The Knitter

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SPOTLIGHT

Karie Westermann

8-PAGE PULLOUT

Issue 144
£6.99

Winter STYLE

BEAUTIFUL KNITS USING COLOURWORK, CABLES + LACE

Fair Isle waistcoat by Mary Henderson

Masterclass

The best cast-on for double knitting

FESTIVE GIFT IDEAS

Cosy treats to cast on today!

Plus

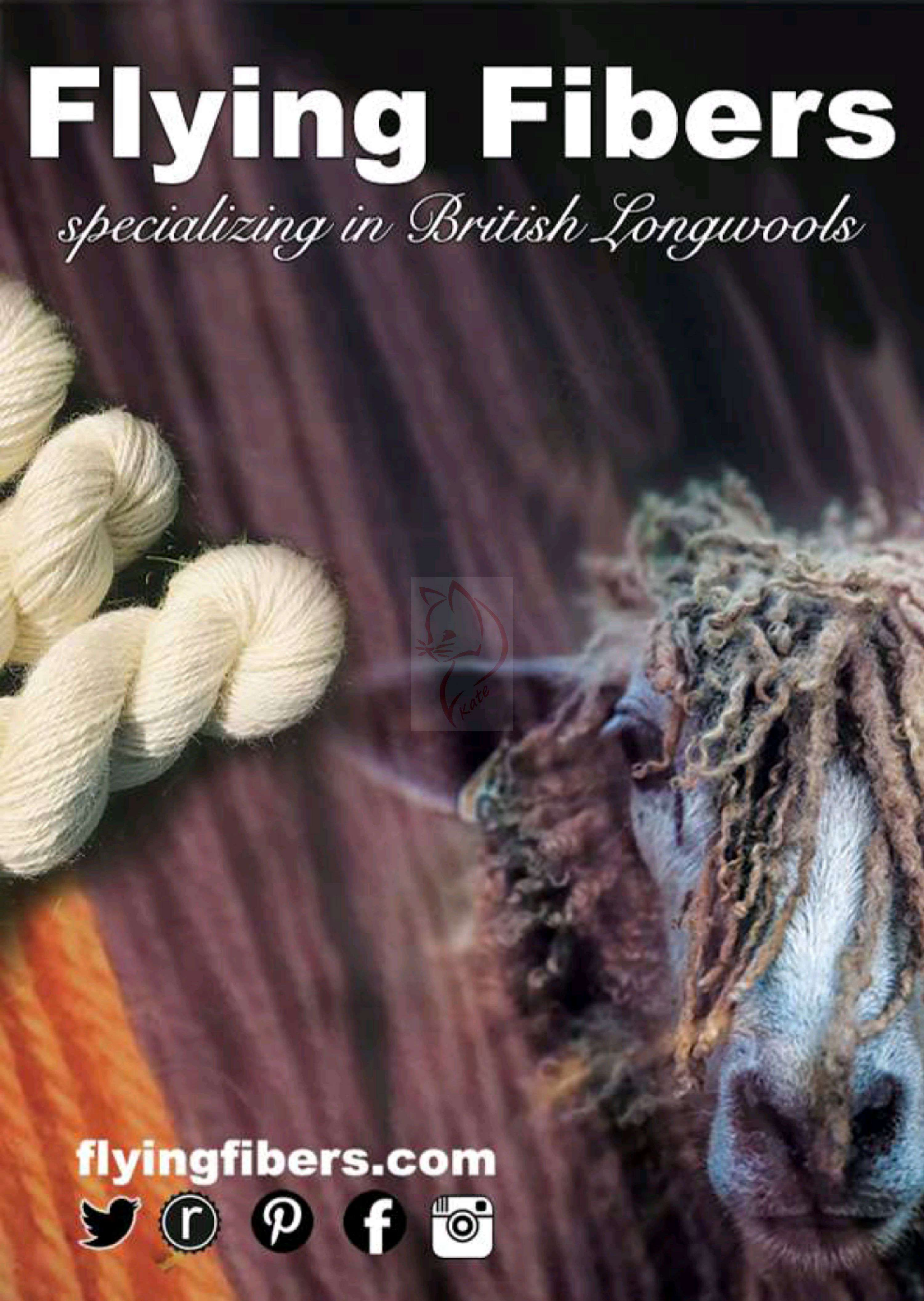
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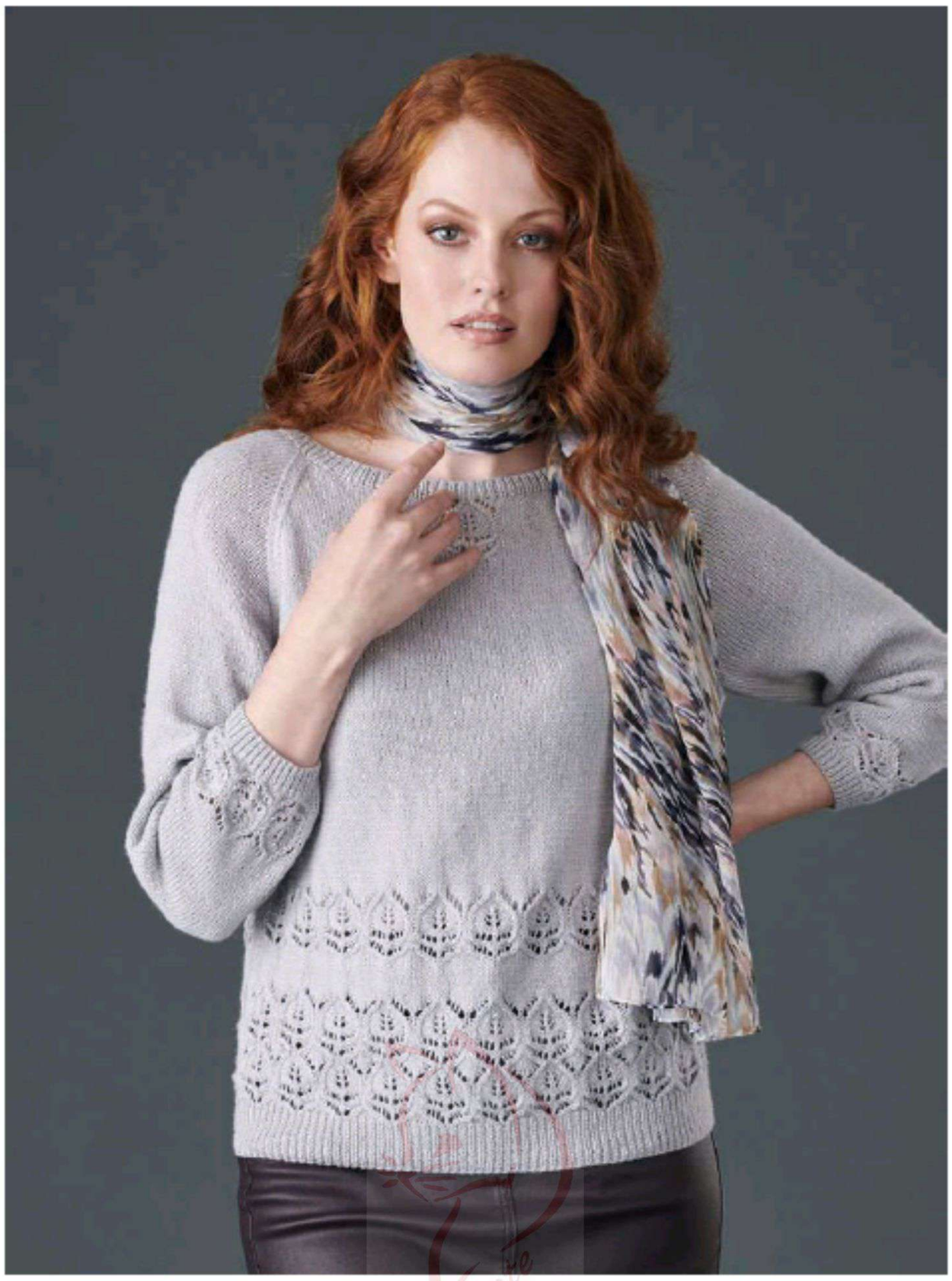
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The Knitter

Issue 144

Treat yourself to something beautiful! Choose your favourite yarn – or discover something new to try on **p32** – and cast on one of our elegant designs. Creative stitches abound in this issue, such as Sarah Hatton's lacy jumper on **p8**, a sophisticated hat and mitts set by Sophie McKane on **p27**, and Karie Westermann's stunning shawl in our **supplement**.

Create



Knit



Enjoy



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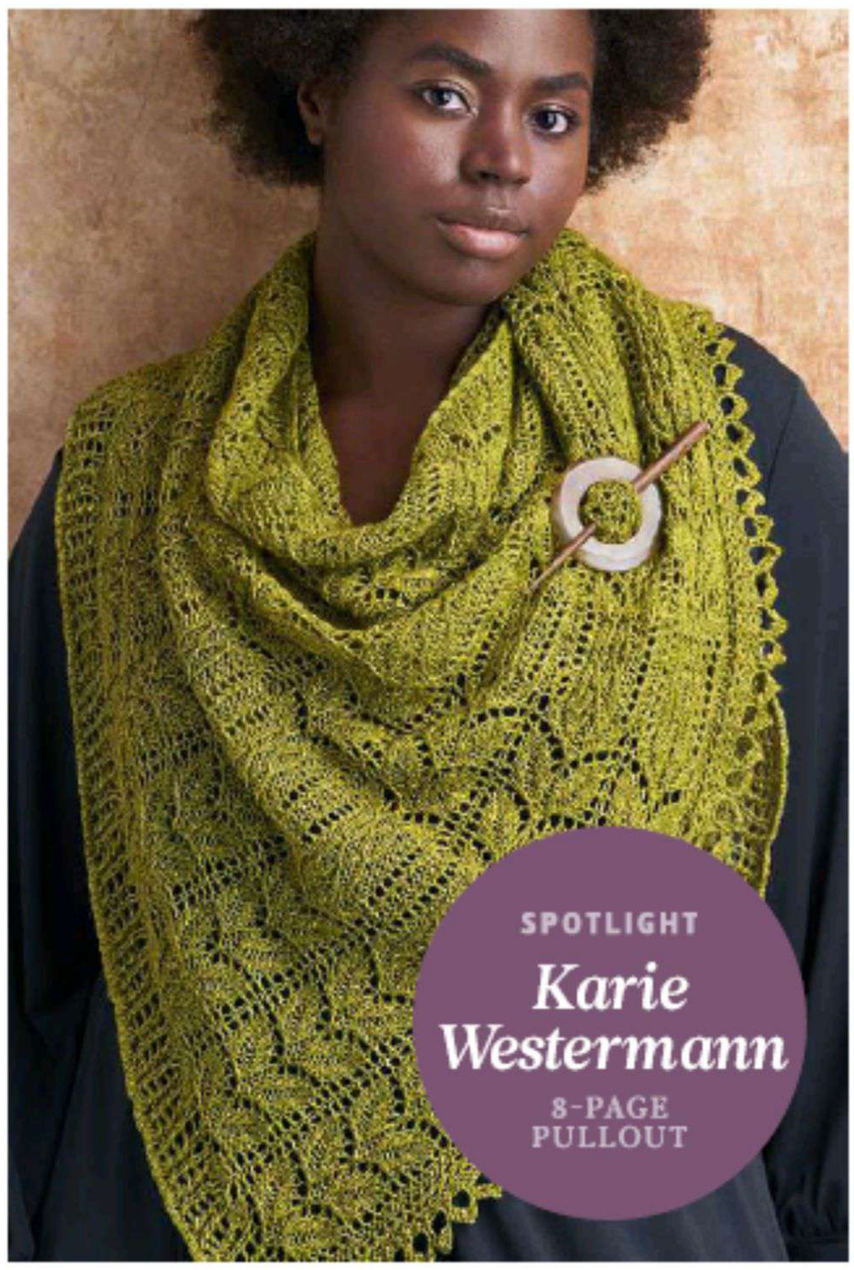
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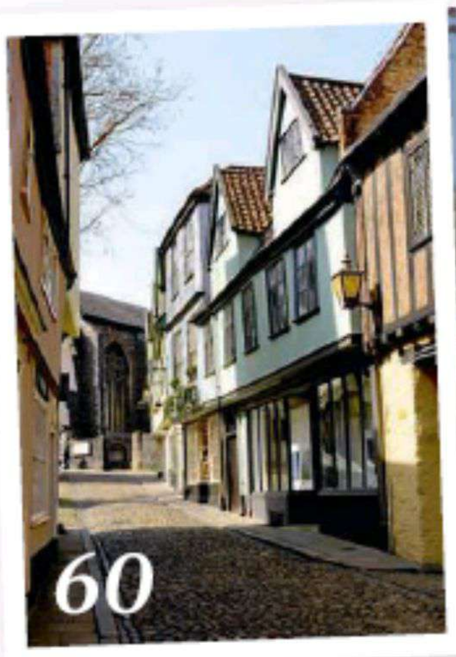
















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Cosy knits
Cardigans, jumpers, shawls & accessories in luxurious yarns



Winter style

Combining delicate stitch patterns with cosy yarns, our designers have created seasonal layering pieces for you. Our Prairie Collection has projects with a romantic look, while we also have a stunning colourwork jacket and an elegant lace jumper.

Looking for small projects to knit as gifts this Christmas? This issue includes a cabled scarf, a Fair Isle bolster cushion, felted slippers, and a beautiful textured hat and mitts set.

HAPPY KNITTING!
from ***The Knitter*** *team*

Our featured designers



Kristin Blom

Kristin, a Swedish graphic designer, was encouraged to get into knitwear design by Anna Maltz, and her portfolio now includes many fresh and exciting styles. This month, Kristin has created a feminine cardigan with lace details, inspired by the *Little House on the Prairie* books, on page 40.



Sophie McKane

Based in London, Sophie spent nine years living in Brooklyn, New York, and her striking, graphic knitwear designs with a contemporary vibe have appeared in a range of magazines. Her latest design for *The Knitter* is a hat and mittens set with a beautiful stitch pattern. Turn to page 27.



Karie Westermann

Born in Denmark, Karie has made Glasgow in Scotland her home, and her elegant shapes and stitch patterns have won her fans all around the world. Our special supplement this month includes an interview with Karie, along with her stunning new lace shawl design, 'Ard Daraich'.

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The Knitter

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LONDON, ENGLAND

SARAH HATTON

Eira

Light and draping, this raglan jumper is adorned with bands of pretty lace

Eira

Details include a single lace motif at the neckline



SARAH HATTON

Eira

SIZE

	XS	S	M	L	XL	
TO FIT BUST	81-86	91-97	101-107	112-117	122-127	cm
	32-34	36-38	40-42	44-46	48-50	in
ACTUAL BUST	91½	102	113	122	133	cm
	36	40	44½	48	52½	in
ACTUAL LENGTH	55	58½	61	62½	64½	cm
	21¾	23	24	24½	25½	in
SLEEVE SEAM	32	32	33	33	33	cm
	12½	12½	13	13	13	in

YARN

Debbie Bliss Toast (Light 4ply weight; 65% wool, 25% polyamide, 10% cashmere; 420m/459yds per 100g ball)

SILVER (02)	4	4	4	5	5	x100g BALLS

NEEDLES & ACCESSORIES

1 pair 2.25mm (UK 13/US 1) knitting needles
1 pair 3mm (UK 11/US 2-3) knitting needles
Stitch holders
Safety pins

TENSION

30 sts and 40 rows to 10cm over st st on 3mm needles

YARN STOCKISTS

Debbie Bliss c/o LoveCrafts
01409 404 010
www.lovecrafts.com

For general abbreviations, see p89

THIS LIGHTWEIGHT jumper by Sarah Hatton has a feminine look, with its raglan shaping, wide neckline and three-quarter-length sleeves. A pretty lace motif appears in bands around the lower body and cuffs; a single motif at the centre neck adds extra decoration. Sarah's jumper is knitted in Debbie Bliss's Toast 4ply, which blends wool, polyamide and cashmere for smooth luxury. It's available in a palette of 10 sophisticated colours.

BACK

Using 2.25mm needles, cast on 139 (155:171:185:201) sts

Row 1 (RS): K1, *P1, K1; rep from * to end.
Row 2 (WS): *P1, K1; rep from * to last st, P1.
These 2 rows set rib.
Work 5cm in rib, ending with a WS row.

Change to 3mm needles.
Next row (RS): K3 (5:7:2:4), working 12-st rep 11 (12:13:15:16) times work Row 1 of chart, K3 (5:7:2:4).
This row sets st st and chart placement.
Work a further 35 rows to complete chart twice.
Work 12 rows in st st.
Next row (RS): K3 (5:7:2:4), working 12-st rep 11 (12:13:15:16) times work Row 1 of chart, K3 (5:7:2:4).
This row sets st st and chart placement.
Work a further 17 rows to complete chart once.
Cont in st st until work meas 35 (36:37:38:39) cm, ending with a WS row.

SHAPE RAGLAN

Cast off 7 (8:10:12:14) sts at beg of next 2 rows.
125 (139:151:161:173) sts.

Size XS only
Dec row (RS): K2, skpo, knit to last 4 sts, K2tog, K2.
123 (-:-:-:-) sts.
Work 3 rows without shaping.

Size M, L and XL only
Dec row (RS): K2, skpo, knit to last 4 sts, K2tog, K2. 2 sts dec'd.
Dec row (WS): P2, P2tog, purl to last 4 sts, P2tog tbl, P2. 2 sts dec'd.
Rep these 2 rows - (-:2:5:9) more times.
- (-:139:137:133) sts.

All sizes
Dec row (RS): K2, skpo, knit to last 4 sts, K2tog, K2. 2 sts dec'd.
Next row (WS): Purl. **

Rep these 2 rows until you have 63 (65:65:67:67) sts, ending with a WS row.

Leave rem sts on a stitch holder.

FRONT

Work as given for Back to **.
Rep these 2 rows until you have 87 (89:89:91:91) sts, ending with a WS row.

PLACE MOTIF

Next row (RS): K2, skpo, K33 (34:34:35:35), work Row 1 of chart once, knit to last 4 sts, K2tog, K1.
85 (87:87:89:89) sts.
This row sets chart placement.

Cont raglan decs every alt row as set, work 17 further rows to complete chart once.
69 (71:71:73:73) sts.

SHAPE LEFT NECK

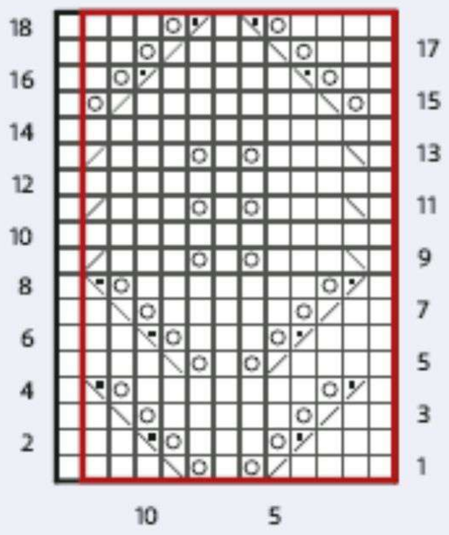
Next row (RS): K2, skpo, K7, turn and cont on these sts for left side of neck. 10 sts.
Cont in st st, dec 1 st at neck edge of next 4 rows and AT THE SAME TIME dec 1 st at raglan edge in next row and 1 foll alt row.
4 sts.
Work 1 row.
Leave rem 4 sts on a safety pin.

SHAPE RIGHT NECK

With RS facing, slip next 47 (49:49:51:51) sts on a stitch holder. Rejoin yarn at neck edge to rem 11 sts, knit to last 4 sts, K2tog, K2.
10 sts.
Cont in st st, dec 1 st at neck edge of next 4 rows and AT THE SAME TIME dec 1 st at raglan edge in next row and 1 foll alt row.

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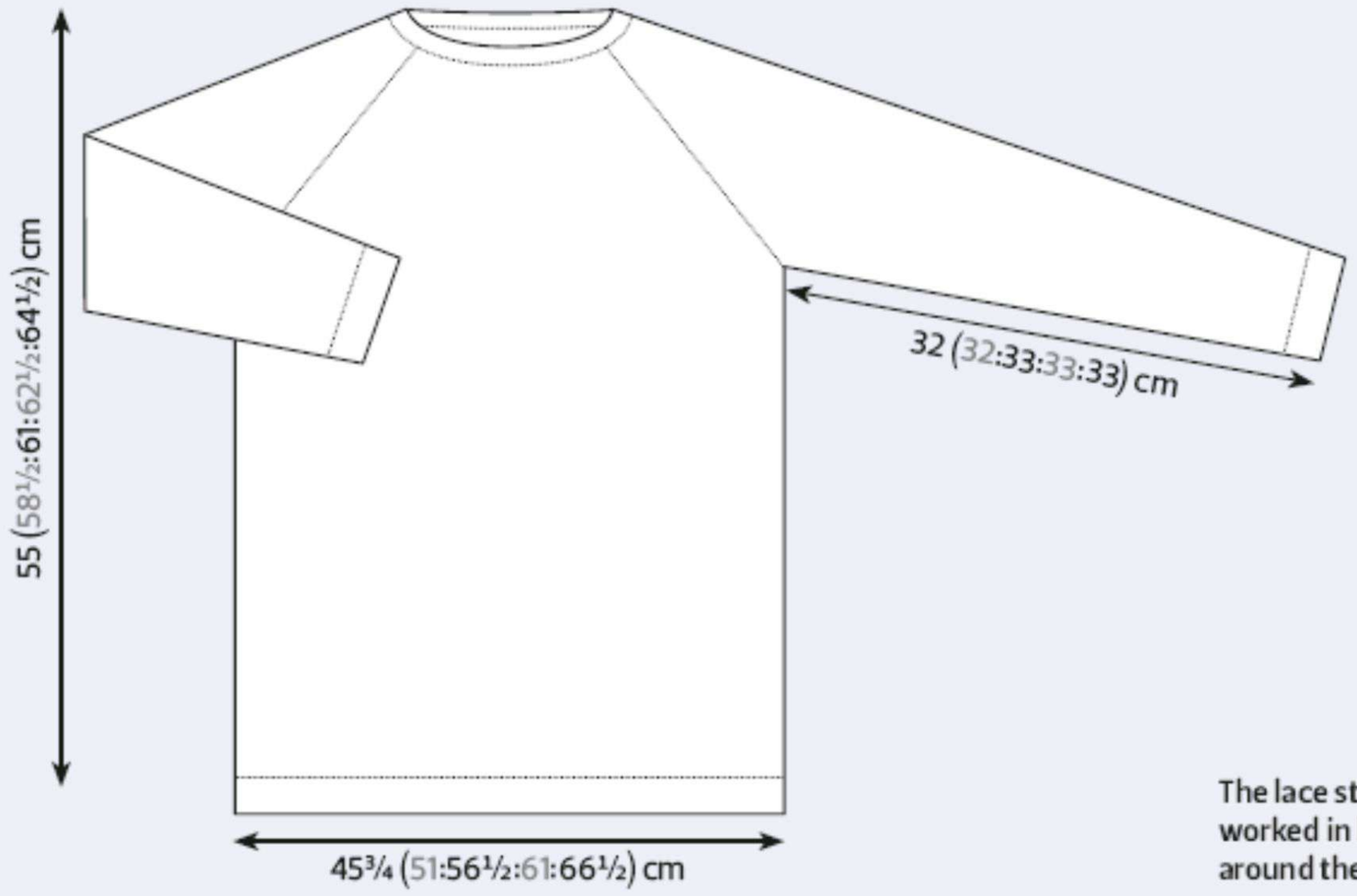
CHART



KEY

- K on RS; P on WS
- K2tog on RS; P2tog on WS
- Skpo on RS; P2tog tbl on WS
- P2tog on RS; K2tog on WS
- P2tog tbl on RS; SSK on WS
- Yo
- Repeat

BLOCKING DIAGRAM



The lace stitch is worked in bands around the body



4 sts.
Work 1 row.
Leave rem 4 sts on a safety pin.

SLEEVES

Using 2.25mm needles, cast on 75 (79:81:87:91) sts.
Work 10 rows in rib as set on Back.

Change to 3mm needles.
Beg with a knit row, work 2 rows in st st.

Note: Read ahead; sleeve shaping and chart are worked AT THE SAME TIME.
Next row (RS): K7 (9:10:13:15), working 12-st rep 5 times work Row 1 of chart, K7 (9:10:13:15).
This row sets chart placement.

Work 17 further rows to complete chart once, then cont in st st and AT THE SAME TIME shape sleeve as follows: inc 1 st at each end of next row and 11 (2:16:16:3) foll 8th (6th:6th:6th:4th) row, then on every foll 10th (8th:8th:8th:6th) row to 103 (109:119:125:131) sts.
Cont without shaping until Sleeve meas 32 (32:33:33:33) cm, ending with a WS row.

SHAPE RAGLAN

Cast off 7 (8:10:12:14) sts at beg of next 2 rows.
89 (93:99:101:103) sts.
Working raglan shaping as set on Back, dec 1 st at each end of next row and 1 (3:3:3:4) foll 4th rows, then on every foll alt row to 25 sts.
Work 1 row, ending with RS facing for next row.
Leave these 25 sts on a holder.

TO MAKE UP

Join raglan seams, leaving left back raglan seam open.

NECKBAND

With RS facing and using 2.25mm needles, K25 sts of Sleeve, pick up and knit 5 sts down left side neck, K4 sts from left front safety pin, K47 (49:49:51:51) sts from front holder, K4 sts from right front safety pin, pick up and knit 4 sts up right side neck, K25 sts of sleeve top, K63 (65:65:67:67) sts from back holder.
177 (181:181:185:185) sts.

Beg with a WS row, work 7 rows in rib as set on Back.
Cast off in rib.

FINISHING

Join left back raglan and neckband seam.
Join side and sleeve seams.
Weave in all ends and block gently to measurements, following any yarn care instructions on the ball band.

Eira

The cropped sleeves have lace details at the cuff

ROWAN

The Art Of Knitting



Shaded Diamonds *by Kaffe Fassett* | **Kaffe Fassett's Winter Vintage** *by Kaffe Fassett*

The Knitter loves...

...ideas, websites, patterns, events, inspiration and more!

BRIGHT IDEAS

Bring colour to the darkest of winter days by casting on one of the projects in Kaffe Fassett's new pattern collection, *Winter Vintage*. Designed for Rowan, and using its Felted Tweed and Kidsilk Haze yarns, the collection offers six patterns for women.

The intarsia technique has been used to create large-scale floral motifs on the 'Dark Daisy Shawl'. A pattern of marled diamonds appears on the 'Shaded Diamond' jumper, while a plethora of tiny intarsia and Fair Isle patterns decorates the 'Sampler Scarf'.

'Contrast Squares' is a dramatic intarsia shawl with a design that mimics mitred squares, and the 'Colours in the Mist' sweater and scarf feature a delicate stripe pattern.

£12 for the collection, or £4 for individual PDF patterns from www.knitrowan.com





Spread joy Find cosy knits by Jen Geigley using Rowan Big Wool in 'Field Guide No. 12' from Mason-Dixon Knitting **www.masondixonknitting.com**







WINTER SOCKS

'Robin' is a festive self-striping colourway of Signature 4ply, launched by West Yorkshire Spinners especially for Christmas. Inspired by the plumage of Britain's favourite bird, the colourway was developed by Winwick Mum, aka Christine Perry. She has also designed a special cabled sock pattern to exploit the colours of Robin, which is free with every purchase of this yarn. £7.50 per 100g ball.

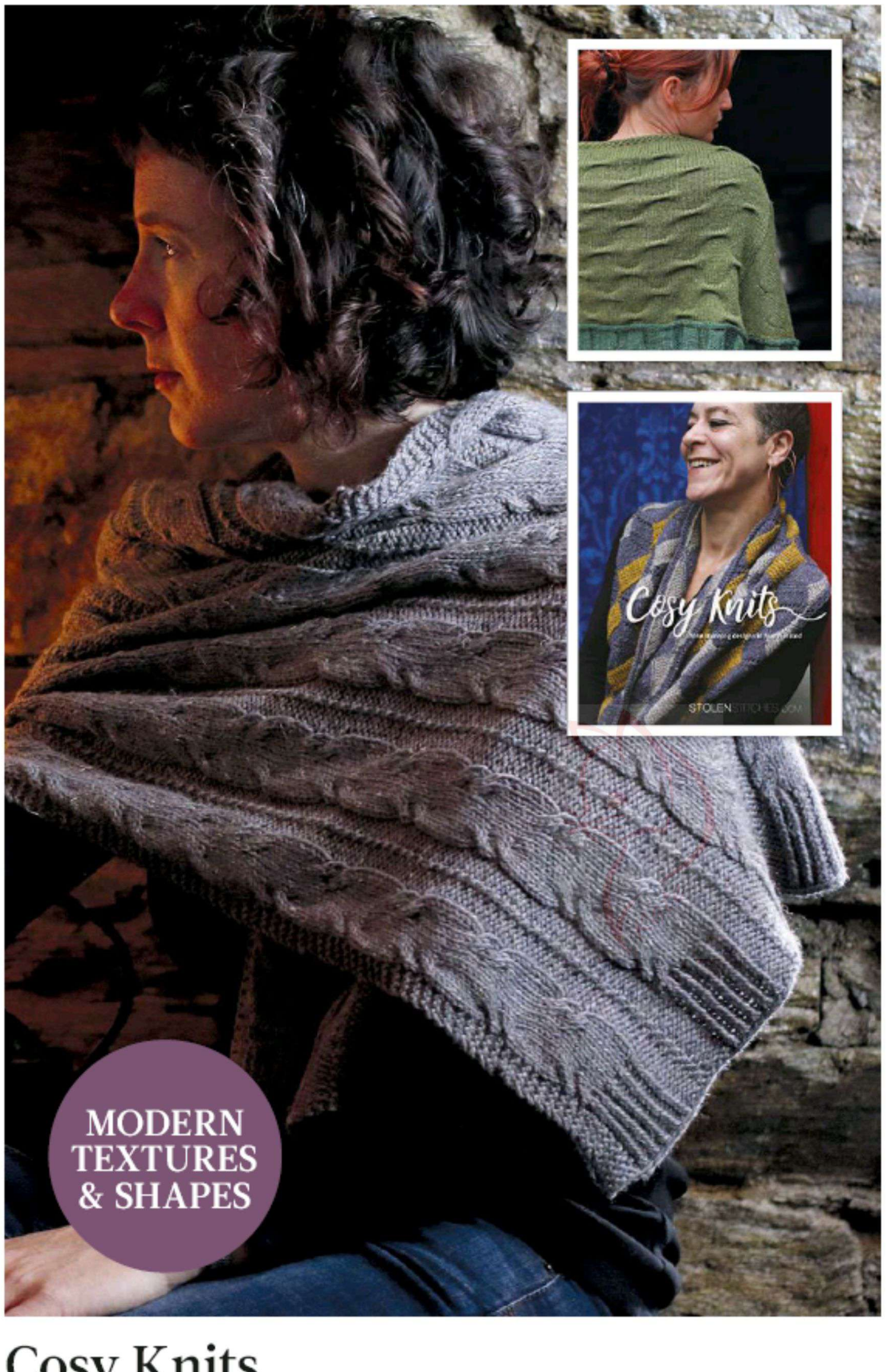
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The Little Grey Girl

has stylish project bags that will make great gifts for a knitting friend. Choose from a range of sizes, from notion pouches to pyramid cases and drawstring bags, and a choice of gorgeous fabric prints.

www.thelittlegreygirl.com





Cosy Knits

by Stolen Stitches

Carol Feller has added an inspiring new book to her yarn and design brand, Stolen Stitches. Called *Cosy Knits*, the book features nine projects in Carol's Nua Worsted yarn, from designers including Bristol Ivy, Louisa Harding, Jiminez Joseph, and Rachel Coopey.

'Ballintemple' is a design by Carol, and is a swingy cardigan with sideways-knit cables for a sophisticated look. 'Tuckle' is an oversized, funnel-neck sweater with delicate textured details which will be ideal for chilly days.

Other garments include a pretty jumper with a textured yoke, and a sleeveless vest with chunky cables and a removable cowl.

Bristol Ivy's 'Rutland Cowl' is a playful, modern take on entrelac, while the 'Moín' cabled cowl by Eimear Earley was inspired by Aran stitch patterns. The collection also includes a colourwork hat, an elegant cabled wrap, and a contemporary shawl.

€22 from www.stolenstitches.com. For other stockist details, see www.fyberspates.com



NEW BOOKS

Our pick of the best pattern collections and e-books

TYPOGRAPHIC KNITTING

by Rüdiger Schlömer

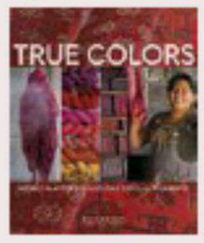


For knitters and designers interested in the art of typography, this handsome book shows how modern typefaces can be converted to knitting patterns in creative and surprising ways. As you'd expect, there are plenty of stranded colourwork alphabets to play with, but more unexpected techniques include slip stitch pixelated patterns for a 'dot matrix' effect, modular patchwork to build large-scale lettering, diagonal stripes, and illusion knitting.

£19.99, Princeton Architectural Press

TRUE COLORS

by Keith Recker



Celebrating world-leading artisans working with natural dyes, this is a magnificent book offering insights into both ancient and modern textile traditions. There are interviews with practitioners in Mali, China, Bangladesh, Mexico, Uzbekistan and India, who use materials such as indigo, woad, ochre, cochineal, and tixinda sea snails to create incredible dye effects. This book is a visual feast for anyone in love with colour.

£33.99, Thrums Books

FAIR ISLE KNITTING

by Monica Russel



This practical guide to Fair Isle offers easy-to-follow techniques and inspiration that will be invaluable to beginners or improving colourwork knitters. As well as photo tutorials on all the essential techniques, there is a stitch dictionary filled with design ideas, plus 14 knitting projects including garments and accessories for men, women and children.

£14.99, Search Press

Foundations AW19/20

by The Fibre Co.

Beautiful colourwork and sophisticated textures take centre stage in the new range of patterns from The Fibre Co. Part of its 'Foundations' series, the seasonal projects for women have a classic, cosy look, and have been inspired by the Cumbrian countryside.

Among the new patterns is 'Seacross' by Becky Baker, a seamless sweater with an attractive colourwork yoke worked in five shades of Lore lambswool. 'Bowness' is a top-down raglan jumper with a subtle grid pattern of knit and purl stitches, designed by Orlane Sucche to showcase the tweedy Arranmore yarn.

The collection includes a pretty jumper with a bobble lace yoke, and a drop-shoulder cardigan knitted in chunky Tundra yarn.

There are lovely accessories, too, such as a modern Fair Isle hat, a mock cable blanket, a hat with a delicate undulating cable pattern, and a stunning cabled cowl by Inese Sang. **Digital patterns cost £5.50 each for garments and £4 for accessories, and are available to buy and download from www.thefibreco.com**

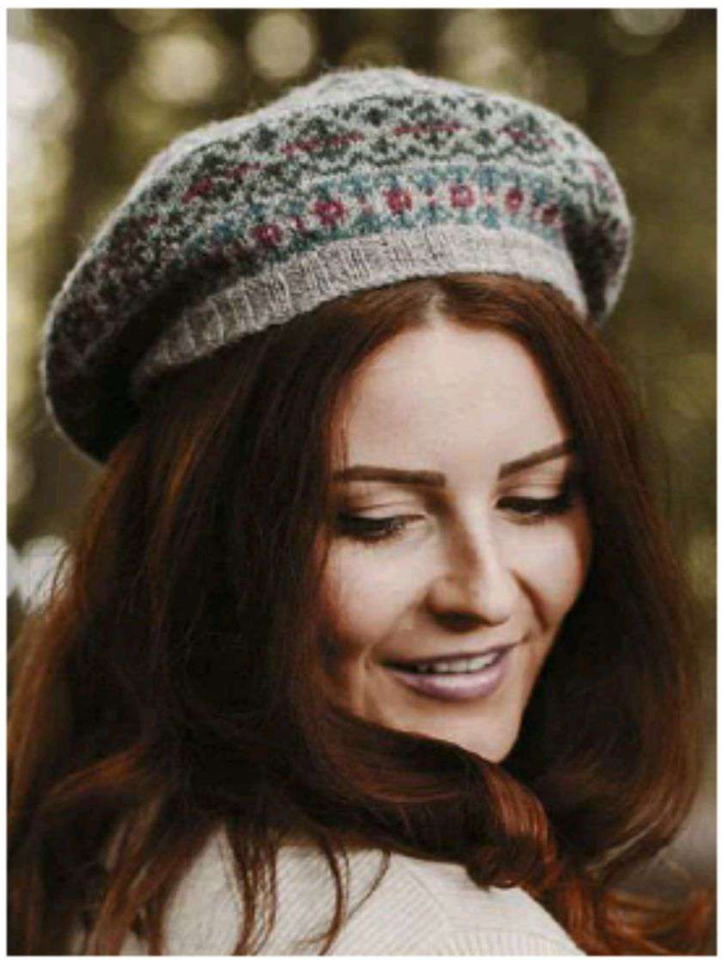




❶ 'Seacross' is a top-down sweater ❷ The 'Tenterhill' hat ❸ 'Wythop' has a bobble and lace pattern around the yoke



KNITTING KITS *Treat yourself to a colourwork accessory project*



LOCH LEVEN TAM
by Sharon Spencer

Price £21. Includes baa ram ewe Pip Colourwork yarn, printed pattern and project bag.
www.greatbritishyarns.co.uk 01577 830742



BLA VOTTER MITTS
by Graeme Knowles-Miller

Price £9.99. Includes baa ram ewe Pip Colourwork yarn, printed pattern and organza project bag.
www.blacksheepwools.com 01925 764231



COUNTING SHEEP THROW
by Martin Storey

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The Knitter loves...

Fair Isle with a Finnish flavour

Finnish yarn company Novita has launched two new pattern booklets, which have been designed with relaxed weekends in mind. *Country Calling* includes a beautifully patterned stranded colourwork turtleneck sweater and matching skirt, both knitted seamlessly from the top down.

The booklet also has a pair of delicately cabled socks, cosy knee-high socks, and a quick-knit sweater in Hygge Wool. It's available from LoveCrafts, Deramores and Wool Warehouse.

Nordic Country Life, meanwhile, is available exclusively at John Lewis, and has eight patterns including designs for a lace sweater, a shawl, and a pair of colourwork mittens.
www.novitaknits.com





Joli bébé *Find beautiful knits for babies in the new pattern book from Bergère de France, called 'Layette'*

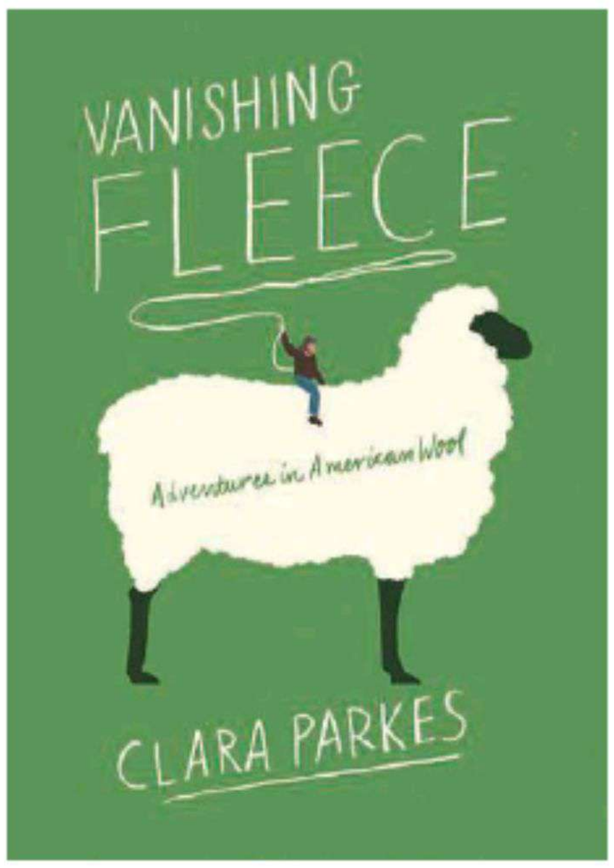
Mini Mag No. 30 costs £4.40 from www.bergeredefrance.co.uk



Island Blend, Rowan's all-new yarn, is wonderfully cosy and lustrous. It's a DK-weight mix of Falkland fine merino, baby alpaca and silk, and comes in 10 warm colours and soft neutrals. It costs £14.95 per 125m/50g skein.
www.knitrowan.com 01484 668200

CLARA'S JOURNEY

Yarn reviewer and knitting icon, Clara Parkes, shares her latest adventures in her new book, *Vanishing Fleece*. She visited shearing sheds, scouring plants and woollen mills around the USA, meeting a colourful cast of characters who are dedicated to keeping America's wool industry alive. Hilarious, heart-warming and honest, Clara's tales are a must-read for everyone who is passionate about wool.
£17.99, Abrams Press





Q&A

Helen Spedding shows to add thrums

Q Can you explain how to add thrums to my knitting?

A Thrumming is a technique where lengths of unspun fleece are knitted in to certain stitches on a project. The result is a thick, cosy fabric with a fluffy layer on the reverse.

❶ Start by create some thrums to work with, using unspun combed wool or roving. Pull off a 10cm length of fibre – never use scissors – then pinch off a thin wisp of fibre from this length. Fold the ends into the middle so that they overlap, then give the thrum a twist.

❷ Insert your knitting needle into the stitch, wrap your yarn around the needle as normal, then place the thrum on the needle on top of the working yarn, with the tails at the back.

❸ Pull both the yarn and the loop of the thrum through the stitch. When you come to work the thrummed stitch on the next row or round, knit/purl the stitch and the thrum together as if you were working a single stitch, then give the ends of the thrum a little tug.







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Tangled Yarn has a lovely new website, making it even easier to find gorgeous yarns, pattern inspiration and gift ideas! The site includes a wishlist where you can save details of things you want to buy, plus owner Rachel's blog.

www.tangled-yarn.co.uk



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J Carter Stansted
B Mccrorie Irvine
L Steel Blackburn

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Pick of the podcasts

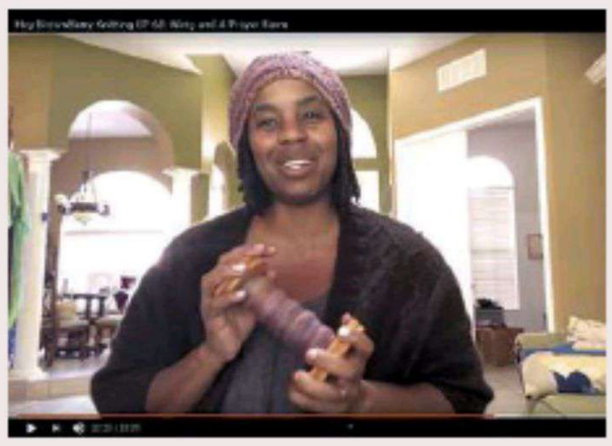
Our favourite knitting shows



FRUITY KNITTING

Meet the queen of Danish colourwork design, Christel Seyfarth

http://bit.ly/fkchristel



HEY BROWNBERRY

Join Marce as she visits Wing & A Prayer farm and shows off her WIPs

http://bit.ly/brownberry68



SKEINDEER KNITS

Eli shares her experiences of Yarndale and her latest mitten creations

http://bit.ly/skeindeer119



WEE SEW N SEW

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01392 669015

21 NOVEMBER
Bovey Tracey
Knitted Kidsilk Haze Christmas Decorations
www.spinayarndevon.co.uk
01626 836203

21 NOVEMBER
Liss
Extended Waves Shawl with Fiona Morris
01730 893941

22 NOVEMBER
Warrington
Fair Isle & Steeking with Juliet Bernard
www.blacksheepwools.com
01925 764231

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Bridport
Brioche Stitch
www.bridportyarn.co.uk
01308 455669

23 NOVEMBER
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Creative Casting On & Off
www.finefettlefibres.uk
01670 600001

23 NOVEMBER
Solihull
Fair Isle Knitting
www.stitchsolihull.com
0121 314 6888

24 NOVEMBER
Edinburgh
Professional Finishing Techniques with Carol Meldrum
beinspiredfibres.wordpress.com
0131 629 2059

24 NOVEMBER
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FESTIVALS

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19 JANUARY 2020
Waltham Abbey
Waltham Abbey Wool Show
www.walthamabbeywoolshow.co.uk

30 JANUARY – 1 FEBRUARY 2020
Manchester
The Creative Craft Show
www.stitchandhobby.co.uk
01425 277988

21-23 FEBRUARY 2020
Farnham
Unravel
http://bit.ly/unravel2020

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14-17 FEBRUARY 2020
Blackpool
Knitaway Retreat with Drop Spindle Workshop
www.westcliffe-knitting.co.uk
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22-23 FEBRUARY 2020
Farnham
Little Knitted Creatures – Spring Retreat with Fiona Goble
http://bit.ly/gobleretreat

30 MARCH – 3 APRIL 2020
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Gansey Pattern Motifs Knitting Holiday
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SOPHIE McKANE

Flock of Birds

A delicate pattern of twisted ribbing and cables decorates this hat and mitts set



SOPHIE MCKANE

Flock of Birds

SIZE (HAT)

	S	M	L	XL	
TO FIT HEAD CIRCUMFERENCE	53	56	58½	61	cm
	21	22	23	24	in
ACTUAL HEAD CIRCUMFERENCE	35	41	47	53	cm
	14	16	18½	21	in
ACTUAL LENGTH (top of crown to hem)	20	21	23	24	cm
	8	8¼	9	9½	in

Note: Each size will allow for a wide range of negative ease due to the stretchiness of the twisted ribbing.

YARN

Regia Premium Merino Yak (4ply weight; 58% wool, 18% polyamide, 14% yak; 400m/437yds per 100g ball)
Gold Meliert (07504); 1 (1:1:2) x 100g balls

Yarn note: This is enough yarn to make both hat and mitts. Only 1 ball is needed if just making hat or mitts.

NEEDLES & ACCESSORIES

3.25mm (UK 10/US 3) circular needles, 30cm long
1 set 3.25mm (UK 10/US 3) double-pointed needles (DPNs) or circular needles, 60cm long, for Magic Loop
Cable needle (cn)
Stitch markers, stitch holders

TENSION

34 sts and 34 rounds to 10cm over twisted rib pattern on 3.25mm needles

EXPLOITING THE understated elegance of twisted ribbing, this hat and matching mitts have a comfortable and super-stretchy fabric. The design by Sophie McKane uses a neat cable stitch pattern inspired by flocks of migrating birds. For her project, she has used a Regia yarn called Premium Merino Yak, a blend of wool, yak and polyamide that's ideal for accessories and luxurious socks, and comes in muted shades with a vintage look.

PATTERN NOTES

The hat is worked in the round, from the bottom up. After a twisted rib brim, the cable pattern is worked around the hat. The crown is closed with a series of centred double decreases.

The mitts are worked in the round, starting with a twisted rib cuff. The thumb gusset is worked at the same time as the cable pattern on the back of the hand. Stitches are held for the thumb while the top of the hand is completed in twisted rib. Finally, the thumb is worked in twisted rib.

STITCH PATTERN

TWISTED RIB

Rib round: *K1tbl, P1; rep from * to end.
Rep this round for pattern.

HAT

BRIM

Using 3.25mm circular needles, 30cm long, cast on 120 (140:160:180) sts.
Pm and join to work in the round, taking care not to twist sts.

Work in Twisted Rib pattern for 3cm.

BODY

Repeating sts 6 (7:8:9) times around, work Chart A once.
Cont in Twisted Rib Pattern until hat meas 15 (16½:18:19) cm from cast-on edge.

CROWN

Note: Throughout the crown, cont in patt, working all sts as they present (K1tbl and P), which may sometimes mean working three consecutive sts as tbl.
Change to DPNs or the Magic Loop method when there are too few stitches to fit comfortably on the needle.

Set-up round: Remove beg of rnd mrk, work 10 sts, pm for new beg of rnd.
Round 1: Work 8 sts, *sk2po, work 17 sts; rep from * to last 12 sts, sk2po, work 9 sts.
108 (126:144:162) sts.
Round 2 and all even rounds to Round 12: Work to end.
Round 3: Work 7 sts, *s2kpo, work 15 sts; rep from * to last 11 sts, s2kpo, work 8 sts.
96 (112:128:144) sts.
Round 5: Work 6 sts, *s2kpo, work 13 sts, rep from * to last 10 sts, s2kpo, work 7 sts.
84 (98:112:126) sts.
Round 7: Work 5 sts, *s2kpo, work 11 sts, rep from * to last 9 sts, s2kpo, work 6 sts.
72 (84:96:108) sts.
Round 9: Work 4 sts, *s2kpo, work 9 sts, rep from * to last 8 sts, s2kpo, work 5 sts.
60 (70:80:90) sts.
Round 11: Work 3 sts, *s2kpo, work 7 sts, rep from * to last 7 sts, s2kpo, work 4 sts.
48 (56:64:72) sts.
Round 13: Work 2 sts, *s2kpo, work 5 sts, rep from * to last 6 sts, s2kpo, work 3 sts.
36 (42:48:54) sts.
Round 14: K1tbl, *s2kpo, work 3 sts; rep from * to last 5 sts, s2kpo, work 2 sts.
24 (28:32:36) sts.
Round 15: *S2kpo, P1; rep from * to last 4 sts, s2kpo, Sl1, remove mrk, return slipped st to LH needle, pm for new beg of rnd.
12 (14:16:18) sts.
Round 16: *K2tog; rep from * to end.
6 (7:8:9) sts.
Break yarn, leaving a long tail, thread through rem sts and pull tight.

FINISHING

Weave in all ends. Steam or spray block gently, without stretching rib, and following any yarn care instructions on the ball band.

MITTS

CUFF

Using 3.25mm DPNs (or circular needles, 60cm long, and the Magic Loop method), cast on 48 (52:56) sts.
Pm and join to work in the round, taking care not to twist sts.

Work in Twisted Rib pattern for 3 (3:4) cm.

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Flock of Birds

YARN STOCKISTS

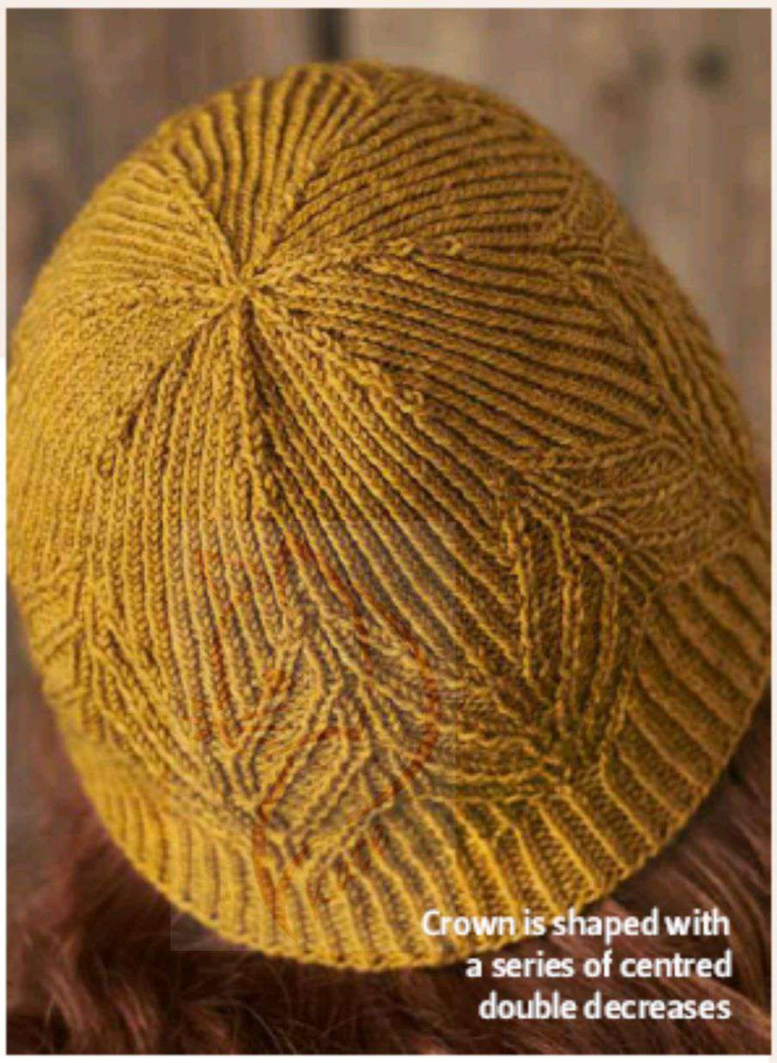
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SPECIAL ABBREVIATIONS

C2B: Slip 1 st to cn and hold at back of work, K1; K1 from cn
C2F: Slip 1 st to cn and hold at front of work, K1; K1 from cn
T2B: Slip 1 st to cn and hold at back of work, K1; P1 from cn
T2F: Slip 1 st to cn and hold at front of work, P1; K1 from cn
For general abbreviations, see p89

SIZE (MITTS)

	S	M	L	
TO FIT PALM CIRCUMFERENCE	18	19	20½	cm
	7	7½	8	in
ACTUAL PALM CIRCUMFERENCE	14	15	16	cm
	5½	6	6¼	in
LENGTH	17½	17½	19½	cm
	7	7	7½	in


Crown is shaped with a series of centred double decreases

CHARTS

Chart A

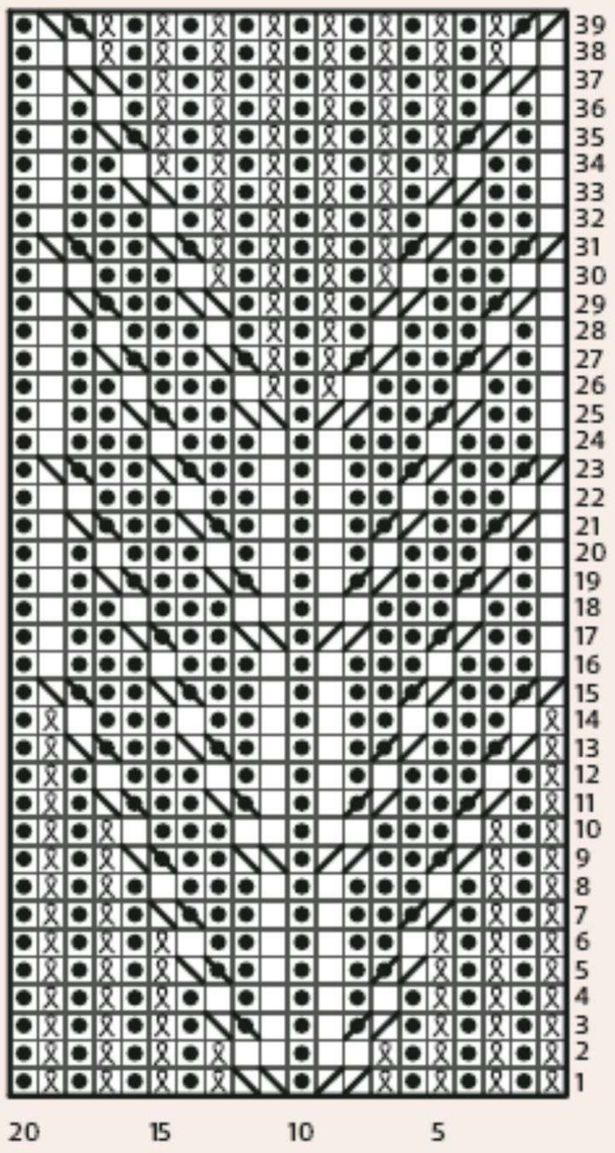
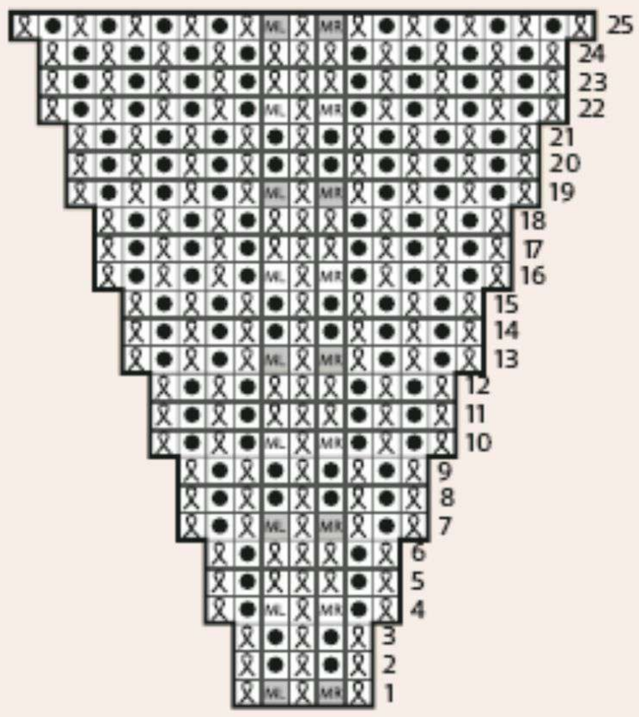


Chart B



KEY

- K on RS; P on WS
- P on RS; K on WS
- K1tbl
- C2B
- C2F
- T2B
- T2F
- MR — Make 1 right
- ML — Make 1 left
- MR — Make 1 pwise right
- ML — Make 1 pwise left

THUMB GUSSET

Cont in Twisted Rib pattern as set.

Left mitt only
Next round: Work 3 sts, pm, work 1 (3:5) sts, pm, work 20 sts, pm, work to end.
Round 1: Work Chart B, slm, work to mrk, slm, work Chart A, slm, work to end.

Right mitt only
Next round: Work 24 (26:28), pm, work 20 sts, pm, work 1 (3:5) sts, pm, work to end.
Round 1: Work to mrk, slm, work Chart A, slm, work to mrk, slm, work Chart B.

Both mitts
Work 24 further rounds to complete Chart B once.
66 (70:74) sts.

Cont for a further 14 rounds straight to complete Chart A once, working in Twisted Rib pattern instead of Chart B between mrks as set.

TOP OF HAND

Left mitt only
Next round: Slip 21 thumb sts onto waste yarn or stitch holder, cast on 3 sts using the backwards loop method, work to end, removing all mrks except beg of rnd mrk.
48 (52:56) sts

Right mitt only
Next round: Removing all mrks except beg of rnd mrk, work to last mrk, remove mrk, cast on 3 sts using the backwards loop method, slip last 21 sts onto waste yarn or stitch holder.
48 (52:56) sts.

Both mitts
Work in Twisted Rib pattern for 3 (3:4) cm, or until desired length.
Cast off loosely in pattern.

THUMB

Return 21 thumb sts to needles. Leaving a long yarn tail, pick up 3 sts in gap and join to work in the round. Pm to mark beg of rnd. 24 sts.
Work in Twisted Rib as set for 1.5cm.
Cast off loosely in pattern.

FINISHING

Weave in all ends, using yarn tails to close any holes at thumb joins. Steam or spray block gently, without stretching rib, and following any yarn care instructions on the ball band.

Representation matters

Lorna Hamilton-Brown explains why the new initiative, BIPOC in Fiber, was set up, and how it aims to improve diversity and inclusivity in the knitting world



FOR MANY years there has been an ongoing debate about issues of diversity, representation and racism in the knitting and crochet community. This conversation reached a crescendo on Instagram in 2018 with people of colour sharing their individual, often painful experiences of racism and exclusion within the crafting world.

With these issues finally being openly discussed, some of the community began asking yarn companies to adopt anti-racist practices in order to bring about changes that would make the community more inclusive - something lasting and positive.

One starting point was by exploring which knit and crochet designers people were following. Another was to look at who was being featured in magazines and patterns. Was there any diversity in that range of models and designers? Many were open to the idea of being more inclusive in terms of who they were following, but found it wasn't always easy to support crafters or designers who are BIPOC (black, indigenous and people of colour). People often use emojis or pictures of yarn in their social media profiles which meant these couldn't be relied on for clues, whilst others preferred not to be classified purely by their ethnicity, which of course is something that is entirely their right to do.

Be the change

Black knitwear designer Jeanette Sloan decided to tackle this under-representation by creating the POC Designers and Crafters list and posting it on her blog.

Jeanette was propelled into action after speaking with myself, an artist who was studying for an MA in Knitted Textiles at London's Royal College of Art. I was looking for black knitwear designers whilst researching for my MA dissertation 'Myth: Black People Don't Knit', but didn't know of any. In fact, when I asked, even my tutors told me the only one they could name was Jeanette. Flabbergasted that she was 'the only one', Jeanette did a callout on Instagram to find other black designers - and the response was amazing. As well as replies naming black knitwear designers, she received comments from other crafters and other ethnicities (among them some of Asian heritage) saying how they also felt invisible and under-represented.

Realising how many people of different and mixed heritages weren't being represented in the wider crafting community, Jeanette began to curate those names she'd been given by creating the POC Designers & Crafters List. What started as a search for knitwear designers broadened to multidisciplinary designer makers, indie dyers, crochet designers and others working with fibre. The response to the list was one of overwhelming gratitude. It brought practitioners of colour to the public gaze, enabling magazines to diversify their contributors and raising the profile of those appearing on the list.

Dream big

Jeanette was pleased with this start, but felt there was still a lot more that needed to be done. Her dream was that the list could be transformed by widening the range of fibre-based disciplines included, and creating a website that would become an online interactive resource. With the new, broader objective there was a name change from 'POC Designers and Crafters' to 'BIPOC in Fiber'. It was decided to use BIPOC not only because the term is more widely used globally than BAME (Black and Minority Ethnic), but also as a way of more broadly and accurately including those of mixed, non-white ethnicity.

The BIPOC in Fiber website will contain:

- A searchable directory
- Photographic gallery style listings
- Twelve monthly in-depth BIPOC in Fiber profiles and interviews written by Jeanette Sloan
- Learning resources designed to enable further paid opportunities within the industry for by BIPOC makers and educators

The creation of the website will enable BIPOC working in the fibre industry to find and see one another, whilst enabling event planners and publications to be more intentional when curating events and issuing submission calls. It will pool resources designed to improve access to opportunities for BIPOC working with fibre, and also raise the international profile of BIPOC working with fibre.

For the project to become a reality, Jeanette knew she would have to assemble a team. Because she felt the initiative should always be BIPOC-led, she called on me to design the BIPOC in Fiber logo, and Alyson Chu to build the website. Working with the support of trusted allies who shared the vision for what the site could achieve, the team started a Crowdfunder campaign to raise £20,000 in order to pay for the branding, build and maintenance of the new site.

The Crowdfunder fibre related product rewards were created by BIPOC makers:

- Suraya Hossain of Mahliqa – designer and maker of hand-knitted and hand-crochet textile jewellery
- Lola Johnson of Third Vault Yarns, an indie dyer
- Leila Bux of The Urban Purl, an indie dyer

From dream to reality

On September 7th, 2019, the fundraiser campaign was launched, and five days later the target had been reached. The speed at which the funds were raised showed the level of support from within the knitting and crochet community for this innovative project. When the Crowdfunder ended on October 4th, £32,039 had been raised from 533 supporters in 28 days. Support came from well known companies such as Stylecraft Yarns and La Bien Aimée, but just as important was the support given by many individuals wanting to do their part to support this important project.

Raising funds has been arduous, but now the rewarding task of building the website can begin. If you wish to support this project financially, you can still do so through the BIPOC in Fiber PayPal Me account. You can also help by spreading the word about the project via social media: we're on Instagram as @bipocinfiber or you can use the hashtag #bipocinfiber.

Lastly, if you are BIPOC, working with fibre and wish to be included on the website you can register your interest now at *www.bipocinfiber.com*.

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Yarn choice

We've picked six special yarns for you to try this winter, from native breed wools to hand-dyed delights

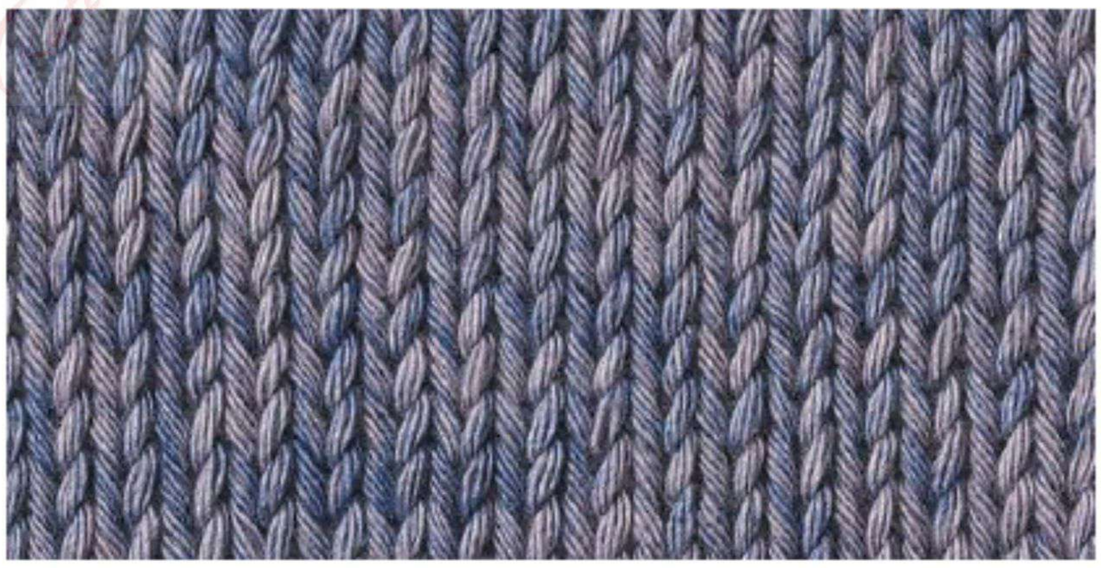


ARMSCOTE MANOR

Portland Sheep

Shade pictured **Portland with a splash of Black Welsh Mountain**
Ball weight/length **50g/100m**
Needle size **5mm (UK 6/US 8)**
Tension **18 sts and 24 rows to 10cm**
Fibre content **100% undyed unbleached British wool**
Care **Hand wash** RRP **£6.50**
Contact **www.armscotemanor.co.uk or www.woolwarehouse.co.uk**

This yarn from Armscote Manor is a plump British DK, spun from the fleeces of a conservation grazing flock, and one of the oldest known breeds in England. It comes in a trio of undyed colours – a creamy Portland Sheep shade, or light and dark grey blends with Black Welsh Mountain wool. Each has a rich marled effect and knits up into a strong, hardwearing fabric.

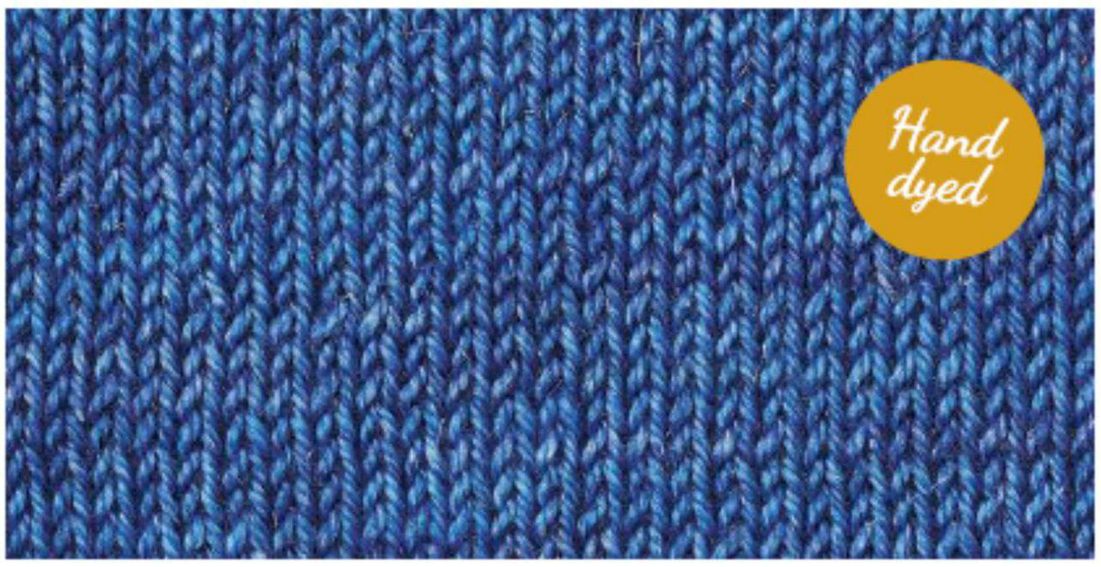


SCHEEPJES

Skies Heavy

Shade pictured **Cirrostratus (106)**
Skein weight/length **100g/170m**
Needle size **6mm (UK 4/US 10)**
Tension **16 sts and 18 rows to 10cm**
Fibre content **100% premium blend cotton**
Care **Hand wash** RRP **£5.99**
Contact **01926 882 818 www.woolwarehouse.co.uk**

Scheepjes new Skies Heavy is a premium-blend cotton DK yarn that's ideal for airy tops and draping cardigans. The yarn's smooth, medium twist knits up evenly, giving great stitch definition. It comes in nine shades - seven dyed in various gradients of indigo, plus a duo of olive greens. Pattern support from Scheepjes offers shawls, homewares and much more.



SWEET GEORGIA

Cashluxe Spark

Shade pictured **Sapphire**
Skein weight/length **115g/384m**
Needle size **2–2.25mm (UK 14–13/US 0–2)**
Tension **8 sts per inch on 2.25mm needles**
Fibre content **80% superwash merino wool, 10% cashmere, 10% silver stellina**
Care **Hand wash** RRP **£31**
Contact **www.sweetgeorgiayarns.com**

Create subtly shimmering socks, shawls and cardigans with this luxurious blend of merino, cashmere and fine stellina fibres from Sweet Georgia. The tight twist gives durability, fantastic stitch definition and a light, flexible fabric. It comes in a wide range of hand-dyed shades, including sophisticated semi-solids and vibrant, space-dyed delights.



RETROSARIA

Vovó

Shade pictured **09**
Ball weight/length **50g/143m**
Needle size **3.5–4.5mm (UK 10–7/US 4–7)**
Tension **20–23 sts and 28–32 rows to 10cm**
Fibre content **100% Serra da Estrela Portuguese wool**
Care **Hand wash** RRP **£6.50**
Contact **0161 217 0858**
www.tangled-yarn.co.uk

Wonderfully rich-coloured, soft and durable, this yarn from Rosa Pomar is spun from Serra da Estrela sheep, a native Portuguese breed. Vovó (Portuguese for grandma) is a hard-wearing yarn that's perfect for sweaters and cardigans designed for everyday wear. The palette features 11 elegantly serene shades that come with a subtle tweedy look.



THE FIBERISTS

Hopper Fingering

Shade pictured **Rose Gold**
Skein weight/length **100g/364m**
Needle size **2.25–3.25mm (UK 13–10/US 0–3)**
Tension **6–8 sts per inch**
Fibre content **60% superwash merino wool, 20% yak, 20% silk**
Care **Hand wash** RRP **£33**
Contact **www.thefiberists.com**

New Hopper Fingering is a unique, luxurious yarn made from a delightful mix of merino wool, soft yak and cultivated silk. The addition of silk gives a lovely smooth look to the knitted fabric. Each of the 10 sophisticated shades is hand-dyed in small batches. Beautifully soft, this yarn makes luxe shawls and garments, and feels especially good worn next to the skin.



ROSY GREEN WOOL

Merino d'Arles

Shade pictured **Ochre**
Skein weight/length **50g/200m**
Needle size **2.5–3mm (UK 13–11/US 0–3)**
Tension **26 sts and 44 rows to 10cm**
Fibre content **100% French organic Merino d'Arles wool**
Care **Hand wash** RRP **£11**
Contact **www.rosygreenwool.com**

This special yarn from Rosy Green Wool is a simply stunning all-rounder. It's spun and dyed in the UK from the fleece of the Merino d'Arles sheep, which is said to have the softest wool in Europe. The yarn's bouncy feel and tight twist deliver a soft finish to your knitted fabric, making it a pleasure to knit with and wear. The muted colour palette is beautiful, too.

Great reads

Shetland knitters share their skills and heritage in this new collection of beautiful colourwork patterns

FAIR ISLE DESIGNS FROM SHETLAND KNITTERS VOLUME 2

by Shetland Guild of Spinners, Knitters, Weavers and Dyers

THE SHETLAND Guild of Spinners, Knitters, Weavers and Dyers strives to keep Shetland's craft traditions alive, and members enjoy sharing their skills with young people on the Isles and with makers around the world. In this much-anticipated follow-up to the Guild's first book of Fair Isle designs, members have created 12 new knitting patterns, showcasing motifs and styles passed down to them from their mothers and grandmothers, or inspired by the archives of the Shetland Museum.

There is a range of projects from small accessories to adult garments, and all are worked in Shetland wool. Quick-knit projects that will be ideal for Fair Isle novices include a neckwarmer and a colourful headband. There is a pair of cosy bed socks, based on a style worn by designer Helen Robertson as a child, and a pair of mitts that is a contemporary take on the items knitted and sold by Barbara Cheyne in her early teens – these feature a star motif, and are an ideal way of using up very small amounts of yarn left over from other projects.

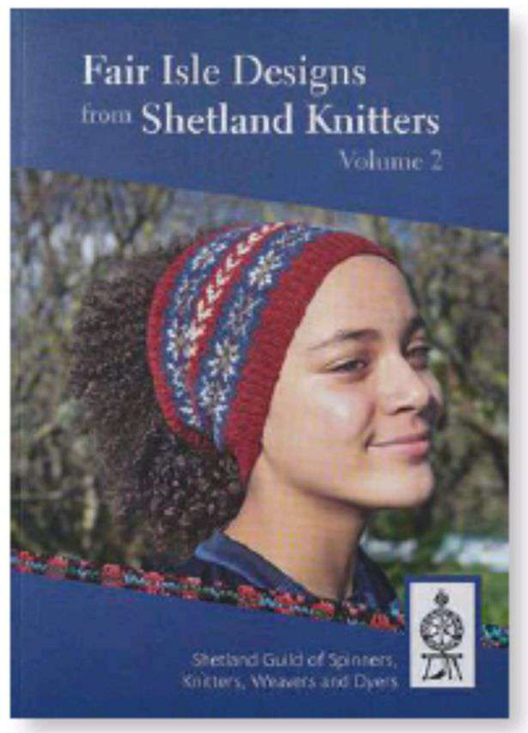
Hazel Tindall contributes an intricately patterned, round cushion cover design, based on a traditional Shetland tam. There is a pair of elegant Fair Isle gloves by Lauretta Robertson, and a hat by Linda Shearer with a gorgeously patterned crown. Sue Arthur's 'Cuckron Scarf' is knitted in the round with different Fair Isle patterns on the front and back, and uses three natural shades of Shetland wool.

Several Guild members reside on Shetland but have Scandinavian origins, and they bring their own techniques to Fair Isle knitting. Brita Hövenmark's 'Lingonberry and Milk' hat, for example, combines the Shetland OXO pattern with the classic Swedish star motif.

Garments in the book include a yoked tunic dress from Rachel Hunter, with floral colourwork motifs; it's sized to fit busts of 31in–56in. There's a sweet little jumper by Ina Irvine, called 'Sunrise Over Whalsay', for children aged six months to 10 years. It features neat bands of Fair Isle, and has a buttoned neck opening.

'Ronas Voe' is a handsome drop-shoulder sweater for men, designed by Emily Poleson, which is knitted with steeks and will fit chests of 40in–50in.

The book includes tips and insight from the designers, along with a fascinating essay exploring the history of the Guild.



Fair Isle Designs from Shetland Knitters Vol. 2 is published by Shetland Times, priced £21.99. Copies are available to order from www.shop.shetlandtimes.co.uk (01595 695531)

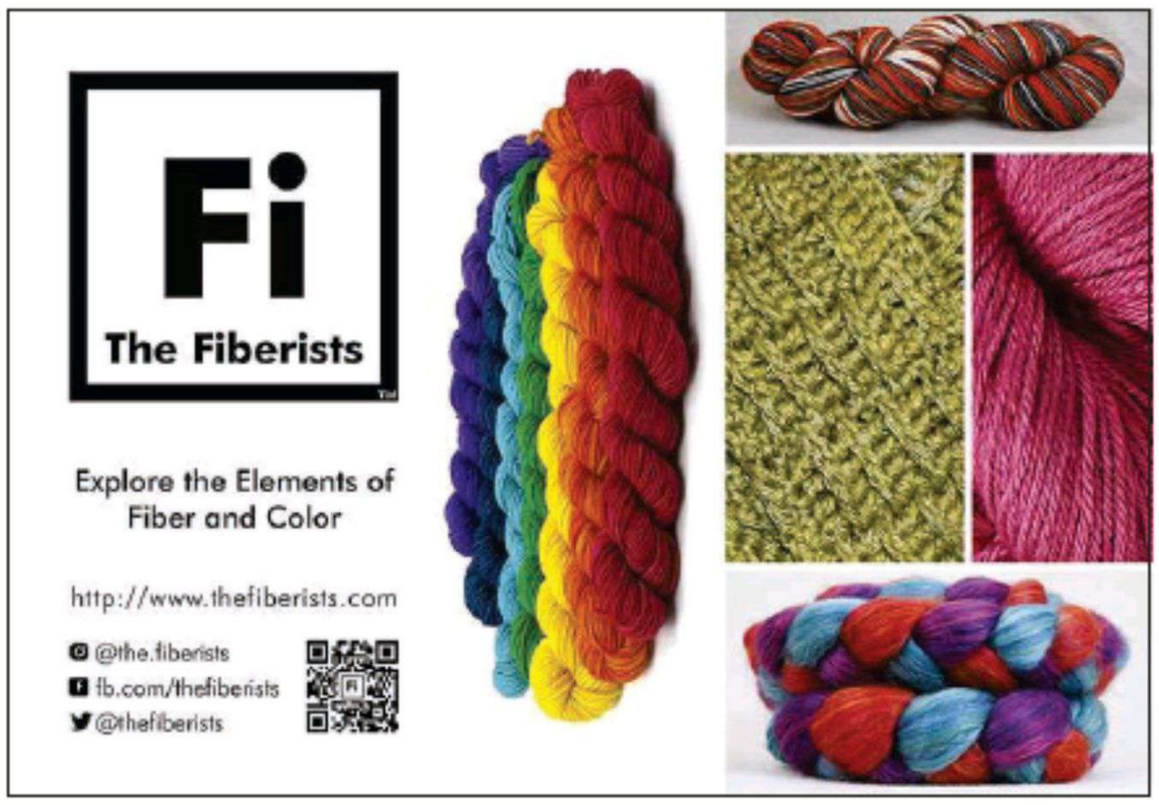
There are accessories and sweaters for men, women and children



PHOTOGRAPHY BY DAVIE DONALDSON, HELEN ROBERTSON & JON DUNN

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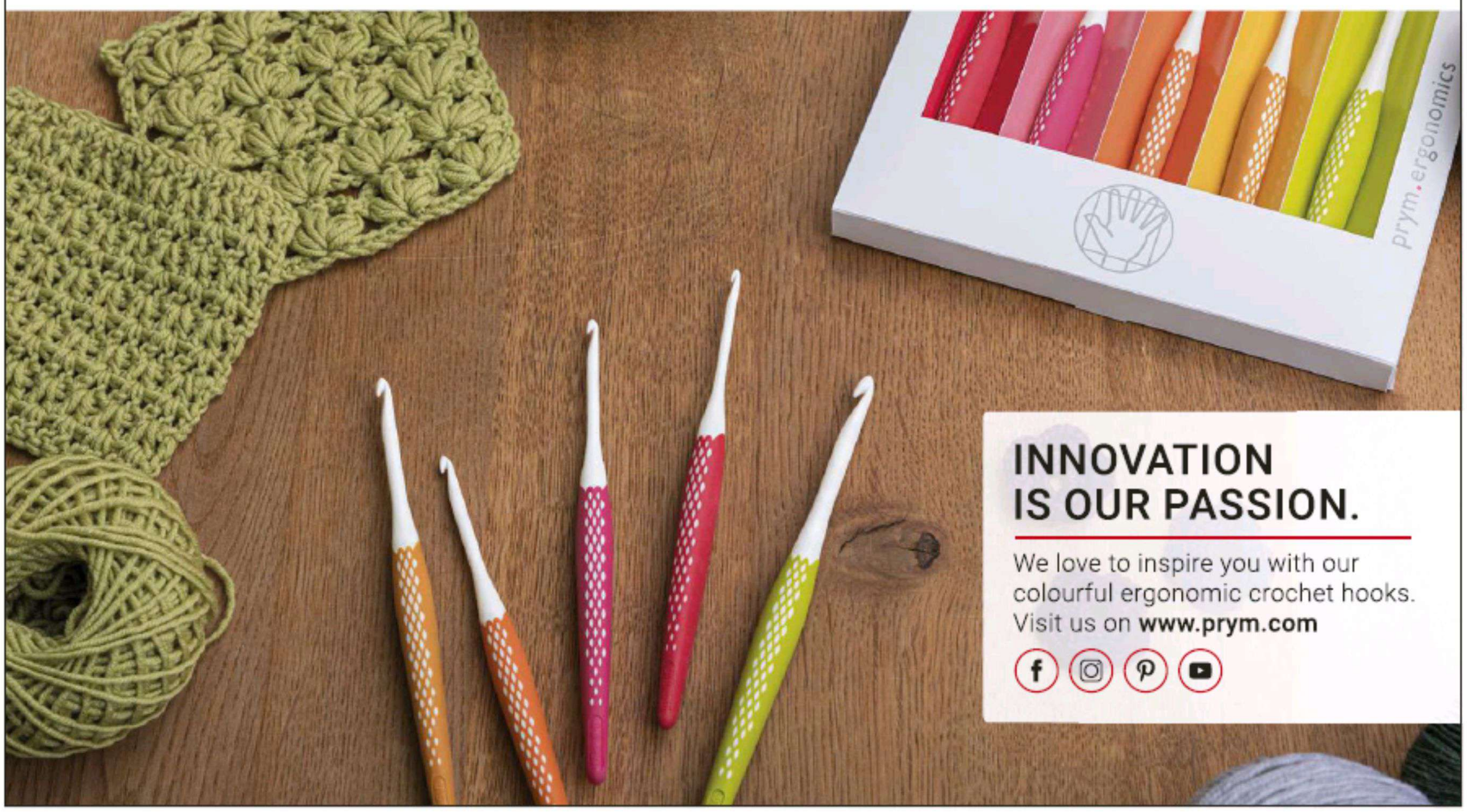


The Knitter

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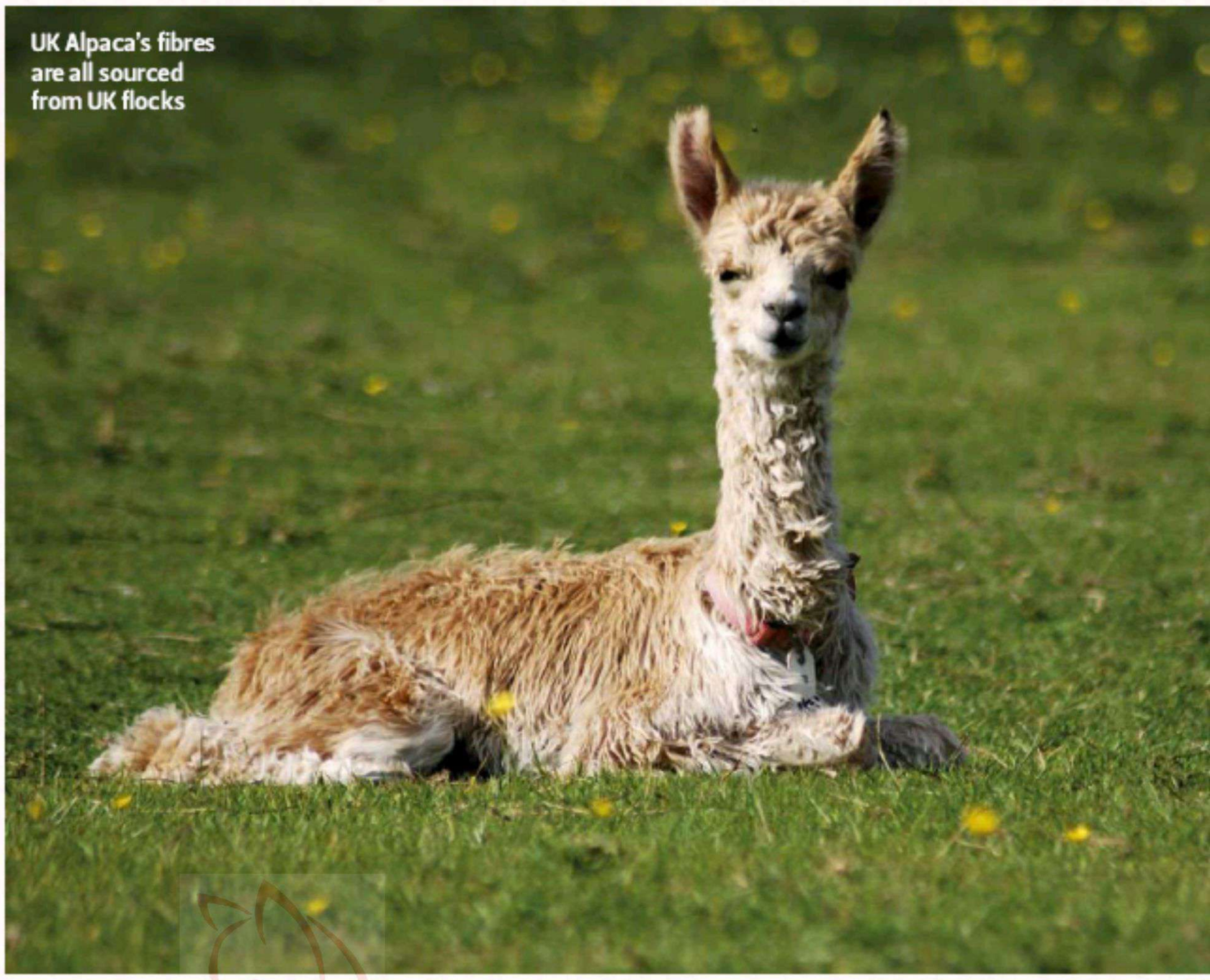


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UK Alpaca's fibres are all sourced from UK flocks

RARE BEAUTY

UK Alpaca's newest yarn is spun from British suri alpaca fibre, much-prized for its incredible softness and lustre. **Colette Earley** finds out more



UK ALPACA is a family-run yarn business that was set up 11 years ago by Chas Brooke and Rachel Hebditch, who have more than 100 alpacas at their farm in Devon. Connoisseurs in their field, Rachel and Chas have been breeding and selling pedigree alpacas under their business name, Classical Mile End Alpacas, for more than 20 years. Their voyage into farming and yarn was quite a turn of events: "Before this, Chas was in the professional audio business and I was a TV producer," Rachel says.

More than 130 alpaca breeders in Britain sell their fleece to UK Alpaca after the annual shearing in the spring and summer, through a number of collection centres scattered around the UK. "As one of the 'noble' fibres, alpaca is soft, luxurious, stronger and more resilient than the finest sheep's wool," Rachel explains. "It is prized for its silky feel, lustre, weightlessness and warmth, and comes in a variety of natural shades. We make a range of 4ply and double-knit natural and dyed yarns in baby alpaca and silk or superfine alpaca and wool."

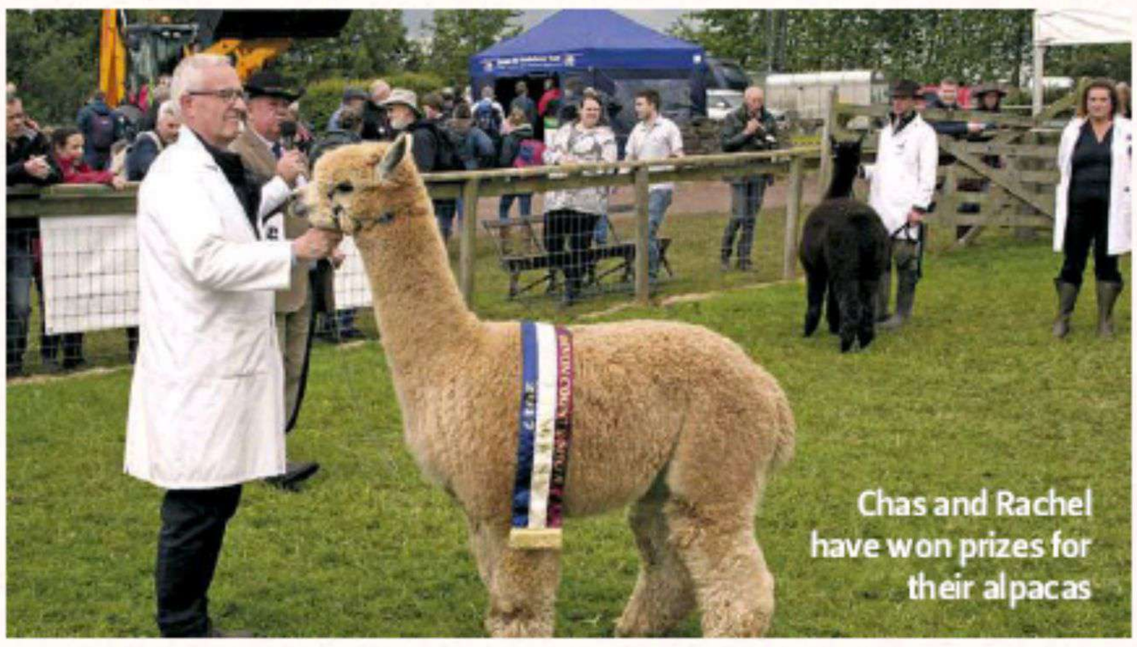
Until recently, the team has been working solely with huacaya fleece – however, it has now launched an exciting new wool made from suri alpaca fleece. "Suri alpacas are relatively rare," says Rachel. "They make up just 5% of the world alpaca population. But by last year, we had managed to collect enough suri fleece from British breeders to start processing the wool. It went to Bradford for scouring and top making, and is being spun for us at the Two Rivers Mill in Dorset."

Luxury and lustre

So, what's so special about suri? "Suri is a long, draping fleece known for its lustre, and is often used in material such as suiting because of its drape and sheen," says Rachel. UK Alpaca chose to make a 4ply, mixing the white superfine suri with baby huacaya and silk to give the yarn more loft, before dyeing it into a range of soft muted shades, named after wild flowers.

Because suri is so long, lustrous and draping, it's often used in places like Peru and Italy for making cloth. "As the fleece is so slippery, we had to add a bit of huacaya fleece

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Chas and Rachel have won prizes for their alpacas











1 Suri Alpaca 4ply comes in seven flower-inspired dyed shades 2 'Orange Beauty' is a pattern using the new suri yarn, and is available from the UK Alpaca website 3 Chas and Rachel, on their farm in Devon 4 The marled yarns are created by twisting together two natural shades of suri fibre

to make the tops run on the spinning frames. That's also why we went to the small-scale Two Rivers Mill – so that they could give it their full attention, producing the best possible product," Rachel tells us.

"We offer marled 4ply suri yarns, too. These are made from 100% undyed natural suri in six colourways – because suri, like huacaya, have different colour fleeces from white to the fawns, browns, greys and black," says Rachel. "This 4ply suri yarn is perfect for making stunning shawls and lightweight tops."

Alpacas are known for being lovely animals to farm; calm, inquisitive and very hardy. As their gestation is around 11 and a half months, it's a long wait to see the results of any breeding decisions – a wait which is made enjoyable by the friendly nature of the animals. "Today we have 114 alpacas on the farm, including 39 cria [baby alpacas] born this summer," says Rachel. "We have had alpacas for over 20 years and have never tired of them – they are so interesting to have around!"

The company have really excelled in this venture, creating a successful and popular range. No one in the UK had tried to make a large amount of suri yarn before, but UK Alpaca had bought enough fleece over several years to give it a go. "We have taken the suri yarns to a number of shows now, and the reaction has been excellent, with knitters loving the colours and the handle," says Rachel.

Crafters who use UK Alpaca yarn, whether suri or huacaya, have expressed a love for its softness, stitch definition, warmth and lightness. "They also like the fact that it is a natural fibre and entirely British – all the fleece that the yarn is made from comes from alpacas farmed in Britain," says Rachel.

The future is looking bright for the business, with even more exciting projects in the works. "We have just launched some knitting and crochet kits, packaged in reusable tins," says Rachel. "And we have also commissioned four hand dyers in the South West to come up with some exciting variegated yarns on our natural fawn and parchment double-knitting yarns." We can't wait to see the results!

www.ukalpaca.com

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THE PRAIRIE COLLECTION

Taking inspiration from wild flowers and vintage styles, our winter collection showcases beautiful stitch patterns



Kristin Blom

PRAIRIE CLOVER

Fitted and beautifully feminine, this lace-yoked cardigan with picot details has a vintage feel


Picot trimmings highlight the pretty lace yoke



Kristin Blom

PRAIRIE CLOVER

SIZE

TO FIT BUST	XS	S	M	L	1XL	2XL	
	78	87	98	107	116	127	cm
	30	34	38	42	46	50	in
ACTUAL BUST	82	91	102	111	120	131	cm
	32¼	35¾	40	43¾	47½	51½	in
ACTUAL LENGTH	47	48	49	50	51	52	cm
	18½	19	19¼	19¾	20	20½	in
SLEEVE SEAM	42	43	43	44	45	45	cm
	16½	17	17	17¼	17¾	17¾	in

YARN

John Arbon Textiles Knit by Numbers 4ply (4ply weight; 100% merino wool; 400m/437yds per 100g ball)

A DARK PURPLE (KBN86)	2	2	2	2	3	3	x100g BALLS

Plus 1 x 100g ball of each:
B Light Purple (KBN89); **C** Brown (KBN07)

NEEDLES & ACCESSORIES

3mm (UK 11/US 2-3) circular needles, 80-100cm long
1 set 3mm (UK 11/US 2-3) double-pointed needles (DPNs)
Stitch markers
Stitch holders
3.5mm (UK 10-9/US 4) crochet hook (optional)
Waste yarn in a contrast colour
16 small buttons

TENSION

22 sts and 33 rows to 10cm over st st on 3mm needles

YARN STOCKISTS

John Arbon Textiles
01598 752490
www.jarbon.com

"THIS CARDIGAN reminds me of the *Little House on the Prairie* books by Laura Ingalls Wilder, recalling those long, swooping dresses paired with tight cardigans with a longer waist ribbing," says Kristin Blom. "The classic Shetland horseshoe pattern adds lace to the yoke; the stitch has been adapted to work with the yoke increases. The picot edgings flirt with the lace trimmings of prairie dresses and shirts. The glass buttons, different for the front and sleeves, add to the vintage feel."

SPECIAL TECHNIQUES

GERMAN SHORT ROWS

Work to turning point, turn so you're ready to work the next short row - you will create a double stitch (DS) where instructed at the beginning of the next short row. With yarn in front, slip the next stitch purlwise then take the working yarn over the RH needle from front to back and pull up on the stitch until the 'legs' of the stitch from the last row pull across the RH needle. The stitch on the needle will look like a double stitch. When working the DS the next time, work into both legs as if the DS is a single stitch, knit on RS rows, and purl on WS rows.

PATTERN NOTES

The sleeve cuffs are worked in rows, but keep using DPNs or Magic Loop for a few rows since it will be very tight otherwise - just remember to turn and work flat.
The sleeve buttons are decorative, so no buttonholes are made on the sleeve cuffs.

CHART PATTERN

Row 1 (RS): K1, *K3, yo, s2kpo, yo, K4; rep from * to end.
Row 2 and every WS row: Purl.
Row 3: K1, *K2, yo, K1, s2kpo, K1, yo, K3; rep from * to end.
Row 5: K1, *K1, yo, K2, s2kpo, K2, yo, K2; rep from * to end.
Row 7: K1, *yo, K3, s2kpo, K3, yo, K1; rep from * to end.
Row 9: K1, *(K3, yo) twice, K4; rep from * to end.
205 (217:229:241:253:265) sts.
Row 11: K1, *K2, yo, K2, s2kpo, K2, yo, K3; rep from * to end.
Row 13: K1, *K1, yo, K3, s2kpo, K3, yo, K2; rep from * to end.
Row 15: K1, *yo, K4, s2kpo, K4, yo, K1; rep from * to end.
Row 17: K1, *K3, yo, K5, yo, K4; rep from * to end.
239 (253:267:281:295:309) sts.
Row 19: K1, *K2, yo, K3, s2kpo, K3, yo, K3; rep from * to end.
Row 21: K1, *K1, yo, K4, s2kpo, K4, yo, K2; rep from * to end.
Row 23: K1, *yo, K5, s2kpo, K5, yo, K1; rep from * to end.
Row 25: K1, *K3, yo, K7, yo, K4; rep from * to end.
273 (289:305:321:337:353) sts.
Row 27: K1, *K2, yo, K4, s2kpo, K4, yo, K3; rep from * to end.
Row 29: K1, *K1, yo, K5, s2kpo, K5, yo, K2; rep from * to end.
Row 31: K1, *yo, K6, s2kpo, K6, yo, K1; rep from * to end.
Row 32 (WS): Purl.

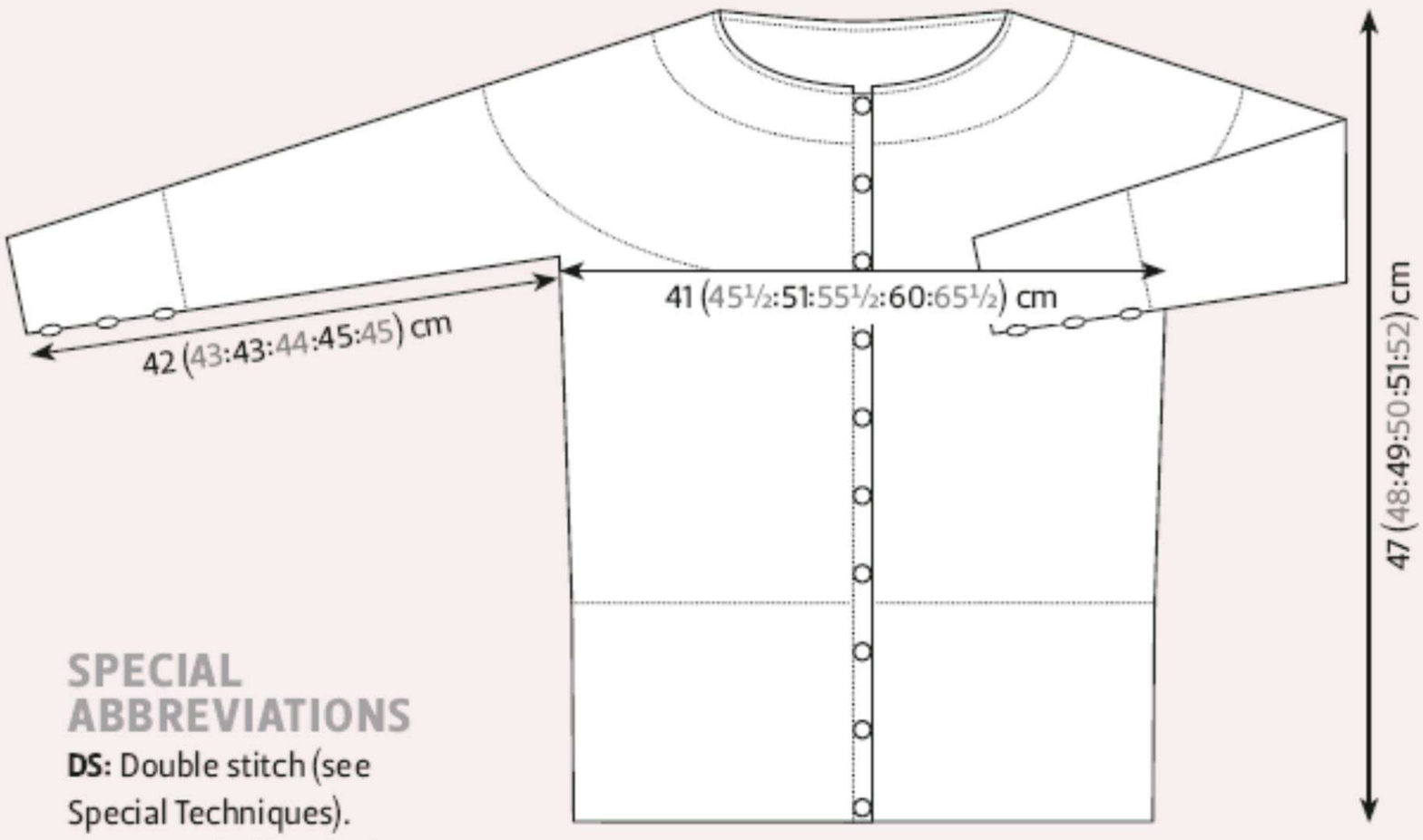
Sizes M, L, 1XL and 2XL only
Row 33: K1, *K3, yo, K9, yo, K4; rep from * to end.
- (-:343:361:379:397) sts.
Row 35: K1, *K2, yo, K5, s2kpo, K5, yo, K3; rep from * to end.
Row 37: K1, *K1, yo, K6, s2kpo, K6, yo, K2; rep from * to end.
Row 39: K1, *yo, K7, s2kpo, K7, yo, K1; rep from * to end.
Row 40 (WS): Purl.

Sizes 1XL and 2XL only
Row 41: K1, *K3, yo, K11, yo, K4; rep from * to end.
- (-:-:-:421:441) sts.
Row 43: K1, *K2, yo, K6, s2kpo, K6, yo, K3; rep from * to end.
Row 45: K1, *K1, yo, K7, s2kpo, K7, yo, K2; rep from * to end.
Row 47: K1, *yo, K8, s2kpo, K8, yo, K1; rep from * to end.
Row 48 (WS): Purl.

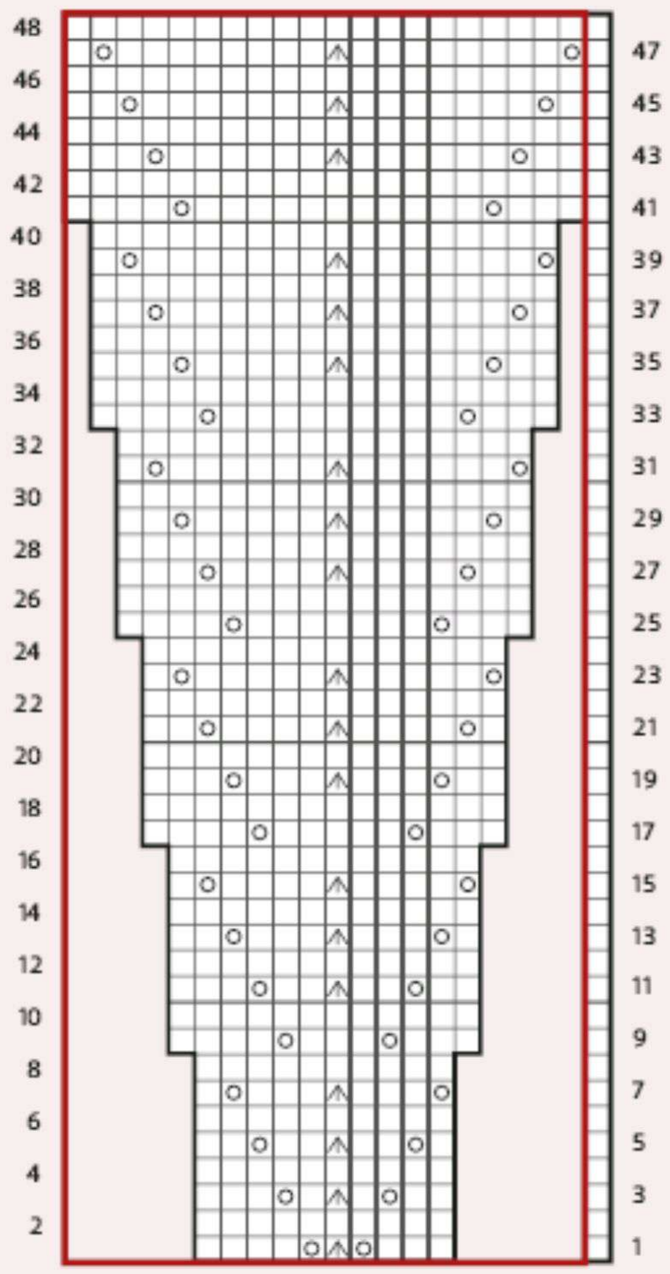
These 32 (32:40:40:48:48) rows form the pattern.

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BLOCKING DIAGRAM



CHART



KEY

- K on RS; P on WS
- yo
- Sk2po
- Repeat

SPECIAL ABBREVIATIONS

DS: Double stitch (see Special Techniques).

For general abbreviations, see p89

NECKLINE RIBBING

Using 3mm circular needles, waste yarn and a provisional cast-on method, cast on 106 (106:106:110:110:114) sts.
Do not join – garment is worked back and forth in rows.

Change to yarn A.
Next row (RS): Knit.

Row 1 (WS): *P2, K2; rep from * to last 2 sts, P2.
Row 2 (RS): *K2, P2; rep from * to last 2 sts, K2.
Work in rib as set until the neckline meas 4cm, ending with a WS row.

SHORT ROW SECTION 1

Short row 1 (RS): Work in patt to last 27 (27:27:28:28:29) sts, turn.
Short row 2 (WS): DS, work in patt to last 27 (27:27:28:28:29) sts, turn.
Short row 3: DS, work in patt to 5 sts before DS, turn.
Short row 4: DS, work in patt to 5 sts before DS, turn.
Short row 5: DS, knit to end, working all DS as 1 st.
Next row (WS): Purl to end, working DS as 1 st.

INCREASE SECTION

Next row (RS): K1, (KFB) 12 (22:32:36:46:50) times, (K1, KFB) 40 (30:20:18:8:6) times, (KFB) 13 (23:33:37:47:51) times.
171 (181:191:201:211:221) sts.
Next row (WS): Purl.

SHORT ROW SECTION 2

Short row 1 (RS): Knit to last 43 (45:48:50:53:55) sts, turn.
Short row 2 (WS): DS, purl to last 43 (45:48:50:53:55) sts, turn.
Short row 3: DS, knit to end, working all DS as 1 st.
Next row (WS): Purl to end, working DS as 1 st.

Change to yarn B.
Work 2 rows in st st.

YOKE

Repeating sts 17 (18:19:20:21:22) times, work 32 (32:40:40:48:48) rows of Chart A.
273 (289:343:361:421:441) sts.
Work 2 rows in st st.

Change to yarn A.
Work another 2 rows in st st.

SET-UP FOR BODY

Size XS only
Dec row (RS): K27, K2tog, K52, (K2tog, K53) twice, K2tog, K52, K2tog, K26.
268 (-:-:-:-:-) sts.

Size S only
Inc row (RS): K16, (M1, K32) 4 times, (M1R, K32) 4 times, M1R, K17.
- (298:-:-:-:-) sts.

Size M only
Dec row (RS): K34, K2tog, K66, (K2tog, K67) twice, K2tog, K66, K2tog, K33.
- (-:338:-:-:-) sts.

Size L only
Inc row (RS): K16, M1R, K32, (M1R, K33) 8 times, M1R, K32, M1R, K17.
- (-:-:372:-:-) sts.

Size 1XL only
Dec row (RS): K14, (K2tog, K26) 14 times, K2tog, K13.
- (-:-:-:406:-) sts.

Size 2XL only
Inc row (RS): K20, (M1R, K40) 10 times, M1R, K21.
- (-:-:-:-:452) sts.

All sizes
Next row (WS): Purl.

Prairie Clover

Work another 6 (10:4:8:4:8) rows in st st.

DIVIDE BODY AND SLEEVES

Next row (RS): K40 (45:51:56:61:67) sts for right front, slip next 54 (59:67:74:81:92) sts onto a holder for sleeve, turn, cast on 5 sts, pm, cast on another 5 sts, turn, K80 (90:102:112:122:134) for Back, slip next 54 (59:67:74:81:92) sts onto a holder for sleeve, turn, cast on 5 sts, pm, cast on another 5 sts, turn, K40 (45:51:56:61:67) sts for left front.
180 (200:224:244:264:288) sts.

BODY

Next row (WS): Purl.

** **Dec row (RS)**: (Knit to 3 sts before mrk, SSK, K1, slm, K1, K2tog) twice, knit to end.
4 sts dec'd.
Next row (WS): Purl.

Work 3.5cm in st st, ending after a WS row.

Rep from ** twice more.
168 (188:212:232:252:276) sts.

Work in st st until body meas 15cm from underarm.

BODY RIBBING

Next row (RS): K3, *P2, K2; rep from * to last 5 sts, P2, K3.
Next row (WS): P3, *K2, P2; rep from * to last 5 sts, K2, P3.
Work in rib as set for 15cm.

Cast off using a stretchy cast-off as follows: K2, *slip 2 sts back to LH needle, K2tog tbl, K1; rep from * to end.

SLEEVES

Place 54 (59:67:74:81:92) sts for sleeve onto 3mm DPNs or your preferred needles for working small circumferences.
Using yarn A, pick up and knit 5 sts in first half of underarm, pm, pick up and knit another 5 sts. Join to work in the round, with underarm mrk as beg of round.
64 (69:77:84:91:102) sts.

Work 25 (25:18:10:10:6) rounds in st st.
Dec round: K1, K2tog, knit to last 3 sts, SSK, K1. 2 sts dec'd.
Rep last 26 (26:19:11:11:7) rounds another 3 (3:5:9:10:16) times.
56 (61:65:64:69:68) sts.

Cont in st st until Sleeve meas 32 (33:33:34:35:35) cm, or 10cm less than desired length.

CUFFS

Change to yarn B and switch to working flat in rows.

Left sleeve only
Next row (RS): Remove beg of round mrk, knit to end, turn, cast on 10 (9:9:10:9:10) sts.
66 (70:74:74:78:78) sts.

Right sleeve only
Next row (RS): Remove beg of round mrk, turn, cast on 10 (9:9:10:9:10) sts, turn, knit to end.
66 (70:74:74:78:78) sts.

Both sleeves
Row 1 (WS): *P2, K2; rep from * to last 2 sts, P2.
Row 2 (RS): *K2, P2; rep from * to last 2 sts, K2.
Work in rib as set for 10cm.
Cast off with a stretchy cast-off method as for body.

NECKLINE PICOT EDGING

With WS facing, unravel the provisional cast-on, slipping sts onto 3mm circular needles.
With yarn C, purl 1 row.

Picot row (RS): With RS facing, *use the knitted cast-on to cast on 2 sts, K2, cast off 1 st, (K1, cast off 1 st) 3 times, slip 1st from RH to LH needle; rep from * until 1 st remains. Cast off rem st.

YOKE PICOT

With RS facing and holding cardigan with neck edge towards you and hem furthest away, use yarn C and 3mm circular needles to pick up sts at lower edge of yoke, between yarn B and yarn A after the lace patt, picking up 3 out of every 4 sts as follows: hold the working yarn beneath the work, use a crochet hook or knitting needle to push through the stitch and pick up a loop of working yarn and place it onto the circular needle.

Next row (WS): Purl.
Picot row (RS): With RS facing, *use the knitted cast-on to cast on 2 sts, K2, cast off 1 st, (K1, cast off 1 st) 5 times, slip 1st from RH to LH needle; rep from * until less than 6 sts remain.
Cast off rem sts as follows: *K1, cast off 1 st; rep from * to end.

TO MAKE UP

Weave in all ends.

For the sleeve cuffs, put the edge with the added sts under the other edge, sew to secure to the upper edge of the cuff (where yarn A and yarn B meet).
Attach three buttons to each cuff, sewing through both layers.

LEFT BUTTONBAND

With RS facing, using yarn C and 3mm circular needles, pick up and knit 98 (98:102:102:106:110) sts down left front.

Row 1 (WS): *P2, K2; rep from * to last 2 sts, P2.
Row 2 (RS): *K2, P2; rep from * to last 2 sts, K2.
Work in rib as set for another 5 rows.
Cast off in rib.

RIGHT BUTTONHOLE BAND

With RS facing, using yarn C and 3mm circular needles, pick up and knit 98 (98:102:102:106:110) sts up right front.

Row 1 (WS): *P2, K2; rep from * to last 2 sts, P2.
Row 2 (RS): *K2, P2; rep from * to last 2 sts, K2.
Row 3: *P2, K2; rep from * to last 2 sts, P2.

Buttonhole row (RS): Work 3 (3:5:5:3:5) sts in patt, *K2tog, yo, work 8 (8:8:8:9:9) sts in patt; rep from * another 8 times, K2tog, yo, work 3 (3:5:5:2:4) sts.

Rep rows 1-3 once more.
Cast off in rib.

FINISHING

Attach 10 buttons to match buttonholes on button band.

Block carefully as follows: soak gently in lukewarm water with a yarn-friendly detergent. Squeeze gently (don't wring!). Put the cardigan inside a big, dry towel and squeeze out extra water.

Block gently to shape; do not block rib sections, placing pins above rib sections, and make sure to pin down the lower picot edge towards the bottom of the cardigan on both the front and the back. You can pin down each picot with a pin, or just run a blocking wire through the picot edges as well as the fabric underneath to keep them in place.

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Maddie Harvey

WILD RYE

A two-colour slipped cable pattern creates a fascinating fabric on this fringed triangular shawl



Maddie Harvey
WILD RYE

SIZE
Wingspan: 200cm (78¾in)
Depth: 50cm (19¾in)

YARN
Nellie and Eve Wensleydale 4ply (4ply weight; 100% Wensleydale wool; 350m/382yds per 100g skein)
A Moss; 1 x 100g skein
B Water Mint; 1 x 100g skein

NEEDLES & ACCESSORIES
4mm (UK 8/US 6) circular needles, 80cm long
2 stitch markers
Cable needle (cn)
Waste yarn or stitch holder

TENSION
19 sts and 30 rows to 10cm over slipped cable pattern on 4mm needles.
1 repeat of slipped cable pattern measures 5cm wide by 9.5cm high.

YARN STOCKISTS
Nellie and Eve
07712 448055 *www.nellieandeve.co.uk*

SPECIAL ABBREVIATIONS
C3B: Slip 1 st to cn and hold at back, K2, K1 from cn.
C3F: Slip next 2 sts to cn and hold at front, K1, K2 from cn.
For general abbreviations, see p89

THIS AIRY, triangular lace shawl by Maddie Harvey combines cables and slip stitches to create a raised diamond lattice pattern. Each half is worked outwards by picking up stitches along a central i-cord spine, and the lower edge is finished with fringing formed from long knotted tassels. The shawl is knitted in a fingering-weight Wensleydale wool from hand dyer Nellie and Eve, using two delicate shades created using plant dyes.

PATTERN NOTES
The shawl is knitted sideways and outwards from a central i-cord along which stitches are picked up in order to work each side.
The slipped cable patterning is worked using the 'double pass' method, where the RS row is worked once with yarn A, stitches are slid along the circular needle ready to work the row again with yarn B. Then the WS is worked with yarn A, the stitches are slid along the needle to work the WS again with yarn B.
The fringe edging is created by casting on extra stitches before or after picking up stitches along the i-cord. These extra stitches are worked as a garter stitch border and are unravelled after knitting to reveal the fringing. Please pay close attention about how to work these stitches, as they are not included in any of the charts.

CHART PATTERNS
(written instructions)
Note: Written chart instructions only contain sts from the pattern charts and NOT the edging sts for the fringing.

Work fringing as set by main pattern instructions.

SET-UP CHART A
Row 1 (RS dec): Using yarn A, K1, SSK, K4, C3B, *C3F, K4, C3B; rep from * to last 3 sts, K2, Sl 1 wyib. 1 st dec'd.
Row 2 (RS): Using yarn B, Sl 2 wyib, P4, Sl 2 wyib, P1, *P1, Sl 2 wyib, P4, Sl 2 wyib, P1; rep from * to last 3 sts, P2, Sl 1 wyif.
Row 3 (WS): Using yarn A, purl to end.
Row 4 (WS): Using B, K3, *K1, Sl 2 wyif, K4, Sl 2 wyif, K1; rep from * to last 9 sts, K1, Sl 2 wyif, K4, Sl 2 wyif.
Row 5 (dec): Using A, K1, SSK, K2, C3B, K1, *K1, C3F, K2, C3B, K1; rep from * to last 3 sts, K2, Sl 1 wyib. 1 st dec'd.
Row 6: Using B, Sl 2 wyib, P2, Sl 2 wyib, P2, *(P2, Sl 2 wyib) twice, P2; rep from * to last 3 sts, P2, Sl 1 wyif.
Row 7: Using A, purl to end.
Row 8: Using B, K3, *K2, Sl 2 wyif, K2, Sl 2 wyif, K2; rep from * to last 8 sts, (K2, Sl 2 wyif) twice.
Row 9 (dec): Using A, K1, SSK, C3B, K2, *K2, C3F, C3B, K2; rep from * to last 3 sts, K2, Sl 1 wyib. 1 st dec'd.
Row 10: Using B, Sl 4 wyib, P3, *P3, Sl 4 wyib, P3; rep from * to last 3 sts, P2, Sl 1 wyif.
Row 11: Using A, purl to end.
Row 12: Using B, K3, *K3, Sl 4 wyif, K3; rep from * to last 7 sts, K3, Sl 4 wyif.
Row 13 (dec): Using A, K1, SSSK, K to last st, Sl 1 wyib. 2 sts dec'd.
Row 14: Using B, Sl 2 wyib, P3, *P3, Sl 4 wyib, P3; rep from * to last 3 sts, P2, Sl 1 wyif.
Row 15: Using A, purl to end.
Row 16: Using B, K3, *K3, Sl 4 wyif, K3; rep from * to last 5 sts, K3, Sl 2 wyif.
Row 17 (dec): Using A, K1, SSK, K2, *K2, C3B, C3F, K2; rep from * to last 3 sts, K2, Sl 1 wyib. 1 st dec'd.
Row 18: Using B, Sl 2 wyib, P2, *(P2, Sl 2 wyib) twice, P2; rep from * to last 3 sts, P2, Sl 1 wyif.
Row 19: Using A, purl to end.
Row 20: Using B, K3, *(K2, Sl 2 wyif) twice, K2; rep from * to last 4 sts, K2, Sl 2 wyif.
Row 21 (dec): Using A, K1, SSK, K1, *K1, C3B, K2, C3F, K1; rep from * to last 3 sts, K2, Sl 1 wyib. 1 st dec'd.
Row 22: Using B, Sl 2 wyib, P1, *P1, Sl 2 wyib, P4, Sl 2 wyib, P1; rep from * to last 3 sts, P2, Sl 1 wyif.
Row 23: Using A, purl to end.
Row 24: Using B, K3, *K1, Sl 2 wyif, K4, Sl 2 wyif, K1; rep from * to last 3 sts, K1, Sl 2 wyif.
Row 25 (dec): Using A, K1, SSK, *C3B, K4, C3F; rep from * to last 3 sts, K2, Sl 1 wyib. 1 st dec'd.
Row 26: Using B, Sl 2 wyib, *Sl 2 wyib, P6, Sl 2 wyib; rep from * to last 3 sts, P2, Sl 1 wyif.
Row 27: Using A, purl to end.
Row 28: Using B, K3, *Sl 2 wyif, K6, Sl 2 wyif; rep from * to last 2 sts, Sl 2 wyif.

CHART A
Row 1 (RS dec): Using yarn A, K1, SSSK, K to last st, Sl 1 wyib. 2 sts dec'd.
Row 2 (RS): Using yarn B, *Sl 2 wyib, P6, Sl 2 wyib; rep from * to last 3 sts, P2, Sl 1 wyif.
Row 3 (WS): Using A, purl to end.
Row 4 (WS): Using B, K3, *Sl 2 wyif, K6, Sl 2 wyif; rep from * to end.
Row 5 (dec): Using A, K1, SSK, K4, C3B, *C3F, K4, C3B; rep from * to last 3 sts, K2,

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Sl 1 wyib. 1 st dec'd.
Row 6: Using B, Sl 2 wyib, P4, Sl 2 wyib, P1, *P1, Sl 2 wyib, P4, Sl 2 wyib, P1; rep from * to last 3 sts, P2, Sl 1 wyif.
Row 7: Using A, purl to end.
Row 8: Using B, K3, *K1, Sl 2 wyif, K4, Sl 2 wyif, K1; rep from * to last 9 sts, K1, Sl 2 wyif, K4, Sl 2 wyif.
Row 9 (dec): Using A, K1, SSK, K2, C3B, K1, *K1, C3F, K2, C3B, K1; rep from * to last 3 sts, K2, Sl 1 wyib. 1 st dec'd.
Row 10: Using B, Sl 2 wyib, P2, Sl 2 wyib, P2, *(P2, Sl 2 wyib) twice, P2; rep from * to last 3 sts, P2, Sl 1 wyif.
Row 11: Purl to end.
Row 12: Using B, K3, *K2, Sl 2 wyif, K2, Sl 2 wyif, K2; rep from * to last 8 sts, (K2, Sl 2 wyif) twice.
Row 13 (dec): Using A, K1, SSK, C3B, K2, *K2, C3F, C3B, K2; rep from * to last 3 sts, K2, Sl 1 wyib. 1 st dec'd.
Row 14: Using B, Sl 4 wyib, P3, *P3, Sl 4 wyib, P3; rep from * to last 3 sts, P2, Sl 1 wyif.
Row 15: Using A, purl to end.
Row 16: Using B, K3, *K3, Sl 4 wyif, K3; rep from * to last 7 sts, K3, Sl 4 wyif.
Row 17 (dec): Using A, K1, SSSK, K to last st, Sl 1 wyib. 2 sts dec'd.
Row 18: Using B, Sl 2 wyib, P3, *P3, Sl 4 wyib, P3; rep from * to last 3 sts, P2, Sl 1 wyif.
Row 19: Using A, purl to end.
Row 20: Using B, K3, *K3, Sl 4 wyif, K3; rep from * to last 5 sts, K3, Sl 2 wyif.
Row 21 (dec): Using A, K1, SSK, K2, *K2, C3B, C3F, K2; rep from * to last 3 sts, K2, Sl 1 wyib. 1 st dec'd.
Row 22: Using B, Sl 2 wyib, P2, *(P2, Sl 2 wyib) twice, P2; rep from * to last 3 sts, P2, Sl 1 wyif.
Row 23: Using A, purl to end.
Row 24: Using B, K3, *(K2, Sl 2 wyif) twice, K2; rep from * to last 4 sts, K2, Sl 2 wyif.
Row 25 (dec): Using A, K1, SSK, K1, *K1, C3B, K2, C3F, K1; rep from * to last 3 sts, K2, Sl 1 wyib. 1 st dec'd.
Row 26: Using B, Sl 2 wyib, P1, *P1, Sl 2 wyib, P4, Sl 2 wyib, P1; rep from * to last 3 sts, P2, Sl 1 wyif.
Row 27: Using A, purl to end.
Row 28: Using B, K3, *K1, Sl 2 wyif, K4, Sl 2 wyif, K1; rep from * to last 3 sts, K1, Sl 2 wyif.
Row 29 (dec): Using A, K1, SSK, *C3B, K4, C3F; rep from * to last 3 sts, K2, Sl 1 wyib. 1 st dec'd.
Row 30: Using B, Sl 2 wyib, *Sl 2 wyib, P6, Sl 2 wyib; rep from * to last 3 sts, P2, Sl 1 wyif.
Row 31: Using A, purl to end.
Row 32: Using B, K3, *Sl 2 wyif, K6, Sl 2 wyif; rep from * to last 2 sts, Sl 2 wyif.

CHART B

Row 1 (RS dec): Using yarn A, K1, SSSK, K10, Sl 1 wyib. 2 sts dec'd.
Row 2 (RS): Using yarn B, Sl 2 wyib, P6, Sl 2 wyib, P2, Sl 1 wyif.
Row 3 (WS): Using A, purl to end.
Row 4 (WS): Using B, K3, Sl 2 wyif, K6, Sl 2 wyif.
Row 5 (dec): Using A, K1, SSK, K4, C3B, K2, Sl 1 wyib. 1 st dec'd.
Row 6: Using B, Sl 2 wyib, P4, Sl 2 wyib, P3, Sl 1 wyif.
Row 7: Using A, purl to end.
Row 8: Using B, (K4, Sl 2 wyif) twice.
Row 9 (dec): Using A, K1, SSK, K2, C3B, K3, Sl 1 wyib. 1 st dec'd.
Row 10: Using B, Sl 2 wyib, P2, Sl 2 wyib, P4, Sl 1 wyif.
Row 11: Using A, purl to end.
Row 12: Using B, K5, Sl 2 wyif, K2, Sl 2 wyif.
Row 13 (dec): Using A, K1, SSK, C3B, K4, Sl 1 wyib. 1 st dec'd.
Row 14: Using B, Sl 4 wyib, P5, Sl 1 wyif.
Row 15: Using A, purl to end.
Row 16: Using B, K6, Sl 4 wyif.

SET-UP CHART C

Row 1 (RS dec): Using yarn A, K3, *C3F, K4, C3B; rep from * to last 10 sts, C3F, K4, K2tog, K1. 1 st dec'd.
Row 2 (RS): Using yarn B, P3, *P1, Sl 2 wyib, P4, Sl 2 wyib, P1; rep from * to last 9 sts, P1, Sl 2 wyib, P4, Sl 2 wyib.
Row 3 (WS): Using A, purl to last st, Sl 1 wyif.
Row 4 (WS): Using B, Sl 2 wyif, K4, Sl 2 wyif, K1, *K1, Sl 2 wyif, K4, Sl 2 wyif, K1; rep from * to last 3 sts, K2, Sl 1 wyib.
Row 5 (dec): Using A, K3, *K1, C3F, K2, C3B, K1; rep from * to last 9 sts, K1, C3F, K2, K2tog, K1. 1 st dec'd.
Row 6: Using B, P3, *(P2, Sl 2 wyib) twice, P2; rep from * to last 8 sts, (P2, Sl 2 wyib) twice.
Row 7: Using A, purl to last st, Sl 1 wyif.
Row 8: Using B, (Sl 2 wyif, K2) twice, *(K2, Sl 2 wyif) twice, K2; rep from * to last 3 sts, K2, Sl 1 wyib.
Row 9 (dec): Using A, K3, *K2, C3F, C3B, K2; rep from * to last 8 sts, K2, C3F, K2tog, K1. 1 st dec'd.
Row 10: Using B, P3, *P3, Sl 4 wyib, P3; rep from * to last 7 sts, P3, Sl 4 wyib.
Row 11: Using A, purl to last st, Sl 1 wyif.
Row 12: Using B, Sl 4 wyif, K3, *K3, Sl 4 wyif, K3; rep from * last 3 sts, K2, Sl 1 wyib.
Row 13 (dec): Using A, K to last 4 sts, K3tog, K1. 2 sts dec'd.
Row 14: Using B, P3, *P3, Sl 4 wyib, P3; rep from * to last 5 sts, P3, Sl 2 wyib.
Row 15: Using A, purl to last st, Sl 1 wyif.
Row 16: Using B, Sl 2 wyif, K3, *K3, Sl 4 wyif, K3; rep from * to last 3 sts, K2, Sl 1 wyib.
Row 17 (dec): Using A, K3, *K2, C3B, C3F, K2; rep from * to last 5 sts, K2, K2tog, K1. 1 st dec'd.
Row 18: Using B, P3, *(P2, Sl 2 wyib) twice, P2; rep from * to last 4 sts, P2, Sl 2 wyib.
Row 19: Using A, purl to last st, Sl 1 wyif.
Row 20: Using B, Sl 2 wyif, K2, *(K2, Sl 2 wyif) twice, K2; rep from * last 3 sts, K2, Sl 1 wyib.
Row 21 (dec): Using A, K3, *K1, C3B, K2, C3F, K1; rep from * to last 4 sts, K1, K2tog, K1. 1 st dec'd.
Row 22: Using B, P3, *P1, Sl 2 wyib, P4, Sl 2 wyib, P1; rep from * to last 3 sts, P1, Sl 2 wyib.
Row 23: Using A, purl to last st, Sl 1 wyif.
Row 24: Using B, Sl 2 wyif, K1, *K1, Sl 2 wyif, K4, Sl 2 wyif, K1; rep from * to last 3 sts, K2, Sl 1 wyib.
Row 25 (dec): Using A, K3, *C3B, K4, C3F; rep from * to last 3 sts, K2tog, K1. 1 st dec'd.
Row 26: Using B, P3, *Sl 2 wyib, P6, Sl 2 wyib; rep from * to last 2 sts, Sl 2 wyib.
Row 27: Using A, purl to last st, Sl 1 wyif.
Row 28: Using B, Sl 2 wyif, *Sl 2 wyif, K6, Sl 2 wyif; rep from * to last 3 sts, K2, Sl 1 wyib.

CHART C

Row 1 (RS dec): Using yarn A, K to last 4 sts, K3tog, K1. 2 sts dec'd.
Row 2 (RS): Using yarn B, P3, *Sl 2 wyib, P6, Sl 2 wyib; rep from * to last 10 sts, Sl 2 wyib, P6, Sl 2 wyib.
Row 3 (WS): Using A, purl to last st, Sl 1 wyif.
Row 4 (WS): Using B, *Sl 2 wyif, K6, Sl 2 wyif; rep from * to last 3 sts, K2, Sl 1 wyib.
Row 5 (dec): Using A, K3, *C3F, K4, C3B; rep from * to last 10 sts, C3F, K4, K2tog, K1. 1 st dec'd.
Row 6: Using B, P3, *P1, Sl 2 wyib, P4, Sl 2 wyib, P1; rep from * to last 9 sts, P1, Sl 2 wyib, P4, Sl 2 wyib.
Row 7: Using A, purl to last st, Sl 1 wyif.
Row 8: Using B, Sl 2 wyif, K4, Sl 2 wyif, K1, *K1, Sl 2 wyif, K4, Sl 2 wyif, K1; rep from * to last 3 sts, K2, Sl 1 wyib.
Row 9 (dec): Using A, K3, *K1, C3F, K2, C3B, K1; rep from * to last 9 sts, K1, C3F, ▶

K2, K2tog, K1. 1 st dec'd.
Row 10: Using B, P3, *(P2, Sl 2 wyib) twice, P2; rep from * to last 8 sts, (P2, Sl 2 wyib) twice.
Row 11: Using A, purl to last st, Sl 1 wyif.
Row 12: Using B, (Sl 2 wyif, K2) twice, *(K2, Sl 2 wyif) twice, K2; rep from * to last 3 sts, K2, Sl 1 wyib.
Row 13 (dec): Using A, K3, *K2, C3F, C3B, K2; rep from * to last 8 sts, K2, C3F, K2tog, K1. 1 st dec'd.
Row 14: Using B, P3, *P3, Sl 4 wyib, P3; rep from * to last 7 sts, P3, Sl 4 wyib.
Row 15: Using A, purl to last st, Sl 1 wyif.
Row 16: Using B, Sl 4 wyif, K3, *K3, Sl 4 wyif, K3; rep from * last 3 sts, K2, Sl 1 wyib.
Row 17 (dec): Using A, K to last 4 sts, K3tog, K1. 2 sts dec'd.
Row 18: Using B, P3, *P3, Sl 4 wyib, P3; rep from * to last 5 sts, P3, Sl 2 wyib.
Row 19: Using A, purl to last st, Sl 1 wyif.
Row 20: Using B, Sl 2 wyif, K3, *K3, Sl 4 wyif, K3; rep from * to last 3 sts, K2, Sl 1 wyib.
Row 21 (dec): Using A, K3, *K2, C3B, C3F, K2; rep from * to last 5 sts, K2, K2tog, K1. 1 st dec'd.
Row 22: Using B, P3, *(P2, Sl 2 wyib) twice, P2; rep from * to last 4 sts, P2, Sl 2 wyib.
Row 23: Using A, purl to last st, Sl 1 wyif.
Row 24: Using B, Sl 2 wyif, K2, *(K2, Sl 2 wyif) twice, K2; rep from * last 3 sts, K2, Sl 1 wyib.
Row 25 (dec): Using A, K3, *K1, C3B, K2, C3F, K1; rep from * to last 4 sts, K1, K2tog, K1. 1 st dec'd.
Row 26: Using B, P3, *P1, Sl 2 wyib, P4, Sl 2 wyib, P1; rep from * to last 3 sts, P1, Sl 2 wyib.
Row 27: Using A, purl to last st, Sl 1 wyif.
Row 28: Using B, Sl 2 wyif, K1, *K1, Sl 2 wyif, K4, Sl 2 wyif, K1; rep from * to last 3 sts, K2, Sl 1 wyib.
Row 29 (dec): Using A, K3, *C3B, K4, C3F; rep from * to last 3 sts, K2tog, K1. 1 st dec'd.
Row 30: Using B, P3, *Sl 2 wyib, P6, Sl 2 wyib; rep from * to last 2 sts, Sl 2 wyib.
Row 31: Using A, purl to last st, Sl 1 wyif.
Row 32: Using B, Sl 2 wyif, *Sl 2 wyif, K6, Sl 2 wyif; rep from * to last 3 sts, K2, Sl 1 wyib.

CHART D

Row 1 (RS dec): Using yarn A, K11, K3tog, K1. 2 sts dec'd.
Row 2 (RS): Using yarn B, P3, Sl 2 wyib, P6, Sl 2 wyib.
Row 3 (WS): Using A, purl to last st, Sl 1 wyif.
Row 4 (WS): Using B, Sl 2 wyif, K6, Sl 2 wyif, K2, Sl 1 wyib.
Row 5 (dec): Using A, K3, C3F, K4, K2tog, K1. 1 st dec'd.
Row 6: Using B, (P4, Sl 2 wyib) twice.
Row 7: Using A, purl to last st, Sl 1 wyif.
Row 8: Using B, Sl 2 wyif, K4, Sl 2 wyif, K3, Sl 1 wyib.
Row 9 (dec): Using A, K4, C3F, K2, K2tog, K1. 1 st dec'd.
Row 10: Using B, P5, Sl 2 wyib, P2, Sl 2 wyib.
Row 11: Using A, purl to last st, Sl 1 wyif.
Row 12: Using B, Sl 2 wyif, K2, Sl 2 wyif, K4, Sl 1 wyib.
Row 13 (dec): Using A, K5, C3F, K2tog, K1. 1 st dec'd.
Row 14: Using B, P6, Sl 4 wyib.
Row 15: Using A, purl to last st, Sl 1 wyif.
Row 16: Using B, Sl 4 wyif, K5, Sl 1 wyib.

SHAWL

SPINE

Using 4mm circular needles and yarn B, cast on 3 sts.
Work an i-cord as follows:
Row 1 (RS): K3, slip 3 sts back to LH needle.
Rep last row another 93 times.
Lift first and second sts over third st and off needle. Break yarn and thread through last st, pulling up tight.

RIGHT-HAND SIDE

Row 1 (RS): Cast on 11 sts using yarn A and the long-tail method. With RS facing, pick up and knit 93 sts along edge of i-cord. 104 sts.
Slide sts back along needle to work RS again with yarn B as follows:.
Row 2 (RS): Using B, P11, pm, *Sl 2 wyib, P6, Sl 2 wyib; rep from * eight more times, pm, P2, Sl 1 wyif.
Row 3 (WS): Using A, P to last st, Sl 2 wyif.
Slide sts back along needle to work WS again with yarn A.
Row 4 (WS): Using B, K3, slm, *Sl 2 wyif, K6, Sl 2 wyif; rep from * eight more times, slm, K to last st, Sl 1 wyib.

START SHAWL SHAPING

Continue to work the 'double pass' method as est above. Work Set-up Chart A as folls:
Row 1 (RS dec): Using A, K11, slm, work chart row 1 from chart or written instructions. 1 st dec'd.
Row 2 (RS): Using B, P11, slm, work chart row 2.
Row 3 (WS): Using A, work chart row 3, purl to last st, Sl 1 wyif.
Row 4 (WS): Using B, work chart row 4 to mrk, slm, K to last st, Sl 1 wyib.
Continue to work this way through to Row 28 of Set-up Chart A. 96 sts.

Now work Rows 1-32 of Chart A seven times. 26 sts.
Work Rows 1-16 of Chart B, keeping 11-st edging correct. 21 sts.
Break yarn B.
Using A, K10, cast off rem 11 sts. The first cast-off st should be the last st from the 'fringe border' sts. This is important as it prevents these stitches unravelling too far when the fringing is created after knitting. Place rem 10 sts onto a stitch holder or waste yarn.

LEFT-HAND SIDE

Row 1 (RS): With RS facing, beg at top edge, using yarn A, pick up and knit 93 sts along i-cord edge, using the backwards loop method, cast-on 11 sts. 104 sts
Slide sts back along needle to work RS again with yarn B.
Row 2 (RS): Using B, P3, pm, *Sl 2 wyib, P6, Sl 2 wyib; rep from * another 8 times, pm, purl to last st, Sl 1 wyif.
Row 3 (WS): Using A, purl to last st, Sl 1 wyif.
Slide sts back along needle to work WS again with yarn B.
Row 4 (WS): Using B, K to mrk, slm, *Sl 2 wyif, K6, Sl 2 wyif; rep from * eight more times, K2, Sl 1 wyib.

Continue to work the 'double pass' method as est above. Work Set-up Chart C as folls:
Row 1 (RS dec): Using A, work chart row 1, K10, Sl 1 wyib. 1st dec'd.
Row 2 (RS): Using B, work chart row 2, P10, Sl 1 wyif.
Row 3 (WS): Using A, P to mrk, work chart row 3.
Row 4 (WS): Using B, K to mrk, work chart row 4.
Continue to work this way through to Row 28 of Set-up Chart C. 96 sts.

Now work Rows 1-32 of Chart C seven times. 26 sts.
Work Rows 1-16 of Chart D, keeping 11-st edging correct. 21 sts.
Break yarn B.

Using yarn A, cast off 11 sts. The last cast-off st should be the first st from the 'fringe border' sts. This is important as it prevents these stitches unravelling too far when the fringing is created after knitting. Place rem 10 sts onto a stitch holder or waste yarn.

TOP EDGING

With RS facing and using yarn B, pick up and knit 275 sts along top edge (1 st from cast-off sts, 136 sts along RH edge, 1 st from i-cord, 136 sts along LH edge and 1 st from cast-off sts).

Next row (WS): Cast on 3 sts using the cable cast-on method, *K2, K2tog tbl, slip 3 sts back to LH needle; rep from * to last 4 sts, K2, K2tog tbl, lift first and second sts over third st and off RH needle.

Break yarn and thread through last st, pulling up tight.

MAKING UP

FRINGING

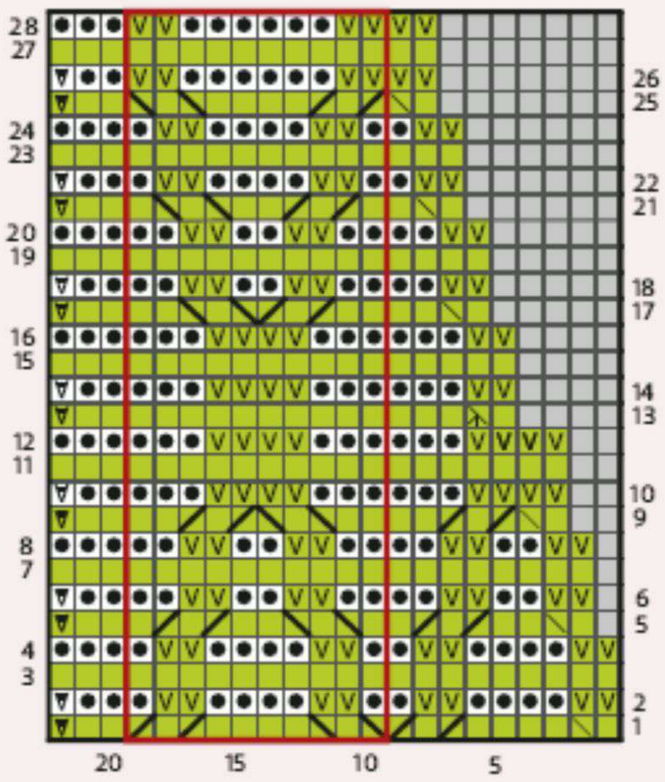
To create the fringing, take the held sts from the right-hand side off the stitch holder or scrap yarn and, beginning with these previously held sts, carefully snip each of the edge sts along the bottom edge of the shawl. Unravel the held stitches up to the Slipped Cable section (the stitches will only unravel up to the beginning/end of the cast-off sts).

Complete the fringing by knotting four strands together to create each small tassel that makes up the fringing, working down the bottom edge of the right-hand side of the shawl. Repeat with the left-hand side. Add extra lengths of yarn A and B to the bottom of the shawl to fill in any gaps in the fringing, and knot together as above.

Weave in ends and block gently to measurements, following any yarn care instructions on the ball band. Trim fringing to desired length.

CHARTS

Set up Chart A



Set up Chart C

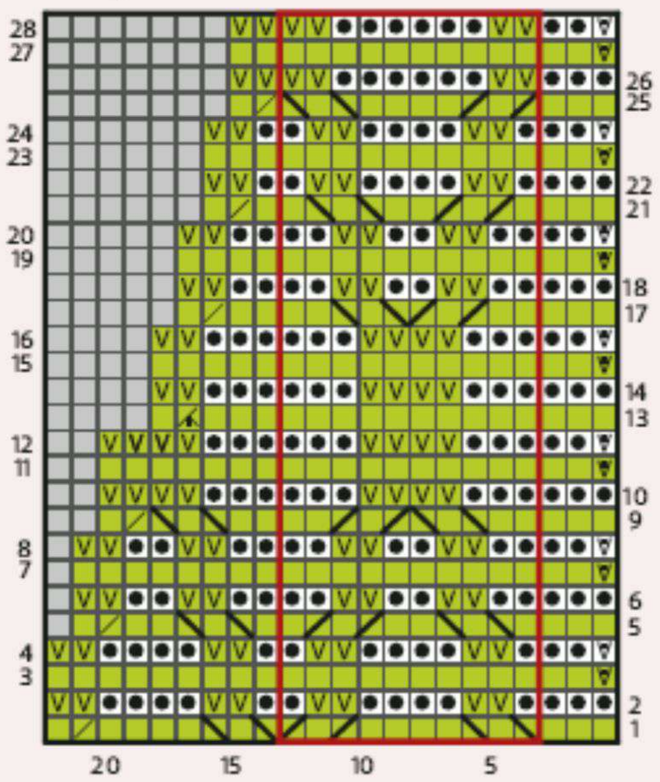


Chart A

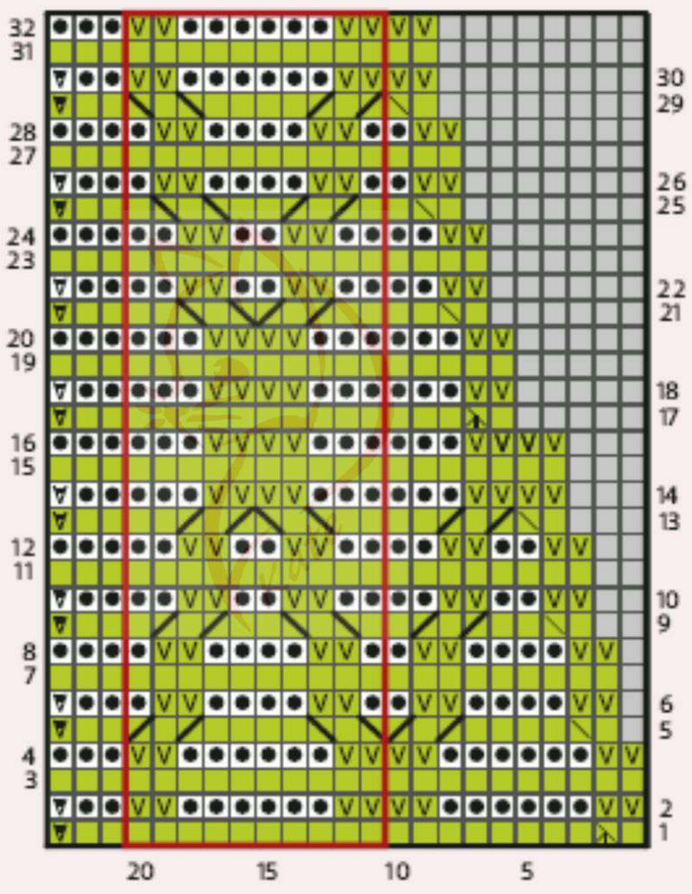


Chart C

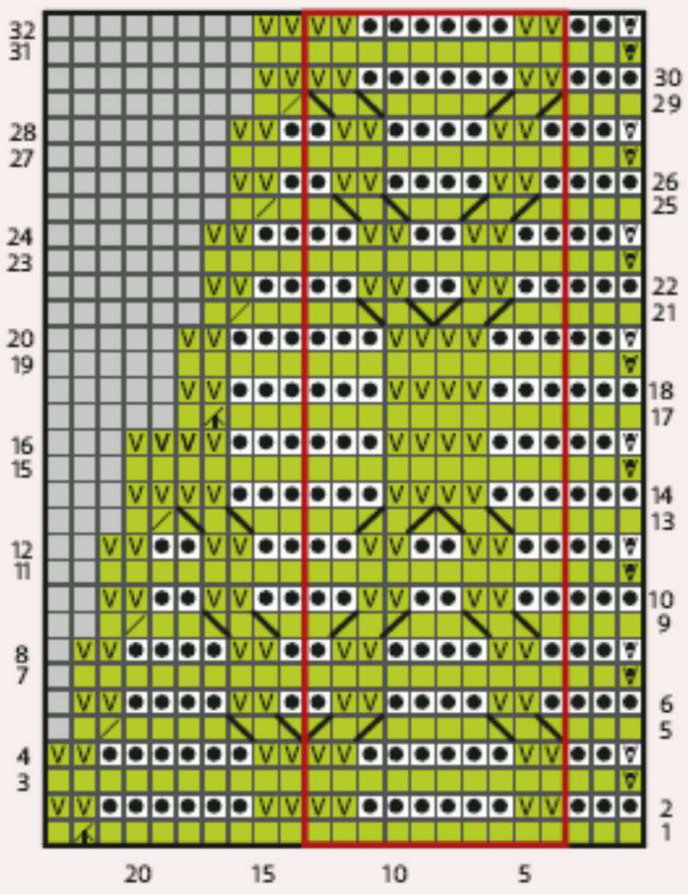


Chart B

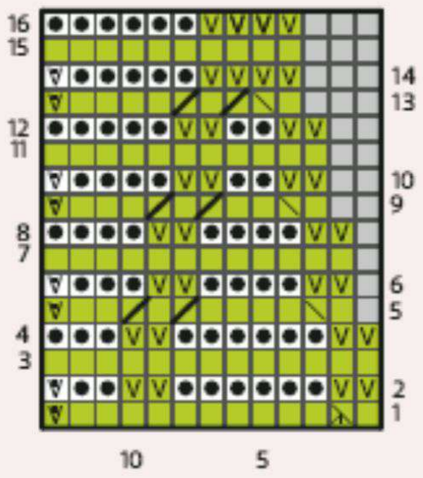
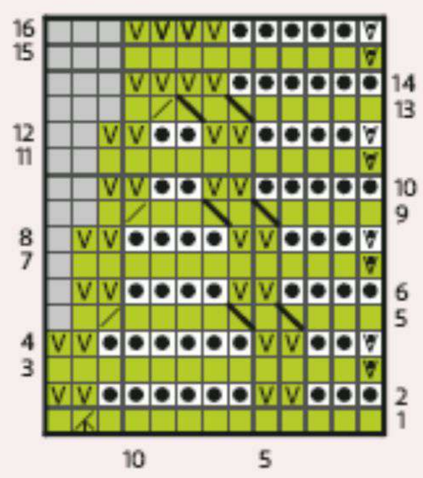
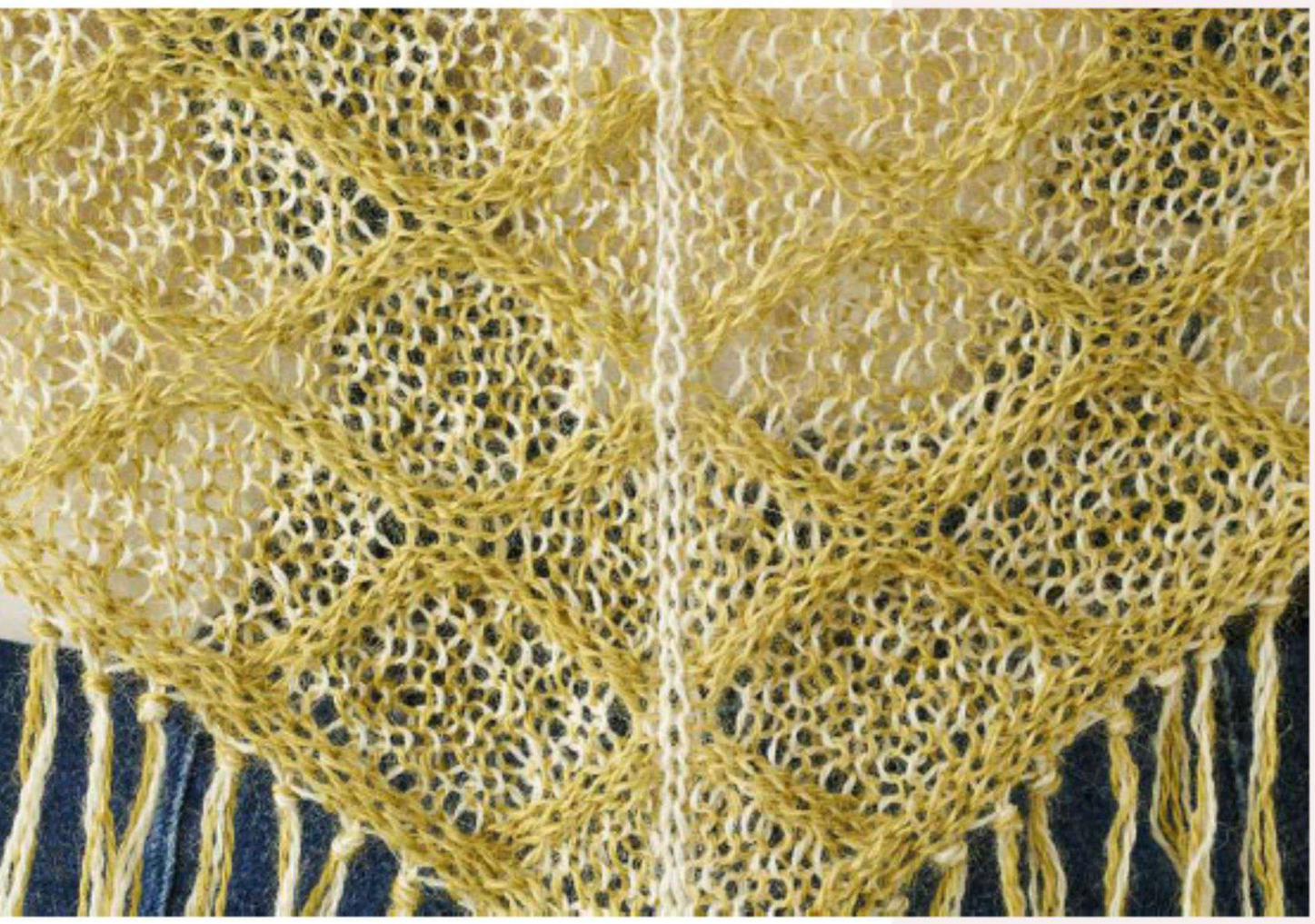


Chart D



KEY

- K on RS; P on WS
- P on RS; K on WS
- Yarn A
- Yarn B
- Yarn A on RS: Sl pwise wyib
  Yarn A on WS: Sl pwise wyif
  Yarn B on RS: Sl pwise wyif
  Yarn B on WS: Sl pwise wyib
- RS: Sl pwise wyib
  WS: Sl pwise wyif
- C3B
- C3F
- K2tog on RS; P2tog on WS
- SSK on RS; SSP on WS
- K3tog on RS; P3tog on WS
- SSSK on RS; SSSP on WS
- Repeat
- No stitch




Strands of the fringing are knotted together to form a tasselled edge



Mary Henderson

BUR OAK

Fair Isle patterning with a traditional look brings a timeless style to this loose-fit waistcoat



Mary Henderson
BUR OAK

ADD A touch of colourful, cosy warmth to your outfit with this classic Fair Isle waistcoat. It has been designed by Mary Henderson with plenty of positive ease for layering, and uses Rowan's Felted Tweed. The colour palette of warm browns and oranges is lifted by bands of teal blue. The project is worked in the round, with columns of steek stitches for the front opening and armholes. These are reinforced with crochet before being cut open. It's finished with knitted-on ribbed edgings.

SIZE

TO FIT BUST	8	10	12	14	16	18	20	22	
	81	86	91	97	102	107	112	117	cm
	32	34	36	38	40	42	44	46	in
ACTUAL BUST	93	98	103	108	113	118	123	128	cm
	36½	38½	40½	42½	44½	46½	48½	50½	in
ACTUAL LENGTH	63	65	66	67	67½	70	70½	73½	cm
	24¾	25½	26	26½	26¾	27½	27¾	29	in

YARN

Rowan Felted Tweed (Light DK weight; 50% wool, 25% alpaca, 25% viscose; 175m/191yds per 50g ball)

A TREACLE (145)	3	3	3	3	3	3	3	4	x50g BALLS
B CAMEL (157)	2	2	2	2	2	2	2	2	x50g BALLS
C RAGE (150)	2	2	2	2	2	3	3	3	x50g BALLS
D GINGER (154)	2	3	3	3	3	3	3	4	x50g BALLS
E MINERAL (181)	1	1	1	1	1	1	1	1	x50g BALLS
F WATERY (152)	2	3	3	3	3	3	3	4	x50g BALLS

PATTERN NOTES

The waistcoat is knitted from the bottom up with steeks at the front and armholes. The Fair Isle stranded technique is used: hold the background colour in the right hand and the contrasting, more dominant colours in the left hand. Change colours at the side of the steeks. Avoid carrying colours not in use for more than three rounds as this can create bulk at the edges where stitches will be picked up later.
The steek charts are for guidance: alternate colours so that tramlines are created, making the finishing easier.
The number of stitches picked up for edging is for guidance; a few stitches fewer or more will make little difference, but consistency for each side is important.

The body can be lengthened according to preference, but be aware that more yarn will be required.

WAISTCOAT

BODY

Using 3.25mm circular needles, 80cm long, and yarn A, cast on 217 (229:241:253:265:277:289:301) sts.
Do not join.

Row 1 (RS): P1, *K1, P1; rep from * to last st, P1.
Row 2 (WS): K1, *P1, K1; rep from * to last st, K1.
Rep last 2 rows until Body meas 7cm from cast-on edge, ending after a WS row.

Change to 4mm circular needles.

Next row (RS): Cast on 11 sts to beg of row using the cable cast-on, knit these 11 sts, pm, work row 1 of Main Chart to end, pm for beg of round. Join to work in the round, being careful not to twist sts.
228 (240:252:264:276:288:300:312) total sts: 217 (229:241:253:265:277:289:301) sts in chart patt, 11 sts for steek.

Next round: Work Steek Chart, slm, work next row of Main Chart patt to end.

Cont even in charts as set until Body meas 40 (42:42:43:43:44½:44½:45½) cm from cast-on edge, or desired length to underarm.

DIVIDE FOR FRONT AND BACK

Next round: Work steek, slm, patt 46 (50:51:55:58:60:62:63) for Right Front, place next 12 (12:14:14:14:16:18:20) sts on holder, pm, cast on 9 sts for steek, pm, patt 100 (105:110:115:121:125:129:134) for Back, pm, place next 12 (12:14:14:14:16:18:20) sts on holder, cast on 9 sts for steek, pm, patt 47 (50:52:55:58:60:62:64) for Left Front to end.
222 (234:242:254:266:274:282:290) total sts; 46 (50:51:55:58:60:62:63) sts for Right Front, 100 (105:110:115:121:125:129:134) sts for Back, 47 (50:52:55:58:60:62:64) sts for Left Front, 11 sts for centre front steek, and 9 sts per underarm steek.

Armhole dec round: Work steek, slm, *patt to 2 sts before mrk, K2tog, slm, work steek, slm, SSK; rep from * once more, patt to end.
4 sts dec'd total; 1 st at each armhole edge, front and back.
Rep last round another 7 (8:9:10:12:14:14:15) times.
190 (198:202:210:214:214:222:226) sts total; 38 (41:41:44:45:45:47:47) sts for Right Front, 84 (87:90:93:95:95:99:102) sts for Back, 39 (41:42:44:45:45:47:48) sts for Left Front, 11 sts for centre front steek,

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Bur Oak

NEEDLES & ACCESSORIES

3.25mm (UK 10/US 3) circular needles, 40cm and 80cm long
4mm (UK 8/US 6) circular needles, 80cm long
2.5mm (UK 12/US C/2) crochet hook
Stitch markers
Stitch holders or waste yarn
5 x 19mm buttons

TENSION

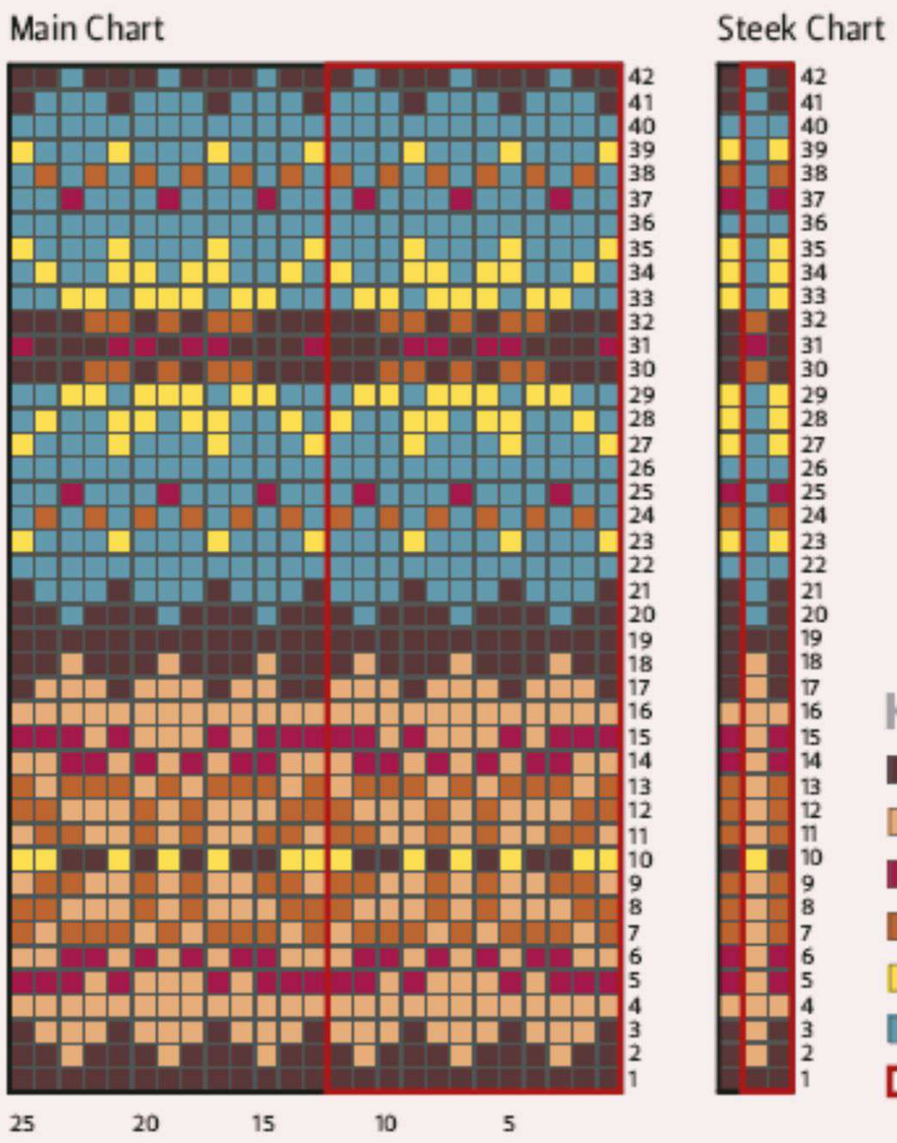
24 sts and 28 rounds to 10cm over chart pattern using 4mm needles

YARN STOCKISTS

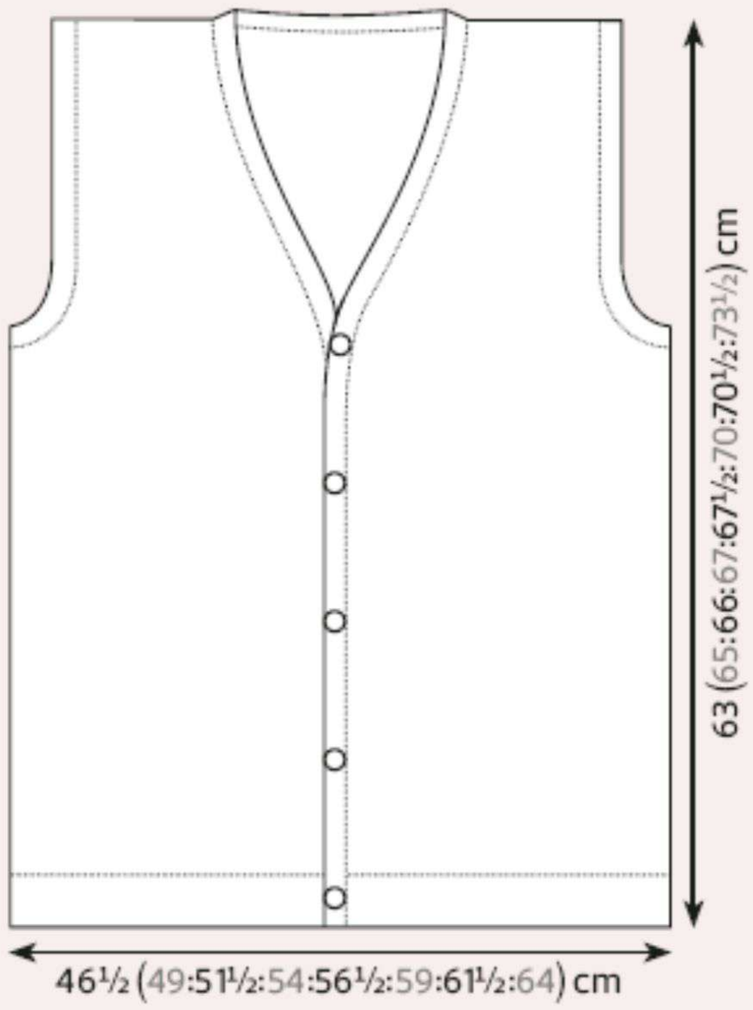
Rowan 01484 668200
www.knitrowan.com

For general abbreviations, see p89

CHARTS



BLOCKING DIAGRAM



and 9 sts per underarm steek.

SHAPE FRONT NECK

Neck dec round: Work steek, slm, SSK, patt to last 2 sts, K2tog. 2 sts dec'd.
Rep Neck dec round every foll alt round another 16 (18:18:19:20:20:21:21) times.
21 (22:22:24:24:24:25:25) sts rem for Right Front, 22 (22:23:24:24:24:25:26) sts rem for Left Front.

Work even in patt as set until work meas 23 (23:24:24:24½:25½:26:28) cm from beginning of armhole steeks.

Next round: *Cast off steek sts (removing mrk), patt to next mrk; rep from * once more, cast off steek sts (removing mrk), patt to end.
127 (131:135:141:143:143:149:153) sts total; 21 (22:22:24:24:24:25:25) sts for Right Front, 84 (87:90:93:95:95:99:102) sts for Back and 22 (22:23:24:24:24:25:26) sts for Left Front.

> "THE WAISTCOAT HAS PLENTY OF POSITIVE EASE SO IT CAN BE LAYERED OVER OTHER ITEMS"

FINISHING

With RS together, join sts of each shoulder using the three-needle cast-off method.
Place remaining 41 (43:45:45:47:47:49:51) Back neck sts on holder.

PREPARE STEEKS

Using a crochet hook, reinforce each steek with a row of double crochet (US single crochet) worked through the stitch each side of the central stitch. Carefully cut the centre stitch of each steek using sharp embroidery scissors.

Places pins or removable markers in fabric of left front to mark buttonhole locations: place first marker approx. 2cm above cast-on, then replace four remaining markers at 8cm intervals.

NECK EDGING

Using 3.25mm circular needles, 80cm long, and yarn A, with RS facing, pick up and knit 149 (154:157:159:161:166:168:175) sts up Right Front to shoulder, knit across 41 (43:45:45:47:47:49:51) sts held for Back neck, pick up and knit 149 (154:157:159:161:166:168:175) sts down Left Front to cast-on edge.
339 (351:359:363:369:379:385:401) sts.

Row 1 (WS): *K1, P1; rep from * to last st, K1.
Row 2: *P1, K1; rep from * to last st, P1.
Row 3: As row 1.
Buttonhole row (RS): *Patt as set to approx. position of next removable mrk, ending after a purl st, (yo) twice, K2tog; rep from * another 4 times, patt to end.
Next row (WS): *Patt to double yarnover, drop 1 yo, knit rem yo; rep from * another 4 times, patt to end.
Work another 2 rows in rib patt.
Cast off in rib.

ARMHOLE EDGING

Using 3.25mm circular needles, 40cm long, and yarn A, with RS facing, beginning at centre of underarm holder, K6 (6:7:7:7:8:9:10), pick up and knit 56 (57:60:60:62:66:67:72) sts to shoulder, pick up and knit 1 st in shoulder seam, pick up and knit 57 (58:61:61:63:67:68:73) sts to holder, K6 (6:7:7:7:8:9:10) rem sts from holder. Pm for beg of round.
126 (128:136:136:140:150:154:166) sts.

Rnd 1: *K1, P1; rep from * to end.
Rep this round another 7 times.
Cast off in rib.
Repeat for other armhole.

MAKING UP

Slip stitch steeks into place. Weave in ends.
Block garment gently to measurements, following any yarn care instructions on the ball band.

The design is worked in the round, with steeks for the front and armholes



Emma Vining

BEE BALM

This elegant, flattering jumper has flowing stitch patterns and pretty details



Emma Vining

BEE BALM

SIZE

TO FIT BUST	XS	S	M	L	1XL	2XL	
	81-86	91-97	102-107	112-117	122-127	132-137	cm
	32-34	36-38	40-42	44-46	48-50	52-54	in
ACTUAL BUST	95	105	117	127	138	148	cm
	37½	41¼	46	50	54½	58½	in
ACTUAL LENGTH	55	56	57	59	60	61	cm
	21¾	22	22½	23¼	23½	24	in
SLEEVE SEAM	42	42	43	43	44	44	cm
	16½	16½	17	17	17¼	17¼	in

YARN

Walcot Yarns Opus (4ply weight; 70% Falkland Merino wool, 30% baby alpaca; 325m/355yds per 100g skein)

PLUM	4	4	5	5	6	6	x100g SKEINS

"THIS DESIGN was inspired by ribbons on a lace-trimmed blouse," says Emma Vining. "The lower section of the sweater has columns of eyelet ladders set on a reverse stocking stitch background. The background pattern changes to stocking stitch for the upper section. The transition pattern is worked in twisted stitches and eyelets in a series of V-shapes set below the front neckline and across the back. Using the same lace eyelet pattern on different background patterns creates a lovely contrast between the lower and upper parts of the sweater."

PATTERN NOTES

See Chart A for Drop Lace pattern and Chart B for Transition pattern.

BACK

Using 3.25mm needles and the knitted cast-on method, work a picot cast-on as follows:
Cast on 0 (0:1:1:0:0) sts, *cast on 6 sts, cast off 2 sts; rep from * until there are 112 (124:137:149:164:176) sts on the needle, cast on another 2 (2:3:3:2:2) sts.
114 (126:140:152:166:178) sts.

Row 1 (RS): Knit.
Row 2 (WS): K19 (25:25:24:31:30), *P6, K8; rep from * to last 11 (17:17:16:23:22) sts, K to end.
Row 3: K19 (25:25:24:31:30), *SSK, yo, C2B, yo, K2tog, K8; rep from * to last 11 (17:17:16:23:22) sts, K to end.
Rep rows 2 and 3 another 3 times, then row 2 once more.

Change to 4mm needles.
Begin Lace Ladder Pattern as follows:
Ladder Row 1 (RS): P19 (25:25:24:31:30), *SSK, yo, C2B, yo, K2tog, P8; rep from * to last 11 (17:17:16:23:22) sts, P to end.
Ladder Row 2 (WS): K19 (25:25:24:31:30), *P6, K8; rep from * to last 11 (17:17:16:23:22) sts, K to end.
These two rows set the Lace Ladder patt.
Rep these two rows once more.

SHAPE WAIST

Keeping Lace Ladder patt correct, AT THE SAME TIME begin decreases for waist shaping on next row.
Next row (dec row, RS): P2, P2tog, patt to last 4 sts, P2tog tbl, P2. 2 sts dec'd.
Work decs as set on 2 foll 8th rows.
108 (120:134:146:160:172) sts.

Patt 7 rows, then begin increases for waist shaping on next row.
Next row (inc row, RS): P2, M1P, patt to last 4 sts, M1P, P2. 2 sts inc'd.
Work incs as set on 2 foll 8th rows.
114 (126:140:152:166:178) sts.

Work another 7 rows even in patt, ending after a WS row. Work should meas 21cm from cast-on edge.

Begin Drop Lace pattern using Chart A as follows:
Drop Row 1 (RS): P19 (25:25:24:31:30), *work row 1 of Chart A, P8; rep from * to last 11 (17:17:16:23:22) sts, P to end.
Drop Row 2 (WS): K19 (25:25:24:31:30), *work row 2 of Chart A, K8; rep from * to last 11 sts, K to end.
Cont as set until all 10 rows of Chart A have been worked.
Rows 11 to 16: As Ladder Rows 1 and 2.
These last 16 rows set the Drops and Ladder pattern.
Repeat rows 1 to 16 once more, then work rows 1 to 14 again, ending after a WS row.
Work meas 36cm from cast-on edge.

SHAPE ARMHOLES

Keeping Ladder pattern correct, cast off 3 (4:6:7:8:9) sts at beg of next 2 rows.
108 (118:128:138:150:160) sts.

Note: READ AHEAD.
Continue to shape armholes AND AT THE SAME TIME begin Transition pattern using Chart B as follows.
Next row (dec row, RS): P2, P2tog, P8 (13:11:9:15:13), *work row 1 of Chart B; rep from * to last 12 (17:15:13:19:17) sts, P8 (13:11:9:15:13), P2tog tbl, P2. 2 sts dec'd.
Next row (dec row, WS): K2, SSK, K7 (12:10:8:14:12), *work row 2 of Chart B; rep from * to last 11 (16:14:12:18:16) sts, K7 (12:10:8:14:12), K2tog, K2. 2 sts dec'd.

Keeping dec placement and patt correct as set, dec at each end of next 0 (0:0:2:4:4) rows.
104 (114:124:130:138:148) sts.

Keeping dec placement and patt correct as set, dec at each end of foll 0 (2:2:1:2:3) alt

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Bee Balm

NEEDLES & ACCESSORIES

1 pair 3.25mm (UK 10/US 3) knitting needles
1 pair 4mm (UK 8/US 6) knitting needles
Stitch holders
Cable needle (cn)

TENSION

24 sts and 30 rows to 10cm over Lace Ladder and Drops patt using 4mm needles

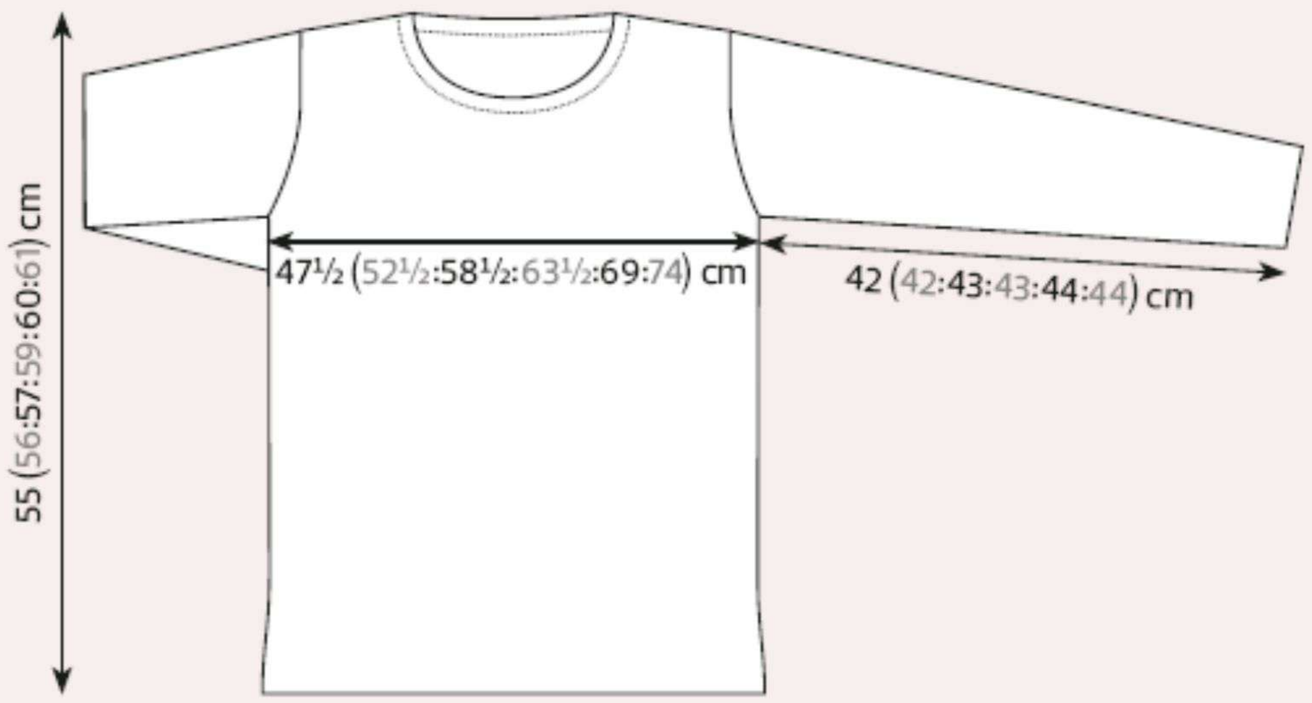
YARN STOCKISTS

Walcot Yarns
c/o A Yarn Story
01225 429239
www.ayarnstory.co.uk

SPECIAL ABBREVIATIONS

yo twice: Wrap yarn around needle twice to make two new sts. On next row work K1, P1 into double loop.
C2F: Slip next st to cn and hold at front, K1; K1 from cn.
C2B: Slip next st to cn and hold at back, K1; K1 from cn.
For general abbreviations, see p89

BLOCKING DIAGRAM



rows. 104 (110:120:128:134:142) sts.
Continue straight until all 12 rows of Chart B have been worked.
This should be 10 (6:6:6:2:0) more rows.

UPPER SECTION

Row 1 (RS): P7 (10:8:5:8:5), *SSK, yo, C2B, yo, K2tog, K8; rep to last 13 (16:14:11:14:11) sts, SSK, yo, C2B, yo, K2tog, P to end.
Row 2 (WS): K7 (10:8:5:8:5), P to last 7 (10:8:5:8:5) sts, K to end.
Row 3: P7 (10:8:5:8:5), *work row 1 of Chart A, K8; rep from * to last 13 (16:14:11:14:11) sts, work row 1 of Chart A, P to end.
Row 4: K7 (10:8:5:8:5), *work row 2 of Chart A, P8; rep from * to last 13 (16:14:11:14:11) sts, work row 2 of Chart A, K to end.
Continue as set by last two rows until all 10 rows of Chart A have been worked.
Rows 11 to 16: As Upper Section Rows 1 and 2.
These 16 rows set the pattern for the Sweater Upper Section.
Continue to repeat all 16 rows throughout.

Cont in patt as set until Back meas 55 (56:57:59:60:61) cm from cast-on edge, ending after a WS row.

SHAPE RIGHT SHOULDER AND BACK NECK

Next row (RS): Cast off 10 (10:12:13:14:15) sts at beg of the row, patt until you have 30 (32:35:37:39:41) sts on your right needle. Place rem sts on a spare needle, turn and work on these 30 (32:35:37:39:41) sts only.
Next row (WS): Cast off 6 sts at beg of the row and patt to end.
24 (26:29:31:33:35) sts.
Next row: Cast off 9 (10:12:13:14:15) sts at beg of the row, patt to end.
15 (16:17:18:19:20) sts.
Next row: Cast off 6 sts at beg of the row, patt to end.
9 (10:11:12:13:14) sts.
Next row: Cast off rem 9 (10:11:12:13:14) sts in patt.

With RS facing, rejoin yarn to sts on the spare needle and cast off the next 24 (26:26:28:28:30) sts; patt to end.
40 (42:47:50:53:56) sts.

SHAPE LEFT SHOULDER AND BACK NECK

Next row (WS): Cast off 10 (10:12:13:14:15) sts at beg of the row, patt to end.
30 (32:35:37:39:41) sts.
Next row (RS): Cast off 6 sts at beg of the row, patt to end.
24 (26:29:31:33:35) sts.
Next row: Cast off 9 (10:12:13:14:15) sts at beg of the row, patt to end.
15 (16:17:18:19:20) sts.
Next row: Cast off 6 sts at beg of the row, patt to end.
9 (10:11:12:13:14) sts.
Next row: Cast off rem 9 (10:11:12:13:14) sts in patt.

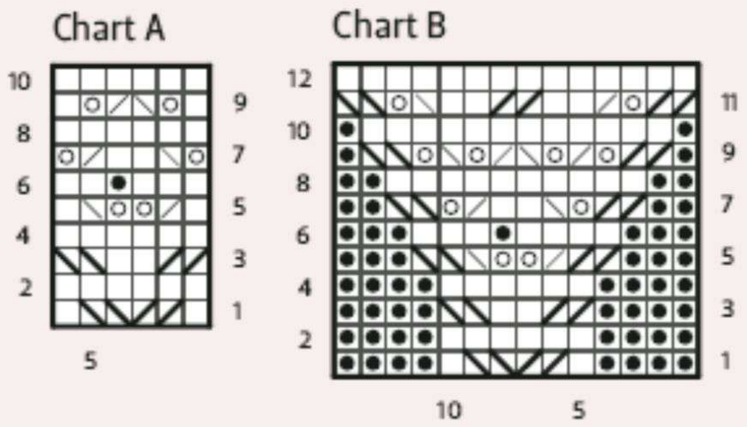
FRONT

Work as Back until armhole shaping is completed and first 16 (16:16:32:32:32) rows of upper section have been completed.
104 (110:120:128:134:142) sts.

SHAPE LEFT FRONT NECK

Next row (RS): Patt 40 (42:47:50:53:56) ▶

CHARTS



KEY

- K on RS; P on WS
- P on RS; K on WS
- Yo
- K2tog
- SSK
- C2B
- C2F



sts, turn work and cont on these 40 (42:47:50:53:56) sts only.
Next row (WS): Cast off 5 sts, patt to end. 35 (37:42:45:48:51) sts.
Next row (RS dec): Patt to last 4 sts, K2tog, K2.
1 st dec'd.
Next row (WS dec): P2, P2tog, patt to end.
1 st dec'd.
Dec 1 st as set at neck edge on the next and foll 4 alt rows as set.
28 (30:35:38:41:44) sts.

Cont straight until Front matches Back to beg of shoulder shaping, ending after a WS row.

SHAPE LEFT FRONT SHOULDER

Cast off 10 (10:12:13:14:15) sts at beg of the next row.
18 (20:23:25:27:29) sts.
Patt one row.
Cast off 9 (10:12:13:14:15) sts at beg of the next row.
9 (10:11:12:13:14) sts.
Patt one row.
Cast off rem 9 (10:11:12:13:14) sts.

SHAPE RIGHT FRONT NECK

With RS facing, rejoin yarn to rem sts and cast off centre 24 (26:26:28:28:30) sts, patt to end.
40 (42:47:50:53:56) sts.
Patt one row.

Next row (RS): Cast off 5 sts, patt to end.
35 (37:42:45:48:51) sts.
Next row (WS): Patt to last 4 sts, P2tog tbl, P2. 1 st dec'd.
Next row: K2, SSK, patt to end. 1 st dec'd.

Dec 1 st as set at neck edge on the next and foll 4 alt rows as set.
28 (30:35:38:41:44) sts.

Cont straight, until Front matches Back to beg of shoulder shaping, ending after a RS row.

SHAPE RIGHT FRONT SHOULDER

Cast off 10 (10:12:13:14:15) sts at beg of the next row.
18 (20:23:25:27:29) sts.
Patt one row.
Cast off 9 (10:12:13:14:15) sts at beg of the next row.
9 (10:11:12:13:14) sts.
Patt one row.

Cast off rem 9 (10:11:12:13:14) sts.

SLEEVES

(both alike)
Using 3.25mm needles and the knitted cast on method, work a picot cast-on as follows:
Cast on 0 (1:0:1:0:0) st, *cast on 6 sts, cast off 2 sts; rep from * until there are 56 (57:60:61:64:64) sts, cast on 2 (3:2:3:2:2) sts.
58 (60:62:64:66:66) sts.
Row 1 (RS): Knit.
Row 2 (WS): K12 (13:14:15:16:16), *P6, K8; rep from * to last 4 (5:6:7:8:8) sts, K to end.
Row 3: K12 (13:14:15:16:16), *SSK, yo, C2B, yo, K2tog, K8; rep to last 4 (5:6:7:8:8) sts, K to end.
Rep rows 2 and 3 three more times, then row 2 once more.

Change to 4mm needles.
Begin Drop Lace pattern using Chart A as follows:
Drop Row 1 (RS): P12 (13:14:15:16:16), *work row 1 of Chart A, P8; rep from * to last 4 (5:6:7:8:8) sts, P to end.
Drop Row 2 (WS): K12 (13:14:15:16:16), *work row 2 of Chart A, K8; rep from * to last 4 (5:6:7:8:8) sts, K to end.
Rep these two rows until all 10 rows of Chart have been worked.

Begin Lace Ladder Pattern as follows:
Ladder Row 1 (RS): P12 (13:14:15:16:16), *SSK, yo, C2B, yo, K2tog, P8; rep from * to last 4 (5:6:7:8:8) sts, P to end.
Ladder Row 2 (WS): K12 (13:14:15:16:16), *P6, K8; rep from * to last 4 (5:6:7:8:8) sts, K to end.
These two rows set the Lace Ladder Pattern.

SHAPE SLEEVEHEAD

Cont in rev st st and Lace Ladder Pattern as set by last 2 rows and AT THE SAME TIME, begin sleeve increases on next row as follows:
Next row (RS inc): P2, M1, patt to last 2 sts, M1, P2. 2 sts inc'd.

Work 5 (5:3:3:3:1) rows straight.
Rep inc row. 2 sts inc'd.
Rep last 6 (6:4:4:4:2) rows another 1 (6:3:9:17:1) times.
64 (76:72:86:104:72) sts.

Work 7 (7:5:5:5:3) rows straight.
Rep inc row. 2 sts inc'd.
Rep last 8 (8:6:6:6:4) rows another 8 (5:12:8:3:23) times.
82 (88:98:104:112:120) sts.

Cont without further increases until Sleeve meas 42 (42:43:43:44:44) cm from cast-on edge, ending after a WS row.

SHAPE TOP SLEEVE

Cast off 3 (4:6:7:8:9) sts at beg of next two rows.
76 (80:86:90:96:102) sts.

Next row (RS): P2, P2tog, patt to last 4 sts, P2tog tbl, P2. 2 sts dec'd.
Next row (WS): K2, SSK, patt to last 4 sts, K2tog, K2. 2 sts dec'd.
Rep last 2 rows another 0 (0:0:1:2:2) times.
72 (76:82:82:84:90) sts.

Dec 1 st at each end of next and foll 15 (15:14:13:14:15) RS rows.
40 (44:52:54:54:58) sts.
Patt one row.

Cast off 4 (5:7:7:7:8) sts at the beg of the next 4 rows.
24 (24:24:26:26:26) sts.
Cast off rem 24 (24:24:26:26:26) sts.

TO MAKE UP

Block gently to measurements, following any yarn care instructions on the ball band.
Join right shoulder seam.

NECKBAND

With RS facing, beg at left top shoulder and using 3.25mm needles, pick up 19 (21:23:17:19:21) sts down right front, 22 (24:24:26:26:28) sts across centre front, 19 (21:23:17:19:21) sts up left front and 44 (46:46:48:48:50) sts across back neck.
104 (112:116:108:112:120) sts.

Knit 7 rows.

With RS facing, work picot cast-off as follows:
Cast off 4 sts, *slip last st from right-hand needle to left-hand needle, cast on 2 sts, cast off 6 sts; rep from * to end.

TO FINISH

Join left shoulder seam and neckband.
Mark centre point of sleeve top cast-off.
Match this point to shoulder seam and set sleeve in place evenly in armhole.
Repeat for second sleeve.
Join sleeve seams and side seams.
Weave in loose ends.
Block garment gently to measurements, following any yarn care instructions on the ball band.

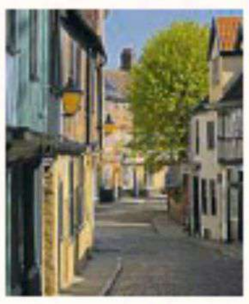
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Using a picot cast-on gives a lacy look to the edgings

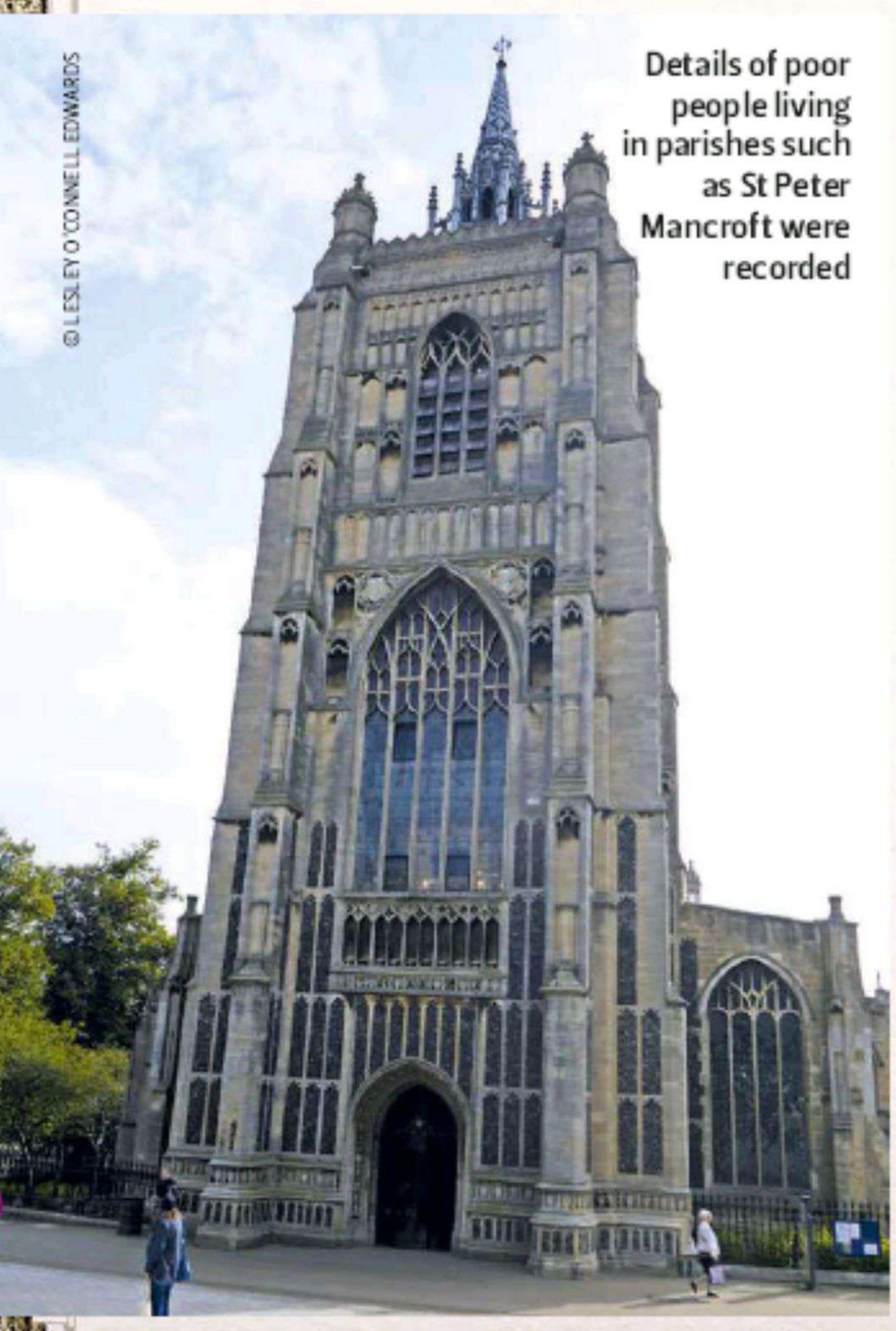
The life of a medieval knitter

Historian **Lesley O'Connell Edwards** explores the personal circumstances of poor knitters in Norwich in 1570



THE 'CENSUS of the poor' made in Norwich in 1570 is a very interesting document that gives us a glimpse of the lives of poor knitters in the city. The document is unique to England, and covers around a quarter of the native English-born population of Norwich.

The problem of supporting and controlling the poor concerned both the local and national authorities in Elizabethan England. Relief for the poor occurred in many places before the Elizabethan Poor Law was enacted in 1597/8. A few places produced a survey of their poor, listing who they were, and often providing other details about them, and this is by far the largest of those that have survived.



© LESLEY O'CONNELL EDWARDS

Details of poor people living in parishes such as St Peter Mancroft were recorded

Norwich was the second city in England in this period, with a population of 12,000–15,000. The census was drawn up prior to a reorganisation of the city's poor relief scheme. It was based on the household, and contains a lot of informative details about the people in more than 800 individual households. Ages and occupations are given for most adults and children.

The census reveals that adults and children were earning a living from knitting in Norwich at this point in time. Sixty-one adult women were knitters, as were 75 children under 21, which is around 7% of both the total poor women and the total poor children listed in the census. Adult knitters could be all ages and all marital statuses, though 50% are in the age bracket 25 to 44 years. Over half the child knitters were aged between eight and 12. Quite a number of both adults and children had a second occupation as well – the majority of these spun yarn for the textiles for which Norwich was noted. A few adults also washed or 'helped others', four children from one family also wove, and one child aged 12 knitted and went to school.

Despite being listed as poor, virtually all those listed in the census were still expected to earn their living, although they were sometimes given a little support with alms. The only exception to this amongst the knitters was 80-year-old Cycley Reves. She was described as blind and unable to work. Age and blindness did not necessarily excuse a knitter: Margaret Hessell, who was also 80, and described as blind and weak, was still considered capable of earning some of her living by knitting, though she did get two (old) pence a week in alms [there were 12 pence in one shilling, and 20 shillings in a pound].

There are three main descriptions of poverty – 'indeferent', poor and very poor. However, belonging to one category did not guarantee alms. Sycely Clare lived in St Stephen's parish: she was a widow aged 60 who was described as 'poor' and received sixpence in alms. However, Gilion Tivet and Elizabeth Halle were widows of the same age, but though both were noted as 'very poor', neither received any alms.

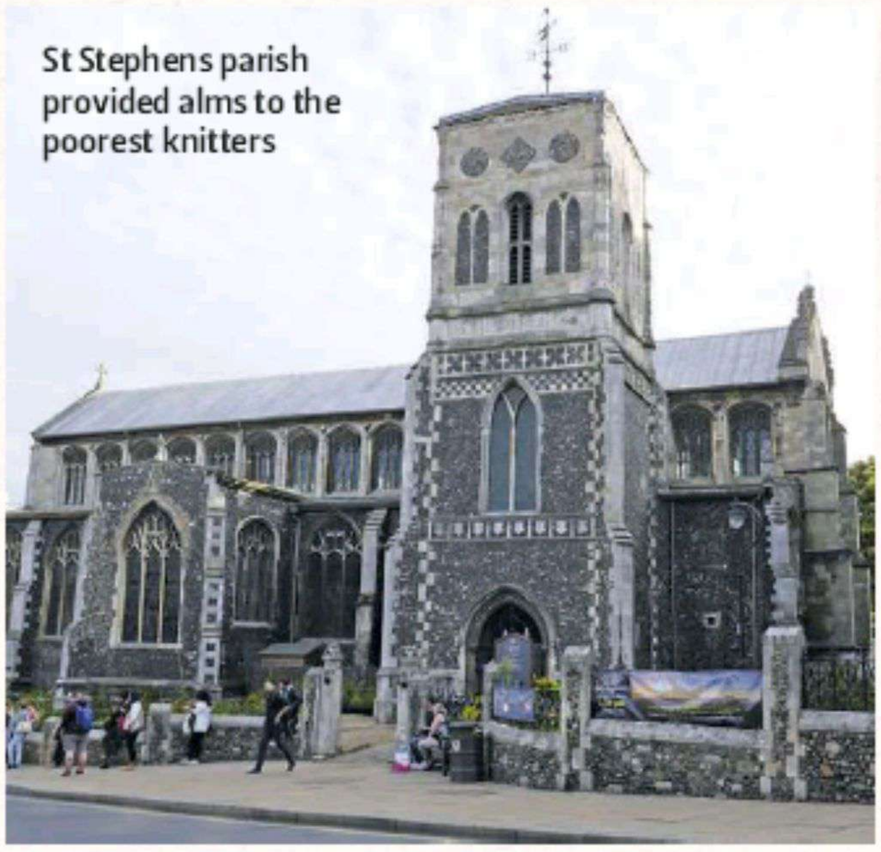
William Stevenson's child aged 14 and John Bonde's aged 20 are both noted as earning the bulk of the household income, and both knitted 'great hose'. These were stockings, which would be put over other hose to protect them when out and about. (The terms hose and stockings were interchangeable in this period.) Sometimes the enumerator mentions what other knitters were making. It was usually stockings, but two knitters made caps. Agnes Idler was one of these cap knitters, and she had been abandoned by her husband. He had left her two years earlier and provided no support. Her four children all knitted as well, but we are not told what they made: their ages ranged from two to 17.

Sometimes trades that one would not associate with the poor appear in the census. Thirty-eight-year-old Alyce Ysborne knitted and 'helped others', but her husband is described as a goldsmith. The enumerator states the four children are idle – the eldest was nine: one wonders if he thought at least the eldest should be working at something. They did own their own house, as did a few others in the census.

Most of the heads of the knitters' households had lived in Norwich for a long time –'have dwelt here ever' is a common phrase. Some were more recent immigrants, such as Rose King who was a widow and had dwelt in the city for six years, coming from Yarmouth. Her four children of 12, 10, eight and five years, are described as weaving and knitting

ABOVE LEFT: ANDREA PUCCI / GETTY IMAGES.
TOP & BOTTOM RIGHT: WHITEMAY / GETTY IMAGES.

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© MUSEUM OF LONDON



❶ Poor knitters typically made stockings or 'great hose'; this 16th century example is held at the Museum of London
❷ Around 15,000 people lived in Norwich in 1570

– Rose herself was a spinner.

Over half of the child knitters lived with two parents, and most of the remainder lived with their mother who might be a widow, or might have been abandoned by her husband. One such was the 12-year-old daughter of widow Luce Doryk, aged 55, who was also a knitter: they lived in the parish of St Peter Mancroft. One 18-year-old knitter lived with her grandmother who was 92 and not able to work. A nine-year-old child knitter is also noted as 'diseased': she lived with her mother's sister Agnes who knitted stockings.

We are only given gender on 20 occasions for the child knitters, and in all but one instance, these are girls. The one boy who knitted did so every day. He lived with his widowed mother Margaret Harison whose occupations were knitting and washing. His sister Margeri, who lived next door, also knitted though her nine-year-old daughter spun white warp.

Child knitters did not necessarily learn from their mothers. Only a quarter of them had mothers who also knitted. How the remainder learned is not known, but Agnes Palmer is listed in the census as teaching children to knit. It would seem that did not occupy her full-time, as she also earned money spinning white warp.

The census was transcribed by J.F. Pound and published by the Norfolk Record Society in 1971. It is now out of print, but is available online at *www.archive.org*.

About the author: Lesley O'Connell Edwards has been researching the history of knitting in England for over two decades. She researched knitters and the trade in knitted items in later 16th century Norwich for her dissertation for her recent masters' degree at Oxford University.



Norwich was the second largest city in England in the medieval period

WILLOW & LARK

Catherine Scarf

Choose a cosy wool in a warming colour to knit this long, braided cable scarf

SIZE
Width: 45cm (17¾in)
Length: 201cm (29in)

YARN
Willow & Lark Ramble (DK weight; 100% wool; 125m/136yds per 50g ball)
Horizon Orange (112); 11 x 50g balls

YARN STOCKISTS
Willow & Lark c/o LoveCrafts
01409 404010
www.lovecrafts.com

TENSION
22 sts and 30 rows to 10cm over st st using 4mm needles

NEEDLES & ACCESSORIES
1 pair 3.25mm (UK 10/US 3) knitting needles
1 pair 4mm (UK 8/ US 6) knitting needles
Cable needle (cn)

SPECIAL ABBREVIATIONS
C6B: Slip next 3 sts onto cn and hold at back, K3; K3 from cn.
C6F: Slip next 3 sts onto cn and leave at front, K3; K3 from cn.
C8B: Slip next 4 sts onto cn and hold at back, K4; K4 from cn.
C8F: Slip next 4 sts onto cn and leave at front, K4; K4 from cn.
Cr6L: Slip next 4 sts onto cn and leave at front, P2; K4 from cn.
Cr6R: Slip next 2 sts onto cn and hold at back, K4; P2 from cn.
Inc in next st: KFB or PFB, depending on how st presents itself in the row.
M1P: Pick up loop lying between needles and P into back of this loop.
For general abbreviations, see p89

SCARF
Using 3.25mm needles, cast on 108 sts.
Row 1 (RS): K3, *P2, K2; rep from * to last st, K1.
Row 2: K1, P2, *K2, P2; rep from * to last st, K1.
These 2 rows form rib.
Work in rib for a further 14 rows, ending with RS facing for next row.
Row 17 (RS): Rib 8, inc in next st, (rib 6, inc in next st) 13 times, rib 8.
122 sts.

Change to 4mm needles.
Noting that row 1 of chart is a WS row, working chart row 1 once only and then repeating chart rows 2-33 throughout, now work in patt from chart as follows:
Cont in patt until scarf meas approx. 196cm, ending after a chart row 28 and with WS facing for next row.
Next row (WS): Patt 8 sts, work 2 tog, (patt 6 sts, work 2 tog) 13 times, patt 8 sts.
108 sts.

Change to 3.25mm needles.
Work in rib as given for cast-on edge for 16 rows, ending after a WS row.
Cast off in rib.

TO MAKE UP
Block scarf gently to measurements, following any yarn care instructions on the ball band.



The cabled scarf is edged with bands of moss stitch

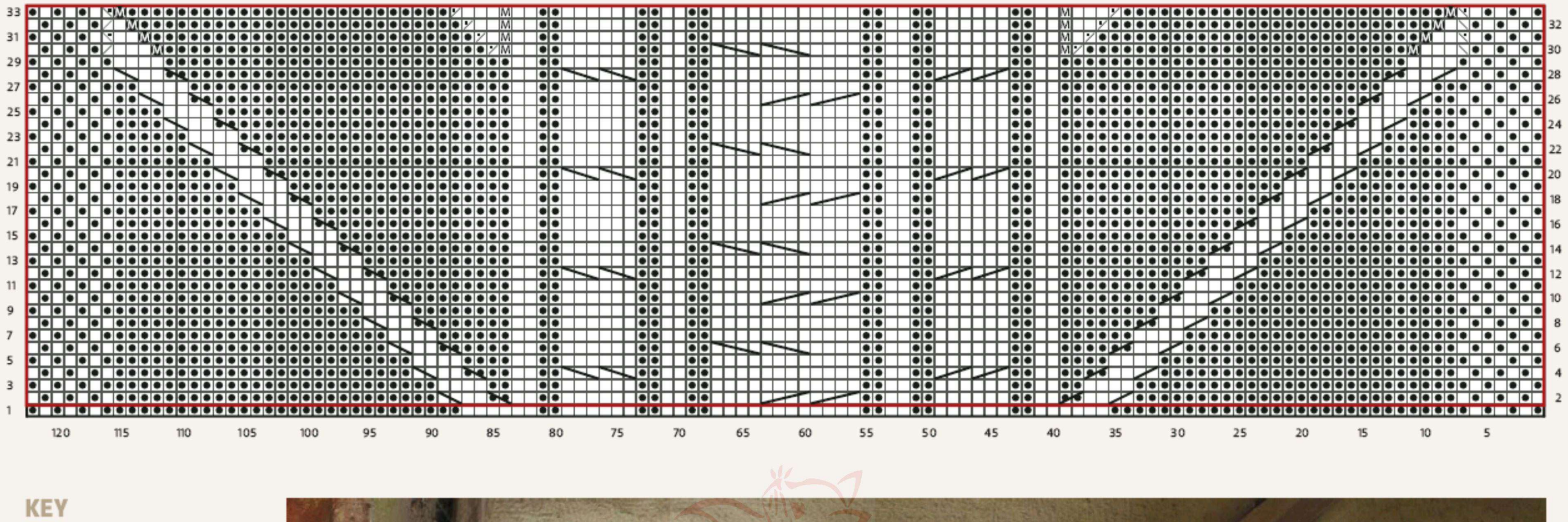
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Catherine Scarf



For more pattern inspiration for men, women and children using Willow & Lark yarns, visit **www.lovecrafts.com**

CHART



KEY

- K on RS; P on WS
- P on RS; K on WS
- C6F
- C6B
- C8F
- C8B
- Cr6L
- Cr6R
- Skpo on RS
- Skpo on WS
- K2tog on RS
- P2tog on RS; K2tog on WS
- M1 on RS; M1P on WS
- M1Pon RS; M1 on WS
- Repeat



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ARNE & CARLOS

Tulip Slippers

These colourwork slippers are felted to give a dense, cosy fabric, and then decorated with embroidery



ARNE & CARLOS

Tulip Slippers

SIZE

	S	M	L	
SIZE	2-5½	5½-9½	9½-12½	UK
	34-38	38-42	42-46	EU

Please see Pattern Notes below for more guidance on sizing.

YARN

Rauma Vamsegarn (Aran weight; 100% wool; 83m/91yds per 50g ball)
A Brown (V55); 3-4 x 50g balls
B Light Yellow (V20); 1 x 50g ball
C Red (V18); 1 x 50g ball
D Spring Green (V45); 1 x 50g ball
Plus small amounts of **E** Orange (V43), **F** Clover Pink (V65), **G** Light Lilac (V71), **H** Deep Rose Pink (V44)

Alternative yarn:
West Yorkshire Spinners Bluefaced Leicester Aran (Aran weight; 100% Bluefaced Leicester wool; 166m/91yds per 100g skein)
A Brown (03); 2 x 100g skeins
West Yorkshire Spinners Bluefaced Leicester Aran Solids (Aran weight; 100% Bluefaced Leicester wool; 83m/91yds per 50g ball)
B Catkin; 1 x 50g ball
C Cherry Red; 1 x 50g ball
D Olive; 1 x 50g ball
Plus small amounts of **E** Burnt Orange, **F** Coral, **G** Wild Rose, **H** Pomegranate

TENSION

14 to 16 sts to 10cm over st st using 6mm needles. Exact tension is not required as the slippers are felted, but ensure the fabric is not too dense as this makes felting more difficult.

"THE MOTIF for these slippers was inspired by a tulip vase that Arne bought for his mother many years ago," says Carlos Zachrison, one half of the Scandinavian design duo Arne & Carlos. "The flowers are knitted in, while the green leaves are embroidered on using duplicate stitch." Arne & Carlos used Rauma Vamsegarn for their slippers, which is a non-superwash pure wool. Because this is hard to find in the UK, we have suggested an alternative.

PATTERN NOTES

Note that the finished sizing given is approximate, and will depend on the felting process. If the slippers are too big when you have finished felting, put them in your washing machine for another cycle, or hand-felt them a little more. If they are too small, you can wear them and stretch them out while they are still wet.

The slippers are worked by alternating two strands of yarn on each stitch (even on rows where just one colour is used), so that the work is stranded on every row throughout. If you only need a small amount of one colour, it is recommended that you bring out the end from the inside of the yarn ball and alternately knit with the strand from the inside and the strand from the outside.

If there are more than four stitches between colour changes, twist the yarns around each other every three to four stitches across the 'gap' to avoid long floats.

SLIPPER 1

IMPORTANT NOTE: Alternate two strands of yarn on **every stitch** throughout.

Using 6mm needles and one strand of yarn B, cast on 56 (60:64) sts.
Join to work in the round, being careful not to twist sts.
Join in a second strand of yarn A.
Now work Slipper 1 Chart, beginning at the stitch for your size, noting that the first row of the chart is the cast-on row.

After completing charted rows, continue with yarn A only, alternating strands of yarn for **every stitch**.

HEEL

Row 1: K14 (15:16), knitting last st with both strands; turn.
Row 2: Sl 1, P27 (29:31), purling last st with both strands; turn.
Work another 11 rows back and forth in st st over the 28 (30:32) heel sts, always slipping the first st.

HEEL TURN

Row 14: P13 (15:17), P2tog, P1 with both strands; turn.
Row 15: K3 (5:7), K2tog, K1 with both strands; turn.
Rows 16-23: Continue the same way, working back and forth in st st and shaping, with 1 more st before the decrease on each row (the decrease joins the sts before/after the gap).
Row 24: P12 (14:16), P2tog, P1 with both strands; turn.
Row 25: K13 (15:17), K2tog with both strands; turn. (This row ends with K2tog and not K1 as previously.)
Row 26: P13 (15:17), P2tog, P1 with both strands; turn.

FOOT

Set-up rnd: SSK, K6 (7:8), pm at centre of sole, K7 (8:9), pick up and knit 7 sts evenly across one side of the heel flap, K28 (30:32) across instep, pick up and knit 7 sts evenly across other side of heel flap and K7 (8:9) on sole. Beg of rnd is at centre of sole.
Knit 33 (36:39) rnds on the 56 (60:64) sts of foot.

TOE SHAPING

Divide the sts onto four DPNs with 14 (15:16) sts on each needle.
Rnd 1 (dec): *K1, K2tog, knit to last 3 sts on needle, K2tog, K1; rep from * another 3 times. 8 sts dec'd.
Rnd 2: Knit.
Repeat Rnds 1-2 until 16 (20:16) sts rem.
Cut yarn and draw end through remaining sts. Pull tight and weave in all ends neatly on WS.

SLIPPER 2

Knit as for Slipper 1, working Slipper 2 Chart, ending on the stitch for your size.

FINISHING

Steam press the slippers.

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Tulip Slippers

NEEDLES & ACCESSORIES

1 pair 6mm (UK 4/US 10) double-pointed needles (DPNs), or circular needles, 80cm long, for working Magic Loop
Stitch markers

YARN STOCKISTS

Rauma *www.raumaull.no*
West Yorkshire Spinners
01535 664500
www.wyspinners.com

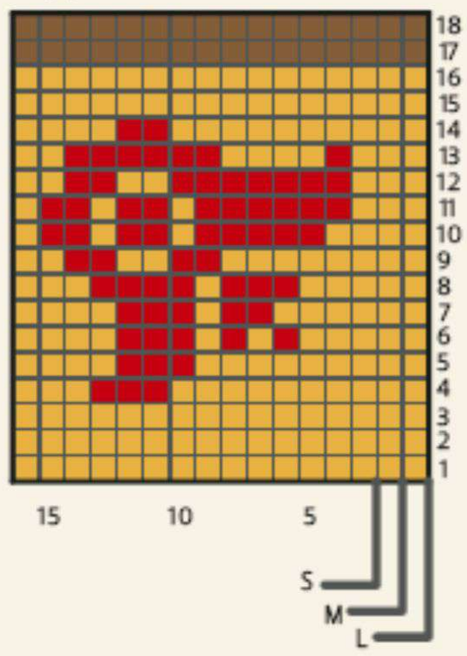
For general abbreviations, see p89

KEY

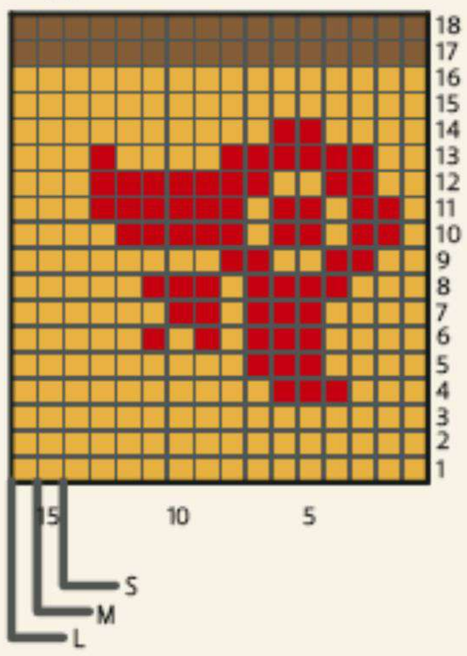
- Yarn A
- Yarn B
- Yarn C
- Yarn D

CHARTS

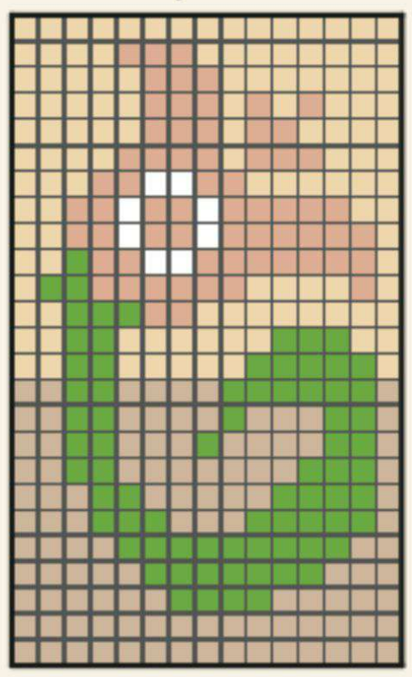
Slipper 1



Slipper 2



Embroidery Chart



This chart shows placement of duplicate stitch for yarn D leaves in green and for flower centres in white. Use yarn E, F G or H for each flower centre.

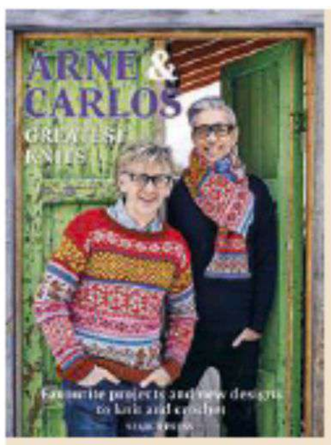


Embroidered details are added to the stranded colourwork tulip motifs

Embroider the green leaves and flower centres onto the slippers using duplicate stitch, following the embroidery chart. Use a different colour for the centre of each individual flower (shown in white on the chart), using yarns E, F, G and H. Steam press the embroidery sections, and then felt slippers as instructed below.

FELTING

Felt the slippers in the washing machine, or by hand if you want a little more control over the process, using a wool-safe liquid soap and a temperature of 40–60°C. If you are felting in the washing machine, it is important that you felt the slippers along with something else so that they get a little 'beating'. Make sure the machine isn't over-full; a bath towel and two rubber balls should be sufficient. For extra grip, apply patterns of liquid latex on the sole to prevent slipping on smooth surfaces.



This is taken from the book *Arne & Carlos Greatest Knits* (Search Press, £19.99), a collection of 85 favourite knitting and crochet projects from the Scandinavian design duo. To order a copy with free UK p&p, visit **www.searchpress.com** or call **01892 510 850**.

SIÂN BROWN

Strathyre

This bolster cushion, with its attractive colourwork details, will look good on any sofa or armchair

SIZE
Length: 46cm (11in)
Circumference: 61cm (24in)

YARN
Debbie Bliss Cashmerino Aran (Aran weight; 55% merino wool, 33% acrylic, 12% cashmere; 90m/98yds per 50g ball)
A Ecru (101); 4 x 50g balls
B Beige (102); 2 x 50g balls
C Citrus (075); 1 x 50g ball
D Duck Egg (082); 1 x 50g ball

NEEDLES & ACCESSORIES
1 pair 5mm (UK 6/US 8) knitting needles
7 x 20mm buttons
46cm x 20cm bolster cushion pad

TENSION
18 sts and 24 rows to 10cm over st st on 5mm needles

YARN STOCKISTS
Debbie Bliss c/o LoveCrafts
01409 404 010
www.lovecrafts.com

CHARTS
Chart A

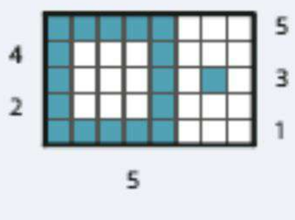
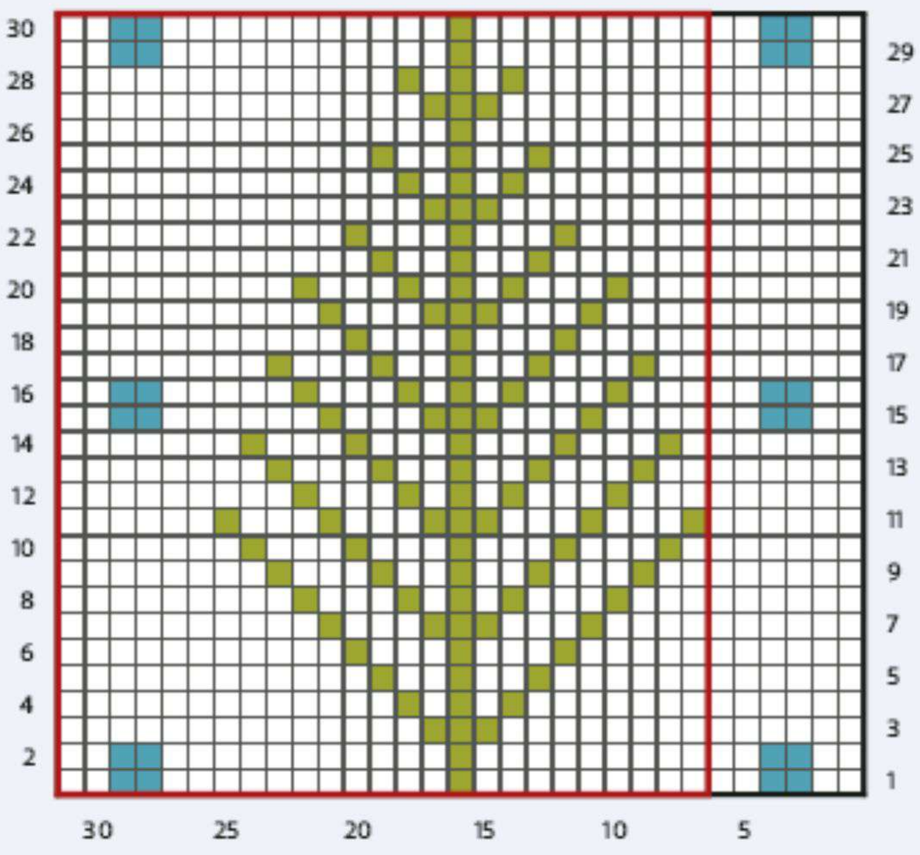


Chart B



KEY
- Yarn B
- Yarn C
- Yarn D
- Repeat

DESIGNED BY Siân Brown, this bolster cushion has a smart, sophisticated look. Its cream fabric is highlighted with touches of stranded colourwork, including large tree motifs. The main piece is worked following the colourwork charts below - which include sections of intarsia on certain rows - while the circular end pieces are worked from the centre out. The cushion is finished with moss stitch buttonbands. Our sample uses Debbie Bliss's Cashmerino Aran yarn, which feels soft and luxurious, yet it can be machine-washed at low temperatures.

MAIN PIECE
Using 5mm needles and yarn A, cast on 106 sts.
Beg with a RS (knit) row, work in st st for 14 rows, ending after a WS row.

Change to yarn B.
Beg with a RS (knit) row, work in st st for 2 rows, ending after a WS row.

PLACE BORDER
Work Chart A using the stranded (Fair Isle) technique, stranding colour not in use loosely across the back of the work, and reading RS rows from right to left, and WS rows from left to right.
Row 1 (RS): (Knit row 1 of Chart A) 13 times, K2B.
Row 2 (WS): P2B, (purl row 2 of Chart A) 13 times.
Cont as set for another 3 rows. Chart A is now complete.

Cont in yarn B only.
Beg with a WS (purl) row, work in st st for 2 rows, ending after a RS row.

Change to yarn A.
Beg with a WS (purl) row, work in st st for 14 rows, ending after a RS row.

Change to yarn B.
Beg with a WS (purl) row, work in st st for 3 rows, ending after a WS row.

PLACE MAIN PATTERN
Work Chart B using a combination of the stranded and intarsia techniques (twisting yarns together at back of work when changing colour), stranding yarn B across WS throughout when not in use, stranding yarn C across WS of tree motifs when not in use, and working square motifs in yarn D using the intarsia technique.

Read RS rows from right to left, and WS rows from left to right.
Row 1 (RS): Knit chart sts 1 to 6 once, (knit chart sts 7 to 31) 4 times.
Row 2 (WS): (Purl chart sts 31 to 7) 4 times, purl chart sts 6 to 1 once.
Cont as set until Chart B is complete.

Cont in yarn B only.
Beg with a RS (knit) row, work in st st for 3 rows, ending after a RS row.

Change to yarn A.
Beg with a WS (purl) row, work in st st for ▶

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Strathyre



The circular ends are worked from the centre outwards

> DEBBIE BLISS'S CASHMERINO ARAN YARN CAN BE MACHINE-WASHED, MAKING IT A GOOD CHOICE FOR HOMEWARES



14 rows, ending after a RS row.
Cont in yarn B only.

Beg with a WS (purl) row, work in st st for 2 rows, ending after a RS row.

PLACE BORDER
Work Chart A using the stranded technique, reading RS rows from right to left, and WS rows from left to right.
Row 1 (WS): P2B, (purl row 1 of Chart A) 13 times.
Row 2 (RS): (Knit row 2 of Chart A) 13 times, K2B.
Cont as set for another 3 rows. Chart A is now complete.

Cont in yarn B only.
Beg with a RS (knit) row, work in st st for 2 rows, ending after a WS row.

Change to yarn A.
Beg with a RS (knit) row, work in st st for 14 rows, ending after a WS row.
Cast off.

CIRCULAR ENDS

(make 2)
Using 5mm needles and yarn A, cast on 5 sts.
Purl 1 row.
Row 1 (RS): K1, (M1, K1) 4 times. 9 sts.
Row 2 and every WS row: Purl.
Row 3: K1, (M1, K1) 8 times. 17 sts.
Row 5: K1 (M1, K2) 8 times. 25 sts.
Row 7: K1 (M1, K3) 8 times. 33 sts.
Row 9: K1 (M1, K4) 8 times. 41 sts.
Row 11: K1 (M1, K5) 8 times. 49 sts.
Row 13: K1, (M1, K6) 8 times. 57 sts.
Row 15: K1 (M1, K7) 8 times. 65 sts.
Row 17: K1 (M1, K8) 8 times. 73 sts.
Row 19: K1 (M1, K9) 8 times. 81 sts.
Row 21: K1 (M1, K10) 8 times. 89 sts.
Row 23: K1 (M1, K11) 8 times. 97 sts.
Cast off.

BUTTON BAND
Using yarn A, pick up 80 sts along left side of main piece.
Row 1 (RS): *K1, P1; rep from * to end.
Row 2 (WS): *P1, K1; rep from * to end.
Work another 3 rows in moss stitch as set.
Cast off.

BUTTONHOLE BAND
Using yarn A, pick up 80 sts along right side of main piece.
Row 1 (RS): *K1, P1; rep from * to end.
Row 2 (WS): *P1, K1; rep from * to end.
Row 3: Moss st 6, K2tog, yo, (moss st 9, P2tog, yo, moss st 9, K2tog, yo), three times, moss st 6.
Row 4: As row 2.
Row 5: As row 1.
Cast off.

TO FINISH

Overlap buttonhole band over buttonband and catch stitch top and bottom edges.
Turn inside out and stitch a circular end piece to each long end of cover, using image as a guide.
Sew on buttons opposite buttonholes.
Weave in ends. Block gently to measurements, following any yarn care instructions on the ball band.

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MARGARETHA FINSETH

The Darkness and Light of Winter

This spectacular jacket combines colourwork, cables and lace to create a truly unique, artistic piece of knitwear



MARGARETHA FINSETH

The Darkness and Light of Winter

SIZE

TO FIT BUST	S	M/L	
	81-97	102-112	cm
	32-38	40-44	in
ACTUAL BUST	120	132	cm
	47¼	52	in
ACTUAL LENGTH	41	46	cm
	16	18	in
CUFF TO CUFF	164	176	cm
	64¾	69½	in

YARN STOCKISTS

Rauma *www.raumaull.no*
Available in the UK from Ysolda
www.ysolda.com

YARN

Rauma 3-ply Strikkegarn (DK weight; 100% wool; 108m/118yds per 50g ball)			
A CHARCOAL GREY (107)	7	8	x50g BALLS
Rauma Finull Pt2 (Sport weight; 100% wool; 175m/191yds per 50g ball)			
B GREY TWEED (414)	4	4	x50g BALLS
C GREY-BLUE (447)	4	4	x50g BALLS

TENSION

With yarn A: 23 sts and 26 rows/rounds to 10cm over st st on 3.5mm needles.
30 sts and 32 rows/rounds to 10cm over cable/lace patt on 3.5mm needles
With Yarn B or C: 30 sts and 33 rows/rounds to 10cm over st st and leaf pattern on 2.5mm needles.

TAKING CUES from Norway's textile traditions, Margaretha Finseth has designed this breathtaking, contemporary jacket. Its cropped body and wide sleeves are knitted in a stranded colourwork pattern of swirling leaves, while the deep lower border, front bands and cuffs use an intricate cable and lace pattern. Margaretha has lined the bands and cuffs with velvet for a luxurious finish.

PATTERN NOTES

The colourwork sections of this jacket are worked separately for the right and left sides, with the patterning reversed.
For each side, the sleeve is cast on first and worked in the round to the underarm. At this point, a steek is cast on and the work is continued until the centre front is reached. Stitches for the front are then cast off and the back of the jacket is worked back and forth in rows until the centre back is reached. The centre back stitches are joined when both sides are complete.
Edgings for the sleeves and body are worked in pieces and then stitched to the garment.
A lining is made from figured velvet fabric, its edge meeting knitted facings, which are folded over at sleeve and body edges and stitched down, to create an immaculate finish.

CHART NOTES

Chart A shows the pattern repeat for the jacket's left side. Chart B shows the pattern repeat for the jacket's right side. Charts C and D show the pattern repeat for the sleeve edgings, and Chart E shows the pattern repeat for the body edging.

LEFT SLEEVE, FRONT AND BACK

Begin at the lower edge of the sleeve.
Using 2.5mm circular needles and yarn B, cast on 168 (180) sts.
Pm and join to work in the round, being careful not to twist sts.
Knit 2 rnds. **

Begin working from Chart A as follows:
Chart A round: K1 with yarn B (not shown on chart), then beg with stitch 3 (39), work to end of chart, work pattern in full 2 (4) times, then work Chart A again until you have completed stitch 42 (6), K1 with yarn B (not shown on chart). *** The 2 sts at the underarm are knitted with yarn B without patterning for the entire length of the sleeve.

Cont straight as set for 9 (10) more rounds.
Next round (dec): K1B, SSK, patt to last 3 sts, K2tog, K1B.
Keeping pattern correct, dec as set every 10 (11) rnds another 11 times.
144 (156) sts.

When sleeve meas 38 (41) cm from cast-on edge, using yarn B cast on 4 new sts at the underarm for the steek for the lower part of the body and continue working in the round, following the chart. The steek sts are worked without patterning throughout.
When piece meas 54 (60) cm from cast-on edge, cast off the 4 steek sts. ****

Leave the first 72 (78) sts on the needle for the Back, while working 2 rows in st st with yarn B over the last 72 (78) sts for the Front. Then cast off these sts (centre front).

*****Continue on Back sts, working back and forth in rows and following the chart across the 72 (78) sts for the Back until the piece meas 68 (74) cm from cast-on edge, ending after a WS row.
Work 2 rows in st st with yarn B.
Place the sts on a holder and put aside.

RIGHT SLEEVE, FRONT AND BACK

Work as for Left Sleeve, Front and Back to **. 168 (180) sts.

Begin working from Chart B as follows:
Chart B round: K1 with yarn B (not shown on chart), then beg with stitch 1 (37), work to end of Chart B, work pattern in full 2 (4) times, then work Chart B again until you have completed stitch 40 (4), K1 with yarn B (not shown on chart).
Work as for Left Sleeve, Front and Back from *** to ****.

Leave the last 72 (78) sts on the needle for the Back, while working 2 rows in st st with yarn B over the first 72 (78) sts for the Front.

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NEEDLES & ACCESSORIES

2.5mm (UK 13-12/US 1-2) circular needles, 80cm long
3.5mm (UK 10-9/US 4) circular needles, 80cm long
Cable needle (cn)
Stitch markers
Stitch holders
For the lining on the bands: 70cm (27½in) velvet in 150cm (60in) width, plus 60cm (24in) black iron-on interfacing

SPECIAL ABBREVIATIONS

C4F: Slip 2 sts to cn and hold at front, K2, then K2 from cn.
C6F: Slip 3 sts to cn and hold at front, K3, then K3 from cn.
C12F: Slip 6 sts to cn and hold at front, K6, then K6 from cn.
For general abbreviations, see p89

Then cast off these sts (centre front). Continue from ***** to end as for Left side.

Machine-stitch two lines on each side of the centre of the 4 steek sts at the lower edge of the body and cut between the lines. With yarn B and right sides facing together, join the two back pieces with a three-needle cast-off with P2tog.

SLEEVE BANDS

Using 3.5mm needles and yarn A, cast on 47 sts.

FIRST SLEEVE BAND ONLY

Beginning with a WS row, work the cable/lace pattern on Chart C back and forth in rows, noting that sts 1-5 on Chart C are facing sts that will be folded to the inside of the cuff during finishing.

SECOND SLEEVE BAND ONLY

Beginning with a WS row, work the cable/lace pattern on Chart D back and forth in rows, noting that sts 43-47 on Chart D are facing sts that will be folded to the inside of the cuff during finishing.

BOTH SLEEVE BANDS

Repeat the marked pattern until the piece is long enough to go around the end of the sleeve; about 56 (60) cm. Cast off.

LOWER BAND, FRONT BANDS AND COLLAR

Using 3.5mm circular needles and yarn A, cast on 282 (308) sts.

Join to work in the round. The first 7 and last 7 sts on the row (14 sts) are used for the facing and the centre front steek.
Working in the round, knit 10 rnds for the facing.

Next round (eyelet): K7, *K2tog tbl, yo; rep from * to last 7 sts, K7.

Next round (inc): K8, (M1, K4) 14 (12) times, (M1, K3) 51 (65) times, (M1, K4) 14 (12) times, M1, K9.
348 (384) sts for the cable and lace pattern plus 14 facing and centre front steek sts.

Continue, working from Chart E as follows:
Round 1: K2 for steek (not shown on chart), work stitches 1 to 29 once, work boxed stitches from 30 to 65 a total of 9 (10) times, work stitches 66 to 70 once, K2 for steek (not shown on chart).
Cont as set until you have worked a total of 55 (67) chart rounds.

Next round: K2, patt 47 sts as set, now patt to last 49 sts, working K2, K2tog across top of each cable made on previous round.

When 49 sts rem, patt 47 sts as set and then cast off next 4 steek sts (2 sts from end of this round and 2 sts from beg of next round).

Next round: Patt 47 sts as set and leave on a holder, now cast off following sts until you have 46 sts rem on left needle and 1 st on right needle (st rem after last st cast off). Patt to end.
Turn and work on last 47 sts only for Left Front band.

Work Left Front band separately back and forth in rows, repeating pattern until it reaches the centre back neck when the piece is slightly stretched; about 24 (26)cm for the front band and about 20cm for the collar. Place these sts on a holder.

Return 47 sts for Right Front band to needles and work as for Left Front band.

When Right Front band is complete, machine-stitch and cut the centre front as for the lower edge of the body. Place the collar sections right sides facing each other and work three needle cast-off with P2tog.

FINISHING

Wet block pieces, following any yarn care instructions on the ball band, and lightly stretching the pieces to measurements given. Lay flat to dry. Lightly steam the pieces on the wrong side under a damp cloth. Be extra careful with the cable pieces so that the cables don't flatten. Do not press the iron against the pieces, but hold it slightly above the cloth and let the steam seep through the cloth and knitted pieces as you move over each piece.

Using the cable/lace pieces for measurements, make a paper pattern for the lining. Add about 1.5cm for the seams and cut out the lining in velvet. Iron interfacing along the lining's front edges, from the eyelet row down to the centre back neck – the rest of the jacket's lower edges as well as the sleeve edges are not interfaced.

Turn the facing for the body's lower edge to the inside and sew on the wrong side.
Turn the cable facings along the front edges and collar to the wrong side and sew.
Join the short sides of the sleeve edges; turn the cable facing down on the sleeve edge to the wrong side and sew.
Join the whole edging to the body from the right side with mattress stitch – sew by stitching into the edge sts alternately on the body and edging, working carefully so that the seam does not draw in and pucker. The front edges go over the collar which is sewn to the back. Join the sleeve edges with mattress stitch.

FITTING THE LINING

Turn in the seam and pin it down. Sew first along the outer edges – the lining is sewn along the front edge/collar to the edge stitch before the cable facing. Then sew the inner edge, so that the lining covers all the seams on the garment's pieces.
Sew the lining to the edges of the sleeves in the same way. ●



This pattern is taken from the book *Norwegian Knitting Designs*, a collection from some of Norway's leading knitting designers edited by Margaretha Finseth (Search Press, £15.99). To order a copy with free UK p&p, visit **www.searchpress.com** or call **01892 510 850**.

The Darkness and Light of Winter

CHARTS

Chart A

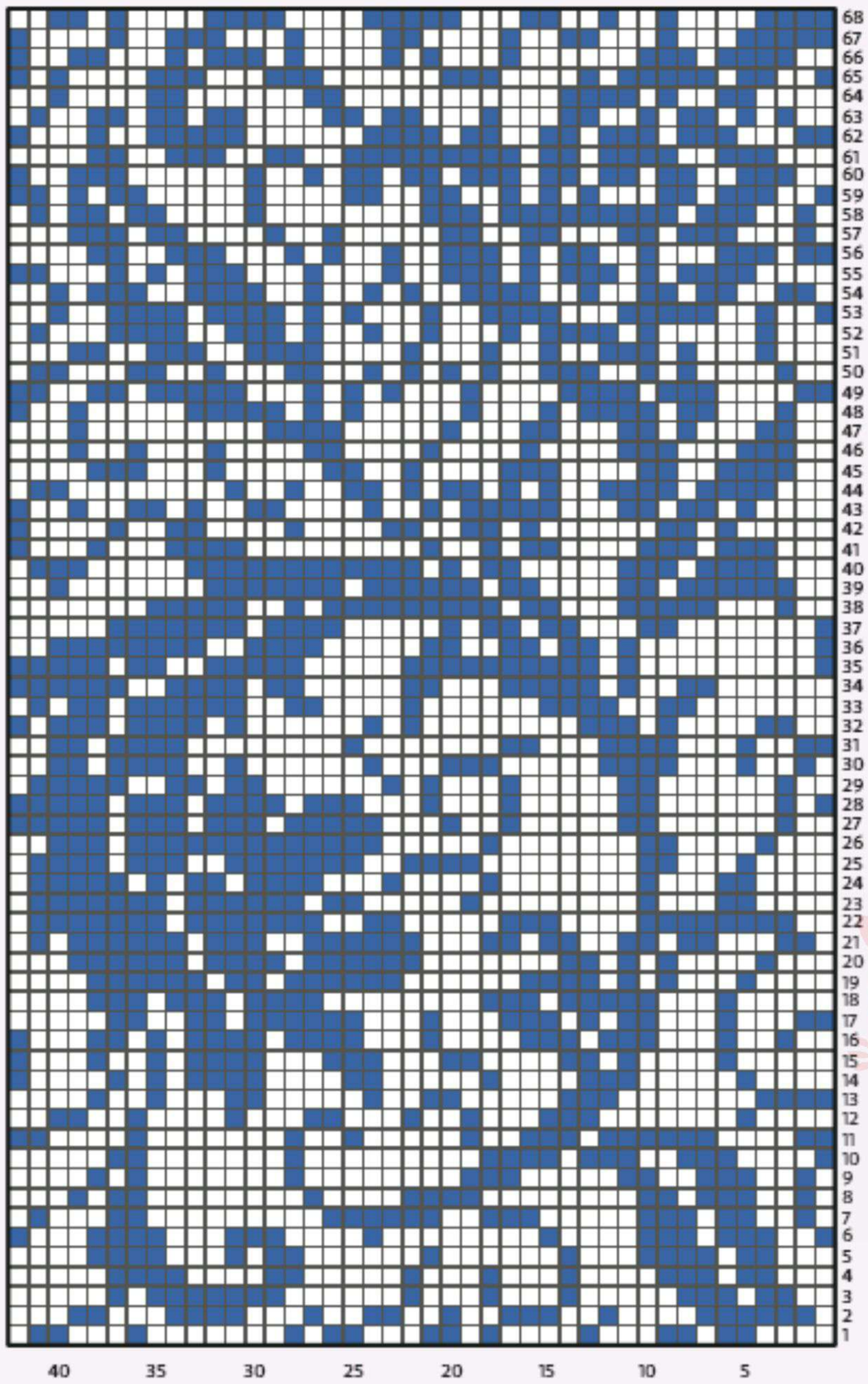
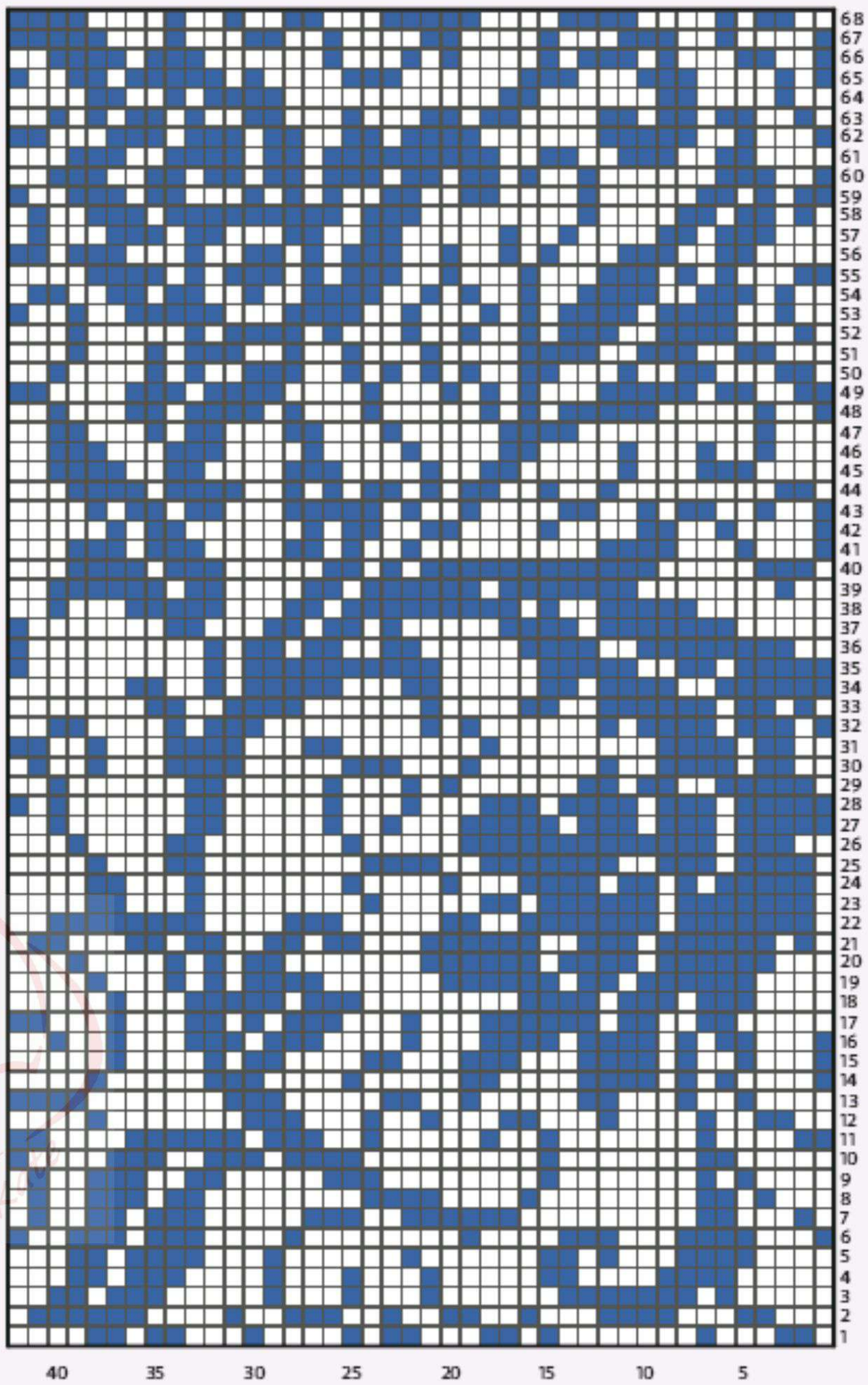


Chart B



Designer insight

"Folk art and folk costumes drive my creative process. Besides my own Norwegian cultural heritage, and not least my roots in northern Norway's culture, are the Ur-cultures from Gaia's northern hemisphere with which I feel a relationship in regards to form. This includes, for example, the Inuit, west-Siberian and Mongolian indigenous people's traditional garments, but also Japanese and Chinese traditional clothing. It isn't always materials and ornaments but, perhaps more often, the decorative elements which are fascinating. I wonder over these simple, geometric forms which build garments as one raises architectural structures. At the same time, I have a deep respect for the ecological where man uses resources optimally and, for the most part, uses local raw materials. The result is functional and beautiful garments with the strength and quality to withstand use for generations." **Margaretha Finseth**

KEY

- Yarn A
- Yarn B

We recommend enlarging the charts on a photocopier, by 200% to help with clarity.

BLOCKING DIAGRAM

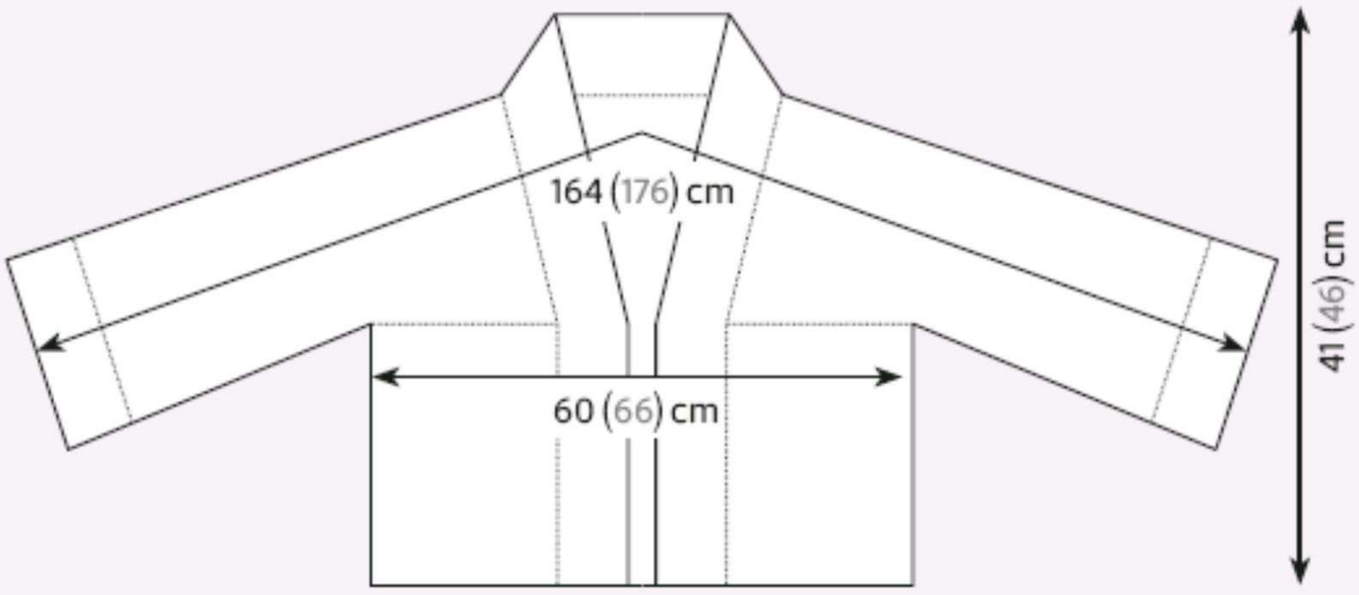


Chart C

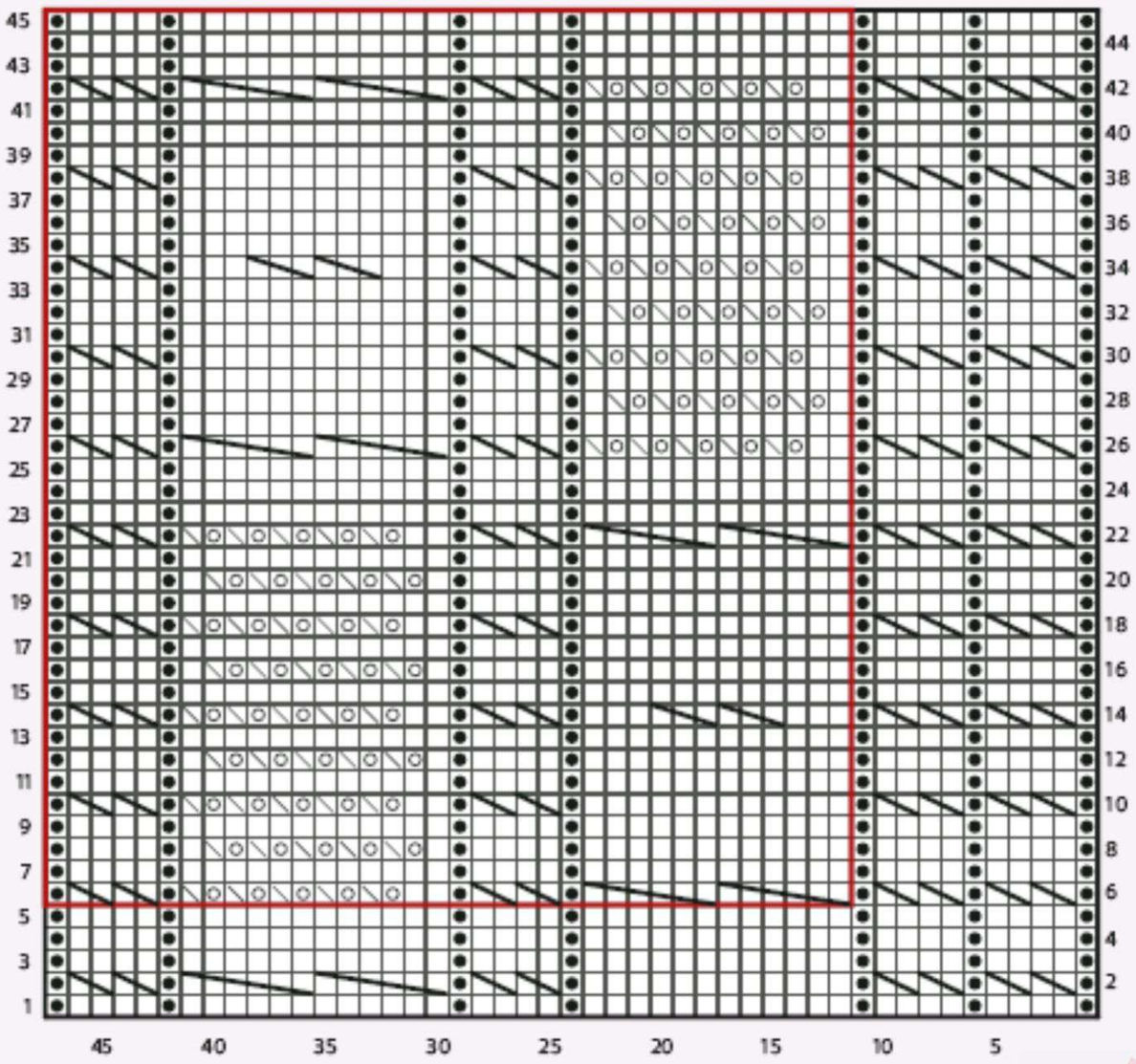
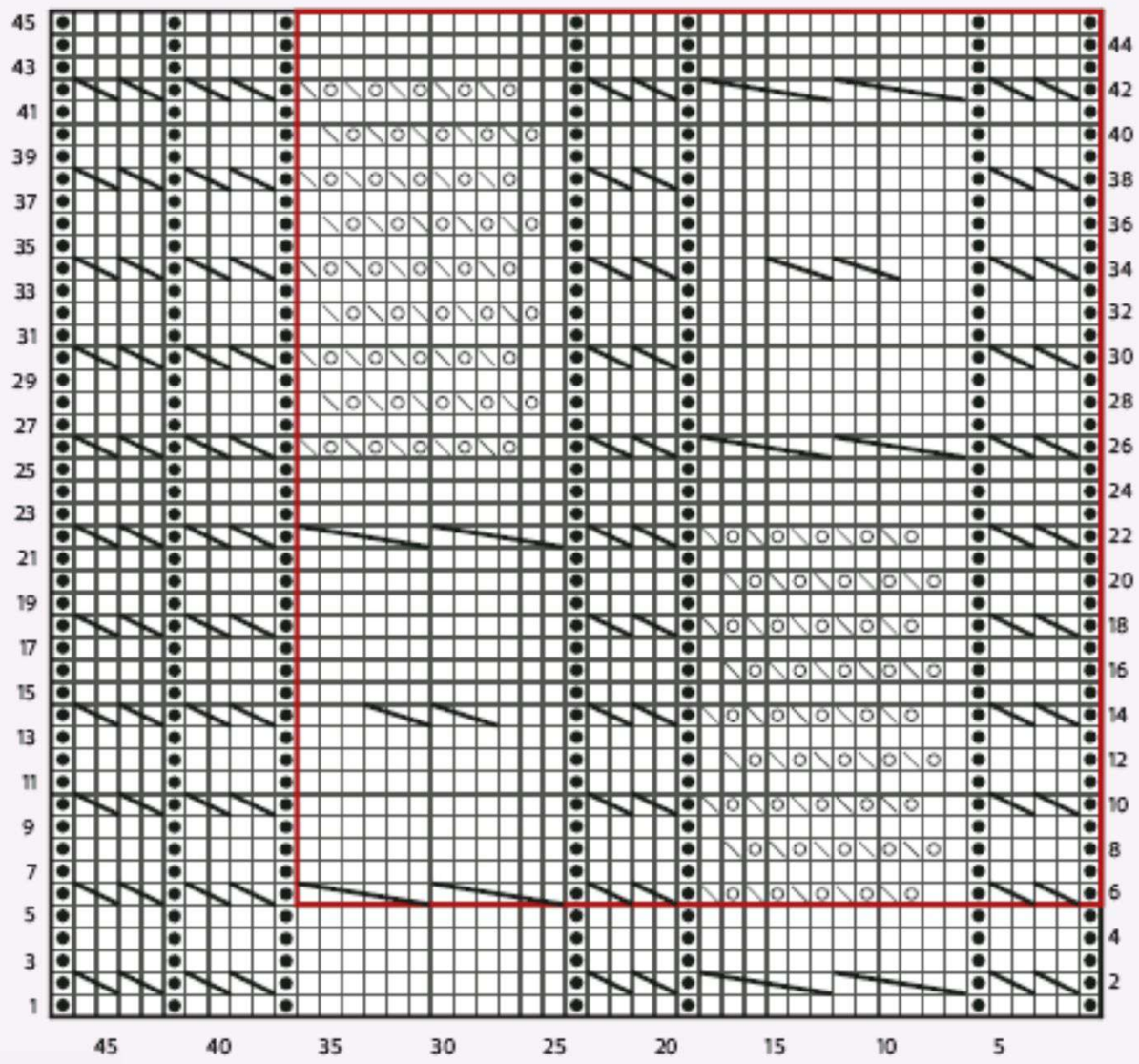


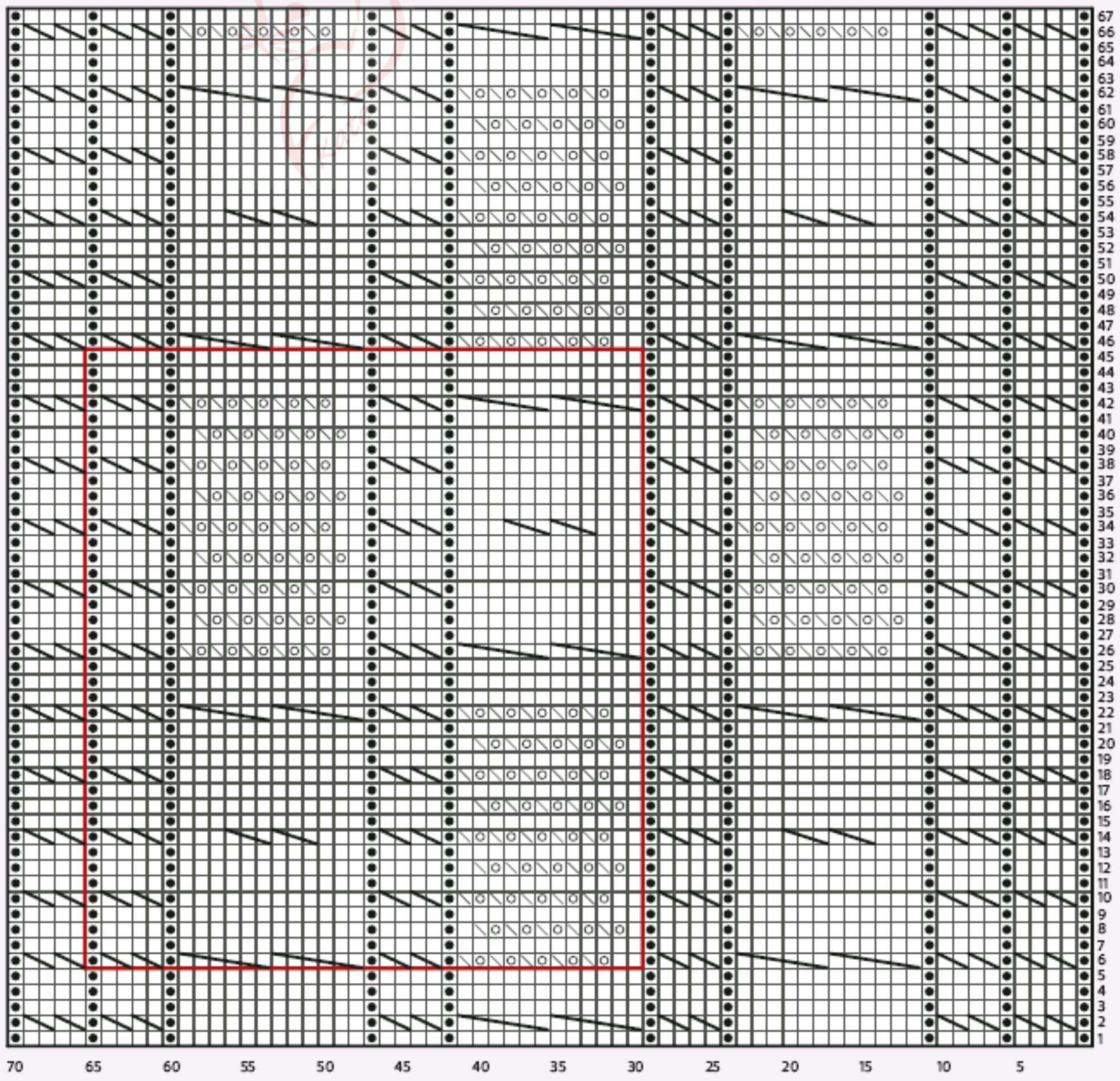
Chart D



KEY

- K on RS; P on WS
- P on RS; K on WS
- C4F
- C6F
- C12F
- yo
- K2tog tbl
- Repeat

Chart E



TWO-COLOUR ALTERNATING LONG-TAIL CAST-ON

This interesting cast-on is ideal for double knitting projects, as **Jen Arnall-Culliford** explains

THE TWO-COLOUR alternating long-tail cast-on is the perfect method for setting up work for double-knitting, since it creates alternating knit and purl stitches in alternating colours, exactly as required for double-knitting. Here we break down the technique into 15 steps.

STEP-BY-STEP INSTRUCTIONS

❶ Tie together the ends of your two yarns, leaving the knot loose enough to untie later, and leaving yarn tails to weave in.

❷ With your right hand, hold the knotted ends over your needle. You need yarn B hanging over the side closest to you, and yarn A behind the needle.

❸ Place your left-hand thumb and index finger between the two yarns, with yarn B over your thumb and yarn A over your index finger. Grip yarns A and B with the other three fingers of your left hand to tension the yarns.

❹ Hold the needle in your right hand lower than your left hand, so as to create a loop on your thumb. The needle and yarns form a catapult or Y shape.

❺ Bring the needle towards you and underneath yarn B, coming back up through the loop created by yarn B around your thumb.

❻ Take your needle over yarn A on your index finger, picking the yarn up.

❼ Use the needle tip to pull yarn A through the loop of yarn B.

❽ Drop the loop of yarn B off your thumb and gently tighten the yarn A stitch you have formed on your needle. You have created a yarn A knit stitch.

❾ Return to your catapult or Y shape position, this time moving the needle tip to the right to create a loop on your index finger.

❿ Take the needle tip to the right-hand side, and underneath yarn A, coming back up through the loop created by yarn A around your index finger.

⓫ Bring the needle tip down between yarns A and B in the centre of the Y shape.

⓬ Bring the needle tip up from underneath the strand of yarn B on the inside of your thumb, scooping up yarn B.

⓭ Use the needle tip to pull yarn B through the loop of yarn A on your index finger.

⓮ Drop the loop of yarn A off your index finger and gently tighten the yarn B purl stitch you have formed on your needle.

⓯ Steps 4–8 create a knit stitch in yarn A, and steps 9–14 create a purl stitch in yarn B. Repeat steps 4–14 until you have sufficient stitches on your needles.

When you come to work your first row or round, you can drop the knotted ends off the needle tip, untie them and weave them in later. ⊞



Find more expert advice and in-depth tutorials on essential knitting skills in Jen Arnall-Culliford's new book, *Boost Your Knitting*. It explores 12 techniques including brioche knitting, intarsia in the round, double knitting, and choosing colours for stranded colourwork. It also offers 12 beautiful projects from world-class designers including Joji Locatelli, Anna Maltz, Sarah Hatton, and Wendy D. Johnson. £22 for print + e-book from *www.acknitwear.co.uk*

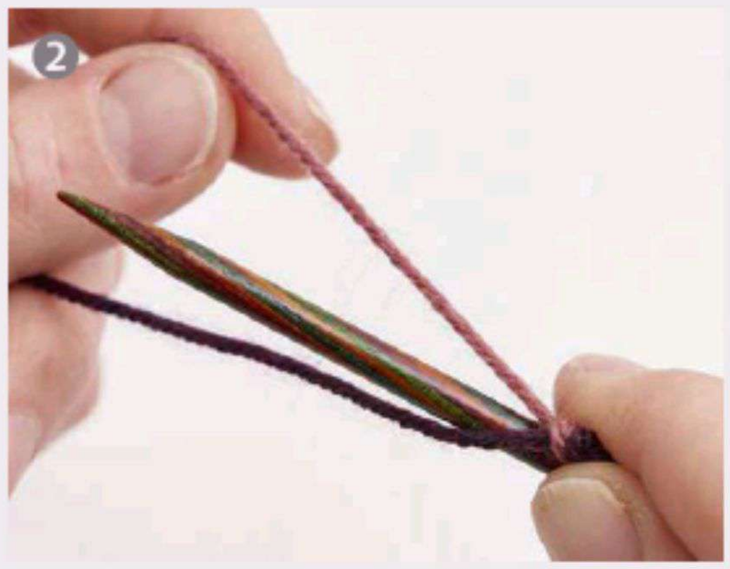
About our expert

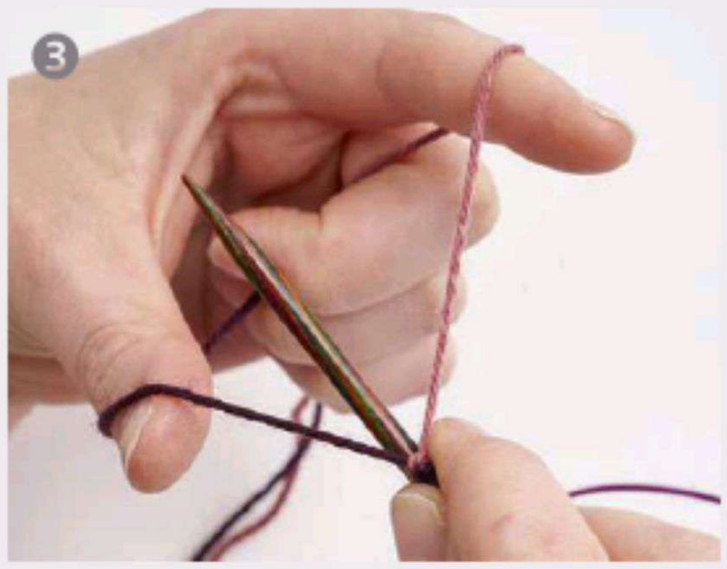
Jen Arnall-Culliford is a technical knitting editor and knitwear designer with an encyclopaedic knowledge of knitting techniques

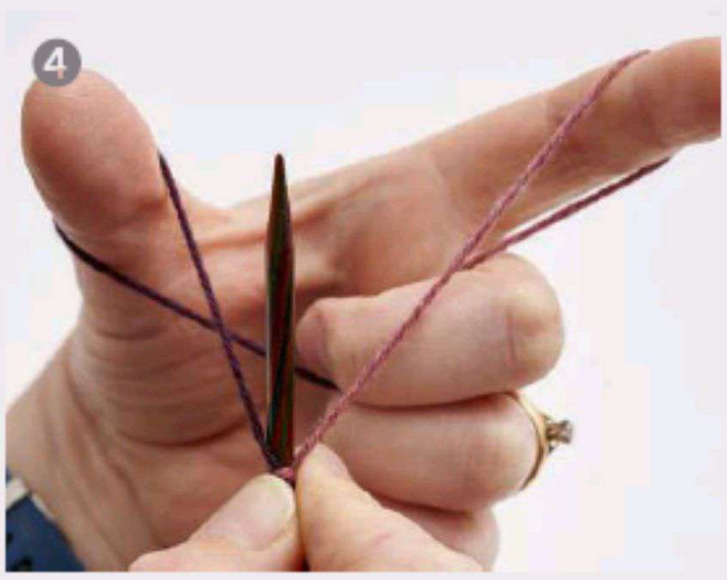
PHOTOGRAPHS: JESSE WILD

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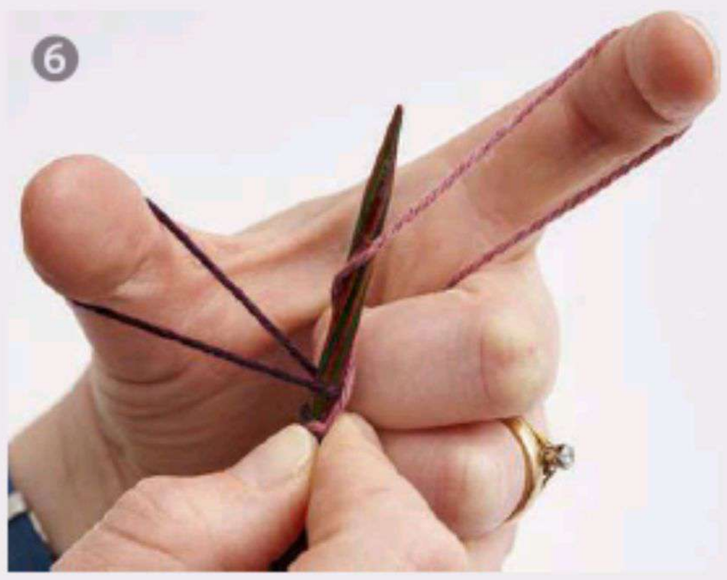

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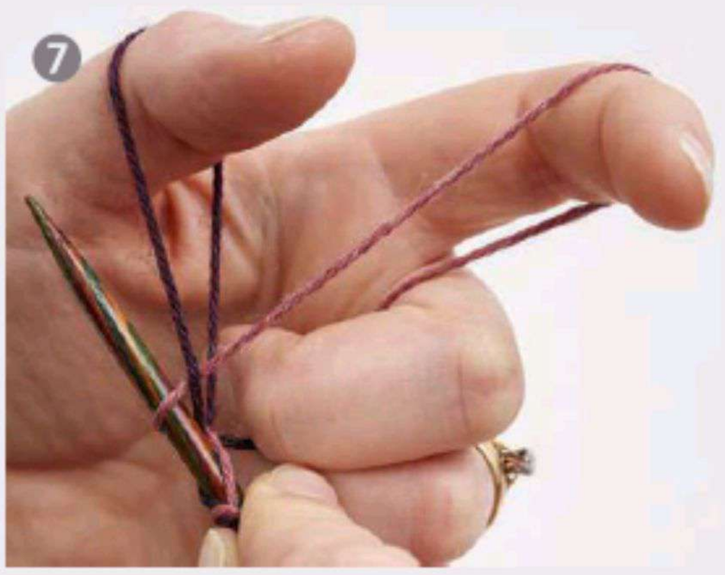

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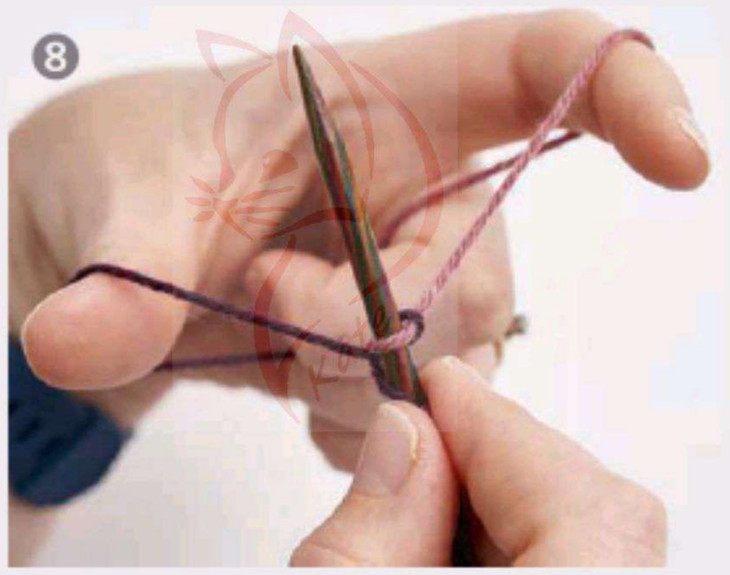

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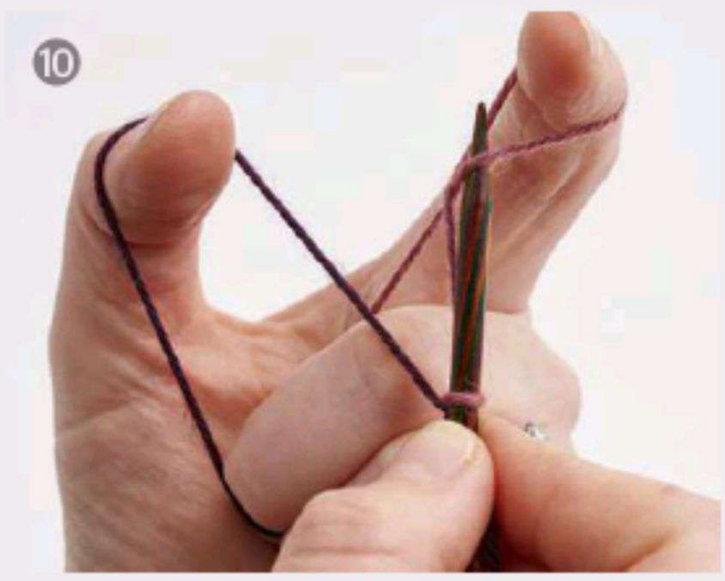

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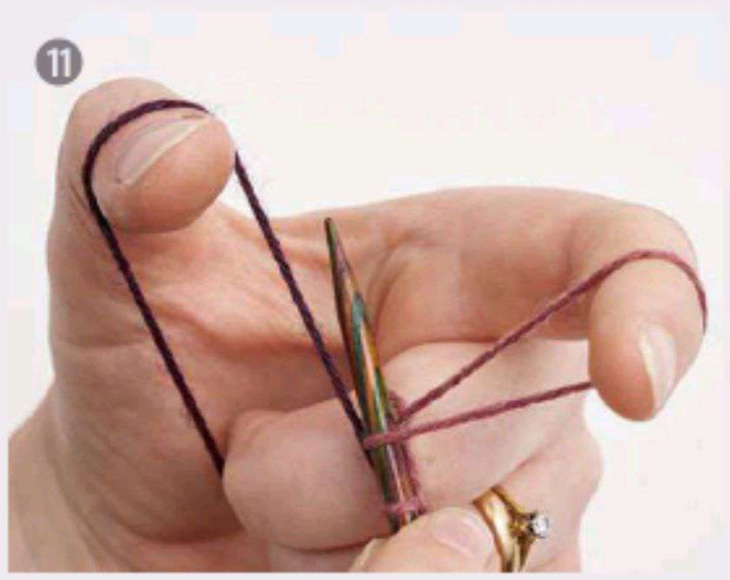

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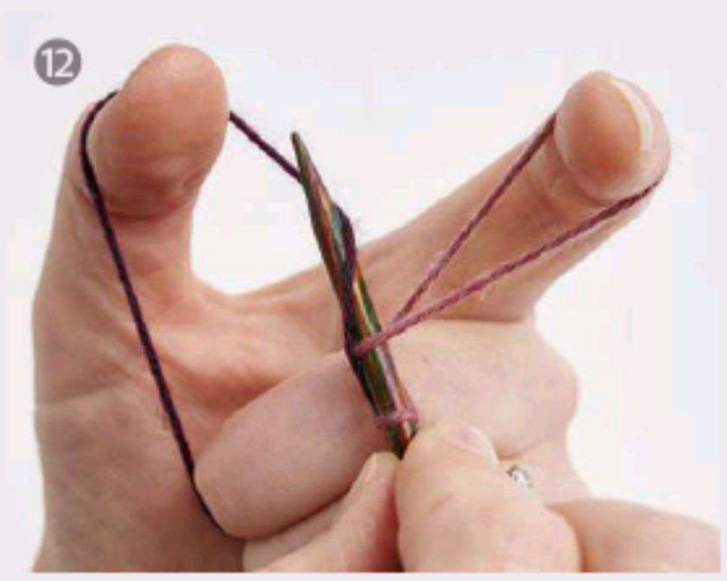

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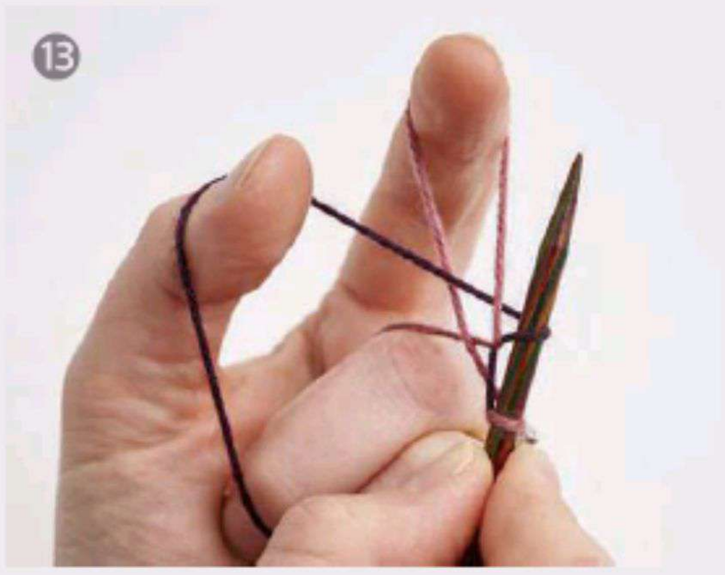

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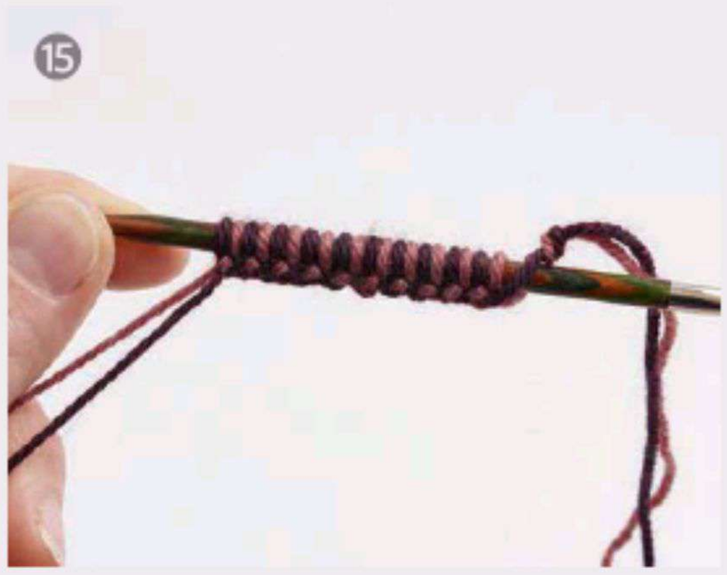

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MASTERCLASS ARCHIVE

Discover the wide range of knitting techniques explored by *The Knitter* over the past ten years in this reference guide to our Masterclass topics

ISSUE	TECHNIQUE	AUTHOR
143	Creative rib stitches	Helen Spedding
142	Knitting with wire	Bronagh Miskelly
141	Cast-on methods for top-down socks	Rhian Drinkwater
140	Introduction to double knitting	Ella Austin
139	Two-sided textures	Bronagh Miskelly
138	Heel methods for top-down socks	Rhian Drinkwater
137	Thorn Stitch	Ella Austin
136	Hand exercises for knitters	Helen Spedding
135	Stretchy cast-off methods	Faye Perriam-Reed
134	Corrugated ribbing	Faye Perriam-Reed
133	Adding thumbholes to cuffs	Faye Perriam-Reed
132	Self-striping socks	Faye Perriam-Reed
131	Advanced Kitchener stitch part 2 (reverse stocking stitch and garter stitch)	Louise Smith
130	Felting	Faye Perriam-Reed
129	Advanced Kitchener stitch part 1 (ribbing)	Louise Smith
128	Provisional cast-ons	Faye Perriam-Reed
127	Picot cast-on and cast-off	Faye Perriam-Reed
126	Judy's Magic Cast On refresher	Faye Perriam-Reed
125	Helical/barberpole stripes	Jen Bartlett
124	Tubular cast-off	Faye Perriam-Reed
123	Tubular cast-ons	Faye Perriam-Reed
122	Circular cast-ons	Faye Perriam-Reed
121	Adding twisted knitted ribbons (in supplement)	Tanja Murray
120	Stitchmastery part 2	Rosee Woodland
119	Purl blips/bumps in striped ribbing	Nathan Taylor
118	Stitchmastery part 1	Rosee Woodland
117	Shawl design (in supplement)	Anniken Allis
116	Steeking	Mary Henderson
115	Changing width of finished knits	Faye Perriam-Reed
114	Changing length of finished knits	Faye Perriam-Reed
113	Sewing in zips	Faye Perriam-Reed
112	Advanced brioche stitch	Jen Arnall-Culliford

ISSUE	TECHNIQUE	AUTHOR
111	Combination knitting	Jen Arnall-Culliford
110	Changing sleeve width on set-in sleeves	Jen Arnall-Culliford
109	Sideways knit hats	Woolly Wormhead
108	Blocking part 2 (lace shawls)	Jen Arnall-Culliford
107	Double knitting	Jen Arnall-Culliford
106	Blocking part 1	Jen Arnall-Culliford
105	Two-colour brioche part 2 (cast-off)	Jen Arnall-Culliford
104	Two-colour brioche part 1 (cast-on and basic stitches)	Jen Arnall-Culliford
103	Hat shape, structure and design	Woolly Wormhead
102	Calculating yarn quantities	Jen Arnall-Culliford
101	Left-leaning and centred decreases	Jen Arnall-Culliford
100	Continental knitting	Jen Arnall-Culliford
99	Seaming	Jen Arnall-Culliford
98	Adjusting armhole depth	Jen Arnall-Culliford
97	Hat crown shaping	Woolly Wormhead
96	Pleats and tucks	Jen Arnall-Culliford
95	Garment care	Jen Arnall-Culliford
94	Stranding for Fair Isle	Faye Perriam-Reed
93	German twisted cast-on	Faye Perriam-Reed
92	Thrums	Helen Spedding
91	Felting	Faye Perriam-Reed
90	Basic crochet for knitters	Faye Perriam-Reed
89	Shoulder shaping with short rows	Faye Perriam-Reed
88	Following charts	Faye Perriam-Reed
87	Pockets	Faye Perriam-Reed
86	Joining in new yarns	Faye Perriam-Reed
85	Making your own buttons	Helen Spedding
84	Weaving in ends	Faye Perriam
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79	Sunday short rows	Jen Storey

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43	Finishing techniques part 1	Judy Furlong
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41	Spinning on a wheel	Catherine Wright
40	Yarn weight substitutions part 2 (complex patterns)	Belinda Boaden
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35	Lace troubleshooting part 1	Judy Furlong
34	Essential crochet techniques	Jane Crowfoot
33	Judy's Magic Cast On (casting on for toe-up socks)	Judy Becker
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31	Knitted-on edgings	Judy Furlong
30	Slip-stitch colour effects	Emma King
29	Advanced Kitchener stitch	Woolly Wormhead
28	Essential embroidery techniques	Emma King
27	Cable charts and fixing mistakes	Belinda Boaden
26	Fair Isle techniques	Jane Crowfoot
25	Embellishing with i-cord	Jane Crowfoot
24	Basic designing	Jane Crowfoot
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21	Choosing appropriate yarn	Jane Crowfoot
20	Lace techniques	Jane Crowfoot
19	Basic Kitchener stitch	Jane Crowfoot
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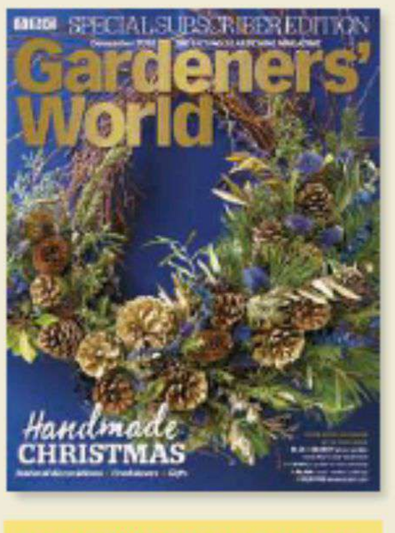
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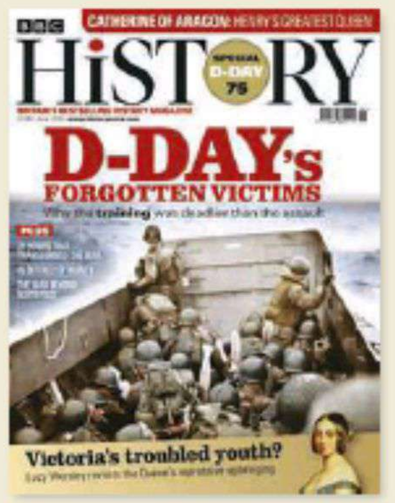
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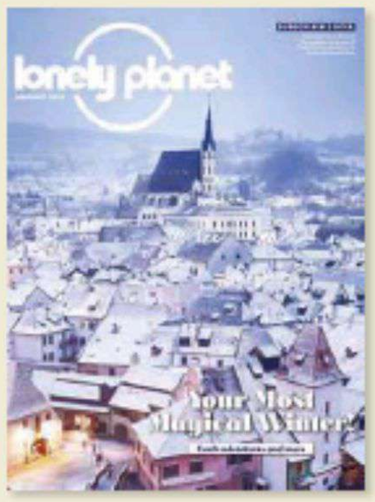
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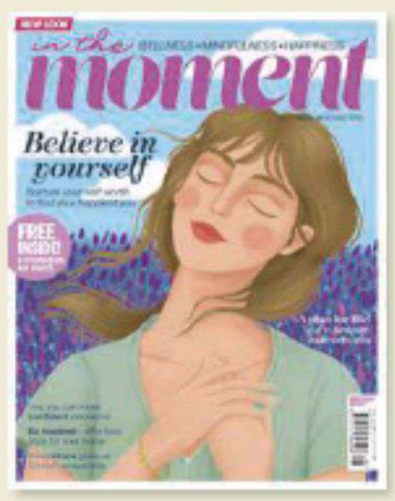
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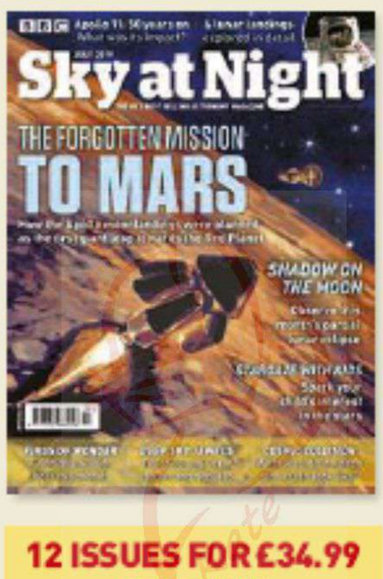
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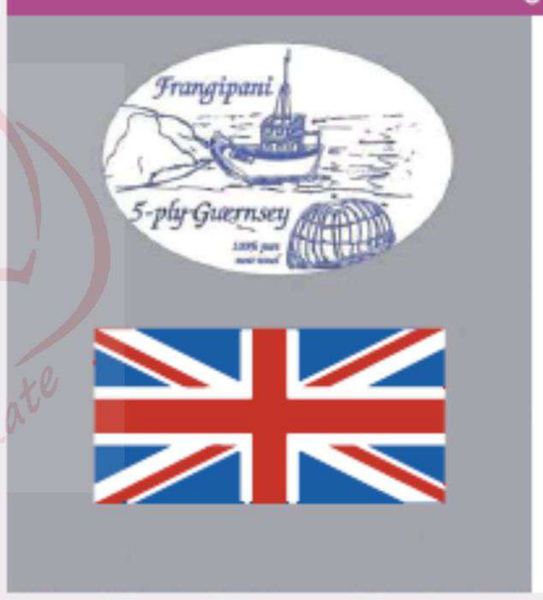


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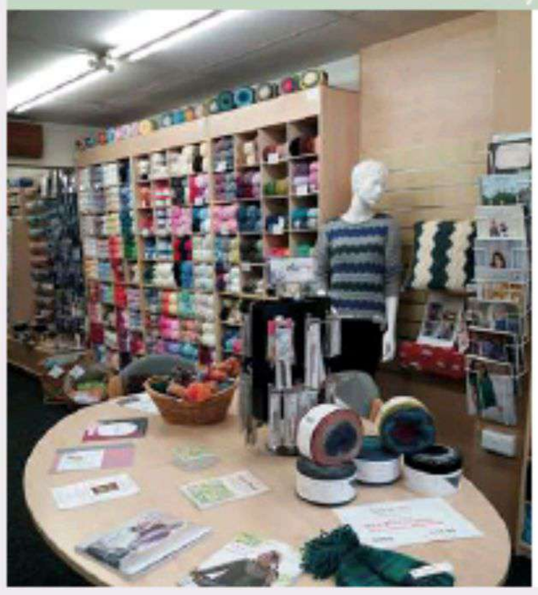


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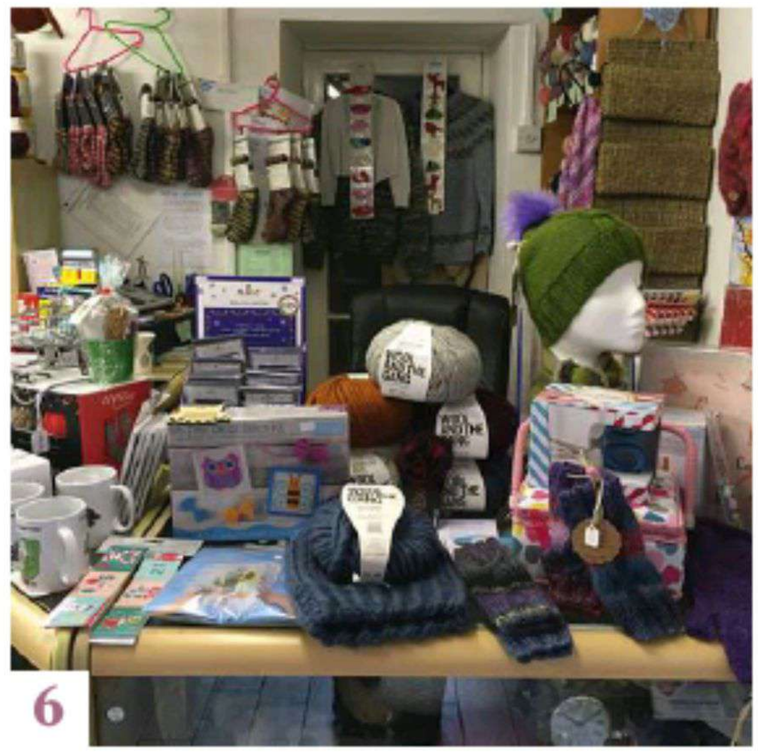
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⊕ Berry stitch top ⊕ Lace shawl ⊕ Cabled jumper ⊕ Twisted rib cardigan ⊕ Men's sweater ⊕ Yoked cardigan ⊕ Colourwork top ⊕ Cabled dress ⊕ Top-down sweater ⊕ Textured jumper ⊕ Men's pullover



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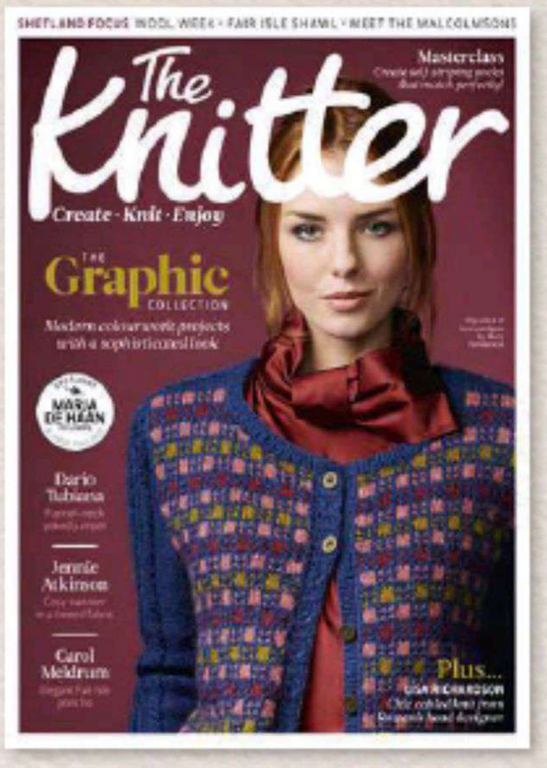
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LOCAL HEROES

Fine Fettle Fibres

We meet Judith Goodfellow, a yarn shop owner in Felton, Northumberland



JUDITH GOODFELLOW is the owner of Fine Fettle Fibres, the yarn shop in Felton, near Morpeth in Northumberland. She has long been a champion of British wool, and her shop is a haven for knitters seeking special yarns and inspirational workshops.

How did you come to run a yarn store?
"I have been creative with yarn from an early age. I come from a family of needlewomen and my grandmother taught me to knit before I went to school. After 25 years as a healthcare professional, I knew I wanted to start my own creative business while I still had the time and energy.

"I started making knitted accessories at home, first by hand and later by machine, and selling them locally. As my business grew, I needed more space and, when the possibility of a studio at Gallery 45 in Felton came up, I jumped at the chance. With space to offer workshops, and an opportunity to sell supplies for knitters, Fine Fettle Fibres began to take shape.

"Hand knitting has always been my first love, creatively speaking, so about three years ago I decided to turn the business over completely to selling yarn, patterns and other knitting supplies and running workshops to share my love of knitting and my experience with others. I haven't looked back since!"

What brands of yarns do you stock?
"My yarns are all either British or Fair Trade, and they are all produced from natural fibres (my one concession to this is a small amount of nylon in some of my sock yarns). My British suppliers are mostly small, independent ones, but I do also stock several of the pure wool yarns from West Yorkshire Spinners, and the two ranges from Rowan that are British-made.

"We stock Armscote Manor, baa ram ewe, Barefaced, Blacker Yarns, Cambrian Wool, Erika Knight, FeltOn Arts, The Fibre Co., Garthenor, Gathered Sheep Yarns, Ginger Twist, Jamieson's of Shetland, Jamieson & Smith, Lancashire Farm Wool, Natural Born Dyers, New Leaf Yarns, Queen of Purls, Triskelion, Uist Wool, and Walcot Yarns. Hopefully I've not forgotten anyone!"

Which yarns are currently proving the most popular with your customers?
"I have the full range of Jamieson & Smith's 2 Ply Jumper Weight and Supreme Shetland yarns and these are perennially popular, as are my various ranges of sock yarn! At the moment, I am also selling a good deal of Manos Fino, including their delicious mini-skein sets, Erika Knight's new Wool Local 4ply, and baa ram ewe's Winterburn, as northern knitters gear up for the winter!"

What would you say are the highlights and challenges of running a yarn shop?
"Spending each working day surrounded by the very best in British and Fair Trade yarn never fails to delight me. I love the challenge of matching up patterns and yarns for my customers, and creating samples for the shop. I enjoy devising and delivering high-quality workshops, and seeing my customers grow in confidence as they discover more about their own creativity is deeply satisfying.

"These are challenging times for any small business, though, and local yarn shops are no different. Balancing good service and choice for customers with financial viability is never easy. But neither is choosing what to stock when there are so many fabulous small producers out there!"

What has been your proudest achievement?
"I'm proud of all aspects of my business, but the best moments are when I see someone's self-esteem rise through learning a new skill and successfully creating something they thought was beyond them."

Are you a knitter or crocheter yourself?
"I am an avid knitter! I love Fair Isle, but also enjoy making innovatively constructed garments. I need new challenges regularly!"

www.finefettlefibres.uk 01670 600001


1


2


3


4

❶ The Felton shop is a haven for local knitters ❷ Twice-weekly Knit & Natter sessions are very popular ❸ Judith stocks a wide range of British yarns ❹ Recent workshops have focussed on Celtic cables, brioche stitch, and steeking

PHOTOGRAPHY: CHRISTOPHE CHEVALIGEON
ILLUSTRATION: DIRTYDOG CREATIVE / GETTY IMAGES

INTRODUCING

- a new pattern collection by -

Debbie Bliss

WINTER WHITES

"Cables and texture shine in any yarn colour, but there is something about the way the texture deepens in shades of white, like footprints in snow"

- Debbie Bliss



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Patterns left to right: Alaska DB268, Aspen DB276

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KARIE WESTERMANN

Ard Daraich

Create a shawl to treasure with this beautiful asymmetric design, featuring an intricate leaf pattern



KARIE WESTERMANN

Ard Daraich

SIZE

155cm (a) by 114cm (b) by 192cm (c)
[61in (a) by 45in (b) by 75½in (c)]

YARN

Fyberspates Vivacious 4ply (4ply weight; 100% merino wool; 365m/399yds per 100g skein)
Avocado (627); 2 x 100g skeins

NEEDLES & ACCESSORIES

4mm (UK 8/US 6) circular needles, 80cm long
Stitch markers
Waste yarn for lace life lines (optional)

TENSION

18 sts and 24 rows to 10cm over Leaves Pattern, after blocking

YARN STOCKISTS

Fyberspates
www.fyberspates.com/retailers

SPECIAL ABBREVIATIONS

SKYK: Slip 1 st, K1, yo, K1, slip the slipped st over the K1-yo-K1 cluster.
For general abbreviations, see p89 of the main magazine

A BEAUTIFUL pattern of leaves flows across this asymmetric shawl, which has been designed for us by Karie Westermann. It's worked on the diagonal, with an all-over pattern comprising lace, twisted stitches and cluster stitches. This is complemented by an applied looped edge along one side. The shawl feels soft, warm and draping, courtesy of the fingering-weight Vivacious yarn from Fyberspates. This is a hand-dyed pure merino wool which offers excellent stitch definition.

NOTES

This shawl is worked back and forth in rows. Circular needles have been recommended as the length of cable will accommodate the number of stitches.

This is an asymmetric shawl. It is shaped by adding two new stitches on the right-hand side of every right-side row. The left-hand side (marked as 'b' on the blocking diagram) continues with no shaping and an applied looped edge is worked as-you-go, while the right-hand side (c) grows quickly on the diagonal, to create a horizontal top edge (a). The cast-off edge is (a).
If you have plenty of yarn, you can repeat Chart B as many times as you like before moving to Chart C. If in doubt, weigh your yarn after each repeat of Chart B.

After you cast off 4 sts on alternate WS rows, you will have 1 stitch on your right needle. **This is the stitch marked yellow on the chart and does not need to be worked again**. Continue working from the first stitch after the yellow stitch.



An applied looped edge decorates one side of the shawl

SHAWL

Using 4mm needles, cast on 9 sts.
Knit one row.

Work Chart A once.
61 sts.

Work Chart B four times.
After first repeat; 109 sts.
After second repeat; 157 sts.
After third repeat; 205 sts.
After fourth repeat; 253 sts.

Work Chart C once.
281 sts.

Cast off 281 sts using a stretchy cast-off:
K2, slip both sts back on LH needle, *K2tog, K1, slip both sts back on LH needle; rep from * to last st.
Break yarn and pull through rem st.

FINISHING

Soak shawl in lukewarm water and pin out to shape and measurements, following any yarn care instructions on the ball band. Leave to dry. Weave in ends.

Ard Daraich

CHARTS

Chart A

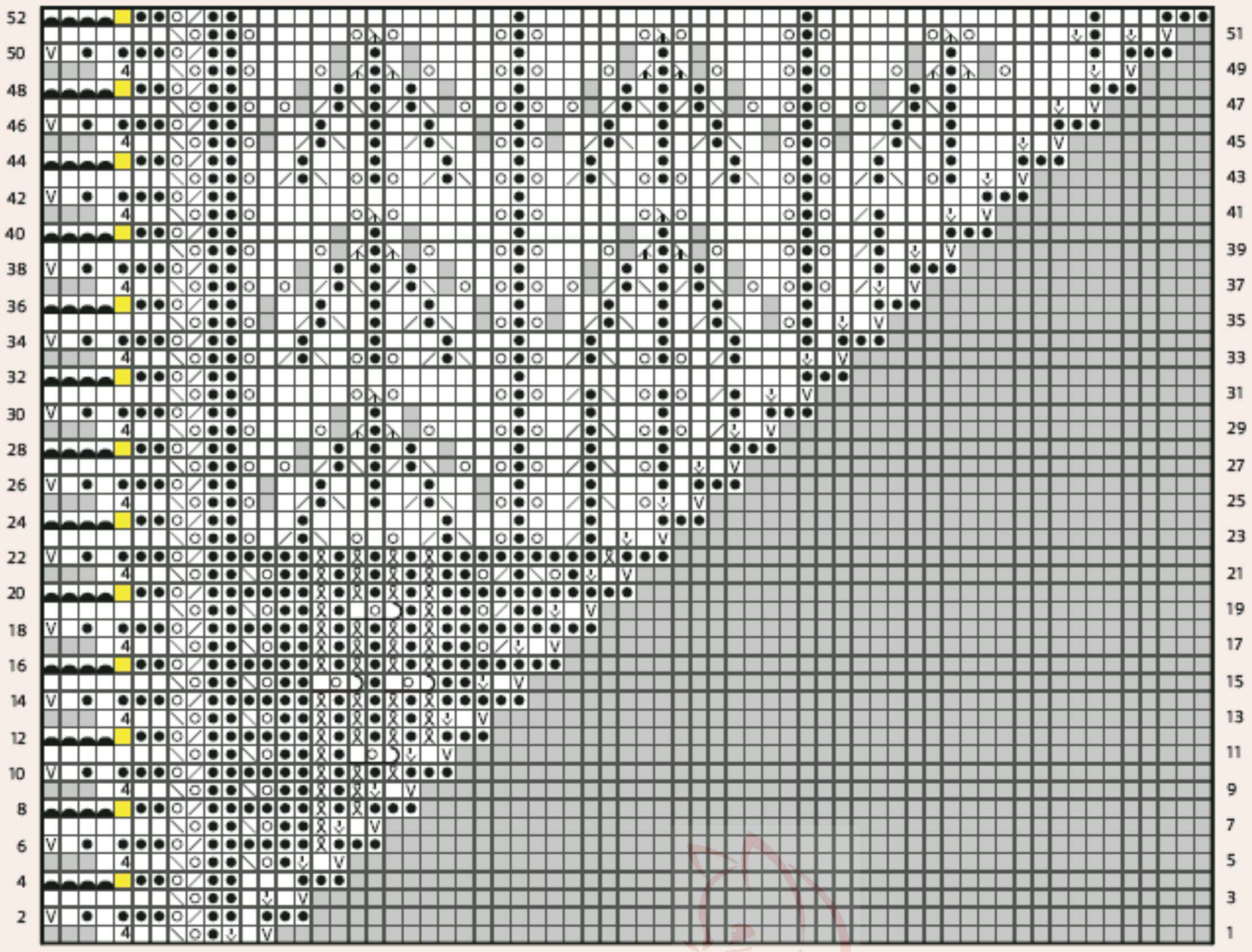


Chart B

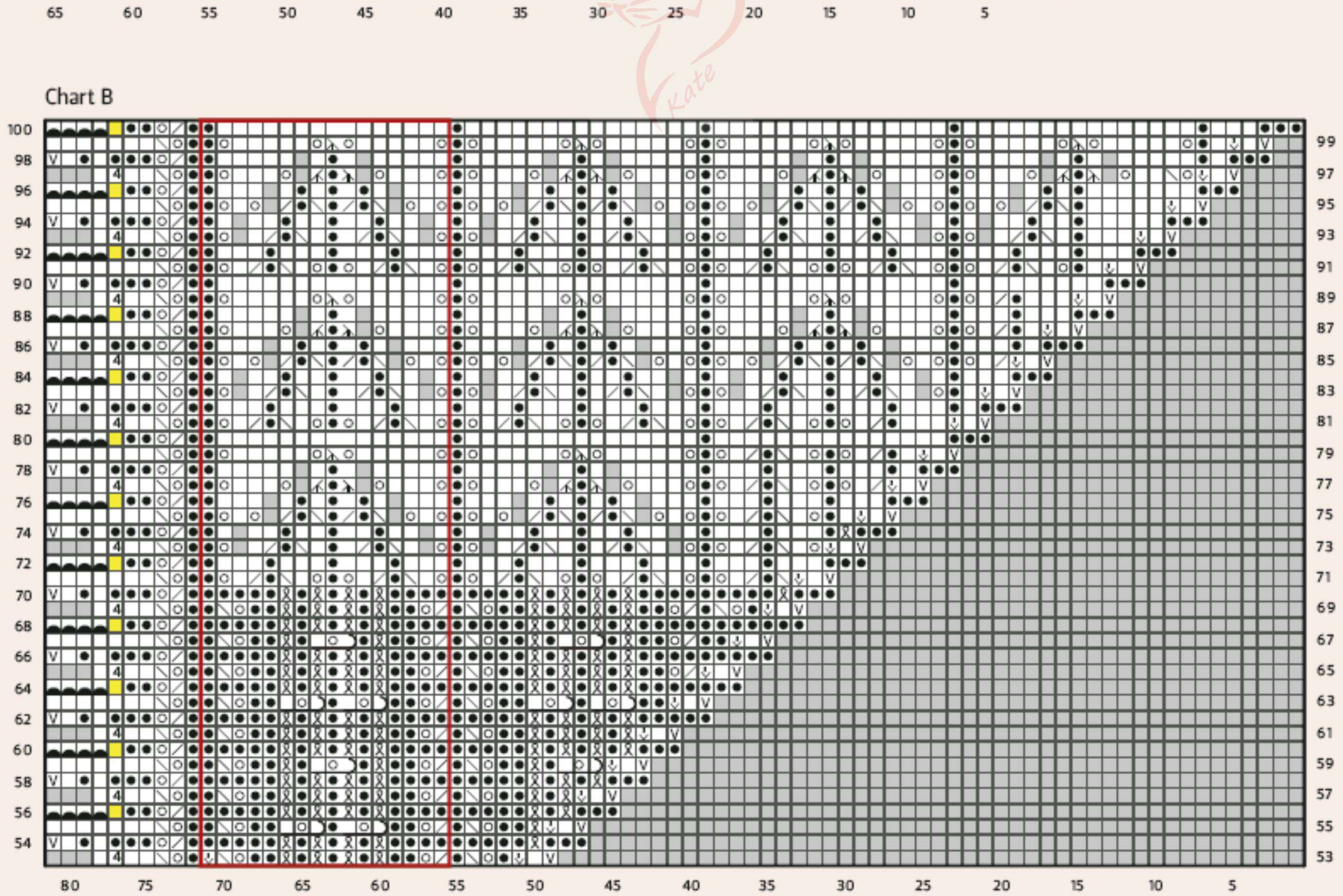
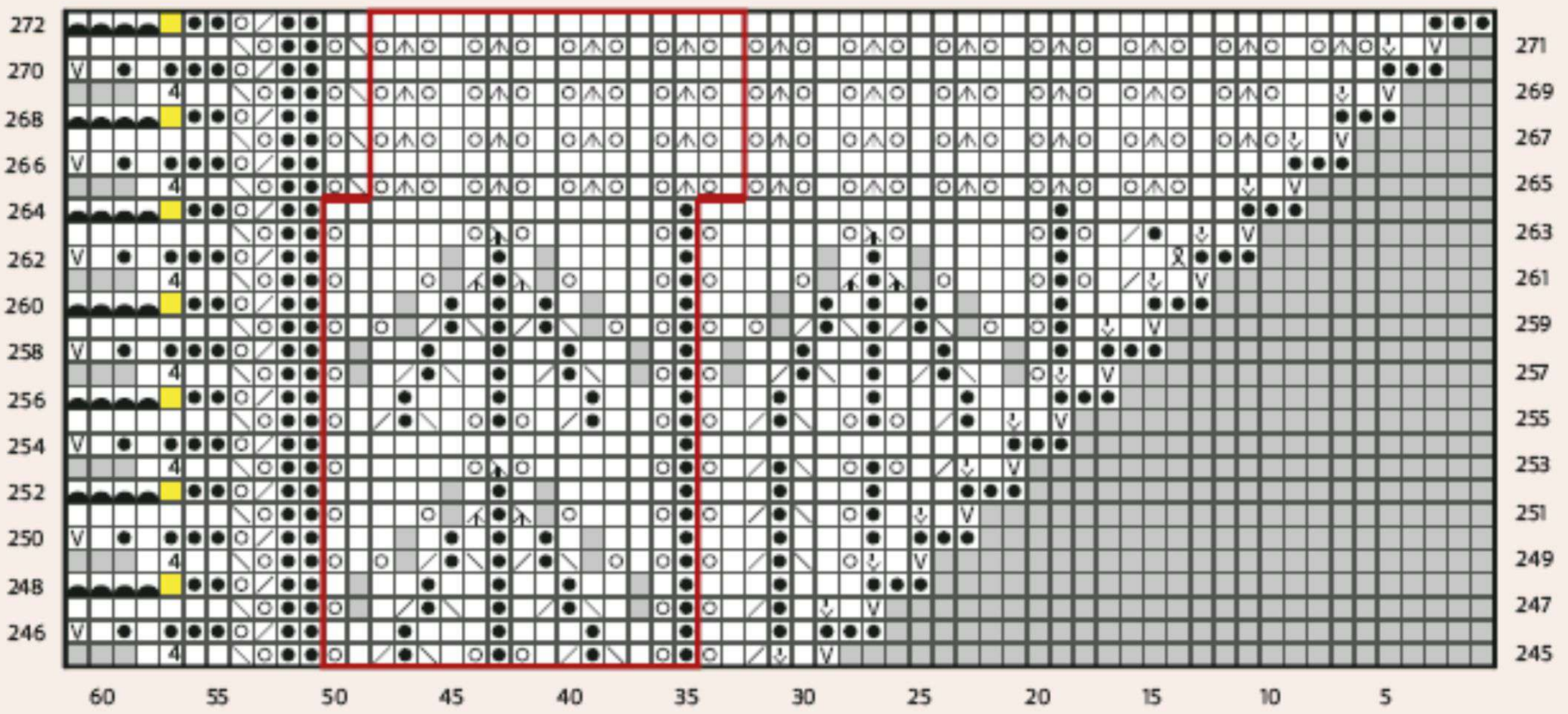


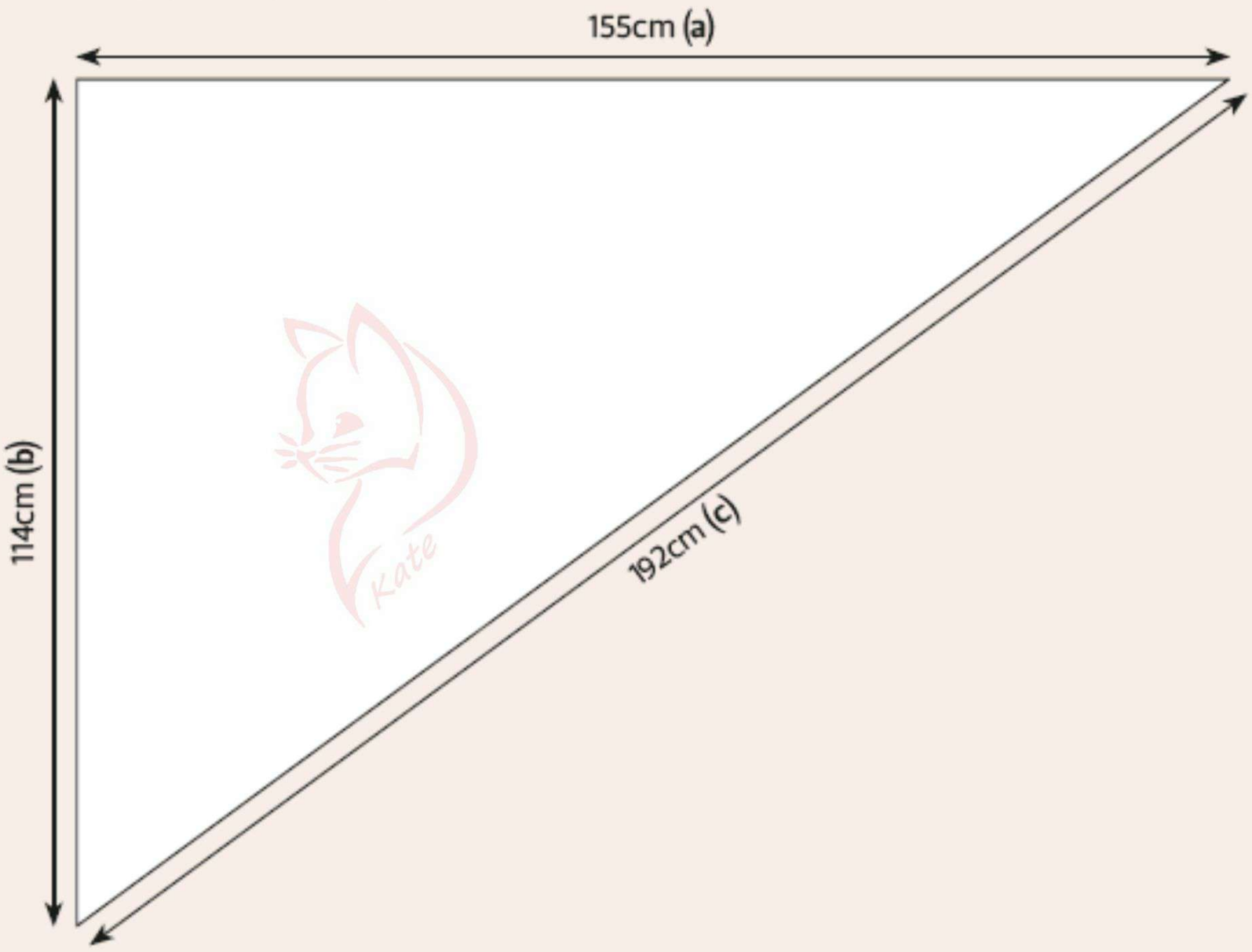
Chart C



KEY

- K on RS; P on WS
- P on RS; K on WS
- Slip on RS; slip pwise on WS
- yo
- K2tog on RS; P2tog on WS
- ssk on RS; ssp on WS
- K3tog
- sssk
- (K1, yo, K1) into same st
- SKYK
- K1 tbl on RS; P1 tbl on WS
- yo 4 times
- cast off
- sk2po
- st already on right needle
- pattern repeat
- no stitch

BLOCKING DIAGRAM





"KARIE'S SHAWL HAS AN ASYMMETRIC SHAPE, WHICH IS WORKED ON THE DIAGONAL"

SPOTLIGHT

Karie Westermann

8-PAGE PULLOUT

The Knitter

A hand-dyed yarn complements the intricate pattern

Meet Karie Westermann

Known for her exquisite lace patterns and delicate colourwork, Karie is a popular and talented designer. She spoke to **Helen Spedding** about her work



THE KNITWEAR designer Karie Westermann has become popular around the world thanks to her elegant, thoughtful patterns, her entertaining blog, and her expert knitting workshops. Born in Denmark and now based in Glasgow, Scotland, Karie came to the attention of many knitters through her *Doggerland* e-book. Karie's first printed book, *This Thing of Paper*, was published in 2017, and she has also contributed patterns to a range of knitting magazines and yarn companies.

When I bought your *Doggerland* collection back in 2013, I found it fascinating to see how your designs reflected Mesolithic landscapes and artefacts now lost beneath the North Sea. Is it important for you to tell a story with your knitting patterns?

"Story-telling is always a big part of my work. I think of textiles as texts. Obviously, we write our own stories into a fabric we are making ('I made that shawl while I was travelling with my aunt' or 'I bought the yarn for that hat because I was very upset that day'), and I think of the stitches we make as being rather like words formed by handwriting.

"But I also think of textiles and texts in a larger sense. There is a shawl in the *Doggerland* collection, 'Vedbaek', which was inspired by a Mesolithic burial. A young woman had been buried together with her baby – and the baby had been resting on a swan's wing. There is something so protective and caring about that image: a mother wanting to shelter her child, even after death. Swans are obviously protective of their young, and their wings are powerful and strong. So, I sat down and thought about how I wanted to design a shawl that would lend comfort and protection. I wrote 'Vedbaek' so that the knitting experience would be comforting and relaxing (it has a good rhythm to its construction), and the shawl itself was designed to shelter its wearer from storms and hard times. And it looked like an outline of a swan's wing.

"So, the story-telling aspect is always a huge part of my designing. I often start with a story I want to tell, and then it's my task to try and interpret that story in stitches. I'm a relatively slow designer for this very reason. I want to find a kernel of truth in my stories, but also make my designs wearable. I feel really happy every time someone tells me, 'oh this is beautiful', and then they find out there is a story there that they can connect to."

Can you tell us about the process behind the development of your book, *This Thing of Paper*?

"Before I became a knitting designer, I was a failed academic. I used to work in a field called 'print culture', and I was really fascinated by the period between Johan Gutenberg's printing press and when print became widespread in the Western Europe. The Chinese had invented moveable type, but Gutenberg made a huge impact in Europe. Manuscripts had been labour-intensive to produce and printed books were just that faster and cheaper to make. Books became easier to obtain, which led to knowledge being easier to share. That shift from handmade to machine-made really fascinates me – both on an academic level but also as a maker.

"I drew a lot upon my academic background and my book contains a bibliography. Getting the tone of the book right was hugely important to me. It needed to be accessible, while still remaining accurate. One of the highlights of my research for *This Thing of Paper* was going to Mainz, Germany to work with the Gutenberg Museum. I examined copies of the Gutenberg Bible as well as other books he printed – they were in a bank vault and I was closely watched by a guard! My book ended up being the first knitting book in the Museum archive, which is hugely thrilling. I also tried printing on a replica 15th century printing press and cast my own type as part of my research."

Would you say your work reflects your Danish heritage, or do you draw more inspiration from Scotland?

"There is a definite Scandinavian aesthetic and it is hugely important to me both as a designer and as a crafter: a controlled palette, fairly minimalist, and decidedly non-fussy. I find that my core design vocabulary – in Danish, known as *formsprog* – is very Scandinavian.

"On the other hand, I have lived in Glasgow for many years and the city has definitely changed me. It's a very vibrant and a creative city, steeped in art and architecture. The light is very different in Glasgow to the light in Denmark. The latter is usually blue- or grey-tinged, which means hues tend towards the cooler side of the palette, while I work a lot with warm colours now I live in Glasgow. My personal design style is definitely an amalgam: I love clean and unfussy lines, but I play a lot with bold colours and patterns. It's Denmark and Glasgow in one fell swoop."

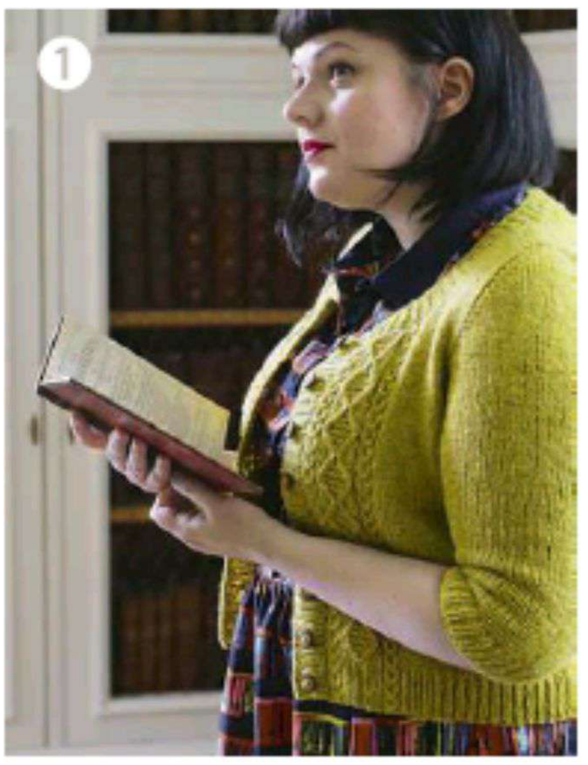


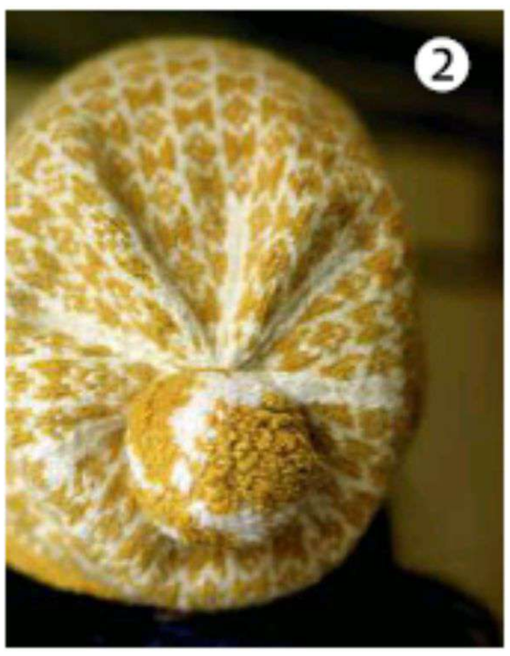
Karie loves to design shawls; this is 'Béton Brut'



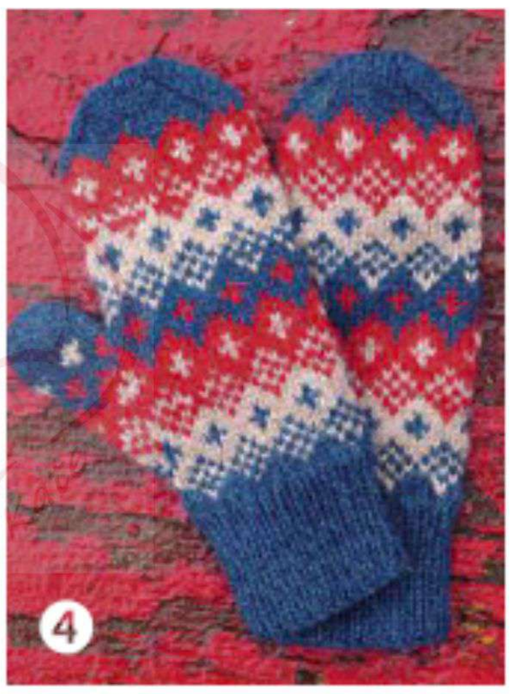
'Vinterskov' is worked in a special Danish yarn

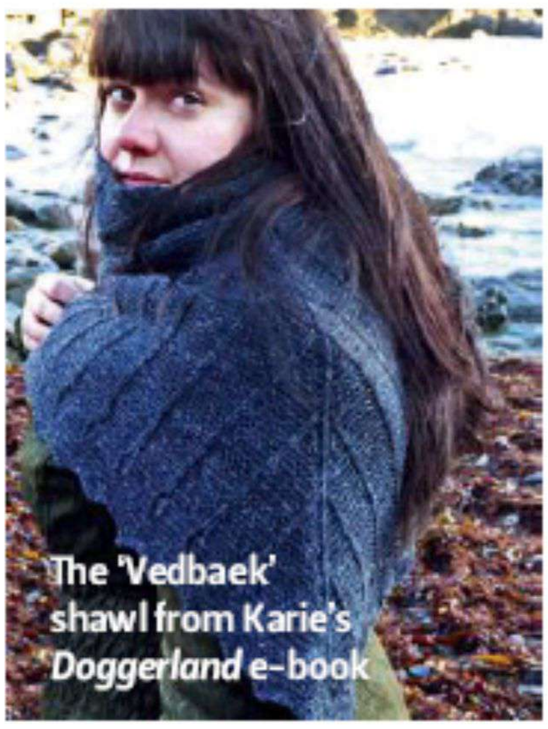
❶ 'Incunabula' is a design from Karie's first book, *This Thing of Paper* ❷ 'Burnet' was inspired by tenement tiles in her home city of Glasgow ❸ 'Mahy' uses a traditional Shetland hap construction ❹ The 'Lindgren' colourwork mittens pay homage to Karie's Danish roots











The 'Vedbaek' shawl from Karie's *Doggerland* e-book

Are there design themes which you find yourself being drawn to?
"Absolutely. I keep thinking about how we embed stories into our making and how textiles and texts are intertwined (and just how many textile-based metaphors we have in English). Sometimes we don't have words to describe our feelings and we turn to knitting to find solace and a way of expressing ourselves: I think a lot of us have knitted in a hospital waiting room or found our way through grief by knitting a scarf we'll never wear. I recently mended a cardigan that my gran had knitted for me before she was diagnosed with dementia. I cannot fix her, but I could fix the holes in the garment."

"I am drawn to lace design. It is probably my favourite thing to design and I find it very intuitive. The challenge is always this: how do I keep this lace pattern from being too fussy or overworked? How do I pare it down to its essentials? And how can I place it in a context that adds to its beauty rather than detract from it?"

What yarns have you seen lately that you're keen to swatch and design with?
"At the moment I'm really drawn to two types of yarns. First, yarns that comes from specific farms and flocks (it is the story-telling element again as well as my obsession with landscapes). I recently worked with Whistlebare's Yeavering Bell, which is a gorgeous mixture of Wensleydale and mohair from their own flock. Hawkshaw Sheep, New Leaf Yarns, Lammermuir, South Downs Yarn, Croft 29, Uist Wool... there are so many incredible small yarn producers out there.

"And the other type of yarn comes from UK indie dyers. There are some dyers out there who produce fantastic, distinct work. Brambles & Me, Mint Bee, Ducky Darlings, Phileas Yarns, River Knits... again, I have a list so long that I could fill the entire magazine just by listing the wonderful dyers I have spotted!"

What's on your needles today?
"Right now I have a jumper in some stunning undyed yarn. It's a slow project because it doesn't have a deadline and I love taking my time with the yarn. It has a slightly unusual-for-me silhouette and I'm excited about wearing it this winter.

"I am also working on a shawl in GamerCrafting yarn. Angie dyes yarns inspired by geeky pop culture, and we thought it would be fun to try a collaboration because people don't tend to know how geeky I can be too. I do have a strict deadline for that one! And it does have a story."

www.kariebookish.net

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FURNACE COWL

Designed by Amanda Beaumont

Furnace Cowl by Amanda Beaumont, featuring Scheepjes Merino Soft yarn.
Available as a printed pattern booklet or digital download*.

*Printed booklets available from Scheepjes suppliers. Digital versions are available to download via Ravelry. RRP €1/£1.



Scheepjes Merino Soft: 50% Superwash Extra Fine Merino Wool, 25% Microfibre, and 25% Acrylic; 50g/105m. The fine structure of the Merino Wool guarantees softness and a silky look and feel. Available in 49 beautiful colours, each named after a famous artist. Needle/Hook size: 4mm

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