

KNITTING CROCHET CRAFTS FASHION ART FOOD

pompom

quarterly

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Welcome to the 2nd anniversary of Pom Pom Quarterly. We're so pleased we can say that! We like to take any opportunity we can to say 'thanks' to all you lovely people who keep buying our little magazine and this seems like an especially good time to say it. We're honoured each and every time you do!

Since it's summer, and we're in a particularly celebratory mood, we should probably tell you we're hosting a couple of parties in the coming months! If you're in the UK head on down to our Seaside Shindig at Unwind Brighton in July. It's going to be a crazy good time. As if that weren't enough we'll also be hosting the bash following the Great London Yarn Crawl in September. In the words of our recent favourite internet meme: 'We like to party. And by party we mean knit.' We're pretty sure you do too.

Now on to this very special issue. We like to prove wrong those that say summer knitting is a no-go. We're defying the nay-sayers with seriously gorgeous shawls from Mindy Wilkes and Shannon Cook. Too-cold air conditioning doesn't stand a chance with Sarah Hurwitz's bobble cardigan at the ready, and evening beach walks just beg for a laid-back sweater like Elanor King's Sombra. At the seaside or even a picnic, Suzanne Stallard's modern mitred square blanket is just the thing. And what could possibly say summer more than Sarah Garry's marvellously retro pineapple top?

Did we mention we have an article and pattern from one of our knitting heroes, Susan Crawford? And an exploration of stitch creation from another one of our knitting (and life) heroes Juju Vail? Plus, you know, lots of interesting chat about linen from the lovely Anna Maltz (and a pattern! - oh geez, how did we fit it all in?!). There's a few other little surprises in this one for you, but we won't give it all away here. We hope you have a sunny, comfy place to dive right into this seemingly bottomless sea of summery, knitterly goodness. Enjoy.

Love,
Pom Pom x





CREAMSICLE


by SARAH HURWITZ

Vanilla, orangey ice creamy treats are about as summery as you can get. Enter this vintage-inspired, whimsical cardigan from New Yorker Sarah Hurwitz.

Between air conditioning and breezy evenings, we can see this one getting some serious wear-time. Knit in Kettle Yarn Co Wimbledon, it's as soft as an Italian gelato, we assure you.

We especially love the colour-blocked

sleeves and trim, and - oh yeah - the bobbles. Because bobbles are our second favourite thing. After pom poms of course.

Stick with our colour combo, or let your favourite retro ice cream act as your delicious inspiration.

Creamsicle pattern is on page 40





SCELES


by ANNA MALTZ

Sceles is an oversized layering tee designed in knitters' heaven. Anna was thinking of ice cream cones when she developed the stitch used in this pattern, and we hope you enjoy many an ice cream cone whilst wearing it. Ice cream cones are like little triangles, which is how the name Sceles came about. Isosceles, Sceles, get it? It's no-sew (apart from ends), but not knit completely in the round. We especially love the way it can be combined in

interesting ways with the colours worn underneath it – and it looks great with or without a belt. Knit in Karin Öberg's Kalinka linen, this top has great drape and a lovely soft sheen. And while you contemplate the gorgeousness of linen, why not read up on it? Anna reveals linen's secrets on page 70.

Sceles pattern is on page 43



BAYA

by  MINDY WILKES

Simple and exquisite all at once, Baya is the sort of special shawl that comes along only occasionally. That's not to say we think it should be reserved only for special occasions!

Designer Mindy Wilkes says of her design process, 'Baya was inspired by the twists and turns of the paths found in the wooded hills behind my grandparents' home, the shade is a respite from the summer heat. When knitting the shawl, the colour reminded me of days spent in those woods picking the berries (Baya is Spanish for berry) that grew wild along

those paths. At the end of a long summer day, my cousins and I emerged from the hills with wild hair and berry-stained fingers.'

SweetGeorgia's Orchid and Raspberry colours in two different weights are combined to create a heady, magical mix that we're pretty much head-over-heels for. Choose two tonal colours you're absolutely in love with, and you can't go wrong.

Baya pattern is on page 46





SOMBRA

by  ELANOR KING

Like so many great ideas, Elanor's inspiration for this pattern came from an unusual place - an old scientific illustration showing how rays of light are reflected by a mirrored surface. Well, where else would you expect? Playing with colour and opacity, Sombra is knit in three shades of the same yarn held together in different ways. The Habu cotton is wonderfully light, creating a perfect summer fabric and a top that is just right to take to the beach and throw over your swimwear

in the evening while you watch the sun set into the sea. And as a useful side effect of being so light, it won't take up much room in your beach bag! More room for your next project! With simple colourwork alongside stockinette, this isn't just a great thing to wear to the beach, but also a great thing to knit at the beach while pushing your toes into the sand. Bliss.

Sombra pattern is on page 48

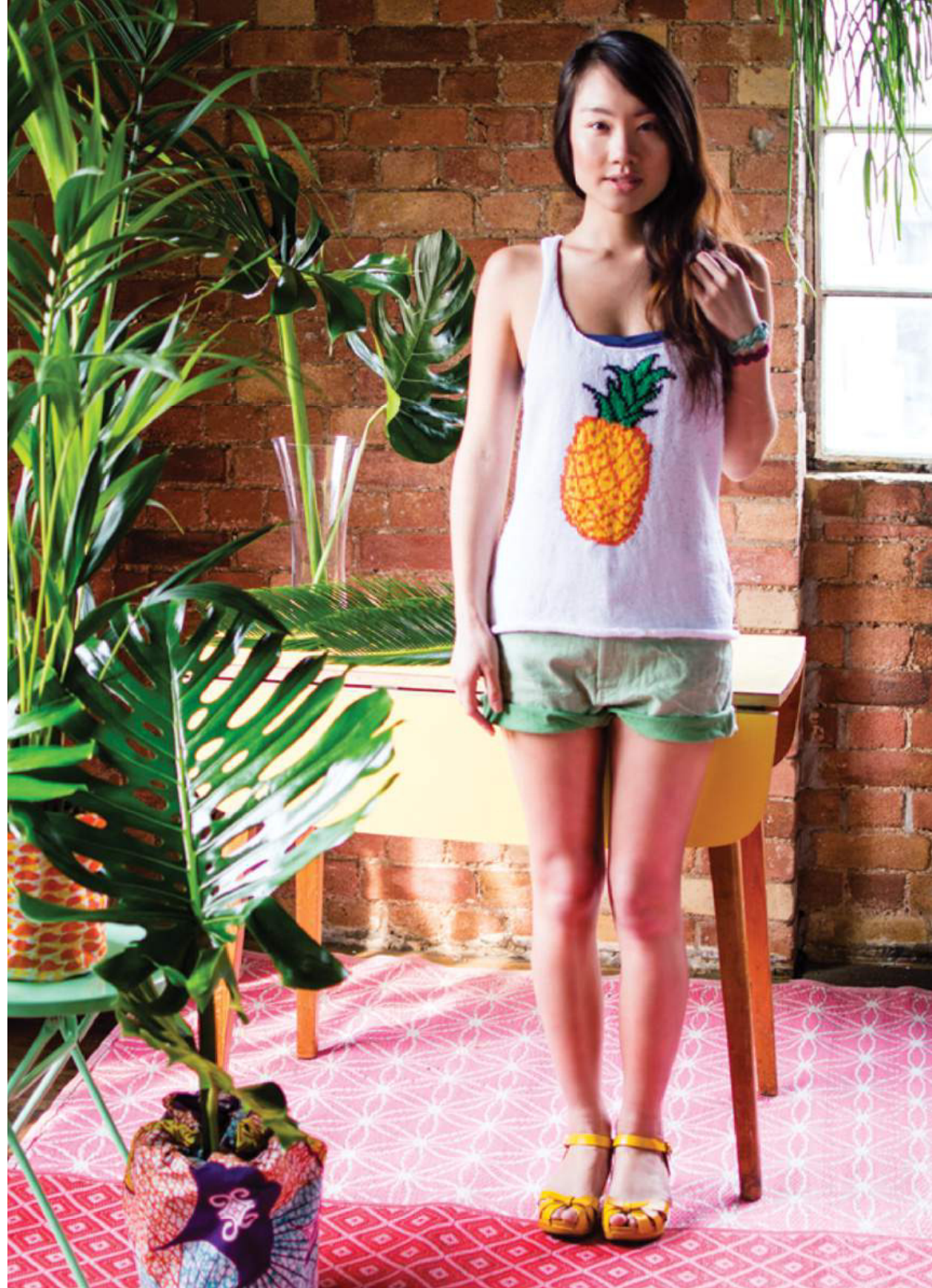
ANANAS COMOSUS

by SARAH GARRY

When we first saw this pineapple top from Sarah Garry we couldn't help but nab it for this issue. It is all the things you need from your summer tops – cotton, strappy and of course featuring a large picture of a tropical fruit on the front! What's more, you get to make it with your own two hands. The yarn is knit on a bigger than usual needle which gives an extra bit of drape for a fabric that is as comfy and

relaxed as you will be wearing it! Susan Crawford's Coquette cotton also adds a little racy mercerised shine to the top, but the rest of the shining will be up to you. Shine on you crazy pineapple-wearing diamond!

Ananas Comosus pattern is on page 51





SEASIDE SUNDAE



by SUZANNE STALLARD

Inspired by seaside treats and colourful houses all in a row, Suzanne designed this blanket to accompany you to the beach, on a picnic or just casually draped over your deck chair. Mitred squares take unexpected turns without repeating and by turning in different directions they create texture alongside splashes of colour. Suzanne says, 'I wanted to make a design that followed certain rules and its own rhythm' – and we think she succeeded!

And while we are on the topic of success, we think the colour palette is a particular triumph. The beautiful ice creamy colours of Elisabeth Beverley's plant-dyed merino give the blanket a very British seaside feel, and it is no accident that the colours look like the ice cream and wafers you find in tall glasses at parlours near the coast!

Seaside Sundae pattern is on page 54



EMERY


by SHANNON COOK

Emery is a textured play on geometrics, knit from corner to corner to create a reversible triangular wrap that can be worn multiple ways. Stitch definition pairs nicely with the un-fussy lace details creating a focal point on this sweet yet modern shawl.

Super versatile, Emery can be worn in the front bandana-style, as a full shawl around your shoulders, bolero-style or draped

asymmetrically. We particularly love it wrapped, off the shoulders and tied at the back. We can just picture you now, glamming it up at a rooftop party, cocktail in hand.

Emery pattern is on page 57





LIBETTE



by MICHELLE ZIMMER

Surprise! This top isn't knitted or crocheted - it's sewn! We don't want to hear any of this, 'But I don't sew!' business. Now you do.

The very clever Michelle Zimmer has come up with a way to finally put that special length of Liberty fabric you love but never knew what to do with to good use. Free of a traditional paper sewing pattern, you cut this simple tee to fit you specifically, and the boxy shape means

you don't have to have trained on Saville Row to look nice in it. It's an easy, breezy project that you can save for the hottest day of summer when your fingers are finally too sweaty to knit. Wear it with pride, accessorise with the best-looking pineapple you can find, and be prepared to get hooked on yet another craft. You know you want to.

Libette pattern is on page 60

The MODERN KNITTER



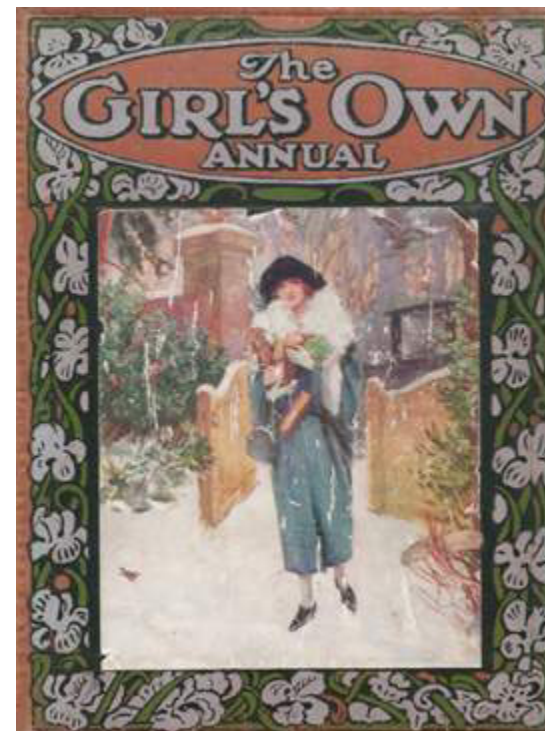
by SUSAN CRAWFORD

Susan Crawford tells us about an unsung hero in the history of craft, Flora Klickmann, and reveals the special design and pattern inspired by Flora.

Journalist, author and editor Flora Klickmann was born in 1867 in Brixton, London. Intending to train as a concert pianist, she was forced to interrupt her schooling due

to illness and gave up on her ambitions of becoming a professional musician. At the age of 21 she began to write for a number of publications, including music and women's magazines, and became the editor of The Foreign Field in 1904. By the time she became editor of the popular Girl's Own Paper in 1908, she already had a number of books published.

THE MODERN KNITTER
by SUSAN CRAWFORD



Flora was very innovative as an editor, introducing photography competitions amongst other crafty ideas. She continued to write and remained editor of the magazine despite suffering a nervous breakdown in 1912. Flora wrote around fifty books in all – novels, children's stories, including her most well-known title, The Flower Patch among the Hills, and many non-fiction titles on gardening, cooking and (of particular interest to me) needlework and crafts. The first of Flora's books I bought is called The Little Girl's Knitting & Crochet Book. I had not seen any of Flora's books previously and immediately fell in love with her very personal writing style. Although aimed only at girls and with an emphasis on feminine and pretty 'dainties', Flora's approach shows a respect for and an assumption of intelligence in her female readers. Her easy, conversational style is reminiscent of Elizabeth Zimmermann, and like Elizabeth she expects an understanding of three dimensional construction in her young students. I also find the combination of knitting and crochet techniques in the same volume very appealing.



The book provides instructions on basic stitches for crochet as though Flora is talking directly to the reader: "Get yourself a medium-sized bone crochet hook and some fairly thick wool, and you will be able to see how the stitches are made, and when once you have tried to copy them, you will see how very easy they really are". Flora then goes on to describe how to work a chain stitch: "Make a loop and slip it on to your hook. Hold the hook in your right hand, as you would a pen." (Everyone was forced to be right handed at this time – and all held a pen in a prescribed manner.) "Catch the wool loosely over the fingers of your left hand. Pass the point of your hook under the strand of wool over your fingers, and draw it through the loop already on your hook". Interestingly, Flora assumes the little girls reading the book already know how to knit. The first knitted project in the book is a pair of socks knitted in the round on double pointed needles for a baby brother or sister, with a full

Fig. 1

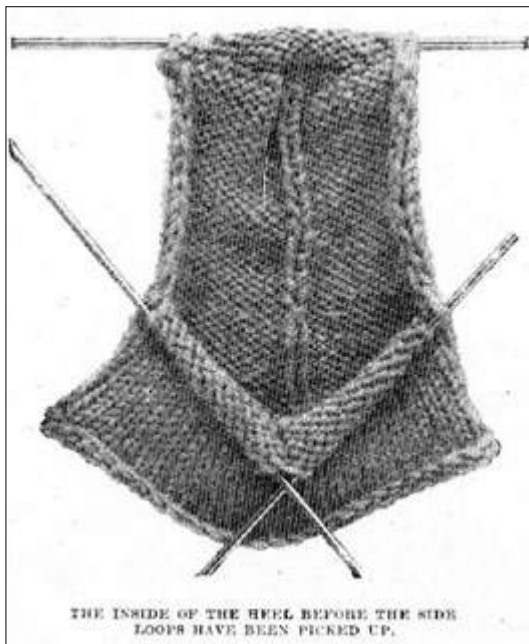


Fig. 2

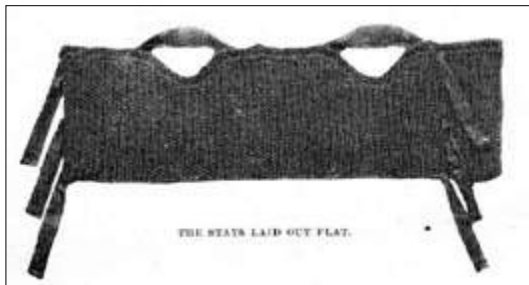


Fig. 4



Fig. 3



Fig. 5



Fig. 7



explanation on how to turn a heel. [Fig. 1] No starting off with a garter stitch scarf for Flora's students!

My favourite pattern though has to be the 'Knitted Stays' knitted using 'Ladyship' Super Petticoat wool. [Fig. 2] Flora describes in this pattern some abbreviations she uses for the first time: O and N to represent YO and K2tog. As Flora explains:

"To save writing the words out each time 'O' is put when the wool is to be put over and 'N' (which means narrow) when the two stitches are to be knitted together". There were no standardised abbreviations in Flora's time, and it seems telling of her personality that she would create her own set. She ends the description with:

"You will remember, won't you?"

All the projects in the book are accompanied by a photo as well as charming illustrations of crafters in action. [Fig. 3] Since finding this first book I have made a point of searching out Flora's other craft related titles, which include The Modern Knitting Book, The Craft of the Crochet Hook, The Home Art Book of Fancy Stitchery and The Cult of The Needle. [Fig. 4]

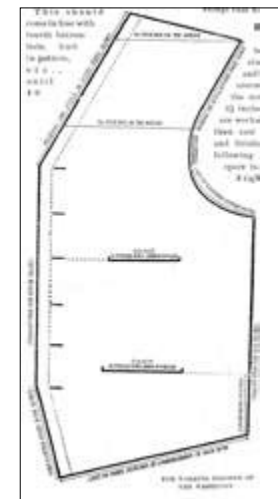
These original volumes are not always easy to find and are not cheap when you do, but they are well worth buying, if just for the fabulous adverts on the opening pages of each title. [Fig. 5]

The Modern Knitting Book, begins with a lesson in knitting basic stitches, before immediately jumping in with a pattern for 'A Man's Jersey'. There is no reference to gauge on any of the individual patterns, but in her knitting lesson Flora states the following:

"Needles must always be chosen of a size to suit the work of the individual knitter. Some people knit very tightly, while others knit very loosely; the latter should use finer needles than the former for the same work. The use of coarser needles will often correct the knitting, if a garment is working out too small." She goes on to say that "the directions given in this volume are suited to the average worker".

The pattern also fails to tell the knitter what size the jersey should be when completed and yet the next project,

Fig. 6



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'A Man's Waistcoat', includes a 'simplifying diagram' very like today's Japanese patterns, but completely without dimensions! [Fig. 6]

There is, however, a wonderful stitch directory at the back of the book which contains some beautiful stitch patterns, including the 'Tulip Bud Design' [Fig. 7] which I have incorporated into my design 'Flora' (following page). Flora loved to challenge her readers, providing new and different stitches and crafts for them to try, never patronising and always assuming intelligence, skill and independence of thought and for this she should be applauded. Her Girl's Own annuals are still collected and gardening enthusiasts still visit her former home in the village of Brockweir where she wrote and set her gardening books. Yet in the worlds of craft and knitting, few people seem to have heard of this amazing woman. Do try and find one of Flora's wonderful books, I'm sure you will find something to inspire you in it.



Flora by Susan Crawford

Inspired by the lady herself, this cardigan is just perfect for a summery day spent drinking G&Ts in your garden. Layer over a pretty dress or a buttoned-up blouse and then feel yourself exuding vintage charm.

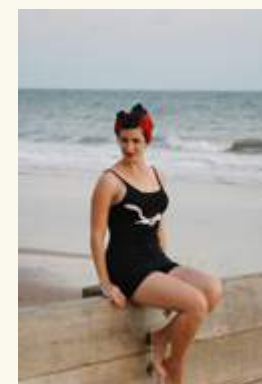
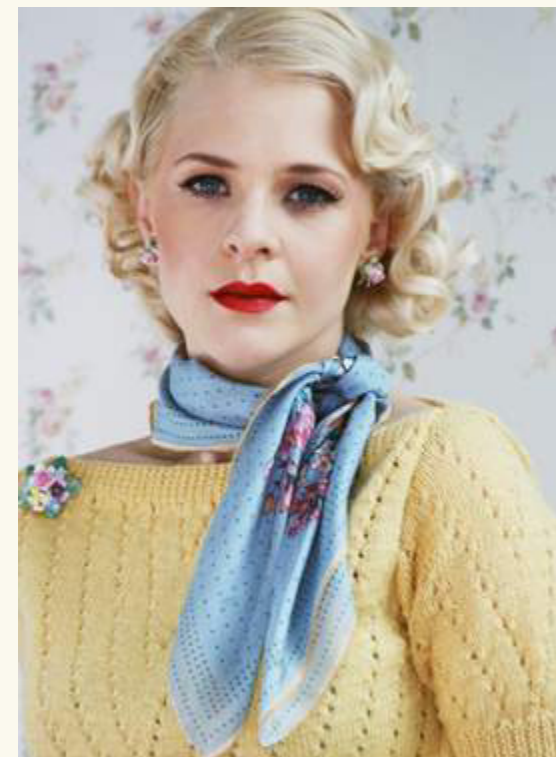
Of course, the colour-blocking lends the cardigan a modern vibe we can totally get behind. Executed with the good ol'intarsia trick, you'll be working those colours in no time

with our handy tutorial on page 68.

Another aspect of this wonderful knit we're excited about is the yarn - it's worked in Fenella, the newest addition to Susan Crawford's yarn range. A delightful lightweight mix of Exmoor Blueface and Bluefaced Leicester, it's the perfect yarn for when you want to go vintage.

Flora pattern on page 64

*Fabulous yarns,
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Susan Crawford Vintage

susancrawfordvintage.com

Fenella & Coquette as used for Flora and Ananas Comosus. 10% discount on all orders of Fenella or Coquette to Pom Pom readers by using the code POMPOMSUMMER14 valid until 31 August 2014. One time use only. Offer worldwide. Terms and conditions apply - see website for details.



Outside THE STITCH DICTIONARY



Words and images by JUJU VAIL

Juju Vail walks us through her in-depth design methods and shares her tips and tricks for your very own stitch adventures in the process.

When I am designing knitwear I begin with the fabric. This usually means discovering a new stitch or construction detail. You might wonder why anyone would make up new stitches when there are thousands of documented stitches such as those found in Barbara Walker's dictionaries and the charted Japanese books. Swatching and figuring out the "laws" of stitch and yarn combinations are the building blocks of knitwear design. By manipulating stitches I tap into a creative flow, full of new and original ideas. In the most exciting moments, I discover a fabric or detail that is unlike anything I've seen before and it leads to fresh ideas and original garment designs. It is also possible that a new stitch is an "unvention", as Elizabeth

Zimmermann calls them, where I discover a pattern that is already documented. However, my discovery enriches my understanding of the fabric and removes preconceptions of what it should look like, such as the repeat size, stitch direction, gauge or end use.

Designing knits is part of my overall creative practice that starts with the daily habit of working in my journal. This always includes drawing and may also include painting, collage and writing. I make notes of my creative preoccupations and my design and technical questions. Admittedly, some days there is only a coffee stain and a doodle under the date.

Getting Started Designing New Fabrics

It is useful to have a starting point. Unexpected discoveries can lead in new directions, but with careful note taking these can be exploited immediately or explored later.

I begin by making a list of areas that I am keen to explore. This is the kind of thing I would write in my journal in the morning. These may include: a particular motif (e.g. diagonals, florals, geometrics), a stitch type (e.g. rib, slipped stitches, lace), a colour palette or a particular yarn or combination of yarns. I mentally attach those ideas to a finished item such as a sweater, hat or socks and/or a construction detail such as pockets, openings or edgings. Sometimes this is dictated by a specific design request but often I don't worry too much about which item; ideas for different projects won't get overlooked, but it helps to focus the flow of ideas. I then select a yarn or yarns that are appropriate for the end use. If the yarn is expensive or precious, I find something similar that can be spared until I am closer to preparing for the final samples.

I begin with a simple stitch to get familiar with the yarn and begin my explorations. I look through stitch dictionaries to get me started.

The writer Jonathan Lethem has said that when people call something "original", nine out of ten times they don't know the references or the original sources involved. What a good artist understands is that nothing comes from nowhere. All creative work builds on what came before. Nothing is completely original. **Austin Kleon, Steal Like an Artist!**

I start with a small pattern. Later I may refer back to the stitch dictionaries for more complex patterns but a lot can be built out of a small repeat. If the instructions are written, I chart them. This helps me to see the stitch repeat and flow of the stitches. I can then decide what needs to happen at the edge of the pattern if a half repeat occurs. For example, this may mean a k2tog instead of a CDD; I need to be sure I am not accidentally changing the stitch count. I draw the

chart with 4 rows of garter stitch at the beginning and end and 2 garter sts on each edge of the sample so that it sits flat in my notebook. By charting it exactly as I plan to knit it, I know how many stitches to cast on. Most samples begin about 30 stitches wide. As a stitch series develops they often get bigger. Final samples are large enough to get a good sense of the hand and drape of the fabric.

I name the chart so that it is clear which sample is knit from which chart. This is important when working on a progression of stitch swatches; each may be a small variant of the one before and it's necessary to keep them ordered. Examples of names might be Diagonal Fig Lace 1a, 1b, 1c etc. and then when it makes a dramatic change it can become Diagonal Fig Lace 2a, etc. If a new idea occurs while I am charting I make another chart or quick note to remind myself. Not all knitting time is suitable for knitting these samples. Some of them are straightforward but as they get more



Above: I begin everyday with drawing in my sketchbook. Ideas, questions and techniques are often recorded.



Above: This sample begins and ends with rib instead of garter stitch, in keeping with the fabric. It is tagged with needles, yarn and stitch chart name.

complex they can take concentration. Sometimes I may be interrupted or may not be able to return to my ideas for a while. I prepare specific notes or charts of variations that I want to try so that when I have some suitable knitting time, I don't need to figure out what to do; I'm ready to go. I knit my first sample from the unaltered stitch pattern, guesstimating the best needle size. If this is just slightly incorrect, I go up or down in needle size after a few rows. If a radical needle change is desired, I do it in another swatch or start again. I always write the needle size, yarn and name of the chart on a tag. On a good day I also include the colour name and the tension I got. I wash and block all my samples. This is very important as many yarns and fabrics are entirely different after they have been washed and blocked. I imagine how the fabric will be used in its final destination. If it is an item that will get a lot of wash and wear, I agitate and rub it in the wet phase to get an idea of what it will look like. If it is for an item that will stretch over a body part such as a sock or mitten, I block it out



stretched. I lay the tag next to the sample on my blocking mat so I don't get samples mixed up - I learned this the hard way. When the sample is dry, I attach the tag.
Add Sample to Notebook
I use box folders and large binders for swatch "notebooks". I mount the samples on 200gsm A4 card. The card must be heavy enough to support the samples. These cards can also be stuck up on pin/inspiration boards as I work on my design. It helps to see the knitted fabrics from a distance as well as close-up. The samples are attached to the paper with double-sided tape in a couple of strips. They can easily be removed and re-stuck, which allows me to examine the wrong side at any time, or take the sample out of my notebooks and drape it on a mannequin. I stick a copy of the graph or stitch directions next to the swatch. I use a computer program to make my charts, which makes it easy to print out multiples with slight changes, but I have used graph paper and pencil in the past. I find that just having the name of the stitch chart in my sample book is not enough. Graphs



Above and opposite, right: These samples are attached to card in my notebook. The graphs are on the opposite page. The notes on these pages give me ideas for things to test for future samples and different ways to develop a design from the fabric."

seem to get lost on my computer or it is just a hassle to look them up. Having it right there next to the swatch is much more useful. This also ensures that your swatch books are still relevant in the years to come, even if the Cloud disappears. I have used Intwined, Knitting Chart Editor, and Apple Numbers with stitch knitting fonts. None of these programs have solved all my graphing needs but are suitable for getting ideas down quickly and having the ability to manipulate and make repeats. I now use Adobe Illustrator for all my charts. Finally, I can make charts exactly how I want them and they will reproduce perfectly. However, Illustrator is expensive and takes time to learn. As I finish each sample and attach it to my notebook, I analyse the results and write down/draw/chart other ideas for directions I could take the sample in. I have a list of stitch manipulation ideas that I can refer to for ideas. They include many variations. Some of my favourites involve adding garter or reverse stitches to a stocking stitch based pattern, adding slip stitches on the front or back of work, adding alternative

coloured rows to the pattern, twisting stitches and adding texture. I push myself to think of as many different variations for a stitch as I can. I continue to work up samples of ideas, almost to the point of over-exploring each stitch. Although this may seem time consuming and yarn wasting, it can prevent the "oh, I have a better idea" feeling after finishing the first (second, third...) garment sample. It is also good as a reference for future projects and idea generation. I am a huge advocate of drawing. Everyone can draw! You don't need to worry about the drawing having artistic merit; it is a shorthand way of noting ideas. Sometimes, doodling shapes is enough to let my mind wander off to new uncharted (no pun intended) territory and I bring my knitting with me!
Want to learn more about Juju's design process and how you can apply it to your own knitting? She often gives workshops where you can do just that. Find her on Ravelry as jujuspots.

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ABBREVIATIONS / Pattern Notes

cn	Cable needle	M1R	Make 1 stitch Right; pick up strand between the two needles from back to front with tip of left needle, k into the front of this st	SM	Slip marker
CDD	Central double decrease	patt	Pattern	ssk	Slip 2 sts knitwise one at a time, knit together through the back loop
dec	Decrease(d)	PM	Place marker	st(s)	Stitch(es)
DPNs	Double-pointed needles	p	Purl	St st	Stocking stitch (Stockinette) Knit on RS rows, purl on WS rows.
G-st	Garter stitch	pfb	Purl into the front and back of 1 stitch	tbl	Through the back loop
inc	Increase(d)	pwise	Purlwise	w&t	Wrap and turn; on the RS, move yarn to front, sl st from left needle to right needle, turn. On the WS, move yarn to back, sl st from left needle to right needle, move yarn to front, sl st back to left needle, turn.
k	Knit	RM	Remove marker	WS	Wrong side of work
k2tog	Knit 2 stitches together	rep	Repeat	yo	Yarn over needle
k3tog	Knit 3 stitches together	RS	Right side of work		
kfb	Knit into the front and back of 1 stitch	sl	Slip		
kwise	Knitwise	skkp	Slip 1 stitch purlwise with yarn in front, knit the next 2 stitches, pass slipped stitch over the 2 knitted stitches		
M1	Make 1 stitch				
M1L	Make 1 stitch Left; pick up strand between the two needles from the front to back with tip of left needle, k into the back of this st				



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Sizing and Measurements: Sizes 1 (2, 3, 4, 5)
 Finished Bust: 85 (95, 106, 116, 126) cm / 34 (38, 42, 46, 50)"
 – worn with 10 cm / 4" positive ease
Yarn: Kettle Yarn Co. Wimbledon (Sportweight; 100%
 superwash merino, 262 m/ 287 yds per 100g skein)

Shades: **A:** Melon Ball; 1 (2, 2, 2, 2) skeins, **B:** Sherbet; 2 (2,
 2, 2, 3) skeins
Gauge: 20 sts & 28 rows = 10 cm / 4" in St st on larger
 needles
Needles: 4.5 mm / US 7 knitting needles

3.75 mm / US 5 knitting needles
 3.75 mm / US 5 circular needle, 80 cm / 32" for button
 band
 Always use a needle size that will result in the correct gauge
 after blocking.
Notions: stitch holder or scrap yarn, tapestry needle, 5 x
 20 mm / ¾" buttons
Notes: All pieces are worked flat and seamed with the
 button band picked up and worked afterwards. Where
 only one number is given this applies to all sizes. To
 decrease for shaping, use k2tog on RS rows and p2tog on
 WS rows.
Stitch Glossary:
1x1 Rib:
Row 1 (RS): P1, [k1, p1] to end.
Row 2 (WS): K1, [p1, k1] to end.
 Rep rows 1 and 2 for pattern.
MB (Make Bobble): Into next st; knit into front, back,
 then front again to create 3 sts, turn. P3, turn. K3, turn, P3,
 turn. Sl 2, k1, pass sl sts over knit st.
BH (Button Hole): Bring yarn to front, sl 1 purlwise, take
 yarn to back. [Sl 1 pwise, pass first sl st over second] 4
 times. Place last st back on left needle, turn. Using the
 cable method, cast on 5 sts, turn. Take yarn to back, sl first
 st from left needle onto right and slip last cast on st over it.
PATTERN BEGINS
BACK
 With B and smaller needles, cast on 85 (95, 105, 115, 125) sts.
 Work 1x1 Rib for 2.5 (2.5, 3, 3.5, 3.5) cm / 1 (1, 1¼, 1½, 1½)"
 ending with a WS row.
 Change to A and larger needles. Starting with a RS knit
 row, work in St st until piece measures 30 (30.5, 32.5, 33,
 34.5) cm / 11¼ (12, 12¾, 13, 13½)" from cast-on edge.
ARMHOLE SHAPING
 Continue in St st and work shaping as follows:
 Cast off 4 (5, 5, 6, 8) sts at beginning of next 2 rows. 77 (85,
 95, 103, 109) sts
 Dec 1 st at each end of the next row then every 2 (1, 1, 1, 1)
 rows a further 6 (5, 13, 14, 17) times, then every 0 (2, 0, 2, 0)
 rows 0 (4, 0, 1, 0) times. 63 (65, 67, 71, 73) sts
 Work straight in St st until piece measures 49.5 (51, 54, 56,
 58.5) cm / 19¼ (20, 21¼, 22, 23)" from cast-on edge ending
 with a WS row.
SHOULDER SHAPING
Next Row (RS): Cast off 4 sts, k15 (16, 17, 18, 19) sts, turn
 and continue right shoulder on these sts placing remaining
 sts on hold.
Next Row (WS): Cast off 1 (2, 2, 2, 2) sts, p to end.
Next Row: Cast off 4 sts, k to end.
Next Row: Cast off 1 (1, 1, 2, 2) sts, p to end.
Next Row: Cast off 4 sts, k to end.
Next Row: Cast off 1 (1, 1, 1, 2) sts, p to end.
Next Row: Cast off remaining 4 (4, 5, 5, 5) sts.
 With RS facing, return held sts to working needle and
 rejoin yarn.

Cast off central 25 (25, 25, 27, 27) sts, k to end. 19 (20, 21, 22,
 23) sts on needle
Next Row (WS): Cast off 4 sts, p to end.
Next Row: Cast off 1 (2, 2, 2, 2) sts, k to end.
Next Row: Cast off 4 sts, p to end.
Next Row: Cast off 1 (1, 1, 2, 2) sts, k to end.
Next Row: Cast off 4 sts, p to end.
Next Row: Cast off 1 (1, 1, 1, 2) sts, k to end.
Next Row: Cast off remaining 4 (4, 5, 5, 5) sts.
LEFT FRONT
****** With B and smaller needles, cast on 40 (45, 49, 54, 58) sts.
 Work in 1x1 Rib for 2.5 (2.5, 3, 3.5, 3.5) cm / 1 (1, 1¼, 1½,
 1½)".
 Change to A and larger needles. Starting with a RS knit
 row, work 4 rows in St st.
COMMENCE BOBBLE PATTERN
Row 1 (RS): K3 (4, 4, 6, 4), [MB, k7] 4 (4, 5, 5, 6) times, MB,
 k4 (8, 4, 7, 5).
Rows 2 – 6: Starting with a WS purl row, work 5 rows in
 St st.
Row 7: K7 (8, 8, 10, 8), [MB, k7] 4 (4, 5, 5, 6) times, k1 (5, 1,
 4, 2).
Rows 8 – 12: Starting with a WS purl row, work 5 rows in
 St st.
 Rep rows 1-12 until piece measures 30 (30.5, 32.5, 33, 34.5)
 cm / 11¼ (12, 12¾, 13, 13½)" from cast-on edge ending
 with a WS row. **
ARMHOLE AND NECK SHAPING
 Read to end of Left Front instructions before continuing as
 you will be working both the Armhole **AND** Neck shaping
 at the same time.
 Keeping 12-row bobble pattern (now referred to as 'patt')
 as set and ensuring no bobbles are worked within 3 sts of
 each edge, shape armhole and V-neck as follows:
Next Row (RS): Cast off 4 (5, 5, 6, 8) sts, patt to end. 36 (40,
 44, 48, 50) sts
Next Row (Armhole Edge Dec Row): Patt to 2 sts before
 end, dec 1 st. 1 st dec
 Working decs in patt as set, rep Armhole Edge Dec Row
 every 2 (1, 1, 1, 1) rows a further 6 (5, 13, 14, 17) times, then
 every 0 (2, 0, 2, 0) rows 0 (4, 0, 1, 0) times. 7 (10, 14, 16, 18)
 armhole sts dec
AND AT THE SAME TIME shape V-neck as follows:
Neck Edge Dec Row: Dec 1 st, patt to end. 1 st dec
 Working decs in patt as set, rep Neck Edge Dec Row every
 2 (2, 4, 4, 4) rows 12 (13, 8, 12, 11) times further, then every
 0 (0, 3, 3, 3) rows 0 (0, 4, 2, 3) times. 16 (16, 17, 17, 17) sts
 remain after shaping
SHOULDER SHAPING
 Working in St st continue as follows:
Row 1 (RS): Cast off 4 sts, k to end.
Row 2 (WS): Purl.
 Rep rows 1 and 2 twice more.
 Cast off remaining 4 (4, 5, 5, 5) sts.

RIGHT FRONT

Work as for Left Front from ** to ** but ending with a RS row.

ARMHOLE AND NECK SHAPING

Read to end of Right Front instructions before continuing as you will be working both the Armhole **AND** Neck shaping at the same time.

Next Row (WS): Cast off 4 (5, 5, 6, 8) sts, work to end. 36 (40, 44, 48, 50) sts

Next Row (Armhole Edge Dec Row): Dec 1 st, patt to end. 1 st dec

Rep Armhole Edge Dec Row every 2 (1, 1, 1) rows a further 6 (5, 13, 14, 17) times, then every 0 (2, 0, 2, 0) rows 0 (4, 0, 1, 0) times. 7 (10, 14, 16, 18) armhole sts dec

AT THE SAME TIME shape V-neck as follows:

Neck Edge Dec Row: Patt to 2 sts before end, dec 1 st. 1 st dec

Rep Neck Edge Dec Row every 2 (2, 4, 4, 4) rows a further 12 (13, 8, 12, 11) times, then every 0 (0, 3, 3, 3) rows 0 (0, 4, 2, 3) times. 16 (16, 17, 17, 17) sts remain after shaping

SHOULDER SHAPING

Working in St st continue as follows:

Row 1 (RS): Cast off 4 sts, k to end.

Row 2 (WS): Purl.

Rep rows 1 and 2 twice more.

Cast off remaining 4 (4, 5, 5, 5) sts.

SLEEVES (Make 2 alike)

With smaller needles and A, cast on 44 (45, 50, 54, 64) sts.

Work in 1x1 Rib for 2.5 (2.5, 3, 3.5, 3.5) cm / 1 (1, 1¼, 1½, 1½)" ending with a WS row.

Change to larger needles and B.

Starting with a RS knit row, work 4 rows in St st.

Inc Row (RS): K2, M1R, k to 2 sts before end, M1L, k2. 2 sts inc

Continue in St st and rep Inc Row every 4 rows a further 6 (7, 6, 7, 7) times. 58 (61, 64, 70, 80) sts

Work straight in St st until Sleeve measures 16.5 (18, 20.5, 20.5, 21) cm / 6½ (7, 8, 8, 8¼)" from cast-on edge.

Cast off 4 (5, 5, 6, 8) sts at beginning of next 2 rows. 50 (51, 54, 58, 64) sts

Dec Row (RS): Dec 1 st, k to last 2 sts, dec 1 st. 2 sts dec

Rep Dec Row every 4 rows a further 7 (7, 8, 9, 7) times, then every alternate row 0 (2, 2, 2, 7) times. 34 (31, 32, 34, 34) sts

Cast off 5 (4, 4, 4, 4) sts at beginning of next 4 rows. 14 (15, 16, 18, 18) sts

Cast off remaining 14 (15, 16, 18, 18) sts.

FINISHING

Gently block pieces to measurements. Using mattress stitch, seam sides of Left and Right Front to the Back. Join shoulder seams. Join sleeves.

BUTTON BAND

Starting at bottom Right Front, using long circular needle, with RS facing, pick up and k219 (231, 239, 255, 261) sts at a rate of 2 sts every 3 rows around Right Front, Back neck and Left Front. Work in 1x1 rib for 1.25 (1.25, 2, 2, 2) cm / ½ (½, ¾, ¾, ¾)" ending with a WS row.

Buttonhole Row (RS): [K7 (8, 8, 9, 9) sts, work BH] 5 times, k to end.

Continue until button band measures 2.5 (2.5, 3, 3.5, 3.5) cm / 1 (1, 1¼, 1½, 1½)" ending with a RS row.

Cast off in rib. Attach buttons to left front, opposite buttonholes. Weave in ends.



Sizing & Measurements: 1 (2, 3, 4, 5)

Finished Bust: 147 (156, 164, 173, 182) cm / 58 (61½, 64½, 68, 71½)" - worn with 61-71 cm / 24-28" positive ease

Yarn: Karin Öberg Kalinka (100% linen; 320 m / 350 yds per 100g)

Shades: **A:** Olive (10); 2 (2, 2, 2, 3) skeins, **B:** Lime (06); 2 (2, 2, 2, 3) skeins

Note: For best results, when choosing colours pick contrasting light and dark shades, using the darker shade for A and the lighter shade for B.

Gauge: 22.5 sts & 20 rows = 10 cm / 4" over Sceles pattern on 5.5 mm needles

Needles: 4.5 mm / US 7 circular needle, 100 cm / 40" length
5.5 mm / US 9 circular needle, 100 cm / 40" length

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

Notions: Stitch marker, stitch holder or scrap yarn, tapestry needle

Stitch Glossary:

3-needle Cast Off: See Pom Pom Issue 5 - Summer 2013 for tutorial

CDD: Central double decrease; Slip 2 stitches together knitwise, knit next stitch, pass 2 slipped stitches over. 2 sts dec

SCELES STITCH PATTERNS

Worked in the Round (multiple of 5 sts over 4 rounds):

Round 1: With A, knit.

Round 2: Move st marker 2 sts to the left. With A, knit.

Round 3: [With B, sl first st kwise, insert needle in 5th st and pass it over the 2nd, 3rd and 4th sts, k 2nd, 3rd and 4th sts, pass first slipped st over these 3 sts, (yo) twice] to end of round. For the final double yo, use both A and B to secure the colour change.

Round 4: Start of round now after final double yo. With B, [k3, kfb into double yo] to end.

Worked Flat (multiple of 5 plus 4 sts over 8 rows):

Row 1 (RS): With A, knit.

Row 2 (WS): With A, purl.

Row 3: With B, k4, [(yo) twice, sl first st kwise, insert needle in 5th st and pass it over the 2nd, 3rd and 4th sts, k 2nd, 3rd and 4th sts, pass first slipped st over these 3 sts] to last 5 sts, (yo) twice, k5.

Row 4: With B, p5, p into double yo to make 1 st, [p3, pfb into double yo] to final double yo, p into double yo to make 1 st, p4.

Row 5: With A, knit.

Row 6: With A, purl.

Row 7: With B, k2, [sl first st kwise, insert needle in 5th st



and pass it over 2nd, 3rd and 4th sts, k 2nd, 3rd and 4th sts, pass first slipped st over these 3 sts, (yo) twice] to last 2 sts, k2.

Row 8: With B, p2, [pfb into double yo, p3] to last 2 sts, p2.

Pattern Notes: Stitch pattern alternates 2 rounds of yarn

A with 2 rounds of yarn B. Carry the yarns loosely up the inside of the garment rather than breaking off at each change. It is important to keep the pattern correct as set throughout. When working the Sceles stitch pattern flat, where you have stitches leftover at either end of a row work them in St st. The shoulder seam has been designed to sit at the Back of the shoulder and all neck shaping is worked in the Front section of the pattern.

PATTERN BEGINS

BODY

Using smaller needle, yarn A and the cable method, cast on 330 (350, 370, 390, 410) sts.

Knit 1 row.

Join for working in the round being careful not to twist.

PM for beginning of round.

Knit 2 rounds.

Change to larger needles.

Work 14 (16, 18, 20, 22) reps of the 4-round Sceles patt.

Break both yarns.

Sl 165 (175, 185, 195, 205) sts to smaller needle and leave to rest for Back.

FRONT SLEEVES

Continue Front on larger needle working the remaining 165 (175, 185, 195, 205) live sts and cast on Sleeves as follows:

Row 1 (RS): Using A and the long tail method, cast 32 sts onto RH needle, k across 165 (175, 185, 195, 205) sts, cable cast on 32 sts, turn. 229 (239, 249, 259, 269) sts

Row 2 (WS): Purl.

Starting with row 3, work 4 (5, 6, 7, 8) full reps of the 8-row Sceles patt.

Note: Ensure you work p1 NOT pfb on the edge yo's of Row 4.

FRONT NECK

Next row (RS): With A, knit.

Next row (WS): P92 (95, 100, 102, 105), cast off next 45 (49, 49, 55, 59) sts, p92 (95, 100, 102, 105), turn and continue on this first set of sts for left hand side of neck leaving remaining sts on hold.

****** Keeping patt correct as set, work rows 3-8 of the 8-row Sceles flat stitch patt then rows 1-5 again.

Break both yarns and place sts on hold. ******

With RS facing, 92 (95, 100, 102, 105) held sts back to working needle, rejoin yarn and rep from ****** to ****** for Right Neck.



BACK SLEEVES

Row 1 (RS): With RS facing, rejoin A at edge of right hand sleeve, pick up and k32 sts along right Sleeve cast-on, k165 (175, 185, 195, 205) Back sts, pick up and k32 sts along left sleeve. 229 (239, 249, 259, 269) sts

Row 2 (WS): Purl.

Starting with row 3 of the 8-row Sceles flat stitch patt, keeping patt correct as set, work 3 (4, 4, 5, 5) full reps of the 8-row patt then rows 1-5 a further 1 (0, 1, 0, 1) times. Break B leaving A attached.

MAKING UP

Turn inside out so WS is facing.

Using A, work 3-needle cast off across 92 (95, 100, 102, 105) sts for first shoulder seam, cast off 45 (49, 49, 55, 59) sts across Back neck, work 3-needle cast off across 92 (95, 100, 102, 105) sts for second shoulder seam.

FINISHING

Turn RS out. Using A and smaller needle, starting at the Back left shoulder, pick up and k14 sts down left neck, 45

(49, 49, 55, 59) sts along Front neck, 14 sts up right neck, 45 (49, 49, 55, 59) sts along Back neck. 118 (126, 126, 138, 146) sts

Join for working in the round. PM to indicate beginning of round.

Round 1: Knit.

Round 2 (Dec): K13, CDD, k41 (45, 45, 51, 55), CDD, k12, CDD, k41 (45, 45, 51, 55), CDD.

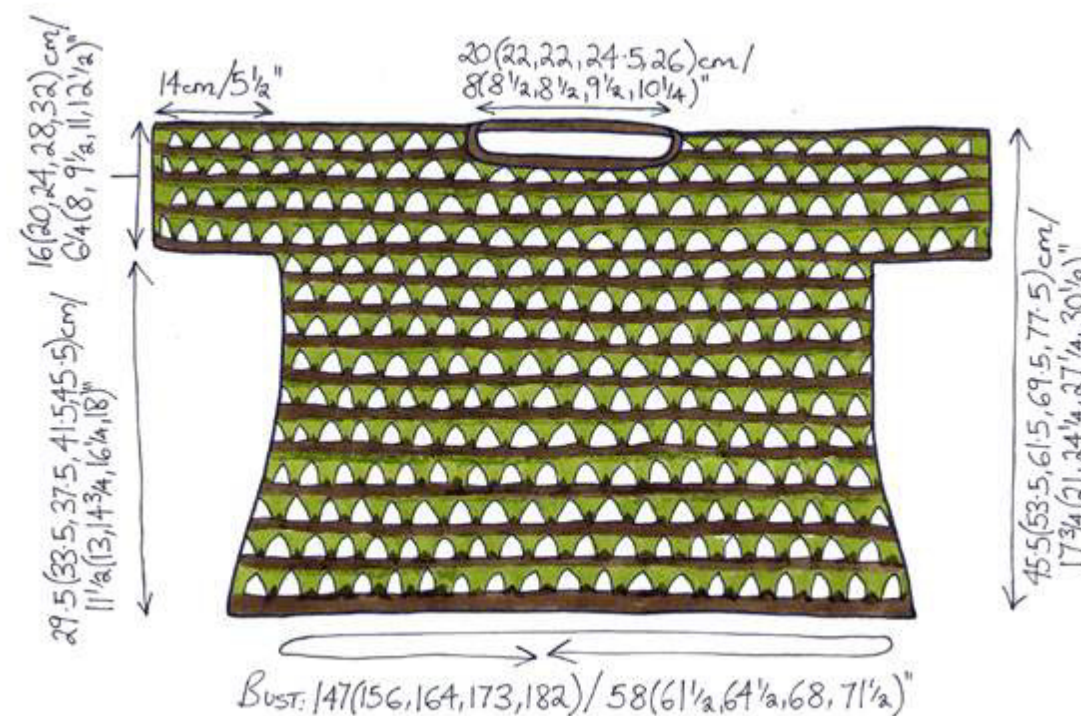
Note: the final decrease will straddle the marker, replace marker after last CDD. 110 (118, 118, 130, 138) sts

Round 3 (Dec): [K11, CDD, k39 (43, 43, 49, 53), CDD, k10, CDD, k39 (43, 43, 49, 53), CDD.

Note: the final decrease will straddle the marker, replace marker after last CDD. 102 (110, 110, 122, 130) sts

Cast off, working a CDD at each corner as set.

Weave in ends. Wash and firmly block - linen can take a little rough treatment! Blocking wires are very useful to thread along the bottom hem and through the front and back of the neckline to keep them straight and flat.



Sizing and Measurements: 1 (2, 3, 4, 5, 6, 7)

Finished bust: 107 (117, 127, 137, 147, 157, 168) cm / 42 (46, 50, 54, 58, 62, 66)" – worn with between 30.5-35.5 cm / 12-14" positive ease

Yarn: **Habu Textiles** XS-43B, 1/10 Non Twist Cotton

Boucle (Lace weight; 100% cotton, 483 m / 528 yds per 48 g skein)

Shades: **A:** 14 (sea green); 2 (2, 2, 2, 2, 2, 3) skeins, **B:** 12 (teal); 1 skein, **C:** 10 (violet); 1 skein

Gauge: 21 sts & 34 rows = 10 cm / 4" in St st on 4 mm needles measured over yoke including colour changes
26 sts & 47 rows = 10 cm / 4" in G-st on 3.25 mm needles in single strand of yarn

Needles: 4 mm / US 6 knitting needles

4 mm / US 6 DPNs 3.25 mm / US 3 knitting needles

3.25 mm / US 3 circular needles, 40 cm / 16" length

3.25 mm / US 3 DPNs

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

Notions: stitch marker, scrap yarn or stitch holder

Notes: Unlike intarsia or stranded colourwork, there is no need to twist or secure the yarns at the back of the work.

The drape of the fabric makes it difficult to measure. It may be necessary to pin it out to get an accurate measurement. Where pattern calls to cast off stitches, do so very loosely or with a stretchy cast-off method. Where one number is given this applies to all sizes.

Stitch Glossary:

G-st in the round: Purl 1 round, knit 1 round.

PATTERN BEGINS

FRONT

With smaller knitting needles and A, cast on 99 (113, 125, 137, 151, 163, 177) sts.

Work in G-st for 10 cm / 4" ending with a WS row.

Change to larger knitting needles.

Next row (RS): K6 (3, 4, 10, 7, 8, 5), [k2tog, k3] 17 (21, 23, 23, 27, 29, 33) times, k2tog, k6 (3, 4, 10, 7, 8, 5). 81 (91, 101, 113, 123, 133, 143) sts

Next row (WS): P41 (46, 51, 57, 62, 67, 72), PM for centre st, p to end. Work 10 rows straight in St st.

NOTE: Shaping and colourwork are worked simultaneously, but instructions are given separately. Please read **all** instructions for Front or Back before continuing.

COLOURWORK

2-Colour Section

Row 1 (RS): With A, k to marker, SM; with A and B held together, k1; with A only, k to end.

Row 2 (WS and all following WS rows): Purl all sts using colours set on previous row and SM as you come to it.

Row 3: With A, work to 1 st before colour change; with A and B held together, work to 1 st past next colour change, and SM as you come to it; with A only, k to end.

Sizes 1, 2 and 3

Rows 5 and 7: As row 3.

Row 9: Knit all sts using colours set on previous row, and SM as you come to it.

Row 11: As row 3. Rep rows 3-12 twice more, then rows 3-10 only again. 31 2-colour sts

Sizes 4, 5, 6 and 7

Rep rows 3 and 4 a further 14 times. 31 2-colour sts

3-Colour Section

Row 1 (RS): With A, k to 1 st before colour change; with A and B held together, work to marker, SM; with A, B and C held together, k1; with A and B held together, work to 1 st past colour change; with A only, k to end.

Row 2 (WS and all following WS rows): Purl all sts using colours set on previous row and SM as you come to it.

Row 3: With A, work to 1 st before first colour change; with A and B held together, work to 1 st before second colour change; with A, B and C held together, work to 1 st past third colour change, SM as you come to it; with A and B held together, work to 1 st past final colour change; with A only, k to end.

Sizes 1, 2 and 3

Rows 5 and 7: As row 3.

Row 9: Knit all sts using colours set on previous row, and SM as you come to it.

Row 11: As row 3. Rep rows 3-12 to end of piece.

Sizes 4, 5, 6 and 7 Rep rows 3 and 4 to end of piece.

AND AT THE SAME TIME work SHAPING as follows:

Commence Colourwork section and work 4 rows straight in St st.

Inc row (RS): K2, M1R, work to 2 sts before end, M1L, k2. 2 sts inc

Work Inc row every 6th row 10 (10, 10, 9, 7, 3, 0) times, then every 4th row 1 (1, 1, 2, 4, 8, 11) times, then every RS row 4 times. 113 (123, 133, 145, 155, 165, 175) sts

ARMHOLES

Work straight in colourwork pattern as set for 10.5 (10.5, 11, 11.5, 13.5, 15, 17) cm / 4¼ (4¼, 4¼, 4½, 5¼, 6, 6¾)" ending with a WS row.



NECK SHAPING

Next row (RS): K48 (53, 58, 64, 69, 73, 78) sts and transfer to stitch holder or waste yarn, cast off 17 (17, 17, 17, 19, 19) sts, k to end. Turn and continue Right Neck on these 48 (53, 58, 64, 69, 73, 78) sts maintaining colourwork pattern:

Next row (WS): Purl.

Next row (RS): Cast off 5 sts, k to end. 43 (48, 53, 59, 64, 68, 73) sts

Next RS row: Cast off 3 (3, 3, 3, 4, 4, 4) sts, k to end. 40 (45, 50, 56, 60, 64, 69) sts

Next RS row: Cast off 2 sts, work to end. 38 (43, 48, 54, 58, 62, 67) sts Cast off 1 st at beginning of next 4 (5, 5, 6, 6, 6, 6) RS rows, k to end. 34 (38, 43, 48, 52, 56, 61) sts Work 0 (0, 2, 2, 2, 4, 4) rows straight.

Right Shoulder

Cast off 2 (2, 3, 3, 4, 4, 4) sts at beginning of next 5 (1, 9, 4, 13, 9, 4) WS rows, then cast off 3 (3, 4, 4, 0, 5, 5) sts at beginning next 8 (12, 4, 9, 0, 4, 9) WS rows. 0 sts remain

Left Neck

Slip held sts back to working needle. With WS facing, rejoin yarn to neckline edge, cast off 5 sts, p to end. Take care to join in the correct colours to continue in colourwork pattern. 43 (48, 53, 59, 64, 68, 73) sts

Next WS Row: Cast off 3 (3, 3, 3, 4, 4, 4) sts, p to end. 40 (45, 50, 56, 60, 64, 69) sts

Next WS Row: Cast off 2 sts, p to end. 38 (43, 48, 54, 58, 62, 67) sts

Cast off 1 st at beginning of next 4 (5, 5, 6, 6, 6, 6) WS rows, p to end. 34 (38, 43, 48, 52, 56, 61) sts

Work 0 (0, 2, 2, 2, 4, 4) rows straight.

Left Shoulder

Cast off 2 (2, 3, 3, 4, 4, 4) sts at beginning of next 5 (1, 9, 4, 13, 9, 4) RS rows, then cast off 3 (3, 4, 4, 0, 5, 5) sts at beginning of next 8 (12, 4, 9, 0, 4, 9) RS rows. 0 sts remain

BACK

Work as for Front to start of Armhole shaping. Work straight in colourwork pattern for 15 (15.5, 16.5, 18, 19.5, 22, 24) cm / 6 (6¼, 6½, 7, 7¾, 8¾, 9½)" ending with a WS row.

Shoulder Shaping

Cast off 2 (2, 3, 3, 4, 4, 4) sts at beginning of next 10 (2, 18, 8, 18, 18, 8) rows, then 3 (3, 0, 4, 0, 0, 5) sts at beginning of next 8 (16, 0, 10, 0, 0, 10) rows. 69 (71, 79, 81, 83, 93, 93) sts

Neck

Next Row (RS): Cast off 3 (3, 4, 4, 4, 5, 5) sts, k20 (20, 23, 24, 24, 28, 28) sts and transfer to stitch holder or waste yarn, cast off 23 (25, 25, 25, 27, 27, 27) sts, k to end. Turn and continue

Left Shoulder on these 23 (23, 27, 28, 28, 33, 33) sts maintaining colourwork pattern as set:

Left Shoulder Next Row (WS): Cast off 3 (3, 4, 4, 4, 5, 5) sts, p to end. 20 (20, 23, 24, 24, 28, 28) sts

Next Row (RS): Cast off 5 (5, 5, 6, 6, 7, 7) sts, k to end. 15 (15, 18, 18, 18, 21, 21) sts Cast off 3 (3, 4, 4, 4, 5, 5) sts at beginning of next 2 WS rows and 3 sts at beginning of next 2 RS rows. 3 (3, 4, 4, 4, 5, 5) sts

Last Row (WS): Cast off rem sts.

Right Shoulder Slip 20 (20, 23, 24, 24, 28, 28) held sts back to working needle. With WS facing, rejoin yarn to neckline edge, cast off 5 (5, 5, 6, 6, 7, 7) sts, p to end. Take care to join in correct colours to continue in pattern. 15 (15, 18, 18, 18, 21, 21) sts

Cast off 3 (3, 4, 4, 4, 5, 5) sts at beginning of next 2 RS rows rows and 3 sts at beginning of next 2 WS rows. 3 (3, 4, 4, 4, 5, 5) sts

Last Row (RS): Cast off rem sts.

MAKING UP

Block to measurements. Join side seams using mattress stitch. Join shoulders using loose backstitch or your preferred method.

FINISHING

NECKBAND

With smaller circular needles and RS facing, using A, B and C held together, beginning at right shoulder, pick up and k13 (13, 13, 14, 14, 15, 15) sts around curve of Right Back Neck, 26 (28, 28, 28, 30, 30, 30) sts across Back Neck, 13 (13, 13, 14, 14, 15, 15) sts around curve of Left Back Neck to left shoulder, 17 (17, 18, 18, 18, 20, 20) sts down Left Front Neck to start of curve, 19 (21, 21, 23, 24, 24, 24) sts around curve of Left Front Neck, 19 (19, 19, 19, 19, 21, 21) sts across Front Neck, 19 (21, 21, 23, 24, 24, 24) sts around curve at Right Front Neck, 17 (17, 18, 18, 18, 20, 20) sts up Right Front Neck to shoulder. 143 (149, 151, 157, 161, 169, 169) sts
Join for working in the round and PM to indicate beginning of round.
Starting with a purl round, work 6 rounds in G-st.
Cast off loosely.

SLEEVES (work both alike)

With larger DPNs and RS facing using A only, starting at underarm, pick up and k60 (64, 68, 72, 80, 90, 98) sts evenly around armhole. Join for working in the round and PM to indicate beginning of round. Work 6 (4, 4, 4, 1, 2, 4) rounds in St st (knit every round).

Dec round 1: K to last 2 sts, k2tog. 1 st dec

Dec round 2: SSK, k to end. 1 st dec

****** Work 10 (8, 8, 8, 6, 4, 2) rounds in St st. Work Dec rounds 1 and 2. 2 sts dec ******

Rep from ****** to ****** a further 4 (5, 5, 5, 7, 9, 11) times. 48 (50, 54, 58, 62, 68, 72) sts

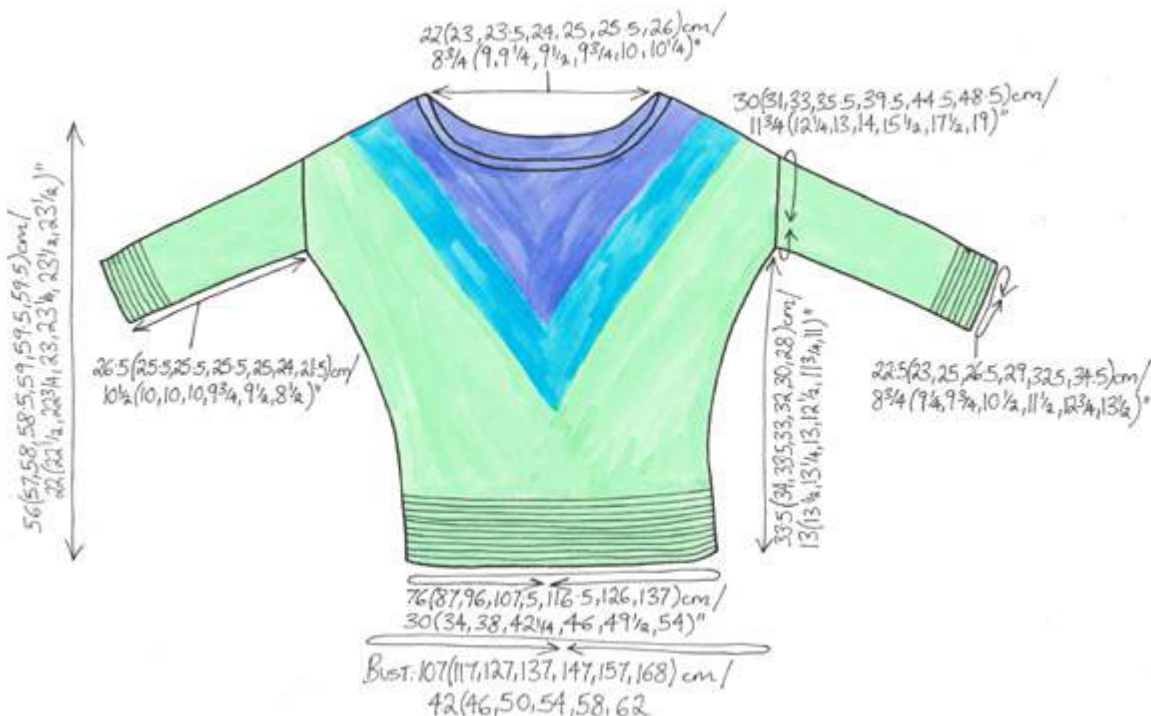
Work 5 (3, 3, 0, 1, 3) rounds in St st.

Change to smaller DPNs.

Inc round: K8 (9, 9, 10, 6, 6, 4), M1, [k16 (16, 18, 19, 10, 8, 8), M1] 2 (2, 2, 2, 5, 7, 8) times, k to end. 51 (53, 57, 61, 68, 76, 81) sts

Next round: Purl. Work G-st in the round for 7 cm / 2.75". Cast off loosely.

Weave in all loose ends. Block garment again, paying attention to sleeves.



Sizing & Measurements: 1 (2, 3, 4)

Finished Bust: 89 (100, 111, 127) cm / 35 (39, 43 1/2, 50)" – worn with up to 9 cm / 4 1/2" positive ease

Yarn: Susan Crawford Coquette Vintage Cotton (4ply/finishing; 100% cotton, 125m / 136 yards per 50g)

Shades: **A:** Snow (white); 5 (5, 5, 6, 6) balls, **B:** Pumpkin (orange), **C:** Canary (yellow), **D:** Sapphire (navy), **E:** Highland (green); 1 ball each

Gauge: 22 sts & 30 rows = 10 cm / 4" in St st on 3.75 mm needles

Needles: 3.75 mm / US 5 knitting needles

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

Notions: 2 stitch holders or waste yarn

Notes: When working the pineapple motif, use one ball of colour A at either side of the motif and use the intarsia method to create the pattern rather than carrying the yarn behind.

PATTERN BEGINS

BACK

Using A, cast on 98 (110, 122, 140) sts.

Beginning with a RS knit row, work 32 rows in St st.

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

Continue in St st and rep Dec Row every 6th row a further 5 times, ending with a WS row. 86, (98, 110, 128) sts

Work 6 rows straight in St st.

Next Row (RS)(Inc): K2, M1R, k to 2 sts before end, M1L, k2. 2 sts inc

Rep Inc Row every 6th row a further 5 times. 98 (110, 122, 140) sts

Continue straight in St st until work measures 38 cm / 15", ending with a WS row.

ARMHOLE SHAPING

Cast off 9 (10, 11, 12) sts at the beginning of next 2 rows. 80 (90, 100, 116) sts

Next Row (RS): [K2tog] twice, k to last 4 sts, [k2tog] twice. 76 (86, 96, 112) sts

Next Row (WS): [P2tog] twice, p to last 4 sts, [p2tog] twice. 72 (82, 92, 108) sts

Next Row: [K2tog] twice, k to last 4 sts, [k2tog] twice. 68 (78, 88, 104) sts

Dec row (WS): P2tog, p to last 2 sts, p2tog. 2 sts dec, 66 (76, 86, 102) sts

Rep dec row 7 times working the decs as k2tog on RS rows and p2tog on WS rows. 52 (62, 72, 88) sts

Next Row (RS): [K2tog] twice, k to last 4 sts, [k2tog] twice. 48 (58, 68, 84) sts

Next Row (WS): [P2tog] twice, p to last 4 sts, [p2tog] twice. 44 (54, 64, 80) sts

Next Row: K2tog, k to last 2 sts, k2tog. 42 (52, 62, 78) sts

Next Row: P2tog, p to last 2 sts, p2tog. 40 (50, 60, 76) sts

Work 2 rows straight in St st.

Next Row: K2tog, k to last 2 sts, k2tog. 38 (48, 58, 74) sts

Next Row: P2tog, p to last 2 sts, p2tog. 36 (46, 56, 72) sts

Work 22 (24, 26, 28) rows straight in St st.

Next Row (RS)(Inc): K1, M1, k to last st, M1, k1. 2 sts inc
Rep Inc Row **every other** row twice more, then **every** row 3 times. 48 (58, 68, 84) sts

Next row (RS): K16 (18, 20, 22), turn and continue on these sts to complete Right Shoulder strap, leaving remaining 32 (40, 48, 62) sts on holder.

RIGHT SHOULDER SHAPING

Next Row (WS): P2tog, p to end. 15 (17, 19, 21) sts

Next Row (RS): K to last 2 sts, k2tog. 14 (16, 18, 20) sts

Next Row: P2tog, p to last st, inc in last st.

Next Row: K to last 2 sts, k2tog. 13 (15, 17, 19) sts

Next Row: [P2tog] twice, p to last st, inc in last st. 12 (14, 16, 18) sts

Next Row: K to last 2 sts, k2tog. 11 (13, 15, 17) sts

Next Row: P2tog, p to last st, inc in last st.

Next Row: K to last 2 sts, k2tog. 10 (12, 14, 16) sts

Starting with a WS purl row, work 3 rows straight in St st. Cast off remaining 10 (12, 14, 16) sts.

LEFT SHOULDER SHAPING

With RS facing, slip 32 (40, 48, 62) sts back to working needle. Rejoin yarn, cast off central 16 (22, 28, 40) sts, k to end. Turn and complete Left Shoulder strap on remaining 16 (18, 20, 22) sts as follows:

Next Row (WS): P to last 2 sts, p2tog. 15 (17, 19, 21) sts

Next Row (RS): K2tog, k to end. 14 (16, 18, 20) sts

Next Row: Inc in first st, p to last 2 sts, p2tog.

Next Row: K2tog, k to end. 13 (15, 17, 19) sts

Next Row: Inc in first st, p to last 4 sts, [p2tog] twice. 12 (14, 16, 18) sts

Next Row: K2tog, k to end. 11 (13, 15, 17) sts

Next Row: Inc in first st, p to last 2 sts, p2tog.

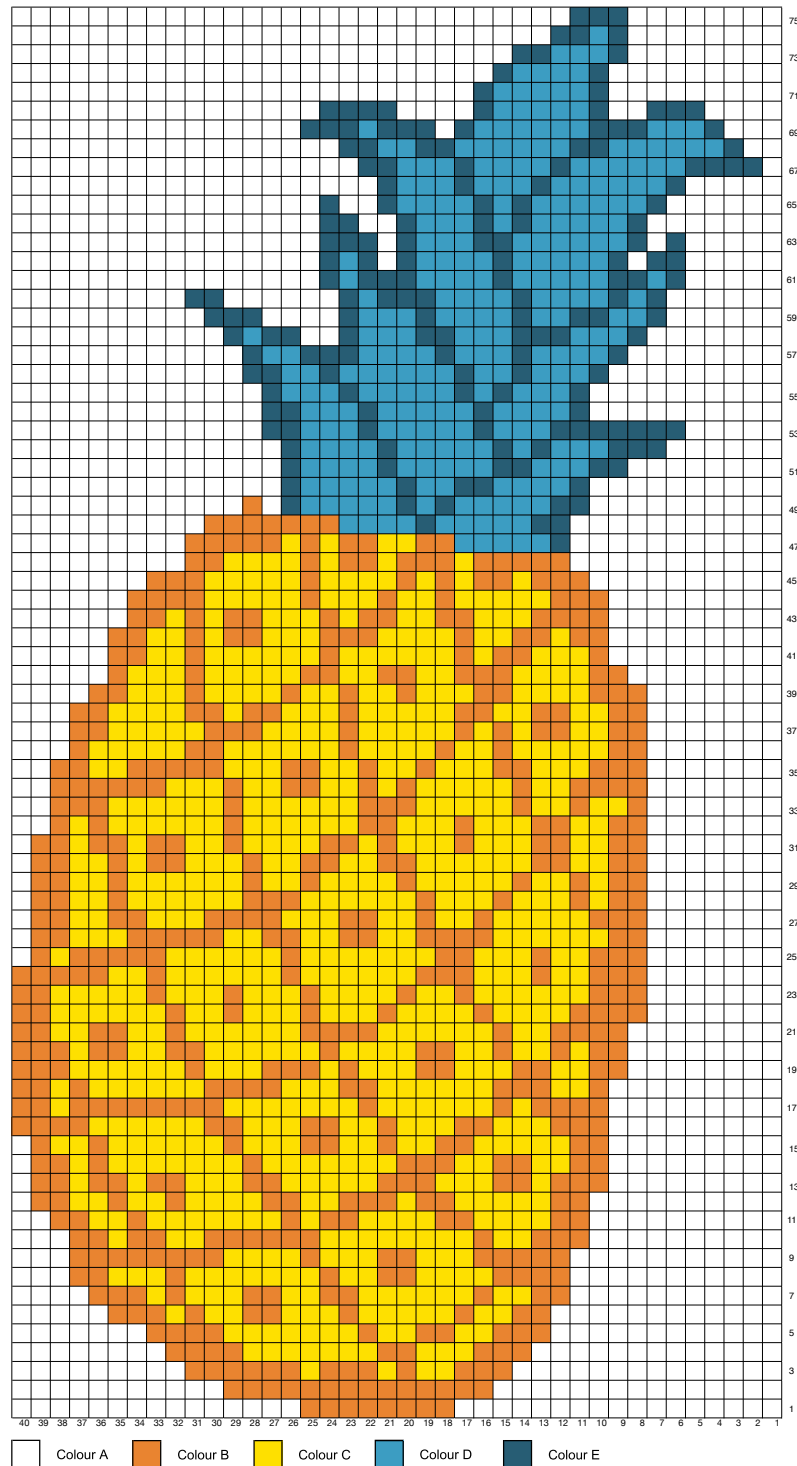
Next Row: K2tog, k to end. 1 st dec, 10 (12, 14, 16) sts

Starting with a WS purl row, work 3 rows straight in St st. Cast off remaining 10 (12, 14, 16) sts.

FRONT

Using A, cast on 98 (110, 122, 140) sts.

Beginning with a RS knit row, work 32 rows in St st.



Next Row (RS)(Dec): K2, ssk, k to 4 sts before end, k2tog, k2. 2 sts *dec*

Continue in St st and rep Dec Row every 6th row twice more, ending with a WS row. 92 (104, 116, 134) sts

COMMENCE PINEAPPLE MOTIF

Note: See Intarsia tutorial on page 68.

Next Row (RS): With A, k26 (32, 38, 47), using the intarsia method work Row 1 of Pineapple Chart across the next 40 sts changing colours as indicated, with A, k26 (32, 38, 47) sts to end.

Last row sets Chart placement.

Continue working through Chart as set and **AT THE SAME TIME** continue shaping sides by repeating Dec row every 6th row until 86 (98, 110, 128) sts remain.

Work 6 rows straight in St st.

Next Row (RS)(Inc): K2, M1R, k to 2 sts before end, M1L, k2. 2 sts *inc*

Rep Inc Row every 6th row a further 5 times. 98 (110, 122, 140) sts

Continue straight in St st until work measures 38 cm / 15", ending with a WS row.

ARMHOLE SHAPING

Cast off 7 (8, 9, 10) sts at beginning of next 2 rows. 84 (94, 104, 120) sts

Next Row (RS): [K2tog] twice, k to last 4 sts, [k2tog] twice. 80 (90, 100, 116) sts

Next Row (WS): [P2tog] twice, p to last 4 sts, [p2tog] twice. 76 (86, 96, 112) sts

Next Row: K2tog, k to last 2 sts, k2tog. 2 sts *dec*

Next Row: Purl.

Rep last 2 rows a further 3 times. 68 (78, 88, 104) sts

Next Row: K2tog, k30 (32, 34, 36), turn and continue on these 31 (33, 35, 37) sts to complete Left shoulder, leaving remaining 36 (44, 52, 66) sts on holder.

LEFT SHOULDER STRAP

Next Row (WS): Cast off 4 sts, p to end. 27 (29, 31, 33) sts

Next Row (RS): K to last 2 sts, k2tog. 1 st *dec*, 26 (28, 30, 32) sts

Next Row: [P2tog] twice, p to end. 24 (26, 28, 30) sts

Next Row: K to last 4 sts, [k2tog] twice. 22 (24, 26, 28) sts

Next Row: P2tog, p to end. 1 st *dec*

Rep last row every following WS row a further 11 times. 10 (12, 14, 16) sts

Continue straight in St st to match Back Armhole depth. Cast off remaining sts.

RIGHT SHOULDER STRAP

With RS facing, slip 36 (44, 52, 66) sts back to working

needle. Rejoin yarn, cast off central 4 (10, 16, 28) sts, k to 2 sts before end, k2tog. 31 (33, 35, 37) sts

Next Row (WS): P to last 2 sts, p2tog. 30 (32, 34, 36) sts

Next Row (RS): Cast off 4 sts, k to end. 26 (28, 30, 32) sts

Next Row: P to last 2 sts, p2tog. 25 (27, 29, 31) sts

Next Row: [K2tog twice], k to end. 23 (25, 27, 29) sts

Next Row: P to last 4 sts, [p2tog] twice. 21 (23, 25, 27) sts

Next Row: K2tog, k to end. 1 st *dec*

Rep last row every following RS row a further 10 times. 10 (12, 14, 16) sts

Continue straight in St st to match Back Armhole depth. Cast off remaining sts.

MAKING UP

Block to measurements. Seam sides and shoulders using mattress stitch. Weave in all ends. Wear with love.





Sizing & Measurements: One size; 104 cm / 41" long x 84 cm / 33" wide

Yarn: Elisabeth Beverly Plant Dyed Organic Merino (DK weight; 100% merino; 225 m / 246 yds per 100 g)

Shades: **A:** Red Cabbage (blue); 1 skein, **B:** Walnut (beige); 4 skeins, **C:** Madder (pink); 1 skein, **D:** Alchemilla Mollis (yellow); 1 skein

Gauge: 18 sts & 38 rows = 10 cm / 4" in garter stitch on 4.5 mm needles

Needles: 4.5 mm / US 7 circular needles, 100 cm / 40" length OR straight needles

Note: You can comfortably work the mitred square

panels on straight needles but will need circulars for the Borders. Always use a needle size that will result in the correct gauge after blocking.

Notions: stitch marker, locking stitch marker or safety pin, tapestry needle

Notes: The blanket is knit in panels of 6 mitred squares which are then sewn together. Panels 1, 3, 5 and 7 are the same orientation. Panels 2, 4, 6, 8 are the same orientation. The colours have not been listed separately in the written instructions so check each panel against the colour guide on page 56. The blanket is finished with a garter stitch border. Use a

locking stitch marker or safety pin to mark the RS of the fabric so you know which side of the square should be facing when picking up stitches.

Stitch Glossary:

Mitred Squares are a way of creating squares using a central decrease on alternate rows to create a diagonal line across the square. You continue to work each square, decreasing until no sts remain and a square is created. Each panel in the Sundae Blanket is modular knitting - you finish a square, then add another, gradually building the piece. When the first square is complete, square 2 is joined to square 1 by casting on half the sts and picking up the remaining required from the side of the existing square. This continues for the length of each panel, in some instances the cast on is after the pick up changing the way the garter stitch runs and therefore creating another pattern.

Two-tone Mitred Squares are created using one colour to pick up the stitches and one colour to cast on stitches for the second half of the square. As you work each row it is important to remember to twist the two colours together when you switch from one to the other (this will always be at the central spine marker) to avoid holes. This is always done on the wrong side of the knitting. See our intarsia tutorial on p 68.

PATTERN BEGINS

Before beginning, ensure you have read the Pattern Notes! The blanket starts with the first top left square on Panel 1. Each subsequent panel is worked left to right. Refer to colour schematic for when to change colour as each panel contains a different colour configuration.

PANELS 1, 3, 5, 7

Square 1: Using colour shown in schematic and long-tail method, cast on 20 sts, PM, cable cast on 20 sts. 40 sts on working needle

Working in G-st throughout continue as follows:

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

Row 2 (RS): K to 2 sts before marker, ssk, SM, k2tog, k to end. 2 sts dec

Rep rows 1 and 2 until 2 sts remain.

Next row: Knit.

Next row: K2tog, cut yarn, and pull yarn through last st to finish. **

Squares 2, 3 and 6: Using colour shown in schematic

and long-tail method, cast on 20 sts, PM, with RS facing, pick up and k20 sts along right hand edge of previously worked square.

Rep from ** to **.

Squares 4 and 5: Using colour shown in schematic, with RS facing pick up and k20 sts along right hand edge of previous square, PM, cable cast on 20 sts. Rep from ** to **.



PANELS 2, 4, 6 and 8

Square 7: Using colour shown in schematic and long-tail method, cast on 20 sts and work 40 rows in G-st (20 G-st ridges). Cast off.

Squares 8 and 11: Using colour shown in schematic and long-tail method, cast on 20 sts, PM, with RS facing pick up and k20 sts along right hand edge of previous square. Rep from ** to **.

Squares 9 and 10: Using colour shown in schematic, with RS facing pick up and k20 sts along right hand edge of previous square, PM, cable cast on 20 sts. Rep from ** to **.

Square 12: Using colour shown in schematic, with RS facing pick up and k20 sts along right hand edge of previous square and work 40 rows in G-st (20 G-st ridges). Cast off.

MAKING UP

Lay the 8 panels out as shown in schematic and sew together using mattress stitch.

FINISHING**Top and Bottom Inside Border (worked separately!):**

With RS facing, using B, pick up and k120 sts along the top/bottom edge. Work 12 rows in G-st (6 G-st ridges). Cast off.

Left and Right Inside Border (worked separately!):

With RS facing, using B, pick up and k172 sts along the left/right edge. Work 12 rows in G-st (6 G-st ridges). Cast off.

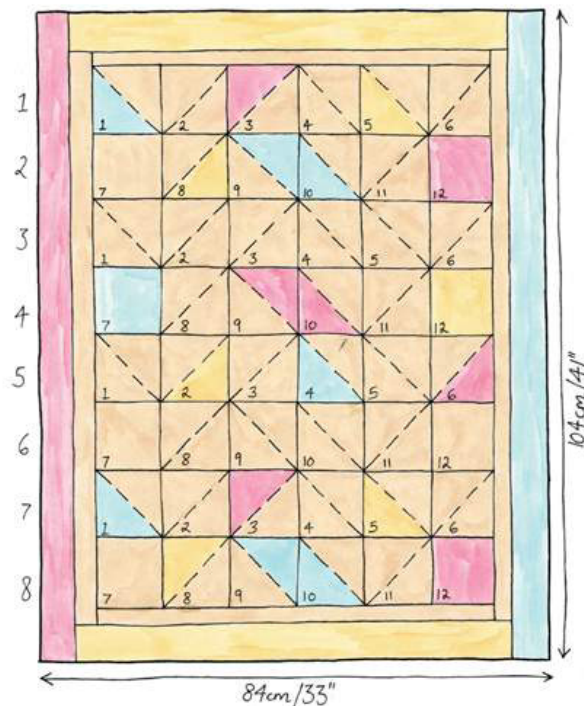
Top and Bottom Outer Border (worked separately!):

With RS facing, using D, pick up and k132 sts along the top/bottom edge. Work 20 rows in G-st (10 G-st ridges). Cast off.

Left Outer Border: With RS facing, using C, pick up and k192 sts along the left hand edge. Work 20 rows in G-st (10 G-st ridges). Cast off.

Right Outer Border: With RS facing, using D, pick up and k192 sts along the right hand edge. Work 20 rows in G-st (10 G-st ridges). Cast off.

Weave in ends and block to measurements.



Sizing & Measurements: One size: 242.5 cm / 95½" wingspan x 33 cm / 13" deep

Yarn: Plucky Knitter Sweater (DK weight; 90% Merino, 10% Nylon, 247 m / 270 yds per 115g) Shade: Mini Skirt; 2 skeins

Note: The sample shown weighs 217g, which doesn't leave much wiggle room for differences in gauge. Take time to check your gauge to ensure you have enough yarn to complete the project.

Gauge: 22 sts x 30 rows = 10 cm / 4" in Garter Stitch blocked 21 sts x 28 rows = 10 cm / 4" in Irish Net blocked

Needles: 4 mm / US 6 circular needle, 80 cm / 32" length Always use a needle size that will result in the correct gauge after blocking.

Notions: removable stitch marker, 3 fixed stitch markers

Pattern Notes: The slipped stitch at the start of every row should be slipped purlwise with yarn held at back of work (pwise wyib).

Stitch Glossary:

skkp: Slip 1 stitch purlwise with yarn in front, knit the next 2 stitches, pass slipped stitch over the 2 knitted stitches. 1 st dec

PATTERN BEGINS

Using the long-tail method, cast on 3 sts.

Row 1 (RS): Sl 1, kfb, k1. 4 sts

Rows 2 - 6: Sl 1, k to end.

Row 7 (Inc): Sl 1, kfb, k to end. Place removable marker in the fabric on this side to indicate RS of work. 1 st inc

Rows 8 - 12: Sl 1, k to end. Rep rows 7-12 a further 41 times then rows 7 and 8 only once again. 47 sts

**COMMENCE IRISH LACE PANEL**

Next Row (RS): Sl 1, k9, PM, [yo, skkp] to last 10 sts, PM, k10.

Next Row (WS and all following WS rows): Sl 1, k to first marker, p to second marker, k10.

Next Row: Sl 1, k9, [skkp, yo] to marker, k10.

Work Irish Lace Panel increase sections as follows, slipping markers as you come to them and

NOTE: Only RS rows are written, continue working all WS rows as set:

INCREASE SECTION 1

Next Row (RS)(Inc): Sl 1, kfb, k to marker, [yo, skkp] to marker, k to end. *1 st inc*

Next RS Row: Sl 1, k to marker, [skkp, yo] to marker, k to end.

Next RS Row: Sl 1, k to marker, [yo, skkp] to marker, k to end.

INCREASE SECTION 2

Next Row (RS)(Inc): Sl 1, kfb, k to marker, [skkp, yo] to marker, k to end. *1 st inc*

Next RS Row: Sl 1, k to marker, [yo, skkp] to marker, k to end.

Next RS Row: Sl 1, k to marker, [skkp, yo] to marker, k to end.

INCREASE SECTION 3 & MOVE MARKER

Next RS Row (RS)(Inc): Sl 1, kfb, k to 3 sts before marker, PM, yo, skkp, RM, [yo, skkp] to marker, k to end. *1 st inc*

Next RS Row: Sl 1, k to marker, [skkp, yo] to marker, k to end.

Next RS Row: Sl 1, k to marker, [yo, skkp] to marker, k to end.

INCREASE SECTION 4

Next Row (RS)(Inc): Sl 1, kfb, k to marker, [skkp, yo] to marker, k to end. *1 st inc*

Next RS Row: Sl 1, k to marker, [yo, skkp] to marker, k to end.

Next RS Row: Sl 1, k to marker, [skkp, yo] to marker, k to end.

INCREASE SECTION 5

Next Row (RS)(Inc): Sl 1, kfb, k to marker, [yo, skkp] to marker, k to end. *1 st inc*

Next RS Row: Sl 1, k to marker, [skkp, yo] to marker, k to end.

Next RS Row: Sl 1, k to marker, [yo, skkp] to marker, k to end.

INCREASE SECTION 6 & MOVE MARKER

Next Row (RS)(Inc): Sl 1, kfb, k to 3 sts before marker, PM, skkp, yo, RM, [skkp, yo] to marker, k to end. *1 st inc*

Next RS Row: Sl 1, k to marker, [yo, skkp] to marker, k to end.

Next RS Row: Sl 1, k to marker, [skkp, yo] to marker, k to end.

Rep Increase Sections 1-6 once more then sections 1 and 2 only again. *61 sts*

Rep Increase Section 5 once more. *62 sts*

Continue working WS rows as set and commence decrease sections as follows:

Next RS Row (Dec): Sl 1, ssk, k to marker, [skkp, yo] to marker, k to end. *61 sts*

Next RS Row: Sl 1, k to marker, [yo, skkp] to marker, k to end.

Next RS Row: Sl 1, k to marker, [skkp, yo] to marker, k to end.

DECREASE SECTION 1

Next RS Row (Dec): Sl 1, ssk, k to marker, [yo, skkp] to marker, k to end. *1 st dec*

Next RS Row: Sl 1, k to marker, [skkp, yo] to marker, k to end.

Next RS Row: Sl 1, k to marker, [yo, skkp] to marker, k to end.

DECREASE SECTION 2

Next RS Row (Dec): Sl 1, ssk, k to marker, [skkp, yo] to marker, k to end. *1 st dec*

Next RS Row: Sl 1, k to marker, [yo, skkp] to marker, k to end.

Next RS Row: Sl 1, k to marker, [skkp, yo] to marker, k to end.

DECREASE SECTION 3 & MOVE MARKER

Next RS Row (Dec): Sl 1, ssk, k to m, RM, k3, PM, [yo,

skkp] to marker, k to end. *1 st dec*

Next RS Row: Sl 1, k to marker, [skkp, yo] to marker, k to end.

Next RS Row: Sl 1, k to marker, [yo, skkp] to marker, k to end.

DECREASE SECTION 4

Next RS Row (Dec): Sl 1, ssk, k to marker, [skkp, yo] to marker, k to end. *1 st dec*

Next RS Row: Sl 1, k to marker, [yo, skkp] to marker, k to end.

Next RS Row: Sl 1, k to marker, [skkp, yo] to marker, k to end.

DECREASE SECTION 5

Next RS Row (Dec): Sl 1, ssk, k to marker, [yo, skkp] to marker, k to end. *1 st dec*

Next RS Row: Sl 1, k to marker, [skkp, yo] to marker, k to end.

Next RS Row: Sl 1, k to marker, [yo, skkp] to marker, k to end.

DECREASE SECTION 6 & MOVE MARKER

Next RS Row (Dec): Sl 1, ssk, k to marker, RM, k3, PM, [skkp, yo] to marker, k to end. *1 st dec*

Next RS Row: Sl 1, k to marker, [yo, skkp] to marker, k to end.

Next RS Row: Sl 1, k to marker, [skkp, yo] to marker, k to end.

Rep Decrease Sections 1-6 once more then sections 1 and 2 only again. *47 sts*

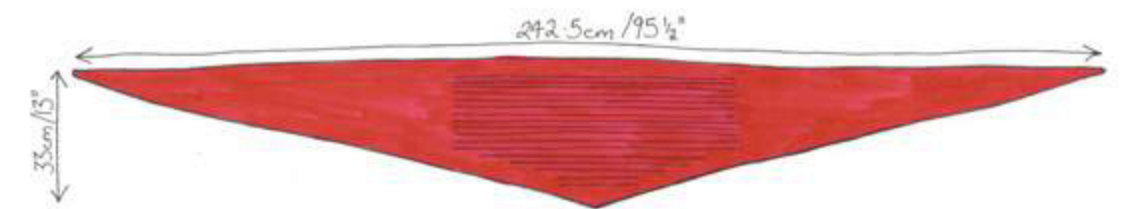
Next RS Row: Sl 1, k to marker, RM, k to next marker, RM, k10. Work 5 rows in G-st.

Next RS Row (Dec): Sl 1, ssk, k to end. *46 sts*

Work 5 rows in G-st.

Rep last 6 rows a further 42 times then Dec row once again. *3 sts*

Remove locking stitch marker and cast off. Weave in all loose ends and block to finished dimensions using blocking wires to keep the edges nice and straight.



The inspiration for this top came from playing with a post it note. Michelle found if you folded it into four and cut out two pieces you end up with a mini top pattern! However to make this human size you will need to use A2 paper.

Materials for making your pattern:

1 x A2 piece of paper (42 x 59½ cm / 16½ x 23½")
tape measure
ruler
pen/pencil
paper scissors

Materials for making the top:

fabric - cotton, linen, silk, voile or lawn work well. You will need double the height of your pattern piece - approximately 1¼ m / 1½ yd. If your fabric is wide (140-150 cm / 55-59") you may be able to get both the front and back of your top out of the width. *Check your pattern before buying!*
co-ordinating thread
2 m / 2 yd of 1¼ cm / ½" double fold bias binding (cotton or satin) in a co-ordinating colour
dress making pins
fabric scissors
sewing machine

MAKING THE PATTERN:

Numbers correlate with numbers on the schematic.

1. Measure around your hips, take this measurement and divide the number by 4, then add 3 cm / 1". On the bottom of your A2 piece of paper mark this measurement with a pen.

2. Measure from your hip (the point your tape measure was just at) to where the bottom of your bra lies. Draw a line this long from the mark you just made.

3. Measure from your shoulder seam of the top you are wearing to your hip (where you want the bottom of your top to be). Make sure you keep your tape measure straight, it should hit around your hip bone. Add 3 cm / 1" to this number (this will be your hem). Draw a horizontal line straight across your paper.

4. From the line you have just drawn measure 7 cm / 2¾" down the centre line and mark.

5. Measure from the front to where you want your neckline to finish. An ideal place would be just before your bra straps or for a very slashed neckline you could take it further than this point. Increasing and decreasing the measurements for point 4 and 5 will give you different neckline options - more rounded, bateau-like etc.

6. Mark a cross where these two meet and draw a rectangle from the centre front to the shoulder seam.

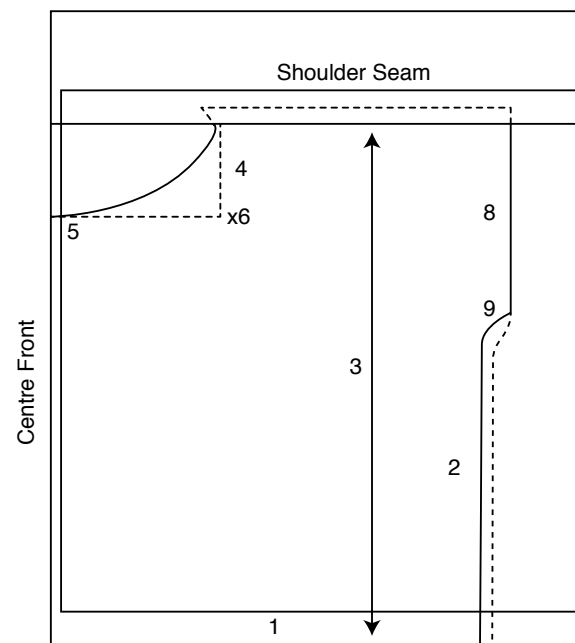
Draw a curved line in your rectangle from your centre front to your shoulder seam. This is now your neckline. Drawing a rectangle first will help. Make sure the start and end of your curve - numbers 4 and 5 - are almost at right angles to the line it meets. This will make your life easier when it comes to sewing!

7. Measure from point 5 to the end of your shoulder, (for example, if you are wearing a fitted top where your arm seam is) and multiply this number by 2. If you want a longer sleeve multiply this number by 2.5.

8. Measure the circumference of your upper arm. Take 5 cm / 2" off this number and draw a line this long down from point 7. This makes for a large armhole the suits the style of the top, decrease this number for a smaller armhole.

9. Join the top of line 2 with the bottom of line 7 with a curved line.

10. Mark a 1½ cm seam allowance at the shoulder seam and the side seam. At the shoulder seam you will need to continue the curved neckline into the seam allowance as per the illustration - you'll see why when you come to sew!



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**SEWING INSTRUCTIONS**

- 1.** Fold your fabric in half lengthways with right sides together making sure your selvages are matching up. You might want to be thrifty and try to get the front and back out of the width of your fabric. In this case only fold over the width of your pattern piece. Lay your pattern on the fold and pin all the way round and cut out. Repeat this step twice so you have a front and a back piece.
- 2.** Pin shoulder seams together [Fig. 2] and using a $1\frac{1}{2}$ cm / $\frac{1}{2}$ " seam allowance, sew both seams. Remember to back stitch at the beginning and the end. Repeat this step for your side seams taking care when following the curve of the sleeve. [Fig 2.1]
- 3.** Press both of your seams open. For your side seams trim down your seam allowance to 1 cm / $\frac{1}{2}$ ". For both seams fold under the fabric and secure with a stitch line. This will prevent fraying of your seams after several washes! Alternatively you can zig zag your edges. [Fig. 3]
- 4.** Measure your neckline to determine how long your bias binding needs to be and add $\frac{1}{2}$ cm / $\frac{1}{4}$ " to this. With right sides together stitch a seam of $\frac{1}{2}$ cm / $\frac{1}{4}$ ", you will now have a circular piece of bias. Pin your bias to your

neckline, evenly distributing pins. [Fig. 4.1]. Stitch around your neckline along the folded edge. [Fig 4.2]

5. Trim your seam allowance down by half and press your binding away from your top. Fold your bias over and stitch close the folded edge. [Fig 5] Repeat these steps for attaching bias binding to your armholes.

6. Press your hem up by $1\frac{1}{2}$ cm / $\frac{1}{2}$ ", then another $1\frac{1}{2}$ cm / $\frac{1}{2}$ ". This is a double hem. Pin in place to secure. Using a thread colour that either blends or contrasts with your fabric, stitch close to the folded edge all the way round. [Fig 6 & 6.1]

7. Give your boxy top a good press and start thinking about all the adaptations you could make!

Ideas for adapting your pattern!

- Taper the side seams
- Make a lace variation with contrast bias binding at the sleeves and neckline
- Split the pattern to create a colour blocked effect
- Split the pattern at the back and add a button placket
- Lengthen into a tunic, with side or patch pockets
- Create a curved hem at the front, back, or both
- Lengthen your sleeves to allow you to create turn ups



Sizing & Measurements: 1 (2, 3, 4, 5, 6)

To Fit Bust up to: 76 (86, 97, 107, 117, 122) cm / 30 (34, 38, 42, 46, 48)" – worn with 0-8 cm (0-3") negative ease

Yarn: Susan Crawford Vintage Fenella (3ply weight, 100% British wool, 124 m / 136 yds per 25g)

Shade: **A:** Porcellana; 5 (6, 6, 7, 7, 8) skeins, **B:** Delicot; 2 (2, 2, 2, 3, 3) skeins

Gauge: 27.5 sts & 46 rows = 10 cm / 4" in **combined** garter and rib pattern

22.5 sts & 56 rows = 10 cm / 4" in Tulip Bud pattern

37 sts & 28 rows = One Tulip Bud Motif (16.5 x 5 cm / 6½ x 2")

Needles: 3 mm / US 2.5 circular needles, 80-100 cm / 32-40" length

3 mm / US 2.5 straight or circular needle for 3-needle cast off

2 mm / US B/1 crochet hook (for buttons)

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

Notions: 8 stitch markers, 4 stitch holders, 6 poppers, coordinating sewing thread and sewing needle, tapestry needle

Notes: Before starting, prepare 3 balls of yarn A and 2 balls yarn B for intarsia work. When working the main Body these 5 balls of yarn will be used on each row using Intarsia colour work technique. To ensure a neat finish when changing colours, be sure to twist the yarns over one another at the back of work. See tutorial on page 68. Where only one number is given this applies to all sizes. The Tulip Bud Motif pattern is asymmetrical and the 'leaves' fall differently.

Stitch Glossary:

1x1 Rib (over an EVEN number of sts)

Every Row: [K1, p1] to end.

1x1 Rib (over an ODD number of sts)

Row 1 (RS): [K1, p1] to last st, k1.

Row 2 (WS): [P1, k1] to last st, p1.

Rep rows 1 and 2 for pattern.

Patt 2 tog: Work 2 sts together; either k2tog or p2tog depending on how the sts are set.

Tulip Bud Motif

Note: Stitch count fluctuates between rows 11-24

Row 1 (RS): K16, yo, k2tog, yo, ssk, k16.

Row 2 (WS): K18, p1, k17.

Row 3: K15, yo, k2tog, k2, yo, ssk, k15.

Row 4: As row 2.

Row 5: K14, [yo, k2tog] twice, [yo, ssk] twice, k14.

Row 6: As row 2.

Row 7: K13, [yo, k2tog] twice, k2, [yo, ssk] twice, k13.

Row 8: As row 2.

Row 9: K12, [yo, k2tog] twice, k4, [yo, ssk] twice, k12.

Row 10: As row 2.

Row 11: K11, [yo, k2tog] twice, k2, yo, k1, yo, k3, [yo, ssk] twice, k11. 2 sts *inc*

Row 12: K18, p3, k17.

Row 13: K3, yo, k2tog, k5, [yo, k2tog] twice, k4, yo, k1, yo, k5, [yo, ssk] twice, k5, yo, k2tog, k3. 2 sts *inc*

Row 14: K18, p5, k17.

Row 15: K4, yo, k2tog, k3 [yo, k2tog] twice, k6, yo, k1, yo, k7, [yo, ssk] twice, k3, yo, k2tog, k4. 2 sts *inc*

Row 16: K18, p7, k17.

Row 17: K5, yo, k2tog, k1, [yo, k2tog] twice, k8, yo, k1, yo, k9, [yo, ssk] twice, k2, yo, k2tog, k4. 2 sts *inc*

Row 18: K18, p9, k17.

Row 19: K6, [yo, k2tog] twice, k7, ssk, k5, k2tog, k9, yo, ssk, yo, k2tog, k5. 2 sts *dec*

Row 20: K18, p7, k17.

Row 21: K17, ssk, k3, k2tog, k18. 2 sts *dec*

Row 22: K18, p5, k17.

Row 23: K17, ssk, k1, k2tog, k18. 2 sts *dec*

Row 24: K18, p3, k17.

Row 25: k17, k3tog, k18. 2 sts *dec*

Rows 26-28: Knit.

3-Needle Cast Off: See Pom Pom Issue 5 for a tutorial.

ch: Chain (crochet)

hdc: Half double crochet (UK: Half treble)

ss: Slip stitch (crochet)

PATTERN BEGINS

LOWER BODY (worked flat in one piece)

Using 3mm needles and A, cast on 202 (226, 250, 274, 298, 322) sts.

Work 4 rows in G-st.

Set-up row (WS): Using A, k8, using B, k36, using A, [p1, k1] 4 (7, 10, 13, 16, 19) times, PM, [p1, k1] 15 (18, 21, 24, 27, 30) times, p1, k36, [p1, k1] 4 (7, 10, 13, 16, 19) times, PM, [p1, k1] 15 (18, 21, 24, 27, 30) times, p1, using B, k36, using A, k8.

Row 1 (RS): Using A, k8, using B, work row 1 of Tulip Bud Motif across next 36 sts, using A, work 1x1 Rib over next 39 (51, 63, 75, 87, 99) sts, work row 1 of Tulip Bud motif across next 36 sts, work 1x1 Rib over next 39 (51, 63, 75, 87, 99) sts, using B, work row 1 of Tulip Bud motif across next 36 sts, using A, k8.

Row 2 (WS): Using A, k8, using B, work row 2 of Tulip Bud motif across next 36 sts, using A, work 1x1 Rib over next 39 (51, 63, 75, 87, 99) sts, work row 2 of Tulip Bud motif across next 36 sts, work 1x1 Rib over next 39 (51, 63, 75, 87, 99) sts, using B, work row 2 of Tulip Bud motif across next 36 sts, using A, k8.

Rows 1 and 2 set pattern.

Continue in patt as set until all 28 rows of Motif have been



completed then rep rows 1-28 a further 3 (3, 4, 4, 4, 5) times, then continue to end of row 26 (26, 8, 8, 26, -) of 5th (5th, 6th, 6th, 6th, -) pattern rep.

Divide for Armholes

Next row (RS): Using A, k8, using B, patt 36, using A, [k1, p1] 2 (4, 7, 9, 12, 14) times, cast off next 9 (11, 13, 15, 17, 19) sts (**Note:** 1 st remains on needle from cast off), k1, [p1, k1] 12 (15, 17, 20, 22, 25) times, patt 36, [k1, p1] 13 (16, 18, 21, 23, 26) times. Place remaining 57 (63, 71, 77, 85, 91) sts for Left Front on stitch holder and place first 48 (52, 58, 62, 68, 72) sts for Right Front on second stitch holder. Continue working on central 88 (100, 108, 120, 128, 140) sts for Back as follows:

BACK

Next row (WS): [K1, p1] 13 (16, 18, 21, 23, 26) times, patt 36, [p1, k1] 13 (16, 18, 21, 23, 26) times.

This row sets pattern.

Continue in patt as set, commencing with row 1 (1, 11, 11, 1, 3) of Motif, until all 28 rows have been completed, then rep rows 1-28 a further 1 (2, 1, 1, 3, 2) times, then continue to end of row 26 (28, 26, 26, 28, 28) of 8th (9th, 9th, 9th, 11th, 11th) pattern rep.

Size 2, 5 and 6 only:

Next row: [K1, p1] 13 (16, 18, 21, 23, 26) times, k36, [p1, k1] 13 (16, 18, 21, 23, 26) times.

Rep this row a further 5 (1, 3) times.

All sizes:

Place Back sts on stitch holder.

RIGHT FRONT

With WS facing, return 48 (52, 58, 62, 68, 72) Right Front sts to working needle and rejoin A. Continue as follows:

Next row (WS): Using A, [k1, p1], 2 (4, 7, 9, 12, 14) times, using B, patt 36, change to A, k8.

Next row (RS): Using A, k8, using B, patt 36, using A, [k1, p1] 2 (4, 7, 9, 12, 14) times.

Continue as set, until all 28 rows of Motif have been completed, then rep rows 1-28 a further 1 (2, 1, 1, 3, 2) times.

Shape Neck

Next row (RS): Cast off 10 sts, patt to end. 38 (42, 48, 52, 58, 62) sts

Next row (WS): Patt to end.

Next row: Patt 2 tog, patt to end. 1 st *dec*

Rep last 2 rows a further 12 times ending with row 27 of Motif. 25 (29, 35, 39, 45, 49) sts

Return these sts to stitch holder.

LEFT FRONT

With RS facing, return 57 (63, 71, 77, 85, 91) sts for Left Front to working needle and rejoin A. Continue as follows:

Next row (RS): Cast off 9 (11, 13, 15, 17, 19) sts, patt to end. 48 (52, 58, 62, 68, 72) sts

Maintaining pattern, work without shaping until Left Front measures same as Right Front to start of neck shaping ending with row 27 of Motif.

Next row (WS): Cast off 10 sts, patt to end. 38 (42, 48, 52, 58, 62) sts

Next row: Patt to end.

Next row: Patt 2 tog, patt to end. 1 st *dec*

Rep last 2 rows a further 12 times ending with row 26. 25 (29, 35, 39, 45, 49) sts

Work 1 row without shaping.

Join Shoulders

Place 88 (100, 108, 120, 128, 140) sts for Back onto a spare needle. With RS together hold Left Front sts and Back sts in one hand, *using a third needle, k1 from each needle together, placing resulting st on third needle; rep from * and slip first resulting st over second. Rep until 25 (29, 35, 39, 45, 49) sts from Left Front are all cast off. Cast off centre 38 (42, 38, 42, 38, 420) sts for Back neck. Place 25 (29, 35, 39, 45, 49) sts from Right Front onto a needle and rep process as for Left Front.

SLEEVES

Using A, cast on 104 (114, 126, 138, 148, 156) sts.

Work 5 rows in G-st.

Row 1 (RS): K34 (39, 45, 51, 56, 60), work row 1 of Motif across next 36 sts, k34 (39, 45, 51, 56, 60).

Row 2 (WS): K34 (39, 45, 51, 56, 60), work row 2 of Motif across next 36 sts, k34 (39, 45, 51, 56, 60).

These 2 rows set pattern.

Continue as set until all 28 rows of Motif have been completed.

Shape Sleeve Head

Maintaining Tulip Bud motif across centre 36 sts, cast off 5 [4, 6, 8, 9, 10] sts at beg of next 2 rows. 94 (106, 114, 122, 130, 136) sts

Next row (RS): K2tog, k27 (33, 37, 41, 45, 48), pm, pattern 36, pm, k27 (33, 37, 41, 45, 48), k2tog. 92 (104, 112, 120, 128, 134) sts

Next row (WS): K to marker, SM, patt 36, SM, k to end.

Next row: K2tog, k to marker, SM, patt 36, SM, k to last 2 sts, k2tog. 2 sts dec

Next row: K to marker, SM, patt 36, SM, k to end.

Rep last 2 rows a further 7 times, ending with row 20. 82 (94, 102, 110, 118, 124) sts including inc sts from Motif

Work straight in patt as set for 6 rows. 76 (88, 96, 100, 112, 118) sts

Next row (RS): Cast off 6 sts, patt to end. 70 (82, 90, 94,

106, 112) sts

Next row: Cast off 6 sts, patt to end. 64 (76, 84, 88, 100, 106) sts

Cast off rem sts.

COLLAR

Using A, loosely cast on 28 sts.

Work 4 rows in G-st.

**** Change to B.**

Row 1: Knit.

Row 2: K18, w&t.

Row 3: K18.

Row 4: Knit.

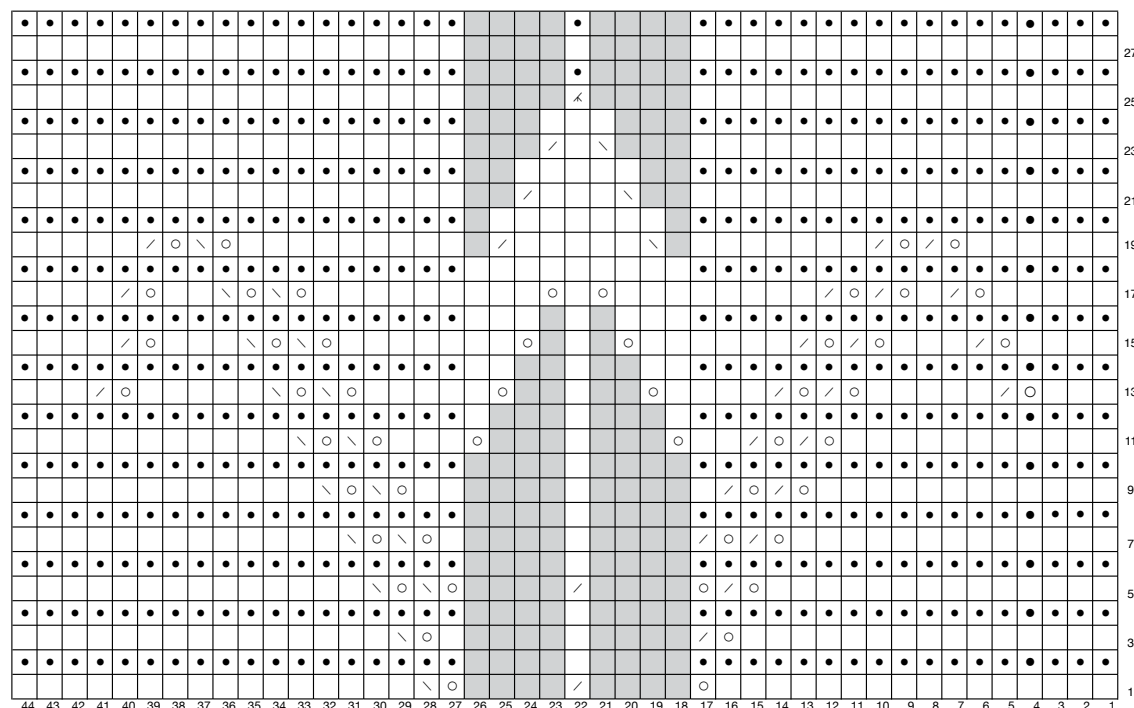
Change to A.

Work 4 rows in G-st. *******

Rep from ****** to ******* a further 31 (32, 31, 32, 31, 32) times.

Loosely cast off all sts.

Using a flat slip-stitch, sew collar to upper body along shorter length, overlapping each front band by 4 sts.



CROCHET BUTTONS (make 6 alike)

Using 2mm hook and A, work 4ch, join with ss in first loop to create a circle. [1ch, 1 hdc into centre of ring] 12 times. join with ss in first hdc. Fasten off.

Using B and tapestry needle, work 4-point daisy chain embroidery into each button as shown. Leave long end for sewing button into place.

MAKING UP

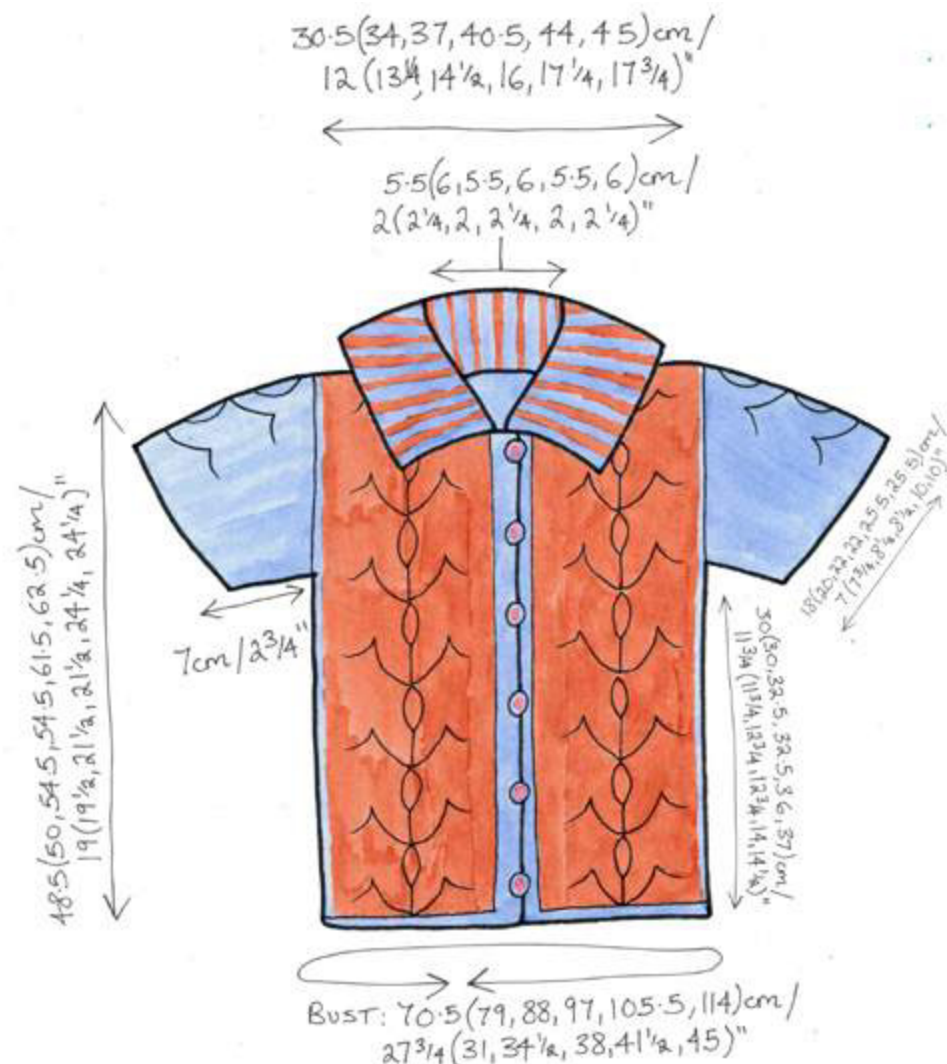
Sew up sleeve seams. Using A, sew a line of running stitches along edge of each sleeve head. Mark centre of sleeve head with pin. Set in sleeve taking care to match centre pin to

shoulder seam and underarm seams to side seam points of body. Ease in any extra body in sleeve by gently pulling at each end of running stitches. Pin in place. Remove running stitches and sew in place using backstitch.

Weave in ends. Soak in lukewarm water and block to measurements.

FINISHING

Mark position of poppers overlapping Front bands as shown. Sew crochet buttons into place as shown, then sew press fasteners in place using matching sewing thread underneath.



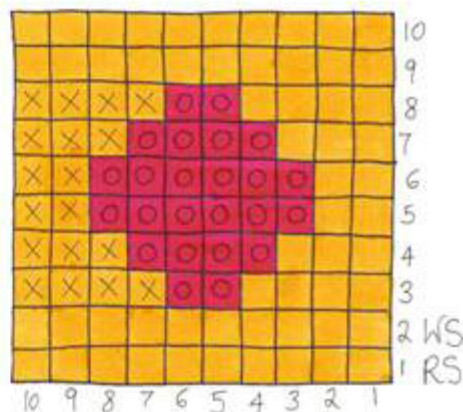
INTARSIA

- a few pointers & a practice project to get you going!

Intarsia is used to work blocks of colour into knit fabric. Each block of colour is knit from a separate ball of yarn. If the amount of yarn needed for a section is small it is a good idea to wind the yarn onto a bobbin - easier to manage!

You Will Need

- scrap yarn in two colours of the same thickness e.g. DK
- needles to match the yarn e.g. 4mm for DK
- bobbins (or rectangles of cardboard).

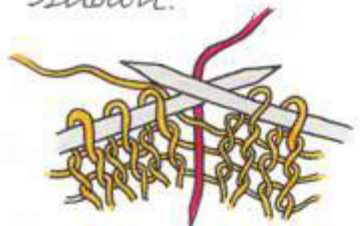


- - Yarn A (ball)
- - Yarn A* (bobbin)
- - Yarn B (bobbin)

1. Wind a small amount of colour A (your main colour) onto a bobbin. You will use this to work the stitches marked X as you can't strand A across the back of your work

2. Cast on 10 stitches using ball A, work first two rows of chart.

3. Work row 3, joining in A* and B when indicated as shown:



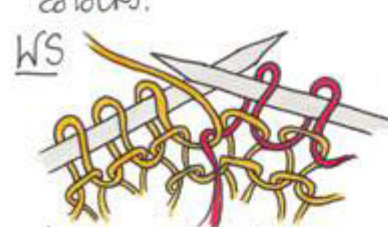
a. with the end at the front cross the old colour over the the new one at the back of your work



b. then pick up the new colour & knit (or purl if you are on the WS)

* this stops it tangling with your bobbins etc. at the back - you can pull it through & weave it in when you finish.

4. Continue to work the chart. When you change colours you need to twist the new yarn with the previous one at the back of your work. This will stop gaps forming between colours.



With yarns in front, twist yarns together by crossing the old colour over the new one, then pick up new colour & purl



with yarns in back, twist yarns together by crossing the old colour over the new one, then pick up new colour & knit.

! Extra tip: when working diagonal colour changes you do not have to twist yarns if the diagonal is left-leaning as you are looking at it. (but if in doubt - twist!)



Right Slant



Left Slant

5. Once chart has been worked, cast off all stitches.

6. Weave in all ends. Make sure you weave in ends so that the end is pulled in the direction it would have been pulled in if you had continued working with it.



+



=



black roclun! knits!

A LOT OF LITTLE BITS *about* LINEN *by* ANNA MALTZ

Anna dives into the summery and eco-friendly world of linen - the very fibre with which she made her beautiful Sceles mesh top on page 8.

Last issue we heard from Caitlin French about her forays into growing and processing linen with the goal of making her wardrobe as self-sufficient as possible. Even if you don't have the chutzpah to start up your own miniature linen farm and mill, linen is an excellent fibre to knit with. It's anti-bacterial and wicking, and it's especially good in summer when it will keep you cool and airy, whether you are wearing it or knitting with it. If you get in a pickle on a desert island, it's so tough and strong you can make excellent fishing nets or hitch together a nifty lean-to.

The linen industry in the UK is now mainly part of our bucolic past, but we don't need to look far to import it.

The stuff I am most interested in is grown between Caen and Amsterdam, a short hop across the Channel. Linen derives from flax, a blue or white flowered plant, which thrives in those moderate coastal environments. It is those same fields that produced the linen for the canvas on which artists from Bosch, through Rembrandt to Van Gogh (and beyond) would have painted on. In this soil and climate, linen can grow without irrigation. It satisfyingly requires seven times less pesticides and fertilisers than cotton and that's before we have started factoring in air miles and such. The eco credentials run strong in this one.

It is useful to make the distinction between woven and knitted linen clothing. Whereas with woven linen you have to worry about ending (or even starting) the day looking like you crawled out of the bottom of the laundry basket



Photo: Anna Maltz

and don't know what an iron is, with knitted linen you only get the benefits of its beautiful drape. The wrinkly nature of linen comes from the fact that it has much less memory/elasticity than other fibres; less than cotton and a hell of a lot less than wool. It can't bounce back in to shape; it just does what it's told.

PROCESS AND GROWTH

Most natural fibres come from a soft puff (sheep, cotton, bunnies, llamas, silk, and so forth). Linen comes from the stalk of the plant; a stick rather than a puff. Bamboo and hemp might also spring to mind as fibres derived from a stick. Confusingly, bamboo fibre doesn't actually come straight from the plant; it is turned in to a fibre through a process akin to making synthetics. To get linen from flax you have to whack it. A lot. This is called scutching and later

hackling, which sounds like a more violent form of heckling. But we are getting ahead of ourselves, so let's back track.

The linen plant grows in about a hundred days, let's call that three months and a long dirty weekend. It is then hoicked out of the ground, rather than cut off, to maximise the length of the staple. It is the length of the staple that dictates the quality of the fibre that can be produced from it. More pilling occurs the shorter the staple is. The same applies to all yarns, regardless of fibre content.

Now comes the weird bit. The outside of the flax has to be allowed to rot before it can be separated from the more useful inner fibres. The rotting of flax is called retting, not to be confused with rutting, which is what young male deer do during mating season. Retting can happen in the field where the linen was harvested or in water.

Now the whacking bit happens, followed by carding and suddenly it is as if you are brushing long blond hair. Watching the mechanised process is disconcerting as it looks like Rapunzel's epic tresses are being slowly drawn in to a mill only to come out as yarn.

And hey presto, it's ready for knitting with! Unless it's going to be blended: there are blends with everything from the slippiest rayon to the fuzziest mohair, though cotton is most prevalent. Each combination has different properties. You can count on Habu to mix it with steel (because being the second strongest natural fibre after silk apparently just isn't enough). If you prefer to consume yarn one flora or fauna at a time, ideally place specific, as far as 100% European linen goes, there are excellent choices. Euroflax always gets rave reviews and Quince & Co have their Sparrow. Kalinka, a DK from Karin Öberg is spun in Sweden and comes in an array of breathtaking colours. If you like your yarn on the cone, try the linen from La Droguerie.

KNITTING WITH LINEN

Let's roll through some steps that will make working with linen a lovely experience from beginning to end.

If your linen is a bit tough, soak it in a solution of water and hair conditioner before knitting with it. The term flaxen hair comes from flax, so it seems fitting. Do make sure to tie your skein in MANY places. It doesn't cling like wool does and will spring in to a big old knot given half the chance. Wind it slowly if using a swift and ball winder – if it flies off, you're in for hours of trouble. If you're in a patient frame of mind, I highly recommend you hand wind your skein in to a ball. Winding a skein of madder-dyed lace weight from Artisan Yarns once entertained me on a train journey from London to Brussels. There was the synchronous thrill of travelling through linen country and it resulted in the most pleasant ball of linen I have ever knit from.

Having wound your ball, start it from the outside rather than the inside as it will be less likely to end up in a tangled mess. If you insist on starting from the centre pull, place it inside an odd sock or the cut off foot of a pair stockings (a pair that has recently moved beyond being fashionably

laddered perhaps) as this will keep it snugly contained. Whichever way you like to unwind, keep a close eye when nearing the end, so you don't suffer from infuriating tangles. Play around with your needle choice. You'll enjoy knitting more on metal or wood/bamboo depending on how humid it is (and how clammy your hands are). Wood or bamboo will have a little grip that might bug you in dry climates, but will be beneficial in steamy conditions – the slight texture will actually stop the yarn sticking as it would to metal, helping it move more easily.

It's important to remember that when working with linen its lack of stretch will put you utterly in control of tensioning the yarn. Be aware that there will be some drop – stitches will ease downwards as it is worn, making rows longer with little change in the stitch count, so it is good to get your tension sorted. Your knitting might also be a bit biased. Most linen yarns are stranded (laid together) rather than twisted which means they have a stronger inclination to lean. Knitting the lace patterns that linen is often used for will tend to sort this out: the k2togs and ssk pull things this way AND that, rather than this way OR that. However, if you're subbing linen for wool when working a circular knitted garment with lots of stockinette, you might consider changing it to a seamed piece. Alternatively, Shibui Linen, which is chain spun rather than stranded or twisted, should be a safe bet.

When starting another ball, ensure the join happens in an inconspicuous place as it can be a bit tricky to hide. In other words, not bang in the middle of your bosom. You can't spit splice it. Just sayin'. Secure it ASAP, as otherwise it will sneak around and throw off your tension. I would even suggest loosely knotting it until you have knitted further enough along to sew in the ends, making sure to double back.

Don't try to break off the remaining yarn by hand. You will not succeed. You will hurt yourself and you will regret it. The damage you do will be part way between carpet burn and a paper cut. Anyhow, don't you have a small pair of golden scissors in the shape of a stork just for taking care of such matters?

Linen is the S&M yarn in the knitter's closet. You can beat

up on linen and it will love you for it. Throw it in the washing machine, even the drier, and it will come back begging for more. All the things that would shock animal fibres in to a shuddering pile of felt will send linen in to soft, supple bliss. Save on water and electricity and don't give it a private load in the washer. Being bashed against jeans and rubbed by frisky towels will give it the rough treatment it desires. One thing to watch out for though is that linen can shed a bit, so keep an eye on what you wash it with. You don't want the rest of the load coming out looking like a gerbil crept in with the hot wash.

All this talk of easy laundering is not to say that blocking won't make it shine, especially lace. Feel free to block the proverbial hell out of it. This will help it come in to its own. The aim here is to fill you with confidence rather than trepidation. An equivalent set of guidelines could be given for wool, but we are all far too familiar with wool's peccadillos to need it. For all of the times linen is referred to as not as forgiving as wool, think about the way wool felts, shrinks, sticks to Velcro, makes you itchy and attracts moths – things you won't have to worry about with linen. Plus it's summer; time for an adventure!



sporty color combinations for summer

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RASPBERRY

Etou Mess Parfait



by REBECCA LITCHFIELD

5 egg yolks
250 g / 1 cup plus 2 tbsp golden caster sugar
212 ml / ¾ cup - double cream
100 ml / scant ½ cup crème fraîche
250 g / 1 cup - full fat natural yoghurt divided in 2
100 ml / scant ½ cup - low sugar raspberry jam
125 g / 1 cup - fresh raspberries
2 vanilla pods
2 tbsp of champagne or dry white wine
4 meringue nests, crumbled into rough 1 cm / ½" pieces (or you could use your leftover egg whites to make your own meringue!)

Note: You can make this with or without an ice cream machine!

Place the raspberry jam and the champagne/white wine in a small saucepan and heat gently to combine and loosen the set. Place to one side to cool.

Beat the egg yolks and caster sugar until pale and creamy. Bring the cream to almost boiling in a medium saucepan, then pour it into the egg and sugar mixture whisking constantly. When it's combined, return to the pan with the two vanilla pods, split and with the seeds scraped into the mixture. Heat gently, stirring, until it is the thickness of double cream. Then remove and place into a bowl of ice to stop the cooking as soon as possible. Allow to cool completely, then fold in the natural yoghurt and crème fraîche. Divide the mixture into

two roughly equal portions. Into one, add half of the jam and champagne mixture and half of the fresh raspberries. Cool both thoroughly.

Meanwhile, line a 24 cm x 12 cm loaf tin with several layers of cling film and place in the freezer to cool.

Churn the vanilla mixture in your ice cream maker first. When it is beginning to look like soft scoop ice cream remove it from the machine and pour it into the loaf pan, smoothing the top. Replace the loaf pan in the freezer while you churn the raspberry mixture. Just before the raspberry mixture has finished churning, remove the loaf pan from the freezer, and add the crumbled meringue and half the remaining raspberries. Then pour over the raspberry layer, gently drizzle the remaining jam mixture over the top and swirl with a fork to make a ripple effect.

If you are not using an ice cream machine, you will need to place the two mixtures into tubs in the freezer, and then whisk them to remove the ice crystals at frequent intervals (approx. once an hour) until they become soft and creamy. Then you decant and remould in the loaf pan as above.

Place back into the freezer and allow to chill for at least eight hours.

Remove the pan from the freezer 10-15 minutes before you wish to serve to soften slightly. Then invert onto a pretty plate, scatter with remaining raspberries and slice to serve.



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★ People ★

OUR SUMMER DESIGNERS ARE HOT STUFF

Shannon Cook is a knitting and sewing pattern designer, blogger and mom to two daughters. She is happily living a handmade life near the ocean on Vancouver Island. Shannon designs patterns for the modern knitter. With their engaging textures, vibrant colours and striking lines, her fun, dynamic garments and accessories are destined to become wardrobe staples. She's also the recent co-author & co-publisher of *JOURNEY: A Collaboration* (Marian Rae Publications, 2013). veryshannon.com

Susan Crawford is a British designer, author and fashion historian, specialising in vintage knitwear, with a particular passion for 1920s-1950s. Susan has written four books, including the highly acclaimed *A Stitch in Time*, Volumes 1 and 2 and is currently working on the Vintage Shetland Project. Susan has also created several yarn ranges to work with her vintage designs: Excelana, Coquette and now, Fenella. When not crafting, Susan can be found working on her farm in the North Lancashire hills. susancrawfordvintage.com

Elanor King is an engineer by training but a knitter in heart and hands. She especially likes to create designs with mathematically elegant techniques, textures or geometries. Controversially for an Irishwoman, she doesn't drink tea, however a hot chocolate and a biccie are always welcome. catchloops.com

Sarah Garry works in scientific research but makes the most of a tram ride through Melbourne by knitting up a storm. Designing became increasingly important when, with a heavy heart, she accepted that the thick, cosy knitting patterns of the UK and Europe were simply impossible in the mild winters of Australia. Sarah has accordingly worked to produce more climate-appropriate knits with a proclivity for the intricate and the colourful. ravelry.com/designers/sarah-garry

Suzanne Stallard is an artist who can't stop making things. She loves colour, surprises, everyday objects, finding secret stuff and is always having "another idea". Suzanne comes from a long line of makers, knitters and doers; she made up an arts organisation, Jelly, 20 years ago. Suzanne not only has her lovely family but an extra Jelly family, who are all inspiring, have crazy ideas and often make stuff happen together. Visitors are always welcome to pop by for a chat and a cuppa. jelly.org.uk

Sarah Hurwitz is a filmmaker-turned-designer moonlighting as a pop culture junkie, New Yorker, and incredibly unprofessional foodie. She writes about her exploits in the craft world on her blog. knityorkcity.com

Mindy Wilkes lives in suburban Cincinnati, Ohio, with her husband and two children. She loves to design and knit accessories because you can never have too many accessories. You can find her on Ravelry as Mindy. sharppointysticks.typepad.com

Anna Maltz is a Londoner and ex arts school kid (with a conceptual craft leaning). As co-founder of Ricefield Collective, she does a chunk of the teaching and designing, something she also does for others. A lifelong knitter from a line of creative folks, her love of colour means you probably won't miss her in a crowd and it keeps her safe on her bicycle. She is a gatherer of information, second-hand treasures, interesting people and creative solutions. She also knitted those naked suits, has been known to laugh at her own jokes and loves receiving post. www.annamaltz.com

Michelle Zimmer is a London-based designer and blogger behind Makers Market. Makers Market is a blog for people you love to make and learn about other makers. You'll find sewing tutorials, dress making projects, curated fabric finds and a weekly dose of new maker talent. NB: You won't find any knitting projects here, but don't let that deter you from stopping by! makers-market.co.uk

GOOD YARNS



A YARN CAN JUST *MAKE* A PROJECT, RIGHT?
HERE'S THE LINE-UP OF THIS ISSUE'S FIBRE SUPERSTARS.



Karin Öberg developed Kalinka, a luminous linen produced in Sweden herself. We used two shades of this glowing yarn for Sceles. She also produces a range of textiles and patterns available from her shop, karinoberg.se



Habu is a New York City-based yarn company with a focus, as they say, on 'slow' materials that give knits soul. Sombra is knit in three shades of Habu's Non-Twist Cotton Boucle (pictured). habutextiles.com



Plucky Knitter is a family-run business that hand-dyes artisan yarns on custom-milled bases. Based in Michigan, USA we're completely in love with their subtly layered semi-solid colours. Emery uses Plucky Sweater – a gorgeous, springy, merino/nylon blend; here it's pictured in Vintage Icebox. thepluckyknitter.com



Susan Crawford produces a number of yarns to satisfy your vintage knitting needs! The brand-new Fenella (pictured), used for her Flora cardigan is the result of a collaboration with Devon-based John Arbon Textiles. Susan's cotton, Coquette, is used for Ananas Comosus. suscrawfordvintage.com



Elisabeth Beverly uses plants to dye wool in rural West Berkshire. The lovely countryside provided the inspiration to combine two of her longstanding interests - wildflowers and plants, and knitting with natural fibres, especially wool. The Seaside Sundae blanket uses four of these these beautifully natural colours. plant-dyedwool.co.uk



Kettle Yarn Co is pretty much our local hand-dyer, based in London. These British yarns are kettle-dyed in a conscientious and environmentally sustainable way. Creamsicle is knit in two dreamy shades of Kettle's Wimbledon, and pictured here is Islington, in the colourway Smoking Peach. etsy.com/uk/shop/KettleYarnCo



SweetGeorgia Yarns is an artisan hand-dyed yarn company based in Vancouver, Canada. Founded in 2005 by Felicia Lo, they dye luxury knitting yarns and spinning fibres in stunningly saturated colours. We used their Cashsilk Lace (pictured) and Tough Love Sock for Baya. sweetgeorgiayarns.com

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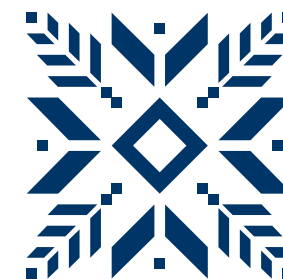


YARN IN THE CITY: THE GREAT LONDON YARN CRAWL

Save the date! Saturday, 20 September, 2014
Tickets on sale: Tuesday, 8 July, 2014

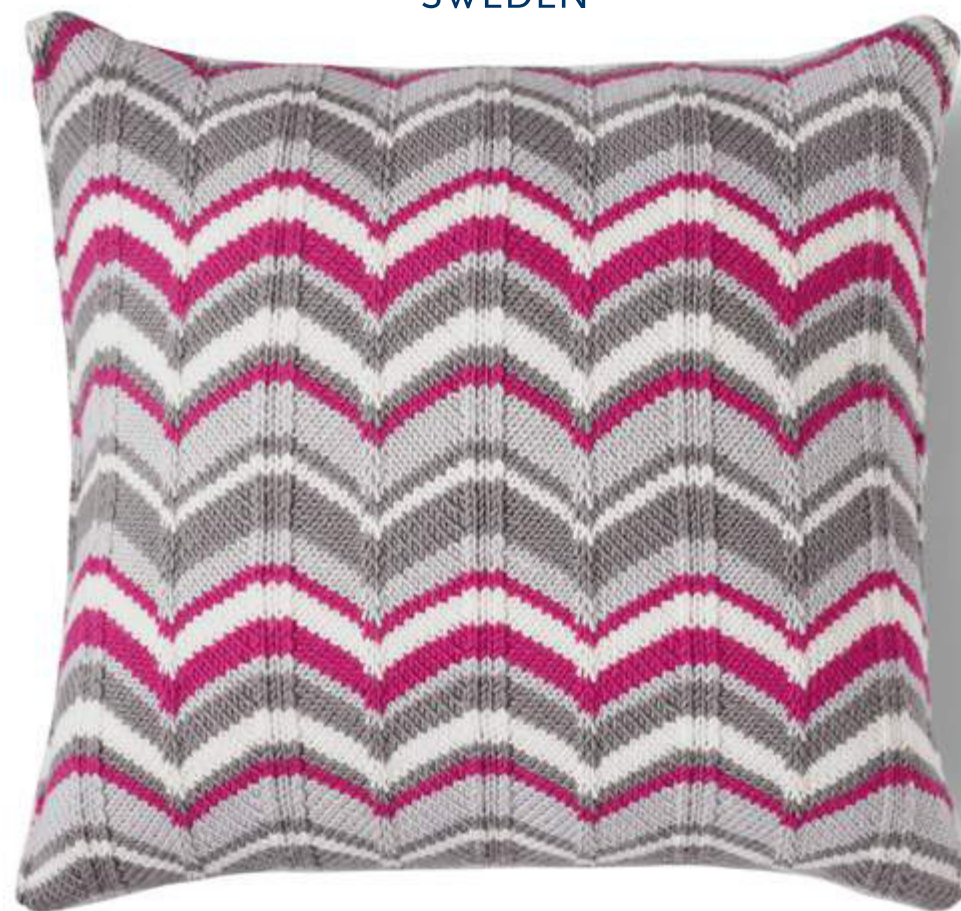
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