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SPRING / SUMMER 2016



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ON OUR COVER

Unjung Yun's undulating openwork shawl is knit in Valley Yarns' *Charlemont*.

Photograph by Rose Callahan. Hair and makeup styled by Elena Lyakir.

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

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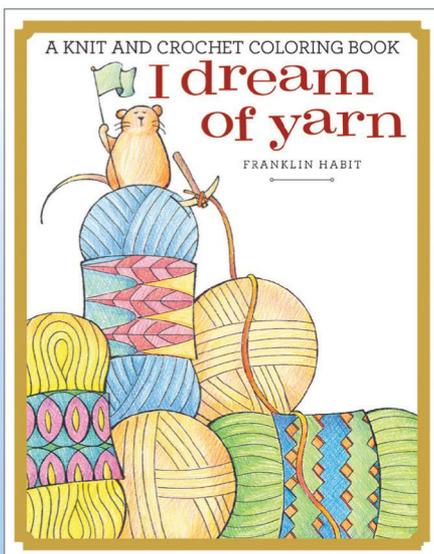
For a chance to win enough *Charlemont* yarn to complete the openwork shawl, visit www.vogueknitting.com. The deadline is June 30.

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editor's letter

SPRING / SUMMER 2016



Jacqueline van Dillen's tie-front jacket (page 40) drapes elegantly in *Heritage Silk* from Cascade Yarns.

Summer Lovin'

We were blessed recently with a few early whisperings of warmer weather, but as I write this letter, spring seems to have forgotten us, and it's back to colder days, very chilly nights and even a few snow flurries thrown in for good measure. But looking at photos of wispy shawls and light and lacy sweaters in softer colors pinned to the wall across from my desk can't help but warm me up tremendously. Ever since I was a teenager, I've loved making things to wear in spring and summer. Choosing cottons and linens is such a direct contrast to shopping for wools and heavier-weight yarns.

In this issue, we introduce you to three designers and share the vision behind their creativity. We hope you enjoy meeting Rosemary Hill of Designs by Romi and Stitch Sprout's Heather Zoppetti, the extremely talented makers of two stunning shawls that are also showcases for beautiful stitchery (page 50).

Last year I got to work with Knitty Kitty's Lisa Roberts on a cropped-top design, her first for hand knitters, which is when I saw the "knitimates" she's been designing. What fun! Roberts is in the process of collaborating on kits for hand knitters so we can create the same cute designs showing up in Urban Outfitters and other fine stores. For this issue, we chose a vintage-inspired top and pant set, and we love the way it works in HiKoo's CoBaSi yarn—that little bit of elastic makes all the difference.

The next few weeks should bring the warm weather we've been craving. (Here's hoping!) Enjoy your summer, relax, knit, and love wearing what you make.

Trisha Malcolm

trisha@sohopublishing.com

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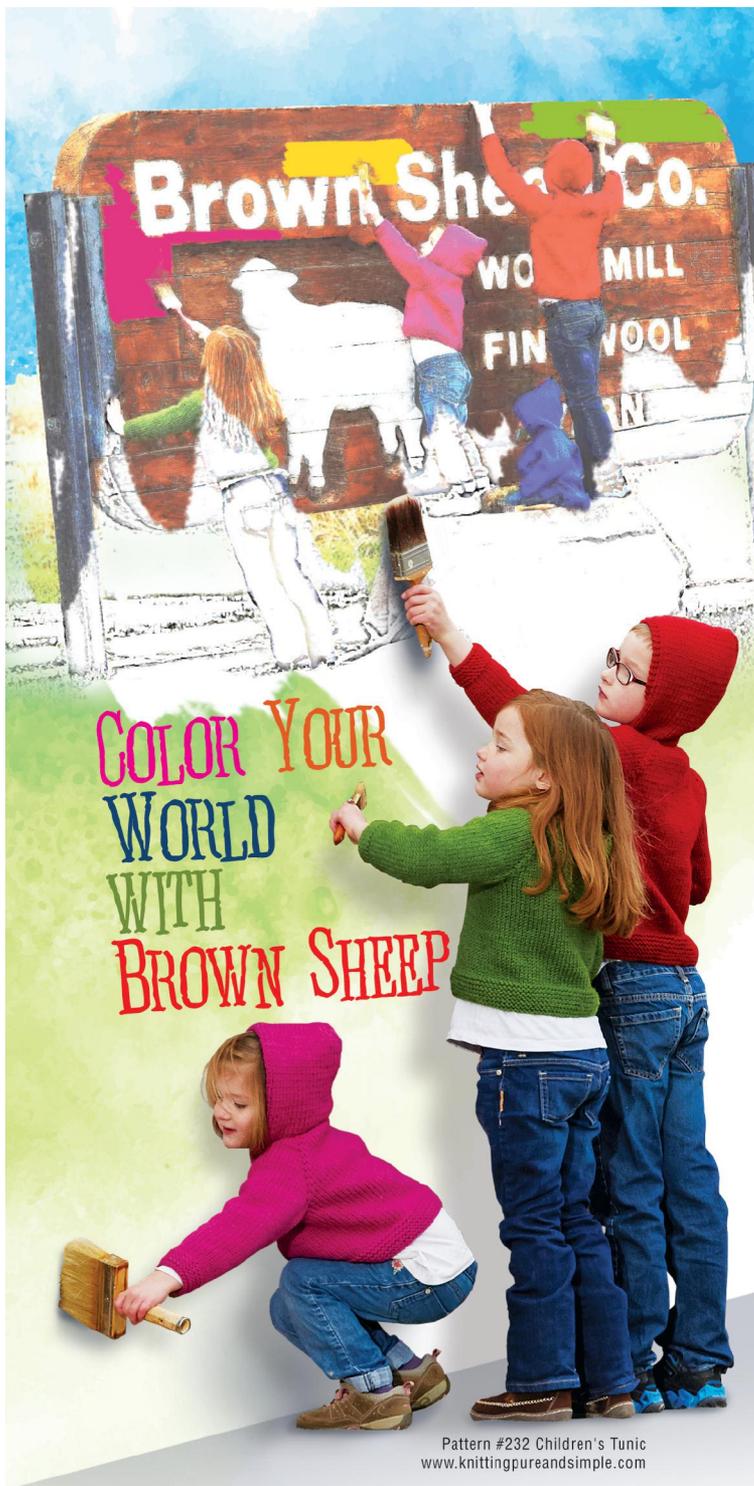
Pinto Shawl



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President ART JOINNIDES

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Publisher DAVID JOINNIDES

Controllor ELAINE MOWBRAY

Manufactured and printed in the United States of America

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Retailer Sales (magazine and book orders): (877) 860-6164 (in the U.S.)

In Canada: (814) 942-3186

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 Toll-free phone number in the U.S. only: (877) 860-6164
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the hottest finds in knitting
BY CHRISTINA BEHNKE



1. Retromantic Fripperies wood needle gauges, from top: industrial lightbulb, pocket watch, steampunk top hat, key, hot-air balloon; RetromanticFripperie.etsy.com. **2. iLoveHandles** LVLV Workshop leather wrist ruler (shown in Medium Brown), five sizes available; www.ilovehandles.com. **3. Tranquilla Studio** brass ruler cuff; TranquillaStudio.etsy.com. **4. Lyanwood Best Buttons** metal motif sew-on snap buttons, each style sold in sets of 5; Lyanwood.etsy.com. **5. Clover** yarn cutter pendant (shown in Antique Silver); www.clover-usa.com. **6. Sage Luxury** floral leather snap-frame coin clutch (shown in Cognac) with brass keychain; www.sageluxury.com. **7. Pam Powers Knits** vintage-look stainless-steel scissors; www.pampowersknits.com.



Dress up your circs and tips in **Sage Luxury's** Couture Craft circular and interchangeable needle cases. Handmade in Oakland, California, they feature magnetic closures and limited-edition luxury fabric exteriors—including voided-velvet Temescal, shown here. www.sageluxury.com



HOT PICK

Handsome in limited-edition rosewood, the Twister swift from **Nirvana Needle Arts** offers plenty of polish to your craft space. The arms extend to a circumference of 60", allowing the swift to hold just about any size hank. www.knittingzone.com

VINTAGE REDUX

Embossed and embellished tools prove that more is more.



Ceramic artist **aaharrison**—known for his enchanting Birdie yarn bowls—introduces The Yarn Ball. Finished with a modern duotone glaze, the spherical shape looks elegant and allows skeins to roll smoothly. www.aaharrison.com

Jimmy Beans Wool partnered with **Anna Bee Jewelry** to create metallic temporary tattoos that help you discreetly and stylishly keep a measuring tool at the ready. www.jimmybeanswool.com



HOT PICK

NEW & NOW

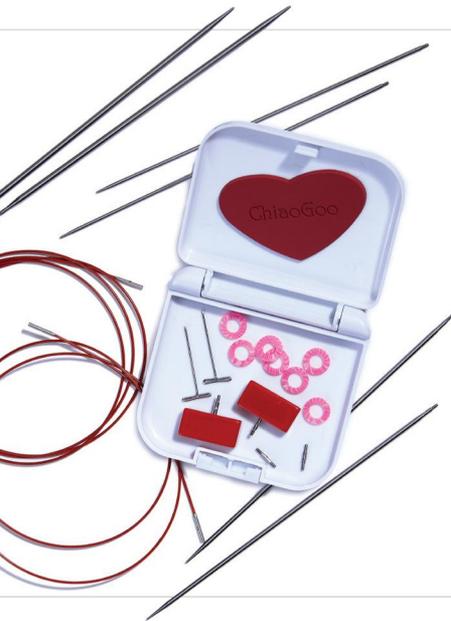
Jumbo-weight yarns have more than proved their staying power, so it's time to expand your needle arsenal. Stored in a cotton case, the bijou Denise2Go Large set from **Denise Interchangeables** includes U.S. size 17 and 19 tips, an N15 crochet hook and three cord lengths.

www.knitdenise.com



Declare your greatest love with **Designosaur's** I Love Yarn necklace. Made exclusively for **FreshStitches** from lightweight laser-cut acrylic, the fresh, whimsical design is available in a rainbow of seven colors.

www.freshstitches.com



Small-gauge knitters, rejoice: Thanks to **ChiaoGoo**, your needles of choice are now interchangeable. Available individually or as a full set, the Twist Mini Interchangeables collection features five tip sizes (U.S. 000-1.5), three cable lengths, and a kit of suitably tiny tools including stoppers, connectors and markers. Find retailers at www.chiaogoo.com.

HOT PICK



Who among us hasn't accidentally left a super-wash sweater in the dryer too long? We could claim the sleeves are bracelet length—or try to reverse the damage. **Unshrinkit** relaxes shrunken (not felted) knits using a patented formula that's been newly enhanced for added effectiveness. Simply soak, rinse, stretch and let dry.

www.unshrinkit.com

BRIGHT NOTES

Revive and refresh with new knitting must-haves in vivid hues.

The man behind **James Cox Knits** was dissatisfied with men's knitwear, so he began designing his own hip yet classic looks—and offering them in kit form. Each includes yarn and a pattern and comes stored inside a drawstring backpack that features a handy yarn-threading grommet. www.jamescoxnits.com



Take a mini tropical getaway with **Nirvana Needle Arts' 6" Mango Double Pointed Sock Gift Set**. Crafted with stiletto tips from sleek, beautifully grained mango wood, three sets of double-pointed needles (in U.S. sizes 1, 2 and 3) are stored in a hand-made cotton case, which fastens securely with an elastic band. Five prints available. www.knittingzone.com

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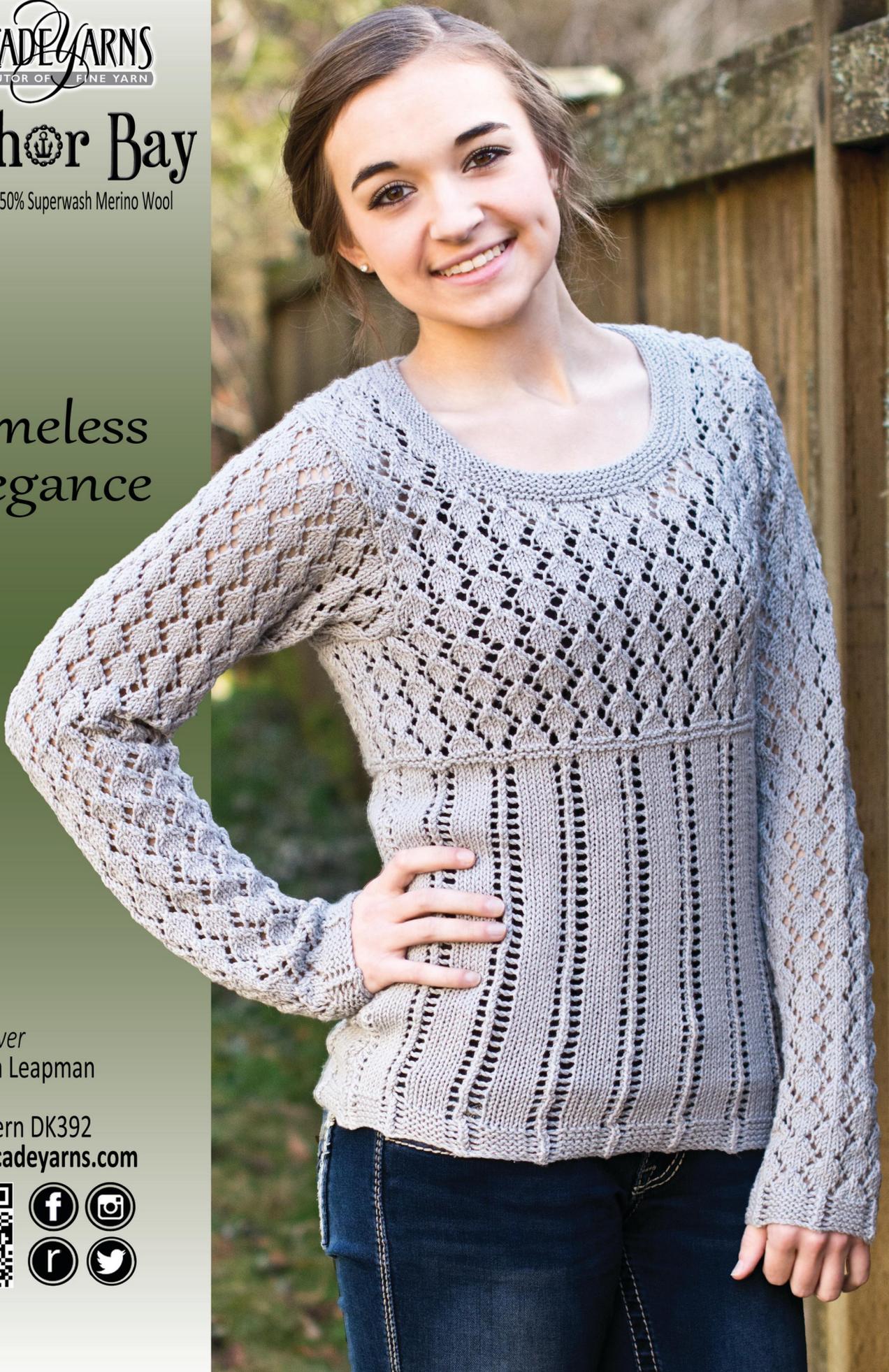
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To Dye For

Hand-painted yarns tempt our fanciest sensibilities with scrumptious concoctions of color. BY LESLIE PETROVSKI

The tautly spun, luxurious plies of **KOIGU** Painter's Palette Premium Merino (KPPPM)—100% merino wool; 50g/175yds—are the perfect host for Koigu's hundreds of hand-painted colors. The ice-cream shades of pink, yellow and blue colorway P207 (4th from top) look so delectable, you'll be tempted to knit with spoons. Hundreds of colors. www.koigu.com

Fingering-weight and cable-plied, **ARAUCANIA** Huasco (100% extrafine merino wool; 100g/454yds) will yield yawning eyelets and razor-sharp points in your extra-special lace projects. 63 colors. www.knittingfever.com

Smooshy and giving like that feather bed you're coveting, **LORNA'S LACES** Cloudgate (90% superwash merino wool, 10% nylon; 100g/120yds) is a quick-knitting, machine-washable dream. 260 colors. www.lornaslaces.net

PLYMOUTH YARN Sakkie (40% kid mohair, 40% superwash merino, 20% nylon; 100g/437yds) takes its name from an Afrikaans dance, but you may not want to hide this sock-weight yarn in your dancing shoes. South African mohair is the star of the show here, so take this softy for a spin in a shawl or pretty coverup. 18 variegated colors. www.plymouthyarn.com

We have nothing but OMGs and exclamation points for **JADE SAPPHIRE EXOTIC FIBRES** Mongolian Cashmere 4-ply (100% cashmere; 55g/200yds). As plush as a kid's ear and possessed of a halo that doesn't stop, MC 4-ply comes in hundreds of hand-dyed colorways. (We're looking at you, Ruby Slippers.) It's a splurge, for sure, but you get plenty of luscious put-up for the buck. 207 hand-dyed colorways. www.jadesapphire.com

ANCIENT ARTS FIBRE CRAFTS 4-Ply Fingering/Sock (75% superwash merino, 25% silk; 100g/437yds) gussies up traditional sock yarn by swapping nylon with silk. Hello, happy feet! 155 colors. www.ancientartsfibre.com

PRISM Petite Madison (75% merino, 15% cashmere, 10% silk; 100g/372yds) has everything: Sigh-inducing softness, beautiful luster, durability and a great dye job. 200 or so colors. www.prismyarn.com

Spotch-dyed in a pre-knit piece and then wound into a ball, **SCHOPPEL WOLLE** Wunderklecks (75% superwash virgin wool, 25% nylon; 100g/470yds) lends itself to projects in which you want a tie-dyed effect—and not matchy-matchy pairs of socks. 9 colors. www.skacelknitting.com





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NEWS

By Carol J. Sulcoski

Summer of Love



The new Summer Love Collection from **Annie's Signature Designs**—a carefully curated selection of twenty-plus knit and crochet designs—is a first for the Berne, Indiana, multimedia giant. Lead

designer Lena Skvagerson explains: “In the past, we have added patterns gradually, but this time we’ve mindfully developed a cohesive collection with predetermined color stories and projects that can be easily coordinated.” Two lookbooks, released in April, introduced the collection to crafters; they’re designed to take the reader on a virtual journey, relying on beautiful oceanside photographs to showcase the warm-weather designs. Patterns include cardigans, tanks, sweaters and accessories designed to invoke “emotion, excitement and passion,” says Skvagerson. “They are clothes that make you feel good and that make people say, ‘Wow, did you make that?’” Learn more at www.anniessignaturedesigns.com.

Taking It to the Streets

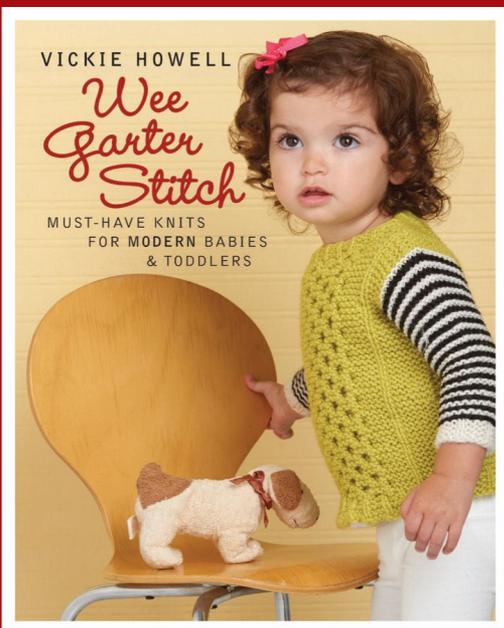
Yarn bombing has gone mainstream. A new documentary, appropriately entitled **YARN**, focuses on this community art form, exploring the many ways that yarn connects us. “Our aim was to honor the art of knitting and showcase today’s leading artists who work with yarn as their primary medium,” says co-director/producer Heather Millard. The featured artists, each of whom uses yarn in a different way to reach the public, include award-winning author Barbara Kingsolver, production designer Tilde Björfors of

Cirkus Cikör, wool graffiti artist Olek, and interactive textile creator/curator Toshiko Horiuchi MacAdam. The quirky documentary, directed by Icelandic filmmaker Una Lorenzen, debuted at the South By Southwest (SXSW) Film Festival in March. Distribution company BOND/360, which focuses especially on street art, will spearhead the film’s theatrical release this summer, followed by its release for community screenings, an educational campaign and a holiday home video release.



With adorable hats, sweaters and more, **Vickie Howell** presents 25 projects to give your little ones big style.

VICKIE HOWELL
Wee Garter Stitch
MUST-HAVE KNITS
FOR MODERN BABIES
& TODDLERS



sixthandspring.com

We love Euroflax linen all sorts of ways!
Here, paired with Calypso in an oversized
window pane vest.

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much fun!
Patt 8401

We All Knit for Eddie

A national spotlight shone on knitting at the 2016 Sundance Film Festival. *Eddie the Eagle*, starring Hugh Jackman and Taron Edgerton, tells the story of Michael “Eddie” Edwards, who in 1988, against all odds, became the first British athlete to represent his country in ski jumping at the Olympics. Aided by a rebellious coach, underdog Eddie perseveres, encouraged every step of the way by his family, who donned hand-knit items to show their support. (Edwards ultimately finished last in both of his events but became a worldwide folk hero in the process.) A sweater reading “I’m Eddie’s Mother” and ski hats embellished with the letter “E” are just a few of the ways that hand-knit garments become tangible symbols of his family’s love. A vibrant social media campaign hammered this

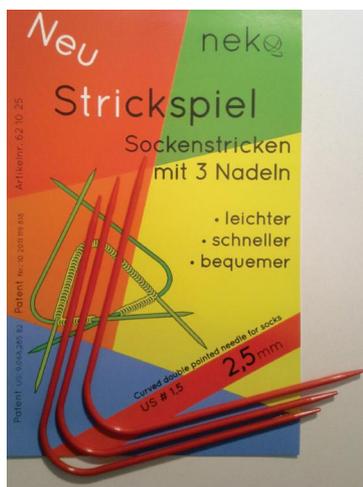
message home, as Jimmy Beans Wool owner Laura Zander traveled to Sundance, handing out “E” hats, yarnbombing the streets outside the festival, and encouraging knitters and crocheters to post photos of their own Eddie-inspired hats on Facebook and Instagram. Check out all the fun at www.jimmybeanswool.com and www.iknitforeddie.com.



Ahead of the Curve

You’ve tried Magic Loop, flirted with dpns and worked with two circulars; now there’s another type of needle designed for knitting in the round. German company **Neko Knit** has developed curved

double-pointed needles for socks and other items in the round. The needles’ curved shape makes it possible to work small circumferences using only three needles: two needles to hold the stitches and a third to use as the working needle. The special curved shape is designed to fit comfortably in the hand and helps prevent stitches from accidentally slipping off the left end of the needle. The sturdy plastic needles are available in sizes from U.S. 0/2mm to U.S. 17/12mm. The company recently introduced a version of the curved dpns with longer tips to hold more stitches and allow knitters to create items like hats and sleeves. www.nekoknit.com



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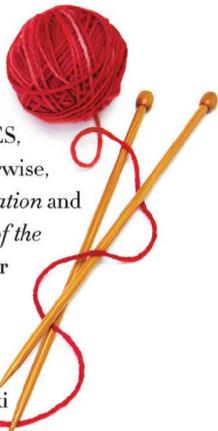
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Trade Allies



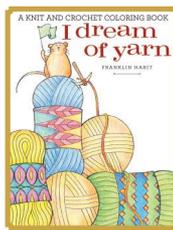
There's a new trade organization in town, designed to help makers of all

kinds make connections. Kristin Link and Abby Glassenberg, both founders of popular sewing websites (Sew Mama Sew and While She Naps, respectively) saw a need for craft-industry professionals to be able to collaborate across fields and market segments.

Their **Craft Industry Alliance** debuted last fall, with an impressive website and an ambitious set of

offerings for crafty professionals: secure online groups to foster communication among members, a bimonthly digital journal, webinars, a digital library of helpful documents, even classified sections to help members find the services they need. The duo hope to serve business owners from myriad areas of craft, noting, "Membership connects you with other businesses who are working toward the same goals." Whether you're a large-scale producer or a tiny artisanal maker, you'll want to learn more at www.craftindustryalliance.org.

Alive With Color



Want some color in your life but don't want to commit countless hours to colorwork? Break out the fifty-pack of colored pencils: Coloring books for knitters have arrived.

Kay Gardiner and **Ann Shayne** of Mason-Dixon Knitting fame decided to publish a knitting coloring book after Shayne stumbled on a pile at a bookstore and realized there wasn't one specifically geared to knitters. Collaborating with illustrator Juliana Horner, they developed *A Coloring Book for Knitters*, featuring the same kind of winding, mindfulness-inducing illustrations typical of many adult coloring books, only this time with knitting-themed artwork.

Well-known knitting personality **Franklin Habit's** *I Dream of Yarn* (Get Creative 6) debuted in June. Combining his sense of style and his iconic cartoon-like drawings, the book offers pages of clever, narrative-like illustrations to color in.

Drawings of Knitting Sampler: A Coloring Book with Original Art by **Paula Pertile** features intricate knitting motifs. And best-selling novelist **Debbie Macomber** has weighed in with *The World of Debbie Macomber: Come Home to Color* (Ballantine Books), which showcases forty-five

illustrations from her set-in-a-yarn-shop Blossom Street series and Rose Harbor series.

The beauty of coloring books, observes Kay Gardiner and Ann Shayne, is that they are deeply familiar—most children start coloring at a young age. Though neither Mason-Dixonite had jumped on the adult-coloring-book bandwagon prior to creating her own, they've found that staying inside the lines can be quite satisfying.

"Coloring is weirdly hypnotic," says Shayne, whose preferred coloring tool is the crayon. "And it is, quite simply, very fun." Gardiner, who likes the smooth finish of watercolor pens, says coloring makes it possible for people to enjoy the relaxing

aspects of a creative pursuit without having to learn something new. "Knitting is relaxing for those of us who already know how to knit," she says, "but it is a skill to be acquired, and some people want to get to the pleasure part of it instantly. Take mittens, for instance. If you know you're never going to knit a mitten, you can color one."

Just ask Shayne: "I am never, ever knitting Latvian mittens. But, by golly, I can color a Latvian mitten."

—Leslie Petrovski



Made in Canada

By Lee Ann Dalton

Well, folks, we're coming to the end of an era. For the past ten years, I've covered knitting news, fiber folk and all-around amazing talent in Canada, and this issue marks the last official Canada column that I will write. However, you'll still see my byline periodically in the World column, covering cool knitters all over the planet, including my beloved Canadians.

It's fitting then that the subject of this column is a fiber family in Nova Scotia whose designs and products were some of the very first I covered. I'm talking about **Fleece Artist** (fleeceartist.com) and **Hand Maiden Fine Yarn** (handmaiden.ca), and the designers and spin-off (pun fully intended) products that are part of one of the most creative families ever to grace the Canadian fiber scene.

If you've ever worked with Fleece Artist products, you know that **Kathryn Thomas** is absolutely brilliant with the dye pots, and the fiber she uses is equally fantastic. She was one of the first people to label her yarns and spinning fibers with the breed of sheep from which the wool was taken, and the knitting world hasn't been the same since. Fleece Artist recently enlisted **Ruth Gallo** to create a Fair Isle pattern using both semisolid and variegated hand-dyed yarns in Bluefaced Leicester wool (see below). The yarn line is called BFL Colourwork, and the hanks weigh in at 50g/200m.

But the company hasn't stopped at wool. When I first covered Fleece Artist, **Jana Dempsey** (who is taking over much of the Fleece Artist business) had just started Hand Maiden, a sister company that sold a yarn called Sea Silk. It was love at first sniff—it really smelled like the ocean—and the silky quality of the yarn was matched only by the stunning colorways in which it came. Since its inception, Hand Maiden has been the go-to company in Nova Scotia for luxury fibers like silk, cashmere and camel, and the company continues to add new fiber combinations, weights and colorways to its yarn line. The latest is a linen/silk blend called Flyss, which manages to be both crisp and drapery.

Hand Maiden frequently adds new colorways in all of its yarn lines, and the latest is called Dappled Spice, with sophisticated colors like Agave, Anise, Peppercorn, Laurel and Cardamom. And the pattern support is incredible: Designers such as **Ilga Leja** create beautiful, wearable garments and accessories that always include a twist that makes them as interesting to knit as they are to wear.

One of the star designers working in Hand Maiden yarns also just happens to be a family member: **Adrienne Thomas**, Kathryn's sister, has designing in her DNA, coming from a family of knitters, artists and craftspeople. Adrienne has been designing sweaters for Fleece Artist

since the 1980s, and she has also worked extensively in pewter jewelry and buttons, developing new ways of integrating yarn into the button and pin designs. The Perl Grey label includes both her pewter designs and her knitting patterns.

Adrienne uses knitting in a sculptural way, with an emphasis on creating a product that is fashionable, wearable and well constructed. Her patterns are truly "out of the box," asking knitters to sometimes take a leap of faith and just trust that the pattern will create the finished piece. She also uses agitation, blocking and felting techniques to change the texture of knitted pieces. The excitement of finishing a Perl Grey project is palpable—



Ruth Gallo's Atlantic Star Fair Isle is cool and lovely in two Fleece Artist yarns.



Adrienne Thomas's Perl Grey designs feature Hand Maiden and Fleece Artist yarns.



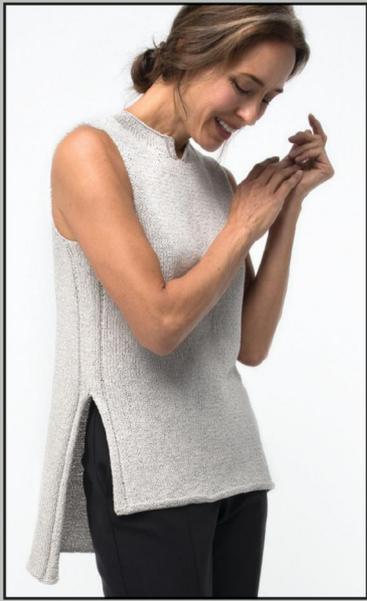
Hand Maiden Fine Yarn sleeveless garter-yoke tee, knit in Smitten yarn.

you get to see what you've finally created, and you look cool wearing it.

As if all that family talent weren't enough, **Emily Dempsey**, Jana's sister, has started a new business called the **Mineville Wool Project** (minevillewoolproject.com). The company sells sumptuous hand-dyed and natural unlabeled fibers in hanks, as one-time specials, because they are able to get certain fibers in bulk and sell them at great prices. Yarn from Mineville comes in quantities big enough to create a sweater or two, and whatever projects you create will truly be one of a kind.

I'd like to thank each and every one of you for giving me so much support, input and truly great ideas for new people, fibers and events to cover. It's been a sheer (see what I did there?) pleasure to share the unique treasures of Canada with you.

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A Tale of Two Gudruns

When you live in a place where sheep outnumber people by 25 percent, the raw materials and inspiration to start a knitwear-design company are all around you. Faroe Island natives Gudrun Rógvadottir and Gudrun Ludvig added design smarts to that indigenous mix in 2002, and today they head an eponymous fashion business that has also succeeded in creating jobs for women around the world. Gudrun & Gudrun's women's-empowerment project employs knitters in areas of the world where jobs of almost any kind for women are scarce, if they exist at all. The project, which started in the Faroes, now extends to the Middle East and South America.

"In any country where there are fewer office-oriented jobs, fewer opportunities are present. We're taking on that adversity the only way we know how—by providing jobs to talented women while doing what we truly love," says Rógvadottir.

When G&G was launched, friends and family could handle all the hand knitting. But as the fashion label quickly grew, so did the need for more knitters. That the Faroes—eighteen tiny islands situated in the North Atlantic, between Iceland and Norway—are home to just 48,000 residents makes Gudrun & Gudrun's impact on the local job market all the more significant.

"Many local knitters found the G&G story intriguing and contacted us for work," says Rógvadottir. "We believe that women's empowerment starts with the opportunity for women to earn their own money, and we love to share the [success and] development of our company with them."

Today, a small group of G&G's Faroese knitters can produce more than 100 sweaters a year. But with hand-knitted pieces reaching nearly 80 percent of the company's total production, G&G had to find even more knitters to keep pace, so they took their empowerment program beyond the boundaries of their homeland.

Next stop: Jordan. Gudrun Rógvadottir had once worked as a consultant in that country. And while she had seen firsthand



Gudrun & Gudrun's philosophy is simple yet ambitious: "Our vision is to make a difference. We want to make stylish clothes that live up to the standards of conscious customers who care about each other, the environment and our natural resources."



the lack of job opportunities for Jordanian women, she also recognized that the best jobs would be ones that did not interrupt the established family structure and schedule.

"For this project to work, the husband needs to support the idea of [his wife] joining the program. If not, she will end up leaving sooner rather than later," says Rógvadottir. "And the husbands do support it because it's not changing daily life. The women are still at home, and the routines of the household continue as usual. On top of this, the family has an extra income."

As any knitter knows, a work in progress is easily picked up and put aside as needed, and that flexibility makes knitting for G&G an all-around fit for many different lifestyles. Jordan's G&G coordinator meets with knitters once a week to exchange yarn and finished sweaters; the knitters are paid then, too. Even a knitter turning in her first project is paid on delivery, since G&G insists that everyone

who works gets paid, even those in training. "We aim to pay decent salaries for their work. These women are helping us and we are helping them," Rógvadottir says.

Half a world away, in Peru, a third network of G&G knitters is stitching up product. The teacher/coordinator there is married to a taxi driver, so she conveniently shuttles the yarn to her knitters and the finished pieces back to the G&G office in Lima.

For all the economic and personal benefits that Gudrun & Gudrun empowerment programs provide, there is also the enjoyable tactile aspect of the women's experience that all knitters will likely understand.

"We send untreated and undyed yarn to Jordan for knitting. Because no chemicals have been used, you can still smell the lamb and feel the natural oils in the yarn," says Rógvadottir. "One Jordanian knitter told us that it felt like she had a lamb in her lap as the sweater grew in her hands."

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By Daryl Brower



Apple Yarns

At Apple Yarns, everyone knows your name. Really. “I wanted to create a Cheers for the knitting set,” says Andrea Evans, owner of the Bellingham, Washington, store. She’s done exactly that, providing a friendly spot where local and out-of-town knitters gather to share their various WIPs amid good conversation, lots of coffee and an extensive collection of yarns, everything from Berroco to Spincycle. And those customers return the favor, calling Apple Yarns one of the friendliest stores in the Pacific Northwest.

“Friendly” is the sort of store Evans was looking for when she began knitting to pass the time spent at her kids’ various activities. She grew up in a retail environment—her parents owned a hardware store—and understood early the importance of small businesses to a community. The idea to open a yarn shop came to her a decade ago. “My kids were getting older and I knew there was something else out there for me,” she says. “I wanted to reinvent myself.” Things clicked as she was browsing through



her local yarn shop. “I decided I wanted to own a yarn store, but not just any yarn store. I wanted a place that would foster both creativity and a sense of community,” Evans says.

Apple Yarns opened in 2007, moving twice before settling into the spacious building it now occupies. “It’s in an unsexy part of town,” Evans says, describing the shop’s location in what’s known locally as “auto row” for the car dealerships lining the road. “People thought I was crazy to move here, but it’s become a destination shop”—so much so, she notes, that there’s a sign on the freeway that highlights Apple Yarns as a tourist destination.

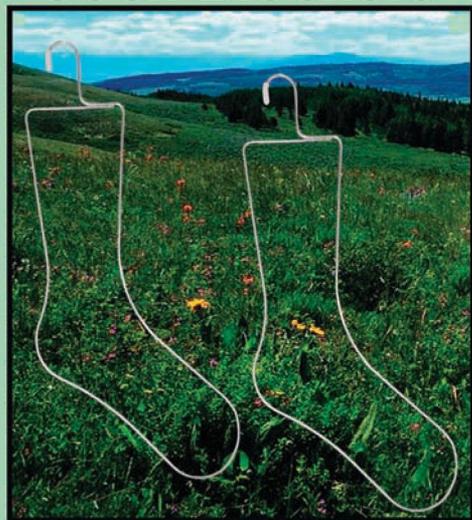
Inside, yarns of every color, fiber and price point spill from the walls. “I want to be sure everyone’s able to find something that suits his or her style and budget,” Evans states. The space is light, airy and instantly appealing. The knitting gets done in the “gathering space,” a window-lined room separate from the selling floor. Outfitted with a long table and cushy red armchairs, it’s a comfortable spot where customers can take all the time they’d like to slip in a few stitches and ask advice of both staff and fellow customers—not just knitting-related. “One of our regulars came in a few weeks ago with three different dresses she was considering for her son’s wedding,” Evans says. “She wanted the group to help her decide.”

Group meetings are informal, unstructured sessions, but the shop provides plenty of classes as well. “We have great teachers, each one with her own following,” says Evans. The store also encourages community service projects, gathering to turn out “knitted knockers” for breast cancer survivors, blankets for hospices and myriad other projects. “We all believe in giving back,” she says.

The store has a strong online and social media presence as well, all developed under the careful guidance of Evans’s husband Andrew, who’s pretty handy with yarn and needles himself. The website offers the same fabulous yarns, tools and book selection as the shop, all artfully organized in a manner that’s just as aesthetically pleasing as its bricks-and-mortar counterpart. So pay a visit, virtually or in person, Evans urges. She, her staff and her customers are eager to learn your name.

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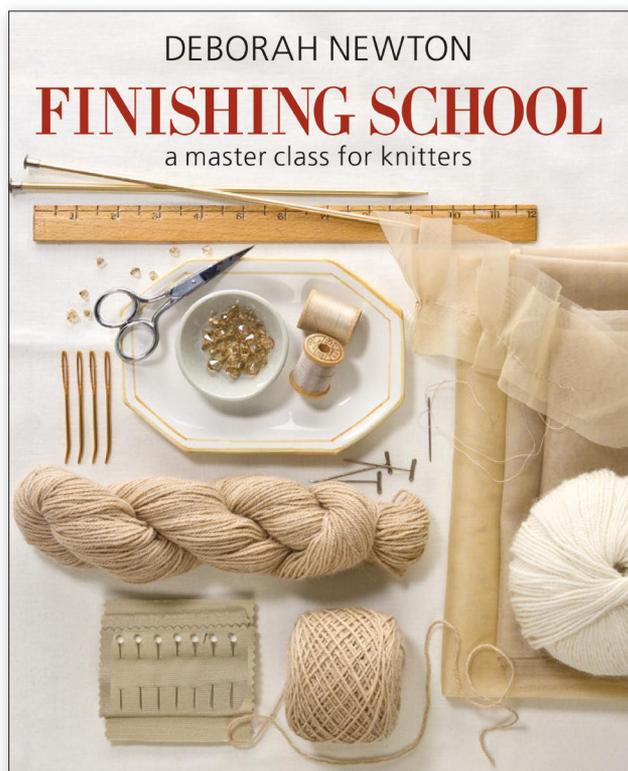
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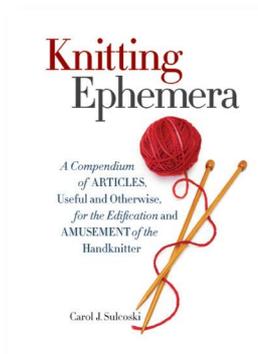
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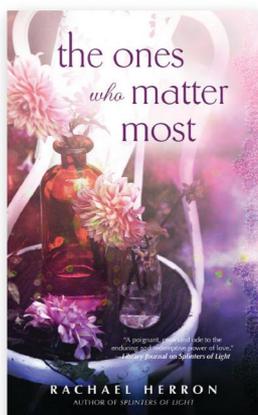
By Leslie Petrovski



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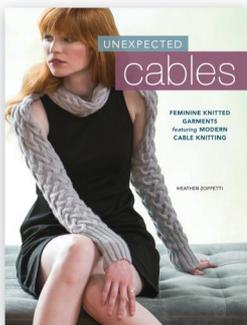
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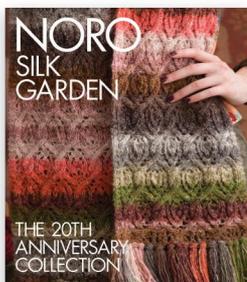
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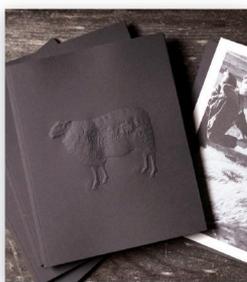
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1. New Lace Knitting: Designs for Wide Open Spaces

By Rosemary (Romi) Hill
(Interweave Press; \$24.99)

Lace is perfect this time of year because... instant ventilation! And like jonquils, lilacs, Easter eggs and macarons, it's so emblematic of spring, when we're all just a little more willing to show some skin. We love, love, love the Williwaw cardigan (lace on top, stockinette below), with its asymmetric closure; the gussied-up lace sweatshirt Salt Grass, just right worn with denim Bermudas on the beach; and the Manzanita tee, with its lace yoke and picot hem, which can go from the mountains to the Met, depending on how you style it. There are nineteen patterns here—garments, shawls, scarves, hats—all making us ache to doff our fishermen's knits in favor of those that let the sun shine in. See Romi Hill's shawl design on page 50.

2. Knitting Ephemera: A Compendium of Articles, Useful and Otherwise, for the Edification and Amusement of the Handknitter

By Carol J. Sulcoski
(Sixth & Spring Books; \$14.95)

Did you know that Kaffe Fassett is responsible for the making of the Academy Award-winning X-rated film *Midnight Cowboy*? Uh huh. Or that knitting burns 102 calories an hour (yes!). Or that a knitting nancy is also called a French knitter? Here is everything you ever wanted to know—and then some—about the craft so near and dear to our hearts. Carol Sulcoski has mined not just the expected (we know, Julia Roberts knits) but also information that falls into the realm of believe it or not: West Virginians have reported sightings of a large, shaggy beast known as, you guessed it, Sheepsquatch. Perfect for the avid knitter on your gift list, *Knitting Ephemera* is both fun and functional and will provide you and your knitting group with hours of gasps, “who knews?” and other more colorful exclamations.

3. The Ones Who Matter Most

By Rachael Herron
(New American Library; \$15)

In search of the perfect beach read? Our choice: This warm hug of a novel by the prolific Rachael Herron, author of *Splinters of Light*, *Pack Up the Moon* and the Cypress Hollow yarn romances. This book tells the story of thirty-something Abby, who discovers that her

deceased husband, Scott, had been married before and had fathered a son. Peopled with one of the most diverse cast of characters—Abby's lesbian mother substitute; Scott's first wife, Fern (a Latina), and her African American boyfriend; Fern's handsome brother Diego; Scott's son Matty and his elderly father and girlfriend (hello, Hollywood?!)—this novel looks at family in the broadest, most inclusive way. Plotted like a color chart, with characters that pop off the page, *The Ones Who Matter Most* vibrates with compassion and love. But where's the knitting? No spoilers here. You'll have to read it to find out. Read Rachael Herron's short story, “Harold's Sweater,” on page 31.

4. 60 Quick Cotton Knits: The Ultimate Cotton Collection in Ultra Pima from Cascade Yarns

(Sixth&Spring Books; \$17.95)

The popular “60 Quick Knits” series, which has brought us everything from baby blankets and luxury items to favorites from America's yarn shops, turns its attention to the fabric of our lives. Cotton and cotton blends, the quintessential warm-season yarns, are a wonderful alternative for folks who can't wear wool or who live in climates in which wool is just a skosh too warm. Though this collection brims with lace and cabled accessories, cotton always makes us think of clothing—like Julie Gaddy's tiered shell, so cute with floral cigarette pants (or leggings, if you dare), Sandy Prosser's sleeveless cabled mock turtleneck, of-the-moment in marled blue and white, and Nicole Feller Johnson's active-wear-inspired tank with its sexy, strappy back—all guaranteed to get your needles moving.

5. Unexpected Cables: Feminine Knitted Garments Featuring Modern Cable Knitting

By Heather Zoppetti
(Interweave Press; \$24.99)

Sport-weight yarn, all-over twined cables, contrasting Peter Pan collar and cuffs? One look at the Cocalico pullover and you'll say to yourself: “This is one hardworking designer.” Then there's the Talmage pullover, worked in more lightweight yarn and full-on cabled lace (she leaves the sleeves plain this time, but still). You'll also find some fancy-schmancy socks that feature intricate twisted stitches and elegant, winding cables, as well as a slouchy tam with languorous stitchwork that runs hither and yon. All sixteen patterns are completely approachable, but some will require the com-

mitment of time. But since mindfulness is where it's at these days, learn to cable without a needle and enjoy the journey. See Zoppetti's lacy shawl on page 52.

**6. Noro Silk Garden:
The 20th Anniversary Collection**
(Sixth&Spring Books; \$24.95)

How does one celebrate the birthday of an iconic yarn? With more yarn, of course! Use this colorful compendium of thirty patterns as your inspiration for a big silk, mohair and wool yarn party. Currently available (in the U.S.) in thirty-eight self-stripping colorways and eighteen tonal solids, Silk Garden is a glistening, durable worsted that can be used for everything from mittens to mukluks. Here, a roster of top designers have put this legendary yarn to beautiful use in sweaters, accessories, socks, home goods and more. Knit Mari Lynn Patrick's easy-to-wear boxy cardigan as your next go-to. Whip up Jacqueline van Dillen's Sunburst shawl—only two balls!—for festival season. Or master entrelac and make the oh-so-cute Japanese Knot bag, also by van Dillen. If you haven't revisited this classic of late, augment your stash with a few balls of your favorite colorway, wish them Happy Birthday, and cast on.

7. Farm to Needle: Stories of Wool
(Tolt Yarn and Wool; \$29)

It began as one of those “what if” conversations. Six months later, Tolt Yarn and Wool—a maker-centric yarn shop located in Carnation, Washington—had conceived, designed and produced a book to celebrate its second anniversary. Touting thoughtfully sourced products, the store not only produces its own yarn from local sheep; it also champions other businesses that go the extra mile to use domestic/heritage raw materials and protect the environment. This lovingly produced volume celebrates a number of those companies, telling the stories of the people and animals who are bringing us some of the most righteous yarns in the industry. (Six pattern designs are included as well.) Gorgeously photographed by Kathy Cadigan, *Farm to Needle* profiles growers (Imperial Stock Ranch, Aspen Hollow Sheep Station, Thirteen Mile Farm, Twirl), mills (Green Mountain Spinnery, Thirteen Mile Farm), dyers (YOTH, Twirl, Thirteen Mile Farm) and designers (Veronika Jobe, Karen Templer, Tif Fussell, Andrea Rangel, Dianna Walla, Ashley Yousling and Annie Rowden) that are connecting us more deeply to our clothes. Want to know where your yarn comes from? Here's a good place to start.



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The Humble Coiless Pin

We knitters are well supplied with ingenious tools and gadgets designed to help us keep track of our stitches. Among these tools are imaginatively and beautifully bejeweled ring-style stitch markers, of which I have a drawer full (including tiny beer cans, a gift from my friend Karen).

I regret to say that I use the lovely things in only two situations: When knitting a circular lace shawl or doily, a ring marker between the first and last stitch is particularly necessary to avoid confusion if the round begins or ends with a yarn over; and when working circular brioche, when you may begin or end the round with a yarn over/slip stitch (see *photo A*, in which I used a yellow loop over the needle). I find that when there is a stitch marker on my needle, not only does it interrupt the flow of knitting when I am forced to transfer it from one to the other, but I also have to ask myself: Does the activity the marker denotes come *before* or *after* the marker?

I always recommended marking the beginning of a vertical series of centered double decreases (here abbreviated as cdd: slip 2 k'wise, k1, p2sso), since it is easy to veer out of line until the series has been properly established. If there is a marker on the needle, it must be removed, the cdd worked, the resulting stitch shifted to the left needle, the ring marker found and replaced, and the single

stitch replaced to the right needle. Knit on.

Instead of the above, I prefer a simple coiless pin. (Beware of “normal” safety pins, as the coil at the base will inevitably snag your wool.) These pins are available in several sizes, in gold and silver, allowing you to differentiate separate activities per row/round.

Give this a try: Once the initial cdd has been worked, put a coiless pin directly into the resulting single stitch, just below the needle (*photo D*). There. From now on, that single marked stitch will always be the middle of the three stitches that turn into one. And you need move the pin only after you have knitted several vertical inches of fabric and can no longer feel it approaching with your left hand.

Actually, if you are working that cdd every other row/round, once you have worked three or four of them, the visual line of decreases is usually sufficient to show you the center stitch, and you eventually may find the pin way back at the beginning of the project. This is especially true if, when knitting garter stitch, you purl the marked stitch on each return row; the demarcation of a vertical knit stitch within garter stitch will be obvious (*photo B*). Other situations for which I find coiless pins useful:

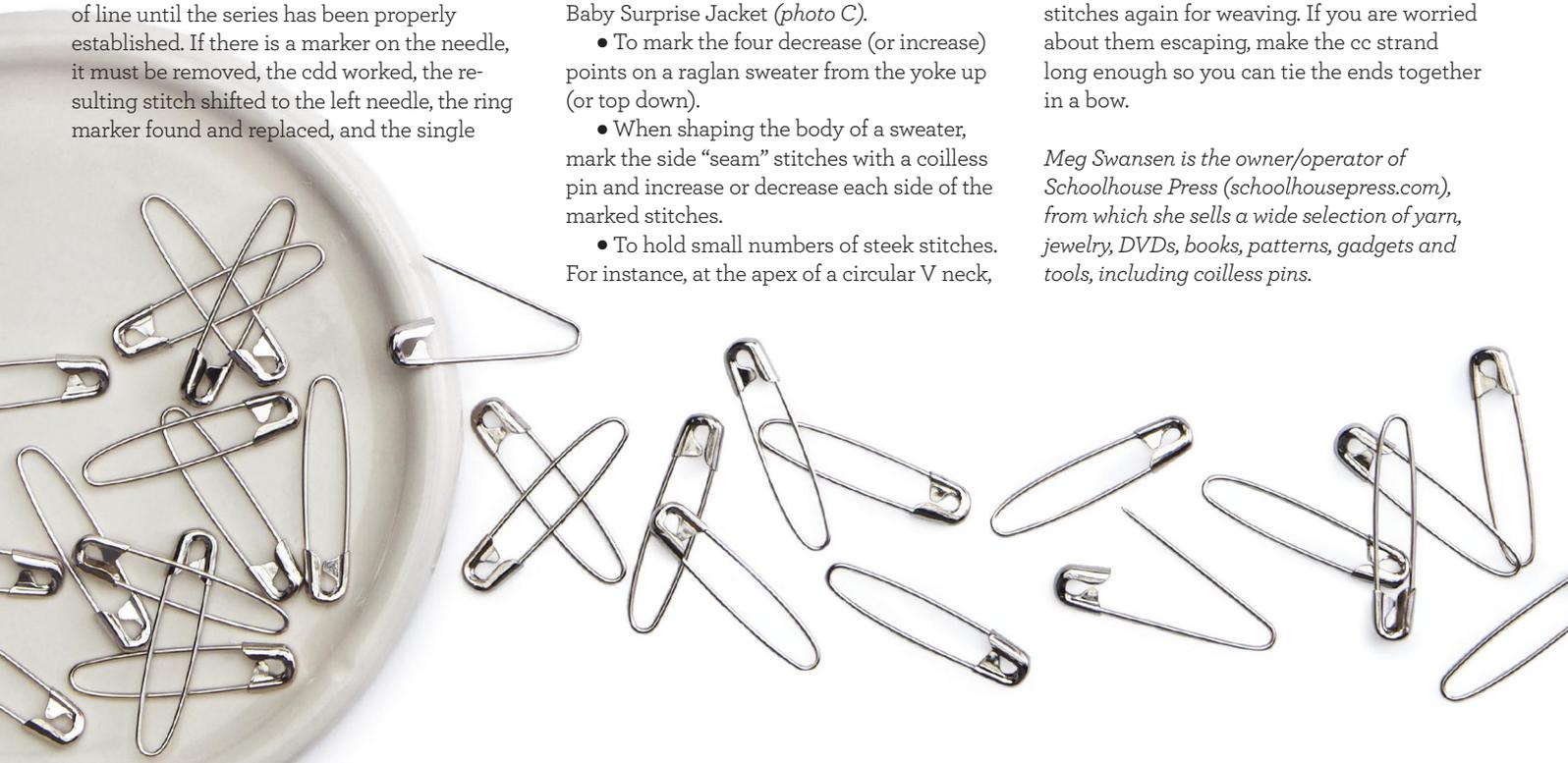
- Anytime I need to put a few stitches “on a thread,” like the five neck-side stitches on a Baby Surprise Jacket (*photo C*).
- To mark the four decrease (or increase) points on a raglan sweater from the yoke up (or top down).
- When shaping the body of a sweater, mark the side “seam” stitches with a coiless pin and increase or decrease each side of the marked stitches.
- To hold small numbers of steek stitches. For instance, at the apex of a circular V neck,

put the center three stitches onto a coiless pin; cast on steek stitches and continue around, shaping the V as you go. Once the V neck is cut open and you are knitting up stitches around the neck for the border, those three raw stitches can immediately be reduced to one with a cdd, perfectly centered within the ribbing.

- One of the (now) myriad ways to work short rows involves placing a marker over the working wool. I use a coiless pin, because a hook-on marker sometimes comes unhooked.
- To shape the toe of a top-down sock, you are often instructed to mark three stitches on each side of the foot. I slide three stitches (just below the needle) onto a coiless pin. Work to within two stitches of the pin, (k2tog, k3, ssk). Repeat on other side.

And that reminds me of times when coiless pins are not the answer: When isolating underarm stitches on a seamless yoke sweater, for instance, there are usually too many stitches for a coiless pin, and having two of those long, metal clippy things at each underarm—for sleeve and body—makes the initial yoke rounds difficult as they hold the stitches rigidly horizontal while you are trying to form a circle. Instead, find a nice thick(ish) length of contrast-color wool and thread it through the sleeve and body stitches. It will stay put until you need those stitches again for weaving. If you are worried about them escaping, make the cc strand long enough so you can tie the ends together in a bow.

Meg Swansen is the owner/operator of Schoolhouse Press (schoolhousepress.com), from which she sells a wide selection of yarn, jewelry, DVDs, books, patterns, gadgets and tools, including coiless pins.



New & Knitworthy

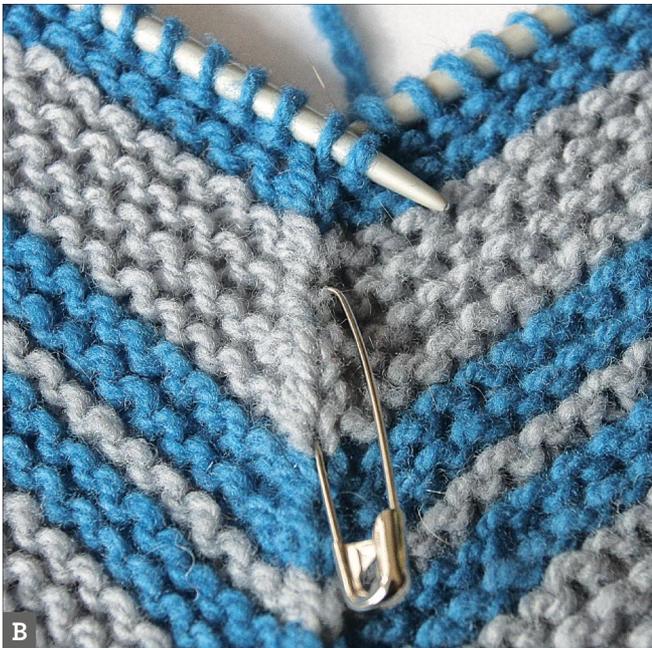
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A When working circular brioche, you may begin or end the round with a yo/slip stitch. Here I used a yellow loop over the needle.



B The marked stitch is the center of the ccd on the “right” side and is purled on the “wrong” side.



C The side neck sts of Elizabeth Zimmermann’s Baby Surprise jacket are being held on a coillless pin.



D Once a centered double decrease has been worked, put a coillless pin directly into the resulting single stitch, just below the needle.



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A Hand-Paint History

Once elusive, hand-dyed yarns are now standard fare.

Imagine that you're back in the year 1991. Gas costs about \$1.14 a gallon, grunge music is hot, and a quarter will buy you a first-class stamp. Life is good—unless you happen to be a knitter in search of hand-dyed yarns. It may sound incredible, given today's yarn market, but just twenty-five years ago, hand-dyed yarns were a rare and exotic product in the knitting world, causing feeding frenzies at fiber festivals but virtually unavailable in most yarn shops. Today, of course, hand-painted yarns are everywhere, with new dyers, yarn blends and styles of dyeing appearing practically every day. Let's take a look at the current state of hand-painted yarns—and peer into our crystal ball to see what's next.

A Market Is Born

As recently as a decade ago, hand-painted yarns comprised a relatively small segment of the

yarn market, and twenty years ago, handpaints were barely a blip on most knitters' radar screens. Says Felicia Lo, owner of Vancouver-based SweetGeorgia, "I started dyeing yarn a little more than ten years ago, and at that time there were only a handful of established hand-dyed-yarn companies. It was the start of the indie handmade/hand-dyed movement, right around the time that Etsy launched but before Ravelry existed." Beth Casey of Lorna's Laces tells a similar story: "When I first got in the game, in 2003, there were only a few companies hand-dyeing yarn. I'm pretty sure I wouldn't have had to take my shoes off to count all of us." Pioneers including Koigu Wool Designs, Schaefer Yarns and Prism were among the first hand-dyers to introduce knitters to glorious skeins of yarn whose color was applied by hand rather than machine.

Sometime in the early 2000s, though, the demand for hand-dyed yarns began to surge.

The timing was fortuitous. As Beth Casey recalls, "The financial crisis [of 2002-03] prompted people to take a look at what was really important to them. At the same time, they needed to figure out new ways to create a revenue stream for their families. For lots of folks, yarn answered both of those questions," as more and more fiber artists decided to make their passion their profession.

At the same time, barriers to entering the professional yarn-selling market broke down. Consumer-oriented sites like eBay and Etsy made selling and buying as easy as clicking a mouse. No longer did you need to build an entire website and fiddle with various e-commerce platforms to put your wares online; you didn't even have to know the basics of html to set up a virtual shop. Paypal's online system created the ideal way to collect payments without having to qualify for a merchant account through a bank or credit card company. It was, as Casey puts it, "a perfect storm,

allowing lots of folks to express their creativity by dyeing yarn."

At the same time, the Internet was quickly becoming a part of everyday life. Online message boards allowed sock knitters to trade notes on their favorite hand-dyed sock yarns, while social media platforms alerted consumers that a particular dyer had just listed inventory. Prism's Laura Bryant recalls how widespread these changes were: "When I began dyeing, we didn't have the Internet or a large number of consumer shows, so except for established fiber festivals like Rhinebeck, we had only industry trade shows or sales reps to get the word out." Nowadays, a burgeoning hand-dyer can use Facebook, Twitter, Ravelry, blogs, e-newsletter blasts, YouTube and numerous other free or low-cost methods to blanket the yarn world with marketing information.

Some local shops didn't know what to do with hand-painted yarns, while others recognized their appeal but preferred to deal with established hand-dyers, stocking hand-painted yarns in small quantities. As consumer demand grew, yarn shops began to stock more brands, add indie-dyers' yarns to their shelves and establish alternative pricing arrangements, like consignment. As Caroline Sommerfeld, owner and dyer of Ancient Arts Fibre Crafts, recalls, "Hand-dyes went from something that was very much a niche product to the mainstream. Many designers these days work with hand-dyed yarns, and pretty much every yarn store carries at least a few hand-dye lines. More and more shops are commissioning their own hand-dyed custom colors, too. In addition, the shift to online shops and sources for yarn means that anyone can get her hands on hand-dyed yarns, even if her local store doesn't carry them."

Variety Show

Looking at the hand-dyed-yarn market today, it's obvious we've come a long way, baby. The overall number of hand-dyers has increased from a handful of pioneers exploring color to hundreds, perhaps thousands, of hand-dyeing entrepreneurs. They may sell only online; they may vend at local or national fiber shows; they



Berkshire, Northfield and Valley Superwash natural-color base yarns from Valley Yarns.



Hand- Paint Gallery

1. IKAT: Prism *Windward* in colorway Ikat Blues (rayon/cotton; 200yds/113g). **2. DYED AS ROVING:** Malabrigo *Nube* in colorway Solis (merino roving; 5yds/113g). **3. STIPPLED:** Koigu Wool Designs *KPPPM* in colorway 734 (merino wool; 170yds/50g). **4. LAYERS:** Prism *Tencel Tape Layers* in colorway Aegean (Tencel; 120yds/57g). **5. SEMISOLID:** MALABRIGO *Silky Merino* in colorway 435 Turquoise (silk/merino; 150yds/50g). **6. OMBRÉ:** Freia Fine Handpaints *Ombre Sport* in colorway Ice Queen (wool; 217yds/75g). **7. HAND-PAINT:** Koigu Wool Designs *KPPPM* in colorway 464 (merino wool; 170yds/50g).

Dyers We Dote On

Check out the following popular and widely available hand-dyes (listed alphabetically):

■ ANCIENT ARTS FIBRE CRAFTS:

The Meow and Woof collections are inspired by cat and dog coats, but Caroline Sommerfeld also dyes in many styles, from semisolids and bright multicolors to speckles and glazes.

www.ancientartsfibre.com

■ **ARAUCANIA:** Inspired by ancient South American crafts, these natural-fiber yarns are kettle-dyed, creating lovely semisolid, tone-on-tone and multicolored yarns.

www.knittingfever.com

■ **ARTYARNS:** Founded in 2002 by Iris Schreier, Artyarns focuses on hand-dyed luxury fibers, as well as yarns that feature sequins, beads and other embellishments.

www.artyarns.com

■ **FREIA FINE HANDPAINTS:** Tina Whitmore quickly established a rabid following for her gradient, ombré and self-stripping yarns in unusual color combinations; coordinating semisolids expand the possibilities even more.

www.freiafibers.com

■ **JADE SAPPHIRE:** If you've got a hankering for cashmere, silk and other luxury fibers, Jade Sapphire's the place to go.

www.jadesapphire.com

■ **KNIT ONE, CROCHET TOO** offers luscious hand-dyes with unique base yarns, including a merino/linen blend and a merino/llama/bamboo Donegal tweed.

www.knitonecrochettoo.com

■ **KOIGU WOOL DESIGNS:** The rich colors and classic yarn bases of this hand-dyed-yarn pioneer will always be in style. Koigu's original fingering-weight yarn comes in semisolids and beautiful multicolors; bulky and lace-weight merinos were added to the roster recently.

www.koigu.com

■ **LORNA'S LACES:** This Chicago-based hand-dyer is best known for the Shepherd line of superwash yarns, but owner Beth Casey has added all sorts of interesting fibers and blends and offers sumptuous selections from lace-weight to bulky.

www.lornaslaces.net

■ **MALABRIGO:** Malabrigo offers seventeen yarn bases and more than 300 different colorways. Knitters are spoiled for choice, whether you're looking for a fingering-weight merino single or a super-bulky—with loads of gorgeous options in between.

www.malabrigoyarn.com

■ **PRISM:** Laura Bryant's company has been producing exquisite hand-dyed yarns for some thirty years, and that means you get top quality and colorways designed by an experienced and creative artist.

www.prismyarn.com

■ **SWEETGEORGIA:** Felicia Lo began as a small indie dyer and quickly developed a cultlike following for the semisolid and multicolor colorways she describes as “passionate, relentless and unapologetic.”

www.sweetgeorgia.com

may market their yarns in knitting shops; or they may do a combination of those things. The sheer number of dyers, however, is staggering.

The prominence of hand-dyers in the knitting industry has grown along with the number of hand-dyers. “Over the years,” opines Beth Casey of Lorna's Laces, “hand-dyed yarns have taken their place front and center at the local yarn shop. There was a time when yarn such as ours was put in a corner with other specialty products. As time went by, shops began treating us more like a bread-and-butter product—one they knew knitters would reach for first, rather than as an afterthought.”

As more dyers entered the market, a wider variety of products became available to the consumer. Time was that hand-painted yarn meant sock/fingering-weight yarn, usually a

100 percent merino blend; now a knitter can find different weights of yarn, different breeds of wool and different blends of fiber, including once-exotic fibers like yak, bamboo and Tencel. At the same time, more and more pattern support has become available for working with the often-challenging multicolored yarns.

From the hand-dyer's perspective, the market has changed dramatically, too. Ancient Arts Fibre's Caroline Sommerfeld recalls, “When I started dyeing, five or six years ago, it was hard to find [undyed] yarn; sources were limited and not usually geared for larger production. It was a struggle at times for me to obtain enough yarn. However, over the past few years, with the growth in the market, more and more sources for undyed yarns are appearing. Some of the best yarn mills in the world are now producing super-high-quality

yarns for hand-dyers, with the right put-up and processing.” Other barriers in the market likewise have broken down. In the past, for example, a hand-dyer often needed a business license or other credentials to open an account with a yarn supplier; today, undyed yarn is freely available online to anyone who wants to buy it.

Indeed, the hand-dyed market has grown so exponentially that it has itself become stratified. Explains Sommerfeld, “There are a lot of very small indie dyers doing lovely, complicated, unique yarns; there are mid-tier companies producing in larger quantities but still keeping that very unique quality; and there are very large hand-dyed-yarn companies too, offering yarns in a wide array of fabulous options.” Whether knitters crave one-of-a-kind skeins or prefer to come back again and again for a specific base yarn they like, there are hand-dyers ready to oblige.

What's Hot in Hand-Paints

If you're relatively new to hand-paints, where do you begin? Well, the heart and soul of hand-painted yarns has always been sock yarn. “When I first started,” says Tina Whitmore of Freia Fine Handpaints, “it was all about sock yarns—they were hugely popular, and of course they still are.” But Whitmore is now seeing more interest in shawls and cowls in fingering-weight yarns, plus interest in thicker yarns, too.

Other hand-dyers agree. SweetGeorgia's Tough Love Sock—a superwash merino/nylon-blend sock yarn—is its bestseller, and various other fingering-weight yarns remain popular with SweetGeorgia customers. Beth Casey cites Shepherd Sock, a fingering-weight superwash-wool sock yarn, as one of her stalwart sellers, along with its heavier cousin, Shepherd Worsted, but believes that “classic styles of yarn in extraordinary colors” will always bring customers back.

Prism owner/dyer Laura Bryant has watched the hand-paint revolution from a unique place, creating and designing with hand-dyes for three decades. She's found that her traditionally dyed bases are always strong sellers. With the publication of her recent book, *Artful Color, Mindful Knits*—which shows knitters how to harness the dyed-in repeats of her yarns—Bryant's classic hand-dyes have become even more popular. But she also notes that Prism's Stuff family of yarns (continued on page 93)

Masterful Methods

It's a bit awkward to ask hand-dyers about the methods they use to create their beautiful colorways; after spending years fine-tuning their methods, dyers are understandably reluctant to share their secrets. Here's a list of techniques used to create some of the beautiful skeins you see on the shelves:

■ TRADITIONAL HAND-PAINTING

begins by soaking and wringing one or more hanks, then laying them out on a flat surface. Dye is then poured, squirted, painted or dripped on, creating segments of color that yield the classic hand-painted look.

■ **KETTLE DYEING** is just as it sounds. A dye solution is placed in a large kettle or pot. Yarn is added to the pot and gently heated until the dye is exhausted. This creates a semisolid effect with variations in shade or tone.

■ **SPECKLE DYEING** is done by shaking dry dye or crystals, or dripping small drops

of dye on damp yarn. Speckles appear where the dye hits the wet fiber. Yarn may be kettle-dyed to a solid shade first, then speckled-dyed to avoid a white or cream background.

■ In **DIP DYEING**, the dyer plunges sections of a hank into a dye bath. The dyer may submerge different sections of the hank into different colors, or gradually submerge the hank in the same color, little by little, to get a gradient effect.

■ **GLAZING** involves submerging a hank of yarn into a relatively light-colored dye bath. The hank may be tied at intervals to avoid completely saturating all the yarn.

Often, hanks are submerged in multiple-colored glazes to create a subtle, layered effect; some dyers begin by hand-painting skeins in the traditional way, then applying a glaze afterward.

■ **GRADIENT AND SELF-STRIPING YARNS** are most often made with rectangles that are machine-knit from the desired yarn. The dyer applies dye in stripes across the width of the rectangle (or changes the color of the dye, gradually going from light to dark or from one shade to the next to create gradients). After the dye is fixed and the yarn has dried, the knitted rectangle (called a flat) is raveled and wound into a ball.

How They Do It

1) Most hand-dyers begin with hanks of undyed yarn, which they saturate with water before adding color. 2) Dyers mix up the described colors, then apply the color by pouring, squirting, brushing or even sprinkling droplets on, depending on the desired effect. 3) After dyeing, yarns are often steamed to set the color, then rinsed and carefully wrung dry. 4, 5) Skeins are then left to air-dry. Some dyers reskein their yarns once they are dry; others sell them without rewinding. *Photographs courtesy of Felicia Lo/SweetGeorgia.*



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Harold's Sweater

Ellen was exhausted, her stomach hurt and her head was beginning to ache, but she thought it would be rude to run out of the restaurant as soon as she set down her dinner fork. She swallowed her yawn, but her shoulders drooped when the waiter asked about dessert. Ellen didn't want another bite of anything. She just wanted to go home and draw the walls around herself like a blanket.

Charlotte snapped the menu shut. "I'm sorry, but if I don't have some of that creme brûlée, I'll die." She jerked a thumb in Ellen's direction. "It's her birthday, you know."

"No, that's okay..."

But the waiter had already left with a wink. Hopefully this wasn't the kind of place where the waiters sang as they set down the inevitable scoop of ice cream and lit candle.

"You didn't need to tell him that."

"We're celebrating! When does Harold get in?"

"A week from tomorrow." Ellen still felt a zing when she said it.

"Are you picking him up at the airport?"

"No, he's coming straight to the house."

"I can't believe I haven't met him yet. He's moving in."

"You'll meet him soon."

"Where are you putting him? Are you buying a bigger house?"

It was a valid question. The 900-square-foot house Ellen lived in had been a starter home, but she and Tom had never gotten around to upgrading. Then life had taken over and she fell too deeply in love with her creek-side cottage to think about leaving it. It was where little Kiley had taken her first wobbly steps and where she'd lost her first tooth. It was where bigger Kiley had cried after prom's disappointment and where she had gotten the news she'd gotten into Stanford. It was where Ellen had become a widow, eleven years before. Kiley had been only 10, much too young to lose a father. The



house had held their sorrow. It had held their recovery (such a slow recuperation, like lace-weight garter stitch growing on tiny needles). Every windowsill, every floor, every wall held a memory. She would never sell.

"It'll be fine. He'll sleep with me." Ellen blushed.

"Naturally." Charlotte's eyebrow was a perfect arch.

It still felt too soon—too early—to be this in love with someone she barely knew. But it was real, and more than that, it was happening. In a week. "But I was thinking of clearing out the craft room."

Charlotte stared. "Excuse me?"

"I know." She'd texted Kiley, asking if Harold could use her old room, and her daughter had responded with a Snapchat of her face that looked like she'd just seen a possum get run over by an eighteen-wheeler, so that idea was out.

"When was the last time you opened that door without something bouncing out and causing grave bodily injury?"

"I knew I'd regret showing you my stash."

"Your stash? I've seen worse. I don't

think you've exceeded life expectancy yet. It was your unfinished-object closet that gave me hives." Charlotte opened her purse. "So it's the perfect time to give you your birthday gift. I had no idea how handy this would be, but now I'm convinced I'm a genius."

Ellen carefully slit the envelope. A gift certificate. She stared. She was supposed to say something, but that would mean she understood it. "It's a craft...counselor?"

"She completely changed Tabitha Kennedy. And you have to see what she did at Ruthann's place."

"I need a craft counselor?"

"We all do, honey. And now you can have her over before Harold moves in."

"She makes house calls?"

"Does she ever. Pearl will have your place whipped into shape in no time. I can't wait to see—ooh! Dessert!"

The waiter slipped the creme brûlée in front of Charlotte and then set down the ice cream bombe, lit with a single silver candle, in front of Ellen. Appropriate. She'd found her first gray hair that morning. She was 45—not that early for gray hair, she knew—but she also knew she'd

be coloring it before Harold arrived.

Charlotte clapped her hands. "Make a wish!"

Ellen shut her eyes and blew.

"Don't tell me what you wished or it won't come true."

Ellen couldn't have told Charlotte if she'd tried. She knew her wish was big, maybe the biggest wish she'd ever made. But she'd never have been able to say it out loud. It was too important.

Pearl Love looked like an unmade bed.

Ellen had expected someone like the therapists on *Hoarders*. She would wear expensive clothing and shoes, and her makeup would be thick but tasteful. Her nails would be unpainted and lightly buffed. But when Ellen opened the door, Pearl Love blew in like a short, squat hurricane. She had a pile of red hair stuck to the top of her head with three or four gold chopsticks, and she wore baggy jeans that were too long and a gray T-shirt that read *When in Doubt, Throw it Out*, with a brown stain (coffee? chocolate?) in the shape of Italy at the hem.

"Oh, good!" Pearl turned in a circle and gazed up at the skylight as if transfixed. "Isn't that the nicest thing I've ever seen!"

"Thank you?"

"I'm Pearl Love, nice to meet you, nice to meet you."

"I'm Ellen. I'm not sure..."

"I know." Pearl shook her hand firmly, two brisk and friendly pumps. "You're not sure this was a good idea. Your friend was overeager in buying you the gift certificate. You've got it all under control."

Yes, that was what Ellen had been going to say. But instead she said weakly, "Would you like some coffee?"

"I would." Pearl wandered toward the

station stuff, right?" She held out the mug to look at it. "A memory here, huh? How does it make you feel?"

Surprised, Ellen said, "Happy." She and Tom had found it in an antiques shop on their twelfth anniversary. They'd laughed at the duck's startled face. That had been just before Tom had died in a skiing accident. It had been her last gift to him. "And sad."

"Yeah. I could feel that." She took another swig. "Let's do this. New guy moving in, is that what you said?"

"That's right." It still felt odd to say it.

"How long have you lived alone?"

"My daughter went to college three years ago. She comes home on breaks."

"She still has her own room?" Pearl didn't wait for an answer—she started opening doors. "Bathroom, minimal. Good job here." She pushed open the next door. "Ah. The daughter's room." Pearl poked her head in. "It'll do, though. Who organized it?"

"We did it together when she left."

"Good job. Does it extend into the closet?"

Proudly, Ellen slid open the mirrored door. "Yes." Surely Pearl would appreciate the Elfa shelves, the organized-by-color shoe boxes.

But Pearl was already chugging out of the room in full sail. "Craft room! Show me the damage!" Guessing correctly, she walked into the room next door. "Hoo, yeah. Here we go." Pearl didn't dawdle at the threshold. She was in and pulling open drawers, harrumphing under her breath as she went.

"You should have seen it before I started cleaning up. It's not as bad as it was, believe me," protested Ellen. And it wasn't. All the yarn was neatly stashed in clear

"These are the ones I couldn't give up." Pearl would throw out Ellen's signed copy of *EZ's Knitting Camp* over Ellen's dead body. The Barbara Walkers would stay too—all of them. "It's organized, at least."

Pearl just raised an unkempt eyebrow. "All right. Honestly, it's not bad. I've seen much worse. Your friend told me, though, that you're a hider."

"Charlotte said that?" Ellen's heart thumped and she grasped at a straw as thin as a size 0 dpn. "You know she has an unfinished basement full of stuff from her tole painting period?"

"No tattling. Show me the closet."

Ellen had thought she and Pearl would have a little warm-up, a get-to-know-you hour, maybe. This felt more like a gyno visit than a counseling appointment. She would be more comfortable with her feet in stirrups. "Can't we—"

Pearl pulled open the closet door. Three project bags filled with yarn flew out as if shot out of a cannon. A faint crash could be heard deep inside. "UFO jackpot!"

"Look out!"

A swift fell from the top shelf, followed by two broken ball winders. Ellen felt shame burn the tops of her ears and spread across her face.

Pearl looked like she'd found an envelope containing the winning lottery ticket. "That's what I'm talking about. Let's do this."

An hour later, Ellen sat on the couch

in the living room surrounded by piles of bags and boxes. Pearl Love trucked back and forth, huffing like a steam ship. "This is the last of it."

Thank goodness. Ellen's head hurt, painful pressure building behind her

eyes. She recognized a few of the bags that encircled her.

But not all of them. Okay, not even most of them.

"How do we start?"

Pearl grinned, her blue eyes sparkling like thin ice on a sunny day. "At the top!" Quickly, she turned a black tote bag upside down. A piece of pink stockinette tumbled out, followed by the matching balls of yarn. "What's this?"

"A baby blanket."

"For whom?"

"Will you remember that time without this in your life?" She wished she could forget. "Yes."

hallway, tilting her head as she gazed at the family photos.

"Cream? Sugar?"

"Black as night, darlin'. And strong."

Ellen gave Pearl Tom's favorite mug, the one with duck swimming in a bathtub. Pearl took a long sip. "Oh, that's nice. Still a little weak, but better than the gas

transparent bins on bookshelves. Lots and lots of bookshelves. She could tell at a glance what she had (though she had a harder time deciding what she needed). Her needles were cozied in a filing box by size. "Look, I culled my patterns down to this shelf."

"Got a lot of craft books, I see."

"It was supposed to be for my friend Linda's baby."

"How old's the kid?"

Ellen didn't want to admit that Linda's baby was now able to ride her bike without training wheels. "It can go."

Pearl paused, putting her hands together at her heart. She gave a short bow. "Well done. Keep the needle or not?"

"Keep," Ellen gasped. "I'm not a monster."

The corners of Pearl's mouth tucked deeper into her smile. "You want to pull it out or should I?"

"You know, that yarn would make a cute scarf—"

"I will, then!" Pearl yanked out the needle and set it aside. "Moving on!" She upended the next bag. "This?"

They went through more projects. Many of them were for babies who had outgrown the intention. This wouldn't be too bad. Ellen could handle donating yarn that she didn't love anymore to the Creative Reuse thrift store. Some college kid or cash-strapped mother would be thrilled.

Maybe this would be easy.

Pearl dumped a large blue piece of knitting on the floor.

OK, it wouldn't be that easy. Ellen suddenly felt nauseated. A cold sweat broke out on her forehead.

Pearl picked up the work, turning it over in her hands. Aran body, simple sleeves. If Ellen remembered correctly, it just needed to be sewn together and have the button bands added.

"Keep or go?"

"Keep." Ellen's voice felt as tangled as the cashmere the cat had gotten into.

"It's a..."

"Sweater." Duh.

"For whom?"

Ellen measured her words carefully. "My dead husband."

"He doesn't need it, then."

No. I do. "Keep."

"Tell me what you feel when you look at it."

She didn't feel anything. She smelled it, instead—the sharp tang of the antiseptic cleaner the janitor had used at the hospital where she'd sat by Tom's bed night after night, hoping against hope he'd come out of the coma, that he wouldn't need the life

support much longer. (He hadn't, actually. He hadn't needed it very long at all.)

She heard it—the beeps of the machines surrounding his strong-turned-fragile body; the sobbing of 10-year-old Kiley, who'd refused to go anywhere near the man she didn't recognize under the bandages; the click of the needles as Ellen made the sweater Tom would need when he went on his next ski trip (and if he ran into another tree, Ellen would kill him, she really would). But of course, he'd never needed that sweater.

Pearl repeated, "What do you feel?"

"Grief." Surely that would shut the woman up.

"Why keep it, then?"

"Because it's part of my history. It's part of my life with my husband."

Pearl rocked side to side and ended up in a cross-legged position, looking for all the world like a disheveled gnome. "What's the best memory you have of him?"

The first time they kitchen-danced. The first time he passed her their baby in the hospital. The last time he kissed her lips. "There are too many to pick." Thousands. Millions.

"What's the worst?"

Ellen's traitorous eyes looked at the sweater.

"Thought so. Will you remember that time without this in your life?"

She wished she could forget. "Yes."

"Then it can go. It makes you sad."

"I'm a widow. I'm supposed to be sad."

"You're moving on," reminded Pearl. "For Harold."

"How long does this consult last?"

"Long enough to do all this." Pearl spread her arms. "Can we let this go?"

Ellen knotted her fingers in her lap. Why wasn't she knitting? Could she—should she—stitch together Tom's sweater? "I can fix it. Donate it."

"Will it change your memory of him?"

Never. She shook her head.

"He'll never wear it."

Ellen winced. It seemed cruel of Pearl to say it so bluntly, but of course it was true. "I'm well aware of that."

"Then you're losing nothing by getting rid of it. Keeping it, you're only holding on to pain. And it seems to me like maybe you've had enough of that in this house."

Ellen took a deep breath. And then

another. She unknotted her fingers. Then finally she said, "It can go."

Pearl nodded. She didn't gloat. She just moved it to the Go pile.

Next came a sweater Ellen had meant to give Kiley when she left, but the color was wrong and the sleeves were too short. Go. Next was a knitted tank she'd been making for herself before she decided she didn't like the shade of green—too much like mold. Go. Next was the shawl she'd been making for Janice before she'd died of breast cancer. "I could finish that and give it to someone else..."

"Bad juju."

"I'm not superstitious that way." But Ellen was, of course. That's why these things were packed away, heavy in the back of her mind and even heavier in the closet they'd taken over. "Besides, isn't this a really privileged thing to be doing? Just getting rid of half-made projects? Think about all the money we're looking at right here."

"Do you need the cash?"

Ellen paused.

Pearl went on, "Because I can sell it all on eBay for you."

"I could do that myself."

"But you wouldn't."

Ellen thought about it—photographing the contents of each bag. Finding the yarn information and posting the estimated yardage. Shipping. Augh. "No. But it's not even about the money. It's about the waste. Our great-grandmothers wouldn't ever have done this."

"Number one, it won't be wasted.

Someone else with a hiding problem will gobble this up, whether you donate it or sell it. And number two, our grandmothers didn't have washing machines or microwaves. Doesn't mean we should wash our clothes in the creek or reheat our coffee on the stove. Speaking of which..." Pearl handed Ellen her coffee cup. "I could use a refill. And maybe a sandwich."

Nineteen more bags and three boxes

later (Why did she have this much? It was so embarrassing), Ellen lost it. "No more! I can't get rid of more. Not today."

"What are you feeling?" Pearl's voice was implacable.

"These are my memories you're stripping me of. They're my life."

“Bull honky. Your life is starting all over, every day you wake up on the right side of the grass.”

“If I don’t have this stuff to remind me, though...”

Pearl straightened, watching her carefully. The needle she’d been sliding out of a Colinette scarf stilled. “Go on.”

“Then I’ll forget.”

“You won’t.”

Ellen leaned forward. She had to make Pearl understand this. “My memory is getting worse. I’m 45, but I can’t remember where I put my keys sometimes. I can’t remember my husband’s voice. I can’t remember my daughter’s new cell-phone number. If I don’t have these things...”

“Does dementia run in your family?”

“Thankfully no, but...”

“Memory gets worse as we get older. Just a fact.”

Exactly Ellen’s point. “More reason to keep everything, then.”

Pearl rested her hand on the 3-foot-high pile of UFOs that were in the Go pile. “Did you kiss your daughter as a baby?”

“Of course. All the time.” That was a mother’s job.

“Do you remember every single kiss?”

It was a silly question. “That would be impossible.”

“Do you think those kisses helped her be the person she is now?”

It was ridiculous, maybe, but she did think that was true. Kiley was warm and loving and trusting. Ellen nodded. “Yes.”

“Our memories, even when we can’t consciously remember them, make us who we are. If you never think about that blue sweater of your husband’s again, you’ll still be the person you are because you knitted it. Because you lost him.”

“But if I forget...”

“You’re still you. Even if you do forget. You’re exactly the person you are today because of everything you’ve gone through. All those things brought you here. Do you believe that, at least?”

Ellen nodded. Something was dawning at the back of her mind. A light. A lightness.

Pearl held up half a rainbow sock. “Even if you forget every one of these projects, you’ll never lose what you went through when you held them. But not having these objects taking up space will give you a

place for Harold. For your new life with him. Starting over with someone is hard enough. Don’t make it harder for yourself, sugar. If you love something we look at here, if it makes you truly happy, keep it. If it causes you to feel conflicted or sad or guilty, let it go. Isn’t your life worth more than attaching weights to your memories to keep you down? To keep you from rising into your new life?”

Ellen’s breath, which had been so tight in her chest, came easier.

Pearl was right. She was so right.

Ellen picked up the next bag herself. In it was a yellow worsted-weight cabled coat. She’d spent hundreds of hours on it, imagining herself in the model’s place, standing in a horse barn at dawn, a pensive look on her face. “I look terrible in yellow. I don’t even ride horses.”

“I’m confused.” Pearl held out her knuckles for a fist bump. “But I approve.”

Ellen put the sweater in the Go pile herself.

Harold was arriving any minute,

and Ellen had never been more nervous in her life.

They were moving so fast—they had from the very beginning, admittedly, but she was ready. She thought she was, anyway. Anytime a worry entered her mind, every time she got scared, she did what Pearl had told her to do. She picked up the sweater she was making for him and did at least a row. She had culled her way down to three works-in-progress: a pair of socks for Kiley (red and white striped, like the peppermint she’d loved as a kid), a shawl for herself (silk and cashmere blend, heavenly) and the green sweater for Harold (deeper than kelly green, really more of an emerald).

What if this didn’t work? What was she doing?

Harold didn’t sleep that well. What if they kept each other awake all night, every night?

Ellen knitted another row, breathing hope into the stitches.

Kiley called. “Is he there yet?”

“Not yet.”

“Did you end up giving him my room?”

“I told you I wouldn’t. I cleaned out the craft room.” She didn’t mention she’d needed a guru to do it.

“Holy crap. Good job, Mom.”

Ellen knitted another row.

Harold was particular about his schedule. How would that work out? Two strong-willed people sharing a life?

She was more terrified than she could remember feeling. But she must have been this terrified before. The night before her wedding to Tom. The last full month of pregnancy. At Tom’s bedside as they removed life support. As she watched and waved as Kiley drove off to college.

Ellen heard the craft-counselor’s voice in her mind: Don’t make it harder for yourself, sugar.

She knitted a row.

Would Harold like the sweater? Would it be too itchy for him? Was it actually a good color on him? (Ellen had always been bad with color choices.) Would he love her the way she hoped he would?

She knitted another row.

The doorbell rang, and her heart turned to ice and then to fire. She gave a small squeak, stabbing her left palm with the Addi.

It was time.

She placed the sweater in the knitting basket, as gently as if it had been made of spun glass. She could admit that it was nice to know exactly what she was working on. What mattered.

It wouldn’t last long, she knew. Harold would bring chaos into her life. But she wanted him so badly, her whole body ached for him.

She opened the door, trying (and failing) to breathe.

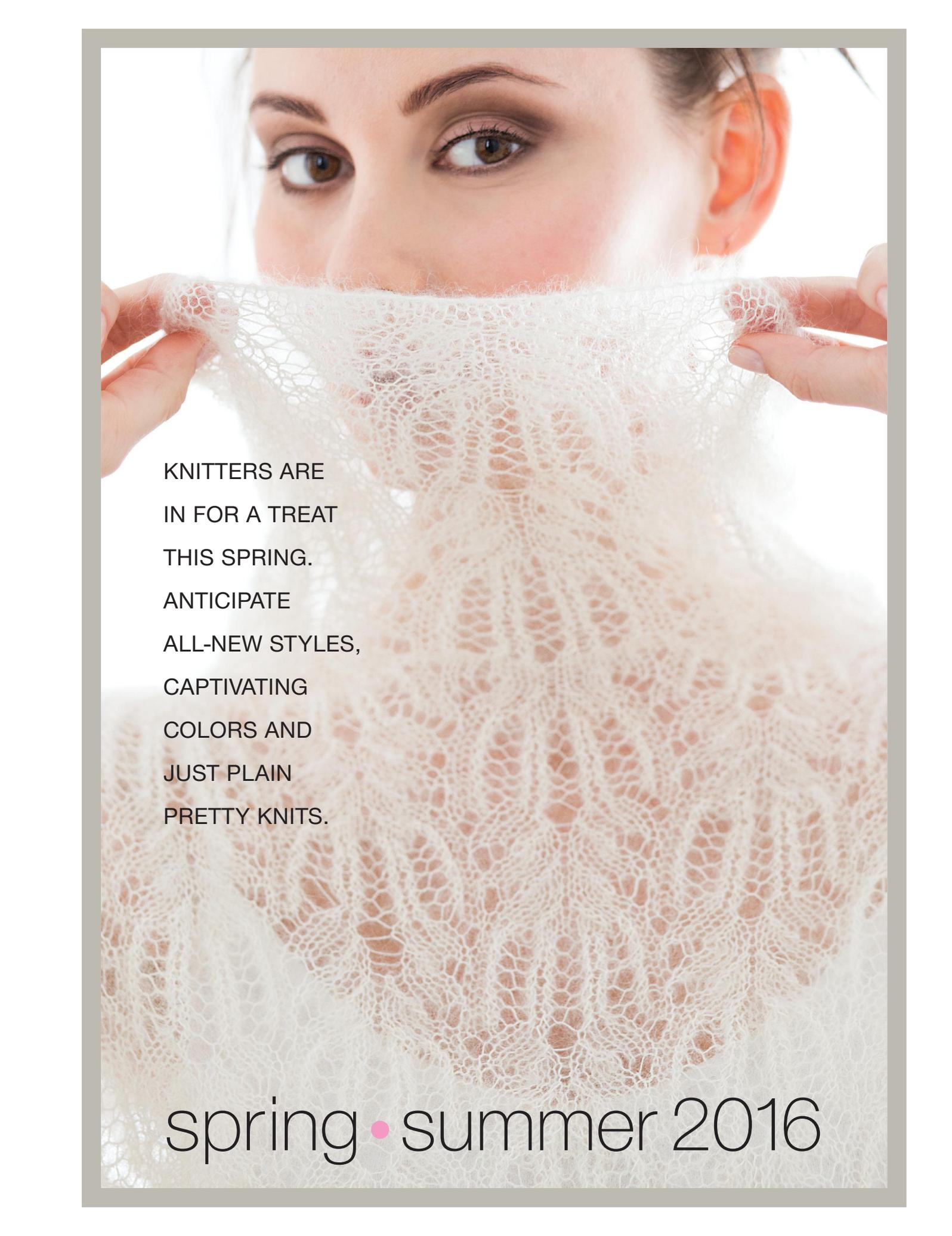
The social worker stood on the doorstep, her arms full.

Harold’s face was mottled red and white, furious. His fists beat at the blanket that swaddled him.

“Here he is. He’s all yours.”

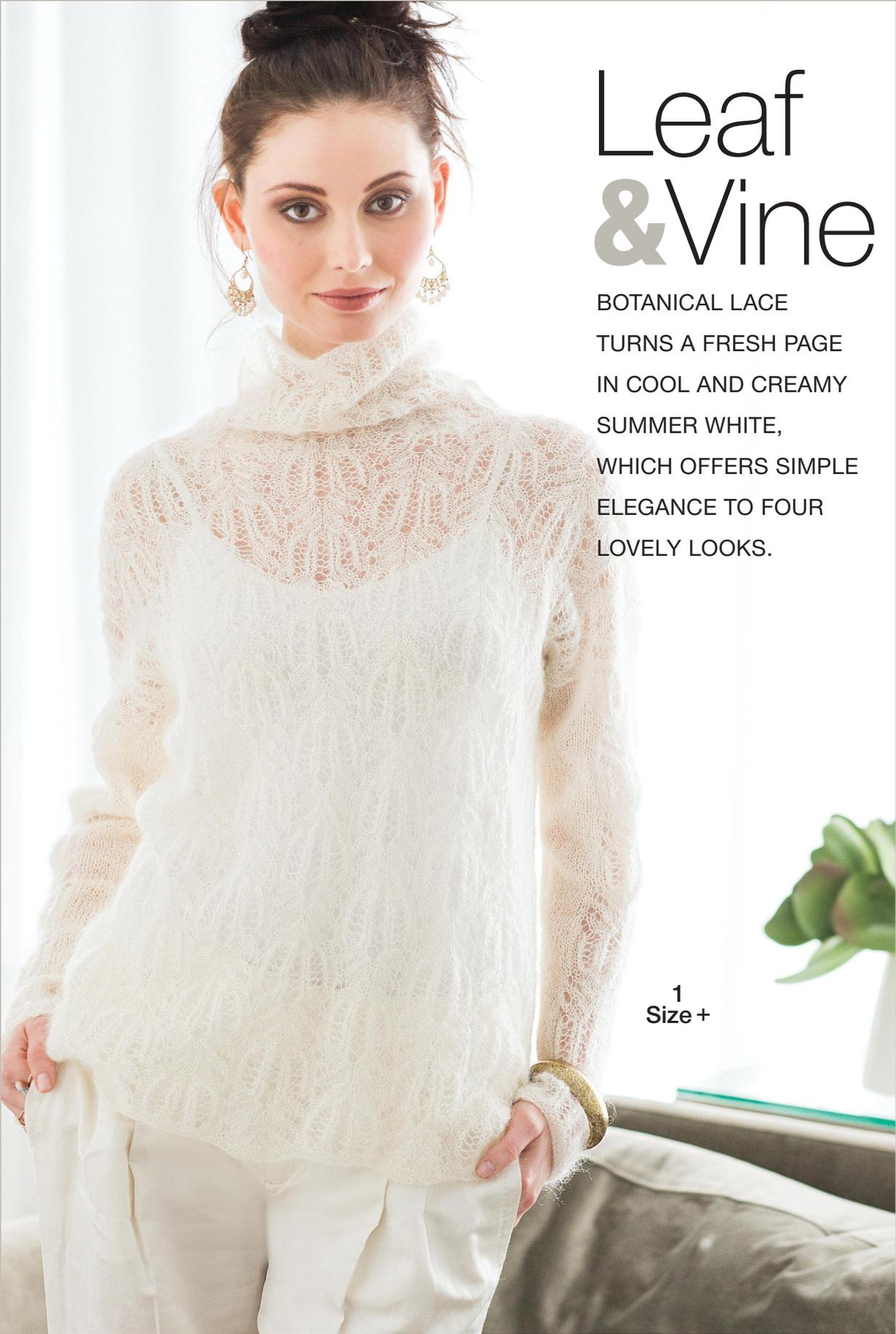
Ellen took the baby into her arms. “Oh, my darling boy. I’m so glad you’re finally here.” She kissed his head. He wouldn’t remember, but it wouldn’t matter. “Just wait till you see the tiny sweater I’m knitting for you.”

Rachael Herron is the best-selling author of the novels The Ones Who Matter Most, the five-book Cypress Hollow series and a memoir, A Life in Stitches. She received her MFA in writing from Mills College.

A close-up photograph of a woman's face, partially obscured by a piece of white lace fabric she is holding with both hands. The lace has a delicate, repeating pattern of small, interconnected loops. The woman has brown eyes and is looking directly at the camera. The background is a plain, light color.

KNITTERS ARE
IN FOR A TREAT
THIS SPRING.
ANTICIPATE
ALL-NEW STYLES,
CAPTIVATING
COLORS AND
JUST PLAIN
PRETTY KNITS.

spring • summer 2016



Leaf &Vine

BOTANICAL LACE
TURNS A FRESH PAGE
IN COOL AND CREAMY
SUMMER WHITE,
WHICH OFFERS SIMPLE
ELEGANCE TO FOUR
LOVELY LOOKS.

1
Size +

YOKO HATTA

Opposite: Ethereal blooms of knitted lace tumble throughout this turtleneck pullover. Though intricate, the lace pattern is worked without the complexity of shaping: The oversized fit features drop shoulders, while the long sleeves—which are picked up and knit—are shaped at the stockinette underside panels. Rowan's *Kidsilk Haze* creates a downy, lofty fabric that drapes to inform your figure. Side seams offer necessary structure.

WEI WILKINS

This page: Worked with drop-stitch columns for an offbeat modern look, leaf-lace panels decorate the front and back of this sleeveless tank. The scoop neckline keeps it summery, while the A-line silhouette and extended length make it a versatile layering piece that complements flowing skirts, slim capris and casual cut-offs. Sleek in mercerized cotton *Vipe* from Dale Garn/Mango Moon, it's neatly trimmed with narrow garter-stitch borders.



2
Size +

A woman with her hair in a bun, wearing a white lace wrap with leaf motifs. She is also wearing a necklace, earrings, and rings. The wrap is made of a pearlescent wool/silk blend and features garter-stitch leaf motifs worked continuously with cast-on stitches to form a tiered panel. Each subsequent panel reverses the direction of the work, producing a subtly undulating texture. Dropped stitches worked throughout delineate the motifs and enhance the lacy look.

UNJUNG YUN

The open spaces that dot this sculptural wrap recall the look of windblown leaves. Knit in *Charlemont*, a pearlescent wool/silk blend from Valley Yarns, garter-stitch leaf motifs are worked continuously with cast-on stitches to form a tiered panel. Each subsequent panel reverses the direction of the work, producing the subtly undulating texture. Dropped stitches worked throughout delineate the motifs and enhance the lacy look. Visit our YouTube channel for a video tutorial.



4
Size +

**JACQUELINE
VAN DILLEN**

Leisurely and ladylike, a tie-front jacket drapes gracefully in lustrous *Heritage Silk* from Cascade Yarns. Stockinette stitch at the lower body shifts to columns of classic leaf lace, which are worked continuously to embellish the bodice and yoke.

Stitches are cast on to work the trim kimono-style sleeves. K3, p1 ribbing at the lower hem flows into the front bands, which are worked along with the body, and extends to the back neck.

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





5

Painterly Palettes

In patterns extravagant or effortless, hand-painted yarns transform hand-knitted textiles into works of art—each entirely unique.

Unjung Yun

Dimensional openwork fabric—formed from garter-stitch leaf motifs and knit in an intricately variegated shade of Koigu Wool Designs' *Kersti*—elevates an open-front cardigan from apparel to art piece. It begins with a single motif; at the midway point, stitches are cast on, forming the subsequent motif. A drop-stitch column divides the pieces. Continuing in this way forms a tiered panel, establishing the cardigan's lower edge; each successive panel reverses direction for a rippled effect. Garter-stitch bands refine the front edges. Visit our YouTube channel for a video tutorial.



6
Size +

Laura Bryant
Awash in color, a sampler jacket nods to the vivid patchwork and urbane tie-dyes seen across the spring runways. Six colorways of Prism's hand-painted *Merino Mia* are worked using the Magic Number planned pooling technique, alternating between flat and circular knitting to create a kaleidoscopic array of patterns. Yoke panels are completed after the body has been steeked. To finish the look, the doubled neckband is worked in textured striping along the open fronts. Slim-fitting sleeves offset the oversized silhouette.

PHOTOGRAPHS BY
ROSE CALLAHAN. HAIR AND
MAKEUP STYLED BY
INGEBORG USING BENEFIT
COSMETICS



7
Size +

Mari Lynn Patrick
Cool tonals seem to shimmer in the slip-stitch pinstripes worked throughout this relaxed cocoon cardigan. Soft yet plush in hand-painted *Huasco Worsted* from Araucania/KFI, it's constructed from two sideways-knit trapezoidal panels that create a stylish bubble shape when joined. Picked up and knit from the shorter side edges, a three-needle bind-off forms the flexible back seam. Rolled trims, worked in the blue shade, outline the edges.





Barb Brown

This page: The bobbled “tufts” that dot a pair of arm warmers adopt a flowery aspect in verdant hues of jungle green and moss. Knit in the round, they gleam in Ancient Arts Fibre Crafts’ complexly dyed 100% *Superwash BFL Wool 4-Ply Fingering/Sock*. Stemlike columns of wide twisted rib run along the fronts, while single twisted rib streamlines the inner sides and trims the hand and thumb openings. A rolled lower edge finishes things off.

Nancy Ricci

Opposite: Effortless in Jade Sapphire Exotic Fibres’ *Mongolian Cashmere 4-Ply*, a cropped lace poncho creates a luxurious backdrop for the amethyst-dappled shade of aquamarine. It’s constructed from two rectangles that are seamed to form a boat-neck collar and dolman sleeves. Narrow garter borders at the bottom and top edges trim the hem and trace the shoulder line. The allover pattern of cellular-stitch mesh drapes beautifully.



9
Easy
Size +





Kirsten Kapur
Traveling mesh columns wind across a dramatic lace wrap, forming stockinette arrows and reverse-stockinette-tipped diamonds. Knit in two pieces using Malabrigo's lofty, velvety *Twist*, it's joined at the center with Kitchener stitch. The pattern shaping, which contorts the prism of soft sage, lilac and cream, creates a bias in the fabric that enhances the generous silhouette's natural drape. Garter-stitch borders trim the edges.

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



Wrapped in Beauty

Designers ROSEMARY (ROMI) HILL and HEATHER ZOPPETTI have captivated knitters with their innovative takes on classic patterning—especially when it comes to shawls.

ROSEMARY (ROMI) HILL is the creative force behind Designs by Romi, an elegant collection of patterns for shawls and stunning shawl pins to secure them. We caught up with her to talk about her love for lace, jewelry and her artful approach to design.

What got you interested in working with yarn and needles?

RH: I'm a longtime knitter. My mother taught me how to cast on, knit, purl and bind off when I was 9—after I begged her incessantly. I've knit on and off since then. I was particularly prolific when I was in music school—I had an internship and then a job in a recording studio that required me to sit for hours in the control room with little to do but listen and troubleshoot.

So you knit on the job?

RH: Yes. And when I toured with the school ensembles, I'd find all the yarn shops and buy whatever was in the sale bin—student budget!—and then I'd make up a sweater pattern. When I think back, I can't believe I did that, and that the sweaters were actually wearable. Sometimes when you don't know any better, it all works out. I think my sewing background helped a lot there. But I didn't knit lace until much later: right before I started my business. I was always a sweater knitter before that.

Was designing something you always wanted to do?

RH: I did some jewelry design and took metalworking classes while I was completing my M.A. in broadcast and electronic communications. I've always loved working with metal, but it was never a full-time career. I also studied recording engineering and graphic design for print and video.

So how did you end up making a living with yarn?

RH: I worked in marketing and graphic design in the corporate world after deciding that the music industry was not for me. I met my husband while working on a big job proposal. The

corporate world wasn't a great fit either, so my husband—he's a photographer, among other talents—and I opened a small ad agency in San Francisco during the dot-com boom. We moved out of the city when we had our first son and worked for quite a while doing design, marketing and photography for the wine industry in Sonoma County, where we lived. Things changed. Wineries were bought out by east coast companies, and we moved on to other things. Knitwear design wasn't something I thought I could do full-time; it sort of grew out of this thing I really enjoyed doing. I've never been able to knit a pattern without altering it somehow. Pattern design was the next logical step.

Your business started with shawl pins—they're absolutely gorgeous, by the way—and then moved into pattern design. How did that come about?

RH: When I learned to knit lace, I found that I wasn't really a shawl-wearing person. I tend to fidget and move a lot, and the shawls kept falling off my shoulders. So I made myself some simple beaded pins that I could use to secure the shawl to my shirt and proudly showed them off to a local yarn store owner. Being a lace fanatic herself, she loved them and offered to buy some for her shop. So I made a batch of twenty, and that's where it began. I started designing patterns to show off the pins, and it's all grown and changed from there.

What inspires your designs? Tell us a little bit about your design process.

RH: Everything inspires me. I literally have no filters; the world just slams into me every day and sort of mixes around in my mind. I particularly love graphic art, architecture, my natural surroundings, the sky, and the

(continued on page 93)



Rosemary (Romi) Hill

To create the flowing patterns of her Greystone Harbor shawl, Hill reimagines the Wind and Shore lace edging pattern from her book *New Lace Knitting*, mirroring the motif to create garland-like columns interspersed with double lines. The asymmetrical triangular shape grows from one point, making the size easy to alter. Gentle scallops form naturally along the self-finished edges. Classic Elite Yarns' pima cotton/alpaca *Canyon* offers the ideal blend of loft and drape.

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

"I love the geometry
of lace. It speaks to
my geeky soul."

—ROMI HILL

Wrapped in Beauty

HEATHER ZOPPETTI graduated from college having learned two important skills—how to design website applications and sweaters. But when software development turned out to be more soul draining than satisfying, Zoppetti decided to go pro with her real passion. In 2012, she launched Stitch Sprouts, which sells the company's proprietary yarns, Crater Lake and Yellowstone, plus a curated range of printed patterns from some of the hottest knitwear designers in the business.

How did you learn to knit?

HZ: I started knitting in college. My roommate and I decided to teach ourselves, and we did; I don't have a story of a mom or grandmother helping me. From that point on, I became obsessed; I wanted to knit everything.

What about designing?

HZ: That just sort of happened. I would find something I wanted to make and I couldn't leave it alone. I'd want to change this or I preferred a different lace pattern. I realized I could make a sweater that was exactly what I wanted. So I got into pattern writing and designing.

You're the author of two knitting books (*Everyday Lace* and *Unexpected Cables*) and star in a number of knitting DVDs.

How did you break in professionally?

HZ: My first published pattern was the Tamarix quilt. My husband pushed me to submit. He asked me, "What's the best of the best?" I named two magazines, including this one. He said, "Well, go for the best. If you don't get in one, try for the other." I took his advice and just went for it. And that's how I got started.

Describe your design "voice."

HZ: For me, what's developed over time—and other people saw it before I did—is a simplicity of design, but then I focus on something more complicated. Maybe it's a stockinette sweater with a complicated cable down the side. When I page through Ravelry, I can watch my [design sensibility] take shape. It's fun to see.

What keeps the ideas coming?

HZ: Sometimes I'll just be paging through a magazine and see a geometric pattern or a color or ironwork in a fence that will remind me of a cable stitch. I get ideas in the shower or when I'm driving—things pop into my head. I'll see a flash of something that would be great as a cable coming together at the top of a hat. I have a notebook with me all the time, and then I try to map out ideas and write them down so they don't disappear. When your mind is at rest and you let it wander, your

brain makes connections between things. Maybe I let my brain rest a lot, because I have a lot of ideas.

How did Stitch Sprouts come to be?

HZ: I'd been designing knitwear for a while and dreaming of the day I could design full-time, but there wasn't enough stability in it. There were times when I was crazy busy, and there were dry times. I needed a steady flow of income. I started Stitch Sprouts as a way to give designers like me a way to distribute patterns to yarn shops and to provide the shops with products of superior quality. It slowly built up; yarn was a natural extension. I wanted my own yarn line. We started going to industry trade shows, and it became a bigger and bigger thing. It's been very exciting. I've learned so much about the yarn industry. As a designer, you only see a little bit, but the wholesale yarn side is very interesting.

There are lots of patterns and yarns out there. What makes Stitch Sprouts different?

HZ: We offer a really good curated selection of products. We set a high standard for designers, and we have thirty of the best—big names that all yarn shops will recognize. Plus, our yarns are designed by a designer who's really particular about yarn. That's me. I have an extensive yarn collection. My bio reads: "I live in Lancaster, Pennsylvania, with my husband and my yarn collection." I wanted yarns I like to work with but that also fill a hole in the industry.

Why the name Stitch Sprouts?

HZ: Our mission for the company is to help everybody in the industry grow together. One of our newest offerings, which we believe is unique and special, is our Class Kit. It's like a class in a box. It includes a handout, yarn and a pattern, and it's designed to help yarn shop owners who don't have time to design classes. They can sell these kits as [part of] a class or offer them to customers who want to teach themselves. Current Class Kits include *Stranded in Color*, *My First Shawl*, *Easy Cabled Cowl* and *My Favorite Hat*.

(continued on page 93)

A woman with dark hair pulled back, wearing a gold hoop earring and a thin gold chain necklace, is shown in profile. She is holding up a large, light-colored, textured shawl with a chevron pattern. The shawl is made of a heathered mélange of wool and cotton, featuring a textured chevron pattern in gray and white. The shawl is held up by her right hand, which is wearing a dark ring. The background is a plain, light-colored wall.

“When your mind is at rest and you let it wander, your brain makes connections.”

—HEATHER ZOPPETTI

12

Heather Zoppetti

Evoking gamine style, neutral-shaded chevrons cascade across Zoppetti's two-color triangle shawl. Knit in *Bergereine*, a heathered mélange of wool and cotton from Bergère de France, it's worked from one point with increase shaping at the top edge. The color sequence creates an ombré effect: First, textured chevrons are worked in gray; then the same pattern continues in two-row stripes of gray and white. Finally, solid white is used at the chevron lace border.

Pat Olski

A deconstructed cable is the showpiece of this A-line tunic, which takes on a bohemian air in Berroco's softly textured *Maya*. Throughout the body, cable-cross panels are knit separately and then reconnected to the main fabric; ribbed strips, which are periodically twisted and joined to the V-neck edge, emulate the effect at the neckline. Eyelet columns flank the center panel and embellish the three-quarter sleeves, while garter ridges trim the lower edges. Visit our YouTube channel for a video tutorial.

13
Size +

a breath of fresh air

Inspired by the sultry days of late summer, we've taken an open approach to reimagine classic silhouettes. Refresh your wardrobe with six new lacy favorites knit in sun-washed shades of rosy pink and lilac.

PHOTOGRAPHS BY ROSE CALLAHAN. HAIR AND MAKEUP STYLED BY ELENA LYAKIR



14

Tanis Gray

A garden of knitterly delights (trellis-knotted fringe, outsize floral lace) decorates a summery cowl. Welled bands trace the lace pattern's undulating nature while forming self-finished edges. Worked seamlessly, the cowl is knit using two strands of Zealana's soft, matte *Kiwi Fingering* held together, creating a plush fabric that contrasts the delicate fringe. The pale mauve shade flatters the face with a gentle yet brightening glow.

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



Traci Bunkers

This season's sheer trend modernizes antique lace with simple silhouettes and bikini-esque layers. Smoothly defined in Brown Sheep Co.'s *Cotton Fleece*, a banded lace pullover captures the look with a fitted bodice panel—knit into the front and back piece in ridged reverse stockinette—and overall pattern of half-brick lace. Set-in three-quarter sleeves and unseamed side slits create a casual finish. Garter stitch trims the edges.

15
Size +



Christine Marie Chen

A textured sweater vest alternates Indian cross-stitch openwork and garter ridge panels, offering a lighter take on traditional Fair Isle bands. Designed with a relaxed fit, it's worked seamlessly to the armholes in Schoppel Wolle/ Skacel Collection's *In-Silk*, a gently sparkling, felted blend of merino and silk. An overlapping neckband is picked up from the shallow V neckline and knit in smart single ribbing to match the armholes and hem. Visit our YouTube channel for a video tutorial.

16
Size +



17

Wei Wilkins

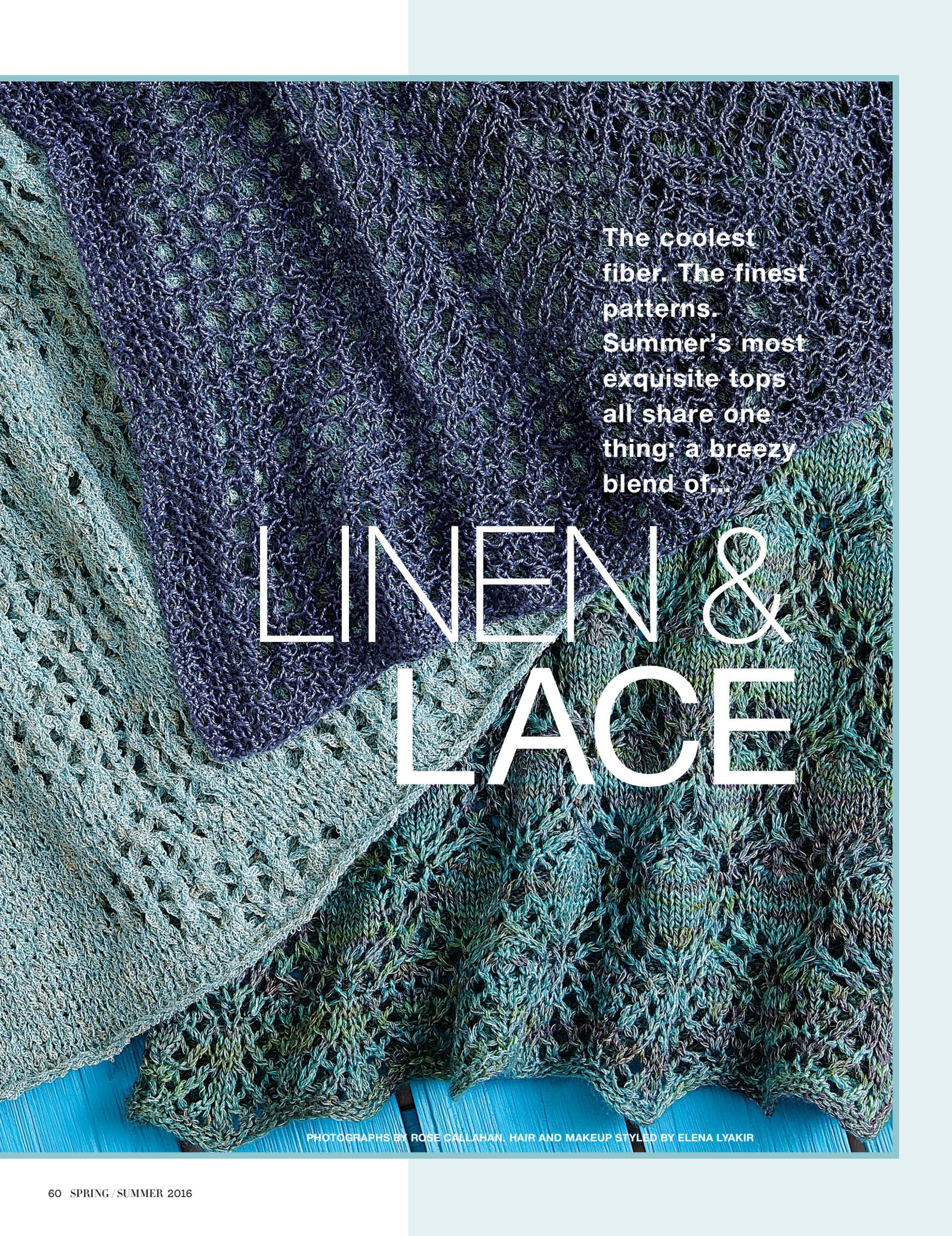
Rustic thick-and-thin yarn imparts old-world charm to the patterns worked throughout this lace tunic. Lustrous in Plymouth Yarn Co.'s *Vivara*, it's knit in the round from the bottom up and features raglan shaping at the yoke. Meshy lattice lace forms the main body, while bobbed cathedral lace motifs at the hem and the cuffs offer a romantic touch in keeping with spring's Latin-inspired trend. Rolled edges create a jaunty finish.



Katharine Hunt

Satiny mercerized cotton *Classico* from Lana Grossa/Trendsetter Yarns delineates the graphic patterns worked throughout an eyelet-banded stockinette pullover. Zigzag eyelets outline panels of intricate fagoting lace and embellish the cuffs of the set-in three-quarter sleeves. Fold-under picots hem the lower edges, while a round of crochet slip stitch, trimmed with a narrow garter-stitch border, reinforces the wide neckline.

18
Size +



The coolest
fiber. The finest
patterns.
Summer's most
exquisite tops
all share one
thing: a breezy
blend of...

LINEN & LACE

PHOTOGRAPHS BY ROSE CALLAHAN. HAIR AND MAKEUP STYLED BY ELENA LYAKIR

Mari Tobita

Delicate panes of ringed-leaf lace scintillate across an elegant little tank top, knit in the round from the scalloped hem to the armholes. The A-line shape is created with graduated needle sizes. Garter-stitch borders offer structure at the outer edges. Hand-dyed *Sylph*, a cashmere/linen blend from Jade Sapphire Exotic Fibres, adds a modish note in tones of mint and wisteria.

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

19
Size +





20
Size +

21
Easy
Size +



Ellen Liguori

Opposite: Worn street-side or seaside, a lacy poncho is endlessly stylish in dynamic yet intricate arrowhead lace. Narrow seed-stitch borders trim the flattering deep-V neckline, which is mirrored at the back, while wide panels of seed stitch and ridged lace outline the outer edges. Three-needle bind-offs join the shoulders. Lace-weight linen *Alicia* from Stacy Charles Fine Yarns offers essential drape and shine—plus lasting strength.



Wei Wilkins

Above: Nearly weightless in linen-blend *Linus*—a crepe-like tape yarn from Berroco—this classic cap-sleeve top sports clean, graphic detail in the form of pointelle lace panels. The patterning, which is the same at front and back, forms triple-zigzag center panels. Subtle shaping can be worked by using a smaller needle size at the waist. Increases shape the sleeves, which fall from the bateau neckline. Self-finished edges keep it casual.

A woman with her hair in a bun is seen from the back, wearing a pink knitted two-piece set and a white robe. She is standing in a bright, white bathroom, looking into a mirror. The mirror reflects her profile. To her right is a white pedestal sink with a silver metal cart holding various bathroom items. The overall aesthetic is clean and modern.

Boudoir Nouvelle

LISA ROBERTS
of Knitty Kitty wants
knitters to rethink what
they keep in their
top drawers.

PHOTOGRAPHS BY ROSE CALLAHAN. HAIR AND MAKEUP STYLED BY ELENA LYAKIR

“Everything feels better when it’s knit.”

That’s the guiding principle behind Knitty Kitty, designer Lisa Roberts’s line of “knitimates”—cute, sexy and, above all, comfortable undergarments that have been selling at a brisk clip at boutiques, Urban Outfitters and Roberts’s website, knittykitty.com. The line offers a fantastically fun assortment of both modern and retro-inspired styles. To the delight of her more DIY-minded fans, Roberts is launching knit-kit versions of the latter.

Roberts started knitting at age 9, courtesy of her New Canaan, Connecticut, elementary school. “[In winter], we had to go outside for recess, and the teachers would make us put on coats, scarves, snow pants, boots and hats before we went,” Roberts recalls. “It took forever, and I couldn’t stand it.”

Reprieve came by way of a group of senior citizens who volunteered to teach students to knit. “If you joined the knitting group, you didn’t have to go outside,” Roberts explains. “So I decided that I wanted to learn to knit.” Yarn and needles quickly became more than just a way to avoid recess. “I loved it,” Roberts says. She kept at it, knitting throughout her teen and college years.

Knitty Kitty launched in 2012, inspired by a bikini Roberts knit for herself. “I ended up wearing it to bed because it felt so good,” she explains. “My husband loved it too. So I started thinking that other women might also love wearing something that’s both sexy and comfortable.” Roberts stitched up a few samples and began selling them at trade shows.

The first pieces were decidedly contemporary: stripes and playful takes on Fair Isle patterns (count elephants, cupcakes, gingerbread men, skulls and cats among the motifs). “I started with lingerie because it’s fun,” Roberts says. “You wear it and you feel good about yourself.” Tank tops, boy shorts and, of course, bikinis were the mainstays of the line, but Roberts soon found herself exploring vintage knits, especially World War II-era designs. “I love the detail and the femininity,” she says. She found herself becoming more and more interested in the intimates of the

22

Lisa Roberts

A rich array of diamond, double-diamond and twisted cable patterns lend vintage texture to a set of retro intimates. *CoBaSi*, an elastic blend of cotton, bamboo and silk from HiKoo/Skacel Collection, creates a snug fit with next-to-skin softness. The bra top is worked with fully fashioned shaping from the deep ribbed hem. The racer-back panel folds over to encase the I-cord straps, which extend from the bodice. Side seams offer structure. The panty is knit in one piece starting at the front ribbed waistband. Decreases and increases shape the leg openings before the back panel is completed. After the sides have been seamed, the ribbing is folded under to enclose an elastic band.



era as well. “There was this revolution in underwear—it’s all so beautiful and sexy, and I loved the idea of it being hidden under all that conservative clothing.” So she began “playing around” with both knitwear patterns and lingerie styles, creating cabled rompers, shorts and camisoles loaded with retro glamour but boasting the same fabulous comfort as Knitty Kitty’s more modern styles. “They’re timeless,” she says of the retro looks. “And I love the way they hug the body.”

Roberts has a long history of putting her passions to work. As a kid she made pompom animals that she sold at school. College took her to California, where surfing, another passion, inspired her first real business, Jelly, a salve for surf rashes that she concocted and sold, using the proceeds to finance trips to Tahiti, Bali and South America. Those surf trips spurred a greater love for travel, and she began importing clothing—something that proved helpful when she launched Knitty Kitty. (Her knits are now machine-made in Bali, where Roberts still surfs.) When she became a mother, she started an organic-food company, Maple Creek. “I was knitting through all of it,” Roberts says, “but it took me a while to realize I could make a career of that too.” Knitty Kitty finally connected knitting with her entrepreneurial drive: “It’s a marriage of joys,” she says.

Making knitting a source of income

“I love the detail and the femininity. And I love the way it hugs the body.”



hasn’t lessened its appeal for Roberts, who still knits for herself and for friends and family. “It’s how I unwind,” she says. “I knit rows and collect my thoughts. I always have a project with me—it keeps me calm and Zen.”

Knowing firsthand the creative and stress-relieved outlet knitting provides, Roberts is particularly excited about Knitty Kitty’s newest addition to the line: kits that will allow knitters to create their own knitimates. Debuting this summer, the kits will include patterns and yarn to knit up vintage rompers and sets similar to the ones shown on these pages. Plans are also in the works for bralettes, brief-style panties and bikinis.

—Daryl Brower

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1 Lace Turtleneck

Oversized lace pullover with deep turtleneck and sleeves picked up along armhole edge and worked to cuff. Sized for Small, Medium/Large and X-Large/XX-Large and shown in size Medium/Large on page 36.



KNITTED MEASUREMENTS

- Bust 37 (46, 55½)"/94 (117, 141)cm
- Length 23¾ (23¾, 25¼)"/60.5 (60.5, 64)cm
- Upper arm 14 (14, 16)"/35.5 (35.5, 40.5)cm

MATERIALS

ROWAN

www.knitrowan.com

- 5 (5, 7) .88oz/25g hanks (each approx 229yd/210m) of Rowan *Kidsilk Haze* (mohair/silk) in #634 cream
- One pair size 3 (3.25mm) needles, OR SIZE TO OBTAIN GAUGE
- Size 3 (3.25mm) circular needle 24"/60cm long
- Stitch holders
- Stitch markers

GAUGES

- 28 sts and 31 rows = 4"/10cm over chart pat using size 3 (3.25mm) needles.
- 25 sts and 31 rows = 4"/10cm over St st using size 3 (3.25mm) needles.

TAKE TIME TO CHECK GAUGES.

3-NEEDLE BIND-OFF

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

NOTE

When shaping into chart pattern, only work decreases with paired yarn overs and vice versa, otherwise work sts in St st.

BACK

Cast on 130 (162, 194) sts. Knit 6 rows.

Beg chart

Row 1 (RS) K1 (selvage st), work 32-st rep 4 (5, 6) times, k1 (selvage st).

Working selvage sts in garter st (k every row), cont to work chart in this way until 24-row rep has been worked 7 times, then work rows 1–6 (1–6, 1–18) once more.

Neck shaping

Next row (RS) Work 44 (58, 72) sts in pat, join 2nd ball of yarn and bind off center 42 (46, 50) sts, work to end in pat.

Working both sides at once, bind off 3 sts at each neck edge once, then 2 sts once—39 (53, 67) sts rem each side. Work 1 WS row. Place rem sts each side on st holders.

FRONT

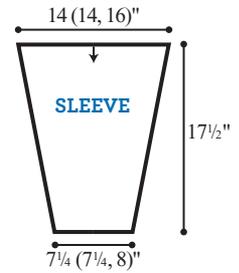
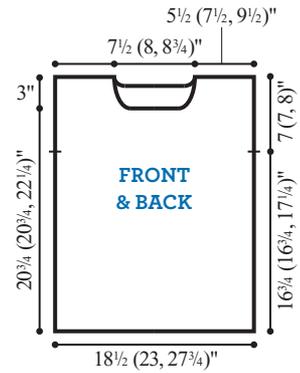
Work as for back until 24-row rep has been worked 6 (6, 7) times, then work rows 1–12 (1–12, 0) rows once more.

Neck shaping

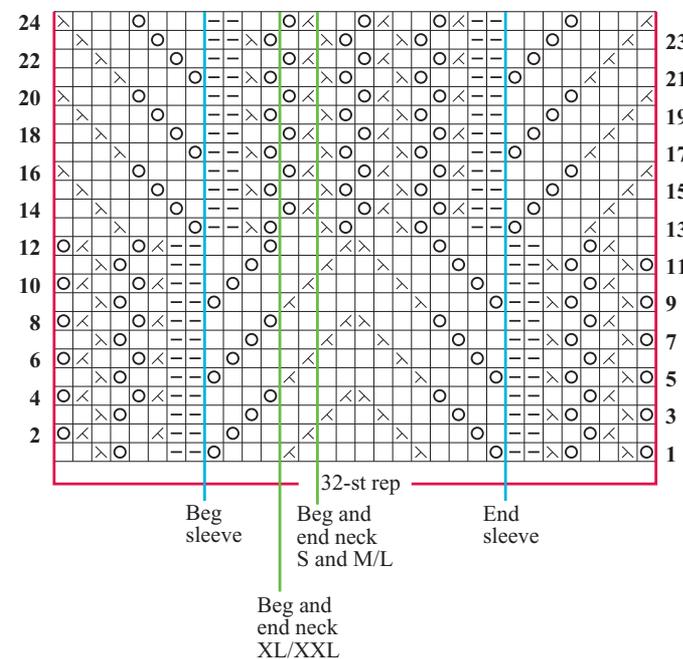
Next row (RS) Work 57 (71, 85) sts in pat, join 2nd ball of yarn and bind off center 16 (20, 24) sts, work to end in pat.

Working both sides at once, bind off 3 sts at each neck edge once, then 2 sts 5 times, then 1 st 5 times—39 (53, 67) sts rem each side. Work even until same number of rows have been worked to shoulder as back, ending with a row 12 (12, 24).

Join shoulder seams using 3-needle bind-off.



↓ = Direction of work



Stitch Key

- k on RS, p on WS
- ▬ p on RS, k on WS
- ⊗ k2tog
- ⊗ ssk
- ⊙ yo

SLEEVES

Place markers at front and back side edges 7 (7, 8)"/18 (18, 20.5)cm down from shoulder seam. With RS facing, pick up and k 94 (94, 106) sts between markers. Purl 1 row.

Beg chart

Row 1 (RS) K23 (23, 29), beg where indicated on chart, work to end of chart, work 32-st rep once, work first 8 sts of chart once more, k23 (23, 29).

Row 2 P23 (23, 29), work 48 sts in chart as established, p to end.

Cont in this way, working sts each side of chart in St st (k on RS, p on WS), until 24-row rep has been worked 5 times, then work rows 1–12 once more, **AT SAME TIME**, dec 1 st each side on 7th row, then rep dec every 6th row 18 (18, 12) times, then every 4th row 3 (3, 12) times more—50 (50, 56) sts.

Knit 5 rows. Bind off knitwise on WS row.

FINISHING

Block pieces lightly to measurements. Sew sleeve and side seams.

Turtleneck

Note Beg chart where indicated for size in order to line up motifs over center front of pullover.

With RS facing and circular needle, beg at left shoulder seam, pick up and k 30 (28, 24) sts along shaped left front neck edge, 16 (20, 24) sts from front neck, 30 (28, 24) sts along shaped right front neck edge, 52 (52, 56) sts along back neck edge—128 sts. Join and place marker for beg of rnd.

Rnd 1 Beg with row 13 (13, 1) of chart and beg where indicated for size, work to end of chart, then work 32-st rep 3 times, then work to end line once more.

Cont to work chart in this way until 48 rnds have been worked, ending with rnd 24 (24, 12).

Knit 1 rnd, purl 1 rnd, knit 1 rnd.

Bind off purlwise. ●

2 Leaf Lace Tank

Close-fitting tank top with A-line fit and leaf lace drop stitch panels. Sized for Small, Medium, Large, X-Large and XX-Large and shown in size Small on page 37.



KNITTED MEASUREMENTS

• Bust 34 (37½, 42½, 45½, 49)"/86.5 (95, 108, 115.5, 124.5)cm

• Length 24 (24½, 25, 26¼, 26½)"/61 (62, 63.5, 66.5, 67.5)cm

MATERIALS

DALE GARN

dalegarnnorthamerica.com

• 5 (6, 6, 7, 8) 1¾oz/50g skeins (each approx 136yd/125m) of Dale Garn *Vipe* (mercerized cotton) in #20 natural

• One pair size 2 (2.75mm) needles, OR SIZE TO OBTAIN GAUGE

• Size 1 (2.25mm) circular needles each 16"/40cm and 24"/60cm long

• Small safety pins or locking stitch markers

• Stitch holders and markers

GAUGES

• 27 sts and 33 rows = 4"/10cm over St st using size 2 (2.75mm) needles.

• 32 sts = 7¼"/18.5cm and 33 rows = 4"/10cm over chart pat, after blocking, using size 2 (2.75mm) needles.

TAKE TIME TO CHECK GAUGES.

SLOPED BIND-OFF

1. *One row before the next bind-off row, work to the last st of the row. Do NOT work this st. Turn work.

2. Wyib, sl first st from left needle purlwise.

3. Pass unworked st of previous row over the slipped st. The first st is bound off. Cont to bind off desired number of sts for that row. Work to end of row. Rep from * until bind-off is complete.

STITCH GLOSSARY

Right Twist (RT) K 2nd st on LH needle in front of first st, do *not* drop from needle, knit first st and let both sts drop from needle.

NOTE

Finished measurements are calculated over blocked chart pattern. Before dropping stitches and blocking, chart pat will measure less than 7¼"/18.5cm.

BACK

With larger needles, cast on 110 (122, 134, 148, 160) sts. Knit 4 rows.

Beg chart

Row 1 (RS) K39 (45, 51, 58, 64), place marker (pm), work chart over 32 sts, pm, work to end.

Row 2 P to marker, work chart to marker, p to end.

Cont to work chart in this way through row 26, then rep rows 3–26, **AT SAME TIME**, when piece measures 2½"/6.5cm from beg, end with a WS row and begin shaping as foll:

Dec row (RS) K1, k2tog, work as established to last 3 sts, ssk, k1—2 sts dec'd.

Cont in pats as established, rep dec row every 20th row 5 times more—98 (110, 122, 136, 148) sts. Work even until 24-row chart rep has been worked 5 times, then work rows 1–12 once more—piece measures approx 16½"/42cm from beg.

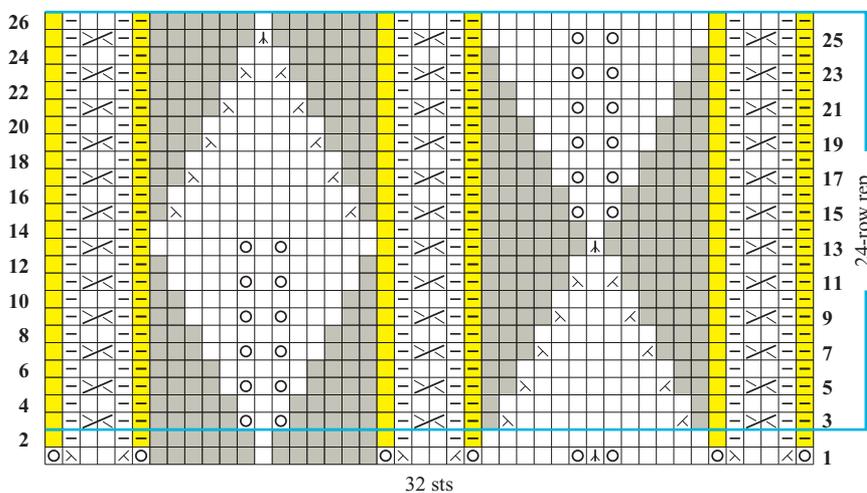
Armhole shaping

Note Use sloped bind off for all shaping.

Bind off 5 (6, 6, 7, 8) sts at beg of next 2 rows, the 2 sts at beg of next 6 (8, 10, 12, 12) rows, then dec 1 st each side on next row, then every other row 4 (4, 3, 3, 4) times more—66 (72, 82, 90, 98) sts. Cont in pats as established until 24-row chart rep has been worked a total of 7 times, then work rows 1–13 (1–13, 1–13, 1–25, 1–25) once more.

Neck shaping

Note When binding off over chart sts, drop each drop st just 1 row and secure with safety pin or



Stitch Key

□ k on RS, p on WS

□ p on RS, k on WS

□ no stitch

■ drop sts

○ yo

⊗ k2tog

⊗ ssk

⊗ S2KP

⊗ RT

locking stitch marker. Work 2 sts into resulting strand from dropped st as foll: place strand on LH needle and knit without dropping from needle, bind off previous st, then work a second st into strand, bind off previous st.

Next row (WS) P14 (15, 19, 21, 23), bind off center 38 (42, 44, 48, 52) sts, p to end.

Working right back only, cont in St st, bind off 3 sts at neck edge once, 2 sts once, then dec 1 st every other row 1 (2, 2, 2, 2) times—8 (8, 12, 14, 16) sts rem. Work 2 (4, 8, 6, 8) rows even, or until armhole measures approx 7 (7½, 8, 9¼, 9½)"/18 (19, 20.5, 23.5, 24)cm, end with a WS row.

Shoulder shaping

Bind off 2 (2, 4, 4, 6) sts at shoulder edge (beg of RS rows) once, 3 (3, 4, 5, 5) sts twice.

Rejoin yarn to 14 (15, 19, 21, 23) left back sts ready to work a RS row and complete as for right back, reversing neck and shoulder shaping.

FRONT

Work as for back to armhole shaping. Work armhole shaping as for back, then work even until 24-row chart rep has been worked a total of 6 times, then work rows 1–13 (1–13, 1–13, 1–25, 1–25) once more.

Neck shaping

Note See note under back neck shaping about binding off drop stitches.

Next row (WS) P16 (18, 22, 24, 27), bind off center 34 (36, 38, 42, 44) sts, p to end.

Working left front only, cont in St st, bind off 2 sts at neck edge 1 (2, 2, 2, 2) times, then dec 1 st every other row 5 (5, 5, 5, 6) times, then every 4th row once—8 (8, 12, 14, 16) sts rem. Work even until armhole measures same as back to shoulder, end with a WS row. Shape shoulder as for back.

Rejoin yarn to 16 (18, 22, 24, 27) right front sts ready to work a RS row and complete as for left front, reversing neck and shoulder shaping.

FINISHING

Remove safety pins or stitch markers and allow

stitches to drop to lower edge. Block pieces to measurements. Sew shoulder seams. Sew side seams.

Neckband

With RS facing and longer circular needle, beg at right shoulder seam, pick up and k sts evenly along shaped right back neck edge, pick up and k 1 st in each bound-off st along back neck edge, pick up and k sts evenly along shaped left back neck edge and shaped left front neck edge, pick up and k 1 st in each bound-off st along front neck edge, pick up and k sts evenly along shaped right front neck edge. Pm for beg of rnd. Purl 1 rnd, knit 1 rnd, purl 1 rnd.

Bind off knitwise.

Armhole trim

With RS facing and shorter circular needle, pick up and k sts evenly along armhole edge. Pm for beg of rnd. Purl 1 rnd, knit 1 rnd, purl 1 rnd. Bind off knitwise. ●

3 Leaf Motif Wrap

Oversized wrap worked in panels of leaf motifs and dropped stitches. Shown on pages 38 and 39.



KNITTED MEASUREMENTS

- Width 22½"/57cm
- Length approx 71"/180cm

MATERIALS

VALLEY YARNS

www.yarn.com

- 4 3½oz/100g hanks (each approx 439yd/401m) of Valley Yarns *Charlemont* (wool/nylon) in natural
- One pair size 3 (3.25mm) needles, OR SIZE TO OBTAIN GAUGE

GAUGES

- 28 sts and 33 rows = 4"/10cm over St st using size 3 (3.25mm) needles.
- 24 sts and 50 rows = 4"/10cm over garter st using size 3 (3.25mm) needles.

TAKE TIME TO CHECK GAUGES.

SINGLE CAST-ON AT END OF ROW

- 1) Wrap the yarn from the ball around your left thumb from front to back and secure it in your palm with your other fingers.
- 2) Insert the needle upwards through the strand on your thumb.
- 3) Slip this loop from your thumb onto the needle, pulling the yarn from the ball to tighten. Cont in this way until all the sts are cast on.

NOTE

For a video showing this leaf tier pattern, visit our YouTube channel.

SHAWL

First leaf tier

Cast on 3 sts.

Beg chart 1 (see page 70)

Work rows 1 through 12 of chart 1—13 sts.

Row 13 (RS) K13, cast on 4 sts.

Work rows 14–24 of chart 1.

Row 25 (RS) K17, cast on 4 sts.

Row 26 (WS) K17, drop next st allowing it to unravel down to cast on, turn—17 sts on LH needle, 3 sts remaining on RH needle are on hold for future use.

Work 12-row rep (rows 15–26) 11 times more, then rows 159–180—14 leaves and 3 sts rem on RH needle.

2nd leaf tier

Beg chart 2 (see page 70)

Beg with last 3 sts from last leaf worked, work rows 1–12 of chart 2.

Row 13 (RS) K13, yo, k 3 sts on hold from previous tier.

Work rows 14–25 of chart 2.

Work 12-row rep 12 times more. Work rows 170–178 of chart 2—14 leaves and 3 sts rem on RH needle.

3rd leaf tier

Beg chart 1 (see page 70)

Beg with last 3 sts from last leaf worked, work rows 1 through 12 of chart 1.

Row 13 (RS) K13, yo, k 3 sts on hold from previous tier.

Work rows 14–24 of chart 1.

Row 25 (RS) K17, yo, k 3 sts on hold from previous tier.

Row 26 (WS) K17, drop next st allowing it to unravel down to cast on, turn—17 sts on LH needle, 3 sts rem on RH needle and are on hold for future use.

Work 12-row rep 11 times more, then rows 159–180—14 leaves.

Work [2nd leaf tier, 3rd leaf tier] 17 times more, then work 2nd leaf tier once more.

Final leaf tier

NOTE When binding off, do not cut yarn and fasten off at last st. Push yarn ball through big loop of last st on RH needle and pull snugly to finish off.

Beg chart 3 (see page 70)

Work rows 1 through 12 of chart 3.

Row 13 (RS) K13, yo, k 3 sts on hold from previous tier.

Work rows 14–24 of chart 1.

Row 25 (RS) Bind off 3 sts knitwise (see above note), k13, yo, k 3 sts on hold from previous tier.

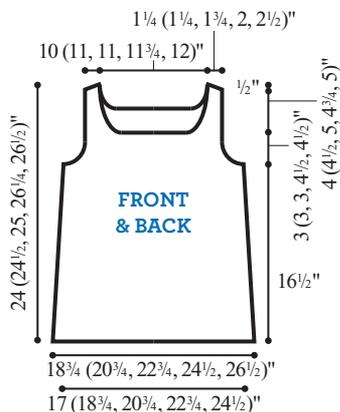
Row 26 (WS) K17, drop next st allowing it to unravel down to cast on, turn—17 sts on LH needle

Work 12-row rep 11 times more, then rows 159–180—14 leaves.

Bind off.

FINISHING

Block piece to measurements. ●



CHARTS FOR PATTERN #3

CHART 2

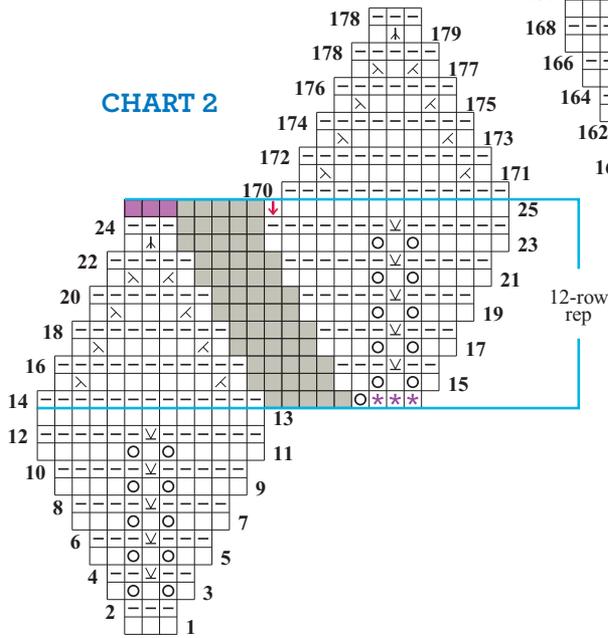


CHART 3

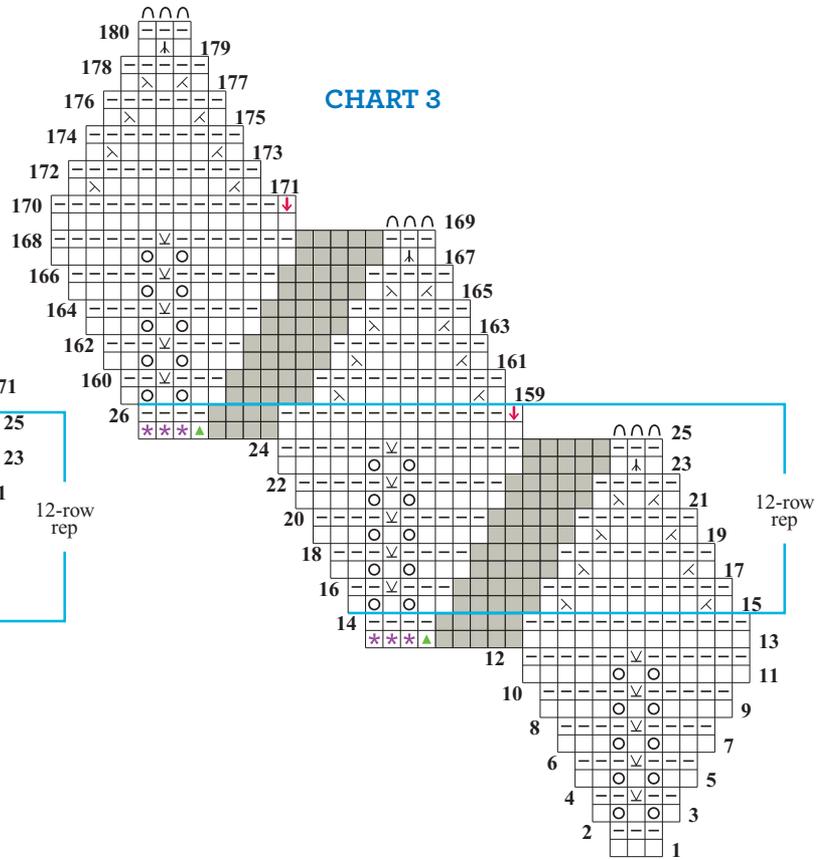
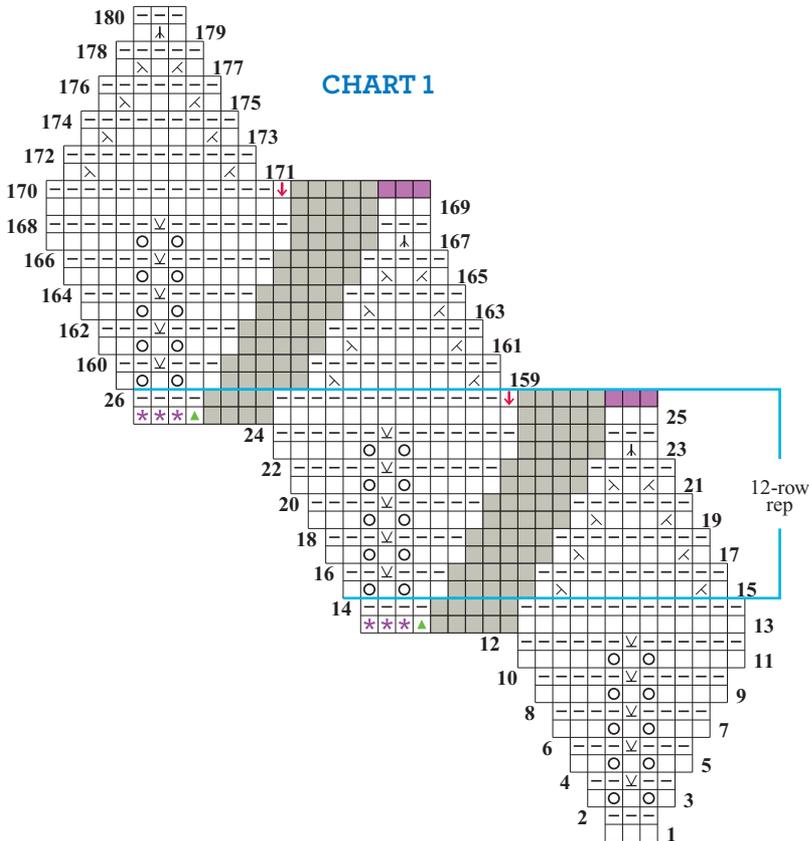


CHART 1



Stitch Key

- k on RS, p on WS
- p on RS, k on WS
- no stitch
- yo
- k2tog
- ssk
- S2KP
- drop st to release ladder
- stitches on hold for next tier
- slip 1 wyib on RS, slip 1 wyif on WS
- cast on 1 st on 1st tier; yo on all other tiers
- cast on 1 st on 1st tier; k1 held st from previous tier on all other tiers
- bind off 3 sts knitwise, fasten off, do *not* cut yarn

4 Lace Jacket

Loose-fitting jacket with stockinette and eyelet patterns, dolman sleeves and tie closure. Sized for Small/Medium, Large/1X and 2X/3X and shown in size Small/Medium on pages 40 and 41.



KNITTED MEASUREMENTS

- Bust (closed) 41½ (50½, 60)"/105.5 (128, 152.5)cm
- Length 26 (27, 28)"/66 (68.5, 71)cm
- Cuff 9½ (10½, 11½)"/24 (26.5, 29)cm

MATERIALS

CASCADE YARNS

www.cascadeyarns.com

- 4 (5, 6) 3½oz/100g hanks (each approx 437yd/400m) of Cascade Yarns *Heritage Silk* (wool/silk) in #5618 snow
- One each sizes 3 and 4 (3.25 and 3.5mm) circular needles each 40"/100cm long, OR SIZE TO OBTAIN GAUGE
- Two size 3 (3.25mm) double-pointed needles (dpn)
- Stitch markers, stitch holders

GAUGES

- 28 sts and 32 rows = 4"/10cm over St st using size 3 (3.25mm) needles.
- 28 sts and 36 rows = 4"/10cm over chart pat using size 3 (3.25mm) needles.

TAKE TIME TO CHECK GAUGES.

NOTES

- 1 Larger needle is used only for lower rib.
- 2 Circular needle is used to accommodate large number of sts. Do *not* join.

BACK

With larger needle, cast on 145 (177, 209) sts.

Row 1 (WS) P2, *k1, p3; rep from * to last 3 sts, k1, p2.

Row 2 K2, *p1, k3; rep from * to last 3 sts, p1, k2. Rep last 2 rows for 1¼"/3cm, end with a WS row. Change to smaller needle and cont in St st (k on RS, p on WS) until piece measures 9 (9½, 10)"/23 (24, 25.5)cm from beg, end with a WS row.

Beg chart

Row 1 (RS) Work first st of chart, work 16-st rep 8 (10, 12) times, work sts after rep to end of chart.

Cont to work chart in this way until 12 rows of chart have been worked twice.

Beg sleeve shaping

Cont to work chart as established, **AT SAME TIME**, inc for sleeves by casting on 1 st at beg of next 20 rows, 2 sts at beg of next 10 rows, 3 sts at beg of next 12 rows, 6 sts at beg of next 14 rows, working inc'd sts in St st until there are sufficient sts to work additional reps of 16-st chart rep, then working in chart pat—305 (337, 369) sts when all shaping is complete.

Work even in pat for 4¾ (5¼, 5¾)"/12 (13.5, 14.5)cm, end with a WS row.

Shoulder shaping

Bind off 6 (7, 8) sts at beg of next 32 rows—113 sts. Bind off.

LEFT FRONT

With larger needle, cast on 76 (92, 108) sts.

Row 1 (WS) K1, *k1, p3; rep from * to last 3 sts, k1, p2.

Row 2 K2, *p1, k3; rep from * to last 2 sts, p1, k1. Rep last 2 rows for 1¼"/3cm, end with a WS row. Change to smaller needle.

Next row (RS) Knit to last 11 sts, place marker (pm), k1, [p1, k3] twice, p1, k1.

Next row (WS) K2, [p3, k1] twice, p1, sl marker, p to end.

Rep last 2 rows, working 11 edge sts in front band rib as established, until piece measures 9 (9½, 10)"/23 (24, 25.5)cm from beg, end with a WS row.

Beg chart

Row 1 (RS) Work first st of chart, work 16-st rep 4 (5, 6) times, sl marker, work 11 band sts as established.

Cont to work front band as established, work

chart in this way until 12 rows of chart have been worked twice.

Beg sleeve and neck shaping

Note Read before cont to knit, sleeve and neck shaping are worked simultaneously.

Cont to work chart as established, **AT SAME TIME**, inc for sleeves at armhole edge (beg of RS rows) by casting on 1 st 10 times, 2 sts 5 times, 3 sts 6 times, then 6 sts 7 times, working inc'd sts in St st until there are sufficient sts to work additional reps of 16-st chart rep, then working in chart pat, **AT SAME TIME**, when piece measures 14 (15, 16)"/35.5 (38, 40.5)cm from beg, end with a WS row and work neck shaping rows as foll:

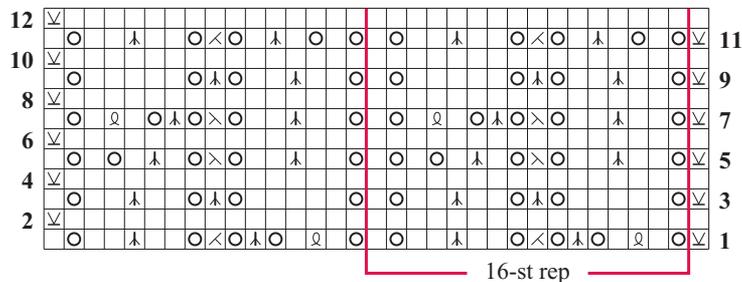
Neck shaping row (RS) Work to 2 sts before marker, k2tog, sl marker, work 11 band sts as established—1 st dec'd.

Rep neck shaping row every 4th row 25 times more.

When sleeve shaping is complete, cont to work neck shaping and work in pat for 4¾ (5¼, 5¾)"/12 (13.5, 14.5)cm, end with a WS row.

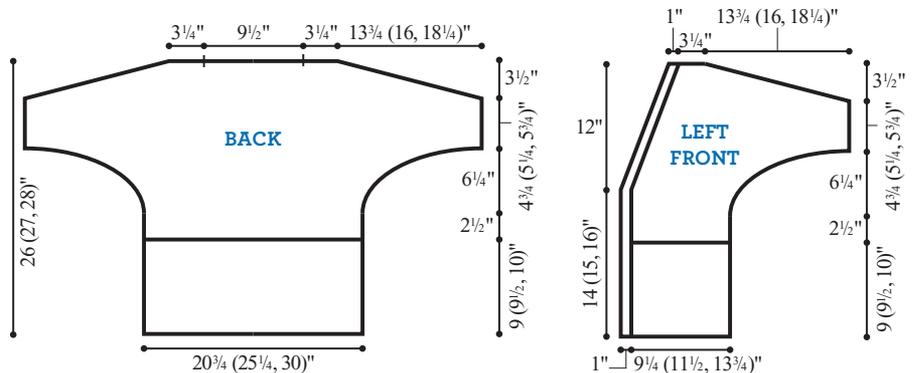
Beg shoulder shaping

Cont to work neck shaping, bind off 6 (7, 8) sts



Stitch Key

- k on RS, p on WS
- k1 tbl
- yo
- k2tog
- SKP
- S2KP
- slip 1 purlwise wyib on RS, slip 1 knitwise wyif on WS



at shoulder edge (beg of RS rows) 16 times—34 sts. Work 1 WS row. On foll RS row, bind off 23 sts, cont in pat over rem 11 band sts for approx 4¾"/12cm.

Place 11 sts on st holder.

RIGHT FRONT

With larger needle, cast on 76 (92, 108) sts.

Row 1 (WS) P2, *k1, p3; rep from * to last 2 sts, k2.

Row 2 K1, *p1, k3; rep from * to last 3 sts, p1, k2. Rep last 2 rows for 1¼"/3cm, end with a WS row. Change to smaller needle.

Next row (RS) K1, [p1, k3] twice, p1, k1, pm, knit to end.

Next row (WS) P to marker, sl marker, p1, k1, [p3, k1] twice, k1.

Rep last 2 rows, working 11 edge sts in front band rib as established, until piece measures 9 (9½, 10)"/23 (24, 25.5)cm from beg, end with a WS row.

Beg chart

Note Chart begins on row 7 for symmetry with left front. Work slipped sts at side edge by working last st of chart at side edge.

Row 7 (RS) Work 11 band sts as established, sl marker, work 16-st rep 4 (5, 6) times, work last st of chart.

Cont to work front band as established, work chart in this way until 12 rows of chart have been worked twice.

Beg sleeve and neck shaping

Note Read before cont to knit, sleeve and neck shaping are worked simultaneously.

Cont to work chart as established, **AT SAME TIME**, inc for sleeves at armhole edge (beg of WS rows) by casting on 1 st 10 times, 2 sts 5 times, 3 sts 6 times, then 6 sts 7 times, working inc'd sts in St st until there are sufficient sts to work additional reps of 16-st chart rep, then working in chart pat, **AT SAME TIME**, when piece measures 14 (15, 16)"/35.5 (38, 40.5)cm from beg, end with a WS row and work neck shaping rows as foll:

Neck shaping row (RS) Work 11 band sts as established, sl marker, ssk, work to end—1 st dec'd.

Rep neck shaping row every 4th row 25 times more.

When sleeve shaping is complete, cont to work neck shaping and work in pat for 4¾ (5¼, 5¾)"/12 (13.5, 14.5)cm, end with a RS row.

Beg shoulder shaping

Cont to work neck shaping, bind off 6 (7, 8) sts at shoulder edge (beg of WS rows) 16 times—34 sts. Work 1 RS row. On foll WS row, bind off 23 sts, cont in pat over rem 11 band sts for approx 4¾"/12cm. Place 11 sts on st holder.

FINISHING

Block pieces to measurements. Mark center 9½"/24cm of bound-off row for back neck, leav-

ing approx 3¼"/8cm each side for shoulders. Sew shoulder and top of sleeve seams each side. Sew underarm and side seams. Sew band extensions along neck edge, adjusting lengths if necessary. Graft bands at center back neck.

Make 2 purl I-cords approx 16"/40.5cm long as foll: with dpn, cast on 3 sts. *Purl one row. Without turning work, slide the sts back to the opposite end of the needle to work next row from RS. Pull yarn tightly from the end of the row. Rep from * to length of cord. Bind off. Secure end of cord to edge of front band to correspond to first neck dec each side. ●

5 Open Front Cardigan

Loose-fitting short sleeve cardigan worked in panels of leaf motifs and dropped stitches, with garter stitch trims. Sized for Small (Medium/Large) and shown in size Small on page 42.



KNITTED MEASUREMENTS

- Bust 36 (44¾)"/91.5 (113.5)cm
- Length 24¾ (27)"/63 (68.5)cm
- Upper arm 13½ (18)"/34 (46)cm

MATERIALS

KOIGU WOOL DESIGNS

www.koigu.com

- 10 (13) 1¾oz/50g hanks (each approx 114yd/103m) of Koigu Wool Designs *Kersti Merino Crêpe* (wool) in #K527
- One size 8 (5mm) circular needle, 32"/80cm long OR SIZE TO OBTAIN GAUGE
- One pair size 7 (4.5mm) needles for front band
- Stitch markers

GAUGES

- 19 sts and 40 rows = 4"/10cm over garter st using size 8 (5mm) needles.
- 1 leaf motif = approx 2¼"/5.5cm square using size 8 (5mm) needles.

TAKE TIME TO CHECK GAUGES.

SINGLE CAST-ON AT END OF ROW

- 1) Wrap the yarn from the ball around your left thumb from front to back and secure it in your palm with your other fingers.
- 2) Insert the needle upwards through the strand on your thumb.
- 3) Slip this loop from your thumb onto the needle, pulling the yarn from the ball to tighten. Continue in this way until all the sts are cast on.

NOTES

- 1 For a video showing this leaf tier pattern, visit our YouTube channel.
- 2 Circular needle is used to accommodate the large number of sts. Do *not* join.

BODY

First leaf tier

With larger needle, cast on 3 sts.

Beg chart 1

Work rows 1 through 12 of chart 1—13 sts.

Row 13 (RS) K13, cast on 4 sts.

Work rows 14–24 of chart 1.

Row 25 (RS) K17, cast on 4 sts.

Row 26 (WS) K17, drop next st allowing it to unravel down to cast on, turn—17 sts on LH needle, 3 sts remaining on RH needle are on hold for future use.

Work 12-row rep (rows 15–26) for 12 (16) times more.

Beg at row 1 above the 12-row rep line, work rows 1–22 to end of chart 1—15 (19) leaves and 3 sts rem on RH needle.

2nd leaf tier

Beg chart 2

Beg with last 3 sts from last leaf worked, work rows 1–12 of chart 2.

Row 13 (RS) K13, yo, k 3 sts on hold from previous tier.

Work rows 14–25 of chart 2.

Work 12-row rep (rows 14–25) for 13 (17) times more. Beg at row 1 above the 12-row rep line, work rows 1–12 to end of chart 2—15 (19) leaves and 3 sts rem on RH needle.

3rd leaf tier

Beg chart 1

Beg with last 3 sts from last leaf worked, work rows 1 through 12 of chart 1.

Row 13 (RS) K13, yo, k 3 sts on hold from previous tier.

Work rows 14–24 of chart 1.

Row 25 (RS) K17, yo, k 3 sts on hold from previous tier.

Row 26 (WS) K17, drop next st allowing it to unravel down to cast on, turn—17 sts on LH needle, 3 sts rem on RH needle and are on hold for future use.

Work 12-row rep (rows 15–26) 12 (16) times more.

Beg at row 1 above the 12-row rep line, work rows 1–22 to end of chart 1—15 (19) leaves and 3 sts rem on RH needle.

Work [2nd leaf tier, 3rd leaf tier] twice more, then work 2nd leaf tier once more—piece measures approx 18"/46cm from beg.

Divide for front, back and sleeves as foll:

RIGHT FRONT/ONE HALF SLEEVE

Third/first leaf tier

Note The last two leaves on the right front form one half of the sleeve and are *not* joined to the body piece, as in the 1st tier.

Work rows 1–26 same as for body.

Work 12-row rep (rows 15–26) for 3 (4) times more.

Beg at row 1 above the 12-row rep line, work rows 1–22 to end of chart 1—6 (7) leaves.

2nd leaf tier

Work same as for body over 6 (7) leaves.

CHART 2

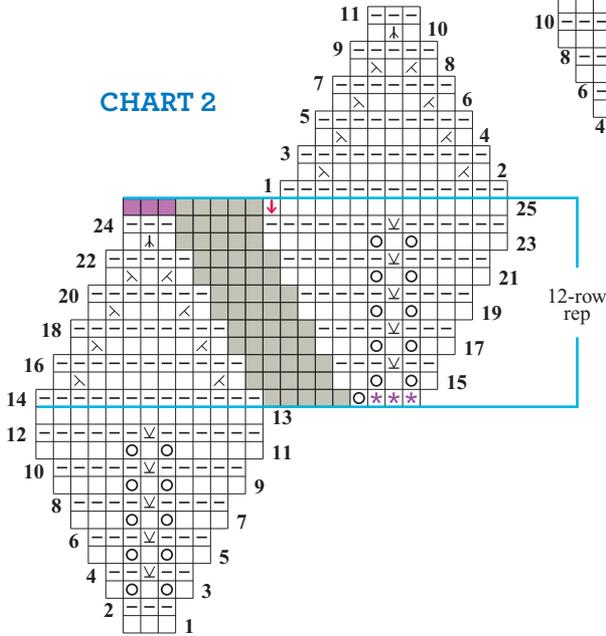


CHART 3

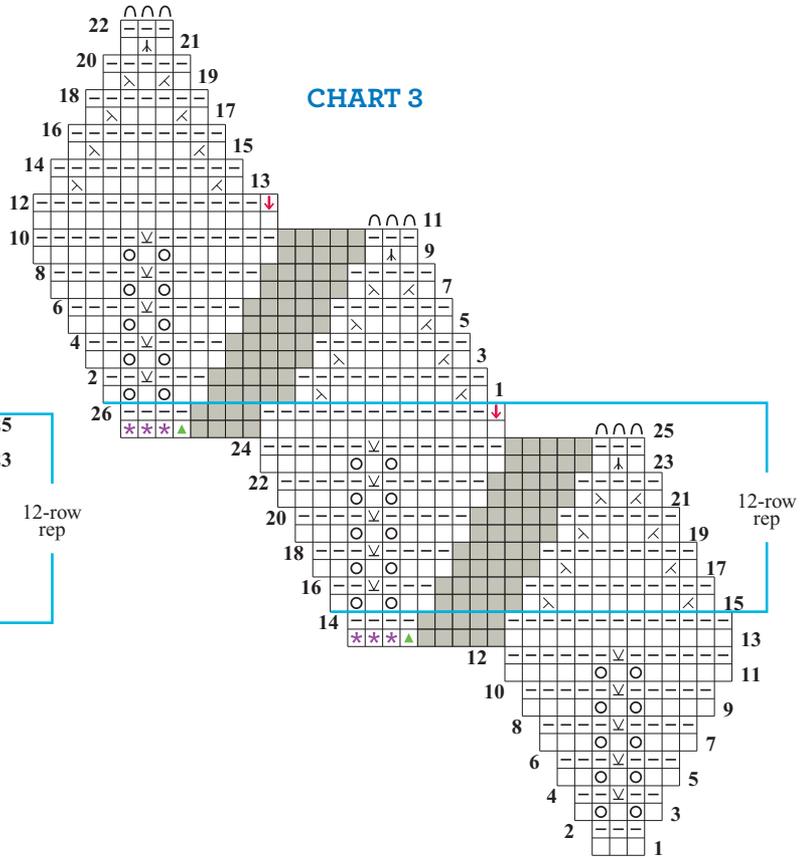
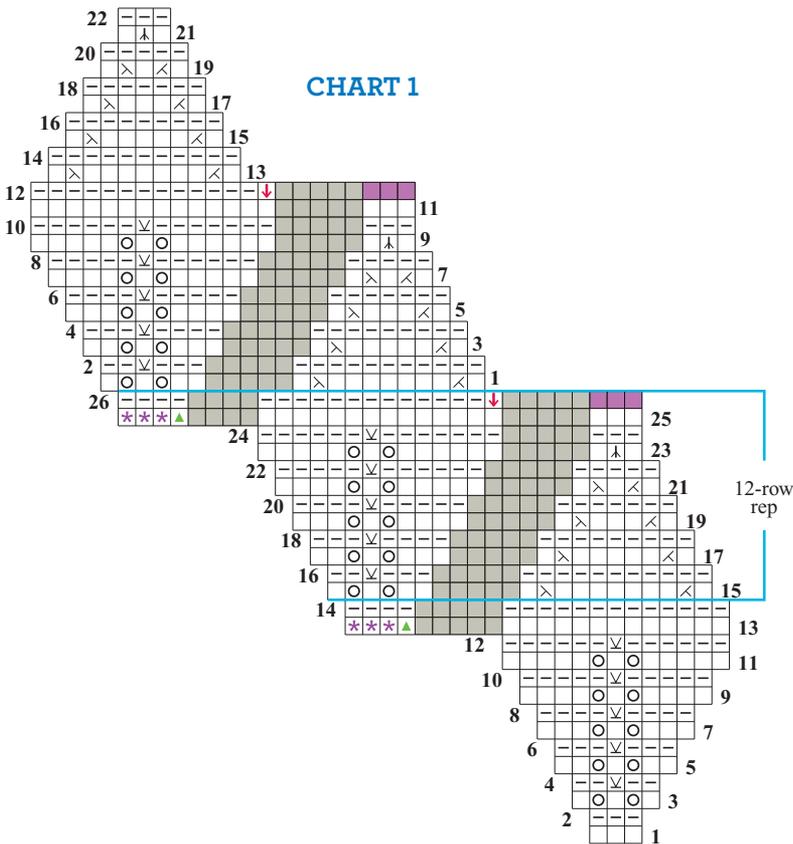


CHART 1



Stitch Key

- k on RS, p on WS
- p on RS, k on WS
- no stitch
- yo
- k2tog
- ssk
- S2KP
- drop st to release ladder
- stitches on hold for next tier
- slip 1 wyib on RS, slip 1 wyif on WS
- cast on 1 st on 1st tier; yo on all other tiers
- cast on 1 st on 1st tier; k1 held st from previous tier on all other tiers
- bind off 3 sts knitwise, fasten off, do *not* cut yarn

For size Small only—Final leaf tier

Note When binding off, do *not* cut yarn and fasten off at last st. Push yarn ball through big loop of last st on RH needle and pull snugly to finish off.

Beg chart 3

Work rows 1 through 12 of chart 3.

Row 13 (RS) K13, yo, k 3 sts on hold from previous tier.

Work rows 14–24 of chart 1.

Row 25 (RS) Bind off 3 sts knitwise (see above note), k13, yo, k 3 sts on hold from previous tier.

Row 26 (WS) K17, drop next st allowing it to unravel down to cast on, turn—17 sts on LH needle.

Work 12-row rep of chart 3 (rows 15–26) for 3 (4) times more.

Beg at row 1 above the 12-row rep line, work rows 1–22 to end of chart 3—6 (7) leaves.

Bind off.

For size Large only

Work 3rd tier leaf same as for body over (7) leaves.

Final leaf tier

Work 2nd tier foll chart 2 as before, but bind off the 3 sts at the tip of each leaf to correspond to the final leaf tier of size small.

BACK

First/third/first leaf tier

Note The first two and last two leaves of the back form one half of the sleeves and are not joined to the body piece, as in the first tier.

With larger needle, cast on 3 sts.

Work rows 1–26 once same as the 1st tier of the body (therefore not joining to previous tiers, but leaving the 3 sts on hold for later use), then work the 12-row rep (rows 15–26) same as the 3rd tier (therefore joining to the previous tier on the back) 7 (9) times, then work the 12-row rep twice more, without joining.

Beg at row 1 above the 12-row rep line, work

rows 1–22 to end of chart 1—11 (13) leaves.

2nd leaf tier

Work same as for body over 11 (13) leaves.

For size Large only

Work 3rd tier leaf same as for body over (13) leaves.

Final leaf tier

Work 2nd tier foll chart 2 as before, but bind off the 3 sts at the tip of each leaf to correspond to the final leaf tier of size small.

LEFT FRONT

Note The first two leaves form one half of the sleeve and are not joined to the body piece, as in the first tier.

First/third tier

With larger needle, cast on 3 sts.

Work rows 1–26 once same as the 1st tier of the body (therefore not joining to previous tiers, but leaving the 3 sts on hold for later use), then work the 12-row rep (rows 15–26) 3 (4) times, same as the 3rd tier (therefore joining to the previous tier on the left front).

Beg at row 1 above the 12-row rep line, work rows 1–22 to end of chart 1—6 (7) leaves.

Complete to correspond to right front.

FINISHING

Sew first and last 4 (5) leaves on front and back tog for shoulder seams. Sew sleeve seams. Block piece to measurements.

Left front band

With RS facing and smaller needles, pick up and k 105 (125) sts evenly along the left front edge. Work in garter st for 1" / 2.5cm from beg, end with a WS row.

Bind off, twisting the RH needle 360° clockwise before knitting each st.

Right front band

Work as for left front ●

6 Sampler Jacket

Oversized jacket worked in hand-dyed yarns using different techniques to layer the color repeats. Sized for Small, Medium/Large and X-Large/XX-Large and shown in size Small on page 43.



KNITTED MEASUREMENTS

- Bust (with approx 1" / 2.5cm opening at fronts) 58" / 147cm
- Length 27 (27½, 28)" / 68.5 (70, 71)cm
- Upper arm 16 (17, 18)" / 40.5 (43, 45.5)cm

Note Bust size is the same for all sizes for oversized fit, note that jacket will fit with even more ease when fronts are farther apart. Sizing occurs in armhole depth and upper arm measurements.

MATERIALS

PRISM

www.prismyarn.com

- 4 2oz/56g hanks (each approx 190yd/171m) of Prism Merino Mia (wool) in conifer (A)
- 2 hanks in truffles (B)
- 3 hanks in harvest (C)
- 1 hank each in coral reef (D), yosemite (E), autumn (F), alpine (G), blue lagoon (H), raspberry (J), and sapphire (K)
- Size 3 (3.25mm) circular needle 40" / 100cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers
- Tapestry needle

GAUGE

28 sts and 42 rnds/rows = 4" / 10cm over St st using size 3 (3.25mm) needles.

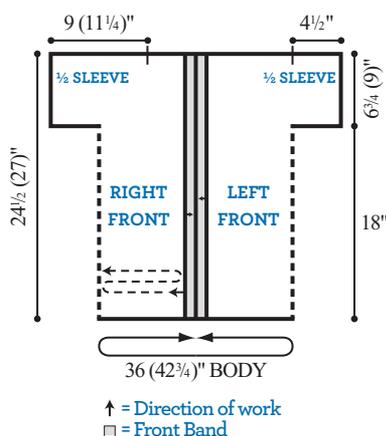
TAKE TIME TO CHECK GAUGE.

SPECIAL GAUGE INSTRUCTIONS

As this pattern utilizes the length of a color repeat in a hand-dyed yarn, an accurate personal gauge over a color repeat must be taken in order to align the pattern. This gauge, called the Magic Number, will be used to calculate the cast-on number. With C, cast on 20 sts and work 8 rows in St st (k on RS, p on WS). Cont in St st until the next Gold section begins, then begin counting sts as you knit them until the next Gold section begins. Write the number down and repeat at least twice more, working through the color repeat from the beginning of one Gold section to the next. If your stitch counts are consistent (within 2 sts), divide your 3 numbers by 3 to obtain an average. This number will be your Magic Number. If your stitch counts are not consistent, repeat several more times and then take an average over the total number of repeats. The Magic Number for the sample was 118 sts. Multiply your Magic Number by 3 to get the Base Number, which for the sample is 354 sts.

NOTES

- 1 After casting on, tie a tapestry needle to the tail of the cast on so it is handy. If the color alignment starts to drift, stop and use the tip of the needle to move the working yarn either looser or tighter across the sts just worked, aligning the color as needed. If you find you are consistently tightening sts, decrease a few sts across the row; if you are consistently loosening sts, increase a few sts across the row. Try to make these adjustments early on, once you have found the correct number you should be able to control the color stacking.
- 2 The color patterns are created by working both in the round and back and forth. The center front of the jacket is steeked and the edges encased in the fold-over collar, so ends can be left at the center front and hidden in finishing.
- 3 As the body is worked and you are switching back and forth between flat and circular knitting, it may appear that the front edges are uneven. This will be smoothed out when the collar is worked.



4 Schematic shows body after center front steek is cut. Note that measurements are approximate and may vary slightly with differing gauges.

BODY

Note The body begins with slightly fewer sts than the Base Number. After working the garter band, the count will adjust to just a few sts less than the Base Number to create an intentional slight shift of the colors.

With A, cast on approx 21 sts less than your Base Number (your Magic Number x 3). For the sample, this was 333 sts. Knit 10 rows. With J, knit 2 rows, with B, knit 5 rows.

Next row Knit, inc'ing 18 sts evenly across row. St count should now be 3 less than Base Number (351 for sample). Place markers after each Magic Number to mark 3 repeats.

Next row Join C at the beg of an Olive section and *work to marker (repeat should end with teal at marker); rep from * twice more, adjusting as necessary to end each color repeat at marker. Join to work in the rnd and work 10 rnds more, noting that colors should be shifting very slightly to the left each rnd.

With K, knit 3 rnds, inc 5 sts on last rnd—2 sts more than Base Number (356 for sample).

Join C at the beg of a Magenta section and knit 7 rnds, noting that colors should be shifting very slightly to the right each rnd.

With J, knit 2 rnds, dec 4 sts on last rnd—2 sts less than Base Number (352 for sample).

With C, knit 4 rnds (colors will shift slightly to left). Discontinue circular knitting and work back and forth as foll:

Next row (RS) With B, knit 1 row, inc 2 sts—Base Number (354 for sample). Turn to work back and forth.

Next row (WS) With B, purl.

The following section will have stacked colors, see note #1.

Join G at the beg of an Olive section and work 14 rows in St st, noting that colors should stack

every other row. Join E at the beg of a Gold section and work 6 rows in St st. Join G at the beg of an Olive section and work 14 rows in St st.

With B, knit 2 rows.

Join F at the beg of an Olive section and knit 1 row, then join to work in the rnd once more. On foll rnd, purl Olive sts, knit following color, purl next color; continue to alternate knitting and purling as colors change to end of rnd. Work 6 rnds more in this way, noting colors and textures should stack on top of one another.

Cut F and rejoin at center of Teal section, knit 1 rnd ending at center of Teal section. On foll rnd, purl Teal sts, knit following color, purl next color, continue to alternate k and p as before to end of rnd. Work 6 rnds more in this way.

Cut F and rejoin at center of Rust section, knit 1 rnd ending at center of Rust section. On foll rnd, knit Rust section, purl following color, continue to alternate k and p as before to end of rnd. Work 6 rnds more in this way.

Working back and forth, with B, knit 2 rows, with J, join and knit 8 rnds. Working back and forth, with B, knit 2 rows. With K, knit 1 row. Slide sts to opposite side of the needle to begin next row on RS. Work back and forth as foll:

*Join D at beg of Rust section and work in St st for 6 rows. Join H and work 2 rows. Repeat from * twice more, join D at beg of Rust section and work in St st for 6 rows. With K, knit 1 row. Slide sts to opposite side to needle to begin next row on RS.

With B, knit 2 rows, with A, join and knit 8 rnds. Working back and forth, with B, knit 2 rows.

Join E in the center of Navy section. Knit 2 rnds, then working back and forth in garter st, *knit 10 rows, join and knit 2 rnds. Repeat from * once more.

Working back and forth, with B, knit 2 rows, with K, knit 2 rows.

Join C at beg of Olive section and knit 1 row, dec'ing one st at each end—2 sts less than Base Number (352 for sample). Cont working back

and forth in St st until piece measures approx 19"/48cm from beg, end with a WS row. Note that to create argyle patterning in this section, the colors should move at an angle of about 2 sts each row. This may require decreasing another stitch or two in the body to maintain the angle of color movement.

Divide fronts and back

Remove color repeat markers. Place a marker at halfway point of rnd/row for center back. Place a marker each side halfway between center back marker and front for each side. Next, move side markers approx 2"/5cm (or 14 sts) towards fronts each side. This point marks the center of the armhole (note that armholes are shifted towards fronts to create room for back neck). Place additional markers approx 3"/7.5cm on each side of these armhole markers to mark armhole bind-off. There will be approx 38 sts for the armhole bind-off between these markers. Double check that the stitch counts for each front (from center front to armhole markers) are the same, and that both fronts and back have an even number of sts, adjusting if necessary.

Next row With C, work across right front to first armhole marker, bind off 38 sts, work across back to next armhole marker, bind off 38 sts, work to end.

Cont to work back and forth on left front only as foll: **Knit 2 rows J, knit 2 rows A.

Beg half linen st as foll:

Row 1 With D, *k1, sl 1 wyif; rep from * across.

Row 2 Purl.

Row 3 With K, *sl 1 wyif, k1; rep from * across.

Row 4 Purl.

Rep rows 1–4 until linen st section measures 2"/5cm.

With A, knit 2 rows, with J, knit 2 rows. With B, work in St st for 1"/2.5cm. With A, knit 2 rows. With D, work in garter st for 2"/5cm. With A, work 4 rows in St st.

Work in half linen st, alternating 2 rows H and 2 rows J, for 3 (3½, 4)"/7.5 (9, 10)cm, or until armhole measures approx 8 (8½, 9)"/20.5 (21.5, 23)cm, end with a WS row. Bind off.**

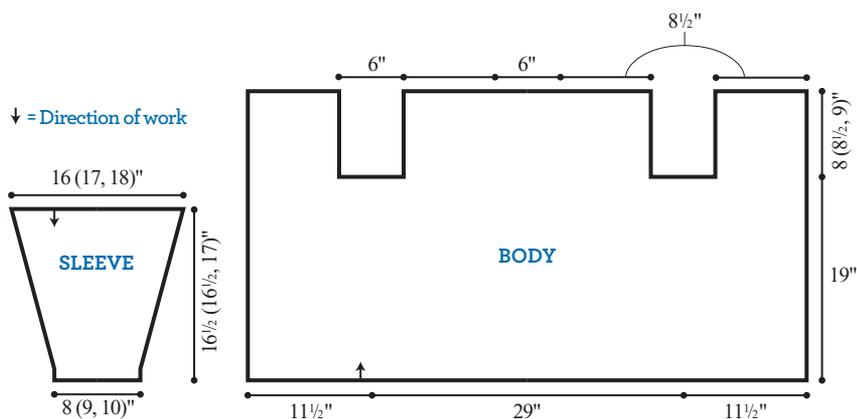
Repeat between **s for back and right front.

Steek front opening

Using a sewing machine or working by hand, stitch 2 lines of straight stitches followed by a zig zag just each side of center front line. Cut center front opening. Using a contrasting thread, mark a straight line along each front, easing in extra fabric where edges are uneven towards the front edge, where it will be encased in the collar. Firmly sew shoulder seams.

Collar

With A, beg at lower right front edge and following line marked in contrasting thread, pick



up and knit 1 st for every 2 rows of garter st and 2 sts for every 3 rows of St st along right front, back neck, and left front to lower edge.

Knit 1 row. With K, work 4 rows in St st.

With A, knit 2 rows. Work in half linen st for 10 rows, alternating 2 rows C and 2 rows A.

With A, knit 2 rows.

With K, work 4 rows in St st.

With A, knit 2 rows (last row is turning row). Cont in St st with A for facing for approx 2"/5cm, or until facing is the same width as collar to turning row, end with a WS row.

Join last row of facing to pick-up ridge of collar as foll:

Joining row (RS) Sl 1 to RH needle, pick up a st from WS of front along pick-up ridge, slip both sts to LH needle and k tog, *sl next st to RH needle, pick up a st from WS of front along pick-up ridge, slip both sts to LH needle and k tog, lift previous st on RH needle over last st and off needle to bind off; rep from * along right front, neck, and left front. Fasten off last st.

Create quilting for collar as foll: cut five lengths of A approx 36"/91.5cm long. Beg with midpoint of length of A at center back neck, with tapestry needle and length of A, work a running stitch through both layers of collar every other stitch, working first to one lower front and then the other. Place quilting lines at turning row and joining row, with rem 3 spaced evenly between. Leave ends loose at lower front edges. Block jacket, then adjust quilting tension so that collar lays flat and does not pull or droop. Sew lower edges of collar together and weave in quilting ends.

SLEEVES

With RS facing and A, pick up and k 116 (124, 132) sts along armhole edge. Purl 1 row.

Cont in St st to end of sleeve. With A, dec 1 st each side every other row 8 times—100 (108, 116) sts.

Dec 1 st every 4th row 8 times, then every 6th row 5 times, then every 8th row 4 times, then every 12th row 4 times, **AT SAME TIME**, with J, work 2 rows, with B, work 2 rows. [Work 4 rows B, 4 rows A] 3 times, then 4 rows B. Work 2 rows J, 4 rows A. [Work 6 rows B, 6 rows A] twice. Work 4 rows J, 4 rows B. Work 8 rows A, 8 rows B, 8 rows A. Work 6 rows J, 6 rows B. Work 12 rows A, 12 rows B, 12 rows A. Work 2 rows J—58 (66, 74) sts. Cont in A, if necessary, until sleeve measures 15½ (15½, 16)"/39.5 (39.5, 40.5)cm.

With A, knit 1 row, dec'ing 2 sts evenly across—56 (64, 72) sts. Work 1"/2.5cm in garter st. Bind off loosely.

Sew sleeve seam, sewing upper 3"/7.5cm along bound-off edge of armhole. ●

7 Cocoon Cardigan

Standard-fitting cape worked in two pyramid-shaped pieces with a draped back and hidden single hook and eye front closure. Sized for Small/Medium, Large/X-Large and 1X and shown in size Small/Medium on pages 44 and 45.



KNITTED MEASUREMENTS

- Width around open edge 86 (91, 96)"/218 (231, 244)cm
- Length at center back (approx) 34 (35½, 37)"/86 (90, 94)cm

MATERIALS

ARAUCANIA/KFI knittingfever.com

- 4 (4, 5) 3½oz/100g hanks (each approx 218yd/199m) Araucania Yarns/KFI *Huasco Worsted* (wool) in #317 moonlight tonals (A)
- 3 (4, 4) hanks in #506 berry burst multi (B)
- One pair size 10½ (6.5mm) needles, OR SIZE TO OBTAIN GAUGE
- Two size 7 (4.5mm) circular needles, 24"/60cm long
- One extra size 7 (4.5mm) needle
- One size 7 (4.5mm) crochet hook
- Stitch markers
- Single medium size hook and eye closure

GAUGE

21 sts and 38 rows = 4"/10cm over 2-color pat st using size 10½ (6.5mm) needles.

TAKE TIME TO CHECK GAUGE.

3-NEEDLE BIND-OFF

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

TWO-COLOR PATTERN STITCH

With A, cast on an odd number of sts.

Row 1 (RS) With B, k1 (selvage st), * sl 1 st purlwise wyib, k1; rep from *, end sl 1 st purlwise wyib, k1 (selvage st).

Row 2 With B, k1 (selvage st), * sl 1 purlwise wyif, p1; rep from *, end sl 1 purlwise wyif, k1 (selvage st).

Row 3 With A, k1 (selvage st), * k1, sl 1 purlwise wyib; rep from *, end k1, k1 (selvage st).

Row 4 With A, k1 (selvage st), * p1, sl 1 purlwise wyif, rep from *, end p1, k1 (selvage st). Rep rows 1–4 for two-color pat st.

MAIN PIECE (make 2)

With size 10½ (6.5mm) needles and A, cast on 3 sts. Refer to schematic for direction of work.

Row 1 (RS) With B, k1, sl 1 wyib, k1.

Row 2 (WS) With B, cast on 2 sts, k1, sl 1 wyif, p1, sl 1 wyif, k1—5 sts.

Row 3 With A, work pat row 3.

Row 4 (WS) With A, cast on 2 sts, work pat row 4—7 sts.

Row 5 With B, work pat row 1.

Row 6 (WS) With B, cast on 2 sts, work pat row 2—9 sts.

Row 7 With A, work pat row 3.

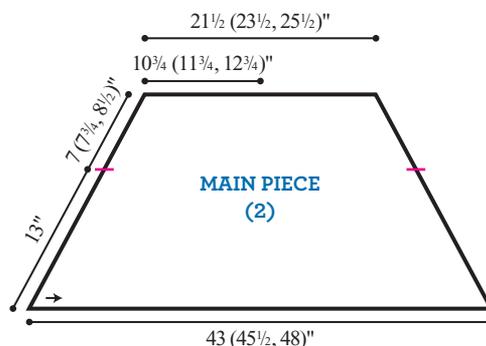
Row 8 (WS) With A, cast on 2 sts, work pat row 4—11 sts.

Rows 9–66 Rep (rows 5–8) 14 times, then rep rows 5 and 6 once more—69 sts.

Place marker (pm) at the beg of the last WS row worked to indicate beg of the sleeve opening.

First sleeve opening

Cont in the established two-color pat st, cont to cast on 2 sts at beg of the next 18 (20, 22) WS rows, then cast on 4 sts beg of the next WS row—109 (113, 117) sts. Pm at the beg of the last worked WS row to indicate the top edge. Work even in pat until piece measures 10¾ (11¾, 12¾)"/27 (30, 32.5)cm from the last marker. Place another marker to indicate the center top edge. Work even for 10¾ (11¾, 12¾)"/27 (30, 32.5)cm from the last marker, end with a RS row.



→ = Direction of work

— = Sleeve opening marker

Second sleeve opening

Next row (WS) Bind off 4 sts, work to end.

Next row (RS) Work even.

Next row (WS) Bind off 2 sts, work to end.

Rep the last 2 rows 17 (19, 21) times more—69 sts. Pm at the beg of the last WS row worked to indicate the end of the sleeve opening. Then, shape the opposite side of the piece by binding off 2 sts at beg of next 33 WS rows—3 sts. Work 1 RS row even. Bind off.

FINISHING

Block pieces to measurements. To finish the top edge, with RS facing, crochet hook and B, pick up 109 (119, 129) sts along one top edge and transfer to one size 7 (4.5mm) circular needle. To pick up with a crochet hook, pull up 5 or 10 sts at a time then slide these sts from the opposite end of the hook directly to the needle. Use the center marker to pick up 54 (59, 64) each side of the markers and 1 st at center. Work this same pick-up method on the top edge of the 2nd main piece. Then with WS of the 2 pieces tog, work the 3-needle bind-off to close the top edge.

Sleeve opening trim

With size 7 (4.5mm) circular needle and A, pick up and k 73 (80, 88) sts evenly around the sleeve opening. Purl 2 rows. Knit 1 row. Bind off purlwise. Rep for other sleeve opening.

Outer edge trim

First, pm at center of the outer edge. Then using method of crochet hook transferred to 7 (4.5mm) circular needle and A, pick up and k 104 (110, 116) sts to marker then another 104 (110, 116) sts to opposite end—208 (220, 232) sts. Purl 2 rows, knit 1 row, purl 1 row. Bind off knitwise. Cut yarn leaving a long end for sewing. Then fold this rolled edge to WS and lightly seam in place. Rep for other outer edge trim. Sew the angled edges of these 2 pieces tog to close the sides. Block finished piece lightly from the WS. Sew on the hook and eye closure at these seams to invisibly close the front. ●

8 Ribbed Arm Warmers

Elbow-length arm warmers with ribs and textured tufts. Sized for adult woman and shown on page 46.



KNITTED MEASUREMENTS

- Hand circumference (unstretched) 6½"/16.5cm
- Length 15½"/39.5cm

MATERIALS

ANCIENT ARTS FIBRE CRAFTS

ancientartsfibre.com

- 1 3½oz/100g hank (each approx 437yd/400m) of Ancient Arts Fibre Crafts 100% Superwash Blue Faced Leicester 4-ply Fingering Sock (wool) in salal jangle

- One set (5) size 1 (2.25mm) dpns, OR SIZE TO OBTAIN GAUGE

- Stitch markers
- Stitch holders

GAUGES

- 40 sts and 38 rnds = 4"/10cm over k1 tbl, p4 rib, unstretched, using size 1 (2.25mm) needles.
- 48 sts and 38 rnds = 4"/10cm over k1 tbl, p1 rib, unstretched, using size 1 (2.25mm) needles.

TAKE TIME TO CHECK GAUGES.

STITCH GLOSSARY

k1 tbl Knit 1 through back loop.

tuft (K1, p1, k1, p1, k1) in next st, turn, k5, turn, bind off 4 sts.

TUFT PATTERN

(over 36 sts)

Rnd 1 [K1 tbl, p4, tuft, p4] twice, tuft, p4, k1 tbl, p4, tuft, p4, k1 tbl.

Rnds 2–4 [K1 tbl, p4] 7 times, k1 tbl.

Rnds 5–12 Rep rnds 1–4 twice more

Rnd 13 [K1 tbl, p4] twice, tuft, p4, [k1 tbl, p4] twice, tuft, [p4, k1 tbl] twice.

Rnds 14–16 [K1 tbl, p4] 7 times, k1 tbl.

Rnds 17–24 Rep rnds 13–16 twice more.

Rnd rnds 1–24 for tuft pattern.

RIGHT ARM WARMER

Cast on 100 sts, divide sts evenly over dpn. Join and place marker (pm) for beg of rnd.

Knit 5 rnds.

Next rnd Knit, dec 9 sts evenly spaced around—91 sts.

Beg rib

Set-up rnd [K1 tbl, p4] 7 times, k1 tbl, pm, k1 tbl, *p1, k1 tbl; rep from * around.

Rep last rnd for 11 rnds more.

Beg tuft pattern

Rnd 1 Work tuft pattern over 36 sts to marker, sl marker, work in k1 tbl, p1 rib as established to end of rnd.

Cont to work tuft pattern and k1 tbl, p1 rib in this way through rnd 11.

Rnd 12 (dec) Work in tuft pattern to marker, sl marker, k2tog, work in rib to last 2 sts, ssk—2 sts dec'd.

Cont in tuft and rib pats as established until 24 rnds of tuft pattern have been worked 3 times, **AT SAME TIME**, rep dec rnd every 12th rnd twice more, then every 6th rnd 6 times—36 sts before first marker, 37 sts after marker, 73 sts total.

Next rnd [K1 tbl, p4] 7 times, k1 tbl, sl marker, work in k1 tbl, p1 rib as established to end.

Rep last rnd until piece measures 11"/28cm from beg.

Beg thumb gusset

Rnd 1 (inc) Work in pat to marker, sl marker, work 3 sts in rib as established, pm for gusset, M1, k1 tbl, M1, pm for gusset, work in rib as established to end—3 sts between gusset markers, 75 sts total.

Rnds 2 and 3 Work in pats as established, knitting 3 sts between gusset markers.

Rnd 4 (inc) Work in pat to gusset marker, sl marker, [k1 tbl, M1] twice, k1 tbl, sl marker, work in pat to end—5 sts between gusset markers, 77 sts total.

Rnds 5 and 6 Work in pat to gusset marker, sl marker, [k1 tbl, p1] twice, k1 tbl, sl marker, work in pat to end.

Rnd 7 (inc) Work in pat to gusset marker, sl marker, k1 tbl, M1, work in k1 tbl, p1 rib to 1 st before marker, M1, k1 tbl, sl marker, work in pat to end—2 sts inc'd.

Rnds 8 and 9 Work in pats as established.

Rep last 3 rnds 6 times more—19 sts between gusset markers, 91 sts total.

Next rnd Work in pat to gusset marker, place next 19 sts on hold for thumb, cast on 3 sts, work to end in pat—75 sts.

Next rnd Work 36 sts in pat to first marker, sl marker, work 2 sts in rib, p2tog, k1 tbl, p2tog, cont in rib to end—73 sts.

Hand

Next rnd [K1 tbl, p4] 7 times, k1 tbl, sl marker, work in k1 tbl, p1 rib as established to end.

Rep last rnd 4 times more.

Dec rnd [K1 tbl, p1, p2tog, p1] 7 times, k1 tbl, sl marker, work in rib as established to end of rnd—66 sts.

Next rnd K1 tbl, *p1, k1 tbl; rep from * to marker, work in rib as established to end.

Rep last rnd 3 times more. Bind off in rib.

Thumb

Place 19 sts on hold for thumb on 2 dpn, pick up and k 3 sts from hand edge—22 sts. Divide sts evenly over 3 dpn and pm for beg of rnd.

Rnd 1 Work in rib as established to last 4 sts, k2tog, k1, then work k2tog over last st of rnd and first st of foll rnd—20 sts.

Cont in pat as established, working last 3 sts of rnd as k1 tbl, for 3 rnds more. Bind off in rib.

LEFT ARM WARMER

Work as for right arm warmer to beg thumb gusset.

Beg thumb gusset

Rnd 1 (inc) Work in pat to marker, sl marker, work in rib as established to last 4 sts, pm for gusset, M1, k1 tbl, M1, pm for gusset, work last 3 sts as established—3 sts between gusset markers, 75 sts total.

Rnds 2 and 3 Work in pats as established, knitting 3 sts between gusset markers.

Work as for right arm warmer until there are 19 sts between gusset markers.

Next rnd Work in pat to gusset marker, place next 19 sts on hold for thumb, cast on 3 sts, work to end in pat—75 sts.

Next rnd Work 36 sts in pat to first marker, sl marker, work to 1 st before cast-on sts, p2tog, k1 tbl, p2tog, cont in rib to end—73 sts.

Complete as for right arm warmer. ●

9 Cropped Lace Poncho

Oversized boxy top worked in all over eyelet stitch. Sized for Small/Medium and Large/XX-Large and shown in size Small/Medium on page 47.



KNITTED MEASUREMENTS

- Bust 66"/167.5cm
- Length 16½ (18½)"/42 (47)cm

MATERIALS

JADE SAPPHIRE EXOTIC FIBRES

www.jadesapphire.com

- 4 2oz/55g hanks (each approx 200yd/183m) of Jade Sapphire Exotic Fibres *Mongolian Cashmere 4-ply* (cashmere) in #204 hey diddle diddle (blue multi)
- Size 8 (5mm) circular needle 32"/80cm long, OR SIZE TO OBTAIN GAUGE

GAUGE

16 sts and 24 rows = 4"/10cm over pattern st using size 8 (5mm) needles.

TAKE TIME TO CHECK GAUGE.

PATTERN STITCH

(over a multiple of 3 sts)

Row 1 (RS) K2, *k2tog, yo, k1; rep from * to last st, k1.

Rows 2 (WS) Purl.

Row 3 K2, *yo, k1, k2tog; rep from * to last st, k1.

Row 4 Purl.

Rep rows 1–4 for pattern stitch.

NOTE

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

BACK

Cast on 135 sts. Knit 3 rows. Purl 1 row.

Work in pattern stitch until piece measures 16 (18)"/40.5 (45.5)cm from beg, end with a RS row. Knit 3 rows. Bind off loosely.

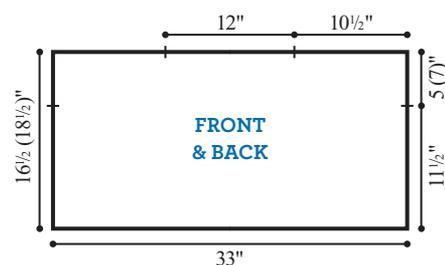
FRONT

Work same as for back.

FINISHING

Block pieces lightly to measurements.

Sew 10½"/26.5cm shoulder seams each side, leaving center 12"/30.5cm unseamed for neck opening. Sew side seams 11½"/29cm from lower edge, leaving 5 (7)"/12.5 (18)cm unseamed for armhole. ●



10 Lace Wrap

Oversized wrap worked in lace patterns. Shown on pages 48 and 49.



KNITTED MEASUREMENTS

24 x 80"/61 x 203cm

MATERIALS

MALABRIGO YARN

www.malabrigoyarn.com

- 6 3½oz/100g hanks (each approx 150yd/137m) of Malabrigo Yarns *Twist* (wool) in #416 indiecita
- Two size 10½ (6.5mm) circular needles, each 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers
- Tapestry needle

GAUGE

12 sts and 19 rows = 4"/10cm over St st using size 10½ (6.5mm) needles.

TAKE TIME TO CHECK GAUGE.

NOTES

- 1 Wrap is worked in two halves and joined at center back.
- 2 Alternate skeins every 2 rows to avoid pooling.
- 3 Circular needle is used to accommodate large number of sts. Do *not* join.

WRAP

First half

Cast on 75 sts.

Row 1 (RS) Sl 1 wyif, k to end.

Rep row 1 for 15 rows more.

Beg chart 1 (see page 79)

Row 1 (RS) Work to rep line, work 22-st rep twice, work sts after rep to end of chart.

Cont to work chart 1 in this way until rows 1–24 have been worked twice.

Beg chart 2 (see page 79)

Row 1 (RS) Work to rep line, work 22-st rep twice, work sts after rep to end of chart.

Cont to work chart 2 in this way through row 14, then rep rows 13 and 14 only 41 times more.

Beg chart 3 (see page 79)

Row 1 (RS) Work to rep line, work 22-st rep twice, work sts after rep to end of chart.

Cont to work chart 3 in this way through row 9. Cut yarn leaving long tail.

Set aside first half.

Second half

Work as for first half.

Thread tapestry needle with long tail and graft halves together using Kitchener stitch as foll:

Insert needle as if to knit in first st on front needle, pull through, insert as if to purl in first st on back needle, pull through. *Insert as if to purl in next st on front needle, pull through and drop stitch, insert as if to knit in next st on front needle, pull through, insert as if to knit in next st on

back needle, pull through and drop stitch, insert as if to purl in next st on back needle, pull through; rep from * twice more.

Insert as if to purl in next st on front needle, pull through and drop stitch, insert as if to purl in next st on front needle, pull through, insert as if to knit in next st on back needle, pull through and drop stitch, insert as if to knit in next st on back needle, pull through.

*Insert as if to knit in next st on front needle, pull through and drop stitch, insert as if to purl in next st on front needle, pull through, insert as if to purl in next st on back needle, pull through and drop stitch, insert as if to knit in next st on back needle, pull through; rep from * until 5 sts are left on each needle.

*Insert as if to knit in next st on front needle, pull through and drop stitch, insert as if to knit in next st on front needle, pull through, insert as if to purl in next st on back needle, pull through and drop stitch, insert as if to purl in next st on back needle, pull through; rep from * 3 times more.

Insert as if to purl into last st on front needle, pull through and drop stitch, insert as if to knit in last st on back needle, pull through and drop stitch.

Block lightly to measurements. ●

11 Greystone Harbor Shawl

Asymmetrical shawl worked in allover lace pattern with edging. Shown on pages 50 and 51.



KNITTED MEASUREMENTS

- Width along upper edge 68"/172.5cm
- Length at center 34"/86.5cm

MATERIALS

CLASSIC ELITE YARNS

www.classiceliteyarns.com

- 7 1¾oz/50g hanks (each approx 150yd/137m) of Classic Elite Yarns *Canyon* (cotton/alpaca) in #3703 mesquite
- Size 6 (4mm) circular needle 32"/80cm long, OR SIZE TO OBTAIN GAUGE

GAUGE

17 sts and 23 rows = 4"/10cm over chart pats using size 6 (4mm) needles.

TAKE TIME TO CHECK GAUGE.

STRETCHY BIND-OFF

K2, *sl 2 sts back to LH needle, k2tog tbl, k1; rep from * to end, sl 2 sts back to LH needle, k2tog tbl, fasten off last st.

SHAWL

Cast on 3 sts.

Row 1 Kfb, k1, kfb—5 sts.

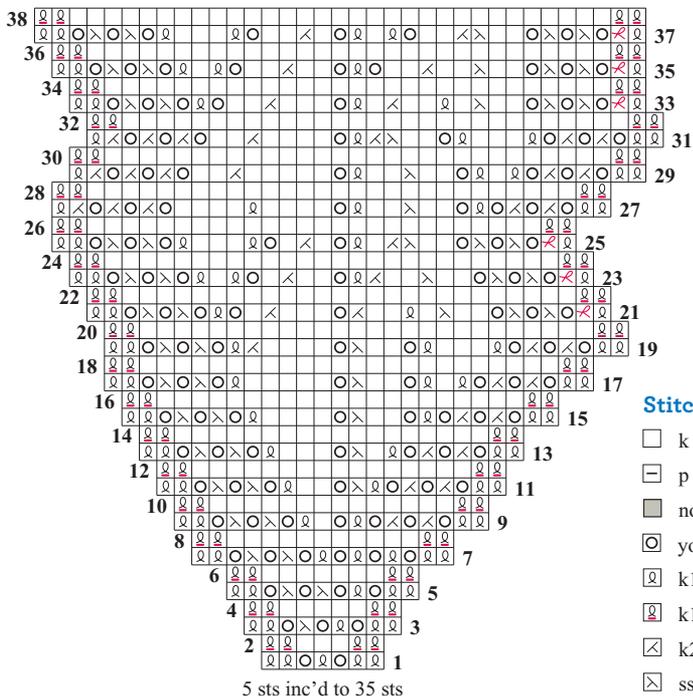
Row 2 *K1 tbl; rep from * to end.

Beg chart 1 (see page 80)

Work chart 1 through row 38—35 sts.

CHARTS FOR PATTERN #11

CHART 1



5 sts inc'd to 35 sts

Stitch Key

- k on RS, p on WS
- p on RS, k on WS
- no stitch
- yo
- k1 tbl on RS
- k1 tbl on WS
- k2tog
- ssk
- k2tog tbl
- (k1, yo, k1) in same st

Beg chart 2

Row 1 Work to rep line, skip 17-st rep, work to end of row.

Cont to work chart 2 in this way through row 24—52 sts.

Row 1 Work to rep line, work 17-st rep once, work sts after rep to end of row.

Cont to work chart 2 in this way until 24 rows of chart have been worked, then work chart 9 times more (11 times total), working 1 more 17-st rep each time—222 sts.

Beg chart 3

Row 1 Work to rep line, work 17-st rep 11 times, work sts after rep to end of row.

Cont to work chart 3 in this way through row 12—258 sts.

Bind off using stretchy bind-off.

Block to measurements, pinning out points. ●

CHART 2

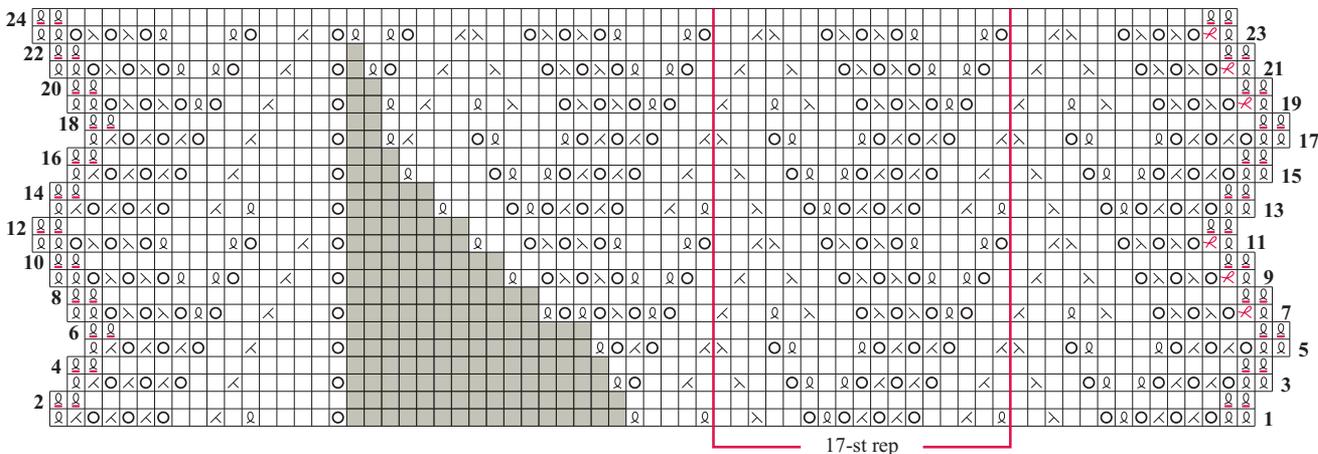
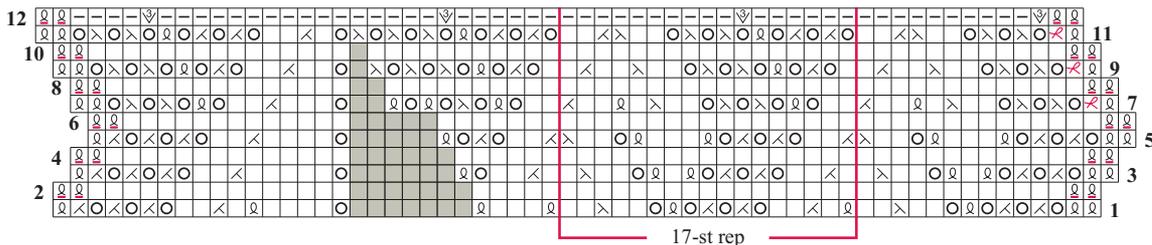


CHART 3



12 Two-Color Triangle Shawl

Lace shawl worked in chevron pattern with ombre effect. Shown on pages 52 and 53.



KNITTED MEASUREMENTS

- Width along upper edge 55"/139.5cm
- Length at center 26"/66cm

MATERIALS

BERGÈRE DE FRANCE

www.bergeredefrance.com

- 3 1³/₄oz/50g skeins (each approx 103yd/95m) of Bergère de France *Bergereine* (wool/cotton) in cirrus (gray MC)
- 4 hanks in berbere (cream CC)
- Size 8 (5mm) circular needle 32"/80cm long, OR SIZE TO OBTAIN GAUGE

GAUGE

26 sts and 26 rows = 4"/10cm over chart 2 using size 8 (5mm) needle.

TAKE TIME TO CHECK GAUGE.

NOTE

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

SHAWL

With MC, cast on 3 sts.

Beg chart 1

Work chart 1 through row 25—27 sts.

Beg chart 2

Row 1 (RS) Work to rep line, work 16-st rep once, work last st of chart.

Cont to work chart in this way through row 16—43 sts.

Row 1 (RS) Work to rep line, work 16-st rep twice, work to end of row.

Cont to work chart in this way until 16 rows of chart have been worked 5 times more (6 times total), working 1 more 16-st rep each time—123 sts.

Work in stripe pat as foll: *2 rows CC, 2 rows MC; rep from * and cont to work chart 2 as before 3 times more, working 1 more 16-st rep each time—171 sts. Work rows 1 and 2 once more, working 16-st rep 10 times—173 sts.

Cut MC, work with CC only to end.

Beg chart 3

Row 1 (RS) Work to rep line, work 16-st rep 10 times, work last st of chart.

Cont to work chart 3 in this way until 16 rows of chart have been worked 3 times, working 1 more 16-st rep each time—221 sts. Work row 1 once more—223 sts. Knit 5 rows. Bind off loosely.

Block to measurements. ●

13 A-Line Tunic

Standard-fitting tunic with openwork lace and cable detail at center front. Sized for Small, Medium, Large, X-Large, XX-Large and shown in size Small on page 54.



KNITTED MEASUREMENTS

- Bust 34¹/₂ (38¹/₂, 42¹/₂, 46¹/₂, 50¹/₂)/87.5 (97.5, 108, 118, 128)cm
- Length 30¹/₂ (30¹/₂, 31, 31¹/₂, 32)/77.5 (77.5, 78.5, 80, 81)cm
- Upper arm 16 (16, 16¹/₂, 17, 17¹/₂)/40.5 (40.5, 42, 43, 44.5)cm

MATERIALS

BERROCO

www.berroco.com

- 13 (14, 16, 17, 19) 1³/₄oz/50g hanks (each approx 137yd/125m) of Berroco *Maya* (cotton/alpaca) in #5650 rosa
- Size 8 (5mm) circular needle 40"/100cm long, OR SIZE TO OBTAIN GAUGE
- Two size 8 (5mm) double-pointed needles (dnp)
- Stitch markers
- Stitch holders

CHARTS FOR PATTERN #12

CHART 3

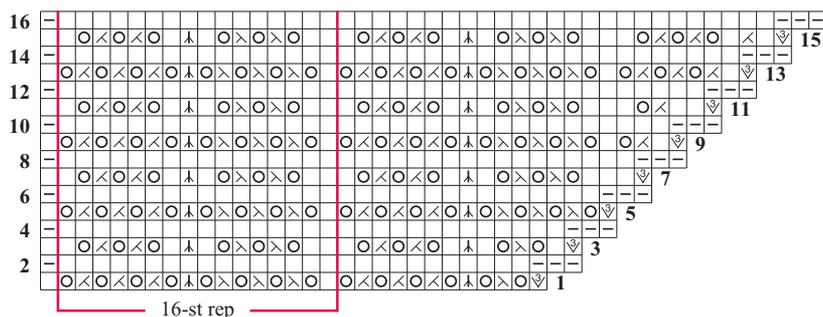


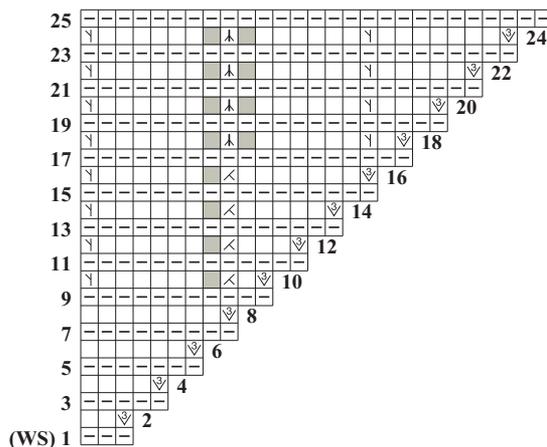
CHART 2



Stitch Key

- | | |
|--------------------|--------------------|
| □ k on RS, p on WS | ⊗ k2tog |
| □ p on RS, k on WS | ⊗ ssk |
| ⊙ yo | ⊕ S2KP |
| ⊔ kfb | ⊕ (kpk) in same st |
| ■ no stitch | |

CHART 1



GAUGE

20 sts and 26 rows = 4"/10cm over St st, after blocking, using size 8 (5mm) needles.

TAKE TIME TO CHECK GAUGE.

3-NEEDLE BIND-OFF

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

EYELET PATTERN

(over 8 sts)

Row 1 (RS) P2, k2tog, yo twice, ssk, p2.

Row 2 K2, p1, (p1, k1) in double yo, p1, k2.

Row 3 P2, k4, p2.

Row 4 K2, p4, k2.

Rep rows 1–4 for eyelet pattern.

DETACHED CABLE

(over 10 sts)

Rows 1, 3, 5, 9 and 11 K1, p1, k2, p2, k2, p1, sl 1 wyif.

Rows 2, 4, 8, 10 and 12 P1, k1, p2, k2, p2, k1, sl 1 wyif.

Row 6 P1, k1, p2, k2, p2, k1, p1.

Row 7 Sl 5 sts to cn, hold to *back*, k1, p1, k2, p1, then p1, k2, p1, sl 1 wyif from cn.

Row 13 Rep row 1.

These 13 rows complete the detached cable.

NOTES

1. Circular needle is used to accommodate large number of sts. Do *not* join.
2. Note that gauge is given after blocking, block swatch to ensure accurate measurements.
3. Visit our YouTube channel for a video on working the Faux Cable Neck Trim.

BACK

Cast on 102 (112, 122, 132, 142) sts. [Knit 5 rows, purl 1 row] 3 times.

Beg with a k row, work in St st (k on RS, p on WS) until piece measures 11"/28cm from beg, end with a WS row.

Dec row (RS) K2, k2tog, k to last 4 sts, ssk, k2. Rep dec row every 8th row 7 times more—86 (96, 106, 116, 126) sts.

Work even until piece measures 23"/58.5cm from beg, end with a WS row.

Armhole shaping

Bind off 3 (5, 5, 5, 5) sts at beg of next 2 rows, 2 (4, 4, 4, 4) sts at beg of next 2 rows, 1 st at beg of next 2 (2, 8, 14, 20) rows—74 (76, 80, 84, 88) sts. Work even until armhole measures 7½ (7½, 8, 8½, 9)"/19 (19, 20.5, 21.5, 23)cm, end with a WS row.

Next row (RS) K20 (20, 21, 22, 23) and place on st holder for right shoulder, bind off center 34

(36, 38, 40, 42) sts, k to end and place last 20 (20, 21, 22, 23) sts on st holder for left shoulder.

FRONT

Cast on 102 (112, 122, 132, 142) sts. [Knit 5 rows, purl 1 row] 3 times.

Beg center cable lace detail

Note Read before cont to knit. Side shaping and center detail are worked simultaneously. Fronts are divided and worked at the same time with separate balls of yarn, then rejoined after detached cable is worked.

Set-up row (RS) K37 (42, 47, 52, 57), place marker (pm), work eyelet pat over 8 sts, p1, pm, p10, pm, p1, work eyelet pat over 8 sts, pm, k to end.

Next row P to marker, sl marker, work eyelet pat over 8 sts, k1, sl marker, k10, sl marker, k1, work eyelet pat over 8 sts, sl marker, p to end.

Row 1 K to marker, sl marker, work eyelet pat over 8 sts, sl 1 wyif, remove marker, sl center 10 sts to st holder, remove marker, join 2nd ball of yarn, p1, work eyelet pat over 8 sts, sl marker, k to end.

Row 2 P to marker, sl marker, work eyelet pat over 8 sts, sl 1 wyif; on second side, k1, work eyelet pat over 8 sts, sl marker, p to end.

Row 3 K to marker, sl marker, work eyelet pat over 8 sts, sl 1 wyif; on second side, p1, work eyelet pat over 8 sts, sl marker, k to end.

Rep rows 2 and 3 five times more.

Place 10 center sts on dpn and join yarn ready to work a RS row. Work 13 rows of detached cable.

Row 14 (joining row WS) P to marker, sl marker, work eyelet pat over 8 sts, k1, k10 sts from dpn, k1, work eyelet pat over 8 sts, sl marker, p to end.

Row 15 K to marker, sl marker, work eyelet pat over 8 sts, p12, work eyelet pat over 8 sts, sl marker, k to end.

Row 16 P to marker, sl marker, work eyelet pat over 8 sts, k12, work eyelet pat over 8 sts, sl marker, p to end.

Rows 17 and 18 Rep rows 15 and 16.

Rep rows 1–18 six times more, **AT SAME TIME**, when piece measures 11"/28cm from beg, end with a WS row and work side shaping as for back—86 (96, 106, 116, 126) sts.

Neck shaping

Note Read before cont to knit. Neck shaping is worked simultaneously with armhole shaping. Front necks are divided and worked at the same time with separate balls of yarn.

Neck dec row (RS) K to 2 sts before marker, k2tog, sl marker, work eyelet pat over 8 sts, sl 1 wyif, sl center 10 sts to st holder (neck trim will be completed in finishing), join 2nd ball of yarn, p1, work eyelet pat over 8 sts, sl marker, ssk, k to end—1 st dec'd each side.

Next row P to marker, work eyelet pat over 8

sts, sl 1 wyif; on second side, p1, work eyelet pat over 8 sts, p to end.

Cont to work divided necks as established, rep dec row every 4th row 11 (12, 13, 14, 15) times more, **AT SAME TIME**, when piece measures 23"/58.5cm from beg, end with a WS row and work armhole shaping as for back—20 (20, 21, 22, 23) sts rem each side when all shaping is complete.

Work even until armhole measures same as back to shoulder.

Place sts each side on st holders.

SLEEVES

Cast on 46 (46, 48, 48, 50) sts.

[Knit 5 rows, purl 1 row] 3 times.

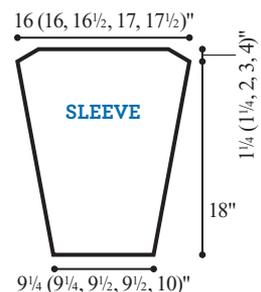
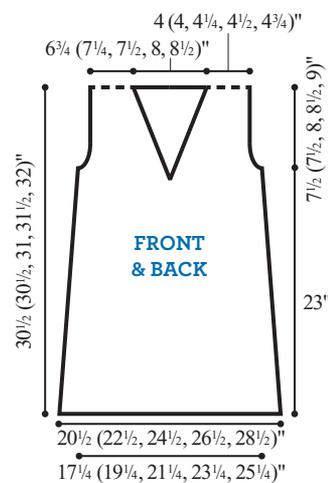
Beg eyelet pat

Row 1 (RS) K19 (19, 20, 20, 21), pm, work eyelet pat over 8 sts, pm, k to end.

Row 2 P to marker, sl marker, work eyelet pat over 8 sts, sl marker, p to end.

Cont in pats as established, **AT SAME TIME**, inc 1 st each side on next row (2 sts from edge), then every 4th row 6 (6, 6, 9, 9) times, then every 6th row 10 (10, 10, 9, 9) times—80 (80, 82, 86, 88) sts.

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



Cap shaping

Cont to work pats as established, bind off 3 (5, 5, 5) sts at beg of next 2 rows, 2 (4, 4, 4) sts at beg of next 2 rows, 1 st at beg of next 2 (2, 8, 14, 20) rows—68 (60, 56, 54, 50) sts. Work 2 rows working center 4 sts of eyelet pat in St st. Bind off.

FINISHING

Block pieces to measurements. Join shoulders using 3-needle bind-off. Set in sleeves, easing to fit if necessary. Sew sleeve seams. Sew side seams.

Left front faux cable neck trim

Slip first 5 sts (left side of neck) from center front holder to dpn, leave rem 5 sts on holder. Join yarn ready to work a RS row.

Row 1 (RS) K1, M1, k2, M1, k1, M1, sl 1 wyif—8 sts.

Rows 2–12 K1, [p1, k1] 3 times, sl 1 wyif.

Row 13 (RS) K8, twist strip 180 degrees to the right (so that original left edge is now next to left neck edge and WS of strip is facing).

Note that WS and RS will now be reversed.

Row 14 (RS) Pick up st in 5th slipped selvage st along left neck edge and place on LH needle, ptog with first st of strip, p6, sl 1 wyif.

Row 15 (WS) K8.

Row 16 Pick up st in same slipped selvage st and place on LH needle, ptog with first st, p6, sl 1 wyif.

Row 17 K7, sl 1 wyif.

Row 18 K1, [p1, k1] 3 times, sl 1 wyif.

Rep rows 2–18 for 2 (2, 2, 2, 3) times more, joining twisted strip along neck edge to 5th slipped selvage st above previous join each time. Cont in rib pat as established in row 18 until strip fits along neck edge to center back neck. Place sts on st holder.

Right front faux cable neck trim

Place rem 5 sts from center front holder to dpn. Join yarn ready to work a RS row. Work rows 1–12 as for left front neck trim.

Row 13 (RS) K8, twist strip 180 degrees to the left (so that original right edge is now next to right neck edge and WS of strip is facing).

Note that WS and RS will now be reversed.

Row 14 (RS) K1 tbl, p7.

Row 15 (WS) Pick up st in 5th slipped selvage st along right neck edge and place on LH needle, ktog with first st on needle, k6, sl 1 wyif.

Row 16 K1 tbl, p7

Row 17 Pick up st in same slipped selvage st and place on LH needle, ktog with first st on needle, k6, sl 1 wyif.

Row 18 K1, [p1, k1] 3 times, sl 1 wyif.

Complete as for left front neck trim.

Sew neck trim extensions along back neck edge, adjusting lengths if necessary. Join at center back neck with 3-needle bind-off. ●

14 Knotted Cowl

Lace cowl worked in the round with long knotted fringe. Shown on page 55.



KNITTED MEASUREMENTS

- Circumference 30"/76cm
- Length (excluding fringe) 11½"/29cm

MATERIALS

ZEALANA

zealana.co.nz

- 6 1.4oz/40g hanks (each approx 135yd/124m) of Zealana *Kiwi Fingering Weight* (wool/possum/cotton) in #15 aurora pink
- Size 7 (4.5mm) circular needle 24"/60cm long, OR SIZE TO OBTAIN GAUGE
- Size I/9 (5.5mm) crochet hook
- Stitch markers

GAUGE

20 sts and 25 rnds = 4"/10cm over chart pat using size 7 (4.5mm) needles and 2 strands of *Kiwi Fingering Weight* held tog.

TAKE TIME TO CHECK GAUGE.

NOTES

1 Yarn is held double throughout.

2 Shift beg of rnd marker as foll: in rnd 18, work to 1 st before marker, place new beg of rnd marker, work rnd 19 removing original beg of rnd marker. Work rnd 20 to end of rnd, remove beg of rnd marker, work next st, place new beg of rnd marker.

COWL

With yarn held double, cast on 147 sts. Join, taking care not to twist sts, and place marker (pm) for beg of rnd.

Beg chart

Rnd 1 Work 21-st rep 7 times around.

Cont to work chart in this way until 22 rnds of

CHART FOR PATTERN #14

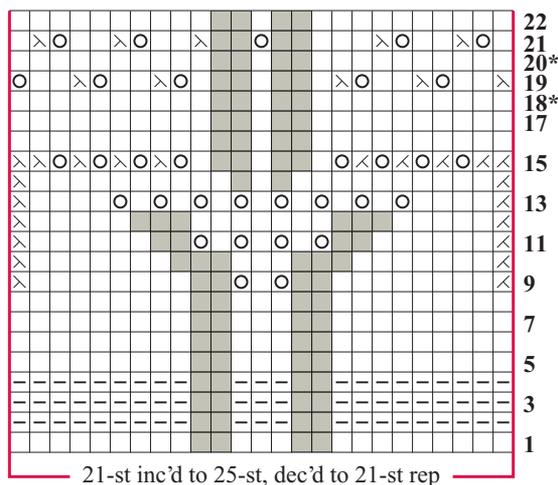


chart have been worked 3 times, then work rnds 1–5 once more. Bind off loosely.

Block lightly to measurements.

Fringe

Cut 14 groups of six 30"/76cm lengths of yarn. With crochet hook, pull center of 6-length group through a point of lower edge, pull ends through center to secure. Repeat for each peak and point around lower edge. Using photo as guide, divide each group in half and tie with half of neighboring group approx 2½"/6.5cm from lower edge. Bring group lengths back together and tie once more approx 2½"/6.5cm below previous knot round. ●

15 Banded Lace Pullover

Standard-fitting tunic with lace patterns, placed rib bodice and side slits. Sized for Small, Medium Large, 1X and shown in size Small on page 56.



KNITTED MEASUREMENTS

- Bust 36 (41, 47, 52)"/91.5 (104, 119, 132)cm
- Length 27¼ (28, 28¾, 29½)"/69 (71, 73, 75)cm
- Upper arm 12½ (14, 16½, 18)"/31.5 (35.5, 42, 45.5)cm

MATERIALS

BROWN SHEEP COMPANY

www.brownsheep.com

- 4 (4, 5, 6) 3½oz/100g skeins (each approx 215yd/197m) of Brown Sheep *Cotton Fleece* (cotton/wool) in #CW915 majestic orchid
- One pair size 8 (5mm) needles OR SIZE TO OBTAIN GAUGE
- One size 8 (5mm) circular needle, 16"/40cm long
- Stitch markers
- Stitch holders

Stitch Key

- k
- ▢ p
- ⊗ k2tog
- ⊗ ssk
- ⊙ yo
- no stitch

*see note, move marker at end of rnds 18 and 20.

GAUGES

- 18 sts and 21 rows = 4"/10cm over chart 1 pat, after blocking, using size 8 (5mm) needles.
 - 18 sts and 22 rows = 4"/10cm over chart 2 pat, after blocking, using size 8 (5mm) needles.
- TAKE TIME TO CHECK GAUGES.

3-NEEDLE BIND-OFF

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

STITCH GLOSSARY

7 to 1 dec Sl 4 sts tog knitwise, k3tog, pass the 4 slipped sts over the k3tog—7 sts dec'd to 1 st.

4 to 1 dec Worked at beg of RS row: Sl 1, k3tog, pass the slipped st over the k3tog—4 sts dec'd to 1 st, worked at end of RS row: k4tog—4 sts dec'd to 1 st. These 4 to 1 dec sts are worked during the armhole on sleeve shaping rows when there are an insufficient number of sts to work the 7 to 1 dec.

BACK

Cast on 83 (95, 107, 119) sts. Knit 3 rows.

Beg chart 1

Row 1 (RS) K2 (selvage sts), pm, work the 12-st rep 6 (7, 8, 9) times, work the last 7 sts of chart, pm, k2 (selvage sts).

Row 2 (WS) K2, work lace chart pat row 2 to last 2 sts, k2.

Cont to work chart 1 pat, with 2 garter st selvage sts each side, through row 8. Then, work the 8-row rep 5 times more—piece measures approx 9½"/24cm from beg. Place marker (pm) each side of last row to mark end of the side slits.

Next row (RS) K2, work in lace pat to the last 2 sts, k2.

CHART 2

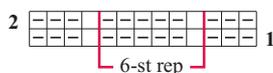
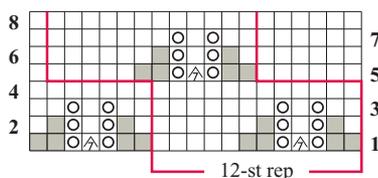


CHART 1



Stitch Key

- k on RS, p on WS
- p on RS, k on WS
- yo
- ⊗ 7 to 1 dec
- no stitch

Row 2 (WS) K1, p1, work in lace pat to the last 2 sts, p1, k1.

Cont to work the chart 1 pat, with these 2 selvage sts on the last 2 rows, until 3 more reps of the 8-row pat have been worked. Then, work chart rows 1-4 once more.

Beg chart 2

Row 1 (RS) K1, p1, then work the first 3 sts of chart 2 pat, work 6-st rep 12 (14, 16, 18) times, then work the last 4 sts of chart, end p1, k1.

Row 2 (WS) K2, work the chart 2 row 2 as established, end k2.

Rep these 2 rows until piece measures 20"/51cm from beg.

Armhole shaping

Bind off 3 (5, 8, 9) sts at beg of next 2 rows.

Beg chart 1

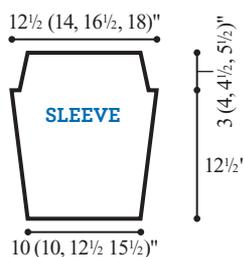
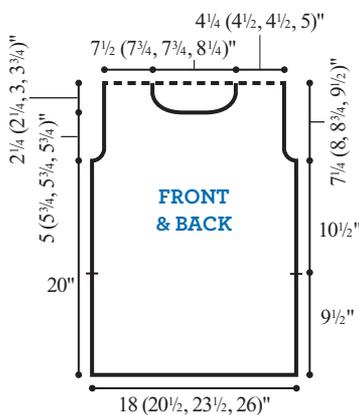
Note Use the k1 st from the previous chart 2 pat to determine the centering and continuity of the 7 to 1 dec for the chart 1 pat while working the armhole dec'ing. When there are an insufficient number of sts, work the 4 to 1 dec as established in the stitch glossary.

Dec row (RS) K1, ssk, work pat to last 3 sts, k2tog, k1.

Cont to work the chart 1 pat, rep dec row every other row 2 (3, 6, 8) times more—71 (77, 77, 83) sts. Work even in chart 1 pat until there are 36 (40, 44, 48) rows in chart 1. Armhole measures approx 7¼ (8, 8¾, 9½)"/18.5 (20.5, 22, 24)cm. Leave the sts on hold.

FRONT

Work as for back, including armhole shaping, until there are 24 (28, 28, 28) rows in chart 1. Pm to mark the center 13 sts on the last worked WS row.



Neck shaping

Next row (RS) Work to center marked sts, join a 2nd ball of yarn and bind off center 13 sts, work to end. Working both sides at once, bind off 2 sts from each neck edge once, 3 sts 2 (1, 1, 0) times, 2 sts 1 (3, 3, 5) times—19 (21, 21, 23) sts rem each side. Work even until armhole measures same as back. Then, using the 3-needle bind-off method, join the front and back shoulders tog and bind off center 33 (35, 35, 37) sts for back neck.

SLEEVES

Cast on 47 (47, 59, 71) sts. Knit 3 rows.

Beg chart 1

Row 1 (RS) K2 (selvage sts), pm, work the 12-st rep 3 (3, 4, 5) times, work the last 7 sts of chart, pm, k2 (selvage sts).

Row 2 (WS) K1, p1, work in lace pat to the last 2 sts, p1, k1.

Cont to work the chart 1 pat with 2 selvage sts each side for 8 rows.

Inc row (RS) K1, M1, work pat to last st, M1, k1. Working the inc'd sts into pat, rep inc row every 8th row 5 times more, then every 4th row 0 (3, 3, 0) times—59 (65, 77, 83) sts. Work even until piece measures 12½"/31.5cm from beg, ending with a chart row 4 or 8.

Cap shaping

Bind off 3 (5, 8, 9) sts at beg of next 2 rows.

Dec row (RS) K1, ssk, work pat to last 3 sts, k2tog, k1.

Next row (WS) P2, work pat to last 2 sts, p2.

Rep the last 2 rows 5 (6, 9, 11) times more—41 sts. Work 3 (5, 3, 3) rows even, ending with a chart row 4 or 8. Bind off.

FINISHING

Block pieces to measurements. Set in sleeves. Sew side seams to the markers leaving the 7"/18cm side slits free. Sew sleeve seams.

Neckband

With RS facing and circular needle, pick up and k 33 (35, 35, 37) sts from back neck, 40 (42, 42, 44) sts from front neck—73 (77, 77, 81) sts. Join to work in rnds and pm to mark beg of rnd. Purl 1 rnd, knit 1 rnd, purl 1 rnd.

Bind off knitwise. ●

16 Cross Stitch Vest

Standard-fitting vest worked in textured purl and cross stitch pattern. Sized for X-Small, Small, Medium, Large, X-Large and XX-Large and shown in size Small on page 57.



KNITTED MEASUREMENTS

- Bust 33 (36, 39, 42, 45, 48)"/84 (91.5, 99, 106.5, 114, 122)cm
- Length 23½ (24, 24½, 25, 25½, 26)"/59.5 (61, 62, 63.5, 64.5, 66)cm

MATERIALS

SCHOPPEL YARN/SKACEL COLLECTION

www.skacelknitting.com

- 5 (5, 6, 6, 7, 7) 3½oz/100g hanks (each approx 219yd/200m) of Schoppel/Skacel Collection *In-Silk* (wool/silk) in #7810 blush
- One each sizes 8 and 9 (5 and 5.5mm) circular needles each 24"/60cm long, OR SIZE TO OBTAIN GAUGE
- Size 8 (5mm) circular needle 16"/40cm long
- Stitch markers
- Stitch holders

GAUGE

16 sts and 22 rows = 4"/10cm over body pattern stitch using size 9 (5.5mm) needles.

TAKE TIME TO CHECK GAUGE.

3-NEEDLE BIND-OFF

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

STITCH GLOSSARY

cross 6 Slip 6 sts, dropping extra loops to create elongated sts, insert LH needle into first 3 slipped sts and pass them over last 3 slipped sts. Sl 6 sts back to LH needle and k6 in new order.

BODY STITCH PATTERN

(multiple of 6 sts)

Knit 3 rnds. [Purl 1 rnd, knit 1 rnd] twice, knit 2 rnds, purl 1 rnd. Knit 1 rnd, wrapping yarn 3 times for every st.

Next rnd *Cross 6; rep from * around.

Purl 1 rnd.

Rep these 13 rnds for body stitch pattern.

BODICE PATTERN

Knit 1 row, purl 1 row, knit 2 rows, [knit 1 row, purl 1 row] 3 times, purl 2 rows, knit 1 row, purl 1 row, purl 4 rows.

Rep these 18 rows for bodice pattern.

NOTES

- 1 Body is worked in the rnd to underarm, then front and back are worked back and forth in rows separately to the shoulder.
- 2 Visit our YouTube channel for a video tutorial of the cross stitch pattern.

BACK

With longer size 8 (5mm) needle, cast on 132 (144, 156, 168, 180, 192) sts. Join, taking care not to twist sts and place marker (pm) for beg of rnd.

Rnd 1 *K1, p1; rep from * around.

Rep rnd 1 for k1, p1 rib for 3"/7.5cm. Change to larger needle.

Purl 1 rnd, knit 1 rnd, purl 1 rnd.

Beg body stitch pattern

Work rnds 1–13 of body stitch pattern 5 times.

Knit 3 rnds, purl 1 rnd, knit 1 rnd, purl 1 rnd.

Piece measures approx 16½"/42cm from beg.

Divide for front and back

Note Bodice pattern begins on next row.

Next row (RS) Bind off 5 (5, 6, 7, 7, 7) sts, k until there are 61 (67, 72, 77, 83, 89) sts from bind-off, turn to work back and forth, leaving rem 66 (72, 78, 84, 90, 96) sts on hold for front.

Next row (WS) Bind off 5 (5, 6, 7, 7, 7) sts, purl to end.

Dec row (RS) K1, k2tog, k to last 3 sts, ssk, k1—2 sts dec'd.

Cont to work bodice pattern, dec 1 st each side in pat every row twice, then every other row 2 (4, 4, 4, 5, 6) times—46 (48, 52, 56, 60, 64) sts. Work even in bodice pattern until armhole measures 7 (7½, 8, 8½, 9, 9½)"/18 (19, 20.5, 21.5, 23, 24)cm, end with a WS row.

Next row (RS) K10 (10, 12, 13, 14, 16) sts and place on st holder, bind off center 26 (28, 28, 30, 32, 32) sts, k to end and place rem 10 (10, 12, 13, 14, 16) sts on st holder.

Join yarn to 66 (72, 78, 84, 90, 96) sts on hold for front ready to work a RS row. Working bodice pattern, work first 6 rows of armhole shaping as for back, placing a marker at center of row on last row.

Neck shaping

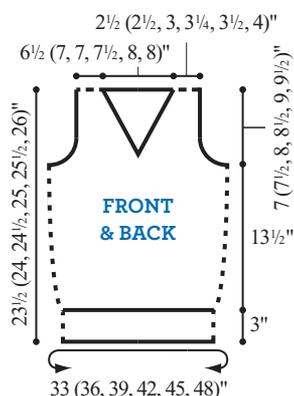
Note Cont to work bodice pattern and armhole shaping as for back, neck shaping is worked simultaneously.

Neck dec row (RS) Work to 3 sts before center marker, work 2 tog, work last st; join 2nd ball of yarn, work 1 st, work 2 tog, work to end—1 st dec'd each neck edge.

Working both fronts at the same time and continuing to work armhole shaping as for back, dec 1 st at each neck edge every other row 12 (13, 13, 14, 15, 15) times more—10 (10, 12, 13, 14, 16) sts rem each side when all shaping is complete.

Work even in bodice pat until armhole measures same as back to shoulder.

Leave sts each side on hold on needle.



FINISHING

Join shoulders using 3-needle bind-off.

Neckband

With RS facing and shorter size 8 (5mm) circular needle, beg at center front neck, pick up and k 41 (43, 45, 49, 51, 55) sts along right front neck edge, 28 (30, 30, 32, 34, 34) sts along back neck edge, 41 (43, 45, 49, 51, 55) sts along left front neck edge to center front—110 (116, 120, 130, 136, 144) sts.

Row 1 (WS) *K1, p1; rep from * to end.

Cont in k1, p1 rib as established for 1"/2.5cm, end with a RS row. Bind off in pat.

Overlap right front neckband over left front neckband using photo as guide and neatly sew edge of right front neckband in place. Tack overlap in place along bound-off edge.

Armhole trim

With RS facing and shorter size 8 (5mm) circular needle, beg at underarm, pick up and k 92 (100, 106, 112, 118, 124) sts evenly around armhole edge. Join and pm for beg of rnd. Work in k1, p1 rib for 13 rnds. Bind off in pat.

Block lightly to measurements. ●

17 Lace Tunic

Standard-fitting lace tunic worked in the round to the underarm in lace patterns. Sized for Small, Medium, Large, and X-Large and shown in size Small on page 58.



KNITTED MEASUREMENTS

- Bust 33¾ (37¾, 41¾, 45¾)"/85.6 (96, 106, 111)cm
- Length 23½ (24¼, 25, 25½)"/59.5 (61.5, 63.5, 64.5)cm
- Upper arm 13½ (16, 17½, 17½)"/34.5 (40.5, 44.5, 44.5)cm

MATERIALS

PLYMOUTH YARN COMPANY

www.plymouthyarn.com

- 11 (12, 14, 15) 1¾oz/50g hanks (each approx 103yd/94m) of Plymouth Yarn Company *Vivara* (rayon/linen) in #0002 lavender pink
- One each sizes 5 and 6 (3.75 and 4mm) circular needles each 16"/40cm and 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- Size B/1 (2.25mm) crochet hook
- Stitch markers
- Stitch holders

GAUGES

- 18 sts and 26 rows = 4"/10cm over St st using size 5 (3.75mm) needles.
- 20 sts and 31 rows = 4"/10cm over chart 3 using size 5 (3.75mm) needles.

TAKE TIME TO CHECK GAUGES.

STITCH GLOSSARY

S2KP Sl 2 sts knitwise onto RH needle one at a time, k next st, then pass both slipped sts over

the k st—2 sts dec'd.

M5 inc (K1, yo, k1, yo, k1) in next st—5 sts, 4 sts inc'd from 1 st.

dec 5 Sl 2 purlwise, p3tog, pass slipped 2 sts over dec'd st and off RH needle—1 st, 4 sts dec'd from 1 st.

NOTES

1 Body is worked in the round to the underarm, then front and back are separated and worked back and forth in rows to neck.

2 In row 5 of chart 1 and row 3 of chart 3, the pattern shifts by 1 st. Work this rnd as foll: remove beg of rnd marker, slip first st of rnd (this st is worked as the last st of the last double dec in this rnd), beg with first st of chart, work chart row 5 or 3 to end, replace the beg of rnd marker—this marker is back to its original position. Note that the first st of rnd should be a knit st directly above double dec from 2 rows below.

3 Larger needle is used for cast on and first St st rows, remainder is worked with smaller needle.

BODY

With longer size 6 (4mm) needle, cast on 170 (190, 210, 230) sts. Join, taking care not to twist sts, and place marker (pm) for beg of rnd. Work in St st (k every rnd) for 8 rnds. Change to longer size 5 (3.75mm) needle.

[Knit 1 rnd, purl 1 rnd] twice. Knit 1 rnd dec'ing 2 sts evenly—168 (188, 208, 228) sts.

Beg chart 1

Note See note 2 regarding rnd 5 of chart 1.

Rnd 1 Work 4-st rep 42 (47, 52, 57) times around.

Cont to work chart 1 in this way through rnd 6. [Knit 1 rnd, purl 1 rnd] twice. Knit 1 rnd inc'ing 2 sts evenly—170 (190, 210, 230) sts.

Beg chart 2

Rnd 1 Work 10-st rep 17 (19, 21, 23) times around.

Cont to work chart 2 in this way through rnd 24. [Knit 1 rnd, purl 1 rnd] twice. Knit 1 rnd dec'ing 2 sts evenly—168 (188, 208, 228) sts.

Beg chart 3

Note See note 2 regarding rnd 3 of chart 3.

Rnd 1 Work 4-st rep 42 (47, 52, 57) times around.

Cont to work chart 3 in this way through rnd 4, then rep rnds 1–4 until piece measures 16½"/42cm from beg, end with a rnd 2 of chart.

Armhole shaping

Note Do not move marker or slip first st of rnd when beginning row 1 of decrease sequence.

Place a marker at side seam, after 84 (94, 104, 114) sts to divide front and back. Work back and forth over first 84 (94, 104, 114) sts for front as foll, leaving rem sts on hold for back:

Dec row 1 (RS) K1, [ssk] twice, *yo, k1, yo, S2KP; rep from * to last 3 sts, yo, k2tog, k1—2 sts dec'd.

Rows 2, 4, and 6 Purl.

Dec row 3 K1, ssk, *yo, S2KP, yo, k1; rep from * to last 3 sts, k2tog, k1—2 sts dec'd.

Dec row 5 K1, ssk, k1, yo, S2KP, *yo, k1, yo, S2KP; rep from * to last 5 sts, yo, k1, yo, k3tog, k1—2 sts dec'd.

Dec row 7 K1, sssk, yo, k1, *yo, S2KP, yo, k1; rep from * to last 5 sts, yo, [k2tog] twice, k1—2 sts dec'd.

Row 8 Rep row 2.

Rep rows 1–8 for decrease sequence 5 (6, 7, 7) times more, then rep rows 1–4 (1–4, 1–2, 1–6) once more—32 (34, 38, 44) sts. Work 2 (0, 0, 0) rows even. Bind off knitwise.

Rejoin yarn to 84 (94, 104, 114) sts on hold for back and work armhole shaping as for front. Bind off knitwise.

SLEEVES

With shorter size 6 (4mm) needle, cast on 70 (80, 90, 90) sts. Join, taking care not to twist sts, and place marker (pm) for beg of rnd. Work in St st (k every rnd) for 8 rnds. Change to shorter size 5 (3.75mm) needle.

[Knit 1 rnd, purl 1 rnd] twice. Knit 1 rnd dec'ing 2 (0, 2, 2) sts evenly—68 (80, 88, 88) sts.

Beg chart 1

Note See note 2 regarding rnd 5 of chart 1.

Rnd 1 Work 4-st rep 17 (20, 22, 22) times around. Cont to work chart 1 in this way through rnd 6. [Knit 1 rnd, purl 1 rnd] twice. Knit 1 rnd inc'ing 2 (0, 2, 2) sts evenly—70 (80, 90, 90) sts.

Beg chart 2

Rnd 1 Work 10-st rep 7 (8, 9, 9) times around. Cont to work chart 2 in this way through rnd 24. [Knit 1 rnd, purl 1 rnd] twice. Knit 1 rnd dec'ing 2 (0, 2, 2) sts evenly—68 (80, 88, 88) sts.

Beg chart 3

Note See note 2 regarding rnd 3 of chart 3.

Rnd 1 Work 4-st rep 17 (20, 22, 22) times around.

Cont to work chart 3 in this way through rnd 4, then rep rnds 1–4 until piece measures 9"/23cm from beg, end with a rnd 2 of chart.

Cap shaping

Note Do not move marker or slip first st of rnd when beginning row 1 of decrease sequence.

Working back and forth, work 8-row decrease sequence as for body 6 (7, 8, 8) times, then work rows 0 (1–2, 0, 1–4) once more—20 (22, 24, 20) sts. Work 6 (2, 2, 2) rows even. Bind off knitwise.

FINISHING

With WS facing and crochet hook, slip stitch raglan seams.

Neckband

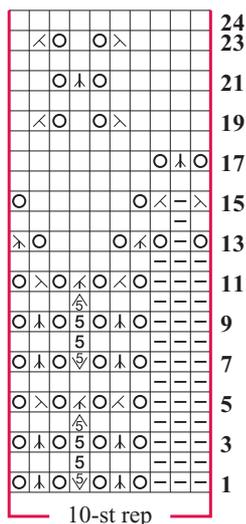
With RS facing and shorter size 5 (3.75mm) needle, beg at back raglan seam, pick up and k 104 (112, 124, 128) sts evenly around neck edge. Purl 1 rnd, knit 1 rnd, purl 1 rnd. Work 8 rnds in St st. Bind off knitwise.

Block garment using blocking starch. ●

18 Eyelet Pullover

Standard-fitting pullover with bands of lace patterns. Sized for Small, Medium, Large, X-Large and XX-Large and shown in size Medium on page 59.

CHART 2



Stitch Key

- k
- ▭ p
- yo
- ◊ k2tog
- ⊗ ssk
- ⊠ k3tog
- ⊡ sssk
- ⊢ S2KP
- ⊣ M5
- ⊤ p5
- ⊥ dec 5
- * see pattern

CHART 1

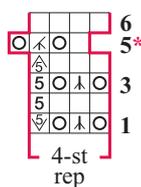
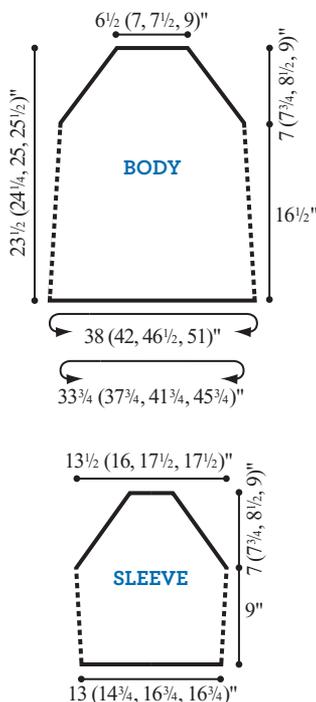
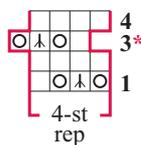


CHART 3





KNITTED MEASUREMENTS

- Bust 34 (38, 42, 46, 50)"/86.5 (96.5, 106.5, 117, 127)cm
- Length 26½ (27, 27½, 28, 28½)"/67.5 (68.5, 70, 71, 72.5)cm
- Upper arm 13 (14, 15, 15½, 16)"/33 (35.5, 38, 39.5, 40.5)cm

MATERIALS

LANA GROSSA/TRENDSETTER YARNS

www.trendsetteryarns.com

- 10 (11, 13, 14, 15) 1¼oz/50g balls (each approx 120yd/110m) of Lana Grossa *Classico* (cotton) in #3 dusty rose
- One pair each sizes 3 and 5 (3.25 and 3.75mm) needles, OR SIZE TO OBTAIN GAUGE
- Size 5 (3.75mm) circular needle 24"/60cm long
- Size E/4 (3.5mm) crochet hook
- Stitch markers

GAUGE

24 sts and 30 rows = 4"/10cm over St st using larger needles.

TAKE TIME TO CHECK GAUGE.

SHORT ROW WRAP & TURN (w&t)

on RS row (on WS row)

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

BACK

With smaller needles, cast on 101 (113, 125, 137, 149) sts. Beg with a RS row, work 4 rows in St st (k on RS, p on WS).

Picot row (RS) *K1, yo, k2tog; rep from * to last 2 sts, k2. Purl 1 row.

Change to larger needles. Work 14 rows in St st.

Beg chart 1

****Row 1 (RS)** Work to rep line, work 12-st rep 8 (9, 10, 11, 12) times, work sts after rep to end of chart.

Cont to work chart in this way through row 42.

Work 8 rows in St st, then work rows 13–16 of chart (4-row inset), then 8 rows in St st.

Repeat from ** once, then work rows 1–12 of chart once more.

Armhole shaping

Mark center 79 (83, 87, 93, 97) sts.

Note In the following 16 rows, the chart pat is continued over the center sts, omitting the sts outside the repeat. Also note that pattern is worked as a 4-st repeat rather than a 12-st repeat, as written out in the following 2 rows.

Row 13 (RS) Bind off 7 (9, 10, 11, 11) sts, k to marker, sl marker, k3 (3, 3, 0, 0), *k2, yo, ssk; rep from * to 4 (4, 4, 1, 1) sts before marker, k4 (4, 4, 1, 1), sl marker, k to end.

Row 14 (WS) Bind off 7 (9, 10, 11, 11) sts, p to marker, sl marker, p4 (4, 4, 1, 1), *p2, yo, p2tog; rep from * to 3 (3, 3, 0, 0) sts before marker, p3 (3, 3, 0, 0), sl marker, p to end.

Row 15 (dec RS) K1, ssk, k to marker, k3 (3, 3, 0, 0), *k2, yo, ssk; rep from * to 4 (4, 4, 1, 1) sts before marker, k4 (4, 4, 1, 1), sl marker, k to last 3 sts, k2tog, k1—2 sts dec'd.

Cont to work chart over center sts as established, rep dec row every other row 3 (5, 8, 10, 14) times more, **AT SAME TIME**, when row 28 of chart is complete, beg chart 2, continuing armhole shaping if necessary and omitting instructions before and after markers if armhole shaping is complete, as foll:

Row 1 (RS) Work to marker, sl marker, k1 (3, 5, 2, 4), work chart 2 to rep line, work 12-st rep

5 (5, 5, 6, 6) times, work sts after rep to end of chart, k1 (3, 5, 2, 4), sl marker, work to end.

Cont to work chart 2 in this way through row 14, then work in St st until armhole measures 5¾ (6¼, 6¾, 7¼, 7¾)"/14.5 (16, 17, 18.5, 19.5)cm, end with a WS row—79 (83, 87, 93, 97) sts when all shaping is complete.

Neck shaping

Next row (RS) K23 (23, 25, 28, 30), bind off center 33 (37, 37, 37, 37) sts, k to end.

Cont on left back shoulder only as foll:

Row 1 (WS) P to last 3 sts, p2tog, p1.

Row 2 (RS) Bind off 2 sts, k to end.

Rep last 2 rows once more, then dec 1 st at neck edge *every* row 4 times—13 (13, 15, 18, 20) sts.

Work even until armhole measures 7 (7½, 8, 8½, 9)"/18 (19, 20.5, 21.5, 23)cm, end with a WS row.

Shoulder shaping

Short row 1 (RS) K to last 5 (5, 5, 6, 6) sts, w&t, p to end.

Short row 2 (RS) K to last 8 (8, 10, 12, 14) sts, w&t, p to end.

Bind off all sts, picking up wraps.

Right shoulder

Rejoin yarn to right back shoulder ready to work a WS row.

Row 1 (WS) Bind off 2 sts, p to end.

Row 2 (RS) K to last 3 sts, k2tog, k1.

Rep last 2 rows once more, then dec 1 st at neck edge *every* row 4 times—13 (13, 15, 18, 20) sts.

Work even until armhole measures 7 (7½, 8, 8½, 9)"/18 (19, 20.5, 21.5, 23)cm, end with a RS row.

Shoulder shaping

Short row 1 (WS) P to last 5 (5, 5, 6, 6) sts, w&t, k to end.

Short row 2 (WS) P to last 8 (8, 10, 12, 14) sts, w&t, k to end.

Purl 1 row, picking up wraps.

Bind off.

FRONT

Work as for back until armhole measures 4¼ (4¾, 5¼, 5¾, 6¼)"/11 (12, 13.5, 14.5, 16)cm, end with a WS row—79 (83, 87, 93, 97) sts.

Neck shaping

Next row (RS) K27 (27, 29, 32, 34), bind off center 25 (29, 29, 29, 29) sts, k to end.

CHART 1

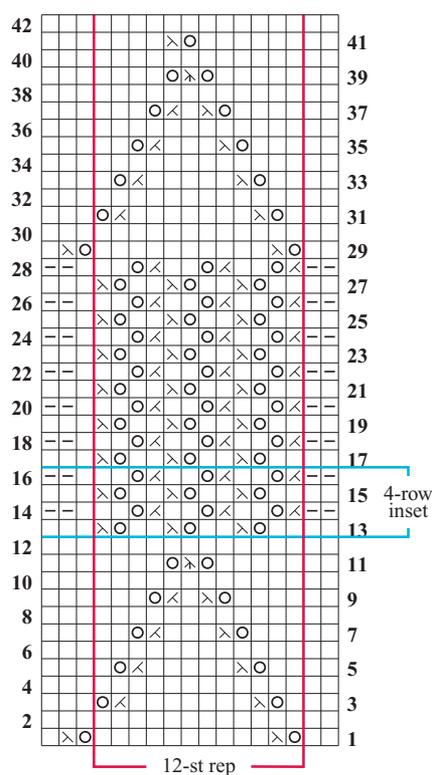
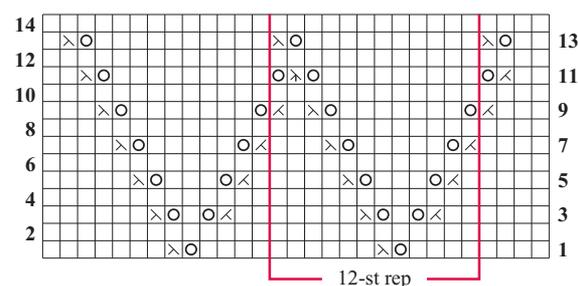


CHART 2



Stitch Key

- k on RS, p on WS
- ◻ p on RS, k on WS
- ⊗ k2tog on RS, p2tog on WS
- ⊗ ssk
- ⊙ yo
- ⊗ SK2P

Cont on right front shoulder only as foll:

Row 1 (WS) P to last 3 sts, p2tog, p1.

Row 2 (RS) Bind off 2 sts, k to end.

Rep last 2 rows once more, then dec 1 st at neck edge every row 4 times, then every other row 4 times—13 (13, 15, 18, 20) sts. Work even until armhole measures 7 (7½, 8, 8½, 9)"/18 (19, 20.5, 21.5, 23)cm, end with a WS row. Shape shoulder as for left back shoulder.

Rejoin yarn to left front shoulder ready to work a WS row.

Row 1 (WS) Bind off 2 sts, p to end.

Row 2 (RS) K to last 3 sts, k2tog, k1.

Rep last 2 rows once more, then dec 1 st at neck edge every row 4 times, then every other row 4 times—13 (13, 15, 18, 20) sts. Work even until armhole measures 7 (7½, 8, 8½, 9)"/18 (19, 20.5, 21.5, 23)cm, end with a RS row. Shape shoulder as for right back shoulder.

SLEEVES

With smaller needles, cast on 65 sts. Beg with a RS row, work 4 rows in St st.

Picot row (RS) *K1, yo, k2tog; rep from * to last 2 sts, k2. Purl 1 row.

Change to larger needles. Work 8 rows in St st.

Next row (RS) K1, M1, k to last st, M1, k1—67 sts. Purl 1 row.

Beg chart 2

Row 1 (RS) K1, work to rep line, work 12-st rep 4 times, work sts after rep to end of chart, k1. Cont to work chart as established through row 14, then cont in St st to end of piece, **AT SAME TIME**, inc 1 st each side every 12th (8th, 6th,

6th, 4th) row 5 (9, 12, 13, 15) times—77 (85, 91, 93, 97) when all shaping is complete. Work even until piece measures 12½ (12½, 13, 13, 13½)"/31.5 (31.5, 33, 33, 34.5)cm from picot row, end with a WS row.

Cap shaping

Bind off 7 (9, 10, 11, 11) sts at beg of next 2 rows. Dec 1 st each side on next row, then every other row 5 (5, 5, 5, 6) times, then every 4th row 2 (2, 2, 4, 4) times, then every other row 5 (6, 8, 6, 7) times, then every row twice. Bind off 3 sts at beg of next 4 rows. Bind off rem 21 (23, 23, 23, 23) sts.

FINISHING

Block pieces to measurements. Sew shoulder seams. Set in sleeves. Sew sleeve and side seams. Fold body and sleeve hems to WS along picot rows and sew in place.

Neckband

With RS facing and crochet hook, work a rnd of slip stitch evenly around neck edge. With RS facing and circular needle, beg at left shoulder seam, pick up and k evenly around neck edge, working into front loop of crochet sts. Join and place marker for beg of rnd. [Purl 1 rnd, knit 1 rnd] twice. Bind off purlwise. ●

19 Lace Tank

Close-fitting tank worked in the round in all-over lace pattern. Sized for Small, Medium, Large, X-Large and XX-Large and shown in size Small on page 61.



KNITTED MEASUREMENTS

- Bust 33 (37, 40½, 44½, 48)"/84 (94, 103, 113, 122)cm
- Length 19 (20½, 22, 23½, 23½)"/48 (52, 56, 59.5, 59.5)cm

MATERIALS

JADE SAPPHIRE EXOTIC FIBRES

www.jadesapphire.com

- 2 (2, 3, 3, 3) 1¾oz/50g hanks (each approx 309yd/282m) of Jade Sapphire *Sylph* (cashmere/linen) in sea glass
- One each sizes 4 and 5 (3.5 and 3.75mm) circular needles each 32"/80cm long, OR SIZE TO OBTAIN GAUGE
- One size 4 (3.5mm) circular needle 16"/40cm long
- Stitch markers
- Stitch holders

GAUGES

- 26 sts and 33 rows = 4"/10cm over St st using size 5 (3.75mm) needle.
- 26 sts and 32 rows = 4"/10cm over chart pat using size 4 (6mm) needle.
- 24 sts and 30 rows = 4"/10cm over chart pat using size 5 (3.75mm) needle.

TAKE TIME TO CHECK GAUGES.

3-NEEDLE BIND-OFF

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

STITCH GLOSSARY

Lifted Inc R Lift right leg of st below next st on LH needle onto LH needle, knit into front of lifted st—1 st inc'd.

Lifted Inc L Lift left leg of st below st just worked on RH needle onto LH needle, knit into front of lifted st—1 st inc'd.

M3 Knit 1, do not drop the st from LH needle, k1 into st in row below, k into original st once more—2 sts inc'd.

NOTES

- 1 A-line shaping is created with needle sizes. A larger needle is used for lower body, a smaller needle is used for upper body.
- 2 When working chart 2, only 12 sts within chart repeat are worked throughout the body. When front and back are separated to work back and forth, the entirety of chart 2 is worked, including sts outside the repeat.
- 3 When shaping into pattern, only work a decrease if there are sufficient sts to work a paired yarn over and vice versa, otherwise work sts in St st.

BODY

With size 5 (3.75mm) needle, cast on 216 (240, 264, 288, 312) sts. Join, taking care not to twist sts, and place marker (pm) for beg of rnd. Purl 1 rnd, knit 1 rnd, purl 1 rnd.

Beg chart 1

Rnd 1 Work 12-st rep 18 (20, 22, 24, 26) times around.

Cont to work chart 1 in this way through rnd 16.

Beg chart 2

Note Work only 12-st repeat for body.

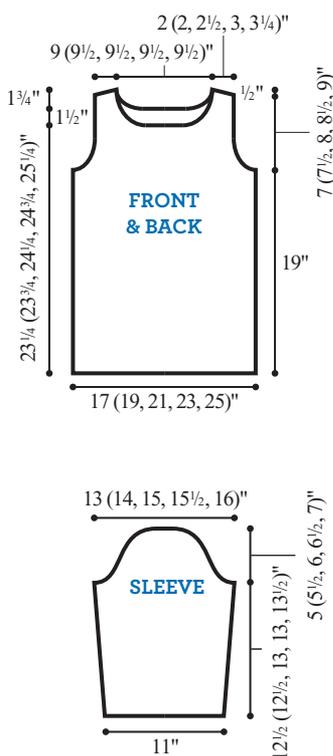
Rnd 1 Work 12-st rep 18 (20, 22, 24, 26) times around.

Cont to work chart in this way through rnd 24, then rep rnds 1–24 until piece measures 10 (11, 11½, 12½, 12½)"/25.5 (28, 29, 31.5, 31.5)cm from beg.

Change to longer size 4 (6mm) needle and cont in pat as established until piece measures 12 (13, 13½, 14½, 14½)"/30.5 (33, 34.5, 37, 37)cm from beg, end with an even numbered rnd and end last rnd 6 (6, 6, 8, 8) sts before marker.

Armhole shaping

Note Front and back are worked separately back and forth. Note that when armhole shaping is complete, work chart 2 beginning with st 1, work to rep line, work 12-st rep 6 (7, 8, 8, 9)



times, then work sts after rep to end of chart.

Next rnd Bind off 6 (6, 6, 8, 8) sts, remove beg of rnd marker, bind off 5 (5, 5, 7, 7) sts, work in pat until 97 (109, 121, 129, 141) sts have been worked for front, bind off 11 (11, 11, 15, 15) sts, work in pat to end. Turn to work back and forth across 97 (109, 121, 129, 141) back sts, leaving front sts on hold. Work 1 WS row.

Dec 1 st each side of next row, then every other row 3 (3, 3, 7, 7) times more—89 (101, 113, 113, 125) sts.

Work even in pat until armhole measures $6\frac{1}{4}$ ($6\frac{3}{4}$, $7\frac{3}{4}$, $8\frac{1}{4}$, $8\frac{1}{4}$)"/16 (17, 19.5, 21, 21)cm, end with a WS row.

Neck shaping

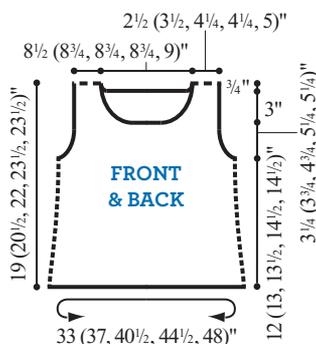
Row 1 (RS) Work 23 (28, 34, 34, 39) sts in pat, join 2nd ball of yarn and bind off center 43 (45, 45, 47) sts, work to end.

Row 2 (WS) Work to last 2 sts of first side, p2tog tbl; bind off 4 sts at beg of second side, work to end.

Row 3 Work to last 2 sts of first side, k2tog; bind off 4 sts at beg of second side.

Row 4 Work to last 2 sts of first side, p2tog tbl; work to end of second side.

Row 5 Work to last 2 sts of first side, k2tog; work to end of second side—17 (22, 28, 28, 33) sts rem each side. Work 1 WS row. Place sts each side on st holders.



Front

Note Work chart 2 back and forth as for back. Return to 97 (109, 121, 129, 141) sts on hold for front and work 1 WS row.

Dec 1 st each side of next row, then every other row 3 (3, 3, 7, 7) times more—89 (101, 113, 113, 125) sts.

Work even in pat, working a garter st edge st each side, until armhole measures $3\frac{1}{4}$ ($3\frac{3}{4}$, $4\frac{3}{4}$, $5\frac{1}{4}$, $5\frac{1}{4}$)"/8 (9.5, 12, 13.5, 13.5)cm, end with a WS row.

Neck shaping

Row 1 (RS) Work 36 (41, 47, 47, 52) sts in pat, join 2nd ball of yarn and bind off center 17 (19, 19, 19, 21) sts, work to end.

Working both sides at once, bind off 7 sts from each neck edge once, 4 sts once, 3 sts once, 2 sts once, then dec 1 st each side every other row 3 times—17 (22, 28, 28, 33) sts rem each side.

Working a garter st edge st at each neck edge, work even until armhole measures same as back to shoulder. Place sts each side on st holders.

FINISHING

Join shoulder seams using 3-needle bind-off. Block lightly to measurements.

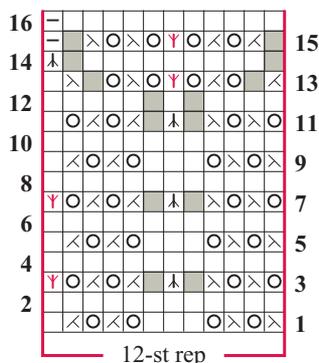
Neckband

With RS facing and shorter size 4 (3.5mm) needle, beg at shoulder seam, pick up and k sts evenly around neck edge. Join and pm for beg of rnd. [Purl 1 rnd, knit 1 rnd] twice. Bind off purlwise.

Armhole trim

With RS facing and shorter size 4 (3.5mm) needle, beg at underarm, pick up and k sts evenly around armhole edge. Join and pm for beg of rnd. [Purl 1 rnd, knit 1 rnd] twice. Bind off purlwise. ●

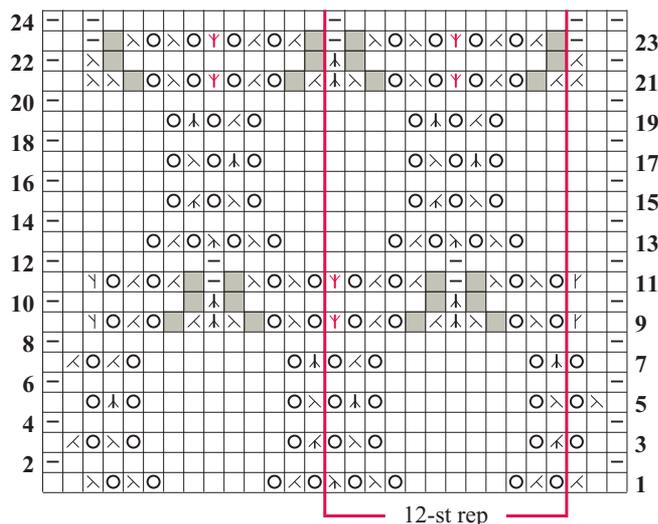
CHART 1



Stitch Key

- k on RS, p on WS
- ▬ p on RS, k on WS
- yo
- no stitch
- ⊗ k3tog
- ⊗ SK2P
- ⊗ k2tog on RS, p2tog on WS
- ⊗ ssk on RS, p2tog tbl on WS
- ⊗ S2KP on RS, SP2P on WS
- ▤ bind off 1 st
- ▮ lifted inc R
- ▮ lifted inc L
- ▮ M3

CHART 2



20 Lacy Poncho

Oversized V-neck cover-up worked in allover lace pattern. Sized for Small, Medium, Large, X-Large and XX-Large and shown in size Small on page 62.



KNITTED MEASUREMENTS

- Front/back width 34 ($37\frac{1}{2}$, 41, $44\frac{3}{4}$, $48\frac{1}{2}$)"/86.5 (95, 104, 113.5, 123)cm
- Length 26 (27, $27\frac{1}{2}$, 28, $28\frac{1}{2}$)"/66 (68.5, 70, 71, 72.5)cm

MATERIALS

STACY CHARLES FINE YARNS

www.tahkistacycharles.com

- 8 (9, 10, 10, 11) $1\frac{3}{4}$ oz/50g hanks (each approx 180yd/165m) of Stacy Charles Fine Yarns *Alicia* (linen) in #4 still waters
- Size 4 (3.5mm) circular needle 40"/100cm long, OR SIZE TO OBTAIN GAUGE
- Stitch markers
- Stitch holders

armhole each side of last row worked.
Work 8 rows more in pats as established.

Armhole shaping

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

Rep increase row every 8th (8th, 10th, 10th, 12th) row 3 times more—99 (109, 119, 131, 141) sts.

Work even until armhole measures 6½ (7, 8, 8½, 9)"/16.5 (18, 20.5, 21.5, 23)cm from armhole markers, end with a WS row.

Shoulder shaping

Bind off 6 (8, 9, 10, 12) sts at beg of next 4 rows—75 (77, 83, 91, 93) sts.

Neck shaping

Next row (RS) Bind off 7 (8, 9, 11, 12) sts, work until there are 8 (8, 10, 12, 12) sts on RH needle, join 2nd ball of yarn and bind off center 45 sts, k to end.

Next row (WS) Bind off 7 (8, 9, 11, 12) sts, p to last 2 sts of first side, p2tog tbl; on second side, p2tog, p to end.

Bind off 7 (7, 9, 11, 11) sts at each shoulder edge once more.

FRONT

Work as for back until armhole measures 4¾

(5¼, 6¼, 6¾, 7¼)"/12 (13.5, 16, 17, 18.5)cm from armhole markers, end with a WS row and mark center 33 sts on last row.

Neck shaping

Note Read before cont to knit. Continue to work increases each side until armhole shaping is complete.

Next row (RS) K to marker, join 2nd ball of yarn and bind off center 33 sts, k to end.

Working both sides at once, bind off 3 sts from each neck edge once, 2 sts once, then dec 1 st at each neck edge on next row, then every 4th row once more, **AT SAME TIME**, when armhole measures 6½ (7, 8, 8½, 9)"/16.5 (18, 20.5, 21.5, 23)cm from markers, end with a WS row and shape shoulders as foll: bind off 6 (8, 9, 10, 12) sts from each shoulder edge twice, 7 (8, 9, 11, 12) sts once, 7 (7, 9, 11, 11) sts once.

FINISHING

Block pieces lightly to measurements. Sew shoulder seams. Sew side seams from lower edge to armhole markers. ●

22 Retro Intimates

Very close-fitting racerback tank top and briefs worked as a fine knit in an allover Aran Isle pattern. Sized for Small, Medium, Large and shown in size Small on pages 64 through 66.



KNITTED MEASUREMENTS

Top

- Bust 28 (30, 32)"/71 (76, 81)cm
- Length 15 (16, 17)"/38 (40.5, 43)cm

Briefs

- Waist 25 (27, 30)"/63.5 (68.5, 76)cm
- Length from center front (or back) 10½ (11, 11¾)"/26.5 (34, 38)cm

MATERIALS

HIKOO/SKACEL COLLECTION

www.skacelknitting.com

- 4 (5, 6) 1¾oz/50g hanks (each approx 220yd/200m) of HiKoo/Skacel Collection CoBaSi (cotton/bamboo/silk/nylon) in #21 bubble gum
- One pair size 2 (2.75mm) needles OR SIZE TO OBTAIN GAUGE
- One set (2) size 2 (2.75mm) dpn for top
- One size 2 (2.75mm) circular needle, 16"/40cm long for briefs
- One crochet hook size E (3.5mm) crochet hook
- 1yd/1m of ½"/13mm elastic band for waist and ¼"/6mm elastic for leg openings on briefs
- Cable needle (cn)
- Stitch markers
- Stitch holder

GAUGE

32 sts and 40 rows = 4"/10cm over pattern stitch foll chart using size 2 (2.75mm) needles.

TAKE TIME TO CHECK GAUGE.

STITCH GLOSSARY

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

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

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

3-St RPC Sl 1 st to cn and hold to *back*, k2, p1 from cn.

3-St LPC Sl 2 sts to cn and hold to *front*, p1, k2 from cn.

4-St RC Sl 2 sts to cn and hold to *back*, k2, k2 from cn.

4-St LC Sl 2 sts to cn and hold to *front*, k2, k2 from cn.

TOP

FRONT

Cast on 96 (104, 112) sts. Work in k1, p1 rib for 2¾"/7cm, inc 2 sts on the last WS row—98 (106, 114) sts.

Beg chart pats

Size Small Only

Row 1 (RS) P1, k4, p2, k1, pm, work 18 sts foll chart 2, pm, 10 sts foll chart 1, pm, 26 sts foll chart 3, pm, 10 sts foll chart 1, pm, 18 sts foll chart 2, pm, k1, p2, k4, p1.

Size Medium Only

Row 1 (RS) P2, pm, work 10 sts foll chart 1, pm, 18 sts foll chart 2, pm, 10 sts foll chart 1, pm, 26 sts foll chart 3, pm, 10 sts foll chart 1, pm, 18 sts foll chart 2, pm, 10 sts foll chart 1, pm, p2.

Size Large Only

Row 1 (RS) K4, p2, pm, work 10 sts foll chart 1, pm, 18 sts foll chart 2, pm, 10 sts foll chart 1, pm, 26 sts foll chart 3, pm, 10 sts foll chart 1, pm, 18 sts foll chart 2, pm, 10 sts foll chart 1, pm, p2, k4.

For All Sizes

Note that the sts at beg and end of row outside of the markers will be increased with sts worked into the chart 1 pat. Cont to work in pats foll charts as set up for 6 (6, 8) rows more. On next row, inc 1 st each side of row (with sts added in the chart 1 pat) and rep inc row every 8th row 6 times more—112 (120, 128) sts. Work even until piece measures 8 (8½, 9)"/20.5 (21.5, 23)cm from beg.

Armhole and neck shaping

Next row (RS) Work 56 (60, 64) sts, sl rem sts to a st holder.

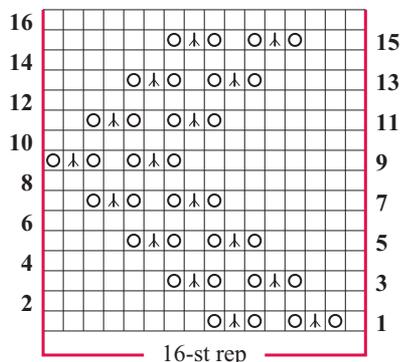
Working on the left side sts only, work as foll:

Dec row (WS) K2tog, work to last 2 sts, k2tog.

Dec row (RS) P2tog, work to last 2 sts, p2tog. Rep the last 2 rows until 4 sts rem, end with a WS row.

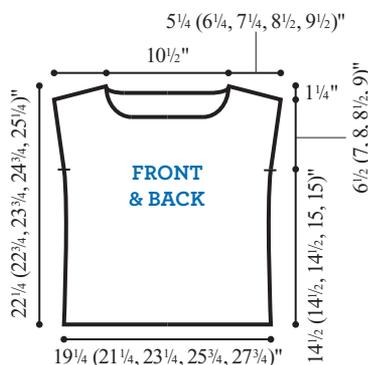
I-cord strap

With dpn, * k4. Slide sts to beg of needle and bring yarn and from back to work the next row from the RS. Rep from * for I-cord until strap



Stitch Key

- k on RS, p on WS
- yo
- S2KP



measures 7 (7½, 8)"/18 (19, 20.5)cm. Leave sts on a st holder or small safety pin. Return to the 56 (60, 54) sts on hold for the right side and work same as for left side.

BACK

Work as for front to the armhole.

Armhole shaping

Bind off 39 (43, 47) sts at beg of next 2 rows—34 sts.

Dec row 1 (RS) P2tog, work to last 2 sts, p2tog.

Dec row 2 (WS) K2tog, work to last 2 sts, k2tog.

Next row (RS) Rep dec row 1.

Next row (WS) Work even.

Rep the last 2 rows 8 times more—12 sts. Work even until armhole measures 6 (6½, 7)"/15 (16.5, 18)cm, then work even for 6 rows more. Bind off.

FINISHING

Finish the I-cord strap from each front extension

CHART 1

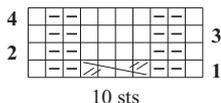


CHART 2

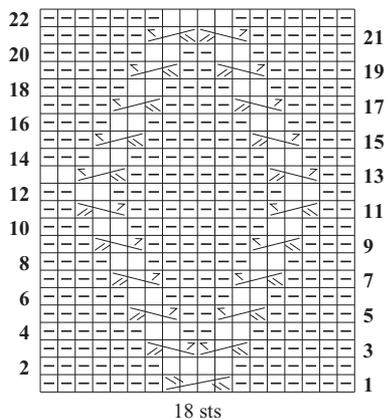
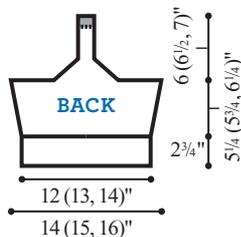
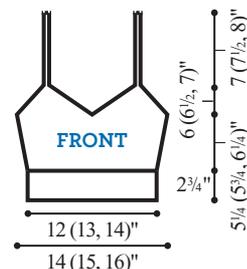
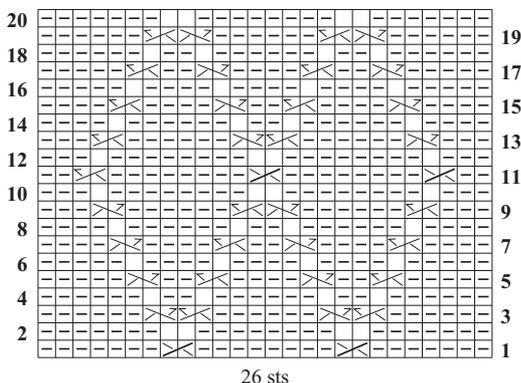


CHART 3



BRIEFS

FRONT

Note Brief is worked in one piece from the front waist to the back waist.

Cast on 96 (104, 116) sts. Work in k1, p1 rib for 1"/2.5cm, end with a RS row. Knit next row on WS for turning ridge. Cont in k1, p1 rib for 1"/2.5cm, inc'ing 4 sts evenly spaced across last WS row—100 (108, 120) sts.

Beg chart pats

Size Small Only

Row 1 (RS) P2, k4, p2, k1, pm, work 18 sts foll chart 2, pm, 10 sts foll chart 1, pm, 26 sts foll chart 3, pm, 10 sts foll chart 1, pm, 18 sts foll chart 2, pm, k1, p2, k4, p2.

Size Medium Only

Row 1 (RS) K1, p2, pm, work 10 sts foll chart

1, pm, 18 sts foll chart 2, pm, 10 sts foll chart 1, pm, 26 sts foll chart 3, pm, 10 sts foll chart 1, pm, 18 sts foll chart 2, pm, 10 sts foll chart 1, pm, p2, k1.

Size Large Only

Row 1 (RS) K1, p2, k4, p2, pm, work 10 sts foll chart 1, pm, 18 sts foll chart 2, pm, 10 sts foll chart 1, pm, 26 sts foll chart 3, pm, 10 sts foll chart 1, pm, 18 sts foll chart 2, pm, 10 sts foll chart 1, pm, p2, k4, p2, k1.

For All Sizes

Cont in pats as established until piece measures 6½ (6¾, 7)"/16.5 (17, 18)cm from beg, end with a WS row.

Note Work decreases and increases into pats as established. If there are not enough sts work a cable, then work these sts in St st.

Decrease for front leg opening

Bind off 16 sts at beg of next 2 rows. Dec 1 st each side *every* row 26 (30, 36) times—16 sts. Work even in pat for 2"/5cm. This is end of front. Work back piece as foll:

Increase for back leg opening

Inc 1 st each side *every* row 36 (40, 46) times, then *every* RS row 6 times—100 (108, 120) sts. Work even in pats until piece measures same length as front piece before ribbed waistband, and dec 4 sts evenly spaced across last WS row—96 (104, 116) sts.

Work in k1, p1 rib for 1"/2.5cm, end with a RS row. Knit next row on WS for turning ridge. Cont in k1, p1 rib for 1"/2.5cm. Bind off sts loosely in rib.

FINISHING

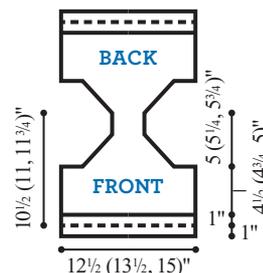
Sew side seams.

Leg bands

With RS facing and circular needle, pick up and k sts evenly along sides of leg opening and work in St st for ½"/1.5cm. Bind off.

Measure the ¼"/1cm elastic to fit one leg opening and sew the first and last ¼"/1cm together to make a ring. Place the ring inside the St st band on the leg and fold the band in half to WS over the elastic ring and sew in place. Work in same way around other leg.

Measure the ½"/1.5cm elastic to fit waistband and sew the first and last ¼"/1cm tog to make a ring. Place the ring inside the ribbed waistband and fold the band in half at turning ridge to WS over the elastic ring and sew in place. ●



Stitch Key

- k on RS, p on WS
- ▣ p on RS, k on WS
- ⊠ 2-st RC
- ⊡ 2-st RPC
- ⊞ 2-st LPC
- ⊟ 3-st RPC
- ⊠ 3-st LPC
- ⊡ 4-st RC
- ⊞ 4-st LC

Romi Hill

(continued from page 50)

mountains where I live. And the light! I live in the high desert, around 5,500 feet, and the light is definitely different than it is at sea level in the San Francisco Bay Area, where I grew up.

So how do you translate all of that into a knitwear design?

RH: My design process varies, but at heart I'm a practical graphic designer. I generally present myself with a problem to solve. I go for a particular look and a level of expertise and concentration needed to complete the pattern. If I don't give myself boundaries, there are just too many possibilities, and I dither forever. Hand knitting is fashion, but it's also a hobby, so it should be enjoyable. I focus on both the process and the goal, and start out by sketching up the rough design. Next, I work out the engineering and figure out stitch patterns. If I needed to sum it all up in a pithy statement, it would be this: I love beautiful things, and I want to create them. The process is secondary to the goal.

Do you have any favorite fibers?

RH: Wool, silk, alpaca—oh, wait!—natural fibers of every kind. Right now I'm loving merino/silk singles; they're amazingly soft, and the silk allows the product to keep a really nice block. I love using indie yarns and natural, undyed wools and linens. There's just so much! And I want to try it all. Each one is suited to a particular type of project, and I strive to design pieces that show off the fibers to their full potential.

What appeals to you about lace?

RH: The geometry of it, hands down. I find the pattering absolutely fascinating. It speaks to my geeky soul. The thought that you can actually create all of those intricate—and not so intricate—patterns using stitches never ceases to amaze and delight. I often fall asleep with patterns dancing through my head. And lace is so versatile. I've been swatching with bulky yarn lately and I'm really loving the way it looks in lace patterns.

Shawls seem to appeal to you too.

RH: Shawls do hold a special fascination for me. There are so many ways to use stitch patterns in lace and texture, and so many ways to shape them.

What do you knit when you're not knitting shawls?

RH: I'm actually working on sweaters and other accessories now. There are so many ways to use stitch patterns in lace and texture, and so many ways to shape them. I have a sketchbook filled with ideas; others are floating around in my head. And then there are the sweaters I've knit over the years, which I still wear. In fact, I live in my lopi all winter. It's like a big woolly hug.

You have one book, *New Lace Knitting*, under your belt and are currently at work on another one. Can you tell us about it?

RH: It was conceived as a study of the versatility of lace, framed in classic wardrobe staples that can be dressed up or down. I played with all sorts of ideas, many based on traditional silhouettes with an added twist. I also wanted the book to capture the feel of today's American West: big skies and wide open spaces. I chose six of my favorite vintage lace pattern stitches and played with styling, yarn weight and amounts of patterning used. By changing the use of the stitch pattern—sometimes using only a part of it—so many possibilities emerged. I have a shelf of favorite knitting books—my desert island books—and my dream is for my book to be a favorite on other knitters' shelves, to be used again and again, season after season.

Heather Zoppetti

(continued from page 52)

Wool, silk, alpaca, qiviut, cotton or cashmere: Do you have a preference?

HZ: Silk! I like anything with silk in it. But to be fair, I have yet to knit with qiviut.

Straights or circls?

HZ: I'm a big fan of circular needles. I like straight needles for little things like scarves. (Signature Needle Arts has these little 7-inch needles that are great for scarves.) With a 14-inch needle, I feel like I'm dangerous and that I'll knock things over.

So now you've been published in this magazine twice. How does that feel?

HZ: I think all knitters dream of having a piece in *Vogue Knitting*, and I got to live the dream with my fringed cardigan, which appeared in the 2015 Early Fall issue. So now I can say that I've been in the two best knitting publications. Maybe I've finally made it?

Hand-Paint History

(continued from page 28)

have been consistently strong sellers since their introduction, in 1992. Created by hand-tying a blend of hand-dyed yarns, mixing colors, lengths and texture, the Stuff yarns are truly unique. "We seem to have created something special with Stuff," says Bryant.

Tina Whitmore's Freia Fine Handpaints has tapped into knitters' desire for gradient and self-striping yarns, a hot trend in the yarn world today. "Gradients and ombrés are popular, but they are extremely labor-intensive," she cautions. Some indie dyers are trying their hand at making gradient sets, in which a hand-dyer will dye progressive shades of a single color in smaller skeins for a knitter to work with sequentially in a project.

What else in the hand-paints world is popular this season? Caroline Sommerfeld is selling many tone-on-tone colorways, more subtle blends of color that sometimes read as a solid-color yarn. Sommerfeld notes that not only are the tonal yarns popular on their own, but stitchers looking to make larger projects are pairing highly variegated multicolors with one or more tone-on-tone colors.

With so many creative types turning their attention to hand-painting yarn, what might the future hold? Sommerfeld sees an increasing demand for heavier-weight yarns—DK, worsted and even bulky yarns. "It's very exciting to see hand-dyed yarns moving to include these other weights, since it opens up so many more options," she says.

In addition to gradient yarns, Tina Whitmore has her eye on speckled yarns. "It's a style that was quite popular a few years ago for socks, but now we're seeing speckles used for shawls and brioche stitch as well as full-size garments."

Laura Bryant's art background means she is constantly experimenting with new effects in her yarns; one of her latest is called Ikat dyeing, which uses two shades of cream along with two colors, while another, Shades, blends one cream shade with two medium and one dark color. Bryant also hopes knitters continue to be fascinated with planned pooling—that is, manipulating the color lengths of a yarn to create intentional patterns.

No matter what color or dyeing trends are hot, the hand-dye market will be waiting and ready to respond with quick turnaround times. Beth Casey explains, "We can have an idea in the morning and execute it by the end of the day. Yarn is no different from anything else in our 24-hour-news-cycle, gotta-have-it-now society. Hand-dyers just have the ability to make it happen."

Authorized Retailers

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ALABAMA

Birmingham: In The Making
Fairhope: The Yarn Cottage, LLC
Gadsden: The Taming of the Ewe
Tuscaloosa: Serendipity Needleworks

ARIZONA

Kingman: The Spinster
Surprise: Dragonfly Yarns
Tucson: Purls Tucson

ARKANSAS

Bentonville: Mockingbird Moon
Fayetteville: Hand Held: A Knitting Gallery
Russellville: Knit 2 Together

CALIFORNIA

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Bakersfield: ABC's of Creative Pursuits Needle Arts
Cambria: Ball & Skein & More
Carmel: Knitting By The Sea
Danville: A Yarn Less Raveled Elk Grove: Knitique
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Fresno: Janna's Needle Art
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Los Altos: **Uncommon Threads**
Los Angeles: The Knitting Tree L.A.
Los Gatos: Yarn dogs
Morgan Hill: Continental Stitch
Napa: Yarns on First
Oakland: Piedmont Yarn
Pasadena: Skein
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San Mateo: Nine Rubies Knitting
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Thousand Oaks: Eva's Needlework
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COLORADO

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Colorado Springs: Green Valley Weavers & Knitters
Denver:
 • Bags by Cab Yarn Shoppe
 • Lamb Shoppe
Littleton: A Knitted Peace

CONNECTICUT

Deep River: Yarns Down Under
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Kent: Black Sheep Yarns
New Milford: The Village Sheep

Ridgefield: Nancy O
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GEORGIA

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Maroa: Country Lace & Wood Creations
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Northbrook:
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St. Charles: Wool and Company
Shorewood: Elemental Yarns
Winnetka: Stitches

INDIANA

Indianapolis: Mass. Ave. Knit Shop
Newburgh: The Village Knitter
Noblesville: The Black Sheep Yarn and Fiber Arts
Plymouth: The Yarn Loft
Valparaiso: Sheep's Clothing Knit

IOWA

West Des Moines: Yarn Junction Co.

KANSAS

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York: Yarntopia

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Columbia: All About Yarn
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Leonardtown: Crazy For Ewe
Olney: So Original
Silver Spring: The Yarn Spot

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MICHIGAN

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 City Knits—Mount Clemens
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Denville: Nonna's Yarn Cafe
Hillsborough: The Yarn Attic
Hoboken: Do Ewe Knit?
Madison: The Blue Purl
Manalapan: Knit 1 Purl 2
Maplewood: Knit Knack, LLC
Pennington: The Woolly Lamb
Princeton: Pins and Needles
Red Bank: Woolly Monmouth
Summit: Wool & Grace
Upper Montclair: Needle Craftique
Wyckoff: Close Knit LLC

NEW MEXICO

Los Alamos: Warm Hearts Yarn

NEW YORK

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Brooklyn: Argyle Yarn Shop
 • La Casita Yarn Shop Cafe
Cutchogue: Bloomstrings
East Rochester: The Village Yarn Shop
Farmingdale: Infinite Yarns
Granville: Village Yarn Shop
Hampton Bays:
Hamptonknittingyarn.com
Hopewell Junction: Out of the Loop
Huntington: Knitting On The Lamb
Ithaca: Knitting Etc.
Katonah: Katonah Yarn Company
Monroe: In Stitches Emporium
Montauk: Purl by the Sea
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Oceanside: The Knitting Store, LLC
Oyster Bay: The Knitted Purl
Port Washington: The Knitting Place
Red Hook: Fabulousyarn
Rochester: The Village Yarn Shop
Roslyn: Knit
Scarsdale: Sticks & Strings
Schuyler Falls: Orchard Hill Fibers
Tarrytown: Flying Fingers Yarn Shop
Tivoli: Fab Yarn
Woodhaven: Smiley's Yarns

NORTH CAROLINA

Blowing Rock: Unwound
Brevard: Charlotte's Fibers
Chapel Hill: Yarns Etc.
Charlotte: Charlotte Yarn
Hillsborough:
 The Hillsborough Yarn Shop
Nags Head: Yarn and More
Raleigh: Great Yarns
 • Warm 'n Fuzzy
South Pines: BellaFilati Luxury Yarns

OHIO

Boardman: Flaming Ice Cube
Brecksville: Crochet Innovations
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Chardon: Knitting on the Square
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Guthrie: Sealed With A Kiss
Tulsa: Loops

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 • Knit Purl
 • Knitting Bee
 • Twisted
Roseburg: Knotty Lady Yarns
Silverton: Apples to Oranges

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Chadds Ford: A Garden Of Yarn
East Stroudsburg:
 Mountain Knits & Pearls
Erie: Cultured Purl
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Lancaster:
 • Oh Susana
 • The Speckled Sheep
Milford: Jill Dill Inc.
Narberth: Ewe And I
New Hope: Gazebo Plus
Penns Park: Knitting To Know Ewe
Philadelphia: Rosie's Yarn Cellar
Phoenixville: Purls of Wisdom
Shipack: Yarnings

SOUTH CAROLINA

Columbia: Hook 'n Needle
Hilton Head: The Courtyard
Johns Island:
 It's A Stitch Of Charleston, SC
Myrtle Beach: Knit-N-Purl

TENNESSEE

Brentwood: Bliss Yarns
Germantown: Rainbow Yarns & Fibers
Providence: Fresh Pearls

TEXAS

Dallas: Holley's Yarn Shoppe
Farmersville: Fiber Circle
Katy: Yarntopia

Laredo: Mailboxes International

San Antonio: Yarnivore
Spring: The Hen House
 • Twisted Yarns

The Woodlands: iPurl LLC

UTAH

Park City: Wasatch and Wool Yarns
Salt Lake City: Black Sheep Wool Co.
• Blazing Needles
Sandy: Unraveled Sheep

VERMONT

Norwich: Northern Nights Yarn Shop

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Norfolk: Baa Baa Sheep
Richmond: Got Yarn
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Kirkland: Serial Knitters Yarn Shop
Mill Creek: Main Street Yarn
Puyallup: Yellow House Yarns
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• Seattle Yarn
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Spokane: A Grand Yarn
• Paradise Fibers

WEST VIRGINIA

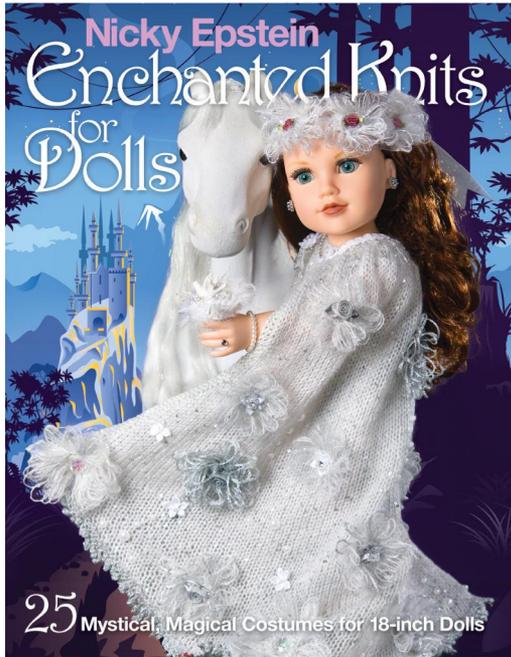
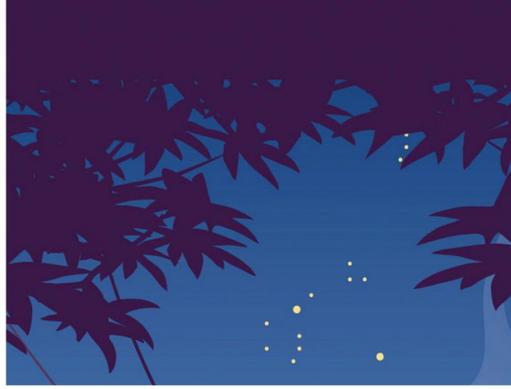
Bridgeport: The Nest

WISCONSIN

Brookfield: Cream City Yarn
Germantown: Woolybaabaa.com
Green Bay: Monterey Yarn
Kenosha: Fiddlehead Yarns
Madison: Wisconsin Craft Market
Saint Germain: Sutter's Gold 'N Fleece
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Calgary, AB:
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• Pudding Yarn
Delta, BC: Elann.com
Kelowna, BC: Art of Yarn
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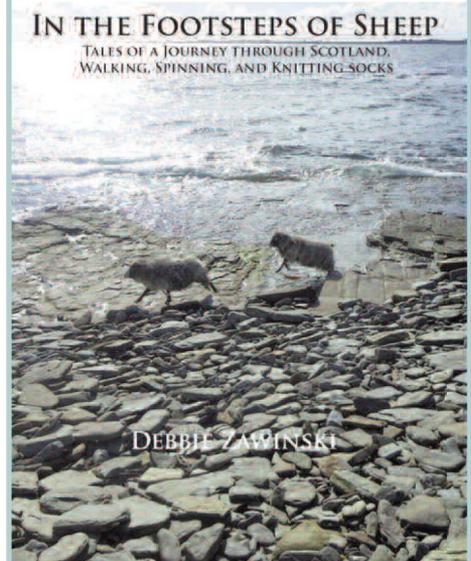
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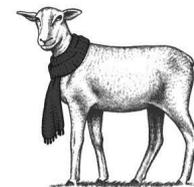
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Standard Yarn Weight System

Categories of yarn, gauge ranges, and recommended needle and hook sizes

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

* GUIDELINES ONLY: The above reflect the most commonly used gauges and needle or hook sizes for spec yarn categories.

** Lace weight yarns are usually knitted or crocheted on larger needles and hooks to create lacy, openwork patterns. Accordingly, a gauge range is difficult to determine. Always follow the gauge stated in your pattern.

*** Steel crochet hooks are sized differently from regular hooks—the higher the number, the smaller the hook, which is the reverse of regular hook sizing



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

Glossary

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

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

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

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

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

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

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

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

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

over the “no stitch” spaces.

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

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

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

selvage stitch Edge stitch that helps make seaming easier.

slip, slip, knit (ssk) Slip next two stitches knitwise, one at a time, to right-hand needle.

Insert tip of left-hand needle into fronts of these stitches, from left to right. Knit them together. One stitch has been decreased.

slip, slip, slip, knit (sssk) Slip next three stitches knitwise, one at a time, to right-hand needle. Insert tip of left-hand needle into fronts of these stitches, from left to right. Knit them together. Two stitches have been decreased.

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

work even Continue in pattern without increasing or decreasing. (U.K.: work straight)

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

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

Skill Levels

1.

Beginner

Ideal first project.

2.

Easy

VERY EASY listed under a pattern number indicates basic stitches, minimal shaping and simple finishing.

3.

Intermediate

For knitters with some experience. More intricate stitches, shaping and finishing.

4.

Experienced

For knitters with some experience. More intricate stitches, shaping and finishing.

Knitting Needles

U.S. METRIC

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

Knitting Abbreviations

approx approximately

beg begin(ning)

CC contrasting color

ch chain

cm centimeter(s)

cn cable needle

cont continue (e)(ing)

dc double crochet

dec de(s)creas(e)(ing)

dpn double-pointed needle(s)

foil follow(s)(ing)

g gram(s)

inc increas(e)(ing)

k knit

kfb knit into front and back of stitch

LH left-hand

lp(s) loop(s)

m meter(s)

MB make bobble

MC main color

M1 make one (see glossary)

M1 p-st make 1 purl stitch (see glossary)

mm millimeter(s)

oz ounce(s)

p purl

pat(s) pattern(s)

pm place marker

pssso pass slip stitch(es) over

rem remain(s)(ing)

rep repeat

rev St st reverse stockinette stitch

RH right-hand

RS right side(s)

rnd(s) round(s)

sc single crochet

SKP slip 1, knit 1, pass slip stitch over—1 stitch has been decreased

SK2P slip 1, knit 2 together, pass slip stitch over the knit 2 together—2 stitches have

been decreased

S2KP slip 2 stitches together, knit 1, pass 2 slip stitches over knit 1

sl slip

sl st slip stitch

ssk slip, slip, knit (see glossary)

st(s) stitch(es)

St st stockinette stitch

tbl through back loop(s)

tog together

WS wrong side(s)

wyib with yarn in back

wyif with yarn in front

yd yard(s)

yo yarn over needle (see glossary)

* repeat directions following * as many times as indicated

[] repeat directions inside brackets as many times as indicated

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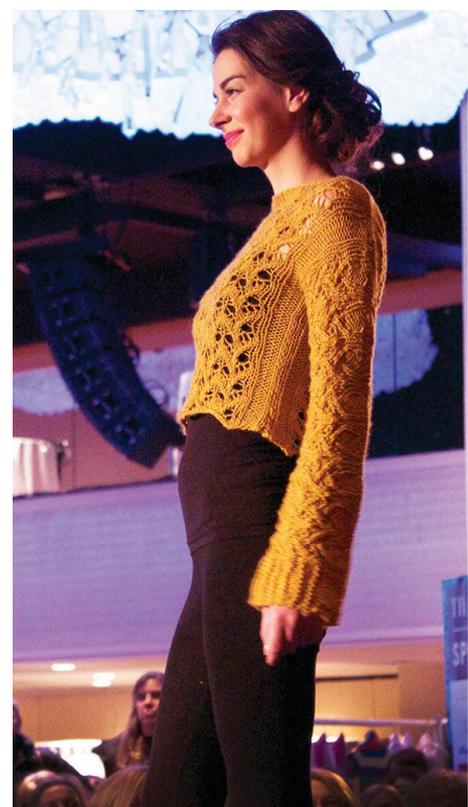
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