cm (or 38 rows from beg).
Dec row (RS) K1, p2tog, rib to the last 3 sts, p2tog, k1—2 sts dec'd.
Rep dec row every 14th row 5 times more, every 12th row 4 times, every 10th row twice—131 (141, 149, 157, 165, 173, 181) sts.
Work even until piece measures approx 22½"/57cm from beg, end with a WS row.
Dart dec row 1 (RS) Rib 28 (32, 34, 38, 40, 44, 46), pm, SK2P, rib 69 (71, 75, 75, 79, 79, 83), SK2P, pm, rib 28 (32, 34, 38, 40, 44, 46)—4 sts dec'd.
Work even for 9 rows.
Dart dec row 2 (RS) Rib to first marker, sl marker, SK2P, rib to 3 sts before 2nd marker, SK2P, sl marker, rib to end—4 sts dec'd.
Rep dec row 2 every 10th row 3 times more, then every 6th row 3 times—99 (109, 117, 125, 133, 141, 149) sts.
Leave sts on hold on a strand of waste yarn.

FRONT

Left front side

With larger needles, cast on 43 (47, 49, 53, 55, 59, 61) sts.
Row 1 (RS) K1, *p1, k1; rep from * to last 4 sts, end p1, sl 3 wyib.
Row 2 (WS) P3, *k1, sl 1 st wyif; rep from * to last 2 sts, end k1, p1.
Rep these 2 rows for 36 rows more.
Dec row (RS) K1, p2tog, rib to the last 4 sts, end p1, sl 3 wyib.
Cont in rib pat as established, rep dec row every 14th row 3 times more—39 (43, 45, 49, 51, 55, 57) sts. Work 5 rows even. Leave the sts on hold (to be joined to the right front side later).

Right front side

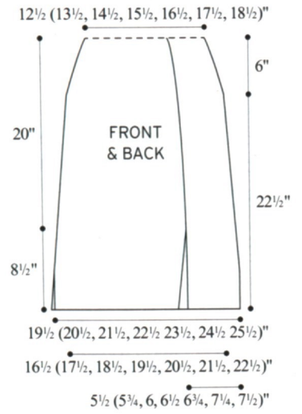
With larger needles, cast on 103 (105, 111, 115, 121, 125, 131) sts.
Row 1 (RS) K3, *p1, k1; rep from * to end.
Row 2 (WS) P1, *k1, sl 1 wyif; rep from * to last 4 sts, end p1, sl 3 wyif.
Note: Increases and decreases are worked simultaneously and at different intervals. Keep careful track of rows.

Beg slant increase

Inc row 1 (RS) K3, pbf (p1 into the back and front for an inc), rib to end—1 st inc'd.
Row 2 (WS) Rib to last 5 sts, end k2, sl 3 wyif.
Row 3 K3, p2, rib to end.
Row 4 Rep row 2.
Inc row 5 (RS) K3, (p1 and k1 into next st for an inc), rib to end—1 st inc'd.
Rows 6–12 Work even as established.
Cont to work the inc's every alternate 4th and 8th row as established until there are a total of 14 sts inc'd in the slant inc, AT SAME TIME, when 38 rows are worked from beg, work the side seam dec on next row, then rep every 14th row 3 times more. After all inc/dec shaping is completed AND there are 86 rows from beg on this piece, there are 113 (115, 121, 125, 131, 135, 141) sts.

Join the left and right front sides

Joining row (RS) Working on the left front side sts, work to the last 3 sts, then holding this needle with the 3 sts at front and the needle with the right front side sts at back (k1 st from front needle tog with 1 st from back needle) 3 times, pm, rib to end—149 (155, 163, 171, 179, 187, 195) sts.
Cont on these sts as foll:
Next row (WS) Rib to the marker, sl 3 wyif, rib to end.
Next row (RS) Rib to 3 sts before the marker, k3, sl marker, rib to end.
Cont the side seam dec's as established as on back—133 (139, 147, 155, 163, 171, 179) sts.
Work even (with the 3 st sl st rib detail) until piece measures approx 22½"/57cm from beg.
Dart dec row 1 (RS) Rib 28 (32, 34, 38, 40, 44, 46), k3, p1, SK2P, rib to the last 35 (39, 41, 45, 47, 51, 53) sts, pm, p1, SK2P, rib to end—4 sts dec'd.
Work 9 rows even.
Dart dec row 2 (RS) Rib to the 3-st sl st rib detail, k3, p1, SK2P, rib to 3 sts before marker, SK2P, sl marker, rib to end—4 sts dec'd.
Rep dart dec row 2 every 10th row 3 times more, then every 6th row 3 times—101 (107, 115, 123, 131, 139, 147) sts.



Pre-finishing

Sew right side seam.

Waistband

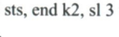
Row 1 (RS) With size 4 (3.5mm) circular needle, work in rib over the front sts to the last k st, k this st tog with first st from back, rib to end—199 (215, 231, 247, 263, 279, 295) sts.
Cont in sl st rib pattern for 5 rows more.
Bind off in rib.

FINISHING

Cut 2 pieces of elastic seam finishing tape to fit the 9"/23cm front slit. Using elastic thread, sew the seam binding tape along the slit edge to the WS of both sides of the slit. Weave the elastic thread in and out of the WS ribbed waistband of the skirt for 2 or 3 rows, then cut the finishing tape to waist measurement and sew the binding tape to the WS of the waistband.
Block only the slit very lightly, to lie flat. ■

5. Key

Classic fit cardigan worked in tuck rib with raglan yoke. Sized for Small, Medium, Large, 1X, 2X and 3X and shown in size Small on page 41.



KNITTED MEASUREMENTS

- Bust 37¼ (41¼, 45¼, 49¼, 53¼, 57¼)"/94.5 (104.5, 115, 125, 135, 145.5)cm
- Length 24½ (25, 25¾, 26¼, 26¾, 27¼)"/62 (63.5, 65.5, 66.5, 68, 69)cm
- Upper arm 12¾ (13½, 14, 14½, 15¼, 16¼)"/32.5 (34.5, 35.5, 37, 38.5, 41.5)cm

MATERIALS

HIKOO/SKACEL COLLECTION
www.skacelknitting.com

- 6 (7, 7, 8, 9, 9) 3½oz/100g hanks (each approx 255yd/233m) of Hikoo/Skacel Collection *Sueño* (superwash merino wool/viscose bamboo) in #1182 dusty lilac
- One each sizes 6 and 7 (4 and 4.5mm) circular needles each 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- One set (5) size 7 (4.5mm) double-pointed needle (dpn)
- Stitch markers
- Stitch holders

GAUGE

27 sts and 32 rows = 4"/10cm over tuck rib pat, slightly stretched, using size 7 (4.5mm) needles.
TAKE TIME TO CHECK GAUGE.

TUCK RIB PATTERN IN ROWS

(multiple of 9 sts plus 2)
Row 1 (RS) K2, *p2, k3, p2, k2; rep from * to end.
Row 2 (WS) P2, *k2, p3, k2, p2; rep from * to end.
Row 3 K2, *p2, SK2P, p2, k2; rep from * to end.
Row 4 P2, *k2, (p1, k1, p1) in next st, k2, p2; rep from * to end.
Rep rows 1–4 for tuck rib pat in rows.

NOTES

1 Body is worked in one piece back and forth to underarms. Sleeves are worked in the round and then all pieces are joined to work raglan yoke to neck edge.
2 Tuck pat rib decreases 2 sts in each repeat in row 3 and increases 2 sts in row 4. These changes are not reflected in stitch counts.
3 Tuck rib is stretchy, take gauge with fabric slightly stretched.

BODY

With larger circular needle, cast on 218 (242, 266, 290, 314, 338) sts.
Row 1 (RS) K2, *p2, k2; rep from * to end.
Row 2 (WS) P2, *k2, p2; rep from * to end.
Rep last 2 rows for k2, p2 rib for 1¼"/3cm, end with a RS row.
Set-up inc row (WS) P2, *k2, p1, M1, p1, k2, p2; rep from * to end—245 (272, 299, 326, 353, 380) sts.

Beg tuck pat

Row 1 (RS) K2, *p2, k3, p2, k2; rep from * to end.
Row 2 (WS) P2, *k2, p3, k2, p2; rep from * to end.
Row 3 K2, *p2, SK2P, p2, k2; rep from * to end.
Row 4 P2, *k2, (p1, k1, p1) in next st, k2, p2; rep from * to end.
Note On next row, place markers 64 (71, 78, 85, 92, 99) sts from each side for fronts; 117 (130, 143, 156, 169, 182) sts between markers for back.
Rep rows 1–4 for tuck rib pat until piece measures 10½"/26.5cm from beg, end with a WS row.

Neck shaping

Neck dec row (RS) K2, ssk, work in pat to last 4 sts, k2tog, k2—2 sts dec'd.
Cont in pat, rep neck dec row every 6th row 7 times more—229 (256, 283, 310, 337, 364) sts.
Work 1 WS row, make a note of this pat row number for sleeve reference.
Next row (RS) [Work in pat to 6 (6, 8, 10, 14, 17) sts before side marker, bind off next 12 (12, 16, 20, 28, 34) sts] twice, work in pat to end—50 (57, 62, 67, 70, 74) sts for each front; 105 (118, 127, 136, 141, 148) sts for back. Set body aside.

SLEEVES

With dpns, cast on 56 (56, 56, 64, 64, 64) sts. Join, taking care not to twist sts, and place marker (pm) for beg of rnd.
Rnd 1 K1, *p2, k2; rep from * to last 3 sts, p2, k1.
Rep rnd 1 for k2, p2 rib for 1½"/4cm.
Set-up inc rnd K1, *p2, k1, M1, k1, p2, k2; rep from * to last 7 sts, p2, k1, M1, k1, p2, k1—63 (63, 63, 72, 72, 72) sts.

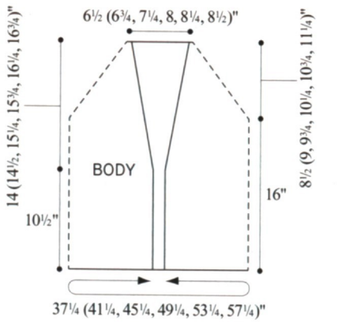
Beg tuck pat

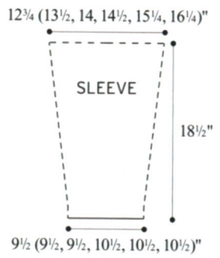
Rnds 1 and 2 K1, *p2, k3, p2, k2; rep from * to last 8 sts, p2, k3, p2, k1.
Rnd 3 K1, *p2, SK2P, p2, k2; rep from * to last 8 sts, p2, SK2P, p2, k1.
Rnd 4 K1, *p2, (k1, p1, k1) in next st, p2, k2; rep from * to last 8 sts, p2, (k1, p1, k1) in next st, p2, k1.

Rep rnds 1–4 for tuck rib pat until piece measures 3"/7.5cm from beg.
Inc rnd K1, M1, work in pat to last st, M1, k1—2 sts inc'd.
Cont in pat, rep inc rnd every 10th (8th, 6th, 8th, 6th, 6th) rnd 11 (13, 15, 13, 15, 18) times more—87 (91, 95, 100, 104, 110) sts. Work even until piece measures 18½"/47cm from beg, end with same pat rnd number as last WS row of body, and end last rnd 6 (6, 8, 10, 14, 17) sts before beg of rnd.
Next rnd Bind off 12 (12, 16, 20, 28, 34) sts, work in pat to end—75 (79, 79, 80, 76, 76) sts.

YOKE

Working all sts onto larger circular needle, work as foll:
Joining row (WS) Working in pat, work 50 (57, 62, 67, 70, 74) left front sts, pm, 75 (79, 79, 80, 76, 76) left sleeve sts, pm, 105 (118, 127, 136, 141, 148) back sts, pm, 75 (79, 79, 80, 76, 76) right sleeve sts, pm, 50 (57, 62, 67, 70, 74) right front sts—355 (390, 409, 430, 433, 448) sts.
Note While working yoke shaping, count rows from last neck decrease and cont to work neck dec's as before every 6th row 1 (0, 0, 0, 0, 0) time, then every 4th row 15 (17, 18, 17, 18, 18) times, then every other row 0 (1, 2, 6, 6, 8) times—16 (18, 20, 23, 24, 26) sts dec'd at each neck edge.
Raglan dec row (RS) [Work in pat to 3 sts before marker, dec 1 st in pat, k1, sl marker, k1, dec 1 st in pat] 4 times, work in pat to end—8 sts dec'd.





Next row (WS) Work even in pats.

For size Small only

Rep raglan dec row every 4th row 3 times, then every other row 27 times—75 sts; 43 sts for back, 13 sts for sleeves, 3 sts for each front. Leave sts on hold on needle.

For sizes Medium, Large, 1X, 2X and 3X only

Body only dec row (RS) [Work in pat to 3 sts before marker, dec 1 st in pat, k1, sl marker, k1, work in pat to 1 st before marker, k1, sl marker, k1, dec 1 st in pat] twice, work in pat to end—4 sts dec'd.
Next row (WS) Work even in pats.
Raglan dec row (RS) [Work in pat to 3 sts before marker, dec 1 st in pat, k1, sl marker, k1, dec 1 st in pat] 4 times, work in pat to end—8 sts dec'd.
Next row (WS) Work even in pats.
Rep last 4 rows 2 (5, 7, 11, 13) times more, then rep raglan dec row every other row 29 (26, 24, 18, 16) times more—78 (81, 88, 89, 92) sts; 46 (49, 54, 55, 58) sts for back, 13 (13, 14, 14, 14) sts for sleeves, 3 sts for each front. Leave sts on hold on needle.

Front and neck bands

With RS facing and smaller circular needle, beg at lower edge of right front, pick up and k 158 (160, 163, 163, 165, 167) sts along right front edge, k3 right front sts, k13 (13, 13, 14, 14, 14) right sleeve sts, k43 (46, 49, 54, 55, 58) back sts, dec'ing 1 (0, 1, 0, 1, 0) sts, k13 (13, 13, 14, 14, 14) left sleeve sts, k3 left front sts, pick up and k 158 (160, 163, 163, 165, 167) sts along left front edge to lower edge—390 (398, 406, 414, 418, 426) sts.
Next row (WS) P2, *k2, p2; rep from * to end.
Next row (RS) K2, *p2, k2; rep from * to end.
Rep last 2 rows 3 times more. Bind off in pat.

FINISHING

Block to measurements. Sew underarm seams. ■

6. Elemental

Long lace and garter ridge scarf. Shown on page 41.

10

KNITTED MEASUREMENTS

- Width 9"/23cm
- Length 64"/162.5cm

MATERIALS

ZEALANA
zealana.com

- 2 1.41oz/40g balls (each approx 217yd/199m) of Zealana *Performa Kiwi Lace Weight* (fine New Zealand merino/organic cotton/brushtail possum) each in #09 ocean (A), #16 storm blue (B)
- One pair size 6 (4mm) needles, OR SIZE TO OBTAIN GAUGE

GAUGE

18 sts and 20 rows = 4"/10cm over chart pat using size 6 (4mm) needles and 2 strands of yarn held tog.
TAKE TIME TO CHECK GAUGE.

NOTE

Slip the first st of every row for selvage sts.

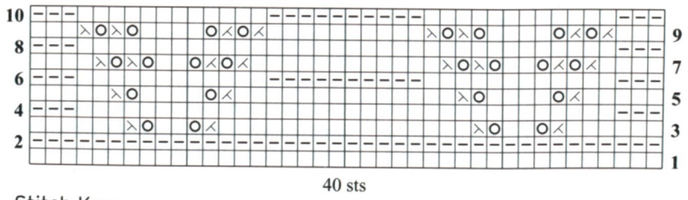
SCARF

With 1 strand each A and B held together, cast on 40 sts. Work in chart pat until 10 rows of chart pat have been worked 32 times, then work rows 1 and 2 once more. Piece measures approx 64"/162.5cm from beg. Bind off knitwise on RS.

FINISHING

Block to measurements. ■

CHART FOR PATTERN #6



Stitch Key

☐ k on RS, p on WS ⊟ p on RS, k on WS ⊠ k2tog ⊠ ssk ⊙ yo

7. Zaffre

Classic fit cardigan with placed lace squares worked in a one-piece body with set-in sleeves. Sized for Small, Medium, Large, 1X, 2X, 3X and shown in size Small on page 44.

11

KNITTED MEASUREMENTS

- Bust (closed) 35½ (38½, 42, 45, 48, 51)"/90 (98, 106.5, 114, 122, 129.5)cm
- Length 24¼ (24¾, 25¼, 25¾, 26¼, 26¾)"/61.5 (63, 64, 65.5, 66.5, 68)cm
- Upper arm 13¼ (14¼, 15¼, 16, 16¾, 17¾)"/33.5 (36, 39, 40.5, 42.5, 45)cm

MATERIALS

ANCIENT ARTS FIBRE CRAFTS
ancientartsfibre.com

- 4 (5, 6, 6, 7, 8) 3½oz/100g hank (each approx 385yd/350m) of Ancient Arts Fibre Crafts *Lascaux Fine* (punta arenas wool/manx loaghtan wool) in classic blue
- One each sizes 2, 3 and 4 (2.75 and 3.25 and 3.5mm) circular needles, each 24" and 40"/60cm and 100cm long OR SIZE TO OBTAIN GAUGE
- Stitch markers

GAUGE

25 sts and 38 rows = 4"/10cm over St st using size 4 (3.5mm) needles.
TAKE TIME TO CHECK GAUGE.

LACE BAND TRIM

(over a multiple of 6 sts plus 5)
Row 1 (RS) Knit.
Row 2 Knit.
Row 3 K2, * k1tbl, p1, k3, p1; rep from * to last 3 sts, end k1tbl, k2.
Row 4 K2, p1, * k1, p3, k1, p1; rep from * to last 2 sts, end k2.
Row 5 K2, * k1tbl, p1, yo, S2KP, yo, p1; rep from * to last 3 sts, end k1tbl, k2.
Row 6 K2, p1, * k5, p1; rep from * to last 2 sts, end k2.
Rep rows 3–6 for lace band trim.

BODY

With longer size 4 (3.5mm) circular needle, cast on 233 (257, 281, 305, 329, 353) sts.

Beg Lace Band Trim

Rows 1–6 Work lace band trim pattern.
Rows 7–22 Rep (rows 3–6) for 4 times.

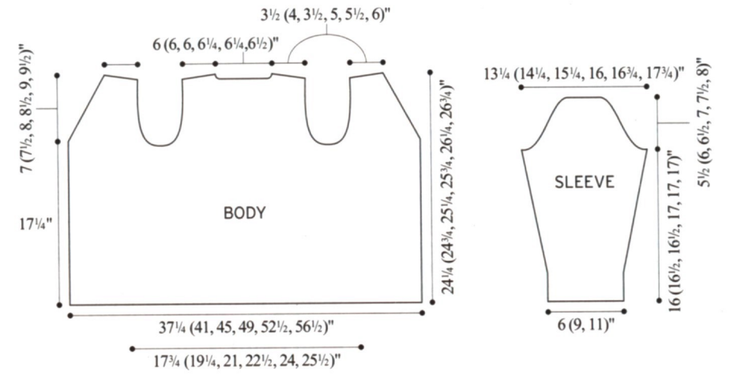
Beg Body

Row 1 (RS) K2, k1tbl, p1, k3, p1, k1tbl, p1, k to last 10 sts, end p1, k1tbl, p1, k3, p1, k1tbl, k2.
Row 2 K2, p1, k1, p3, k1, p1, k to last 9 sts, end p1, k1, p3, k1, p1, k2.
Row 3 K2, k1tbl, p1, yo, S2KP, yo, p1, k1tbl, p1, k to last 10 sts, end p1, k1tbl, p1, yo, S2KP, yo, p1, k1tbl, k2.
Row 4 K2, p1, k5, p1, k1, p to last 10 sts, end k1, p1, k5, p1, k2.

NOTE After this, the motifs will be worked at placed and overlapping intervals throughout the instructions for body.

Beg First Motif

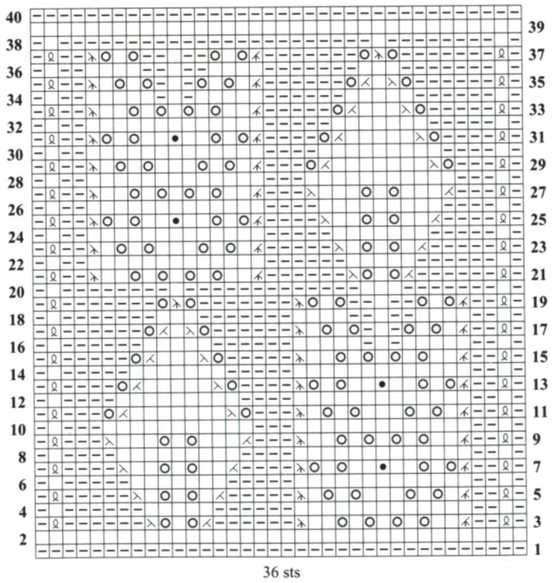
Row 1 (RS) Work 10 sts foll lace band trim chart, k152 (176, 200, 224, 248, 272), pm 1, p36, pm 2, k25, work 10 sts foll lace band trim chart. On this row, the first motif placement has been established on the 36 sts between markers 1 and 2, with the rem sts as established in the lace band trim or St st.
Rows 2-24 Cont to foll the established pats with fist placed motif.



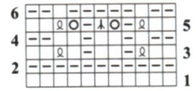
Beg Second Motif

Row 1 (RS) Work 10 sts foll lace band trim chart, k25, pm 3, p36, pm 4, work to end of row as established (foll row 25 of chart on the first placed motif). On this row, the second motif placement has been established on the 36 sts between markers 3 and 4 and cont with the first motif.
Next 15 rows Cont in pats as established.
Next 16 rows Cont as established, remove markers 1 and 2 and cont with these sts in St st only, AT SAME TIME, work through row 32 of chart for second motif.

MOTIF LACE CHART



LACE BAND TRIMS



Stitch Key

- ☐ k on RS, p on WS
- ⊟ p on RS, k on WS
- ⊡ k1 tbl
- ⊙ yo
- ⊿ k2tog
- ⊾ ssk
- ⊿ k3tog
- ⊾ SK2P
- ⊥ S2KP
- ⊙ bobble (B)

Beg Third Motif

Row 1 (RS) Work to the second motif, sl marker 3, work row 33 of chart, sl marker 4, k104 (128, 152, 176, 200, 224), pm 5, p36, pm 6, k12, work rem 10 sts as established.

Next 7 rows Work the second motif for 7 rows more foll to end of chart while cont with the third motif placed as established.

Next 16 rows Cont as established, remove markers 3 and 4 and cont with these sts in St st only, AT SAME TIME, work through row 24 of chart for third motif.

Beg Fourth Motif

Row 1 (RS) Work 10 sts foll lace band trim chart, k12, pm 7, p36, pm 8, work as established (with third motif) to end.

Next 15 rows Work the third motif for 15 rows more to end of chart while continuing with the fourth motif placed as established.

Next 24 rows Cont as established, remove markers 5 and 6 and cont with these sts in St st only, AT SAME TIME, work through row 40 of chart for the fourth motif. Then, remove the last placed markers and cont as established with the 10-st lace bands at beg and end of rows AND the rem sts in St st only for 6 rows more in St st or until piece measures approx 17¼"/44cm from beg. At this point, all of the placed motif lace squares have been worked.

Separate at armholes and beg v-neck shaping

Next row (WS) Work 61 (68, 75, 82, 89, 96) sts, place markers for armhole, p111 (121, 131, 141, 151, 161), place marker for armhole, work 61 (68, 75, 82, 89, 96) sts.

Next row (RS) Work 10 sts, k2tog (neck dec), *k to 2 (3, 4, 4, 5, 5) sts before side seam marker, bind off next 4 (6, 8, 8, 10, 10) sts for armhole (removing marker)*; rep between *'s once more, k to last 12 sts, ssk (neck dec), work 10 sts.

There are 58 (64, 70, 77, 83, 90) sts in each front and 107 (115, 123, 133, 141, 151) sts in the back.

BACK

Leaving the sts for left and right fronts on hold, rejoin yarn from WS to work the 107 (115, 123, 133, 141, 151) back sts only as foll:

Row 1 (WS) P2tog, p to last 2 sts, p2tog.

Row 2 (RS) K2tog, k to last 2 sts, k2tog.

Rep row 2 every other row 8 (9, 10, 12, 13, 14) times more, then every 4th row twice—83 (89, 95, 101, 107, 115) sts.

Change to size 3 (3.25mm) needles and work even until armhole measures 7 (7½, 8, 8½, 9, 9½)"/18 (19, 20.5, 21.5, 23, 24)cm, pm to mark the center 33 (33, 33, 35, 35, 37) sts on the last WS row.

Shoulder shaping

Next row (RS) Bind off 7 (8, 9, 11, 12, 13) sts, k to the center marked sts, join a 2nd ball of yarn and bind off center 33 (33, 33, 35, 35, 37) sts, k to end.

Next row (WS) Bind off 7 (8, 9, 11, 12, 13) sts, p to end of first side; on 2nd side, bind off 2 sts, p to end of 2nd side.

Next row (RS) Bind off 8 (9, 10, 10, 11, 12) sts, k to end of first side; on 2nd side, bind off 2 sts, k to end of first side.

Next row (WS) Bind off 8 (9, 10, 10, 11, 12) sts, p to end first side; p to end of 2nd side.

Bind off rem 8 (9, 10, 10, 11, 12) sts from each shoulder edge once.

LEFT FRONT

With attached yarn, work across the 58 (64, 70, 77, 83, 90) sts as foll:

Next row (WS) Work to last 2 sts, p2tog (armhole dec).

Next row (RS) K2tog (armhole dec), work to end.

**Cont to dec at armhole edge every other row 8 (9, 10, 12, 13, 14) times more, then every 4th row twice, AT SAME TIME, cont to work the neck dec's every 4th row 10 (13, 15, 18, 20, 23) times more, then every 6th (6th, 6th, 6th, 6th, 2nd) row twice, AT SAME TIME, after the armhole dec's are completed, change to size 3 (3.25mm) needles and cont until 3 rows less than the back armhole to the beg of shoulder shaping.

Next row (WS) Bind off 10 sts, work to end.

Work even on rem 23 (26, 29, 31, 34, 37) sts until there are same number of rows as back to armhole.

Shoulder shaping

Bind off 7 (8, 9, 11, 12, 13) sts from shoulder edge once, 8 (9, 10, 10, 11, 12) sts twice.

RIGHT FRONT

Rejoin yarn at armhole edge to work next row from WS.

Next row (WS) P2tog, work to end.

Next row (RS) Work to last 2 sts, k2tog.

Then beg at **, complete as for left front reversing RS and WS row shaping.

SLEEVES

With size 3 (3.25mm) needles, cast on 51 (51, 57, 63, 63, 69) sts.

Beg lace pattern cuffs

Row 1 (RS) Knit.

Row 2 Knit.

Row 3 K1, * k1tbl, p1, k3, p1; rep from *, end k1tbl, k1.

Row 4 K1, p1, * k1, p3, k1, p1; rep from *, end p1.

Row 5 K1, * k1tbl, p1, yo, S2KP, yo, p1; rep from *, end k1tbl, k1.

Row 6 K1, p1, * k5, p1; rep from *, end p1.

Rep rows 3–6 for 6 times more.

Piece measures approx 2¾"/7cm from beg.

Change to size 4 (3.5mm) needles.

Knit 2 rows.

Inc row (RS) K1, M1, k to last st, M1, k1.

Rep this inc row every 8th row 14 (8, 8, 8, 1, 1) times more then every 6th row 1 (10, 10, 10, 19, 19) times—83 (89, 95, 101, 105, 111) sts.

Work even until piece measures approx 16 (16½, 16½, 17, 17, 17)"/40.5 (42, 42, 43, 43, 43)cm from beg.

Cap shaping

Bind off 3 (3, 4, 4, 4, 5) sts at beg of next 2 rows.

Dec 1 st each side every row twice.

Change to size 3 (3.25mm) needle.

Then, dec 1 st each side every 4th row twice, every RS row 20 (23, 25, 28, 30, 32) times.

Bind off 2 sts at beg of next 2 rows.

Bind off rem 25 sts.

FINISHING

Block pieces lightly to measurements.

Sew shoulder seams. Set in sleeves. Sew side and sleeve seams.

Back neck trim

With size 2 (2.75mm) needle, beg at the inside edge of the bound-off lace edge corner of right front, pick up and k 63 (63, 63, 69, 69, 75) sts evenly around neck edge (ending at the inside edge of the bound-off lace edge corner of left front).

Row 1 (WS) K1tbl in each st around.

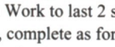
Then, work as for lace cuff edge of sleeve for rows 1–6, then rep (rows 3–6) for 3 times more.

Knit 2 rows. Bind off.

To secure the "notched" collar, sew tog the lower approx ½"/1.25cm of the collar to the edge of the front trims (see photo). ■

8. Majorelle

Loose fit pullover with dropped shoulder with sleeves picked up and knit downwards. Sized for sizes Small, Medium/Large, 1X/2X and shown in size Small on page 45.



KNITTED MEASUREMENTS

- Bust 47 (56, 65)"/119 (142, 165)cm
- Length 18 (18¾, 19½)"/45.5 (47.5, 49.5)cm
- Upper arm 10 (12, 14)"/25 (30, 36)cm

MATERIALS

BROWN SHEEP COMPANY
www.brownsheep.com

- 5 (6, 7) 3½oz/100g hank (each approx 215yd/197m) of Brown Sheep Company *Cotton Fleece DK* (pima cotton/merino wool) in #CW-590 lapis
- One each size 6 (4mm) circular needles, 16" and 24" (40 and 60cm), OR SIZE TO OBTAIN
- Stitch holders
- Clip-on st markers

GAUGES

- 29 sts and 22 rows = 4"/10cm over k1, p1 twisted rib, after blocking, using size 6 (4mm) needle.
- 21 sts and 24 rows = 4"/10cm over lace squares pat, after blocking, using size 6 (4mm) needles.

TAKE TIME TO CHECK GAUGES.

STITCH GLOSSARY

Knot stitch Insert RH needle purlwise into the 3rd st on LH needle and pass it over the skipped sts and let this st fall from needle, then k the first st, yo, k the 2nd st—3 sts are worked and made into knot st.

K1, P1 TWISTED RIB

(over a multiple of 2 sts plus 1)

Row 1 (RS) K1, p1, *k1tbl, p1; rep from *, end k1.

Row 2 (WS) P1, k1, *p1tbl, k1; rep from *, end p1.

Rep these 2 rows for k1, p1 twisted rib.

ALLOVER KNOT STITCH

Note Work the allover knot st using the knot st technique as described above.

Row 1 (RS) Knot st, *k1, knot st*; rep between *'s across.

Row 2 Purl.

Row 3 K2, *knot st, k1*; rep between *'s, end k1.

Row 4 Purl.

Rep these 4 rows for allover knot st.

NOTE

The allover knot st pat is worked in between the ongoing ribs and ridge patterns that form the lace squares patterning and is written in the instructions text for the back.

BACK

With longer size 6 (4mm) circular needle, cast on 123 (147, 171) sts.

Beg k1, p1 twisted rib

Rows 1–6 (10, 14) Work rows 1 and 2 of k1, p1 twisted rib 3 (5, 7) times. Piece measures approx 1 (1¾, 2½)"/1.5 (2.5, 3)cm from beg.

Set up lace squares

Row 1 (RS) K1, p1, *[k1tbl, p1] 5 times, knot st, p1, [k1tbl, p1] 5 times*; rep between *'s 4 (5, 6) times more, end k1.

Row 2 (WS) P1, k1, *[p1tbl, k1] 5 times, p3, k1, [p1tbl, k1] 5 times*; rep between *'s 4 (5, 6) times more, end p1.

Row 3 K1, p1, *[k1tbl, p1] 4 times, knot st, k1, knot st, p1, [k1tbl, p1] 4 times*; rep between *'s 4 (5, 6) times more, end k1.

Row 4 P1, k1, *[p1tbl, k1] 4 times, p7, k1, [p1tbl, k1] 4 times*; rep between *'s 4 (5, 6) times more, end p1.

Row 5 K1, p1, *[k1tbl, p1] 3 times, knot st, [k1, knot st] twice, p1, [k1tbl, p1] 3 times*; rep between *'s 4 (5, 6) times more, end k1.

Row 6 P1, k1, *[p1tbl, k1] 3 times, p11, k1, [p1tbl, k1] 3 times*; rep between *'s, end p1.

Row 7 K1, p1, *[k1tbl, p1] twice, knot st, [k1, knot st] 3 times, p1, [k1tbl, p1] twice*; rep between *'s, end k1.

Row 8 P1, k1, *[p1tbl, k1] twice, p15, k1, [p1tbl, k1] twice*; rep between *'s, end p1.

Beg lace squares pat

Row 1 (RS) K1, p1, *k1tbl, p1, knot st, [k1, knot st] 4 times, p1, k1tbl, p1; rep from *, end k1.

Row 2 (WS) P1, k1, *p1tbl, k1, p19, k1, p1tbl, k1; rep from *, end p1.

Row 3 K1, p1, *k1tbl, p1, k1, [k1, knot st] 4 times, k2, p1, k1tbl, p1; rep from *, end k1.

Row 4 Rep row 2.

Rows 5–18 Rep (rows 1–4) 3 times, then rows 1 and 2 once.

Rows 19–24 Knit.

Then, rep rows 1–24 for lace square pat 3 times more, then rows 1–18 once again.

Right shoulder shaping

Next row (RS) K43 (55, 67), turn.

Next row (WS) K43 (55, 67), turn.

Bind off these 43 (55, 67) sts. Cut yarn.

Left shoulder shaping

Sl the center 37 sts to st holder for neck, join yarn to last 43 (55, 57) sts and knit 2 rows.

Bind off these sts for left shoulder.

FRONT

Work as for back until the 24-row lace squares pat has been worked 3 times, then work rows 1–12 once more.

Piece measures approx 16½ (17¼, 18)"/42 (44, 45.5)cm from beg.

Neck shaping

Next row (RS) Work in pat over 46 (58, 70) sts, turn.

Next row (WS) Work in pat to end.

Cont to work in pat on these left shoulder sts for 4 rows more, AT SAME TIME, dec'ing 1 st at neck edge every other row twice.

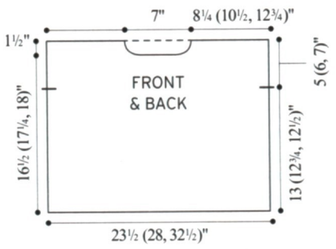
Next row (RS) K to last 2 sts, k2tog—43 (55, 67) sts. Knit 1 row. Bind off loosely knitwise.

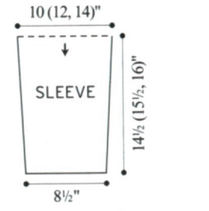
Right shoulder and neck shaping

Next row (RS) Sl the center 31 sts to a st holder for neck, join yarn to the last 46 (58, 70) sts and work in pat across.

Next row (WS) Work in pat to end.

Cont to work in pat on these right shoulder sts for 4 rows more, AT SAME TIME, dec'ing 1 st at neck edge every other row twice.





– = Marker ↓ = Direction of work

Next row (RS) K2tog, k to end—43 (55, 67) sts. Knit 1 row. Bind off loosely knitwise.

Pre-finishing

Sew shoulders tog.

Neckband

With shorter size 6 (4mm) circular needle, from RS, join yarn and k the 37 sts from back neck holder, pick up and k 6 sts up to the front neck sts on hold, k31 from front neck holder, pick up and k 6 sts from shaped neck edge—80 sts.

Join to work in rnds and pm to mark beg of rnd.

Rnd 1 *P1, k1tbl; rep from * around.

Rnds 2–4 Rep rnd 1.

Rnd 5 *P1, [k1tbl, p1] 4 times, knot st, [p1, k1tbl] 4 times; rep from * around.

Rnd 6 *P1, [k1tbl, p1] 4 times, k3, [p1, k1tbl] 4 times; rep form * around.

Rnd 7 *P1, [k1tbl, p1] 3 times, knot st, k1, knot st, [p1, k1tbl] 3 times; rep from * around.

Rnd 8 *P1, [k1tbl, p1] 3 times, k7, [p1, k1tbl] 3 times; rep from * around.

Rnd 9 *P1, [k1tbl, p1] twice; knot st, [k1, knot st] twice, [p1, k1tbl] twice; rep from * around.

Rnd 10 *P1, [k1tbl, p1] twice, k11, [p1, k1tbl] twice; rep from * around.

Rnd 11 *P1, k1tbl, p1, knot st, [k1, knot st] 3 times, p1, k1tbl; rep from * around.

Rnd 12 *P1, k1tbl, p1, k15, p1, k1tbl; rep from * around.

Rnd 13 *P1, knot st, [k1, knot st] 4 times; rep from * around.

Rnd 14 *P1, k19; rep from * around.

Bind off all sts loosely in k1, p1 rib.

SLEEVES

Place clip-on st markers at 5 (6, 7)"/12.5 (15, 18)cm down from the shoulders on front and back.

From the RS, with size 6 (4mm) needles, pick up and k 73 (87, 101) sts between markers.

Row 1 (WS) P1, k1, *p1tbl, k1; rep from * to last st, end p1.

Row 2 (RS) K1, p1, *k1tbl, p1; rep from *, end k1. Rep these 2 rows for k1, p1 twisted rib for 3 rows more.

Dec row (RS) K1, p2tog, work in rib to the last 3 sts, p2tog, k1—2 sts dec'd.

Rep this dec row every 6th row 5 (0, 0) times more, every 4th row 8 (20, 13) times more, then every 2nd row 0 (0, 14) times more—45 sts.

Work even, if necessary, until sleeve measures approx 13 (14, 14½)"/33 (35.5, 37)cm from the pick-up line.

Beg cuff detail

Row 1 (RS) K1, p1, *[k1tbl, p1] 4 times, knot st, p1 [k1tbl, p1] 4 times; rep from * once more, end k1tbl, p1, k1.

Row 2 (WS) P1, k1, p1tbl, k1, *[p1tbl, k1] 4 times, p3, k1, [p1tbl, k1] 4 times; rep from * once more, end p1.

Row 3 K1, p1, *[k1tbl, p1] 3 times, knot st, k1, knot st, p1, [k1tbl, p1] 3 times; rep from * once

more, end k1tbl, p1, k1.
Row 4 P1, k1, p1tbl, k1, *[p1tbl, k1] 3 times, p7, k1, [p1tbl, k1] 3 times; rep from * once more, end p1.
Row 5 K1, p1, *[k1tbl, p1] twice, knot st, [k1, knot st] twice, p1, [k1tbl, p1] twice; rep from * once more, end k1tbl, p1, k1.
Row 6 P1, k1, p1tbl, k1, *[p1tbl, k1] twice, p11, k1, [p1tbl, k1] twice; rep from * once more, end p1.
Row 7 K1, p1, *k1tbl, p1, knot st, [k1, knot st] 3 times, p1, k1tbl, p1; rep from * once more, end k1tbl, p1, k1.
Row 8 P1, k1, p1tbl, k1, *p1tbl, k1, p15, k1, p1tbl, k1; rep from * once more, end p1.
Row 9 K1, p1, *knot st, [k1, knot st] 4 times, p1; rep from * once more, end k1tbl, p1, k1.
Row 10 P1, k1, p1tbl, k1, p19, k1, p19, k1, p1.
Bind off all sts loosely in k1, p1 rib.

FINISHING

Block pieces by steaming lightly to finished measurements. Sew side and sleeve seams. ■

9. Aegean

Close fit short-sleeved pullover with lace at front bust and sewn-on lace collar. Sized for Small, Medium, Large, 1X, 2X and 3X and shown in size Small on page 46.

KNITTED MEASUREMENTS

- Bust 32 (36, 40, 44, 48, 52)"/81 (91.5, 101.5, 111.5, 122, 132)cm
- Length 25½ (26, 26½, 27, 27½ 28)"/64.5 (66, 67.5, 68.5, 70, 71)cm
- Upper arm 10½ (11½, 12½, 13½, 14½, 16)"/ 26.5 (29, 31.5, 34.5, 37, 40.5)cm

MATERIALS

KNIT ONE, CROCHET TOO
www.knitonecrochettoo.com

- 7 (7, 8, 9, 10, 11) 1¾oz/50g hanks (each approx 146yd/134m) of Knit One, Crochet Too *Sebago* (Australian superwash merino wool) in #674 cadet blue
- Size 4 (3.5mm) circular needles each 16"/40cm and 24"/60cm long, OR SIZE TO OBTAIN GAUGE
- Size 6 (4mm) circular needles, 24"/60cm long
- One set (5) each sizes 4 and 6 (3.5 and 4mm) double-pointed needles (dpn)
- Stitch markers
- Stitch holders
- Cable needle (cn)
- Two ½"/13mm buttons

GAUGES

- 24 sts and 34 rows/rnds = 4"/10cm over St st using size 4 (3.5mm) needles.
- 24 sts and 30 rows/rnds = 4"/10cm over Ivy Leaf Chart using size 4 (3.5mm) needles.

TAKE TIME TO CHECK GAUGES.

SHORT ROW WRAP & TURN (w&t)

on RS row (on WS row)
1. Wyib (wyif), sl next st purlwise.
2. Move yarn between the needles to the front (back).
3. Sl the same st back to LH needle. Turn work. One st is wrapped.
4. When working the wrapped st, insert RH needle under the wrap and work it tog with the corresponding st on needle.

STITCH GLOSSARY

4-st RC Sl 2 sts to cn, hold to *back*, k2, k2 from cn.
4-st LC Sl 2 sts to cn, hold to *front*, k2, k2 from cn.

NOTES

1 Body is worked in the round to the underarm, then front and back are worked separately back and forth to the shoulder. Sleeves are picked up from armhole edge and shaped with short rows.
2 When working Ivy Leaf chart, beg and end where indicated for size. In sections before and after repeat, only work a decrease if there are sufficient sts to work the corresponding yarn over, and vice versa. Where it is necessary, eliminate decreases or yarn overs at each side of chart and work these sts in St st. Count 14 (20, 26, 32, 4, 10) sts before and after chart repeat and make sure to maintain this number throughout by working balanced decrease/yarn over pairs before and after repeat.
3 When shaping into Ivy Leaf Chart at armhole, st count each side of repeats will change. During armhole and neck shaping, only work a decrease if there are sufficient sts to work corresponding yarn over, and vice versa.

BODY

With larger, longer needle, cast on 252 (276, 300, 324, 348, 372) sts. Join, taking care not to twist sts, and place marker (pm) for beg of rnd.
Rnd 1 *K1, p1; rep from * around.
Rep last rnd for k1, p1 rib for 1"/2.5cm. Change to smaller, longer needle.
Next rnd (place shaping markers) K21 (23, 25, 27, 29, 31), pm, k84 (92, 100, 108, 116, 124), pm, k42 (46, 50, 54, 58, 62), pm, k84 (92, 100, 108, 116, 124), pm, k21 (23, 25, 27, 29, 31).
Work in St st (k every rnd) until work measures 5½"/14cm from beg.

Beg shaping

Dec rnd [K to 3 sts before marker, ssk, k1, sl marker, k1, k2tog] 4 times, k to end—8 sts dec'd.
Work 10 rnds even.
Rep last 11 rnds 6 times more—196 (220, 244, 268, 292, 316) sts.
Dec rnd [K to marker, sl marker, k1, k2tog, k to 3 sts before marker, ssk, k1, sl marker] twice, k to end—192 (216, 240, 264, 288, 312) sts.
Work 4 rnds even, removing shaping markers on last rnd (leave beg of rnd marker in place).
Next rnd K48 (54, 60, 66, 72, 78), pm for side, k96 (108, 120, 132, 144, 156) for front, pm for side, k48 (54, 60, 66, 72, 78).

Beg Ivy Leaf Chart

Rnd 1 K to side marker, sl marker, beg where indicated for size, work chart to rep line, work 34-st rep 2 (2, 2, 2, 4, 4) times, work to last st indicated for size, sl marker, k to end.
Cont in pats as established through rnd 18 of Chart. Cut yarn and slip 48 (54, 60, 66, 72, 78) back left sts to RH needle. Place 96 (108, 120, 132, 144, 156) back sts on st holder and cont over 96 (108, 120, 132, 144, 156) front sts only as foll:

Armhole shaping

Join yarn to 96 (108, 120, 132, 144, 156) front sts ready to work a RS row.
Bind off 2 (3, 5, 7, 10, 13) sts at beg of next 2 rows, 1 st at beg of next 6 (8, 12, 16, 18, 20) rows—86 (94, 98, 102, 106, 110) sts.
Work even in Chart as established until armhole measures 6 (6½, 7, 7½, 8, 8½)"/15 (16.5, 18, 19, 20.5, 21.5)cm from beg.

Neck shaping

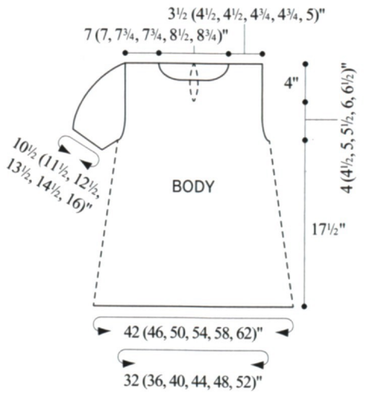
Next row (RS) Work 33 (37, 37, 39, 39, 40) sts in pat, join 2nd ball of yarn and bind off center 20 (20, 24, 24, 28, 30) sts, work to end.
Working both sides at once, bind off 4 sts from each neck edge once, 3 sts once, 2 sts once, 1 st twice—22 (26, 26, 28, 28, 29) sts rem each side.
Work even until armhole measures 8 (8½, 9, 9½, 10, 10½)"/20.5 (21.5, 23, 24, 25.5, 26.5)cm, end with a WS row. Bind off rem sts each side.

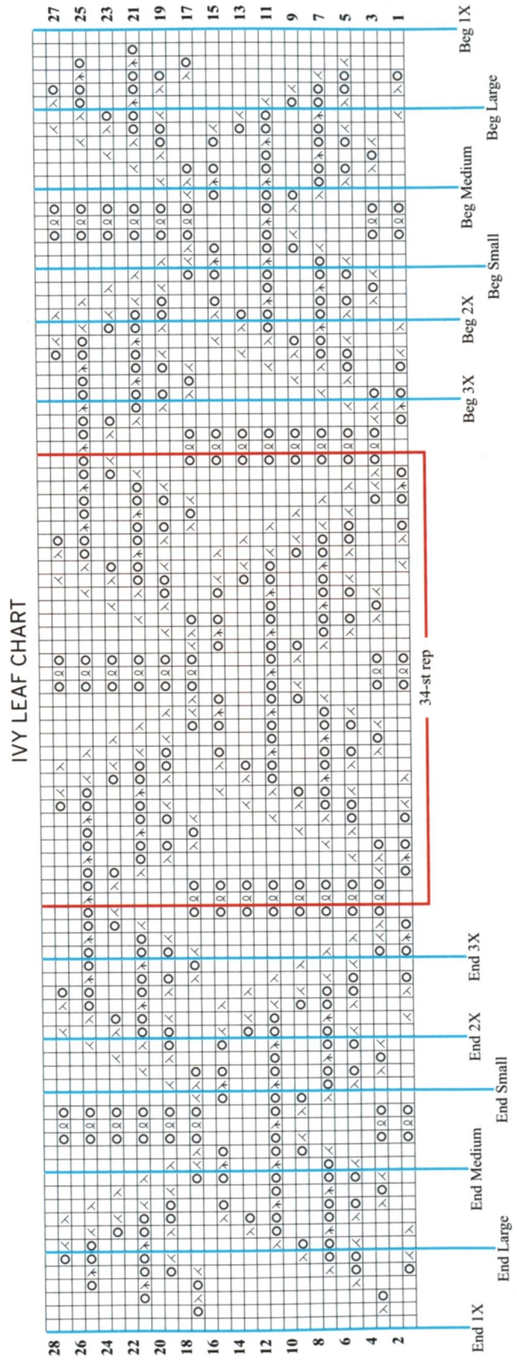
Back

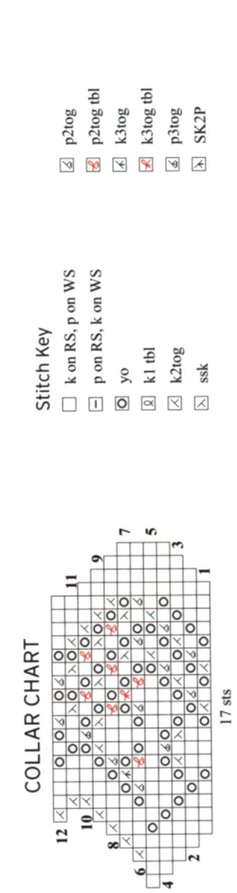
Rejoin yarn to 96 (108, 120, 132, 144, 156) back sts ready to work a RS row. Bind off 2 (3, 5, 7, 10, 13) sts at beg of next 2 rows.
Dec row 1 Ssk, k to end—1 st dec'd.
Dec row 2 P2tog, p to end—1 st dec'd.
Rep last 2 rows 2 (3, 5, 7, 8, 9) times more—86 (94, 98, 102, 106, 110) sts.
Work even in St st (k on RS, p on WS) until armhole measures 4 (4½, 5, 5½, 6, 6½)"/10 (11.5, 12.5, 14, 15, 16.5)cm, end with a WS row.

Divide for keyhole opening

Next row (RS) K38 (42, 44, 46, 48, 50), pm, p1,







4-st RC; join second ball of yarn, 4-st LC, p1, pm, k38 (42, 44, 46, 48, 50)—43 (47, 49, 51, 53, 55) sts each side.
Working both sides at once with separate balls of yarn, work as foll:
Next row P to marker, sl marker, k1, p4; p4, k1, p to end.
Rows 1, 3 and 5 K to marker, sl marker, p1, k4; k4, p1, sl marker, k to end.
Rows 2, 4 and 6 P to marker, sl marker, k1, p4; p4, k1, p to end.
Row 7 K to marker, sl marker, p1, 4-st RC; 4-st LC, p1, sl marker, k to end.
Row 8 P to marker, sl marker, k1, p4; p4, k1, p to end.
Rep rows 1–8 until armhole measures 8 (8½, 9, 9½, 10, 10½)"/20.5 (21.5, 23, 24, 25.5, 26.5)cm, end with a WS row.
Bind off sts each side. Seam 22 (26, 26, 28, 28, 29) shoulder sts each side to front shoulders.

SLEEVES

With RS facing and smaller, shorter needle, beg at underarm, pick up and k 62 (68, 76, 82, 88, 96) sts evenly around armhole edge.
Place marker for beg of rnd.
Next rnd K7, pm, k to last 7 sts, pm, k7.

Beg short row shaping

Row 1 (RS) K41 (46, 51, 55, 59, 64), w&t.
Row 2 (WS) P20 (23, 25, 27, 29, 32) w&t.
Row 3 K21 (24, 26, 28, 30, 33), w&t.
Row 4 P22 (25, 27, 29, 31, 34), w&t.
Cont in this way, working 1 st more each row, until all sts have been worked to markers, end with a RS row and do not turn at end of last row, k to beg of rnd.
Note Change to smaller dpns if necessary.
Knit 12 rnds, removing markers (except for beg of rnd marker).
Change to larger dpns.
Next rnd *K1, p1; rep from * around.
Rep last rnd for k1, p1 rib for 9 rnds more.
Bind off in pat.

COLLAR

With smaller needles, cast on 17 sts.
Knit 8 rows.

Beg Collar Chart and short rows

Short row 1 (RS) K3, turn.
Short row 2 (WS) K3.
Row 3 Work row 1 of collar chart.
Row 4 Work row 2 of collar chart.
Short row 5 (RS) K3, turn.
Short row 6 (WS) K3.
Row 7 Work next row of collar chart.
Row 8 Work next row of collar chart.
Rep last 4 rows until 12 rows of collar chart have been worked 8 (8, 9, 9, 10, 10) times. Knit 3 rows.
Buttonhole row K4, yo, k2tog, k5, yo, k2tog, k4.
Knit 4 rows.
Bind off.
Seam right edge of collar (short row edge) to neck edge, beg at right back neck edge and ending at left back neck edge, easing to fit if necessary. Sew two buttons to right back collar edge to correspond with buttonholes.

FINISHING

Block to measurements. ■

10. Deep Dive

Classic fit dress worked in lace patterns from the lower edge up. Sized for Small, Medium, Large, 1X, 2X and 3X and shown in size Small on page 47.

KNITTED MEASUREMENTS

- Bust 35 (38½, 42½, 46, 50, 54)"/89 (98, 108, 117, 127, 137)cm
- Length 38 (38, 38½, 39, 39½, 40)"/96.5 (96.5, 98, 99, 100.5, 101.5)cm

MATERIALS

CASCADE YARNS
www.cascadeyarns.com

- 5 (5, 6, 6, 7, 7) 3½oz/100g hanks (each approx 437yd/400m) of Cascade Yarns *Sorata* (llama/silk) in #17 midnight blue
- Size 5 (3.75mm) circular needle 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers
- Stitch holders

GAUGE

21 sts and 24 rows = 4"/10cm over St st and lace pats using size 5 (3.75mm) needles and 2 strands of *Sorata* held tog.
TAKE TIME TO CHECK GAUGE.

3-NEEDLE BIND-OFF

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

NOTES

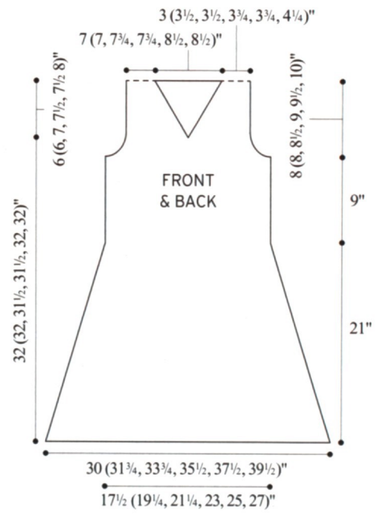
1 Yarn is held doubled throughout.
2 Slip first st and knit last st of every row.
3 Circular needle is used to accommodate large number of sts. Do not join.

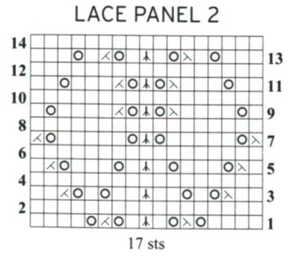
BACK

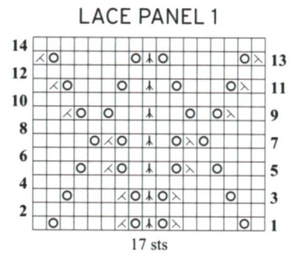
With yarn held double, cast on 157 (167, 177, 187, 197, 207) sts.
Next row (WS) Sl 1, p to last st, k1.

Beg charts

Row 1 (RS) Sl 1, k7 (8, 9, 10, 11, 12), place marker (pm), [work 17 sts of Lace Panel 1, pm, k14 (16, 18, 20, 22, 24), pm, work 17 sts of Lace Panel 2, pm, k14 (16, 18, 20, 22, 24), pm] twice, work 17 sts of Lace Panel 1, pm, k8 (9, 10, 11, 12, 13).
Row 2 and all WS rows Sl 1, p to last st, k1.
Work in pats as established until rows 1–14 of lace pats have been worked twice.







Stitch Key ☐ k on RS, p on WS ⊿ k2tog ⊾ ssk ⊙ yo ⊻ S2KP

Beg shaping

Note Dec rows are always worked on Row 1 of lace pats. Throughout shaping, work rem sts between lace panels in St st (k on RS, p on WS).
Dec row Sl 1, k to 2 sts before marker, k2tog, sl marker, [work 17 sts of Lace Panel 1, sl marker, ssk, k to 2 sts before next marker, k2tog, sl marker, work 17 sts of Lace Panel 2, sl marker, ssk, k to 2 sts before next marker, k2tog, sl marker] twice, work 17 sts of Lace Panel 1, sl marker, ssk, k to end—10 sts dec'd.
Cont in pats as established and rep dec row every 14th row 5 times more—97 (107, 117, 127, 137, 147) sts.
Work lace pats through row 14.

For size small only

Next (dec) row (RS) K2tog, sl marker, [work 17 sts of Lace Panel 1, sl marker, k2tog, sl marker, work 17 sts of Lace Panel 2, sl marker, k2tog, sl marker] twice, work 17 sts of Lace Panel 1, sl marker, ssk—91 sts.

For sizes Medium, Large, 1X, 2X and 3X

Next (dec) row (RS) Sl 1, k to 2 sts before marker, k2tog, sl marker, [work 17 sts of Lace Panel 1, sl marker, k to 2 sts before marker, k2tog, sl marker, work 17 sts of Lace Panel 2, sl marker, k to 2 sts before marker, k2tog, sl marker] twice, work 17 sts of Lace Panel 1, sl marker, ssk, k to end—101 (111, 121, 131, 141) sts.

For all sizes

Work even in pats as established until piece measures 30"/76cm from beg, end with a WS row.

Armhole shaping

Row 1 (RS) Bind off 4 (6, 7, 9, 11, 13) sts, work to end.
Row 2 Bind off 4 (6, 7, 9, 11, 13) sts, work to last 2 sts, k2tog.
Rows 3 and 4 Bind off 2 (3, 5, 6, 7, 8) sts, work to last 2 sts, k2tog.
Rows 5, 6 and 7 Bind off 1 st, work to last 2 sts, k2tog.
Row 8 Bind off 1 st, work to end—69 (73, 77, 81, 85, 89) sts.
Next row (RS) Sl 1, [k1, p1] 3 times, k1, sl marker, work 17 sts of Lace Panel 2, sl marker, k1 (3, 5, 7, 9, 11), sl marker, work 17 sts of Lace Panel 1, sl marker, k1 (3, 5, 7, 9, 11), sl marker, work 17 sts of Lace Panel 2, sl marker, k1, [p1, k1] 3 times, k1.
Keeping 8 edge sts each side in k1, p1 rib as established, work in pats until armhole measures 8 (8, 8½, 9, 9½ 10)"/20.5 (20.5, 21.5, 23, 24, 25.5)cm, end with a RS row.
Next row (WS) Work 16 (18, 18, 20, 20, 22) sts and place on st holder for shoulder, bind off center 37 (37, 41, 41, 45, 45) sts, work 16 (18, 18, 20, 20, 22) sts and place on st holder for shoulder.

FRONT

Work as for back through armhole shaping—69 (73, 77, 81, 85, 89) sts. Work as for back with 8 sts in rib each side until armhole measures 1¾ (1¾, 1¼, 1½, 1¾, 2)"/4.5 (4.5, 3, 4, 4.5, 5)cm, end with a WS row.

Neck shaping

Next row (RS) Work 34 (36, 38, 40, 42, 44) sts in pat, join 2nd ball of yarn (held double) and bind off center st, work to end in pat.
Working both sides at once, work as foll:
Next row (WS) Work in pat to end of first side; sl 1, work in pat to end of second side.
Dec row (RS) Work in pat to last 5 sts of first side, k2tog, p1, k2; on second side, sl 1, k1, p1, ssk, work to end—1 st dec'd each side.
Rep dec row every other row 17 (17, 19, 19, 21, 21) times more—16 (18, 18, 20, 20, 22) sts rem each side.
Work even, if necessary, until armhole measures same as back, end with a WS row.

FINISHING

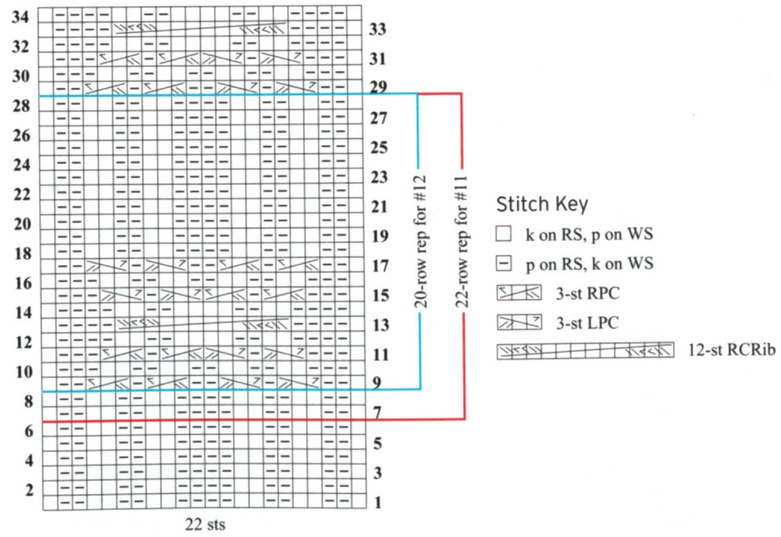
Join shoulders using 3-needle bind off. Block to measurements. Sew side seams. ■

11. Cable Trellis Dress

Classic fit variegated ribbed dress with central cable detail. Sized for Small, Medium, Large, 1X, 2X and 3X and shown in size Small on page 48.

KNITTED MEASUREMENTS

- Bust 40 (42, 44, 48, 53, 56)"/101.5 (106.5, 111.5, 122, 134.5, 142)cm
- Length 33½ (34, 34½, 35, 35½, 36)"/85 (86.5, 87.5, 89, 90, 91.5)cm
- Upper arm 12½ (14, 14½, 15½, 16, 17¼)"/32 (35.5, 37, 39.5, 40.5, 44)cm



MATERIALS

VALLEY YARNS
www.yarn.com

- 13 (14 ,16, 17, 19, 20) 1¾oz/50g balls (each approx 98yd/90m) of Filatura Di Crosa/Tahki•Stacy Charles, Inc. *Elena* (cotton) in #2 white

Suggested substitute

- 14 (15, 17, 18, 20, 21) 1¾oz/50g balls (each approx 92yd/84m) of Valley Yarns *Goshen* (Peruvian cotton/modal/silk) in #01 white
- One pair size 7 (4.5mm) needles OR SIZE TO OBTAIN GAUGE
- Cable needle (cn)
- Stitch markers

GAUGE

20 sts and 26 rows = 4"/10cm over rib pat using size 7 (4.5mm) needles.
TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

3-st RPC Sl 1 st to cn, hold to *back*, k2, p1 from cn.
3-st LPC Sl 2 sts to cn, hold to *front*, p1, k2 from cn.
12-st RCRib Sl 6 sts to cn, hold to *back*, (k2, p2, k2), (k2, p2, k2) from cn.

BACK

Cast on 102 (108, 112, 120, 132, 140) sts.
Row 1 (RS) [P1, k1] 0 (0, 1, 2, 3, 2) times, [p1, k2] 0 (1, 0, 0, 0, 0) time, p2, k1, p2, k1, p2, k2, p2, k1, p2, k3, p2, k1, p2, k2, p2, k3, p2, k1, p2, k2, p2, k2, p1, k1, p2, k3, p2, k2, p2, k3, p2, k1, p1, k2, p2, k2, p2, k1, p2, k3, p2, k2, p2, k1, p2, k3, p2, k1, p2, k2, p2, k1, p2, k1, p2, [k2, p1] 0 (1, 0, 0, 0, 0) time, [k1, p1] 0 (0, 1, 2, 3, 2) times.

Cont in rib as established until piece measures 25½"/65cm from beg.

Armhole shaping

Bind off 5 (6, 6, 7, 7, 8) sts at beg of next 2 rows, 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows.
Dec row (RS) Work 4 sts in rib, work2tog, work to last 6 sts, work2tog, work 4 sts in rib.
Rep dec row every other row 8 (8, 8, 9, 13, 14) times more—60 (64, 68, 72, 76, 80) sts.
Work even until armhole measures 7 (7½, 8, 8½, 9, 9½)"/18 (19, 20.5, 21.5, 23, 24)cm.

Shoulder shaping

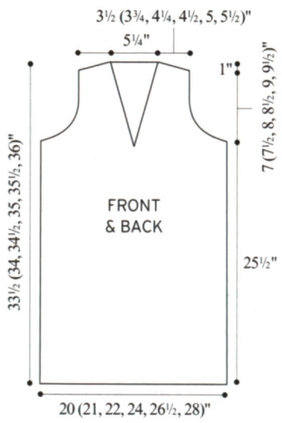
Bind off 4 (5, 5, 6, 6, 7) sts at beg of next 6 rows, 5 (4, 6, 5, 7, 6) sts at beg of next 2 rows. Bind off rem 26 sts firmly for back neck.

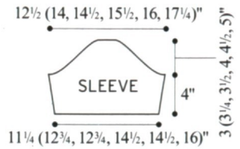
FRONT

Cast on 102 (108, 112, 120, 132, 140) sts and work row 1 same as back, placing st markers to mark the center 22 sts.
Next row (WS) Work in rib as established to center 22 marked sts, work row 2 of chart pat (reading from left to right) over center marked sts, work in rib to end.
Cont in pats as established, working rows 3–28 of chart once, then rows 7–28 for 6 times more, then rows 29–34 once.

Separate for V-neck

Next row (RS) Work 43 (46, 48, 52, 58, 62) sts, p2tog, k2, p2, k2, M1 p-st, join a 2nd ball of yarn and M1 p-st, k2, p2, k2, p2tog, work to end.
Working both sides at once, work 3 rows even.





Dec row (RS) Work to last 9 sts of first side, p2tog, k2, p2, k2, p1; p1, k2, p2, k2, p2tog, work to end of second side.
Rep dec row every 4th row 12 times more, AT SAME TIME, when front measures same as back to armhole, work armhole shaping as for back—17 (19, 21, 23, 25, 27) sts rem each side when all shaping is complete.
When armhole measures same length as back, shape shoulders as for back.

SLEEVES

Cast on 56 (64, 64, 72, 72, 80) sts.
Row 1 (RS) [P2, k2] 0 (1, 1, 2, 2, 3) times, p1, k1, p2, k1, p2, k2, p2, k1, p2, k3, p2, k1, p2, k2, p2, k1, p2, k1, p2, k2, p2, k1, p2, k3, p2, k1, p2, k2, p2, k1, p2, k1, p1, [k2, p2] 0 (1, 1, 2, 2, 3) times.
Cont in rib as established, inc 1 st each side every 8th (8th, 6th, 8th, 6th, 8th) row 1 (1, 2, 1, 2, 1) times, every 6th (6th, 4th, 6th, 4th, 6th) row twice (working incs into rib pat)—62 (70, 72, 78, 80, 86) sts.
Work even until piece measures 4"/10cm from beg.

Cap shaping

Bind off 5 (6, 6, 7, 7, 8) sts at beg of next 2 rows, 3 sts at beg of next 6 rows, 2 sts at beg of next 4 rows.
Work 4 (3, 4, 4, 7, 7) rows even, dec 1 st each side every row 4 (7, 8, 10, 11, 13) times.
Bind off rem 18 sts.

FINISHING

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

12. Cable Trellis Pullover

Close-fitting V-neck pullover in variety of ribs with central cable and bracelet-length sleeves. Sized for Small, Medium, Large, 1X, 2X and 3X and shown in size Small on page 49.

KNITTED MEASUREMENTS

- Bust 38½ (41, 44, 48, 51½, 55)"/98 (104, 111.5, 122, 130.5, 139.5)cm
- Length 22 (22½, 23, 23½, 24, 24½)"/56 (57, 58.5, 59.5, 61, 62)cm
- Upper arm 12½ (13½, 14¼, 15, 15¾, 16½)"/32 (34.5, 36, 38, 40, 42)cm

MATERIALS

VALLEY YARNS
www.yarn.com

- 10 (11, 12, 14, 15, 16) 1¾oz/50g balls (each approx 98yd/90m) of Filatura Di Crosa/Tahki•Stacy Charles, Inc. *Elena* (cotton) in #2 white

Suggested substitute

- 11 (12, 13, 15, 16, 17) 1¾oz/50g balls (each approx 92yd/84m) of Valley Yarns *Goshen* (Peruvian cotton/modal/silk) in #01 white
- One pair size 7 (4.5mm) needles OR SIZE TO OBTAIN GAUGE
- Cable needle (cn)

GAUGE

20 sts and 26 rows = 4"/10cm over rib pat using size 7 (4.5mm) needles.
TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

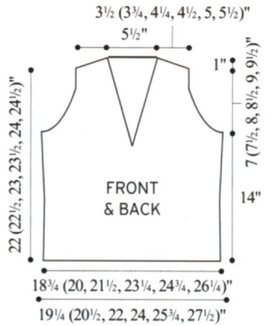
3-st RPC Sl 1 st to cn, hold to *back*, k2, p1 from cn.
3-st LPC Sl 2 sts to cn, hold to *front*, p1, k2 from cn.
12-st RCRib Sl 6 sts to cn, hold to *back*, (k2, p2, k2), (k2, p2, k2) from cn.

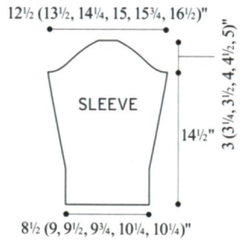
BACK

Cast on 95 (101, 109, 117, 125, 133) sts.
Row 1 (RS) [P2, k2] 0 (0, 1, 2, 3, 4) times, [p2, k1] 0 (1, 1, 1, 1, 1) time, p2, k2, p2, [k1, p1] twice, k1, p2, k2, p2, k1, p2, k2, p2, k1, p2, k3, p2, k2, p2, k1, p2, k1, p1, k2, p2, [k1, p1] twice, k1, p2, k2, p1, k1, p2, k1, p2, k2, p2, k3, p2, k1, p2, k2, p2, k1, p2, k2, p2, [k1, p1] twice, k1, p2, k2, p2, [k1, p2] 0 (1, 1, 1, 1, 1), time, [k2, p2] 0 (0, 1, 2, 3, 4) times.
Work in rib as established for 6½"/16.5cm.
Inc row P2, M1 k-st, work to last 2 sts, M1 k-st, p2.
Rep inc row every 16th row once (only M1 p-st instead of k-st)—99 (105, 113, 121, 129, 137) sts.
Work even until piece measures 14"/35.5cm from beg, end with a WS row.

Armhole shaping

Bind off 5 (5, 6, 6, 7, 8) sts at beg of next 2 rows, 3 sts at beg of next 4 rows.





Dec row (RS) Work 2 sts in pat, work2tog, work to last 4 sts, work2tog, work 2 sts in pat.
Rep dec row every other row 7 (8, 9, 11, 12, 13) times—61 (65, 69, 73, 77, 81) sts.
Work even until armhole measures 7 (7½, 8, 8½, 9, 9½)"/18 (19, 20.5, 21.5, 23, 24)cm.

Shoulder shaping

Bind off 4 (5, 5, 6, 6, 7) sts at beg of next 6 rows, 5 (4, 6, 5, 7, 6) sts at beg of next 2 rows. Bind off rem 27 sts firmly for back neck.

FRONT

Cast on 94 (100, 108, 116, 124, 132) sts.
Row 1 (RS) [P2, k2] 0 (0, 1, 2, 3, 4) times, [p2, k1] 0 (1, 1, 1, 1, 1) time, p2, k2, p2, [k1, p1] twice, k1, p2, k2, p2, k1, p2, k2, p2, k1, p2, k3, p2, k2, p2, beg with row 5 (3, 1, 1, 1, 1), work 22 sts foll chart, p2, k2, p2, k3, p2, k1, p2, k2, p2, k1, p2, k2, p2, [k1, p1] twice, k1, p2, k2, p2, [k1, p2] 0 (1, 1, 1, 1, 1) time, [k2, p2] 0 (0, 1, 2, 3, 4) times.
Cont in pats as established until piece measures 6½"/16.5cm from beg, work inc rows as on back—98 (104, 112, 120, 128, 136) sts after both incs. Work even until 20-row rep of chart has been worked 3 times, then work rows 29–34 once.

Separate for V-neck

Next row (RS) Work 41 (44, 48, 52, 56, 60) sts, p2tog, k2, p2, k2, M1 p-st, join a 2nd ball of yarn and M1 p-st, k2, p2, k2, p2tog, work to end.
Working both sides at once, work 3 rows even in pat.
Dec row (RS) Work to last 9 sts of first side, p2tog, k2, p2, k2, p1; p1, k2, p2, k2, p2tog, work to end of second side.
Rep dec row every 4th row 12 times more, AT SAME TIME, when front measures same as back to armhole, work armhole shaping as for back—17 (19, 21, 23, 25, 27) sts rem each side when all shaping is complete. When armhole measures same length as back, shape shoulders as for back.

SLEEVES

Cast on 43 (45, 47, 49, 51, 51) sts.
Row 1 (RS) Work 0 (1, 2, 3, 4, 4) sts in k1, p1 rib, p1, k1, p2, k1, p2, k2, p2, k1, p2, k3, p2, k1, p2, k2, p2, k3, p2, k1, p2, k2, p2, k1, p2, k1, p1, work 0 (1, 2, 3, 4, 4) sts in k1, p1 rib.
Cont to work in rib as established for 26 rows or 4"/10cm.
Inc 1 st each side of next row (work incs into rib pat as on back), then every 6th row 9 (7, 5, 3, 4, 0) times more every 4th row 0 (3, 6, 9, 9, 15) times—63 (67, 71, 75, 79, 83) sts.
Work even until piece measures 14½"/37cm from beg.

Cap shaping

Bind off 5 (5, 5, 6, 7, 8) sts at beg of next 2 rows, 3 sts at beg of next 6 rows, 2 sts at beg of next 4 rows.
Work 4 (4, 4, 5, 8, 9) rows even, dec 1 st each side every row 4 (6, 8, 9, 10, 11) times. Bind off rem 19 sts.

FINISHING

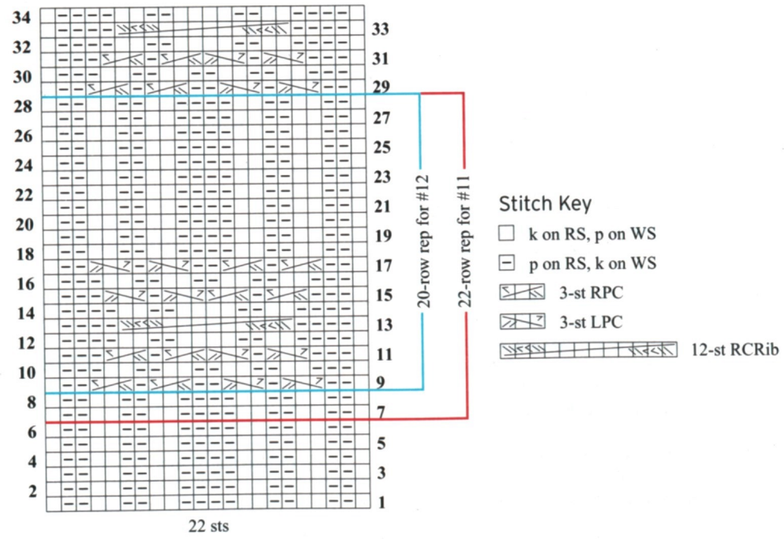
Block pieces to measurements. Sew shoulder seams. Set in sleeves. Sew side and sleeve seams. ■

13. Ripple Dress

Close fitting crochet dress worked from the top down. Sized for Small, Medium and Large and shown in size Small on page 51.

CROCHETED MEASUREMENTS

- Bust 30 (37, 44)"/76 (94, 111.5)cm
- Length 38 (39, 40)"/96.5 (99, 101.5)cm



MATERIALS

MANOS DEL URUGUAY/ FAIRMOUNT FIBERS
fairmountfibers.com

- 3 (4, 4) 3½oz/100g hanks (each approx 490yd/450m) of Manos Del Uruguay *Fino* (extrafine merino wool/silk) in #437 mother-of-pearl
- Size D (3.25mm) crochet hook, OR SIZE TO OBTAIN GAUGE
- 6 stitch markers

GAUGE

Gauge swatch should measure (after blocking): 7 x 3"/18 x 7.5cm
TAKE TIME TO CHECK GAUGE.

GAUGE SWATCH

Ch 42 (19 x 2 + 4)
Row 1 4 BLtr in 5th ch from hook (4 skipped ch count as tr), *(tr in next st, sk next st) 8 times, tr in next st**, DS, rep from * around ending last rep at **, 5 BLtr in last st, sl st to starting ch, turn—38 sts, 2 Ripples
Row 2 Ch 1, Ssc in each st across.
Rows 3–6 Rep rows 1 and 2.

STITCH GLOSSARY

BL(dc or tr) When working dc or tr, work under the back loop only of the previous row or round.
DSdc Double Shell with double crochet: (5 dc in next st) twice
DStr Double Shell with treble crochet: (5 tr in next st) twice.
Foundation single crochet (Fsc) Insert hook in designated st and draw up loop, ch 1, yo, draw through 2 loops on hook. For next Fsc insert hook in base ch of st just made.
Puff (Yo, insert hook in designated st and draw up loop) 3 times, yo, draw through all loops on hook. Note that Puffs are always worked into the 10 stitches of a DS.
Special single crochet (Ssc) Insert hook from front to back under 2 top loops in previous st and from back to front under 2 top loops in working st, yo and draw up loop, yo, draw through 2 loops. When working in the rnd begin the rnd by working into the 2nd st, end the rnd by working into the first st. When working flat, on first st of row bring the hook from back to front in first st, yo and draw up loop, yo, draw through 2 loops. Always work Ssc loosely to avoid pinching fabric.

NOTES

1 This pattern requires careful line by line reading for accuracy since shaping occurs on almost every round. Note that in the open ripple stitches different heights are used, sometimes dc and sometimes tr. The dc ripples are used to make shaping more gradual.
2 In solid sections of the garment, ripples are alternated with rounds of plain treble stitches that add visual texture.

3 Dress is worked in one piece in the round to the armhole, then divided for front and back, which are worked separately in rows. After completing armhole, the front and back are connected using foundation sc stitches. Then the body is worked in one piece to the hem.

YOKE

Ch 132 (154, 176), sl st to first ch.
Rnd 1 Ch 4 (counts as tr throughout), 2 tr in first ch, *(tr in next ch, sk next ch) 4 times, tr in next ch**, (3 tr in next ch) twice; rep from * around, ending last rep at **, 3 tr in last ch, sl st to starting ch, turn. 12 (14, 16) ripples; 11 sts per ripple.
Rnd 2 Ch 1, Ssc in 2nd st and each st around, Ssc in first st of rnd, sl st to next sc, turn.
Rnd 3 Sl st in next st, ch 4, 4 BLdc in first sc, *(dc in next sc, sk next sc) 4 times, dc in next sc**, (5 BLdc in next sc) twice (DS completed); rep from * around, end last rep at **, 5 BLdc in last tr, sl st to starting ch, turn. 15 sts per ripple.
Rnd 4 Rep Rnd 2.
Rnd 5 Sl st in next st, ch 3 (counts as dc throughout), 5 BLdc in first sc, *(dc in next st) 3 times, (sk next st, dc in next st) 3 times, (dc in next st) twice**, DS; rep from * around end last rep at **, 5 BLdc in last sc, sl st to starting ch, turn—228 (266, 304) sts total; 19 sts per ripple.
With RS facing, count from start of rnd to 3rd (4th, 5th) DS. Place marker (pm) in first dc of group. Cont around and find 9th (11th, 13th) DS and pm in first dc of group.
Rnd 6 Ch 1, *Ssc in each st to marker, Puff in next 10 sts; rep from * around, Ssc in each st to end, sl st to first sc, turn.
Rnd 7 Sl st in next st, ch 4, 4 BLtr in first sc, work Open ripple pat as foll: *(tr in next st, sk next st) 8 times, tr in next st**, DS; rep from * around, end last rep at **, 5 BLtr in last sc, sl st to starting ch, turn.
Rnd 8 Ch 1, *Ssc in each st to tr worked into Puff, Puff in next 10 tr; rep from * around, Ssc to end, sl st to first sc, turn.
Rnd 9 Sl st in next st, ch 3, 4 BLdc in first sc, work dc ripple pat as foll: *(dc in next st, skip next st) 8 times, dc in next st**, (5 BLdc in next st) twice; rep from * around, ending last rep at **, 5 BLdc in last sc, sl st to starting ch, turn.
Rnd 10 Rep rnd 8.
Rnd 11 Rep rnd 7.
Rnd 10 Rep rnd 2.
Fasten off.

Divide for armholes

Count 38 (47, 57) sts from start of rnd, pm in this st. Cont around and count 38 sts from marker and pm in this st. Now starting at end of rnd, count 38 (48, 57) sts from end of rnd, pm in this st. Cont in same direction, count 38 sts from marker and pm in this st. You have now marked off 76 (95, 114) sts for front and back and 38 sts for each sleeve.
With RS and back facing, join yarn at rightmost marker and work across back sts as foll:
Row 11 Ch 4, tr in each st across back to next marker, tr in marker, turn. Remove markers.
Row 12 Ch 1, Ssc in each tr across, turn.
Row 13 Ch 4, 4 BLtr in first sc, *(tr2tog) 4 times, tr in next st, (tr2tog) 4 times**, DS; rep from * across, 5 BLtr in last sc, turn.
Rep rows 12 and 13 for 0 (1, 2) times more.
Place working loop on holder.
With separate strand and RS and front facing, join yarn at rightmost marker and work across front sts as foll: Rep rows 11–13 as for back, then rep rows 12 and 13 for 0 (1, 2) times more. Fasten off on front only.

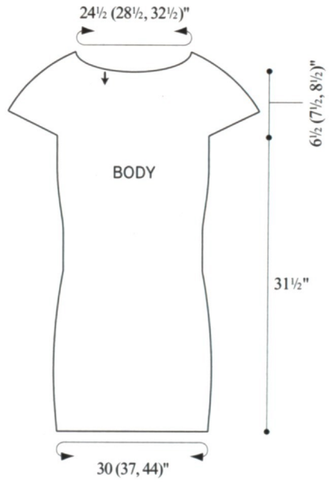
BODY

Connect front and back with underarm foundation sts

Pick up working loop.
Rnd 14 Ch 1, Ssc in each st to last tr on back, Fsc in last tr, work 5 Fsc, pm in last Fsc made, Ssc in each tr on front, work 5 Fsc, sl st to first sc, turn—162 (200, 238) sts.
Note First marker is for side panel where shaping will occur. The 2nd side panel is at the beg of the rnd so no marker is needed.
Move marker up each rnd.
Rnd 15 Sl st in next sc, ch 4, tr in each Fsc and in each tr around, sl st to starting ch, turn.
Rnd 16 Ch 1, Ssc around, sl st to first sc, turn.
All even-numbered rnds are worked as in rnd 16 unless otherwise spelled out below. Instructions for odd-numbered rows follow.
Rnd 17 Sl st in next sc, ch 4, tr in next 4 tr, work closed ripple pat as foll: 5 BLtr in next sc, *(tr2tog) 4 times, tr in next st, (tr2tog) 4 times**, DS; rep from * to st before marker and end last rep at **, 5 BLtr in next sc, tr in next 5 tr, 5 BLtr in next sc; rep from * as before, 5 BLtr in last st, sl st to starting ch, turn.

Body shaping

Rnd 19 Sl st in next sc, ch 4, tr2tog, tr in next 2 sc, tr in each sc to next marker, tr in marker, tr2tog, tr in next 2 sc, cont in closed ripple pat around, sl st to starting ch, turn—160 (198, 236) sts.
Note Move marker up each rnd.
Rnd 21 Sl st in next sc, ch 4, tr in next 3 sc, cont in closed ripple pat around to marker, tr in next 4 sc, 5 BLtr in next sc, cont in ripple pat around, sl st to starting ch, turn.
Rnd 23 Sl st in next sc, ch 4, *tr2tog, tr in next sc, tr in each sc around to marker, tr at marker; rep from * around, sl st to first sc, turn—158 (196, 234) sts.
Rnd 25 Sl st in next sc, ch 4, tr in next 2 sc, cont in closed ripple pat around to marker, tr in next 3 sc, 5 BLtr in next sc, cont in ripple pat around, sl st to starting ch, turn.
Rnd 27 Sl st in next sc, ch 4, tr2tog, cont in open ripple pat as in rnd 7 to next marker, tr at marker, tr2tog, cont pat around, sl st to starting ch, turn—156 (194, 232) sts.
Rnd 29 Sl st in next sc, ch 2, dc in next sc (counts as dc2tog), cont in dc ripple pat to next marker, dc2tog, cont in pat around, sl st to first st, turn. 154 (192, 230) sts.
Rnd 31 Sl st in next sc, ch 3, cont in dc ripple pat to next marker, dc in marker, cont in dc ripple pat around, sl st to starting ch, turn.
Rnds 33 and 35 Rep rnd 31.
Rnd 37 Sl st in next sc, ch 4, cont in open ripple pat around, sl st to starting ch, turn.
With RS facing, sk first 5-tr shell, (pm in last tr of next DS, skip next DS) 4 (5, 6) times. These are for placement of puff sts, AT SAME TIME, cont moving up side seam marker every rnd.
Rnd 38 Ch 1, *(Ssc in each st to marker, Puff in next 10 tr) 4 (5, 6) times; rep from *, Ssc in each st around, sl st to starting sc, turn.
Remove puff markers. Further puffs are worked into the same DS and can be lined up by eye.
Rnds 39 and 40 Rep rnds 37 and 38.
Rnd 41 Sl st in next sc, ch 4, tr in same st, *5 BLtr in next sc, *(tr2tog) 4 times, tr in next sc, (tr2tog) 4 times**, DS; rep from * to marker, 3 tr at marker; rep from * around end last rep at **, 5 BLtr in next sc, tr in first st of rnd, sl st to starting ch—158 (196, 234) sts.
Rnd 42 Ch 1, Ssc in each st around but working 10 puffs in same DS as on previous rows, turn.
Rnd 43 Sl st to next st, ch 4, tr in same st, tr in each st around to marker, 3 tr at marker, tr in each st around, tr in same st as starting ch, sl st to starting ch, turn—162 (200, 238) sts.
Rnd 45 Sl st to next st, ch 4, tr in same st, tr in next 2 sc, 5 BLtr in next sc, cont in closed ripple pat to 3 sts before next marker, tr in next 2 sc, 3 tr at marker, tr in next sc, 5 BLtr in next sc, cont in ripple pat around, tr in first st of rnd, sl st to starting ch, turn—166 (204, 242) sts.
Rnd 47 Rep rnd 43—170 (208, 246) sts.
Rnd 49 Sl st to next st, ch 4, tr in next 4 sc, *5 BLtr in next sc, cont in closed ripple pat to 4 sts before next marker, tr in next 9 sc, move marker to first tr of this group, 5 BLtr in next sc, cont in ripple pat to last 4 sc, tr in next 4 sc, sl st to starting ch, turn.
Rnd 51 Sl st to next st, ch 4, tr in each st around, moving up marker.
Rnds 53–59 Rep rnds 49–51 twice.
Rnd 61 Sl st to next st, ch 4, tr in next 8 sc, 5 BLtr in next sc, cont in open ripple pat to marker, tr in next 3 sc, tr3tog, tr in next 3 sc, 5 BLtr in next sc, cont in open ripple around, sl st to starting ch, turn—166 (204, 242) sts.
Rnd 62 Lining up puff sts by eye, rep rnd 38.
Rnd 63 (Sl st in next sc) twice, ch 3, tr2tog (counts as tr3tog throughout), tr in next 3 sc, 5 BLtr in next sc, cont in open ripple pat to marker, tr in next 3 sc, tr3tog, tr in next 3 sc, 5 BLtr in next sc, cont in open ripple pat around, sl st to starting ch, turn—162 (200, 238) sts.
Rnd 64 Rep rnd 62.
Rnd 65 (Sl st in next sc) twice, tr in next sc, ch 3, tr2tog, tr in next 2 sc, 5 BLtr in next sc, cont in open ripple pat to marker, tr in next 2 sc, tr3tog, tr in next 2 sc, 5 BLtr in next sc, cont in open ripple around—158 (196, 234) sts.
Rnd 66 Rep rnd 62.
Rnd 67 (Sl st in next sc) twice, ch 3, tr2tog, tr in next sc, 5 BLtr in next sc, cont in open ripple pat to marker, tr at marker, tr2tog, tr in next sc, cont in pat around, sl st to starting ch, turn.
Rnd 68 Rep rnd 16 (no Puff sts).
Rnd 69 (Sl st in next sc) twice, ch 4, tr in next 2 sts, cont in pat around to marker, tr in next 3 sts, cont in pat around, sl st to starting ch, turn.
Rnd 70 Rep rnd 68.
Rnds 71–76 Rep rnds 69 and 70 three times more.
Fasten off. ■



14. Conscious

Classic fit raglan pullover with striping and side vents. Sized for Small, Medium, Large, 1X, 2X, 3X, 4X and shown in size Small on pages 52 and 53.

3

KNITTED MEASUREMENTS

- Bust 36 (40, 44, 48, 52, 56, 60)"/91.5 (101.5, 111.5, 122, 132, 142, 152.5)cm
- Back length 25 (25½, 26¼, 27¾, 28½, 29, 29½)"/63.5 (64.5, 66.5, 70.5, 72.5, 73.5, 75)cm
- Width at upper arm 12 (13, 14, 14¾, 16, 17, 18)"/30.5 (33, 35.5, 37.5, 40.5, 43, 45.5)cm

MATERIALS

ROWAN
www.knitrowan.com

- 6 (6, 7, 8, 9, 10, 11) 1¾oz/50g balls (each approx 148yd/135m) of Rowan *Softyak DK* (cotton/yak/nylon) in #238 heath (A)
- 2 (2, 3, 3, 3, 3, 3) balls in #247 shell (B)
- One pair each sizes 3 and 6 (3.35 and 4mm) needles OR SIZE TO OBTAIN GAUGE
- Size 3 (3.25mm) circular needle, 16"/40cm long
- Stitch markers
- Stitch holders

GAUGE

22 sts and 30 rows = 4"/10cm over St st using larger needles.
TAKE TIME TO CHECK GAUGE.

STRIPE PATTERN

Working in St st, *work 6 rows A, 2 rows B; rep from * (8 rows) for stripe pat.

BACK

With smaller needles and A, cast on 101 (113, 123, 135, 145, 157, 167) sts.

Beg rib

Row 1 (RS) K2, *p1, k1; rep from * to last st, k1.
Row 2 K1, *p1, k1, rep from * to end.
Rep rows 1 and 2 for rib for 4 rows more.
Change to larger needles.**
Beg with a RS row, work in St st (k on RS, p on WS) for 36 rows, end with a WS row.
***Cast on 2 sts at beg of next 2 rows—105 (117, 127, 139, 149, 161, 171) sts.
Place markers each side of last row (to mark top of side seam openings).
Cut A and join B.

Beg stripe pat and side shaping

Work in St st as foll: work 14 rows B, then rep 8 rows of stripe pat to end of piece, AT SAME TIME, dec 1 st at each side on the 3rd row, then rep dec every 6th row twice, every 4th row twice—95 (107, 117, 129, 139, 151, 161) sts.
Work even for 19 rows, ending with a WS row.
Inc 1 st at each side on next row, then rep inc every 24th row once more—99 (111, 121, 133, 143, 155, 165) sts.
Work even until 8 rows of stripe pat have been worked 9 (9, 9, 10, 10, 10, 10) times in total, then work 2 rows more with A. Piece measures approx 17 (17, 17, 18, 18, 18, 18)"/43 (43, 43, 45.5, 45.5, 45.5, 45.5)cm from beg.

Shape raglan armhole

Cont in stripe pat, bind off 3 (3, 3, 3, 3, 5, 5) sts at beg of next 2 rows.
Dec row 1 (RS) K2, SKP, k to last 4 sts, k2tog, k2.
Dec row 2 (WS) P2, p2tog, p to last 4 sts, p2tog tbl, p2.
Cont to dec 1 st each side *every* row 1 (9, 11, 19, 23, 27, 31) times more, then every RS row only 27 (25, 27, 25, 25, 25) times more—33 (33, 35, 35, 37, 37, 39) sts.
Work last WS row, then place sts on st holder for back neck.

FRONT

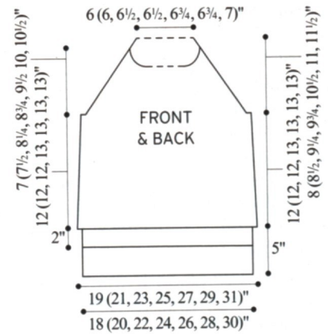
Work as given for back to **.
Beg with a RS row, work in St st for 12 rows, end with a WS row.
Beg at ***, work as for back, including raglan armhole shaping, until 51 (51, 53, 53, 55, 55, 57) sts rem. Work 1 WS row.

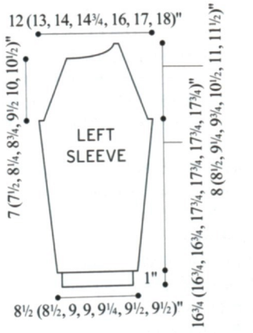
Shape neck

Next row (RS) K2, SKP (armhole dec), k10, slip center 23 (23, 25, 25, 27, 27, 29) sts to a st holder for front neck, join 2nd ball of yarn and k to last 4 sts, k2tog (armhole dec), k2—13 sts each side.
Working both sides at once, cont armhole decs as established every other row 3 times more, AT SAME TIME, dec 1 st at neck edge *every* row 6 times—4 sts rem each side, end with a RS row.
Purl 1 row.
Next row (RS) K1, SK2P; on 2nd side, k3tog, k1.
Purl 1 row, then k2tog each side and fasten off.

LEFT SLEEVE

With smaller needles and A, cast on 47 (47, 49, 49, 51, 53, 53) sts.





Beg rib

Row 1 (RS) K1, *p1, k1; rep from * to end.
Row 2 P1, *k1, p1; rep from * to end.
Rep rows 1 and 2 for rib for 8 rows more.
Change to larger needles. Beg with a RS row, work in St st, stripes and shaping as foll:
Work 14 rows in A, 14 rows B, then work in stripe pat to end of piece, AT SAME TIME, inc 1 st each side every 12th (10th, 8th, 8th, 6th, 6th, 4th) row 10 (12, 10, 16, 12, 16, 5) times, then every 0 (0, 10th, 0, 8th, 8th, 6th) row 0 (0, 4, 0, 7, 4, 18) times—67 (71, 77, 81, 89, 93, 99) sts.
Work even until 8 rows of stripe pat have been worked 12 (12, 12, 13, 13, 13, 13) times, then work 2 rows more with A. Piece measures approx 17¾ (17¾, 17¾, 18¾, 18¾, 18¾, 18¾)"/45 (45, 45, 47.5, 47.5, 47.5, 47.5)cm from beg.

Shape raglan cap

Cont in stripe pat, bind off 3 (3, 3, 3, 3, 5, 5) sts at beg of next 2 rows.
Dec 1 st each side on next row, then every other row 0 (0, 3, 5, 11, 7, 11) times, then every 4th row 12 (13, 13, 13, 11, 14, 13) times more, end with a WS row—35 (37, 37, 37, 37, 39, 39) sts.

Top of cap shaping

Cont to dec 1 st at beg of RS rows (back edge) every 4th row twice more, AT SAME TIME, bind off at beg of WS rows (front edge) 5 (6, 6, 6, 6, 8, 8) sts once, 6 (7, 7, 7, 7, 7, 7) sts once, 7 sts twice. Bind off rem 8 sts.

RIGHT SLEEVE

Work as for left sleeve to top of cap shaping.

Top of cap shaping

Cont to dec 1 st at end of RS rows (back edge) every 4th row twice more, AT SAME TIME, bind off at beg of RS rows (front edge) 5 (6, 6, 6, 6, 8, 8) sts once, 6 (7, 7, 7, 7, 7, 7) sts once, 7 sts twice. Bind off rem 8 sts.

FINISHING

Block pieces to measurements. Sew raglan sleeve caps to raglan armholes.

Neckband

With RS facing, circular needle and A, pick up and knit 29 (31, 31, 31, 31, 33, 33) sts from top of left sleeve, 8 sts along left side of front neck, k across 23 (23, 25, 25, 27, 27, 29) sts on front holder, pick up and knit 8 sts along right side of front neck, 29 (31, 31, 31, 31, 33, 33) sts from top of right sleeve, k across 33 (33, 35, 35, 37, 37, 39) sts on back holder, inc 1 st at center—131 (135, 139, 139, 143, 147, 151) sts.
Next row (WS) P1, *k1, p1; rep from * to end.
Cont in rib as established for 6 rows more, end with a WS row. Bind off in rib.

Back vent trim

With RS facing, smaller needles and A, pick up and knit 32 sts evenly along back side edge from lower edge to markers. Knit 2 rows. Bind off knitwise on WS. Rep for opposite back side edge. Sew side edge of vent trim to 2-st cast-on edge at top of vent.

Front vent trim

With RS facing, smaller needles and A, pick up and k 14 sts evenly along front side edge from lower edge to markers. Knit 2 rows. Bind off knitwise on WS. Rep for opposite front side edge. Sew side edge of vent trim to 2-st cast-on edge at top of vent. Sew side seams from top of vent to underarm. ■

15. Curve

Curved wrap worked from lower edge with chevron patterns and stripes. Shown on pages 54 and 55.

KNITTED MEASUREMENTS

- Width approx 108"/274cm
- Length at center 14"/35.5cm

MATERIALS

PRISM ARTS, INC.
www.prismyarn.com

- 1 3½oz/100g hank (each approx 372yd/340m) of Prism *Petite Madison* (merino wool/cashmere/silk) in marigold (A), cantaloupe (B), adobe (C)
- Size 5 (3.75mm) circular needle 40"/100cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers
- Scrap yarn and crochet hook for provisional cast-on

GAUGE

22 sts and 36 rows = 4"/10cm over St st using size 5 (3.75mm) needles.
TAKE TIME TO CHECK GAUGE.

PROVISIONAL CAST ON

Using scrap yarn and crochet hook, ch the number of sts to cast on plus a few extra. Cut a tail and pull the tail through the last chain. With knitting needle and yarn, pick up and knit the stated number of sts through the "purl bumps" on the back of the chain. To remove scrap yarn chain, when instructed, pull out the tail from the last crochet stitch. Gently and slowly pull on the tail to unravel the crochet stitches, carefully placing each released knit stitch on a needle.

NOTES

1 Wrap is worked from lower edge and shaped with decreases. Provisional cast-on is used so cast-on edge can be finished with applied I-cord.
2 Three sts are decreased at beg of every row.
3 Circular needle is used to accommodate large number of sts. Do not join.

WRAP

With scrap yarn, cast on 640 sts using provisional cast on. Place markers on each side of center 136 sts, with 252 sts each side.

Border

Join A and work as foll:
Row 1 Ssk, bind off 1 st, ssk, k to end—3 sts dec'd.
Rows 2–6 Rep row 1—622 sts.

Beg chevron pat section 1

Row 1 (RS) Ssk, bind off 1 st, ssk, k to first marker, sl marker, [k2tog, k6, yo, k1, yo, k6, ssk] 8 times, sl marker, k to end—3 sts dec'd.
Row 2 Ssk, bind off 1 st, ssk, k to first marker, sl marker, p to next marker, sl marker, k to end—3 sts dec'd.
Rep last 2 rows for chevron pat, working stripe pat as foll:
8 rows more A, 2 rows B, 6 rows A, 4 rows B—556 sts; 136 between markers.

Beg chevron pat section 2

Row 1 (RS) With A, ssk, bind off 1 st, ssk, k to 30 sts before first marker, place new marker, [k2tog, k5, yo, k1, yo, k5, ssk] twice, remove marker, [k3tog, k5, yo, k1, yo, k5, sssk] 8 times, remove marker, [k2tog, k5, yo, k1, yo, k5, ssk] twice, place new marker, k to end—3 sts dec'd at edge, 16 sts dec'd at center; 180 sts between markers.
Row 2 Ssk, bind off 1 st, ssk, k to first marker, sl marker, p to next marker, sl marker, k to end—3 sts dec'd.
Row 3 Ssk, bind off 1 st, ssk, k to first marker, sl marker, [k2tog, k5, yo, k1, yo, k5, ssk] 12 times, sl marker, k to end—3 sts dec'd.
Row 4 Ssk, bind off 1 st, ssk, k to first marker, sl marker, p to next marker, sl marker, k to end—3 sts dec'd.
Rep last 2 rows for chevron pat, working stripe pat as foll: 6 rows B, 2 rows A, 10 rows B—474 sts; 180 sts between markers.

Beg chevron pat section 3

Row 1 (RS) With B, ssk, bind off 1 st, ssk, k to 30 sts before first marker, place new marker, [k3tog, k4, yo, k1, yo, k4, sssk] 16 times, removing original markers and placing new marker after last chevron repeat, k to end—3 sts dec'd at edge, 32 sts dec'd at center; 208 sts between markers.
Row 2 Ssk, bind off 1 st, ssk, k to first marker, sl marker, p to next marker, sl marker, k to end—3 sts dec'd.
Row 3 Ssk, bind off 1 st, ssk, k to first marker, sl marker, [k2tog, k4, yo, k1, yo, k4, ssk] 16 times, sl marker, k to end—3 sts dec'd.
Row 4 Ssk, bind off 1 st, ssk, k to first marker, sl marker, p to next marker, sl marker, k to end—3 sts dec'd.
Rep last 2 rows for chevron pat, working stripe pat as foll: 6 rows more B, 2 rows C, 6 rows B, 4 rows C—376 sts; 208 sts between markers.

Beg chevron pat section 4

Row 1 (RS) With B, ssk, bind off 1 st, ssk, k to 26 sts before first marker, place new marker, [k3tog, k3, yo, k1, yo, k3, sssk] 20 times, removing original markers and placing new marker after last chevron repeat, k to end—3 sts dec'd at edge, 40 sts dec'd at center; 220 sts between markers.
Row 2 Ssk, bind off 1 st, ssk, k to first marker, sl marker, p to next marker, sl marker, k to end—3 sts dec'd.
Row 3 Ssk, bind off 1 st, ssk, k to first marker, sl marker, [k2tog, k3, yo, k1, yo, k3, ssk] 20 times, sl marker, k to end—3 sts dec'd.
Row 4 Ssk, bind off 1 st, ssk, k to first marker, sl marker, p to next marker, sl marker, k to end—3 sts dec'd.
Rep last 2 rows for chevron pat, working stripe pat as foll: 6 rows C, 2 rows B, 12 rows C—264 sts; 220 sts between markers.
Next row (RS) With C, ssk, bind off 1 st, ssk, k to marker, sl marker, [k3tog, k5, sssk] 20 times, k to end—3 sts dec'd at edge, 80 sts dec'd at center.
Next row Ssk, bind off 1 st, ssk, k to first marker, sl marker, p to next marker, sl marker, k to end—178 sts, 140 between markers.
Cut C and rejoin at tip of shawl. Working along upper edge with RS facing, pick up and k 128 sts along edge to live sts, working across live sts, [k to marker, remove marker] twice, k to end, pick up and k 128 sts along rem edge to tip—434 sts.
Garter row Ssk, bind off 1 st, ssk, k to end—3 sts dec'd.
Cont with C, rep garter row 2 times more, end with a WS row. Change to B and rep garter row 4 times. Change to A and rep garter row 4 times—401 sts.
With A, work I-cord bind-off as foll: cast on 2 sts, *k1, ssk, sl 2 sts back to LH needle; rep from * until all sts have been bound off. Fasten off last st.
Carefully remove provisional cast-on and place live sts on needle. With A, work I-cord bind-off as for upper edge.

FINISHING

Block to measurements. ■

16. Reversal

Long shawl worked in two-color brioche pattern. Shown on pages 56 and 57.

KNITTED MEASUREMENTS

- Width approx 13½"/34cm
- Length approx 75"/190.5cm

MATERIALS

URTH YARNS
www.urthyarns.com

- 2 3½oz/100g skeins, approx 435yd/400m, Urth Yarns *Monokrom Fingering* (extrafine superwash merino) in #3053 yellow (A)
- 1 Urth Yarns *Merino Gradient Kit* [contains four 1¾oz/50g hanks, approx 880yd/800m total (extra fine superwash merino)] in #801 (B)
- One size 2 (2.75mm) circular needle, 16"/40.5cm long, OR SIZE TO OBTAIN GAUGE
- Cable needle (cn)

GAUGE

Approx 2 pattern repeats (28 sts) per 4"/10cm square using size 2 (2.75mm) needle.
TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

brk Knit the stitch that was slipped in the previous row together with its yarnover.
brk4st dec Sl 2 sts knitwise one at a time, place next st on cn and hold to front, k the next st, pass 2nd sl st over, place st on LH needle and pass foll st over, move st to RH needle and pass first sl st over, place st on cn onto LH needle then move st on RH needle to LH needle and pass over st from cn, move st to RN needle—4 sts dec'd.
brk4st inc ([brk1, yo] twice, brk1) into same stitch—4 sts inc'd.
brp Purl the stitch that was slipped in the previous row together with its yarnover.
sl1yo Yarnover and slip the next stitch purlwise.

TWO-COLOR ITALIAN CAST-ON

Setup Make a slip knot using both colors and place on the needle. Separate the colors with your finger and thumb with color A around your thumb and the color B around your index finger.
1. Bring the needle over the B and then under both strands of yarn. The two strands are over the needle with the A to the left of the B.
2. With needle, draw A under B so that A strand is over the needle from front to back and B strand (around the index finger) is in front of the A strand.
3. Move the needle under the A strand, and then up between the two strands and over the B. Draw B under A—2 sts have been cast on.
Rep steps 1–3 until the desired number of sts minus 1 have been cast on. End with 1 backwards loop in A. Untie slip knot after knitting the first row.

ITALIAN BIND-OFF

Setup Cut A to 4 times length of edge to bind-off and thread onto a tapestry needle.
1) Insert tapestry needle purlwise into first (selvage) st. Pull yarn through, leaving st on knitting needle.
2) Going behind first st, insert tapestry needle knitwise into first purl column st. Pull yarn through, leaving st on knitting needle.
3) Insert tapestry needle into front of first st and then purlwise into next knit column st (catching the yarn over with the knit st). Pull yarn through, dropping first knit st from knitting needle.
4) Insert tapestry needle purlwise into first purl column st and knitwise into following purl column st. Pull yarn through, dropping first purl column st from knitting needle.
Rep steps 3 and 4 until three sts remain.
5) Insert tapestry needle into front of first st and purlwise into last knit column st. Pull yarn through, dropping first knit column st from knitting needle.
6) Insert tapestry needle purlwise into last 2 sts. Pull yarn through, dropping both sts from needle.

NOTES

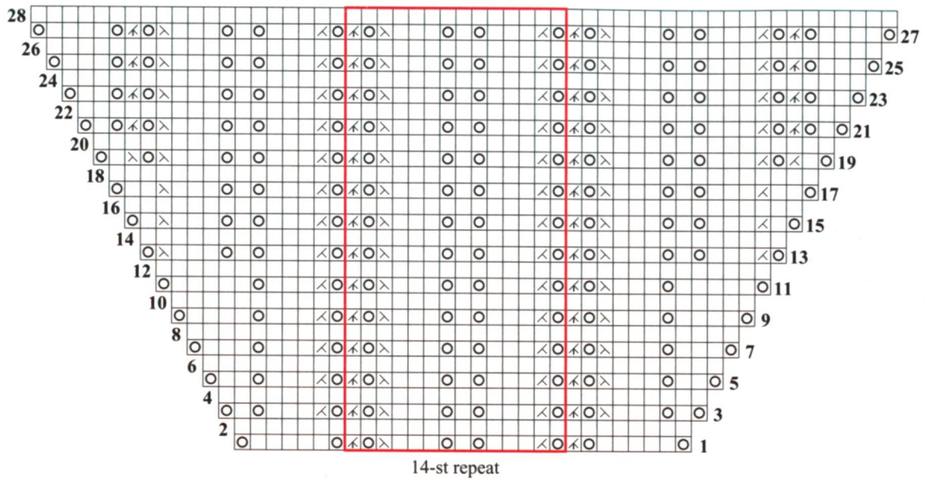
1 Color B consists of 4 separate balls in a gradient scheme. Work through all 4 balls of B in desired gradient order.
2 Special brioche stitches are borrowed from *Knitting Fresh Brioche* by Nancy Marchant. sixthandspring.com
3 Pattern is adapted from *Knitting Fresh Brioche* by Nancy Marchant, Large Knotted (pages 62–63).

SHAWL

With A and B, cast on 71 sts using the Two-Color Italian Cast-On. Make sure the first and last cast-on sts are in A.
Setup row 1 (WS) With A, sl 1 wyif, *sl1yo, p1; rep from * to last 2 sts, sl1yo, sl 1 wyif. Do *not* turn. Slide sts to other side of needle.
Setup row 2 (WS) With B, sl 1 wyib, *brk1, sl1yo; rep from * to last st, sl 1 wyib. Turn.
Row 1 (RS) With A, k1, sl1yo, brk1, sl1yo, *brk4st inc, sl1yo, [brk1, sl1yo] 4 times; rep from * to last 7 sts, br4st inc, [sl1yo, brk1] twice, sl1yo, k1—99 sts. Do *not* turn. Slide sts to other side of needle.
Row 2 (RS) With B, sl 1 wyif, brp1, sl1yo, brp1, *[sl1yo, p1] twice, [sl1yo, brp1] 5 times; rep from * to last 11 sts, [sl1yo, p1] twice, [sl1yo, brp1] 3 times, sl 1 wyif. Turn.
Row 3 (WS) With A, sl 1 wyif, sl1yo, *brp1, sl1yo; rep from * to last st, sl 1 wyif. Do *not* turn. Slide sts to other side of needle.
Row 4 (WS) With B, sl 1 wyib, brk1, *sl1yo, brk1; rep from * to last st, sl 1 wyib. Turn.
Row 5 (RS) With A, k1, sl1yo, *brk1, sl1yo; rep from * to last st, k1. Do *not* turn. Slide sts to other side of needle.
Row 6 (RS) With B, sl 1 wyif, brp1, *sl1yo, brp1; rep from * to last st, sl 1 wyif. Turn.
Rows 7–10 Rep rows 3–6 once.
Rows 11 and 12 Rep rows 3 and 4 once.
Row 13 (RS) With A, k1, sl1yo, brk1, sl1yo, *brk4st dec, sl1yo, brk4st inc, [sl1yo, brk1] 3 times, sl1yo; rep from * to last 11 sts, brk4st dec, sl1yo, brk4st inc, sl1yo, brk1, sl1yo, k1. Do *not* turn. Slide sts to other side of needle.
Row 14 (RS) With B, sl 1 wyif, brp1, [sl1yo, brp1] twice, *[sl1yo, p1] twice, [sl1yo, brp1] 5 times; rep from * to last 9 sts, [sl1yo, p1] twice, [sl1yo, brp1] twice, sl 1 wyif. Turn.
Row 15 (WS) With A, sl 1 wyif, *sl1yo, brp1; rep from * to last 2 sts, sl1yo, sl 1 wyif. Do *not* turn. Slide sts to other side of needle.
Row 16 (WS) With B, sl 1 wyib, *brk1, sl1yo; rep from * to last 2 sts, brk1, sl 1 wyib. Turn.
Row 17 (RS) With A, k1, sl1yo, *brk1, sl1yo; rep from * to last st, k1. Do *not* turn. Slide sts to other side of needle.
Row 18 (RS) With B, sl 1 wyif, *brp1, sl1yo; rep from * to last 2 sts, brp1, sl 1 wyif. Turn.
Rows 19–22 Rep rows 15–18 once.
Rows 23 and 24 Rep rows 15 and 16.
Row 25 (RS) With A, k1, sl1yo, brk1, sl1yo, *brk4st inc, sl1yo, brk4st dec, sl1yo, [brk1, sl1yo] 3 times; rep from * to last 11 sts, brk4st inc, sl1yo, brk4st dec, sl1yo, brk1, sl1yo, k1. Do *not* turn. Slide sts to other side of needle.
Rep rows 2–25 until all 4 B gradient colors have been used, end with a row 12 or row 24.
Next row (RS) With A, work row 13 or 25, but work all brk4st inc's as brk1—71 sts. Do *not* turn. Slide sts to other side of needle.
Next row (RS) With B, sl 1 wyif, *brp1, sl1yo; rep

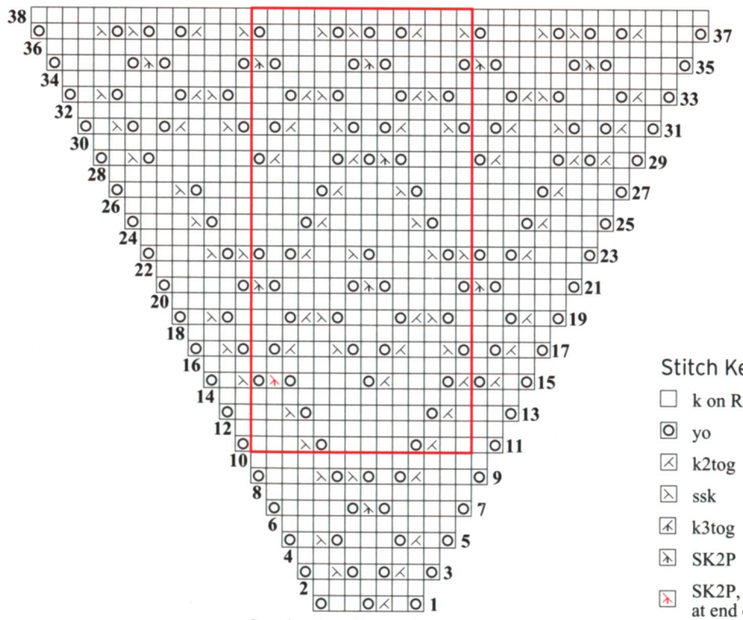
CHART FOR PATTERN #17

BORDER CHART



14-st repeat

LACE CHART



5 sts inc'd to 43 sts, 14-st repeat

Stitch Key

- ☐ k on RS and WS
- ◎ yo
- ⟋ k2tog
- ⟍ ssk
- ⟋ k3tog
- ⟍ SK2P
- ⟍ SK2P, work as ssk at end of last repeat

from * to last 2 sts, brp1, sl 1 wyif. Turn.
Next row (WS) With A, sl 1 wyif, *sl1yo, brp1; rep from * to last 2 sts, sl1yo, sl 1 wyif. Do *not* turn. Slide sts to other side of needle.
Next row (WS) With B, sl 1 wyib, *brk1, sl1yo; rep from * to last 2 sts, brk1, sl 1 wyib. Turn.
Cut B and weave in end.
With A, bind off using the Italian Bind-Off.

FINISHING

Weave in ends. Block to measurements. ■

17. Departure

Lace shawl worked from the upper edge to the lower edge in garter lace. Shown on pages 58 and 59.

KNITTED MEASUREMENTS

- Width at upper edge 76"/193cm
- Length at center 38"/96.5cm

MATERIALS

KOIGU WOOL DESIGNS
www.koigu.com

- 1 Koigu Pencil Box [contains ten .88oz/25g hanks (each approx 87yd/80m) of *KPPPM* (merino wool)] in romantique
- Size 6 (4mm) circular needle, 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers

GAUGE

15 sts and 28 rows = 4"/10cm over lace pat using size 6 (4mm) needles.
TAKE TIME TO CHECK GAUGE.

STRIPE PATTERN

Work colors in the following order, or choose color order as desired. Work with each color to end of skein, leaving enough for transition. Alternate new color with previous color for 8 rows ([2 rows new color, 2 rows previous color] twice) at transition. To estimate necessary yardage for transition rows, loosely measure working yarn across current row, leaving approx 5 times this length for transition rows.
1. P310-0041
2. P359-0029
3. P107A-0018
4. P832-0020
5. P602-0030
6. P803-0035
7. P644-0042
8. P637-0034
9. P105D-0072
10. P859-0018

NOTES

1 Shawl begins with garter tab.
2 Circular needle is used to accommodate large number of sts. Do not join.

SHAWL

With Color 1, cast on 3 sts. Knit 8 rows. Rotate 90 degrees and pick up and k 3 sts along side edge, rotate and pick up and k 3 sts along cast-on edge—9 sts.
Next row (WS) K3, place marker (pm), [k1, pm] 3 times, k3.
Set-up row 1 (RS) K3, sl marker, yo, k1, yo, sl marker, k1, sl marker, yo, k1, yo, sl marker, k3—13 sts.
Set-up row 2 Knit.
Set-up row 3 K3, sl marker, yo, k to marker, yo, sl marker, k1, sl marker, yo, k to marker, yo, sl marker, k3—17 sts.
Set-up row 4 Knit.

Beg lace chart

Row 1 (RS) K3, sl marker, work lace chart to marker, sl marker, k1, sl marker, work lace chart to marker, sl marker, k3—4 sts inc'd.
Row 2 and all WS rows Knit.
Working in stripe pat, cont to work chart in this way through row 38—93 sts.
Rep rows 11–38 four times, working 2 additional 14-st reps each time, then rep rows 11–36 once more—369 sts.

Beg border chart

Row 1 (RS) K3, sl marker, work border chart to marker, working 14-st rep 12 times, sl marker, k1, sl marker, work border chart to marker, working 14-st rep 12 times, sl marker, k3—4 sts inc'd.
Cont to work chart in this way through row 28—425 sts. Work rows 1–4 once more, working 14-st rep 14 times—433 sts.
Garter row (RS) K3, sl marker, yo, k to marker, yo, sl marker, k1, sl marker, yo, k to marker, yo, sl marker, k3—4 sts inc'd.
Next row (WS) Knit.
Next row (RS) Rep garter row—441 sts.
Bind off knitwise on WS.

FINISHING

Block to measurements. ■

18. Tweed Chevron Pullover

Loose-fitting pullover with color and stitch chevron pattern on the front and back, dropped shoulders and sleeves picked up and knit downwards. Sized for Small, Medium, Large, X-Large, 1X and shown in size Small on pages 60 and 61.

KNITTED MEASUREMENTS

- Bust 48 (50, 53, 55, 58)"/122 (128, 134.5, 139.5, 147)cm
- Length 22½ (23, 23½, 24, 24½)"/57 (58.5, 59.5, 61, 62)cm
- Upper arm 15 (16, 17, 18, 19)"/38 (40.5, 43, 45.5, 48)cm

MATERIALS

TAHKI YARNS
www.tahkistacycharles.com

- 5 (5, 5, 6, 6) 1¾oz/50g balls (each approx 218yd/200m) of Tahki Yarns *Donegal Tweed Fine* (wool/mohair) in #2713 sage (A)
- 2 (3, 3, 3, 3) balls in #2731 light olive (B)
- One pair each sizes 2, 3 and 5 (2.75, 3.25 and 3.75mm) needles OR SIZE TO OBTAIN GAUGES
- One size 2 (2.75mm) circular needle, 24"/60cm long
- Stitch holders
- Clip-on st markers

GAUGES

- 26 sts and 32 rows = 4"/10cm over St st and st pats (rows 1-12 and 38-48) using size 3 (3.25mm) needles;
- 26 sts and 31 rows = 4"/10cm over St st and stranded color (rows 13–37) using colors A and B and size 5 (3.75mm) needles.

TAKE TIME TO CHECK GAUGES.

SHORT ROW WRAP & TURN (w&t)

on RS row (on WS row)
1. Wyib (wyif), sl next st purlwise.
2. Move yarn between the needles to the front (back).
3. Sl the same st back to LH needle. Turn work. One st is wrapped.
4. When working the wrapped st, insert RH needle under the wrap and work it tog with the corresponding st on needle.

3-NEEDLE BIND-OFF

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

NOTES

1 Two different needle sizes are used to work the chart when changing between st and stranded color patterns.
2 After completing the front and back and joining the shoulders, sleeves are picked up along the armhole edges and worked downwards to the cuff edge.

BACK

With size 2 (2.75mm) needles and A, cast on 159 (167, 175, 183, 191) sts. Knit 6 rows, inc'ing 2 sts on the last WS row—161 (169, 177, 185, 193) sts.

Beg chart pat

Change to size 3 (3.25mm) needles.
Row 1 (RS) Work the 8-st rep for 20 (21, 22, 23, 24) reps foll chart row 1, work the last st of chart.
Rows 2–12 Cont to foll chart as established using size 3 (3.25mm) needles.
Rows 13–37 Change to size 5 (3.75mm) needles and work chart foll these rows.
Rows 38–48 Change to size 3 (3.25mm) needles, and work chart foll these rows.

Cont to foll chart in this way until 4 reps of the 36-row rep have been completed. Then, discontinue chart and cont with A only in St st with size 3 (3.25mm) needles until piece measures 20½ (21, 21½, 22, 22½)"/52 (53, 54.5, 56, 57)cm from beg, end with a WS row.

Short-row shoulder and neck shaping

Note Place st markers to mark the center 51 sts on the last WS row.
Short row 1 (RS) K to last 5 (7, 4, 6, 8) sts, w&t.
Short row 2 (WS) P to last 5 (7, 4, 6, 8) sts, w&t.
Short row 3 (RS) K to 4 (4, 5, 5, 5) sts before the previous wrapped st, w&t.
Short row 4 (WS) P to 4 (4, 5, 5, 5) sts before the previous wrapped st, w&t.
Short rows 5–16 Rep (short rows 3 and 4) 6 times.
Short row 17 (RS) K to the center marked sts, join a 2nd ball of yarn and bind off center 51 sts, k to 4 (4, 5, 5, 5) sts before the previous wrapped st, w&t.

Left shoulder shaping

Next row (WS) P to end.
Next row (RS) Bind off 2 sts, k to 4 (4, 5, 5, 5) sts before the previous wrapped st, w&t.
Next 2 rows Rep the last 2 rows once more.
Next row (WS) P to last 2 sts, p2tog.
Next row (RS) K to end of row on all 50 (54, 58, 62, 66) sts, closing up the wraps. Leave these sts on a st holder for finishing later.

Right shoulder shaping

Next row (WS) Bind off 2 sts, p to 4 (4, 5, 5, 5) sts before the previous wrapped st, w&t.
Next row (RS) K to end.
Next 2 rows Rep the last 2 rows once more.
Next row (WS) P2tog, p to end of row closing up the wraps—50 (54, 58, 62, 66) sts. Leave sts on a st holder for finishing later.

FRONT

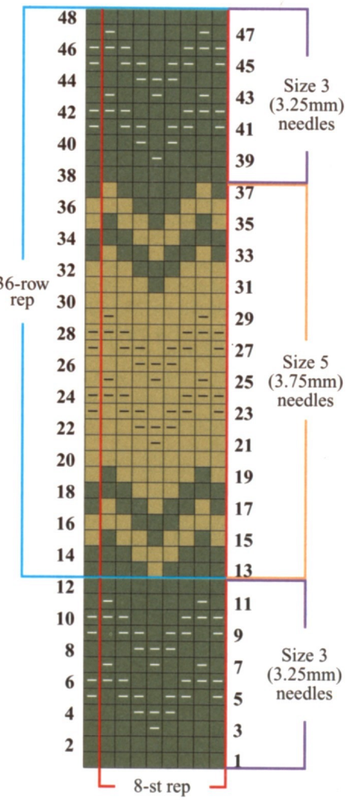
Work as for front until piece measures same as back to shoulder shaping. Pm to mark the center 31 sts on the last WS row.

Neck and right short row shoulder shaping

Short row 1 (RS) K to the center marked sts, join a 2nd ball of yarn and bind off center 31 sts, k to the last 5 (7, 4, 6, 8) sts, w&t.
Short row 2 P to end.
Short row 3 (RS) Bind off 3 sts, k to 4 (4, 5, 5, 5) sts before the previous wrapped st, w&t.
Short rows 4 and 5 Rep (short rows 2 and 3) once.
Short row 6 P to end.
Short row 7 (RS) Bind off 2 sts, k to 4 (4, 5, 5, 5) sts before the previous wrapped st, w&t.
Short rows 8–13 Rep (short rows 6 and 7) 3 times.
Short row 14 P to end.
Short row 15 (RS) K2tog, k to 4 (4, 5, 5, 5) sts before the previous wrapped st, w&t.
Short row 16 P to end.
Short row 17 K to 4 (4, 5, 5, 5) sts before the previous wrapped st, w&t.
Short rows 18–23 Rep (short rows 16 and 17) 3 times.
Last row K to end of row closing up the wraps—50 (54, 58, 62, 66) sts.

Neck and left shoulder shaping

Return to the dropped yarn and work as foll:
Short row 1 (WS) Bind off 3 sts, p to the last 5 (7, 4, 6, 8) sts, w&t.
Short row 2 (RS) K to end.
Short row 3 Bind off 3 sts, p to 4 (4, 5, 5, 5) sts before the previous wrapped st, w&t.
Short rows 4–22 Cont to work short rows as for right shoulder shaping, only with RS and WS rows in reverse.
Last row P to end of row, closing up the wraps—50 (54, 58, 62, 66) sts.



Stitch Key

■ or □ k on RS, p on WS
▬ or ▭ p on RS, k on WS

Color Key

■ sage (A)
■ light olive (B)

Pre-finishing

Using three-needle bind-off, working from the WS, join the front and back shoulders tog.

Neckband

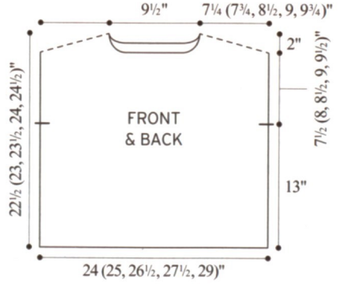
With size 2 (2.75mm) circular needle, pick up and k 61 sts for back neck and 91 sts from front neck—152 sts. Join to work in rnds and pm to mark beg of rnds. [Knit 1 rnd, purl 1 rnd] twice.
Bind off knitwise.

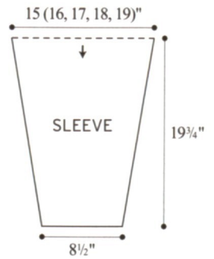
SLEEVES

Place markers at 7½ (8, 8½, 9, 9½)"/19 (20.5, 21.5, 23, 24)cm down from shoulders on front and back. With size 3 (3.25mm) needles and A, from the RS, pick up and k 101 (107, 113, 119, 125) sts between markers. Working back and forth and beg with a (WS) purl row, work in St st for 9 rows.
Note Read before cont to knit.
Dec row (RS) K1, k2tog, k to last 3 sts, SKP, k1—2 sts dec'd.
Rep dec row every 4th row 6 times more, every 6th row 14 times more, every 8th row twice, AT SAME TIME, after 3"/7.5cm or 23 rows are worked from beg, work foll rows 3–11 of the chart pat, then cont in St st only until piece measures 19¼"/49cm from beg, end with a WS row—there are 55 (61, 67, 73, 79) sts after all dec's. Knit 5 rows. Bind off.

FINISHING

Block to measurements.
Sew side and sleeve seams. ■

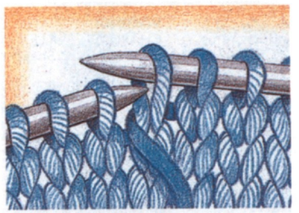




— = Marker ↓ = Direction of work

Short Row W&T (knit side)

1. To prevent holes in the piece and create a smooth transition, wrap a knit stitch as follows: With the yarn in back, slip the next stitch purlwise.

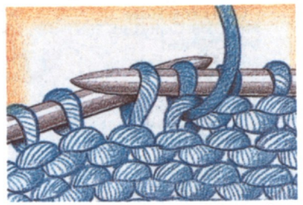


2. Move the yarn between the needles to the front of the work.

3. Slip the same stitch back to the left needle. Turn the work, bringing the yarn to the purl side between the needles. One stitch is wrapped.

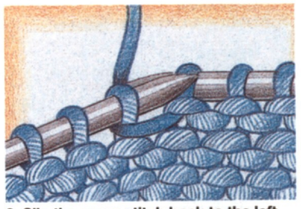
4. When you have completed all the short rows, you must hide the wraps. Work to just before the wrapped stitch. Insert the right needle under the wrap and knitwise into the wrapped stitch. Knit them together.

Short Row W&T (purl side)

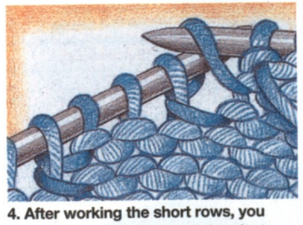


1. To prevent holes in the piece and create a smooth transition, wrap a purl stitch as follows: With the yarn at the front, slip the next stitch purlwise.

2. Move the yarn between the needles to the back of the work.

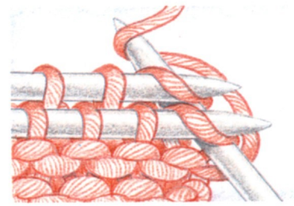


3. Slip the same stitch back to the left needle. Turn the work, bringing the yarn back to the purl side between the needles. One stitch is wrapped.



4. After working the short rows, you must hide the wraps. Work to just before the wrapped stitch. Insert the right needle from behind into the back loop of the wrap. Place it on the left needle, as shown. Purl it together with the stitch on the left needle.

3-Needle Bind-Off



1. Hold right sides of pieces together on two needles. Insert third needle knitwise into first st of each needle, and wrap yarn knitwise.

2. Knit these two sts together, and slip them off the needles. *Knit the next two sts together in the same manner.

3. Slip first st on 3rd needle over 2nd st and off needle. Rep from * in step 2 across row until all sts are bound off.

Snapshots **In This Issue**

A sampler of alternate views and details from our featured fashion.

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