



Sandi Rosner is a familiar face at Twist Collective. Not only does she consistently contribute wonderful [designs to our](#) pages, she also does technical editing and amazing articles! You can find more about her, as well as this post, on [her blog](#). This issue, check out her [great piece on decreases](#) (the companion to last issue's article on [increases](#)). In this post, she shares her experience creating [Sanderling](#), the lacy tunic found in our newest issue. When yarn and pattern really connect- it's love.



I wanted this sweater to be comfortable and casual with a feminine touch. I love the look of all-over lace patterns, and this interlocking pendant lace is one of my favorites, but sometimes lace can seem a little much for everyday. How can you relax the mood a bit?

In the case of Sanderling, the answer was the yarn.

I've done quite a few designs with [Kollage Yarns Riveting](#), and it has some special qualities I haven't found anywhere else. Riveting is made from recycled jeans. Specifically, it is 80% post-

consumer recycled denim, with the remaining 20% made from mill scraps. Spun in Italy, Riveting is not dyed - the yarn gets its color from the source fabric. When working with Riveting, you'll occasionally come across a bit of orange from the stitching, or a fleck of metallic thread from embroidered jeans. I love these little surprises.

Riveting is soft, like your favorite old jeans. It has a slightly nubby texture.

The real magic with Riveting comes when the knitting is done. Instead of the careful blocking I'd give a wool sweater, I throw my Riveting pieces in with a load of laundry. No kidding - it likes to be machine washed and dried. When you pull it out of the drier, it has been transformed. The fabric softens and pulls up, making your slightly stringy looking knitting into a cohesive fabric. It does shrink a bit in length - about 12% - but not in width. The patterns I've written for Riveting, including Sanderling, account for this anticipated shrinkage.



In Sanderling, the shrinkage changes up the lace pattern in an interesting way. The pattern still shows through, but the lace becomes less precious. The sweater is airy, but not transparent. I love it.

For me, this would be a weekend-at-the-cottage sweater (not that I have a cottage, but I do have a rich fantasy life). I imagine it tossed on over shorts or jeans for those times when you want to look

sexy but not exposed. The silhouette is loose and simple, with minimal details. The lace forms a slight natural scallop at the hem and cuffs. The split neckline is edged with attached i-cord. I would probably never tie the cords at the neck because I think the look of an untied neckline is inherently alluring. The fabric feels great against the skin, and since it is easy care, you won't mind wearing it to take the dog to the beach or gather wild blackberries with the kids.



Take some time to check out the rest of the Spring issue. As always, Kate has done a brilliant job putting together a beautiful piece of eye candy. The photography is inspirational, and the collection of projects is among the best. Thanks also to Jane Heller, who took the photos seen here.

I'd be remiss not to mention the articles - I have [one about decreases for the technique lovers](#) out there, and [Fiona Ellis' article about the ancient pattern we call paisley](#) is a great history lesson. I am so fortunate to be a part of such a great publication.