

The Knitter

Create • Knit • Enjoy

Knitting history
The fascinating artefacts
found in shipwrecks

FRESH NEW DESIGNS

Gorgeous garments
& accessories for you in
easy-to-wear shapes

Cables & colour

Sarah Hatton

Classic cabled sweater

Amanda Crawford

Feminine slip-stitch jumper

Dario Tubiana

Colourwork cardigan

Plus...

SOCKMATICIAN

Creative sock pattern
from Nathan Taylor

SPOTLIGHT
THE
KNITTING
SWEDE
8-PAGE PULLOUT





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The Knitter

Issue 121

Discover beautiful stitch patterns, interesting constructions and techniques, and attractive knitwear projects for your wardrobe, all inside this issue! Tempting designs include Sarah Hatton's elegant cable sweater on **p66**, the Sockmatician's quirky socks on **p39**, and a cosy yet feminine colourwork wrap from Barb Brown on **p31**.

Create



Knit



Enjoy



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Essential knits

Classic designs for women, men and children



Beautiful stitches

There's still a chill in the air, so we've brought you a choice of chic yet cosy layers that will see you through to spring. From the rich cables of Sarah Hatton's sweater to the joyous colourwork of Dario Tubiana's cardigan, our designers have created entertaining and attractive projects for you.

Our writers have been exploring stories from the knitting world, too, including a look at how discoveries from shipwrecks are changing views on knitting history.

HAPPY KNITTING!

from *The Knitter* team

Our featured designers



Amanda Crawford
Amanda's knitwear design CV includes work for high-street fashion chains as well as knitting magazines and yarn companies, and her eye for the latest styles always shows through in her work. Her latest pattern for *The Knitter* is an elegantly textured jumper, which is on page 8.



Penelope Hemingway
Writer, historian and designer Penelope explores newspaper archives, parish records, and even crime reports and asylum records to uncover stories of knitters from earlier eras. This month, she takes a look at knitting treasures found on old shipwrecks, on page 60.



Barb Brown
Barb is a designer and lifelong knitter who lives in Alberta, Canada. She has a passion for folk art-inspired motifs and traditional socks, which she combined in her 2011 book *Knitting Knee-Highs*. Her decorative colourwork wrap worked in Shetland wool can be found on page 31.

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Printed in the UK by William Gibbons. Distributed by Frontline

The Knitter

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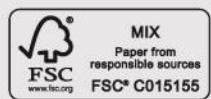
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Amanda Crawford
Saltaire

Feminine yet relaxed, this soft raglan
jumper uses a chic slip stitch pattern

The two-colour slip
stitch pattern gives a
squishy, tactile fabric





Amanda Crawford Saltaire

THE ATTRACTIVE fabric on this jumper has a subtly textured, almost woven feel. It's achieved by working a slip stitch pattern in two soft shades of grey. The design, by Amanda Crawford, has a cropped, boxy shape, and three-quarter-length raglan sleeves. Our sample has been knitted in Stylecraft's Batik yarn, which is a wool-acrylic blend with a painted, semi-solid look. It comes in 16 shades.

STITCH PATTERNS

TWISTED RIB

(multiple of 3 sts + 2)

Row 1 (RS): P2, *K1tbl, P2; rep from * to end.

Row 2 (WS): K2, *P1, K2; rep from * to end. Rep these 2 rows for pattern.

SCALLOP PATTERN

(worked over a multiple of 4-6 sts + 1)

Note: Sts are slipped purlwise. See pattern notes on stitch counts.

Row 1 (RS): With yarn A: K2, *(K1, yo, K1) into 1st, K3; rep from * to last 3 sts, (K1, yo, K1) into 1st, K2.

Row 2 (WS): With yarn B: P2, *Sl3wyif, P3; rep from * to last 5 sts, Sl3wyif, P2.

Row 3: With yarn B: K1, *K2tog, Sl1wyib, skpo, K1; rep from * to end.

Row 4: With yarn A: P4, *Sl1wyif, P3; rep from * to last st, P1.

Row 5: With yarn A: K4, *(K1, yo, K1) into

SIZE

TO FIT BUST	8-10	12-14	16-18	20-22	24-26	
	81-86	91-97	102-107	122-117	122-127	cm
	32-34	36-38	40-42	44-46	48-50	in
ACTUAL BUST	92½	102½	112½	122½	132½	cm
	36½	40¼	44¼	48¼	52¼	in
ACTUAL LENGTH	54	55	56	59½	60½	cm
	21¼	21¾	22	23½	23¾	in
SLEEVE SEAM	32	32	35	35	35	cm
	12½	12½	13¾	13¾	13¾	in

YARN

Stylecraft Batik (DK weight; 80% acrylic, 20% wool, 138m/151yds per 50g ball)

A SILVER (1917)	5	6	7	8	9	x50g BALLS
B GRAPHITE (1915)	4	5	5	6	6	x50g BALLS

1st, K3; rep from * to last st, K1.

Row 6: With yarn B: P4, *Sl3wyif, P3; rep from * to last st, P1.

Row 7: With yarn A: K3, *K2tog, Sl1wyib, skpo, K1; rep from * to last 2 sts, K2.

Row 8: With yarn A: P2, *Sl1wyif, P3; rep from * to last 3 sts, Sl1wyif, P2. Repeat these 8 rows for pattern.

Note: For remainder of piece, work first 2 sts and last 2 sts of each row in yarn A.

Dec row (RS): K1, SSK, patt to last 3 sts, K2tog, K1. 2 sts dec'd.

Work 1 row even in patt.

Rep last 2 rows 30 (31:31:33:33) more times. 41 (51:63:63:75) sts.

PATTERN NOTE

In the Scallop Pattern, stitch counts vary between rows. Always count a repeat of the pattern as 4 sts when checking stitch counts on each row during shaping. You may wish to work partial repeats in stocking stitch with yarn A during shaping.

BACK

Using 4mm needles and yarn A, cast on 113 (125:137:149:161) sts.

Work in Twisted Rib for 8 rows.

Work in Scallop Pattern over all sts until work meas approx. 35 (35:35:37:37) cm from cast-on or desired length to underarm, ending after Row 4 or 8 of patt.

SHAPE RAGLAN

Next row (RS): Cast off 5 (5:5:9:9) sts, patt to last 5 (5:5:9:9) sts, K5 (5:5:9:9). 108 (120:132:140:152) sts.

Next row (WS): Cast off 5 (5:5:9:9) sts, patt to end.

103 (115:127:131:143) sts.**

Sizes 12-14, 16-18, 20-22 and 24-26 only

Work Dec row (RS) once more. 2 sts dec'd.

Dec row (WS): P1, P2tog, patt to last 3 sts, SSP, P1. 2 sts dec'd.

Rep last 2 rows - (0:2:2:4) more times.

All sizes

41 (47:51:51:55) sts rem.

Break yarn and place sts on holder.

FRONT

Work as for Back to **.

Dec row (RS): K1, SSK, patt to last 3 sts, K2tog, K1. 2 sts dec'd.

Work 1 row even in patt.

Rep last 2 rows 24 (26:26:28:30) more times. 53 (61:73:73:81) sts.

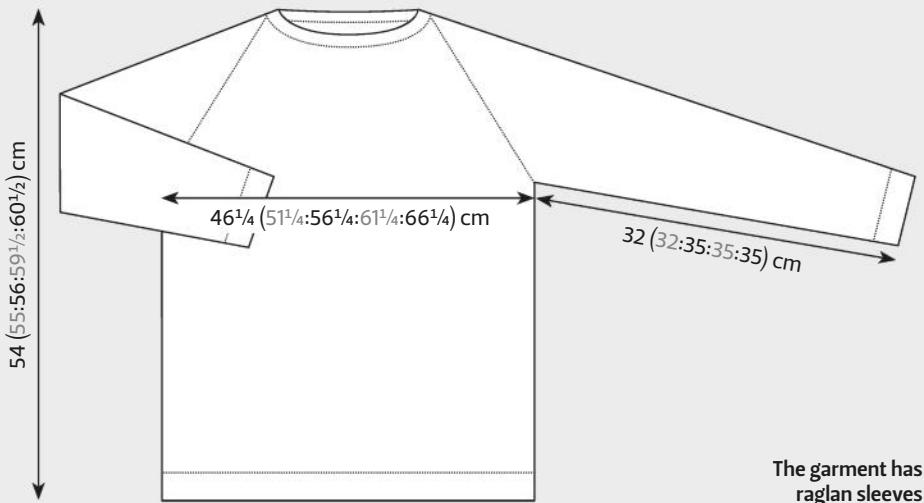
SHAPE LEFT NECK

Next row (RS): K1, SSK, patt 14 (18:22:21:24), turn, leaving rem sts of row on holder.

16 (20:24:23:26) sts.

Next row (WS): Cast off 5 sts, patt to end. 11 (15:19:18:21) sts.

BLOCKING DIAGRAM



Next row (RS): K1, SSK, patt to end.

Next row (WS): Cast off 3 sts, patt to end. 7 (11:15:14:17) sts.

Note: Continue to work 2 sts at neck edge in yarn A. When working final raglan dec row, simply knit the rem 2 sts together.

Size 8-10 only

Neck and raglan dec row (RS): K1, SSK, patt to last 3 sts, K2tog, K1. 5 (-:-:-) sts. Work 1 row even in patt.

Raglan dec row (RS): K1, SSK, patt to end. 1 st dec'd. Work 1 row even in patt. Rep last 2 rows 3 times more. 1 (-:-:-) st.

Sizes 12-14, 16-18 and 20-22 only

Neck and raglan dec row (RS): K1, SSK, patt to last 3 sts, K2tog, K1. 2 sts dec'd. **Neck dec row (WS):** P1, P2tog, patt to end. - (-:-:-14) sts.

1 st dec'd.

Rep last 2 rows once more. - (5:9:8:-) sts.

Rep Neck and raglan dec row (RS) once more.

Work 1 row even in patt.

Rep last 2 rows - (1:1:0:-) more time. - (1:5:6:-) sts.

Sizes 16-18 and 20-22 only:

Raglan dec row (RS): K1, SSK, patt to end. **Raglan dec row (WS):** Patt to last 3 sts, SSP, P1. Rep last 2 rows once more, then work Raglan dec row (RS) - (-:0:1:-) more time. - (-1:1:-) st.

Size 24-26 only

Neck and raglan dec row (RS): K1, SSK, patt to last 3 sts, K2tog, K1. 2 sts dec'd. **Neck dec row (WS):** P1, P2tog, patt to end. - (-:-:-14) sts.

Rep Neck and raglan dec row (RS) once more.

Raglan dec row (WS): Patt to last 3 sts, SSP, P1. 1 st decreased.

Rep last 2 rows 3 more times. - (-:-:-2) sts.

Raglan dec row (RS): K2tog. - (-:-:-1) st.

All sizes

Cut yarn and draw through rem st.

SHAPE RIGHT NECK

Place centre 19 (19:23:25:27) sts of front on holder.

Join yarn to rem 17 (21:25:24:27) sts with RS facing, knit to last 3 sts, K2tog, K1. 16 (20:24:23:26) sts.

Work 1 row even in patt.

Next row (RS): Cast off 5 sts, patt to last 3 sts, K2tog, K1.

11 (15:19:18:21) sts.

Work 1 row even in patt.

Next row (WS): Cast off 3 sts, patt to end. 7 (11:15:14:17) sts.

Note: Continue to work 2 sts at neck edge in yarn A. When working final raglan dec row, simply knit the rem 2 sts together.

Size 8-10 only

Neck and raglan dec row (RS): K1, SSK, patt to last 3 sts, K2tog, K1. 5 (-:-:-) sts. Work 1 row even in patt.

Raglan dec row (RS): Patt to last 3 sts, K2tog, K1. 1 st dec'd.

Work 1 row even in patt.

Rep last 2 rows 3 times more. 1 (-:-:-) st.

Sizes 12-14, 16-18 and 20-22 only

Neck and raglan dec row (RS): K1, SSK, patt to last 3 sts, K2tog, K1. 2 sts dec'd.

Neck dec row (WS): Patt to last 3 sts, SSP, P1. 1 st dec'd.

Rep last 2 rows once more. - (5:9:8:-) sts.

Rep Neck and raglan dec row (RS) once more.

Work 1 row even in patt.

Rep last 2 rows - (1:1:0:-) more time. - (1:5:6:-) sts.

Sizes 16-18 and 20-22 only

Raglan dec row (RS): Patt to last 3 sts, K2tog, K1.

Raglan dec row (WS): P1, P2tog, patt to end.

Rep last 2 rows once more, then work

Saltaire

Edgings are
worked in
twisted ribbing



Raglan dec row (RS) - (-:0:1:-) more time.
- (-:1:1:-) st.

Size 24-26 only

Neck and raglan dec row (RS): K1, SSK,

patt to last 3 sts, K2tog, K1. 2 sts dec'd.

Neck dec row (WS): Patt to last 3 sts, SSP,
P1. - (-: :-:14) sts.

Rep Neck and raglan dec row (RS) once
more.

Raglan dec row (WS): P1, P2tog, patt to
end. 1 st dec'd.

Rep last 2 rows 3 more times. 2 sts.

Next row (RS): K2tog. - (-: :-:1) st.

All sizes

Cut yarn and draw through rem st.

SLEEVES (both alike)

Using 4mm needles and yarn A, cast on

53 (53:53:59:59) sts.

Work in Twisted Rib for 8 rows, inc

0 (0:0:2:2) sts on last row.

53 (53:53:61:61) sts.

Change to Scallop Pattern, inc 1 st at each
end of every 6th (4th:4th:4th:4th) row
16 (5:11:12:20) times, then every foll 6th row
0 (13:11:8:5) times, working inc sts into patt
as possible.

85 (89:97:101:111) sts.

Work even in patt until work meas approx.
32 (32:35:35:35) cm, ending after row 6
(WS) of patt.

SHAPE RAGLAN

Next row (RS): Cast off 5 (5:5:9:9) sts,
patt to last 5 (5:5:9:9) sts, K5 (5:5:9:9).
80 (84:92:92:102) sts.

Next row (WS): Cast off 5 (5:5:9:9) sts,

patt to end.

75 (79:87:83:93) sts.

Note: For remainder of piece, work first 2
sts and last 2 sts of each row in yarn A. Make
sure stitch count remains correct for each
repeat, remembering that stitch count
varies between rows for pattern stitch.

Sizes 12-14 and 20-22 only

Dec row (RS): K1, SSK, patt to last 2 sts,

K2tog, K1. 2 sts decreased.

Work 3 rows even in patt.

Rep last 4 rows - (0:-2:-) times more.

- (77:-77:-) sts.

All sizes

Dec row (RS): K1, SSK, patt to last 2 sts,
K2tog, K1. 2 sts dec'd.

Work 1 row even in patt.

Rep last 2 rows 30 (29:32:30:38) more
times. 13 (17:21:15:15) sts.

Sizes 12-14 and 16-18 only

Rep Dec row (RS) once more.

Dec row (WS): P1, SSP, patt to last 2 sts,
P2tog, P1.

Rep last 2 rows - (0:1: :-:) more time.
- (13:13: :-:) sts.

All sizes

13 (13:13:15:15) sts.

Break yarn and leave sts on holder.

FINISHING

NECK EDGING

Sew raglan seams except for left back
raglan.

With RS facing, using yarn A, knit across
13 (13:13:15:15) sts from left sleeve, pick up
and knit 13 (16:16:17:18) sts down left front
neck to holder, knit across 19 (19:23:25:27)
sts from front stitch holder, pick up and
knit 13 (16:16:17:18) sts up right front neck
to sleeve holder, knit across 13 (13:13:15:15)
sts from right sleeve, then knit 41 (47:51:51:
55) sts from back neck holder, decreasing
2 (2:1:0:2) sts evenly across.
110 (122:131:140:146) sts.

Row 1 (WS): K1, *P1, K2; rep from * to last
st, K1.

Row 2 (RS): P1, *K1tbl, P2; rep from * to last
st, P1.

Rep these 2 rows 3 more times.

Cast off in patt.

MAKING UP

Join side and sleeve seams.

Weave in ends and block to measurements,
following any yarn care instructions on the
ball band. 

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The Knitter loves...

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

PATONS ONLINE

Yorkshire-based company Patons has launched an all-new website, making it now much easier for knitters to discover its yarns and to view and buy its patterns.

As well as showcasing its wide range of yarns, the new website enables buyers to download shadecards so they can pick the perfect colour. It's now possible to download patterns from the Patons archive, too, with a choice of more than 100 designs costing £1.50 each; there's also a selection of free patterns for you to try.

Among our favourites is a choice of sophisticated new patterns for women and the home using Tweed Style yarn, along with intricate colourwork sweaters by Scandinavian design duo Arne and Carlos.

www.knitpatons.com



Find stylish patterns to buy on the new Patons website



Be bright! Welcome the spring in colourful stripes with Sublime's brand-new Eden yarn, a wool-cotton DK-weight

www.sublimeyarns.com 01924 369666



Treat your mum (or yourself!) to the special Mother's Day Yarn Box from Homespunwonders. It includes hand-dyed yarn in your chosen weight, plus a special surprise gift, all beautifully wrapped in a special box. It costs £18 for a one-skein box, or £28 for a two-skein box.

www.homespunwonders.co.uk

SOFT STITCHES

Delicate textures and intricate patterns inspired by insects feature in the latest design collection from Yarn Stories. The 'Insects and Invertebrates' range includes elegantly flowing cardigans and feminine sweaters, designed by Charlotte Johnson, Emma Vining, Eline Oftedal and Emma Wright. Our favourites include 'Silk Worm', which has a gorgeous rib and cable fabric, and 'Dragonfly' with its rich lace details. Patterns cost £4 each; the designs are also available as complete knitting kits.

www.yarnstories.com 01484 848431



HOME KNITS & TOYS



Cute Comfort Knits

by Jem Weston

Add some cosy comfort to your home with Jem Weston's brand-new pattern book! It's a collection of 10 projects that will be fun to knit and would make perfect gifts.

We love the on-trend intarsia deer and pheasant cushions, which have a modern look yet give a nod to traditional British country house style. There are three sizes of cabled cushions to choose from, including a large floor cushion that's perfect for lounging on, and they look particularly chic knitted in

the bright colours chosen here by Jem.

Other projects include simple blankets and a rug, a set of smart hexagonal placemats and coasters, a project bag for your knitting, and a pair of snuggly socks. There are toys, too: a family of hedgehogs, and a dapper cat.

The book has been developed with Rowan, and uses many of its favourite yarns such as Felted Tweed and Cocoon.

£11.99. For stockist details, call 01484 950630 or visit www.knitrowan.com



NEW BOOKS

Our pick of the best pattern collections and e-books

SEED STITCH: BEYOND KNIT 1, PURL 1

Rosemary Drysdale

 By cleverly incorporating seed stitch into a wide range of cable, lace and colourwork patterns, Rosemary Drysdale has created this stitch dictionary with 60 innovative patterns to inspire you. The book also contains more than 30 knitting projects, ranging from sweaters and women's accessories to homewares and baby knits.

£17.99, Sixth & Spring

ADD ONE STITCH KNITTING

Alina Schneider

 This book is aimed at beginners, but has plenty of elegantly simple projects that would appeal to more experienced knitters. By working through the lessons and projects, knitters will build up a repertoire of 15 essential stitches, as well as creating accessories and homewares to be proud of. These include scarves, cowls and cushions, a rug and hats. Each technique is clearly explained with step-by-step photos.

£12.99, Search Press

CASCADES

Whitney Hayward

 Created for yarn company Quince & Co., this ebook features five designs for women with a palette inspired by the Pacific Northwest. Projects include an oversized turtleneck sweater with broken rib details, a top-down raglan pullover with a colourblock design, a lightweight cardigan with pockets, a colourwork beanie, and a warm wrap featuring a pattern of diamonds and braids. **\$21.60 (approx. £16)** from www.ravelry.com/patterns/sources/cascades

I Knit New York

edited by Kathleen Dames and Alice O'Reilly

This love letter to New York City has contributions from designers and dyers all passionate about the Big Apple. The e-book is not only a collection of 11 beautiful knitting projects, it also offers insider tips on the best places to visit in New York, from restaurants and bars to yarn and haberdashery stores.

Among the gorgeous knits for women is an asymmetric mosaic shawl by Kirsten Kapur, and a richly cabled wrap inspired by the Opal Clock in Grand Central Station.

'Rockefeller Center' is a lightweight summer top with a geometric drop-stitch pattern, while 'Go Lightly' is an effortlessly elegant boatneck sweater channelling the spirit of Audrey Hepburn. There's also a pretty lace cardigan with an unusual construction.

The tempting choice of accessories includes hats featuring cables, colourwork and lace, a super-long cowl with a pattern of uneven stripes, and a cowl and matching gloves with a handsome chevron slip stitch pattern, designed by Lars Rain.

\$30 (approx. £22) from www.ravelry.com/patterns/sources/i-knit-new-york



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SUNNY SOCKS Put a spring in your step with these colourful yarns



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by Schoppel Wolle

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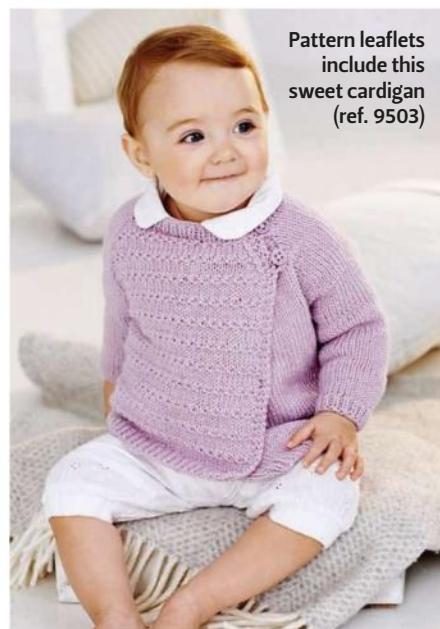
Pretty styles for your bambino!

There's a brand-new DK-weight yarn on the market designed especially for baby knits, called Bambino. Launched by Stylecraft, it's an easy-care acrylic that comes in a choice of eight sophisticated, vintage-inspired colours.

Stylecraft's design team has put together a range of pattern leaflets showcasing the new yarn, all of which have a charming, nostalgic feel. They include the textured cardigan pictured here, and a sweet double-breasted coat with a pixie hood. We love the smart yet practical dungarees, and the pretty pinafores.

The Bambino yarn is machine-washable and anti-pilling, and costs £3 per 100g ball. Pattern leaflets cost £2.99 each.

To view the patterns and find a stockist, visit www.stylecraft-yarns.co.uk. 01535 609798



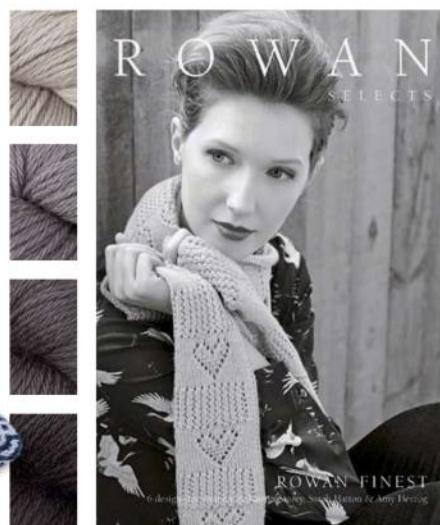
Purr-fect If you love cats, you'll adore the new range of Dera-cats patterns and kits by Amanda Berry

£30 from www.deramores.com



Made Naturally sells a range of smart knitting kits using lovely yarns. Among the designs are geometric colourwork cushions and cowls, and modern shawls worked in lace and slip stitch.

See the range at mnuk.co.uk



FEEL THE FINEST

The latest yarn to be released in Rowan's Selects series of limited editions is Rowan Finest. This beautiful blend of extra fine merino wool, royal alpaca and cashmere comes in four shades of grey, making it ideal for on-trend, sophisticated knits. Showcasing the yarn is a book of six women's patterns by Martin Storey, Amy Herzog, and Sarah Hatton. Find a design from this book on page 71! www.knitrowan.com 01484 950630



On my needles

Helen Spedding,
operations editor



© TOLTYARNANDWOOL



I've long wanted to make myself a lopi-style jumper with a colourwork yoke, but have never got around to choosing a pattern. Browsing the Baa Ram Ewe website a couple of months ago, I came across a limited-edition kit to make 'Skógfjall', a sweater by Dianna Walla. It contained eight skeins of Baa Ram Ewe's gorgeous Dovestone Aran yarn, including a hand-dyed hank of green created especially for the kit by the Knitting Goddess. The kit went straight on to my Christmas wishlist, and I was delighted to receive it from my dear husband! I'm just finishing off a sock project, then I'll cast it on.

Limited-edition sweater bundle costs

£120 from www.baaramewe.co.uk

The pattern is available from Ravelry, priced \$8.40 USD: www.ravelry.com/patterns/library/skogafjall



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01491 572528

Yarn and Fabric Shop:

Moy House, Institute Road, Marlow, Bucks, SL7 1BN
01628 890 532



Spring treats at Wonderwool

The annual Wonderwool Wales festival takes place on 28-29 April, and its organisers are promising a vibrant day out for visitors. The halls of the Royal Welsh Showground in Builth Wells will be filled with exhibitors, selling yarns, tools, books and much more. From tiny rare-breed flocks to larger yarn companies such as Baa Ram Ewe and Blacker Yarns, there'll be a tempting choice of fibres on offer.

Other events include the Woolschools programme, with workshops on freeform knitting and drop spindling; the entertaining Sheepwalk (a woolly take on the catwalk); and the commemorative 'Curtain of Poppies' textile installation, honouring those who died in the First World War.

For more details, call 01938 820495 or visit www.wonderwoolwales.co.uk



PICS: FAR LEFT, ABOVE AND BELOW BY JOHN TEALE PHOTOGRAPHY



Wool@J13

Discover exciting
yarns and inspiring events at this
fun wool festival on 12-13 May

Penkridge, Staffordshire. Info at www.wool-j13.uk or call 01785 330757

For super-luxurious socks, look no further than **Qing Fibre**'s Super Soft Sock yarn. Now available from The Loveliest Yarn Company, it's a deliciously plump blend of superwash merino, cashmere and nylon, in vibrant hand-dyed colourways.

www.theloveliestyarncompany.co.uk



BETHANY CLARKE / STRINGER / GETTY IMAGES

THE HUNT IS ON!

Fancy buying gorgeous yarns at discount prices, making new knitting friends, and visiting spinning mills? Then you'll enjoy the Great Yorkshire Wool Hunt! Taking place on 13-16 May, the mini holiday is being organised by charity Knit For Peace. The itinerary includes a chance to see wool spun from fleece to yarn at Laxton's Mill, a visit to the historic Saltaire mill, and trips to yarn shops, haberdashers and wool warehouses. For more details, call 020 7794 9835 or visit www.knitforpeace.org.uk



DIARY DATES

Events and workshops to inspire your knitting

24 February Morpeth
Successful Shaping
www.finefettlefibres.uk 01670 600001

24 February Saffron Walden
Fair Isle Knitting Explained
www.craft-days.co.uk 01799 218429

24 February Oxford
Continental Knitting and Norwegian Purl
www.oxfordyarnstore.co.uk 01865 604112

25 February Leeds
Finishing Techniques
www.baaramewe.co.uk 0113 278 1788

25 February London
Colourwork Magic Part 2: Learn to Steek
www.wildandwoollyshop.co.uk
020 8985 5231

27 February Oxford
Isager Entrelac Knitting Workshop
www.oxfordyarnstore.co.uk 01865 604112

28 February Bovey Tracey
Top-Down Raglan Sweater
with Anniken Allis
www.spinayarndevon.co.uk 01626 836203

28 February Liss, Hampshire
Fixing Mistakes in a Variety of Stitch Patterns
www.lisswools.co.uk 01730 893941

1-4 March London
Spring Knitting & Stitching Show
www.theknittingandstitchingshow.com/spring/ 020 7688 6830

1 March Liss, Hampshire
Turkish Stranded Knitting with Steeks
www.lisswools.co.uk 01730 893941

3 March Faversham
A Beautiful Buttonband
theyarndispensary.co.uk 01795 597700

4 March Nottingham
Toe-up Socks
www.knitnottingham.co.uk 0115 947 4239

8 March Warrington
Professional Finishing Techniques
www.blacksheepwools.com 01925 764231

10 March Bridport
Professional Finishing
www.bridportyarn.co.uk 01308 455669

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Knitting in the Faroe Islands

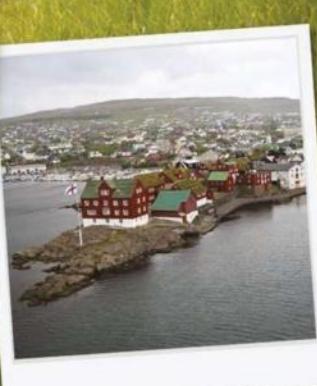
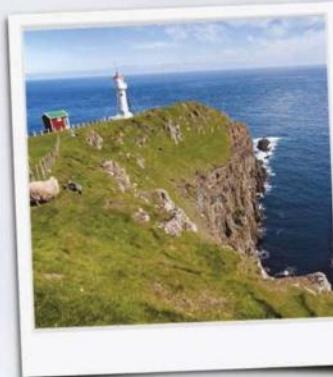
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Stitchtopia



Dario Tubiana
Thorri

You'll feel cosy and comfortable in
this long colourwork cardigan



Dario Tubiana Thorri

THE BRIGHT, spring-like colours used on Dario Tubiana's cardigan really glow against the warm brown of the background fabric. His design includes the use of popcorn stitch to add textural interest. The body and sleeves are worked separately in the round with a steek and then joined for the yoke, which is decreased to the neck; the steek is then cut open and reinforced before adding the front bands. It's knitted in a pure Icelandic wool.

STITCH PATTERN

POPCORN STITCH

Throughout the pattern, popcorn stitch is worked in yarn D or F, with yarn A as the background colour.

Work a popcorn stitch as follows: K1, P1, K1 in the same stitch, turn work. Purl the 3 new yarn D/F sts, turn work. Purl these 3 sts again, bring yarn to the back of the work and slip the 3 sts back to the left needle. K3tog in yarn D/F.

PATTERN NOTE

This garment is worked entirely in the round. Take care to hold yarns consistently so that colour dominance remains the same throughout. Usually the yarn colour held at the bottom when not being worked will appear the most dominant.

STEEKING NOTE

The cardigan is worked in the round, with a 9-stitch steek. There are 4 steek stitches after the beginning of the round, and 5 before the end of the round, and these are always worked in stocking stitch (knit every round). You will place three

SIZE

TO FIT BUST	S	M	L	XL	XXL	cm in
	86	91	97	102	107	
ACTUAL BUST	34	36	38	40	42	cm in
	92	98	105	112	118	
ACTUAL LENGTH	36	38 ³ / ₄	41 ¹ / ₄	44	46 ¹ / ₂	in
	73	76	77	78	79	
SLEEVE SEAM	28 ³ / ₄	30	30 ¹ / ₄	30 ³ / ₄	31	cm in
	49	51	51	51	51	
	19 ¹ / ₄	20	20	20	20	in

markers, one at the centre of the steek for the beginning of the round, and one at each edge of the steek.

When working with more than one colour in a round, work across the steek alternating the two colours in order to create a chequerboard motif. On rounds when only one colour is used, continue with that colour.

When the chart calls for a colour change, drop the strand at the end of the round (before central steek marker), slip the central steek marker and add the new yarn, knitting it in the first stitch of the round so that all the floats remain at the end of the round and not at the edge of the steek section. If you change colours using this method, when you cut open your steek you will have no ends to weave in.

These 9 steek sts are extra sts and will not be included in the stitch count throughout the pattern.

CHART NOTE

Work all chart rounds reading from right to left.

BODY

Using 3.75mm circular needles and yarn A, cast on 156 (168:180:192:204) sts, pm, cast on 5 sts, place contrast marker for beg of rnd, cast on 4 sts, pm.

Join to work in the round, taking care not to twist sts.

You have a total of 165 (177:189:201:213) sts on your needles, 156 (168:180:192:204) sts to be worked in pattern and 9 sts for the steek.

TENSION

18 sts and 20 rnds to 10cm over stranded st st on 4.5mm needles

YARN STOCKISTS

Lopi Available in the UK from Wool Warehouse 01926 882818 www.woolwarehouse.co.uk Distributed in Europe by De Bondt B.V. www.debondtbv.com

For general abbreviations, see p81

Next rnd: Work 4 steek sts, slm, K3, *P2, K2; rep from * to last st, K1, slm, work 5 steek sts, slip contrast marker. This rnd sets 2x2 rib.

Work 9 more rnds in 2x2 rib.

Change to 4.5mm needles.

Work rnds 1-46 of Chart A, repeating pattern 13 (14:15:16:17) times per rnd, and working steek in st st throughout.

Rep rnds 1-42 (46:46:46:46) of Chart A again.

Body should measure 49 (51:51:51:51) cm from cast-on edge.

Leave sts on a holder or waste yarn while you work the sleeves.

SLEEVES

(both alike)

Using 3.75mm DPNs (or circulars if using for Magic Loop method) and yarn A, cast on 36 (36:48:48:48) sts.

Pm and join to work in the round, taking care not to twist sts.

Next rnd: *K2, P2; rep from * to end, slm. This rnd sets 2x2 rib.

Work 9 more rnds in 2x2 rib.

Change to 4.5mm needles.

Work Rnd 1 of Chart A, straight to establish pattern placement, repeating pattern across rnd 3 (3:4:4:4) times.

Cont as set, working rnds 2-46 of Chart A and then rnds 1-42 (46:46:46:46) of Chart A again AND AT THE SAME TIME inc as foll:

Incrnd: K1, M1L, patt to 1 st before mrk, M1R, K1. 2 sts inc'd.

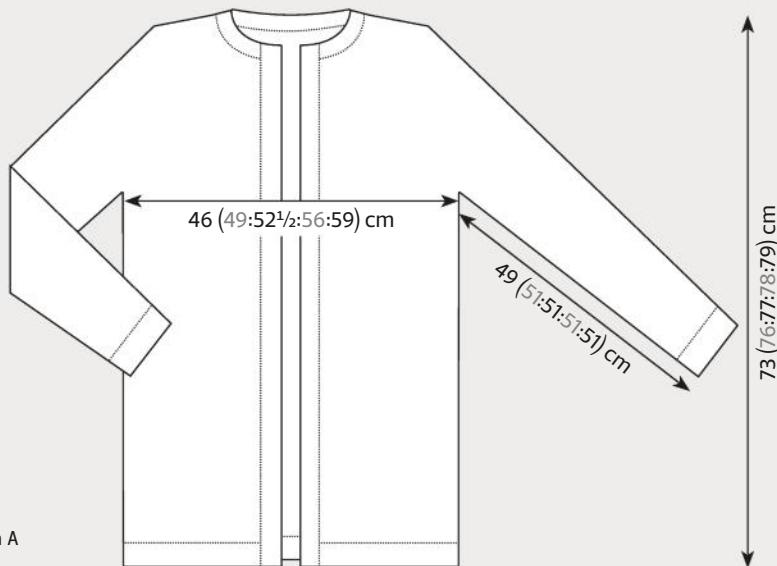
Increase as set on 6 (4:3:1:4) foll 12th (10th:10th:8th) rnds and 0 (5:6:9:8) foll ▶

YARN

Lopi Léttlopi (Heavy DK/worsted weight; 100% wool; 100m/109yds per 50g ball)

A BLACK HEATHER (0005)	7	9	10	10	11	x50g BALLS
B APRICOT (1704)	2	2	3	3	4	x50g BALLS
C SPRING GREEN HEATHER (1406)	2	2	3	3	4	x50g BALLS
D LIGHT RED HEATHER (1408)	2	2	3	3	4	x50g BALLS
E HEAVEN BLUE (1402)	2	2	3	3	4	x50g BALLS
F LAGOON HEATHER (9423)	2	2	3	3	4	x50g BALLS
G WHITE (0051)	2	2	3	3	4	x50g BALLS

BLOCKING DIAGRAM



NEEDLES & ACCESSORIES

3.75mm (UK 9/US 5) circular needles, 80cm long

4.5mm (UK 7/US 7) circular needles, 80cm long

3.75mm (UK 9/US 5) double-pointed needles

(DPNs) (or shorter circular needles for your preferred method of working small circumferences in the round). If using the Magic Loop method, the entire garment can be worked using 80cm circular needles

3mm (UK 11/US C/2-D/3) crochet hook

3 stitch markers, one to be contrast to mark centre of steek/beginning of round

Stitch holders

KEY

- Yarn A
- Yarn B
- Yarn C
- Yarn D
- Yarn E
- Yarn F
- Yarn G
- Work in Yarn F on first repeat, Yarn E on second repeat
- Work in yarn C on first repeat, yarn F on second repeat
- Popcorn st in given colour
- K2tog in given colour

CHARTS

Chart A

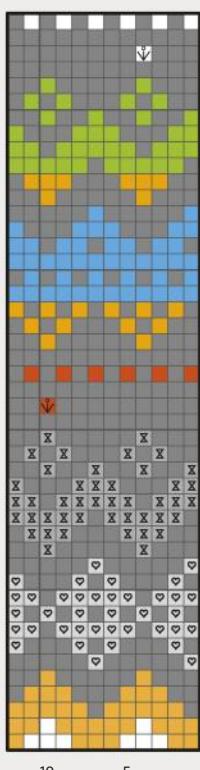


Chart B Size S and M

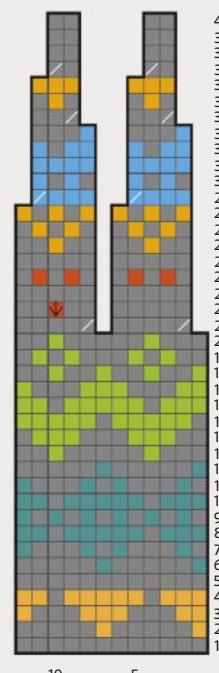


Chart B Size L

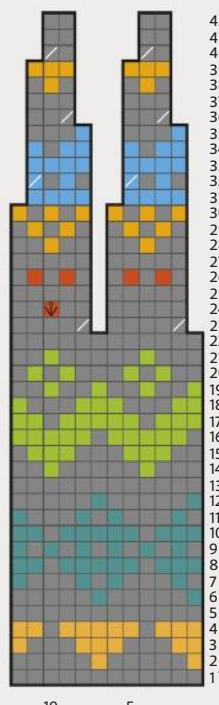
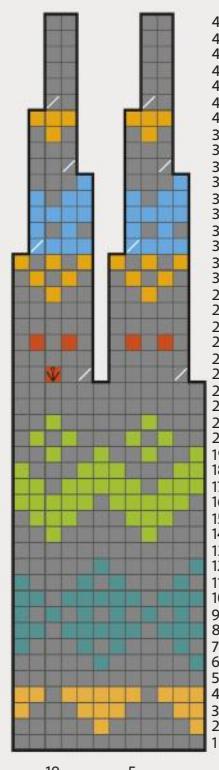


Chart B Size XL and XXL





Bands of popcorn
stitch highlight
the colourwork

- (8th:8th:8th:6th) rnds.
50 (56:68:70:74) sts.

When all increases have been made, cont straight in st st until you have completed rnd 42 (46:46:46:46) of second rep of Chart A. Sleeve should meas 49 (51:51:51:51) from cast-on edge.

RIGHT SLEEVE ONLY

Place first 4 (4:4:3:4) sts and last 3 (3:3:5:3) sts of rnd on a holder for underarm. 43 (49:61:62:67) sleeve sts rem.

LEFT SLEEVE ONLY

Place first 3 (3:3:5:3) sts and last 4 (4:4:3:4) sts of rnd on a holder for underarm. 43 (49:61:62:67) sleeve sts rem.

YOKE

You will now join the body and sleeves

together to work the yoke, continuing across next rnd of pattern, which will be rnd 1 of Chart B.

Work across first 4 steek sts, slm, patt across 33 (36:39:43:45) sts of Right Front, place next 7 (7:7:8:7) Body sts on hold, patt across 43 (49:61:62:67) Right Sleeve sts, patt across 76 (82:88:90:100) sts of Back, place next 7 (7:7:8:7) Body sts on hold, patt across 43 (49:61:62:67) Left Sleeve sts, patt across 33 (36:39:43:45) sts of Left Front, slm, work across last 5 steek sts, slip contrast marker. 228 (252:288:300:324) sts for yoke, 9 sts for steek.

Work rnds 2-38 (40:42:44:46) of Chart B for your size, repeating pattern 19 (21:24:25:27) times per rnd and working in st st throughout, and decreasing as indicated for your size on chart. 76 (84:96:100:108) sts, 9 sts for steek.

Size S only

Work 1 more rnd in yarn A only.

Sizes M, L, XL and XXL only

Work 1 more rnd in A only, dec - (4:12:16:12) sts evenly across rnd as foll:

Dec rnd: *K - (19:6:4:7), K2tog - (4:12:16:12) times, K - (0:0:4:0). - (80:84:84:96) sts, 9 sts for steek.

All sizes

76 (80:84:84:96) sts, 9 sts for steek.

Change to 3.75mm needles.

Next rnd: Cast off 4 steek sts, replace mrk, K3 (1 of these will be the last st rem from cast-off steek sts), *P2, K2; rep from * to last st, K1, replace mrk, cast off 5 steek sts. Work 9 more rows in 2 x 2 rib, working back and forth in rows. Cast off in rib.

FINISHING

Using yarn A, graft underarm and body sts together, or work as a three-needle cast-off with RS together if preferred.

Using a 3mm crochet hook and yarn A, work a crochet chain vertically up each edge of the steek, working the chain into half the edge st and half the steek st at each edge. Using sharp scissors, cut through the centre of the steek from bottom to top. The fabric will automatically fold to the inside. Catch the edges down to the inside of the garment.

FRONT BANDS

Using 3.75mm needles and yarn A, and with RS facing, pick up and knit 132 (136:140:140:144) sts down left front edge, from top of neck edging to bottom corner of front opening.

Next row (WS): P3, *K2, P2; rep from * to last st, P1.

Next row: K3, *P2, K2; rep from * to last st, K1.

These 2 rows set rib.

Cont as set for 8 more rows, ending after a RS row.

Cast off in rib.

Repeat for second band, picking up sts up right front edge, from bottom corner of front opening to top of neck edging.

Weave in ends.

Block gently to measurements, following any yarn care instructions on the ball band. ☺

Thorri



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garment is knitted
in the round from
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Barb Brown Bloomin' Sheep!

Pretty colourwork inspired by meadows of sheep decorates this Shetland wool wrap



Barb Brown Bloomin' Sheep!

THIS WRAP was inspired by a dream, as its designer, Barb Brown, explains: "I dreamed I was walking through a field of thistles in seed with the fluffy white balls, and looked more closely and realised there were tiny sheep in each thistle. The sheep thistles were graphed the next morning. They were a challenge to do and have them look like my dream - hence the pattern's name, Bloomin' Sheep!"

PATTERN NOTES

The 7 sts either side of the beg of round mrk are the steek sts, and are worked as set in Rnd 2 throughout. On two-colour chart rnds, work the sts in the steeks by alternating two the colours from the corresponding chart row.

WRAP

Using 3.25mm circular needles and yarn B, cast on 111 sts.

Work back and forth as follows:

Row 1 (WS): Purl.

Row 2 (RS): Knit.

Rep Rows 1 and 2 twice more.

Row 7 (turning row, WS): Knit to end, cast on 7 sts at the end of the row using the backwards-loop method. 118 sts.

Row 8: Knit to end, cast on 7 sts at the end of the row using the backwards-loop method.

125 sts: 111 wrap sts and 14 steek sts.

Join to work in the round and pm at beg of

SIZE

178cm x 51cm (70in x 20in)

YARN

Jameson & Smith 2ply Jumper Weight (4ply weight; 100% wool; 115m/125yds per 25g ball)
A Cream (27A); 4 x 25g balls
B Grey (27); 3 x 25g balls
C Green (FC11 mix); 2 x 25g balls

NEEDLES & ACCESSORIES

3.25mm (UK 10/US 3) circular needles, 60cm long
 3 stitch markers

TENSION

24 sts and 24 rows to 10cm over colourwork on 3.25mm needles, after blocking

rnd, between the 2 sets of 7 cast-on sts.

Rnd 1: K7, pm, K to last 7 sts, pm, K7.

Rnd 2: *P1, K to 1st before mrk, P1, slm, K to next mrk, slm, P1, K to last st, P1.

Rep Rnd 2 for 18 more rnds, decreasing 3 sts in the final round evenly over the wrap sts. 108 wrap sts and 14 steek sts rem.

Continuing to work steeks as set, work rnds 1-45 rnds of First Grass Chart between steek mrks.

Work 7 rnds in yarn A, increasing 2 sts over the wrap sts on the final round.

110 wrap sts and 14 steek sts.

Next round: Work steek sts to mrk, slm, K1 in yarn A, work rnds 1 of Bloomin' Sheep Chart to 1st before mrk, K1 in yarn A, slm, work steek to end.

Cont to work as set by last rnd until all 22 rnds of Bloomin' Sheep Chart have been worked.

Knit 90 rnds in yarn A, decreasing 2 sts over the wrap sts on the final round. 108 wrap sts and 14 steek sts rem.

Continuing to work steeks as set, work rnds 1-29 of Grey Grass Border Chart between steek mrks.

Knit 37 rnds in yarn B.

Continuing to work steeks as set, work

YARN STOCKISTS

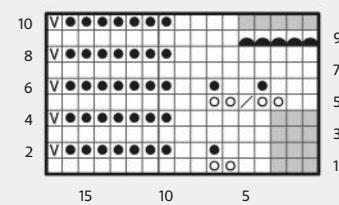
Jameson & Smith 01595 693579
www.shetlandwoolbrokers.co.uk

KEY

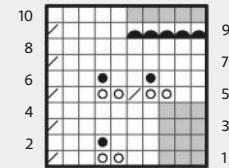
- K on RS; P on WS
- P on RS; K on WS
- Yo
- K2tog
- Cast off
- SI 1
- No stitch

LACE CHARTS

Bottom Border Chart



Knit on Edge Chart



rnds 1-29 of Grey Grass Border Inverted Chart between steek mrks.

Knit 90 rnds in yarn A, increasing 2 sts over the wrap sts on the final round. 110 wrap sts and 14 steek sts.

Next round: Work steek sts to mrk, slm, K1 in yarn A, work rnds 1 of Inverted Bloomin' Sheep Chart to 1st before mrk, K1 in yarn A, slm, work steek to end.

Cont to work as set by last rnd until all 22 rnds of Inverted Bloomin' Sheep Chart have been worked.

Knit 7 rnds in yarn A, decreasing 2 sts over the wrap sts on the final round. 108 wrap sts and 14 steek sts.

Continuing to work steeks as set, work rnds 1-45 of First Grass Inverted Chart between steek mrks.

Work as for Rnd 2 for 19 rnds.

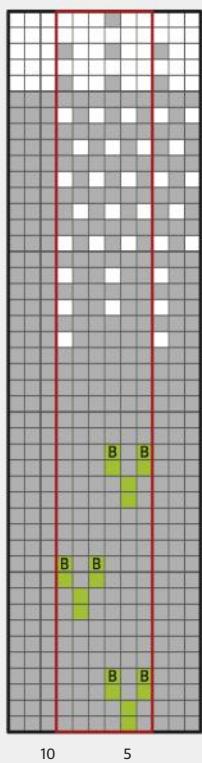
Cast off 7 sts to mrk, knit to next mrk, cast off 7 sts. 111 sts.

Work back and forth in st st for 6 rows. Cast off.

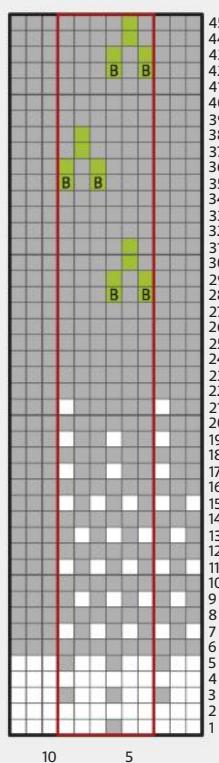
Cut a steek between the two purl sts at the beginning and end of the round. Fold over on the single purl stitch at the end of each steek and slip stitch into place. (For more information on steeking, see our Masterclass in issue 116.)

COLOUR CHARTS

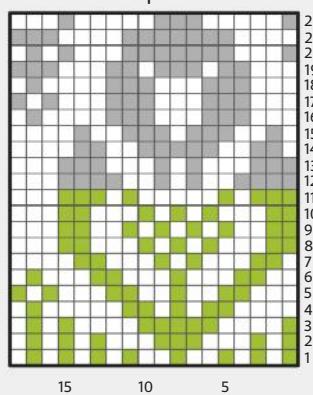
First Grass Chart



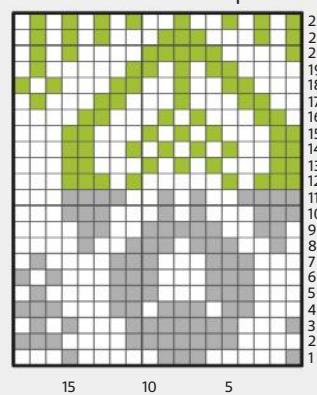
First Grass Inverted Chart



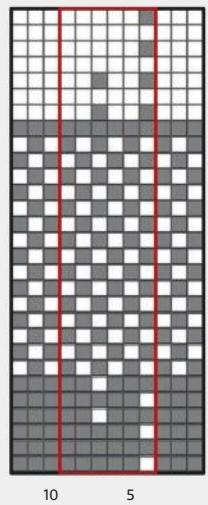
Bloomin' Sheep Chart



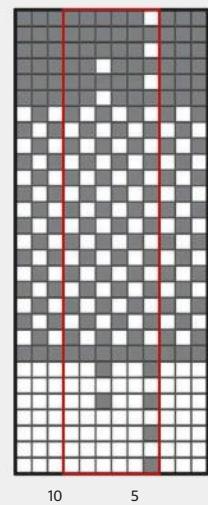
Inverted Bloomin' Sheep Chart



Grey Grass Border Inverted Chart



Grey Grass Border Chart



KEY

- Yarn A
- Yarn B
- Yarn C

For general abbreviations, see p81



BORDERS

BORDER 1

Using 3.25mm needles and yarn C, cast on 12 sts.

Work Bottom Border Chart until piece is same length as shawl. (Tip: do not break yarn or cast-off until edge is stitched down.)

Stitch border along long side of shawl to purl turning edge at edge of lace portion of border. Stitch garter stitch portion over cut edge of steek.

BORDER 2

Using 3.25mm needles and yarn C, cast on 12 sts.

Row 1: Sl 1, K to last 3 sts, Sl 3 pw wyif.

Row 2: Knit.

Repeat Rows 1 and 2 until piece is as long as the shawl.

Cast off.

Stitch border along the opposite long side of shawl, with the garter portion covering the steek turn-back and the i-cord edge extending the edge of the wrap.

WRAP ENDS

Fold the ends under on the turning row. Stitch down with hem stitch.

With yarn C and RS facing, pick up and knit 1 st in each purl stitch along edge, plus 3 sts in each green border on long side. Cast on 5 sts.

Work Knit-on Edge Chart, noting the K2tog is 1 st from the edging and 1 st from the picked up sts.

Sew in ends.

Block as desired, following any yarn care instructions on the ball band. ☺

Bloomin' Sheep!



The colourwork is
mirrored on each
half of the wrap

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www.worldcraftweek.com



The Sheep Tales archive contains photos and recorded oral history

- 1 SkyBluePink Designs sells handspun yarn
- 2 Whistlebare raises sheep in the Cheviot Hills
- 3 Mavis Clark enjoys Fair Isle



1



2



3

Local heroes

A group of farmers, spinners, designers and dyers is helping to preserve and promote the wool industry of North Northumberland

WORDS: Penny Batchelor

BACK IN 2011, the Heritage Lottery Fund supported a project in North Northumberland to create a permanent archive of shepherding memories and promote artisan craftspeople working with wool. From that little acorn grew Sheep Tales, which in November 2014 became a small non-registered charity.

So far, the Sheep Tales archive has amassed more than 700 photographs and 50 hours of recorded oral history. The memories capture the quickly disappearing life of shepherds and rural communities in the North Northumberland area, and illustrate how they revolved around the seasons, livestock shows and sales.

The group of Sheep Tales makers, currently totalling 20, give workshops, attend events and help small businesses promote themselves, whilst keeping local craft skills alive and kicking. Here we profile four members.



Mavis Clark

Mavis is an expert in researching and knitting Shetland lace and ganseys.

She organises workshops to pass on her skills.

"I was involved in the wool industry from a young age, and my mother and grandmother were both excellent needlewomen. My mother was a professionally trained Irish Lace knitter, and she taught me how to knit before she died, when I was aged just five.

"When my mother died we went to live on my maternal grandfather's hill farm in the west of Ireland. There, we were looked after and educated by my grandmother, who would select the sheep fleeces to be used for spinning and would dress them herself. She

carried out the processes of teasing, carding and spinning, before using the wool for knitting and weaving. So from a fairly early age I learnt all about the woollen trade.

"For past 27 years I have researched and knitted traditional Shetland Lace in 1ply and 2ply wools and visited the Shetland Islands several times. Cobweb lace knitting is also a speciality of mine. I have been running cobweb knitting workshops on behalf of Sheep Tales for several years, and I also demonstrate and participate at local events.

"I always smile when I think about the lady who sent me a photograph of a shawl she wanted me to copy, knitted by her granny in 2ply wool. It was full of holes, and looked as though a mouse had had a good chew at it. I wondered how on earth I could copy it? But I did, without all the mouse holes!"

www.sheepstakes.org/workshops.html



Yeafering Bell is a lustrous 4ply yarn from Whistlebare



6



4



5



7



Jon Booker
Jon runs **Natural Born Dyers**, a Newcastle-based company selling yarn dyed with natural dyes.

"We sell high-quality yarn and fibre, with a strong bias towards British wool using natural dyes in small dye lots. I decided to focus on using natural dyes to give some continuity to my previous career as a plant biologist, and to link in with my volunteer work at a local country park."

"Originally the focus was very much on dyeing yarn and fibre, but a chance purchase of a mini-lathe in a job lot of tools from a house clearance auction led to me taking up wood turning. I diversified into making wooden tools and accessories for knitters and

spinners. To match my wool ethos, I predominantly use British and recycled wood for my turning."

"Our range includes shawl pins and orifice hooks, and our favourite item that we sell would have to be our Spurzleur spinning tool. We have used them at wool shows to teach hundreds of visitors to spin, and we've sold them all over the world."

"I first got involved with the Sheep Tales project when I attended some shows organised by the group in Alnmouth. The advantage of being in the group is that it brings together a wide spectrum of wool workers, which is great for bouncing ideas around. The strength of the group is that it allows a variety of small businesses to promote themselves in a way that would not be possible to do individually."

www.naturalborndyers.com



Jennie Howes
Skybluepink Designs sells hand-spun yarns, patterns and hand-knitted ready-to-wear items.

"I can just about remember when I didn't have yarn in my hands, but it was a very long time ago! Grannies on both sides were complicit in enchanting me into the wool world at a very young age. A few years ago, I was encouraged to start spinning by a very good friend, and hand-spinning beautiful yarn is now my profession. Weaving and then felting inevitably followed."

"The benefits of Sheep Tales are manyfold, including collaboration with other members on artistic, craft and educational projects, and networking potential and mutual promotion. ▶

Wool stories

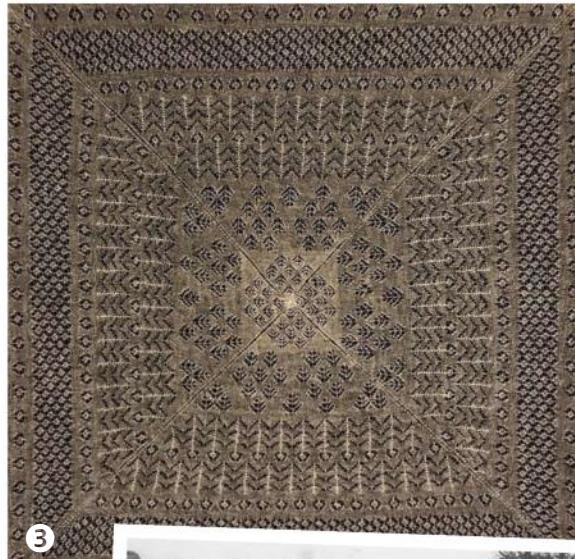


1

- 1 Whistlebare's wool is spun in Yorkshire
- 2 This beautiful cowl uses Natural Born Dyers yarn
- 3 Mavis Clark is a Shetland lace expert
- 4 The exquisite colours of Natural Born Dyers



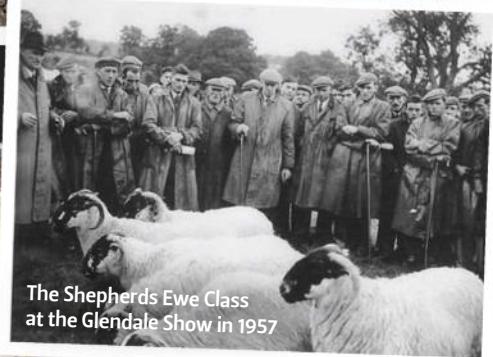
2



3



4



The Shepherds Ewe Class at the Glendale Show in 1957

“My favourite piece is always my current design project. I’ve been busy creating some new designs to launch at Edinburgh Yarn Festival in March. One is a Fair Isle-inspired tam with matching scarf knitted in handspun Shetland wool.”

www.skybluepink-designs.com



Alice Elsworth
Whistlebare sells
yarn spun from the
family farm's herds
of angora goats and
Wensleydale sheep.

“We started in 2013 with a flock of 13 angora goats, which were joined in 2014 by three Wensleydale sheep. We now have about 150 angora goats and 50 Wensleydales, and produce a range of yarns and patterns.”

“In 2015 we built a studio on the farm so that we could display our yarns and welcome visitors to the farm. It is a

small but cosy place, where you will find a real fire in the winter, and views of the animals in their paddocks in the summer.

“Yeavering Bell is our luxurious and high lustre yarn produced from mohair from our angora goats and wool from our Wensleydale sheep. It is soft, warm and a joy to knit with, and to wear.”

“I became involved with Sheep Tales several years ago, as I was fascinated by the work they do to promote the history of the wool and sheep heritage of Northumberland. I really value the support of Sheep Tales in the promotion of contemporary work in wool, and the wool community.”

www.whistlebare.com

To browse the Sheep Tales photographic archive, go to www.sheptales.org

Penny Batchelor is a freelance journalist specialising in craft. See her blog with British knitting news and reviews at www.awoollyyarn.co.uk

“BEING IN THE GROUP ENABLES WOOL WORKERS TO BOUNCE IDEAS AROUND”



Alice's farm has Wensleydale sheep and angora goats



Nathan Taylor
McGraw

These 1970s-inspired socks cleverly incorporate
tiny crochet granny squares



Nathan Taylor
McGraw

FOLLOWING ON from his 1960s inspired socks in Issue 119, Nathan Taylor brings us his 1970s-style design. “Nothing says the Seventies to me more than crocheted granny squares!” says Nathan. “I knew that I had to find a way to incorporate granny squares into the knitted fabric of the sock itself. The sock has a standard heel flap and gusset construction; however, wherever you are dealing with part of the sock that incorporates a square, you are actually knitting back and forth, rather than in the round – so don’t be caught out by the directions you need to work in!

“I’ve used browns, reds, oranges and yellows, but I urge you to let your imagination go wild, and come up with bold colour themes of your own.”

SPECIAL TECHNIQUES

VB – VIKKEL BRAID

Step 1: Insert tip of LH needle into the front leg only of the rightmost st along the top of the granny square, going in from back to front.

Step 2: Slip 1 st from RH needle to LH needle.

Step 3: Knit into the back loop of the 2nd st on the LH needle (the picked-up loop of the granny square), but do not drop the st from the LH needle.

Step 4: Knit into the front loop of the first st on the LH needle. When completed, drop both of these sts from the LH needle.

GRANNY SQUARES

(instructions use UK crochet terms)

Tie a slip knot in one of the contrast colours

SIZE

To fit foot circumference 20 (23:25½) cm [8 (9:10) in]

YARN

West Yorkshire Spinners Signature 4 Ply (4ply weight; 75% wool, 25% nylon; 400m/437yds per 100g ball)

A Nutmeg (630); 1 x 100g ball

Plus approx. 10g (40m) of each:

B Milk Bottle (101)

C Cayenne Pepper (510)

D Turmeric (358)

YARN STOCKISTS

West Yorkshire Spinners

01535 664500 www.wyspinners.com

NEEDLES & ACCESSORIES

1 set 2.25mm (UK 13/US 1) double-pointed needles (DPNs), or circular needles, 60cm long, for Magic Loop method

2.25mm or 2.5mm crochet hook (use the smaller size if you are a loose crocheter, and the larger size if you are a tight crocheter)

Cable needle (cn)

2 stitch markers

TENSION

34 sts and 46 rounds to 10cm over st st st on 2.25mm needles

For general abbreviations, see p81

and ch4. Join in a ring with a ss.

Round 1: Ch3 (counts as tr):2tr into ring, *ch2:3tr into ring; rep from * 2 times more, ch2, ss into top of beg ch-3, fasten off.

Round 2: Using any 2nd colour, make a slip knot on the hook. Insert the hook through one of the corner holes in the square, yrh, draw a loop through and then draw it through the slip knot. Ch3 (counts as tr), (2tr, ch2:3tr) into same sp, (3tr, ch2:3tr) in each of next 3 ch-2 sp around, ss to top of beg ch-3, fasten off.

Your completed square should measure about 3.5cm across. This doesn’t have to be exact, but it’s good to be close to this size. Change the size of the crochet hook if you find that you are wildly off!

Depending on the length of the foot, you will need approximately 14 squares. You can either make them all up front, or as and when you need them.

PLACING THE SQUARES

You will notice that, apart from the square on the heel flap, all of the squares in this sock are placed down the front of the leg, which in turn becomes the top of the foot. Ignoring the heel flap for now, there are two different positions in which the squares are placed: one to the left of the front of the sock, and one to the right. In the following pattern instructions, once you have placed the two markers to mark front and back of the sock, whenever you are working the front half of the sock, you will be doing one of three things:

- 1) working with a square that is positioned towards the right of the sock (from the point of view of the wearer)
- 2) one that is positioned towards the left, or

3) working with no square at all.

In the cases of both 1 and 2, you will be working back and forth, turning the work as you join the square at either side, and in the case of 3, you will be working in the round, as normal.

The following instructions give you all the component parts of these different scenarios. When they are put together in the right order, you will have a full blueprint for placing the squares with ease. (When working the leg of the sock, you will see the instructions for placing a square to the left or to the right of the front of the sock – referred to as “near side” or “far side”. I made my two socks mirrored, switching those positions from one sock to the other, but you might prefer to make both of the socks the same.)

Each completed granny square will have 9 stitches along each side (they look like the Vs of a knit stitch). In all cases, apart from working the Vikkel braid across the top of the square, the correct place to insert the knitting needle is under both legs of the V, but NOT into the larger space between the stitches. The only strands on the needle should be the two strands of the V. Any more than that, and you have gone through in the wrong place. (When working the Vikkel braid across the top of the squares, you will only insert the needle through the front leg of the V.)

Attaching a granny square is a multi-stage process. The important stuff only happens on the front half of the sock, and while for some parts of the sock, the back half is simple stocking stitch, in other places, like the gusset, you will be working decreases on the back half.

SPECIAL ABBREVIATIONS

C2R: Sl 1 from LH needle to cn and hold cn at back of work, K1, Sl 1 kwise from cn to RH needle.

M1R(P): Insert tip of LH needle under the strand of yarn that runs between the last stitch worked and the next stitch to be worked, going in from back to front.

Purl this strand through front loop.

SSP: Slip 2 sts one at a time, knitwise, return to LH needle purlwise, purl 2 slipped sts together tbl.

Sl1kw: Slip one stitch knitwise from left needle to right (unless otherwise stated).

Sl1pw: Slip one stitch purlwise.

sp: space (crochet).

yrh: yarn round hook (crochet).

In order to keep the pattern as flexible as possible, to cater for different sizes, you need to think about the front and the back halves of the sock separately, so that you can work the different aspects of each half independently of each other.

The joining of each granny square will include a GS (granny square) Bottom Join, nine GS Right-Side Joins up one side, nine GS Wrong-Side Joins up the other side, and a GS Top Join to complete the frame. The numbers of stitches outside these elements will dictate where on the surface of the sock the GS is placed.

In Sock 1, for example, the first square is placed 2 (4:6) sts into the round, and the next square is placed 16 (18:20) sts into the round (these numbers may be reversed for the second sock), but the mechanics of how to perform the join are the same in all cases.

GS BOTTOM JOIN

(worked in the round—except on the Heel Flap)

Step 1: C2R (don't forget that the second st of this cable is not knitted, but slipped knitwise to the RH needle).

Step 2: Locate the first stitch along the bottom of the granny square (GS). It will be the one at the bottom right as you look at the front of the GS. Insert tip of RH needle into this stitch, going in from front to back, wrap the yarn, as when making a knit stitch, and draw a loop through the GS.

Step 3: Pass the 2nd st on the RH needle over the new loop, and off the needle.

Step 4: Sl1kw.

Step 5: Insert the tip of the RH needle into the next stitch along the bottom edge of the GS, again going in from front to back, wrap

the yarn, and draw a loop through.

Step 6: Pass the 2nd AND 3rd sts on the RH needle TOGETHER over the new loop, and off the needle.

Work Steps 4–6 a total of 8 times.

Step 7: M1R.

Step 8: Pass the 2nd st on the RH needle over the first, and off the needle.

RIGHT-SIDE JOIN

(worked back and forth)

Step 1: M1R, Sl1kw.

Step 2: Locate the next st going up the right-hand side of the GS, and insert the tip of the RH needle into it (under both legs), going in from front to back, wrap the yarn, and draw a loop through the GS.

Step 2: Pass the 2nd st on the RH needle over the new loop and off the needle.

Step 3: Turn the work. You are now going back in the direction that you have just come from.

Step 4: P2tog.

WRONG-SIDE JOIN

(worked back and forth)

Step 1: M1R(P), Sl1pw.

Step 2: Locate the next st up (what is now the right-hand side of the GS (as you are currently looking at it from the back), and insert the tip of the RH needle into it (under both legs) going in from back to front, as if to purl, wrap the yarn, and draw a loop through, just like making a purl stitch.

Step 3: Pass the 2nd st on the RH needle over the first, and off the needle.

Step 4: Turn the work.

Step 5: SSK.

GS TOP JOIN

(worked in the round—except on the Heel Flap)

Step 1: M1R.

Step 2: Sl1pw from RH needle to LH needle.

Step 3: Pass the 2nd st on the LH needle over the first, and off the needle.

Step 4: Sl1pw from LH needle to RH needle.

Step 5: VB 9 times.

Step 6: Sl1pw from RH needle to LH needle.

Step 7: Pass the second st on the LH needle over the first and off the LH needle.

Step 8: Sl1pw from LH needle to RH needle.

SOCK ONE

Using 2.25mm needles and yarn A, cast on 56 (64:72) sts using the Twisted German cast on, holding both needle tips side by side when casting on, for a solid, stretchy cast-on edge. For a good video tutorial on this method, visit <http://bit.ly/lucygtco>

CUFF

Rounds 1–10: (K2, P2) to end.

LEG

Round 1: K28 (32:36), pm, K28 (32:36), pm.

Rounds 2–6: Knit, slipping markers as you reach them.

The rest of the leg is worked by alternating the following two sections:

PLACE GS (NEAR SIDE)

Step 1 (creates one full round): K2 (4:6), work GS Bottom Join, *K to mrk, slm; rep from * once more.

Step 2 (worked back and forth, equivalent of two full rounds): K2 (4:6), work GS Right-Side Join, (P to mrk, slm) 2 times, P16 (18:20), work GS Wrong-Side Join, (K to mrk, slm) 2 times.

Step 3: Rep Step 2 a further 8 times (9 times in total).

Step 4: (worked in the round) K2 (4:6), work GS Top Join, *K to marker, slm; rep from * once more.

Knit 4 rounds.

PLACE GS (FAR SIDE)

Step 1 (creates one full round): K16 (18:20), work GS Bottom Join, *K to mrk, slm; rep from * once more.

Step 2 (worked back and forth, equivalent of two full rounds): K16 (18:20), work GS Right-Side Join, (P to mrk, slm) 2 times, P2 (4:6), work GS Wrong-Side Join, (K to mrk, slm) 2 times.

Step 3: Rep Step 2 a further 8 times (9 times in total).

Step 4 (worked in the round): K16 (18:20), work GS Top Join, *K to marker, slm; rep from * once more.

Knit 4 rounds.

Now work the “Place GS (near side)” section once, more remembering to end with the 4 plain rounds, before moving on to the Heel Flap section. (You will have placed three squares in total.)

HEEL FLAP (WORKED FLAT)

Turn the work, so that you will begin on the WS.

Note: You may find that the markers lose their place for the heel flap and heel turn. Don't worry, you can replace them during the Gusset Set-Up Round.

Row 1 (WS): Sl1pw, P27 (31:35), turn.

Row 2 (RS): Sl1pw, K27 (31:35), turn.

Row 3 (WS): Rep Row 1.

Row 4 (RS): Sl1pw, K8 (10:12), work



GS Bottom Join, K9 (11:13), turn.

The next section works its way up one side only of the Heel-Flap GS. We'll sort out the other side later on.

Step 1: Sl1pw, P8 (10:12), work GS Wrong-Side Join, K9 (11:13), turn.

Rep Step 1 a further 8 times (9 times in total).

Break yarn.

Slip the 12 sts just worked from LH needle to RH needle, then slip the 12 sts on the other side of the GS also from LH needle to RH needle.

Rejoin yarn.

Step 2: Sl1pw, K8 (10:12), work GS Right-Side Join, P9 (11:13), turn.

Rep Step 2 a further 8 times (9 times in total).

Next row (RS): Sl1pw, K8 (10:12), work GS Top Join, K9 (11:13), turn.

Next row (WS): Sl1pw, P27 (31:35), turn.

Next row (RS): Sl1pw, K27 (31:35), turn.

Next row (WS): Sl1pw, P27 (31:35), turn.

Repeat last 2 rows a further 1 (3:5) times.

HEEL TURN

(worked flat)

Row 1 (RS): Sl1pw, K16 (18:20), K2tog, K1, turn. 1 st dec'd.

Row 2 (WS): Sl1pw, P7, SSP, P1, turn. 1 st dec'd.

Row 3: Sl1pw, K to 1 st before the gap, K2tog across the gap, K1, turn. 1 st dec'd.

Row 4: Sl1pw, P to 1 st before the gap,



Apart from the crochet squares, the socks have a standard construction

SSP across the gap, P1, turn. 1 st dec'd. Rep Rows 3 and 4, alternating a further 4 (5:6) times. 18 (20:22) sts rem in heel.

GUSSET SET-UP ROUND

(all worked with yarn A)

Sl1pw, K8 (9:10). Adjust needles so that subsequent rounds begin here.

K9 (10:11), pick up and knit 16 (18:20) sts along the side of the heel flap (including one extra st in the corner to eliminate a gusset hole), replace marker if necessary, K16 (18:20), work GS Bottom Join, K2 (4:6), replace marker if necessary, pick up and knit 16 (18:20) sts along side of heel flap (including one in the corner), K9 (10:11). 68 (78:88) actual sts and one GS rem.

GUSSET

During the Gusset section of the sock, you will find yourself in one of two situations. Either you will be working in the round, or you will be working back and forth. This is dictated by whether you are working the GS Bottom and Top Joins, or not working with a GS at all. In all three of these cases you will be working in the round. You might also be working a GS Right- or Wrong-Side Join, in which case you will be working back and forth.

Remember, for the rest of the sock, you will be working the front half of the sock according to the instructions above for alternating between placing a near-side square and a far-side square. Continuing in this fashion throughout will tell you whether you are to work the "In the Round" instructions for the Gusset, or the "Back and Forth" instructions. Choose the relevant instructions for the type of round you are on.

BACK AND FORTH GUSSET INSTRUCTIONS

(equivalent of two full rounds)

K to 2 sts before mrk, K2tog, slm, K16 (18:20), work GS Right-Side Join, P to mrk, slm, P to beg of round (do not turn), slm, P to 2 sts before mrk, SSP, slm, P2 (4:6), work GS Wrong-Side Join, K to mrk, slm, K to beg of round (do not turn). 2 sts dec'd.

IN THE ROUND GUSSET INSTRUCTIONS

These rounds are to be worked together as a pair.

Round 1: Knit, slipping mrks as you come to them.

Round 2: K to 2 sts before mrk, K2tog, slm, K to mrk, slm, SSK, K to beg of round (do not turn). 2 sts dec'd.

Continue working the above instructions,

according to what is happening on the front of the sock, until the stitch count has once again reached 56 (64:72).

Note: It might be difficult to know the total stitch count, as you may be midway through placing a square, so it will be easier to count the sts on the back half of the sock, between the two markers (the side that contains the heel). In this case, work the gusset section until the back half of your sock reaches 28 (32:36) sts.

FOOT

When you have finished working all of the Gusset decreases, continue the foot of the sock according to the instructions for placing the squares in the leg of the sock (the stitch counts are the same, so the same instructions apply), from the point in the sequence that you have just reached. You will continue alternating with near-side and far-side squares.

Continue in this manner until the foot of the sock reaches the desired length, which will be 3 1/2 (4 1/4:4 1/2) cm from the end of your foot.

You might want to work out if you have enough room to place a final square in the foot of the sock. Each square will add approx. 3.5–4 cm to the length of the sock. If you don't have room to place a final square, simply continue to knit plain rounds until the foot of the sock reaches the lengths specified above.

TOE

Round 1: *K to 3 sts before mrk, K2tog, K1, slm, K1, SSK; rep from *, K to beg of round. 4 sts dec'd.

Round 2: Knit.

Rep Rounds 1 and 2, until 24 (24:28) sts rem, ending with a Round 2.

K6 (6:7), and adjust needles so that the round starts here, and divide the stitches equally onto two needles—12 (12:14) sts on each needle.

Break yarn, leaving a 20cm tail for grafting. Thread tail onto a tapestry needle, graft the end of the toe closed using Kitchener stitch.

SOCK TWO

You could choose to knit the second sock exactly the same as the first, but I switched the placement of the squares so that I started with a far-side square, followed by a near-side square, and in this way I made two mirror-image socks. Feel free to keep the colours of the squares the same on each sock, or mix them up for variety. ☺

Framing the square

The Sockmatician, **Nathan Taylor**, explains the process behind creating 'McGraw'

SOME PEOPLE get upset when I talk about Granny Squares. I don't use the term to cause offence, but rather I use it to describe the type of crocheted item that is...well... I don't have to describe it, because you know exactly what I mean!

I don't do a lot of crochet, and the little that I have done in the past has been very basic, but when I was about eight years old, my mum's Avon lady taught me how to crochet a Granny Square.

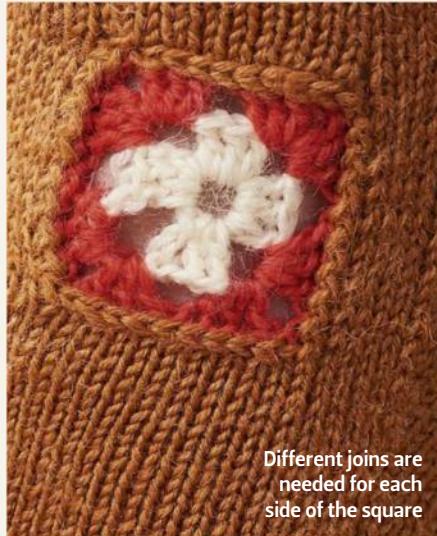
When I was putting together the design ideas for the Decades Sock Trilogy, I simply couldn't get the idea of crocheted Granny Squares out of my head. Okay, I know this is a knitting magazine, but I wanted to try to find a way to incorporate these delightful little '70s throwbacks into my knitted socks.

It turned out to be more complicated than I had anticipated. I knew that I would be working back and forth, swinging from one side of the Granny Square to the other, and back again. That bit wasn't the problem. It was the join itself. I needed a solution that was practical, but above all, attractive.

There were lots of failed attempts along the way, where I would try something that looked like it was going to work, but in the end turned out to be really ugly, or gave me the wrong number of stitches on my needle, or some other mark of failure, and a sign that I needed to return once more to the thinking place. But I'm a stubborn old so-and-so, and now that I had the bit between my teeth, there was no way I was going to give up!

There are four different types of join for each of the four sides of the square. To begin with, there is the bottom of the square. It's a sort of bind-off, where each stitch along the edge of the square takes up one of the stitches of the sock. The binding off aspect of this created a little chain of horizontal Vs along the bottom of the square on my first attempt. It was unexpected, but not unattractive, and I was happy to make it part of the design.

Of course, it couldn't be that simple. There was a gap between the last column of stitches before the square, and the first column of stitches that housed the



Different joins are needed for each side of the square

square. That would never do. Swapping those two columns over at that point with a little cable successfully closed the gap, and I was back in the game.

THE VIKKEL BRAID SOLUTION

Then we come to the sides. Because the sock is now being worked back and forth, some of these joins are done on the right side of the work, and some are done on the wrong side. They are essentially the same thing (one is just the reverse of the other), but again, were not without their surprise outcomes...

In the past, I have picked up stitches along the side of a piece of knitted fabric with no problems. The difference here, though, is that I don't want to increase the stitch count at all, so that extra stitch that gets picked up through the edge of the square needs to be decreased away somewhere. So that's what I did. Unfortunately, a few rows/rounds later, it became apparent that the contrasting colour of the square was REALLY visible on the outside of the knitted fabric, and it started to make me cross, so back I went.

The solution came in the form of sandwiching the visible danger zone inside another decrease. Great, but that meant having to work an increase at some point, to balance the books. But where to put that increase?

One bit of serendipity: all these extra

shenanigans were creating a rather nice structural effect up the sides of the square, which was a pleasing counterbalance for the bind-off chain along the bottom.

This meant, of course, that I then had to devise a way of replicating that chain-link look across the top of the square, while at the same time creating the stitches that would become the next rows of the knitting, once I was back in the round.

Thankfully, there is already a nifty little technique out there for creating a horizontal row of knit stitches in your work, and it's one that I have used before. Enter the *Vikkel Braid*, sometimes called the *Estonian Braid*, or the *Lateral Braid*. I'm not sure why it has this curious name, but a quick trip around Google's translating facility tells me that in Estonian, Latvian, and Lithuanian, the word "vikkel" means "whiskey", so perhaps it's a reference to the fact that we have a whole line of stitches that are lying down flat, as if drunk!

With a few little adaptations, and again, much trial and error, I eventually got the *Vikkel braid* behaving the way I wanted it to, my square was in place, and my knitting was back in the round. Bingo!

THE DESIGN PROCESS

So why should you care about this sad journey of woe and frustration? Well, quite simply, you don't! I've been through all of that, so that you don't have to! I thought, however, that it might be a useful insight into the mind of a designer (well, at least THIS one!), and how sometimes, you have to be firm with your knitting, and bend it to your will, in order to get it to do the things you want.

It might also go some way towards explaining why there seem to be so many steps to the placing of a Granny Square in the 1970s Socks. I promise: none of them are there by accident, and none of them are unnecessary - they all serve a very specific purpose, and I have the calluses on my fingers to prove it! 

www.sockmatician.com



Yarn choice

Whether you're looking for beautiful colours, or pure wool raised in Britain, we've picked some wonderful yarns for you to try



WILLOW & LARK Woodland

Shade pictured **Honeycomb (41)**
Ball weight/length **50g/175m**
Needle size **3.75–4mm (UK 9–8/US 5–6)**
Tension **24 sts and 32 rows to 10cm**
Fibre content **50% merino wool, 25% alpaca, 25% viscose**
Care **Hand wash** RRP **£6.79**
Contact www.willowandlarkyarns.com

New from the Willow & Lark range, Woodland features a lovely blend of fibres for a soft touch and a pleasing halo. The palette is brimming with 25 rich colours and classic neutrals, all speckled with tweedy flecks to add character. The knitted fabric has a lightweight feel and drape, and with all those shades, Woodland would be fantastic for Fair Isle.



THE YARN COLLECTIVE Hudson Worsted

Shade pictured **Smoke (402)**
Skein weight/length **100g/180m**
Needle size **4.5mm (UK 7/US 7)**
Tension **20 sts and 26 rows to 10cm**
Fibre content **85% wool, 15% yak**
Care **Hand wash** RRP **£15.99**
Contact www.theyarncollective.com

Hudson Worsted is the newest yarn from The Yarn Collective, with its 11 gorgeous heathered shades curated by American designer Michelle Wang. The relaxed multi-strand spin gives a lovely drape to the fabric and a smooth, matt feel through the fingers as you knit. Stitches are even and distinct, and the fibre blend gives a fabric that is next-to-skin soft.



CAMBRIAN WOOL Double Knitting

Shade pictured **Gwynnon**
Ball weight/length **50g/100m**
Needle size **4mm (UK 8/US 6)**
Tension **19 sts and 27 rows to 10cm**
Fibre content **100% wool**
Care **Hand wash** RRP **£5.99**
Contact www.cambrianwool.co.uk

This Welsh wool is beautifully spun, with a rounded and even construction that gives excellent bounce to the yarn. It's quite a plump DK, leaning a bit towards worsted weight, and has great stitch definition. The knitted fabric has great drape and handle, as well as a warm sheen. There are 11 shades to choose from, including pastels as well as brights.



WE ARE KNITTERS The Petite Wool

Shade pictured **Spotted Mauve**
Ball weight/length **100g/140m**
Needle size **8mm (UK 0/US 11)**
Tension **12 sts and 16 rows to 10cm**
Fibre content **100% wool**
Care **Hand wash** RRP **£8.00**
Contact www.weareknitters.co.uk

Plump and soft, this lightly spun single ply will work up quickly, helping you create cosy and enveloping knits to see you through the last of winter's blasts. Its chunky stitches are well defined and make up an even fabric that is full of glow and bounce. The extensive colour palette features 28 shades, ranging from jewelled tones to pastels to neutrals.



THE BIRLINN YARN COMPANY 4ply Hebridean

Shade pictured **Sgeir (Reef)**
Ball weight/length **50g/175m**
Needle size **3.5mm (UK 10-9/US 4)**
Tension **22 sts and 32 rows to 10cm**
Fibre content **100% wool**
Care **Hand wash** RRP **£9.00**
Contact **01876 540283**
www.birlinnyarn.co.uk

This organically dyed artisan 4ply is produced from sheep raised on a family-run croft in the Outer Hebrides. It's a delightful, classically woolly yarn that blooms beautifully with washing - perfect for colourwork cardigans and cabled jumpers. The six rich, heathered shades have a smoky depth of colour, inspired by the wonders of the Hebridean landscape.



URADEALE YARNS Jumper Weight

Shade pictured **Selfheal Heath**
Ball weight/length **50g/173m**
Needle size **3.25mm (UK 10/US 3)**
Tension **24 sts and 36 rows to 10cm**
Fibre content **100% wool**
Care **Hand wash** RRP **£7.00**
Contact **01595 880689**
www.uradale.com

Uradale's authentic Shetland yarn is organically produced and dyed, and features an amazing colour palette - there are 14 vibrantly dyed shades as well as eight natural, undyed tones. With its wonderfully soft and woolly handle, this 4ply weight is delightful to work with and creates a fabric that is warm, lightweight and full of character, with a lovely softening halo.

Great reads

Create joyful, colourful mittens and wristwarmers with this collection of 50 modern designs inspired by Latvian traditions

KNIT LIKE A LATVIAN

by leva Ozolina (£15.99)

TRADITIONAL LATVIAN knitting is much admired for its joyous use of colour and its appealing folk motifs. Mittens have long had an important role in Latvia's culture and history, and in her new book, Latvian designer leva Ozolina has used classic patterns to create a wonderful collection of mittens and wristwarmers.

Beautifully photographed, the book is a visual delight; it's also a fascinating insight in Latvian traditions, through the explanations of the various symbols used in Latvian knitting. For example, the morning star, *Auseklis*, is thought to protect people from evil, while chevrons bring good luck, representing *Laima*, the goddess of destiny. Sun, star and serpent symbols are also commonly used.

The book contains an impressive 50 knitting patterns. Many of the different designs are presented as both 'proper' mittens and either fingerless mitts or wristwarmers. There are plenty of classic two-colour patterns here, using black and white, or blue and white palettes, such as 'Winter Sun' and 'Morning Star'. The combination of black, white and red, which is so popular around the Baltic countries and Scandinavia, is also much

used, and includes the pretty 'Winter Holiday' and 'Windmill' designs.

Many of the mittens in this book pair a highly decorative cuff with a geometric patterning on the hand. Examples of this are the 'Grey Acorns' design, which looks strikingly modern, and the intricate 'Mara'.

There is also a wide choice of mittens featuring the exuberant colourwork we've come to expect from Latvian knitting. Stand-out designs for us include 'Orange Sun' and 'Snow Flower', and the 'Festive Mittens' which feature vibrant motifs and fringed cuffs. Flowers are well represented, with colourful floral designs such as 'Pink Crocus', 'Azalea', 'Purple Rose', and the head-turning 'Flower Garden' and 'Poppy Field'.

The book contains a section on essential techniques and know-how. This includes a basic 'mitten recipe' which can be used for all the projects (or for creating your own unique designs), looking at the cuff, stem, palm, thumb and top shaping. There are also step-by-step tutorials on various cuff techniques and Latvian braids, plus useful advice on stranding and blocking.

If you love to knit traditional mittens, you'll really enjoy this book. It's also worth considering if you like to dabble in design, and are looking for inspiration for stranded colourwork patterns. ☺



Knit Like A Latvian is published on 23 February by Sew and So, an imprint of F&W Media, priced £15.99. For details and to order, visit www.sewandso.co.uk

The book has an impressive choice of colourful patterns for mittens, wristwarmers and fingerless gloves





Ella Austin

Ring-a-Ring

Make this sweet dress for girls look extra-special
by choosing vibrant hand-dyed yarns



Ella Austin

Ring-a-Ring

BRIGHT AND cheerful, comfortable and practical, this button-fronted dress for girls ticks all the boxes! The pattern from the Fyberspates archives was designed by Ella Austin, using Vivacious 4ply. The hand-dyed pure merino yarn comes in a tempting range of saturated brights and gentler pastels, and is machine-washable. The garment is knitted from the bottom up, and features moss stitch edgings.

STRIPE PATTERN

When directed, work st st stripes as foll:
Yarn B: 12 (16:16:16:20:20:24) rows.
Yarn C: 12 (16:16:16:20:20:24) rows.
Rep last 24 (32:32:32:32:40:40:48) rows throughout.

DRESS

Using 3.25mm needles and yarn A, cast on 193 (201:209:213:221:225:229:237:241) sts.

Row 1 (RS): *K1, P1; rep from * to last st, K1.

Row 2 (WS): As Row 1.

Rep last 2 rows until work meas 3cm, ending after a WS row.

Join in yarn B and working in st st stripes as described above, cont as foll:

Next row (RS): K47 (49:51:52:54:55:56:58:59), pm, K99 (103:107:109:113:115:117:121:123), pm, K to end.

Next row (WS): Purl.

Next row (RS, dec): *Knit to 3 sts before mrk, SSK, K1, slm, K1, K2tog; rep from *

SIZE

TO FIT CHEST	2 yrs	3 yrs	4 yrs	5 yrs	6 yrs	7 yrs	8 yrs	9 yrs	10 yrs	cm in
	53	56	59	61	63	65	67	69	71	
ACTUAL CHEST (inc. overlapped bands)	20 $\frac{3}{4}$	22	23 $\frac{1}{4}$	24	24 $\frac{3}{4}$	25 $\frac{1}{2}$	26 $\frac{1}{2}$	27 $\frac{1}{4}$	28	cm in
	56	59	62 $\frac{1}{2}$	64	67	68 $\frac{1}{2}$	70	73	74 $\frac{1}{2}$	
LENGTH TO UNDERARM	31 $\frac{1}{2}$	35	37	39 $\frac{1}{2}$	41	43 $\frac{1}{2}$	46	49	52 $\frac{1}{2}$	cm in
	12 $\frac{1}{2}$	13 $\frac{3}{4}$	14 $\frac{1}{2}$	15 $\frac{1}{2}$	16 $\frac{1}{4}$	17 $\frac{1}{4}$	18	19 $\frac{1}{4}$	20 $\frac{3}{4}$	
ARMHOLE DEPTH (exc. edging)	12	12 $\frac{1}{2}$	13 $\frac{1}{2}$	14	14 $\frac{1}{2}$	15	15 $\frac{1}{2}$	16 $\frac{1}{2}$	17	cm in
	4 $\frac{3}{4}$	5	5 $\frac{1}{4}$	5 $\frac{1}{2}$	5 $\frac{3}{4}$	6	6	6 $\frac{1}{2}$	6 $\frac{3}{4}$	
ACTUAL LENGTH	43 $\frac{1}{2}$	47 $\frac{1}{2}$	50 $\frac{1}{2}$	53 $\frac{1}{2}$	55 $\frac{1}{2}$	58 $\frac{1}{2}$	61 $\frac{1}{2}$	65 $\frac{1}{2}$	69 $\frac{1}{2}$	cm in
	17 $\frac{1}{4}$	18 $\frac{3}{4}$	20	21	21 $\frac{3}{4}$	23	24 $\frac{1}{4}$	25 $\frac{3}{4}$	27 $\frac{1}{2}$	
HEM CIRCUM- FERENCE	76	79	82 $\frac{1}{2}$	84	87	88 $\frac{1}{2}$	90	93	94 $\frac{1}{2}$	cm in
	30	31 $\frac{1}{4}$	32 $\frac{1}{2}$	33	34 $\frac{1}{4}$	34 $\frac{3}{4}$	35 $\frac{1}{2}$	36 $\frac{3}{4}$	37 $\frac{1}{4}$	

once more, K to end. 4 sts dec'd.
Starting with a purl row, work

5 (7:7:7:7:9:9:9:11) in st st.

Rep last 6 (8:8:8:10:10:12) rows
a further 12 times. 52 sts dec'd.

141 (149:157:161:169:173:177:185:189) sts.

Cont working in st st stripes until piece
meas 31 $\frac{1}{2}$ (35:37:39 $\frac{1}{2}$:41:43 $\frac{1}{2}$:46:49:52 $\frac{1}{2}$)
cm from cast-on, ending after a WS row.

ARMHOLES

Divide the garment into a Back and two
Fronts as foll:

Row 1 (RS): K29 (31:33:34:36:37:38:40:41)
sts, cast off 10 sts, knit until you have
63 (67:71:73:77:79:81:85:87) sts on needle
foll those cast off, cast off 10 sts, K to end.

LEFT FRONT

Turn and work on the first 29 (31:33:34:36:
37:38:40:41) sts before the armhole.

Row 1 (WS): Purl.

Row 2 (RS): Cast off 5 sts, K to end.
24 (26:28:29:31:32:33:35:36) sts.

Row 3: Purl.

Row 4: K1, SSK, K to end. 1 st dec'd.
Rep last 2 rows twice more. 3 sts dec'd;
21 (23:25:26:28:29:30:32:33) sts.

Starting with a purl row, work in st st
stripes with no further shaping until
armhole meas 6 $\frac{1}{2}$ (6 $\frac{1}{2}$:7:7:7 $\frac{1}{2}$:7 $\frac{1}{2}$:8:8:8 $\frac{1}{2}$)
cm, ending after a WS row.

LEFT FRONT NECK

Row 1 (RS): K19 (20:22:23:24:26:27:28:29),

slip rem 2 (3:3:3:4:3:3:4:4) sts on to a stitch
holder or waste yarn.

****Row 2 (WS):** Cast off 3 (4:4:4:5:5:6:6:7)
sts, P to end.
16 (16:18:19:19:21:21:22:22) sts.

Row 3: Knit to last 2 sts, K2tog. 1 st dec'd.

Row 4: P2tog, P to end. 1 st dec'd.

Rep last 2 rows once more. 4 sts dec'd;
12 (12:14:15:15:17:17:18:18) sts rem.

Row 7: Knit.

Row 8: P2tog, P to end. 1 st dec'd.

Rep last 2 rows a further 4 (4:5:5:5:6:6:6)
times.
7 (7:8:9:9:10:10:11:11) sts rem.

Work a further 2 (4:4:6:6:6:8:8) rows in
st st without further shaping.

Next row (RS): Cast off 4 (4:4:5:5:5:6:6)
sts, K to end.

3 (3:4:4:4:5:5:5) sts.

Cast off rem sts.

BACK

With WS facing rejoin yarn to Back section.

63 (67:71:73:77:79:81:85:87) sts.

Row 1 (WS): Purl.

Row 2 (RS): Cast off 5 sts, K to end.

58 (62:66:68:72:74:76:80:82) sts.

Row 3: Cast off 5 sts, P to end.

53 (57:61:63:67:69:71:75:77) sts.

Row 4: K1, SSK, K to last 3 sts, K2tog, K1.
2 sts dec'd.

Row 5: Purl.

YARN

Fyberspates Vivacious 4ply (4ply weight; 100% superwash merino; 365m/399yds per 100g skein)

A MIXED MAGENTAS (611)	1	1	1	1	1	1	1	1	x100g SKEINS
B SEA GREEN (606)	1	1	1	1	1	1	2	2	x100g SKEINS
C SUNSHINE (604)	1	1	1	1	1	1	2	2	x100g SKEINS

Shown in size 2 years, worn by a 2-year-old. Also shown in shades **A**: Lavender Haze (610); **B**: Blue Lagoon (608); **C**: Copper Tones (602) in photo on left, size 6 years, worn by a 9-year-old

NEEDLES & ACCESSORIES

1 pair 3mm (UK 11/US 2-3) knitting needles

1 pair 3.25mm (UK 10/US 3) knitting needles

(circular needles may be preferred, due to large number of sts to cast on for hem)

Stitch markers

Stitch holders or waste yarn

12 (14:14:15:16:17:18:19:20) x 11mm buttons

TENSION

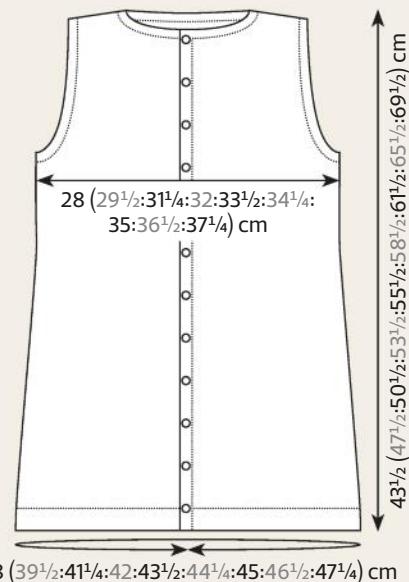
26 sts and 36 rows to 10cm over st st using 3.25mm needles, after washing and blocking

YARN STOCKISTS

Fyberspates For retailers visit www.fyberspates.com/retailers

For general abbreviations, see p81

BLOCKING DIAGRAM



Rep last 2 rows twice more. 6 sts dec'd; 47 (51:55:57:61:63:65:69:71) sts.

Cont working st st with no further shaping until armhole meas 6 1/2 (6 1/2:7:7 1/2:7 1/2:8:8:8 1/2) cm, ending after a RS row.

LEFT BACK NECK

Row 1 (WS): P19 (20:22:23:24:26:27:28:29)

sts, turn and leave rem 28 (31:33:34:37:37:38:41:42) sts unworked.

*****Row 2 (RS):** Cast off 3 (4:4:4:5:5:6:6:7)

sts, K to end.

16 (16:18:19:19:21:21:22:22) sts.

Row 3: Purl to last 2 sts, SSP. 1 st dec'd.

Row 4: SSK, K to end. 1 st dec'd.

Rep last 2 rows once more. 4 sts dec'd; 12 (12:14:15:15:17:17:18:18) sts.

Row 7: Purl.

Row 8: SSK, K to end. 1 st dec'd.

Rep last 2 rows a further 4 (4:5:5:5:6:6:6) times.

7 (7:8:9:9:10:10:11:11) sts.

Ensuring that the stripes match the Left Front, work 2 (4:4:6:6:6:8:8) rows in st st without further shaping.

Next row (WS): Cast off 4 (4:4:5:5:5:6:6) sts, P to end.

3 (3:4:4:4:5:5:5) sts.

Cast off rem sts.

RIGHT BACK NECK

Slip 9 (11:11:11:13:11:11:13:13) centre Back sts to st holder or waste yarn.



Ring-a-Ring

With WS facing, rejoin yarn to rem sts. 19 (20:22:23:24:26:27:28:29) sts. Complete as for Left Front neck from **.

RIGHT FRONT

With WS facing rejoin yarn to Right Front section. 29 (31:33:34:36:37:38:40:41) sts.

Row 1 (WS): Purl.

Row 2 (RS): Knit.

Row 3: Cast off 5 sts, P to end.

24 (26:28:29:31:32:33:35:36) sts.

Row 4: Knit to last 3 sts, K2tog, K1.

1st dec'd.

Row 5: Purl.

Rep last 2 rows twice more. 3 sts dec'd; 21 (23:25:26:28:29:30:32:33) sts.

Ensuring that stripes match Left Front, work without further shaping until Right Front matches Left Front to start of front neck shaping, ending after a RS row.



BUTTONHOLE BAND

With RS facing, using 3mm needles and yarn A, pick up and knit 102 (112:118:126:132:138:146:154:164) sts evenly along the Left Front opening edge (approx. 3 sts for every 4 rows).

Row 1 (WS): *K1, P1; rep from * to end.

Row 2 (RS): *P1, K1; rep from * to end.

Row 3: As row 1.

Row 4: P1, K1, K2tog, yo, *(P1, K1) 3 times, K2tog, yo; rep from * a further 10 (12:12:13:14:15:16:17:18) times, (P1, K1) 5 (2:5:5:4:3:3:3:4) times.

Rows 5 and 6: Rep rows 1 and 2.

Cast off.

NECK BAND

With RS facing, using 3mm needles and yarn A, starting at Right Front Neck, pick up and knit sts as foll: 5 sts across top of buttonband, knit across 2 (3:3:3:4:3:3:4:4) sts on hold for front neck, pick up and knit

3 (4:4:4:5:5:6:6:7) sts along front neck cast-off edge, pick up and knit 15 (16:17:18:18:20:22:22) sts up front neck slope to shoulder, pick up and knit 15 (16:17:18:18:

20:20:22:22) sts down back neck slope, pick up and knit 3 (4:4:4:5:5:6:6:7) sts along back neck cast-off edge, knit across 9 (11:11:11:13:11:11:13:13) sts from back neck holder, pick up and knit 3 (4:4:4:5:5:6:6:7)

sts along back neck cast-off edge, pick up and knit 15 (16:17:18:18:20:20:22:22) sts up back neck slope to shoulder, pick up and knit 15 (16:17:18:18:20:20:22:22) sts down front neck slope, pick up and knit

3 (4:4:4:5:5:6:6:7) sts along front neck cast-off edge, knit across 2 (3:3:3:4:3:3:4:4) sts on hold for front neck, and pick up and knit 5 sts along the buttonhole band. 95 (107:111:115:123:127:131:143:147) sts.

Row 1 (WS): *K1, P1; rep from * to last st, K1.

Row 2 (RS): As row 1.

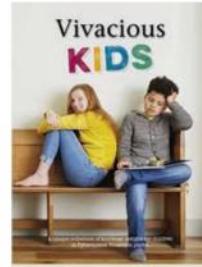
Rep last 2 rows twice more.

Cast off knitwise.

FINISHING

Block by soaking in cool water for 20 mins. Gently squeeze out excess water and press between towels. Take care not to let the fabric stretch under the weight of water. Lie flat to dry, shaping to measurements. Sew 12 (14:14:15:16:17:18:19:20) buttons securely along the button band, to match the buttonholes. ☺

Read our interview with Ella Austin on p82!



This pattern also appears in the book *Vivacious Kids*, which has seven designs for children aged two to ten, using Fyberspates Vivacious yarn. For stockists, visit www.fyberspates.com/retailers or call 07546 948 378.

BUTTON BAND

With RS facing, using 3mm needles and yarn A, pick up and knit 102 (112:118:126:132:138:146:154:164) sts evenly along the Right Front opening edge (approx. 3 sts for every 4 rows).

Row 1 (WS): *K1, P1; rep from * to end.

Row 2 (RS): *P1, K1; rep from * to end.

Rep last 2 rows twice more.

Cast off.

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Pat Menchini

Aldgate

This merino tank top with its
handsome textured fabric will be a
versatile addition to your wardrobe

Aldgate



Men will feel smart
yet comfortable
in this versatile top



Pat Menchini
Aldgate

“THIS TANK top for men uses a very simple yet effective stitch pattern, which is well defined in this super yarn,” says designer Pat Menchini. Her design for men is smart enough for the office, but would look great worn with jeans and a T-shirt for a relaxed weekend outfit, too. It has been knitted in Yarn Stories Fine Merino DK, a yarn that’s produced in Yorkshire and has a wonderfully soft handle. It comes in a wide range of attractive colours, including lots of handsome neutrals.

BACK

Using 3.25mm needles, cast on 105 (113:121:129:137:145) sts.

Row 1 (RS): K2, (P1, K1) to last st, K1.

Row 2: K1, (P1, K1) to end.

Rep these 2 rows until rib meas 6cm, ending after row 2 and inc 1 st at each end of last row.

107 (115:123:131:139:147) sts.

Change to 4mm needles.

Row 1 (RS): Knit.

Row 2: Purl.

Row 3: K3, (P1, K3) to end.

Row 4: Purl.

Rows 5-6: As Rows 3-4.

Rows 7-8: As Rows 1-2.

Row 9: K1, (P1, K3) to last 2 sts, P1, K1.

Row 10: Purl.

Rows 11-12: As Rows 9-10.

These 12 rows set the pattern.

Cont in patt until work meas 42cm from cast-on edge, measured through centre of work, ending after a WS row.

SIZE

	XS	S	M	L	XL	XXL	
TO FIT CHEST	81-86	86-91	94-99	101-105	107-112	114-119	cm
	32-34	34-36	37-39	40-41	42-44	45-46	in
ACTUAL CHEST	89	95	102	109	115	122	cm
	35	37½	40	43½	45½	48	in
ACTUAL LENGTH	62	63	65	66	67	69	cm
	24½	25	25½	26	26½	27	in

YARN

Yarn Stories Fine Merino DK (DK weight; 100% wool; 120m/131yds per 50g ball)

DOVE (2506)	8	9	9	10	10	11	x50g BALLS
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NEEDLES & ACCESSORIES

1 pair 3.25mm (UK 10/US 3) knitting needles

1 pair 4mm (UK 8/US 6) knitting needles

1 set 3.25mm (UK 10/US 3) double-pointed needles (DPNs), or circular needles, 40cm long

1 set 3mm (UK 11/US 12) double-pointed needles (DPNs), or circular needles, 40cm long

2 stitch holders

SHAPE ARMOLES

Cast off 8 (9:10:12:13:15) sts at beg of next 2 rows.

91 (97:103:107:113:117) sts.

Dec 1 st at each end of next 3 (3:5:5:5) rows, then on every foll alt row until 79 (85:89:93:99:103) sts rem. **

Cont straight until work meas 62 (63:65:66:67:69) cm from cast-on edge, ending after a purl row.

SHAPE SHOULDERS

Cast off loosely 6 (6:6:7:7:7) sts at beg of next 4 rows, then 6 (7:7:7:7:7) sts at beg of next 2 rows.

Slip rem 43 (47:51:51:57:61) sts on a stitch holder.

FRONT

Work as for Back to **.

Cont straight until Front meas 10 (10:11:11:12:13) cm from start of armhole shaping, measured through centre of work, ending after a WS row.

SHAPE NECK

Next row: Patt 23 (24:24:26:26), turn

Cont on last group of sts for left half of front.

Dec 1 st at neck edge on next 5 rows.

18 (19:19:21:21:21) sts

Cont straight until Front meas same as Back to shoulder shaping, ending at armhole edge.

SHAPE SHOULDER

Cast off loosely 6 (6:6:7:7:7) sts at beg of



next row and foll alt row.

Work 1 row straight.

Cast off rem 6 (7:7:7:7) sts loosely.

With RS facing, slip next 33 (37:41:41:47:51) sts on a stitch holder.

Neatly rejoin yarn to rem 23 (24:24:26:26:26) sts and work to end of row.

Complete to match left half.

NECKBAND

Join the shoulders.

Using 3.25mm DPNs or circular needles, 40cm long, with RS facing, pick up and knit 28 (28:31:31:33:34) sts evenly down left side of front neck, knit across 33 (37:41:43:47:51) sts on stitch holder, pick up and knit 28 (28:31:31:33:34) sts evenly up right side of front neck, finally knit across 43 (47:51:53:57:61) sts on stitch holder.

132 (140:154:154:170:180) sts.

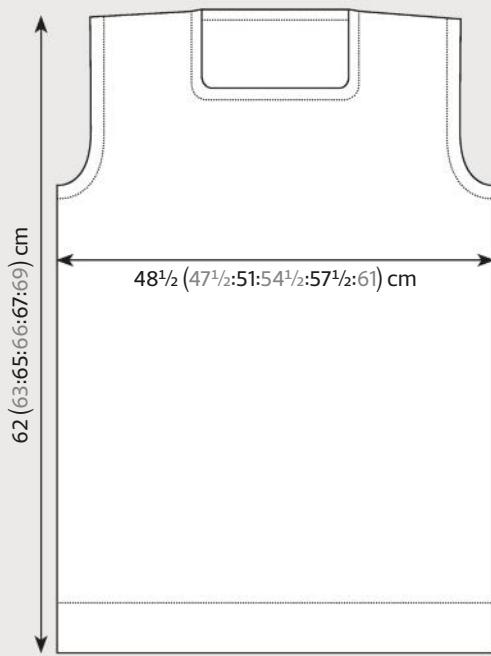
TENSION

24 sts and 32 rows to 10cm over patt on 4mm needles

YARN STOCKISTS

Yarn Stories 01484 848431
www.yarnstories.com

For general abbreviations, see p81

BLOCKING DIAGRAM

Rounds 1-6: Knit.

Change to 3mm DPNs or circular needles.

Round 7 (hem round): Purl.

Rounds 8-12: Knit.

Cast off very loosely.

ARMHOLE BORDERS

Join the side seams.

Using 3.25mm DPNs or circular needles, 40cm long, with RS facing, pick up and knit 110 (118:126:136:144:154) sts evenly around armhole.

Work as given for Neckband.

TO MAKE UP

Omitting ribbing, press work lightly on WS, following any yarn care instructions on the ball band.

Fold neckband and armhole borders at hem row to WS and stitch in position. Press borders. Weave in ends. 



The British-spun
wool shows off the
stitch pattern well

Aldgate

The design features
a square neckline





Maria Ziska
Kirkja

A monochrome palette gives a modern look
to this seamless colourwork sweater



Maria Ziska
Kirkja

SIZE

	S	M	L	1XL	2XL	3XL	
TO FIT BUST	76-81	86-91	97-102	107-112	117-122	127-132	cm
	30-32	34-36	38-40	42-44	46-48	50-52	in
ACTUAL BUST	80	90	100	110	120	130	cm
	31½	35½	39½	43½	47½	51	in
ACTUAL LENGTH	64	70½	73½	76	79½	80½	cm
	25¼	27¾	29	30	31¼	31¾	in
SLEEVE SEAM	50	52½	52½	52½	52½	52½	cm
	19¾	20¾	20¾	20¾	20¾	20¾	in

THIS SEAMLESS jumper is knitted from the bottom up in one piece, and the body and sleeves are joined to work the yoke. It features a graphic colourwork pattern knitted in shades of grey, with tiny highlights of pink around the cuffs and at the neck cast-off. The jumper is made from Navia Trio, a Faroese wool blended with Shetland wool and Australian lambswool that comes in natural shades and a large range of beautiful dyed colours.

PATTERN NOTES

Charts are worked using the stranded method in stocking stitch.

STITCH PATTERNS

K1, P1RIB

(multiple of 2 sts)

Round 1: *K1, P1; rep from * to end of rnd.
Rep this round for pattern.

BODY

Using 5.5mm circular needles and yarn A, cast on 110 (124:138:154:168:184) sts.
Pm and join to work in the round, being careful not to twist sts.
Work 10 rnds in K1, P1 rib.

Change to 6.5mm circular needles.

Next round: Knit, inc 18 (20:22:22:24:24) sts evenly around.
128 (144:160:176:192:208) sts.

Beginning on Round 1 (27:27:27:23:23), work Chart A, working 8-st repeat 16 (18:20:22:24:26) times across round.

Cont in Chart A as set until work measures approx. 44 (49:49:49:51:51) cm from cast-on, ending on round 33.

Next round: Cont in Chart A patt, cast off 3 (5:5:6:7:9) sts, patt 59 (63:71:77:83:87) for Front, cast off 5 (9:9:11:13:17) sts, patt 59 (63:71:77:83:87) sts for Back, cast off 2 (4:4:5:6:8) sts.
Set work aside.

SLEEVES

(both alike)

Using 5.5mm DPNs (or preferred needles for working small circumference in the round) and yarn A, cast on 32 (34:36:38:38:40) sts.

Pm and join to work in the round, being careful not to twist sts.
Work 10 rnds in K1, P1 rib.

Change to 6.5mm DPNs.

Next round: Knit, inc 5 (7:9:9:11:11) sts evenly around.
37 (41:45:47:49:51) sts.

Beg on Round 5 (1:1:1:1) and st 7 (5:3:2:1:8) of chart, work Chart B across round, ending after st 3 (5:7:0:1:2).

Note: Read ahead; pattern changes at the same time as shaping is worked.

Cont in Chart B patt as set through Round 12, then change to Chart A, keeping patt consistent. AT THE SAME TIME, inc 1 st at each end of rnd on 7th (6th:5th:4th:4th:3rd) rnd, then every foll 8th (7th:6th:5th:5th:4th) rnd 5 (7:8:10:11:12) times more, working inc sts into chart patt.

NEEDLES & ACCESSORIES

5.5mm (UK 5/US 9) circular needles, 80cm long
6.5mm (UK 3/US 10½) circular needles, 80cm long
1 set 5.5mm (UK 5/US 9) double-pointed needles (DPNs), or needles for working small circumference in the round
1 set 6.5mm (UK 3/US 10.5) DPNs, or needles for working small circumference in the round
4 stitch markers
Stitch holders

49 (57:63:69:73:77) sts.

Work even in Chart A until work measures approx. 50 (52½:52½:52½:52½:52½) cm from cast-on, ending after round 33 of Chart.

Next round: Cont in Chart A patt, cast off 3 (5:5:6:7:9) sts, patt 43 (47:53:57:59:59), cast off 3 (5:5:6:7:9) sts.
Set aside.

YOKE

Joining round: Using 6.5mm circular needles and yarn A, pm for beg of rnd and join yarn to 59 (63:71:77:83:87) sts held for Front. Knit across these sts, pm, knit across 43 (47:53:57:59:59) sts of Right Sleeve, pm, knit across 59 (63:71:77:83:87) sts held for Back, pm, knit across 43 (47:53:57:59:59) sts of Left Sleeve and join to work in the round.

Marker for beg of rnd is between Left Sleeve and Front.

204 (220:248:268:284:292) sts.

This rnd counts as Round 1 of Chart A.

Note: Cont working Chart A separately across Front, Back and Sleeves, keeping patt correct with previous rnds.

Work 1 rnd even in patt.

Raglan dec round: *Slm, K1, K2tog, patt to 3 sts before mrk, SSK, K1; rep from * 3 times more. 8 sts dec'd.

Rep last 2 rnds 12 (13:14:15:16:17) times more, then work 1 rnd even in patt.

Break yarn. 100 (108:128:140:148:148) sts: 33 (35:41:45:49:51) sts each for front and

YARN

Navia Trio (Heavy DK/worsted weight; 100% wool; 120m/131yds per 50g ball)

A NATURAL WHITE (N31)	4	5	6	7	7	8	x50g BALLS
B LIGHT GREY (N32)	1	1	1	1	1	2	x50g BALLS
C MEDIUM GREY (N33)	1	2	2	2	2	3	x50g BALLS
D DARK GREY (N34)	2	3	3	4	4	4	x50g BALLS
E PASTEL PINK (N332)	1	1	1	1	1	1	x50g BALLS

TENSION

16 sts and 17.5 rows/rnds to 10cm over st st and colourwork on 6.5mm needles

YARN STOCKISTS

Navia c/o The Island Wool Company 01981 541093 www.islandwool.co.uk

back, 17 (19:23:25:25:23) sts for each sleeve.

SHAPE NECK

Place centre 7 (7:9:9:11:11) sts of Front on holder for neck.

Join yarn to sts after neck holder with RS facing. This is the new beg of row. You will now work back and forth over these sts.

Next row (RS): Cast off 2 sts, *patt to 3 sts before mrk, SSK, K1, K1, K2tog; rep from * three times more, patt to end. 10 sts dec'd.

Next row (WS): Cast off 2 sts, K to end.

Rep last 2 rows 1 (1:1:2:2:2) times more.

69 (77:95:95:101:101) sts.

Neck and raglan dec row (RS): K2tog, *patt to 3 sts before mrk, SSK, K1, K1, K2tog; rep from * 3 times more, patt to last 2 sts, SSK. 10 sts dec'd.

Next row (WS): Work even in patt.

Rep last 2 rows 0 (0:2:2:2) times more, then rep Neck and raglan dec row once.

49 (57:55:55:61:61) sts.

Cast off.

NECKBAND

Using 5.5mm DPNs (or preferred needles for working small circumference in the round) and yarn A, and with RS facing, pick up and knit 68 (76:76:80:88:88) sts along neck edge.

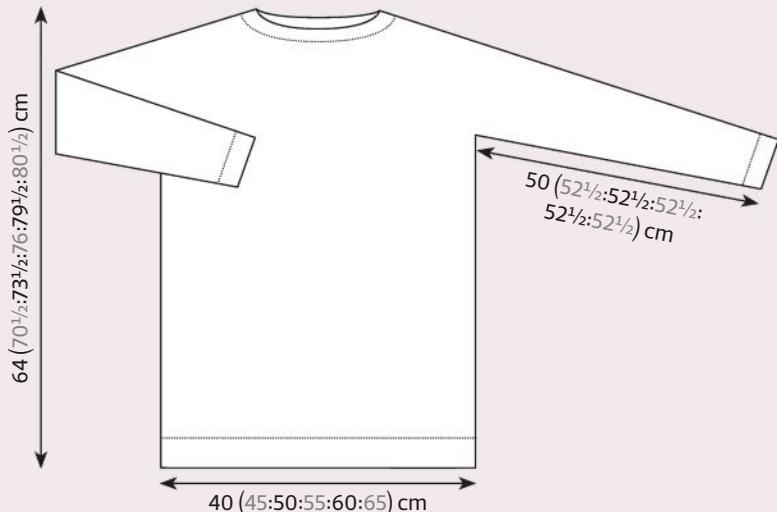
Pm and join to work in the rnd.

Work 1 rnd in K1, P1 rib, dec 6 (6:6:8:8:8) sts evenly around and working decs into rib.

62 (70:70:72:80:80) sts.

Work 9 rnds in rib patt.

Cast off in patt with yarn E.

BLOCKING DIAGRAM**TO MAKE UP**

Sew underarms. Weave in ends and block to measurements, following any yarn care instructions on the ball band. ☺

**CHARTS**

Chart A

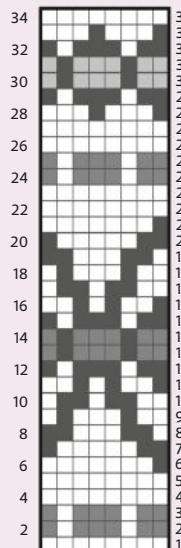
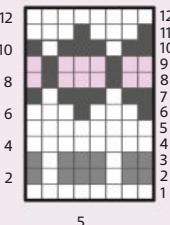


Chart B

**KEY**

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

For general abbreviations, see p81

THE YARN BLEND
MIXES FAROESE AND
SHETLAND WOOLS
WITH AUSTRALIAN
LAMBSWOOL



Maritime archaeology gives an insight into what ordinary people wore

LEFT: DEAGOSTINI / GETTY IMAGES; BELOW LEFT: THE PRINT COLLECTOR / GETTY IMAGES

Sunken Treasures

Penelope Hemingway explores some of the fascinating knitted artefacts that have been recovered from shipwrecks



SHIPWRECKS AND
knitting have an intertwined history. The origin of Fair Isle's complex, beautiful two-colour knitting was attributed to a

shipwreck. In late September, 1588, the flagship of the Spanish Armada, *El Gran Grifón*, was wrecked on Fair Isle. Legend has it that the ship's 300 sailors survived by climbing the mast, and so reaching the island's cliff-tops. Over a period of about six weeks, the fifty islanders shared the little they had with the Spanish sailors who were wearing intricate and beautifully knitted hats and gloves. The sailors swapped food for knitting tips, and the sailors taught the islanders how to dye with lichens to get their vivid colours. During the harsh winter that followed, few of the Spanish survived, as their welcome wore thin

and finally the remaining survivors escaped to Orkney.

The story is now thought to be apocryphal. Romance sells. As Fair Isle knitting researcher Sheila McGregor pointed out, the wreck of the *El Gran Grifón* was 300 years before any Fair Isle patterns were recorded, or known to be extant, and "...There is...little in common between Spanish textile patterns of the time and the Fair Isle patterns..."

Victorians liked the romantic tale, although islanders themselves were denying it by the 1870s. The famous myth of how stranded, colourful knitting came to Fair Isle was maybe the first instance of the interweaving of shipwrecks and knitting history.

Textile historians and archaeologists have learned much from the survival of high-status items. But knitted items tended to be more mundane, and so, rarer. Maritime archaeology has become

a valuable resource for those of us who want to know more about ordinary people's clothing, because shipwrecks, by their very nature, are slices of time, frozen in time.

Recovering, drying and conserving textiles is one of the most challenging aspects of archaeology - precisely because fragments of clothing are rare survivors, knowing how to preserve them is still experimental science. Linen rarely survives, but silk and wool - more often used for knitting - do.

Glimpses of the past

Maybe the most famous shipwreck of recent years is *The Mary Rose*, one of Henry VIII's warships, which sank in 1545. Like a time capsule, it preserved information about Tudor sailors' lives. Amongst the spectacular finds were some more everyday ones; knitted items included several brimmed caps, a scogger

(arm covering), and many fragments of knitting that may have been stockings or caps. Even though these were only fragmentary, they were valuable as they showed sophisticated shaping.

Recently, in the Wadden Sea near Texel, North Holland, a complete early 17th century silk damask dress was found in a bundle of textiles, in the sand next to a wreck that has become known as the *Palmwood*. Along with the dress was a pair of silk, knitted stockings. There was also a leather book cover, embossed with the arms of Charles I, so it is possible these high-status clothes came from the court of Charles I and Henrietta Maria. Kaap Skil Museum will have this on display when conservation is complete. Centuries-old silk stockings occasionally survive in excavated graves, but rarely in the context of maritime archaeology.

In 1758, *HMS Invincible* sank in the sands of the Solent, taking with it a rare knitted cap. This appears to have a plain knitted welt (sewn or knitted under) with no edging, knitted from a natural (cream?) coloured wool with two round bands of dark natural stripes. It is quite fine with up to 200 stitches cast on.

Challenging ideas

We know comparatively little about the lives of 18th century sailors, but when the wreck of *The General Carleton* was excavated in Poland, near Gdansk, in the 1990s, it was possible to fill in some gaps.

The General Carleton was a merchant ship, from Whitby, which sank in 1785. *Lloyd's List* for October, 1785, described the ship as "totally lost in the Baltic, and all the crew, except three Men" - although the actual number of men lost is not certain and has been disputed. Shipwrecks, more often than not, were the result of storms at sea; sudden and unpredictable. But that is also why artefacts and clothing were likely to remain in situ.

Artefacts from *The General Carleton* are now at the Polish Maritime Museum. Contents of the port side of the ship were well preserved, as the ship had been carrying a cargo of Swedish pine tar which had created a micro-environment that helped preserve textiles, and other artefacts. Amongst some of the surviving artefacts were sea chests containing clothing.

Hundreds of items were found in the shipwreck, including many knitted stockings - some of which have given us new and valuable insights into 18th century hand-knitting. Many clothing historians insisted that ribbed welts and edgings did not exist until the



These 16th century knitted silk stockings were recovered from the wreck of the *Palmwood*



SHIPWRECKS ARE, BY THEIR VERY NATURE, SLICES OF HISTORY THAT ARE FROZEN IN TIME

19th century. Yet several stockings from the wreck of *The General Carleton* contradicted that, clearly showing K2, P2 ribbed edges; one started with a round of purled stitches; another had been simply cast on then launched into ribbing, much like a modern sock. Other stockings from the wreck had bands of garter stitch alternating with stocking stitch at the tops. Some were machine knitted, but most were hand-knitted and from natural, undyed wool.

The General Carleton wreck was notable for a primitive Fair Isle type hat, knitted in natural sheep colours and dyed madder wool. I was lucky enough to

see the hat at an exhibition in Whitby, when it was on loan from the Polish Maritime Museum, and there documented it and later reverse engineered a pattern for it. I have since knitted it in commercial yarns and handspun. We found its gauge made it closer to a modern DK yarn, or a thin aran-weight. Reverse engineering from documentation and good photos teaches a lot about how things were made, as it brings you face to face with the original knitters' decisions, errors and triumphs.

At the time, it was postulated that the hat along with some other items from the ship, were possibly Lapp knitted. Yet I was able to subsequently find evidence of English mariners wearing hats of cream and orange/red banding - one the 'Whalebone Scrapers' from George Walker's 1814 engraving for his book *Costumes of Yorkshire* and later, in two Turner sketches of mariners. So shipwrecks have, in a very immediate way, challenged suppositions about the history of knitting. That said, the knitting on shipwrecks points to

Knitting history



“THE ITEMS BRING US FACE TO FACE WITH THE ORIGINAL KNITTER’S ERRORS AND TRIUMPHS”

influences from various cultures, as the ships literally travelled well established trade routes and sailors in port might take home something beautiful they found abroad.

Also aboard *The General Carleton* were a number of mittens; including some showing Latvian influence in their shaping. And the cap and at least one pair of mittens had thrummed welts. Few thrummed items have survived, (only one extant pair of Yorkshire Dales gloves are thrummed) and it is a unique chance to figure out the still-obscure technique. This opportunity only exists because of knitting from shipwrecks.

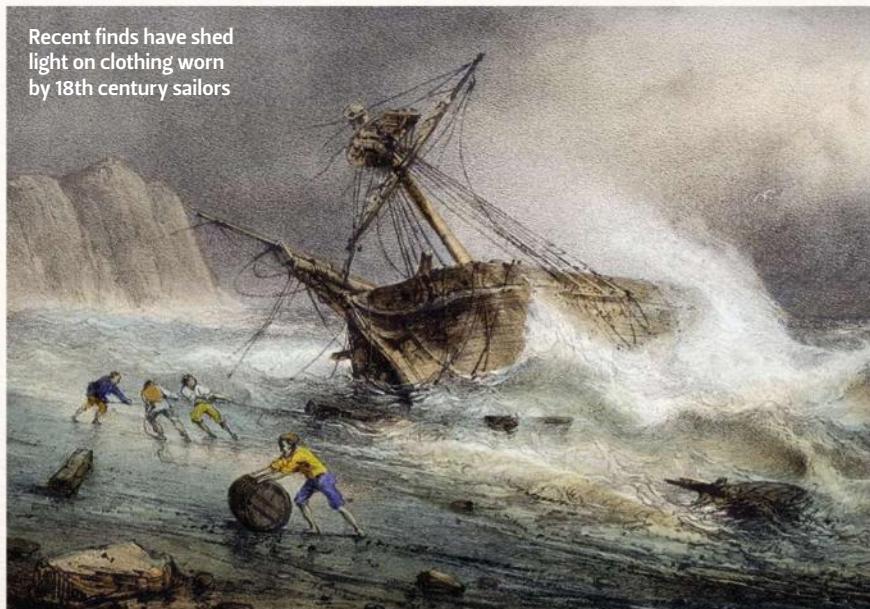
In 1798, a British sloop *H.M. DeBraak* foundered off Delaware. Once more, the ship sank during a storm and so rapidly that she became an effective time capsule and fragments of textiles were recovered by marine archaeologists, preserved due to the anaerobic (oxygen depleted) environment of the wreck.

There are several knitted items and fragments, including an unusual felted, knitted wool hat with a brim, the fragment of the edge of a Monmouth cap (like a beanie), and various fragments of frame-knit stockings.

For knitters, therefore, shipwrecks hold a potential treasure more exciting than gold ingots, doubloons and precious jewels. ☺



Knitted artefacts from the wreck of *The General Carleton*, a Whitby merchant ship which sank off the coast of Poland in 1785, include this stranded colourwork hat with a thrummed welt



MATTHEW BRENLKE

DEAGOSTINI / GETTY IMAGES



Andrea Jurgrau

The Purple Shawl

This vintage-inspired beaded design has
an elegant shape and stitch patterns



Andrea Jurgrau

The Purple Shawl

INSPIRED BY a 1920s doily pattern, Andrea Jurgrau has created this spectacular shawl. Its beautiful lines are highlighted with tiny beads, and it has a pretty finish thanks to the use of a gathered crochet cast-off. Circular needles are used to accommodate the large number of stitches. Andrea's shawl has been knitted in Cascade's Heritage Silk, which is soft and durable, has a lovely drape and a subtle sheen.

PATTERN NOTES

PLACING BEADS

This method allows precise placement of the bead in an individual stitch. Although it's easier to put the bead on the stitch before it is worked, doing so can compromise the tension on that stitch. Work to the stitch designated for bead placement, work the stitch as specified in the instructions, slip a bead onto the shaft of a crochet hook, remove the knitted stitch from the knitting needle by lifting the stitch just worked with the hook. Slide the bead onto the stitch just worked, return that stitch to the left needle, adjust the tension, then slip that stitch onto the right knitting needle.

PICK UP AND PURL

With wrong side of work facing and working from right to left, *insert needle

SIZE

Approx. 96½cm (38in) wide and 40½cm (16in) long at centre back, blocked; about 91½cm (36in) wide and 35½cm (14in) long at centre back, after relaxing.

YARN

Cascade Yarns Heritage Silk (4ply weight; 85% merino wool, 15% silk; 400m/437yds per 100g skein)
Purple Hyacinth (5625); 1 x 100g skein

NEEDLES & ACCESSORIES

3.75mm (UK 9/US 5) circular needles, 80cm long
Smooth waste yarn for provisional cast-on (approx. 30cm)
0.75mm steel crochet hook for placing beads
2.75mm steel crochet hook for cast-off
12g of size 8 seed beads (sample uses Japanese 8/0 Delica beads in colour 906 purple lined crystal)
Stainless T-pins and flexible blocking wires

TENSION

11 sts and 14 rows to 5cm over chart on 3.75mm needles, relaxed after blocking

YARN STOCKISTS

Cascade Yarns www.cascadeyarns.com
Available in the UK from Love Knitting
www.loveknitting.com

SPECIAL ABBREVIATIONS

M1 without twist: Insert RH needle from front to back underneath the strand between the stitch just worked and the following stitch and knit it.
gather(x) See Gathered Crochet cast-off instructions in Pattern Notes below.
SSSK: Slip 3 sts one at a time, return to LH needle, knit 3 slipped sts tog tbl.
For general abbreviations, see p81

tip under edge stitch from the far side to the near side, wrap yarn around needle, and pull through a loop. Repeat from * for the desired number of stitches.

INVISIBLE PROVISIONAL CAST-ON

A tutorial for the Invisible Provisional cast-on method can be found here:
<http://bit.ly/InvProCO>

GATHERED CROCHET CAST-OFF

Insert crochet hook through the back legs of specified number of stitches to gather them, pull a loop through so there is one loop on hook, work a crochet chain the specified length, *insert crochet hook through the back legs of the next group of stitches, pull the yarn loop through these stitches as well as through the stitch of the chain, work a crochet chain for the specified number of stitches; repeat from *. Finish by pulling the loop through the final group of stitches, then pull the yarn through the final loop leaving a 25cm tail.

SHAWL

Using waste yarn and a provisional cast-on method such as the invisible method (see Pattern Notes), cast on 3 sts.

Knit 15 rows - 7 garter ridges. Do not turn work after the last row. Rotate work 90 degrees and pick up and purl (see Pattern Notes) 7 sts evenly spaced

along selvedge (1 st in each garter ridge), carefully remove waste yarn from provisional cast-on and knit the 3 exposed sts - 13 sts in total.

Knitting the first 3 and last 3 sts of every row, adding beads with smaller crochet hook when specified (see Pattern Notes), work Rows 1-90 of chart, working the red stitch repeat 6 times.
405 sts.

With larger crochet hook, use the gathered crochet cast-off method (see Pattern Notes) to cast off as follows:
Gather 3, ch8, (gather 4, ch8) twice, gather 3, ch8, *(gather 4, ch8) 4 times, gather 3, ch8; rep from * 19 more times, (gather 4, ch8) twice, gather 3.

Cut yarn, leaving a 25cm tail. Pull tail through rem loop to secure.

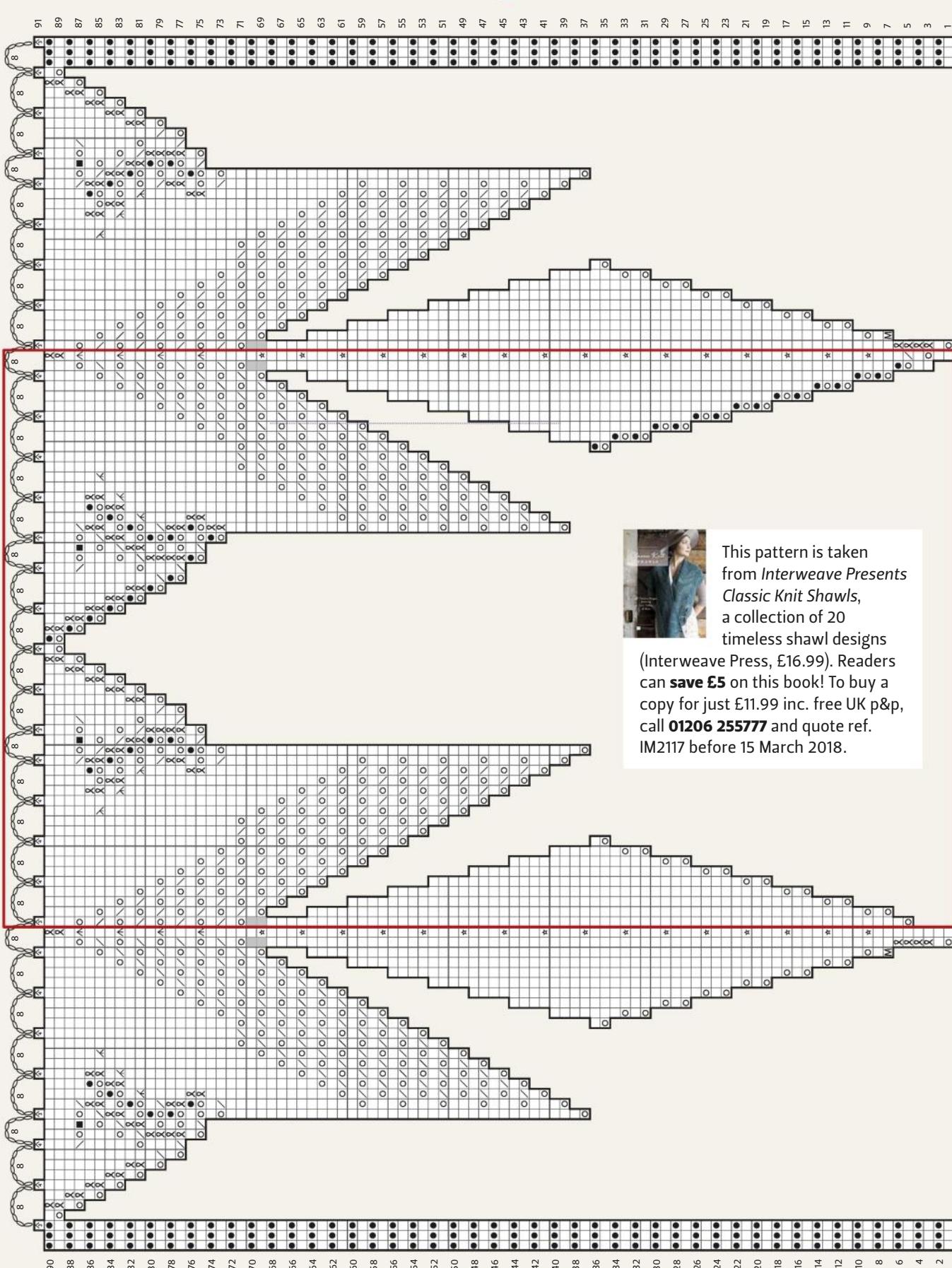
FINISHING

Weave in loose ends to but do not trim tails. Soak in cool water for at least 30 minutes. Roll in a towel to remove excess water. Weave flexible blocking wires into garter bumps along straight top edge. Place on flat padded surface and pin out each crochet loop to finished dimensions. Allow to air-dry thoroughly before removing wires and pins. Trim tails on woven-in ends. ☺

KEY

□	K on RS; P on WS
●	P on RS; K on WS
○	Yo
✗	Ktbl on RS; Ptbl on WS
■	M1 without twisting loop below
□	K2tog
□	SSK
★	S2kpo, place bead
■	Place bead
□	SSK
○	Crochet chain
■	No stitch
□	Repeat

CHART



This pattern is taken from *Interweave Presents Classic Knit Shawls*, a collection of 20 timeless shawl designs (Interweave Press, £16.99). Readers can **save £5** on this book! To buy a copy for just £11.99 inc. free UK p&p, call **01206 255777** and quote ref. IM2117 before 15 March 2018.



Sarah Hatton
Mullion Cove

Intricate cable patterns look stunning
when worked in a richly dyed denim yarn

Mullion Cove

“ THE COTTON
DENIM YARN FADES
ATTRACTIVELY
WITH WEAR AND
WASHING ”





Sarah Hatton Mullion Cove

INSPIRED BY traditional fishermen's sweaters, this design by Sarah Hatton features an attractive combination of cables and textures. The stitch patterns are shown off beautifully by the Rowan Original Denim yarn. This is a pure cotton that behaves like denim fabric, fading attractively with wear and washing. It comes in the Nashville blue used here, along with a paler blue and a black. Sarah's garment design includes neat set-in sleeves, and a high collar with a cabled ribbing pattern.

BACK

Using 3.25mm needles, cast on 98 (106:114:126:134) sts.

Row 1 (RS): K2, *P2, K2; rep from * to end.

Row 2: *P2, K2; rep from * to last 2 sts, P2. These 2 rows set rib.

Cont in rib for 8 (8:9:9:9) cm, ending with WS facing for next row.

Next row: P22 (26:30:36:40), (M1pw, P5) 11 times, M1pw, purl to end. 110 (118:126:138:146) sts.

Change to 4mm needles.

Row 1: P1 (1:1:0:0), K2 (2:2:1:1), (P2, K2) 4 (5:6:8:9) times, work next 72 sts as set on row 1 of chart, (K2, P2) 4 (5:6:8:9) times, K2 (2:2:1:1), P1 (1:1:0:0).

Row 2: K1 (1:1:0:0), P2 (2:2:1:1), (K2, P2) 4 (5:6:8:9) times, work next 72 sts as set on row 2 of chart, (P2, K2) 4 (5:6:8:9) times, P2 (2:2:1:1), K1 (1:1:0:0).

SIZE

TO FIT BUST	8-10	12-14	16-18	20-22	24-26	
	81-86	91-97	101-107	111-117	122-127	cm
	32-34	36-38	40-42	44-46	48-50	in
ACTUAL BUST	94	102½	111	123½	132	cm
	37	40¼	43½	48½	52	in
ACTUAL LENGTH	58	60	62	64	66	cm
	23	24	24½	25	26	in
SLEEVE SEAM	45	45	46	46	46	cm
	17¾	17¾	18	18	18	in

YARN

Rowan Original Denim (DK weight; 100% cotton; 92m/101.5yds per 50g ball)

NASHVILLE (002)	13	14	15	16	17	x50g BALLS
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NEEDLES & ACCESSORIES

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

TENSION

20 sts and 28 rows to 10cm over st st on 4mm needles before washing; and 20 sts and 32 rows after washing at 60 degrees.

19 sts and 30 rows to 10cm over Block Pattern on 4mm needles after washing.
Cable panel meas 25cm wide after washing.

Row 3: K1 (1:1:0:0), P2 (2:2:1:1), (K2, P2)

4 (5:6:8:9) times, work next 72 sts as set on row 3 of chart, (P2, K2) 4 (5:6:8:9) times, P2 (2:2:1:1), K1 (1:1:0:0).

Row 4: P1 (1:1:0:0), K2 (2:2:1:1), (P2, K2)

4 (5:6:8:9) times, work next 72 sts as set on row 1 of chart, (K2, P2) 4 (5:6:8:9) times, K2 (2:2:1:1), P1 (1:1:0:0).

These 4 rows set Chart placement and Block Pattern.

Working Block Pattern and 16-row repeat as set on Chart throughout, cont until work meas 42 (43:45:46:47) cm, ending with RS facing for next row.

SHAPE ARMPHOLE

Dec 1 st at each end of next 5 (5:7:7) rows, then on 5 (5:5:5:7) foll RS rows.

90 (98:102:114:118) sts. **

Cont without shaping until armhole meas 23 (24:25:26:27) cm, ending with RS facing for next row.

SHAPE SHOULDER

Cast off 12 (14:14:17:18) sts at beg of next 2 rows. 66 (70:74:80:82) sts.

Cast off 12 (14:15:18:18) sts at beg of next 2 rows. 42 (42:44:44:46) sts. Leave rem sts on a holder.

FRONT

Work as given for Back to **.

Cont without shaping until armhole meas 15 (16:16:17:17) cm, ending with RS facing for next row.

SHAPE FRONT NECK

Next row: Patt 34 (38:40:46:48), turn and leave rem sts on a holder.

Work on these sts only for first side of neck.

Work 1 row.

Dec 1 st at neck edge of next 5 rows, 3 (3:4:4:5) foll alt rows then on 2 foll 4th rows. 24 (28:29:35:36) sts.

Cont without shaping until armhole matches Back to start of shoulder shaping, ending with RS facing for next row.

SHAPE SHOULDER

Next row: Cast off 12 (14:14:17:18) sts, patt to end.

12 (14:15:18:18) sts.

Work 1 row.

Cast off rem sts.

With RS facing, leave 22 sts on a holder for front neck, rejoin yarn to rem sts and patt to end.

Complete to match first side of neck, reversing all shapings.

SLEEVES

(both alike)

Using 3.25mm needles, cast on 34 (38:38:42:42) sts.

Work 5 (5:6:6:6) cm in rib as set on Back, ending with WS facing for next row.

Next row (WS): P9 (9:11:11:13), M1pw, P6, M1pw, P4, M1pw, P6, M1pw, purl to end. 38 (42:42:46:46) sts.

YARN STOCKISTS

Rowan 01484 950630
www.knitrowan.com

SPECIAL ABBREVIATIONS

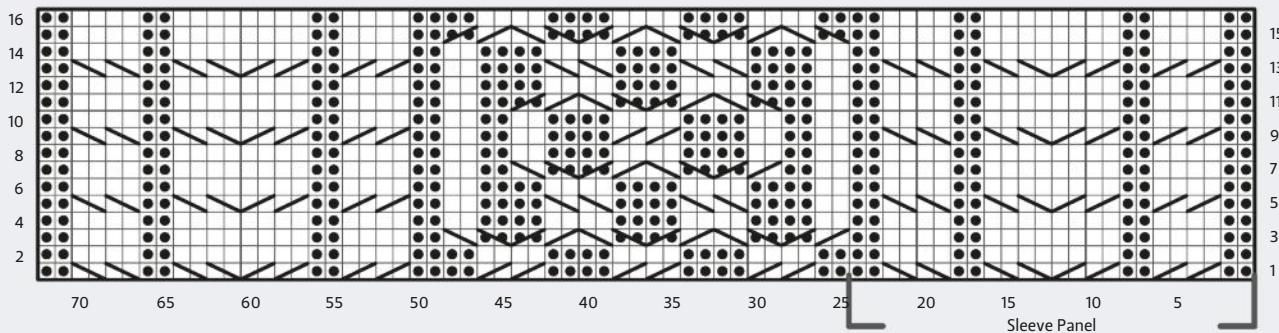
C4B: Slip next 2 sts to cn and hold at back of work, K2; K2 from cn.
C4F: Slip next 2 sts to cn and hold at front of work, K2; K2 from cn.
T4B: Slip next 2 sts to cn and hold at back of work, K2; P2 from cn.
T4F: Slip next 2 sts to cn and hold at front of work, P2; K2 from cn.

For general abbreviations, see p81

KEY

	C4B
	C4F

CHART



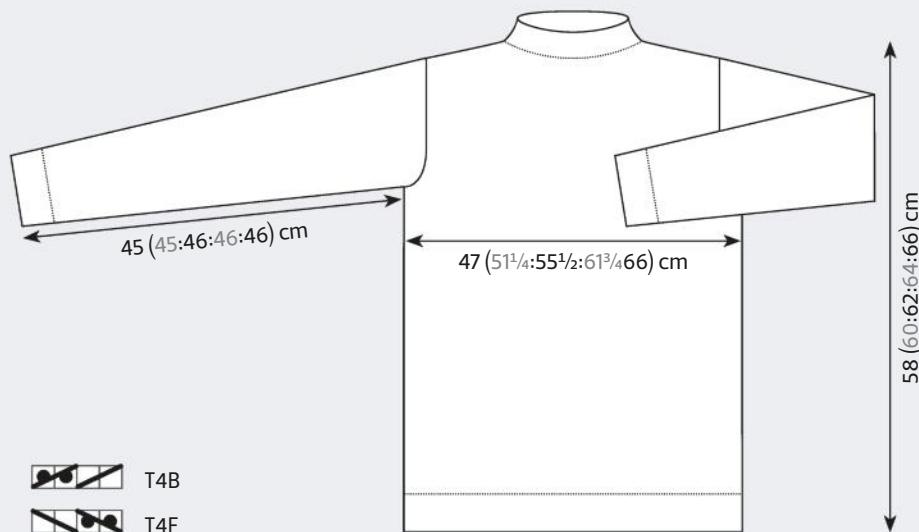
Change to 4mm needles.

Row 1 (RS): K0 (1:1:0:0), P1 (2:2:1:1), K2, (P2, K2) 1 (1:1:2:2) times, work next 24 sts as set on row 1 of chart, (K2, P2) 1 (1:1:2:2) times, K2, P1 (2:2:1:1), K0 (1:1:0:0).
Row 2: P0 (1:1:0:0), K1 (2:2:1:1), P2, (K2, P2) 1 (1:1:2:2) times, work next 24 sts as set on row 1 of chart, (P2, K2) 1 (1:1:2:2) times, P2, K1 (2:2:1:1), P0 (1:1:0:0).
Row 3: P0 (1:1:0:0), K1 (2:2:1:1), P2, (K2, P2) 1 (1:1:2:2) times, work next 24 sts as set on row 1 of chart, (P2, K2) 1 (1:1:2:2) times, P2, K1 (2:2:1:1), P0 (1:1:0:0).
Row 4: K0 (1:1:0:0), P1 (2:2:1:1), K2, (P2, K2) 1 (1:1:2:2) times, work next 24 sts as set on row 1 of chart, (K2, P2) 1 (1:1:2:2) times, K2, P1 (2:2:1:1), K0 (1:1:0:0).

These 4 rows set Chart placement and Block Pattern.

Working Block Pattern and 16-row repeat as set on Chart throughout, working inc sts into Block Pattern, inc 1 st at each end of next row and the 7 (7:17:17:21) foll 6th rows, then on every foll 8th row to 76 (80:84:88:90) sts.

BLOCKING DIAGRAM



Cont without shaping until Sleeve meas 51 (51:52:52:52) cm, ending with RS facing for next row.

SHAPE SLEEVE TOP

Dec 1 st at each end of next 5 (5:7:7:7) rows, then on 5 (5:5:5:7) foll RS rows. 56 (60:60:64:62) sts.
 Work 1 row.
 Cast off 4 (5:5:5:5) sts at beg of next 10 rows. 16 (10:10:14:12) sts.
 Cast off rem sts.

MAKING UP

Join right shoulder seam.

NECKBAND

With RS facing, using 3.25mm needles pick up and knit 19 (19:20:20:22) sts down left side of neck, knit across 22 sts from front neck holder, pick up and knit 19 (19:20:20:22) sts up right side of neck and knit across 42 (42:44:44:46) sts from back neck holder.
 102 (102:107:107:112) sts.

Next row (WS): K2, *P1, M1pw, P2, K2; rep from * to end.

122 (122:128:128:134) sts.

Row 1 (RS): *P2, C4B; rep from * to last 2 sts, P2.

Row 2: K2, *P4, K2; rep from * to end.

Row 3: *P2, K4; rep from * to last 2 sts, P2.

Row 4: K2, *P4, K2; rep from * to end.

These 4 rows set cable pattern.
 Cont as set until collar meas approx 9cm, ending with row 2 and RS facing for next row.

Cast off in patt and AT SAME TIME dec 1 st across each cable.

Join shoulder and neckband seam.

Machine wash at 60 degrees along with a small amount of leftover yarn in a laundry bag (for sewing up).

Join side and sleeve seams.

Sew in sleeves, matching decreases on body and sleeve and easing in remaining sleeve top. ☺

Mullion Cove

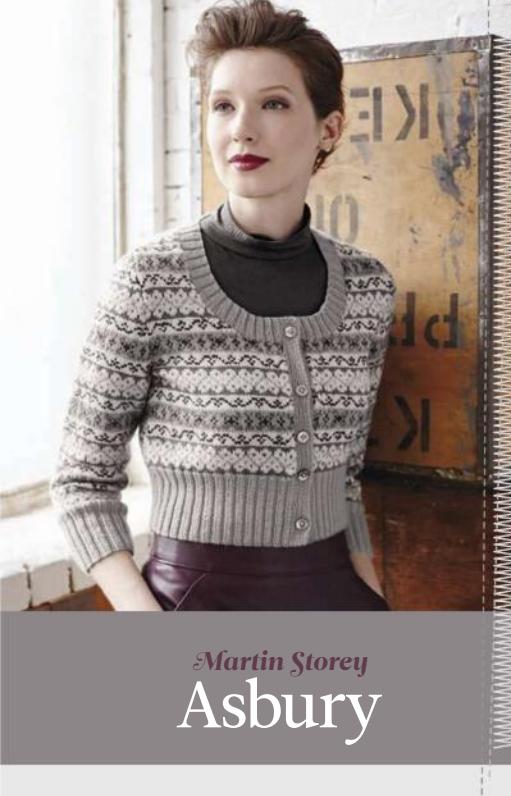
The cabled ribbing pattern is used on the raised collar





Martin Storey
Asbury

Vintage-style cropped cardigan has Fair Isle
worked in a palette of sophisticated greys



Martin Storey
Asbury

KNITTED IN a palette of greys, this cropped cardigan is a timeless Fair Isle pattern by Martin Storey. It uses the new limited-edition Rowan Selects Rowan Finest range, which is available in four shades of grey. It is a blend of extra fine merino wool, royal alpaca and cashmere, which gives a super-soft yet strong yarn and provides excellent stitch definition.

PATTERN NOTE

Pattern repeat on chart is an odd number of rows. When working back and fronts, read chart row 1 as a RS (knit) row for first and every foll alt rep of chart, but read chart row 1 as a WS (purl) row for second and every foll alt rep of chart. When working sleeves, read chart row 1 as a WS (purl) row for first and every foll alt rep of chart, but read chart row 1 as a RS (knit) row for second and every foll alt rep of chart.

BACK

Using 2.75mm needles and yarn A, cast on 126 (142:162:178:198) sts.

Row 1 (RS): K2, *P2, K2; rep from * to end.

Row 2: P2, *K2, P2; rep from * to end.

These 2 rows form rib.

Cont in rib for a further 32 rows, inc 3 (3:1:3:3) sts evenly across last row and ending with RS facing for next row.

129 (145:163:181:201) sts.

Change to 3.25mm needles.

Beg on st 37 (29:20:11:1) of Chart A, work to end of chart, then beg Chart B, ending on st 165 (173:182:191:201), using the Fair Isle technique, stranding the yarn not in use loosely behind the stitches being worked,

SIZE

	8-10	12-14	16-18	20-22	24-26	
TO FIT BUST	81-86	91-97	102-107	112-117	122-127	cm
	32-34	36-38	40-42	44-46	48-50	in
ACTUAL BUST	86	97	109	121	134	cm
	34	38	43	48	53	in
ACTUAL LENGTH	43	44	45	46	47	cm
	17	17½	17½	18	18½	in
SLEEVE SEAM	33	33	33	33	33	cm
	13	13	13	13	13	in

NEEDLES & ACCESSORIES

1 pair 2.75mm (UK 12/US 2) knitting needles
1 pair 3.25mm (UK 10/US 3) knitting needles
5 x 15mm buttons
Stitch holders

TENSION

30 sts and 32 rows to 10cm over patterned st st using 3.25mm needles

For general abbreviations, see p81

and repeating the 33-row patt repeat throughout, cont in patt from charts, which are worked entirely in st st, until Back meas 22cm, ending with RS facing for next row.

SHAPE ARMOLES

Keeping patt correct, cast off 5 (7:9:11:13) sts at beg of next 2 rows.
119 (131:145:159:175) sts.

Dec 1 st at each end of next 5 (7:9:11:13) rows, then on foll 4 (5:5:6:7) alt rows, then on foll 4th row.
99 (105:115:123:133) sts.

Cont straight until armhole meas 19 (20:21:22:23) cm, ending with RS facing for next row.

SHAPE SHOULDERS AND BACK NECK

Next row (RS): Cast off 5 (6:7:8:9) sts, patt until there are 21 (23:26:29:32) sts on right needle and turn, leaving rem sts on a holder.

Work each side of neck separately.

Keeping patt correct, dec 1 st at neck edge of next 4 rows and AT THE SAME TIME cast off 5 (6:7:8:9) sts at beg of 2nd row, then 6 (6:7:8:9) sts at beg of foll alt row.
Work 1 row.

Cast off rem 6 (7:8:9:10) sts.

With RS facing, slip centre 47 (47:49:49:51) sts onto a stitch holder, rejoin yarns and patt to end.

Complete to match first side, reversing shapings.

LEFT FRONT

Using 2.75mm needles and yarn A, cast on

71 (79:87:99:107) sts.

Row 1 (RS): K2, *P2, K2; rep from * to last 9 sts, (P1, K1) 4 times, K1.

Row 2: K1, (P1, K1) 4 times, P2, *K2, P2; rep from * to end.

These 2 rows form rib.

Cont in rib for a further 31 rows, ending with WS facing for next row.

Row 34 (WS): Rib 9 sts and slip these 9 sts onto a holder (for button band), M1, rib to end inc 2 (2:3:0:2) sts evenly across these sts. 65 (73:82:91:101) sts.

Change to 3.25mm needles.

Beg on st 37 (29:20:11:1) of Chart A, work to end of chart, then work st 101 of Chart B. Cont in patt from charts until Left Front matches Back to beg of armhole shaping, ending with RS facing for next row.

SHAPE ARMOLE

Keeping patt correct, cast off 5 (7:9:11:13) sts at beg of next row.

60 (66:73:80:88) sts.

Work 1 row.

Dec 1 st at armhole edge of next 5 (7:9:11:13) rows, then on foll 3 (4:4:4:3) alt rows.

52 (55:60:65:72) sts.

Work 1 row, ending with RS facing for next row.

SHAPE FRONT NECK

Next row (RS): Work 2 tog, patt 37 (40:45:50:57) sts and turn, leaving rem 13 sts on a holder (for neckband).

38 (41:46:51:58) sts.

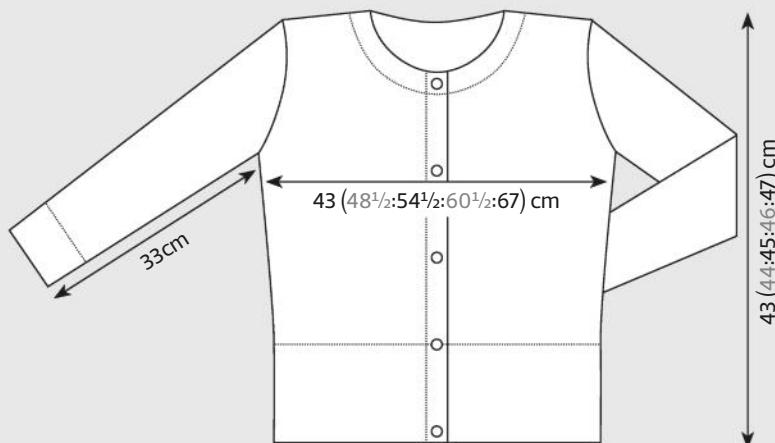
Keeping patt correct, dec 1 st at neck edge of next 8 rows, then on foll 3 (3:4:4:5) alt rows, then on 2 foll 4th rows, then on 2 foll 6th rows and AT THE SAME TIME dec 1 st at

YARN

Rowan Finest (4ply weight; 50% extra fine merino wool, 30% alpaca, 20% cashmere; 175m/191yds per 50g ball)

	5	6	6	7	8	x50g BALLS
A TIMBERWOLF (002)	5	6	6	7	8	x50g BALLS
B TEMPTATION (003)	1	2	2	2	2	x50g BALLS
C STERLING (001)	3	3	3	3	4	x50g BALLS
D FRENCH BERET (004)	1	2	2	2	2	x50g BALLS

BLOCKING DIAGRAM



YARN STOCKISTS

Rowan 01484 950630
www.knitrowan.com

armhole edge of 4th (4th:4th:2nd:2nd) and foll 0 (0:0:0:2) alt rows, then on 0 (0:0:1:1) foll 4th row. 22 (25:29:33:37) sts. Cont straight until Left Front matches Back to beg of shoulder shaping, ending with RS facing for next row.

SHAPE SHOULDER

Cast off 5 (6:7:8:9) sts at beg of next and foll 1 (2:2:2:2) alt rows, then 6 (-:-:-:-) sts at beg of foll 1 (-:-:-:-) alt row. Work 1 row. Cast off rem 6 (7:8:9:10) sts.

RIGHT FRONT

Using 2.75mm needles and yarn A, cast on 71 (79:87:99:107) sts.

Row 1 (RS): K1, (K1, P1) 4 times, K2, *P2, K2; rep from * to end.

Row 2: P2, *K2, P2; rep from * to last 9 sts, (K1, P1) 4 times, K1.

These 2 rows form rib.

Cont in rib for a further 8 rows, ending with RS facing for next row.

Row 11 (RS): K2, P1, Sl1, K1, pss0, yfwd (to make first buttonhole), rib to end.

Cont in rib for a further 22 rows, ending with WS facing for next row.

Row 34 (WS): Rib to last 9 sts inc 2 (2:3:0:2) sts evenly across these sts, M1 and turn, leaving rem 9 sts on a holder (for buttonhole band).

65 (73:82:91:101) sts.

Change to 3.25mm needles.

Beg on st 101 of Chart B and ending on st 165 (173:182:191:201), cont in patt from charts and complete to match Left Front, reversing shapings and working first row of neck shaping as folls:

SHAPE FRONT NECK

Next row (RS): Break yarns. Slip first 13 sts onto a holder (for neckband), rejoin yarns and patt to last 2 sts, work 2 tog. 38 (41:46:51:58) sts.

SLEEVES

Using 2.75mm needles and yarn A, cast on 74 (74:78:78:82) sts.

Work in rib as given for Back, shaping sides by inc 1 st at each end of 7th (5th:5th:3rd:3rd) and 3 (4:4:4:7) foll 8th (6th:6th:4th:4th) rows, then on 0 (0:0:2:0) foll 6th rows, taking inc sts into rib. 82 (84:88:92:98) sts.

Work 2 (4:4:2:2) rows, dec (inc:inc:inc:dec) 1 st at centre of last row and ending with WS facing for next row. 81 (85:89:93:97) sts.

Change to 3.25mm needles.

Beg on st 61 (59:57:55:53) of Chart A, work to end of chart, then beg Chart B, ending on st 141 (143:145:147:149), and repeating the 33-row patt repeat throughout, cont in patt from charts, AT THE SAME TIME increasing as folls:

Inc 1 st at each end of 6th (2nd:2nd:4th:2nd) and every foll 8th (6th:6th:6th:4th) row to 95 (89:101:115:103) sts, then on every foll 10th (8th:8th:-6th) row until there are 97 (103:109:-121) sts, taking inc sts into patt.

Cont straight until Sleeve meas approx. 33cm, ending after same chart row as on Back to beg of armhole shaping and with RS facing for next row.

SHAPE TOP

Keeping patt correct, cast off 5 (7:9:11:13)

sts at beg of next 2 rows.

87 (89:91:93:95) sts.

Dec 1 st at each end of next 5 rows, then on every foll alt row until 47 sts rem, then on foll 9 rows, ending with RS facing for next row. 29 sts.

Cast off 5 sts at beg of next 2 rows. Cast off rem 19 sts.

MAKING UP

Press pieces carefully, following any yarn care instructions on the ball band. Join both shoulder seams using back stitch, or mattress stitch if preferred.

BUTTON BAND

Slip 9 sts on left front holder onto 2.75mm needles and rejoin yarn A with RS facing.

Row 1 (RS): K2, *P1, K1; rep from * to last st, K1.

Row 2: K1, *P1, K1; rep from * to end.

These 2 rows form rib.

Cont in rib until button band, when slightly stretched, fits up left front opening edge to beg of front neck shaping, ending with RS facing for next row.

Break yarn and leave these 9 sts on a holder.

Neatly sew button band in place. Mark positions for 5 buttons on this band - first button to come level with buttonhole already worked in right front, last button to come 1cm above neck shaping, and rem 3 buttons evenly spaced between.

BUTTONHOLE BAND

Slip 9 sts on right front holder onto 2.75mm needles and rejoin yarn A with WS facing.

Beg with row 2, cont in rib as given for Button Band until this band, when

Asbury

CHARTS

Chart A

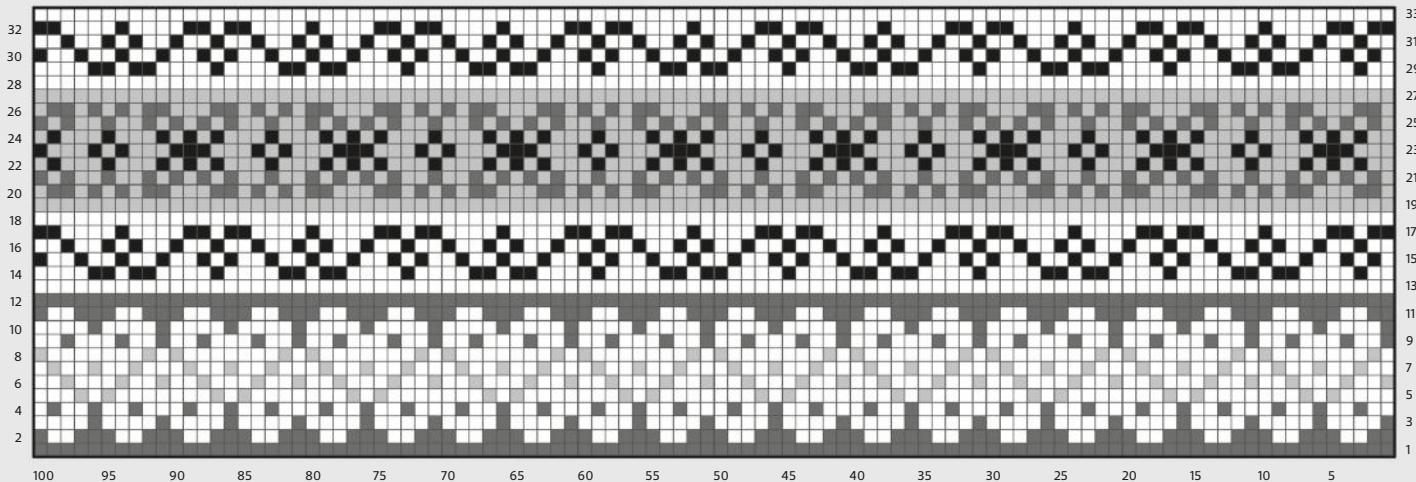
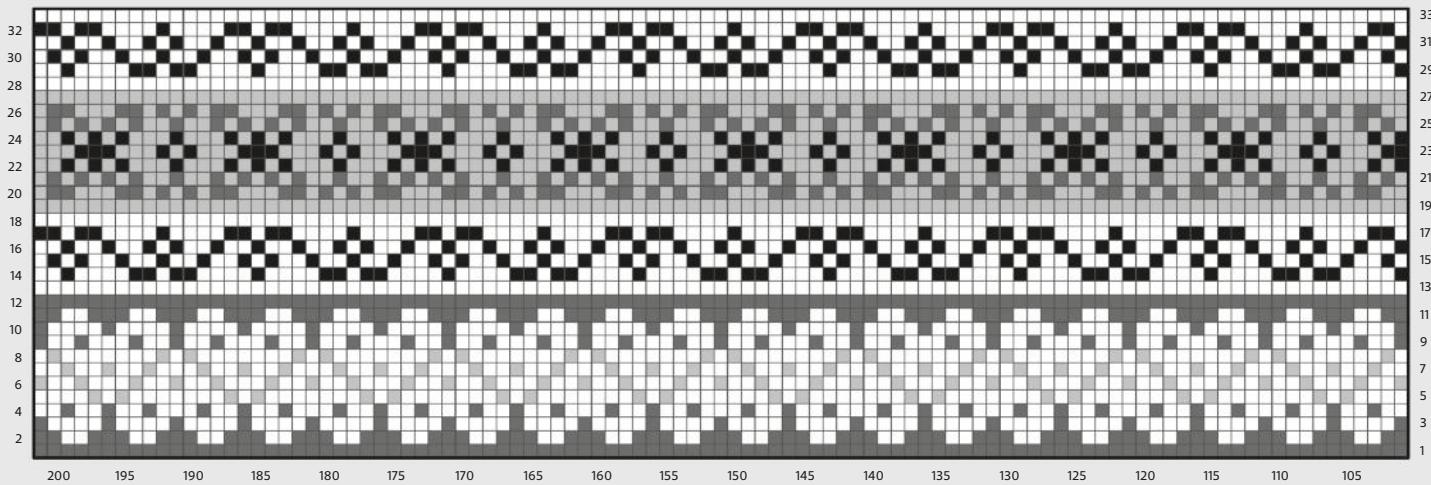


Chart B



KEY Yarn A Yarn B Yarn C Yarn D

slightly stretched, fits up right front opening edge to beg of front neck shaping, with the addition of a further 3 buttonholes worked to correspond with positions marked for buttons as folls:

Buttonhole row (RS): K2, P1, Sl1, K1, pss0, yfwd, K1, P1, K2.

When band is correct length, ending with WS facing for next row, break yarn and leave these 9 sts on a holder.

Neatly sew buttonhole band in place.

NECKBAND

With RS facing, using 2.75mm needles and yarn A, slip 9 sts on buttonhole band holder onto right needle, then K across 13 sts on right front holder, pick up and knit 51 (51:54:54:57) sts up right side of front

neck, and 5 sts down right side of back neck, K across 47 (47:49:49:51) sts on back holder inc 1 st at centre, pick up and knit 5 sts up left side of back neck, and 51 (51:54:54:57) sts down left side of front neck, patt across 13 sts on left front holder, then patt across 9 sts on button band holder.

204 (204:212:212:220) sts.

Row 1 (WS): K1, (P1, K1) 4 times, P2, *K2, P2; rep from * to last 9 sts, (K1, P1) 4 times, K1.

Row 2: K1, (K1, P1) 4 times, K2, *P2, K2; rep from * to last 9 sts, (P1, K1) 4 times, K1. These 2 rows form rib. Cont in rib for 1 row more, ending with RS facing for next row.

Row 4 (RS): K2, P1, Sl1, K1, pss0, yfwd (to make 5th buttonhole), rib to end.

Work in rib for a further 7 rows, ending with RS facing for next row.

Cast off in rib.

Place centre of cast-off edge of sleeve to shoulder seam. Set in sleeve, easing sleevehead into armhole.

Sew side and sleeve seams.



This pattern also appears in *Rowan Selects Rowan Finest*, a booklet with six designs for women. For details of stockists, call **01484 950630** or visit www.knitrowan.com.

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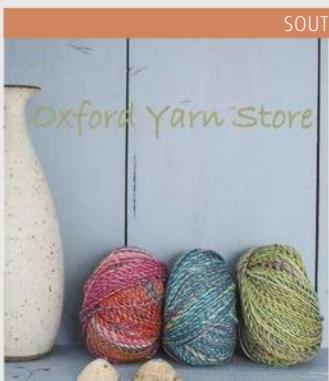
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Abbreviations

alt	alternate
approx	approximately
beg	beginning
ch	chain
cn	cable needle
cont	continue
dc	double crochet (US single crochet)
dec	decrease (work two stitches together)
DK	double knitting
DPN	double-pointed needle
dtr	double treble (US treble crochet)
est	established
fol	following
inc	increase
K	knit
KFB	knit into front and back of stitch
K2tog	knit the next two stitches together
kwise	knitwise
meas	measures
M1	make one (see M1L)
M1pw	make 1 st purlwise: with LH needle lift the strand between next and last st from front to back and purl through the back loop
M1L	left leaning increase: with left needle tip, lift strand between needles from front to back. Knit lifted loop through back of loop
M1R	right leaning increase: with left needle tip, lift strand between needles from back to front. Knit lifted loop through front of loop



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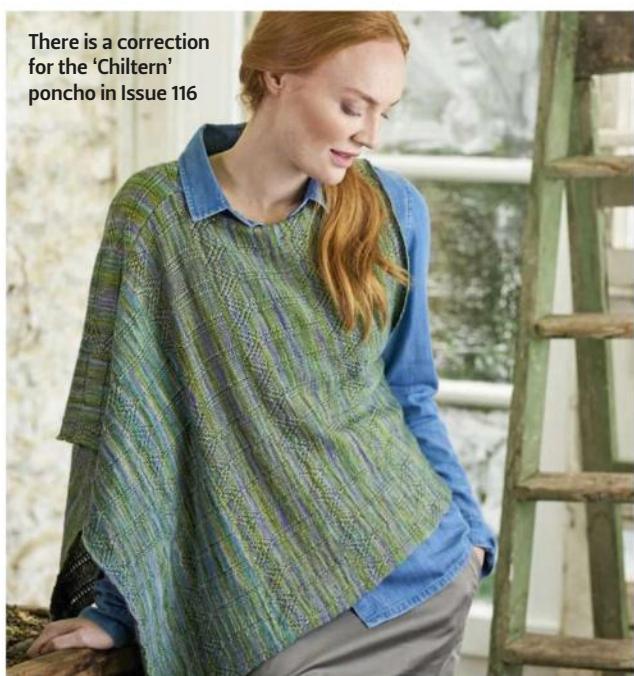
Pattern updates

Our archive of updates can be found at:

www.theyarnloop.com/magazine/the-knitter/corrections

ISSUE 116 Chiltern

The written instructions for Row 20 of Chevron Chart A should
read: K2, *K4, SSK, yo, K1, K2tog, K3; rep from * to last 3 sts, K3.



MY INSPIRATION

Ella Austin

Colourful, quirky and stylish, the designs of Ella Austin are always fun to knit



ELLA AUSTIN is a knitwear designer who loves to create accessories, toys, homewares, baby knits and women's garments that bring a smile to people's faces!

She specialises in stranded colourwork, and she has produced patterns for knitting magazines and yarn companies including Fyberspates and Baa Ram Ewe.

Who inspired you to take up knitting?

"Knitting was all around me growing up – my mum and both grandmothers knit, so I was lucky to be taught at a very young age. I can remember being taught at about five or six years old. It's something that I was keen on, so I was patiently taught repeatedly through my childhood, mostly by my Nanny Marge."

"Despite knitting frequently through my childhood and teens, I never developed my skills, and remained a novice until I was inspired to pick up a pattern while I was pregnant. I was so proud of myself when I knitted a pretty decent little jumper! Later on, I joined a knitting group, the Outcasts in Reading, and they inspired me to develop my knitting further."

Do you have a favourite artist, writer, poet or musician who inspires you?

"I've always loved Victorian art and Art Nouveau, although that doesn't come through in my knitting design often. I would be more likely to look to folk art, textile prints and patterns on ceramics for inspiration. I'm inspired by musicians in the way that fashion and music intertwine – Marc Bolan is my style idol and I love the early '70s rock look."

Which knitwear designer has most inspired you, and why?

"Rachel Coopey is an inspiration to me, I love her graphic style and sense of fun. Kieran Foley is another inspiration – his knits are so creative and colourful. There are so many others I could mention – there are so many talented and innovative designers in the knitting world."

Tell us about the colours, landscapes or architecture that inspires your work.

"As an avid stranded colourwork knitter, I'm often drawn to repeating patterns such as those found on wallpaper or printed fabric. I like quite bold and graphic designs with clean lines. Choosing the right colours is so important. I like to soften a bold pattern by choosing natural shades alongside dyed yarns. I love warm and calm colours like mustard yellow, and pumpkin orange and avocado green. I get particularly excited about 1970s patterns in orange and brown!"

What is your favourite knitting book?

"I don't have a particular favourite book, but I do love stitch directories – I really ought to get more of them!"

What fibres do you love to work with?

"I always prefer working with natural fibres – and usually with some wool content. I think that pretty much every fibre benefits from being blended with wool! Although saying that I do still work with acrylic regularly and I do appreciate the easy-care benefits of acrylic in my own wardrobe!"

Which design from your portfolio are you most proud of, or is most special to you?

"I think that 'Intrepid Fox' will always be my favourite. It was my first knitting design, self-published on Ravelry. I've knitted so many Intrepid Foxes and I fall in love each one as I finish them!"

Are there any techniques or styles of knitting you'd like to explore further?

"Absolutely! Pretty much all of them! I've never designed a lace shawl, and that's something I'd like to do some day – shawls are fun to knit, and they offer potential to experiment and play with ideas. I'd also love to design more cardigans – I'm a huge fan of cardigans!" ☺

Read Ella's blog and discover her knit kits at www.bombellablog.wordpress.com Her designs can be found on Ravelry: www.ravelry.com/designers/ella-austin



MICHAEL PUTLAND / GETTY IMAGES



Ella has lots of toy designs, including 'Intrepid Fox'



JESSE WILD / FYBERSPATES



ART LALS BY KIERAN FOLEY / WWW.KIERANFOLEY.COM

➊ 'Venn' is from Ella's *Colour and Line* collection ➋ Ella loves folk art motifs; these are her 'Bunty Mitts' ➌ Marc Bolan is her style idol! ➍ 'Snip-snap-snorum' was designed for Fyberspates ➎ She admires the creative, colourful work of Kieran Foley



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Tanja Murray
Ribbonesque

Soft, luxurious and unusual,
this wrap features twisted ribbons
for added texture and interest.



Tanja Murray Ribbonesque

THIS IS a wrap with a bit of a difference and many possibilities,” says Tanja Murray, the designer and dyer behind The Knitting Swede brand. “The ‘ribbons’ weave through the main fabric creating texture and interest. The ribbons can, as shown, be knitted in one colour adding a touch of style, or, if you wish to add some fun, why not use two or three different colours?”

PATTERN NOTES

Before beginning to knit, weigh and split the skein of yarn B into four balls – one ball per ‘ribbon’ and one ball for the border. When working the main fabric, you should have 14 garter ridges on both sides between each ribbon.

WRAP

Using 4mm circular needles, 80cm long, and yarn A, loosely cast on 34 sts. Unless otherwise instructed, slip markers as you go.

Row 1: K1, yo (from back to front), K until 1 st remain, yo, K1. 36 sts.

Row 2: K1, yo (from back to front), K yo tbl, K until 2 sts remain, K yo tfl, yo, K1. 2 sts inc’d.

Row 3-23: As Row 2. 80 sts.

Row 24: K1, yo, K yo tbl, K33, pm, K10, pm, K until 2 sts remain, K yo tfl, yo, K1. 82 sts.

Turn and slide your work to the middle of the cord, leaving the main work for now in order to set up the middle ribbon between the markers just placed.

Please follow the instructions for the ‘Ribbon Set-up’ in the tutorial on page 4.

SIZE

170cm (67in) long and 55cm (21½in) wide, after blocking

YARN

The Knitting Swede Spartan 150
(4ply weight; 100% superwash
Bluefaced Leicester wool;
600m/656yds per 150g skein)
A Carbon; 2 x 150g skeins

The Knitting Swede Spartan
(4ply weight; 100% superwash
Bluefaced Leicester wool;
400m/437yds per 100g skein)
B Nautilus; 1 x 100g skein

NEEDLES & ACCESSORIES

2 sets 4mm (UK 8/US 6) circular needles,
one 80cm long (the 2nd needle can be
shorter, or use 2 DPNs instead)
Stitch markers
4 stitch holders
Blocking pins and wires (optional)

TENSION

19 sts and 39 rows to 10cm over garter
stitch on 4mm needles

YARN STOCKISTS

The Knitting Swede
www.theknittingswede.co.uk

Next, pick up the needles of the main work.

Row 25: Rep Row 2. 84 sts.

Row 26: K1, yo (from back to front), K yo tbl, K to 2nd mrk, bring yarn B (ribbon yarn) to the back, between the needles, and drop it. Continue knitting with yarn A until 2 sts remain, K yo tfl, yo, K1. 86 sts.

Row 27-33: Rep Row 2. 100 sts.

Row 34: K1, K yo tbl, K until 2 sts remain, K yo tfl, K1.

Row 35-51: Knit.

Row 52: K15, pm, K10, pm, (K to mrk, slm) twice, K20, pm, K10, pm, K to end of rnd.

Turn and slide your work to the middle of the cord and leave it there for now.

TWISTED RIBBON

Using the 2nd set of needles (or DPNs), transfer the 11 ribbon sts from your stitch holder to the needle.

Row 1: K11.

Row 2: P11.

Repeat Rows 1-2 twice more.

6 rows worked in total.

Row 7: P1, K10.

Row 8: P9, K2.

Row 9: P3, K8.

Row 10: P7, K4.

Row 11-12: P5, K6.

Row 13: P7, K4.

Row 14: P3, K8.

Row 15: P9, K2.

Row 16: P1, K10.

Row 17: P11.

Row 18: K11.

Repeat Rows 17-18 twice more.

22 rows worked in total.

Now we need to ‘move’ the ribbon from one side to the other. Follow the

instructions for the ‘Ribbon Move-Manoeuvre’ on page 5.

With the ribbon just worked facing you, follow the ‘Ribbon Set-up’ for the ribbons on either side of the middle ribbon (between the markers we placed on Row 52).

When the set-ups are done, pick up the needles of the main work. The next few rows are quite awkward due to the stitch holders – but it gets easier!

Please note that the edge ribbons, once set up, are always worked from the opposite side from the middle ribbon.

Row 53: K to 3rd mrk, bring yarn B to the front (between the needles) and drop it. K to end of rnd.

Row 54: K to first mrk, bring yarn B to the front (between the needles) and drop it. Cont with yarn A and K to 5th marker, bring yarn B to the front and drop it. K to end of rnd.

Row 55-80: Knit.

Slide your work to the middle of the cord and leave it there for now.

Pick up and work one ribbon, i.e. Rows 1-22 of the Twisted Ribbon section, as well as moving it from one side to the other by following the instructions for the ‘Ribbon Move-Manoeuvre’ instructions on page 5.

Repeat for the other 2 ribbons.

PATTERN REPEAT

Row 81: K to first mrk, bring yarn B to the front (between the needles) and drop it. Cont with yarn A and K to 4th mrk, bring yarn B to the back and drop it. Cont with yarn A and K to 5th marker, bring yarn B to the front and drop it. Knit to end of rnd.

Row 82-108: Knit.

SPECIAL ABBREVIATIONS

K yo tfl/tbl: Knit the previous row's yarnover through the front loop/through the back loop. This is done to close the 'hole' a yarnover normally produces.

For general abbreviations, see p81 of the main magazine

BLOCKING DIAGRAM



Slide your work to the middle of the cord and leave it there for now.

Pick up and work one ribbon, i.e. Rows 1-22 of the Twisted Ribbon section, as well as moving it from one side to the other by following the instructions for the 'Ribbon Move-Manoeuvre' on page 5.

Repeat for the other 2 ribbons.

Row 109: K to 2nd mrk, bring yarn B to the back (between the needles) and drop it. Cont with yarn A and K to the third marker, bring yarn B to the front and drop it. Cont with the main colour and K to 6th mrk, bring yarn B to the back and drop it. K to end of rnd.

Row 110-136: Knit.

Slide your work to the middle of the cord and leave it there for now.

Pick up and work one ribbon, i.e. Rows 1-22 of the Twisted Ribbon section, as well as moving it from one side to the other by following the instructions for the 'Ribbon Move-Manoeuvre' on page 5.

Repeat for the other 2 ribbons.

Work the Pattern Repeat 8 more times. On the final repeat only do the 'Ribbon Move-Manoeuvre' on the middle ribbon as we will secure and cast off the outer ribbons. 584 rows in total.

After the 'Ribbon Move-Manoeuvre' on the middle ribbon, we will now secure and cast off the outer ribbons. Cut the yarn of the outer ribbons, leaving a tail approx. 50cm long.

I find it easier to put the ribbon sts on a knitting needle (as you can see on the photo instructions) but you can do this from your stitch holder. Thread yarn tail on a tapestry needle and follow the



The wrap is edged with an attached i-cord in the contrast colour

'Secure and Cast Off Ribbon' instructions on page 5.
Repeat for the other outer ribbon.

Row 585: K to first mrk, remove mrk, continue to 2nd mrk, remove mrk. Cont to 4th mrk, bring yarn B to the back and drop it. Cont with yarn A and K to end of rnd, removing remaining two mrks.

Row 586-603: Knit.

Row 604-612: K1, SSK, K until 3 sts remain, K2tog, K1.82 sts.

Work the middle ribbon (Rows 1-22 of the Twisted Ribbon section). Cut the yarn leaving a tail approx. 50cm long. Thread yarn tail on a tapestry needle and follow the 'Secure & Cast Off Ribbon' instructions on page 5.

Row 613-636: K1, SSK, knit until 3 sts remain, K2tog, K1 (remove rem mrks on row 613). 34 sts.

Cast off the main fabric. Weave in ends.

EDGING

The edging is created with an attached i-cord worked around the outer edge of the wrap.

Using shorter 4mm circular needles

(or DPNs) and using the 4th ball of yarn B, cast on 3 sts, leaving a long tail.

Slide sts down the cable (or DPN) to the other end. The working yarn is now coming from the far-left stitch.

Step 1: K2, S1 pwise, yo.

Step 2: Insert the needle containing the 3 sts and yo into the edge of the wrap (starting at the centre of one of the short edges), and pick up and knit a st into it - you now have 5 sts on the needle.

Step 3: Slip the 2nd and 3rd sts (i.e. the slipped stitch and the yo) over the last st on your needle.

You're now back to 3 sts. Slide the stitches down the cable (or DPN) to the other end.

On the long edge, only pick up and knit the 'valleys' of the garter.

Repeat the 3 steps all around the wrap. Once you have gone all the way round, graft the sts to the cast on edge of the i-cord using the cast-on tail.

FINISHING

Weave in all ends. Wash and block to measurements, following any yarn care instructions on the ball band. ☺

TECHNIQUES

Tanja Murray explains the essential methods needed for this project, in her step-by-step tutorial

RIBBON SET-UP



In our masterclass walk-through, please note that the working yarn is held in the left hand in the photographs. However, the same instructions apply if you hold your yarn in the right hand.

RIBBON SET-UP

Before you set up your first ribbon, you need to weigh and split your skein of contrasting coloured yarn, following the instructions in the Pattern Notes section.

STEP 1 Using the 2nd set of needles (or a stitch holder) and yarn B, pick up and knit 11 stitches, working with the tail-end of the yarn and 'picking up' between the stitches of the main fabric, starting at the first marker.

Place the right needle tip between the stitches, hold the tail end of the yarn and place on the needle front to back (1) – and pull through (2).

STEP 2 Still working with the tail yarn (making sure you have about 40cm long tail), put the needle between the next pair of stitches and knit 1 stitch (3 + 4). Repeat this until you reach the second marker.

STEP 3 You should now have 11 stitches on the needle (5). Place the needles on a stitch holder (or close your stitch holder). In the last picture (6) I've folded the cable down so you can see how these ribbon stitches have been picked up and knitted between the stitches of the main fabric.



RIBBON MOVE-MANOEUVRÉ

Here I will show you how to 'move' or 'weave' the ribbon from one side to the other.

STEP 1 Place the ribbon stitches on a stitch holder and twist clockwise (1+2).

STEP 2 Insert a 2nd stitch holder from back to front, between the stitches of the main fabric (starting by the first marker), slip the first stitch from the first stitch holder to the 2nd stitch holder (3+4). Being careful not to drop the stitch, pull it through to the other side of the fabric (5).

STEP 3 Insert the 2nd stitch holder into the next space (6), slip the next stitch from the first stitch holder to the 2nd stitch holder and carefully pull it through the fabric (7).

Repeat until all stitches have been transferred from the one side of the fabric to the other (8).

SECURE AND CAST OFF RIBBON

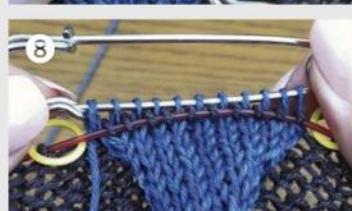
STEP 1 Make sure you have twisted the ribbon and are holding the work with the main fabric to you and the ribbon in the back. Insert the tapestry needle purlwise through the first ribbon stitch then between the marker and stitch on the main fabric, from back to front (1). Insert the needle front to back, between the next (to your left) pair of stitches of the main fabric and knitwise through the first ribbon stitch (2). Drop the stitch off the knitting needle/stitch holder (3).

STEP 2 Insert the needle purlwise through the first ribbon stitch then between the main colour stitches you last came through, from back to front (4). Insert the needle front to back, between the next (to your left) pair of stitches of the main fabric and knitwise through the first ribbon stitch (5).

Drop the stitch off the knitting needle/stitch holder (6).

STEP 3 Repeat step 2 until you have secured all ribbon stitches (7+8) show where the last stitch ends in relation to the marker. ☺

RIBBON MOVE-MANOEUVRÉ



SECURE AND CAST OFF RIBBON





The Knitter

“ IF YOU WISH
TO ADD SOME
FUN, TRY USING
TWO OR THREE
COLOURS FOR
THE RIBBONS ”



Meet Tanja Murray

Also known as The Knitting Swede, Tanja is a designer and hand-dyer who produces a beautiful range of yarns



TANJA MURRAY is passionate about colour, and showcases her range of hand-dyed yarns through her shawl and accessory designs. Originally from Stockholm - hence her name 'The Knitting Swede' - Tanja is now based in the UK, where she runs her yarn business.

When did you start dyeing yarn?

"The Knitting Swede started off quite humbly with knitting designs in 2012. A year on and very frustrated at not being able to find the colours I wanted in the yarn I wanted (i.e. not merino), I decided to educate myself in the art of dyeing yarn.

"However, being a perfectionist, I didn't actually start selling until 2014; not until I thought what I had to offer was 'good enough' and the mountain of dyed yarn started taking over the house... it grew quicker than I could knit it, so I had to come up with a plan!

"That plan included Etsy and Wonderwool Wales, my first ever event. I haven't looked back since - I love what I do, and hope to be able to continue for a long time to come."

What fibres do you like working with?

"Without a doubt, Bluefaced Leicester or a BFL/silk mix! I don't remember the last time I knitted or crocheted anything for myself in a fibre other than BFL, with or without the addition of silk. It is also beautiful to spin with."

Where do you find inspiration for your beautiful colourways?

"The inspiration is often from nature - not just the likes of plants and flowers, but animals or gems, even minerals and metals. Some metals play with light in a fantastic way - silver and gold, for example - while others can go through amazing and beautiful

changes, such as brass when it ages, or the rainbow of colours you get if you temper steel with a torch.

"Another big inspiration for me is art, whether it comes in a painted form or in the shape of a film or book - the inspiration art can evoke is undeniable."

Tell us about your dyeing process.

"I dye using a few different techniques: kettle dyeing, dip dyeing, painting, speckling... to achieve varied effects such as tonal, semi-solid, variegated and so on. The yarn always needs some form of preparation, and this step can differ just as much as the actual dyeing technique. Once the prep is done, the dyeing or painting takes place - there's a multitude of ways to go about getting the colour onto the yarn, it all depends on the colourway I'm dyeing (which in turn depends on the stock levels and my mood!).

"The one thing that always stays the same during the dyeing process is that I try my very best to minimise my impact on the environment. Using professional acid dyes, I always make sure as much dye as possible bonds with the fibres and doesn't end up down the drain, as well as neutralizing leftover water before it's discarded."

What was your first published pattern?

"My first professional design under the name of The Knitting Swede, was 'Sunset Boulevard', a simple yet effective and very wearable shawl. It is still my best-selling pattern!"

Are you planning to design more knitting patterns in 2018?

"Oh yes! I have lots of ideas for knitting and crochet designs... you'll just have to wait and see what I come up with!" ☺

Discover more about Tanja at www.theknittingswede.co.uk



- ① 'Infinity', created for *The Knitter* issue 115
- ② Tanja's popular 'Sunset Boulevard' shawl
- ③ Her yarn range includes Angelic, a kid mohair-silk laceweight
- ④ Spartan 4ply is available in gorgeous gradient sets

