

RECREATING VINTAGE 1940s KNITWEAR

Celebrating the ingenuity of the Make-Do spirit



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LINDA IVELL

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 THE CROWOOD PRESS

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INTRODUCTION

'Wool is precious, so put to good use every ounce you have.'
Make Do and Mend, Ministry of Information (1943)

COVERING YOUR KNITWEAR NEEDS

Do count your coupons before they're snatched. Rationing is going to teach us a lot of lessons in values—as, for instance, that two coupons can equal one jumper and months of colourful wear. Quality is the prime factor, and when it comes to an examination of that, Copley's have all the answers! We'll stop before our mathematics get any higher and just remind you that your woolshop is the place to see how smartly Copley Wools and Leaflets help to solve rationing problems. If any difficulty, write:

Copley's
knitting wools

L. COPLEY-SMITH & SONS, LTD., 47 Lower Mosley Street, Manchester 2, or 132/3 Cheapside, London, E.C.2

'Wool is now being rationed...'

It was on 1 June 1941, which was Whitsun that year, that the announcement was broadcast to the British nation, everyone listening on their wireless. Along with food, clothes were now to be rationed, and all materials with which to make clothes, including knitting wool. Imagine hearing that on the morning news! The day

was carefully chosen to make the announcement when all shops were closed (there was no Sunday trading in those days and this was a Bank Holiday) to avoid people rushing out to the shops and panic buying.

It was almost two years into World War II, and every household in Britain had already been issued with a ration book for their food in January 1940, in a national effort to ensure that everyone would get a share, as supplies of everything were beginning to be stretched to their limits. Britain relied heavily on imports, and shipping had to be prioritised for fighting the war, which primarily impacted on food supplies arriving into the country. Goods that were not essential to the war effort were no longer being shipped in at all. This was only the beginning. Rationing was to last for many years after the war ended in 1945, continuing in some areas until 1958.

Our history is immersed in wool, a warming thought in itself! But during the war years, when there was a need for uniforms and warm clothing for the troops, all essential supplies of wool were prioritised for their needs. So, in spite of the nation having been built around a thriving wool trade since the Middle Ages, wartime Britain was now challenged with a shortage of this precious natural commodity. Faced with this situation, the only response the government could give was to enforce rationing of wool to ensure available supplies could be fairly distributed.



Clothing ration books, as issued for 1942–3, with all the coupons for knitting wool used.

From Margarine to Wool

Until clothing ration books were distributed, the extra coupons designated for margarine in the existing food ration books could be used when purchasing clothing and wool for knitting. Coupons were not 'tokens' that you could exchange for goods, but had to be handed in when buying anything on the ration, as a way for quantities to be controlled and shared equally between everyone. You had to be registered with your local shops and suppliers, and hand over the required number of coupons when you paid for the goods, which was an additional barrier for many facing hardship at this time.

CLOTHING BOOK 1947 - 48
GENERAL CB 1/10



This book must not be used until the holder's name, full postal address and National Registration Number have been written below. Detach this book at once and keep it safely. It is your only means of buying clothing.

HOLDER'S NAME _____
(in BLOCK letters)

ADDRESS 24 ALBION STREET
(in BLOCK letters)
BRIERLEY HILL
STAFFS

HOLDER'S NATIONAL REGISTRATION No.
ORFH/127/2

IF FOUND please take this book to
any Food Office or Police Station

FOOD OFFICE CODE No.
BRIERLEY HILL
M.12
FOOD OFFICE

THIS BOOK IS NUMBER
D 178980

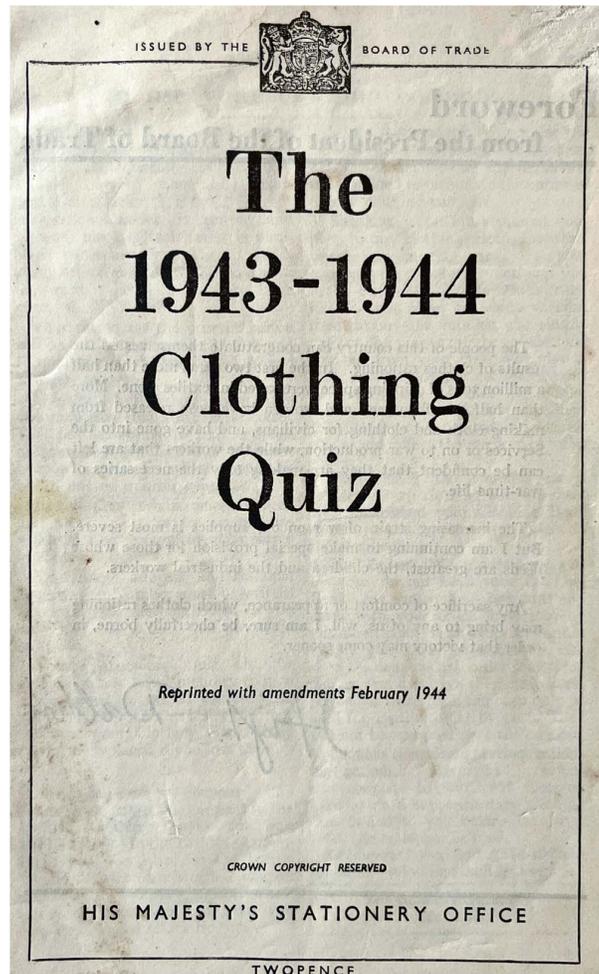
 HOLD Pages I—VIII in one hand and
TEAR ALONG THIS LINE

PAGE I

A clothing ration book for 1947–8.

Rationing allocated a number of points and coupons to each item of clothing, based on the material and labour costs of manufacture. When the clothing ration books were first distributed, the total number of coupons per adult was 66, and these were to cover the whole year. No swapping, no cheating, no negotiating! (That was the official line, of course.) In 1942, this was reduced to 48 coupons, but prices did not go down in spite of this reduction. With further reductions in between, by September of 1945 the number issued per person per year was just 24, equating to just three coupons – or two skeins of wool – a month. A dress required ten coupons, while

enough wool for a short-sleeved jumper knitted in very fine wool would now require your whole month's allocation.



The 1943–4 clothing coupons quiz, itemising and explaining the coupon allocation for rationed clothing and materials, including wool for knitting.

Exact allocation of points and coupons was a rather complex affair, and the Board of Trade issued lists, interestingly called a 'Quiz', set out in a question-and-answer format, with details of what these could obtain (supplies permitting!).

Coupons for Knitting Yarns

The 1943–4 booklet clearly sets out the restrictions and coupon allocation of knitting yarns. The ‘standard rate’ was one coupon for 2 oz (60 g), which increased to 4 oz (120 g) for yarn measuring less than 100 yards (90m) per ounce. All yarns containing more than 15 per cent wool required coupons. Until this time, most knitting yarn was 100 per cent wool, and the manufacturers were now doing their best to find suitable fibres to mix with the wool to help stretch supplies, and also to make their yarns more affordable with the new coupon restrictions (see [Chapter 3](#)).

Striped jumper

WITH SQUARE NECK

ARE you under the impression that 4 ozs. per coupon wool is not Pure Wool? Coupon value of wool depends entirely on its yardage per ounce, and not whether it is Pure Wool or a Mixture. Up to 100 yards per ounce all wool must be sold at 4 ozs. per coupon; over 100 yards per ounce at 2 ozs. per coupon.

Janet Minton

MATERIALS.

10 ozs. Grey and 2 ozs. Red, or two contrasting colours of 3-ply Coupon Economy All Wool, 4ozs. per coupon, (approx. 97 yards to the oz.). Pair No. 10 and 9 Jouvenia Knitting Needles; 5 Buttons.

TENSION.

6 stitches=1 inch in smooth fabric on No. 9 needles.

MEASUREMENTS.

Bust 34 ins.;
Length 20½ ins.;
Sleeve Seam 18. ins.



ABBREVIATIONS.

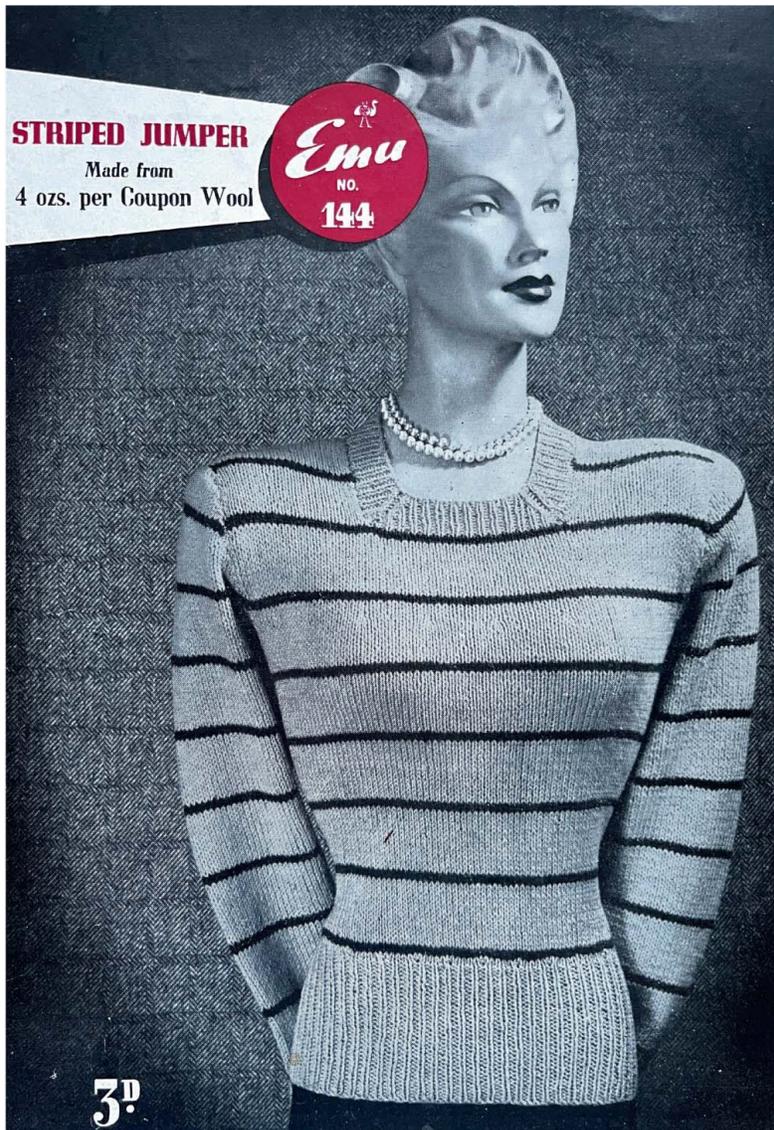
K. knit; p. purl; st. stitch; rep. repeat (ing); m.c. main colour; c.c. contrasting colour; cont. continue; inc. increase (ing); dec. decrease (ing); tog. together; w.f. wool forward.

BACK.

Using No. 10 needles cast on 80 sts. Work in rib of k.1 and p.1 for 4½ ins. Purl a row inc. in each 5th st. except for first 5 sts. and last 5 sts. (94 sts.). Change to No. 9 needles and join in the c.c.

This pattern by Emu clarifies the regulation in force for the coupon value of wool.

It wasn't only knitters' opportunity to buy their wool that was impacted – the shops and even the manufacturers were controlled and restricted, so the shortages were compounded all the way along the production and supply chain. In response, wool manufacturers turned to existing alternative fibres of cotton and silk, but these too were eventually affected by the obstacles to overseas imports.



The pattern by Emu for a long line jumper complying with the four-coupon restriction



... wish **I** could wear

LADYSHIP

WOOL!

— but it is much too precious to use for baby's toy dog. Export demands for this softest of soft wools leave only a small supply for home needs ; but keep trying at your wool shop as the ration is sent out regularly, and we hope babies won't have to wait too long.

BALDWIN & WALKER (Dept. NF.), HALIFAX, YORKS. 

Baldwin and Walker advertisement for their Ladyship wool and Export demands (Needlework magazine 194, Christmas 1948).

Buying Wool in Wartime

At this time, yarn was generally sold in skeins, ready for winding and knitting, and available in 1 oz measures (28.35 g in metric measurements), and for each of these, the specified number of coupons would have to be relinquished as well as payment. If a 1 oz skein of wool at the time was 4d, that was roughly equivalent in today's money to £1.20. Modern 50 g balls of wool are closer, if slightly more, to 2 oz (around 57 g) so the equivalent price would be around £2.40, which is not so very different from current prices for a 50 g ball of mixed-fibre or synthetic yarn today!

For a lady's jumper with short sleeves, you would need five or six skeins, amounting to three or more of those valuable coupons. Long sleeves would of course require more. If you have ever wondered why most knitting patterns of this time are for short sleeves, you need question no further – it was an economic necessity to use less yarn and part with fewer coupons! You would not have squandered all your coupons on buying wool, even if you could afford to pay for it, as you also had to buy all the other clothes you needed – coats, dresses, skirts, blouses, shoes, underwear and nightwear – from those 66 coupons, and later even fewer. When those coupons were gone, they were gone.

Plan every stitch you knit. Make a point of putting Service Comforts first—your local W.V.S. or W.I. branch will help you to get ration-free wools for these. Make a point, too, of knitting only what you need for yourself, earmark your coupons for Copley's and be patient when supplies are short. It's a smart plan, whatever you knit, to use a Copley Leaflet and make sure of having every detail right. Ask your woolshop.

L. COPLEY-SMITH & SONS, LTD.
47 Lower Mosley Street, Manchester 2,
and 132/3 Cheapside, London, E.C.2.

Copley's
KNITTING WOOLS

Copley's advertisement for their 'Two-point plan' on ration-free wool for knitting for the Forces.

Knitting for the Troops

The only knitting wool not governed by the coupon rationing system was that designated for knitting garments for the Forces in their own colours of Army Green, Navy or Air Force Blue. This still required registration with an officially organised group, and the use of the wool and resulting garment(s) was strictly monitored to ensure it went to its rightful recipients, not just as a means of procuring coupon-free wool. You could obtain these wools from the Knitting Parties affiliated to one of the Service organisations, returning the finished garments (known as 'comforts') back to them for distribution.

The Vogue-Knit Series of publications reprinted patterns from *Vogue* magazine and *Vogue Knitting Books*, and No. 18 from the mid-war years most helpfully gives details on the allocation for service knitting:

Coupon-Free wool for Service Knitting

Yes, you can now get 24 ounces of wool per year to knit comforts for your relations and friends in the services. First, you must register at your local branch of any of the following organisations: British Legion, British Legion Women's Section, National Federation of Women's Institutes, Scottish Cooperative Women's Guild, Scottish Women's Rural Institute, Ulster Gift Fund, Women's Co-operative Guild, Women's Guild of the Church of Scotland, Women's Voluntary Services.

You do not have to be a member of any of these bodies. But you must take your clothing card or old ration book when you go along, and you must satisfy the organisation of your good faith – that is, give the regimental number and unit of the person for whom you are going to knit...

24 ounces... not so much, you think. But you can make it go a long way if you buy good wool. Fine wool is as warm as thicker yarns,

and it goes further...

Every knitter was expected to 'do their bit' and contribute to knitting comforts for the troops in some way.

Keep Calm and Keep Knitting!

Magazines and major wool manufacturers did their utmost to keep knitters going, encouraging them to save coupons with inventive new designs and even advice on how to manage without buying any new wool at all, if possible. It was a brave decision for yarn manufacturing companies to discourage potential customers from buying from them! Among the many advertisements is one by Lavenda (one of the Lister & Co. brands) for their leaflet 'Coupon Free Knitting' with advice on how to 'conjure up brand new woollies from old ones'.

Vogue's 21st Knitting Book, frustratingly not dated, makes much less mention of war, but can still be dated as pre-1945 by a smaller advertisement for its own *Vogue Book of Service Woollies*, referring to the additional knitted 'comforts' greatly needed by the Forces and Homefront services. This is reinforced in their *22nd Book* by an advertisement by P & B (Patons and Baldwins).

Interestingly, the editorial page in this book has a subtitle, 'Vogue's Eye View of Knit and Make Do', suggesting 1943 as the earliest probable date of publication. The Pattern Collection in this issue especially advocates re-knitting old woollies, and using more cotton yarns which were more readily available, as well as including a special section on 'more ways to knit and make do'.



Golden Eagle produced leaflet No. 3 in their 'Make-do & Mend' series – 'Recoup on Coupons' – with a variety of smaller knitting projects.

LEE'S
CAMPANULA 3-PLY
Lady's Jumper
LONG OR SHORT SLEEVES



"Leeder" Leaflet No. 545—price 3d. from your woolshop or post free for 5d. from Dept. "V.K." Providence Mills, Wakefield.

The prime purpose of this announcement is to keep you reminded of LEE'S Knitting Wools until the happy days when supplies will once more be freely available. At present they are most severely restricted, and in the event of your not being able to obtain what you require, we ask your patient forbearance on behalf of both the retailer and ourselves.

Thank you !

Lee's
WOOLS
always

London Address: 18 St. Swithin's Lane
 Cannon Street, E.C.4 - Telephone
 MANston House 1720

GEORGE LEE & SONS LTD.
 WAKEFIELD · YORKS

Lee's advertisement asking for patience and forbearance during the shortages.

The end of the war in June 1945 did not bring any relief to the knitting situation, with supplies of wool becoming even scarcer, and coupons more and more precious as they were reduced further still. The rationing of wool was only lifted in March 1949, but wool production was then obliged to focus on supplying the overseas market to boost trade. Wool became even harder to obtain at home, and knitters had to become ever more inventive while suppliers managed their expectations with apologetic marketing.

What was a knitter to do?

Necessity is the Mother of Invention

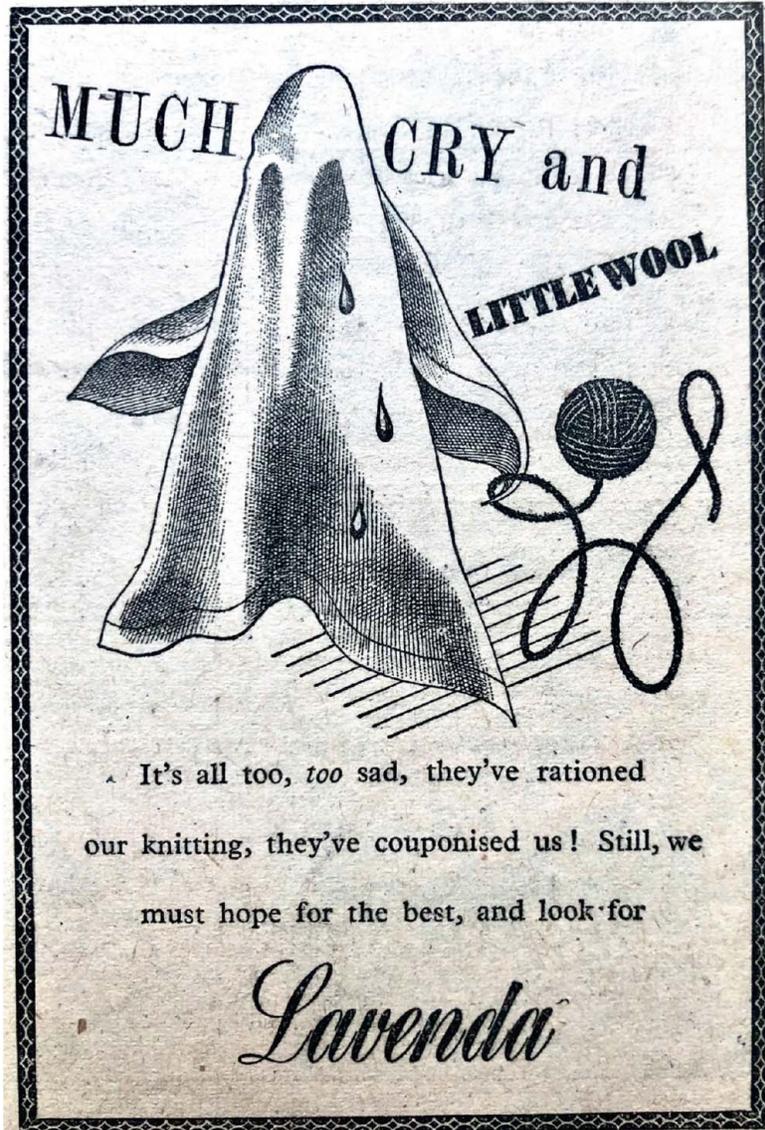
The best periods of knitting have always occurred when yarns have been scarce or expensive, as the desire for better knowledge of the work is stimulated in order that yarn need not be unduly wasted. The urge to knit is satisfied by making a careful collection of stitches and patterns...

Mary Thomas's Book of Knitting Patterns

Faced with an ever-decreasing availability of wool, knitters resorted to any number of solutions in order to be able to knit the most necessary warm garments (let alone create fashionable knitwear). They became resourceful and creative, using every potential opportunity to make existing wool go further and find ways to use it to its best advantage. If there was ever evidence of necessity being the mother of invention, here it was at its absolute best.

In tune with the Make Do and Mend campaign's messages of frugality, popular magazines started including ideas and tips on how to get the best from what was available. Most magazines aimed at a female audience had been including knitting patterns as part of their regular features, and these began to promote designs that were attractive, fashionable and, crucially, needed less yarn.

Vogue magazine used the weight of its status as leader of the fashion press, adopting a strong voice in its offshoot publications of *Vogue Knitting Books*, which had first appeared in 1932. Often sounding patronising or downright dictatorial, but at best authoritative, they gave directives to knitters on how to navigate the challenges of wool rationing and availability. Like so many of the publications of the time, there is a lack of precise dating, but a good guess can be made at the dates from references to events in editorial sections, and even in advertisements.



'Much Cry and Little Wool': Lavenda's advertisement from the beginning of wool rationing (from Woman's Weekly magazine of 18 October 1941).

Vogue's 18th Knitting Book was priced at 1/9 (one shilling and nine pence), which in today's money would be around £3. In 1940, the average annual salary for a woman was £123.1s.3d (in pre-decimal currency), translating roughly to 5 shillings a day. By the time *Vogue* published its *20th Knitting Book*, the price had increased to 2/6 (around half a day's salary at the time) and the number of pages had reduced, evidence of the worsening paper shortages. These publications were therefore not readily accessible to many knitters for economic reasons alone.



Three 'halves' of the Happy Hearts design, as suggested by Vogue, to result in three jumpers.

The editorial page is headed 'Vogue's Eye View of Knitting in Wartime' and offers a few tips on coping with the current shortages and rationing, dating it to after 1941, when this had begun.

'There's a solution to most wartime knitting problems, as we tell you below.'

The Q and A format of their editorial covers some of the current problems encountered, such as:

I wanted 12 ounces – they only had 8.

Where are your brains, dear lady? Some of the smartest sweaters have contrast sleeves – or front and back in different colours – or are worked in a dozen different colours in stripes.

In a call to save money, one of the patterns featured is for half a jumper (of half a body and one sleeve) where they suggest creating many 'halves' in different colours to mix and match. *'Three halves give you three sweaters. Four halves give you six sweaters. Brush up your mathematics and multiply your chic.'*



The Happy Hearts design from the Pattern Collection in this book, from the Bestway pattern 'Cross Your Heart'.

A similar solution was offered by Bestway in their leaflet for a pattern they called 'Cross Your Heart', comprising two sections of sleeve and cross-body band which overlapped and could be interchangeable. This most elegant and inventive solution has been adapted as the Happy Hearts design in the Pattern Collection in [Chapter 4](#) of this book, and is one of the easiest to knit.

A few anomalies stand out in the *Vogue* knitting Pattern Collections – for example, long-line cardigans being advocated, which would have consumed considerably more yarn. Their patterns were notoriously tricky to navigate, and they even included a disclaimer that they were 'not responsible for any errors'. Nonetheless, they offer valuable insight into the wartime knitter's challenges, and were illustrated with the most beautiful photographs by Lee Miller, among other leading photographers of the time.

WOOL & WAR

Whether you are knitting for H.M. Forces, Hospital or domestic purposes, Government control and rationing has undoubtedly affected the supplies of wool for home knitters.

At the time of going to Press all varieties up to 56s. quality have been officially removed from the retail market, and further regulations are expected. The BLUE PETER CO. at Bradford, the wool capital of the country, will continue, however, throughout the entire war to hold the most comprehensive wool stock possible under prevailing conditions, and to fulfil all orders with the absolute minimum of delay. If you are considering knitting a garment or garments **DO NOT DELAY YOUR CHOICE OF WOOL.**

WRITE IMMEDIATELY TO THE
BLUE PETER HOSIERY CO.

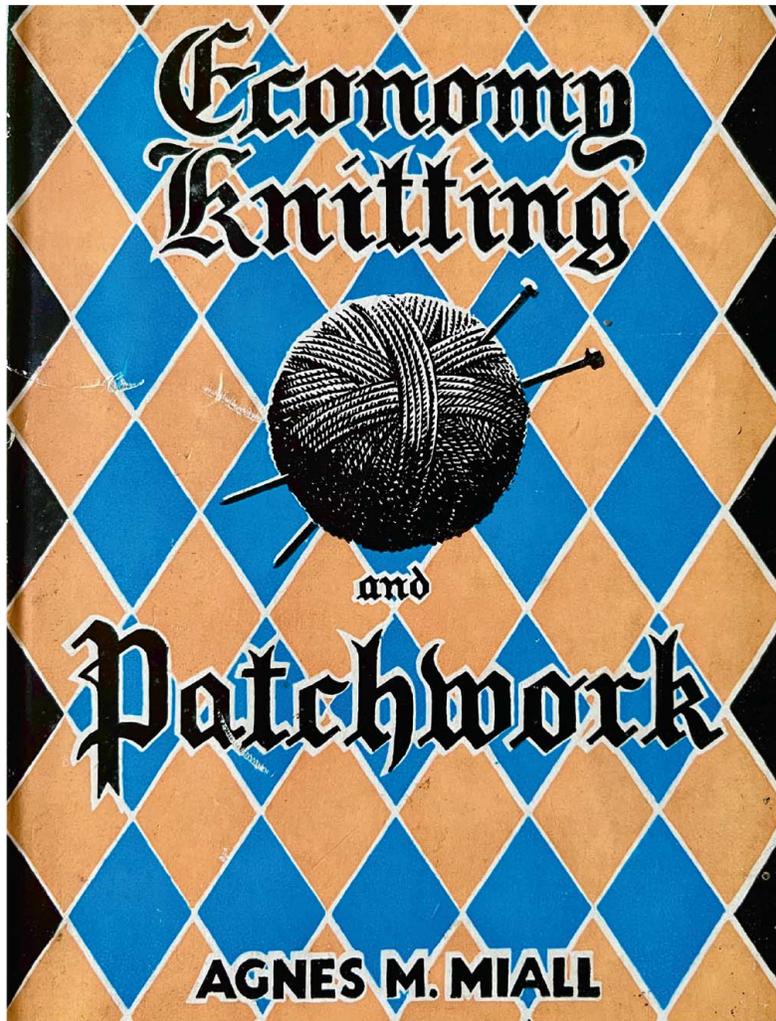
(H. ROBINSON & CO., LTD)

DEPT. C.N., ALBION MILLS, IDLE, BRADFORD

Where you can still get a complete variety and samples will be sent by return.

N.B. *We neither stock nor sell inferior wools or job lots and every strand of wool from the BLUE PETER CO. will continue as before to be thoroughly reliable in wash and wear.*

A strongly worded advertisement from the Blue Peter Company on the cuts in wool supplies before rationing began.



Economy Knitting and Patchwork, by Agnes M Miall (1944).

Advertising by all the wool manufacturers and pattern designers proclaimed their commitment to quality, if not quantity, and implored knitters to be patient and accepting of the shortages.

Knitters were encouraged to use up whatever reserves they had of small amounts of wools in different colours, working different parts of a garment in different colours, promoting unusual and even clashing colour combinations in their endeavour to simply make up useful, wearable garments that provided warmth. Every scrap of wool was usable, and the creative side of a knitter's nature meant that they devised ingenious ways of combining minimal amounts together to achieve interesting effects of colours and textures. It wasn't only the new open-mindedness to mixing colours that inspired

a whole generation of new knitwear; this was also the perfect time to discover ingenious ways of using yarn, to devise and experiment with new stitches that could make yarn go further while creating fascinating textures and visual delights.

None less than the nineteenth-century poet John Keats identified the powerful effect of a disrupted society on creativity. He recognised how the most inspired inventiveness is energised in an environment of profound uncertainty, such as that brought about by wartime. He called this 'negative capability' (the capability manifested in a negative environment), which concentrated the mind at its most extreme.

This was the hallmark of the war years, and an unbreakable spirit was indeed the most valued attribute of those challenging days. The ability to magic clothes out of nothing became a precious gift. The skills to sew, knit and most particularly repair, had to be learnt by all. It is harder to 'learn' creative ingenuity, but as the need became more urgent, the appearance of knitting patterns in response to the increasing scarcity of wool provided new inspiration in abundance.

In 1945, Agnes Miall wrote *Economy Knitting and Patchwork*. As a popular writer in magazines and established authority on needlework, she filled the pages of this small but invaluable handbook with recommendations of how to make the most of available resources with fashionable results, using '...economical ideas which will not readily date when the wheel of Fashion turns more rapidly again than it is doing in these days of coupons'.

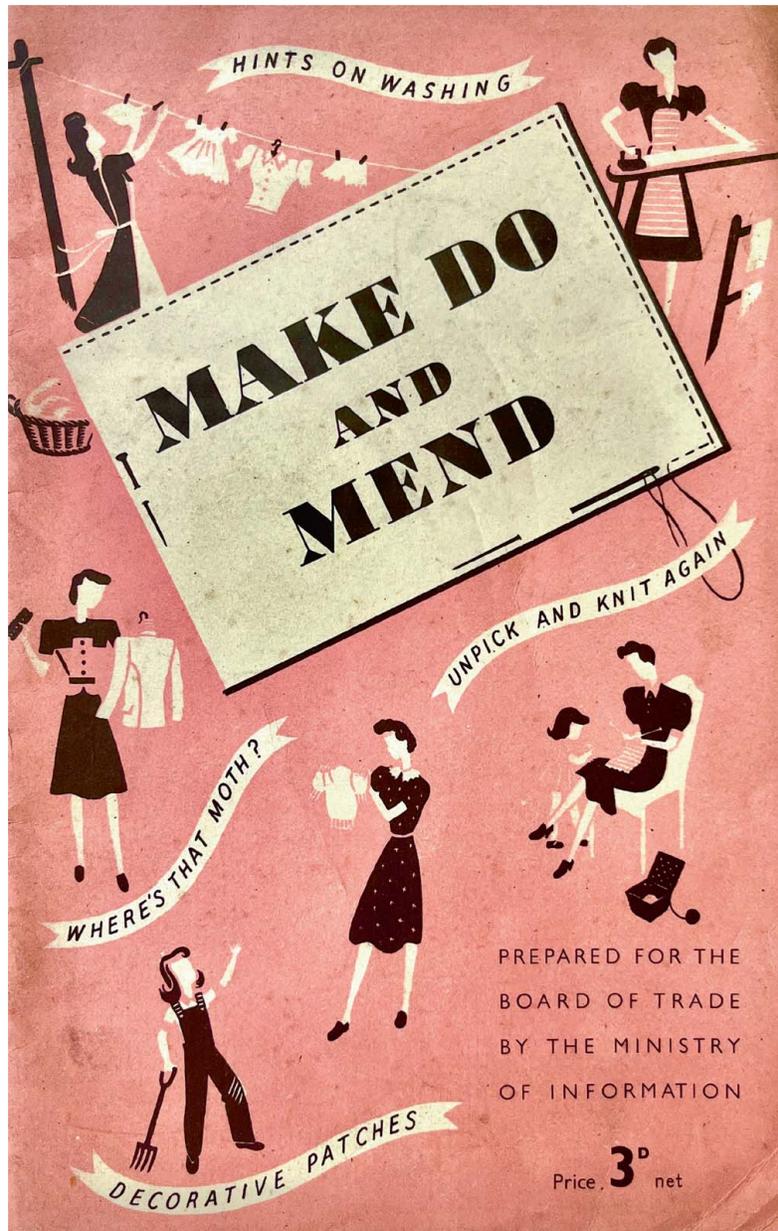
The book includes patterns for knitting and quilting, and ways of making knitwear more durable through careful stitching, washing and storing. The message on the first page is one that will have resonated at the time: 'save the coupons and the wool, and you'll be doing both your country and yourself a good turn'.

The book was published for the Women's Book Club, whose illustrious patrons listed on the back flyleaf included Daphne du Maurier, Vera Brittain and Lady Carlisle, who was fashion adviser to Copley's in the 1930s.

Make Do and Mend

With the appearance of the pioneering booklet published by the Ministry of Information in 1943, Make Do and Mend became a way of life. In an endeavour to make the British public buy less and help make the dwindling supplies of everything go further, the government's Board of Trade launched this national campaign, probably unaware that the catchy concept would live on in our culture to become a powerful message for many generations. Even in our more recent history of plentiful supplies from all over the world, we still know the meaning of the phrase and practise it readily. Now that international trade has taken a huge blow after a global pandemic and the resulting escalation of the costs of living, that worthy spirit is proving to be alive and well and still inspiring frugal preservation over careless waste.

In 1942, the Board had already issued a rather less popular slogan of 'Mend and Make Do to Avoid Buying New' but this was obviously not going to strike the right chord with a public who were already struggling to 'make do' in the face of relentless shortages. The new Make Do and Mend message of 1943 was reinforced by setting up practical classes to teach all the necessary skills to make new clothes and mend existing ones, as these were being worn to their limits. These classes – around 5,000 of them across the country – were co-ordinated by the Women's Voluntary Service, who had been organising regular groups of this kind since 1940. Mending groups and clothes exchanges formed, along with 'knitting parties' for knitters to encourage each other in the making of garments for the Forces. Some of the popular needlework magazines, like *Needlewoman and Needlecraft*, which was published four times a year from 1940, even created special features endorsed by the Board of Trade, who applauded their efforts.



The Make Do and Mend booklet published by Ministry of Information in 1943.

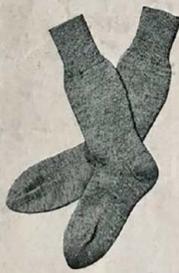
*If you can **KNIT**—
you can "do your bit"*



Keep the men in the services smiling when winter comes—send them woollies like these Sirdar models to keep out the cold. Make **THIS** part of your "National Service" . . . it's not a hard task but it will win you heartfelt thanks



Of course, they need **PULL-OVERS**. This particular model is in Sirdar Knitfast Wool — Leaflet No. 693 gives directions



SOCKS are constantly needed, too. Sirdar leaflet No. 661 gives directions for making three pairs, including these in Sirdar Majestic Wool

These leaflets cost 2d. each from woolshops or 2½d. post free from
HARRAP BROS. (SIRDAR WOOLS) LTD.,
Beetive Mills Wakefield

The best wools for this work are
SIRDAR *knitting* WOOLS

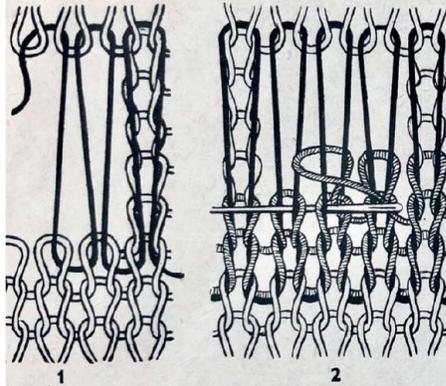
Sirdar appealed to knitters, 'If you can knit – you can do your bit'.

MAKE DO AND MEND

THE BOARD OF TRADE are most grateful to this magazine for featuring a "Make Do and Mend" article in each issue. It is a very valuable contribution to the Board of Trade campaign to assist the public with their clothes problem.

SWISS DARNING

THIS is used to repair garments knitted in stocking stitch. First remove worn or damaged threads surrounding the hole: leave ends long enough at the sides to fasten in at the back. Place flatly on a piece of stiff paper right side up and tack.



With a piece of yarn the same as the garment and also previously washed if garment has been, link the two edges of loops with long stitches as shown in diagram 1. Do not pull tightly and secure both ends firmly by darning in at back.

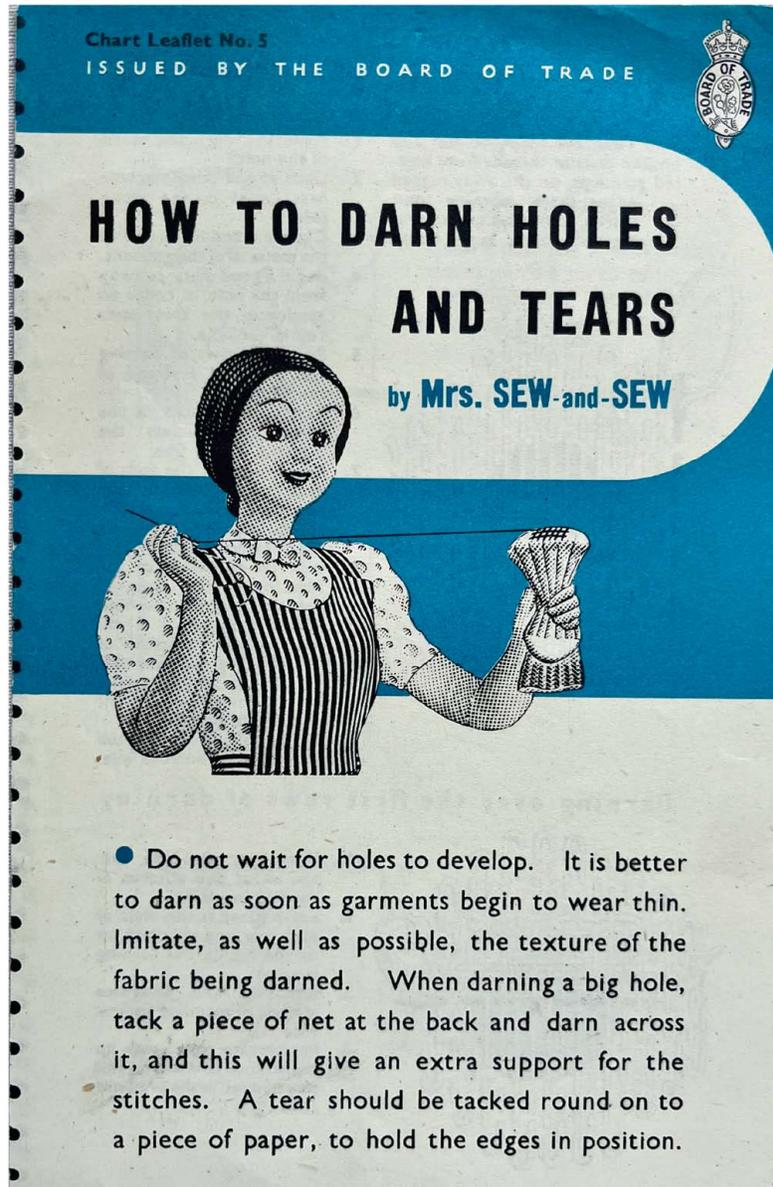
Diagram 2 shows the second stage of working. New rows of loops are worked from right to left. When the end of the row is reached turn the work and return with another row. The last and turning stitches should be made over the loops of the original fabric. Darn in the end when repair is completed.

Needlewoman and Needlework magazine featured regular Make do and Mend articles (this one appeared in No. 15), earning the recognition of the Board of Trade.

The friendly little character of Mrs Sew-and-Sew first appeared in 1943, becoming the 'mascot' of the Make Do campaign and urging all to learn the skills needed in sewing, knitting, and mending published in a series of leaflets and advertisements, notably her 'Guide to Woollies'. (Mrs Sew-and-Sew is indeed still giving us her good advice and encouragement, courtesy of her own social media account with the Imperial War Museum.)

Knitting classes did not seem to feature in the same way as sewing, perhaps because knitting had been compulsory on every school's curriculum since 1872. Knitting parties were very popular, focusing on knitting 'comforts for the troops' and no doubt helping lift morale in a spirit of solidarity. Knitting comforts for the troops had been pioneered as a valued organised activity during World War I and was readily re-activated in World War II. Many knitters gladly volunteered their skills to 'do their bit' by knitting for their loved ones on active service, along with knitting for the men and women serving who were unknown to them, gathering impressive quantities of finished socks, scarves, hats, gloves as well as jumpers. These were collated and sent out by the affiliated organisations. The more prolific

knitters were rewarded when they handed in large numbers of socks, hats, jumpers and scarves, with each of the Forces offering special badges to mark their dedicated efforts.



Mrs Sew-and-Sew's advice leaflets were cheerful and popular.

The very phrase 'making do' has become embedded in our language, with everyone knowing exactly what it means. When it was first coined, the concept took hold of the public's consciousness just as intended. The campaign was launched by the Board of Trade and their Make Do and Mend Advisory Panel, who in 1943 published

their now famous booklet of hints and advice of the same name. In his foreword, the board's president, Hugh Dalton, outlined how the 'Make Do and Mend campaign is intended to help you to get the last possible ounce of wear out of all your clothes and household things.' The booklet included a special section specific to knitting 'Unpick and Knit Again', which advises on mending and adapting, and as a last resort: unravelling. It begins: 'Wool is precious, so put to good use every ounce you have.'



Prolific knitters of 'comforts' for the Forces were rewarded with special badges.



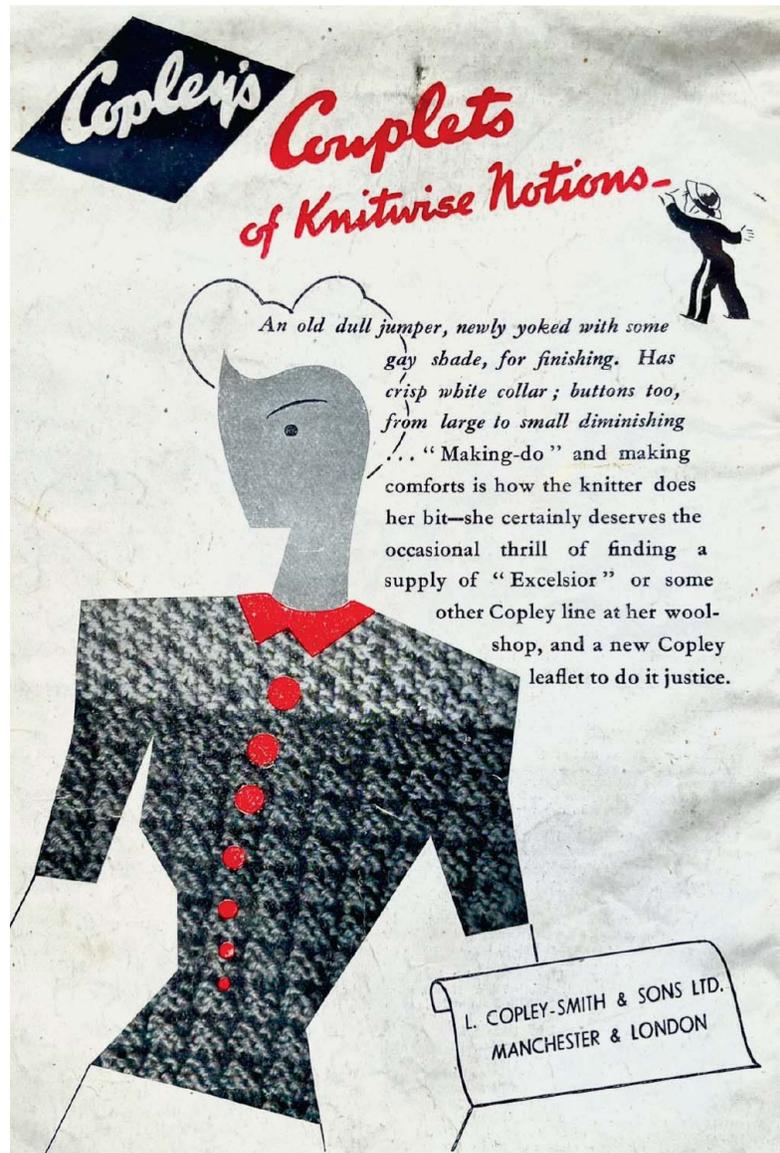
Copley's witty advertisement from 1941 depicting 'barrage balloons' as balls of their wool, encouraging the knitting of Service comforts.

One of the many solutions that was urged in response to the wool crisis was to unpick old and worn woollens to rescue as much wool as possible for repurposing. The booklet contains a whole section entitled 'New life for old woollies' and a further section on how to 'use wool from the bit bag'. This starts by nudging the knitter:

Of course, you save every scrap of wool when you are unpicking, don't you? Here are some ideas for using up larger quantities:-

Use large balls of different coloured wool to make striped jumpers, cardigans, scarves and gloves...

The wool manufacturers and suppliers even followed this with additional tips in a most helpful way to support the campaign.



An advertisement by Copley's with their advice on 'making do' and how the knitter can 'do her bit'.

In the event of having to buy new wool, the section 'To choose wool' recommends:

It is true economy in money, coupons and material to buy fine wool and use large needles whenever it is not essential to have a very closely knitted garment. A long-sleeved 2 ply jumper is just as warm as a 4 ply one.

The message of the booklet was reinforced in other publications and the many popular women's magazines, with specialist needlework publications featuring their own articles and advice pages.

The cheerful figure of Mrs Sew-and-Sew encouraged the whole lifestyle of mending and making do in a series of helpful leaflets, and ladies were invited to join the Make Do and Mend classes organised locally by the Technical Institute, or form their own group for mutual support. Even a visit to the cinema – 'the pictures' – would have offered the audience a call to action to make do with their existing wardrobe in a Ministry of Information short film advocating ingenuity.



A heartfelt advertisement from Wendy Wools, from Carter & Parker Ltd, with the hope of better days and new wool supplies.

The message was everywhere, and the public response was generally resigned and accepting, though not without a certain amount of controversy around the perceived 'downgrading' of standards that accompanied this enforced acceptance of shortages and rationing.

The long-term results of those years of sacrifice and repair had an effect beyond the generation who lived through those years of hardship. Their post-war children also adopted this economical mindset, mostly growing up in the years of the aftermath of shortages and tightening of their parents' belts. It is only when the 1960s dawned, bringing new wealth with greater stability, new discoveries and the availability of cheaper manufactured substitutes, that the increase in supplies coupled with new public buying potential heralded a new cycle of commercialisation and abundance.

By the 1960s, there was no longer a need to 'make do' (or mend, for that matter) but the expression has endured in our language as well as our mindset. The recovery from the war years enabled and encouraged consumerism, where manufactured goods became abundant and disposability became too easy. A new consumer society became its own worst enemy, and in many regrettable ways we are paying the high price for this in the first half of the 21st century with the impact this has had on our environment.

The knitter of today looks at the abundant array of knitting yarns available to us and finds it difficult to believe that our craft should have been so hindered by the obstacles faced throughout the 1940s and into the 1950s. The legacy of the knitters of that era is a remarkable, ingenious creativity that ensured their own survival and continues to inspire us today. They harnessed all the resourcefulness they could and prevailed by knitting for victory!

Too Much Yarn

Most modern knitters have abundant reserves of yarn (secretly stashed or brazenly confessed!) but an interesting phenomenon has appeared as a direct result of this – how to use up this overflowing resource usefully, righteously, but most of all, inspiringly? There are many patterns available for using up yarn on small projects and ‘de-stashing’ is a relatively recent but powerful motivator. The concept of using up small amounts of wool is not a new idea, having previously been an economic necessity, and a number of publications and features appeared from the 1940s through to the 1960s aimed at this application.



'The Odd Ounce' booklet from the early 1950s, published for the Lion Series.

The Pattern Collection

The Pattern Collection in [Chapter 4](#) is not just about using up small quantities of yarn from your reserves (or yarn bought specially) to knit up smaller items. The patterns have been selected with the intention of creating wearable garments, as larger projects worked with some of the most inspiring stitches and patterns that emerged in the 1940s.



Reading the Book of Words. The 'Make do and Mend' booklet was a popular and invaluable handbook from 1943.

So many knitting patterns designed at the time aimed at economising on yarn and competed with each other for interesting knitting inspiration of colours and stitches. It has been challenging to reduce the choice of patterns to the 17 selected for this book. They have been chosen from the many for their special attention to ingenious stitch work, combinations of colours and textures together, and relevance to any modern knitter's resources. The patterns range from the very simple to knit to more challenging designs, and have been adapted for modern knitting in 4 ply and DK, which will undoubtedly be found in most knitters' reserves. The rating is given by none other than James, Copley's little bell boy mascot from the pre-war years, seen here concentrating on his knitting. Below the title of each pattern, one James indicates the pattern is simple to knit; two James indicate the pattern requires moderate knitting skills; and three James indicate the pattern is for more experienced knitters, confident in following stitch patterns that need counting and manipulation of stitches.

There are some familiar patterns that have stood the test of time and have continued to appeal to knitters – especially vintage knitwear lovers – for over 80 years. These have been included for their enduring popularity, while others have been chosen from rarer sources for their special interest. In every case, it is the ingenuity of their stitches and the variety of their use of colour that have earned them their place in the Pattern Collection.



Copley's little bell boy mascot, James.

The colours used for knitting the models illustrated are just a starting point. Where possible, the original colours suggested in the pattern have been followed, but the intention is to inspire you to put together your own choice of colours from whichever resource you prefer. Most importantly, the intention is for you to enjoy the process of recreating some of the glorious designs for knitwear born of the ingenuity that blossomed in response to those challenging times.

The very nature of using wool from reserves that may have been kept for some time means that many will likely have been discontinued, but a variety of brands can easily be used together, drawing on whatever is available. The book intends for knitters to embrace the make-do spirit and delve bravely into experimenting with wool of different colours and brands from their reserves. The patterns all suggest yarns that are still available, as listed with the instructions, to enable knitters to source these if desired.

The spirit of making do is indeed alive and well and filling the pages of this book for every knitter to enjoy!



'An empty coupon book is the mother of invention', a 1940s postcard by Violet Harford.

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CHAPTER 1

UNDERSTANDING STITCHES

‘There is no work in the world more ingenious than knitting,
and this is why its appeal has lasted over so many centuries.’

Mary Thomas’s Book of Knitting Patterns (1938)



If ever an era of knitting brought out the best in a knitter's creativity, it is the 1940s.

As knitting became a highly fashionable pursuit in the 1930s, a huge variety of yarns became available, with wool manufacturers exploring textures, different thicknesses of yarns, colours and novelty effects to tempt the growing number of knitters. This decade

saw a passion for the craft evolve and take hold, with many experimental designs being brought out – some of which resulted in greatly over-complicated patterns! The variety of thicker yarns on offer was indeed much closer to what we find today, and we can only imagine how this might have developed had there not been the impact of the war.

In the earliest years of the 1940s, stitches and patterns continued evolving without regard to wool consumption, to include attractive textural effects such as bobbles, cables and elaborate lace patterns, all of which devoured wool.

With the unavoidable imposition of wool rationing in 1941, the extravagance of patterns using large amounts of wool had to be seriously reviewed. With supplies dwindling further as each year of the war passed, and becoming even worse after 1945 despite victory, knitters had to become more and more inventive with what little yarn they could acquire. Every available ounce had to go further, and many of the earlier patterns, which had not been designed under these conditions, simply did not conform to the growing needs.

Knitting designers turned their skills to devising ways of making attractive patterns using minimum amounts of yarn for maximum effect. One of the obvious solutions was to mix many colours together – if this era of knitting design has taught us anything, it is that if you make a feature of a combination of colours, even if they clash, it can be carried off as an intentional statement. Indeed, it became a new fashion! Patterns began to maximise on the characteristics of yarn and how knitting ‘behaves’ to create textures and stitch patterns.

The designs in the Pattern Collection of this book have been carefully selected to offer an insight into some of the innovative results of the collectively concentrated minds of the 1940s designers. Shortlisting the final choices was a difficult task with so many glorious patterns of the era from which to choose. The patterns included have been selected as examples of the varied solutions and ingenuity they represent, of stitches and working with colour, reflecting the true make-do spirit that epitomised those years.

Unquestionably, stitches are a key element of knitting innovation, which has never stopped evolving and capturing knitters' imaginations. Taken on their own, stitches have infinite variety, but always come back to their two basic actions: quite simply, knit and purl.

The clearest explanations of how this works – and in the best contemporary context, being written in the 1940s – can be found in the writings of established knitting luminaries of the day. Mary Thomas wrote prolifically on knitting during the 1930s and 1940s, with her first book, *Mary Thomas's Knitting Book*, published in 1938. Her book of knitting patterns first appeared in 1943 and was reprinted throughout the 1940s. In the preface she writes these prophetic words:

The best periods of knitting have always occurred when yarns have been scarce or expensive, as the desire for better knowledge of the work is stimulated in order that yarn need not be unduly wasted. The urge to knit is satisfied by making a careful collection of stitches and patterns...

Stitches: A Series of Loops

Mary Thomas simplifies the concept of knitted stitches to its most basic level: as a series of loops. She groups stitches into 'family groups', as either vertical loops (worked on the knit side) or horizontal loops (worked on the purl side). These types of loop have a different direction of elasticity, as detailed below.

Knit Stitch

Stitches worked on the knit side (usually the front, or 'right side' of the fabric) create a vertical line. These are known as stocking stitch, also called stockinette, plain, smooth or jersey (combined with purl stitches on the returning rows, which appear as knit on the front of the work). The appearance they give on the front of the work is of ascending chains, equivalent to the warp side of weaving long vertical threads on a loom. The elasticity that knit stitches create is width-wise, so they tend to 'cling' around the body.

Purl Stitch

Purl family stitches lie flatter and don't curl at the edges (as knit stitches have a tendency to do), making them ideal for scarves or selvages for stocking stitch. Stitches worked on the purl side (usually the reverse or 'wrong side' of the fabric) create horizontal lines, appearing to be 'bent over'. This stitch equates to the weft on a loom, which travels from left to right.

The elasticity of purl stitches is depth-wise, so the fabric tends to 'take up', pulling the fabric up and making it appear shorter, but also allows for width-wise stretch. (If you wear a stocking stitch garment inside out, with the purl side on the outside, it will appear shorter!)

Where every row is worked in knit (known as garter stitch), alternate rows appear as Purl stitches, and the fabric has

characteristics of purl stitches rather than of knit (although every row is in knit!). The same effect occurs if every row is worked in purl.

Because of this natural direction of stretch, garter stitch works especially well for garments knitted sideways (from side to side), where the lines appear vertical, making coloured stripes worked in this way very effective.

Combining Knit and Purl Stitches

The simplest of the combinations of knit and purl stitches is classic stocking stitch, worked as one row of knit, one row of purl in repetition, creating a fabric that is smooth on the front side. This allows for two-way stretch, so is ideal for most garments.

Rib Stitch

Ribbing is created by alternating knit and purl stitches along a row, either singly or in groups, where both sides of the work look alike. Each knit stitch faces forwards, and each purl stitch faces back, so that the 'pull' is in different directions, which has the effect of drawing the width together. This gives the extra elasticity that is ideal for waist bands, cuffs and collars, and creates a close fit to the body over larger areas of a garment, such as higher waistbands or 'basques' and yokes.

In ribbing, the knit stitches appear 'embossed' while purl stitches appear to recede. The fabric is increased in length (or height) but is reduced in width, making it very elastic and close-fitting. Even the introduction of just one reversed purl stitch placed regularly between groups of knit stitches creates an impressive elasticity. The adjoining knit stitch 'rolls over' the purl stitch, creating its own little pleat. This can be exploited as a special effect, for example in knitting skirts.

A broken rib, or moss stitch or basket stitch (where the knit and purl rows are alternated on successive rows rather than kept in the same line as with classic ribbing), lie flatter, and the resulting knitted fabric loses elasticity.

Mary Thomas includes 'Welting Fantastic' as one of the variations of ribbing, which is too marvellously named not to be included here!

Knitters will recognise the favourite Golden Eagle pattern of the early 1940s called 'Seawaves' as seen on the following page.



Ribbing of multiples of knit and purl stitches, showing how the stitches appear pleated.



Moss stitch, which creates a firmer, flatter knitted fabric, was popular for the yokes of jumpers, as in the Cheerful Chevrons pattern.

Garter Stitch

This is created by working every row with the same stitch, and is usually knitted with every row in knit stitches, but can equally be of purl stitches. In each case, both sides of the fabric look the same, with alternate rows appearing as 'embossed' horizontally (as purl stitches) and 'receding' (as knit stitches). The elasticity of this stitch is vertical and affects the height of the garment. It is generally used to create emphasis in the texture, such as edgings and button bands.

Garter stitch got its name as it was found to be the ideal stitch knitted at the top of hose, having the natural tendency to pull up

together while stretching around the leg.

Stitch Types

Mary Thomas further notes that stitch types can be grouped together, including the popular slipped, eyelet and crossed stitches, which appear in designs in the Pattern Collection (she also lists ladder and faggot stitches).

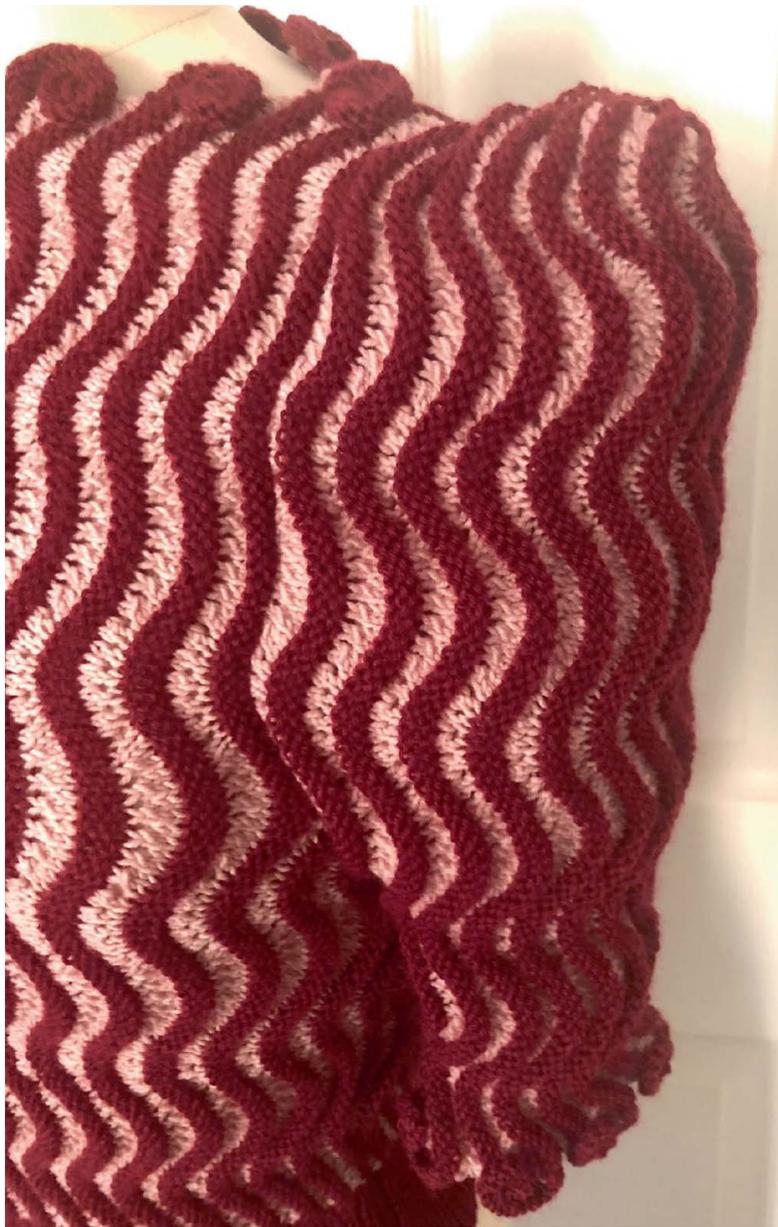
Slip (or Slipped) Stitch

When a stitch is lifted out of its own row without first being worked, this is called a slip stitch.

The effect is to 'thicken' the fabric, as it draws the knitting up and reduces the natural depth of the stitches between the rows. The action of slipping the stitch pulls the fabric upwards, shortening the height of the rows together, and so more rows need to be worked to achieve the desired length of a garment.



The Seawaves pattern by Golden Eagle from the early 1940s.



A detail of the Welting Fantastic stitch from a Seawaves jumper.



FIG. 178B.—Welting Fantastic.

A detail of the lively Welting Fantastic stitch, featured in Mary Thomas's Book of Knitting Patterns, 1943.



Garter stitch is ideal for finishing edgings, as it gives a firm fabric that does not curl, as used at the shoulder edges of the Economy Jumper.



Slip stitch is executed with a stocking stitch base for the Lavenda Rainbow pattern, which lends itself to endless colour combinations. The slip stitch is placed to alternate over successive colours to add to the visual effect.

If you wish to avoid the shortening effect, set up the stitch to be slipped by winding the wool around the needle for as many times as the number of rows to be slipped over (twice round the needle for two rows, three times for three rows and so on). In this way, the slipped stitch can be carried over three or more rows without pulling up because the extra yarn allowed will counteract this.

For the stitch to lie at the same angle as the previous stitch in that row, the stitch being slipped should always be picked up purlwise. This keeps the right side of the loop towards the knitter. When taken up in this way, it will align with the other stitches whilst creating a longer loop, which is picked up and worked in a later row. If it is picked up knitwise, it creates a crossed stitch.

Slip stitch was most popular in many patterns of the 1940s. Despite needing more yarn to achieve the desired length of knitting, it is a most attractive way of blending colours together, and creates a thicker, warmer fabric. A number of the patterns in the Pattern Collection use slip stitches as a decorative texture. It takes on a different appearance when worked over stocking stitch or garter stitch. In its simplest form, it is used in the Waffle design, where the garter stitch creates a highly tactile surface (but also requires more rows to be worked because of the doubly shortening effect of garter stitch and slipped stitches).

In the Lavenda pattern of the same time called 'Rainbow' (as distinct from the Random Rainbow Jumper in the Pattern Collection), the rows are knitted in stocking stitch, so the effect is smoother, but with the same colourful overlapping of stitches to create the visual effect across the rows. By slipping over multiple stitches up and sideways, an intriguing wave effect can be achieved with great movement across rows of different colours, as in the Joyful Jumper pattern in the Pattern Collection. The clever placement of colours in this pattern works with the play of the stitches across the rows for a visual and tactile triumph.



The Waffle Jumper from the Pattern Collection in [Chapter 4](#) has the richness of texture that is created by working the slip stitch pattern in garter stitch.



Lavenda's Rainbow pattern is worked in stocking stitch with the slip stitch alternated over each change of colour to create a smooth, vibrant surface.

Crossed Stitch

This is closely related to the slip stitch, but requires working the stitches in a different order from their natural sequence on the needle, and often working into the back of the stitch. It can be worked over individual stitches or in multiples. For individual stitches, the effect of 'crossing' is achieved by twisting the stitch on the needle, or working into the back of the stitch. This is used in most effective combination in the Harlequin Jacket in the Pattern Collection.

When used over multiples of stitches, a progression can be worked to create a trellis effect.

Butterfly Stitch

With some ingenuity, the butterfly stitch evolved from the simpler slip stitch, upon which it is based. This is the stitch used throughout Copley's beautiful pattern, featured in the Pattern Collection as *Gaiety Personified*. It creates a complex texture by slipping the stitch across as well as up over subsequent rows, and, when worked in contrasting colours, takes on additional light and shade in a most attractive multi-dimensional way.

Double Elongated Stitch

The double elongated stitch is an interesting one to knit, where the yarn is wrapped around the needle three or more times to create a much longer loop that is worked as normal in the following row, leaving a much longer stitch. This has the advantage of making the work grow very quickly, and is very economical on use of wool. It may feel as if each stitch is taking up more yarn, but this is actually not what eats up wool – it is the action of twisting wool through each stitch that uses up longer lengths and quantities.

The attractive *Economy Jumper* in the Pattern Collection, adapted from the pattern in *Stitchcraft* magazine of June 1942, uses exactly this stitch, alternated with a few rows of garter stitch between elongated rows to anchor the fabric into shape.



Lavenda Rainbow pattern from the 1940s.



For the Harlequin Jacket, the slip stitch is twisted to create a bubble effect where it draws in over the coloured bands.



In a variation on the slip stitch, the pattern for the Joyful Jumper crosses the slipped stitch sideways over adjoining stitches, after being carried up over a number of rows.



Butterfly stitch is a more complex variant on the slip stitch, pleating the stitches together and creating a texture with light and shade.



The double elongated stitch used for the Economy Jumper in the Pattern Collection creates a very open fabric, making knitwear very light and airy – ideal for summer as well as being very economical (and quick) to achieve.



Feather and fan stitch takes on a different appearance according to the arrangement of colours used, as well as the introduction of purl rows adding texture, and offers a variety of effects.

This stitch is not only decorative, but the yarn goes so much further, surprisingly saving almost 50 per cent of yarn over eight rows of the stitch pattern, in comparison with the same height achieved in stocking stitch.

Careful attention must be paid when increasing and decreasing in patterns that use this stitch, however, in order to maintain a firmer fabric. (The pattern instructions give a full explanation of how to ensure this.) Mary Thomas suggests the open loops can be evened out at the end of each row by ‘pulling smartly’ into shape all along the row, while holding the needle firmly as you do this. This is also a most satisfying tactile action as it has the effect of rearranging the stitches into their proper order.

Feather and Fan Stitch

This stitch has been a favourite for generations of knitters. It is also known as Old Shale, and appears in many patterns from the 1930s and 1940s, favoured for jumpers, cardigans and scarves especially. The stitch comprises of a number of rows of stocking stitch and a single row of decreases compensated by equal increases to achieve a rippled effect, like the ripples on sand left by the sea.

The variety this offers when used with combined contrasting colours is mesmerising in its movement and can be further varied by using reverse rows of purl stitches within the stocking stitch. The number of rows between the single pattern row can be varied (a minimum of three rows is usual). Adding a purl row to the right side of the work not only adds textural interest, but also helps in correcting any tendency the fabric has to droop, with its natural tendency to lift the row. This delightful stitch has the added advantage of growing quickly, and so using less yarn.

The Feather and Fan Jumper in the Pattern Collection shows how the 'wave' effect can be accentuated with a stronger contrast between bands of colours.

Bramble or Blackberry Stitch

This stitch creates a most tactile fabric of raised 'knots' or bobbles in a web of connecting stitches. It is effectively used as a texture on its own, or was often combined with double ribbing in smooth contrast.

of the panel, working the extra sts. into the rib as the work proceeds. Continue without further shaping until the work measures 12 ins. from the beg.

SHAPE ARMHOLES.—Cast off 4 sts. at the beg. of each of the next 6 rows, then change all sts. to the pattern.

Bramble Stitch

Page Five



An attractive pattern for a bramble stitch jumper featured in No. 14 of Needlewoman and Needlecraft magazine, combining the stitch with ribbing in a balance of textures.



A pattern from Stitchcraft magazine of October 1945, showing the bramble stitch in bands with a double rib as contrasting textures.



Blackberry, or bramble stitch, when knitted on larger needles creates a texture and stitch similar to crochet.

Bramble stitch is a simple one to create, worked over four stitches and four rows, alternating the placement of the 'bramble' on consecutive alternate rows. On its own, when worked on larger needles, this gives a textured open-work effect, and is the ideal stitch for the snood included in the Pattern Collection.

Fair Isle Colour Work

A collection of designs representing the popular styles of the 1940s would not be complete without the inclusion of a Fair Isle pattern. Knitters can often feel daunted by the apparent complexity of working the intricate patterns in multiple colours, but it is a straightforward technique only requiring careful tension to achieve the wonderful effects of this style of knitting.

Traditionally, only two colours are used in each row, and by far the greatest challenge is in dealing with the many short ends left to be neaten rather than the actual execution of the pattern (see [Finishing, Chapter 2](#) for suggested solutions in dealing with these).

The two main techniques needed for successfully working Fair Isle colour work in its simplest form neatly, and maintaining elasticity of the knitted fabric, are that of weaving and stranding. These allow the colour not being used to lie neatly at the back of the work without pulling or puckering. They do require some practice, but will soon become second nature.

The following guides offered a simple introduction; many dedicated subject-specific books and guides are available, giving more details than can be offered here.

Weaving

This is the action of catching the yarn not in use at the back of the work, twisting the yarns together by working the needle alternately under and over the yarn not in use, so that it is 'knitted in' at the back. It is usually worked across all the stitches with the yarn not in use held at tension in the opposite hand.

The weaving technique for Fair Isle colour work



Step 1: Move the colour not in use over the stitches.



Step 2: Work the colour being used as normal and bring the other colour back down and across.



Step 3: Complete the stitch. In the next stitch, the colour not in use will be caught under the main colour (as seen in the stitch to the right).

Stranding

This is the action of carrying the yarn not in use across the back of the work loosely enough not to pucker the work, but with enough tension not to create gaps. It is best used as a neat solution when working across two or three stitches at most; for larger numbers of stitches, the weaving method is recommended. The yarn is usually dropped at the back of the work when not in use, to be exchanged with the other yarn when required.

This is the technique used for the Merry Mosaics pullover in the Pattern Collection, where each square is three stitches across.

It is worth noting that the colour you wish to be dominant (with the appearance on the right side of being slightly raised) needs to always be kept under the background (or receding) colour, as shown in the illustrations.

The stranding technique for colour work



Step 1: At the back of the work, the background colour is stranded over the three contrast stitches.



Step 2: The next stitch is worked as normal, leaving the contrast free.



Step 3: The background colour is moved up and the three contrast stitches are worked as normal (always ensuring that the background colour is above the contrast makes the latter seem raised).



How the stitches appear on the front of the work when the contrast dominates over the background.

There are many methods for holding the yarn(s) in either or both hands, and different styles of knitting require different actions. These are too numerous to be covered here, where inherited vintage techniques passed down by experienced knitters of the 1940s and 1950s have been faithfully employed.

Chevron Lace Stitch

There are a number of variations for working the chevron pattern, which is based on two stitch types: open stitches, creating a space or 'eyelet' (increasing by winding the yarn over the needle) and closed stitches, made by working stitches together (decreasing by working stitches together to equalise the number of stitches with the increases).

The spaces across the texture create the lace effect of the knitted fabric, and the decreased stitches adjust the line of the rows into the zigzag chevron effect.

Mary Thomas describes lace work as 'the height of the knitter's art, as it is inspired by the desire to reproduce as near as possible the art of the lace-maker'. Traditionally, this was used for the delicate Shetland shawls knitted in fine white or ecru yarn on fine needles, but it translates beautifully to a modern 4 ply yarn, which substitutes well for the vintage 3 ply of the original pattern for the Cheerful Chevrons jumper in the Pattern Collection.



Chevron stitch creates a strong zigzag effect, which can be accentuated with bright contrasts of colour, and where the bands of colour can be varied as desired.



The Cheerful Chevrons jumper in graduated shades of raspberry, coral and biscuit, brought out by borders of black.

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CHAPTER 2

MODERN SIZING SOLUTIONS FOR VINTAGE KNITTING

Along with sourcing modern yarns to match the original weights, which is covered in [Chapter 3](#), one of the most daunting challenges in knitting from vintage patterns is ensuring the garment will fit. Almost all patterns from the 1930s, 1940s and well into the 1950s, were created for one size only – a size 34 inches bust (86 cm, or approximately a modern UK size 10) – and sometimes without even specifying this, as it was the standard. At the time, this was known as ‘stock size’ in line with the clothing sizes available. Clothes for a size 38 inches (97 cm/ size 14) bust were designated as ‘outsize’, a label that continued into the early years of the 21st century to identify all larger sizes. Knitting patterns rarely offered instructions for anything above the 34 inches standard until the later 1950s, with notable exceptions where patterns were designed for larger sizes (often rather discriminatorily labelled for the ‘older woman’ or ‘matron’), though these were less readily available.

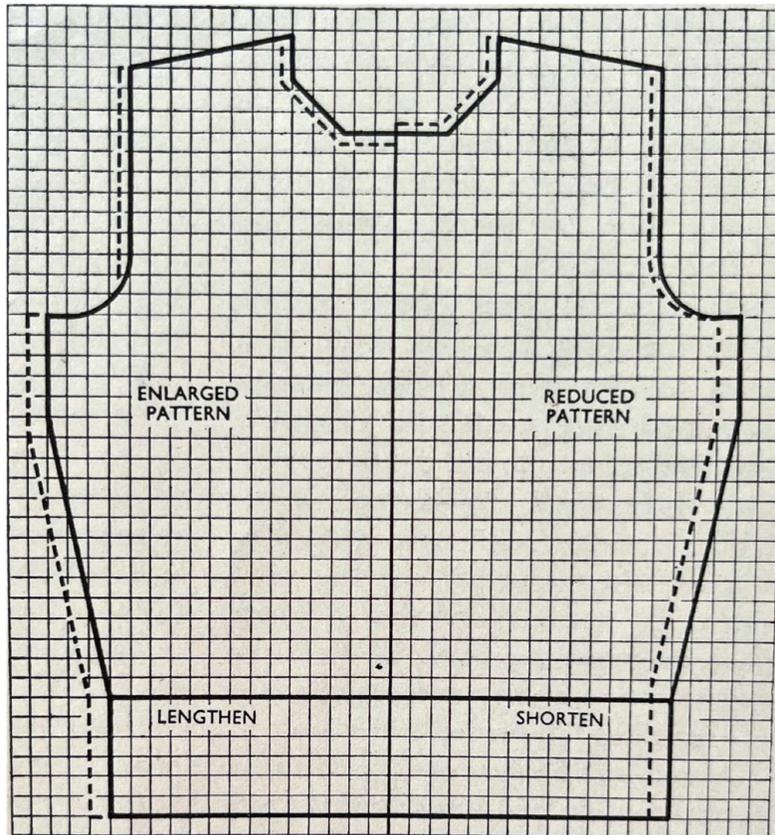


In order to increase sizes, the most common solution offered (if at all) within the patterns was to follow the instructions as given, but simply using a bigger needle size to achieve a larger size of finished garment. Using this method has its limitations, as it can only be successfully applied to increase by one or two sizes at most, but it does work, and should not be dismissed as cheating without trying it

out! It gives most effective results, even if not a particularly modern way of resolving the question.

The more comprehensive knitting books and guides published in the 1940s did not ignore the challenge and all offered their own solutions in separate sections (rather than in the body of each pattern instruction). The diagrams they gave are a valuable starting point, but rely on familiarity with the old imperial measurements of inches, as this was used in Britain until the 1970s, rather than metric.

In her 1950 book *Knitted Garments for the Family*, Dorothy M. Beckett advocates drawing up a graph, as in many contemporary sources. In their book, *Practical Knitting Illustrated* of 1947, knitting authorities Margaret Murray and Jane Koster offer a useful section on 'ringing the changes in size', beginning with these encouraging words: 'There is no need to abandon a chosen design because instructions in the required size are not given'. However, their suggestions rely on altering the tension of a pattern by changing the needle size used up or down (in line with suggestions in patterns at the time). They offer minimal instructions on how to increase sizes or shaping by adapting to more stitches.



(46) Dotted lines at neck, sleeves and sides indicate patterns for larger and smaller sizes.

An example of the suggestions on sizing in the book *Knitted Garments for the Family*, by Dorothy M. Beckett (1950).

The Importance of Correct Tension

The first step in the success of recreating any vintage pattern – of any size – is getting the tension right. Tension, tension, always tension!

Ultimately all knitting sizing depends on calculating and working tension correctly: the number of stitches achieved with a certain yarn by using the correct needle size. As vintage yarns are for the most part different from modern weights, even of the same name (see [Chapter 3](#)), the important factor is to achieve the same tension as given in the pattern, that is, the same number of stitches per unit measured. This is usually given as the number of stitches per inch (2.5 cm), unlike modern measurement of tension, which is usually given as number of stitches per 10 cm (4 inches); but this is easily converted by multiplying the number given in the vintage pattern by 4.

Every stitch knitted as too many or too few, compared to the tension given for the pattern, will increase or decrease the finished size of your garment: even just one stitch too many for each 10 cm (4 inches) of knitting will increase exponentially and result in a garment that will be much larger than intended. For example, in a size 97 cm (38 inches), this will mean an extra nine additional stitches all round, creating almost 4 cm (1.5 inches) extra. The same happens in reverse if there is just one stitch too few for each 10 cm (4 inches), where it will result in a garment up to 4 cm (1.5 inches) smaller.

Making a Trial Swatch

This is the best way to check your tension with modern yarns. The figures below are for 4 ply (DK in brackets).

1. First, cast on 36 (30) sts. with the recommended needle size (this is usually 3.25 mm/10 for 4 ply and 4 mm/8 for DK) and work 36 (30) rows in stocking stitch.

2. Measure 10 cm (4 inches) over the square you have knitted laid flat, and mark out with pins at each end. Count how many stitches are knitted within the 10 cm (4 inches) markers.

- Do you have **more** stitches than the tension suggested?
Your tension is tighter, so use a larger needle
- Do you have **fewer** stitches than the tension suggested?
Your tension is looser, so use a smaller needle

For example: modern 4 ply suggests a tension of 28 sts. to 10 cm (4 inches) worked with 3.25 mm/10 needles.

Your swatch shows you have knitted 30 sts., so your tension is tighter.

If you work the whole garment without altering the needle size, it will come out too small.

Solution: change to a larger needle – try 3.5 mm (this is a metric needle size that does not equate with any imperial sizing).

On the other hand, if your swatch shows you have knitted 26 sts. over 10 cm (4 inches) on 3.25 mm/10 needles, your tension is looser.

If you work the whole garment without altering the needle size, it will come out too big.

Solution: change to 3 mm/11 needles.

Tension is a very individual result of each knitter's personal style of knitting, and therefore varies from one knitter to another. This is why it is so important to check your own tension and compare it with that of the pattern, so that your work will follow the pattern's measurements.

Experiment with different-sized needles, and even different brands of yarn of the same weight, to achieve as close a stitch count as possible to the one recommended in the instructions (see [Chapter 3](#) for different yarn brands and their comparative results). It is essential that you make trial swatches in the yarn you intend to use in order to adapt the needle size as necessary to match the number of stitches required (even standardised weights of modern yarn can vary from brand to brand). If the yarn to be used has lost its label, a swatch will be even more essential to ensure comparable tension is achieved with the pattern to be knitted. Once you have established your own tension with a particular yarn, you will not need to repeat the exercise, as you can keep a note of this for every pattern using the same yarn.

If knitting to the original size of the vintage pattern (most commonly bust size 86 cm/34 inches), the key is a simple one: use a yarn that offers a compatible stitch count by using the needle size suggested with the modern yarn (usually given on modern ball bands) no matter which needle size is suggested in the pattern, even if this is different!

Attempting to bypass the essential step of measuring your individual tension may jeopardise the results of a finished garment, as there will be no guarantee of achieving the sizes given. Knitting requires many hours of dedicated work and it is well worth taking a little extra time to work out this simple but crucial factor before embarking on a whole garment to avoid any disappointment.



Checking individual tension by pinning out a 10 cm / 4 inch square knitted in stocking stitch to measure the number of stitches.

A Simplified Sizing Solution

Many of the calculations given for resizing vintage knitwear patterns can seem daunting, with complicated mathematical formulae. Modern patterns that have adapted vintage instructions to offer multiple sizing offer a solution for the specific pattern, but the aim of this section is to go beyond that and offer an approach that will empower the modern knitter to convert any and every vintage pattern, not just the ones in this book's Pattern Collection.

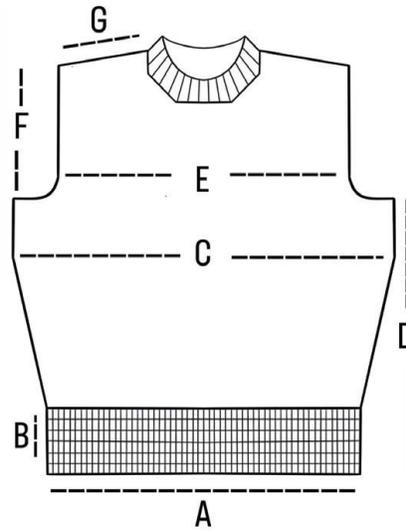
The aim is to keep the scientific calculations in the background, and instead to offer what every knitter uses as their common basic language: number of stitches and dimensions in centimetres and inches.

A Blueprint of Measurements

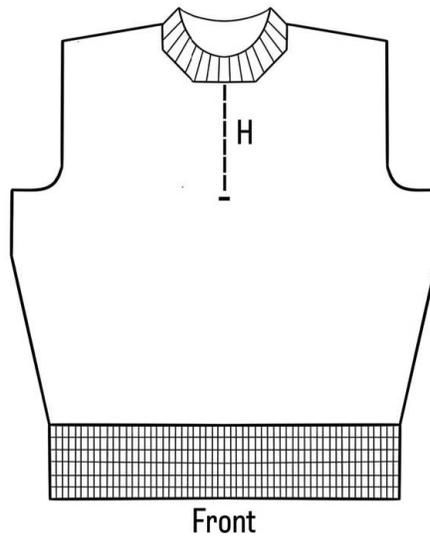
A blueprint is given below for each chest size ranging from 81 cm to 122 cm (32–48 inches) – from approximately a UK size 10 to a 22 – and the charts allow for easy calculation on either side of these if required.

The seventeen garment designs in the Pattern Collection are offered in either 86–91 cm (34–36 inches) or 102–107 cm (40–42 inches) bust sizes, and the following section gives a full explanation of how to alter these to different sizes, and crucially, how to recalculate your own individual sizing when working from any vintage pattern in either modern 4 ply or DK. This method can be used to convert all vintage patterns using modern yarns with their closest match (as noted in the individual patterns and explained fully in [Chapter 3](#)).

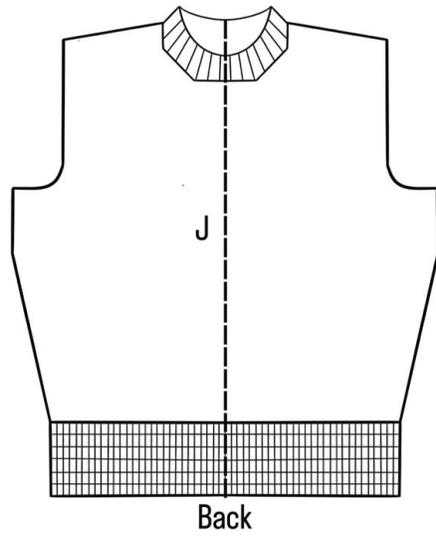
The sizing diagrams with the key letters corresponding to the charts



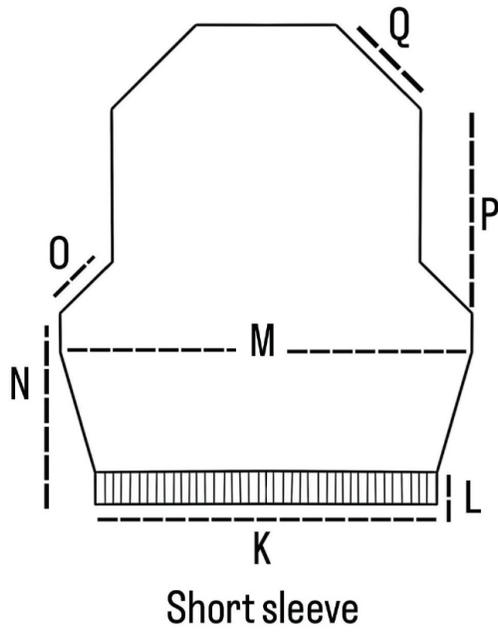
Back and front A–F.



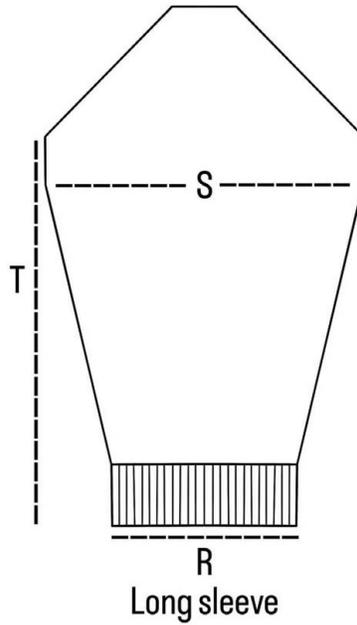
Front from armhole shaping to start of neck shaping H.



Centre back length J.



Short sleeve K-Q.



Long sleeve R-T.

The diagrams above show the essential dimensions for the classic shape of a vintage jumper, with short or long sleeves, and options for vintage features (such as gathered sleeves).

How to Use the Diagrams

The sizing guide is intended for working from vintage patterns, which were designed to be knitted from the bottom up in flat pieces, which are then seamed together to form the finished garment. Working in the round on circular needles and from the top down, as with many modern patterns, does not appear in vintage patterns (or very rarely). The charts with dimensions and stitch counts with their accompanying diagrams therefore refer to knitting separate pieces from the bottom on straight needles.

All the stitch counts given in the chart are given based on using standard needle sizes for modern yarns. With some patterns, a larger needle size is suggested, usually in order to make working the stitch pattern easier. This alters the number of stitches needed to achieve the finished size of the garment, and should be taken into account when comparing to the numbers given in the chart.

Each dimension on the diagrams has a key letter that refers to the dimensions in the charts below. This gives the essential number of stitches and length of knitting required for each size from 81 cm to 122 cm (32–48 inches) bust (which can of course be further customised to individual sizing). These are given for both modern yarn weights of 4 ply and DK, as these are the weights used throughout the Pattern Collection. Further explanatory notes for each key letter, with accompanying tips and advice, are also provided.

The figures given in the charts are based on the average tension for each yarn weight, as given on most ball bands of modern yarns, measured over stocking stitch.

All measurements given below are a guide based on standard sizing and can be customised to your own sizes.

The Pattern Collection

The models illustrated from the patterns included in the Pattern Collection have been recreated in two main sizes: 86–91 cm (34–36 inches) and 102–107 cm (40–42 inches) bust. The method for increasing the size of these from the original vintage patterns is the one given in this section, and shows how successfully this can be achieved.

Modern 4 ply

The standard tension is 28 sts. to 10 cm (4 inches) worked with 3.25 mm/10 needles measured over stocking stitch. Ribbing at welts and cuffs will usually use a smaller needle (as noted in the chart).

For 4-Ply

	BACK	cm	81	86	91	97	102	107	112	117	122
		inches	32	34	36	38	40	42	44	46	48
A	Cast on sts.		100	110	110	120	126	128	130	134	140
	Needle size, mm		2.75	2.75	2.75	3	3	3	3	3	3
B	Ribbing height, cm (inches)		9-10 (3.5-4)	9-10 (3.5-4)	9-10 (3.5-4)	9-10 (3.5-4)	10 (4)	10 (4)	11.5 (4.5)	11.5 (4.5)	11.5 (4.5)
C	Change to larger needle, mm		3.25	3.25	3.25	3.25	3.25	3.25	3.25	3.25	3.25
	Inc. to sts.		120	124	132	136	146	154	160	166	174
D	From beg. to start of armhole, cm (inches)		29 (11.5)	30.5 (12)	30.5 (12)	32 (12.5)	33 (13)	33 (13)	34 (13.5)	34 (13.5)	36 (14)
E*	Dec. to sts. across yoke		90	96	100	104	108	114	118	120	126
F	Fr. armhole to shoulder height, cm (inches)		18 (7)	18 (7)	19 (7.5)	19.5 (7.7)	20 (7.9)	20.5 (8)	21.5 (8.5)	22 (8.7)	23 (9)
G	Cast off for shoulder		30	32	34	36	38	38	40	40	42
FRONT – as BACK to end of E*											
H	Work to neck, cm (inches)		12.5 (5)	12.5 (5)	12.5 (5)	14 (5.5)	14 (5.5)	15 (6)	15 (6)	16.5 (6.5)	16.5 (6.5)
<p>See individual patterns for neck shaping details. See additional notes on H in next section for advice on the distribution of additional stitches in larger sizes. After completion of neck shaping, continue straight to same length as F. Complete shoulders as for BACK at G, distributing casting off on x 3 alternate rows</p>											
J	Finished length centre back, cm (inches)		47 (18.5)	47 (18.5)	47 (18.5)	48 (19)	49 (19.3)	49.5 (19.5)	53 (20.9)	53.5 (21)	56 (22)
SLEEVES – SHORT											
K	Cast on sts.		80	84	88	92	96	100	104	108	112
	Needle size, mm		2.75	2.75	2.75	3	3	3	3	3	3
L	Suggested cuff ribbing, cm (inches)		2.5 (1)	2.5 (1)	2.5 (1)	4 (1.5)	4 (1.5)	4 (1.5)	5 (2)	5 (2)	5 (2)
M	Change to larger needle, mm		3.25	3.25	3.25	3.25	3.25	3.25	3.25	3.25	3.25
	Inc. to sts.		98	104	110	116	120	124	128	132	136
N	Length of side to start of armhole shaping, cm (inches)		14 (5.5)	14 (5.5)	14 (5.5)	15 (6)	15 (6)	15 (6)	16.5 (6.5)	16.5 (6.5)	17 (6.7)
O	Dec. for armhole shaping. See additional notes on O in next section										
P	Length to top shaping, cm (inches)		17 (6.7)	17 (6.7)	17.5 (6.9)	18 (7)	18 (7)	19 (7.5)	19 (7.5)	20 (7.9)	21 (8.3)
Q	Dec. to sts at top		32	32	32	34	34	34	36	36	36
SLEEVES – LONG											
R	Cast on sts.		54	58	60	62	64	68	70	72	74
	Needle size, mm		2.75	2.75	2.75	2.75	2.75	2.75	2.75	2.75	2.75
S	Inc. to sts. as M for short sleeves										
T	Length of side edge to start of armhole shaping, cm (inches)		46 (18)	47 (18.5)	47 (18.5)	47 (18.5)	48 (18.9)	48 (18.9)	48 (18.9)	48 (18.9)	49 (19.3)
Cont. as for short sleeves at O, P and Q											

Modern Double Knitting (DK)

The standard tension is 22 sts. to 10 cm (4 inches) worked with 4 mm/8 needles measured over stocking stitch. Ribbing at welts and cuffs will usually use a smaller needle (as noted in the chart).

For DK

	BACK	cm	81	86	91	97	102	107	112	117	122
		Inches	32	34	36	38	40	42	44	46	48
A	Cast on sts.		84	90	96	102	108	114	118	122	126
	Needle size, mm		3.75	3.75	3.75	3.75	3.75	3.75	3.75	3.75	3.75
B, D, F, H, J, L, N, P, T each of these dimensions is the same in DK as for the 4 ply measurements given in the table above											
C	Change to larger needle, mm		4	4	4	4	4	4	4	4	4
	Inc. to sts.		96	102	108	114	120	126	132	138	144
E*	Dec. to sts.		72	76	80	84	88	92	96	100	104
G	For shoulder sts.		27	27	30	30	30	32	32	34	34
FRONT as BACK to end of E* then H as 4 ply measurements given in table above											
SLEEVES – SHORT											
K	Cast on sts.		88	88	90	90	92	92	94	96	98
	Needle size, mm		3.25	3.25	3.25	3.25	3.25	3.5	3.5	3.5	3.5
M	Inc. to sts.		94	94	96	96	98	98	100	100	102
	Change to larger needle, mm		4	4	4	4	4	4	4	4	4
O	Dec. for armhole shaping. See additional notes on O in next section										
Q	Dec. to sts. at top		34	34	36	36	38	38	40	40	42
SLEEVES – LONG											
R	Cast on sts.		52	56	60	64	68	72	76	80	84
	Needle size, mm		3.75	3.75	3.75	3.75	3.75	3.75	3.75	3.75	3.75
S	Change to larger needles (4 mm) and inc. sts. as M for short sleeves over total length as T (in 4 ply table above). Continue as at O, P and Q as for short sleeves.										

Additional Notes

A – Number of Stitches to Cast on

This is the number of stitches to cast on for ribbing of back and front sections (typically knitted in ribbing) using 2.75 mm/12 needles; a more generous result that still retains optimum elasticity is achieved by using 3 mm/11 needles.

B – Height of Ribbing

The classic vintage ribbing is 9 cm (3.5 inches) in height for jumpers, or sometimes 10 cm (4 inches).

If you are working to a pattern with a set number of rows over the whole garment, such as the Fair Isle colourwork of Colour Riot in the Pattern Collection, you can knit more rows in the ribbing section to add length to the body, which is much simpler than re-calculating additional rows of an intricate Fair Isle pattern to be knitted above the rib sections.

After completing the welt, change to a larger needle size like 3.25 mm/10 (or to suit your individual tension). Then continue as below depending on the desired shape:

- For a straight garment, increase to the full number of stitches (as noted in the chart) in the last row of the welt before commencing the body sections. Continue straight until the work measures the length required before starting the armhole shaping.
- For a tailored garment, which increases at the sides up to the armhole shaping, increase 1 st. at each end of the 5th and every following 4th or 6th row until the full number is reached, then continue straight to the required length before armhole shaping.
- Any tailored shaping up to the armhole shaping can be made gradually, or sooner after the ribbing if an easier fit is preferred, continuing straight until the start of the armhole shaping once the required number of stitches is reached.

C – Increase of Stitches across Bust

This row indicates the number of stitches to increase to, up to the start of armhole shaping (see B above for a straight or tailored side shaping).

Once you have increased to the number of stitches required for bust size, continue working straight until the work measures the desired length from the beginning (cast-on row) up to the start of the armhole shaping (row D in the table).

D – Length of Work up to Armhole Shaping

This can be adjusted to any length by working more or fewer rows; as noted in B above, adjust the height of the ribbing rather than the height of the pattern work where this is easier. If you wish to increase the length where the stitch pattern being worked has a set number of rows, finish on the same row of the repeat as given in the instructions before starting decreases for the armhole shaping. This will reset the row sequence so that the instructions will be synchronised for the remainder of the pattern.

E – Armhole Shaping

The aim is to decrease the number of stitches across the body down to the number needed for the shoulder width, which is usually a decrease of 10–11 cm (4–4.5 inches).

This can be done as a gradual curve, starting by casting off a section of stitches of around 2.5 cm (1 inches) to fit under the arm (usually around six to eight stitches are cast off on the first row of armhole shaping). The remaining stitches are then decreased by working two stitches together at both ends of each subsequent row or on alternate rows, depending on the curve needed, until the required number of stitches is reached

Alternatively, the armhole can also be worked straight, where the total number of stitches to be decreased are cast off, half of these on each side, in the first two shaping rows. For more intricate lace or pattern stitches, this can make working the decreases into the pattern much simpler. Examples of this can be seen in the Pattern Collection in the Feather and Fan Jumper or the Kaleidoscope Patchwork, where the pieces of the pattern require this simpler armhole shape, and the sleeve adapts easily into this.

F – Armhole to Shoulder/Neckline

This is the depth of the upper part (or yoke) of both back and front pieces. The back works straight to the start of the shoulder shaping (or to the back opening if this is included) and the front works up to the start of the neckline at H (worked from * at the end of E).

G – Shoulder Shaping

One of the most important measurements to get right when making vintage knitwear is the shoulder width, as this affects the way the garment will sit on the body. Even a garment that is otherwise too big will hang well if the shoulders are fitted correctly. A larger bust measurement does not necessarily require a wider shoulder seam. As a general rule, 12.5 cm (5 inches) is the maximum width needed for all sizes, but can be adapted as needed.

This starts 2.5–4 cm (1–1.5 inches) before the total desired length is complete (see J). The stitches for each shoulder section are

usually divided into three equal sections to be cast off at the beginning of alternate rows starting at the shoulder edge.

Some vintage patterns will work the shoulder shaping using the same technique as modern short-row shaping (though it was not termed as such then). This creates a smooth shoulder line but the disadvantage is that it tends to create a hole where the work is turned. (There are suggested ways of correcting this, such as wrapping the yarn, but they still have limited effectiveness and are left to the knitter's own discretion.)

H – the Front

The Pattern Collection includes variations of front neck openings. For example, there's a classic round neck (Cheerful Chevrons), a buttoned front (Fashion Favourite) or square neckline (Joyful Jumper).

For sizes that are different from those given in the pattern instructions (whether in the Pattern Collection or in other patterns), the number of stitches to be kept on either side of the neck opening/shaping must be the number required for the final shoulder stitch count at **G**.

Working out the resizing for necklines requires more calculation where there is a curved shaping for a rounded neckline. The following notes are a general guide on how to calculate this.

1. Check the chart at **G** before starting, to see how many stitches you need to keep each side for the shoulders. As a rule of thumb, this usually works out as dividing the total number of stitches for the yoke (**E**) by three, one third for each shoulder and the remaining third for the neck.
2. Unlike working a square neckline, do not cast off all the stitches at the centre of the neckline in the first row of the shaping at **H**. You will be making a curve on each side of the centre stitches by decreasing at the inner neck edge. The more stitches you cast off for the first row of shaping, the fewer you will be decreasing on each side.
3. These decreases are usually worked over 2.5 cm (1 inches) – around ten rows in 4 ply – which equates to around five sts. on

either side. Decreases are usually on every alternate row, or on every row for a steeper curve.

4. If you prefer a rounder, more gradual curve, reduce the number of stitches cast off on the first neckline row and decrease at the inner neck edge on every alternate row only.
5. The stitches are decreased progressively over the first five to ten rows from the start of the neck shaping, so that the number of stitches left is correct for the shoulder (G).

Once the neckline shape has been completed, the work is continued straight to the start of the shoulder shaping, as in F and G for the back.

For cardigan/jacket openings The two front sections will be half the width of the back section, to be worked accordingly, starting neck shapings to each side in the same way as for the front at H but divided into the two halves. Button bands are not given with separate sizing as these are knitted the same, simply varied in length as required individually. (Details on how to vary the spacing of buttonholes are given for the Harlequin Jacket in the Pattern Collection.)

J – Finished Length

Typically, a 1940s knitted garment length finished so that it would sit on the waistline. Waistbands tended to be higher than they are now, and the shorter length also saved on precious yarn. The length of a garment is the easiest aspect to alter, and is most simply changed by working a longer ribbing or welt at the waist. Where the length is being added above the ribbing section, care should be taken to work any stitch patterns to the same place as given in the instructions so that these coincide (see note below).

O – Sleeves

Both long and short sleeves are shaped in the same way from the armhole to the top. As a rule, this shaping works best if it echoes the shaping worked at the front and back armhole shapings, so that the body and sleeve sections will align easily for seaming. Simply follow the same cast-off sequences as the body section, then continue

decreasing (if necessary) to the final number of stitches as given in the chart, which is the number of stitches to cast off at the top edge of the sleeve (at Q).

It is not essential to replicate this shaping, however, and many vintage patterns decrease sleeves just one stitch at a time alternately on each side from the start of the armhole until the required number of stitches is reached, and then continue up to the top to be cast off.

Similarly, a curved sleeve top adapts easily into a square armhole (such as on the Feather and Fan jumper or the Kaleidoscope Patchwork in the Pattern Collection). As knitting creates an adaptable and forgiving fabric, it can be shaped to fit as needed (as long as it is not overstretched).

The different effects created by varying sleeve tops is achieved with more or fewer stitches, by making the top part wider (with more volume) or narrower (for less volume/ gathers). Follow the instructions in the individual patterns for the final shaping of the sleeve top, which adapts to any size of sleeve.

The patterns in the Pattern Collection offer a variety of sleeve shapes, from pleated (Successful Stripes) to deeply gathered (Fashion Favourite), more simply rounded (Random Rainbow Jumper and Joyful Jumper) to more defined (Gladsome Occasions).

Patterns To calculate the start of colour sequences in patterns for the sleeves to match the body, measure from the start of the armhole (where the sections divide) on the body section down the body to the required length (as **N**) and mark with a pin as a reference. Allow for a section of ribbing (as **L**) in this measurement, then begin the colour sequences to match the body from that point as marked.

Neckbands Pick up and knit from the side, front and back edges as in each pattern, avoiding holes by working into both loops of every stitch at row ends, not just the larger loops. You can pick up extra stitches between these to give a fuller and neater neckband.



The full gathered sleeve top of the Fashion Favourite jumper from the Pattern Collection.

Stitch Patterns and Resizing

In some vintage patterns, tension is given measured over the stitch pattern only, and not over simple stocking stitch. This is less helpful in ascertaining which modern yarn to substitute and will require trial swatches using that stitch pattern to find a compatible modern yarn, but will be worth the extra step to achieve the desired results.

Each design featured in the Pattern Collection has a different stitch pattern, and the specifics of how many stitches and rows in each repeat for that pattern are given at the beginning of the instructions, with a guide on the tension. The multiples of stitches needed to keep consistent with the instructions for the garment are also given at the start of each pattern, whether an even or an odd number, and for each full pattern repeat across the row. This is to make it easy to work out how many stitches to work on, from initial cast on to start of body sections, and how many repeats of the stitch pattern are needed to achieve a centred, symmetrical pattern.

As far as possible, re-calculate the number of stitches you will need for a different size, using the charts as a guide, and adapt this number to accommodate multiples of the pattern repeat.

For example: the instructions for the Joyful Jumper (worked in modern 4 ply) are given for a size 86–91 cm (34–36 inches) with a pattern repeat of 4 sts. plus 2 (1 extra st. for each side). The stitch count for the body is 134 sts., so there are 33 repeats of the 4 st. pattern plus the 2 edge stitches. You would like to increase the size to 112 cm (44 inches), and the chart shows that for 4 ply you will need 160 sts. (at C). With the 2 edging stitches, this does not allow for complete repeats of the 4 st. pattern (as not divisible into 158 sts.). Your options are:

- You can reduce by 2 sts. to 158, which will give you 39 repeats (156 sts,) plus 2
- You can add 2 sts. to 162, which will give you 40 repeats (160) plus 2

- You can keep to 160 sts. but have 2 edge sts. on each side rather than 1 (remembering to work these before the start of the instructions on each row)

For the designs included in the Pattern Collection, tension and stitch counts are given for both simple stocking stitch for the modern yarn used (so that this can be matched with the suggested standard on ball bands) and over the specific stitch pattern, given in number of stitches and rows.

The figures given in the chart for altering the sizes of a pattern are all even, but if the pattern you would like to knit requires an odd number of stitches across the row for repeats (as indicated at the start of each pattern in the Pattern Collection), you can increase or decrease by 1 st. to accommodate this easily without impacting on the size alterations. You can apply this to any vintage knitting pattern by calculating the number of stitches in each repeat of the stitch pattern, not forgetting any edge stitches that are included.

Decreasing with Stitch Patterns

When shaping work with a stitch pattern, it is important to maintain the pattern correctly while ensuring the correct number of stitches are worked progressively. This is covered in the notes above for the relevant sections corresponding with the charts.

A Note on Yarn Weight

It is worth noting that patterns which were originally given for a 86 cm (34 inches) bust, using a vintage 3 ply yarn (thicker than modern 3 ply, and best suited to a modern 4 ply), convert perfectly to a 107–112 cm (42–44 inches) bust size when worked in modern DK on appropriate needles (see the Waffle Jumper in the Pattern Collection, where the exact same instructions have been used with 4 ply and DK respectively, as seen in the models illustrated).



The Waffle Jumper from the Pattern Collection in two sizes from the same pattern.

CHAPTER 3

CREATING AUTHENTIC KNITWEAR WITH MODERN RESOURCES

Each decade of knitwear design has its own distinctive features. The patterns of the 1940s, which have entirely inspired the Pattern Collection for this book, cannot be taken out of their historical context of the six years of war, with all its deprivations, restrictions and shortages, the impact this had on life in general and how it specifically affected knitting, for many years after. It isn't possible to understand the style of knitwear of the time, nor how the ingenuity of knitters flourished, without remembering this momentous historical context. That spirit of ingenuity and resourcefulness came directly from what they endured, and their legacy is a wealth of creative inspiration from which we can draw.



Most girls would have been taught to knit at school as part of the compulsory curriculum (set for schools since 1872) and would in any case have been familiar with knitting at home. Many boys also learned to knit, a skill for which they were most thankful when called up to serve in the Forces, where they crucially needed knitted clothing –‘comforts’ – to help them keep warm.

In the 1940s, knitwear was a clothing necessity, as well as a fashion statement. Knitting was often the only means of having warmer garments, or even of having any new clothes at all. There was no lycra, or any sort of stretch fabric, as this was before the advent of synthetic fibres for clothing. The only way to have stretchy garments was for these to be knitted –this included underwear and swimwear. The shortage of yarn had to be overcome by clever use of what was available, and this in itself dictated the shapes of jumpers and jackets to make the best of having less yarn with which to knit them.

A New Silhouette

The first change in silhouette was in the length of the garments knitted, which became much shorter, so that they now sat on the waist rather than having a longer line (which was to return in the later 1950s). Long sleeves were of course welcome for warmth but most designs were for short sleeves (and in most cases were all that wool supplies would allow for).

Of all the elements that define 1940s knitted garments, the strongly shaped shoulders are the most easily recognisable. Echoing the contemporary military styles of tailoring, these made a bold statement, and their flattering effect on the figure ensured that they were one feature that would not be compromised or reduced. Sleeves were padded to emphasise (and retain) their shape, with pads made from cotton wadding, old stockings or wool remnants (though the latter two were only used when they were far beyond any further rescue of their own), though pads made from wadding had the disadvantage of needing to be removed for each wash. The shoulders and sleeve tops of 1940s knitwear are one of the distinctive features that add so much to the appeal of that era to us today. Adding the right-shaped pads to the sleeve tops of 1940s-style knitwear instantly gives this the definition and silhouette that is the hallmark of the style.

Below, patterns for three different pad shapes to suit the different styles of sleeve tops are given. These are quickly and easily made, and can make all the difference to the finishing touches in a knitted garment. Each pattern in the Pattern Collection has a note in the instructions on which of these styles best suits the individual sleeve shape of that pattern, for easy reference. Note that these are designed to fit into the sleeves, not the shoulders, unlike modern versions, which fit into and lift the shoulder. Adding modern shoulder pads to vintage knitwear has some effect, but accentuates a different part of the shoulder line. Adding pads to the sleeve tops makes all the difference to achieving a 1940s shaping. Think padded sleeves, not padded shoulders!



The shorter length and accentuated shoulders are typical of 1942 style, as exemplified by this Fair Isle pattern in Needlewoman and Needlecraft No. 10, given in the Pattern Collection as Colour Riot.



The distinctive shoulders of 1940s style, as seen in the Harlequin Jacket in the Pattern Collection.

Shoulder Shaping – Recreating the Authentic 1940s Style

The accentuated shoulder line, so distinctive of the 1940s, was achieved by adding small pads into the head of the sleeves to enable them to hold their shape. Different sleeve tops require different shaped pads for the best results.

The following three vintage shoulder pad styles are made with modern yarn, the first being for 4 ply or DK, padded with synthetic filling or scraps of the same yarn for ease of washing without needing to be removed from the garment. Original pads would have been stuffed with cotton wool or wadding, but these would need to be removed before washing to avoid clumping together.



The difference in shoulder shaping with and without the right pads.

Shoulder pads in modern garments tend to be attached over the shoulder itself (as seen to dramatic extremes during the 1980s and

early 1990s fashions), but adding pads to the shoulders of 1940s knitwear will not give the best effect as it amplifies a different part of the garment, and fails to lift the fullness of the top of the sleeve when it has been styled with gathers or a square top.

The following three patterns correspond to the sleeve types included in the Pattern Collection, and can be added to any vintage-style knitwear to great effect, making a significant contribution to achieving an authentic look.

Making shoulder pads



Step 1: Knit a square (or shape as needed from the pattern).



Step 2: Sew, fill and finish the pad.



Step 3: The finished pads.



Step 4: The pad in place at the shoulder seam, set into the sleeve.

The Straight Pad

For 4 ply:

1. Using 3.25 mm needles, cast on 28 sts.
2. Work 28 rows in stocking stitch.

3. Cast off.
4. With the right sides together, fold each piece in half along the longer edge and stitch the short sides together.
5. Turn right side out and pad firmly with filling, but not too stiffly to keep some pliability. Sew up the long edge.

For DK:

1. Using 4 mm needles cast on 22 sts.
2. Work 22 rows in stocking stitch.
3. Cast off as steps 4 and 5 for 4 ply.

The Shell-Shaped Pad

For 4 ply:

1. Using 3.25 mm needles, cast on 30 stitches.
2. 1st row: knit.
3. 2nd row: purl.
4. 3rd row: knit to last two stitches and turn.
5. 4th row: purl to last two stitches and turn.
6. Continue working two stitches less each side until ten stitches remain in the centre and turn. Now increase two stitches extra at beginning of each side until 30 stitches are back on the needle.
7. Knit one row then cast off.
8. With the right sides together, sew up, leaving a small space open. Turn right side out and fill with padding, without overfilling. Sew up the remaining opening.



The shell-shaped pad.

The Crescent-Shaped Pad

For 4 ply:

1. Using 3.25 mm needles, cast on 32 stitches.
2. Work 4 rows in stocking stitch.
3. Knit two stitches together at each end of every row until 8 stitches remain.
4. Next increase one stitch at each end of every row until there are 32 stitches back on the needle.
5. Work 4 rows stocking stitch and cast off.
6. With the right sides facing, sew the side edges together. Turn right side out and pad lightly. Sew up along the top edge.



The crescent-shaped pad.



The noticeable difference to the finished garment from before pad is added (left) to after (right), as seen in Gladsome Occasions from the Pattern Collection.

Attaching the Shoulder Pads

1. For each pad shape, find the centre of the long edge by folding in half and marking with a pin.
2. Line this centre point up with the tip of the shoulder seam, with the pad facing into the top of the attached sleeve.
3. Secure the pad with loose stitches at each side point –and also at the shoulder seam if desired. Keeping the stitches loose means the pad can move with the shoulder without pulling.

The example illustrated is with the straight pad, but each shaped pad is attached in the same way.

Matching Vintage Weights with Modern Yarns

One of the greatest challenges facing the modern knitter in recreating authentic knitwear from this era is not so much in understanding the patterns, where terminology and instructions are mostly unchanged, but in how to adapt to modern yarns. The issue of resizing vintage patterns for our modern sizes is equally daunting, and a full guide on how to make successful adaptations is given in [Chapter 2](#).

Choosing the right modern yarn to use with a vintage knitting pattern can seem something of a minefield. While the most commonly used weights in patterns of the 1940s may seem familiar – 2 ply, 3 ply and 4 ply – these are not the same as modern yarns which bear the same names. Vintage yarns were all slightly thicker than their modern namesakes, and using a modern yarn of the same designation to knit from the original patterns will result in smaller garments. The solution is simple: matching tension.

In any pattern, vintage or modern, it is essential to ensure that the tension given in the instructions is matched, or the knitting may come out too large or too small. A detailed explanation on how to measure your tension and achieve the correct match is given in [Chapter 2](#). The Pattern Collection in this book has been carefully adapted for modern yarns, and those given for each pattern are matched for colours and use an appropriate weight for authentic results.

When looking for a modern yarn to match any vintage knitting pattern of your choice, your best guide is to match the stitch count (tension) given in the original instructions. In matching with a modern yarn, you are looking for one with the closest stitch count to that tension, *not* necessarily one that uses the needle size suggested in the vintage pattern, as this may be different (remember larger needles than usual were often advocated to make the yarn go further). Fortunately, the ball bands of modern yarns almost always show the standard tension for the yarn, with suggested needle sizes to achieve that tension. A detailed explanation of the comparative tensions achieved with original yarns, as used in vintage patterns, is

covered in depth in *Timeless Tyrolean Knitwear: Recreating the Vintage Style* (Crowood, 2022), where like-for-like comparisons of samples of vintage yarns and their dimensions are fully illustrated with their closest modern equivalents.

As a general rule, a vintage pattern that uses 3 ply is well matched with a modern 4 ply yarn, with certain brands being the closest in fineness (WYS Signature 4 ply, Cygnet Truly Wool Rich 4 ply and Cascade 220 Fingering 4 ply are all excellent matches in modern ranges). The standard tension is 28 sts. to 10 cm (4 inches) knitted on 3.25 mm/10 needles, which will generally achieve a slightly larger finished garment but will be more generous than the small size of the pattern (which will most often be for a 81–6 cm/32–4 inches bust).

Fewer patterns of the 1940s used a 4 ply yarn, whose vintage weight is slightly thicker than a modern 4 ply. It is not as thick as a modern DK, however, so you may need to make some sizing changes if you wish to work a vintage 4 ply pattern with a modern DK (which will be larger) or a modern 4 ply (which will be smaller).

Many knitting patterns of the Make Do era were worked in vintage 2 ply, which again was thicker than modern 2 ply (please note that modern Shetland 2 ply is closer to modern 4 ply), but was still a very fine yarn that went much further. This was often worked on 3.75 mm/9 needles, which made the yarn knit even further (but can feel awkward to knit through the stitches, which sit tightly on the larger needle). Knitting these patterns can work with a modern 4 ply on finer needles, but again, check your tension to ensure results. Matches for 2 ply are not offered here as none of the patterns in the Pattern Collection use this.

Modern Double Knitting (DK) is most popular, as it is a thicker yarn and knits up much more quickly than the finer 4 ply yarns. A similar weight yarn had existed in the 1930s, sometimes called 'Chunky' or variations on 'Quick Knit', but thicker yarns disappeared with the impact of the war and any 'Double Knitting' yarns only reappeared in the late 1940s/ early 1950s. The yarns then known as 'Double Quick' or similar were thicker than our modern DK, and can be better matched by modern Worsted or even Aran weight, which is thicker still.

The sizing guide in [Chapter 2](#) offers a blueprint for calculating how many stitches you need to work on for your size with modern DK and 4 ply yarns, and how to work out the placement of stitch patterns; this is also given in each of the individual patterns in the Pattern Collection, as well as applying to any other vintage pattern.

Yarn Quantities

As a rule of thumb, you will need as many 50 g (1.75 oz) balls of modern yarn as 1 oz balls given in the pattern. Although modern yarn is almost twice the amount in weight for each ball, you will probably be using modern 4 ply to knit a vintage pattern originally intended for vintage 3 ply, so the modern yarn is thicker, and each ball will not knit as far. The ball bands on vintage yarn are most likely to give very little information other than the name of the manufacturer and the ply of the yarn (2 ply, 3 ply or 4 ply). As all wool was pure wool, the fibre content is less likely to be noted, as it would have been obvious to knitters at the time. The weight is usually noted as 1 oz for each ball or skein (rarely half an ounce or 2 oz). There were never any washing instructions, tension or needle size guides. Vintage knitting patterns never work in yardage (or metres). The patterns only ever give quantities in 1 oz balls or skeins, which is how yarn was sold at the time (this is 28.35 g in metric weight).

Yarn quantities in 4 ply by size

4 ply total	81 cm (32 inches)	86 cm (34 inches)	91 cm (36 inches)	97 cm (38 inches)	102 cm (40 inches)	107 cm (42 inches)	112 cm (44 inches)	117 cm (46 inches)	122 cm (48 inches)
Long sleeves	400 g	400 g	450 g	500 g	500 g	550 g	600 g	650 g	700 g
Short sleeves	300 g	300 g	350 g	400 g	400 g	450 g	500 g	550 g	600 g

Yarn quantities in DK by size

DK total	81 cm (32 inches)	86 cm (34 inches)	91 cm (36 inches)	97 cm (38 inches)	102 cm (40 inches)	107 cm (42 inches)	112 cm (44 inches)	117 cm (46 inches)	122 cm (48 inches)
Long sleeves	350 g	400 g	450 g	500 g	550 g	600 g	650 g	700 g	750 g
Short sleeves	300 g	350 g	400 g	400 g	450 g	500 g	550 g	600 g	650 g

The tables above give a total weight (in grams) of yarn needed for short and long-sleeved garments in modern 4 ply and DK for each size. For proportions of different colours used, refer to the individual patterns in the Pattern Collection as a guide.

Wool and Different Fibres

Before 1939, knitting yarn was available in pure wool, cotton and silk. Most yarn was wool, and this was always pure wool (which is rarely mentioned on vintage yarn ball bands as it was a given). The familiar Pure New Wool hallmark –‘Woolmark’ – did not exist until 1964, originally to verify pure wool content in a market where synthetics were growing in abundance.

Supplies of wool had never been a problem in Britain, whose commercial history and wealth was founded on wool since the Middle Ages. With the onset of the war, supplies had to be prioritised for the needs of the Forces and war work necessities. With the worsening shortages of wool supplies and rationing from 1941, alternative fibres were sought to supplement or even replace wool for knitting.

Rayon and Nylon

One major new source of yarn came from the commercialisation of rayon, which had been discovered at the end of the nineteenth century as a substitute for silk. It was called ‘rayon’ for its natural sheen, resembling silk, and was already popular for dress fabrics before the war. Along with nylon, however, it was not widely used commercially in knitting yarn production until the 1950s; in the 1940s such synthetic yarn for knitting was still experimental. Rayon yarn is beautifully soft, being made surprisingly of wood chips and cotton lint. The aim was to manufacture an artificial silk, but its biggest disadvantage is that when it is wet it stretches into next week!

Although nylon had been discovered in 1938, it wasn’t available as a commercially viable fabric (and certainly not as a knitting yarn) until much later. Modern knitters rely heavily on so many nylon-based knitting yarns such as acrylic and similar fibres, but this was simply not an option for wartime knitters.

The shortage of wool was not just going to affect knitting as a popular pastime. Knitted garments were now a crucial way of providing warm clothing for the family, as well as for the vulnerable Forces and their paramount needs. Most of the yarn manufacturers explored the possibilities of mixing rayon fibres with wool. One of the yarns suggested by Templeton's in their original pattern for Successful Stripes (in the Pattern Collection) was their mixed fibre yarn of wool and rayon.



Most of the wool manufacturers of the 1940s produced yarns that included rayon, such as this wool-mix 3 ply by Patons.



Templeton's produced a range of wool mixed with rayon, and it was suggested as an alternative yarn for their pattern that is knitted in a pure wool in the Pattern Collection as *Successful Stripes*.



Yarn of pure rayon was popular for its sheen, inspiring names like *Pearl* and *Jewel*.



Pearsall's produced a number of different rayon yarns for knitting, one of their most popular being their Jewel range, accompanied by patterns designed especially for this.

Companies like Pearsalls were already manufacturing pure rayon thread for sewing and mending, and easily made this into a popular knitting yarn called Jewel, so called for its sheen and luxurious feel. The added instruction on each spool was to keep the cellophane wrapper intact. Once a spool of rayon was let loose, it was a slippery runaway tangle! Many companies joined the trend for rayon, and it became a popular fibre mixed with wool to make this go further.

In sheen and twist, vintage rayon yarns resemble many modern cotton yarns, but one modern wool and synthetic mix DK yarn in particular has a very similar feel and sheen –the West Yorkshire Spinners Elements yarn, which is used for one of the pieces of the Happy Hearts pattern in the Pattern Collection.



The labels on Baldwin and Walker's rayon-mix yarns tell the story of wool rationing in themselves.

Pet Hair

Some enterprising knitters gathered the hairs from their pets as a potential source to be woven and knitted. This was not going to become a major source of supply as so much was needed to provide only small quantities of workable yarn. French magazine *Marie Claire*, in their 10 May 1943 issue, featured a fascinating article entitled 'Knit your Dog!' (*'Tricotez Votre Chien!'*), starring Joy, a splendid hunting poodle, whose owner was Dora Doll of the Monte Carlo Opera. She had shrewdly started keeping the clippings from Joy's regular grooming every three months, gathering just 100–200 g (3.5–7 oz) each time. The process needed to 'spin' the dog hair

apparently halved the finished quantity, so on his own Joy would only have been able to provide his owner with one pair of stockings in one year.

Haute couture house Hermes gathered the clippings of many dogs, had these spun and woven into an impressive herringbone cloth, which they transformed into a beautiful winter coat – reportedly the first to be made from dog hair. As a knitting yarn, it is apparently like knitting sheep's wool, soft and durable. Ingenious and resourceful as this was, it could not provide sufficient quantities to become commercially viable, although individuals no doubt explored this as a possibility, with some enchanting results!

Modern Yarns

Today, the options of alternative yarns from natural fibres alone seem infinite, from hemp to bamboo, milk to banana fibres. Synthetic fibres have developed greatly in quality, so that the earlier coarseness associated with many of these (notably in acrylic) along with the vivid chemical colours during the 1970s, have been refined into yarns that are a joy to knit for their softness and variety of colours.

Finishing Touches

Dealing with Cut Ends

One of the drawbacks of knitting with many colour changes in one garment is the proliferation of short ends of yarn, cut off at every change and on almost every row. This can be avoided in one of two efficient ways while your knitting is progressing.

For 'closed' stitch work (where there are no holes between stitches, for example stocking stitch or slip stitch patterns): Weave in the two ends of each of the two joined colours at the beginning of the subsequent row, by stranding the wool at the back of the work across eight to ten stitches. Note that darker colours may show through a lighter colour.



Weaving in the cut ends of colour changes as the work progresses saves having to sew them all in after knitting.



Twisting the different colours together at the start of each row saves having to sew in a proliferation of cut ends.

For 'open' work, such as lace work, weaving in the ends is not recommended as they can pop through the gaps. If using the same colours throughout which are needed regularly throughout the pattern, twist all the yarns at the beginning of a row to give a neat edge. Over a few rows this does have a tendency to tangle yarns, but this is less onerous than having to deal with all the fiddly ends left by cutting yarn at each colour change. If only using the colours on individual rows, or placed widely apart in the pattern (as with some Fair Isle patterns), cut the yarn to leave a 6–7.5 cm (2.5–3 inches) tail, and twist this into the side edge by wrapping subsequent colours round it to keep it close into the edge.



Wrapping cut ends of colour changes at the start of each row keeps these neatly tucked in.

Pressing Finished Knitwear

Modern knitters can use their own favoured method of finishing a garment, but for those who wish to pursue the authentic techniques of the era, the following section offers a guide on how to achieve a finish in keeping with that used by experienced knitters of the 1940s and early 1950s.

To Press or not to Press?

Most knitting that has a textured stitch pattern, such as slip stitch patterns, will not benefit from pressing, unless these need to be flattened or spread out for a required effect or size. Pressing will reduce the texture and will affect the natural stretch of the fabric created. The pattern styles that benefit most from any pressing are those with larger areas of stocking stitch, and Fair Isle in particular,

where you will see a marked difference in how the stitches blend into the pattern after the appropriate pressing.

Never, ever press ribbing! Pressing will destroy all the natural elasticity inherent to the stitch, and the very reason it is ideal for waistbands, cuffs, neckbands, and close-fitting knitwear styles.

Never press knitting with the iron directly onto the knitted surface. Always use a medium-weight cotton cloth over the knitting and press over this, adjusting the heat of the iron according to the yarn type. The cloth should only be dampened for wool or high wool mix yarns (of 50 per cent wool content or more).

Your best guide for pressing modern yarns will be the ball band, which usually indicates whether the yarn can be pressed, and if so, at what temperature. If there is no ball band available, the general rules will be:

- Acrylic/synthetic yarns: press very lightly with a dry cloth over the knitting and the iron on a very low heat only
- Mixed fibres: press (if necessary) as for acrylic/synthetic yarns
- Pure wool: this can be pressed with a warmer iron but never directly onto the knitting.

How to Press Finished Knitwear

You will need:

- Ironing board or other padded flat surface, ideally large enough for each separate knitted piece to be spread out to its finished measurement
 - An iron (on medium to low setting without steam)
 - Dressmaking pins that are rust-proof (and melt-proof)
 - Tape measure
 - Clean, dry cotton cloth (a large, clean handkerchief is ideal)
1. Prepare the finished knitted pieces. After neatening all ends on each piece of finished knitting, place the piece right side down onto an ironing board, or padded board that will take the (low) heat of the iron. Ideally the whole piece should be flat.

2. Measure out each piece to the required dimensions. Carefully pin the piece out all around the outer edges to these measurements, without pulling it out of shape, but securing. Take care with the pins you use – plastic-headed pins are likely to melt under the iron, but metal pins will get very hot!
3. Press. For wool: dampen the cloth (do not have this too wet) and lay across the pinned-out piece. With the iron on a medium setting, press gently in dabbing movements, down onto the cloth for a second and back up off the surface, never sliding the iron across as you would in the usual way to iron (this would stretch and distort the knitting).

That *tailormade* touch
comes from care in make-up and finishing

You wouldn't sew a blouse together hastily if you were dressmaking—if you want a well-tailored handknit, you must spend time on make-up

Work in three stages:

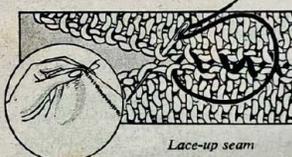
1. PINNING—Lay each piece wrong side up on an ironing pad. Place an inch tape across the bust-line and pin out to the right width. Do the same lengthways, measuring from shoulder to lower edge. Pin all round the edges with plenty of pins about $\frac{1}{2}$ in. apart. Pin the inside edge of ribbing.

2. PRESSING—Press each pinned piece. Dab the iron lightly up and down—don't rub. Use a warm iron and damp cloth unless instructed otherwise.

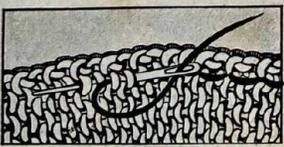
3. SEAMING—For tailored garments use a **back-stitch seam**. Place pieces together, right side to right side, and pin along, matching row for row. Make a small stitch and insert needle about $\frac{1}{4}$ in. along seam. Draw needle through. Insert needle into end of last stitch and bring it out $\frac{1}{4}$ in. along seam again. Continue until seam is finished.

side to right side; with a finger between, seam corresponding ridges, matching row for row. Lock seam by stitching twice into one stitch every 6th ridge.

Press all seams.



Lace-up seam



Back-stitch seam

For underwear and baby things use a **lace-up seam**. Place pieces together, right

Working detail in coloured pattern knitting

In working designs using two or more colours, we recommend stranding the colours by carrying those not in use loosely across the back of the fabric. Do not strand colours over more than 5 stitches. When a loose thread must pass over more than 5 stitches, weave it over and under the colour in use at centre point of the stitches it passes over.

42

Advice from Patons in 1959 on how to finish knitting neatly with 'that tailormade touch'.

Press each piece in this way, with attention to the edges. This should never be too damp but it will feel moistened. You can leave the piece pinned in place to dry, but with care, you can remove it from the board and let it dry out flat over a towel. (This shouldn't take long.)

For mixed or synthetic fibres: press as above for wool, but with a dry cloth only. The pressed pieces can be removed from the board without needing to dry.

Finished sewn seams benefit from pressing in the same way as above (see below for assembling guides).

Blocking

Blocking is not covered in this section as it is a relatively modern process, not mentioned in vintage sources nor practised by knitters of the 1930s, 1940s or early 1950s. They relied on careful pressing which, if done correctly and patiently, achieves results that are just as effective as modern blocking and cannot be told apart in a finished garment. It was used effectively and confidently by knitters throughout the 1940s, applied as appropriate to the particular stitch and fabric of each knitted garment. They needed their knitwear to last, and the pressing process described here worked well.

Devotees of the full process of blocking would argue that this method binds the fibres of the yarn together into a stronger, more blended knitted fabric. It is a more time-consuming process, and there are arguments for each method, advantages and disadvantages to both, so it is very much a matter of individual choice which method you favour.

Assembling and Sewing the Pieces Together

Making up the finished pieces of the garment is worth doing neatly and carefully to ensure the shaping is followed and the seams are resilient.

Preparation

Ensure all the pieces are dry if you have pressed them with a damp cloth.

Different parts of a knitted garment can be sewn with different stitches, but always use the same yarn as the main colour of the knitting, threaded singly, so that all stitches blend well into the

knitting. The best needles are tapestry needles with a rounded tip, drawn through between stitches in order not to split them.

The recommended stitch in vintage sources is always backstitch, which provides a firm, neat seam, especially recommended for setting in sleeves as it creates a strong binding for the area that will have most stress in wear.

Assembly

Shoulder seams The shoulder seams are usually the first to be sewn together in order to complete neckbands and collars. These are generally easy to pin together as they have clearly defined 'steps' where the decreases have been made to form the slope for the shoulder, and these are easy to match. Ensure that the seam line is clear of the cast-off stitches so that they are not visible on the right side.

Setting in the sleeves It is undoubtedly easier to align and set in the sleeves while the garment is still flat and only joined at the shoulders. This may not always be possible, with side seams sometimes needing to be joined first, or, as in the case of the Rainbow Jacket from the Pattern Collection, where the body of the garment is knitted all in one piece.

To set the sleeves in before the side seams are joined, carry out the following steps:

1. If the sleeve top needs gathering, slip a running stitch of single yarn around the top edge of the sleeve, but do not draw up the gather just yet.
2. Find the centre of the sleeve top and mark with a pin (whether to be gathered or not). This will be placed exactly in line with the shoulder seam. Pin this in place.
3. Match the outer tips of the sleeve shaping to correspond with the start of the armhole shaping of the front and back pieces at either side and pin these together.
4. ****Adjusting as you go**, align any stripes or patterns of the sleeves with the corresponding pattern of the front and back as closely as possible. At the start of the shaping, and towards the top and shoulder seam, this may be less easy to achieve, but matching as

much as possible will be worthwhile for a good finish. Pin and adjust all the way round the upper edge of the sleeve top. Any necessary gathers can then be drawn up and spaced out evenly.

5. Once the sleeve is evenly pinned out, a tacking thread can be run across the edge if desired before final stitching.
6. Stitch the sleeve to the body using a backstitch for a firm and strong seam.

It is also much easier to press the armhole/sleeve seam whilst it is flat (avoiding pressing the gathers and certainly not the ribbed edgings).

Side and underarm sleeve seams Once the sleeves are set in and pressed (if desired), the side and underarm seams can be sewn in one go.

Match the ribbed waistband and cuffs, and the top of the fronts and back under the sleeve, then stitch together using backstitch for a firm neat seam.

To set the sleeves in after the side seams are joined follow the steps below:

1. Sew the side underarm seam of each sleeve, matching any stripes or patterns.
2. Sew the side seams of the front and back pieces, matching any stripes or patterns.
3. Set the sleeves into the armholes in the same way as in steps 1 and 2 above.
4. Match the underarm seam to the top of the side seam and pin in place.
5. Continue from ** to ** as above.

Press the side seam, avoiding the ribbed waistband.

Pressing Finished Edges with no Ribbing

Some garments do not have ribbed bands, such as the Harlequin Jacket in the Pattern Collection, with the stitch pattern starting straight in. This can create a tendency to curl up, so the edges will

benefit from a firm pressing (yarn fibres permitting). To tame a curling edge of this type, best results are to place the knitting in a 'sandwich' of cloth-knitting-cloth, pressing over the last layer of cloth, which is dampened if the knitting fibre allows. Press down gently but firmly and hold the iron down for no more than a second or two. Check and repeat as necessary to flatten the edge and counteract any curling. Stop before the stitches are flattened too much.

Cardigans and Jackets

Assemble as above and attach the button bands to each side, if these have not already been attached before working a neckband. Place the buttonhole band to the right side (which will be on the left with the garment in front of you). Attach the buttons to align with the buttonholes.

Vintage Closures

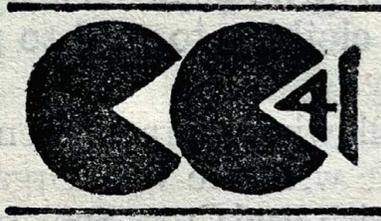
Buttons

Buttons were the most popular closures, especially as they could so easily be repurposed from other clothing, but even these were rationed in number to three on newly manufactured clothing under the CC41 regulations.

These were issued in May 1942 by the Board of Trade, intended to assure the standards of clothing made under the new restrictions. The CC41 label was obligatory to show adherence to the regulations, added to clothing and underwear, footwear, furniture and manufactured woollen items, though not to knitting yarns. The scheme was known as the Utility scheme, and was perceived as austere in its imposed restrictions, but the intention was to produce regulated quality.

The meaning of the symbol, designed by Reginald Shipp of Hargreaves for the Board of Trade, was never fully revealed. It is believed to have stood for Civilian Clothing 1941 and has now become a most coveted label by vintage collectors. The scheme ended in 1952, and its history and significance is only touched upon here.

97. What is the Utility clothing scheme? The scheme is intended to ensure adequate supplies of durable good quality clothing and footwear at *reasonably low prices*. A considerable proportion of the raw material and labour available is used for the production of Utility cloths and clothing. All Utility cloths and clothing including shoes and braces must bear the official mark.



A definition of the utility clothing scheme.

Original buttons are still around in abundance, and it is worth searching for these in the right size and colour to match your carefully recreated vintage knitwear. The authentic touch they bring can make a real difference to the finished look and always add a charm of their own. Vintage buttons of all colours and sizes can be found online, in charity shops or at fairs. Generally, most knitted garments will need three or four small buttons for shoulder or back neck closures, which can easily be found. The only challenge can be in sourcing the right number needed for garments requiring more than six at a time. You may be lucky, but some compromise may need to be made on colour, or arranging the available number differently so they are spread across the button bands to fit (see tips in the Harlequin Jacket pattern). The patterns in the collection each have notes to help with this, as relevant.



Vintage buttons to match the colours of vintage knitwear add an authentic touch.

Press Studs

Today we rarely see press studs – poppers – on knitwear, but these were often used, such as for the original pattern for Gladsome Occasions in the Pattern Collection (which has been adapted in the recreated model).

Dresses and skirts of the 1930s and 1940s most often closed with press studs to the side opening (often the only opening on dresses), so it was logical that these were also used in knitwear as an alternative to buttons.

The Novelty of Zips

The zipper, as we know it, was already invented in 1917, but like so many modern solutions we take for granted, was not readily available until the 1930s. When they first appeared commercially as closures for clothing, zips were a big success and soon became a desirable fashion accessory. These were of metal teeth on a cotton edging, and it was quite an event when they were manufactured in all one colour!



Coloured LIGHTNING
zips for Knitting

There's something special about coloured 'Lightning'—the colour is permanently *died* into the metal teeth and cannot wash off, wear off or clean off. Use 'Lightning' coloured fasteners on all your knitted garments. Their feather-lightness makes them particularly suitable for knitwear.

- 'LIGHTNING' RELIABILITY makes it completely dependable for all dress openings up to 2½ inches.
- SUPERFINE TAPES—flexible and easy to sew—match the metal teeth.
- SHRINK RESISTANT—gives unsurpassed wear.
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The advent of coloured zips was especially welcomed by knitters for matching garments.



practical chic for the woman golfer

A pattern for this 'zipp' (sic) fastened sports coat appeared in Stitchcraft of January 1933.



This original 1940s Fair Isle has a metal zip fastening for the back closure.



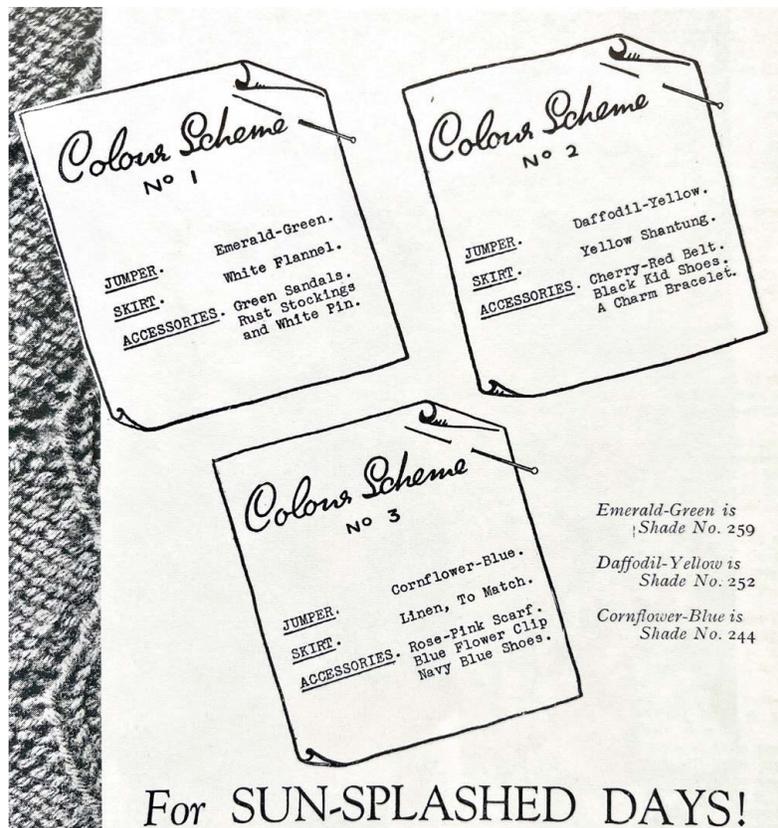
A short metal zip is a feature for the shoulder closure of this 1946 French jumper.

The new zips were ideally suited for knitwear, and were included firstly in patterns for gentlemen's golfing sweaters and ladies' outdoor wear. Gradually, they became popular in smaller versions for shoulder or front neck closures, and these featured in many knitting patterns (the original pattern for Colour Riot in the Pattern Collection suggested a small zip at each shoulder).

It is not so easy to find these smaller zips today, as they are less favoured than they were then, when they were such a novelty. Zips shouldn't be discounted, however, as they were a valued feature in the 1940s, and add their own touch of vintage style to knitwear, especially for post-war designs from around 1946 onwards.

Colours

For those wishing to recreate authentically, there is also much mystery around matching modern colours to those of the time. With almost all patterns published in black and white at the time (only a few colour images appeared in some magazine publications), the only clues on colour choices are in the materials suggested with the instructions. These are not always helpful to the modern knitter, as they are sometimes listed with the wool manufacturer's own code numbers, or given enchanting names that are no longer familiar to us for identifying colours. The quest for matching true vintage colours as authentically as possible is at the heart of so many recreated 1940s knitwear designs. The following section aims to unveil some of the sources of the original colours, and their closest modern substitutes.



For SUN-SPLASHED DAYS!

Colour scheme suggestions were a popular addition to knitting patterns in magazines, such as these, which even give advice on the right colour stockings. From *My Home* magazine, 1938.

Before 1939

When the craft of hand knitting as a pastime began to flourish in the 1930s, wool manufacturers experimented with different yarn weights and their effects, and the rainbow of colours on offer. Certain colours became favourites, and interesting new combinations were suggested for fashionable ladies to co-ordinate their wardrobes.

Before the start of the war in September 1939, it was possible to buy yarn in almost any colour, and in many weights and types, from chunky to cobweb, tweed effect to slubs and even variegated – reminiscent, in fact, of the range available today.

Colour Standards

In 1931, the British Colour Council (BCC) was established to standardise all industrial production using colour and its impact in every aspect of daily life. Chaired by designer Robert Francis Wilson, the new BCC succeeded in clearly identifying colours by their scientific components and usage, giving them specific names that were encouraged as universal references for every application. The BCC originally defined itself (rather imperiously) as 'colour determination for the British Empire in British hands', which at the time would not have been perceived (nor intended) to be in the least inflammatory, in the way it might be today.



The British Colour Council Dictionary of Colour Standards, a comprehensive directory of their colour codes designed to wool, reissued in 1951.

In 1934, the first edition of their *Dictionary of Colour Standards* was published, standardising colours with a British Colour Council reference code to be applied across all industries. Each colour was given a unique number code and a most evocative name, defined by hue, tone and intensity, based on a source spectrum of twelve colours. In the council's own words, this was 'how the rainbow has been pigeon-holed'. The dictionary included an index of named colours, given as British Colour Codes for applications as diverse as government maps, the British Army, horticulture (the Horticultural Society in fact earned its own individual directory in two volumes), RIBA for architectural applications (and again, Interior Colours

merited its own separate directory), Royal Mail, and not least, a designated directory for knitting wool.

The BCC's role included the projection of world colour trends, especially with fashion-related industries, and they issued their colour range recommendations eighteen months in advance to the knitting and textiles industries for them to prepare their production ranges in line with the new season's colours. Retailers stocking the products received notification six months ahead of the release of the new ranges, in order to give adequate planning time for acquiring stock and presenting to customers.

The *Dictionary of Colour* itself was indeed originally conceived for the textile industry, and in 1933, a year before the full directory was published, the British Colour Council had issued a 'Chart of Fourteen Colour Schemes' specifically for knitwear, produced in collaboration with the Manchester-based firm of L. Copley-Smith and Sons, better known as Copley's, one of the leading yarn and pattern companies in Britain at the time. This particular chart, and its full range of specific recommendations, remains an intriguing mystery, but an advertisement by Copley's featured in *Picturegoer* magazine of March 1933 refers to it, calling it 'a thrilling chart of advance fashion colour schemes'. In the same issue of this magazine, a knitting pattern for a boldly chevron-striped top was included 'for readers who knit', modelled by the popular film star Evelyn Laye, with the note that it was knitted in Ascot Grey and Pilot Blue.

We learn that her other favourite combinations were Dark Brown with Ascot Grey, and Kiltie Green with Tulip Leaf Green, which were all suggested in the chart.

Many of Copley's earlier patterns from 1933 onwards suggest colour combinations presumably based on the colour chart, echoed by the popular magazines who were especially captivated by the colour pairings given as the latest fashionable colours, which spoke the very language of knitting design. Some of these mouth-watering colour combinations were included with knitting patterns, which we can suppose originated from the same chart. Copley's was by far one of the most engaged and enterprising brands for knitting pattern designs, working closely with the BCC on colour for knitwear. Three of their many inspiring patterns from the 1940s are included in the

Pattern Collection in this book: Gaiety Personified, Fashionable Favourite, and Save Your Coupons.

Yarn manufacturers and knitting pattern designers alike wholeheartedly embraced the new colour nomenclature, seeing it as an opportunity to capture the imagination of their customers with evocative names such as 'Pompadour Pink', 'Bee Eater Blue' and 'Squirrel'. The coronation of King George VI in 1937 was a perfect 'colour opportunity', and in 1936 the BCC issued a special range of Traditional British Colours to inspire everything related to the coronation – from bunting to lipstick – including the many knitting designs produced. The same fervour for up-to-the-minute colour accompanied Queen Elizabeth's coronation in 1953, with a similar list of regal colours issued, which included Elizabethan Red, Marguerite Green, Princess Grey, Beau Blue and Spun Gold, faithfully produced by yarn companies such as Patons.



Wool samples from the BCC Dictionary of Colour Standards, which all included their codes and names.

TARTAN COLOURS

THESE COLOURS HAVE BEEN MATCHED TO ORIGINAL AND AUTHENTIC TARTAN COLOURS. GREAT VARIANCE IS FOUND IN THE BASIC COLOURS OWING TO THE FACT THAT THESE WERE ORIGINALLY DYED WITH NATURAL DYESTUFFS. THE FOLLOWING COLOURS ARE AUTHORITATIVELY STATED TO BE TRUE TARTAN COLOURS.



TARTAN YELLOW B.C.C. 34



TARTAN SCARLET B.C.C. 20



TARTAN CLEAR BLUE B.C.C. 38



TARTAN GREEN B.C.C. 16

The 1937 'Coronation Souvenir for George VI' by the British Colour Council included traditional colours, such as these Tartan Colours, 'Authoritatively stated to be true Tartan Colours'.



CORONATION JUMPER

Many charming designs were created to celebrate the coronation of King George VI in 1937.



Patons produced a range of Royal Colours to celebrate the coronation of Queen Elizabeth II in 1953, such as 'Elizabethan Red', all taken from the BCC specifications.

The 1940s

Magazines continued to promote colours and suggest pairings, increasingly so as a way of making colours go further. The days of the matching twinset of jumper and cardigan requiring quantities of yarn in the same single colour were soon to be replaced by contriving attractive combinations and contrasts. This in turn would become the grateful acquisition of *any* colours that might still be available, even if these clashed!

This is probably one of the greatest influences on the pattern designers of the 1940s, leading them to apply their ingenuity to creating stitch and colour patterns that would make the most of smaller quantities of many different colours. In the hope that knitters would buy the recommended yarn from their own ranges, if available (and affordable to the knitter), they acknowledged the growing necessity to use compatible yarns of any colours available to keep knitters going through the shortages, even encouraging flexibility in choosing colours to work with the suppliers and their retailers through the difficulties of obtaining stock.

Woman's Own, October 5, 1940

COLOUR CONTRAST

NOTHING in your wardrobe will get better wear than your twin set, and the one we're bringing you will bridge over those warmish autumn days—right into the frosty winter ones. Choose your colours carefully for a set like this that you'll be wearing constantly.

Don't overlook the possibilities of a cardigan and jumper that match; it'll let you off the difficulties of going mad over colours and finding that nothing goes with anything!

Materials—10 ozs. "Golden Eagle" Polynit 4-ply in dark green, 9 ozs. 3-ply in pink, 5 buttons, 1 pair Nos. 8, 9 and 12 needles.

Measurements—Cardigan and jumper to fit 34-in. bust.

Tension for Cardigan, 7 sts. to 1 in. For Jumper, 7½ sts. to 1 in.

THE JUMPER

THE FRONT—With No. 12 needles, cast on 120 sts. Rib 3 ins., k. 1, p. 1. Change to No. 9 needles, and the following ptn.:-
1st row—K 6, * p. 2, k. 6, rep. from * ending p. 2. 2nd row—S. 1, * k. 2, p. 6, rep. from * ending p. 3. 3rd row—K. 4, * p. 2, k. 6, rep. from * ending k. 2. 4th row—K. 3, * k. 2, p. 6, rep. from * ending p. 3. 5th row—K. 3, * p. 2, k. 6, rep. from * ending k. 4. 6th row—K. 5, * k. 2, p. 6, rep. from * ending k. 3. 7th row—S. 1, * p. 2, k. 6, rep. from * ending k. 5. 8th row—

P. 6, * k. 2, p. 6, rep. from * ending k. 2. (These 8 rows make the ptn.) Cont. in ptn. until work measures 12 ins. from the beg.

Shape armholes—Cast off 4 sts. at the beg. of the next 4 rows. Work 6 ins. on the remaining 104 sts.

Shape neck—Work 20 sts., cast off 4 sts., work 50 sts. Now work on each 50 sts. for 1 in., casting off 5 sts. every neck edge row, 4 times.

Shape shoulder—Cast off 10 sts. every armhole row, 3 times.

THE BACK—Work exactly as for front until 4 ins. after the armhole shaping.

Shape back opening—Work on the first 52 sts. for 2½ ins.

Shape neck—Cast off 20 sts. at neck edge, work ½ in. on the remaining sts., dec. 1 st. every row, at the neck edge, until 30 sts. remain.

Shape shoulder as for front. Return to the 52 sts. of left front and work to correspond.

SLEEVES—With No. 12 needles, cast on 88 sts. Rib 1½ ins., k. 1, p. 1. Change to No. 9 needles, and work in ptn. for 4½ ins. Then cast off 1 st. at the beg. of every row, until 40 sts. remain. Cast off.

THE NECKBAND—With No. 12 needles, cast on 8 sts. Rib 12½ ins., k. 1, p. 1. Cast off.

THE COLLAR (in 2 halves)—With No. 12 needles, cast on 60 sts. Rib 2 ins., k. 1, p. 1. Cast off loosely in rib. Make another half.

THE CARDIGAN

THE BACK—With No. 8 needles, cast on 112 sts. Rib 4 rows, k. 1, p. 1. Cont. in ptn. of the jumper, until 5 ins. from the beg., dec. 1 st. each end of every 4th row. Then work 1 in. without shaping. Cont. until 13 ins. from the beg., inc. 1 st. every 4th row until 112 sts. again.

Shape armholes—Cast off 4 sts. at beg. of next 6 rows. Work 7½ ins. on remaining 88 sts.

Shape shoulders—Cast off 8 sts. at beg. of the next 6 rows, cast off remaining sts.

(Please turn to page 30)

Magazines made inspiring suggestions for combining colours, as in this pattern for a twinset featured in *Woman's Own* of October 1940

Help your Wool Shop

If your retailer is out of stock of the particular shade of wool you want, please do your best to help him by buying some alternative colour.

Knitters were implored to understand the difficulties of supplying wool of all colours by accepting what was available during the shortages.

Wool Shade Cards

Yarn manufacturers had been issuing shade cards of their ranges of wools and colours since the 1930s, but not many of these earlier examples have survived. Where a manufacturer continued to produce yarn retaining the same definitions and number codes, samples are easier to identify, such as those in well-established ranges from Patons and Baldwins. These are scarce, but a great source for matching vintage shades to modern ones.



Wool sample cards by Patons and Baldwins from the early 1950s, which would mostly be the same colours as their 1940s ranges.

A most invaluable resource to the modern knitter recreating patterns from the 1940s is the happy discovery of two folders that were produced in 1940 and 1941 by the BCC, recommending

colours for wool for autumn/winter and spring/summer respectively. This was right at the beginning of the introduction of wool rationing alongside clothing from 1941 (see Introduction), and this range of colours would have been in line with the new restrictions on production. Each of these folders sets out three ranges of colours in tonal combinations inspired most evocatively by the three elements of sea, sky and land. The samples included are of a wool fabric, rather than knitting yarn, but as the point of them was standardisation, we can take it that all these colours would have been translated exactly the same across different textiles.



Some of the colours from the autumn selection for 1940 from the BCC. The matched colour shown with Rowan Berry is modern yarn in Rust (2150) from Cygnet's Truly Wool Rich 4 ply range.



The Sea Tones from the BCC 1941 colour range includes String Beige, which is perfectly matched to the modern 4 ply yarn by King Cole called Biscuit.



The rich autumnal colours from the BCC booklet.

This is the most definitive confirmation of the ‘authorised’ colours available for production at the start of the restrictions. It does not mean that other colours disappeared, only that this was the range set for new production under the restrictions imposed by war. Bearing in mind that as the years of conflict continued, and supplies became ever scarcer, knitters would only have had ‘old’ yarns available – leftover skeins or mere scraps, recycled yarn from old knitwear, or at best, unknitted reserves from before the war – all of which would have been in pre-war colours. For the vintage knitter seeking maximum authenticity, this colour range is a most welcome revelation.

If there is an overall impression of the palettes these offer, it is of a ‘smoky’ or ‘dusky’ quality, and most of the colours seem to have a browner base than modern yarn colours. This is noticeable when comparing modern colours directly with the wool fabric samples from

1940 and 1941. Colours thought of as 'vintage' are often perceived as if through a brown filter, as seen in televised dramas, and photographs wishing to recreate the atmosphere of the era. Brighter colours were of course enjoyed, and are often mentioned in pattern suggestions, but the range presented with the authority of the BCC clearly endorses a more subdued palette for those years. This is one of the main differences that make our modern colours seem brighter: the apparent lack of a predilection for brown!

Some of the specific colours included in the booklets have been matched exactly with modern yarns, and some of these having been specifically used in knitting the models from the Pattern Collection. The Limpid Blue of the 1941 Sea Tones collection is an exact match with Sirdar's Country Classic 4 ply Duck Egg Blue, which is used to knit the Fashion Favourite pattern, for example.

Interestingly, the colours that seem to be missing from modern ranges are the yellows and browns. Many of the blues, heather tones and darker greens can easily be found in an abundance of variations in today's commercial yarns, but the warm darker yellows and range of rustier browns of the 1940s are almost entirely absent at present. No doubt the fashion pendulum will swing back towards these once more, but for the present, they are sadly elusive in modern ranges.



One of the Sea Tones colours from the 1941 BCC booklet is Limpid Blue, which is a perfect match with modern yarn Duck Egg Blue (964) from Sirdar's Country Classic 4 ply range. This is used in the Fashion Favourite pattern in the Pattern Collection.

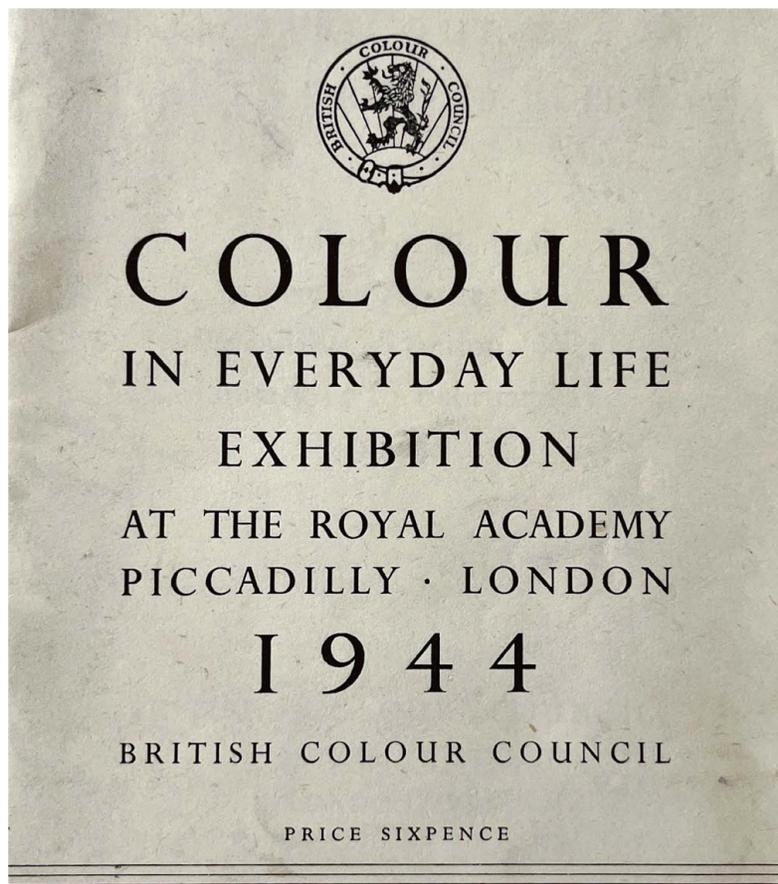
Colour in Everyday Life

In January 1944, the war still not being over, the BCC mounted an exhibition on Colour in Everyday Life at the Royal Academy in London, and the small-scale catalogue includes a most moving foreword by the Earl of Derby:

This Exhibition has been staged by the British Colour Council to show the people of this country the place of colour in national life, its significance to industry, its contribution to the war effort, and its vital importance in post-war days, both at home and abroad ... and the British Colour Council will make its contribution through colour to

help [the people] to forget the terrible years when freedom was denied them.

In wartime this exhibition shows how colour co-ordination as practised by the colour-making and colour-using trades, aids national economy while maintaining good taste. In peacetime this colour co-ordination was very minutely carried out so that every item of complete ensemble down to the lipstick, was available as a designed harmony.



The cover of the catalogue for the BCC exhibition 'Colour in Everyday Life' at the Royal Academy in 1944.

The exhibition dedicated a gallery to 'Seasonal Colours in Women's Dress', identifying that 'season by season – for each spring and summer and each autumn and winter – the British Colour Council

sponsors colours for women's clothing ... to ensure that colours correlate correctly'.

The theme for spring and summer of 1944 was apparently 'Island Colours', emphasising seven colours selected from the full range: Sail Red, Devon Red, Twilight Blue, Horizon Blue, Foam Green, Colonial Brown and String. These are the colours of three elements – air, earth and water – the mosaic of sea, sky and land. This is in direct continuity with the theme of the 1941 colour collection. Presumably, similar folders were produced twice each year, and it would seem the three elements were a principal theme, perhaps in homage to their significance to the Forces; the element of fire was notably absent.

The displays included knitwear and knitting yarns (though there are sadly no illustrations), and we learn that there were hand-knitted jumpers on display to 'illustrate the extent to which colour may be coordinated, and show that by individual skill and a little of the Make-Do-and-Mend spirit, satisfactory colour harmony can still be planned in wartime wardrobes'.



One of the Land Tones colours from the BCC 1941 booklet, Linden Green, which is perfectly matched by Spring Green (968) from Sirdar's Country Classic 4 ply range.



Solent, from the Sea Tones of the 1941 BCC colours, is perfectly matched with WYS Juniper (157) and is used in the Fashion Favourite and Economy jumpers in the Pattern Collection.

The names for each colour, which became familiar terms at the time, have mostly been lost with the many unforeseen changes imposed by the war and its impact on all industries. For the modern knitter wishing to recreate authentic colour combinations this poses a challenge in identifying colours recommended solely by their lyrical BCC names. The colours used for all the models in the Pattern Collection have endeavoured to match the originals with modern equivalents, allowing for the differences in yarn weights and fibre contents now available. As declared by the 1944 exhibition catalogue:

'If we can learn the lesson of beauty through simplicity, war-time controls will have indeed achieved a triumph'.

The Pattern Collection Colours

The aim of the Pattern Collection is to encourage modern knitters to put projects together from their reserves of wool, leftovers or unused, in the true Make Do spirit of working with what is to hand. The very nature of this approach is to mix and match colours, even yarn and fibre types, to arrive at an attractive, practical and economical garment.

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CHAPTER 4

THE PATTERN COLLECTION

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A FASHION FAVOURITE



‘Gay lace stripes and a close-fitting neckline create a fashion favourite.’

Copley’s brought beautiful innovative designs to knitters from the 1930s through to the 1970s. Throughout the years of wool rationing (1941–9), they offered some of the most attractive and inventive solutions for using small amounts of wools in different colours with a variety of novelty stitches, and this pattern exemplifies all those qualities. This design was published in the midst of the shortages of the 1940s, probably post-war (as the Copley’s mascot James, who featured on all their patterns at the time, has doffed the tin hat he sensibly wore during the war years) when wool shortages were at their worst. This uses five colours, a main and four contrasts, and could easily include more if desired.



Suggested colours were Natural for the background colour (not what you might think of today – see overleaf), Limpid Blue, May Apple, Cowslip and Royal Blue. As with so many poetic names given to yarns at the time, it is difficult to guess what these may have actually been, especially as pattern covers were in black and white! But the discovery of valuable folders from 1941 (see [Chapter 3](#))

confirms that the modern yarn used for Limpid Blue here (Duck Egg Blue) is the exact correct shade, and that the darker blue used is also a perfect match to colours of that time.

It would be reasonably safe to assume that the colours suggested in the original pattern were a fawn background, light green, light yellow and darker, richer blue. The model has been knitted using cream as the main colour contrasting with the two shades of blue, light yellow and pale green, to recreate the colour sequence as closely as possible and enhance them against a lighter main colour. To create a similar effect in a different palette, it is recommended to choose one darker contrast to set the accent in the pattern as seen on the original cover, and complement the other shades to best advantage.



Copley's pattern 1610 from the later 1940s, probably post-war, at the height of the wool shortages.

Natural Colour

The 1940s definition of 'natural' is different from ours today, where we would call the same colour beige or fawn. The creamy colour we would refer to as natural would have been called white at that time, given that wool was not artificially bleached until the later 1950s to the paper white with which we are familiar.



A cream background complements the colours used for the stitch pattern.



The pattern uses one of the contrast colours for the sleeve edgings and collar detail, different from the waist ribbing, to make quantities of each colour go further.



The collar is an extra optional detail added in the pattern instructions.

The stitch used for this charming pattern is close to the traditional 'Feather and Fan', comprising of rows where stitches are knitted together, then carrying the yarn over the needle to replace the decreased stitch, with clever variations on how these are grouped in the rows. The pattern rows are alternated with a row of simple knit stitches, allowing the pattern to grow quickly, and creating a most attractive texture. The model has an added feature of a neat collar, which is not in the original pattern; both neckline options are offered in the instructions below.

The original pattern was for vintage weight 2 ply (which is slightly thicker than modern yarn of the same name), and by knitting this in a modern 4 ply, a more generous size is achieved.

The lengthy instructions may look daunting, but the line-by-line explanations offered below are much clearer than in many vintage patterns, which often only briefly summarised with 'work to match other side' – and with lace patterns this can be very challenging! Many of Copley's patterns gave these detailed instructions, which make them altogether easier to follow and more reassuring.

Many Colours Make Many Ends

Each colour change creates ends which need to be dealt with as neatly as possible. Weaving them in as you go is effective, but not so practicable with lace stitch patterns such as this one, where ends can show through. The best method for lacy patterns is to carry the colours along at the side of the work by twisting them at the start of each row until it is their 'turn' to be knitted. This will mean a few tangles as the yarns twist round each other, but it eliminates the highly time-consuming and fiddly task of sewing in the many ends left at the end of the work (see *Finishing Touches*, [Chapter 3](#)).

Materials

Modern 4 ply:

- 125 g (4.5 oz) MC (model used WYS Signature 4 ply in Milk Bottle 010)
- 75 g (2.75 oz) C1 (model used Sirdar Country Classics 4 ply in Duck Egg Blue 964)
- 50 g (1.75 oz) C2 (model used WYS Signature 4 ply in Hydrangea 335)
- 50 g (1.75 oz) C3 (model used Cascade Heritage 4 ply Butter 5611)
- 50 g (1.75 oz) C4 (model used WYS Signature 4 ply in Juniper 157)

- 1 pair 2.75 mm/12 needles
- 1 pair 3 mm/11 needles
- 1 pair 3.25 mm/10 needles
- 5 small buttons
- 2 shoulder pads (see [Chapter 3](#), *Finishing Touches* – the straight pad suits these sleeves best)

Measurements

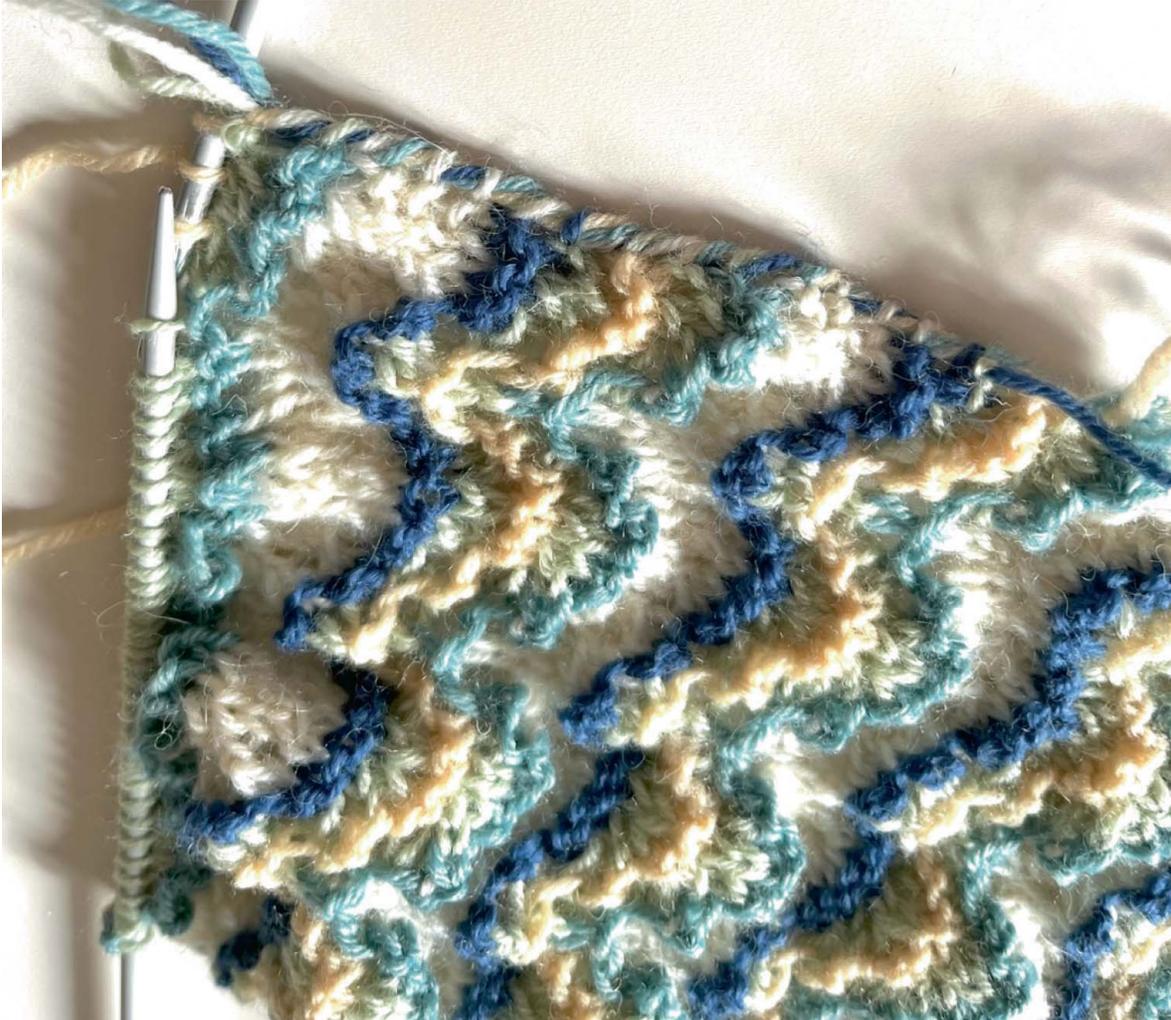
- To fit size: 86–91 cm (34–36 inches) bust. For other sizes see [Chapter 2](#), *Simplified Sizing Solution*
- Length at centre back below neckband: 47 cm (18 inches), unstretched
- Sleeve seam length: 12.5 cm (5 inches), unstretched

Tension

- 28 sts. to 10 cm (4 inches) width on stocking stitch with 3.25 mm/10 needles
- Each 11 st. pattern repeat measures 3 cm (1.2 inches) wide, unstretched
- Each 16-row pattern band measures 3 cm (1.2 inches), unstretched

Stitch Pattern

- For this pattern, cast on an odd number of stitches in multiples of 11+2 (1 extra st. each end)
- Worked over 11 stitches
- 16 rows for full sequence of colours



With so many changes of colour, it is recommended not to break these off (and leave many ends to be neatened), but to carry them along the sides.

Front

Using 2.75 mm/12 needles and MC, cast on 120 sts.

1st row: K1, P1 to end of row.

Rep. this row until ribbing measures 9 cm (3.5 inches) ending with an RS row (and WSF for next row of increases).

Next row: Rib 5 sts., inc. by working into front and back of next st., *rib 8 sts., inc. in next st. Rep. fr. * to last 6 sts., rib 6 sts. (133 sts).

Change to 3 mm/11 needles.

Proceed in pattern and coloured stripes as follows, carrying the colours up the side of the work to avoid many ends.

1st row: with MC, knit all sts.

2nd row: K1, P to last st., K1.

3rd row: K1, *K2tog. Rep. fr. * to last 2 sts., K2.

4th row: K1, P1, *P through the loop lying between the st. just worked and the next st. (this action will be referred to as m1), P1. Rep. fr. * to last st., K1.

5th and 6th rows: As 1st and 2nd rows.

7th row: Using C1 – Duck Egg in model – (K1, yfd) twice, (K2tog.) 4 times, (yfd, K1) 3 times, yfd. Rep, fr. * to last 10 sts., (K2tog.) 4 times, (yfd, K1) twice.

8th row: K.

9th row: Using C2 – green in model – rep. 7th row.

10th row: K1, P to last st., K1.

11th and 12th rows: using C3 – yellow in model – rep. 7th and 8th rows.

13th row: using C2, rep. 7th row.

14th row: K1, P to last st., K1.

15th and 16th rows: using C4 – dark blue in model – rep. 7th and 8th rows.

The 1st–16th rows inclusive form the pattern and order of colours for stripes.

Rep. 1st–16th rows inclusive 5 more times (6 pattern bands completed in all).

Keeping MC without breaking this off, break off contrast colours only at the end of their colour rows in the last pattern repeat.

This gives an unstretched side seam length of 26.5 cm (10.5 inches) – you can add complete repeats here to give a longer length.

Shape Armhole and Divide for Front Opening

1st row: using MC, cast off 11 sts. K following 50 sts., slip remaining 71 sts. onto stitch holder and leave for present. Turn (51 sts. on needle).

Proceed on first set of 51 sts. for the left side of front:

1st row: K1, P to end.

2nd row: K2tog., K2, *K2tog. Rep. fr. * to last st., K1.

3rd row: K1, *m1, P1. Rep. fr. * to last 3 sts., P1, P2tog.

4th row: K2 tog., K to end.

5th row: K1, P to last 2 sts., P2. tog.

6th row: Using C1, (K2tog.) 3 times, *(yfd, K1) 3 times, yfd, (K2tog.) 4 times. Rep. fr. * to last 8 sts., (yfd, K1) 3 times, yfd, (K2tog.) twice, K1.

7th row: K to last 2 sts., K2tog.

8th row: Using C2, K3tog., K2, (yfd, K1) twice, yfd, *K2tog. 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * to last 5 sts., K2tog. twice, K1.

9th row: K1, P to last 2 sts., K2tog.

10th row: Using C3, K2tog., K2, yfd, K1, yfd, *(K2tog.) 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * last 5 sts., (K2tog.) twice, K1.

11th row: K to last 2 sts., K2 tog.

12th row: Using C2, K2tog., yfd, K1, yfd, *(K2tog.) 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * to last 5 sts., (K2tog.) twice, K1. The armhole shaping is now complete (40 sts. remaining).

Next row: K1, P to last st., K1.

Next row: Using C4, (K1, yfd) twice, *(K2tog.) 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * to last 5 sts., (K2tog.) twice, K1.

Next row: K.

Proceed as follows:

1st row: Using MC, K to end.

2nd row: K1, P to last st., K1.

3rd row: K1, *K2tog. Rep. fr. * to last st., K1.

4th row: K1, *m1, P1. Rep. fr. * to last st., K1.

5th and 6th rows: As 1st and 2nd rows.

7th row: Using C1, (K1, yfd) twice, *(K2tog.) 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * to last 5 sts., (K2tog.) twice, K1.

8th row: K.

9th row: Using C2, rep. 7th row.

10th row: K1, P to last st., K1.

11th and 12th rows: Using C3, rep. 7th and 8th rows.

13th row: Using C2, rep. 7th row.

14th row: K1, P to last st., K1.

15th and 16th rows: Using C4, rep. 7th and 8th rows. Rep. last 16 rows once more, then rep. both 1st and 2nd rows once more.

Shape Neck

1st row: K1, *K2tog. Rep. fr. * to last 3 sts., K1, K2tog.

2nd row: P2tog., *m1, P1. Rep. fr. * to last st., K1.

3rd row: K to last 2 sts., K2tog.

4th row: P2tog., P to last st., K1.

5th row: Using C1, (K1, yfd) twice, *(K2tog.) 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * once more, (K2tog.) 4 times, (yfd, K1) twice, K2tog.

6th row: K2tog., K to end.

7th row: Using C2, (K1, yfd) twice, *(K2tog.) 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * once more, (K2tog.) 3 times, K1, yfd, K1, K2tog.

8th row: As 4th row.

9th row: Using C3, (K1, yfd) twice, *(K2tog.) 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * once more, (K2tog.) twice, K2, K2tog.

10th row: As 6th row.

11th row: Using C2, (K1, yfd) twice, *(K2tog.) 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * once more, (K2tog.) 3 times.

This completes the neck shaping (29 sts. remaining).

Now rep. 14th–16th rows inclusive of the pattern rows as worked above the armhole shaping, then rep. the 1st and 2nd rows of the same instructions.

Next row: K1, *K2tog. Rep. fr. * to last 2 sts., K2.

Next row: K1, P1, *m1, P1. Rep. fr. * to last st., K1.

Next row: K.

Next row: K1, P to last st., K1.

Now rep. 7th and 8th rows, as worked above armhole shaping.

Shape Shoulder

1st row: Using C2, cast off 11 sts. (the st. on RHN counts as K1) yfd, K1, yfd, (K2tog.) 4 times, (yfd, K1) 3 times, yfd, (K2tog.) twice, K1.

2nd row: K1, P to end.

3rd row: Using C3, cast off 11 sts., (the st. on RHN counts as K1) yfd, K1, yfd, (K2tog.) twice, K1.

4th row: K.

Using C3, cast off 7 remaining sts. knitwise.

Slip 62 sts. fr. st. holder onto a 3.25 mm/10 needle, the point to the centre, leaving remaining 9 sts. still on holder (or safety pin). Turn.

Proceed on first set of 62 sts. for right side of the front, as follows.

You can continue twisting the colours at the end of the rows for neatness, but they can also be broken off when no longer required, as noted below. This edge will be covered by the button bands.

Shape Armhole

1st row: Using MC, K to end.

2nd row: Cast off 11 sts. P to last st., K1 (51 sts.).

3rd row: K2, *K2tog. Rep. fr. * to last 3 sts., K1, K2tog.

4th row: P2tog., *m1, P1. Rep. fr. * to last 2 sts., P1, K1.

5th row: K to last 2 sts., K2tog.

6th row: P2tog., P to last st., K1.

7th row: Using C1, K1, (K2tog.) twice, *(yfd, K1) 3 times, yfd, (K2tog.) 4 times. Rep. fr. * to last 9 sts., (yfd, K1) 3 times, yfd, (K2tog.) 3 times.

8th row: K2tog., K to end.

9th row: Using C2, K1 (K2tog.) twice, *(yfd, K1) 3 times, yfd, (K2tog.) 4 times. Rep. fr. * to last 7 sts., (yfd, K1) twice, yfd, K2, K3tog.

10th row: P2tog., P to last st., K1.

11th row: Using C3, K1, (K2tog.) twice, *(yfd, K1) 3 times, yfd, (K2tog.) 4 times. Rep. fr. * to last 5 sts., yfd, K1, yfd, K2, K2tog.

12th row: As 8th row.

13th row: Using C2, K1 (K2tog.) twice *(yfd, K1) 3 times, yfd, (K2tog.) 4 times. Rep. fr. * to last 3 sts., yfd, K1, yfd, K2tog. The

armhole shaping is now complete (40 sts. remaining).

Next row: K1, P to last st., K1.

Next row: Using C4, K1, (K2tog.) twice, * (yfd, K1) 3 times, yfd, (K2tog.) 4 times. Rep. fr. * to last 2 sts., (yfd, K1) twice.

Next row: K.

Proceed as follows:

1st row: Using MC, K to end.

2nd row: K1, P to last st., K1.

3rd row: K2, *K2tog. Rep. fr. * to last 2 sts., K2.

4th row: K1, P1, *m1, P1. Rep. fr. * to last 2 sts., P1, K1.

5th and 6th rows: As 1st and 2nd rows.

7th row: Using C1, K1, (K2tog.) twice, *(yfd, K1) 3 times, yfd, (K2tog.) 4 times. Rep. fr. * to last 2 sts., (yfd, K1) twice.

8th row: K (b).

9th row: Using C2, rep. 7th row.

10th row: K1, P to last st., K1 (do not break off).

11th and 12th rows: Using C3 rep. 7th and 8th rows (b).

13th row: Using C2 rep. 7th row.

14th row: K1, P to last st. K1 (b).

15th row: Using C4, rep. 7th row.

16th row: K (b).

Rep. last 16 rows once more, breaking off yarn colours as marked (b) in second repeat only, then rep. 1st and 2nd rows once more (using MC).

Shape Neck

1st row: K2tog., K2, *K2 tog. Rep. fr. * to last 2 sts., K2.

2nd row: K1, P1, *m1, P1. Rep. fr. * to last 3 sts., P1, P2tog.

3rd row: K2tog., K to end.

4th row: K1, P to last 2 sts., P2tog.

5th row: Using C1, K2tog., (K1, yfd) twice, *(K2tog.) 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * once more, (K2tog.) 4 times, (yfd, K1) twice.

6th row: K to last 2 sts., K2tog.

7th row: Using C2, K2tog., K1, yfd, K1, (K2tog.) 3 times, *(yfd, K1) 3 times, yfd, (K2tog.) 4 times. Rep. fr. * once more, (yfd, K1) twice.

8th row: K1, P to last 2 sts., P2tog.

9th row: Using C3, K2tog., K2, (K2tog.) twice, *(yfd, K1) 3 times, yfd, (K2tog.) 4 times. Rep. fr.* once more, (yfd, K1) twice.

10th row: As 6th row.

11th row: Using C2, (K2tog.) 3 times, *(yfd, K1) 3 times, yfd, (K2tog.) 4 times. Rep. fr. * once more, (yfd, K1) twice.

The neck shaping is now complete (29 sts. remaining).

Now rep. 14th–16th rows inclusive of the pattern as worked above armhole shaping and then the 1st and 2nd rows of the same instructions.

Next row: K1, *K2tog. Rep. fr. * to last 2 sts., K2.

Next row: K1, P1, *m1, P1. Rep. fr. * to last st., K1.

Next row: K.

Next row: K1, P to last st. K1 (break off MC).

Next row: Using C1, K1, (K2tog.) twice *(yfd, K1) 3 times, yfd, (K2tog.) 4 times. Rep. fr., * once more (yfd, K1) twice.

Shape Shoulder

1st row: Cast off 11 sts. knitwise, K to end.

2nd row: Using C2, K1, (K2tog.) twice, (yfd, K1) 3 times, yfd, (K2tog.) 4 times, (yfd, K1) twice.

3rd row: Cast off 11 sts. purlwise, P to last st., K1.

4th row: Using C3, K1, (K2tog.) twice, (yfd, K1) twice. Using C3, cast off 7 remaining sts. knitwise.

Back

Work exactly as the instructions for front up to the beginning of the armhole shaping.



The back of the Fashion Favourite continues the interest of the textured stitch pattern.

Shape Armhole

1st row: Using MC, cast off 11 sts., K to end.

2nd row: Cast off 11 sts., P to end.

3rd row: K2tog., K2, *K2tog. Rep. fr. * to last 3 sts., K1, K2tog.

4th row: P2tog., *m1, P1. Rep. fr. * to last 3 sts., P1, P2tog.

5th row: K2tog., K to last 2 sts., K2tog.

6th row: P2tog., P to last 2 sts., P2tog.

7th row: Using C1, (K2tog.) 3 times, *(yfd, K1) 3 times, yfd, (K2tog.) 4 times. Rep. fr. * to last 9 sts., (yfd, K1) 3 times, yfd, (K2tog.) 3 times.

8th row: K2tog., K to last 2 sts., K2tog.

9th row: Using C2, K3tog., K2, (yfd, K1) twice, yfd, *(K2tog.) 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * to last 7 sts., (yfd, K1) twice (instead of 3 times), yfd, K2, K3tog.

10th row: P2tog., P to last 2 sts., P2tog.

11th row: Using C3, K2tog., K2, yfd, K1, yfd, *(K2tog.) 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * to last 5 sts., yfd, K1 (instead of 3 times), yfd, K2, K2tog.

12th row: K2tog., K to last 2 sts., K2tog.

13th row: Using C2, K2tog., yfd, K1, yfd, *(K2tog.) 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * to last 11 sts., (K2tog.) 4 times, yfd, K1, yfd, K2tog.

This completes the armhole shaping (89 sts. remaining).

Now rep. 14th–16th rows inclusive of the original pattern rows (as given for the beginning of the front), then rep. 1st–16th rows inclusive 3 more times, and finally rep. 1st–6th rows inclusive of the same instructions.

Shape Shoulders

Break off and rejoin coloured yarns as required.

1st row: Using MC, cast off 11 sts. knitwise (the st. on RHN counting as K1), using C1, yfd, K1, yfd, work as 7th pattern row from * to end.

2nd row: Cast off 11 sts. knitwise, K to end.

3rd row: Using C1, cast off 7 sts. knitwise, break off C1 (the st. on RHN counting as K1), using C2, yfd, K1, yfd, work as 7th pattern row from * to end.

4th row: Cast off 11 sts. purlwise, P to end.

5th row: Using C2, cast off 11 sts. knitwise, using C3, K following 2 sts. tog., *(yfd, K1) 3 times, yfd, (K2tog.) 4 times. Rep. fr. * twice more, yfd, K2.

6th row: Cast off 7 sts. knitwise, K to end.
Using C3, cast off remaining sts. knitwise.

Sleeves

Both sleeves are alike.

Using 2.75 mm/12 needles and C1 (DE), cast on 92 sts.

Work K1, P1 rib for 13 rows.

Next row: Rib 2 sts., *inc. in next st., rib 2 sts. Rep. fr. * to end (122 sts.).

Change to 3 mm/11 needles.

1st row: Using MC, knit.

2nd row: P.

3rd row: K1, *K2tog. Rep. fr. * to last st., K1.

4th row: K1, *m1, P1. Rep. fr. * to last st., K1.

5th row: K.

6th row: P.

7th row: Using C1, (K1, yfd) twice, *(K2tog.) 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * to last 10 sts., (K2tog.) 4 times, (yfd, K1) twice.

8th row: K.

9th row: Using C2, rep. 7th row.

10th row: K1, P to last st., K1.

11th and 12th rows: Using C3, rep. 7th and 8th rows.

13th row: Using C2, rep. 7th row.

14th row: K1, P to last st., K1.

15th and 16th rows: Using C4, rep. 7th and 8th rows.

This gives a sleeve seam length of 12 cm (4.75 inches) unstretched.
You can add more 16 row pattern repeats here for a longer sleeve.

Shape Top

1st row: Using MC, cast off 11 sts., K to end.

2nd row: Cast off 11 sts., P to end.

3rd row: K2tog., K2, *K2tog. Rep. fr. * to last 4 sts., K2, K2tog.

4th row: P2tog., P1, *m1, P1. Rep. fr. * to last 3 sts., P1, P2tog.

5th row: K2tog., K to last 2 sts., K2tog.

6th row: P2tog., P to last 2 sts., P2tog.

7th row: Using C1, (K2tog.) 3 times, *(yfd, K1) 3 times, yfd, (K2tog.) 4 times. Rep. fr. * to last 9 sts., (yfd, K1) 3 times, yfd, (K2tog.) 3 times.

8th row: K2tog., K to last 2 sts., K2tog.

9th row: Using C2, K3tog., K2, (yfd, K1) twice, yfd, *(K2tog.) 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * to last 7 sts., (yfd, K1) twice (instead of 3 times), yfd, K2, K3tog.

10th row: P2tog., P to last 2 sts., P2tog.

11th row: Using C3, K2tog., K2, yfd, K1, yfd, *(K2tog.) 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * to last 5 sts., yfd, K1 (instead of 3 times), yfd, K2, K2tog.

12th row: K2tog., K to last 2 sts., K2tog.

13th row: Using C2, K2tog., yfd, K1, yfd, *(K2tog.) 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * to last 11 sts., (K2tog.) 4 times, yfd, K1, yfd, K2tog.

14th row: K1, P to last st., K1.

15th row: Using C4, (K2tog.) 3 times, *(yfd, K1) 3 times, yfd, (K2tog.) 4 times. Rep. fr. * to last 9 sts., (yfd, K1) 3 times, yfd, (K2tog.) 3 times.

16th row: K2tog., K to last 2 sts., K2tog.

Continue in pattern as follows:

1st row: Using MC, K.

2nd row: P.

3rd row: K1, *K2tog. Rep. fr. * to last st., K1.

4th row: K1, *m1, P1. Rep. fr. * to last st., K1.

5th row: K.

6th row: P.

7th row: Using C1 (K1, yfd) twice, *(K2 tog.) 4 times, (yfd, K1) 3 times, yfd. Rep. fr. * to last 10 sts., (K2tog.) 4 times, (yfd, K1) twice.

8th row: K.

9th row: Using C2, rep. 7th row.

10th row: K1, P to last st., K1.

11th and 12th rows: Using C3, rep. 7th and 8th rows.

13th row: Using C2, rep. 7th row.

14th row: K1, P to last st., K1.

15th and 16th rows: Using C4, rep. 7th and 8th rows. Rep. these last rows, 1–16 inclusive, twice more (3 repeats in all), breaking off the main and contrast colours in the last repeat, casting off with C4.

Cast off.

Work second sleeve in same manner.

Left Side Front Border

Join the shoulders of the back and front together.

Using 2.75 mm/12 needles and C1, cast on 13 sts.

1st row: (K1, P1) 6 times, K1.

2nd row: K2, (P1, K1) 5 times, P1.

3rd row: (K1, P1) 6 times, K1.

4th–52nd rows: Rep. 2nd and 3rd rows 24 times, then rep.

2nd row. Break off wool.

Slip sts. onto a safety pin and leave for present.

Right Side Front Border

Slip the 9 border sts. of the front from the safety pin onto a 2.75 mm/12 needle, then slip these onto a second needle so that the needle point is at the edge of right side front. Join C1 and proceed as follows:

1st row: (P1, K into front and P into back of next st., K1, P into front and K into back of next st.) twice, K1.

2nd row: K1 (P1, K1) 6 times.

3rd row: P1 (K1, P1) 5 times, K2.

4th row: (K1, P1) twice, K1, cast off the foll. 4 sts. (for buttonhole), the st. on RHN after casting off counting as P1, K1, P1, K1.

5th row: (P1, K1) twice, turn, cast on 4 sts., turn, (P1, K1) twice, K1.

6th–17th rows: Working into back of cast-on sts. on 1st row only, rep. 2nd and 3rd rows 6 times.

18th–47th rows: Rep. 4th–17th rows inclusive twice more, then rep. 4th and 5th rows.

48th–52nd rows: Working into the back of the cast-on sts. on the first row only, rep. 2nd and 3rd rows twice, then rep. 2nd row.

For neckband: Do not break off the wool.

For added collar option: Cast off.

Neckband (if Not Adding Collar)

Using the needle holding the 13 sts. of the right side front border, and with RS facing, knit up 101 sts. around the neck to the edge of the left side front.

Slip 13 border sts. from safety pin on empty 2.75 mm/12 needle and, using needle holding 114 sts., (K1, P1) 6 times, K across these sts. (127 sts. now on needle).

1st row: K2, *P1, K1. Rep. fr. * to last st., K1.

2nd row: K1, *P1, K1. Rep. fr. * to end.

3rd–7th rows: Rep. 1st and 2nd rows twice, then rep. 1st row.

8th row: (K1, P1) twice, cast off foll. 4 sts. (the st. on RHN after casting off counting as P1), K1 * P1, K1. Rep. fr. * to end.

9th row: K1, *P1, K1. Rep. fr. * to casting off, cast on 4 sts. (P1, K1) twice, K1.

10th row: As 2nd row, working into back of cast-on sts.

11th row: As 1st row.

Cast off in rib.

Collar Option

With 2.75 mm/12 needles, using C1, cast on 120 sts. and work in K1, P1 rib for 10 rows.



The collar has been added as an optional feature, and can be knitted in any of the contrast colours.

Next row increase: Rib 3, inc. 2 sts. by working (P1, K1, P1) all into the next st., rib till 3 sts. remain, (P1, K1, P1) all into next st., K1, P1. Rib 9 rows straight, then work another inc. row as before. Rib 7 rows. Cast off loosely in rib (*you can use a needle one size larger to keep stitches looser*). Finished collar is 35.5 cm (14 inches) wide at lower edge and 7 cm (2.75 inches) high.

Making Up

Stitch borders into position, the cast-on edge of the left side front border lying under the right side front border at the base of the opening.

Pressing is optional, as this flattens the texture of the stitch pattern. Never press ribbing!

Shoulder Pads

See instructions in [Chapter 3](#) for making and fitting. The Straight pads are best suited to this sleeve shape.

Join the side and sleeve seams.

Matching the stripes correctly, stitch the sleeves into the armholes, gathering fullness at the top of the sleeve to fit the armhole.

Stitch the collar (if including) into place all around neck.

Attach buttons to the left side front border to correspond with the buttonholes.

Stitch the shoulder pads to the wrong side of the top of each sleeve at shoulder line (see [Chapter 3](#) for details on placing).



When sewing the pieces together, matching the stripes adds to the overall finished effect.



The sleeves of the Fashion Favourite are closely gathered, and adding a small shoulder pad adds to the strong 1940s shaping.



The Fashion Favourite has a typically 1940s style in its shape and details.



The perfect colour match of Limpid Blue from the 1941 colour advice booklet with the Sirdar 4 ply Duck Egg Blue.

OceanofPDF.com

CHEERFUL CHEVRONS



This is one of the timeless designs from the 1940s that is still as popular today. The attractive chevron effect is achieved by an intriguing stitch that grows quickly and is economical with wool, ensuring its popularity. The chevrons magically narrow together to create a lively zig zag texture, shown to best advantage when colours are used together to highlight the shapes, either in strong contrasts or with graduated tones, as seen in the model.



The pattern below is based on the post-war design by Patons and Baldwins under their P & B Beehive brand, chosen from the variety of chevron designs of the time as it is one of the more straightforward pattern repeats to follow. It is knitted as just one simple row of pattern on the right side and one purl row across each alternate row. Modern 4 ply yarns have been used instead of the

original 3 ply for the model, and the pattern has been adapted accordingly.

Various versions for creating chevron stitches are found in patterns of this period, not least because it uses considerably less yarn to make a garment than many other stitch patterns, due to its extended vertical shaping. The stitch creates a light, airy fabric for the chevrons, contrasting with the more substantial moss stitch for the yoke (also for the sleeve tops in the original). The disadvantage is that the moss stitch produces a much wider fabric than the chevron on the same number of stitches. One of the most useful qualities of moss stitch (knitting alternate stitches in knit and purl, reversing these on each row) is the firmer, reversible fabric it creates. However, when used on larger areas within a garment such as the yoke for this jumper, this stitch has a tendency to create a widened shoulder line, which causes the sleeves to 'drop' over the shoulders. To counteract this, it is recommended that the needle size used to knit the moss stitch is changed to a finer one, or even to replace the moss stitch with a rib to ensure a closer-fitting, stretchier yoke altogether. Another disadvantage of moss stitch is that it takes much longer to knit and uses up more yarn. Although moss stitch is also used in the original for the sleeve tops, the instructions given here have substituted a different finish to carry the chevron pattern to the top of the sleeve, which is gently gathered.

182—TO FIT 35" BUST—PATONS FAIR ISLE FINGERING—3^D



PHILLIPS & Co.
118 LEAVESDEN ROAD,
WATFORD.



Patons and Baldwins were just one of the many knitting brands in the 1940s to offer a stylish design in a chevron pattern.



Moss stitch achieves a firm knitted fabric, but can take longer to knit due to the compacting of the stitches.

BESTWAY
LEAFLET **3^d**
1002

CHEVRON JERKIN

*2 ozs. of 3-ply Main Colour. 1 oz. each
of 3 Contrasts*



Bestway leaflet 1002 is for an attractive Chevron Jerkin.



A ribbed yoke may be preferred to the original moss stitch version for a fit that allows more stretch.



The pattern instructions have modified the original sleeve so that the chevron pattern is continued to the top.

The original uses a neutral colour as the main, with three contrasts in bands from dark to light, then reverting to the main colour for the yoke (as seen in the colours used with the ribbed yoke version). This sequence can be varied to any range of colours, any combination, and any size for the successive bands of colour. The model has kept to three contrasts with a main colour for the lower sections, ending with the lightest colour for the yoke – this was planned to work with the quantities available from the yarn reserves, in true Make Do spirit! The design will work most effectively if a single colour is used for the yoke (whether rib or moss stitch is knitted) to offset the coloured chevrons of the main part of the body and sleeves, but any number of other colours can be used in chevrons of different widths, as quantities permit.

The pattern below is for size 107 cm (42 inches) bust. For adapting to other sizes from 81 to 122 cm (32–48 inches), see the sizing guide in [Chapter 2](#).

Materials

Modern 4 ply yarn: 400 g (14 oz) in total:

- 100 g (3.5 oz) MC (model used WYS Signature 4 ply in Liquorice 099)
- 50 g (1.75 oz) C1 (model used WYS Signature 4 ply in Cherry Drop 529)
- 50 g (1.75 oz) C2 (model used Sirdar Country Classic 4 ply Coral 0956)
- 200 g (7 oz) C3 to include the yoke and sleeve tops (model used Jarol Heritage 4 ply Parchment 148)

- 1 pair 3 mm/11 needles
- 1 pair 3.75 mm/9 needles
- 6 small buttons

Measurements

- To fit size 107 cm (42 inches) bust. For other sizes see [Chapter 2](#), Simplified Sizing Solution
- Measured flat, unstretched: 55 cm (21.5 inches) across
- Length at centre back: 54 cm (21 inches)
- Sleeve seam length: 14 cm (6 inches)

Tension

- 26 sts. to 10 cm (4 inches) over stocking stitch on 3.75 mm/9 needles
- 26 sts. and 50 rows to 10 cm (4 inches) over moss st. on 3 mm/11 needles (*moss st. is a compact st. which grows slowly*)
- 2 pattern repeats (32 sts. and 26 rows) to 10 cm (4 inches) on 3.75 mm/9 needles

Stitch Patterns

This stitch pattern requires an uneven number of sts. to be cast on.

Chevron stitch:

- 16 sts. repeat plus 1 st. at beg. row (to give 5 cm/2 inches width each repeat)
- Worked over 2 rows
- **1st row:** K1, *yfd, K6, K3tog., K6, yfd, K1. Rep. fr. * to end.
- **2nd row:** P.

Moss stitch:

- 2 sts. alternated over 2 rows
- **1st row:** K1, P1 to last st., K1.
- **2nd row:** As row 1.

Back

With 3 mm/11 needles and MC, cast on 121 sts.

Work in K1, P1 rib for 9 cm (3.5), or preferred height, ending with a RS row and WS facing for next row.

Inc. row: Rib 6, *m1 (by picking up the loop between the stitches and K into back of st.), rib 2. Rep. fr. * to last 7 sts., m1, rib to end (161 sts).

Change to 3.75 mm/9 needles.

1st row: K1, *yfd, K6, K3tog., K6, yfd, K1. Rep. fr. * to end.

2nd row: P.

These 2 rows form the chevron pattern. Cont. in patt. and work 18 more rows in MC.

Change to C1 and work 20 rows in pattern.

Change to C2 and work 20 rows in pattern.

Change to C3 and work 10 rows in pattern.

Shape Armholes

1st row: Cast off 3 sts., K4 (5 sts. on RHN), K2tog., K6, yfd, K1. Work in patt. to end.

2nd row: Cast off 3 sts., purl to end.

3rd row: K2tog., K3, K2tog., K6, work in patt to last 7 sts., K2tog., K3, K2tog.

4th row: P2tog., P to last 2 sts., P2tog.

5th row: K2tog., K1, K2tog., K6, work in patt. to last 5 sts., K2tog., K1, K2tog.

6th row: As 4th row.

7th row: K3tog., K6, work in patt. to last 3 sts., K3tog.

8th row: As 4th row.

9th row: K3tog., K4, yfd, K1, yfd, work in patt. to last 8 sts., yfd, K1, yfd, K4, K3tog. (141 sts. remain).

10th row: P12, *P2tog., P3, rep. fr. * to last 14 sts., P2tog., P to end (117 sts.).

Change to 3 mm/11 needles.

Begin moss st.

1st row: K2tog., *P1, K1, rep. fr. * to last 2 sts., K2tog.

This sets the moss st. Rep. 1st row, decreasing at each end of every row until 111 sts. remain (*this will give a yoke width of 40 cm (16 inches), which will also be the shoulder width*).

Work 2 further rows without decreasing so that WS is facing for next row. **



The back of the design makes an attractive feature of the buttoned closure.

Divide for Back Neck Opening

With WS facing:

Next row: K1, (P1, K1) 26 times (53 sts.), turn and cast on 5 sts (58 sts.).

These extra 5 sts. will form the button band and are worked in garter st. (K each row).

Leave remaining sts. on holder or spare needle and complete this side first.

Next row: *P1, K1, Rep. fr. * to last 2 sts., K2tog. (57 sts.). Keeping moss st. correct, cont. to dec. 1 st. at armhole edge on every following 4th row until 52 sts. remain.

Work straight until armhole measures 20 cm (8 inches) from start of armhole shaping, ending at armhole edge.

Shape Shoulder

Cast off 11 sts. at beg. of next and foll. alt. row. Work 1 row.

Next row: Cast off 10 sts., work to end.

Slip remaining 20 sts. onto holder or spare needle, leaving a 15 cm (6 inches) length of yarn (for when you come to rejoin for the neckband).

Mark positions on back opening edge for 5 buttons, the first 2 cm (0.75 inches) above cast-on sts. and allowing for the 5th to be worked 2 rows above into the neckband (to be worked from the sts. on spare needle). Space the remainder of the buttonholes evenly between.

With WS facing, rejoin yarn to inner edge of rem. 58 sts. and work as follows:

*P1, K1, rep. fr. * to end (58 sts.).

Dec. 1 st. at armhole edge on next row, keeping moss st. correct.

Work 3 rows straight.

Next row (buttonhole row): K2tog., work to last 4 sts., yfd K2tog., K1, P1.

Making buttonholes to match markers on RS rows as before throughout, at the same time dec. 1 st. at armhole edge on every foll. 4th row 4 times (52 sts.).

Work straight until armhole measures 20 cm (8 inches) to match first side, ending at armhole edge.

Shape Shoulder

Cast off 11 sts. at beg. of next and foll. alt. row. Work 1 row.

Next row: cast off 10 sts., work to end Work 1 row.

Slip rem. 20 sts. onto holder or spare needle



The moss stitch of the yoke gives a neat edge to the back opening.

Front

Work as given for the back to **.

Keeping moss st. correct, work 1 row straight. Dec. 1 st. at each end of next and every foll. 4th row 6 times in all (105 sts).

Work straight until armhole measures 15.5 cm (6.25 inches) measured straight from start of armhole shaping ending WS facing for next row.

Shape Neck

Next row: work 41 sts., turn and complete this side first.

****Dec. 1 st. at neck edge on next 5 rows, then on foll. 4 alt. rows (32 sts)

Work straight until front measures same as back to start of shoulder shaping (20 cm/8 inches) ending at armhole edge.

Shape Shoulder

Cast off 11 sts. at beg. of next and foll. alt. row. Work 1 row. Cast off rem. 10 sts.

Slip next 23 sts. onto a spare needle.

With WS facing, rejoin yarn to neck edge of rem 41 sts., work to end. Complete as given for first side from **** to end.

Sleeves

With 3 mm/11 needles and MC, cast on 84 sts. and work 5 cm (2 inches) in K1, P1 rib, ending with WS facing for next row.

Inc. row: Inc. in first st., *(rib3, m1) rep. fr. * to last 2 sts., rib1, inc. in last st. (113 sts.).

Change to 3.75 mm/9 needles and work in chevron pattern for 2 rows in MC, then 12 rows in C1, then 12 rows in C2, then 8 rows in C3.

Shape Top

1st row: Cast off 3 sts., K4 (5 sts. on RHN), K2tog., K6, yfd, K1. Work in patt. to end.

2nd row: Cast off 3 sts., P to end.

3rd row: K2tog., K3, K2tog., K6, work in patt. to last 7 sts., K2tog., K3, K2tog.

4th row: P2tog., P to last 2 sts., P2tog.

5th row: K2tog., K1, K2tog., K6, work in patt. to last 5 sts., K2tog., K1, K2tog.

6th row: As 4th row.

7th row: K3tog., K6, work in patt. to last 3 sts., K3tog.

8th row: As 4th row.

9th row: K3tog., K4, yfd, K1, yfd, work in patt. to last 8 sts., yfd, K1, yfd, K4, K3tog (93 sts. remain).

Next row: P2tog., P to last 2 sts., P2tog.

Continue shaping as follows:

1st row: K2tog., K4, yfd, K6 and continue in pattern as set to last 6 sts., yfd, K4, K2tog.

2nd row: P2tog., P to last 2 sts., P2tog.

3rd row: K2tog., K2, yfd, cont. in patt. to last 4 sts., yfd, K2, K2tog.

4th row: As 2nd row.

5th row: K2tog., yfd, cont. in patt. to last 2 sts., yfd, K2tog.

6th row: As 2nd row (79 sts.).

7th row: K7, K2tog., patt. to last 9 sts., K2tog., K7.

8th row: P.

9th row: K2tog., K5, K2tog., K6, cont. in patt. to last 9 sts., K2tog., K4, K2tog.

10th row: P.

11th row: K6, K2tog., cont. in patt. to last 8 sts., K2tog., K6.

12th row: P2tog., P to last 2 sts., P2tog.

13th row: K5, K2tog., K6, cont. in patt. to last 7 sts., K2tog., K5.

14th row: P.

15th row: K2tog., K3, K2tog., cont. in patt. to last 7 sts., K2tog., K3, K2tog.

16th row: P (73 sts.).

17th row: K2tog., K2, K2tog., cont. in patt. to last 6 sts., K2tog., K2, K2tog.

18th row: P.

19th row: K2tog., K1, K2tog., cont. in patt. to last 5 sts., K2tog., K1, K2tog.

20th row: P.

21st row: (K2tog.) twice, K6, cont. in patt. to last 4 sts., (K2 tog.) twice.

22nd row: P.

23rd row: K3tog., K6, cont. in patt. to last 3 sts., K3tog.

24th row: P.

25th row: K2tog., K6, cont. in patt. to last 2 sts., K2tog.

26th row: P (65 sts.).

27th row: (K2tog.) rep. to last st., K1 (33 sts.).

28th row: P.

29th row: Cast off.

To make up, join both shoulder seams.

Neckband

This can be worked using any of the contrasts.

With RS facing, using 3 mm/11 needles and MC, knit across 20 sts. of left back neck from holder.

Pick up and knit 26 sts. down left side of neck, knit across sts. at centre front, pick up and knit 26 sts. up right side of neck and knit across 20 sts. at right back side (121 sts).

Work 5 rows in K1, P1 rib (not moss st.) making a buttonhole as before on the 2nd row. Cast off loosely in rib.

Join side and sleeve seams.

Sew in sleeves. Sew on buttons to correspond with buttonholes.



A small, neat neckband completes the yoke.



Cheerful Chevrons.

[OceanofPDF.com](https://www.oceanofpdf.com)

SAVE YOUR COUPONS



'Save coupons by using up oddments for this gay little jumper...'



The caption opening this Copley's pattern would have been every bit as appealing to the knitter as the attractive design itself! Between 1941 and 1949, when wool was rationed alongside all clothing, the number of coupons issued became fewer (see Introduction), being cut back in 1942 and again in 1945. All solutions for making both coupons and wool stretch further were welcomed, and this pattern

would have answered many knitters' dreams. It fits particularly well into the theme of this book, encouraging the use of small amounts of yarn in colours chosen from your own reserves.



Copley's pattern number 1537 dates from the later 1940s, when coupons and rationing were even more restricting.

As with all their designs, Copley's offered their suggestions for the colours from their own range, but as these were mostly given poetic names it is not always obvious which shades these might be. It is worth remembering that these were for guidance, and that the pattern was intended to be made up from available oddments, not necessarily from newly purchased yarn, which they were all too aware was the main obstacle at the time. Happily, some of the colours used for the model (and suggested in the pattern) are a perfect match for 1940s colours (see [Chapter 3](#)).

Copley's suggest a main shade of Clerical Grey, and the modern light grey used for making the model provides a soft, neutral background for the four contrast colours. The whole design would take on a more dramatic effect with a dark colour for the background. This pattern can be made in infinite combinations from pastel to bright, and a harlequin effect would work well with stripes of all different colours.



Clever women with dress sense are contriving miracles of smartness in the way of making do—with 'a little old and a little new.' Copley's, of course, are doing all they can to provide the latter, so keep in close touch with your woolshop.

Copley's Knitting Wools

L. COPLEY-SMITH & SONS, LIMITED, MANCHESTER & LONDON

Copley's advertisements gave good advice on coupons and many other challenges faced by knitters.



The stitch pattern for Save Your Coupons creates a lively play of colours.

The open stitch pattern is a simple one to execute, worked over just three stitches at a time. The sequence of colours places the main colour so that it works one row between the contrasts to enhance each shade individually, as well as how they play together across the fabric of the knitting.

To recreate the model, the colours have been chosen to match the original palette as closely as possible (as far as can be interpreted), and bring together a darker teal blue/green (for Limpid

Blue), a light green (for May Apple), a dusky rose pink (for Shadow Rose) and a darker red (for Riff Red).

The neckband of this design is a particularly charming feature, continuing the stitch pattern into a small funnel neck that is folded over as a lining. It is finished with two little contrasting bows at the front. The collar is less elastic than the more familiar ribbed neckband, which can be worked if preferred, but it adds an unusual and most cheerful touch.



The collar is a particularly attractive feature of the Copley's design, continuing the stitch pattern into a short funnel neckline, adorned with a charming double bow.



Wool could only be purchased by relinquishing precious coupons from the already limited clothing ration. Every knitter would have kept close watch on her supply of coupons!

Materials

Modern 4 ply:

- 150 g (5 oz) MC (model used WYS Signature 4 ply in Dusty Miller 129)
- 50 g (1.75 oz) each of 4 contrast colours:
 - C1 Pink (model used Cascade 220 Fingering 4 ply in Slate Rose 1061)
 - C2 Green (model used WYS Signature 4 ply in Hydrangea 335)
 - C3 Blue (model used WYS Signature 4 ply in Pacific 1007)
 - C4 Red (model used WYS Signature 4 ply in Rouge 1000)
- 1 pair 3.5 mm needles
- 1 pair 2.75 mm/12 needles
- 1 crochet hook 3.25 mm
- 4 small buttons

- Shoulder pads (optional). See [Chapter 3](#) for instructions – the crescent shape works best with this design

Measurements

- To fit size: 86–9 cm (34–5 inches) bust. For other sizes see [Chapter 2](#), Simplified Sizing Solution
- Length at centre back: 47 cm (18.5 inches)
- Sleeve seam length: 16.5 cm (6.5 inches)

Tension

- 30 sts. to 10 cm (4 inches) measured *over pattern* on 3.5 mm needles
- 26 sts. to 10 cm (4 inches) measured *over st.st.* on 3.5 mm needles
- 48 rows measured over pattern on 3.5 mm needles

Stitch Pattern

- Worked on odd number of sts. in multiples of 3 sts. + 1 st. at beg.
- Worked over 6 rows

Many Colours Make Many Ends

Each colour change creates ends which need to be dealt with as neatly as possible. Weaving them in as you go is effective, but not so practicable with lace stitch patterns such as this one, where ends can show through. The best method for lacy patterns is to carry the colours along at the side of the work by twisting them at the start of each row until it is their 'turn' to be knitted. This will mean a few tangles as the yarns twist round each other, but it eliminates the highly time-consuming and fiddly task of sewing in the many ends left at the end of the work (see Finishing Touches, [Chapter 3](#)).

Front

Using 2.75 mm/12 needles and MC, cast on 110 sts.

Work in rib of K1, P1 until work measures 7.5 cm (3 inches) from beg. Finish on a WS (uneven number) row, dec. 1 st. by working 2 sts. tog. at end of row (109 sts.).

Change to 3.5 mm/9 needles (for 86–9 cm/34–5 inches).

You can use 3.75 mm/9 needles to achieve a fit for 91 cm (36 inches). This will still achieve a finely worked stitch, well suited to a standard modern 4 ply yarn, and can be used with confidence that the fabric of the knitting will retain its quality.

As you join in the contrast colours, continue to carry them up the side of your work without breaking off at each colour change. This will avoid having many ends to be sewn in and looks neat if these are twisted so that they sit close to the finished edge.

Next row: Continuing with MC, P one row so that RS is facing for next row to begin pattern as follows:

1st row: Join in C1 (pink), K.

2nd row: P1, *sl. 1 purlwise, P2, yb, pssso both sts. yfd. Rep. fr. * to end.

3rd row: Using MC, *K2, put the point of the RHN knitwise under the loop between the st. just worked and the foll. st. and K in the ordinary way (this action will be referred to as 'm1K'). Rep. fr. * to last st., K1.

4th row: Using C2 (green), P.

5th row: K1, *sl. 1 purlwise, K2, pssso both sts. Rep. fr. * to end.

6th row: Using MC, *P2, put the point of the RHN purlwise under the loop between the st. just worked and the foll. st. and P in the ordinary way (this action will be referred to as 'm1P'). Rep. fr. * to last st., P1.



With the frequent changes of colour for this pattern, the neatest way to contain the ends is to carry all the yarns together along the edge of the work.

The 2nd row



Step 1: Pick up the st. purlwise and slip onto the RHN.



Step 2: P the next 2 sts.



Step 3: Pass the slipped st. over the 2 sts. that have just been worked in P.

Working the 3rd row



Step 1: Pick up the loop between the sts. knitwise.



Step 2: K into the loop (m1K) to make a new st.

Working the 5th row



Step 1: Slip the next st. purlwise onto the RHN without working into it.



Step 2: K the next 2 sts.



Step 3: Pass the slipped st. over the 2 sts. just knitted (pssso).



This completes the action.

Working the 6th row



Step 1: Pick up the loop between the 2 sts. purlwise.



Step 2: P into the loop (m1P).

These 6 rows form the stitch pattern. All slipped sts. (sl. 1) are slipped purlwise, which will not continue to be specified.

7th and 8th rows: Using C3 (blue), rep. 1st and 2nd rows.

9th row: Using MC, rep. 3rd row.

10th and 11th rows: Using C4 (red), rep. 4th and 5th rows.

12th row: Using MC, rep. 6th row.

These 12 rows form the order of the colour sequence.
Rep. 1st–12th rows inclusive once more.

Where pattern rows are repeated as part of a sequence and refer to other sections, these have been copied into the pattern in italics for ease of reading and indented to make them distinct from the main part of the pattern.

Begin increases as follows:

1st row: Using C1, inc. 1 st. by knitting into front and back of first st., K to last 2 sts., inc. in next st., K1

2nd row: P2, *sl.1, P2, pssso. Rep. fr. * to last st., P1

3rd row: Using MC, K1, *K2, m1K. Rep. fr. * to last 2 sts., K2.

4th row: Using C2, P.

5th row: K2, *sl. 1, K2, pssso. Rep. fr. * to last st., K1.

6th row: Using MC, P1, *P2, m1P. Rep. fr. * to last 2 sts., P2.

7th row: Using C3, inc. in first st., K to last 2 sts., inc. in next st., K1.

8th row: P3, *sl. 1, P2, pssso. Rep. fr. * to last 2 sts., P2.

9th row: Using MC, K2, *K2, m1K. Rep. fr. * to last 3 sts., K3.

10th row: Using C4, P.

11th row: K3, *sl. 1, K2, pssso. Rep. fr. * to last 2 sts., K2

12th row: Using MC, P2, *P2, m1P, rep. fr. * to last 3 sts., P3.

13th row: Using C1, inc. in first st., K to last 2 sts., inc. in next st., K1.

14th–18th rows: As 2nd–6th rows (below) inclusive, of *original* pattern rows (that is, without increases):

*2nd row: P1, *sl. 1 purlwise, P2, yb, pssso both sts. yfd. Rep. fr. * to end.*

*3rd row: Using MC, *K2, m1K. Rep. fr. * to last st., K1.*

4th row: Using C2, P.

*5th row: K1, *sl. 1 purlwise, K2, pssso both sts. Rep. fr. * to end.*

*6th row: Using MC, *P2, m1P. Rep. fr. * to last st., P1.*

19th row: Using C3, inc. in first st., K to last 2 sts., inc. in next st., K1.

20th and 21st rows: As 2nd and 3rd rows (from *this* section).

22nd row: Using C4, P.

23rd and 24th rows: As 5th and 6th rows (from *this* section).

25th row: Using C1, inc. in first st., K to last 2 sts., inc. in next st., K1.

26th and 27th rows: As 8th and 9th rows (from *this* section).

28th row: Using C2, P.

29th and 30th rows: As 11th and 12th rows (from *this* section).

31st row: Using C3, inc. in first st., K to last 2 sts., inc. in next st., K1.

32nd–36th rows: As 2nd–6th rows inclusive of *original* pattern:

*2nd row: P1, *sl. 1 purlwise, P2, pssso. Rep. fr. * to end.*

3rd row: Using MC, *K2, m1K. Rep. fr. * to last st., K1.

4th row: Using C4, P.

5th row: K1, *sl. 1 purlwise, K2, pssso. Rep. fr. * to end.

6th row: Using MC, *P2, m1P. Rep. fr. * to last st., P1.

37th–49th rows: as 1st–13th rows inclusive (from *this* section to include increases as above; 127 sts.).

Keeping the order of colours correct, rep. 2nd–6th rows inclusive of *original* pattern rows:

2nd row: P1, *sl. 1p, P2, pssso. Rep. fr. * to end.

3rd row: Using MC, *K2, m1K. Rep. fr. * to last st., K1.

4th row: P.

5th row: K1, *sl. 1p, K2, pssso. Rep. fr. * to end.

6th row: Using MC, *P2, m1P. Rep. fr. * to last st., P1.

Then rep. 1st–6th rows inclusive twice more from these same instructions.

Break off all colours except MC.

Shape Armholes

Rejoin colours as required (carrying loosely up the sides).

1st row: Continuing with MC, cast off 9 sts., then using C3 K to end of row.

2nd row: Using C3, cast off 9 sts., the st. on the RHN counts as P1 *sl. 1, P2, pssso. Rep. fr. * to end.

3rd row: Using MC, K2tog., *m1K, K2. Rep. fr.* to last st., K1.

4th row: Using C4, P2tog., P to last 2 sts., P2tog.

5th row: K2tog., *sl. 1, K2, pssso. Rep. fr. * to last 4 sts., sl. 1, K1, K2 tog., pssso.

6th row: Using MC, P2tog., *m1P, P2. Rep. fr. * to last st., P1.

7th row: Using C1, K2tog., K to last 2 sts., K2tog.

8th row: P2tog., *sl. 1, P2, pssso. Rep. fr. * to last 4 sts., sl. 1, P1, P2tog., pssso.

9th row: Using MC, K2tog., *m1K, K2. Rep. fr. * to last st., K1.

10th row: Using C2, P2tog., P to last 2 sts., P2tog.

11th row: K2tog., * sl. 1, K2, pssso. Rep. fr. * to last 4 sts., sl. 1, K1, K2tog., pssso.

12th row: Using MC, *P2, m1P. Rep. fr. * to last st., P1.

The armhole shaping is now completed (91 sts.).

Keeping the order of colours correct, rep. 1st–6th rows inclusive of the *original* pattern 8 more times:

1st row: Join in C1 (pink), K.

2nd row: P1, *sl. 1p, P2, pssso. Rep. fr. * to end.

3rd row: Using MC, *K2, m1K. Rep. fr. * to last st., K1.

4th row: P.

5th row: K1, *sl. 1p, K2, pssso. Rep. fr. * to end.

6th row: Using MC, *P2, m1P. Rep. fr. * to last st., P1

You will finish at the end of a row worked in MC immediately above a stripe worked in C2.

Shape Neck

Next row: using C3, K38. Slip remaining sts. onto a holder. Turn. Break off C2 and C4 from this edge.

Proceed on 1st set of sts. for the left side of the neck as follows, rejoining C2 and C4 as needed:

1st row: P2tog., *sl. 1, P2, pssso. Rep. fr. * to end.

2nd row: Using MC, *K2, m1K. Rep. fr. * to last 3 sts., K3.

3rd row: Using C4, P2tog., P to end.

4th row: K1, *sl. 1, K2, pssso. Rep. fr. * to last 4 sts., sl. 1, K1, K2tog., pssso.

5th row: Using MC, P2tog., *m1P, P2. Rep. fr. * to last st., m1P, P1.

6th row: Using C1, K to last 2 sts., K2tog.

7th row: P2tog., *sl. 1, P2, pssso. Rep. fr. * to end.

Keeping the sequence of colours correct, rep. 3rd–6th rows inclusive from the *original* pattern rows, then rep. 1st–6th rows inclusive of the same instructions twice more.

Break off all colours except C3.

Next row: Using C3, K to end.

Shape Shoulder

1st row: P1, * sl. 1, P2, pssso. Rep. fr. * to last 9 sts., break off C3, turn.

2nd row: Using MC, *K2, m1K. Rep. fr. * to last st., K1.

3rd row: Continuing with MC, P to last 20 sts., turn.

4th row: K to end.

Cast off purlwise all across.

Slip first 38 sts. fr. holder onto a 3.5 mm needle, with the point at the centre, leaving centre 15 sts. still on holder (or safety pin). Join C3 and proceed for the right side of the neck as follows, rejoining correct colours as needed:

1st row: Using C3, K to end.

2nd row: P1, *sl. 1, P2, pssso. Rep. fr. * to last 4 sts., sl. 1, P1, P2 tog., pssso.

3rd row: Using MC, K2tog., *m1K, K2. Rep. fr. * to last st., m1K, K1.

4th row: Using C4, P to last 2 sts., P2tog.

5th row: K2tog., *sl. 1, K2, pssso. Rep. fr. * to end.

6th row: Using MC, *P2, m1P. Rep. fr. * to last 3 sts., P3.

7th row: Using C1, K2tog., K to end.

8th row: P1, *sl. 1, P2, pssso. Rep., fr. * to last 4 sts., sl. 1, P1, P2tog., pssso.

Keeping the sequence of colours correct, rep. 3rd–6th rows inclusive from the *original* pattern rows, then rep. 1st–6th rows inclusive of the same instructions twice more.

Break off all colours except C3 and MC.

Shape Shoulder

1st row: Using C3, K to last 9 sts., turn.

2nd row: P1, *sl. 1, P2, pssso. Rep. fr. * to end. Break off C1.

3rd row: Using MC, *K2, m1K. Rep. fr. * to last 16 sts., turn.

4th row: P to end.

Cast off knitwise all across.

Back

Using 2.75 mm/12 needles and MC, cast on 110 sts.

Proceed as for the front up to beginning of armhole shaping.

Shape Armholes

Work as for the front until armhole shaping is complete and there are 91 sts. remaining.



The back of the jumper continues the attractive coloured stitch pattern.

Keeping the sequence of colours correct, rep. 1st–6th rows inclusive of the *original* pattern rows, 3 times.

Break off C4 and C2.

Divide for Back Opening

Next row: Using C1, K46. Slip remaining sts. onto holder, turn.

Proceed on first set of sts. for right half back

Keeping the sequence of colours correct and rejoining colours as needed, rep. 2nd–6th rows inclusive of pattern rows, then rep. 1st–6th rows inclusive of the same instructions 5 times more.

Break off all colours except C3.

Next row: Using C3, K to end.

Shape Left Shoulder

As instructions for left shoulder of FRONT:

1st row: P1, *sl. 1, P2, pssso. Rep. fr. * to last 9 sts., break off C3, turn.

2nd row: Using MC, *K2, m1K. Rep. fr. * to last st., K1.

3rd row: Continuing with MC, P to last 20 sts., turn.

4th row: K to end.

Cast off purlwise all across.

Slip 45 sts. fr. safety pin onto 3.5 mm needle with the point at centre, join on C3 and cast on 1 st. (46 sts.).

Left Back

Keeping the sequence of colours correct and rejoining colours as needed, rep. 1st–6th rows inclusive of pattern rows 6 times.

Break off all colours except C3 and MC.

Shape Right Shoulder

As instructions for right shoulder of FRONT:

1st row: Using C3, K to last 9 sts., turn.

2nd row: P1, *sl. 1, P2, pssso. Rep. fr. * to end. Break off C3.

3rd row: Using MC, *K2, m1K. Rep. fr. * to last 16 sts., turn.

4th row: P to end.

Replacing the 'missing' sts. as before with m1K, as needed, cast off all sts.

Sleeves

Using 3 mm/11 needles and MC, cast on 82 sts.

Work rib in K1, P1 for 2.5 cm (1 inches).

Change to 3.5 mm needles and rep. 1st–12th rows inclusive of pattern rows as worked above ribbing on the front.

Now rep. rows 1–36 inclusive of *increase* rows as worked on the front (94 sts. on needle).

Rep. 1st–6th rows inclusive of the *original* pattern, as worked on the front. Break off all colours except MC.

Shape Top

Rejoin colours as needed.

1st row: Continuing with MC, cast off 3 sts., then using C3, K to end.

2nd row: Using C3, cast off 3 sts., the st. on RHN counting as P1, *sl. 1, P2, pssso. Rep. fr.* to end.

Now rep. 3rd–12th rows inclusive of instructions for the armhole shaping on the front (70 sts. remaining) as follows:

3rd row: Using MC, K2tog., *m1K, K2. Rep. fr.* to last st., K1.

4th row: Using C4, P2tog., P to last 2 sts., P2tog.

5th row: K2tog., *sl. 1, K2, pssso. Rep. fr. * to last 4 sts., sl. 1, K1, K2tog., pssso.

6th row: Using MC, P2tog., *m1P, P2. Rep. fr. * to last st., P1.

7th row: Using C1, K2tog., K to last 2 sts., K2tog.

8th row: P2tog., *sl. 1, P2, pssso. Rep. fr. * to last 4 sts., sl. 1, P1, P2tog., pssso.

9th row: Using MC, K2tog., *m1K, K2. Rep. fr. * to last st., K1.

10th row: Using C2, P2tog., P to last 2 sts., P2tog.

11th row: K2tog., *sl. 1, K2, pssso. Rep. fr. * to last 4 sts., sl. 1, K1, K2tog., pssso.

12th row: Using MC, *P2, m1P. Rep. fr. * to last st., P1.

The armhole shaping is now completed (91 sts.).

Keeping the sequence of colours correct, rep. 1st–6th rows inclusive of the *original* pattern as follows 8 times:

1st row: Join in C1 (pink), K.

2nd row: P1, *sl. 1p, P2, pssso. Rep. fr. * to end.

3rd row: Using MC, *K2, m1K. Rep. fr. * to last st., K1.

4th row: P.

5th row: K1, *sl. 1p, K2, pssso. Rep. fr. * to end.

6th row: Using MC, *P2, m1P. Rep. fr. * to last st., P1.

Break off all colours except C3.

Proceed as follows, rejoining correct colours as needed.

1st row: Using C3, cast off 3 sts., K to end.

2nd row: Cast off 3 sts., the st. on RHN counting as P1, *sl. 1, P2, pssso. Rep. fr. * to last 3 sts., P3.

3rd row: Using MC, cast off 3 sts., K foll. st., there now being 2 sts. on RHN. *m1K, K2. Rep. fr. * to last st., m1K, K1.

4th row: Using C4, cast off 3 sts., P to end.

5th row: Cast off 3 sts., the st. on RHN counting as K1, *sl. 1, K2, pssso. Rep. fr. * to last 3 sts., K3.

6th row: Using MC, cast off 3 sts., P foll. st., *m1P, P2. Rep. fr. * to last st., m1P, P1.

Keeping the sequence of colours correct, rep. last 6 rows once more (34 sts. remaining).

Using MC, cast off knitwise.

Work the second sleeve in the same way.

Neckband

Join the shoulders of the back to same number of sts. on the front, leaving the remainder of the back free for the neck.

With RSF and using 3 mm/11 needles, join MC to extreme edge of the left side back opening and knit up 41 sts. round the left side neck to the sts. left on the safety pin. Slip 15 sts. fr. safety pin onto 3 mm/11 needle and, using needle holding 41 sts., K across these 15 sts. Knit up 41 sts. along the right side neck, finishing at right side opening (115 sts. now on needle). **Next row:** P to end.



The neckband continues the stitch pattern and includes a 'lining', making this a most unusual and pretty collar.



The addition of two bow tabs of slightly different sizes gives an extra decorative detail to this delightful jumper.

Starting with C3 and keeping the sequence of colours correct, rep. 6 pattern rows twice. Break off all colours except MC (*the original pattern suggested C3, and any of the colours can be used if preferred*).

Proceed in st.st. for 10 rows.

Cast off loosely.

The Bow Tabs

The original pattern made these in C3 and C4 (blue and red). The first is the smaller of the two tabs, so you can choose whichever contrasts you prefer, with the smaller tab to be placed on top of the larger.

Using 3 mm/11 needles and C3, cast on 13 sts.

1st row: Working into the back of the sts. on first row only, K1, *P1, K1. Rep. fr. * to end.

2nd row: P1, *K1, P1. Rep. fr. * to end.

3rd row: K1, *P1, K1. Rep. fr. * to end.

4th row: As 2nd row.

5th row: K1, (P1, K1) twice, P3tog., (K1, P1) twice, K1.

6th–8th rows: Rep. 2nd and 3rd rows, then rep. 2nd row.

9th row: (K1, P1) twice, K3tog., (P1, K1) twice.

10th–12th rows: As rows 6–8 inclusive.

13th row: K1, P1, K1, P3tog., K1, P1, K1.

14th–16th rows: As rows 6–8 inclusive (*see below for larger tab).

17th row: K1, P1, K1 (P1, K1, P1 into next st.), K1, P1, K1.

18th–20th rows: As rows 6–8 inclusive.

21st row: (K1, P1) twice, (K1, P1, K1 into next st.), (P1, K1) twice.

22nd–24th rows: As rows 6–8 inclusive.

25th row: K1, (P1, K1) twice, (P1, K1, P1 into next st.), (K1, P1) twice, K1.

26th–28th rows: As rows 6–8 inclusive. Cast off in rib.

Using C4, make a second, slightly larger tab, working 7 rows between last dec. at * and 1st inc. instead of 3 rows.

Making Up

Pressing is optional, as this tends to flatten out the stitch texture. Remember never to press ribbing.

Turn over the sections of the neckband knitted in C3 onto the WS and stitch the cast-off edge along the base.

Using the crochet hook and MC, work a row of dc along right side back opening and along the edge of the neckband, working through the double fold of the neckband; turn and work 6 button loops (or for the number of buttons required), equally spaced along the previous row of dc.

Work 1 row of dc along left side back opening in the same way.

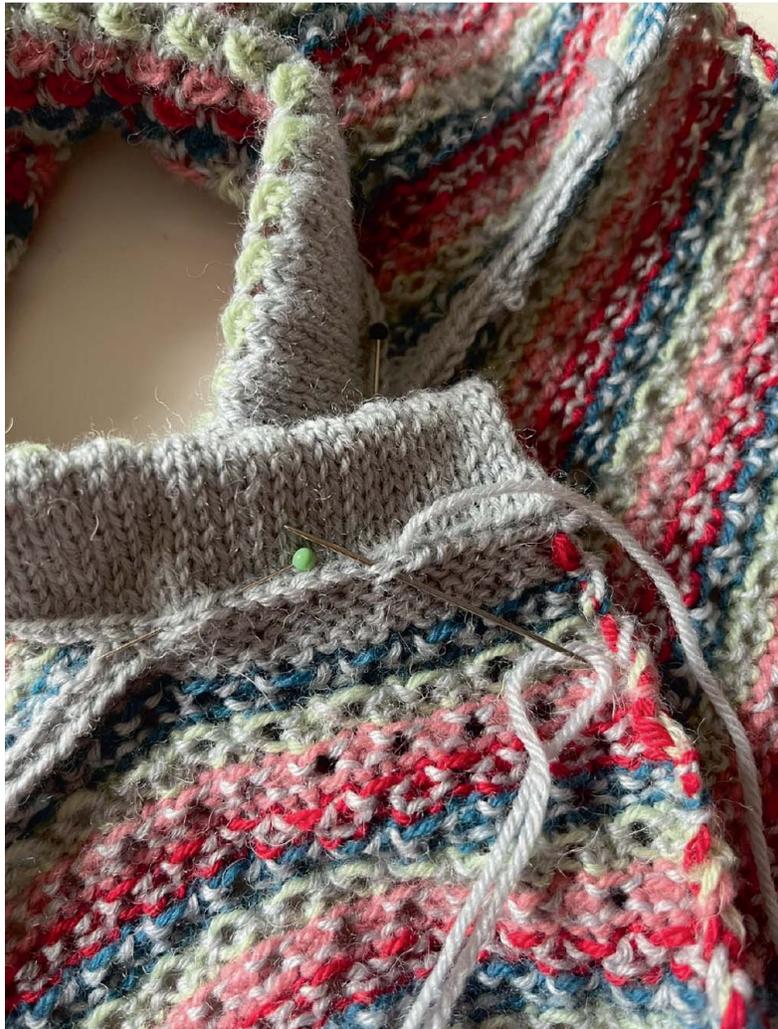
Join Side and Sleeve Seams

Stitch the sleeves into position, matching the stripes with those on the main part of the work and gathering the top of the sleeve to fit the armhole.

Attach the buttons on to the left side back opening to correspond with the button loops.

For optional shoulder pads, see [Chapter 3](#); the crescent pads are the best fit for the sleeves of this design.

Mark the centre front of the neckband and thread the C3 bow tab through the 2 holes made by the pattern, then thread the C4 tab in same way on top of C3 tab, as illustrated.



The extra length knitted in stocking stitch is folded over and sewn to the inside to keep the shape of the collar.



The hem is stitched neatly into place to complete the collar.



Little vintage buttons are added in a complementary colour to finish the back closure.



The coloured tabs are threaded easily through spaces in the stitches at the centre of the collar to look like a neat bow.



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ECONOMY JUMPER



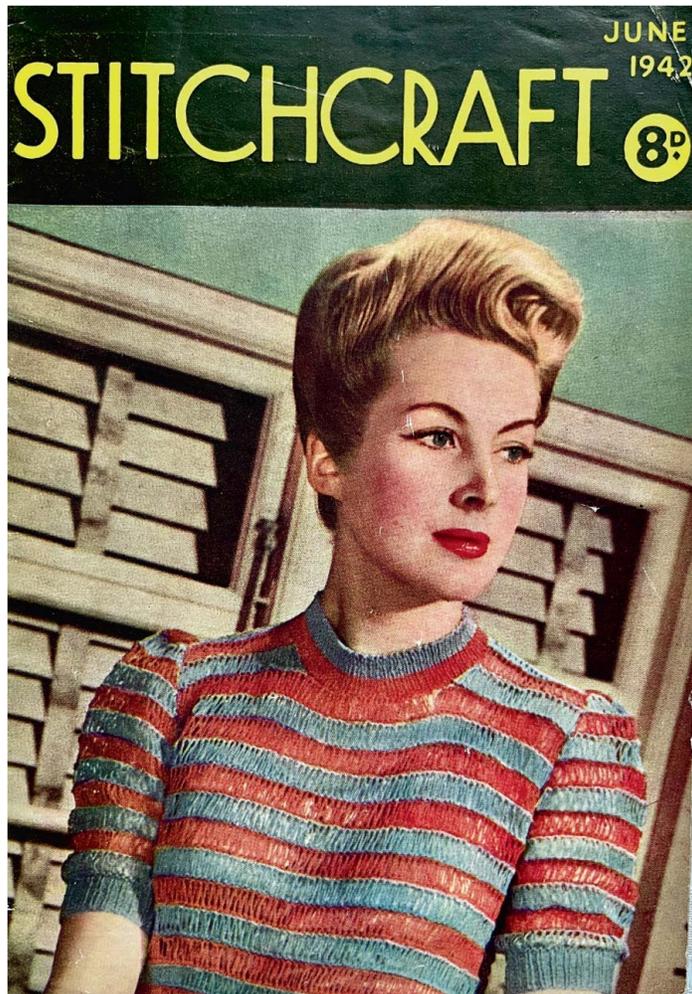
The finer the yarn, the further it will go, and for this reason, the very fine 2 ply yarn was favoured by knitters during the 1940s and on into the early 1950s. This was often knitted on larger needles than usual in order to make it go even further, but this does not flow very easily as the yarn tightens over the needles, making it harder to work. In times of need, though, it was a means to an end.



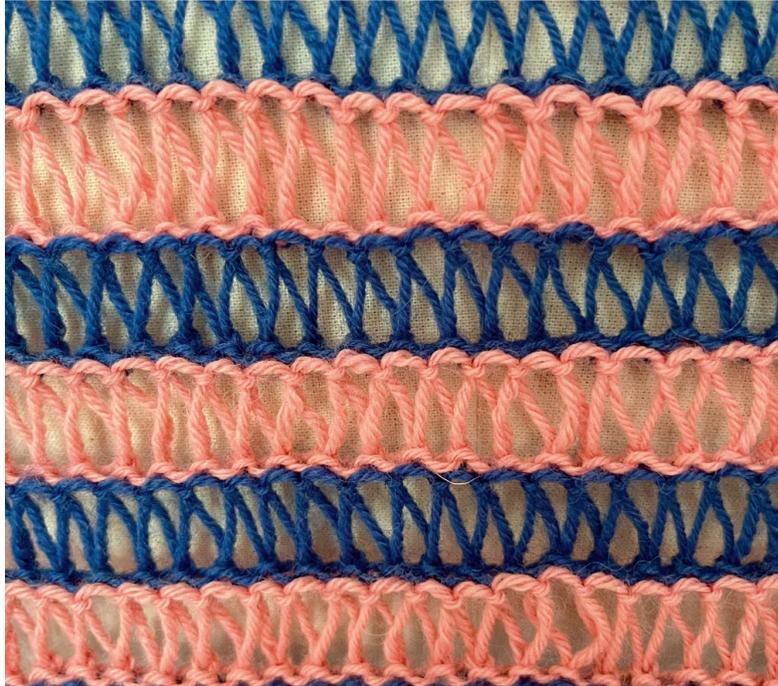
The elongated stitch pattern used in this *Stitchcraft* pattern of June 1942 gives an airy, light feel and, when knitted in the original designated 2 ply yarn, is almost weightless, ideal for summer or just as a pretty jumper. The adapted pattern given below for a modern 4 ply would also work well knitted in a 4 ply cotton for lightweight summer wear, especially as this stitch benefits from the minimum

stretch given by cotton. It really is a most ingenious stitch to use if you have limited quantities, and of course you can make the stripes in as many different colours as you wish! Surprisingly, the entire jumper uses just 200 g (7 oz) of modern 4 ply yarn, so it is easy to see why this stitch was so popular throughout the period of yarn shortage (see [Chapter 1](#)).

Modern 2 ply is even finer than vintage (see [Chapter 3](#)), and this pattern was originally designed for a small size – 81–6 cm (32–4 inches) bust. It could work well if knitted in modern 3 ply (again finer than vintage 3 ply) to give a little more room, though the choice of colours available today in this weight is very limited, often in ranges dedicated to knitting babies' garments in traditional pastel colours. If knitted in a modern 2 ply and following the pattern as given, this garment would not even fit the already small size of the original. An adjusted larger needle size required to match the tension would make this very labour-intensive to knit through the tightness of the yarn on the needles. Some modern lace weight yarns would work well for the effect of this pattern, but check comparative tension to ensure success.



The Economy Jumper on the cover of Stitchcraft magazine of June 1942.



The elongated stitch of the Economy Jumper, with rows of stocking stitch to anchor the loops.



Patons Nimbla yarn was a very fine 2 ply crepe yarn used for the original pattern.



Patons Nimbla 2 ply crepe wool was originally sold in skeins, and this sample is knitted with original vintage yarn, using the same designated needles (2.75 mm/12) and the stitches of the pattern for comparison. It is a much finer yarn than the modern 4 ply used for the model, but the tension is not dissimilar.

The 2 ply yarn originally specified in the *Stitchcraft* pattern was called Nimbla, by Patons and Baldwins, and a sample of how the original yarn looked when knitted up is pictured. It has a subtle crepe twist giving it texture and holds its shape beautifully, but not many modern yarns are offered in this weight with the same crepe twist. With this in mind, the pattern instructions here are for knitting with a modern 4 ply, adapted to achieve the measurements given. This achieves a more generous sizing and a more substantial knitted fabric.

Materials

Modern 4 ply yarn:

- 200 g (7 oz) in total, either 100 g (3.5 oz) of each of 2 contrast colours, or a selection of different colours amounting to the total needed
- The yarns used for knitting the model:
- WYS Signature 4 ply in Juniper 0157 (dark colour)
 - Sirdar Country Classic 4 ply in Coral 956 (light colour)

The model used 110 g (4 oz) of the darker colour and 80 g (3 oz) of the lighter: 80 g (3 oz) of the darker (main) colour was used to knit the front and back (40 g/1.5 oz each side) and 50 g (1.75 oz) for both in the lighter colour (around 25 g/0.9 oz each side). The sleeves took 30 g (1 oz) of each colour for each sleeve.

If preferred, the lighter colour could be introduced into the ribbing at the waist, in the same way as for the collar, to even this out to 100 g (3.5 oz) of each colour.

- 1 pair 3 mm/11 needles
- 1 pair 2.75 mm/12 needles
- One 8 mm needle (for casting off loosely)

Measurements

- To fit size: 86–91 cm (34–6 inches) bust (48 cm/19 in across)
- Sleeve seam: 12.5 cm (5 inches)
- Length from top of shoulders: 47 cm (18.5 inches)

Tension

- 20 sts. to 10 cm (4 inches) on 3 mm/11 needles measured over pattern
- To achieve the measurements given above, each band of elongated stitches closed with the knit rows at top and bottom should measure 2 cm (0.75 inches) in height

Stitch Pattern

- Cast on any number of sts. as needed
- 4 rows, each st. creates a long stitch on 3rd row

1st row and 2nd rows: K.

3rd row: Use both colours together to make first st. only (to carry both colours up the side neatly), insert needle into stitch as if to knit, wind wool 3 times round needle instead of once, and finish stitch as usual. Continue the row as follows: *insert needle in next st. and wind wool 4 times round needle loosely but evenly, finish as a K st. as usual; rep. fr. * to last st., wind wool 3 times round needle for last st. *(wool is wound round 3 instead of 4 times in first and last st. to ensure a neat edge).*

4th row: K, working each st. into first of the 4 loops from previous row as one st., letting the extra loops drop from the needle. *(Try to avoid knitting this row too loosely, as this stitch pattern naturally stretches.)*

The 3rd row



Step 1: Create a drop st. by winding the wool around the needle 4 times (instead of the usual once) but only 3 times for the first and last st. of the row, using both colours together for the first st. so that the yarn is neatly carried along the side.



Step 2: Work the st. as knit in the usual way over the looped yarn on the RHN.

Back

With 3 mm/11 needles and dark contrast, cast on 100 sts. and work 10 cm (4 inches) in K1, P1 rib.

Change down to 2.75 mm/12 needles (*this may seem counterintuitive, but this stitch creates a much larger fabric than*

normal, so a smaller needle, as well as decreasing the number of stitches worked, is essential to obtain shaping and size).

Begin pattern:

1st row: K2tog., K2, *(K2tog., K3) rep. fr. * to last 4 sts., K2, K2tog. (79 sts.).

2nd row: K.

Now start pattern:

1st and 2nd rows: K.

3rd row: Insert needle into st. as if to knit, wind wool 3 times round needle instead of once, and finish st. as usual; * insert needle in next st. and wind wool 4 times round needle loosely but evenly, finish as a K st. as usual; rep. fr. * to last st., wind wool 3 times round needle for last st. (*Wool is wound round 3 instead of 4 times in first and last st. to prevent a loose edge.*)

4th row: K, working each st. into first of the 4 loops from previous row as one st., letting the extra loops drop from the needle.

These 4 rows form the pattern.



The back of the Economy Jumper.

Join in light contrast and use both colours together to make first st. only (to carry both colours up the side neatly).

Continue in pattern, changing colours after each pattern until back measures 20.5 cm (8 inches), finishing with 6th stripe. Work should measure 25.5 cm (10 inches) if worked on 3 mm/11 needles.

Continue working in pattern until side edge measures 30.5 cm (12 inches) unstretched (13th stripe complete).

Shape Armholes

Cast off 4 sts. at beg. of next 2 rows, then dec. by working first 2 sts. and last 2 sts. tog. as one, even on 3rd rows, at each end of next and every alternate row until 59 sts. remain.

Work straight until back measures 47 cm (18.5 inches) unstretched (23 stripes), ending with a 3rd pattern row.

Using the 8 mm needle (*to maintain the stretch of the stitches*) cast off 16 sts. loosely at beg. of next 2 rows using the darker yarn, changing back to 3 mm/11 needles to complete the row on remaining sts. on each row. Leave the remaining 27 sts. to a stitch holder or spare needle.

Front

Work as for back until work measures 40.5 cm (16 inches) unstretched (19 stripes).

Work 20 sts. in pattern, sl. next 19 sts. onto a holder, pattern to end.

Work on last 20 sts., dec. at neck edge on every row until 16 sts. remain.

When working 3rd patt. rows, wind yarn 3 times round needle and work last 2 sts. tog. No dec. on 4th rows, which are worked as before (K into each looped st.).

Work straight until front is same length as back. Cast off remaining sts. very loosely using 8 mm needle.

Return to remaining 20 sts. and work to correspond with first side.

Sleeves

With 3 mm/11 needles and light colour, cast on 80 sts., and work 4 cm (1.5 inches) in K1, P1 rib.

Change down to smaller 2.75 mm/12 needles and work dec. row as follows:

Dec. row: K2, K2tog. to last 2 sts., K2 (42 sts.).

Next row: K.

Now continue in patt. starting with a first patt. row and completing first stripe in light colour.

Change to darker colour and start inc. 1 st. at each end of every first pattern row following (first row of every colour change) until there are 50 sts. on the needle in a K row at the end of a colour stripe.

Complete the 6th stripe (in the darker colour). Work measures 14 cm (5.5 inches).



The open-work drop stitch of the Economy Jumper means it uses considerably less yarn than a jumper of the same size and shape in a stocking stitch or other patterned stitch.



The sleeve tops are gathered by working two stitches together across the row, which is much easier than gathering the very open stitches separately.

You can add stripes here for a longer length sleeve but remember to end with a dark-colour stripe to match the body sections when these are joined together with the sleeves.

Shape Top

Dec. 1 st. at each end of next and every alternate row until 26 sts. remain, working 2 sts. tog. at ends of each 3rd row.

Cont. straight until 14th stripe is complete (in the darker colour).

Next row: With darker colour, K2tog. across the row.

Cast off (*this has the effect of gathering the top of the sleeve most effectively, which is not so easy across the loop stitches if not drawn together in this way*).

Neckband

This can be worked in the round on 4 needles (as in the original pattern) or on a circular needle, or, if preferred, on 2 needles by only joining the right shoulder before working (see *below* for instructions for working on 2 needles).



The neckband is worked in the two colours of the jumper, making both go a little further.



The left shoulder opening is finished with little vintage buttons in a matching colour.

Working in the Round

Join shoulder seams: Using 4 x double-pointed or one circular 2.75 mm/12 needle(s), with front of work facing and dark contrast, pick up and knit 116 sts. round neck edge.

Work 2 cm (0.75 inches) in K1, P1 rib.

Change to light contrast and work another 2 cm (0.75 inches).

Cast off loosely in rib using 8 mm needle.

Working Flat

Join right shoulder seam: Using 3 mm/11 needles, with front of work facing and dark contrast, starting at top of left shoulder, pick up and K 63 sts. round front neck edge and the 27 sts. left on a stitch holder for the top BACK neck edge (90 sts.).

Work 2 cm (0.75 inches) in K1, P1 rib.

Change to light contrast and work another 2 cm (0.75 inches).

Cast off loosely in rib using 8 mm needle.

Finish Left Shoulder Opening for Button Bands

With RSF of back shoulder, using 2.75 mm/12 needles, pick up and K 28 sts. starting with 4 sts. of lighter colour to match neckband then continuing in darker colour. Work 6 rows in garter st. (all K rows) continuing in the 2 colours as set, then cast off loosely in those colours.



The Stitchcraft pattern includes a black-and-white photograph of the finished garment.

With RSF of front shoulder, using 2.75 mm/12 needles and darker colour, pick up and K 28 sts., (24 sts. in darker and last 4 sts. in lighter colour to match neckband).

Work 3 rows K then make buttonholes as follows:

Buttonhole row: In darker colour K4, (cast off 2 sts., K6) twice, cast off 2 sts., in lighter colour K4 last sts.

Next row: Cast on 2 sts. over the cast-off sts. of previous row to create 3 buttonholes.
Cast off all sts.

Sew left shoulder of front and back together for 12 mm (0.5 inches) from shoulder edge, overlapping the front buttonhole band over the back shoulder for 12 mm (0.5 inches) from sleeve end.

Making up

Do not press.

Sew together side and sleeve seams.

Insert sleeves, gathering any additional fullness to top of shoulder.



The Economy Jumper.

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FEATHER AND FAN JUMPER



'This is a real coupon-saver, as any oddments of wool can be used for it, provided their total weight is 4 ounces.'



Most knitting designer brands of the 1940s created their own variation on the traditional feather and fan stitch for garments, with patterns for jumpers or cardigans, and sometimes scarves, appearing in leaflets and magazines, and it is still a favourite today. The pattern given below was inspired by a combination of the best of the many patterns of the time, most especially the one that appeared

in the popular *Home Notes* magazine of 16 February 1946, at the height of the wool shortages. The original uses a 2 ply yarn for even greater economy (adapted here to a modern 4 ply yarn), and had five colours.



The February 1946 issue of *Home Notes* magazine featured this feather stitch pattern.



The West Yorkshire Spinners Spice Rack collection of colours in their Signature 4 ply range, used to recreate the model.

The pattern also suggests a three-colour version ‘or several “rainbow” colours if you prefer’, and the model has been knitted using a dark brown as a main colour with four contrasts in warm autumnal spice colours.

Feather and fan stitch has always been a most popular choice for the movement it brings with the rise and fall of rows. Of the four rows creating the pattern, only one has the stitch pattern of decreasing and increasing, but this is enough to create the wave-like movement across the stitches. The introduction of a purl row to the right side adds texture (see [Chapter 1](#)) and support to the rows.

The pattern is pleasing knitted in one colour for its texture alone, but when more colours are brought together it takes on a life of its

own.



Sirdar leaflet 1140 from the 1940s for a jumper in feather and fan stitch.



The Feather and Fan Jumper in autumnal colours.

Materials

Modern 4 ply yarn:

- 330 g (12 oz) total in a selection of colours, of which 2 x 50 g (1.75 oz) in one colour for ribbing and as a 'key' colour used throughout for accent rows.
- 100 g (3.5 oz) MC for ribbing and accent colour (model used Sirdar Country Classics 4 ply in Chocolate 954)

Model used WYS Signature 4 ply from their Spice Rack collection in 4 contrast colours:

- 50 g (1.75 oz) C1 (Turmeric 630)
- 60 g (2 oz) C2 (Cardamom 351)
- 60 g (2 oz) C3 (Butterscotch 240)

- 60 g (2 oz) C4 (Nutmeg 358)
- 1 pair 3 mm/11 needles
- 1 pair 3.75 mm/9 needles
- One 3 mm/11 crochet hook
- 1 stitch holder or spare needle

Measurements

- To fit size 107–112 cm (42–4 inches) bust (see [Chapter 2](#) for other sizes)
- Length: 53.5 cm (21 inches)
- Sleeve seam: 16.5 cm (6.5 inches)

Tension

- 28 sts. to 10 cm (4 inches) on 3.25 mm/10 needles measured over st.st
- 26 sts. to 10 cm (4 inches) on 3.75 mm/9 needles measured over patt.

Stitch Pattern

- Cast on an even number of stitches in multiples of 18 sts. plus 2 (for 1 edge st. at each end).
- The pattern repeat is 18 sts., with half a repeat of 9 sts. at each end to centre the pattern.
- Worked on 4 rows (one row has pattern stitch):

1st row: K.

2nd row: P.

3rd row: K1, (P2tog.) 3 times, *(P1, yrn) 6 times (P2tog.) 6 times. Rep. fr. * to last st., K1.

4th row: P.

Increases or decreases in sizing will be 18 sts. at a time for one full pattern repeat (see [Chapter 2](#)).



The feather and fan stitch in detail, showing the movement created by the pattern.

Many Colours Make Many Ends

Each colour change creates ends which need to be dealt with as neatly as possible. Weaving them in as you go is effective, but not so practicable with lace stitch patterns such as this one, where ends can show through. The best method for lacy patterns is to carry the colours along at the side of the work by twisting them at the start of each row until it is their 'turn' to be knitted. This will mean a few tangles as the yarns twist round each other, but it eliminates the highly time-consuming and fiddly task of sewing in the many ends left at the end of the work (see [Chapter 3](#), Finishing Touches).

Back

Using 3 mm/11 needles and MC, cast on 126 sts.

Work in K1, P1 rib for 9.5 cm (3.75 inches) ending with a WS row.

Inc. row: WSF.

In this way, the garment has straight sides, but the complications of adding into the lace pattern with increased stitches is eliminated.

Change to 3.75 mm/9 needles

With MC (dark brown in the model) K1, (P2tog.) 3 times, *(P1, yrn) 6 times (P2tog.) 6 times. Rep. fr. * to last st., K1.

Next row: P.

Begin pattern:

1st row: Change to C1 (orange in the model), K.

2nd row: P.

3rd row: K1, (P2tog.) 3 times, *(P1, yrn) 6 times, (P2tog.) 6 times. Rep. fr. * to last st., K1.

4th row: P.

Continuing with C1, rep. these 4 rows twice more, then rep. 1st row.

Change to MC and work 2nd and 3rd rows.

Change to C2 (green in the model) and work 4th row. Rep. the 4 pattern rows 3 times, then rep. 1st row.

Change to MC and work 2nd and 3rd rows.

Change to C3 (yellow in the model) and work 4th row. Rep. the 4 pattern rows 3 times, then rep. 1st row.

Change to MC and work 1st and 2nd rows.

Change to C4 (rust in the model) and work 4th row. Rep. the 4 pattern rows 3 times, then rep. 1st row.

These 4 rows form the pattern. The colour changes are divided by 2 rows of MC (dark brown) at 2nd row and 3rd row, starting each new colour band at 4th row of the pattern, then repeating the 4 rows of the pattern 3 times, then ending with a repeat of the 1st row (completing 14 rows of each CC). This creates the accented contrast row in MC between each colour band.

You can make the colour changes as often or as little as you wish to create a varied effect.

Cont. in patt. until work measures 32 cm (12.5 inches) from the beginning, ending with a 2nd row of pattern.

Shape Armhole

Keeping the continuity of the pattern, cast off 18 sts. at the beginning of the next 2 rows (110 sts.).

This creates a square armhole, where the sleeve will easily adapt into the shape, and by decreasing one whole pattern from either side, the need to integrate the decreases into the lace pattern is eliminated.

Cont. in patt. until armhole measures 20 cm (8 inches) from cast-off sts. at beg. of armhole shaping.

Shape Shoulders

Cast off 10 sts. at beg. of next 4 rows (70 sts.).

Cast off 9 sts. at beg. of next 2 rows.

Transfer remaining 52 sts, to a holder or spare needle (for back neckband).

Front

Work as given for the back, completing armhole shapings (110 sts. remain).

Cont. in patt. without further shaping until armholes measure 15 cm (6 inches), ending with a 4th row of pattern (*in the model, this is worked in C4 after the first repeat of the 4-row pattern*).

Shape Neck

Starting with 1st row of next pattern repeat, K 44 sts. K2tog. Turn and work on these 45 sts. (the remaining sts. can be left on the same needle, or can be transferred to a holder or spare needle).

1st row: K2tog., P to end of row.

2nd row: K1, (P2tog.) 3 times, (P1, yrn) 6 times, (P2tog.) 6 times, (P1, yrn) 6 times (P2tog.) 4 times, P4, K1.

3rd row: K2tog., P to end of row.

4th row: K to last 2 sts., K2tog.

5th row: K2tog., P to end of row.

6th row: K1, *(P2tog.) 3 times, (P1, yrn) 6 times, (P2tog.) 3 times, rep. fr. * to last 3 sts., P1, K2tog.

7th row: K to last 2 sts., K2tog.

8th row: K to last 2 sts., K2tog.

9th row: K to last 2 sts., K2tog.

10th row: K1, (P2tog.) 3 times, (P1, yrn) 6 times, (P2tog.) 6 times, (P1, yrn) 5 times, (P2tog.) 3 times.

11th row: K to last 2 sts., K2tog.

12th row: K to last 2 sts., K2tog.

13th row: K2tog., P to end of row.

14th row: K1, (P2tog.) 3 times, (P1, yrn) 6 times, (P2tog.) 6 times, (P1, yrn) 3 times, P2, K2tog.

15th row: K2tog., P to end of row.

16th row: K to last 2 sts., K2tog. (29 sts.).

Work 3 more rows in patt. without further shaping, finishing at shoulder edge.

Shape Shoulder

Cast off 10 sts. and work in patt. to end of row.

Next row: P.

Next row: Cast off 10 sts. and patt. to end.

Next row: P.

Cast off remaining 9 sts.

Return to remaining sts. and slip next 18 sts. onto a holder (*a large safety pin is ideal*).

With RSF, rejoin yarn to remaining 46 sts. and continue as follows:

1st row: K.

2nd row: P to last 2 sts., K2tog.

3rd row: P4, (P2tog.) 4 times, (P1, yrn) 6 times, (P2tog.) 6 times, (P1, yrn) 6 times, (P2tog.) 3 times, K1.

4th row: P to last 2 sts., K2tog.

5th row: K.

6th row: P to last 2 sts., K2tog.

7th row: K2tog., P1, *(P2tog.) 3 times, (P1, yrn) 6 times, (P2tog.) 3 times, rep. fr. * to last st., K1.

8th row: P to last 2 sts., K2tog.

9th row: K.

10th row: P to last 2 sts., K2tog.

11th row: (P2tog.) 3 times, (P1, yrn) 5 times, (P2tog.), 6 times, (P1, yrn) 6 times, (P2tog.) 3 times, K1.

12th row: P to last 2 sts., K2tog.

13th row: K.

14th row: P to last 2 sts., K2tog.

15th row: K2tog., P2, (P1, yrn) 3 times, (P2tog.) 6 times, (P1, yrn) 6 times, (P2tog.) 3 times, K1.

16th row: P to last 2 sts., K2tog.

17th row: K (29 sts.).

Work 4 more rows in patt. without further shaping.

Shape Shoulder

Cast off 10 sts. and work in patt. to end of row.

Next row: P.

Next row: Cast off 10 sts. and work in patt. to end.

Next row: P.

Cast off remaining 9 sts.

Sleeves

Using MC and 3 mm/11 needles, cast on 96 sts.

Work K1, P1 rib for 5 cm (2 inches), inc. at each end of last row (98 sts.).

Change to 3.75 mm/9 needles and proceed in patt.

With MC (dark brown) K4, (P2tog.) 3 times, *(P1, yrn) 6 times (P2tog.) 6 times. Rep. fr. * to last st., K4.

Next row: P.

Begin pattern:

1st row: Change to C4 (rust in the model), K.

2nd row: P.

3rd row: K1, (P2tog.) 3 times, *(P1, yrn) 6 times (P2tog.) 6 times. Rep. fr. * to last st., K1.

4th row: P.

Inc. 1 st. at both ends of every *alternate* row until there are 102 sts., working extra sts. in st.st. at both sides of sleeve (there will be 6 sts. in st.st. on each side on either side of the pattern repeats). Continue in pattern and colour sequence until sleeve measures 16.5 cm (6.5 inches) from beg.

Shape Top

Keeping continuity of the pattern:

Cast off 5 sts. at beg. of next 4 rows, then K2tog. at beg. of every row until 53 sts. remain. Continue in patt. over these sts. until sleeve measures 16 cm (6.25 inches) from beg. of shaping. K2tog. at each end of next 10 rows until 33 sts. remain.

Next row: K1, (K2tog.) to end of row. Cast off.



The sleeve is softly gathered at the top and the accent lines are lined up, giving extra shaping across the shoulders.



The neckband of the jumper is finished in the dark contrast of the main colour.

Neckband

Join right shoulder seam.

With RSF and MC and 3 mm/11 needles, start at top left neck edge and pick up and K 26 sts. down left front, then pick up 18 sts. from safety pin at centre front, then pick up and K 26 sts. along right front, then K across 52 sts. from stitch holder for the back neck (112 sts.).

Work in K1, P1 rib for 2.5 cm (1 inches).

Cast off loosely in rib (*using a needle one size larger for this is helpful*).

Making up

Join left shoulder, side and sleeve seams.

Set sleeves in, matching colour bands, and gathering any extra fullness at the top of the sleeve to fit.



The Feather and Fan Jumper.

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GLADSOME OCCASIONS



‘Start right away to knit this gay little wavy striped jersey and have it ready to wear with your new spring suit. It will partner almost any colour and see you through the summer for tennis, hiking, golf, or other gladsome occasions.’

Each monthly issue of *My Home* magazine featured a fashionable knitting pattern, illustrated in tempting colours. This was a rare treat, as the corresponding knitting leaflets or booklets were invariably printed in only black and white. The April 1948 issue of the magazine included this cheerful jumper with short-or long-sleeve options. The coloured stripes are knitted with textured stitches in two shades of each colour on a neutral background to stand out in contrast. Using a light and dark shade for each colour gives this charming pattern an extra dimension with a subtle visual depth, complemented by the simplicity of its shape and execution.



'Spring's version of the striped jersey'.

The pattern suggests two shades of the same colour for each of green, yellow, pink and blue, as recreated in the model, but any colours can be used as preferred. The stitch pattern is uncomplicated, and fits perfectly into the spirit of the era of making

do, with simple stitches and a delightful result 'with a lively striped pattern'.

The pattern is offered with both short or long sleeves, as in the original.



The pattern was featured in the April 1948 issue of My Home magazine in a full-colour double-page article.



The same pattern appeared in a pattern book by Patons of 1948/9 published in German as Meyers Handarbeits Heft, No. 12.

Materials

Modern 4 ply yarn.

For short sleeves:

- 180 g (6 oz) MC in cream (model used WYS Signature 4 ply in Milk Bottle 0010)
- 25 g (0.9 oz) of each in light and dark of 4 different contrast colours (200 g/7 oz in total); more colours can be used as desired:
 - C1 dark pink (model used Sirdar Country Classic 4 ply in Burgundy 958)
 - C2 light pink (model used Cascade 220 Fingering 4 ply Slate Rose 1061)
 - C3 dark blue (model used WYS Signature 4 ply in Juniper 0157)
 - C4 light blue (model used WYS Signature 4 ply in Cornflower 325)
 - C5 dark yellow (model used Cygnet Truly Wool Rich 4 ply in Mustard 5512)
 - C6 light yellow (model used Cygnet Truly Wool Rich 4 ply in Yellow 2041)
 - C7 dark green (model used King Cole Merino Blend 4 ply Grass 3396)
 - C8 light green (model used WYS Signature 4 ply in Hydrangea 0335)

For long sleeves:

- 250 g (9 oz) of MC in cream (model used WYS Signature 4 ply in Milk Bottle 0010)
- 35 g (1.2 oz) of each of 8 colours as listed for short sleeve version (280 g/10 oz in total)
- 1 pair 2.75 mm/12 needles
- 1 pair 3 mm/11 needles
- 1 pair 3.25 mm/10 needles (3.75 mm/9 needles for larger size)
- One 3 mm crochet hook
- 3 small buttons (optional with a shoulder opening)
- Shoulder pads (optional)

Measurements

- To fit size: 86–91 cm (34–36 inches) bust
- For other sizes see [Chapter 2](#), Simplified Sizing Solution

Note: By using DK weight yarn with 4 mm/8 needles (3 mm/11 needles for ribbing) and following the same instructions, size 107–112 cm (42–4 inches) will be achieved.

Length measured at centre back: 47 cm (18.5 inches), unstretched

Sleeve seam length:

Short sleeve: 14 cm (5.5 inches)

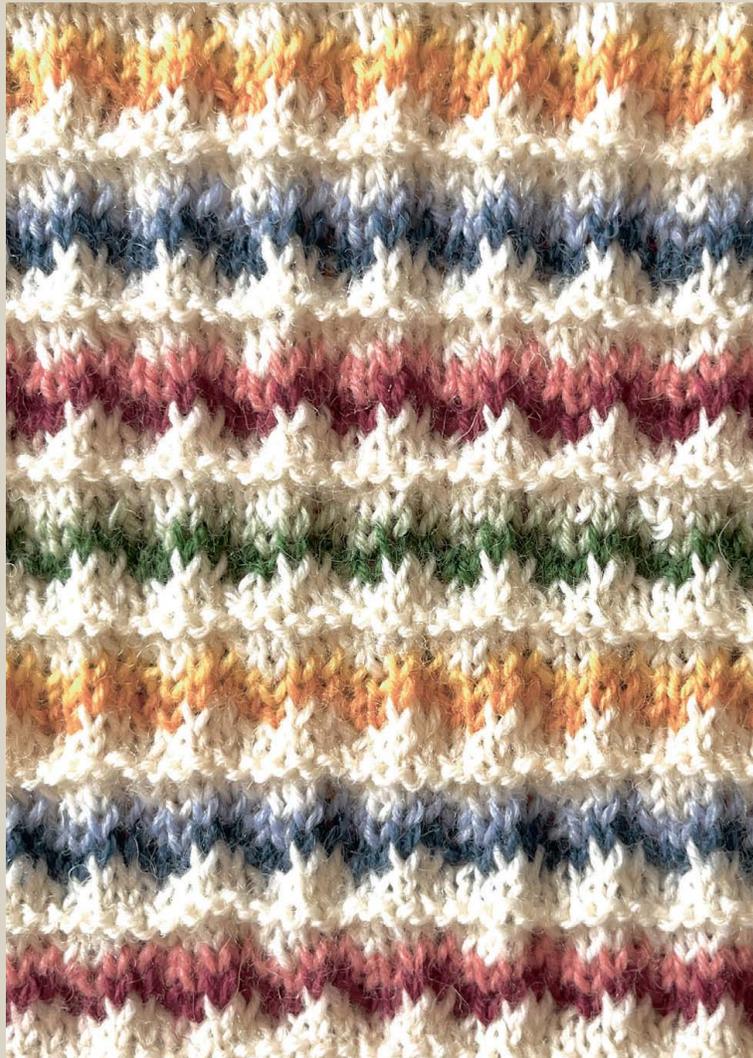
Long sleeve: 47 cm (18.5 inches), or desired length

Tension

28 sts. to 10 cm (4 inches) worked on 3.25 mm/10 needles measured over st.st

Stitch Pattern

- This pattern requires an even number of sts. to be cast on.
- 4 sts. and 10 rows for each colour (in 2 shades of each) + 6 rows in MC



The stitch is very easy to achieve, and the combination of a darker and lighter shade of each coloured stripe adds to the interest of this attractive pattern.

1st row: Using darker shade of one contrast, K2, sl. 2 purlwise across row (see section in [Chapter 1](#) on working slip stitches for the best results).

2nd row: Using darker shade of same contrast as 1st row, P.

3rd and 4th rows: Rep. first 2 rows but using lighter shade of same colour.

5th and 6th rows: Rep. first 2 rows but using MC.

7th, 8th and 9th rows: Using MC, K.

There will now be a ridge on the right side of the work.

10th row: Using MC, P.

Repeat these 10 rows for each separate colour, changing the 2 shades of light and dark every 2 rows, as above.

Dealing with Ends

When changing colours every 2 rows, the colour not needed can be broken off and the ends woven in (see Finishing Touches in [Chapter 3](#)) but *do not break off the main colour*, carrying this along the edge by twisting around each successive contrast.

Knitters will have their own preferred way of dealing with this less desirable side-effect of colour work, but weaving in the cut ends as the rows are knitted is highly recommended, as it then only requires the ends to be trimmed rather than sewing each one in separately.



The neatest way to deal with the many ends that would be generated from the frequent colour changes is to weave these in at the beginning of each row as you go.

Back

With 3 mm/11 needles and MC, cast on 112 sts.
Work 39 rows in K1, P1 rib (or 9 cm/3.5 inches, finishing with WSF).
Change to 3.25 mm/10 needles.
P next row.

Commence working in pattern as follows:

1st row: Using darker shade of C1, K2, sl. 2 purlwise across row.

2nd row: Using darker shade as 1st row, P.

3rd and 4th rows: Rep. first 2 rows but using C2 (lighter shade of same colour).

5th and 6th rows: Rep. first 2 rows but using MC.

Note that increases are always worked in each 8th row of the pattern, working MC rows between coloured stripes, until the total number of stitches are on the needle, as below.



The simple stitch creates a clever wave effect across the colourful stripes of the Gladsome Occasions jumper.

7th, 8th (inc. 1 st. at each end of 8th row only) and 9th rows:
Using MC, K.

There will now be a ridge on the right side of the work

10th row: Using MC, P.

Inc. 1 st. at each end of every following 8th pattern row, working the extra stitches into the pattern and ensuring the sl. sts. are kept in line.

The first repeat of the 1st pattern row (following the first pattern stripe executed in C1) will therefore read:

Using C3 (dark blue in the model), sl. 1, (K2, sl. 2) to last st., K1. Cont. in patt., changing colours in the same sequence of contrasts and shades, increasing 1 st. at each end of every 8th pattern row repeat, until there are 128 sts. on the needle.

If a row finishes on sl. 2, work as sl. 1, K1.

Note to increase the pattern rep. by 1 st. on alternate colours to keep the ripples in line with each successive increase.

Begin each pattern colour stripe K2, sl. 2 then cont. patt. as set for row.

Complete 3 repeats of the 4-colour sequence (ending with third stripe of C8), plus 2 rows in MC (work now measures approximately 30.5 cm/12 inches). Adjust the number of rows for different side seam length as required.

Armhole Shaping

Cast off 9 sts. at the beg. of next 2 rows, then dec. 1 st. at each end of the following 8 rows (94 sts.). This ends with C2 + 2 rows MC = 9 further colour stripes of 10 rows each, finishing with C4 (blue in the model) plus 2 rows MC.

Work 72 rows in pattern without further shaping, ending with a 4th row of a stripe in C2 (light pink in the model).

Shoulder Shaping

Cast off 6 sts. at the beg. of the next 10 rows, then transfer the remaining 34 sts. onto a stitch holder (for neckband).

Finish with the 2 rows of MC following last C2 (pink), then complete the last 4 rows in MC.

Front

Work as for the back until armhole shaping is complete and 94 sts. remain.



The striped colours of the sleeve are designed to match up to the body.

Work 37 more rows, ending with the first row in MC following a stripe in C1 and C2 (pink). The work now measures approximately 9 cm (3.5 inches) from the start of armhole shaping. Now divide the sts. for the shoulders as follows:

K 61 sts. and transfer these onto a st. holder., K to end (these last 33 sts. are for the right shoulder).

Right Front Shoulder and Neck Shaping

To shape the neck, continue in patt. and dec. 1 st. at the neck edge of the next 3 rows (30 sts.).

Cont. straight in patt. until work matches the back to start of shoulder.

To slope the shoulder: cast off 6 sts. at the beg. (arm end) of the next and each foll. 4 alt. rows.

Fasten off.

Left Front Shoulder Shaping

Return to the sts. left earlier on stitch holder, keeping centre 28 sts. on the holder.

Rejoin MC yarn to last 33 sts. and dec. 1 st. at neck end of the next 3 rows (30 sts.).

Work 14 rows straight without further shaping.

To slope the shoulder: work as for right front above.

Neckband

Join right shoulder seam.

With 2.75 mm/12 needles and MC, and with RSF, pick up and K 38 sts. along neck edge from left front shoulder, then across 28 sts. from holder at centre front, then pick up and K 38 sts. along right front neck, then K across 34 sts. from holder for back neck edge (138 sts.).

Work eleven rows in single rib, then cast off loosely in rib (*a size larger needle can be used for this to ensure stretch*).

Sleeves

Short Sleeves

Using MC and 2.75 mm/12 needles, cast on 80 sts.

Work 24 rows in single rib, then continuing with MC, K one row and P one row.

Change to 3.25 mm/10 needles and, continuing in same colour sequence as for the back, beginning with C1, work one complete patt., inc. 1 st. at each end of 8th row as for the back (82 sts.).

Cont. in patt. and inc. 1 st. at each end of *every 4th row* following the first inc., instead of every 8th row, until 5 inc. rows have been worked (92 sts.).

Work 6 rows more in patt., finishing with last row of a stripe in C8 (light green)

Next 2 rows worked in MC as before

Shape sleeve top:

Cont. in patt. and dec. 1 st. at each end of next and 2 following 4th rows, then dec. 1 st. at each end of next 25 alternate rows (36 sts.).

Work one more row, which will finish a stripe in C4 (light blue). Cast off with MC.

Work another sleeve in the same way.



The Gladsome Occasions jumper.

Long Sleeves

Using MC and 2.75 mm/12 needles, cast on 60 sts.

Work 44 rows in single rib.

Change to 3.25 mm/10 needles and work one patt. as for the back (62 sts.) then inc. 1 st. at each end of every 6th row following the 1st inc. row, until fifteen inc. rows have been worked (92 sts.).

Work 22 rows more, finishing with stripe in C8 (light green). More rows may be worked here as needed to increase length, *but the last*

row should be in C8 to match the front and back when seamed together.

Shape the top as for short sleeves.

Making up

The neckline is sufficiently wide to slip over the head without a shoulder opening (as in the model) but this can be included if preferred (see below).

For no shoulder opening, simply join the left shoulder seam.

See Finishing Touches in [Chapter 3](#) for pressing options. For opening at left shoulder:

Join the left shoulder seam for 1.5 cm (0.5") from arm end.

Set the sleeves into the armholes, carefully matching the stripes with those of the main part, gathering and easing the sleeve top to fit the armhole.

Finishing opening at left shoulder:

The pattern was originally finished with press studs as the closure. Work a row of dc crochet along left shoulder edges, creating 3 button loops on the second row of the front shoulder edge (see [Chapter 3](#), Finishing Touches).

Sew 3 buttons onto back shoulder edge to correspond with loops.

Join side and sleeve seams in one line.

The original pattern has a distinctive square shoulder line, which can be achieved by adding shoulder pads. See [Chapter 3](#) for instructions for these – pattern 3 for shell-shaped pads are the best fit for this design.

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HARLEQUIN JACKET



‘Choose vivid shades that contrast well and have buttons to match the lightest colour’



In 1948, when this charming pattern featured in *My Home* magazine, the shortages of precious wool were at their height. Wool continued to be rationed until March 1949 with coupons still in place, and finding enough yarn to make a long-sleeved jersey was not always easy. Gathering two 1 oz balls of four different colours was undoubtedly less challenging than finding eight of one colour. This

cardigan offers a delightful solution, in a lively combination of colours, with texture created by a slip stitch pattern that draws the adjoining colours together. In a variation on this popular stitch, the slip stitch is twisted on each row to add to the textural effect.



The pattern for the Harlequin Jacket appeared in a double-page colour feature in the October issue of My Home magazine in 1948.

The original was made using red, lime, white and green with long sleeves, and the model illustrated is knitted in burgundy, yellow, pink and green. Choose your favourite colours, including one dark and one light contrast to achieve the vibrant striped effect. Using colours that are more tonal and closer together will give a more subtle, blended pattern, but some contrast is recommended to highlight the stitch, as it is too striking (and considerable a task) to remain unnoticed!

The instructions include a short-sleeved version if preferred.

Materials

Modern 4 ply:

- 3 x 50 g (1.75 oz) balls of 4 ply yarn in MC, yellow (model used King Cole Merino Blend 4 ply in Buttercup 3944)
- 2 x 50 g (1.75 oz) balls of 4 ply each of 3 CC:
C1 green (model used King Cole Merino Blend 4 ply in Grass 3396), red in the original
C2 pink (model used Cascade 220 Fingering in Slate Rose 1061), lime green in the original
C3 burgundy (model used King Cole Merino Blend 4 ply in Blackcurrant 3394), white/cream in the original
- 1 pair 3.75 mm/9 needles
- 1 pair 3.25 mm/10 needles
- One 3.75 mm crochet hook (for optional crochet edging)
- 8 buttons (see notes in instructions for adapting to different quantities of buttons)

Measurements

- To fit size: 86–91 cm (34–6 inches) bust (for other sizes, see [Chapter 2](#), Simplified Sizing Solution)
- Length 53.5 cm (21 inches)
- Long sleeve seam length: 46 cm (18 inches)
- Short sleeve seam length: 14 cm (5.5 inches)

Tension

- Standard 4 ply tension: 28 sts. to 10 cm (4 inches) over st.st on 3.25 mm/10 needles
- Each 8-stitch repeat of this pattern = 2 cm (0.75 inches) worked on 3.75 mm/9 needles
- 3 repeats of the pattern = 6.5 cm (2.5 inches) width on 3.75 mm/9 needles, unstretched

Stitch Pattern

- Cast on sts. in multiples of 8 plus 1, each group adding 2 cm (0.75 inches) to the width of the work
- 8 sts. repeated over 6 pattern rows in each colour, using 1 colour each time
- Colour is changed every 6 rows, so a complete pattern of all 4 colours is 24 rows. Rep. the colours in the same sequence throughout.
- '3 in 1' work as follows: P1, K1, P1 all into next st. (always worked on 2nd P row of pattern only)

Note that the first row of pattern decreases the number of stitches, which are then added back in on following rows. Special care is needed on shaping rows of increase

or decrease to maintain the correct number of stitches – which is noted in the instructions for ease of working.



The stitch is a variant of the slipped stitch pattern, which twists the stitch so that it creates a pretty bubble effect over the colours it overlaps.

Back

The first 6 rows of the pattern set up the stitch sequence, but without the contrast sl. st. picked up from the previous row in a contrast colour that will characterise the pattern as it grows.

As there are regular colour changes, the neatest way to contain the different colour yarns is to twist these at the start of each row so that they are carried neatly along the sides, rather than creating many cut ends to be sewn in later (see [Chapter 3](#), Finishing Touches).

With MC (yellow) and 3.75 mm/9 needles, cast on 129 sts.

The edging will have the tendency to curl until it can be pressed after knitting is complete. Alternatively, a few rows of crochet can be worked at the end, as with the other edges, or you can begin the work with 6 rows of garter stitch to give a firmer border.



The back of the Harlequin Jacket, showing how the stitch creates a natural shaping over the body.

Work 1 row K.

1st row: *K1, K3tog., sl. 1 (insert the needle knitwise through the front of the loop on this and every RS row), K3tog. Rep. fr. * to last st., K1 (57 sts.).

Be careful not to draw the wool too tightly across the sl. sts.

2nd row: *P1, 3 inches 1 (P, K, P into same st.) then sl. 1 (insert the needle purlwise into the front loop on this and every WS row, to achieve the twist), 3 inches 1. Rep. Fr. * to last st., P1.

3rd row: K4, *sl. 1, K7. Rep. fr. * to last 5 sts., sl. 1, K4.

4th row: P4, *sl. 1, P7. Rep. fr. * to last K5 sts., sl. 1, P4.

5th row: As 3rd row.

6th row: As 4th row.

7th row: Join in C1 (green) K1, *K3tog., K1, K3tog., sl. 1. Rep. fr. * to last 8 sts., (K3tog., K1) twice.

8th row: P1, *3 inches 1, P1, 3 inches 1, sl. 1. Rep. fr. *, ending last rep. P1 instead of sl. 1 (113 sts.).

9th row: K8, *sl. 1, K7. Rep. fr. * to last st., K1.

10th row: P8, *sl. 1, P7. Rep. fr. * to last st., P1. **11th row:** As 9th row.

12th row: As 10th row.

These 12 rows form the full pattern repeat, using the first 2 colours. Repeat them using the other 2 colours (24 rows in all for all 4 colours to be introduced). This colour sequence is to be repeated throughout.

Work until all 24 rows have been repeated 6 times, plus the first 12 rows once more, finishing when the 7th pattern stripe in C1 (green) has been completed.

The work measures around 34 cm (13.5 inches) from beginning. Break off all colours except C3 (pink).

Shape Armholes

1st row: Cast off 5 sts. K2 (leaving 3 sts. on RHN), *K1, K3tog., sl. 1, K3tog. Rep. fr. * to last 9 sts., K9.

2nd row: Cast off 5 sts., P2, *P1, 3 inches 1, sl. 1, 3 inches 1. Rep. fr. * to last 4 sts., P4.

3rd row: Cast off 5 sts., K1, *sl. 1, K7. Rep. fr. * to end.

4th row: Cast off 5 sts., P1 * sl. 1, P7. Rep. fr. * to last 3 sts., sl. 1, P2.

5th row: Cast off 5 sts., K4 *sl. 1, K7. Rep. fr. * to last 3 sts., sl. 1, K2.

6th row: Cast off 5 sts., P4 *sl. 1, P7. Rep. fr. * to last 6 sts., sl. 1, P5.

7th row: Change to C3, K2, *K3tog., K1, K3tog., sl. 1. Rep. fr. * to last st., K1.

8th row: P2tog., *3 inches 1, P1, 3 inches 1, sl. 1. Rep. fr. *, ending last rep. P2tog. instead of sl. 1 (97 sts.).

Work 9th row to 12th row of patt. as at beg., then work 12 patt. rows 4 times more and then first 6 rows again, finishing in MC (yellow).

Shape Shoulders

1st row: Using C1, cast off 11 sts. and work to last 12 sts., K12.

2nd row: Cast off 11 sts., cont. in patt. as set to end.

Cast off 11 sts. at beg. of next 4 rows.

Cast off rem. 31 sts.

Left Front

With MC and 3.75 mm/9 needles, cast on 73 sts. Work as for back (*including any border rows as preferred*).

Work until all 24 rows have been repeated 6 times, plus the first 12 rows once more, finishing when 7th pattern stripe in C1 (green) has been completed, to match the back.

Break off all colours except C2 (pink).

Shape Armhole

1st row: Using C2 (pink), cast off 5 sts., K2, *K1, K3tog., sl. 1, K3tog. Rep. fr. * to last st., K1.

2nd row: *P1, 3 inches 1, sl. 1, 3 inches 1. Rep. fr. * to last 4 sts., P4.

3rd row: Cast off 5 sts., K1 *sl. 1, K7. Rep. fr. * to last 5 sts., sl. 1, K4.

4th row: P4, *sl. 1, P7. Rep. fr. * to last 3 sts., sl. 1, P2.

5th row: Cast off 5 sts., K4, *sl. 1, K7. Rep. fr. * to last 5 sts., sl. 1, K4.

6th row: P4, *sl. 1, P7. Rep. fr. * to last 6 sts., sl. 1, P5.

7th row: Change to C3 (burgundy). K2tog., *K3tog., K1, K3tog, sl. 1. Rep. fr. * to last 8 sts., (K3tog., K1) twice.

This completes the shaping for the armhole. Cont. straight in patt. as set, as follows:

Work from 8th row to 12th row of patt. as at the beginning of the back.

Work 24 patt. rows more (so that all 4 colours have been worked), then first 9 rows again, finishing with 3rd row of C1 (green).

Shape Neck

1st row: Cast off 10 sts., P5 *sl. 1, P7. Rep. fr. * to last st., P1.

2nd row: K8 *sl. 1, K7. Rep. fr. * to last 7 sts., sl. 1, K6.

3rd row: Cast off 5 sts., *sl. 1, P7. Rep. fr. * to last st., P1.

4th row: Change to C2 (pink) *K1, K3 tog., sl.1, K3 tog. Rep. fr. * to last 2 sts., K2tog.

5th row: P1, K and P into next st., sl.1, 3 inches 1, *P1, 3 inches 1, sl. 1, 3 inches 1. Rep. fr. * to last st., P1.

6th row: K4, *sl. 1, K7. Rep. fr. * to last 4 sts., sl. 1, K1, K2tog.

7th row: P2tog., *sl. 1, P7. Rep. fr. * to last 5 sts., sl. 1, P4.

8th row: K4, *sl. 1, K7. Rep. fr. * to last 2 sts., K2tog.

9th row: P2tog., P6 *sl. 1, P7. Rep. fr. * to last 5 sts., sl. 1, P4. Break off C2.

10th row: Change to C3, K1, *K3tog., K1, K3tog., sl. 1. Rep. fr. * to last 3 sts., K1, K2tog.

11th row: P2tog., sl. 1, *3 inches 1, P1, 3 inches 1, sl. 1. Rep. fr. *, ending last rep. with P1 instead of sl. 1.

12th row: K8 *sl. 1, K7. Rep. fr. * to last 2 sts., K2tog. (33 sts.).

Now work fr. 10th to 12th patt. row (inc.) as for beg. of back. Break off C3.

Then work first 6 patt. rows (using MC) once more. Break off M and join in C1.

Shoulder Shaping

Cast off 11 sts. at beg. of next row and foll. 2 alt. rows. Fasten off.

Right Front

With MC and 3.75 mm/9 needles cast on 73 sts. Work as for back (*including any border rows as preferred*).

Cont. in patt. until right front matches left front to beginning of armhole shaping, finishing with C1.

Shape Armhole

1st row: Using C2, *K1, K3tog., sl. 1, K3tog. Rep. fr. * to last 9 sts., K9.

2nd row: Cast off 5 sts., P2, *P1, 3 inches 1, sl. 1, 3 inches 1. Rep. fr. * to last st., P1.

3rd row: K4, *sl. 1, K7. Rep. fr. * to end.

4th row: Cast off 5 sts., P1 *sl. 1, P7. Rep. fr. * to last 5 sts., sl. 1, P4.

5th row: K4, *sl. 1, K7. Rep. fr. * to last 3 sts., sl. 1, K2.

6th row: Cast off 5 sts., P4, *sl. 1, P7. Rep. fr. * to last 5 sts., sl. 1, P4.

7th row: Change to C3 (burgundy), K1 *K3tog., K1, K3tog., sl. 1. Rep. fr. * to last st., K1.

8th row: P2tog., * 3 inches 1, P1, 3 inches 1, sl. 1. Rep. fr. *, ending last rep. P1 instead of sl. 1 (57 sts.).

Work 9th to 12th rows (inclusive) of straight pattern as for the back.

Work 24 patt. rows once more, then the first 10 rows again, finishing with 4th row of C1 (green).

Shape Neck

1st row: Cast off 10 sts., K5 *sl. 1, K7. Rep. fr. * to last st., K1.

2nd row: P8, *sl. 1, P7. Rep. fr. * to last 7 sts., sl. 1, P6. Break off C1.

3rd row: Change to C2. Cast off 5 sts., *K1, K3tog., sl. 1, K3tog. Rep. fr. * to last st., K1.

4th row: *P1, 3 inches 1, sl. 1, 3 inches 1. Rep. fr. * to last 2 sts., P2tog.

5th row: K2tog., K2, *sl. 1, K7. Rep. fr. * to last 5 sts., sl. 1, K4.

6th row: P4, *sl. 1, P7. Rep. fr. * to last 4 sts., sl. 1, P1, P2tog.

7th row: K2tog., *sl. 1, K7. Rep. fr. * to last 5 sts., sl. 1, K4.

8th row: P4, *sl. 1, P7. Rep. fr. * to last 2 sts., P2tog.

9th row: With C3, K2tog., K2, sl. 1, *K3tog., K1, K3tog, sl. 1. Rep. fr. * to last 8 sts., (K3tog., K1) twice.

10th row: P1, *3 inches 1, P1, 3 inches 1, sl. 1. Rep. fr. * to last 3 sts., P1, P2tog.

11th row: K2tog., *sl. 1, K7. Rep. fr. * to last st., K1.

12th row: P8, *sl. 1, P7. Rep. fr. * to last 2 sts., P2tog. (33 sts.).

Work 9th and 10th rows of main patt. for back then rep. first 6 patt. rows.

Shape Shoulder

Work the '3 inches 1' of the patt. as set to keep stitch number correct:

Next row: Patt. to last 12 sts., K12.

Next row: Cast off 11 sts., P1, 3 inches 1, (sl. 1, 3 inches 1, P1) twice, P1 (22 sts.).

Cont. as set, casting off 11 sts. to finish.

Sleeves

Long Sleeves

With MC and 3 mm/11 needles, cast on 57 sts.

Work 10 rows of simple rib (K1, P1) in following sequence:

2 rows MC, 2 rows C3, 2 rows C2, 2 rows C1, 2 rows MC (*the colour sequence is deliberately reversed here in order to match button band and neck borders*).

Change to 3.75 mm/9 needles and, starting with MC, work first 6 rows of patt. as for the back.

Change to C1 and inc. 1 st. at both ends of next row and every foll. 6th row (that is, the first row of each colour change) until there are 105 sts.

Work extra sts. of increases as st.st until there are sufficient new sts. to work in patt. (always ensure the correct number of sts. are on the needle after each increase).

Cont. until 9th pattern repeat of C1 has been completed (= 8 full repeats of 24-row colour sequence, plus first 12 rows once more) to finish on same colour as the back and front – this is so the coloured stripes will align when the sleeves are sewn in.

Shape the top:

1st row: With C2, K2tog., K2 *sl. 1, K3tog., K1, K3tog. Rep. fr. * to last 5 sts., sl. 1, K2, K2tog.

2nd row: P2tog., P1 *sl. 1, 3 inches 1, P1, 3 inches 1. Rep. fr. * to last 4 sts., sl. 1, P1, P2tog.

3rd–6th rows: Dec. 1 st. at both ends.

7th row: Change to C3 and K2tog., *sl. 1, K3tog., K1, K3tog. Rep. fr. * to last 3 sts., sl. 1, K2tog.

8th row: P2tog., *3 inches 1, P1, 3 inches 1, sl. 1. Rep. fr. *, ending last rep. P2tog. instead of sl. 1.

9th–12th rows: Dec. 1 st. at both ends.

13th row: With MC, K2tog., K2, *K1, K3tog., sl. 1, K3tog. Rep. fr. * to last 5 sts., K3, K2tog.

14th row: P2tog., P1, * P1, 3 inches 1, sl. 1, 3 inches 1. Rep. fr. * to last 4 sts., P2, P2tog.

15th–18th rows: Dec. 1 st. at both ends.

19th row: With C1, K2tog., K1, *K3tog., sl. 1, K3tog, K1. Rep. fr. * to last 2 sts., K2tog.

20th row: P2tog., * 3 inches 1, sl. 1, 3 inches 1, P1. Rep. fr. * to last 5 sts., 3 inches 1, sl. 1, 3 inches 1, P2tog.

21st–24th rows: Dec. 1 st. at both ends (57 sts.). Rep. the first 16 rows again (25 sts.). Cast off rem. sts. Work second sleeve in the same way.

Short Sleeves

With MC and 3 mm/11 needles, cast on 89 sts.

Work 10 rows of K1, P1 rib in colour sequence as set for long sleeves.

If preferred, the short sleeve can be started in the same way as the back, with your own choice of border.

Change to 3.75 mm/9 needles and cont. as follows:

Work 12 rows patt. as for the back, then inc. 1 st. at both ends of next row and every foll. 6th row for 8 increases, giving another rep. of patt. at each end (105 sts.).

Work 5 more rows, finishing with 12th patt. row in C1.

Then shape the top as for long sleeves.

Crochet Edging Option

An alternative knitted edging, as used in the model, is given below. The instructions include spacing to thread the tie cord.

Join the shoulder seams.

With 3.5 mm hook and C1, begin at lower edge of right front and work 124 dc up the edge.

Work 2 dc into the corner st. at neck edge, 90 dc round neck edge, 2 dc into corner st., then 124 dc down the left front, and fasten off at lower edge.

With C2, work a row of dc over first dc row.

Buttonhole Row

With C3, begin at lower edge of right front and work 1 tr. into each of first 4 dc (2 ch., miss 2 dc, 1 tr. into each of next 14 dc) 7 times, 2 ch., miss 2 dc, 1 tr., into each dc to neck edge, where work 2 tr. into corner st., then:

For threading the tie cord around the neck (if no tie cord is preferred, omit ** to ** and work dc all around neck):

******(2 ch., miss 2 dc, 1 tr. into next dc) 30 times round the neck.****** 2 tr. into the corner st., and work 1 tr., over each dc down left front to lower edge. Fasten off.

Using MC, work 1 dc into each st., then fasten off.

A row of dc could also be worked round the lower edge, if desired, to help prevent this from curling, but pressing firmly is sufficient to keep this flat.

Knitted Edging Option – Omitting the Tie Cord

Join shoulder seams.

Neckband

With 3 mm/11 needles and RSF, start at top of right front, using C1 pick up and K 41 sts. around right front neck to shoulder seam, then pick up 30 sts. across back neck, then 41 sts. down left front neck to top of left front (112 sts.).

Work 1 row K1, P1 rib in C1.

Change to C2.

1st row: Using C2, work 1 row K (*working 1 row K between colours gives a more even colour change*).

2nd row: Using C2, work in rib. Break off C2.

Change to C3 and work the same 2 rows, followed by 2 further rows in MC (8 rows in all).

Cast off loosely.

Left Front Button Band

Work this side first so that you can work out the spacing for the buttons according to the number you have available.



Picking up the stitches for the button band in the same colour sequence as the stripes.

Using larger needles ensures the button bands lie flatter.

With RSF of left front and 3.25 mm/10 needles, start at neck edge. Using C1, pick up and knit 6 sts. from the edge of the neckband, then 137 sts. down to lower edge of front (143 sts.).

With WSF, K1, P1 to last st., K1. Change to C2.

Next and every RSF row: K (see neckband above).

Next row: WSF, K1, P1.

Work the last 2 rows in this way in each of C1, C2, C3, finishing with MC (8 rows in all). Cast off all sts. loosely.

Place the buttons evenly spaced on the finished button band. One should be placed on the neckband and one close to the lower edge, with the remainder evenly spaced between.

Measure the spaces so they are equal.

Calculate the no. of sts. to be cast off for each buttonhole x no. of buttonholes needed. Deduct this from the total number of sts. of the buttonband (143 sts.). Allow at least 2 sts. at each end of the buttonband for edging around first and last button. Divide the remainder by the number of spaces.



Space the buttons out evenly on the finished button band of the left side and calculate the spacing needed for the corresponding button holes to the band on the right side.

Example for 8 buttons: 143 sts. in total, less 5 sts. (3 at top, 2 at bottom edge) = 138

Less 8 buttonholes x 5 sts. each = 98 sts.

98 divided by 7 for number of spaces between 8 buttons = 14 sts. each space. This gives the number of sts. to work between each buttonhole

Right Front Buttonhole Band

Start at lower edge of right front with RSF. Using C1 and 3.25 mm/10 needles, pick up 143 sts. to top of neckband.

Next row: Beginning with P1, work in rib to last st., P1 (this gives a K st. on right side for a neater edge).

Break off C1 and join C2.

Next row: RSF, K using C2.

Next row: Beginning with P1, work in rib to last st., P1. Break off C2 and join C3.

Buttonhole row: *The buttons used for the model are 22 mm wide. The number of cast-off sts. and sts. between buttonholes should be adjusted according to button size being used.*

Example is for 8 buttons: RSF, using C3, K2, cast off 5 sts., (K13, cast off 5 sts.) 7 times (*for 8 buttonholes in total*), K to end.

Next row: Beginning with P1, work in rib to last st., P1. Break off C3 and join MC.

Work 2 rows as before. Cast off (leaving a length of yarn sufficient to crochet 1 row of sc across top edge of buttonhole band, if desired).

Tie Cord

For the tie cord to thread into the crochet edge:

With 1 strand of each colour, crochet a loose chain about 68.5 cm (27 inches), or for length desired, to thread around neck edge and tie into a bow.

For a tied bow to add to the knitted edge:

With one strand of each of the 4 colours, using the crochet hook, make a length of chain measuring 68.5 cm (27 inches) in length.

Tie this into a neat bow.

The ends can be knotted or tassels added as preferred (as below).

Tassels

To make 2 identical tassels:

With one strand of each colour, wind wool 40 times around a piece of card around 9 cm (3.5 inches) wide. Slip this off the card and tie tightly round the loops, about 2 cm (0.75 inches) from one end. Now cut the loops at the opposite end. Trim as necessary.



Vintage buttons chosen to match one of the colours in the jacket. The tasselled cord can be attached to the front or kept on a brooch or safety pin to make it detachable.

Making up

This stitch pattern will naturally gather together and when left unstretched, may appear small in size. If you prefer the effect of the garment stretching to fit your body, leave all pieces without pressing and join together as below.

Press all parts gently to spread the stitch pattern to its full effect (see [Chapter 3](#), Finishing Touches).

Join and press side seams.

Join sleeve seams and set into armholes.

Sew the buttons to left front to correspond with buttonholes.

If the crocheted edging and tie cord option has been worked, thread cord through the slots at the neck (before attaching tassels), then sew a tassel to each end and tie in a bow.

If the knitted edging option has been worked, form a bow with the cord and add the tassels, if desired. Attach the bow to the front neckband just below the top button.

The bow can be attached to the front of the jacket with a safety pin or brooch for easy removal as required.



The Harlequin Jacket is as smart as it is comfortable.

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THE WAFFLE JUMPER



This popular pattern appeared in *Needlewoman and Needlecraft* magazine in issue no. 13, which can be dated to January 1943. Owned by William Briggs, whose wool mills were in Yorkshire, the quarterly publication was created when the two specialist magazines merged in 1940 and printed in Manchester, where Wm. Briggs & Co. Ltd had their headquarters. *The Needlewoman* and *Needlecraft* had their separate origins in the 19th century, and the first joint issue as *Needlewoman and Needlecraft* was launched in January 1940. The magazine did not continue to include the date of publication in the first four years, frustratingly for knitting historians today, but these can be worked out from the first issue (or by counting backwards from October 1944, when they reinstated dating).



Briggs' signature brand for knitting (and embroidery) patterns was Penelope, with some of the patterns also being published alongside the magazine as individual leaflets. In the case of the Waffle Jumper, the leaflet only features the jumper, and not the matching socks and gloves of the magazine version, and it is the jumper which has been adapted for the pattern below.

The yarn suggested by the pattern was naturally Briggs' own brand, W.B. Yarns, and the Waffle Jumper pattern was for W.B. Melody in a 3 ply, with no colours specified. The colour image in the magazine illustrates a dark brown as the main colour combined with green, orange and yellow.

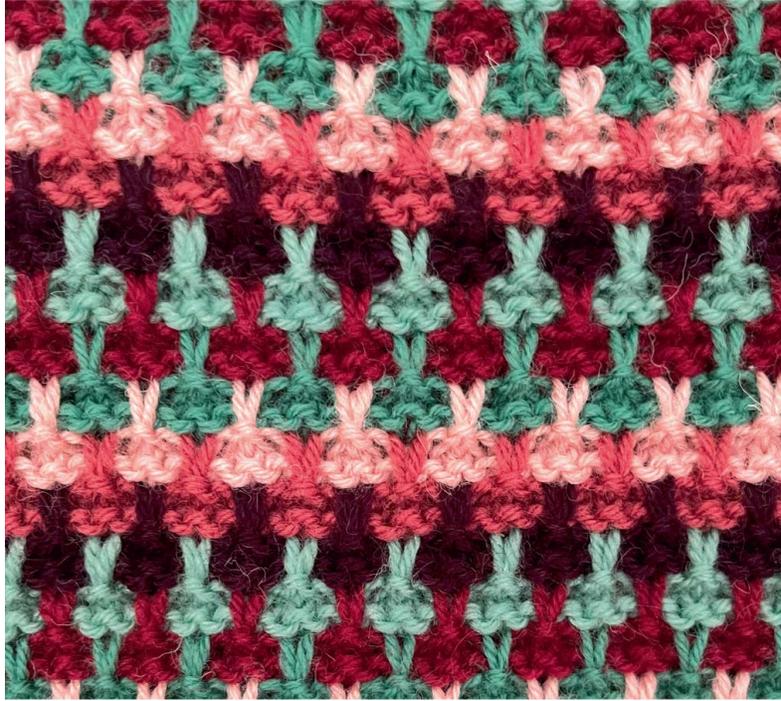
Although the pattern suggests one main and three contrast colours, with regular repeats of contrasting stripes, any number of colours can be used to achieve a vibrant knitted fabric. Many varied visual effects are created as the colours play together in their sequence of rows, and this pattern is just as pleasing in pastels or bright shades, or as graduated shades of one colour. The two models of the Waffle Jumper illustrated show how varied colour palettes create different effects.

The stitch pattern used is a simple slip stitch worked in with garter stitch, which gives a very tactile, bouncy texture, and a dense fabric for warmth. As a variation on the original, the pattern instructions given below are for a modern DK yarn, which grows more quickly than a 4 ply, but as the garter stitch springs together (see [Chapter 1](#) for an explanation of why this happens), this requires additional rows to achieve the desired length.

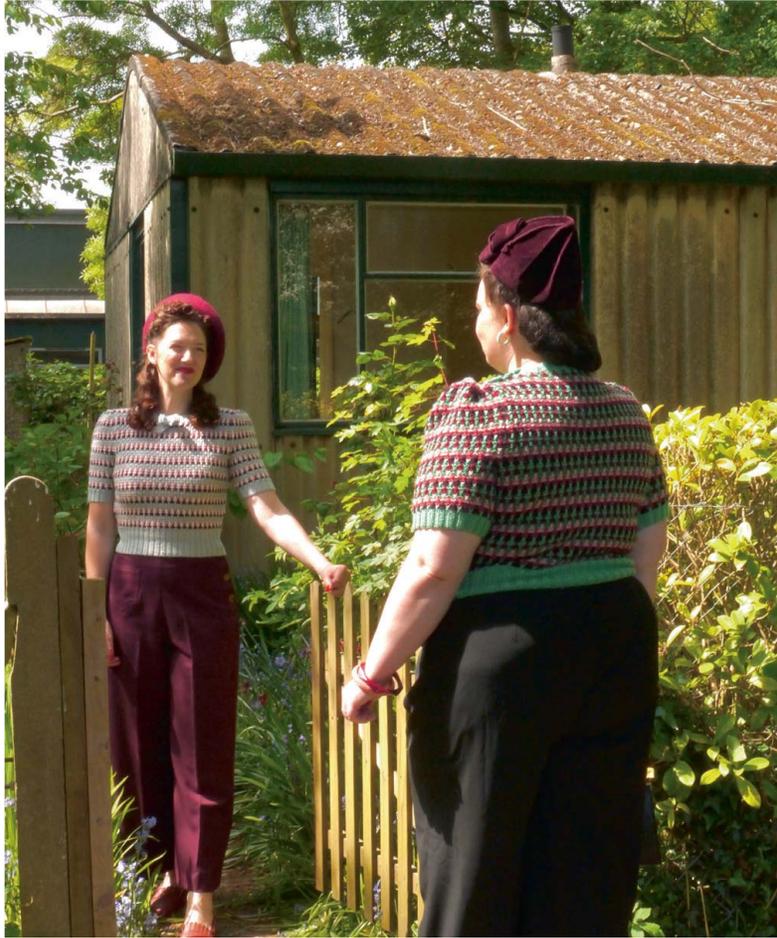
The pattern below has been adapted for a size 107 cm (42 inches) worked in DK; other sizes can be worked by following the sizing guide in [Chapter 2](#).



In 1943 the pattern appeared in colour as part of a set, with matching gloves and socks, in issue No. 13 of Needlewoman and Needlecraft magazine.



Using different shades of some of the colours creates a vertical graduated effect.



Two versions of the Waffle Jumper knitted in DK and 4 ply

Note: by following these exact instructions using a modern 4 ply yarn with 3.75 mm/9 needles for the main part, a finished garment to fit size 86–91 cm (34–36 inches) bust will be achieved.

The two models recreated for the Pattern Collection were both knitted from these same instructions, although 4 ply was used for the 86 cm (34 inches) size and DK for the 107 cm (42 inches) size (with just the length made shorter for the smaller version knitted in 4 ply on smaller needles).

Materials

DK yarn for 107 cm (42 inches) bust size:

- 600 g (21 oz) of DK yarn in total, comprising:
 - 180 g (6 oz) MC (model used Cygnet Pure Wool Superwash DK in Everglade 2817)
 - 80 g (3 oz) each of 5 contrasting colours (model used WYS Colour Lab 100% wool in Bottle Green 1611 and Candy Pink 1133; Cygnet Superwash DK in Claret 592; King Cole Merino Blend 100% wool DK in Rosehip 3091; and James C. Brett DK with Merino in Aubergine DM39).
- 1 x pair 3.5 mm needles (*old imperial size 9 is closest, giving a slightly looser knit*)
- 1 x pair 4.5 mm/7 needles
- 3 small buttons for optional shoulder closure

4 ply for 86–91 cm (34–6 inches) bust size:

- 400 g (14 oz) of 4 ply yarn in total, comprising:
 - 200 g (7 oz) MC (model used WYS Signature 4 ply in Dusty Miller 0129)
 - 50 g (1.75 oz) each of 4 contrasting colours (model used WYS Marshmallow 0011 and Candyfloss 0547; King Cole Merino Blend 4 ply in Bordeaux 3392; and Sirdar Country Classic 4 ply in Mint Blue 963)
- 1 pair 2.75 mm/12 needles
- 1 pair 3.75 mm/9 needles

Measurements

The measurements given here are for size 107 cm (42 inches) bust, as for the model illustrated. For other sizes, see [Chapter 2](#), Simplified Sizing Solution.

Measured flat unstretched:

- Width at underarm: 53.3 cm (21 inches)
- Length at centre back from below neckband: 53.5 cm (21 inches)
- Sleeve seam length: 14 cm (5.5 inches)

Tension

- Over unstretched st.st. pattern: 28 sts. to 10 cm (4 inches) on 4.5 mm/7 needles (approximately 6.5 repeats of the 4 st. pattern)
- 6 repeats of 4 rows each of one colour in pattern (24 rows total in pattern) to 10 cm (4 inches) in height on 4.5 mm/7 needles, unstretched

Slip Stitch Pattern

For this pattern cast on an uneven number of stitches.

Always slip the stitch purlwise to avoid twisting.

Multiples of 4 sts. (with 3 sts. at each end of row) worked over 8 rows.

1st row: K3, *Slip 1 st., K3, rep. fr. * to last 3 sts., sl. 1, K2.

2nd row: K2, *yfd, sl. 1, yb, K3, rep. fr. * to last 4 sts., yfd, sl. 1, yb, K3.

Repeat these 2 rows once more.

Change colour.

5th row: K1 *sl. 1, K3, rep. fr. * to last st., K1.

6th row: K4 *yfd, sl. 1, yb, K3 rep. fr. * to last 2 sts., sl. 1, yb, K1.

Rep. these 2 rows once more.

These 8 rows form the pattern.

Change colour every 4 rows.

It is highly recommended that the cut ends of yarn are woven into the beginning of the next row for 6–8 sts. so that these do not require sewing in after the knitting is completed. They will only need trimming and will be far less time-consuming if dealt with on each colour change.



Weaving the ends in as the work progresses is a time-saving way of dealing with the many colour changes.



The back of the Waffle Jumper in DK.

Back

Using MC and 3.5 mm needles, cast on 110 sts.
Work K2, P2 rib for 10 cm (4 inches), or preferred length Inc. 1 st. at end of last row (111 sts.).

Change to 4.5 mm/7 needles and begin the stitch pattern (as given in the slip stitch pattern details on the previous spread). Working the changes of colour every 4 rows and keeping the continuity of the pattern, inc. 1 st. at each end of the 5th and every foll. 4th row until 129 sts. are on the needles.

Cont. without further shaping until the work measures 33 cm (13 inches), or required length, from the beginning (measured unstretched).

Shape Armholes

Cast off 8 sts. at the beg. of the next 2 rows, then dec. 1 st. at each end of every row until 99 sts. remain.

Continue to work straight with no further decreases until armhole measures 20 cm (8 inches) from the beginning of the shaping.

Shape Shoulders

Cast off 11 sts. at beg. of each of next 4 rows (55 sts.).

Change to 3.5 mm needles and, using MC, work 2.5 cm (1 inches) in K2, P2 rib on the remaining sts. Cast off.

Front

Work exactly as for the back until the armhole measures 15 cm (6 inches).

Shape Neck

Work across 35 sts., slip next 29 sts. onto a stitch holder (or spare needle), work to end of row.

Cont. on latter set of sts., dec. 1 st. at the neck edge of every row until 22 sts. remain.

Cont. on these sts. straight until armhole measures same as for the back to shoulder cast-off.

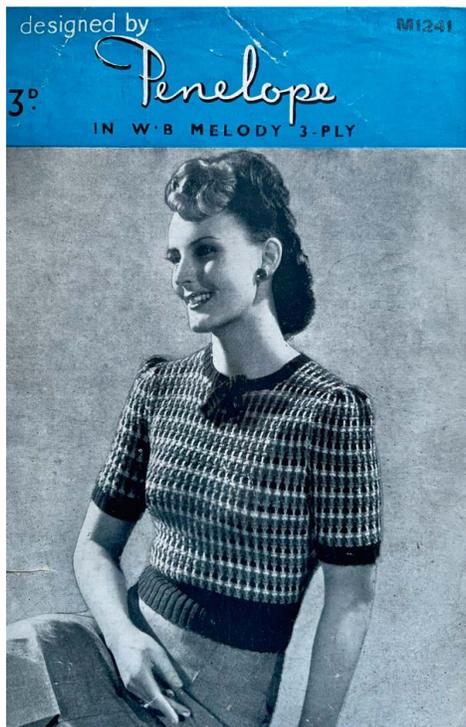
Shape Shoulder

Cast off 11 sts. at beg. of each of next 2 rows, which commence at armhole edge.

Rejoin wool to centre edge of the remaining sts. and work to correspond with first side.

Front Neckband

Using MC and 3.5 mm needles, with RSF, pick up 25 sts. (*or number required if changes made to length of this section*) fr. left side front, starting at shoulder edge, then work across 29 sts. from holder, then pick up and K 26 sts. from right front side. Work 2.5 cm (1 inches) in K2, P2 rib.



The pattern for the popular Waffle Jumper also appeared as a Penelope leaflet.

Cast off loosely in rib (*a needle one size larger can be used to help this*).



The Waffle Jumper knitted in 4 ply from the same instructions.

Sleeves

Using MC and 3.5 mm needles, cast on 78 sts. and work 3 cm (1.25 inches) in K2, P2 rib.

Inc. 1 st. at end of last row (79 sts.).

Change to 4.5 mm/size 7 needles, working in stripes to correspond with the body – for a 14 cm (5.5 inches) sleeve, this will begin with the same sequence as the main body.

If you require a different length, you need to calculate which colour to start the pattern with so that this aligns with the front and back. The best way to do this is to measure down from the beginning of the armhole cast-off on the front or back, and allowing for the depth of ribbing at the cuff, begin the colour sequence to correspond with the length of sleeve desired.

Inc. 1 st. at each end of 5th and every foll. 4th row until there are 91 sts.

Cont. on these without shaping until sleeve edge measures 14 cm (5.5 inches), or *desired length*, fr. beg.

Shape Top

Cast off 4 sts. at beg. of each of next 6 rows, then cont. straight on 67 sts. until work measures 20.5 cm (8 inches) from beginning of armhole shaping.

This will give enough volume to the sleeve for a full gather at the top when sewn in, as in the model. The shaped top of the sleeve – made in the next steps below – will be gathered to form the sleeve head. This shaped top will have a finished width of 9 cm (3.5 inches).

If you prefer a flatter sleeve top with fewer gathers, reduce the length before starting the shaping of the sleeve top by 2.5 cm (1 inches) to 17.5 cm (7 inches), or less as required, taking into account the width of the shaped top as described, which will fit around the curve of the body's upper armhole when sewn together on either side of where it meets the shoulder seam.

Now cast off 4 sts. at beg. of every row until 19 sts. remain. Cast off.



The sleeve gathers at the top and holds its shape well.

Bow

Using MC and 3.5 mm needles, cast on 100 sts. Work 2.5 cm (1 inches) of K2, P2 rib. Cast off in rib.



The bow at the neckline is a charming feature.

Making up

Pressing is not recommended here, as this flattens the texture and reduces elasticity.

Sew shoulder seam of the back and front together at right shoulder.
Sew left shoulder for 2.5 cm (1 inches) from shoulder edge, leaving remainder open.

Sew side and sleeve seams.



The shoulder closure is finished with matching vintage buttons.



The pattern in Needlewoman and Needlecraft magazine shows a different angle of the jumper.



The Waffle Jumper.

Sew sleeves into armholes, gathering fullness evenly across shaped top to fit into the armhole at the top, on either side of the shoulder seam.

To finish left shoulder opening:

With right side of front facing, using 3.5 mm needles and MC, pick up an even number of stitches (approximately 26 sts.). Work 3 rows in K2, P2 rib.

Buttonhole row: RSF K2, P2, K2, (cast off 2 sts., K2, P2, K2) twice, cast off 2 sts., K2.

Next row: P2, (cast on 2 sts. over cast-off sts. of previous row, P2, K2, P2) 3 times.

Work 1 row rib as set.

Cast off.

This overlaps the back shoulder, where the buttons can be secured. If preferred, a line or two of crochet dc can be worked to finish the

edge before sewing the buttons in place.

Sew the buttons to the back left shoulder edge to correspond with buttonholes.

Tie the bow strip into a bow and sew to neckband at centre front (alternatively, this can be attached to the neckband with a safety pin, as a more adaptable brooch).

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RANDOM RAINBOW JUMPER



'Here is another way of using the remainders from past jumpers.
The jumper buttons all the way up the front, and has a little turn
down collar'.



This is one of the most genuine Making Do patterns there is, using a most ingenious stitch to make the yarn go further, accommodating whatever yarns you have to hand yet creating a finished piece that looks co-ordinated with intentional combinations, not in the least the organically created piece it actually is. Even more appealing is that the body is worked all across in one piece, so that it doesn't matter

how many colour changes you introduce, they will be even all the way round. It includes clever shaping to the sides to give a tailored silhouette, and is altogether a most satisfying project of vintage knitting.



The Bestway pattern photograph of their Rainbow Jumper.

The pattern encourages you to blend different shades of any one main colour, working in as many contrasts as you choose, enhancing the graduation effect even more by working from darker colours to lighter ones. The sleeves can be worked to match, as in the model illustrated, or varied further with random colour changes. The idea is to tie the overall design together by keeping to one main colour, but this can comprise of different shades of itself – as worked in this model, where the dark teal used for the edges, collar and button

bands changes to a lighter teal shade used for the majority of the garment.

This effective striped design brings together many different colours into a fascinating rhythm of slip stitches over ridges in varied colours. A different effect will be achieved if you use this same colour in repeated contrasts throughout, or if it is only used in the finishing details for the edges and collar. Even then, the pattern suggests you can change colours according to the quantities available, in the true spirit of making do.

Materials

- 375 g (13 oz) of 4 ply yarn – preferably including 150 g (5 oz) of one main colour. This quantity does not necessarily need to be of the same tone, and you can combine 2–3 varied shades of this same colour in dark, medium and light, to add to the effect.
- 3 x 50 g (1.75 oz) of MC (model used King Cole Merino Blend 4 ply in Petrol 926)
- 15 g (0.5 oz) dark shade of contrast (model used King Cole Merino Blend 4 ply Bordeaux 3392)
- 50 g (1.75 oz) lighter shade of main colour (model used Lang Yarns Jawoll Light Blue 372)
- 50 g (1.75 oz) medium shade of main colour (model used Sirdar Country Classic 4 ply in Duck Egg Blue 964)
- 40 g (1.5 oz) medium shade of contrast (model used Lang Yarns Jawoll Mid Pink 248)
- 40 g (1.5 oz) light shade of contrast (model used King Cole Merino Blend 4 ply in Rose Gold 3299)
- 40 g (1.5 oz) complementary contrast (model used Cascade Heritage 4 ply in Butter 5611)
- 1 pair 3.75 mm/9 needles – *choose a long pair that will comfortably carry the 241 sts. that will be on the needle at the widest part*
- 1 pair 3.75 mm/9 needles
- 1 pair 2.75 mm/12 needles (for waist section)
- 9 x 20 mm (0.75 inches) buttons

Measurements

- To fit size: 86–91 cm (34–36 inches) bust; for other sizes, see [Chapter 2](#)
- Finished garment width: 44.5 cm (17.5 inches) flat and unstretched from underarm to underarm
- Length: 47 cm (18.5 inches)
- Sleeve seam: 15 cm (6 inches)

Completed main part measured unstretched:

- 74 cm (29 inches) across cast-on edge

- 70 cm (27.5 inches) across narrowest part at waist shaping
- 82.5 cm (32.5 inches) across widest part before dividing sections
- 39 cm (15.5 inches) across back before armhole shaping
- 32 cm (12.5 inches) across back at shoulders
- 22 cm (8.5 inches) across front section before armhole shaping
- 15 cm (6 inches) across front before neck shaping

Tension

- 28 sts. to 10 cm (4 inches) on 3.75 mm/9 needles measured over unstretched pattern
- 29 sts. to 10 cm (4 inches) on 2.75 mm/12 needles at waist section
- 48 rows to 10 cm (4 inches) on 3.75 mm/9 needles

Stitch Pattern

Make a long stitch by inserting RHN into next stitch, passing wool twice round RHN, then complete st. in the usual way. On next row, only one loop is worked, so that the other loop drops off the needle and forms a long-st. Long-st. can be worked on a K or a P row. Each long-st. falls directly above the previous long-st. from the rows below it, as a useful point of reference (see [Chapter 1](#)).

To ensure that you have enough of one yarn to work the collar and borders in the same colour, this pattern rather unusually starts with the pieces that usually come at the end! If you complete the collar and borders before starting on the main part, you can use as many colours as you like for that. Pick out the colour of which there is the largest quantity and use this for the collar.

You can begin with the main part and leave the collar and button borders until last if preferred.



The body is worked in one piece to the underarm division, with shapings introduced as it is knitted.



The Random Rainbow Jumper.

The beauty of this design is that you can introduce any and as many colours as you like. You could keep knitting from the smallest of remnants, adding another in as they run out, and making as many changes as you like or as the available amounts dictate. The concept is to create a random, lively effect, and as long as the main colour is maintained throughout – this is for the slip stitch that is carried over the coloured stripes and worked in between them – the overall effect will tie together most effectively.



Detail of the slipped stitch pattern, which carries a continuous chain of the main colour over any number of coloured stripes.

Collar

With 2.75 mm/12 needles, cast on 120 sts. and work in K1, P1 rib for 10 rows.

Next row: Rib 3, inc. 2 sts. by working (P1, K1, P1) all into the next st., rib till 3 sts. remain, (P1, K1, P1) all into next st., K1, P1.

Rib 9 rows straight, then work another inc. row as before.

Rib 7 rows. Cast off loosely in rib (*you can use a needle one size larger to keep stitches looser*).



Recommended to be knitted first to ensure sufficient quantities of the main colour, the collar is a particularly neat and well-fitted feature.

Front Borders

If insufficient yarn remains of the same colour as used for the collar, the borders can be made in a different colour.

Note: The instructions are for borders to fit the measurements given (43 cm/17 inches from beginning to start of neck shaping). If any additional length is added for the body, this will need to be recalculated accordingly. As a guide, the 18 rows worked for each buttonhole repeat make 5 cm (2 inches).

Buttonholes have been worked for 9 buttons measuring 20 mm (0.75 inches). Cast off fewer or more sts. as required to fit the size of buttons being used.

If using a different number of buttons, work the button border for the left front first (as buttonhole band below but omitting the buttonholes), to calculate spacing accordingly.

Buttonhole Band

Using 3.25 mm/10 needles, cast on 12 sts. for the right front border, and work 4 rows in K1, P1 rib.

Next row: Rib 4, cast off 4 for buttonhole, rib to end.

On the following row, cast on 4 sts. to take the place of those cast off.

Work 16 rows. Work a buttonhole in this way on each successive 17th and 18th row, until there are 9 inches all.

Work 4 more rows. Cast off.

Work the left button border to match, omitting the buttonholes.

Main Part

The back and front are knitted in one piece up to the armholes (see image).

Start with the colour of which you have the most, and pick out the darkest shade to work with first. Gradually pass on to the lighter shades of this as the work grows (if you are using varied shades of this main colour).

Every time the 1st or 4th pattern row is repeated, it is worked in this colour.

The chart taken from the original pattern shows how the various colours are introduced. The 1st and 4th rows are worked in the main colour throughout, but a varied tone of the same colour may be used.



Chart of the suggested colour sequence and colour shading from the original pattern.

The 2nd and 3rd rows are always worked in the same colour as each other, but this pair may both be worked in a different colour in following pattern repeats.

The 5th and 6th rows likewise are worked in another colour. These 2 secondary colours may be varied as the pattern is repeated.

Starting off

Using 3.75 mm/9 needles and the darkest shade of the main colour, cast on 201 sts. *(for both fronts and back in one piece)*.

Knit into the back of these sts. on the first row only. Now commence the pattern *(it sounds more complicated than it is, but you may wish to try a sample first to see how it works)*.

Each pattern repeat consists of one row in the MC which will be K or P, as it falls. This is the row that creates the long st. The following 2 rows are worked in a contrast colour as either 2 K rows or 2 P rows (as they fall).

The pattern repeat is of 4 sts. and 6 rows.

Don't break off the MC between colour changes – it will carry on automatically to the next time it is needed. As there are many colour changes throughout the entire pattern, it is strongly recommended to weave the cut ends in as part of the knitting to avoid having to sew them all in. They will just need to be trimmed neatly after the knitting is completed.



Weave the cut ends into the knitting after the frequent colour changes required.



Detail of the long stitch used, where the yarn is wound twice around the needle instead of the usual once, to help stretch the slip stitch more easily over the rows.

1st row: With MC, K1, (K3, K a long-st.) 49 times, K4.

2nd row: Use a different colour, P1, (P3, slip the long-st., picking up one of the 2 loops and letting the other drop, and keeping the wool in front of the work) 49 times, P4.

3rd row: As 2nd row (and in the same colour as the previous row), but when the long-sts. are reached, first pass the wool to the back of the work, slip the long-st., then bring the wool to the front again, for continuing the P sts.

4th row: Using MC, P1, (P3, P a long-st. into the next longst.) 49 times, P4.

5th row: Use a third colour. K1, (K3, keep the wool at back and slip the long-st., picking up one of the 2 loops, and letting the other drop) 49 times, K4.

6th row: As 5th row (and in the same colour as 5th row), but when the long-sts. are reached, first bring the wool forward, then slip the st. and take the wool to the back again, ready for the next K stitch.

These 6 rows form the pattern.



Detail of the long stitch when worked from the purl side.



Detail of the long stitch pattern worked over the coloured stripes.



Increasing into the long stitch to form the shaping at each side of the body section.

Continue straight in pattern until work measures 10 cm (4 inches).
Change to 2.75 mm/12 needles and work a further 5 cm (2 inches) straight, ending with a 6th pattern row. This forms the waist shaping.
Change to 3.75 mm/9 needles.

Now start the underarm shaping (keeping the upright lines of the pattern correct throughout)

1st row: Work 52 sts., inc. in 53rd st., and 149th st. by working 2 long-sts. into 1 st. (wrap the yarn twice around needle, pass through the st. without dropping it from the needle, wrap yarn twice around needle again, pass through same st. and let this drop from needle).

2nd row: Work row without shaping.

3rd row: Inc. in 53rd and 150th sts. Work 1 row without shaping.
5th row: Inc. in 54th and 152nd sts. Work 1 row without shaping.
7th row: Inc. in 54th and 153rd sts. Work 1 row without shaping.
9th row: Inc. in 55th and 155th sts. Work 1 row without shaping.
11th row: Inc. in 55th and 156th sts. Work 3 rows without shaping.
15th row: Inc. in 56th and 158th sts. Work 3 rows without shaping.
19th row: Inc. in 56th and 159th sts. Work 3 rows without shaping.
Continue to inc. twice in *every 4th row*, making the 1st. inc. 1 st. further along and the 2nd inc. 2 sts. further along the row in alternate inc. rows, and in the intermediate rows make the 1st inc. in the same st. as in previous row, and the 2nd inc. in 1st further along the row (as in the sequence noted above for 11th–19th rows and onwards). *It may be helpful here to list the sequence of inc. rows to keep track of placements.*

Continue to inc. until there are 241 sts., then work straight until work measures 30.5 cm (12 inches) from the beg. You can increase the length as required at this stage.



The side increases for the shaping of the body section, worked into the pattern.

Right Front Section

Next row: Patt. 63 sts. for the right front, turn and leave remaining 178 sts. on a holder or spare needle.

Note: at this stage, ensure you have sufficient of each colour to work the back and front sections to match (as they progress separately from the armhole division), and also the sleeves if you wish these to be consistently matched in the same colour sequences.

Shape Armhole

Cast off 2 sts. at beginning of every row that starts at the side edge until 47 sts. remain.

Continue straight until work measures 43 cm (17 inches); adjust as required if made longer before dividing the stitches.

Shape Neck

Cast off 3 sts. at beginning of next main colour row, which starts at front edge, and then cast off 2 sts. at beginning of every row that starts at the same edge until 28 sts. remain.

Shape Shoulder

Cast off 7 sts. at beginning of the next 4 rows, which start at armhole edge.

Back Section

Return to 178 sts. on the holder, and cast off 2 sts. With the st. left on RHN, work in pattern across next 112 sts. (113 sts. for the back), leaving remaining 63 sts. on the holder. Cast off 2 sts. at the beginning of every row until 87 sts. remain. Continue straight in pattern until work measures 47 cm (18.5 inches) from the beg., ending at the same colour as the right front section completed.

Shape Shoulders

Cast off 7 sts. at the beginning of next 8 rows. Cast off remaining sts.

Left Front Section

Return to the last set of 63 sts. and work to match the right front section with all shapings reversed.

Sleeves

The sleeves are both the same. If quantities of colours are critical, work both sleeves at the same time to ensure they match.

To calculate the start of the colour sequence to match across from the body:

On the body section, measure from the start of the armhole (where the sections divide) down the body to the required length (15 cm/6 inches is suggested) and mark with a pin as a reference. Begin the colour changes to match this. The model began the sleeves with the colours used at the beginning of the main part to tie these into the overall design, then continued with the sequence from the marker for the required length.



The finished sleeve of the Rainbow Jumper.



Measuring the sleeve with the seam completed.

Begin the Sleeve

With MC, using 3.75 mm/9 needles, cast on 65 sts. and work straight in pattern (as given for the main part) for 10 rows.

Now inc. at both ends of next and every 3rd row until there are 95 sts. on the needle.

Continue until work reaches 15 cm (6 inches), measured along the side edge (if measured at centre of work the completed and sewn underarm seam will be longer than this!).

Shape Top

Cats off 2 sts. at beginning of next 14 rows (67 sts.) then dec. at beginning of next 40 rows (by working first 2 sts. together). Work a further 4 rows straight.

Cast off remaining 27 sts.

Making up

Pressing is not recommended as it would flatten the texture and reduce elasticity.

Join shoulder seams.

Join sleeve seams and set sleeves into armholes, aligning the coloured ridges as far as possible.

Sew the front borders to front edges (with the border with the buttonholes on the right front).

Stitch the cast-on edge of the collar to the neck edge.

The original pattern has unpadded shoulders, and adding shoulder pads is optional. If desired, the shell-shaped style works best (see [Chapter 3, Finishing Touches](#)).



The back of the Rainbow Jumper, showing how the stripes blend together with the vertical long stitch.



Knitting the next project.

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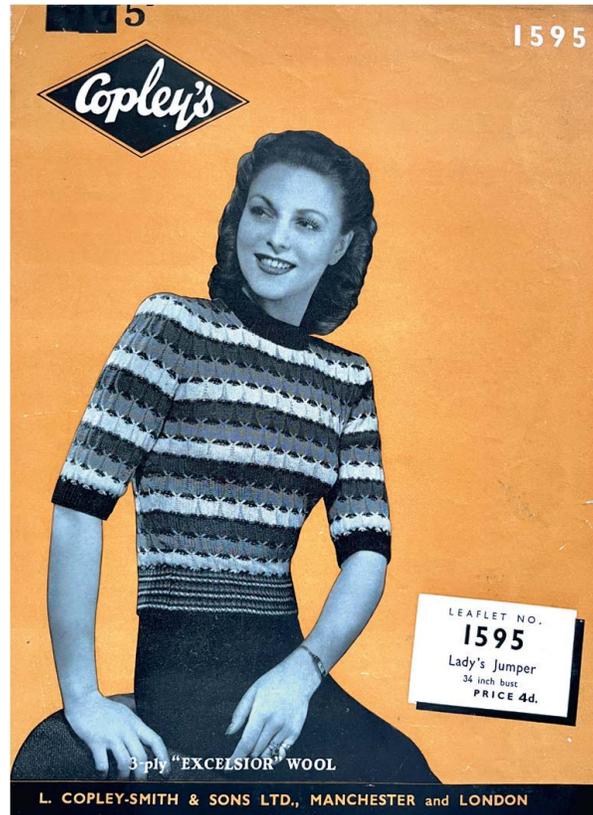
GAIETY PERSONIFIED



'Gaiety personified...coloured stripes and a new slipped stitch pattern add a novel touch to this well-fitting classic.'



A real knitter's knit, with just one row of the pattern repeat needing a little more concentration, the resulting jumper looks far more complicated to achieve than it actually is thanks to an impressive stitch pattern.



Copley's pattern 1595 from the mid-1940s.

The original Copley's pattern suggests five colours, with the ribbed edgings of cuffs and neckband in a darker contrast that isn't used in the main pattern. The finished model has used just four colours, working the darker edging contrast into the main pattern to bring out the colours of each stripe and tie the whole together.



The ribbing is striped in the same sequence as the main pattern.

All the ribbing is formed with a twisted rib stitch, made by knitting into the back of every knit stitch. This gives the ribbing a more raised texture, and a more rigid finish that will retain its elasticity longer. The ribbing at the waist is knitted in stripes of each of the colours used for the main part in the same sequence, but not repeated in the same way for the ribbing of the sleeve edges or neckband – although this could easily be done if uniformity is preferred. Alternatively, the waist ribbing could be in one colour only.

In keeping with post-war fashion, the length of the body and sleeves is a little longer. The higher collar band works well to balance out the longer line of the elbow-length sleeves.

The pattern given here is for a four-colour garment, as the finished model. Additional colour variations from the original instructions are given in brackets where relevant.

Front

The original pattern uses a twisted rib, as given below, but a simple K1, P1 rib can also be used.

The original pattern breaks off the wool at each colour change, but a neater, more supple edge will be achieved by carrying the colours up the sides as you work and avoids sewing in the ends, as illustrated below.

With 3 mm/11 needles and M (aubergine), cast on 108 sts.

1st row: *K1 (into back of st. if twisting the rib), P1, rep. fr. * to the end.

2nd row: Using L (pink), K1, P1, *K into the back of the next st., P1, rep. fr. * to the end.

3rd row: As 2nd row.

4th and 5th rows: Using G (green), work both rows as 2nd row.

Materials

Modern 4 ply yarns

For 4-colour option as in finished model:

- 2 x 50 g (1.75 oz) in a dark shade M (model used Lang Yarns Jawoll in Aubergine 84)
- 2 x 50 g (1.75 oz) in a light contrast L (model used Debbie Bliss Rialto 4 ply in Blush 34)
- 2 x 50 g (1.75 oz) first mid-contrast G (model used King Cole Merino Blend 4 ply in Ivy 3293)
- 2 x 50 g (1.75 oz) second mid-contrast B (model used King Cole Merino 4 ply Bordeaux 3392)

For 5-colour option as in original pattern:

1 x 50 g (1.75 oz) brown (for ribbing only)

1 x 50 g (1.75 oz) blue (for rows between colour changes)

2 x 50 g (1.75 oz) in each of yellow, red, green

- 1 x pair 2.75 mm/12 needles
- 1 x pair 3 mm/11 needles
- For 81–6 cm (32–4 inches) bust: work with 3.25 mm/10 needles
- For 91–7 cm (36–8 inches) bust: work with 3.75 mm/9 needles
- 1 x 3 mm/11 crochet hook (for buttonholes)

- Stitch holder
- 4 small buttons
- Shoulder pads – a more 1940s silhouette will be achieved by adding pads to the sleeve tops. The straight style suits this sleeve shape best (see [Chapter 3](#), Finishing Touches)

Measurements

- To fit 81–6 cm (32–4 inches) or 91–7 cm (36–8 inches) bust:
- Length: 48 cm (19 inches)
- Elbow-length sleeve seam: 16.5 cm (6.5 inches)

Tension

- 28 sts./30 rows to 10 cm (4 inches) in st.st. on 3.25 mm/10 needles
- 5 pattern repeats (40 sts.) to 10 cm (4 inches) on 3.25 mm/10 needles over pattern measured unstretched

Stitch Pattern

- Worked over 8 sts. and 12 rows (10 rows of contrast plus 2 rows of M)



Carry the different coloured yarns along the side of the work by twisting them so that they form a neat edge and to avoid many cut ends to be dealt with later.

6th and 7th rows: Using B (burgundy), work as 2nd row.

8th and 9th rows: using M (aubergine), work both rows as 2nd row.

10th and 11th rows: Using L (pink), work as 2nd row.

2nd–9th rows inclusive form the order of stripes. Repeat these 8 rows 3 times more (32 rows worked in total, finishing with 2 rows in B).

Change to 3.25 mm/10 (3.75 mm/9) needles and proceed in pattern stitch and coloured stripes in sequence as set, increasing as follows:

1st row: Using L, K1, P2, *K2, sl. 2, K2, P2, rep. fr. * to last st., K1.

2nd row: P1, *K2, P2, sl. 2, P2, rep. fr. * to last 3 sts., K2, P1.

3rd and 4th rows: As 1st and 2nd rows.

5th row: *The pattern instructs dropping the slipped stitch off the needle before picking it back up, but if you prefer, a short double-pointed or cable needle can be used to hold the stitch in front of the work until it is needed.*

K1, P2, *slip the next 2 sts. from LHN to the right needle, without working into them (step 1).

Drop the first st. of the 2 sts. slipped on the previous rows off the needle and leave at the front of the work, slip the 2 sts. from the RHN back onto LHN (step 2).

Pick up the dropped st. back onto the LHN and knit this, taking care that it is not twisted (step 3).

K2, drop the second of the slipped sts. and leave at front of work, K2 (steps 4 and 5).

Pick up the dropped st. and knit this, P2, rep. fr. * to last st., K1 (step 6).

Working the 5th row



Step 1: Slip the 2 sts. just before the 2 contrast slip sts. onto the RHN.



Step 2: Let the first of the 2 slipped sts. fall from the LHN (you can keep this on a small cable needle if preferred).



Step 3: Pick up the dropped st. back onto the LHN and knit this, taking care that it is not twisted.



Step 4: Drop the second of the slipped sts. off the LHN and leave at front of work.



Step 5: Knit the next 2 sts.



Step 6: Pick up the second dropped st. back onto the LHN and knit this, taking care that it is not twisted.

6th row: P1, K2, *P6, K2, rep. fr. * to last st., P1.

7th row: K1, *P2, K6, rep. fr. * to last 3 sts., P2, K1.

8th–12th rows: Rep. 6th and 7th rows twice, then rep. 6th row once more.

13th row: Using M, K1, increase by knitting into the back and front of the next st., *sl. 1, K2, P2, K2, sl. 1, rep. fr. * to last 2 sts., inc. in next st., K1.

14th row: P3, *sl. 1, P2, K2, P2, sl. 1, rep. fr. * to last 3 sts., P3.

15th row: Using G, K3, *sl. 1, K2, P2, K2, sl. 1, rep. fr. * to last 3 sts., K3.

16th row: P3, *sl. 1, P2, K2, P2, sl. 1, rep. fr. * to last 3 sts., P3.

17th row: K3, *drop the next st., K2, knit up the dropped st., P2, slip the next 2 sts., onto RHN, drop next st., slip the 2 sts. back onto LHN, K the dropped st., K2, rep. fr. * to last 3 sts., K3.

18th row: P6, *K2, P6, rep. fr. * to the end.

19th row: K6, *P2, K6, rep. fr. * to the end.

20th–24th rows: Rep. 18th and 19th rows twice more, then rep. 18th row once more.

25th row: Using M, K1, inc. in next st., P2, K2, *sl. 2, K2, P2, K2, rep. fr. * to last 8 sts., sl. 1, K2, P2, inc. in next st., K1.

26th row: P3, *K2, P2, sl. 2, P2, rep fr. * to last 5 sts., K2, P3. Break off wool.

27th row: Using B, K3, *P2, K2, sl.2, k2, rep. fr. *to last 5 sts., P2, K3

28th row: As 26th row.

29th row: K3, P2, work as 5th row fr. * to last 3 sts., K3.

30th row: P3, *K2, P6, rep. fr. * to last 5 sts., K2, P3.

31st row: K3, *P2, K6, rep. fr. * to last 5 sts., P2, K3.

32nd–36th rows: Rep. 30th and 31st rows twice more, then rep. 30th row once more.

Keeping the coloured stripes correct and keeping the continuity of the pattern, inc. 1 st. at both ends of the next row and every following 6th row until 10 sets of increases have been worked and there are 128 sts. on the needle. Increases fall each time on 13th, 19th, 25th and 31st rows.

Proceed without further increases until the 8th coloured band (green on the model) from the top of the ribbing has been completed, which gives a length of 13.5 cm (12 inches). This will give a total finished length of 48 cm (19 inches) measured from below neckband).

Shape Armholes

Keeping the continuity of the pattern and coloured stripes, using M cast off 6 sts. at the beg. of each of the next 2 rows, then decrease 1 st. at both ends of the next row and every alternate row following until 7 sets of dec. have been worked. This completes the armhole shaping (102 sts.).

Proceed without further shaping until 13th coloured band from top of ribbing has been completed (this is the 5th stripe in L, pink in the model).

Shape Neck

Next row: Work 38 sts. in pattern, cast off 26 sts., work to the end.

Next row: With one st. on RHN, work 37 sts. in pattern. Slip last remaining 38 sts. onto holder and leave for the present, leaving 38 sts. on the needle to work right side of neck and shoulder.

** Keeping the continuity of the pattern and coloured stripes, proceed on the former set of 38 sts. for the right side of the neck, decreasing 1 st. at beg. of next row and every alternate row following until 4 decreases have been worked (34 sts).

Proceed without further decreases until work measures 17.5 cm (7 inches) from commencement of the armhole, finishing at the neck edge.

Shape Shoulder

1st row: Cast off 8 sts.

2nd and every alt. row: Work to the end.

3rd row: Cast off sts.

5th row: Cast off 10 sts.

6th row: Work to the end.

Cast off last 8 sts.

Slip the 38 sts. from the holder on to a 3.25 mm/10 needle, the point to the centre.

Rejoin the wool and with RSF, proceed as instructions for right side of neck from ** to end. Cast off the shoulder purlwise.

Back

With 3 mm/11 needles and M, cast on 108 sts.

Work as instructions for the front up to commencement of armhole shaping (128 sts.).

Shape Armholes

Keeping the continuity of the pattern and coloured stripes, cast off 6 sts. at beg. of each of next 2 rows, then dec. 1 st. at both ends of next row and every foll. alt. row until 7 sets of decreases have been worked (102 sts).

Proceed without further shaping until the 13th coloured band from the top of the ribbing has been completed (in L, pink in the model).



The back of the Gaiety Personified jumper.

Divide for Back Opening

Next row: Work 51 sts. in pattern, slip remaining sts. onto holder and leave for the present.

Keeping the continuity of the pattern and coloured stripes, proceed on the former set of 51 sts. for the right side of the back until the work measures the same as the front (17.5 cm/7 inches from the start of the armhole), finishing at the centre edge.

Shape Shoulder

Complete as instructions for right shoulder of front.

Return to the sts. on the holder and slip the sts. onto 3.25 mm/10 needles, the point to the centre, rejoin the wool and, casting on 3 sts. for an underflap, proceed to work left side of back as follows:

Work into the back of the 3 cast-on sts. on first row only; work these 3 sts. in garter st. (K every row).

Complete to match right side of back.

Sleeves

Using 3 mm/11 needles and M, cast on 90 sts.

Work in K1, P1 twisted rib (or plain rib if preferred), as worked at lower edge of the front, for 4 cm (1.5 inches).

The striped sequence can also be worked to match the waist ribbing if preferred.

Change to 3.25 mm/10 (3.75 mm/9) needles.

Inc. 1 st. at both ends of the first row and every following 6th row until 6 sets of increases have been worked (102 sts.).

Proceed in patt. as given for main part of the work, joining the colours in the same order previously given.

Proceed without further shaping until the 12th row of the 5th coloured band (G) has been completed (green in the model).

Shape Sleeve Top

Keeping the continuity of the pattern and coloured stripes, cast off 5 sts. at the beg. of each of the next 2 rows, then dec. 1 st. at both ends of the following 7 rows (78 sts.).

Now dec. 1 st. at both ends of every following 4th (58 sts.). Finally cast off 6 sts. at beg. of each of next 6 rows (22 sts.). Cast off.

Work the second sleeve in the same way.

Neckband

Join the shoulders of the back and front together.

With RSF, using 3 mm/11 needles and commencing at the top of the left side of the back opening, join in M yarn. Pick up and knit 115 sts. round the neck to the extreme edge of the right side.

Proceed in K1, P1 twisted rib, as worked at lower edge of the front, for 8 rows (*in M only or stripe sequence if preferred*).

Change to 2.75 mm/12 needles and continue in rib. A further 3 rows will give a finished neckband of 3 cm (1.25 inches), as in the model (*the original pattern continues for further 8 rows, which would give a 5 cm/2 inches neckband*).

Using a 3 mm/11 needle, cast off in rib (this allows a looser but regular finish to avoid a tight cast-off row).



The neckband in the original pattern is knitted in twisted rib with the dark MC (as in the model), but this can be worked in any of the colours, or the stripe sequence knitted for the waist ribbing can be repeated.



Little vintage buttons finish the back closure (more buttons can be added as preferred).

Making up

Neatly stitch the cast-on sts. at the base of the back opening to the wrong side of the work.

Join side and sleeve seams and stitch sleeves into position. Using a 3 mm/11 crochet hook, work a row of sc along the right side of the back opening, working required number of buttonloops at equal distances apart along the edge of the right side of back opening and neckband.

Stitch the buttons onto the left side to correspond with buttonloops.

Press all seams.

If adding shoulder pads, follow the instructions in [Chapter 3](#) to make and attach these. Style 2, the Shell shape, suits these sleeves best.



The Gaiety Personified jumper.

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JOYFUL JUMPER



This must have been a long-time favourite pattern from the Lavenda portfolio of Lister & Co., called 'Joy'. It first appeared in the 1940s (where it features with a charming one-colour bolero), and was restyled and reprinted twice in the 1950s, first in black and white and later in colour.



This pattern is knitted using a version of slip stitch, cleverly combined with a long 'drop' stitch, which travels across diagonally to give the illusion of ripples between the accentuated lines. Together with the contrasting colours creating movement and texture, this is a feast for the eyes. The pattern uses four contrast colours in small amounts, and the original suggests these most mouthwatering

combinations (remembering that the vintage term 'white' is what we would call cream):

- Clover, green, navy and white (as used in the model illustrated)
- Oatmeal, dark brown, green and rust
- Grey, black, red and white
- Oyster, burgundy, green and white

The later colour version on the cover of the last reprinted pattern appears to be a different combination again of Grey with Raspberry, Pink and Lime (which was a most popular colour, appearing in many patterns of 1950–51).

The changes to the sleeves from the 1940s to the 1950s directly reflects the changes in the fashions. The 1940s pattern offers long or short sleeves, the latter starting with 102 stitches, then finishing by working straight on 78 stitches. and casting off across these without further shaping. The volume of the 1950s version is almost halved (and only short sleeves are offered) starting with 80 stitches and shaping right down to just 28 at the point of casting off. This will naturally make a considerable difference to the effect at the top of the sleeve – the earlier version will be fuller and more gathered, while the later version will have the less accentuated sleeve tops and shoulder line of postwar fashions. Interestingly, these are still given extra shaping with little knitted pads, always a welcome feature in vintage knitwear of this era (see [Chapter 3](#), Finishing Touches for detailed instructions).

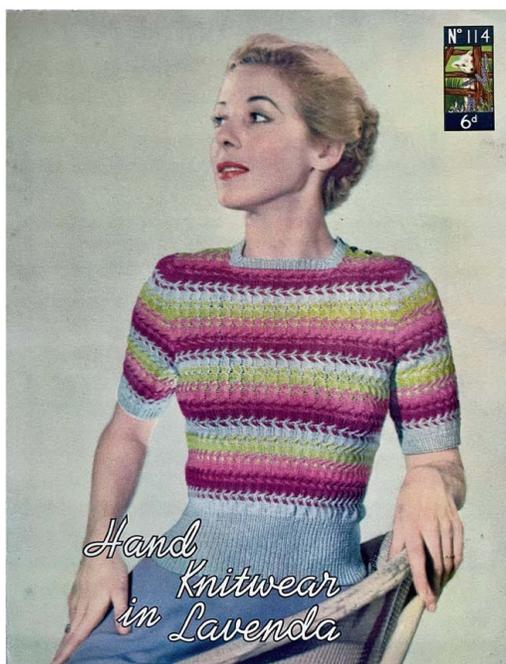
The model illustrated is knitted in the first selection of colours, but any combination would create an attractive fabric thanks to the way the stitches overlap and merge with each other across the colours. Including at least one darker shade and one lighter one combined with two mid-tones seems to work most strikingly, but a beautiful effect would also be created using all lighter, softer shades with less contrast. The attractive effect of the stitch provides visual interest whatever colour choices the knitter brings together.



The 1940s 'Joy' pattern 931 by Lavenda, which included a bolero in a contrasting colour.



Lavenda's 'Joy' pattern 931 in its first black-and-white reprinting from the early 1950s. The sleeves have been reduced in volume, but the price of 4d. has remained the same.



The second reprint of the Lavenda 931 'Joy' pattern, now in colour, but with no further modifications to the design – though the price of the leaflet has gone up to 6d.

Materials

Modern 4 ply:

- 150 g (5 oz) of MC in Clover (model used Sirdar Country Classic 4 ply Rose Pink 955)
- 75 g (2.5 oz) each in 3 contrasting shades (C1, C2, C3) Navy, Pale Green, Cream (model used Sirdar Country Classic 4 ply Navy 952; King Cole Merino Blend 4 ply Sage 853, and Aran 046)
- 1 pair 2.75 mm/12 needles
- 1 pair 3.75 mm/9 needles
- One 3 mm crochet hook
- 3 small buttons
- 2 shoulder pads, optional (see instructions in [Chapter 3](#))

Measurements

- To fit 86–91 cm (34–36 inches) bust
- Unstretched from armpit to armpit: 40.5 cm (16 inches); this stitch pattern allows for generous stretch
- For a smaller size use 3.5 mm needles instead of 3.75 mm/9 for all main parts.

For other sizes see [Chapter 2](#), Simplified Sizing Solution

- Length at centre back: 48 cm (19 inches)

- Length of undersleeve seam: 12.5 cm (5 inches)

Tension

- 26 sts. to 10 cm (4 inches) on 3.75 mm/9 needles measured over st.st.
- 9 pattern repeats (4 sts. each) = 10 cm (4 inches)
- 4 sts. = approximately 1 cm (0.5 inches)

Stitch Pattern

- Cast on even number of sts. in multiples of 4 plus 2 additional sts. (1 edge st. each end)
- 4 sts. plus 1 additional stitch at each end of row
- 10 rows for each colour band

See below fully illustrated step-by-step guide for each of the 2 more intricate rows forming the pattern – row 3 and row 7.

Abbreviations

P21N: Purl 2 sts. into next st. by working into front and back of same st.

S1: Slip 1 st. onto needle without knitting it, and keeping wool behind it

SF: Sl. st., keeping wool forward on wrong side of work

DS: Drop st. off needle (if you are not comfortable leaving the dropped st. floating whilst working the following 3 sts., you can slip this onto a small cable needle and leave at the front of the work until it is needed)

S3R: Sl. 3 right by slipping 3 sts. from LHN to RHN (a simplified way of executing this step is given with the step-by-step guide as illustrated for the instruction for the 7th row)

S3L: Sl. 3 left by slipping 3 sts. from RHN to LHN

KDS: Knit drop st. Put RHN through front of sl. st. and K into the front, leaving this in place on the needle, then K next 3 sts. in order and let all 4 sts. drop from needle together, so that the slipped stitch is stretched across the other 3 sts.

Back

With MC and 2.75 mm/12 needles, cast on 110 sts. and work K1, P1 rib for 9 cm (3.5 inches), finishing with an RS row and reverse of work facing for next row.

Inc. row: Inc. in 1st st., *(P5, P21N) rep. from * to last st., P21N (132 sts.).

Change to 3.75 mm/9 needles

Next row: K.

Next row: P21N, P to last st., P21N (134 sts.).

Next row: K.

Next row: P.

Join C1 (Navy) but do not break off MC (Clover), as this is needed for 2 further rows.

1st row: With C1, K1, *(S1, K3), rep. fr. *, ending K1.

2nd row: P4 *(SF, P3), rep. fr. *, ending SF, P1.



The back of the Joyful Jumper.

Working the 3rd row



Step 1: Drop the slipped st. and leave at the front of the work.



Step 2: Knit the next 3 sts.



Step 3: Pick the dropped st. back up onto the LHN.



Step 4: Knit into the back of the picked-up st.

3rd row: (See step-by-step photos) Using MC, K1, *(DS, K3, KDS – knitting into the back of the st., taking care not to twist the stitch), rep. fr. *, ending K1.

4th row: P, break off MC.

5th row: Using C1, K4, *(S1, K3), rep. fr. *, ending S1, K1.

6th row: P1, *(SF, P3), rep. fr. *, ending P1.

If you are not comfortable leaving the dropped st. floating while working the following 3 sts., you can slip this onto a small cable needle until it is needed.

Working the 7th row



Step 1: Leaving the next 2 sts. unworked on the LHN, put RHN into the front of the first slipped st. on the LHN



Step 2: Knit into the front of the first slipped st., leaving it in place on the LHN.



Step 3: Knit the next 3 sts., which lie before the slipped st. just worked.



Step 4: Let the knitted sl. st. fall from the LHN.

7th row: (See step-by-step photos, where a simplified way of executing this is shown to avoid transferring 3 sts. and dropping the sl. st.) K1, *(S3R, DS, S3L, KDS, K3), rep. fr. *, ending K1.

8th row: P.

9th row: K.

10th row: P. do not break off the yarn (it is needed for a further 2 rows).

Join C2 (Pale Green) and rep. 1st and 2nd rows using C2.

Cont. in C1 and rep. 3rd and 4th rows.

Fasten off C1.

Cont. with C2 and rep. 5th–10th rows inclusive.

Join C3 and rep. 1st and 2nd rows.

Cont. with C2 and rep. 3rd and 4th rows.

Fasten off C2.

Cont. with C3 and rep. 5th–10th rows inclusive.

Join MC and rep. 1st and 2nd rows.

Cont. with C3 and rep. 3rd and 4th rows.

Fasten off C3.

Cont. in MC and rep. 5th–10th rows inclusive.

Cont. in patt., changing colours as set, until work measures 30.5 cm (12 in); *you can lengthen as required here.*

A Note on Matching Sleeves and Body Length

The pattern is set so that it matches the colour sequence as set for the back and front, which gives a finished sleeve seam length of 12.5 cm (5 inches). If you have lengthened the body and worked more pattern and colour repeats – or if you prefer a longer sleeve – the colour sequence for working the sleeves should be adjusted accordingly so that they match up when sewn into the garment (see notes for sleeves in [Chapter 2](#), Simplified Sizing Solution for a guide on how to achieve this).

Shape Armholes

Keeping continuity of patt. (*the sl. st. always falls above the looped st. below*):

Cast off 7 sts. at beg. of next 2 rows, then K2tog. at each end of foll. rows until 94 sts. remain ***

Cont. in patt. until work measures 47 cm (18.5 in), *or as required.*

Shape Shoulders

Cast off 8 sts. at beg. of next 6 rows.

Slip remaining 46 sts. onto a spare needle or stitch holder.

Front

Using MC and 2.75 mm/12 needles, cast on 110 sts. and work as for back as far as ***.

Cont. in patt. until work measures 12.5 cm (5 in) from start of armhole shaping.

Shape Neck

Next row: with RSF, work 24 sts. in patt., turn.

Cont. on these sts. until work measures 47 cm (18.5 in) – *or same length as back if this has been lengthened* – working 3 sts. at the neck edge as st.st.

Shape Shoulder and Fastening

Commencing at armhole edge:

Cast off 8 sts. at beg. of next and each alternate row. Cast off knitwise.

Return to remaining sts., slip first 46 sts. onto stitch holder, rejoin wool to next st. and work in patt. to end of row.

Cont. on these 24 sts. in patt. until work measures 47 cm (18.5 in), *or to match other side and back if this has been lengthened.*

Shape Shoulder

Commencing at armhole edge:

Cast off 8 sts. at beg. of next and each alternate row, 3 times.

Sleeves

Later 1940s/Early 1950s Version

As used for the model

Using MC and 2.75 mm/12 needles, cast on 80 sts. and work in K1, P1 rib for 2.5 cm (1 in), ending with a right-side row.

Inc. row: P7, *(P21N, P4), rep. fr. *, ending P3 (94 sts.).

Change to 3.75 mm/9 needles and work in pattern as for back.

Continue in patt. until sleeve measures 12.5 cm (5 in).

In order to make the stripes match the jumper, finish 4 rows before the back armhole shaping in the same colour.

Shape sleeve top:

Keeping in patt., K2tog. at each end of next 10 rows then K2tog. *at beg. only* of every row until 48 sts. remain.

Cont. in patt. until work measures 11.5 cm (4.5 in) fr. commencement of shaping, then K2tog. at each end of next 10 rows.

Cast off 28 sts.

Earlier 1940s Version

Using MC and 2.75 mm/12 needles, cast on 102 sts. and work in K1, P1 rib for 2.5 cm (1 in).

Change to 3.75 mm/9 needles and work in pattern as for back.

Continue in patt. until sleeve measures 12.5 cm (5 in).

Shape sleeve top:

Keeping in patt., K2tog. at beg. of next 24 rows (78 sts.) then continue without further shaping until sleeve measures 15 cm (6 in) from where shaping commenced. Cast off.

Neckband

Join right shoulder seam.

With RSF and commencing at left front shoulder, rejoin MC and, using 2.75 mm/12 needles, pick up and knit 24 sts. down left front side (*you will need more if you have lengthened the front*) down to sts. on spare needle at front, knit across these 46 sts. Pick up and knit 24 sts. to right shoulder (*or as left front side*), and finally knit across 46 sts. of back (140 sts.).

Next row: *(K1, P1), rep. fr. *, ending K2.

Next row: K3, then (P1, K1) 9 times, P3tog., K1, P3tog., then (K1, P1) 19 times, K1, P3tog., K1, P3tog., then (K1, P1) 33 times.

Next row: *(K1, P1), rep. fr. *, ending K2.

Next row: K3, (P1, K1) 7 times, P3tog., K1, P3tog., (K1, P1) 17 times, K1, P3tog., K1, P3tog., then (K1, P1) 32 times.

Next row: *(K1, P1). Rep. fr. *, ending K2.

Next row: K3, then (P1, K1) 7 times, P3tog., K1, P3tog., then (K1, P1) 15 times, K1, P3tog., K1, P3tog., then (K1, P1) 31 times.

Next row: *(K1, P1), rep. fr. *, ending K2.

Cast off loosely in rib.



From the first 1940s Lavenda pattern for 'Joy', showing the fuller sleeves of this earlier version.



The squared neckline of the Joyful Jumper is an interesting variation on neckbands.

Shoulder Pads

The original (later) pattern includes the following instructions:
Using 2.75 mm/12 needles and MC, cast on 36 sts. and K 14 rows, then K2tog. at each end of every row until all sts. are worked off.
(For alternative versions, see [Chapter 3](#), Finishing Touches.)

Making Up

Only gentle pressing is recommended in order not to flatten the stitch texture and elasticity.

Join side and sleeve seams.

Join first 8 cast-off sts. only of left shoulder seam.

Finishing Left Shoulder Opening

With 3 mm crochet hook and MC, start at neck edge of back of shoulder opening. Pick up and work 2 rows of sc to shoulder seam. Fasten off.

Rejoin yarn to front shoulder edge and pick up the same number of sc and work to neck edge. On second row, create a loop of 3 chains (or more as needed to fit over chosen buttons) to make a button loop, the first to be centred along the ribbed neckband, and the further 2 evenly spaced along first row of sc. Fasten off. Neaten all loose ends.

Sew side and sleeve seams.

Sew in sleeves, placing centre of top of sleeve to shoulder seam, gathering as needed to fit, and matching patterns on body.

Sew on buttons to back shoulder edging to match button loops. If adding shoulder pads, follow instructions in [Chapter 3](#) for making and fitting.



The shoulder closure is finished with matching vintage buttons.

KALEIDOSCOPE PATCHWORK



This design is the very simplest to recreate, with the main parts composed entirely of knitted squares of different colours, all joined together in a colourful patchwork. The only shaping is for the sleeves, and the squares can be joined together in a number of ways according to choice. The endless possibilities offered in this charmingly simple pattern mean that it is an ideal way of drawing on reserves of small quantities of yarns in an array of colours, with each square requiring very little yarn (around 5 g/0.2 oz of 4 ply per square).

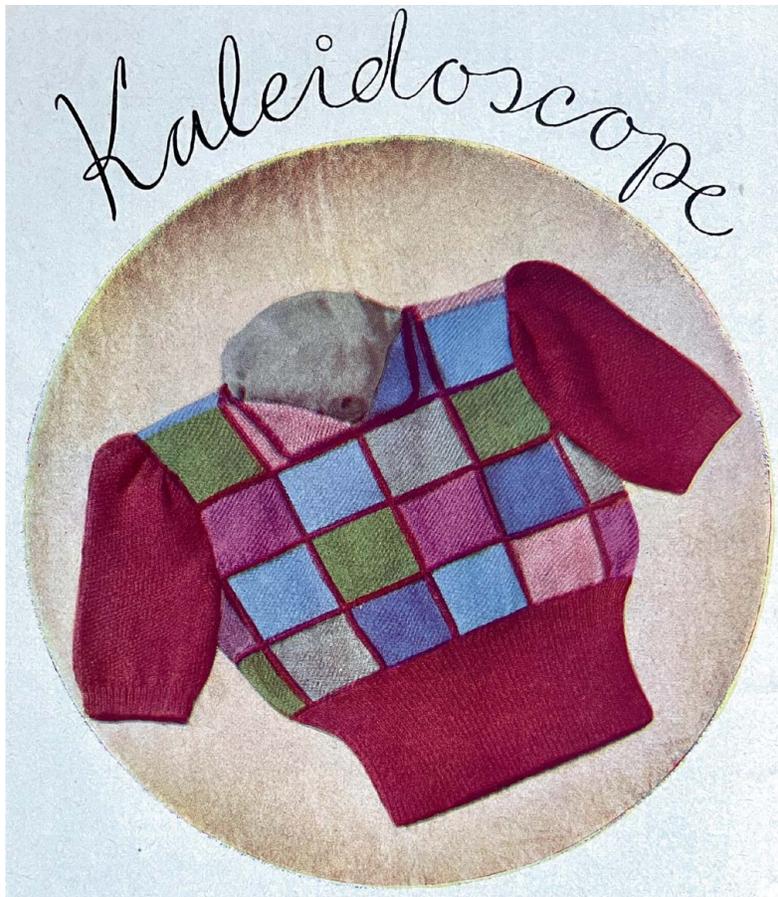


The original pattern, named Kaleidoscope, featured in *Needlewoman and Needlecraft* magazine no.14. Though not itself printed with a date, this can still be calculated as April 1943, going by previous and later issues of the magazine, which were dated.

The concept of patchwork jumpers has always been popular, for their cheerfulness as well as economic benefits. They appear in

patterns from the 1930s, such as the bold variant featured on the front cover of the June 1935 issue of *The Needlewoman* magazine (one of the two forerunners for *Needlewoman and Needlecraft*, which featured the current pattern).

Not surprisingly, the theme of patchwork appears in a number of patterns of the 1940s, with variations on the stitches and construction, but all with the same aim: to use up small quantities of yarn together in an attractive, wearable garment. They all have one feature in common, which is to use a single main colour for the ribbing and sleeves to draw the whole piece together (though this need not be one of the colours used in the squares). You could choose a completely harlequin effect and use different colours for the sleeves, ribbing and individual squares, introducing as many different colours as you wish according to your own preference or based on what is available in your reserves. A more unified visual effect can be achieved by placing the colours in specific repeated sequences, such as that seen in the Bestway pattern for 'A 2 Coupon Jumper'. This is most effective when only using a few colours; the Bestway pattern uses only one main and two contrasts.



The pattern was illustrated in colour in Needlewoman and Needlecraft No. 14, April 1943.



A patchwork design featured on the cover of The Needlewoman magazine of June 1935.



Bestway patchwork pattern for 'A 2 Coupon Jumper' (see Introduction for the significance of this quantity with wool rationing).

The charming Kaleidoscope design from *Needlewoman and Needlework*, as recreated in the model, suggests 'oddments of many colours of the same thickness', and the instructions below are for modern 4 ply. The Cronit pattern from the same time, however, happily mixes different wool weights for the squares, using 2, 3 and 4 ply (note these are vintage weights, not modern) all worked into the pattern together. You could easily combine 4 ply and DK together (or indeed other weights/thicknesses) as long as each square is worked to the same finished size as directed in the instructions.

In the Kaleidoscope pattern, the squares are knitted in moss stitch, which gives this a firm texture, but any stitch could be used:

stocking stitch for a smooth fabric, garter stitch, lace stitches, or variations for the different squares, as seen in the Cronit Economy Jumper pattern of the same time. The colours chosen here to recreate the model are as close as possible to those in the magazine illustration, though the colours are not specified in the original instructions.

An attractive, lively version of a smaller patchwork design appeared in the February 1950 issue of *My Home* magazine (when wool was still scarce), worked in a fine 2 ply vintage weight in a myriad of small coloured squares.



Cronit 'Economy Jumper, Made in Odd Shades of wool' leaflet No. 312 from their Homecraft Economy Series. This design adds different textured stitches to the coloured squares.



The Harlequin Jersey pattern featured in the February 1950 issue of My Home magazine, knitted in fine 2 ply yarn, at a time when supplies were still scarce in spite of wool rationing having been lifted in 1949.



The yarn colours chosen to knit the model are taken from those of the colour illustration of the original pattern in Needlewoman and Needlecraft magazine of April 1943.



The colourful pattern was designed with small squares of a multitude of bright cheerful colours.



The Kaleidoscope Patchwork pattern creates a striking jumper in the true Make Do spirit of using small quantities of colourful yarn.

The caption accompanying the pattern spoke for all the contemporary patchwork patterns that had brought such a welcome solution to wool shortages, only needing small amounts, but in a joyous abundance of colours: 'With this piece of gay knitting, you will cast your cares aside'.

Stitch Pattern

Knitting Each Square

Using 3.75 mm/9 needles and modern 4 ply yarn in one of the colours, cast on 25 sts.

Work the 1st row K across all sts., then continue in moss st. until work measures 9 cm (3.5 inches) – approximately 36 rows. *Working a 'perfect' 10 cm (4 inches) square in both width and height will add 6.5 cm (2.5 inches) to the total length of the finished garment.*

Moss st.: K1, P1 across row (ending K1 on 25 sts.).

Rep. this row until square measure 9 cm (3.5 inches) in height.

Note: moss stitch is always created by working the opposite stitch on the next row, so unlike ribbing, this works a P st. over a K st. If you are working on an even number of sts., start each row with a P st. over the K st. at the beginning of the next row.

Materials

Modern 4 ply:

Quantities given below are for size 107 cm (42 inches) bust (see [Chapter 2](#) for yarn quantities for different sizes)

- 4 x 50 g (1.75 oz) balls of MC for welt, sleeves, and added embroidered lines (model used King Cole Merino Blend 4 ply in Burgundy)
- 200 g (7 oz) total of mixed colours (each square uses approximately 5 g/0.2 oz of yarn per square, with a total of 38 squares needed for the size given below)

The model used:

- WYS Signature 4 ply in Cornflower 0325, Hydrangea 0335, Sweet Pea 517
- Cygnet Truly Wool Rich 4 ply Rose Pink 2134
- King Cole Merino Blend 4 ply Grass 3396, Larkspur 3095
- 1 pair 3 mm/11 needles (longer length is recommended for knitting the ribbed waist band, which can also be worked on circular needles if preferred)
- 1 pair 3.75 mm/9 needles
- One 3 mm crochet hook

Measurements

- To fit 102–107 cm (40–42 inches) bust (see below for guide on different sizing)
- Length from shoulders: 53.5 cm (21 inches)
- Sleeve seam: 15 cm (6 inches)

Tension

- 4 ply: 25 sts. to 10 cm (4 inches) width and 36 rows to 9 cm (3.5 inches) height over moss st. on 3.75 mm/9 needles

These instructions achieve a finished 'square' of 10 cm (4 inches) width by 9 cm (3.5 inches) height. Adjust needle sizes as necessary to achieve this measurement for each finished square (in whichever yarn chosen).

The original Needlewoman and Needlecraft pattern knits all the squares separately, joining them together to create the garment body. To simplify this pattern even further, the instructions below knit the squares together in vertical strips, reducing the amount of seaming needed for joining the squares. However, if you are using yarns of different weights or texture, it is advisable to knit the squares separately.

Knitting the Squares in Strips

Do not cast off at the end of each square, but change to next colour and beginning with a K row (*this avoids the loop of colour of the reverse st. from the previous colour appearing on the RS of the work*), work the same number of rows to complete a second square above the previous square, successively changing colours until 4 squares have been completed for each of the centre sections (2 x strips of 4 squares each).

This brings you to the top just before the shoulder. Continue and complete a fifth square, which will go over the shoulder, then work a further 4 squares to be used for the back (making 9 squares in all), working the same colour sequence in reverse – that is, repeating from the top of the front down (different colours can be used if preferred).

For the complete front and back sections you will need the following strips of adjoining squares:

For size 107 cm (42 inches) bust, as the model:

- 2 x strips of 9 squares (each of 25 sts. x 36 rows)
- 2 x strips of 4 squares each (for centre back section)

- 2 x strips of 4 squares each (for centre front section)
- 2 x strips of 2 squares for the sides (*these are the pieces that are adjusted to fit different sizes – see Side Strips, below*)

For numbers of squares/strips for other sizes, *see section below*
For Other Sizes.

Additional width and increased stitch number is integrated into the side pieces, which are made wider with the extra stitches as needed. In this way, the symmetry and balance of the patchwork layout is retained, as is the simplicity of executing this pattern.

Follow the pattern as given in the instructions below for *all* sizes, making the following adjustments:

For *all* sizes:

Work 2 strips of 9 squares (each of 25 sts. x 36 rows).

Work 2 strips of 3, (4), (5) squares each for each centre back section (*see below* for sizes).

Work 2 strips of 3, (4), (5) squares each for centre front section (*see below* for sizes).

Work 2 strips of 2 squares/rectangles for the side strips (*see below* for sizes).

Side Strips

For size 107 cm (42 inches): (for other sizes see below)

Cast on 25 sts. and work moss st. for 9 cm (3.5 inches) as before.

Continue with a second square in second colour as before.

Cast off after second square is completed.

Work 2 strips of 2 squares each in this way (one for each side).

For Other Sizes

Side strips:

Cast on the required number of sts. according to the size guide below.

Work in moss st. for the first square/rectangle as before in first colour and continue second square/rectangle in second colour as before.

Cast off after second square/rectangle is completed.

Work 2 strips of 2 squares/rectangles each in this way (one for each side).

For the following sizes, work the central 4 strips of 4 squares as above (for centre front and centre back).

For the side strips, cast on the following number of stitches according to size as given :

97 cm (38 inches): 14 sts.

102 cm (40 inches): 20 sts.

107 cm (42 inches): see full instructions above

112 cm (44 inches): 30 sts

The following sizes require a different number of full squares for the central strips and different-sized side strips as given below (also note the variation to the pattern for the front neck opening):



The layout of the strips of squares forming the front and back sections.

81 cm (32 inches): 2 strips of 4 squares each (1 for centre back and 1 for centre front section) and side strips as full instructions above

86 cm (34 inches): 2 strips of 4 squares each (1 for centre back and 1 for centre front section) plus side strip of 32 sts.

91 cm (36 inches): 2 strips of 4 squares each (1 for centre back and 1 for centre front section) plus side strip of 36 sts.

117 cm (46 inches): 6 strips of 4 squares each (3 for centre back and 3 for centre front section) plus side strip of 10 sts.

122 cm (48 inches): 6 strips of 4 squares each (3 for centre back and 3 for centre front section) plus side strip of 18 sts.

Front neck opening for the above sizes:

These sizes use an uneven number of strips for the central section, so the division for the neck opening at the front is made by dividing the top square of the central strip as follows:

1st row: Knit

2nd row: K1, P1 across the row to last st., K1.

3rd row: With RSF, moss st. across the first 12 sts., turn (leaving remaining 13 sts. on a holder).

Work in moss st. across these 12 sts. for a further 33 rows. Cast off. Return to the 13 sts. on the holder.

With RSF, rejoin yarn and K2tog., then moss st. to end of the row. Continue on these 12 sts. and work 34 rows in moss st. Cast off.

Assembling the Squares

The following applies to all sizes.

Assemble the strips of squares as shown in the illustration (adapting these as necessary for individual sizes), using a (sewing) slip stitch to keep the seams flat.

Sizes 97 cm, 102 cm, 107 cm, 112 cm (38 inches, 40 inches, 42 inches, 44 inches): Join 2 strips of 4 squares at the centre of the front, leaving the top 2 squares open at the centre of the front for the neck opening.

Leave the 2 strips of 4 squares open down the centre of the Back to facilitate working the waist ribbing as below (this can also be joined if waistband is to be worked on a circular needle) Join one of the strips of 9 squares to each side of the centre section(s), as shown, for front and back.

Join one of the side strips of 2 squares/rectangles to each side, joining front to back on each side

For sizes 81 cm, 86 cm, 91 cm, 117 cm, 112 cm (32 inches, 34 inches, 36 inches, 46 inches, 48 inches): leave one of the seams

open to facilitate working the waist ribbing as below (this can also be joined if waistband is to be worked on a circular needle).

If squares have been knitted separately, assemble these into the same layout.

Ribbing at Waist

This is knitted all in one piece.

For size 107 cm (42 inches) as model:

With RSF, using longer 3 mm/11 needles and MC, start at the right edge of the back opening and pick up and knit 260 sts. all round the lower edge of front.

Work 14 cm (5.5 inches) in K1, P1 rib.

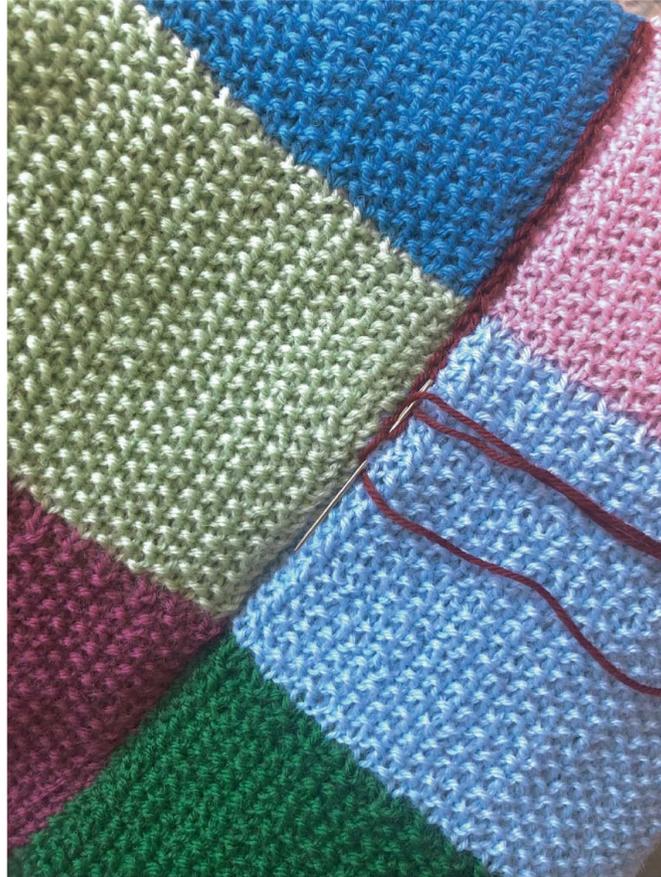
Important note on sizing: this gives a finished length of 53.5 cm (21 inches). Work more or fewer rows here to adjust to the finished garment length required (see notes below and [Chapter 2](#) for advice on sizes).

Cast off loosely (using a 3.25 mm/10 needle for this helps prevent the cast-off sts. from being tight).

Join last seam at the back and finish with the stitch detail as below (*the embroidered lines can be completed before joining the last seam if preferred, adding the final line over the finished seam once completed*).

Trellis

This stitching is to cover the joins of each square and is worked with MC.



The chain stitch detail is embroidered over the joining seams across the sides of each square, using the main colour of the ribbing and sleeves.

The original pattern works these as chains of crochet made to the required lengths for each section, which are then sewn into position by catching down at each intersection of the squares, leaving them 'free' in between across each square. For the model, these lines have been embroidered directly over each edge of the squares, to cover the joining seams and changes of colour, using an embroidered chain stitch.

If preferred, a simple running st. or back st. can also be used.

Sleeves

For size 107 cm (42 inches):

Using 3 mm/11 needles and main colour, cast on 97 sts. and work 5 cm (2 inches) in K1, P1 rib.

Change to 3.25 mm/10 needles and work in st.st., increasing 1 st. at each end of 1st and every foll. 3rd row until there are 119 sts. on the needle.

Continue without further shaping until sleeve edge measures 12.5 cm (5 inches) from the beginning.

Shape Top

Cast off 5 sts. at beg. of each of next 4 rows (99 sts.).

K2tog. at beg. only of every row until 53 sts. remain.

Cont. straight until work measure 16 cm (6.25 inches) from start of shaping for top.

Then K2tog. at both ends of following 10 rows until there are 33 sts.

Next row: K1, *K2tog. to end (17 sts.).

Cast off.

For other sizes: see [Chapter 2](#) for guidelines on short sleeve sizes.

Neck Edging

For all sizes:

With RSF, using MC and crochet hook, start at centre seam of back neck and work 3 rows of dc all round neck edge and front opening, working 3 dc into the corner st. of each square on either side of the front collar opening. Break and rejoin the yarn at the centre point of the neck opening for neatness.

If preferred, this can be finished with a neat blanket stitch embroidered all round the edges.



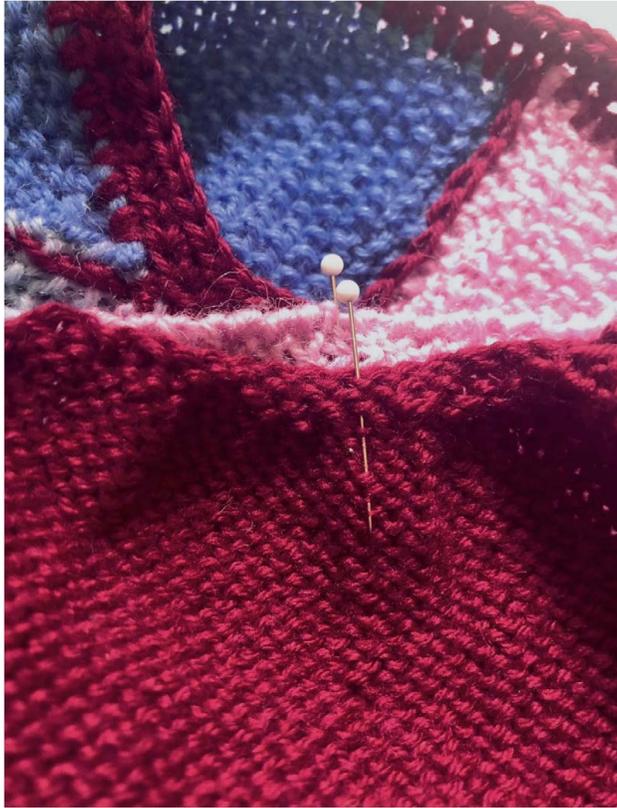
A row of crochet in the main colour is worked all around the neck opening.

Making up

Pressing is not necessary except for the crochet opening, which can benefit from a gentle pressing to neaten.

Sew up sleeve seams, then sew the sleeves into the armholes, gathering fullness into the top of the armhole (the square armhole has no curve but the sleeve shape will adapt easily into this).

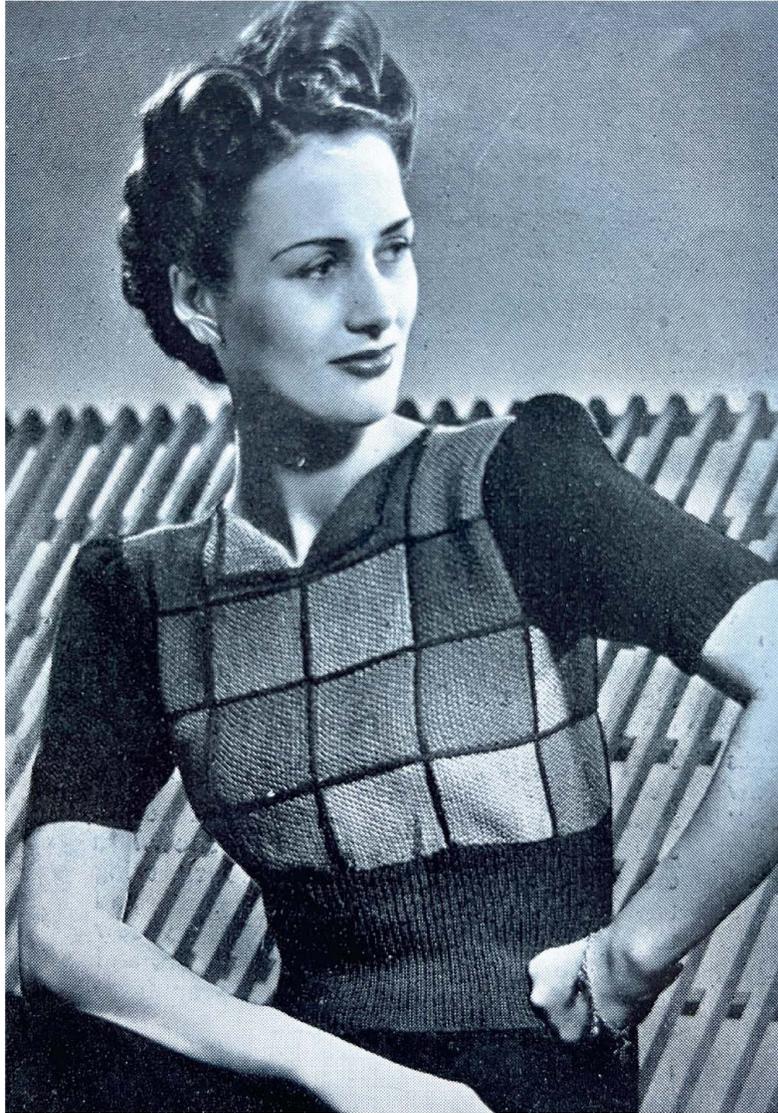
If adding shoulder pads, follow the instructions in [Chapter 3](#) to make and attach these. The straight version suits this sleeve shape best.



Setting in the sleeves, gathering any extra fullness to the top.



The construction of squares leaves a square armhole, but the curved sleeve top adapts easily to this shape when sewn in.



The original pattern modelled in Needlewoman and Needlecraft magazine No. 14.

HAPPY HEARTS



For style, simplicity and ingenuity, this Bestway design has it all. Surprisingly easy to knit, it offers an infinite variety of colour combinations, and even options on how to style for different looks for evening or day wear:



The jumper is made exactly the same for day wear as for evening... in the day you wear it with a plain, dark frock, and pull it high... in the evening you wear it with a long skirt, or décolleté evening frock, and pull it down to the waistline.

This ingenious pattern was given for 2 ply, 3 ply and 4 ply versions (all vintage weights, which were thicker than the modern yarns of the same name – see [Chapter 3](#)). The pattern below is given for modern DK, which is a little thicker than vintage 4 ply weight, but allows for additional stretch and fit due to the close ribbed stitches. This will feel like a quickly achieved project, with the benefits of infinite possibilities for adding more coloured sections whenever desired. You can start with two colours, and keep adding new ‘halves’ to match your wardrobe – inspiration for new combinations will keep appearing and the design is one that is irresistible!

The idea for this style started some time early on in the war, in the early 1940s, becoming a fashionable and economical addition to frugal wardrobes. Each section uses just over half the amount of yarn normally needed for a complete jumper, and offers infinite variety.

Vogue’s 18th Knitting Book dates from 1941, with their most forthright, somewhat prescriptive editorial page ‘Vogue’s Eye View of Knitting in Wartime’ and includes a pattern for what they call a ‘Half-and-Half Sweater’, very similar to this Bestway design. The caption accompanying the pattern states ‘Gain Chic – save money too’ and goes on to inspire with:

Three halves make three wholes. Make one white half, one scarlet, one navy – or any combination of colours that fits your wardrobe – and ring the changes as often as you please.

BESTWAY
LEAFLET **3^d**
No. 495

CROSS-OVER JUMPER
In 2, 3 or 4-Ply Wool



The Bestway pattern 'Style for Daywear'.



The Bestway pattern 'Style for Evening Wear'.

They also noted that, 'Since the fit of this sweater depends on the diagonal pull of the work, it will adapt itself to (multiple) bust sizes'. The Vogue pattern was knitted in a vintage 2 ply weight.

This is a most simple pattern to knit, and rewarding in its infinite possibilities for a variety of colour combinations. The sections are knitted in a simple rib which has every fourth stitch adding a textured interest, but it can also be knitted in a simple double rib (K2, P2) throughout if preferred. Ribbing always offers excellent stretch and fit, hence its choice for waists and sleeve cuffs, and allows for this pattern to fit well in spite of having minimal shaping.

The striking draped effect created by overlapping the two pieces makes this look most elegant, and belies the simplicity of its construction. Choose your favourite colour combinations, in bold contrasts or subtle blends, and if you knit 4 co-ordinating 'halves', you will have the makings of six jumpers!

Materials

Modern DK (*using cotton to knit this garment is not recommended as it relies on stretch for an ideal fit, which cotton does not naturally offer*):

- 2 x 200 g (7 oz) needed for 2 separate parts to make one complete garment (model used 2 x 100 g/3.5 oz Stylecraft Special DK in Lincoln 1834 and 2 x 100 g/3.5 oz James C. Brett Double Knitting with Merino in dark purple DM39)
- 1 x pair 4 mm/8 needles



Vintage rayon knitting yarn and the similar sheen found in WYS Elements DK wool and synthetic mix yarn.

The additional section (illustrated in pale yellow) is knitted in WYS Elements DK (the model used Summer Haze 1107), which uses around 30 g (1 oz) more yarn so that 250 g (9 oz) of this are needed. *This yarn is a combination of wool and synthetic fibres making it very close to the appearance of the rayon and wool mix yarns of the 1940s, and gives a similar sheen and texture, even though it is a thicker weight than the vintage 3 ply.*

Measurements

Instructions below are to fit 86–97 cm (34–38 inches bust) – *the rib stitch gives this considerable stretch*

Sleeve seam length: 14 cm (5.5 inches)

Side seam: 33 cm (13 inches), unstretched

Width of front and back piece: 25.5 cm (10 inches) unstretched.

For other sizes see section below at end of pattern.

Resizing this pattern is straightforward, but different from the more familiar method where a pattern starts at the bottom edge. A guide to resizing this design specifically is therefore given at the end of this pattern.

Tension

- Measured over patterned rib stitch
- 28 sts. for 10 cm (4 inches) measured over *unstretched* pattern using 4 mm/8 needles
- 22 sts. for 10 cm (4 inches) on 4 mm/8 needles if measured over st.st.

Stitch Pattern

- Cast on an uneven number of sts. in multiples of 4 plus 1 (for edge st.)
- 4 st. patt. repeat plus 1 st. at end of row
- Worked over 2 rows
- **1st row:** Sl. 1, P1, K into front and back of next st., P1 *K1, P1, K into front and back of next st., P1. Rep. fr. * to last st., K1.
- **2nd row:** Sl. 1, *K1, P2tog., K1, P1. Rep. fr. * to last 5 sts., K1. P2tog., K2.

A Note on Joining New Yarn

When needing to start a new ball of yarn, avoid an unsightly knot at the edge of the row by joining the 2 balls at least 2.5 cm (1 inches) in from the side, so this can be neatly hidden at the back of the work. Because the pieces have no added edgings, make the join where it will be least conspicuous.

Front

The following instructions are given for 86–97 cm (34-38 inches) bust size. See section below for other sizes

With light colour and 4 mm/8 needles, cast on 73 sts. and work in rib as follows:

1st row: Sl. 1, P1, K into front and back of next st., P1 *K1, P1, K into front and back of next st., P1. Rep. fr. * to last st., K1.

2nd row: Sl. 1, *K1, P2tog., K1, P1. Rep. fr. * to last 5 sts., K1. P2tog., K2.



The Happy Hearts jumper can be combined with infinite variations of colour changes.

These 2 rows form the pattern. Rep. the 2 rows for 37 cm (14.5 inches) – see *below for sizing guide* – ending with a 2nd row of pattern.

Shape Armhole

Continuing in patt., cast off 6 sts., at beg. of next row and every alternate row (that is, on every 1st patt. row) 4 times in all (49 sts.).

Cast off 5 sts. on the same edge 4 times until 29 sts. remain.

Cast off 2 sts. on same edge once (*other sizes will work further from here – see below*).

Work 1 row back to armhole edge.

Cast off remaining 27 sts. for shoulder.

Back

Using light colour, work the back to correspond, reversing the shapings given for the front but casting off on 2nd patt. rows instead of 1st patt. rows, and working the double sts. as one (P2tog. as before and counting these as 1 st. when casting off).

The last 2 stitch repeats of K1, P1, K1 into the same stitch of each RS row can be omitted to simplify the casting off on the next row.

Work 2 more pieces for the other half of the garment in the same way, but using a contrast colour yarn.



The front and back pieces are interchangeable for either side, as well as with other pieces in contrasting colours.



The three finished pieces for one section of the Happy Hearts jumper.

Sleeves

Make 1 light and 1 dark.

Cast on 65 sts. and work in patt. as given for main part, inc. 1 st. each end of 7th and every foll. 6th row until there are 77 sts. on needle, working the extra sts. into the pattern.

Continue straight until work measures 14 cm (5.5 inches) from beg. (or desired sleeve length).

Shape Top

Cast off 4 sts. at beg. of next 2 rows, then K2tog. at each end of every row until 57 sts. remain.

Cont. in patt. without further shaping for 11.5 cm (4.5 inches) from the last decrease, then K2tog. at each end of every row until 23 sts. remain. This ends with a 1st row (RS). Cast off with a 2nd row of patt., working the P2tog. sts. as before and counting these as 1 st.

Making up

Do not press, as it flattens the texture and the fabric will lose elasticity.

Sew up the pieces as shown, then do the same in the other colour(s) to correspond.

The shaping of the sleeve top has enough volume and 'body' to keep its gathered shape without any shoulder pad, but these can be added if desired (see [Chapter 3](#), Finishing Touches).

Assembling the jumper



Step 1: With right sides together, stitch the cast-on edges of the front and back pieces of the same colour together with a flat seam to form the longer side edge.



Step 2: Now stitch the 2 sets of cast-off sts. (27 sts.) together to form the shoulder seam.



Step 3: Sew the side edges together for 7.5 cm (3 inches) below the armhole to form the shorter underarm side.



Step 4: Sew up the sleeve seams. Gather the top of each sleeve between the two points of the top shaping to fit the armhole and set into place, easing the gathers towards the centre of the top, marking this to align with the shoulder seam.

For Other Sizes

The simple construction for each separate section (two sections are knitted and worn together in interchangeable colour combinations) starts with 2 straight pieces with minimal shaping at the top for the armhole and shoulder. The two cast-on edges of each piece are joined to form the side seam for the front and back pieces together. The width of each of these 2 pieces is easily adjusted. It is this first cast-on *width* that will determine the finished *length* at the side of the body (see illustration). To increase this, add to the number of stitches cast on in multiples of 4 (for the stitch pattern) as follows:

Every 8 sts. added to the number of sts. cast on for the straight piece will give an extra 2.5 cm (1 inches) *in length* to the side seam when the front and back pieces are joined.

When worn, this is stretched diagonally across the body, so adding stitches to the width of each piece will create a longer side

seam and higher panel.

The piece is then knitted straight until the beginning of the slanted section, which will become the armhole.

The *length* knitted from casting on to the start of the decreases for the armhole at one side will determine the *width* of the finished piece (front and back are knitted the same, with the decreases on opposite sides to correspond). *This is the crucial measurement to ensure fit across the bust.* The required bust size is achieved by knitting more length of the straight body pieces until the diagonal measurement from the bottom right corner to the top left (on the front piece) is equal to the usual width of a front or back. In other words, this should measure half the total bust measurement, as marked in the images. When worn, this is the part that will be across the bust from armpit to armpit (*remembering the ribbed stitch used is stretchy*).

When you have knitted the length required, as explained above, cast off the stitches for the armhole following the main pattern instructions for Shape Armhole to *. Continue casting off 2 sts. in the same way until 27 sts. are left, as in the pattern instructions. Proportionally this will adapt to the size as needed with the additional rows worked. (The 27 sts. for the shoulder will give a shoulder measurement of 9.5 cm/3.75 inches, which will also have stretch.)



The crucial measurement for ensuring fit across the bust is the length knitted of the straight piece before armhole shaping.

Different sizes for sleeves are as given in the sizing charts in [Chapter 2](#) (see DK chart).

You can customise this pattern at every stage for your own required measurements, as long as you have ensured your tension matches that given according to the yarn weight you are using (see the section on tension in [Chapter 2](#) on how to check this and modify as needed).



How the length of the piece adjusts the width across the bust when worn.



The Happy Hearts jumper offers infinite variety in a most elegant yet simple design.

OceanofPDF.com

COLOUR RIOT



The Fair Isle knitter will revel in this lovely design, with its gay riot of colouring. The original design was in black, with the neat narrow bands of patterning in mustard-yellow, mauve, pink, pale green, burnt orange, blue and red, but it would look equally delightful with any dark background colour. The design is worked with the aid of charts and supplementary directions.



Like many patterns which featured in needlework magazines at the time, the pattern was also available as a separate leaflet. This one was published in *Needlewoman and Needlecraft* issue No. 10, which can be dated as April 1942, and also by Bestway as a separate leaflet for 'A Charming Fair Isle', the instructions given being much more comprehensive in the latter than in the magazine.

The advantage of the magazine version is the glorious colour illustration, not included in the leaflet. The instructions below have taken advantage of the best of both patterns, and include modern adaptations to clarify the original instructions further.

This pattern works equally well knitted in two strong contrasts, echoing the image of the Bestway leaflet, as well as the glorious colour version. It has its own dramatic effect, as seen in the alternative version which was knitted in dark navy and cream.

In the original pattern, each body half is knitted on 130 stitches with no shaping. Although this achieves a finished size of 89 cm (35 inches) across the bust at the underarm measurement if knitted on 3.75 mm needles (Fair Isle will tend to be a tighter tension than stocking stitch), it is a larger number of stitches than usual for starting the ribbing for that size, so different numbers of cast-on stitches have been given below as an alternative.

BESTWAY
LEAFLET 3^d
881

A CHARMING FAIR ISLE
*4 ozs. 3-ply Main Colour, 4 ozs. of
Contrasts*



ONE OF THE
W·B
GOOD WOOLS

The same pattern appeared as a leaflet by Bestway under the title 'A Charming Fair Isle'.



Colour Riot featured in colour in issue No. 10 of *Needlewoman and Needlecraft* magazine, April 1942.



The original pattern suggests a two-colour version of the Fair Isle pattern, as shown in this recreated model of the same pattern in dark navy and cream.

Materials

Modern 4 ply:

- 4 x 50 g (1.75 oz) balls of MC, original pattern suggests black (model used Cygnet Truly Wool Rich 4 ply in Black 2066)
- 150 g (5 oz) in total of various colours or 3 x 50 g (1.75 oz) of one contrast

Colours suggested and approximate quantities needed:

- 40 g (1.5 oz) mustard yellow = y (model used Debbie Bliss Rialto 4 ply in Amber 39)
 - 40 g (1.5 oz) blue = b (model used Cascade 220 Fingering 4 ply in Niagara Blue 1028)
 - 25 g (0.9 oz) green = g (model used King Cole Merino Blend 4 ply in Ivy 3293)
 - 25 g (0.9 oz) pink = p (model used Cascade 220 Fingering 4 ply in Slate Rose 1061)
 - 25 g (0.9 oz) burnt orange = o (model used WYS Signature 4 ply in Turmeric 358)
 - 25 g (0.9 oz) red = r (model used King Cole Merino Blend 4 ply in Cranberry 703)
 - 20 g (0.9 oz) mauve = ma (model used Cygnet Truly Wool Rich 4 ply in Mauve 1048)
-
- 1 pair 2.75 mm/12 needles
 - 1 pair 3.25 mm/10 needles
 - 1 pair 3.75 mm/9 needles
 - For shoulder openings: 3 small buttons (for one shoulder opening) or 6 for both shoulders (as in the original pattern)

Measurements

- All around at underarm: 84 cm (33 inches) if knitted on 3.25 mm needles or 89 cm (35 inches) if knitted on 3.75 mm needles

Note: you can also achieve subtle shaping to the body by beginning with the smaller needles and changing to the larger (as noted in the instructions below).

- Sleeve seam: 12.5 cm (5 inches)
- Length from shoulder: 46 cm (18 inches)

Tension

- 28 sts. to 10 cm (4 inches) knitted on 3.25 mm/10 needles in st.st.
- 26 sts. to 10 cm (4 in) on 3.75 mm/9 needles

Stitch Pattern

The pattern is executed throughout in stocking stitch, using only two colours at any time for each of the separate pattern bands. The technique is traditional Fair Isle, which combines the two colours in use in a method called 'weaving'. The pattern's original guide for this is included below as it is clear and concise. The alternative method of stranding carries the wool not in use across the back of the work without being picked up on alternate stitches, as it is with weaving. It works well up to 3 stitches at a time, but for stranding across more than 3 stitches, it is crucial to ensure a regular tension is

achieved without puckering or pulling the work. (For guides on both techniques, see [Chapter 1](#).)

By following the chart and the instructions below, the body will measure approximately 30 cm (11.75 inches) from the cast-on to the underarm, which will give a finished length of 46 cm (18 inches) to the whole garment. If needed, adding extra length to the ribbing is recommended by working extra rows as required. Adding to the patterned Fair Isle section to make the body longer before starting the shaping for the armholes is also possible by continuing to work from the chart, but is less simple than working a longer ribbed waistband.

Dealing with Ends

To avoid all the many ends of yarn at each side with the frequent changing of colours, these can be woven in along each row for about 8–10 sts. This means that when the work is complete the remaining ends only need snipping to neaten, rather than each one having to be sewn in. Stretch the work slightly before snipping to ensure enough give is allowed when worn, and without cutting too close to the main work to prevent ends poking through to the front (see the section on Finishing in [Chapter 2](#)).

Back

Using MC and 2.75 mm/12 needles, cast on 113 sts. and work in K1, P1 rib for 10 cm (4 inches), ribbing for an odd number of rows, ending with the WSF for next increase row.

With WSF, increase as follows:

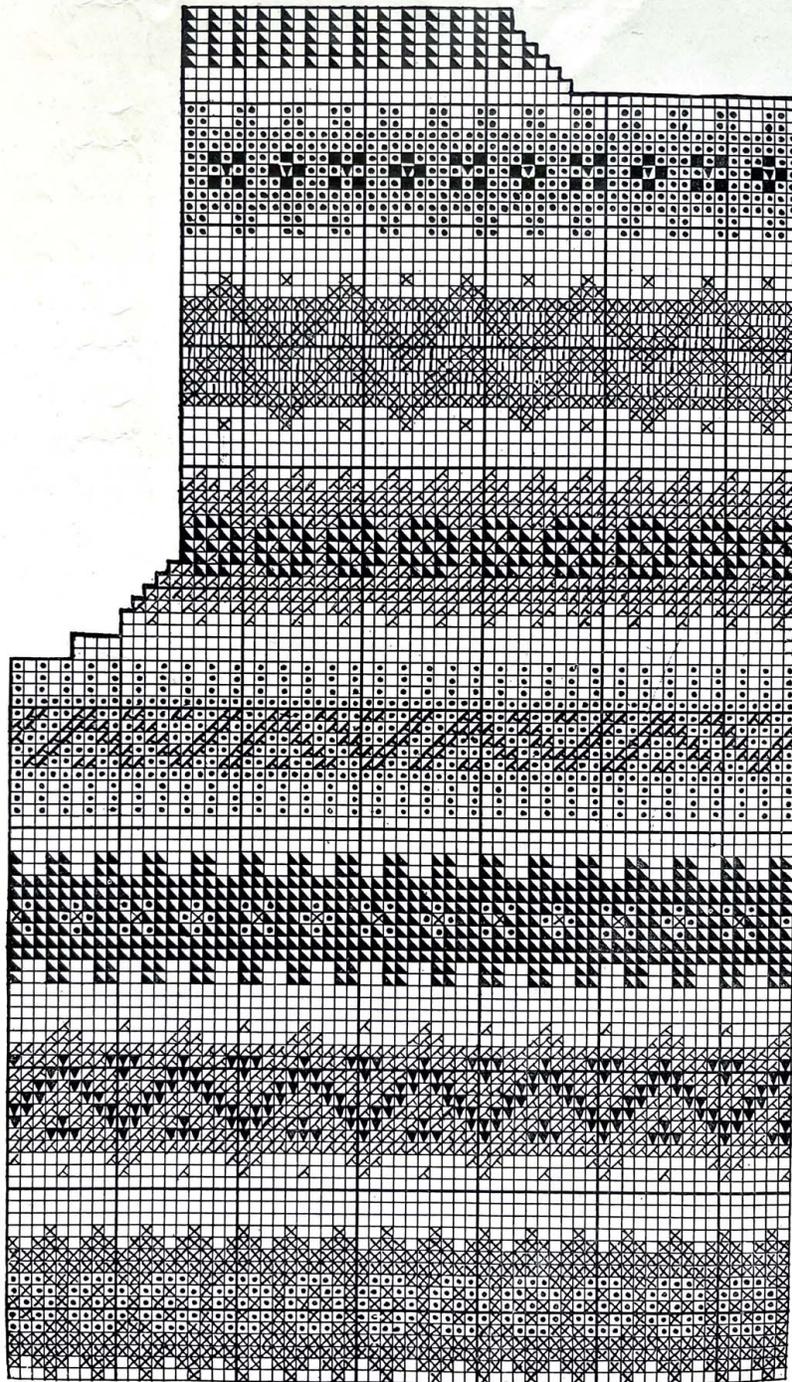
Inc. in next row of ribbing: Rib 8 sts., m1 (by picking up loop between next st. and knitting into the back of it). Rib 6, m1 to last 9 sts., Rib 9 (130 sts)

Change to larger needles (see note under Measurements as given above) and work 6 rows of st.st. straight.

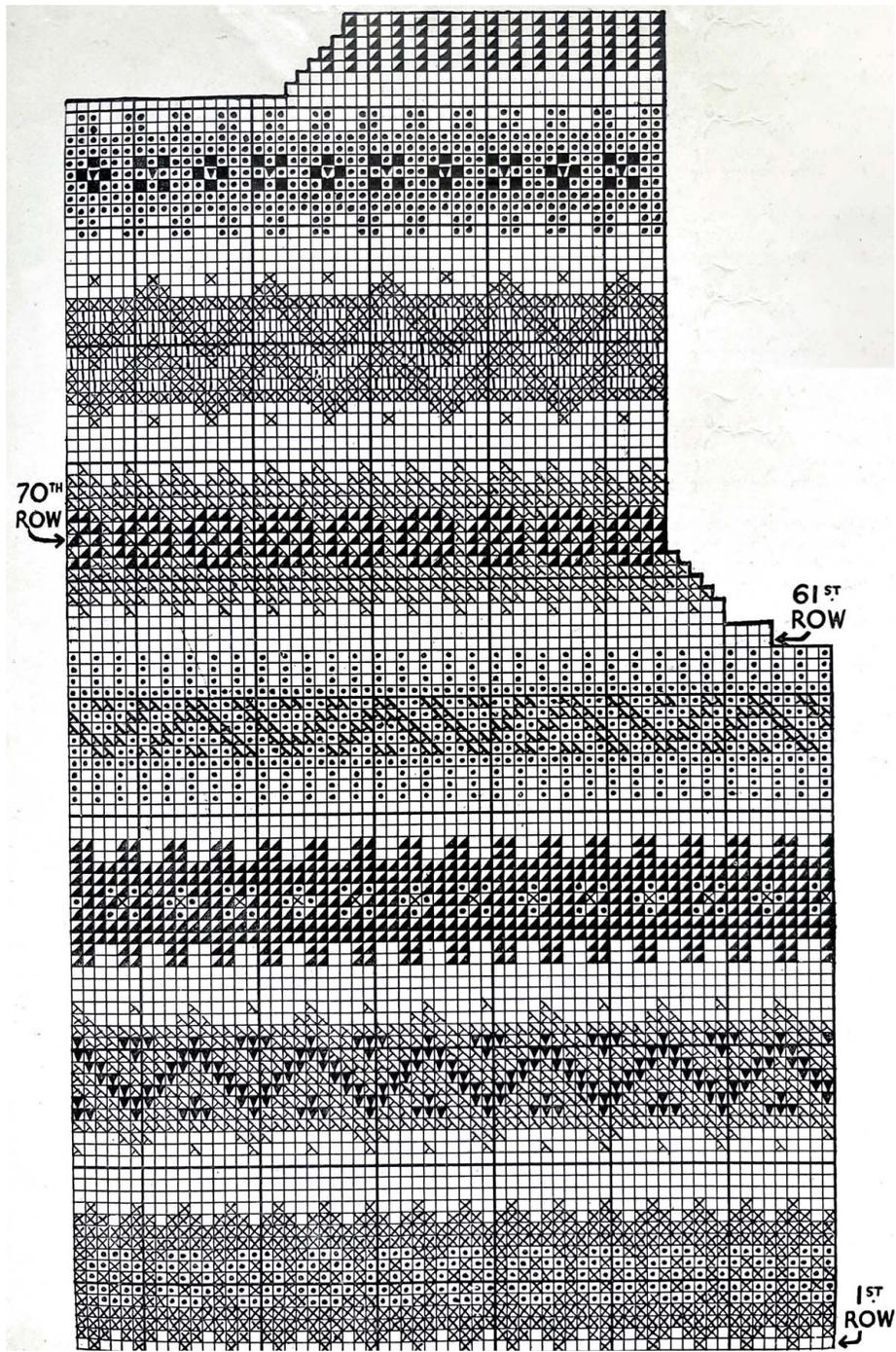
Then begin working from Chart A.



The back of the Colour Riot jumper.



The left half of Chart A for the back.



The right half of Chart A for the back.

The original chart only represented one half of the back, so this has been mirrored here to give a full chart. The original written instructions that accompanied the half chart (which was for the right half of the back) are given below for extra reference:

The way to begin the K (RS) rows can be clearly seen on the chart, and you continue repeating the same pattern groupings to the end of the row. (So the first row will be K3 black and K1 green alternately all along the row, ending with K2 black.) The returning P rows will begin as follows:

First pattern:

Note: these are the P rows only, not the entire pattern, which is followed from the chart.

2nd row: *P1 b, P3 g; rep. fr. * to last 2 sts., P1 b, P1 g.

4th row: Using g, P.

6th row: *P1 g, P1 y, P1 g, P2 y; rep. fr. * to last 2 sts., P1 g, P1 y.

8th row: As 6th row.

10th row: Using g, P.

12th row: As 2nd row.

After working 13th row, work 4 rows st.st., all in black (MC).

Second pattern:

Change to larger needles at 17th row if shaping is desired.

18th row: *P1 b, P4 b, rep. fr. * to end.

20th row: Using b, P.

22nd row: P2 p, *P3 b, P1 p, P3 b, P3 p; rep. fr. * to last 8 sts., P3 b, P1 p, P3 b, P1 p.

24th row: P2 b, *P2 p, P3 b, rep. fr. * to last 3 sts., P2 p, P1 b

26th row: P1 p, P3 b, *P3 p, P3 b, P1 p, P3 b, rep. fr.* to last 6 sts., P3 p, P3 b.

28th row: Using b, P.

30th row: As 18th row.

Work 3 rows st.st. in MC.

Third pattern:

34th row: P1 MC, *P2 r, P2 MC, * rep. fr. * to last st., P1 r.

36th row: Using r, P.

38th row: *P1 y, P3 r, P1 y, P3 r, P1 y, P1 r; rep. fr. * to end.

40th row: As 38th row.

42nd row: Using r, P.

44th row: As 34th row.
Work 3 rows st.st. in MC.

Fourth pattern:

48th row: *P1 MX, P1 y, rep. fr. * to end.

50th row: As 48th row.

52nd row: P1 b, *P2 y, P2 b, rep. fr. * to last st., P1 y.

54th row: P1 y, *P2 b, P2 y; rep. fr. * to last 5 sts., P2 b, P2 y, P1 b.

56th row: As 52nd row.

58th row: As 48th row.

60th row: As 48th row.

Shape Armholes

All pattern rows are now given, both K and P rows.

Beginning RS as follows:

61st row: With MC, cast off 5 sts. (see Chart A) and K to end.

62nd row: With MC, cast off 5 sts., and P to end.

63rd row: With MC, cast off 4 sts., and K to end.

Fifth pattern:

64th row: with MC, cast off 4 sts., (P1 MC st. now on RHN), then *P1 b, P3 MC; rep. fr. * to last 3 sts., P1 b, P2 MC.

65th row: Using b, K2tog., then K2, *K1 MC, K3 b; rep. fr. * to last 4 sts., K1 MC, K1 b, K2tog. b. Break off MC.

66th row: Using b, P2tog., then P to last 2 sts., P2tog.

67th row: Using b, K2tog., K to last 2 sts, K2tog.

68th row: Using b, P2tog., P2 b, *P3 r, P3 b; rep. fr. * to last 6 sts., P3 r, P1 b, P2tog. b.

69th row: Using r, K2tog., K1 r, *K1 b, K2 r; rep. fr. * to last 2 sts., K2tog. b (102 sts.).

Now continue to work without shaping as from 70th row of Chart A, the start of this and subsequent WS rows, being as follows:

Purl rows:

70th row: *P1 b, P1 r; rep. fr. * to end.

72nd row: P2 b, *P3 r, P3 b; rep. fr. * to last 4 sts., P3 r, P1 b.

74th row: Using b, P.

76th row: *P1 b, P3 MC, rep. fr. * to last 2 sts., P1 b, P1 MC.

Work 3 rows st.st. in MC.

Sixth pattern:

80th row: P3 MC, *P1 g, P4 MC, rep. fr. * to last 4 sts., P1 g, P3 MC.

82nd row: Using g, P.

84th row: P2 g, *P3 o, P3 g, P1 o, P3 g; rep. fr. * to end.

86th row: *P2 o, P3 g; rep. fr. * to last 2 sts., P2 o.

88th row: *P3 g, P1 o, P3 g, P3 o; rep. fr. * to last 2 sts., P2 g.

90th row: Using g, P.

92nd row: As 80th row.

Work 3 rows st.st. in MC.

Seventh pattern:

96th row: *P2 y, P2 MC; rep. fr. * to last 2 sts., P2 y.

98th row: Using y, P.

100th row: *P3 y, P1 ma, P3 y, P1 ma, P1 y, P1 ma; rep. fr. * to last 2 sts., P2 y.

102nd row: As 100th row.

104th row: Using y, P.

106th row: As 96th row.

107th row: Using MC, K.

Shape Neck

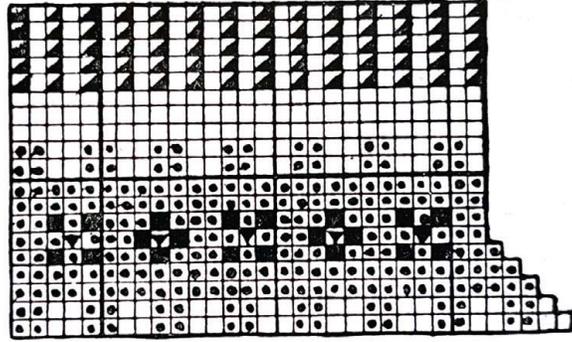
108th row: with MC, P 32, cast off next 38 sts., then P to end.

Now work on last set of 32 sts., as follows:

****109th row:** K in MC, dec. 1 st. at neck edge.

Work 4 more rows in alternate sts. of r and MC as Chart A, dec. 1 st. at neck edge of every row. Work 1 more row and cast off.**

Join yarn to inner end of sts. for second side, and work as first side fr. ** to **.



(Above)

CHART B

Chart B for the front from the neck shaping to shoulder.

Front

Work as for back until the 92nd row is complete (6th pattern), then work 2 rows st.st. in MC.

95th row: with MC, K 32, cast off 38 sts., K to end.

Work on last set of 32 sts., and follow Chart B for shaping the neck (as below).

Shape Neck

Dec. 1 st. at neck edge in 2nd row and each following 4 rows. Continue without further shaping to end of Chart B. Cast off remaining sts.

Join wool to inner end of sts. for other side and work in pattern as Chart B, dec. 1 st. at neck edge in 2nd row and each of following 4 rows.

When last row of chart is finished, cast off.

Sleeves

Both sleeves are the same.

Using 2.75 mm/12 needles and MC, cast on 90 sts., and work 4 cm (1.5 inches) in K1, P1 rib.

Then K one row.

Change to 3.75 mm/9 needles and start working from Chart C, the first row being a WS row.

Complete to end of 27th row.

Shape Top of Sleeve

Cast off 5 sts. at start of next 2 rows (80 sts.).

Dec. 1 st. at both ends of next 6 rows (68 sts.).

Work 1 row straight.

Dec. 1 st. at end only of every row until 28 sts. remain. Cast off.

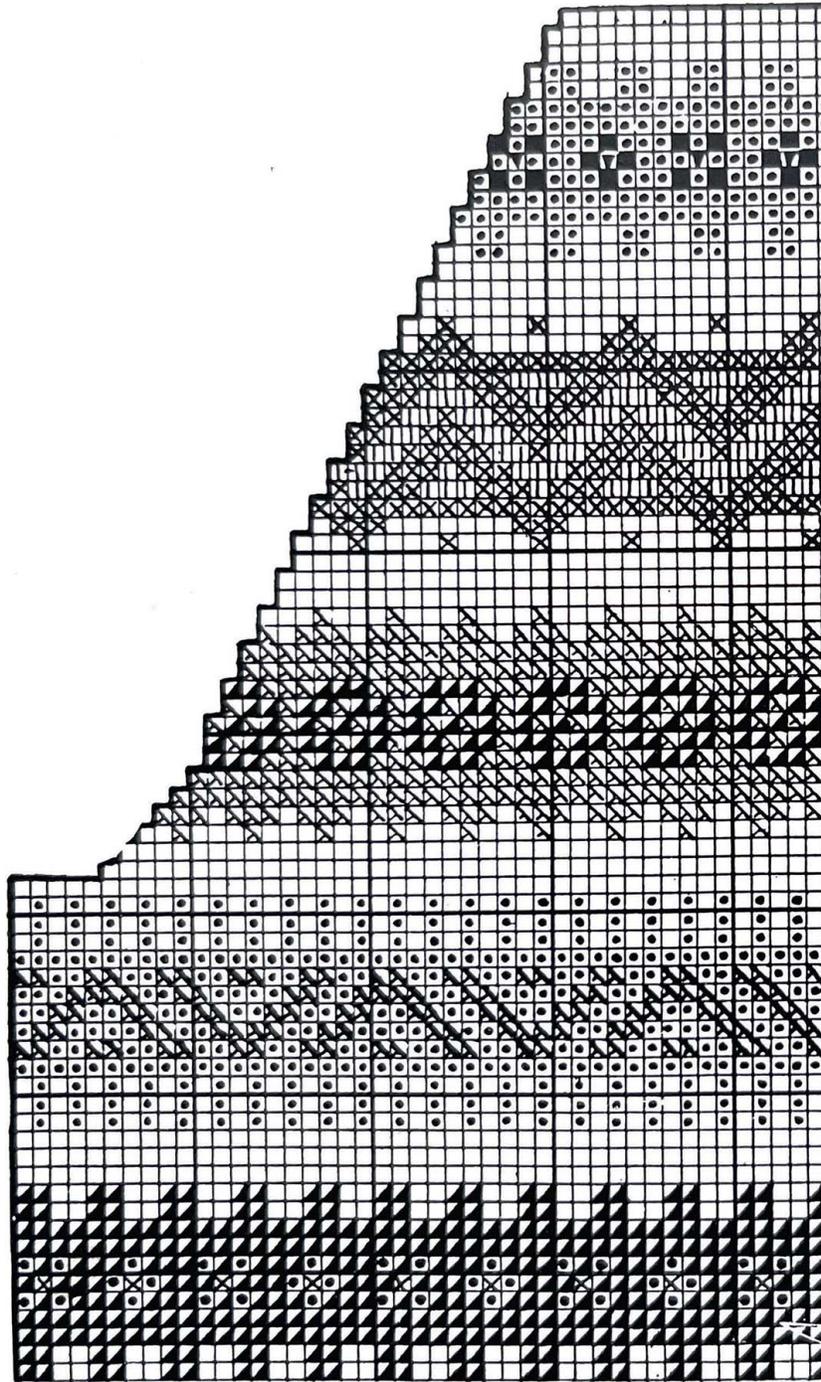
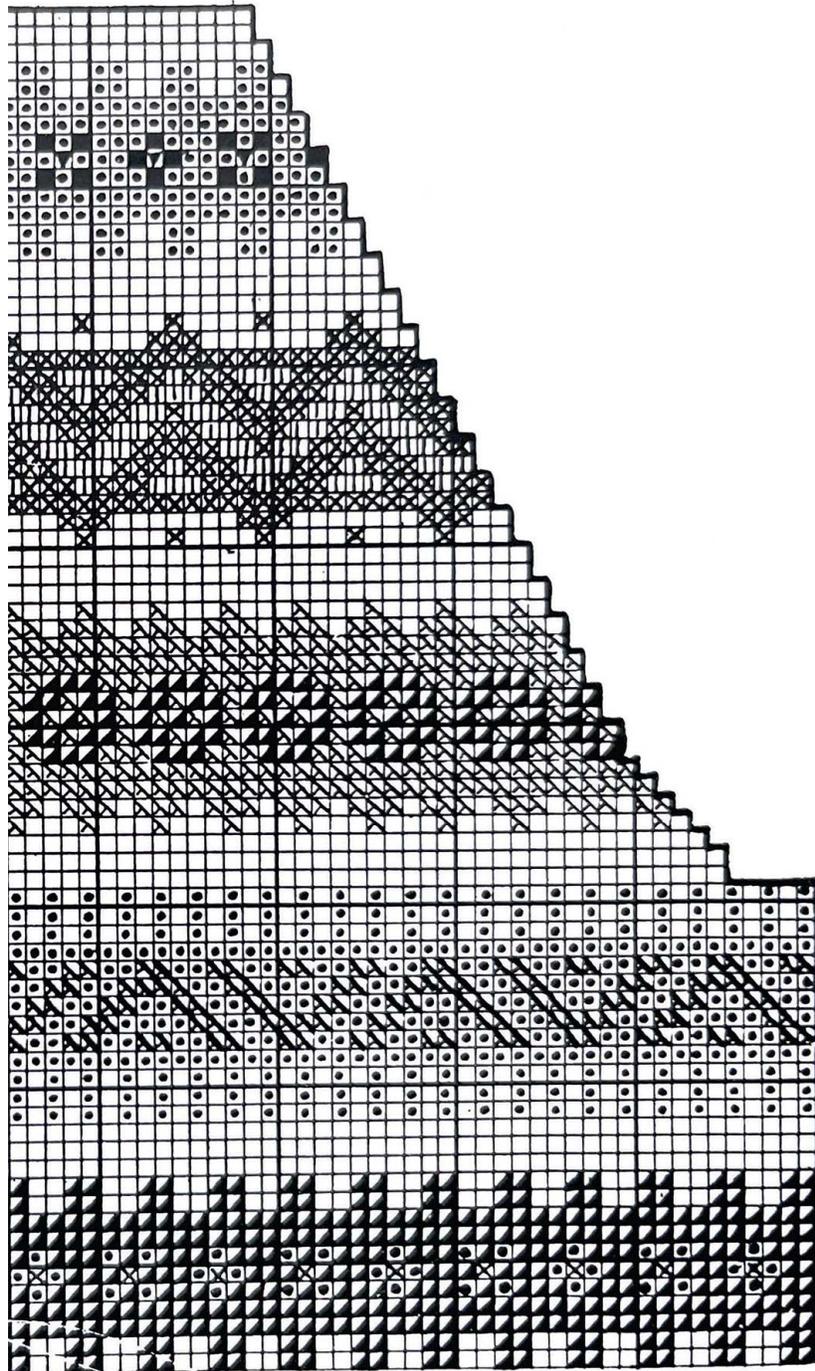


Chart C for the sleeves.



Neckband

This can be worked to be open on both shoulders (as the original pattern), left shoulder only, or no opening.

The original pattern includes small zip fasteners to close the shoulders at each side – these were something of a novelty at the time, and so became a popular fashion feature in knitwear. As these are less easy to source today in general haberdashery than they were then, the instructions given below are for button closures for both shoulders, or just the left shoulder as in the model, or with no additional opening, as the neck is generous enough to slip over the head.

Fastenings on Both Shoulders

Back neck:

With RSF, using 2.75 mm/12 needles and MC, pick up and knit 52 sts. along back neck edge and work 10 rows K1, P1 rib. Cast off loosely in rib (using a needle one size larger can be helpful to keep looseness).

Front neck:

Work as for back, but picking up 88 sts.

If leaving one or both shoulder(s) open, stitch along 2.5 cm (1 inches) from shoulder edge leaving open to neck.

Finish shoulder opening(s):

The options below are for either crochet or knitted finish.

In crochet: work a row in dc along each open edge, working a second row on front edge to include 3 equally spaced button loops.

In knitting: with 2.75 mm/12 needles, pick up and knit 26 sts. on edge(s) of back shoulder and work 4 rows of garter st. Pick up and knit 26 sts. on front shoulder edge(s) in same way and work 2 rows K.

3rd row: *K2, K2tog., yo. Rep fr. * to last 2 sts, K2.

4th row: K.

Cast off.



The shoulder opening.



Inserting shoulder pads in the tops of the sleeves adds definition to the strong 1940s silhouette.

Fastening on Left Shoulder Only

Join right shoulder seam of back and front together.

With RSF and 2.75 mm/12 needles, pick up and knit 140 sts. (52 across the back and 88 across the front).

Work 10 rows of K1, P1 rib and cast off loosely as above.

Finish shoulder opening as above.

No Fastenings

Work as for left shoulder only opening, as above.

Join remaining shoulder and neckband in one seam.

Making up

Pin out the work to correct measurement, and press work gently on the wrong side under a damp cloth, but avoiding all ribbing.

Sew in sleeves, making a small pleat in top of each sleeve, on either side of jumper shoulder seam – the extra fulness can be gathered if preferred.

Then join side and sleeve seam as one.

Sew buttons to shoulder(s) to correspond with buttonholes on one or both sides as needed.

Press side seams on the WS.

If adding shoulder pads, follow the instructions in [Chapter 3](#) to make and attach these. Straight pads fit this pattern best.



Taking shelter.

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MERRY MOSAIC



This very attractive jerkin is made in many colours to match everything in your wardrobe and is a good design for using up oddments of wool. It is knitted in a simple Fair Isle check pattern, in some bands of the pattern the checks being set in alternate positions, giving a most original effect.



This cheerful pattern lends itself to an infinite variety of colours. The model has been recreated using the colours suggested in the pattern, as they offer a most attractive combination of wine, blue, green and rust against a yellow background, with the addition of a fourth contrast in duck egg blue to reach the required quantities. The

neckline is a simple solution, avoiding complicated calculations of stitches, by being squared off.

Sleeveless tops, also known as pullovers or jerkins (later as tank tops in the 1960s), had become most popular as an extra layer of warmth when wool wasn't available in sufficient quantities to knit long-sleeved garments. They were most often worn over a neat shirt or blouse and especially favoured for wearing with suits as they were not too bulky for the closely tailored styles of the fashionable jackets of the time. The squared neckline of this pattern became especially popular after the war and is seen in a number of patterns of fashionable Fair Isle design.

There are four contrast colours in the pattern, but more can be introduced, and each pattern band can be knitted in a different colour for smaller quantities. Originally to be knitted in vintage 3 ply, this pattern adapts perfectly to our modern 4 ply or DK, and knits up easily and rewardingly. The instructions below are given for DK for a size 107 cm (42 inches) bust, but if the same instructions are followed using 4 ply (with 3.75 mm/9 needles), this will fit a size 86 cm (34 inches) bust.



Bestway leaflet 1514.

In the original pattern the ribbing is knitted using the blue contrast (C2 inches the instructions below) but the model has been knitted using the main background colour. Any one of the contrast colours can be used as an alternative if preferred, and as available quantities allow.

BESTWAY
LEAFLET **3^d**
1632

FAIR ISLE PULLOVER

2 ozs. OF MAIN COLOUR AND
ODDMENTS (*3-ply*)



The popular square neckline for sleeveless pullovers, as seen on this Bestway pattern 1632.

Materials

Modern DK – for a 107 cm (42 inches) bust size:

- 200 g (7 oz) MC (model used Stylecraft Special in Buttermilk 1835)
- 75 g (2.75 oz) dark contrast C1 (model used Jarol Heritage DK in Burgundy 153)
- 75 g (2.75 oz) medium contrast C2 (model used Patons Diploma Gold DK in Soft Teal 06309)
- 25 g (0.9 oz) second medium contrast C3 (model used Jarol Heritage DK in Woodland 145)
- 75 g (2.75 oz) third medium contrast C4 (model used Jarol Heritage in Rust 132)
- 25 g (0.9 oz) second darker contrast C5 (model used Patons Diploma Gold DK in Mallard 06203)

- 1 pair 3.5 mm needles
- 1 pair 4.5 mm/7 needles

Modern 4 ply – for a 86–91 cm (34–36 inches) bust size

- 3 x 50 g (1.75 oz) MC
- 1 x 50 g (1.75 oz) in each of 4 CC (or less of each if introducing more contrast colours)

- 1 pair 3 mm/11 needles
- 1 pair 3.75 mm/9 needles

Measurements

Using modern DK to fit 107 cm (42 inches) bust:

- Measured flat across at underarms: 53.5 cm (21 inches)
- Length from shoulder: 54.5 cm (21.5 inches)

To fit a bust (34–36 inches) the same instructions can be applied with modern 4 ply yarns, using 3 mm/11 and 3.75 mm/9 needles. For other sizes, see [Chapter 2, Simplified Sizing Solution](#)

Tension

- 22 sts. to 10 cm (4 inches) with DK using 4 mm/8 needles over st.st.
- 24 sts. to 10 cm (4 inches) on 4.5 mm/7 needles over pattern
- 26 sts. to 10 cm (4 inches) with 4 ply using 3.75 mm/9 needles over st.st.

Stitch Pattern

- Stocking stitch throughout, stranding (at back of work) across 3 sts. of colour blocks over 4 rows of each colour
- Each pattern check is 3 sts. of contrast colour plus 1 st. main
- The check is alternated every 16 rows for added interest (3 rows of colour blocks in line then the 4th row alternated, which in the model is always in C2)

Cast on in multiples of 4 sts. plus 3 sts. at end for symmetry of pattern



In some rows the colour blocks are set alternately to add to the visual effect of the pattern.

Back

With 3.5 mm needles and using DK in MC (or contrast), cast on 111 sts.

Begin rib pattern as follows:

1st rib row: (RSF) P1, (K1, P1) to end.

2nd rib row: K1, (P1, K1) to end.

Rep. these 2 rows until work measures 9 cm (3.5 inches), or desired length.

Continue with MC (breaking off contrast if this has been used for the ribbing).

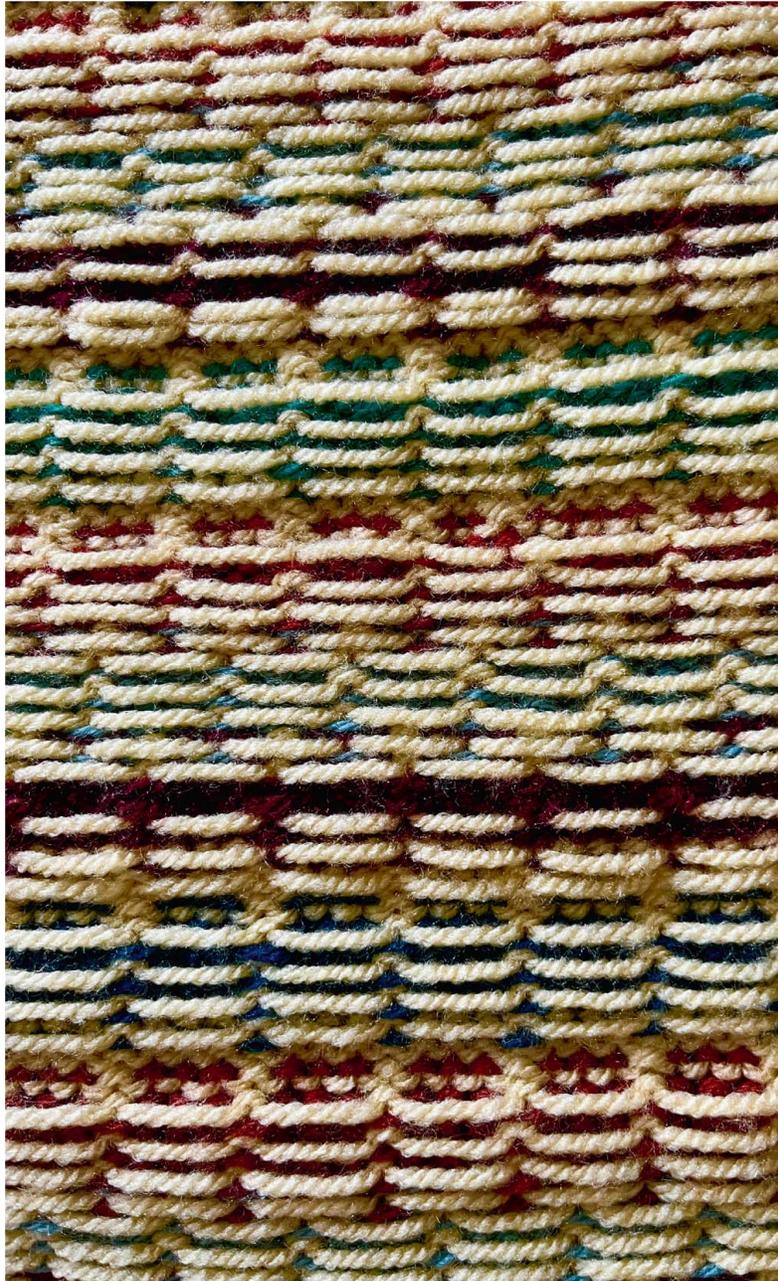
Change to 4.5 mm/7 needles and work 4 rows in st.st.

It is recommended that ends of yarn left when breaking off colours are woven in to the first 8–9 sts. in order to avoid many ends needing sewing in at the end.

Begin pattern as follows, stranding MC across back of 3 col. sts. ensuring this is neither too loose nor too tight, so sts. lie flat without puckering (you should be able to stretch the work comfortably),



The back of Merry Mosaic.



The reverse of the work, showing the stranding of the main colour (yellow) across the three stitches of contrast colour.

Fully illustrated steps for stranding are given in [Chapter 1, Understanding Stitches](#)

By keeping MC stranded above the contrast colour sts., this will lie flat (if stranded below the contrast colour it will seem as if it is raised with the contrast sts. behind it).

1st patt. row: Join C1 (burgundy) K3, (1 MC, 3 C1) to end.

2nd row: P3 C1, (1 MC, 3 C1) to end.

3rd row: As 1st row.

4th row: As 2nd row.



Keeping the main colour above the contrast colours makes the colour blocks appear to be in front of the background as 'dominant', which has the effect of receding.



Working the contrast colour below the main colour, which is stranded across at the back, makes the contrast look dominant on the front of the work.

Break off C1, join on C2 (light blue).

5th row: K1 C2, 1 MC, (3 C2, 1 MC) to last st., 1 C2.

6th row: P1 C2, 1 MC, (3 C2, 1 MC) to last st., 1 C2.

7th row: As 5th row.

8th row: As 6th row.

Break off C2, join on C4 (rust).

9th row: K3 C4, (1 MC, 3 C4) to end.

10th row: P3 C4, (1 MC, 3 C4) to end.

11th row: As 9th row.

12th row: As 10th row.

Break off C4.

13th row: K in MC.

14th row: P in MC.

Join in C3 (green).

15th row: K3 C3, (1 MC, 3 C3) to end.

16th row: P3 C3, (1 MC, 3 C3) to end.

17th row: As 15th row.

18th row: As 16th row.

Break off C3.

19th row: K in MC.

20th row: P in MC.

Join in C1.

Start to shape the side edges as follows:

21st row: Using C1, K twice into 1st st. by knitting into front and back of the st., then K2 C1, (1 MC, 3 C1) to last 4 sts., 1 MC, 2 C1, K twice into last st., carrying MC to end of row.

22nd row: P1 MC, (3 C1, 1 MC) to end.

23rd row: K1 MC, (3 C1, 1 MC) to end.

24th row: As 22nd row. Break off C1. Join on C2.

25th row: With C2, K twice into 1st st., then K1 C2, (1 MC, 3 C2) to last 3 sts., 1 MC, 1 C2, K twice into last st.

26th row: P3 C2, (1 MC, 3 C2) to end.

27th row: K3 C2, (1 MC, 3 C2) to end.

28th row: As 26th row.

Break off C2. Join C4.

29th row: Using C4, K twice into 1st. st., K1 MC, (3 C4, 1 MC) to last st., K twice into last st.

30th row: P2 C4, 1 MC, (3 C4, 1 MC) to last 2 sts., 2 C4.

31st row: K2 C4, 1 MC, (3 C4, 1 MC) to last 2 sts., 2 C4.

32nd row: As 30th row. Break off C4.

33rd row: K in MC but inc. 1st. at each end as before.

34th row: P in MC.

Now join C5 (dark green) and rep. 21st–24th rows inclusive once (121 sts.).

39th row: Using MC, K (as 33rd row, increasing at each end).

40th row: Using MC, P.

41st row: K2 MC, join C1, (K3 C1, 1 MC) rep. to last st., K1 MC.

42nd row: P2 MC, (P3 C1, 1 MC) to last st., P1 MC.

43rd row: Using C1, K twice into 1st st., K1 MC, (3 C1, 1 MC) to last st., K twice into st. with C1.

44th row: P2 C1, 1 MC, (3 C1, 1 MC) to last 2 sts., 2 C1. Break off C1.

45th row: Join C2. (1 MC, 3 C2) rep. to last st., 1 MC.

46th row: P *(1 MC, 3 C2) rep. fr. * to last st., P1 MC.

47th row: Using MC, inc. in 1st st., 3 C2, (1 MC, 3 C2) to last st., with MC inc. in last st. (127 sts.).

48th row: P2 MC, (3 C2, 1 MC) rep. to last st., 1 MC. Break off C2.

49th row: Join C4. K3 C4, (1 MC, 3 C4) to end.

50th row: P3 C4, (1 MC, 3 C4) to end.

51st row: K3 C4, (1 MC, 3 C4) to end (as 49th row).

52nd row: P3 C4, (1 MC, 3 C4) to end (as 50th row). Break off C4.

53rd row: Using MC, K.

54th row: Using MC, P.

55th row: Join C3. K3 C3, (1 MC, 3 C3) to end.

56th row: P3 C3, (1 MC, 3 C3) to end.

57th row: As 55th row.

58th row: As 56th row. Break off C3.

59th row: K in MC.

60th row: P in MC.

61st row: Join C1. K3 C1, (1 MC, 3 C1) to end.

62nd row: P3 C1, (1 MC, 3 C1) to end. Break off C1 (to begin shaping armhole).

Shape Armholes

63rd row: Cast off 10 sts. in MC (leaving 1 st. on RHN). Rejoin C1. K (1 MC, 3 C1) to end. Break off C1.

64th row: Cast off 10 sts. in MC (leaving 1 st. on RHN). Rejoin C1 and P (1 MC, 3 C1) to last 2 sts., 1 MC, 1 C1. Break off C1.

65th row: Join C2, K2tog. C2, K1 C2, (1 MC, 3 C2) to last 4 sts., 1 MC, 1 C2, K2tog. C2.

66th row: P2tog. C2, P2 C2, (1 MC, 3 C2) to last 3 sts., 1 MC, P2tog. C2.

67th row: K2tog. MC. (3 C2, 1 MC) to last 5 sts., 3 C2, K2tog. MC.

68th row: P2tog. C2, 2 C2, (1 MC, 3 C2) to last 5 sts., 1 MC, P2 C2, P2tog. C2. Break off C2.

69th row: Using MC K2tog., join C4, (3 C4, 1 MC) to last 5 sts., 3 C4, K2tog. MC.

70th row: Using C4, P2tog., P2 C4, (1 MC, 3 C4) to last 5 sts., 1 MC, 2 C4, P2tog. C4 (95 sts.). **

71st row: K3 C4, (1 MC, 3 C4) to end.

72nd row: P3 C4, (1 MC, 3 C4) to end. Break off C4.

73rd row: Using MC, K.

74th row: Using MC, P.

75th row: Join C5. K3 C5, (1 MC, 3 C5) to end.

76th row: P3 C5, (1 MC, 3 C5) to end.

77th row: As 75th row.

78th row: As 76th row. Break off C5.

79th row: Using MC, K.

80th row: Using MC, P.

81st row: Join C1 and work as 75th row but using C1.

82nd row: As 76th row but using C1.

83rd row: As 81st row.

84th row: As 82nd row. Break off C1 (work front to here)**.

85th row: Join C2. K1 C2, (1 MC, 3 C2) to last 2 sts., 1 MC, 1 C2.

86th row: P1 C2, (1 MC, 3 C2) to last 2 sts., 1 MC, 1 C2.

87th row: As 85th row.

88th row: As 86th row. Break off C2.

89th row: Join C4. K3 C4, (1 MC, 3 C4) to end.

90th row: P3 C4, (1 MC, 3 C4) to end.

91st row: As 89th row.

92nd row: As 90th row. Break off C4.
93rd row: Using MC, K.
94th row: Using MC, P.
95th row: Join C3 K3 C3, (1 MC, 3 C3) to end.
96th row: P3 C3 (1 MC, 3 C3) to end.
97th row: As 95th row.
98th row: As 96th row.
99th row: Using MC, K.
100th row: Using MC, P.

Shape Neck

101st row: Join on C1, K3 C1, (1 MC, 3 C1) 4 times, then turn.
Leaving remaining sts. on a st. holder, cont. on first set of sts. only, as follows:
Rep. 2nd–12th rows inclusive on these 19 sts., then break off C4 (this will be the 112th row worked).

Shape Shoulder

Using MC only, cast off 10 sts. at start of next row, then work 1 row straight and cast off remaining 9 sts.
Return to sts. on holder and, with RSF, join MC to inner end of sts. and transfer next 57 sts. onto a holder (for back neckband), using C1 to knit 58th st.
Work on remaining sts. as follows: K2 C1, (1 MC, 3 C1) to end. Now rep. 2nd –13th rows inclusive.

Shape Shoulder

Using MC only, cast off 10 sts. at start of next row, then work 1 row straight. Cast off remaining 9 sts.

Front

Work as for back from to ** (84th row), ending with C1.

Shape Neck

85th row: Join C2, K1 C2, (1 MC, 3 C2) 4 times, 1 MC, 1 C2, then turn (19 sts.).

86th row: Continue in patt. and colour sequence for 14 rows (completing 100th row).

Work 1st–12th rows once more (112th row now completed as for back).

Leave remaining sts. on st. holder and cont. on first set of sts., as follows:

Work 16th–20th rows inclusive, then join C1 and work 1st–14th rows inclusive, and join C1 once again. Work 1st–12th rows inclusive once more. Break off C4.

Shape Shoulder

Using MC only, cast off 10 sts. at start of next row, then work 1 row straight and cast off remaining 9 sts.

Return to sts. on holder and with RSF, join MC to inner end of sts. and transfer next 57 sts. to a holder (for front neckband).

Work 1st st. in MC, then across remaining sts. as follows: (1 MC, 3 C2) to last 2 sts., 1 MC, 1 C2.

Now rep. 6th–20th rows inclusive, then join C1 and work 1st–13th rows inclusive, ending at shoulder edge with K row in MC. Shape shoulder to match first side.

To Complete

Check ball bands (if available) for pressing instructions.

Note that some synthetic yarns should never be pressed (see [Chapter 2](#)).

Join both shoulder seams.

Armhole Edgings

With RSF, join on MC (or preferred contrast) and using 3.75 mm/9 needles, pick up and knit 116 sts. all along one armhole edge.

Work 11 rows in rib as for back waist, starting with 2nd rib row. Cast off ribwise.

Work second armhole ribbing to match.

Front Neck Edging

Worked in K1, P1 rib.

For the mitred corners to work, it is important to have an even number of sts. down each of the two sides of the front (so that last st. is P for left side and 1st st. P for right side) and an uneven number across the front (so that 1st and last st. are K).

With RSF and commencing at top of left front shoulder, rejoin MC and, using 3.75 mm/9 needles, pick up and knit 30 sts. down to cast-off sts. K across 57 sts. on holder, then pick up and K 30 sts. up right front shoulder (117 sts.).

Next row: K1, P1 rib across row.

Next row: (K1, P1) 13 times, K1, P3tog., K1, P3tog., then (K1, P1) 24 times, K1, P3tog., K1, P3tog., then (K1, P1) 13 times, K1.

Next row: K2, then (K1, P1) to end.

Next row: (K1, P1) 12 times, K1, P3tog., K1, P3tog., (K1, P1) 22 times, K1, P3tog., (K1, P1) 12 times, K1.

Next row: K2, then (K1, P1) to end.

Next row: (K1, P1) 11 times, K1, P3tog., K1, P3tog., (K1, P1) 20 times, K1, P3tog., (K1, P1) 11 times, K1.

Next row: K2, then (K1, P1) to end. Cast off ribwise.

Work ribbing for back neck in same way as for front neck, but picking up 16 sts. on each side (and 57 sts. from holder for centre section) and working the mitre as for the front.



Neatly mitred corners are achieved by the shaping of the squared neckband edging.

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SUCCESSFUL STRIPES



Stripes are a most cheering and simple way of knitting up a mix of colours in any varied amounts, but when they are worked from a different angle they become striking, and the play of vertical, horizontal and diagonal lines combined in this clever design brings drama to the humble stripe!



The colours suggested by Templeton's in their pattern are typical of this period in yellow, green, red and brown. The impact of this pattern is not only in its panels of stripes arranged in different directions, but also in its accent of one dark shade, so whichever colours you choose, including one dark contrast will be the key to recreating the effect. With the main part knitted sideways on, this

gives strong vertical stripes as an interesting variation on classic horizontal stripes. The placement of the collar with its simple but striking revers is especially effective in creating a diagonal dimension.

To our eyes, the addition of brown to the palette of a vintage pattern immediately brings a feel of that era to a knitted garment, but we should not assume that knitters of the time did not revel in bright colours as well as more muted earth tones. The model has been recreated using the colours suggested to include a rich dark brown, which enhances the other brighter colours (see [Chapter 3](#) on colour).

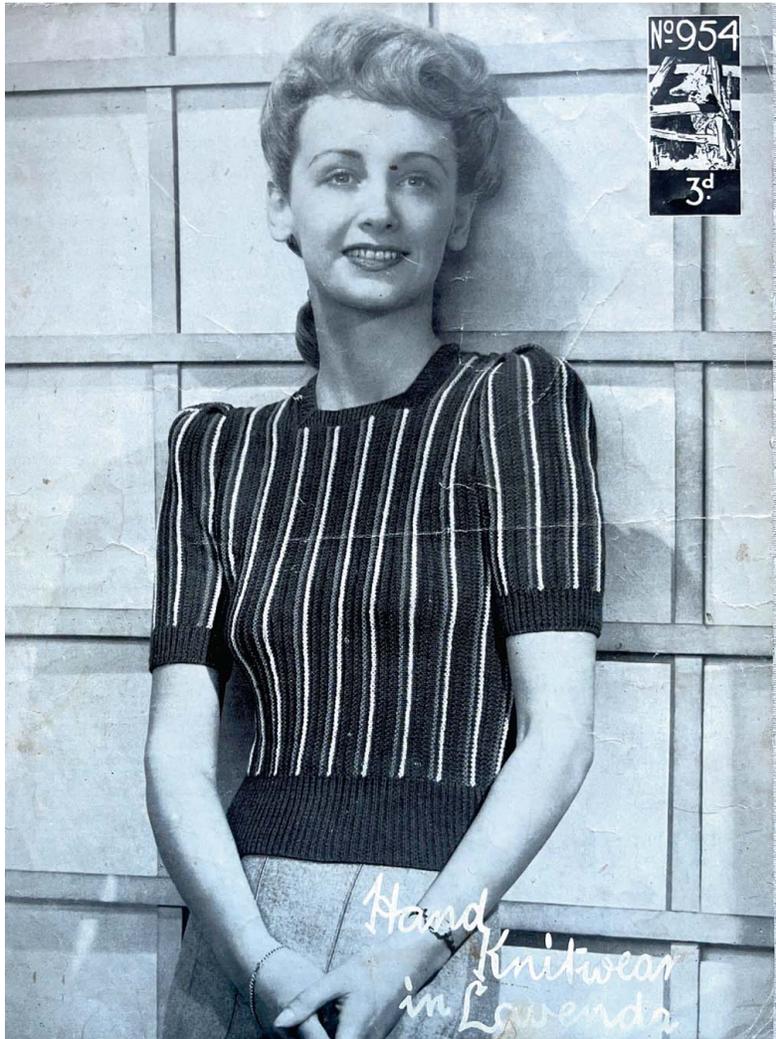
The technique of working from the side to create vertical rather than horizontal stripes was a most popular style carried into the 1940s from the 1930s, and a number of effective designs were brought out on this theme, including patterns by Sirdar and Lavenda, varying the width of stripes or adding textures in a simple garter stitch.



Templeton's 1940s pattern for 'A Simple Striped Jumper'.



By folding back the open sections of the sides into revers, the stripes of the collar create a striking effect.



Garments where the stripes are knitted from the sides were most popular, as a variation on the more usual horizontal stripes, such as in this Lavenda pattern.



This Sirdar design creates a strong visual effect from wider stripes knitted from the side.



The Successful Stripes jumper.

The clashes and surprises of colour we sometimes see in original knitwear that has survived from those years – bearing in mind knitted garments were probably from necessity worn until they fell apart – were all part of the Make Do mindset. So you can be as unconventional as you wish with the colours to make up this bold, beautiful design!

A Note on Colour Changes

To avoid the multiple cut ends needing sewing in after the knitting is complete, it is strongly recommended that with each colour change, the yarns are twisted together and carried along the edge. If you prefer to cut the colours, these can be woven in on the subsequent row (see [Chapter 3](#), Finishing Touches).

Materials

Modern 4 ply yarn:

- 150 g (5 oz) in dark MC = B (model used Cascade 220 Fingering 4 ply Van Dyke Brown 7822)
- 100 g (3.5 oz) mid colour = G (model used Cascade 220 Fingering 4 ply Highland Green 9430)
- 100 g (3.5 oz) light contrast = Y (model used Cascade 220 Fingering 4 ply Lemon Yellow 4147)
- 100 g (3.5 oz) bright contrast = R (model used Cascade 220 Fingering 4 ply Ruby 9404)
- 1 pair 3 mm/11 needles
- One 3 mm crochet hook

Measurements

- Width: 43.5 cm (17 in) measured flat at underarms
- Length at centre back: 47 cm (18.5 in), with a 10 cm (4 in) waist ribbing
- Length of sleeve seam: 15 cm (6 in)

Tension

- 30 sts to 10 cm (4 in) in stocking stitch on 3 mm/11 needles

Back

Begin at side seam:

Cast on 14 sts. with G.

1st row: Knit across, working into the back of the sts.

2nd row: P.

3rd row: K.

4th row: Cast on 7 sts., P into the backs of these sts., then P across remaining sts.

5th row: Join in B and K across all sts.

6th row: As for 4th row.

7th row: As for 5th row.

8th row: As for 6th row.

Join in R and work 5th, 6th, 7th and 8th rows, at the same time increasing 1 st. at the end of the last P row (this is the armhole edge).

13th row: Join in Y and K across all sts.

14th row: As 4th row.

15th row: K.

16th row: P, inc. 1 st. at end of the row.

Now work 2 rows in st.st. in G, inc. 1 st. at armhole edge on each row.

Work 2 rows in st.st. in B, inc. 1 st. at armhole edge on each row

Next row: Using R, cast on 10 sts., knit into the back of these sts., then K to end of row.

Next row: P using R.

Work 2 rows in st.st. in Y. *

Repeating the 24-row pattern as set, continue to work straight with no further inc. until work measures 33 cm (13 in) from *. Next K row (RSF): commencing at armhole edge, cast off 10 sts. and complete the row.

Now dec. at armhole edge on each of following 5 rows.

Work 3 rows straight, ending at end of K row.

Cast off 7 sts. at beginning of each of next alt. 6 rows, commencing at the lower edge, and *at the same time* dec. at armhole edge on each of 2 following 4th (P) rows.

Cast off remaining sts.



The different direction of the stripes across the yoke is echoed on the back of Successful Stripes.

Back Yoke

*If preferred, this section can be knitted separately and sewn to the main sections afterwards. In this case, cast on 104 sts. (instead of picking up the sts.) and proceed as below from **.*

At the upper edge of the back, with RSF and using G, pick up and K through the sts. as follows:

3 sts. from the first stripe, then 2 sts. from every narrow stripe and 3 from every wide stripe and 3 from the last stripe (104 sts.). **

Work in stripe sequence as before, starting with 3 rows G (one is already worked), 4 B, 4 R, 4 Y, 2 G, 2 B, 2 R, 2 Y.
Continue straight until yoke section measures 11 cm (4.25 in).

Shape Shoulders

Cast off 8 sts. at beg. of each of next 6 rows, then 9 sts. at beg. of each of the 2 foll. rows.

Cast off remaining 38 sts. loosely for back of neck.

Waist Ribbing

With RSF, using 3 mm/11 needles and B, pick up and K through 3 sts. from each wide stripe and one from each narrow stripe along the lower edge (100 sts.).

Work a welt of K1, P1 rib for 10 cm (4 in); *this length can be adjusted for finished length of back as required.*

Cast off loosely (*a size larger needle can be used to help this*).

Front

Work this in the same way as for the back to beg. of yoke

Front Yoke

If preferred, this section can be knitted separately and sewn to the main sections afterwards. In this case, cast on 112 sts. and proceed as below.

With RSF and using G, pick up and K 112 sts. (4 sts. from each wider stripe and 1 st. from each narrow stripe).

Next row: P.

2nd row: K54, P2 (leave remaining 56 sts. on stitch holder), turn.

3rd row: K2, P54.

4th row: K53, P2, inc. in last st.

5th row: K4, P53.

Continue to reverse one more st. at this edge on every alt. row, and *at the same time* inc. on the same edge on every 4th row, until 2 rows have been worked in the 3rd Y stripe.

Work 2 more rows in Y, then cast off the reversed rever st. (in Y) and continue over remaining 37 sts. until armhole edge is 6 rows longer than that of the back (this will be 7 rows for the left side).

Shape Shoulder

Cast off 8 sts. at beg. of each of the next 3 alt. rows, commencing at the armhole edge, then cast off remaining 9 sts. at beg. of next row at the same edge.

Transfer the remaining 56 sts. from the holder and complete to match first side:

2nd row: P54, K2.

3rd row: P2, K54.

4th row: P53, K2, inc. in last st.

5th row: P4, K53.

Continue the increases and reversing one extra st. as with the first side, and shape the shoulder to match.

Sleeves

Using G, cast on 3 sts. (*this is the top of the side for the underarm*).

Knit into the back of these sts. to create a firm edge.

Next row: Cast on 3 sts. P into the back of these sts. then P across remainder to last st. Inc. in last st. (*this is beginning to form the top shaping of the sleeve*).

Using G, inc. in first st., then K to end of row and cast on 3 sts.

Next row: P into back of cast on sts., P to last st. Inc. in last st. Continue in the correct stripe pattern, casting on 3 sts. at the same edge and increasing on every row at the opposite edge until there are 9 sets of cast-on sts., then continue with the increasing at the edge until there are 88 sts.

Work 7.5 cm (3 in) straight without further shaping.

Now dec. on every row at the same edge as the increases were made until 45 sts. remain.

Continue with the decreasing and at the same time cast off 3 sts. at the beginning of every P row, starting at the lower edge of the sleeve until all sts. are worked off.

Cuff

With right side of work facing and using B, pick up and knit 84 sts. from the lower edge of sleeve.

Work in K1, P1 rib for 3 cm (1.25 in).

Cast off loosely.

Make the second sleeve in the same way.

To Complete

Sew the shoulders together.

With Y and crochet hook, start at centre on the left side and work one row dc across the top of each rever and round the neck.

Fold back the revers and press well into position, using a warm iron over a damp cloth.

Sew the side seams.

Make a pleat at the top of each sleeve by folding the sleeve top in half with right sides together, and securing the corners with a stitch.

See Step 1.

Open the top out flat with the stitched corners in the centre, pinning across the top of the pleat to secure. See Step 2.

Sew the sleeve seams.

Fit the sleeves into the armholes, adjusting to fit, centering the middle of the pleat level with the shoulder seam at the top. Sew sleeves into the armholes, stitching through the layers of the pleat across the top

Check the pressing details on ball bands, if available, before pressing and *never* press ribbing.

Forming the pleat at the top of the sleeve



Step 1.



Step 2.



The finished sleeve top with pleat.



Waiting patiently...

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AMUSING EXTRAS



Featuring in the March 1940 issue of *Stitchcraft* magazine, this striking sleeveless pullover was introduced with the charming caption:

A new idea in slippers, this harlequin pattern is knitted in two brilliant shades of green and orange. It looks so smart worn over a flannel sports shirt and will be useful to wear for tennis later on in the summer.



In spirit, the combination of overlapping halves in strong contrasts (though notably the instructions do not give orange and green...) is very closely related to the Happy Hearts design featured earlier in the Pattern Collection. The difference with this version is that the two pieces are knitted together for the front and back, and seamed at the sides, offering a shaping and fitting that make it easily wearable for

all sizes. This top also uses less yarn, as the contrasts under the top layer are smaller stitched sections rather than two whole overlapping sections.

Although in 1940, when this pattern was offered, the knitter's challenges of rationing, coupons and shortages were yet to come, the hardships imposed by wartime already necessitated economy, thrift and judicious use of available supplies. Following the recommendations of the time, as with Happy Hearts, the idea was to use less yarn but in strong colour combinations to create a statement, disguising the fact that this design was born of necessity to knit with what was available.



Amusing Extras appeared in the March 1940 issue of Stitchcraft Magazine.

Materials

Modern DK:

- 200 g (7 oz) MC (model used Stylecraft Life DK in Cardinal 2306)
- 150 g (5 oz) CC (model used Stylecraft Special DK in Buttermilk 1835)

- 1 pair 4.5 mm/7 needles
- 1 pair 3.75 mm/9 needles
- 1 3.5 mm crochet hook
- 5 or 6 buttons (for optional shoulder opening or as decoration)

Measurements

- To fit 107–112 cm (42–4 in) bust (for other sizes, see [Chapter 2](#))
- Length from top of shoulder: 53 cm (21 in)

Tension

- 22 st. to 10 cm (4 in) using 4 mm/8 needles measured over stocking stitch
- 32 sts. to 10 cm (4 in) using 4.5 mm/7 needles measured over rib stitch pattern, unstretched

Stitch Pattern

- Cast on an uneven number of sts. in multiples of 4 plus 1 (for the edge st.)
- 4 sts. patt. Repeat
- Worked over 2 rows
- Twist 2 = K2tog. into front and back of next 2 sts. (referred to as T2)

The all-over textured rib used in the original pattern is very time-consuming, and the knitted fabric produced tends to curl over at the shoulders where it is not seamed in. For these reasons, the stitch pattern given in the instructions below is a variation that still creates a textured effect but has eliminated the complications.

This can be worn over a blouse, as in the original illustration, over a dress or as a sleeveless summer top.

Main Front Sections

The two colours are worked together to form the ribbing at the waist, then each section is completed separately.

Note that the number of increased stitches to the side edge determines the finished length of the side seam, as well as the width of the main band. Continue to increase at this side on every row until desired length is achieved (this is around 5 cm/2 in less than the usual side length up to the start of armhole shapings, as this design has a deeper opening). Finish the increases at the side ending with T2 stitches to keep this edge from curling (if you finish with 2 P stitches it will curl!).

With 3.75 mm/9 needles and C, cast on 60 sts., then join MC and cast on a further 60 sts. (120 sts. on needle).



The Amusing Extras top was originally designed as a sleeveless pullover to go over a blouse, but can also be worn on its own.

Work 1 row in P2, K2 rib, ending P2, taking care to twist the two colours together at the back of work.

Cont. in double rib as set until this measures 10 cm (4 in), ending with WSF.

Next row: Rib across the 60 sts. in CC and leave on a stitch holder or spare needle.

Change to MC and rib the 60 following sts. in MC, inc. in last st.

Change to 4.5 mm/7 needles and continuing on this section only, begin the main pattern and shaping as follows:

1st row: (K1, P1) into first st., K1, turn

2nd row: K2, P twice in last st.

3rd row: (P1, K1) into first st., K1, P2, Twist 2 (K2tog. into front and back of next 2 sts., referred to as T2 from now on), turn.

4th row: P2, K2, P2, K twice into last st.

5th row: (K1, P1) into 1st st., P1, (T2, P2) twice, turn.

6th row: (T2, P2) twice, K2, P twice into last st.

Continue in this way, inc. in every row at side edge, and taking 2 extra sts. into every alternate row from welt edge, until 34 sts. have been increased at the side (at this point there will be 70 sts. on the needle already worked and 26 sts. remaining to be picked up from welt).

There are no further increases at side edge, but continue taking 2 extra sts. at welt edge in alternate rows, until all M sts. are worked on (96 sts).

Continue straight in rib for 25.5 cm (10 in), measured from the centre.

Next, with WSF, dec. for shoulder.

*** Change to 3.75 mm/9 needles.

Next row: *K2, P2, K2tog., rep. fr. * to last 2 sts., P2 (73 sts.).

Next row: *T2, P1, rep. fr. * to last 4 sts., T2, P1, K1.

** **Next 2 rows:** Rib 23, turn and rib back.

Next 2 rows: Rib 41, turn and rib back **, keeping pattern with T2 on return rows.

Next row: WSF, *K2, (P2, K1), rep. fr. * to last 2 sts., P1, K1. Cont. in rib for 6.5 cm (2.5 in), ending with WSF, then rep. fr. ** to ** once. Rib a further 6.5 cm (2.5 in) and rep. the 4 rows fr. ** to ** once more.

Next row (WSF): *P2, (K1, P1) into next st., rep. fr. * to end. *** Now cont. in original patt. for 25.5 cm (10 in), measured unstretched.

Next row (RSF): Rib to last 2 sts., turn and rib back.

Next row: Rib to last 4 sts., turn and rib back.

Cont. in this way, working 2 sts. less into every alternate row until 60 sts. remain

(a stitch marker or counter is recommended to keep track).

Still continuing this shaping, dec. at side edge in every row 34 times (60 sts.).

Change to smaller needles and begin welt in K2 P2 rib.

Work across all 60 sts. for 10 cm *4 in) and cast off in rib.

Contrast Section

Return to 60 sts. on holder and work 1 row to finish at the side edge and WSF for next row, then begin with 1st row and RSF, keeping the T2 twisted pattern on every RS row. Continue picking up an extra 2 sts. at each end of every P row. Continue to correspond with MC section, reversing shapings, until all 94 sts. are worked on. Cast off loosely in rib.

Back Contrast Section

With 3.75 mm/9 needles and contrast yarn, cast on 60 sts. and work 10 cm (4 in) in K2, P2 rib as front welt.

Now work exactly as for beginning of M section until all 94 sts. are worked on. Complete the last row on 4.5 mm/7 needles to make casting off easier, and cast off in rib on these larger needles.

Shoulder Section

Start with the back.

Using CC and 3.75 mm/9 needles, cast on 72 sts. and beginning P1, T2, work as left Shoulder

Rep. fr. *** to *** as M section.

Change to 4.5 mm/7 needles and continue as follows:

1st row: K1, P1, *(K2, P1). Rep. fr.* to last st., K1.

2nd row: K2, (P2, K1) to last 2 sts., K2.

3rd row: K1, P1, T2.

Work 7 rows in rib then, with WSF, rep. from ** to **.

Rep. fr. *** to *** as for MC section.

Work 10 cm (4 in) straight. Cast off in rib.



The finished left shoulder contrast piece is sewn to the main front section at the back, ensuring this is placed opposite the lower right contrast section.



To complete without the shoulder opening option, sew the front edge of the left shoulder section to the main front section.



Mark out the spacings for the button loops on the main front section, level with the button placings on the left shoulder section (buttons should be attached at least 1 cm/0.5 inches in from the edge to allow for the front section to overlap, for a neat closure).

Making Up

Do not press (as this will flatten the knit and cause it to lose all stretch).

Stitch up left side seam in MC.

Join side seam of CC.

Stitch long slanting edges of CC to MC section, back and front, being careful not to stretch them.

Fold MC section in half over the shoulder, then at the back (with the CC shoulder section to the left) place CC shoulder section in position exactly opposite lower CC section, placing short edge to neck; stitch carefully.

Ensure the top of shoulder CC is placed 2.5 cm (1 in) below the start of the change of width for the shoulder in MC.

If desired, the top edges of the MC section can be finished with a row of sc in crochet for a firm neat edge, before attaching the top shoulder section in CC. This is especially recommended if the option for the opening at the front of the shoulder is chosen (as on the model), as it gives a foundation row for the button loops to be added.

To complete without opening at front shoulder section:

Turn all pieces over so that CC shoulder section is at top right.

To complete with buttoned opening at front of shoulder (as on model):



Make a chain button loop on the main front section to correspond with each button on the left shoulder section.

With the crochet hook and MC, crochet one row of sc along the top edges of front and back of the MC section.

Next, mark out the spacings for the desired number of buttons. Work a separate crochet chain centred over each marker to form a button loop.

Attach the buttons to the CC shoulder section, allowing for the MC section to overlap for a neat fastening.



The finished closure for the left shoulder with opening option.



The Amusing Extras sleeveless top.

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A KNITTED SNOOD



The snood was adopted as a practical way of easily styling the hair to keep it neatly contained while working. By the late 1940s it had become a fashion statement of choice, together with the draped turban, lending an elegance and chic to glamorous evening wear beyond their association with work wear. This simple accessory can be styled equally for chic or everyday practicality, and has become associated with the style of the 1940s. Wearing a snood adds an instant touch of 1940s authenticity to any vintage outfit.



There are many patterns for creating snoods, but most of these are for crochet, and there are far fewer for knitting. This design has been adapted from a 1940s original as a knitted pattern, and uses just one 50 g (1.75 oz) ball of yarn for a standard size.

The ideal yarn to use is a fine cotton; both 4 ply and DK weights work well, simply adjusting the size as required. The weight and lack

of elasticity of cotton are an advantage here, and the vast variety of colours available means that snoods can be made to match every shade of outfit.

This pattern is made of a simple rectangle, knitted in blackberry (or bramble) stitch, and can be made in just a few hours. The lower edge is threaded with an elastic thread, gathered through 3 sides, but it can be threaded with a ribbon if preferred. This is secured around the edge with a crochet stitch, but can be sewn in with a loose whip stitch instead.



The finished knitted snood.

Materials

- 1 x 50 g (1,75 oz) ball cotton yarn in 4 ply or DK (model used Scheepjes Catona)
- 1 pair 5.5 mm/5 needles
- One 4 mm crochet hook
- Round elastic thread 23 cm (9 in) in length

Measurements

- For longer or fuller hair, add to the length of the rectangle and use a longer piece of elastic to allow for more room. If adding to the width, add in multiples of 4 sts.
- Finished piece before shaping into snood: 21.5 cm (8.5 in) wide x 32 cm (12.5 in) long

Tension

- 4 pattern repeats to 10 cm (4 in) on 5.5 mm/5 needles

The Pattern

Cast on 50 sts.

Knit one row.

Then start the pattern:

1st row: K1 *(K1, P1, K1) into the same st., P3tog. Rep. fr. * to last st., K1.

2nd row: P.

3rd row: K1, *P3tog., (K1, P1, K1) into the same st. Rep. fr. * to last st., K1.

4th row: P.

These 4 rows form the pattern. Repeat until work measures 32 cm (12.5 in), or desired length.

Cast off, but do not break yarn.

Making Up

Holding the rectangle with long edges vertically, fasten the elastic to the top corners by knotting securely (this will be covered in crochet or sewn stitches and will be neaten accordingly).

With RSF, using the crochet hook and starting at top left corner, work a row of sc around the 3 lower edges of the rectangle, covering the elastic with each stitch and spreading out the gathers over the elastic as you work.

This forms the shape for covering the hair.

The top short cast-off edge is left plain for the top edge of the snood.
Neaten the ends of the yarn to complete.



Fastening the elastic securely to the top two corners.



Work a row of sc crochet over the elastic.



Gather the crochet row over the elastic along the lower three sides.



Snoods are quick to knit, and can be made in colours to match each piece of knitwear.

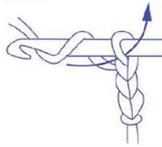


The knitted snood holds the hair neatly and adds an authentic touch of 1940s style.

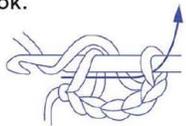
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Appendix I – Crochet Stitch Guide

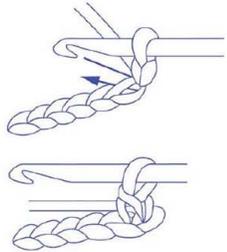
Chain–ch: Yo, pull through lp on hook.



Slip stitch–sl st: Insert hook in st, yo, pull through both lps on hook.



Single crochet–sc: Insert hook in st, yo, pull through st, yo, pull through both lps on hook.

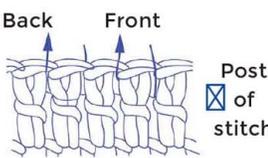


Front loop–front lp
Back loop–back lp
 Front Loop Back Loop

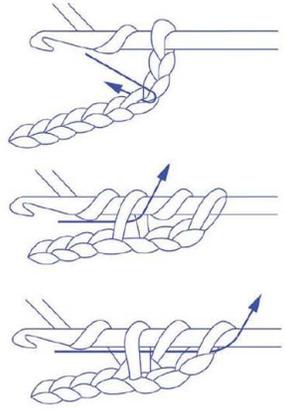


Front post stitch–fp:
Back post stitch–bp: When working post st, insert hook from right to left around post st on previous row.

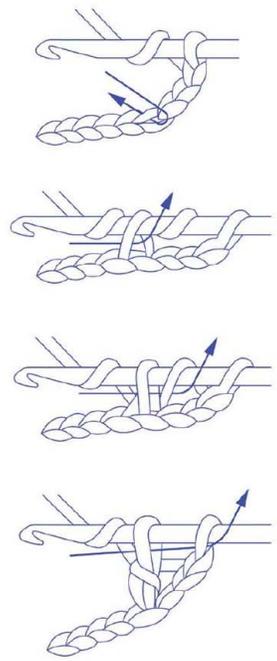
Back Front Post of stitch



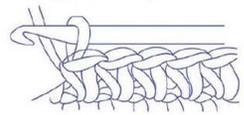
Half double crochet–hdc:
 Yo, insert hook in st, yo, pull through st, yo, pull through all 3 lps on hook.



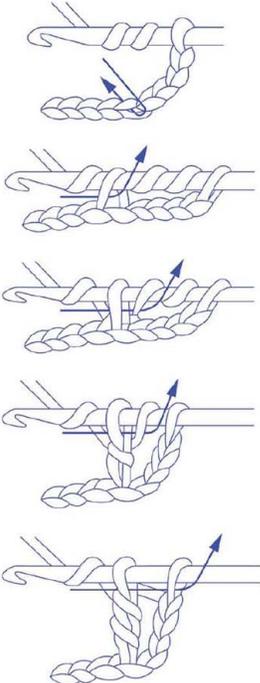
Double crochet–dc:
 Yo, insert hook in st, yo, pull through st, [Yo, pull through 2 lps] twice.



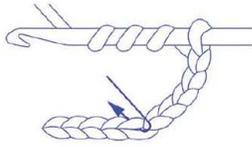
Change colours: Drop first colour; with 2nd colour, pull through last 2 lps of st.



Triple crochet–tr: Yo 2 times, insert hook in st, yo, pull through st, [Yo, pull through 2 lps] 3 times.



Double triple crochet–dtr:
 Yo 3 times, insert hook in st, yo, pull through st, [Yo, pull through 2 lps] 4 times.



Appendix II – Knitting Needle Size Conversion Chart

Metric (mm)	Old UK	US
2	14	00
2.25	13	0
2.75	12	1
3	11	2
3.25	10	3
3.75	9	4
4	8	5
4.5	7	6
5	6	7
5.5	5	8
6	4	9
6.5	3	10
7	2	10.5
7.5	1	11
8	0	12
9	00	13
10	000	15

Appendix III – Abbreviations

alt. alternate

beg. beginning

C1, C2, etc. first contrasting colour, second contrasting colour, etc.

CC contrasting colour

ch. chain (see crochet st. guide)

cont. continue

dc double chain (see Appendix I)

dec. decrease (by working 2 stitches together)

DK double knitting

foll. following

fr. from

inc. increase (by working twice into same stitch)

K knit

K2tog. knit two stitches together

K3tog. knit three stitches together

Kfb knit into front and back

LH left hand

LHN left-hand needle

long-st. long stitch

MC main colour

P purl

P2tog. purl two stitches together

P3tog. purl three stitches together

patt. pattern

pssso pass the slipped st. over

rem. remaining

rep. repeat

RH right hand

RHN right-hand needle

RS right side of work

RSF right side of work facing

sc single chain (see Appendix I)
sl. slip
st. stitch
sts. stitches
st.st. stocking stitch (1 row K, 1 row P)
T2 twist 2 stitches (see pattern for Amusing Extras)
tog. together
WS wrong side of work
WSF wrong side of work facing
yb yarn back
yfd yarn forward
yo yarn over needle
yrn yarn round needle

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Appendix IV – A Note on the Prefab

The prefab was chosen as the setting for many of the photos illustrating this book as it resonated with the same spirit, for its design and realisation in the 1940s at the heart of the shortages, and the creative determination to provide where there was challenge and scarcity. It seemed most fitting to set the knitwear in its very own historical context, in the style of interiors that would have been familiar to so many knitters at the time, and in the same spirit of finding solutions.

The same 1940s ingenuity celebrated by the knitwear in the Pattern Collection could be seen in all aspects of life during those years of shortages and hardship. Each challenge was faced with determination and resourcefulness, and one of the most crucial to be addressed was the housing crisis. The outcome was the prefab, which became part of British culture.

There were four main types of prefabs as bungalows, and the Arcon was one of the most popular, made with a steel frame. It is this type that is the setting for some of the photographs. Originally built in 1946, it was relocated from Yardley in Birmingham, to the Avoncroft Museum site.

In 1944, the Temporary Housing Programme was launched by Winston Churchill, who declared in his speech that ‘Our greatest effort is coming’ to design, manufacture and provide homes that could be built quickly and economically as ‘Prefabricated or Emergency Houses’.

With no new houses having been built during the war years, post-war Britain faced a huge housing crisis, not least from the 3 million homes destroyed and damaged by bombing. Between 1945 and 1948, 156,623 prefabs were manufactured and erected across Britain, and many have survived until today as homes, with some open to the public in museum locations, such as the one at Avoncroft.

The prefabs were well appointed with all the latest equipment: electricity, hot running water, fitted kitchens (a novelty in the 1940s) and even a cooker and fridge that would have been a most welcome new amenity (not to mention an indoor loo, which would have been a great improvement in lifestyle for many!). They also included outdoor areas where vegetables and fruit could be home grown, along with flowers and spaces for children to play.

A museum dedicated to the prefabs was created in 2014 whose mission is to preserve archives and celebrate the achievement that prefabs represent in their response to the national crisis. The Moving Prefab Museum and Archive preserves these national treasures, which can be explored through their website (prefabmuseum.uk). This includes personal photos and moving recollections of prefab life, then and now.

Many of the original prefabs are still lived in, a testament to their durability, and a homage to their own special charm.

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Dedication

This book is dedicated to my very dear friend, Gillian Moon, for the many happy hours we sat and knitted together.

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Prefab house and Living History Park at Avoncroft Museum of Historic Buildings, Bromsgrove, Worcestershire

Private gardens in Worcestershire

Vintage clothing and accessories: models' own



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