

SPOTLIGHT

Rowan

8-PAGE
PULLOUT

The Knitter

Issue 159
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Create · Knit · Enjoy

NEW YEAR STYLE

WINTER BRIGHTS

Creative ways with colour & cables to cast on today

Fresh Fair Isle

MODERN KNITS FROM
OUTI KATER

*Embroidered
jacket by
Jacinta
Bowie*

KAFFE
FASSETT

*New colours
& designs
for Rowan*

Plus

MASTERCLASS

*Discover nalbinding,
the art of Viking knitting*

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The Knitter

Issue 159

Modern knits inspired by traditional styles and fabrics fill the pages of Issue 159. Along with Oksana Dymyd's chic cabled sweater dress on **p8**, we have an Aran-style jumper with a contemporary silhouette on **p81**, a beautiful Fair Isle hat and mitts by Outi Kater on **p25**, and a long, cosy colourwork coat from Martin Storey in our special supplement.

Create



Knit



Enjoy



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COLLECTION



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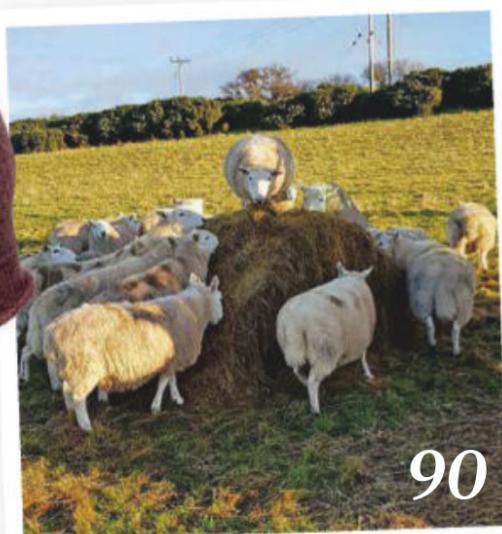
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Knits for women

12 projects for your winter wardrobe



New Year ideas

Keep your needles busy this January with one of our entertaining patterns featuring cables, intarsia and Fair Isle. Our Folklore collection brings a modern twist to traditional folk textiles, and includes colourful designs from Dario Tubiana, Carol Meldrum, Jacinta Bowie and Sarah Hatton.

We also explore the ancient art of Viking knitting, and have the ideal pattern to help novice sock knitters create their first pair!

HAPPY KNITTING!
from *The Knitter* team

Our featured designers



Penelope Hemingway

Historian Penelope delves into parish records, crime reports and asylum archives to uncover stories of knitters from earlier eras. As well as investigating a historic knitted 'Welsh wig' on page 30, she brings us a masterclass on nalbinding - 'Viking knitting' - on page 75.



Jacinta Bowie

Having begun her career working for Hayfield, Jacinta is now a freelance knitwear designer who collaborates with yarn companies and magazines, and also teaches workshops. Her first pattern for *The Knitter* is a spectacular embroidered jacket, which you can find on page 58.



Carol Meldrum

Influenced by Scottish themes and textile traditions, Carol is known for her fashionable and playful knitting patterns, and for her range of popular books including *Knitlympics* and *Knitted Icons*. Her latest design for us is a shawl decorated with colourwork for our Folklore collection, on page 48.

The Knitter

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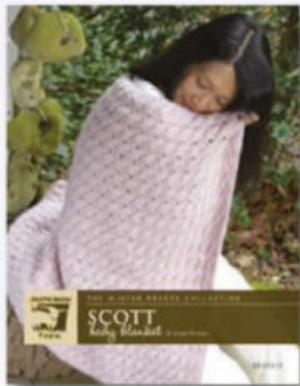
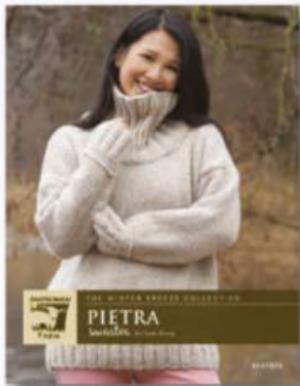
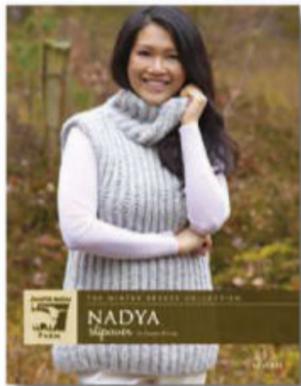
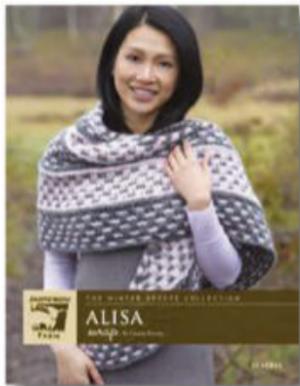


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OKSANA DYMYD

Buchanan

This cosy, feminine sweater dress features beautiful cables and an interesting construction

Buchanan





OKSANA DYMYD
Buchanan

THIS SWEATER dress uses an unusual construction method to achieve a stunning result. Front and back centre panels in stocking stitch are worked first, followed by side sections in a cable pattern. The centre and side pieces are sewn together, then joined with the sleeves to work the yoke, which features a pattern of smaller cables.

CHART PATTERNS

SLIP STITCH PATTERN

(multiple of 2 sts)

Row 1 (RS): *P1, Sl 1 pwise wyif; rep from * to end.

Row 2 (WS): *P1, Sl 1 pwise wyib; rep from * to end.

LARGE CABLE PANEL (LCP)

(worked over 12 sts)

Row 1 (RS): (K1B, P1, K1B) 4 times.

Row 2 (WS): (P1, K1, P1) 4 times.

Rows 3-11: Rep Rows 1-2 another 4 times, then rep Row 1 once.

Row 12 (WS): T6B, T6F.

Rows 13-15: Rep Rows 1-2 once, then rep Row 1 once.

Row 16 (WS): T6F, T6B.

Rows 17-20: Rep Rows 1-2 twice.

Repeat these 20 rows for pattern.

MEDIUM CABLE PANEL (MCP)

(worked over 8 sts)

Rows 1, 5, and 9 (RS): K8.

SIZE

	S	M	L	XL	
TO FIT BUST	78-86	90-98	100-108	110-118	cm
	31-34	35½-38½	39-42½	43-46½	in
ACTUAL BUST	108	120	130	140	cm
	42½	47¼	51¼	55	in
ACTUAL LENGTH	83	82	89½	89½	cm
	32¾	33¾	35¼	35¼	in
SLEEVE SEAM	40	41	42	42	cm
	15¾	16¼	16½	16½	in

YARN

Rico Essentials Soft Merino (Aran weight; 100% merino wool; 100m/109yds per 50g ball)

BEIGE (081)	15	18	20	21	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 pair 5mm (UK 6/US 8) knitting needles
1 pair 6.5mm (UK 3/US 10½) knitting needles
Cable needle (cn)
Stitch holders
Stitch markers

TENSION

18 sts and 24 rows to 10cm over st st on 5mm needles. 70 sts of Side Cable Section meas approx 29cm across.

YARN STOCKISTS

Rico www.rico-design.co.uk

Row 2 and every foll WS row: P8.

Row 3: C4F, C4B

Row 7: C4B, C4F.

Row 10 (WS): P8.

BACK AND FRONT CENTRAL PANELS

(make 2 alike)

Using 5mm needles and the thumb method, cast on 44 (54:64:72) sts.

Work in st st for 42cm, starting and ending on a RS row.

Break yarn and leave sts on holder.

SIDE CABLE SECTIONS

(make 2 alike)

Using 6.5mm needles and the thumb method, cast on 70 sts.

Set-up row (WS): K1, *K8, (P1, K1, P1) 4 times; rep from * to last 9 sts, K9.

Note: Remember to work both loops from K1B together on following row.

Row 1 (RS): P1, *work Row 1 of slip st patt over next 8 sts, work Row 1 of LCP; rep from * to last 9 sts, work Row 1 of slip st patt over next 8 sts, P1.

Row 2 (WS): K1, *work Row 2 of slip st patt over next 8 sts, work Row 2 of LCP; rep from * to last 9 sts, work Row 2 of slip st patt over next 8 sts, K1.

Cont in patt as set until Rows 1-20 of LCP have been worked a total of 4 times, then work 6 more rows in patt, ending after Row 6 of LCP.

BEGIN MEDIUM CABLE PANELS

Row 1 (RS): P1, slip st patt 8, *work Row 7 of LCP, work Row 1 of MCP; rep from * once more, work Row 7 of LCP, slip st patt 8, P1. Cont in patt as set until Row 9 of MCP and Row 15 of LCP have been worked.

Next row (WS): K1, slip st patt 8, work Row 16 of LCP, work Row 10 of MCP, leave last 29 sts worked on a holder, cast off 12 sts (leaving 1 st rem on RH needle), work next 7 sts in Row 10 of MCP, work Row 16 of LCP, slip st patt 8, K1. Break yarn and leave rem 29 sts on a holder.

SLEEVES

(make 2 alike)

Using 4mm needles and the thumb method, cast on 47 (50:53:53) sts.

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

Row 2 (WS): K1, *K1, P1, K1; rep from * to last st, K1.

Rep last 2 rows until piece meas 11cm, ending after a RS row.

Next row (WS): K4 (1:4:5), *K2 (3:3:3), KFB; rep from * 12 (11:10:10) times more, K4 (1:5:4). 60 (62:64:64) sts.

Change to 5mm needles.

Beg with a RS row, work in st st, inc 1 st at each end of 5th row, then every foll 4th row twice more.

66 (68:70:70) sts.

SPECIAL ABBREVIATIONS

K1B (Knit 1 below): Sl 1 wyib, knit into row below slipped st and place on right-hand needle. Work both loops together as one stitch on following row. (You may find this easier with a crochet hook.)

C2F: Slip 1 st onto cn and hold at front, K1; K1 from cn.

C2B: Slip 1 st onto cn and hold at back, K1; K1 from cn.

C4F: Slip 2 sts onto cn and hold at front, K2; K2 from cn.

C4B: Slip 2 sts onto cn and hold at back, K2; K2 from cn.

T6F: Slip 3 sts onto cn and hold at front, P1, K1, P1; P1, K1, P1 from cn.

T6B: Slip 3 sts onto cn and hold at back, P1, K1, P1; P1, K1, P1 from cn.

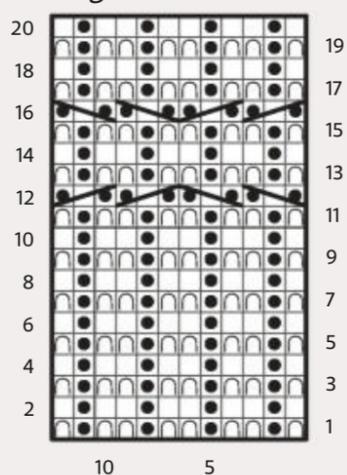
LCP: Large Cable Panel.

MCP: Medium Cable Panel.

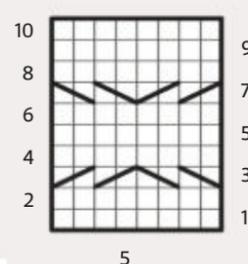
For general abbreviations, see p89

CHARTS

Large Cable Pattern Chart



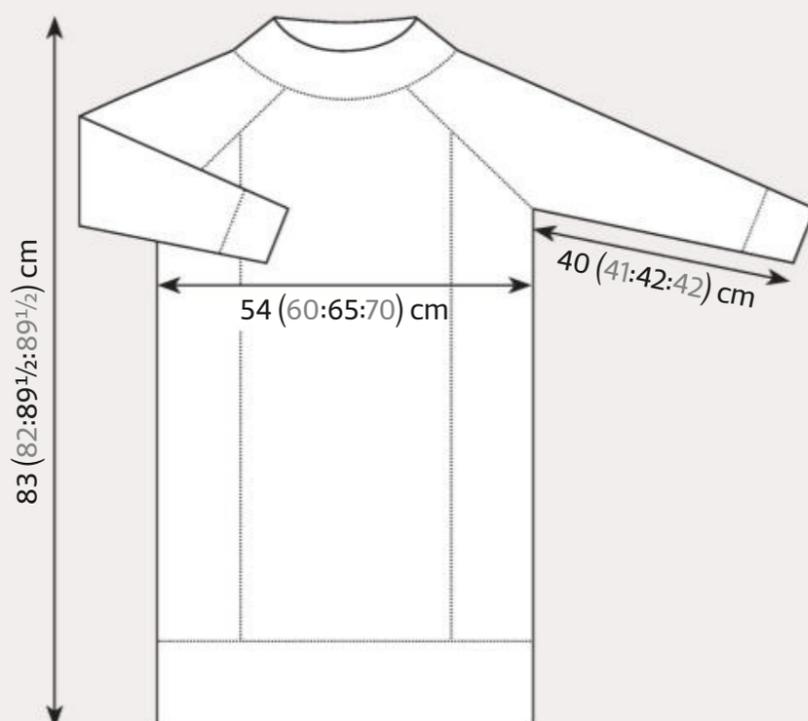
Medium Cable Pattern Chart



Slip Stitch Pattern Chart



BLOCKING DIAGRAM



KEY

- P on RS; K on WS
- ▼ Sl 1 pwise wyif on RS; Sl 1 pwise wyib on WS
- ◡ K1B
- ▬ T6B
- ▬ C4F
- ▬ C4B
- ◻ Repeat
- ▬ T6F

Inc 1 st at each end of every 6th row 9 times. 84 (86:88:88) sts.

Work even in st st until piece meas 40 (41:42:42) cm or desired length to underarm, ending after a WS row.

BEGIN CABLE PATTERN

Row 1 (RS): K7, P4, work Row 3 of MCP, P2, K42 (44:46:46), P2, work Row 3 of MCP, P4, K7.

Row 2 (WS): P7, K4, work Row 4 of MCP, K2, P42 (44:46:46), K2, work Row 4 of MCP, K4, P7.

Cont in patt as set by last 2 rows for 4 rows more, ending after Row 8 of MCP.

Cont in patt, casting off 7 sts at beg of next 2 rows. Break yarn.

Leave rem 70 (72:74:74) sts on a holder.

JOIN BODY AND SLEEVES

With RS facing and using mattress stitch, sew Side Cable Sections to Back and Front Central Panels, securing and taking 1 st away from each end of each panel into seam. 42 (52:62:70) sts for front/back central panels, 28 sts for each half of Side Cable Sections (either side of underarm cast-offs). 98 (108:118:126) sts per side for Front/Back.

Using 5mm needles and with RS facing, work across held sts as foll, joining yarn to 28 sts held for Side Panel before underarm:

Rnd 1: *Across 28 held sts of Side Panel: slip st patt 8, work Row 17 of LCP over next 10 sts, P2tog, pm, work Row 1 of MCP; ▶

Smaller cables around the shoulders contrast with thicker cables on the side panels



Buchanan

across sleeve: P4, work Row 1 of MCP, P2, K42 (44:46:46), P2, work Row 1 of MCP, P4; across 28 held sts of next Side Panel: work Row 1 of MCP, pm, P2tog, work in patt of Row 17 of LCP over next 10 sts, slip st patt 8, pm; over Front/Back sts: K42 (52:62:70), pm; rep from * once more.
332 (356:380:396) sts.

Rnd 2: *Slip st patt 8, work next row of LCP to 1 st before mrk, P1, slm, work next row of MCP, P4, work next row of MCP, P2, K42 (44:46:46), P2, work next row of MCP, P4, work next row of MCP, slm, P1, work next row of LCP to 8 sts before mrk, slip st patt 8, slm, knit to mrk, slm; rep from * once more.

This rnd sets the patt of Cable Panels and slip st patt; for any sts not worked in these patterns, cont to knit the knit sts and purl the purl sts.

Cont to work shaping as below, maintaining patt as much as possible.

YOKE

Rnd 1: *Patt to 3 sts before mrk, P3tog, slm, patt to next mrk, slm, P3tog, (patt to next mrk, slm) twice; rep from * once more, patt to end. 8 sts dec'd.

Rnd 2: Work even in patt.
Rep last 2 rnds 4 times more.
292 (316:340:356) sts.

Rnd 11: *Patt to 2 sts before mrk, P2tog, slm, (work next row of MCP, P4) twice, work next row of MCP, P2, K18 (20:22:22), P2, (work next row of MCP, P4) twice, work next row of MCP, slm, P2tog, patt to mrk, slm, knit to mrk, slm; rep from * once more, patt to end.
288 (312:336:352) sts.

Rnd 12: Work even in set patt.

Rnd 13: *Patt to 2 sts before mrk, P2tog, slm, patt to next mrk, slm, P2tog, (patt to mrk, slm) twice; rep from * once more, patt to end. 4 sts dec'd.

Rnd 14: Work even in patt.
Rep last 2 rnds 5 times more.
264 (288:312:328) sts.

Note: On next rnd, remove mrks except for at beg of rnd.

Rnd 25: *P2tog, (work MCP, P2, P2tog) twice, work MCP, P2, K18 (20:22:22), P2, work MCP, (P2, P2tog, work MCP) twice, P2tog, K42 (52:62:70); rep from * once more.
252 (276:300:316) sts.

Rnds 26-30: Work even in patt.

Rnd 31: *P1, (work MCP, P1, P2tog) twice, (work MCP, P2) twice, P0 (2:4:4), work MCP, P2, (work MCP, P1, P2tog) twice, work MCP, P1, K42 (52:62:70); rep from * to end.
244 (268:292:308) sts.

Rnd 32: Work even in patt.

Rnd 33: *P1, (work MCP, P2) 4 times, P0 (2:4:4), (work MCP, P2) 3 times, work MCP, P1, K2tog, K38 (48:58:66), SSK; rep from * once more.
240 (264:288:304) sts.

Rnd 34: Work even in patt.

Rnd 35: *P1, (work MCP, P2) 4 times, P2tog 0 (1:1:1) time, P0 (0:2:2), (work MCP, P2) 3 times, work MCP, P1, pm, K40 (50:60:68), pm; rep from * once more, slipping last mrk.
240 (262:286:302) sts.

Rnd 36: Work even in patt.

Rnd 37: *Patt to mrk, slm, K2tog 0 (1:1:1) time, knit to 0 (2:2:2) sts before mrk, SSK 0 (1:1:1) time; rep from * once more.
240 (258:282:298) sts.

Rnd 38: Work even in patt.

Rnd 39: *Patt to mrk, slm, K2tog 1 (0:0:0) time, knit to 2 (0:0:0) sts before mrk, SSK 1 (0:0:0) time; rep from * once more.
236 (258:282:298) sts.

Rnd 40: Work 1 rnd even in patt.

Change to 4mm needles.

Rnd 41: *P1, (work MCP, P2tog) 4 times, P2tog 0 (0:1:1) time, P0 (1:1:1), (work MCP, P2tog) 3 times, work MCP, P1, slm, (K2tog) 0 (1:1:1) time, knit to 0 (2:2:2) sts before mrk, SSK 0 (1:1:1) time, slm; rep from * once more.
222 (240:262:278) sts.

Rnds 42-44: Work even in patt.

Rnd 45: *(P1, work MCP) 4 times, P2tog 0 (1:1:1) time, P1 (0:1:1), (work MCP, P1) 4 times, slm, K2tog, knit to 2 sts before mrk, SSK; rep from * once more.
218 (234:256:272) sts.

Rnds 46-48: Work even in patt.

Rnd 49: *(P1, work MCP) 4 times, P1 (1:0:0), P2tog 0 (0:1:1) time, (work MCP, P1) 4 times, slm, K2tog, knit to 2 sts before mrk, SSK; rep from * once more.
214 (230:250:266) sts.

Rnds 50-51: Work even in patt.

Rnd 52 (counts as next round of MCP): *P1, (K7, K2tog) 7 times, K8, P1, K34 (42:52:60); rep from * once more.
200 (216:236:252) sts.

Front/Back dec rnd: *P1, (work MCP) 8 times, P1, slm, K2tog, knit to 2 sts before mrk, SSK; rep from * once more. 4 sts dec'd.
Work 3 rnds even in patt.
Rep last 4 rnds 1 (3:5:5) times more.
192 (200:212:228) sts.

Rep Front/Back dec rnd.

188 (196:208:224) sts.

Work 1 rnd even in patt.

Change to 3.25mm needles.

Next rnd: *P1, (C4B, C4F) 8 times, P1, K28 (32:38:46); rep from * once more.

Next rnd: *P1, (K2tog) 32 times, P1, K28 (32:38:46); rep from * once more.
124 (132:144:160) sts.

Next 2 rnds: *P1, K32, P1, K28 (32:38:46); rep from * once more.

Next rnd: *P1, (C2F, C2B) 8 times, P1, K28 (32:38:46); rep from * once more.

Next rnd: *P1, K32, P1, K28 (32:38:46); rep from * once more.

Next rnd: *P1, (C2B, C2F) 8 times, K28 (32:38:46); rep from * once more.

Next rnd: *P1, K32, P1, K28 (32:38:46); rep from * once more.

Next rnd: Knit around, dec 1 (0:0:1) sts evenly.

123 (132:144:159) sts.

NECKBAND

Change to 4mm needles.

Rib rnd: *K1, P2; rep from * to end.

Rep this rnd until rib meas 16cm.

Cast off in patt.

HEM

With RS facing and using 4mm circular needles, picking up from bottom of work, pick up and knit 45 sts from Left Side Section, 41 (51:61:69) sts from Front Panel, 45 sts from Right Side Section, and 41 (51:61:69) sts from Back Panel.
172 (192:212:228) sts.

Rnd 1: *K2, P2; rep from * to end.

Rep this rnd until rib meas 11cm.

Cast off in patt.

MAKING UP

Join sleeve seams and underarms.

FINISHING

Fold neckband in half to inside of tunic and sew in place.

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

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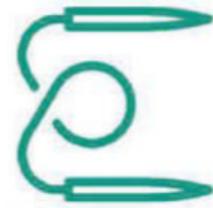
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The Knitter loves...

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

NORDIC COLOUR

The pattern book *Carousel* from Rowan is filled with colourwork accessories inspired by folk textiles and Nordic patterning. The collection has been designed by Martin Storey, and contains nine projects for women. All the accessory projects are seamless, and use Rowan's luxurious Alpaca Soft yarn.

Large floral motifs decorate the 'Cosmos Cowl' (pictured below), while more stylised graphic flowers appear on the retro-look 'Solar Poncho'. The 'Lattice' scarf and hat have delicate patterning and two-colour ribs, and the 'Daystar' hat and cowl use sun-like motifs reminiscent of traditional Latvian motifs. Our favourite accessory is the 'Plume' poncho, with its beautiful pattern of feathers.

£12 from www.knitrowan.com

- Find a pattern from this collection in our special supplement with this issue!



Box of delights Loop is selling 50-colour packs of The Border Mill's North Coast Tweed - ideal for Fair Isle adventures! www.loopknittingshop.com



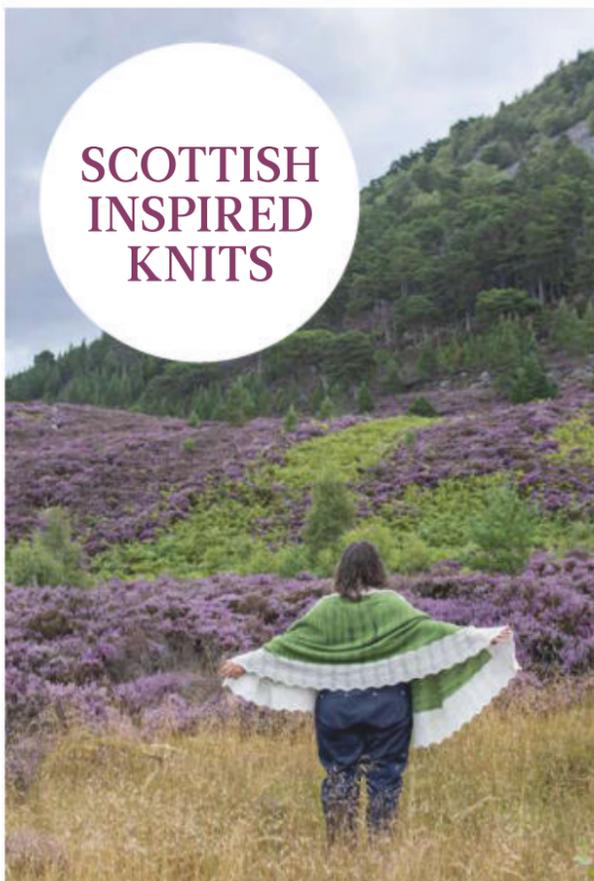
John Arbon has expanded his Knit By Numbers 4ply range even further, giving knitters an amazing 121 shades in total to choose from! Six new hues of navy and six of raspberry pink have joined the range, and come in 100g and 25g hanks. www.jarbon.com 01769 579861

KIT FOR MITTS

Knitted a lovely pair of mittens? Make sure they look their best by blocking them properly - and there's no nicer way than by using Ainsworth & Prin's Mouse Mitten Blockers. Made from FSC-approved waxed birch ply, they have large holes in the centre to aid speedier drying, and they come with a separate thumb blocker. The Ainsworth & Prin notions range also includes bunny sock blockers in a choice of foot sizes, and a smart wooden needle and tension gauge. £20 from www.theknittingshed.com



SCOTTISH INSPIRED KNITS



PHOTOGRAPHS BY JENI REID

Perspectives

edited by Julie Rutter and Emily K. Williams

Black Isle Yarns, run by Julie Rutter, is based in the Scottish Highlands, and its first pattern collection reflects the beauty of its locality. *Perspectives* has been edited by Julie Rutter and designer Emily K. Williams, and contains six projects using Julie's natural dyed yarns.

'Inshriach Hat', designed by Julie, has a colourwork pattern evoking snow falling over a pine forest; pair it with the cosy tuck-stitch 'Rothiemurcus Cowl' and striped 'Balvattan Mittens' to stay warm on winter walks.

There are two shawls in the book: a lace triangular design by Maddie Harvey, worked sideways in two pieces that are grafted together; and a large, rectangular hap by Tyne Swedish, which can be knitted with a striped or single-colour feather-and-fan border.

Emily Williams' 'Pityoulish Vest' has a leafy, rippling lace pattern and a garter stitch yoke, and is to fit busts of sizes 35in-65in.

£15 for a printed book + e-book from www.blackisleyarns.co.uk 07940 100975



NEW BOOKS

Our pick of the best pattern collections and e-books

MDK FIELD GUIDE NO. 16: PAINTERLY

by Kaffe Fassett



Mesmerising, geometric intarsia patterns using vibrant colour palettes – that's what Kaffe Fassett is best known for, and he has created four fabulous new designs for Modern Daily Knitting's latest *Field Guide*. Enjoy making a blanket with triangles in 15 different colours, a cityscape-inspired scarf, smart cushions, and a stylish cowl. \$9.95 for the e-book version from www.moderndailyknitting.com

THE HITCHHIKER COLLECTION

by Martina Behm



The 'Hitchhiker' shawl has become a phenomenally popular pattern since its release 10 years ago. To celebrate, Martina Behm has brought together 17 of her classic shawl designs and three brand-new projects in a beautifully presented book, all featuring clever ways with stitch patterns, shape, colour and texture. It's a real treat for shawl knitting fans.

www.strickmich-shop.de/en/

FAIR ISLE WEEKEND

by Mary Jane Mucklestone



Inspired by the rich textile traditions of Fair Isle, Mary Jane Mucklestone has created a book of eight stunning stranded colourwork projects which she would take on a weekend trip to Fair Isle. These include an elegant yoked sweater, a tank top with all-over patterning, and a boxy V-neck sweater with delicate Fair Isle bands. There are also hats, mitts, and a lovely cowl.

£27 from www.tribeyarns.com

Wool on the Exe Book 1

edited by Ella Austin

The yarn shop and community fibre arts initiative, Wool on the Exe, has published its first book, and it's filled with accessories and homewares using knitting, crochet and needle felting techniques. As well as offering lots of lovely projects, the book is raising funds for the charity Knit for Peace and the social enterprise projects of Wool on the Exe.

The patterns have been contributed by members of the Wool on the Exe community, and include a stranded colourwork hat by Ella Austin. The fabulous 'Sheep Farmer Socks' by Emma Skegdell are decorated with sheep motifs, while the 'Making Waves' cowl mixes textured stitches, stripes and slipped stitch colourwork. Other knitting projects include a slip-stitch baby blanket, and a DK-weight cowl with a cosy cabled fabric.

There's a selection of crochet projects to try, too, such as a charming sheep garland, a vintage-look zigzag scarf, and an intarsia shawl. The book also has a tutorial on needle felting, plus a bread recipe.

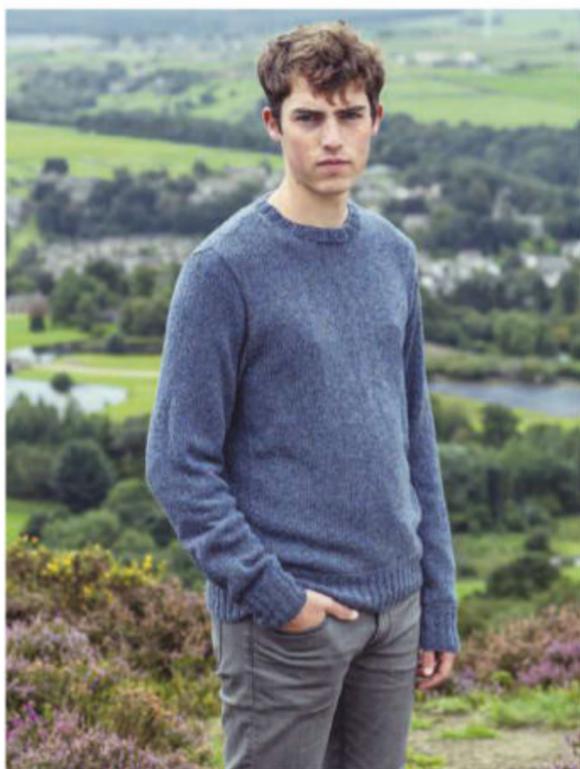
£12; www.woolontheexe.com 01392 669015



There are projects for knitting, crochet and needle felting



KNITS FOR MEN *Classic garments for his winter wardrobe*



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by Louisa Harding

Price £10 as part of the Men's Capsule Collection (contains four patterns).
www.yarntelier.com



MERRICK
by Jen Geigley

Price £9.50 as part of the book *Modern Men's Knits* (contains 11 patterns).
www.knitrowan.com 01484 668200



HOGWEED CARDIGAN
by Simys Studio

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www.scheepjes.com



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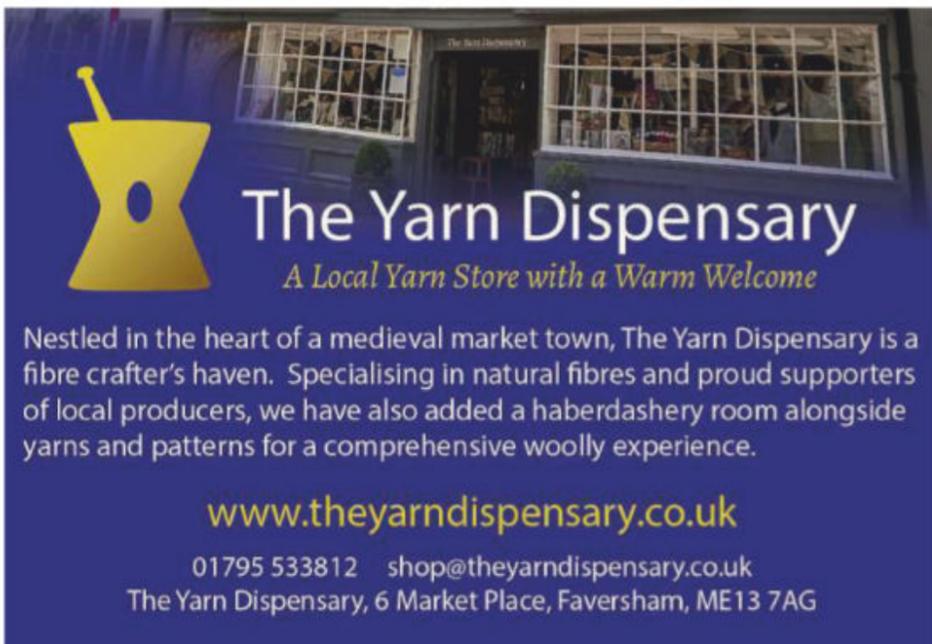
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Nestled in the heart of a medieval market town, The Yarn Dispensary is a fibre crafter's haven. Specialising in natural fibres and proud supporters of local producers, we have also added a haberdashery room alongside yarns and patterns for a comprehensive woolly experience.

www.theyarndispensary.co.uk

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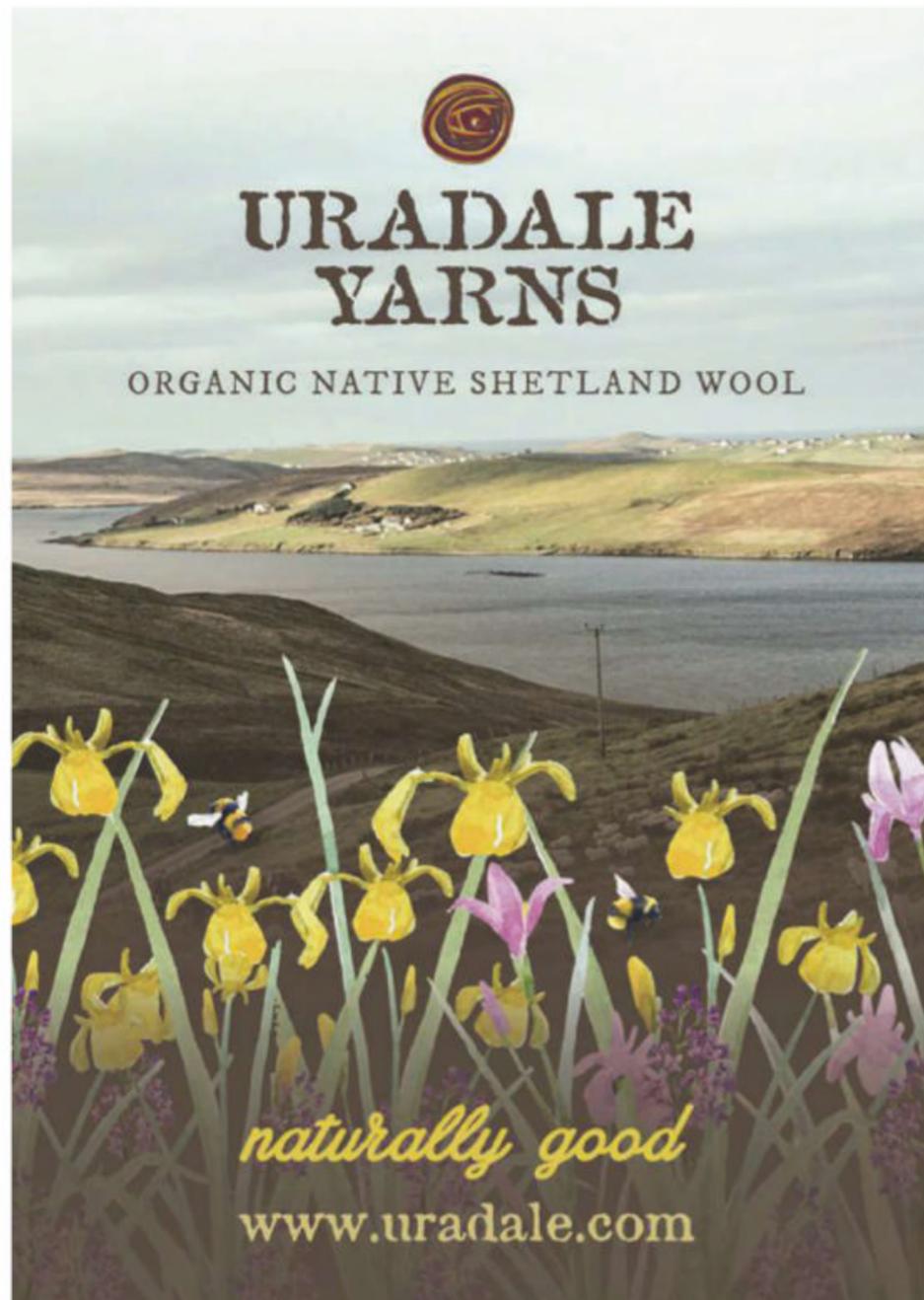
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Super-soft yarn from Debbie Bliss

Merion is the latest addition to Debbie Bliss's yarn range, and it's a light and lofty chunky-weight which blends wool and acrylic for snuggly winter knits. There is a choice of 12 muted pastel shades, including misty greys, lilac, leaf green and gold.

Debbie and fellow designer Harriet Hill have teamed up to develop a collection of quick-knit sweaters using Merion, which feature classic stitch textures. The projects include a moss stitch jacket, a sweater with honeycomb cables, a trellis-patterned jumper with balloon sleeves, and a garter stitch coatigan.

Merion yarn costs £8 per 100g/100m ball; downloadable PDF patterns are £3.50 each.

Available from www.lovecrafts.com



Knit care Eucalan marks its 30th anniversary with a brand-new look for its popular wool wash products

www.eucalan.com



PHOTOGRAPHY: ELENA HEATHERWICK

BAGS OF STYLE

These fabulous project bags are now in stock in Di Gilpin's online store. Handmade in Fife using Harris tweed and Tarra tweed, they are fully lined and finished with wooden handles. Each bag also features a hand-embroidered motif showing a yarn ball and knitting needles, and can be monogrammed on request. The bags cost £55 each. A range of ready-made handknits including cowls, mitts and a gilet is also available from Di's shop.

www.digilpin.com

Rowan has launched a range of knitting needles and accessories. Developed with Della Q, the range includes needle rolls, a project bag and notions pouch, and a craft apron. The lightweight, birch straight needles come in sizes from 2.5mm to 12mm.

Find stockists at www.knitrowan.com



LOCAL HEROES

This month, we explore the fantastic yarn shops of Shropshire

Ippikin

59 The High Street, Much Wenlock TF13 6AE

As well as being a Rowan flagship store, Ippikin stocks a fantastic range of British brands including Coop Knits, Fyberspates, Erika Knight, Jamieson & Smith, Qing Fibre and West Yorkshire Spinners. There are also treats from further afield to discover in this contemporary store, such as Manos del Uruguay and Hedgehog Fibres.

www.ippikinyarns.com

01952 728371

Ewe & Ply

11 English Walls, Oswestry SY11 2PA

The inspirational yarn range at Ewe & Ply includes its own Shropshire Ply, spun from local fleece. Customers can find other delights from brands such as RiverKnits, Cambrian Wool, Malabrigo, John Arbon, Fyberspates, Nurturing Fibres, CaMaRose, HeyJay, Onion, Olann, and Frangipani.

www.eweandply.co.uk

01691 587467

The Wool Shop

13 Broad Street, Ludlow SY8 1NG

This charming little shop in the market town of Ludlow stocks yarn from Sirdar, Adriafile, Rowan and West Yorkshire Spinners, as well as Liberty fabrics.

www.ludlow-woolshop.co.uk

01584 872988

The Prolific Crafter

9 High Street, Church Stretton SY6 6BU

The friendly team at The Prolific Crafter is happy to help with any crafty issues! The lovely selection of yarn brands includes Fyberspates, Schoppel Wolle, Hjertegarn, Regia, UK Alpaca, Adriafile, Filanda, and West Yorkshire Spinners. You can also buy wool tops, KnitPro needles and Ashford spinning accessories in store.

www.theprolificcrafter.co.uk

01694 724041

Wool and More

Unit 8 Central Court, High Street, Bridgnorth WV16 4DB

Packed with great-value yarns from the likes of King Cole, West Yorkshire Spinners, Stylecraft, Sirdar, Bergère de France and Opal, this little shop can be found in the heart of Bridgnorth.

www.woolandmore.co.uk

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We've just updated our list of shops, so visit www.ukhandknitting.com and select '**finding-a-yarn-shop**'. Then pick up your phone and have a real good yarn.



Cast on cosy knits for winter warmth

Sirdar's brand-new Adventure yarn is just the ticket for quick-knit, warming sweaters for the coldest months. It's a roving-style, single-ply, super-chunky yarn that blends wool and acrylic and knits up into a soft, bouncy fabric. Each 200g ball offers 106m, and the palette includes delicate cream, blues and browns.

Accompanying the new yarn is a pattern collection filled with modern shapes and tactile stitch textures. These include cardigans with cable details, a rollneck sweater, an indulgent cable blanket, and an aran-style jumper. Individual printed patterns cost £3.49, while PDF downloads are £2.99. The yarn costs £8.95 per ball.

www.sirdar.com



Charity knit Buy this pretty cowl pattern and help raise vital funds for the Lymphoedema Support Network

£3; call 020 7351 0990 to order. www.lymphoedema.org



LACE EXPERTISE

Become a better lace knitter and create intricate shawls to be proud of, by signing up to lace expert Anniken Allis's new online course. 'Successful Lace Knitting' offers in-depth tutorials on a wide range of topics, including reading charts, applied edgings, Russian grafting, and fixing complicated mistakes. Anniken also offers online workshops on Scandinavian Stranded Colourwork and Steeking, Finishing Techniques, and Continental Knitting, and is set to launch a new series of private and group knitting lessons via Zoom.

www.yarnaddict.co.uk

VIP SUBSCRIBERS!

Every month, three of our subscribers will win a prize as a thank-you for their loyalty to *The Knitter*. This month, the winners (below) will each receive this gorgeous knitting bag with a matching needle roll, worth over £34. Check your issue next month to see if you're a winner of our Subs Stars draw!



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On my needles

Helen Spedding,
operations editor

Kate Davies is one of my all-time favourite designers, and I have been following her career since the earliest days. To celebrate the 10th anniversary of Kate Davies Designs, she launched a club called *10 Years in the Making*, in which subscribers receive patterns every week. I signed up for the club as soon as it was announced, and I have fallen in love with every pattern that has popped into my inbox each Friday!

The first project I've decided to cast on is 'Jibbie', a seamless pullover with a stranded colourwork pattern. It's my favourite style of sweater to knit, and I really like the graphic look to the yoke. For my 'Jibbie', I'm planning to use two highly contrasting colours of DK wool from Sheephills Flock of Suffolks, which comes from a single flock of rare-breed Suffolk sheep, and is stocked by Doulton Border Leicester (www.doultonborderleicesteryarn.com). www.shopkdd.com/10-years-in-the-making



PHOTOGRAPH © KATE DAVIES DESIGNS



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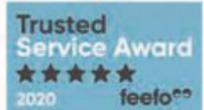
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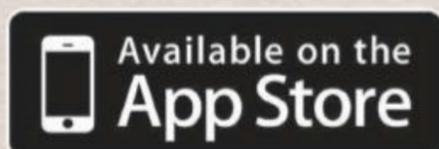
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OUTI KATER

Storr

Modern Fair Isle in plant-dyed colours decorates this hat and matching mitts



OUTI KATER

Storr

“**MY HAT** and fingerless mittens are knitted from a woollen-spun mix of Bluefaced Leicester and Shetland wool, plant-dyed on the Isle of Skye,” says Outi Kater. “The colourwork pattern is mostly knitted using two colours per round. There are a few rounds that are knitted with three colours, which makes this an interesting challenge.”

HAT

Using 2.75mm DPNs and yarn A, and the long-tail method, cast on 136 sts. Pm and join to work in the rnd, taking care not to twist sts.

RIBBED HEM

Work Rnds 1-12 of Chart A, working the 4-st repeat 34 times around.

Change to 2.75mm circular needles.

Inc rnd: Using yarn A, *(K2, M1, K3, M1) 3 times, K2, M1; rep from * to end. 56 sts inc'd. 192 sts.

MAIN BODY

Work Rnds 1-18 of Chart B, working the 4-st rep 48 times around.

Rep Rnds 1-18 of Chart B once more.

Work Rnds 1-2 of Chart C, working the 24-st rep 8 times around.

SHAPE CROWN

Cont in Chart C colourwork patt and shape

SIZE

Hat

To fit head circumference: 52-57cm (20½-22½in)

Actual head circumference: 48½cm (19in)

Hat diameter: 26cm (10¼in)

Length from top of crown to hem: 22cm (8¾in)

Mitts

To fit palm circumference: 19-20cm (7½-8in)

Actual palm circumference: 19cm (7½in)

Length from cuff to end of mitt: 18½cm (7¼in)

TENSION

32 sts and 34 rnds to 10cm over patt using 2.75mm needles.

Hat: 28 sts and 40 rounds to 10cm over corrugated ribbing using 2.75mm needles.

Mitts: 32 sts and 40 rounds to 10cm over corrugated ribbing using 2.5mm needles.

crown as follows, changing to DPNs when needed. Decreases given below are also shown on Chart C.

Rnd 3: *K11, s2kpo, K10; rep from * to end. 176 sts.

Rnds 4-5: Knit.

Rnd 6: *K10, s2kpo, K9; rep from * to end. 160 sts.

Rnds 7-8: Knit.

Rnd 9: *K9, s2kpo, K8; rep from * to end. 144 sts.

Rnd 10 and all even rnds: Knit.

Rnd 11: *K8, s2kpo, K7; rep from * to end. 128 sts.

Rnd 13: *K7, s2kpo, K6; rep from * to end. 112 sts.

Rnd 15: *K6, s2kpo, K5; rep from * to end. 96 sts.

Rnd 17: *K5, s2kpo, K4; rep from * to end. 80 sts.

Rnd 19: *K4, s2kpo, K3; rep from * to end. 64 sts.

Rnd 21: *K3, s2kpo, K2; rep from * to end. 48 sts.

Rnd 23: *K2, s2kpo, K1; rep from * to end. 32 sts.

Rnd 25: *K1, s2kpo; rep from * to end. 16 sts.

Rnd 26: Knit.

Break yarn B and yarn C, and cont with yarn A only.

BUTTON TAB

Work 6 rnds in st st.

YARN

Shilasdair Coara Fingering/4ply (4ply weight; 70% Bluefaced Leicester wool, 30% Shetland wool; 203m/222yds per 50g skein)

A Indigo & Tansy Dark; 2 x 50g skeins

B Bog Myrtle; 1 x 50g skein

C Madder; 1 x 50g skein

Note: These yarn quantities are sufficient to make both the hat and the mitt. For just the hat or the mitts, only 1 skein of yarn A, B and C are required.

NEEDLES & ACCESSORIES

1 set 2.5mm (UK 13/US 1.5) double-pointed needles (DPNs)

1 set 2.75mm (UK 12/US 2) double-pointed needles (DPNs)

2.75mm (UK 12/US 2) circular needles, 40cm long

Stitch marker

Stitch holder

18mm button

Next rnd: (K2tog) 8 times. 8 sts.

Thread yarn through rem sts and fasten off securely. Place an 18mm button inside the tab through the top of the hat, twist a double strand of yarn several times around the base of the tab on the outside, and fasten off securely.

TO MAKE UP

Weave in all ends.

Following any yarn care instructions on the ball band, gently immerse in lukewarm water and leave for a few minutes.

Carefully lift out the hat and gently squeeze the water out, making sure not to wring. Gently roll in a clean, dry towel until most of the water is removed.

Block the hat on a 26cm tam stretcher or dinner plate, and leave to dry thoroughly.

MITTS

Using 2.5mm DPNs and yarn A, and the long-tail method, cast on 60 sts.

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

CUFF

Work Rnds 1-7 of Chart D, working the 4-st rep 15 times around.

BEGIN COLOURWORK

Change to 2.75mm DPNs.

Work Rnds 1-18 of Chart E, working the 4-st repeat 15 times around.

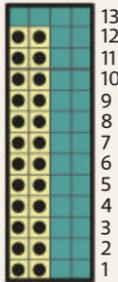
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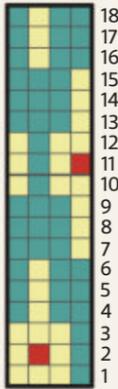
For general abbreviations, see p89

CHART

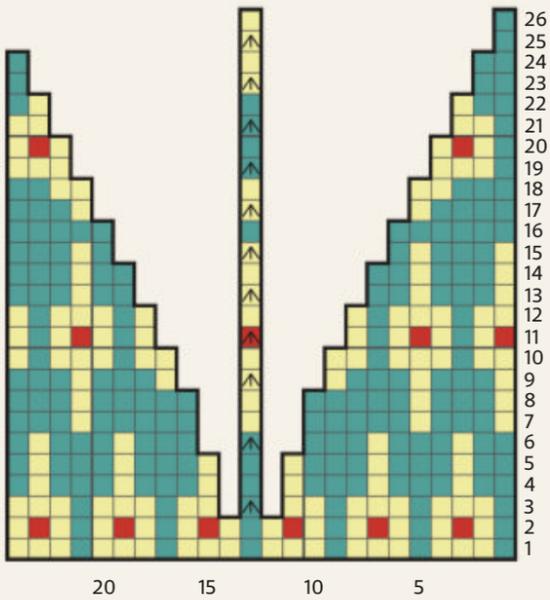
Hat Chart A



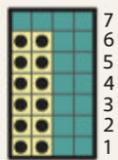
Hat Chart B



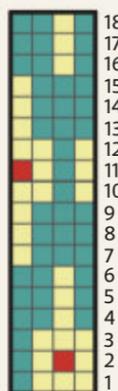
Hat Chart C



Mitten Chart D



Mitten Chart E



KEY

- Knit
- Purl
- S2kpo
- Yarn A
- Yarn B
- Yarn C

Cont in Chart E patt, rep Rnds 1-9 once more.

SET THUMB

Right mitt only

Rnd 10: K1, slip next 9 sts onto a holder for thumb, using backwards loop method cast on 9 new sts in patt as set, patt to end.

Left mitt only

Rnd 10: K21, slip next 9 sts onto a holder for thumb, using backwards loop method cast on 9 new sts in patt as set, patt to end.

Both mittens

Rnds 11-18: Work in patt as set.
Rep Rnds 1-12 of Chart E once more.
Next rnd: With yarn A, knit.

TOP RIBBING

Change to 2.5mm DPNs.

Work Rnds 1-6 of Chart D, working the 4-st rep 15 times around.
Using yarn A, cast off in rib.

THUMB

Using 2.75mm DPNs and yarn A, knit 9 sts from thumb holder, then working around the opening pick up and knit 9 sts from the cast-on edge above the opening.
Pm and join to work in the rnd. 18 sts.
Work 18 rnds in st st, then cast off kwise.

TO MAKE UP

Weave in ends. Following any yarn care instructions on the ball band, gently immerse in lukewarm water and leave for a few minutes. Carefully lift out and gently squeeze out the water, making sure not to wring. Gently roll in a clean, dry towel until most of the water is removed, then block to measurements. ☹

The crown of the hat is finished with a knitted button tab



Storr

The hat and mitts
use plant-dyed yarn
from the Isle of Skye



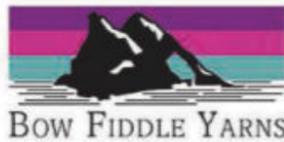
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Welsh Wig

Penelope Hemingway examines a curious piece of knitted headwear from the National History Museum of Wales

THE TYPE of knitted cap known as a 'Welsh wig' was very common in the UK in the late 18th to the mid 19th centuries. Incredibly, there is now only one known extant example, which is kept in the collections of the St Fagans National History Museum in Wales.

The following description is of a Member of Parliament, Daniel O'Connell, while travelling with his entourage - he is wrapped up warmly as he is sitting on the outside of the coach, and is also wearing his Welsh wig under a hat:

"...The M.P himself was on the front dickey, cased in three great coats, and two or three green handkerchiefs, Welsh wig, green velvet cap with gold hand-en-wreathed with green penny ribbon, apparently too cold and chilled by the neglect of the bystanders...to attempt any display likely to hazard a scene..."

(NORTH WALES CHRONICLE - BANGOR, FEBRUARY 12TH, 1829)

The wig in the St Fagans collection was possibly made in Yorkshire:

"...From Yore Mills the yarn was taken far afield into Swaledale and to Gayle ten miles higher up Wensleydale. A William Pearson who came from Bowes and who had worked at the Knowles' Mill at Haverdale, was the first manager.

It is remembered that he and a John Hunter used to take the wool over to Swaledale by cart, and that some of the garments knitted were Balaclava helmets, dyed red and blue. The helmets were knitted all over the country for the soldiers in the Crimean War... "

(THE OLD HAND-KNITTERS OF THE DALES, MARIE HARTLEY AND JOAN INGILBY, p58)

This mention is of a different kind of cap - the Balaclava - but it is known that all types of caps including Welsh wigs,



Kilmarnock caps, Scotch bonnets, plaid and bump caps were knitted in their thousands in the Yorkshire Dales. And during the Crimean War (1853-1856), a sample of a Welsh wig made its way to a Yorkshire Mill - and this now is the only known extant example of a Welsh wig.

Yorkshire origins

The hat in the St Fagans archive dates to c. 1854, and was donated to the Museum in 1969 by a

Miss M.L. Horsfall. In a letter addressed to the curator, she mentions the cap sample was found in her grandfather's desk. Her letter added: "There is no indication as to where it was made, but my grandfather was the only son of William Horsfall who was shot by the Luddites, and being in Yorkshire in touch with woollen industries..."

William Horsfall was the woollen manufacturer in Marsden near

The Welsh wig is in St Fagans National History Museum (below)



ABOVE: PHOTOGRAPH REPRODUCED WITH KIND PERMISSION OF NATIONAL MUSEUM WALES
LEFT: MARK HAWKINS / BARCROFT MEDIA VIA GETTY IMAGES

Huddersfield who, in 1812, cheerfully and infamously boasted he'd happily ride "upto my stirrups" in Luddite blood - replacing skilled croppers with machines in his large factory. His name was not lauded in Yorkshire as a result.

Many woollen mills commissioned local handknitters to make caps for various markets, and it's likely William Horsfall did, too. For more information about Horsfall, read here:

www.theknittingenie.com/2015/01/22/upto-my-stirrups-in-blood/

Despite Miss Horsfall saying there was no known provenance for her cap, the museum catalogued it as a "sample sent from Bangor [in Wales] to Leeds [in England], with the intention of supplying soldiers fighting in the Crimea". Apparently, there was a label attached to the tin in which the wig was sent to the museum.

It's entirely possible it was knitted in Wales, but as Miss Horsfall didn't know where it originated, it may also be possible it was one of the thousands hand-knitted in the 19th century in the Yorkshire Dales, as there is precedent for that. Horsfall's firm was a Yorkshire one,

THE CURLS AT THE BASE WOULD ADD INSULATION TO THE BACK OF THE NECK

and even if this example is not from Yorkshire, a large number of similar hats would have been knitted there, too.

Creating the curls

This hat was possibly knitted from singles yarn, from the top down and in the round, with the lower section knitted flat. It was made in stocking stitch with a couple of rounds garter stitch to complete it before the curtain of faux curls.

The curls themselves were typically made from thrums of wool - possibly sometimes just locks of fleece, and sometimes tufts of spun yarn. In Yorkshire, caps were knitted both from singles of yarn and plied (which was called "twisted" in mill records).

This hat appears to have been knitted

from naturally coloured, undyed yarn which would be faster and cheaper to produce than dyed wool. The wig finishes with four rows of thrums made from yarn - these would be short lengths knitted in to a row. And whilst many caps were heavily milled (fulled) to obscure the knitted stitches, when finished, this cap has not been heavily fulled at all.

From sources, it appears that the Welsh wig was an under-cap - meant to go underneath a hat, so it was finely knitted, and with curls at base so as not to interfere with the hat on top of it, but also to add insulation to the back of the neck.

Maybe the most famous mention of a Welsh wig is Charles Dickens' description of the kindly, old-fashioned Mr Fezziwig in *A Christmas Carol* (1843).

I found numerous references to Welsh wigs in a database of 19th century newspapers, being worn by politicians, actors, polar explorers, and a man on a float during a fete. In 1857, an eccentric veteran was described as always wearing an old-fashioned three-cornered hat with a Welsh wig underneath. By the time of the Crimean War, though, they were almost obsolete.

"The inhabitants of Twickenham celebrated His Majesty's birthday by a splendid fete. The Eel-Pie island was the place selected for the diversions of the day... by far the most amusing portion of the fete was that which was enacted on the Thames. A floating car had been provided, in which Neptune, personated by an honest Tar, in a Welsh wig, circumnavigated the island, drawn by dolphins and river horses..."

(THE MORNING POST, AUGUST 26TH, 1830)

And:

"A new use suggested for a Welsh wig from a Letter to the Editor re. 'Street Nuisances':
 "...The promenader of Fleet and Lombard Streets, whose ear-drums are so delicate as to be in danger of starting up at these violent vibrations, may cover them up well with wool or cotton, or draw on a thick Welsh wig, whenever he quits the house..."

(THE MORNING POST, AUGUST 31ST, 1826)

- For more information about St Fagans National Museum of History, visit www.museum.wales/stfagans

- Read Penelope Hemingway's blog on British textile history and folklore at www.theknittingenie.com



Charles Dickens' Mr Fezziwig wore a Welsh wig



SWATCHES
SHOWN
ACTUAL
SIZE

Yarn choice

We've tested six wonderful yarns offering indulgent softness and excellent stitch definition for your seasonal knits



ROWAN Chunky Cashmere

Shade pictured **Sarsaparilla (302)**
Skein weight/length **50g/140m**
Needle size **6mm (UK 4/US 10)**
Tension **15.5 sts and 21 rows to 10cm**
Fibre content **100% cashmere**
Care **Hand wash** RRP **£37.60**
Contact **www.knitrowan.com**
01484 668200

Designed with special accessories in mind, this limited-edition yarn from Rowan feels divine. Its chainette construction makes it light and incredibly airy, yet also warm. The plush, velvety fabric feels wonderful next to the skin. The yarn comes in a choice of six warm shades; find pattern ideas for women in the free booklet *Rowan Selects Chunky Cashmere*.



NORO Tsubame

Shade pictured **Yatsushiro (09)**
Ball weight/length **200g/600m**
Needle size **4.5mm (UK 7/US 7)**
Tension **16 sts and 20 rows to 10cm**
Fibre content **50% silk, 25% wool, 25% polyamide**
Care **Hand wash** RRP **£39.99**
Contact **www.knittingfever.com**
www.lovecrafts.com

This worsted-weight yarn from Noro comes in beautifully presented 200g balls, offering 600m - making it ideal for one-ball shawl or scarf projects. The high silk content of Tsubame gives a softness and an attractive textured feel to the knitted fabric, and it drapes well, too. The flowing colour changes are mesmerising to watch while you knit.



BLACKER YARNS Romney Guernsey

Shade pictured **Pale Grey (688)**
 Ball weight/length **100g/232m**
 Needle size **2.25mm (UK 13-12/US 1-2)**
 Tension **30 sts and 40 rows to 10cm**
 Fibre content **100% wool**
 Care **Hand wash** RRP **£14.40**
 Contact **www.blackeryarns.co.uk**
01566 777 635

This 5ply yarn offers a dense, windproof fabric and crisp stitch definition for traditional gansey sweaters, especially when knitted on 2.25mm needles, as in our swatch. However, it can also be worked as a 4ply or DK-weight on larger needles for a more relaxed fabric. It is spun from Romney wool, and comes in a range of blues, greens, burgundy, and natural shades.



UNWIND YARNS Daydream DK

Shade pictured **Sky**
 Skein weight/length **100g/225m**
 Needle size **4mm (UK 8/US 6)**
 Tension **22 sts and 30 rows to 10cm**
 Fibre content **100% baby alpaca**
 Care **Hand wash** RRP **£15.95**
 Contact **www.unwindyarns.co.uk**
01896 754 189

Daydream DK really is a dream to knit with - it feels beautifully soft and plump. It's a pure alpaca yarn with a fantastic drape and sheen, and is exclusive to the Unwind Yarns shop in Galashiels. There's a rainbow of hand-dyed colours to choose from, which offer a subtle, semi-solid look. A nice choice for colourwork garments and shawls.



LONGCROFT LONGWOOLS DK

Shade pictured **Natural Black**
 Skein weight/length **50g/80m**
 Needle size **4.5mm (UK 7/US 7)**
 Tension **20 sts and 24 rows to 10cm**
 Fibre content **50% Wensleydale wool, 50% alpaca**
 Care **Hand wash** RRP **£15**
 Contact **www.theyarndispensary.co.uk**
01795 597700

The fleece for this single-flock yarn came from two Wensleydale sheep called Lovebug and Ladybug, and their friend Rosie the alpaca! Our sample has a rich, gleaming chocolate colour; there's also a natural silver, and three dyed options. The yarn glides through the fingers as you knit, and produces a draping fabric with a soft halo.



JUNIPER MOON FARM Herriot Great

Shade pictured **Llama Rush (124)**
 Skein weight/length **100g/120m**
 Needle size **5-6mm (UK 6-4/US 8-10)**
 Tension **14-16 sts to 10cm**
 Fibre content **100% extrafine baby alpaca**
 Care **Hand wash** RRP **£15.99**
 Contact **www.knittingfever.com**
www.lovecrafts.com

Soft, snuggly and gorgeous, this aran-weight yarn from Juniper Moon Farm is just the ticket for cosy winter sweaters. It's spun from two thick plies of extrafine baby alpaca, and knits up into a warming, enveloping fabric. Herriot Great provides great stitch definition, too. The colour palette includes sophisticated solid and heathered shades.

Great reads

Discover how to customise sweater patterns and create your own unique designs with this easy-to-follow guide

MIX & MATCH KNIT SWEATER DESIGNS

by Rita Maassen

TAKE YOUR first steps into the world of knitwear design with Rita Maassen's easy-to-use system for sweaters. Her straightforward approach enables knitters to pick 'building blocks' for their sweaters from an array of different elements - body shape, sleeve length, neckline, stitch patterns, and so on - and combine them to create a well-fitting jumper. Rita claims there are over 70,000 possible combinations, so most knitters should be able to achieve their ideal sweater!

We are introduced to Rita's design system with a pattern template for a basic straight-body, drop-shoulder sweater. Rita shows how this fundamental design can be modified with texture and colour, using stripes, bands of colourwork, all-over Fair Isle, lace, and cables.

The book then sets out the different ingredients we can pick from for our own sweater recipe. A range of body shapes is available, including A-line, fitted and oversized; along with sleeve types such as raglan, straight-top sleeves, and sleeve caps, as well as three different sleeve lengths. There's a choice of textured and colourwork patterns for the hems and

cuffs, and a range of neckline variations including crewneck, V-neck and turtleneck. Detailed schematics are provided for all the garment templates.

Next comes a stitch pattern library, with a small selection of knit-and-purl, lace, cables and stranded colourwork patterns to whet your appetite.

The second half of the book presents 23 ready-to-use sweater designs, using different building blocks introduced earlier on; these can be followed as written, or used as a basis to mix and match the design elements you prefer. A handy checklist is provided for knitters to work out the exact combination of elements they would like for their own unique design.

There's lots of useful information for budding designers, too, on choosing the right yarn, swatching, taking accurate body measurements, and on picking the best cast-on and methods of increasing and decreasing.

The book is impressively clear, easy to follow, and not at all intimidating! Anyone who has knitted a sweater before should be capable of using Rita's mix-and-match system without any stress, and the book offers an excellent springboard for knitters who are keen to start customising existing sweater patterns, and designing their own from scratch. ☺



Mix & Match Sweater Designs is published by Stackpole Books, priced £17.95. Order a copy online from www.searchpress.com



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A pair of cream-colored knitted socks is laid out on a rustic, weathered wooden surface. The socks are made of a thick, textured yarn and feature a classic ribbed cuff at the top. The wooden planks are dark and show signs of age and wear, providing a natural, textured background for the socks.

KATE ATHERLEY

One Sock

Get started in sock knitting with this classic design - or use it as a template for your own creations



KATE ATHERLEY
One Sock

THE TEAM at The Fibre Co. is on a mission to get more people knitting socks! It has developed the ‘One Sock’ pattern, in association with designer Kate Atherley, to help sock knitting novices to make their first pair. It’s a classic top-down pattern, written in 11 sizes from infant to adult. The pattern showcases The Fibre Co.’s brand-new sock yarn, Amble.

CUFF AND LEG

Using 2.25mm needles and the long-tail method, cast on 40 (44:48:52:56:60:64:68:72:76:80) sts. Distribute sts across needles, pm and join for working in the rnd, being careful not to twist sts.

Note: You can use traditional or flexible DPNs, two circular needles or one long circular needle as you prefer. If you’re using the Magic Loop method, two circulars or flexible DPNs, split the stitches so that you’ve got half each on the two sides. If you’re using traditional DPNs, slip the stitches as you wish across three or four needles. Make sure that each needle has an even number of sts on it, to help you keep track of the ribbing.

Ribbing rnd: *K1, P1; rep from * to end. Repeat Ribbing rnd until sock measures 6½ (6½:7:7:7½:7½:7½:7½:7½:7½) cm from cast-on edge.

Change to 2.5mm needles. Knit all rnds until sock measures 12½ (14:15:15:16½:16½:16½:17:18:18:18½) cm from cast-on edge, or desired length to top of heel.

SIZE

TO FIT FOOT CIRCUM-FERENCE	1	2	3	4	5	6	7	8	9	10	11	
	14	15	16½	18	19	21½	23	24	25½	26½	28	cm
	5½	6	6½	7	7½	8½	9	9½	10	10½	11	in
ACTUAL FOOT CIRCUM-FERENCE	12½	14	15	16½	18	19	20½	21½	23	24	25½	cm
	5	5½	6	6½	7	7½	8	8½	9	9½	10	in
LEG LENGTH	12½	14	15	15	16½	16½	16½	17	18	18	18½	cm
	5	5½	6	6	6½	6½	6½	6¾	7	7	7¼	in

Note: foot length is adjustable

YARN

The Fibre Co. Amble (4ply weight; 70% wool, 20% alpaca, 10% recycled nylon; 325m/355yds per 100g skein)

WHITE HEATHER	1	1	1	1	1	1	1	1	1	2	2	x100g SKEINS
---------------	---	---	---	---	---	---	---	---	---	---	---	--------------

HEEL FLAP

This portion is worked flat. For ease of working, arrange your sts so that the first 20 (22:24:26:28:30:32:34:36:38:40) sts of the rnd are grouped together on one needle.

Heel flap row 1 (RS): [Sl1 pwise wyib, K1] 10 (11:12:13:14:15:16:17:18:19:20) times. Turn so that WS is facing.

Heel flap row 2 (WS): Sl1 pwise wyif, P19 (21:23:25:27:29:31:33:35:37:39). Turn so that RS is facing.

Repeat Heel flap rows 1 and 2, a further 9 (9:10:11:12:13:14:15:16:17:18) times. 20 (20:22:24:26:28:30:32:34:36:38) rows worked total, and RS is facing for next row.

TURN HEEL

Heel turn row 1 (RS): *Sl1 pwise wyib, K1; rep from * 6 (7:8:8:9:10:10:11:12:12:13) times, Sl1 pwise wyib 1 (1:0:1:1:0:1:1:0:1:1) times, skpo. Turn so that WS is facing.

Heel turn row 2 (WS): Sl1 pwise wyif, P6 (8:8:8:10:10:10:12:12:12:14), P2tog. Turn so that RS is facing.

Sizes 3, 6 and 9 only

Heel turn row 3 (RS): Sl1 pwise wyib, *Sl1 pwise wyib, K1; rep from * -(-:4: -: -:5: -: -:6: -: -) times, skpo. Turn so that WS is facing.

Sizes 1, 2, 4, 5, 7, 8, 10 and 11 only

Heel turn row 3 (RS): Sl1 pwise wyib, *K1, Sl1 pwise wyib; rep from * 3 (4: -:4:5: -:5:6: -:6:7) times, skpo. Turn so that WS is facing.

All sizes

Heel turn row 4: Sl1 pwise wyif, P6 (8:8:8:10:10:10:12:12:12:14), P2tog. Turn so that RS is facing.

Repeat Heel turn rows 3 and 4 until all stitches have been worked, ending with a WS row. 8 (10:10:10:12:12:12:14:14:14:16) sts rem.

RE-ESTABLISH ROUND AND CREATE GUSSET

Gusset set-up rnd: Knit the 8 (10:10:10:12:12:12:14:14:14:16) heel stitches. Using that same needle, pick up and knit 12 (12:13:14:15:16:17:18:19:20:21) sts along selvedge edge at side of heel, using slipped stitches as a guide. Knit across the 20 (22:24:26:28:30:32:34:36:38:40) sts of instep. Pick up and knit 12 (12:13:14:15:16:17:18:19:20:21) sts along selvedge edge at other side of heel, using slipped stitches as a guide. K4 (5:5:5:6:6:6:7:7:7:8) sts from the first needle, to the centre of the heel.



The sock has a slip stitch heel flap

NEEDLES & ACCESSORIES

2.25mm (UK 13/US 1) circular needles, 80cm long, or set of double-pointed needles (DPNs)
2.5mm (UK 13-12/US 1-2) circular needles, 80cm long, or set of double-pointed needles
Stitch markers - 1 removable, 3 standard
Darning needle.

TENSION

32 sts and 44 rnds to 10cm over st st on 2.5mm needles

YARN STOCKISTS

The Fibre Co. 017687 79 292
www.thefibreco.com

For general abbreviations, see p89

You're positioned at the centre of the heel and this is the new beginning of the rnd. If you're using the Magic Loop method, two circulars or flexible DPNs, place a marker in this position. If you're using traditional DPNs, you should be positioned at the end of the last needle of the rnd; if you would find it helpful, clip a removable stitch marker in the first stitch of the rnd. There should be 16 (17:18:19:21:22:23:25:26:27:29) sts between the start of the round and the start of the instep, 20 (22:24:26:28:30:32:34:36:38:40) stitches on the instep, and 16 (17:18:19:21:22:23:25:26:27:29) sts between the end of the instep and the end of the round.

52 (56:60:64:70:74:78:84:88:92:98) sts total.

DECREASE GUSSET

Gusset set-up rnd: K4 (5:5:5:6:6:6:7:7:7:8), Ktbl12 (12:13:14:15:16:17:18:19:20:21), K20 (22:24:26:28:30:32:34:36:38:40) instep sts, Ktbl12 (12:13:14:15:16:17:18:19:20:21), K4 (5:5:5:6:6:6:7:7:7:8) to end of rnd.

Gusset decrease rnd: Knit to 3 sts before start of instep, K2tog, K1; knit across instep sts. K1, skpo, K to end of rnd.
2 sts dec'd.

Next rnd: Knit.

Repeat the last two rnds until 40 (44:48:52:56:60:64:68:72:76:80) sts rem - 20 (22:24:26:28:30:32:34:36:38:40) sts each on instep and sole. If you're using the Magic Loop method, two circulars or flexible DPNs, the sts will be split in half. If you're using traditional DPNs, you might have the sts on three or four needles. How the sts are distributed isn't very important, as long as you keep track of the start of the rnd.



'One Sock Guidebook', available from The Fibre Co.'s website, provides instructions for modifying the One Sock pattern

FOOT

Knit all rnds until foot measures 12 (13:14:14½:16:18½:19:20½:21:22½:22¾) cm, or 2½ (3:3½:4:4½:5:5½:5½:6½) cm less than the length of foot you're to fit.

TOE

The toe is shaped with a spiral decrease, like many hat tops. To set up, arrange the stitches so that they're divided into quarters, placing markers or splitting them across the needles as follows:

If you're using the Magic Loop method, two circulars or flexible DPNs, make sure you have 20 (22:24:26:28:30:32:34:36:38:40) sts on one side, with a marker in the centre for the start of the rnd. Place a marker at the midpoint of the other needle.

If you're using traditional DPNs, put the first 10 (11:12:13:14:15:16:17:18:19:20) sts on one needle, the next 20 (22:24:26:28:30:32:34:36:38:40) sts on the second needle, and the last 10 (11:12:13:14:15:16:17:18:19:20) sts

on a third needle, with a marker in the centre of the second needle. (Even if you're used to working with an extra needle, it's a good idea to change to three at this point because the number of stitches will decrease quickly.)

Toe decrease rnd: (Knit to 2 sts before the end of the quarter/marker, K2tog) 4 times around. 4 sts dec'd.

Next rnd: Knit.

Repeat the last 2 rnds 3 (4:4:5:5:6:6:7:7:8:8) times more.

24 (24:28:28:32:32:36:36:40:40:44) sts rem. Work Toe decrease rnd only 4 (4:5:5:6:6:7:7:8:8:9) times more. 8 sts rem.

Cut yarn, leaving a 10cm tail, draw it through the final stitches and tighten.

FINISHING

Machine wash the socks, following any yarn care instructions on the ball band. Leave to air-dry, then weave in ends. ☹



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*Discover beautifully patterned
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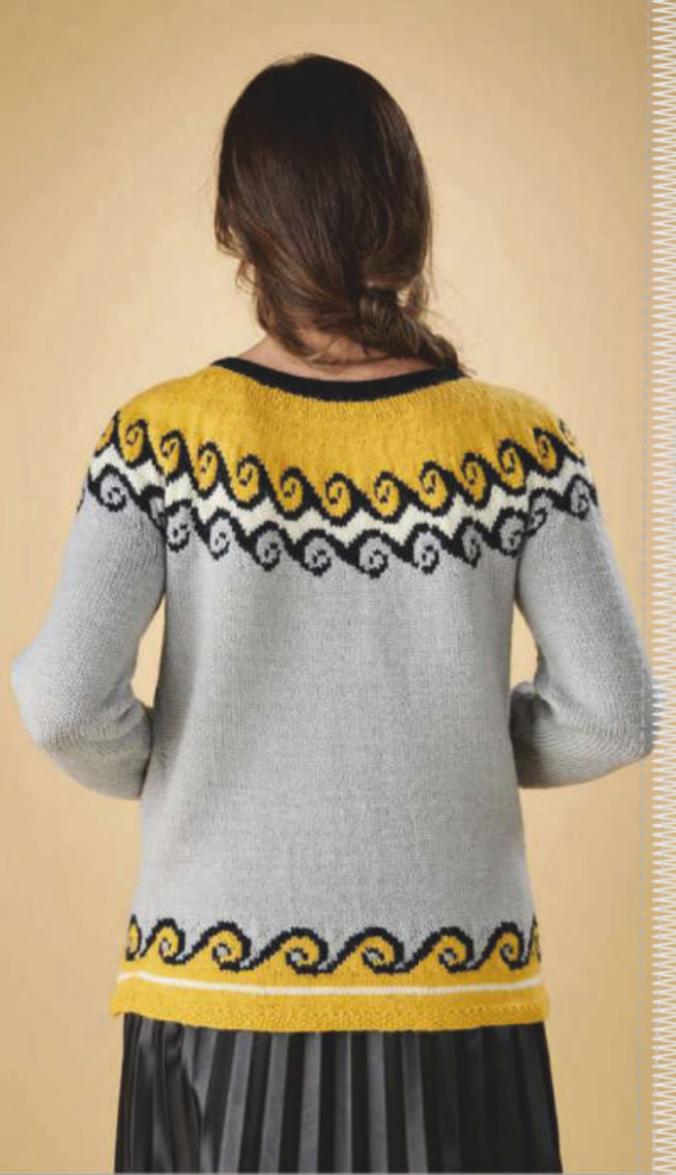
Dario Tubiana

MELUSINE

A wave pattern worked in dramatic black makes a statement on this seamless yoked jumper



The project uses
three contrasting
shades of DK wool



Dario Tubiana MELUSINE

FOR THE wave motif on his yoked sweater, Dario Tubiana has used a black yarn, which contrasts brilliantly with the grey body and sleeves, and the yellow bands and yoke. It's knitted in the round from the bottom up, with seed stitch cuffs and hem, and a ribbed neckband. It uses ColourLab DK from West Yorkshire Spinners, a British wool that comes in 18 vibrant solid shades.

BODY

Using 3.25mm circular needles and yarn A, cast on 180 (196:210:226:240:256:270:286:300:316) sts.

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

Edging round 1: *K1, P1; rep from * to end.

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

These two rounds set seed stitch.

Rep these two rounds twice more.

Change to 4mm circular needles.

Next round: Knit to end, dec 0 (1:0:1:0:1:0:1:0:1:0:1) st at end of round.

180 (195:210:225:240:255:270:285:300:315) sts.

Work another 4 rounds in st st (knit every round).

SIZE

	XXS	XS	S	M	L	1XL	2XL	3XL	4XL	5XL	
TO FIT BUST	70-75	77½-82½	85-90	92½-97½	100-105	107½-112½	115-120	122½-127½	130-135	137½-142½	cm
	27½-29½	30½-32½	33½-35½	36½-38½	39½-41½	42¼-44¼	45¼-47¼	48¼-50¼	51¼-53	54-56	in
ACTUAL BUST	86	93	100	107	114	122	128½	136	143	150½	cm
	33¾	36¾	39½	42¼	45	48	50½	53½	56¼	59¼	in
ACTUAL LENGTH	63	63½	64	65½	66	67	68	69	69½	70	cm
	24¾	25	25¼	25¾	26¼	26½	27	27¼	27½	27¾	in
SLEEVE SEAM	46	46	47	47	47	48	48	48	48	48	cm
	18	18	18½	18½	18½	19	19	19	19	19	in

YARN

West Yorkshire Spinners ColourLab DK (DK weight; 100% British wool; 225m/245yds per 100g ball)

	XXS	XS	S	M	L	1XL	2XL	3XL	4XL	5XL	
A CITRUS YELLOW (229)	1	2	2	2	2	2	2	2	2	2	x100g BALLS
D SILVER GREY (137)	3	4	4	5	5	5	6	6	6	7	x100g BALLS

Plus 1 x 100g ball of each: **B** Arctic White (011); **C** Phantom Black (099)

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

Change to yarn A.
Work 4 rounds in st st.

Begin working from Chart 1, knitting every round and repeating 15-st pattern 12 (13:14:15:16:17:18:19:20:21) times across each round.

NOTE: On many rounds you will be working three colours per round. Use the stranded colourwork technique, stranding yarns not in use across the wrong side of the work.

Take care to hold yarns consistently so that colour dominance remains the same throughout. Usually the yarn colour held at the bottom will appear the most dominant.

When Chart 1 is complete, knit 1 round to end, inc 0 (1:0:1:0:1:0:1:0:1) st at end of round.

180 (196:210:226:240:256:270:286:300:316) sts.

Continue in st st and yarn D, working straight until Body measures 43cm from cast-on edge.

When last round is complete, work first

6 (6:6:6:8:8:9:9:9:10) sts of next round and then put last 12 (12:12:12:16:16:18:18:20) sts worked on a stitch holder or waste yarn.

Leave rem sts on a spare needle or waste yarn while you work the sleeves.

SLEEVES

Using 3.25mm DPNs and yarn A, cast on 38 (40:40:44:44:48:48:52:52:56) sts. Pm and join to work in the round, taking care not to twist sts.

Edging round 1: *K1, P1; rep from * to end.

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

These two rounds set seed stitch.

Rep these two rounds another 4 times.

Change to 4mm DPNs.

Next round: Knit to end, inc 4 (2:9:5:5:8:8:4:11:7) sts evenly across round.

42 (42:49:49:49:56:56:56:63:63) sts.

Work another 2 rounds in st st (knit every round).

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

Change to yarn A.
Work 2 rounds in st st.

Melusine

NEEDLES & ACCESSORIES

1 set 3.25mm (UK 10/US 3) double-pointed needles (DPNs)
 3.25mm (UK 10/US 3) circular needles, 80cm long
 1 set 4mm (UK 8/US 6) double-pointed needles (DPNs)
 4mm (UK 8/US 6) circular needles, 80cm long
 Stitch markers
 Stitch holders or waste yarn

TENSION

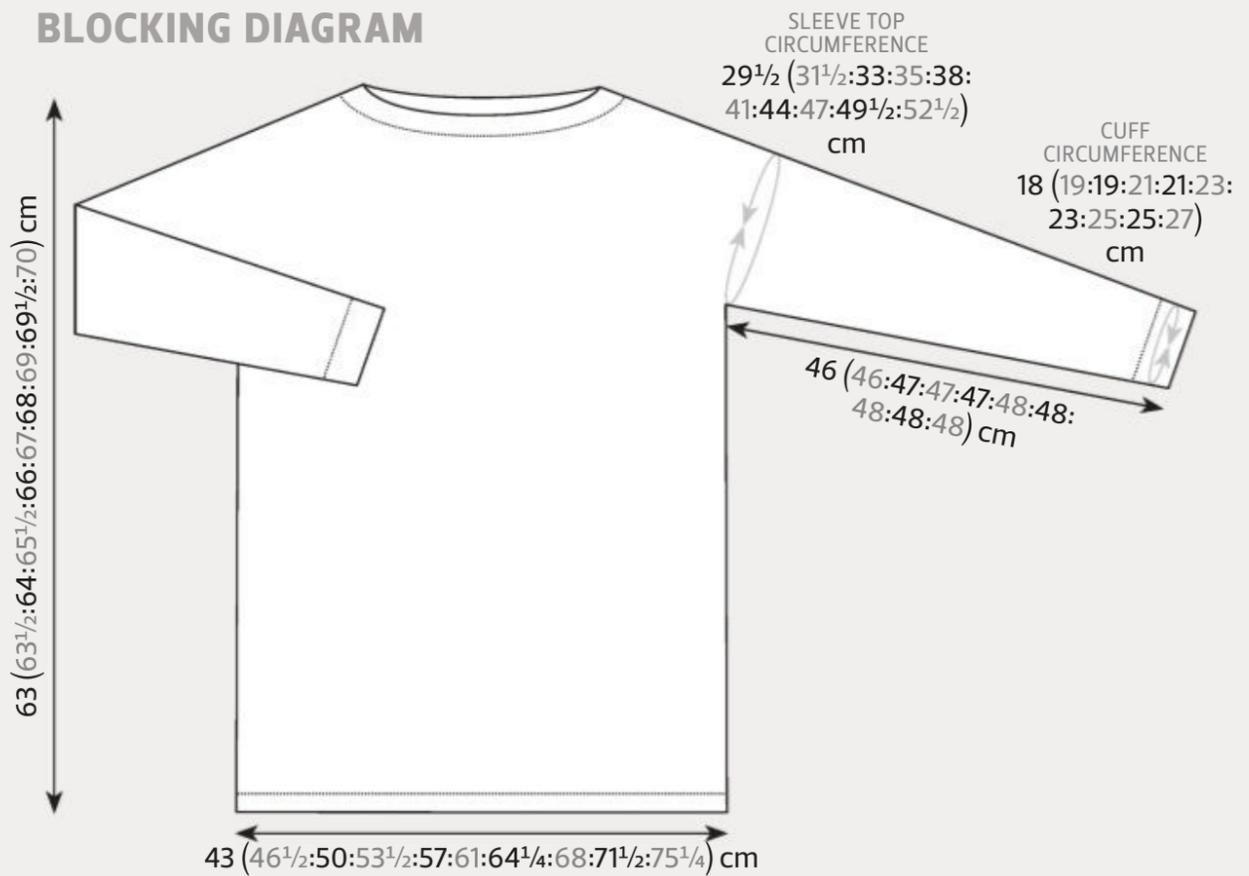
21 sts and 31 rnds to 10cm over stranded st st using 4mm needles

YARN STOCKISTS

West Yorkshire Spinners
 01535 664500
www.wyspinners.com

For general abbreviations, see p89

BLOCKING DIAGRAM



“ ON MANY ROUNDS
 YOU WILL BE
 STRANDING WITH
 THREE COLOURS
 PER ROUND ”

CHARTS

Chart 1

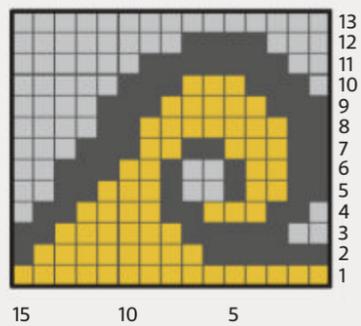


Chart 2

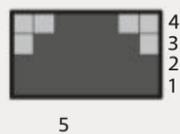
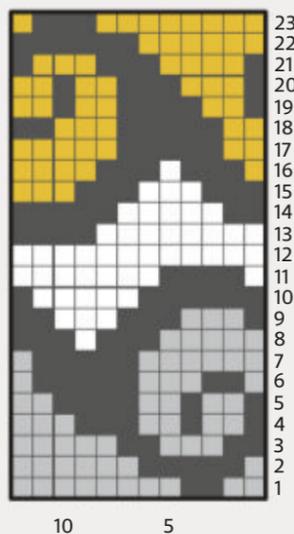


Chart 3



KEY

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



The cuffs and hem are worked in seed stitch

Melusine

Begin working from Chart 2, knitting every round and repeating 7-st pattern 6 (6:7:7:7:8:8:8:9:9) times across each round and inc 0 (0:1:1:1:0:0:0:1:1) st at end of final round.

42 (42:50:50:50:56:56:64:64) sts.

When Chart 2 is complete, continue in st st and yarn D and begin shaping sleeves as foll:

Next round (inc): K1, M1L, patt to last st, M1R, K1. 2 sts inc'd.

Work 11 (9:11:9:7:7:5:3:5:3) rounds straight. Rep inc round. 2 sts inc'd.

Rep last 12 (10:12:10:8:8:6:4:6:4) rounds another 6 (9:5:8:12:10:8:0:16:6) times. 58 (64:64:70:78:80:76:60:100:80) sts.

Work 13 (11:13:11:9:9:7:5:7:5) rounds straight.

Rep inc round. 2 sts inc'd.

Rep last 14 (12:14:12:10:10:8:6:8:6) rounds another 1 (0:2:1:0:2:7:18:1:14) times. 62 (66:70:74:80:86:92:98:104:110) sts.

When all increases are complete, cont straight in yarn D until sleeve measures 46 (46:47:47:47:48:48:48:48) cm from cast-on edge.

When last round is complete, work first 6 (6:6:6:8:8:9:9:10) sts of next round and then put last 12 (12:12:12:16:16:18:18:20) sts worked on a stitch holder or waste yarn. Leave rem sts on a spare needle or waste yarn while you work the second sleeve the same way.

JOIN BODY AND SLEEVES

You will now join the Body and Sleeves to begin working the chart.

Set-up round: Using 4mm circular needles and yarn D, and with RS facing, knit 50 (54:58:62:64:70:74:80:86:90) sts of first sleeve for right sleeve, beginning with body sts after those put on hold, knit 78 (86:93:101:104:112:117:125:132:138) sts of body for back, put next 12 (12:12:12:16:16:18:18:20) sts of body on waste yarn, knit 50 (54:58:62:64:70:74:80:86:90) sts of second sleeve for left sleeve, place marker A, knit rem 78 (86:93:101:104:112:117:125:132:138) sts of Body for Front, place marker B for beg of round and continue working in the round as foll:

Knit 1 round, dec 4 (4:2:2:0:4:0:2:4:0) sts or

inc 0 (0:0:0:0:0:2:0:0:0) sts evenly across round. 252 (276:300:324:336:360:384:408:432:456) sts.

Knit another 0 (2:5:7:9:10:12:14:14:16) rounds in yarn D.

Begin working from Chart 3, knitting every round and repeating 12-st pattern 21 (23:25:27:28:30:32:34:36:38) times across each round.

NOTE: On many rounds you will be working three colours per round. Use the stranded colourwork technique, stranding yarns not in use across the wrong side of the work.

Take care to hold yarns consistently so that colour dominance remains the same throughout. Usually the yarn colour held at the bottom will appear the most dominant.

When Chart 3 is completed, continue in st st and yarn A and begin shaping yoke as folls:

Dec round: *K4, K2tog; rep from * to end. 210 (230:250:270:280:300:320:340:360:380) sts.

Knit 5 (5:5:7:7:8:9:9:10:10) rounds.

Dec round: *K3, K2tog; rep from * to end. 168 (184:200:216:224:240:256:272:288:304) sts.

Knit 5 (5:5:5:5:6:6:6:6:6) rounds.

Dec round: *K2, K2tog; rep from * to end. 126 (138:150:162:168:180:192:204:216:228) sts.

Knit 3 (3:3:3:3:3:3:4:4) rounds.

Dec round: K4 (4:4:1:1:1:1:1:1), K2tog; rep from * to end.

105 (115:125:108:112:120:128:136:144:152) sts.

WORK SHORT ROWS

Row 1 (RS): Knit to 10 sts past mrkA, w&t;

Row 2 (WS): Purl to 10 sts past mrkB, w&t;

Row 3: Knit to 8 sts past mrkA, w&t;

Row 4: Purl to 8 sts past mrkB, w&t;

Row 5: Knit to 6 sts past mrkA, w&t;

“ THE PURE BRITISH
WOOL COMES IN
18 VIBRANT
SOLID SHADES ”

Row 6: Purl to 6 sts past mrkB, w&t;

Row 7: Knit to 4 sts past mrkA, w&t;

Row 8: Purl to 4 sts past mrkB, w&t;

Row 9: Knit to 2 sts past mrkA, w&t;

Row 10: Purl to 2 sts past mrkB, w&t;

Knit to end, dec evenly across round as folls for your size and working wraps tog with wrapped sts as you come to them:

Sizes XXS, L, 1XL, and 2XL only

Dec round: *K19 (-:-:-26:13:6:-:-), K2tog; rep from * to end.

100 (-:-:-108:112:112:-:-) sts.

Sizes XS and 4XL only

Dec round: *K- (8:-:-:-:-3:-), K2tog; rep from * to last - (5:-:-:-:-4:-) sts,

K- (5:-:-:-:-4:-).

- (104:-:-:-:-116:-) sts.

Size S only

Dec round: K2, *K2tog, K4; rep from * to last 3 sts, K2tog, K1.

- (-:104:-:-:-:-) sts.

Size M only

Straight round: Knit to end.

Size 3XL only

Decrease round: K2, (K2tog, K5) 8 times, (K2tog, K4) 3 times, (K2tog, K5) 8 times, K2tog, K2.

- (-:-:-:-:-116:-) sts.

Size 5XL only

Decrease round: K1, (K2tog, K3) 12 times, (K2tog, K2) 7 times, (K2tog, K3) 12 times, K2tog, K1.

- (-:-:-:-:-120) sts.

All sizes

100 (104:104:108:108:112:112:116:116:120) sts.

NECK EDGING

Change to 3.25mm DPNs and yarn C.

Knit 1 round.

Rib round: *K2, P2; rep from * to end.

This round sets rib.

Work another 6 rounds in rib as set.

Cast off all sts in rib.

TO MAKE UP

Join sleeve and body sts at underarm using Kitchener stitch or the three-needle cast-off, using yarn ends to close any holes. Weave in ends. Block garment gently to measurements, following any yarn care instructions on the ball band. ☺



Body and sleeves
are knitted in the
round, then joined
to work the yoke



Carol Meldrum

MAEVE

*Sprinkled with Fair Isle flowers,
this timeless triangular shawl
is knitted in Shetland wool*



The flower motifs are highlighted with touches of Swiss darning



Carol Meldrum MAEVE

CAROL MELDRUM'S shawl has a vintage look, thanks to the natural shades of Shetland wool she has used, and the bands of Fair Isle flowers. The floral motifs are worked in grey around the lower edge of the shawl, and also down the spine, which is bordered by columns of eyelets. Extra colour is introduced by Swiss darning little details on to each flower. Carol's shawl is knitted in Jamieson & Smith's ever-popular Jumper Weight yarn.

SHAWL

Using 3.75mm circular needles and yarn A, cast on 11 sts.

Set-up row (WS): Knit to end.

Row 1 (RS): (K1, yo) twice, K3, pm, yo, K1, yo, pm, K3, (yo, K1) twice. 17 sts.

Row 2 (WS): K4, purl to last 4 sts, K4.

Row 3 (RS): (K1, yo) twice, knit to mrk, slm, yo, knit to mrk, yo, slm, knit to last 2 sts, (yo, K1) twice. 6 sts inc'd.

Row 4 (WS): K4, purl to last 4 sts, K4.

Rep last 2 rows once more.

29 sts (7 sts between markers).

BEGIN CHART A

Cont working main body of shawl in yarn A, working Chart A over central panel as foll:

Row 1 (RS): (K1, yo) twice, knit to mrk, slm, yo, join yarn B and work Row 1 of Chart A to mrk, yo, slm, knit to last 4 sts, (yo, K1) twice.

35 sts (9 sts between markers).

Row 2 (WS): K4, purl to mrk, slm, work Row 2 of Chart A, slm, purl to last 4 sts, K4.

SIZE

Width: 170cm (67in)

Depth: 53cm (20³/₄in)

YARN

Jamieson & Smith 2ply Jumper Weight (4ply weight; 100% Shetland wool; 125m/137yds per 25g ball)

A Shade 202 (oatmeal); 6 x 25g balls

B Shade 054 (dark grey); 3 x 25g balls

C Shade 075 (sky blue); 1 x 25g ball

D Shade 065 (teal); 1 x 25g ball

E Shade 091 (orange); 1 x 25g ball

F Shade 093 (red); 1 x 25g ball

G Shade 123 (lavender); 1 x 25g ball

Row 3 (RS): (K1, yo) twice, knit to mrk, slm, yo, work next row of Chart A to mrk, yo, slm, knit to last 4 sts, (yo, K1) twice. 6 sts inc'd (2 sts inc'd between markers).

Row 4 (WS): K4, purl to mrk, slm, work next row of Chart A to mrk, slm, purl to last 4 sts, K4.

Rep last 2 rows 3 times more, ending after Row 10 of chart.

59 sts (17 sts between markers).

Row 11 (RS): (K1, yo) twice, knit to mrk, yo, slm, work next row of Chart A to mrk, slm, yo, knit to last 4 sts, (yo, K1) twice. 6 sts inc'd (no sts inc'd between markers).

Row 12 (WS): K4, purl to mrk, slm, work next row of Chart A to mrk, slm, purl to last 4 sts, K4.

Rep last 2 rows 11 times more, ending after Row 34 of chart.

131 sts (17 sts between markers).

Rep Rows 11-12 another 48 times, working Rows 19-34 of Chart A 6 times more.

419 sts (17 sts between markers, 210 sts each side of markers).

BEGIN CHARTS B AND C

Change to 4mm needles.

Row 1 (RS): Work Row 1 of Chart B once, work Row 19 of Chart A 11 times, yo, slm, work Row 19 of Chart A to mrk, slm, yo, work Row 19 of Chart A 11 times, work Row 1 of Chart C to end. 6 sts inc'd.

Row 2 (WS): Work Row 2 of Chart C once, work Row 20 of Chart A 11 times, P1 with yarn A, slm, work Row 20 of Chart A, slm, P1 with yarn A, work Row 20 of Chart A 11 times, work Row 1 of Chart B to end.

NEEDLES & ACCESSORIES

3.25mm (UK 10/US 3) circular needles, 100cm long

3.75mm (UK 9/US 5) circular needles, 100cm long

4mm (UK 8/US 6) circular needles, 100cm long

Stitch markers

Tapestry needle for duplicate stitch

TENSION

24.5 sts and 35 rows to 10cm over st st on 3.75mm needles

YARN STOCKISTS

Jamieson & Smith 01595 693579

www.shetlandwoolbrokers.co.uk

Cont in patt as set, working inc sts either side of centre panel into st st in yarn A, until Row 33 of Chart A and Row 15 of Charts B and C have been completed. 467 sts.

Cut yarn B.

Change to 3.75mm circular needles.

Next row (WS): Knit to end.

BORDER

Change to 3.25mm circular needles.

Row 1 (RS): (K1, yo) twice, knit to mrk, yo, slm, knit to mrk, slm, yo, knit to last 2 sts, (yo, K1) twice. 6 sts inc'd.

Row 2 (WS): Knit.

Rep last 2 rows 4 times more.

497 sts.

Change to 3.75mm circular needles.

Cast off as folls:

Cast-off row (RS): *K1, slip st from RH needle back to LH needle, insert RH needle purlwise into first st, and knitwise into following st, knit the 2 sts together; rep from * to end.

Fasten off.

FINISHING

CENTRE MOTIFS

Using the Swiss darning method, embroider the central motifs of the shawl as follows:

First Motif: Chart D

Second Motif: Chart E

Third Motif: Chart F

Fourth Motif: Chart G

Continue alternating Charts F and G until all motifs have been worked,

SPECIAL ABBREVIATIONS

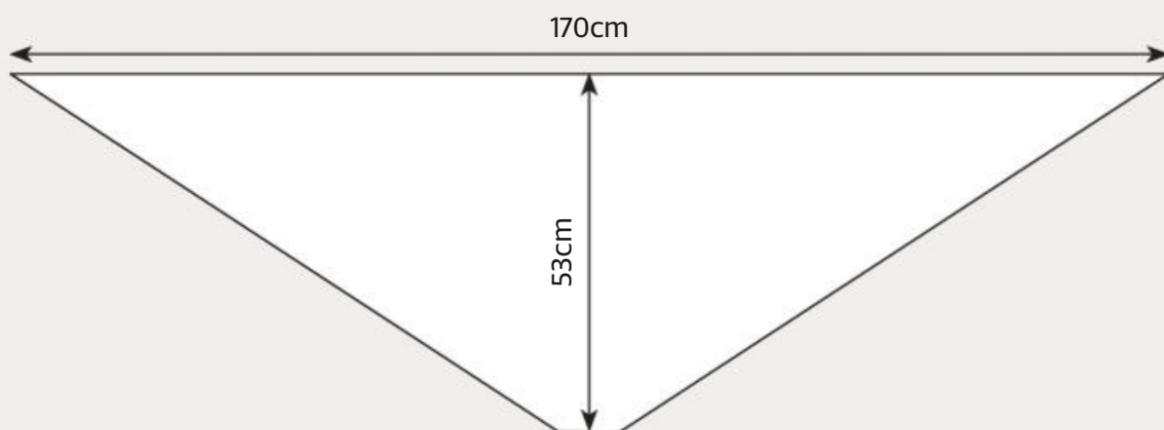
Swiss darning (duplicate stitch): Thread tapestry needle with a length of needed colour. With RS facing, bring the needle from the back of the work to the front at the base of the stitch to be embroidered. Following the V-shape of the stitch, thread the yarn over one side of the V, then bring it through the WS. Repeat for other side of V. Continue for other stitches in same colour.

For more guidance on Swiss darning, see our masterclass online at:

www.gathered.how/knitting-and-crochet/knitting/swiss-darning/

For general abbreviations, see p89

BLOCKING DIAGRAM



CHARTS

Chart A - Central Fair Isle

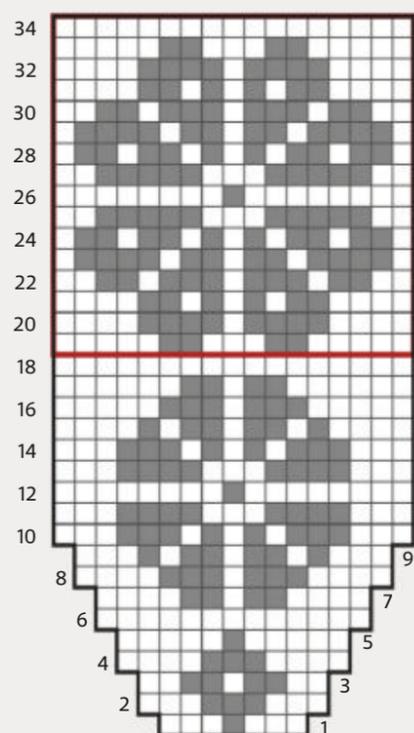


Chart B- Fair Isle Border

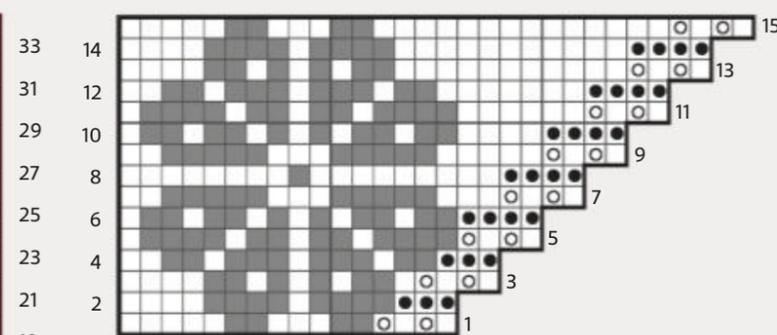
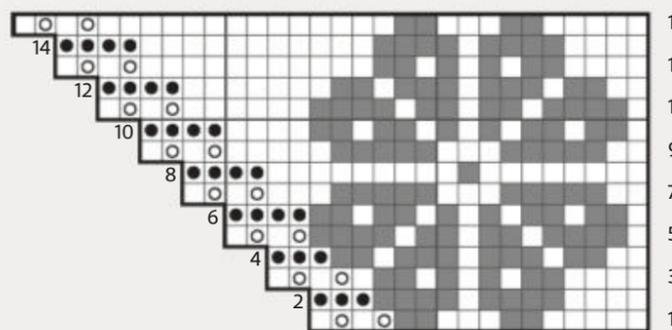
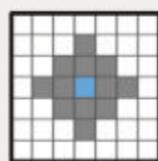


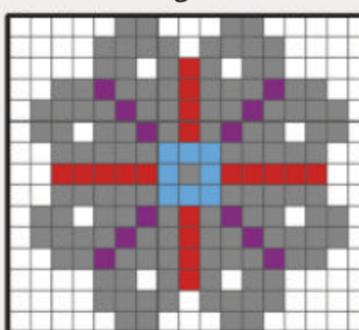
Chart C- Fair Isle Border



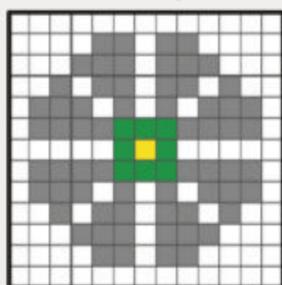
Swiss Darning Chart D



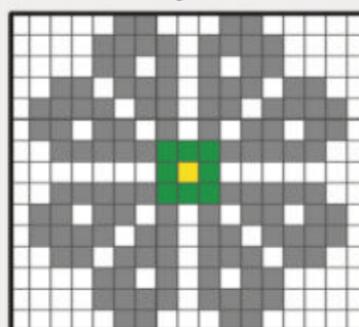
Swiss Darning Chart F



Swiss Darning Chart E



Swiss Darning Chart G



KEY

- K on RS; P on WS
- P on RS; K on WS
- Yo
- Yarn A
- Yarn B
- Yarn C (Swiss darn)
- Yarn D (Swiss darn)
- Yarn E (Swiss darn)
- Yarn F (Swiss darn)
- Yarn G (Swiss darn)
- Repeat



ending after Chart G.

BORDER MOTIFS

Starting and ending with Chart F, alternate working Charts F and G across Border Motifs either side of centre panel.

MAKING UP

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



Sarah Hatton

AIBELL

Smart colourwork, a cosy shawl collar and pockets make this long cardigan a winter treat



The cardigan has lined pockets



Sarah Hatton
AIBELL

THIS LONG and cosy cardigan will be very welcome on the coldest of winter days! Sarah Hatton's design features an attractive stranded colourwork pattern, knitted here in soft shades of By Laxtons yarn. Sheepsoft DK is a blend of wool from two British breeds, and comes in a range of muted colours inspired by Yorkshire landscapes. The cardigan includes a shawl collar and pockets.

PATTERN NOTES

You may find that you pull your yarn tighter across the larger motif. If this is a concern, check your tension and go up a needle size if needed.

BACK

Using 3.25mm needles and yarn C, cast on 134 (150:162:174:186) sts.

Change to yarn A.

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

Row 2: *P2, K2; rep from * to last 2 sts, P2. Work 7 (7:7:8:8) cm in rib as set, ending after a RS row.

Next row (WS): Rib to end, inc 1 (0:0:0:0) st and dec 0 (1:1:1:1) st at end of row. 135 (149:161:173:185) sts.

Change to 3.75mm needles.

SIZE

	S	M	L	1XL	2XL	
TO FIT BUST	81-86	92-97	102-107	112-117	122-127	cm
	32-34	36-38	40-42	44-46	48-50	in
ACTUAL BUST	112	123	133	143	153	cm
	44	48½	52½	56¼	60¼	in
ACTUAL LENGTH	74	76	78	80	82	cm
	29¼	30	30¾	31½	32¼	in
SLEEVE SEAM	41	42	42	42	43	cm
	16	16½	16½	16½	17	in

YARN

By Laxtons Sheepsoft DK (DK weight; 100% British Bluefaced Leicester and Masham wool; 220m/240yds per 100g skein)

	A	B	C			
SETTLE	7	7	8	8	9	x100g SKEINS
BISHOPDALE	2	3	3	3	3	x100g SKEINS
BURNSALL	1	1	1	1	1	x100g SKEINS

NEEDLES & ACCESSORIES

1 pair 3.25mm (UK 10/US 3) knitting needles
1 pair 3.75mm (UK 9/US 5) knitting needles
3.25mm (UK 10/US 3) circular needles, 100-120cm long
Stitch holders
7 buttons

TENSION

24 sts and 26 rows to 10cm over patt using 3.75mm needles.
22 sts and 30 rows to 10cm over st st using 3.75mm needles.

YARN STOCKISTS

By Laxtons
www.bylaxtons.co.uk

For general abbreviations, see p89

SET COLOURWORK

Beg with 2 (4:0:1:2) sts before 10-st rep and ending 3 (5:1:2:3) sts after 10-st rep, repeat Rows 1-8 of Chart until work meas approx. 44 (44:47:48:48) cm, ending after a Row 8 of Chart.

CONT IN PATT

Read ahead; patt and armhole shaping are worked AT THE SAME TIME. Work Rows 9-45 as set on Chart and AT THE SAME TIME when work meas 52 (53:54:55:56) cm from cast-on edge, ending after a WS row, shape armholes as follows:

SHAPE ARMHOLES

Cont in patt and dec 1 st at each end of next 9 rows, then on 3 (3:4:4:5) foll RS rows. 111 (125:135:147:157) sts.

When shaping is complete, if any rows of chart remain, cont straight in patt until end of row 45 of Chart.

Break yarn B and yarn C, cont with yarn A only and work 1 row in st st.

Next row (RS): K4 (5:10:4:9), [K2tog, K12 (10:10:10:10)] 3 (4:4:5:5) times, K2tog, K15, [K2tog, K12 (10:10:10:10)] 3 (4:4:5:5) times, K2tog, K4 (5:10:4:9).

103 (115:125:135:145) sts.

Cont without shaping until armhole meas 22 (23:24:25:26) cm, ending after a WS row.

SHAPE SHOULDERS

Cast off 15 (17:20:22:24) sts at beg of next 2 rows.

73 (81:85:91:97) sts.

Cast off 15 (18:20:22:25) sts at beg of next 2 rows.

Cast off rem 43 (43:45:45:47) sts.

POCKET LININGS

(both alike)

Using 3.75mm needles and yarn A, cast on 26 sts.

Beg with a knit row, work in st st until pocket lining meas 15cm from cast-on edge, ending after a WS row.

Leave these sts on a stitch holder.

LEFT FRONT

Using 3.25mm needles and yarn C, cast on 63 (71:75:83:87) sts.

Change to yarn A.

Row 1 (RS): K2, *P2, K2; rep from * to last st, P1.

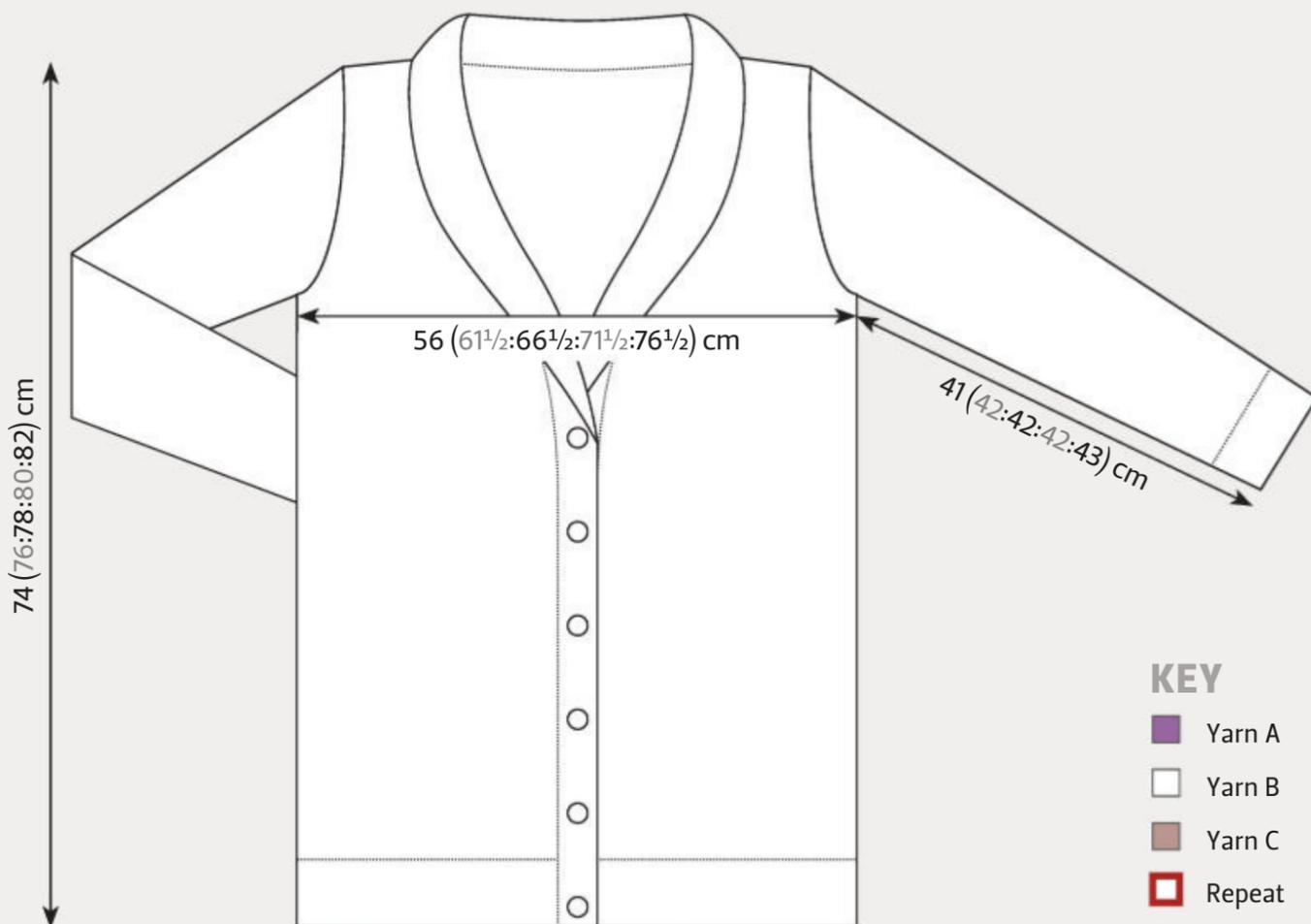
Row 2: K1, *P2, K2; rep from * to last 2 sts, P2.

Work 7 (7:7:8:8) cm in rib as set, ending after a RS row.

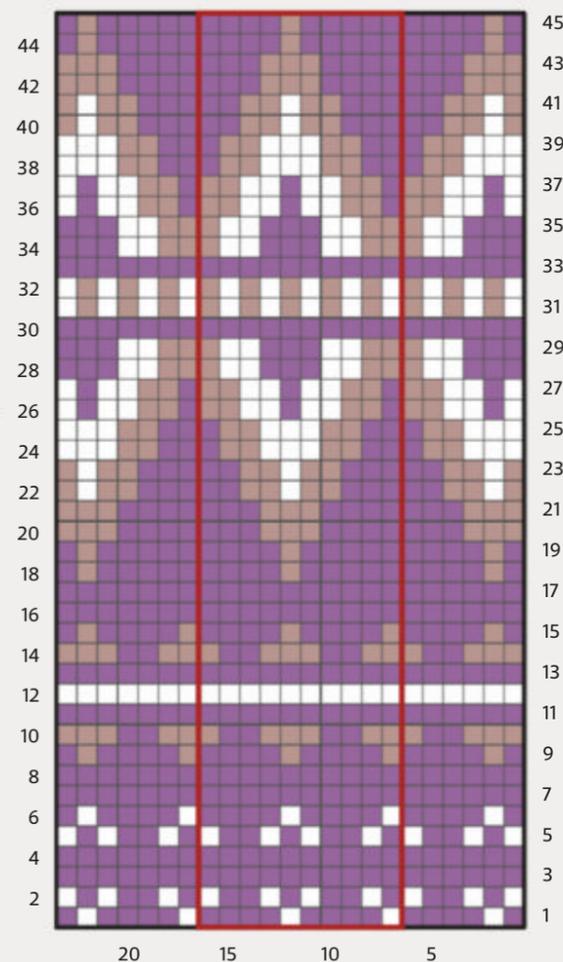
Next row (WS): Rib to end, inc 0 (0:2:0:2) sts and dec 0 (0:0:1:0) st across row.

63 (71:77:82:89) sts.

BLOCKING DIAGRAM



CHART



Change to 3.75mm needles. Beg with 2 (4:0:1:2) sts before 10-st rep, and ending 1 (7:7:1:7) st after 10-st rep, repeat rows 1-8 of Chart until work meas 25 (27:29:31:33) cm from cast-on edge, ending after a WS row.

PLACE POCKET

Next row (RS): Patt 17 (21:24:27:30), leave next 26 sts on a stitch holder and work in patt across 26 sts from pocket lining holder, patt to end. Cont without shaping until work meas approx. 44 (44:47:48:48) cm from cast-on edge, ending after a Row 8 of Chart.

CONT IN PATT

Read ahead; patt, armhole and front neck shaping are worked AT THE SAME TIME. Work rows 9-45 as set on Chart and AT THE SAME TIME when work meas 52 (53:54:55:56) cm from cast-on edge, ending after a WS row, shape armhole and front neck as follows:

SHAPE ARMHOLE AND FRONT NECK

Cont in patt and dec 1 st at armhole edge of next 9 rows, then on 3 (3:4:4:5) foll RS rows and AT THE SAME TIME dec 1 st at neck edge of next and 12 (15:15:16:17) RS rows and 5 (4:4:4:4) foll 4th rows. AT THE SAME TIME after completing

row 45 of Chart, cont in yarn A only, and dec 3 (4:4:4:4) sts evenly across next RS row.

Once neck shaping is complete, cont without shaping until armhole meas 22 (23:24:25:26) cm from beg of shaping, ending after a WS row. 30 (35:40:44:49) sts.

SHAPE SHOULDER

Next row (RS): Cast off 15 (17:20:22:24) sts, knit to end. Work 1 row straight. Cast off rem 15 (18:20:22:25) sts.

RIGHT FRONT

Using 3.25mm needles and yarn C, cast on 63 (71:75:83:87) sts.

Change to yarn A.

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

Row 2: *P2, K2; rep from * to last 3 sts, P2, K1. Work 7 (7:7:8:8) cm in rib as set, ending after a RS row.

Next row (WS): Rib to end, inc 0 (0:2:0:2) sts and dec 0 (0:0:1:0) st across row. 63 (71:77:82:89) sts.

Change to 3.75mm needles.

Beg with 0 (6:6:0:6) sts before 10-st rep and ending 3 (5:1:2:3) sts after 10-st rep,

repeat rows 1-8 of Chart until work meas 25 (27:29:31:33) cm, ending after a WS row.

PLACE POCKET

Next row (RS): Patt 20 (24:27:29:33), leave next 26 sts on a stitch holder and work in patt across 26 sts from pocket lining holder, patt to end.

Cont without shaping until work meas approx 44 (44:47:48:48) cm from cast-on edge, ending after a Row 8 of Chart.

CONT IN PATT

Read ahead; patt, armhole and front neck shaping are worked AT THE SAME TIME. Work rows 9-45 as set on Chart and AT THE SAME TIME when work meas 52 (53:54:55:56) cm, ending after a WS row, shape armhole and front neck as follows:

SHAPE ARMHOLE AND FRONT NECK

Cont in patt and dec 1 st at armhole edge of next 9 rows, then on 3 (3:4:4:5) foll RS rows and AT THE SAME TIME dec 1 st at neck edge of next and 12 (15:15:16:17) RS rows and 5 (4:4:4:4) foll 4th rows.

AT THE SAME TIME after completing row 45 of Chart, cont in yarn A only, and dec 3 (4:4:5:5) sts evenly across next RS row. Once neck shaping is complete, cont

Aibell



without shaping until armhole meas 22 (23:24:25:26) cm, ending with a RS row. 30 (35:40:44:49) sts.

SHAPE SHOULDER

Next row (WS): Cast off 15 (17:20:22:24) sts, purl to end.

Work 1 row straight.

Cast off rem 15 (18:20:22:25) sts.

SLEEVES

(both alike)

Using 3.25mm needles and yarn C, cast on 54 (54:58:58:62) sts.

Change to yarn A.

Work 4 (4:5:5:5) cm in rib as set on Back, ending after a WS row.

Change to 3.75mm needles.

Beg with a knit row, work 2 rows in st st.

Cont in st st, inc 1 st at each end of next row and 0 (6:6:12:12) foll 4th rows, then on

every foll 6th row to 88 (92:96:100:104) sts. Cont without shaping until Sleeve meas 41 (42:42:42:43) cm, ending with a WS row.

SHAPE SLEEVEHEAD

Dec 1 st at each end of next 9 rows, then on 3 (3:4:4:5) foll RS rows.

64 (68:70:74:76) sts.

Cast off 4 (4:4:5:5) sts at beg of next 12 rows.

Cast off rem 16 (20:22:14:16) sts.

NECKBAND

Join both shoulder seams.

Using 3.25mm circular needles and yarn A, and with RS facing, pick up and knit 143 (146:149:152:155) sts up right front edge to start of neck shaping, 60 (62:64:66:68) sts up front neck shaping, 42 (44:46:44:46) sts from back neck, 60 (62:64:66:68) sts down front neck shaping, and 143 (146:149:152:155) sts down left front edge.

448 (460:472:480:492) sts.

Row 1 (WS): K1, *P2, K2; rep from * to last 3 sts, P2, K1.

Row 2: K3, *P2, K2; rep from * to last st, K1. These 2 rows set rib.

Rep these 2 rows once more.

Buttonhole row 1 (WS): Rib to last 139 (139:145:145:151) sts, [cast off 3 sts leaving 1 loop on RH needle, rib 18 (18:19:19:20)] 6 times, cast off 3 sts leaving 1 loop on RH needle, rib 3.

Buttonhole row 2: Rib 4, cast on 3 sts, [rib 19 (19:20:20:21), cast on 3 sts] 6 times, rib to end.

SHAPE COLLAR WITH SHORT ROWS

Note: When working wrapped sts, work wrap tog with wrapped st.

Short row 1 (WS): Rib 204 (210:216:220:226), (M1, rib 4) 10 times, M1, rib 1, w&t. 224 (230:236:240:246).

459 (471:483:491:503) sts total in band.

Short row 2: Rib 53, working new sts into rib patt, w&t.

Short row 3: Rib to last wrapped st, rib 3, w&t.

Short row 4: Rib to last wrapped st, rib 3, w&t.

Rep these 2 rows another 7 times.

Next short row: Rib to last wrapped st, rib 4, w&t.

Next short row: Rib to last wrapped st, rib 4, w&t.

Rep these 2 rows another 7 (7:8:8:9) times.

Next short row: Rib to end.

Work 4 rows in rib as set across all sts.

Using yarn C, cast off in rib.

POCKET TRIMS

(both alike)

Using 3.25mm needles and yarn C, with RS facing, knit across 26 sts left on holder.

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

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

Work another 5 rows in rib as set.

Cast off in rib.

TO MAKE UP

Sew in sleeves, easing fabric to fit.

Join side and sleeve seams.

Sew on buttons.

Sew pocket trim in place on each pocket.

Block garment gently to measurements,

following any yarn care instructions on

the ball band. ☺



The neat shawl collar is shaped with short rows



Jacinta Bowie

VIDA

This sumptuously embroidered jacket takes design cues from traditional European textiles

I-cord trims give
a neat finish to
the front bands





Jacinta Bowie VIDA

JACINTA BOWIE'S stunning jacket has a neat, tailored look, thanks to details such as tubular hems, i-cord trims for the fronts and neck edging, and a hidden fastening created from an i-cord. Worked in four colours, the jacket is further embellished with elaborate embroidery using multiple colours of John Arbon yarn.

BACK

Using 4.5mm needles and yarn A, cast on 81 (91:99:109:117:127) sts. Beg with a RS (knit) row, work 8 rows in st st, ending after a WS row.

Hem joining row (RS): Slip st onto RH needle, put RH needle into corresponding cast-on loop at bottom edge, pick up a stitch through this loop and pass slipped st over picked-up stitch. Repeat all the way along the row until all the sts have been picked up and formed a tubular trim.

Change to yarn B.

Beginning with a WS (purl) row, work 9 rows in st st, ending after a WS row.**

Cont in intarsia pattern and st st as foll:

Rows 1-20: Work 6 (6:6:7:7:7) sts in yarn B, 69 (79:87:95:103:113) sts in yarn D, 6 (6:6:7:7:7) sts in yarn B.

Continue in yarns B and D as folls:

Row 21 (RS): K5 (5:5:6:6:6) B, K71 (81:89:97:105:115) D, K5 (5:5:6:6:6) B.

SIZE

	6-8	10-12	14-16	18-20	22-24	26-28	
TO FIT BUST	76-81	86-91	96-102	107-112	117-122	127-132	cm
	30-32	34-36	38-40	42-44	46-48	50-52	in
ACTUAL BUST	87	98	107	118	127	138	cm
	34 ¹ / ₄	38 ³ / ₄	42 ¹ / ₄	46 ¹ / ₂	50	54 ¹ / ₂	in
ACTUAL LENGTH	50 ¹ / ₂	52	52	54	54	55 ¹ / ₂	cm
	19 ³ / ₄	20 ¹ / ₂	20 ¹ / ₂	21 ¹ / ₄	21 ¹ / ₄	22	in
SLEEVE SEAM	44	44	44	44	44	44	cm
	17 ¹ / ₄	in					

NEEDLES & ACCESSORIES

1 pair 4.5mm (UK 7/US 7) knitting needles
1 pair of 4mm (UK 8/US 6) knitting needles
3.25mm (UK 10/US 3) circular needles, 120cm long
Stitch markers
Stitch holders
1 x 1.5cm button

TENSION

18 sts and 24 rows to 10cm over st st using 4.5mm needles

YARN STOCKISTS

John Arbon Textiles
01769 579861
www.jarbon.com

Row 22: P4 (4:4:5:5:5) B, P73 (83:91:99:107:117) D, P4 (4:4:5:5:5) B.

Row 23: K3 (3:3:4:4:4) B, K75 (85:93:101:109:119) D, K3 (3:3:4:4:4) B.

Row 24: P2 (2:2:3:3:3) B, P77 (87:95:103:111:121) D, P2 (2:2:3:3:3) B.

Row 25: K1 (1:1:2:2:2) B, K79 (89:97:105:113:123) D, K1 (1:1:2:2:2) B.

Row 26: P0 (0:0:1:1:1) B, P81 (91:99:107:115:125) D, P0 (0:0:1:1:1) B.

Break yarn B.

Cont in yarn D only and st st for 30 (32:32:34:34:36) rows, ending after a WS row.

Place a marker on the central stitch [stitch 41 (46:50:55:59:64)].

Count 13 sts either side of the central stitch and place mrks (27 sts between edge mrks), remove central marker.

Work Chart A intarsia chart between mrks for 6 rows.

SHAPE ARMHOLES

Cont to work the intarsia pattern, shape armholes as foll:

Cast off 4 (4:5:5:6:7) sts at beg of next 2 rows.

73 (83:89:99:105:113) sts.

Next row (RS): K2, K2tog, knit to last 4 sts, SSK, K2. 2 sts dec'd

Next row: Purl.

Rep last two rows another 2 (2:3:3:4:5) times.

67 (77:81:91:95:101) sts.

Cont on these sts until all 33 rows of the Chart A intarsia chart have been worked.

Cont in D only for another 17 (19:19:21:21:23) rows, ending after a WS row.

SHAPE SHOULDERS

Cast off 7 (8:8:10:10:11) sts at beg of next 4 rows.

39 (45:49:51:55:57) sts.

Cast off 6 (8:9:10:11:12) sts at beg of next 2 rows.

27 (29:31:31:33:33) sts.

Leave rem 27 (29:31:31:33:33) sts on a holder for back neck.

Weave in all ends and block before working embroidery (see TO MAKE UP).

LEFT FRONT

Using 4.5mm needles and yarn A, cast on 40 (45:49:54:58:63) sts.

Work as for Back to **.

Cont in intarsia pattern and st st as foll:

Row 1 (RS): K6 (6:6:7:7:7) B, K25 (30:34:37:41:46) D, K9 (9:9:10:10:10) B.

Row 2: P9 (9:9:10:10:10) B, P25 (30:34:37:41:46) D, P6 (6:6:7:7:7) B.

Rep last 2 rows another 9 times.

Cont in yarns B and D as folls:

Row 21 (RS): K5 (5:5:6:6:6) B, K26 (31:35:38:42:47) D, K9 (9:9:10:10:10) B.

Row 22: P9 (9:9:10:10:10) B, P27 (32:36:39:43:48) D, P4 (4:4:5:5:5) B.

Row 23: K3 (3:3:4:4:4) B, K28 (33:37:40:44:49) D, K9 (9:9:10:10:10) B.

YARN

John Arbon Harvest Hues Worsted/Light Aran (Aran weight; 65% Falklands merino wool, 35% Zwartbles wool; 200m/219yds per 100g skein)

A THISTLE	1	1	1	1	1	1	x100g SKEINS
B WOAD	1	1	1	1	1	1	x100g SKEINS
C BLUE SPRUCE	1	2	2	2	2	2	x100g SKEINS
D POMEGRANATE	3	3	4	4	4	4	x100g SKEINS

John Arbon Knit by Numbers Minis 4ply (4ply weight; 100% Falklands merino wool; 100m/109yds per 25g skein). 1 x 25g skein of each: **E** KBN14 (orange); **F** KBN19 (red)

John Arbon Yarnadelic Minis 4ply (4ply weight; 100% Falklands Corriedale wool; 83m/91yds per 25g skein)
1 x 25g skein of each: **G** Sunflowers in my Garden; **H** Pink Moon; **J** Woman in Blue; **K** The Beautiful Ones



Row 24: P9 (9:9:10:10:10) B, P29 (34:38:41:45:50) D, P2 (2:2:3:3:3) B.

Row 25: K1 (1:1:2:2:2) B, K30 (35:39:42:46:51) D, K9 (9:9:10:10:10) B.

Row 26: P9 (9:9:10:10:10) B, P31 (36:40:43:47:52) D, P0 (0:0:1:1:1) B.

Row 27: K31 (36:40:44:48:53) D, K9 (9:9:10:10:10) B.

Row 28: P9 (9:9:10:10:10) B, P4 (7:8:10:11:13) D, pm, work 21 sts over first row of Chart B, pm, P6 (8:11:13:16:19) D.

The last row sets the position of Chart B and the front edge panel in yarn B.

Cont working the Chart B intarsia panel between mrks and the 9 (9:9:10:10:10) st panel at centre front.

After Chart B is completed cont in 9 (9:9:10:10:10) sts B, and 31 (36:40:44:48:53) sts D as set until work measures same as Back to beg of armhole shaping, ending after a WS row.

SHAPE ARMHOLE

Next row (RS): Cast off 4 (4:5:5:6:7) sts, patt to end.

36 (41:44:49:52:56) sts.

Next row: Patt to end.

Next row: K2, K2tog, patt to end. 1 st dec'd. Rep last two rows another 2 (2:3:3:4:5) times.

33 (38:40:45:47:50) sts.

Next row (WS): P9 (9:9:10:10:10) B, P4 (7:8:10:11:13) D, pm, work 15 sts in D, pm, work 5 (7:8:10:11:12) sts in D.

Cont as set, working Chart C over the 15 sts between the markers and the centre front 9 (9:9:10:10:10) st panel in yarn B until all 16 rows of Chart C have been completed. Work 1 RS row in yarns D and B as set.

SHAPE LEFT NECKLINE

Next row (WS): Cast off 9 (9:9:10:10:10) sts in B, purl to end in D.

24 (29:31:35:37:40) sts.

Dec 1 st at neck edge of next 4 (5:6:5:6:6) rows.

20 (24:25:30:31:34) sts.

Cont in st st in D only until armhole measures same as Back to beg of shoulder shaping, ending after a WS row.

SHAPE LEFT SHOULDER

Cast off 7 (8:8:10:10:11) sts at beg of next and foll alt row.

6 (8:9:10:11:12) sts.

Work one row straight.

Cast off rem 6 (8:9:10:11:12) sts.

Weave in all ends and block before working embroidery.

RIGHT FRONT

Using 4.5mm needles and yarn A, cast on 40 (45:49:54:58:63) sts.

Work as for Back to **.

Cont in intarsia pattern in st st.

Row 1 (RS): K9 (9:9:10:10:10) B, K25 (30:34:37:41:46) sts D, K6 (6:6:7:7:7) B.

Row 2: P6 (6:6:7:7:7) B, P25 (30:34:37:41:46) D, P9 (9:9:10:10:10) B.

Rep last 2 rows another 9 times.

Cont to work in yarns B and D as follows:

Row 21 (RS): K9 (9:9:10:10:10) B, K26 (31:35:38:42:47) D, K5 (5:5:6:6:6) B.

Row 22: P4 (4:4:5:5:5) B, P27 (32:36:39:43:48) D, P9 (9:9:10:10:10) B.

Row 23: K9 (9:9:10:10:10) B, K28 (33:37:40:44:49) D, K3 (3:3:4:4:4) B.

Row 24: P2 (2:2:3:3:3) B, P29 (34:38:41:45:50) D, P9 (9:9:10:10:10) B.

Row 25: K9 (9:9:10:10:10) B, K30 (35:39:42:46:51) D, K1 (1:1:2:2:2) B.

Row 26: P0 (0:0:1:1:1) B, P31 (36:40:43:47:52) D, P9 (9:9:10:10:10) B.

Row 27: K9 (9:9:10:10:10) B, K31 (36:40:44:48:53) D.

Row 28: P6 (8:11:13:16:19) D, pm, work 21 sts over first row of Chart B, pm, P4 (7:8:10:11:13) D, P9 (9:9:10:10:10) B.

The last row sets the position of Chart B and the front edge panel in yarn B.

Cont working the Chart B intarsia panel between mrks and the 9 (9:9:10:10:10) st panel at centre front.

After Chart B is completed, cont in st st, working 31 (36:40:44:48:53) sts in yarn D, and 9 (9:9:10:10:10) sts in yarn B as set until work measures same as Back to beg of armhole shaping, ending after a WS row. Work 1 row straight.

SHAPE ARMHOLE

Next row (WS): Cast off 4 (4:5:5:6:7) sts, patt to end.

36 (41:44:49:52:56) sts.

Vida

Next row: Patt to last 4 sts, SSK, K2, 1 st dec'd.

Next row: Patt to end.

Rep last 2 rows another 2 (2:3:3:4:5) times. 33 (38:40:45:47:50) sts.

Next row (RS): Patt to end.

Next row (WS): P5 (7:8:10:11:12) D, pm, work 15 sts in D, pm, P4 (7:8:10:11:13) D, work 9 (9:9:10:10:10) sts in yarn B.

Cont as set working Chart C over the 15 sts between mrks and the centre front 9 (9:9:10:10:10) st panel in yarn B until all 16 rows of Chart C have been completed at centre front.

SHAPE NECKLINE

Next row (RS): Cast off 9 (9:9:10:10:10) sts in B, knit to end in D.

24 (29:31:35:37:40) sts.

Dec 1 st at neck edge of next 4 (5:6:5:6:6) rows.

20 (24:25:30:31:34) sts.

Cont in st st in D only until armhole measures same as Back to beg of shoulder shaping, ending after a RS row. Cast off 7 (8:8:10:10:11) sts at beg of next and foll alt row.

6 (8:9:10:11:12) sts.

Work one row straight.

Cast off rem 6 (8:9:10:11:12) sts.

Weave in all ends and block before working embroidery.

SLEEVES

SLEEVE STRIPE PATTERN

15 rows B.

4 rows A.

4 rows E (held double).

10 rows D.

Using 4.5mm needles and yarn A, cast on 53 (55:55:57:57:59) sts.

Work as for Back to **.

Change to yarn B and work in Sleeve Stripe pattern as given above, starting with a WS (purl) row, AT THE SAME TIME inc 1 st at each end of next RS row and 9 (9:10:10:11:11) foll 10th (10th:8th:8th:8th:8th) rows.

73 (75:77:79:81:83) sts.

Place marker on central st and count 13 sts to either side and place further mrks (27 sts between edge mrks), remove central mrk.

Work in yarn D to mrk, slm, work Chart A between mrks, slm, work in yarn D to end. Working in patt as set over Chart A, cont to work increases for sleeve shaping.

When Chart A pattern is completed, work in yarn D throughout until all incs have been made.

Cont straight until Sleeve measures 44cm from cast-on edge, ending after a WS row.

SHAPE TOP SLEEVE

Cast off 4 (4:5:5:6:7) sts at beg of next 2 rows.

65 (67:67:69:69:69) sts.

Next row: K2, K2tog, knit to last 4 sts, SSK, K2, 2 sts dec'd

Next row: Purl.

Rep last 2 rows another 2 (3:3:4:4:4) times. 59 sts.

Cast off 5 (5:5:4:4:4) sts at beg of next 10 (10:10:12:12:12) rows.

9 (9:9:11:11:11) sts.

Cast off rem sts.

EMBROIDERY

Embroidery stitches used: lazy daisy stitch, chain stitch, running stitch, cross stitch, oversew, French knot, satin stitch. For guidance, visit <https://bit.ly/embsts>

To embroider the back and sleeve panels at the top, follow Embroidery Pattern A around the intarsia circle. They are all the same details around the larger circles and the same across all sizes.

You can place the first panel you make over the second one, both face up, and tailors tack through to mark the position of the motifs around the central circle so that they match.

To embroider the hems of the sleeves,

follow Embroidery Pattern B.

To embroider the hem of the back, follow Embroidery Pattern C.

To embroider the right front panel, follow Embroidery Pattern D.

For the left front reverse the design. To do this, you can place the panels wrong sides together, and tailors tack the positions of the centre of the motifs and other start points to help you with the placement of the design. You can create a running stitch of the design where necessary before you embroider to make sure you are happy with the placement, before completing the embroidery.

TO MAKE UP

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

Join shoulder seams. ▶

CHARTS

Chart A

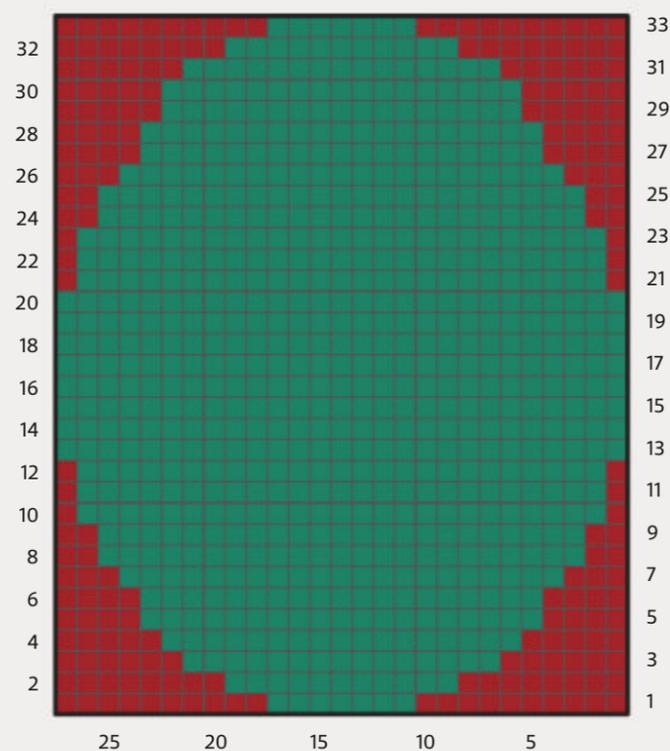


Chart B

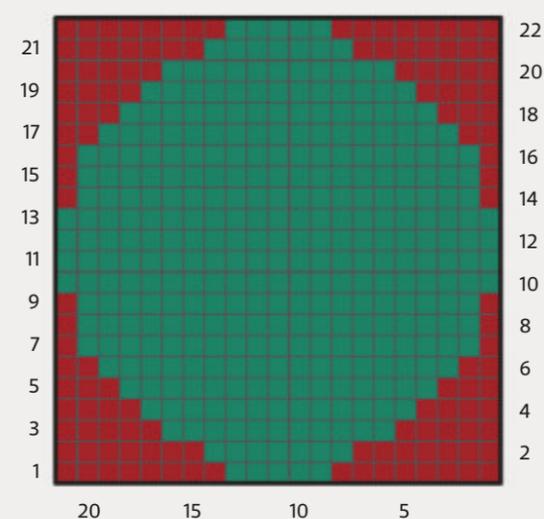
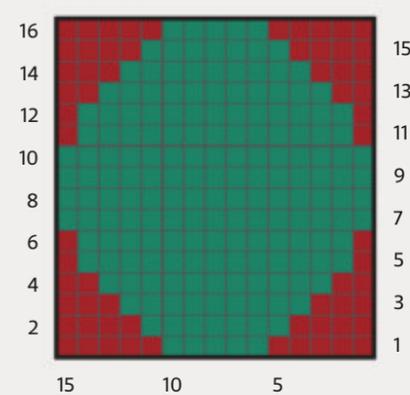


Chart C



KEY

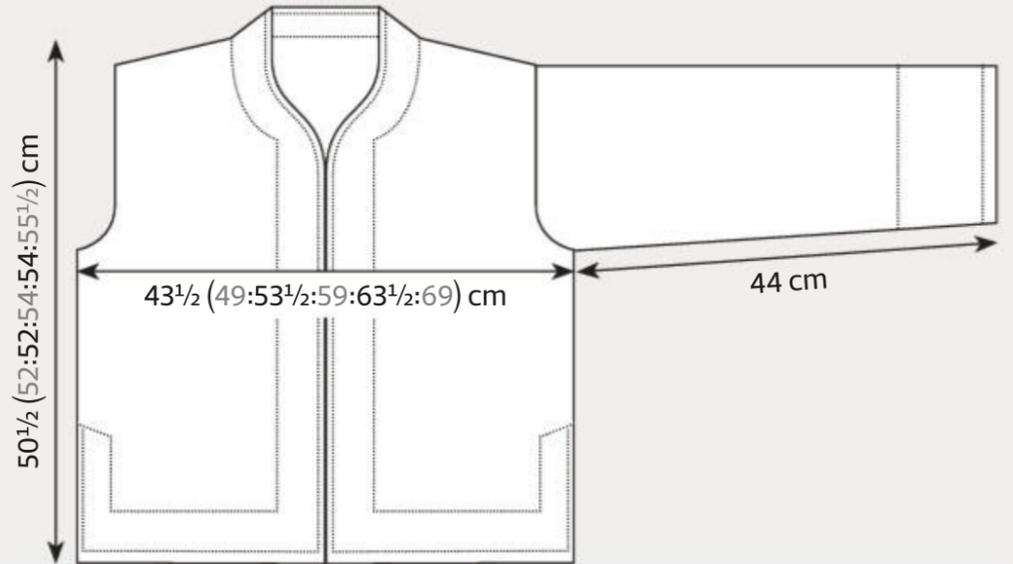
■ Yarn C

■ Yarn D

EMBROIDERY



BLOCKING DIAGRAM





Intarsia circles form frames for the floral embroidery

NECK EDGING

Using 4mm needles and yarn B, with RS facing and starting at the cast-off sts at the right front, pick up and knit 9 (9:9:10:10:10) sts along cast-off sts, 4 (5:6:5:6:6) sts along the neck shaping, 18 sts along the straight edge to shoulder, knit across 27 (29:31:31:33:33) sts on back neck, 18 sts down straight edge of next left neck edge, 4 (5:6:5:6:6) sts along neck shaping, and 9 (9:9:10:10:10) sts along cast-off sts at centre front.
89 (93:97:97:101:103) sts.

Row 1 (WS): Purl.

Row 2: K2, K2tog, K to last 4 sts, SSK, K2. 2 sts dec'd.

Row 3: P2, P2tog tbl, purl to last 4 sts, P2tog. 2 sts dec'd.

Rep last two rows twice more.

77 (81:85:85:89:91) sts

Leave these sts on 4mm needles for i-cord trim.

Using 3.25mm circular needles, 120cm long, and yarn A, with RS facing, pick up and knit 1 st per row up the edge of the right front, pick up and knit 1 st per row along edge of neck edging, knit across sts for neck edging left on a stitch holder at back neck, pick up and knit 1 st per row along edge of neck edging, pick up and knit 1 st along each row down left front. Cast on 4 extra sts for i-cord row.

I-cord row (RS): K3, SSK, slip 4 sts back onto left-hand needle, pulling yarn across back of these sts, and repeat until all sts have been used and only 4 sts rem.

Next row: K2tog, SSK. 2 sts.

Break yarn, thread through rem sts and fasten off.

Lightly steam the cord trim and neck trim, following any yarn care instructions on the ball band.

Embroider details on neck trim as shown in photograph Embroidery Pattern E.

FINISHING

Set in sleeves.

Join side seams to intarsia panel, leaving the panel open as a split.

Join sleeve seams all the way along with mattress stitch.

SIDE I-CORD TRIMS

Using 3.25mm circular needles, 120cm long and yarn A, with RS facing, pick up and knit 1 st per row up the edge of the left front side intarsia panel, pick up and knit 1 st along each row down the right front side opening.

Cast on 4 extra sts for i-cord row.

I-cord row: K3, SSK, slip 4 sts back onto left-hand needle pulling yarn across back of these sts, and repeat until all sts have been used and only 4 sts rem.

Next row: K2tog, SSK. 2 sts.

Break yarn, thread through rem sts and fasten off.

Repeat on the other side opening.

Lightly steam the trim, following any yarn care instructions on the ball band. Weave in all ends.

HIDDEN FASTENING

Using 4mm needles and yarn B, cast on 3 sts.

I-cord row (RS): K3, slip sts back onto RH needle, strand across and repeat row.

Rep i-cord row until piece measures 7cm long.

Cast off, leaving a tail for sewing on.

Sew the piece folded in half on the underside of the neck at the point where the sts have been picked up for the neck edging. This will act as a buttonhole. Sew the button in the corresponding place (on the WS of the work) on the other side of the jacket so that it can be fastened to make an invisible fastening at the neck point. ☺

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Interview

❶ 'Filey', designed for Erika Knight ❷+❹ This hat and baby dress are available as kits from Wool Couture ❸ 'Zoe' was created for Woolyknit



'Cable Cushion Kit' from Wool Couture



'Dunbar' uses Erika Knight's Wild Wool

Meet Jacinta Bowie

Known for her use of stunning textures and modern, wearable shapes, Jacinta has had an illustrious career in handknit design



JACINTA BOWIE'S career has seen her take on many roles and responsibilities - knitwear designer for yarn brands and knitting magazines, swatch designer for clothing

companies, university lecturer, and mentor to young designers. Jacinta's first pattern for *The Knitter* is the spectacular 'Vida' jacket in our Folklore collection, and we caught up with her to find out more about her fascinating adventures in yarn.

When did you learn to knit?

"I was about five or six years old, but I could already crochet so I found knitting quite hard at first compared with crochet - not as quick. I had four grandmothers so they all had a hand in teaching me. They were all amazing craftspeople, as was my mother."

Can you remember the first original piece of knitwear you ever created?

"It was probably a patchwork-style dolman sleeved sweater, inspired by the shapes and

colours of fields in a Yorkshire landscape - lots of browns, greens and textures. I wore it to my interview for my university place, and the tutor interviewing me suggested I had eclectic taste! She did, however, award me a place on the knitwear degree course at Nottingham Trent University. After four years and two work placements - one in Italy with the yarn spinner Filpucci, and the other working in hand-knit editorials for the Asahi group - I graduated with a first-class degree."

How did you come to work as a freelance knitwear designer?

"After graduating, I took a job as a senior designer at Hayfield Textiles. It was based in the original mill, and I loved it. The first week I arrived I was literally 'put through the mill'. This involved working in each department, so that if there was a problem in, say, packing or balling, you could be pulled out of the design room to pitch in. It also made me appreciate how my designs would impact the production team. It's something I have taken with me through the past 35 years: there is no 'I' in 'team'.

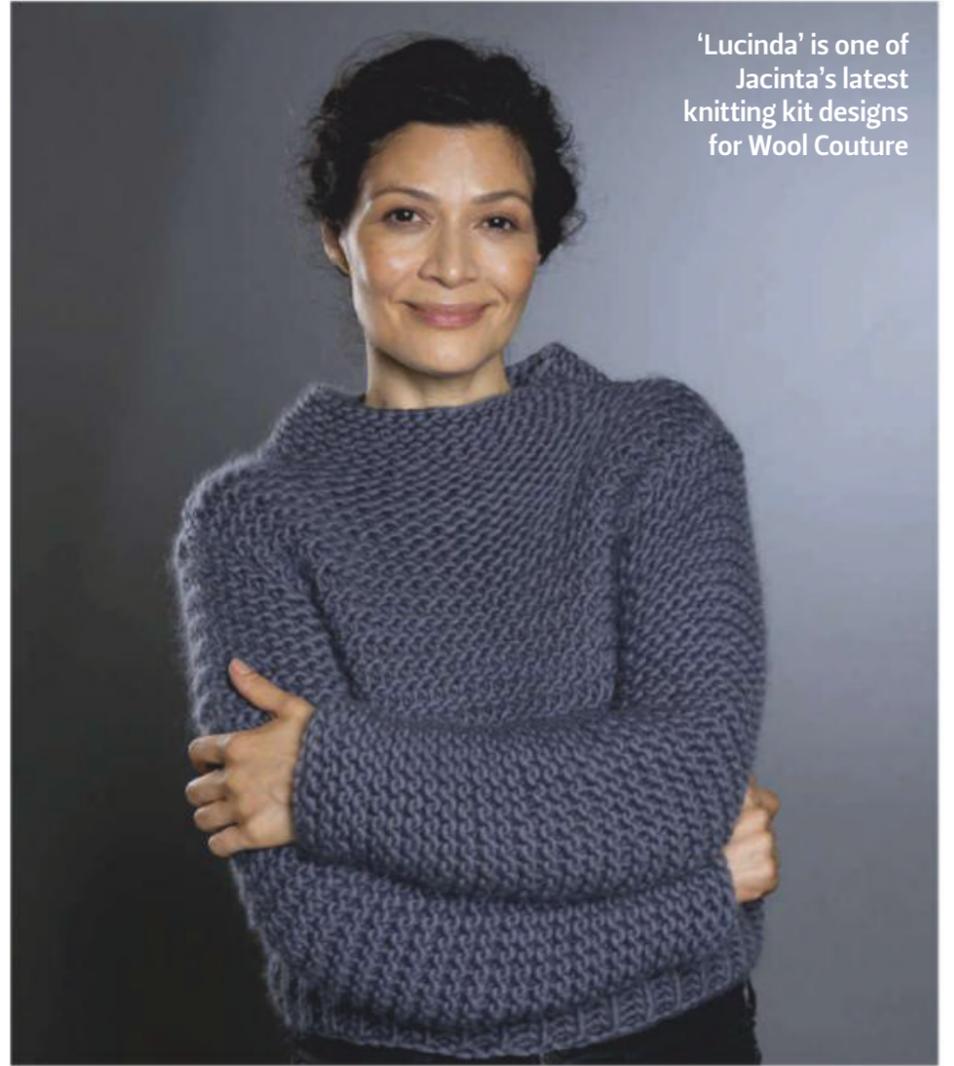
"However, after a year I left to set up my own design consultancy, and worked as a knitwear factory manager, a pattern cutter, an editorial designer for Rowan Yarns, a Rowan yarn franchise shop manager, an importer of ethnic goods, a university guest lecturer, a swatch designer through an international agency... it was a bit crazy.

"A call came one day to go and work for the United Nations in India, to set up a knitwear degree programme for the Indian government. I was 26. So off I went. I taught knitwear and fashion to students during the day, and an industry programme in the evening, alongside recruiting staff and writing a course curriculum. This also gave me a chance to team up with my late business partner and start an ethical clothing company.

"Several years of working on this collection, and for Manchester importers, took me away from my hand-knitting career. Most of my time was spent in the Far East or visiting Europe on production, pattern cutting, checking production and of course designing for customers across



5 'Zigzag Blanket' was designed for West Yorkshire Spinners 6 + 7 Jacinta has created a range of women's patterns for Woolyknit 8 The 'Rombald' pattern is available from Erika Knight's Ravelry store



the high street. I kept my hand in designing swatches, though, on all those long-haul flights and nights in hotel rooms.

"In 2005, this all changed when I became very ill. I had to stop work and was diagnosed with a brain tumour. This was a reset, and I have not actually looked back. It took several years to get back to some level of normality, as the tumour was benign but inoperable and troublesome. It was a wait-and-see situation. I returned to my knitting on the endless hospital visits. I started to work with spinners and magazines and, when I felt well enough, delivered workshops. My first designs for Woolyknit were made from a hospital bed.

"Last year I had a heart attack, which had been the main problem all along, and after having a stent fitted I feel better than ever. It's like having a second wind."

You've created beautiful patterns for the likes of Wool Couture, Erika Knight and Woolyknit. How do you find the process of collaborating with yarn companies?

"This is just as interesting and rewarding as any other commission, and I get to use my expertise to create a practical achievable product for the customer and the consumer alike.

"Getting feedback is really useful to help take a brand forward. My preference when working this way is to work with more like-minded sustainable producers and UK products as much as possible. I think it's okay to be picky and stick to your principles always."

What is your favourite knitting book?

"Therese De Dillmont's *Encyclopedia of Needlework*. It's my bible. I buy copies whenever I see them and gift them to my students."

Are there particular yarns or fibres that you prefer to work with?

"I always prefer wools, and especially great breeds. Working with specialist producers like John Arbon is the ultimate treat. Zwartbles, Corriedale, Bluefaced Leicester and alpaca! Yum, yum, yum. The smell of wool is my favourite smell. I love to squish and smell a yarn."

Where do you find design inspiration?

"I am very inspired by where I live. My move to Saddleworth to the east of Manchester came from my fascination with the traditions of the textile industry - it was born right here.

"The style of the Arts and Crafts movement is my total obsession. I like to combine current trends with old ideas and come up with my own perspective. Because I was a commercial designer for so long, I respond strongly to a good brief so all of these factors come in - it's that eclectic mix the university tutor first saw in me, I suppose."

Who are your design heroes?

"From the past: May Morris, William Morris, Madeleine Vionnet, Coco Chanel (she invented knitwear as fashion, after all). Currently: Erika Knight, Marie Wallin

and Sasha Kagan. I think they are timeless designers who make really beautiful things you can keep forever.

"Now I get to mentor young designers. My current student, Lucy George, who is in her Foundation year at university, is fast becoming one of my favourite new designers. We have worked on collaborations, but now she is getting to spread her own wings. It's beyond exciting.

"Chloe Birch, my friend's daughter, whom I have supported over the past few years, is also really doing great things. Chloe's degree collection is stunning, as is her work for West Yorkshire Spinners."

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

"I would love to work more with mixing textures and Fair Isles together in my hand-knitting patterns. I was famous for this technique when I worked selling swatches internationally through agents. It just hasn't been that practical up to now, although I get them in when I can in accessories mostly."

Do you have the chance to knit much for yourself?

"No, I never knit for myself any more. I do keep some of my commissions as my own, size permitting. I have a lot of accessories, of course, which you will notice on my Instagram feed." 🧶

- www.jacintabowie.com

- www.instagram.com/jacintabowietextiles

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DEBBIE BLISS

Sadie

Bands of horses and graphic motifs bring a striking look to this shawl-collar cardigan



DEBBIE BLISS

Sadie

FOR HER pattern collection inspired by the textiles of the American West, Debbie Bliss created this bright, bold cardigan. It features a stranded colourwork pattern of horses and graphic zigzags and lines. The garment is designed for a loose, relaxed fit, and it has a deep shawl collar. It is knitted in eight shades of Debbie's classic DK-weight Rialto merino yarn.

PATTERN NOTES

To work from Charts 2a, 2b and 3, knit RS rows from right to left, and purl WS rows from left to right.

When working the collar and sleeves, the fabric is reversed, working purl on RS rows and knit on WS rows as given in the instructions.

To work from Chart 1, purl WS rows from right to left, and knit RS rows from left to right.

When working from Charts 1 and 3, strand yarn not in use loosely across the wrong side of the work to keep the fabric elastic.

When working from Charts 2a and 2b, use separate balls of B for each motif and separate balls of A between motifs, twisting yarns together on the wrong side at the colour change to avoid holes.

BACK

Using 3.25mm needles and yarn A, cast on 136 (154:172) sts.

Row 1 (RS): (P1tbl, K1tbl) to end.

This row forms twisted rib.

Work 5 more rows in twisted rib.

SIZE

TO FIT BUST	8-12	14-18	20-26	
	81-92	97-107	117-127	cm
	32-36	38-42	44-48	in
ACTUAL BUST	117	132	148	cm
	46	52	58 ¹ / ₄	in
ACTUAL LENGTH	76	76	76	cm
	30	30	30	in
SLEEVE SEAM	42	42	42	cm
	16 ¹ / ₂	16 ¹ / ₂	16 ¹ / ₂	in

NEEDLES & ACCESSORIES

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

1 pair 3.75mm (UK 9/US 5) knitting needles

5 buttons

Stitch holders

TENSION

23 sts and 28 rows to 10cm over st st on 3.75mm needles

YARN STOCKISTS

Debbie Bliss c/o LoveCrafts

www.lovecrafts.com

SPECIAL ABBREVIATIONS

K1A (B, C etc): Knit 1 stitch in yarn A (B, C etc).

For general abbreviations, see p89

Change to 3.75mm needles.

Beg with a K row, work in st st.

Work 1 row.

Work in patt from Chart 1 as follows:

Row 1: Using C, P to end.

Row 2: Patt 0 (1:2) sts before patt rep, patt across 8-st patt rep 17 (19:21) times, P0 (1:2) sts after patt rep.

Row 3: Patt 0 (1:2) sts before patt rep, patt across 8-st patt rep 17 (19:21) times, P0 (1:2) sts after patt rep.

Row 4: Using C, K to end.

** Using A, work 1 row.

Work in patt from Chart 2a and 2b as follows:

Row 1 (RS): K3 (9:15)A, [work 28 sts of Chart 2a, K6 (8:10)A] twice, work 28 sts of Chart 2b, K6 (8:10)A, work 28 sts of Chart 2b, K3 (9:15)A.

Cont in st st from chart as set with sts in A between each motif, until 27th chart row has been completed **.

Using A, purl 1 row.

Work in patt from Chart 3 as follows:

Row 1: Patt 4 (5:6) sts before patt rep, patt across 16-st patt rep 8 (9:10) times, P4 (5:6) sts after patt rep.

Row 2: Patt 4 (5:6) sts before patt rep, patt across 16-st patt rep 8 (9:10) times, P4 (5:6) sts after patt rep.

These 2 rows set the chart.

Work a further 45 rows ***.

These 76 rows from ** to *** form the patt rep.

Rep from ** to *** once more.

Now work from ** to **.

Using A, work 1 row.

SHAPE SHOULDERS

Using A, cast off 44 (52:60) sts at beg of next 2 rows.

Cast off rem 48 (50:52) sts.

LEFT FRONT

Using 3.25mm needles and yarn A, cast on 75 (83:91) sts.

Row 1 (RS): (P1tbl, K1tbl) to last 5 sts, K5.

Row 2: K5, (P1tbl, K1tbl) to end.

These 2 rows form twisted rib with K5 at front edge on every row for front band.

Work 4 more rows.

Change to 3.75mm needles.

Beg with a K row, work in st st with K5A at front edge on every row.

Row 1: K to end.

Work in patt from Chart 1 as follows:

Row 1: K5A, using C, P to end.

Row 2: Patt 0 (1:2) sts before patt rep, patt across 8-st patt rep 8 (9:10) times, P6 (5:4) sts after patt rep, K5A.

Row 3: K5A, patt 6 (5:4) sts before patt rep, patt across 8-st patt rep 8 (9:10) times, P0 (1:2) sts after patt rep.

Row 4: Using C, K to last 5 sts, K5A. **

Next row: Using A, K5, P to end.

Work in patt from Chart 2a as follows:

Row 1 (RS): K3 (9:15) A, work 28 sts of Chart 2a, K6 (8:10) A, work 28 sts of Chart 2a, K10A.

YARN

Debbie Bliss Rialto (DK weight; 100% extra fine merino wool; 100m/109yds per 50g ball)

A STONE (06)	7	9	10	x50g BALLS
B EARTH (37)	5	6	6	x50g BALLS
C GREY (04)	2	3	3	x50g BALLS
D MUSTARD (99)	1	1	1	x50g BALLS
E APPLE (09)	1	1	1	x50g BALLS
F BURNT ORANGE (43)	2	2	2	x50g BALLS
G SEA GREEN (81)	1	1	1	x50g BALLS
J OCEAN (72)	2	3	3	x50g BALLS

BLOCKING DIAGRAM



Row 2: K5A, P5A, work 28 sts of Chart 2a, P6 (8:10) A, work 28 sts of Chart 2a, P3 (9:15) A.

These 2 rows set the charts with st st in A between and 5-st garter stitch border.

Cont until Row 27 of chart has been completed **.

Next row: Using A, K5, P to end.

Work in patt from Chart 3 as follows:

Row 1: Patt 4 (5:6) sts before patt rep, patt across 16-st patt rep 4 (4:5) times, patt 2 (9:0) sts after patt rep, K5A.

Row 2: K5A, patt 2 (9:0) sts before patt rep, patt across 16-st patt rep 4 (4:5) times, patt 4 (5:6) sts after patt rep.

These 2 rows set the chart.

Work a further 45 rows. ***

These 76 rows from ** to *** form the patt rep.

Rep from ** to ** once.

Next row: Using A, K5, P to end.

SHAPE COLLAR

Work in patt from Chart 3 as follows:

Row 1 (RS): Patt to last 5 sts, M1pw, K5A. 76 (84:92) sts.

Row 2: K5A, K1F, P2C, patt to end.

Row 3: Patt to last 7 sts, P2D, M1pw, K5A.

Row 4: K5A, with C, K3, P to end.

Row 5: With A, K to last 9 sts, P4, M1pw, K5.

Row 6: With A, K10, P to end.

Row 7: Patt to last 11 sts, P (1B, 1A) 3 times, M1pw, K5A.

Row 8: K5A, K7B, P with B to end.

These 8 rows show how the collar is shaped

by taking one st into reverse of patt and increasing one st before band on every right side row.

Cont shaping collar in this way until row 47 of Chart 3 has been completed and there are 47 (55:63) sts of front in right side of patt and 47 sts of collar in reverse patt with K5A for band.

99 (107:115) sts.

Next row (WS): With A, K52, P47 (55:63).

Work horse motifs, setting positions as follows:

Row 1: K5 (11:17)A, K1B, K4A, K1B, K8A, K1B, K3A, K1B, K12 (14:16)A, K1B, K4A, K1B, K4A, P4A, P1B, P3A, P1B, P12A, P1B, P4A, P1B, P8A, P1B, P3A, P1B, P8A, K5A.

This row corresponds to row 1 of Chart 2a and places 3 horse motifs, changing from st st to rev st st at centre of motif and taking one more st into collar.

Row 2: K14A, K1B, K3A, K1B, K8A, K1B, K4A, K1B, K12A, K1B, K3A, K1B, K3A, P5A, P1B, P4A, P1B, P12 (14:16)A, P1B, P3A, P1B, P8A, P1B, P4A, P1B, P4 (10:16)A.

Row 3: K4 (10:16)A, K1B, K4A, K1B, K8A, K1B, K3A, K1B, K12 (14:16)A, K1B, K4A, K1B, K4A, P4A, P1B, P3A, P1B, P12A, P1B, P4A, P1B, P8A, P1B, P3A, P1B, P9A, K5A.

This row corresponds to row 3 of Chart 2a and takes one more st into reverse pattern for collar.

There are now 45 (53:61) sts in pattern for the front, 49 sts in reverse pattern for the collar and K5A for band. Changing between K and P for collar as set, cont in

patt until row 27 of Chart 2a has been completed.

Next row (WS): With A, K54, P45 (53:61).

SHAPE SHOULDER

Next row (RS): With A, cast off 44 (52:60) sts, with C, P to last 5 sts, K5A. 55 sts.

Beg row 2, cont in patt from Chart 3 with K5A band, work a further 26 rows.

SHAPE BACK COLLAR

Row 1: K5A, K38J, yf, Sl1, yb, turn.

Row 2: Sl1, P38J, K5A.

Row 3: K5A, K29J, yf, Sl1, yb, turn.

Row 4: Sl1, P29J, K5A.

Row 5: K5A, K20J, yf, Sl1, yb, turn.

Row 6: Sl1, P20J, K5A.

Row 7: K5A, K11J, yf, Sl1, yb, turn.

Row 8: Sl1, P11J, K5A.

Row 9: K5A, K2J, yf, Sl1, yb, turn.

Row 10: Sl1, P2J, K5A.

Leave all sts on a holder.

RIGHT FRONT

Using 3.25mm needles and yarn A, cast on 75 (83:91) sts.

Row 1 (RS): K5, (P1tbl, K1tbl) to end.

Row 2: (P1tbl, K1tbl) to last 5 sts, K5.

These 2 rows form twisted rib with K5 at front edge on every row for band.

Work 4 more rows.

Change to 3.75mm needles.

Beg with a K row, work in st st with K5A at front edge on every row.

Row 1: K to end.

Work in patt from Chart 1 as follows: ▶

Sadie

Row 1: Using C, P to last 5 sts, K5A.

Row 2: K5A, patt 6 (5:4) sts before patt rep, patt across 8-st patt rep 8 (9:10) times, P0 (1:2) sts after patt rep.

Row 3: Patt 0 (1:2) sts before patt rep, patt across 8-st patt rep 8 (9:10) times, P6 (5:4) sts after patt rep, K5A.

Row 4: K5A, using C, K to end.

**** Next row:** With A, P to last 5 sts, K5.

Work in patt from Chart 2b as follows:

Row 1: K5A, K5A, work 28 sts of Chart 2b, K6 (8:10)A, work 28 sts of Chart 2b, K3 (9:15)A.

Row 2 (RS): P3 (9:15)A, work 28 sts of Chart 2b, P6 (8:10)A, work 28 sts of Chart 2b, P10A.

Making 5 buttonholes in front band on RS rows as follows: K1, K2tog, yf, K2, patt to end; the first buttonhole on row 19 of Chart 2b, then on 4 foll 20th rows, work from chart as set with st st in yarn A between motifs and K5A at front edge on every row, until 27th chart row has been completed **.

Next row: Using A, P to last 5 sts, K5.

Work in patt from Chart 3 as follows:

Row 1: K5A, patt 2 (9:0) sts before patt rep, patt across 16-st patt rep 4 (4:5) times, patt 4 (5:6) sts after patt rep.

Row 2: Patt 4 (5:6) sts before patt rep, patt across 16-st patt rep 4 (4:5) times, patt 2 (9:0) sts after patt rep, K5A.

These 2 rows set the chart.

Work a further 45 rows. ***

These 76 rows from ** to *** form the patt rep.

Rep from ** to ** once.

Next row: Using A, P to last 5 sts, K5.

Work in patt from Chart 3 as follows:

SHAPE COLLAR

Row 1 (RS): K5A, with C, M1pw, K to end. 76 (84:92) sts.

Row 2: Patt to last 8 sts, P2F, K1C, K5A.

Row 3: K5A, using D, M1pw, P1C, K1C, patt to end.

Row 4: Using C, P to last 8 sts, K3C, K5A.

Row 5: Using A, K5, M1pw, P4, K to end.

Row 6: Using A, P to last 10 sts, K10.

Row 7: K5A, M1pw, (P1B, P1A) 3 times, K1B, patt to end.

Row 8: Using B, P to last 12 sts, K7B, K5A.

These 8 rows show how the collar is shaped by increasing one st after band and taking one st into reverse of patt on every right side row.

Cont shaping collar in this way until row 47 of Chart 3 has been completed and there are 47 (55:63) sts of front in right side of patt and 47 sts of collar in reverse patt with K5A for band.

99 (107:115) sts.

Next row (WS): With A, P47 (55:63), K52.

Work horse motifs, setting positions as follows:

Row 1: K5A, P8A, P1B, P3A, P1B, P8A, P1B, P4A, P1B, P12A, P1B, P3A, P1B, P4A, K4A, K1B, K4A, K1B, K12 (14:16)A, K1B, K3A, K1B, K8A, K1B, K4A, K1B, K5 (11:17)A.

This row corresponds to row 1 of Chart 2b and places three horse motifs, reversing one more st for collar.

Row 2: P4 (10:16)A, P1B, P4A, P1B, P8A, P1B, P3A, P1B, P12 (14:16)A, P1B, P4A, P1B, P5A, K3A, K1B, K3A, K1B, K12A, K1B, K4A, K1B, K8A, K1B, K3A, K1B, K14A.

Row 3: K5A, P9A, P1B, P3A, P1B, P8A, P1B, P4A, P1B, P12A, P1B, P3A, P1B, P4A, K4A, K1B, K4A, K1B, K12 (14:16)A, K1B, K3A, K1B, K8A, K1B, K4A, K1B, K4 (10:16)A.

This row corresponds to row 3 of Chart 2b and takes one more st into reverse pattern for collar.

There are now 45 (53:61) sts in pattern for the front, 49 sts in reverse pattern for the collar and K5A for band.

Changing between K and P as set, cont in patt until row 27 of Chart 2b has been completed.

SHAPE SHOULDER

Next row (WS): Using A, cast off 44 (52:60), K to end. 55 sts.

Cont in patt from Chart 3 with K5A for band, work 28 rows.

SHAPE BACK COLLAR

Row 1: K5A, P38J, Sl1, yb, turn and leave 11 sts.

Row 2: Sl1, yb, K38J, K5A.

Row 3: K5A, P29J, Sl1, yb, turn.

Row 4: Sl1, yb, K29J, K5A.

Row 5: K5A, P20J, Sl1, yb, turn.

Row 6: Sl1, yb, K20J, K5A.

Row 7: K5A, P11J, Sl1, yb, turn.

Row 8: Sl1, yb, K11J, K5A.

Row 9: K5A, P2J, Sl1, yb, turn.

Row 10: Sl1, yb, K2J, K5A.

Leave all sts on a holder.

SLEEVES

Using 3.25mm needles and A, cast on 50 (58:66) sts.

Work 6 rows in twisted rib as for Back.

Change to 3.75mm needles.

Beg with a K row, work in st st and patt from Chart 3.

Row 1: Patt 1 (5:1) sts before patt rep, work across 16-st patt rep 3 (3:4) times, patt 1 (5:1) sts after patt rep.

This row sets the chart.

Work a further 17 rows, ending with P1 row in A.

Next row: P1 row in A.

This row corresponds to row 19 of Chart 3. Working 20th and all even-numbered rows as K reading from left to right, and 21st and all odd-numbered rows as P reading from right to left, cont in patt for 6 rows.

Inc row (RS): Inc 1 st at each end of row.

52 (60:68) sts.

Cont in patt, inc 1 st at each end of 5 foll 4th rows, taking all inc sts into patt.

62 (70:78) sts.

P1 row in C.

K1 row in A.

Next row (WS): P4 (7:10)A, P1B, P4A, P1B, P8A, P1B, P3A, P1B, P16 (18:20)A, P1B, P3A, P1B, P8A, P1B, P4A, P1B, P4 (7:10)A.

This row sets the position of two horse motifs facing into the centre.

Cont in patt from Charts 2a and 2b working odd-numbered rows P and even-numbered rows K, at the same time, inc one st at each end of next row, then on 6 foll 4th rows.

76 (84:92) sts.

Patt 1 row to complete motifs.

Next row (RS): With A, K and inc one st at each end of row.

78 (86:94) sts.

Reading chart in reverse as before, cont in patt from Chart 3, inc as before on every foll row 4 until there are 98 (106:114) sts.

Patt 7 more rows.

Knit 1 row in A.

Cast off.

TO MAKE UP

Arrange collar stitches on two needles with points towards band and with right sides of collar together, join seam by taking one st from each needle tog each time, using yarn A for front band sts, then yarn J for rem sts to cast off.

Matching sts, join shoulders.

Sew row ends of collar to back neck.

Sew on sleeves: place markers 21 (23:25) cm down side seam from shoulders. Sew sleeves in position between mrks, easing to fit.

Reversing seam for turned back cuff, join side and sleeve seams. Sew on buttons. ☺

CHARTS

Chart 1

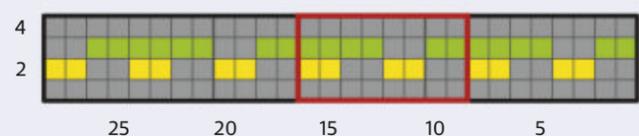


Chart 2a

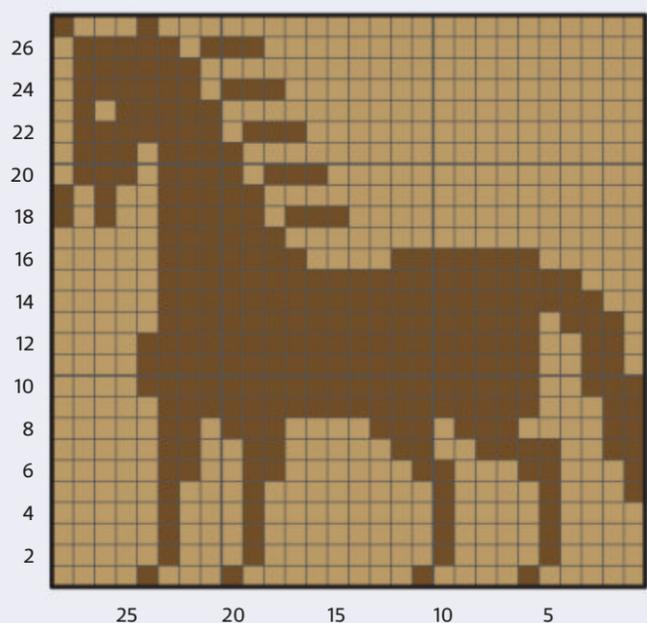


Chart 2b

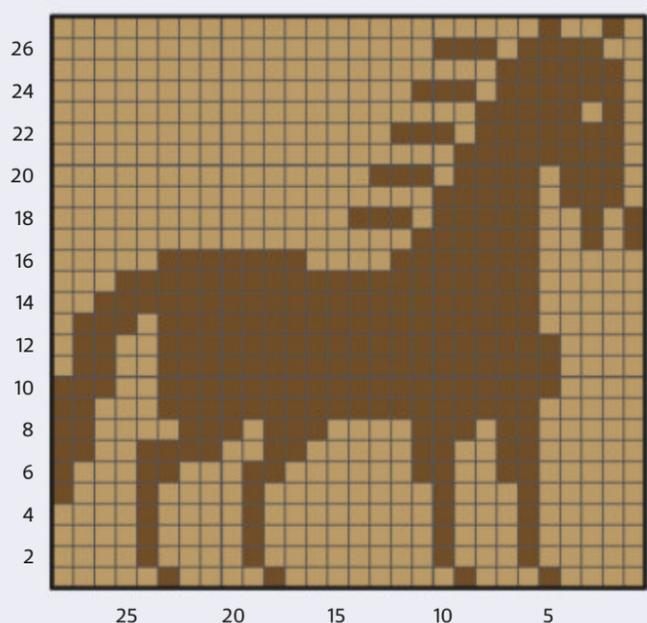
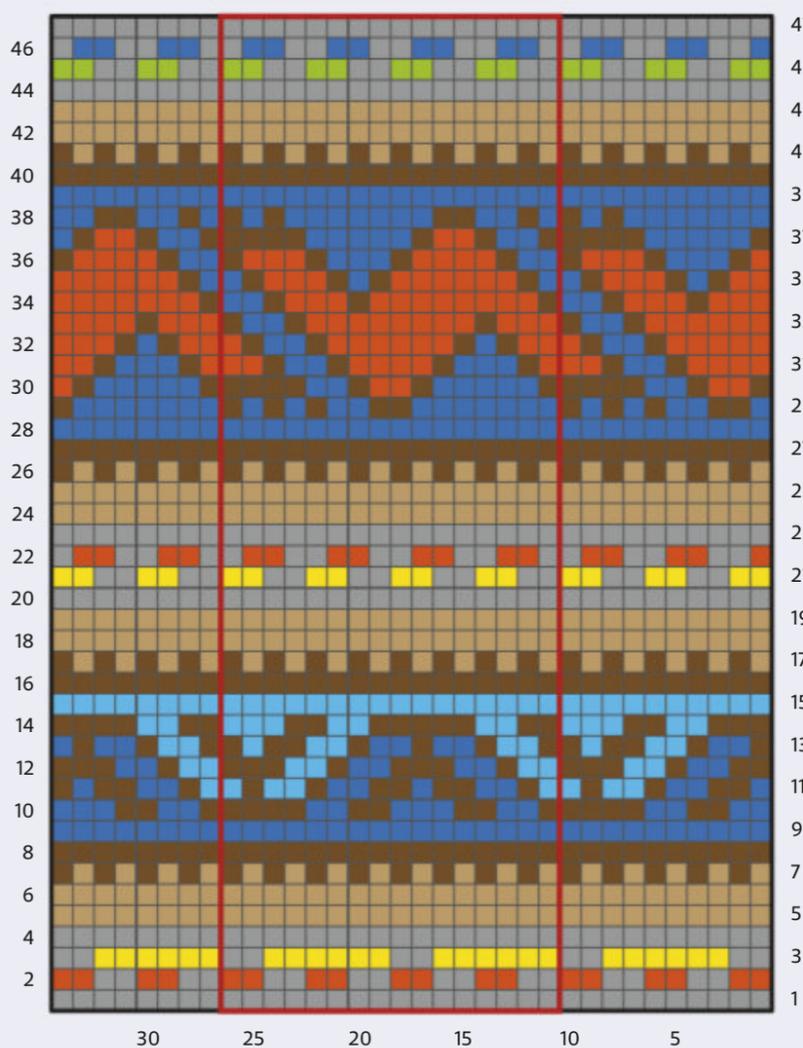


Chart 3



KEY

- Yarn A
- Yarn B
- Yarn C
- Yarn D
- Yarn E
- Yarn F
- Yarn G
- Yarn J
- Repeat

The deep shawl collar is also decorated with colourwork



This pattern is part of the Debbie Bliss *Prairie* collection, which was inspired by the American West. Find out more at www.lovecrafts.com.



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NALBINDING

Penelope Hemingway explores the history of ‘Viking knitting’ and explains how to get started and make your first hat

THE ART of nalbinding is sometimes called ‘looping’ or ‘Viking knitting’, and its origins are lost in the mists of time. Archaeologists have found needles of horn and bone which may have been used for nalbinding, and one of the oldest known pieces of nalbinding is a fragment found in a cave in Israel, which is thought to be 10,000 years old.

Nalbinded textiles have been found from every age of humanity and on every continent. The famous ‘Coppergate’ sock – the only extant item in what is called ‘York’ stitch – is on display at the Jorvik Viking Centre in York, and is one of only two pieces of nalbinding found in the UK. Nalbinding has been found in saints’ tombs and in Scandinavian docks.

In the past, some examples of nalbinding – particularly that in Coptic stitch – have been mistaken by historians for knitting. It looks identical, but closer examination shows the fabric has a very different structure; in nalbinding, the yarn takes a more convoluted path through each round.

Nalbinding has hundreds of stitches, although many nalbinders are content to learn just one. Others enjoy exploring the varied possibilities, and tutorials can be found online and in books.

NEEDLES

You can learn to nalbind with any darning needle, but if you want to progress to a ‘proper’ nalbinding needle, they can be purchased online. Different nalbinders

develop their own preferences, and find that over time, a selection of needles – straight and curved, larger and smaller – can come in handy for different projects. You will only find your personal preference by trying out different needles. The bone nalbinding needle used in our masterclass photographs was bought from Jelling Dragon (<https://jelldragon.com>).

YARN

Nalbinding cannot be worked with a continuous length of yarn, as in knitting or crochet, so nalbinders have to make periodic splices. It’s not as daunting as it sounds at first, and it will quickly become part of the natural rhythm of your work.

Work with yarn lengths that are comfortable to you. I usually work with a piece of yarn that’s about double the length of my armspan. Some people work with longer lengths, doubled up or passed through a second eye in a double-eyed needle. While you are getting the hang of things, use lengths of about a metre, or your armspan, until you get the feel of it.

Practise with the yarn you want to use for your first project. I find West Yorkshire Spinners’ Re:Treat roving-style yarn to have all the best characteristics needed for nalbinding. It is easy to splice the yarn lengths when using an unplied, fluffy ‘singles’ yarn such as Re:Treat.

HOW TO SPLICE

The commonest way to splice your yarn ends rejoices in the horrible name of ‘spit splicing’. I prefer to use a houseplant mister spray bottle full of water, rather than to spit! To make your join, fluff up the two yarn ends you want to join. Spray lightly with water, then roll them between your hands, vigorously, in your palms, until a reliable join has been made. ▶



ABOVE: This example of a nalbinded bag, held at the Nordic Museum in Stockholm, was made from goat hair and lined with leather.
LEFT: Many Viking reenactment societies use nalbinding to create authentic items of clothing; this woman at a Viking festival is making a hat

Masterclass

OSLO STITCH

There are countless nalbinding stitches, and generally no written patterns for nalbanded items are needed because no two people's thumbs are identical and needle size can also affect tension. Once you know how to do one stitch, and you can cast on in the round and increase or decrease, you know all you need to make what you want to make - most nalbinders try items on as they go.

If you are making a sock, for example, you could draw round the recipient's foot on a piece of cardboard, cut it out then keep testing the size of the work in progress, on your cardboard 'foot'. Be aware that many nalbinding stitches are less stretchy than knitting, so it is still better practice to keep trying something on as you make it.

My method of working is only one way of working. As you experiment and practise, you may well find your own and better way of doing things. You can move to finer yarn once you have practised - as that requires one extra step, of pulling the yarn tight using the needle, rather than your thumb, as a gauge. Chunky yarn or aran-weight is ideal for a first project.

There is no stitch counting needed in most nalbinding - apart from increase rounds. Abbreviations are not yet standardised for nalbinding, so I am using

those from Ulrike Claßen-Büttner's book *Nalbinding - What in the World is That?* (see 'Resources'), as this is becoming the standard practical guide for new nalbinders.

MAKING A CHAIN

Thread your needle with about 1 metre of yarn. Pull yarn to break it so you have a fluffy end to use for your splice, later.

- 1 Make a slipknot (half hitch sliding knot), leaving it loose.
- 2 Place the knot over your thumb, with the sliding part of the knot sitting on the top of your thumb. You'll make your first stitch into this part of the knot, which will be known as the rear loop (RL). Each new stitch subsequently is made on your thumb. Keep the working yarn to the left of your thumb at all times.
- 3 Pinch your forefinger and thumb together as shown, holding the back of the thumb loop (TL) and hold the tail in your remaining fingers.
- 4 Keeping your forefinger and thumb pinched together, place the tip of your needle, working from front to back of loop, through the RL and (5) rotate the needle right round so it's facing you again - this means you can put it from back to front through the thumb loop (TL) and under the working yarn (6-7).
- 8-9 Pull whole length of your yarn

right through these two loops, creating a new 'stitch' that goes around your thumb, below the thumb loop. As you do this, unpinch your forefinger and thumb temporarily to pinch the back of the new loop forming on your thumb. Then lift the original thumb loop (the top one) up so it becomes the new RL. (10-11) This is the tricky step, but as you build muscle memory, it becomes second nature. Take your time! Remember: you are making your next stitch, every time, on your thumb and the old stitches then fall behind.

Practise making chains. Keep going until they start to look neater. Repeat steps 4-9 until you have a chain (12). It helps to tug on the tail (which will later become the chain) with the fingers enclosing it to keep tension even.

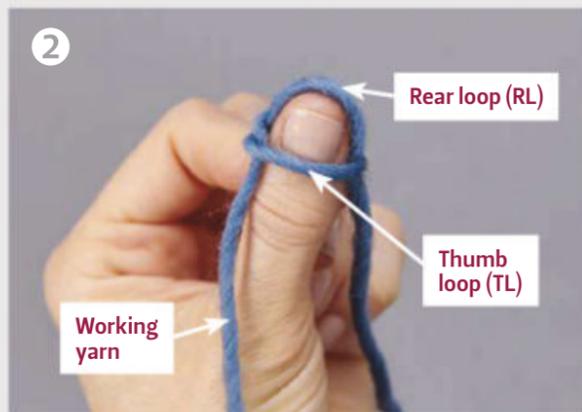
HOW TO WORK CONNECTING STITCHES

You need connecting stitches to build your work. Once you have a foundation chain or loop, you will make the fabric by working into the 'old' stitches you made on that foundation and then every subsequent round is made by working into one of the old stitches.

NOTE: You work a connecting stitch, then the Oslo stitch.

The easiest connecting stitch is called

MAKING A CHAIN



the F1 stitch. This is worked through one old stitch from the front to the back: 'F' = 'Front'). To work in the round, you will be picking up each old stitch, and connecting it to a new one just like in knitting or crochet. All you need to remember is: needle in old stitch from front, goes out at the back. That is your connection stitch made.

① Hold the chain in a loop, taking care not to twist it. Put the needle through the first top stitch on the chain from front to back.

② Then through the RL loop on the thumb from front to back.

③ Turn the needle as before to come back through the thumb loop and under the working yarn and pull through.

④–⑤. The next connecting stitch will go into the next loop on the chain, and so forth into a spiral.

TO INCREASE

Make two stitches in one old stitch just as in knitting.

TO DECREASE

Make one stitch in one old stitch, miss one old stitch, just as in crochet. You aren't working two stitches together, as when you decrease in knitting - simply skipping a space, and working into the next one beyond it. ▶

WORKING CONNECTING STITCHES



About our expert

Penelope Hemingway is a knitting historian, author and designer, who teaches workshops on traditional handicrafts including spinning, natural dyeing, band weaving, and nalbinding at the Yorkshire Museum of Farming.



Masterclass

WORKING IN THE ROUND

Whilst it's possible to nalbind flat, almost all nalbinding is done in the round. This means you can work, say, a hat, from the bottom up or the top down. In reality, it is easier to work top-down as you can keep increasing until the hat fits, and then stop. If you start from the bottom, you have to guess the likely length of a long chain



Find the pattern for this hat in Oslo stitch on page 80

- and if you get that wrong, the hat may be useless. So for a first project, it's worth learning to work top-down.

You have two choices, when working in the round. First, to make a starting chain, join it into the round as above, and use that as your foundation. Or second, to start in the round by making a loopy chain as detailed below, and to work from the centre out.

HOW TO MAKE A LOOPY FOUNDATION CHAIN

TO WORK FROM THE CENTRE OUT

You start a hat, mitt or sock in the same way - so if you learn this now, you can make anything.

Make your first half hitch and place it on the needle.

1 + 2 Now make a backwards loop on the needle (as if doing a backwards-loop cast-on in knitting). Add as many backwards loops as you want. I usually start with 6 or 9 altogether, counting the first two.

3 + 4 Now, pull the working yarn right through all 6 or 9 (or however many) stitches. They will form a neat rosette. You work the next round into each stitch of the rosette.

5 - 7 Place your thumb into the last loop

in the chain (this becomes the thumb loop) and take your yarn through it from back to front to create your rear loop.

8 Place needle from front to back into the first loop (the slipknot) in the chain.

9 Then through the RL from front to back.

10 Turn around and come back through the thumb loop from back to front and under the working yarn as before

11 Pull yarn through to complete the stitch and readjust the working yarn if necessary.

12 A common first round after making the loopy chain is to work twice into each stitch (so if you made 6 stitches initially, you will now have 12; if you make 9, you will now have 18). In our first project, we're going to work 3 stitches into each stitch of the foundation loopy chain.

Subsequent increase rounds are made every round, or alternate rounds, depending on how quickly you want to increase.

USEFUL HINTS

You will always be working on the right side of the fabric, and the work goes from left to right, as you look down at the work. Your most recent loop can be found by pulling on the working yarn. When you set work aside, you can 'save' your current thumb loop by putting a stitch marker in

MAKING A LOOPY FOUNDATION CHAIN



it, or slipping a clothes peg through it to hold. But after a while, you'll find you no longer need this. Lobster claw crochet stitch markers, or a piece of waste yarn, are useful to mark the start of rounds.

WORKING A TWO-COLOUR SPIRAL

If you don't feel confident about this, make your first project all in one colour. Or make a hat in colour 1, and switch to colour 2 for the last couple of rounds for a handsome border.

For a two-colour spiral, work a round in colour 1, then drop the tail of colour 1 and start working with colour 2. Nalbind your way around the circle until you hit the very last stitch of colour 1 (which will now present in the round below the one you're working on). Now, drop the tail of colour 2, and start working again with colour 1...and so on and so on. If you pick up the last loop of the old colour, every time you reach it again, your work will proceed with no jogs or obvious visible joins.

TROUBLESHOOTING

- If an item ruffles, you have too many increases.
- Nalbinding doesn't run like knitting, but it is also very slow to 'unpick' if you make

a mistake. So most nalbinders cut away mistake rounds: using a small sharp pair of scissors, decide which round you need to cut away, and cut through the centre of the stitches of that round. Pull out all the loose threads, then rework as necessary. Nothing is ever unsalvageable. This is your lifeline: if something goes wrong, cut away that part of the work and continue.

- Before you work your first project, practise by making six stitches in a chain, work that chain into a round by joining the last stitch to the first with one Oslo stitch, then work around and around for a little, increasing at will until you get the hang of it.
- Don't panic if your first few chains or loops look awful! Usually things straighten out when you join in a second round. Keep making random chains/loops until it starts to look like your tension is getting more even. Then start your project when you feel confident. Turn over to discover a two-colour hat project to try.

NOW YOU CAN NALBIND...

...you can make anything! A mitten is just this same 'bag' construction, with some stitches left unworked, that you return to and make a smaller 'bag' for the thumb (worked top-down).

Socks are not difficult, but are possibly the most challenging project - rest assured that you'll be able to find nalbinding sock 'recipes' in books and online. See the 'Resources' section below for details.

If you expand your repertoire of stitches, you'll be able to make our 'Fjord' hat overleaf in a different stitch. I recommend York Stitch and Mammen Stitch - both as easy to learn. Once you know these two and Oslo stitch, you'll have three stitches with very different appearances. ☺

RESOURCES

- 'Nalbinding 101: Oslo Stitch' by Penelope Hemingway
www.etsy.com/shop/hemingwayandhunt
- Nalbinding - What In the World Is That? History and Technique of an Almost Forgotten Handicraft by Ulrike Claßen-Büttner (Books On Demand, 2015; available from Amazon.co.uk)
- Neulakintaat's YouTube channel (tutorials in Finnish and English for major stitches and connection stitches) - this has become a go-to resource for nalbinders the world over.
www.youtube.com/user/samato09
- 'Nalbinders on Ravelry':
www.ravelry.com/groups/nalbinders-on-ravelry





PENELOPE HEMINGWAY

Fjord

“NALBINDERS TEND to work as they go, making decisions about increasing and so on by frequently trying on the item,” says Penelope Hemingway. “So although it is possible to find a few broad nalbinding ‘recipes’ online, once you have nalbinded a couple of items, you will probably find you won’t need a pattern to follow at all.”

HAT

Make a loopy chain of 9 stitches, as explained in the masterclass on p78. Alternatively, make a flat chain of 9 sts and join in the round.

Rnd 1: Make 3 sts in each st. 27 sts.

Rnd 2: *Work 1 st, inc in next st; rep from * to last st, work last st. 40 sts.

Rnd 3: *Work 2 sts, inc in next st, rep from * to last st, work last st. 53 sts.

Rnd 4: *Work 3 sts, inc in next st, rep from * to last st, work last st. 66 sts.

Rnd 5: *Work 7 sts, inc in next st, rep from * to last 2 sts, work last 2 sts. 74 sts.

Rnd 6: *Work 9 sts, inc in next st, rep from * to last 4 sts, work last 4 sts. 81 sts.

Cont to work 4 incs per round, spaced roughly evenly, until the hat has enough stitches around to go over your head. Keep trying it on to check it fits, or take measurements if it is for someone else.

Don’t worry if you get to the end of the round and have a few stitches left over – you can either place an increase there or not, it’s up to you. Nalbinding is a bit more free-form than knitting!

YARN

West Yorkshire Spinners Re:Treat Chunky (Chunky weight; 100% British wool; 140m/153yds per 100g ball)

A Mind (714); 1 x 100g ball

B Mellow (221); 1 x 100g ball

YARN STOCKISTS

West Yorkshire Spinners 01535 664500

www.wyspinners.com

For general abbreviations, see p89



The hat is worked from the top down to your desired length

Once the hat is the correct circumference (in my case, around 108 sts), then continue with no further shaping until it is the length or depth required. There is no need to cast off: just work until it looks good to you, then stop. Sew in the ends as you

would with a knitted item. If you make a huge mistake with a stitch, or realise you have made too many or too few increases, cut the work back to the round before you made the error, then pick up the loose end and continue. ☹

A woman with voluminous, dark curly hair is smiling and looking to her left. She is wearing a long-sleeved, textured orange sweater with a complex cable and ribbed pattern. The sweater has a high, ribbed collar and a slightly flared hem. She is also wearing a light-colored skirt. The background is a bright, outdoor setting with green foliage and a white wall.

LANA GROSSA

Jasmund

This chic jumper has a modern shape,
and a clingy cable and twisted rib fabric



LANA GROSSA
Jasmund

THIS PULLOVER features a smart cable pattern combined with columns of twisted ribs. The garment has a turtleneck, and the back of the pullover is longer than the front. The design has been knitted in a cosy merino wool from Lana Grossa, called Cool Wool Big Mélange. Solid and striping options are also available in the Cool Wool and Cool Wool Big Color ranges.

STITCH PATTERNS

TWISTED RIB

(worked over odd number of sts)

RS row: *K1tbl, P1; rep from * to last st, K1tbl.

WS row: *P1tbl, K1; rep from * to last st, P1tbl.

CABLE CHART A

(worked over 15 sts)

Note: numbers at right edge of chart indicate RS rows; on WS rows, work sts as they appear.

Repeat rows 1–8.

CABLE CHART B

(worked over 24 sts.)

Note: numbers at right edge of chart indicate RS rows; on WS rows, work sts as they appear.

Repeat rows 1–30.

REVERSE ST ST

Purl on RS, knit on WS.

SIZE

	S	M	L	XL	
TO FIT BUST	81–86	92–97	102–107	112–117	cm
	32–34	36–38	40–42	44–46	in
ACTUAL BUST	95	105	115	125	cm
	37½	41¼	45¼	49¼	in
ACTUAL LENGTH	73	73	73	73	cm
	28¾	28¾	28¾	28¾	in
SLEEVE SEAM	55	53	51	49	cm
	21¾	21	20	19¼	in

YARN

Lana Grossa Cool Wool Big Mélange (Worsted/heavy DK weight; 100% wool; 120m/131yds per 50g ball)

TERACOTTA (348)	13	14	15	16	x50g BALLS

NEEDLES & ACCESSORIES

1 pair 5mm (UK 6/US 8) knitting needles
5mm (UK 6/US 8) circular needles, 40cm long
Cable needle (cn)
Stitch holders
Stitch markers

TENSION

24 sts and 26 rows to 10cm over twisted rib and Cable Chart A and B on 5mm needles

YARN STOCKISTS

Lana Grossa

www.lana-grossa.de
Available in the UK from www.lovecrafts.com

BACK

Using 5mm needles, cast on 117 (129:141:153) sts.

Next row (WS): Sl 3 pwise wyib, *K3, P3; rep from * to last 6 sts, K6.

Next row (RS): Sl 3 pwise wyif, *P3, K3, rep from * to last 6 sts, P6.

Cont as set until piece meas 9cm from cast-on, ending after a WS row and dec 1 st at centre of last row.

116 (128:140:152) sts. **

Next row (RS): Sl 3 pwise wyif, work 13 (17:21:25) sts in twisted rib, work Cable Chart A over next 15 sts, work 15 (17:19:21) sts in twisted rib, work Cable Chart B over next 24 sts, work 15 (17:19:21) sts in twisted rib, work Cable Chart A over next 15 sts, work 13 (17:21:25) sts in twisted rib, P3.

Next row (WS): Sl 3 pwise wyib, patt as set to last 3 sts, K3.

Cont as set by last 2 rows until piece meas 18cm from cast-on, ending after a WS row.

*****Next row (RS):** Sl 1 pwise wyif, work 15 (19:23:27) sts in twisted rib, work Cable Chart A over next 15 sts, work 15 (17:19:21) sts in twisted rib, work Cable Chart B over next 24 sts, work 15 (17:19:21) sts in twisted rib, work Cable Chart A over next 15 sts, work 15 (19:23:27) sts in twisted rib, P1.

Next row (WS): Sl 1 pwise wyib, patt as set to last st, K1.

Cont in patt as set until piece meas 73cm from cast-on, ending after a WS row.

Place sts on three separate holders: 37 (43:48:53) sts for each shoulder,

and centre 42 (42:44:46) sts for Back neck.

FRONT

Note: Front is 9cm shorter than Back.

Work as for Back to **.

116 (128:140:152) sts.

Work as for Back from *** until piece meas 58cm from cast-on, ending after a WS row.

SHAPE FRONT NECK

Before shaping neck, place a marker after first 48 (54:59:64) sts and then place next 20 (20:22:24) sts on a holder.

Work Left side of Front neck first.

Next row (RS): Patt 43 (49:54:59) sts, w&t.

Next row: Patt to end.

Next row: Patt 40 (46:51:56) sts, w&t.

Next row: Patt to end.

Next row: Patt 38 (44:49:54) sts, w&t.

Next row: Patt to end.

Next row: Patt 37 (43:48:53) sts, w&t.

Next row: Patt to end.

37 (43:48:53) sts rem. Leave 11 sts unworked at neck edge on a separate holder or piece of waste yarn.

Work even in patt until piece meas 64cm from cast-on, ending with a WS row. Place 37 (43:48:53) sts for left shoulder on a holder.

Rejoin yarn with RS facing to 48 (54:59:64) sts for right shoulder.

Next row (RS): Patt to end.

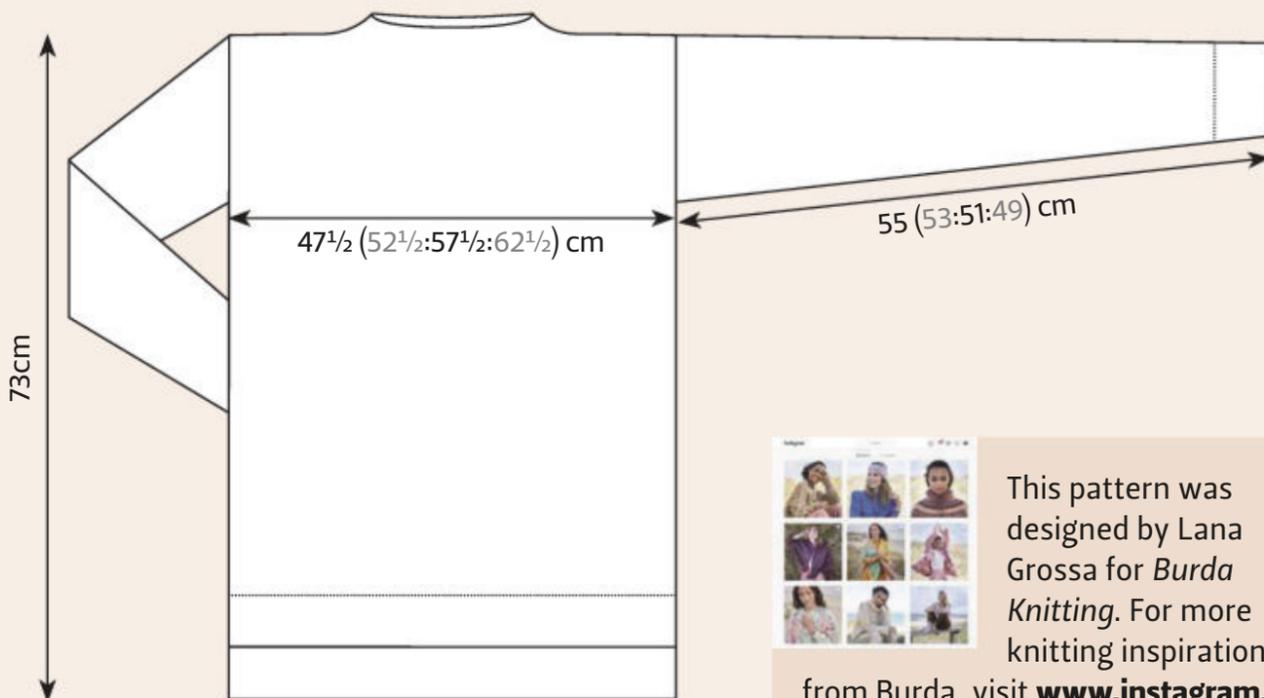
Next row: Patt 43 (49:54:59) sts, w&t.

Next row: Patt to end.

Next row: Patt 40 (46:51:56) sts, w&t.

Next row: Patt to end.

BLOCKING DIAGRAM



This pattern was designed by Lana Grossa for *Burda Knitting*. For more knitting inspiration from Burda, visit www.instagram.com/burdaknittingmag

CHARTS

Chart A

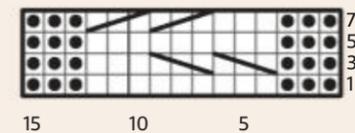
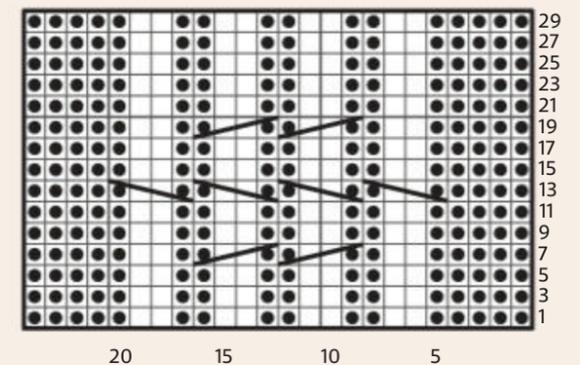
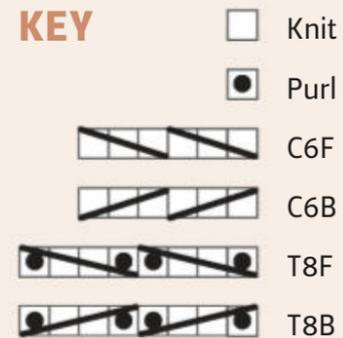


Chart B



KEY



SPECIAL ABBREVIATIONS

C6F: Slip 3 sts to cn and hold at front of work, K3, then K3 from cn.
C6B: Slip 3 sts to cn and hold at back of work, K3, then K3 from cn.
T8F: Slip 4 sts to cn and hold at front of work, P1, K2, P1, then P1, K2, P1 from cn.
T8B: Slip 4 sts to cn and hold at back of work, P1, K2, P1, then P1, K2, P1 from cn.
For general abbreviations, see p89

Next row: Patt 38 (44:49:54) sts, w&t.
Next row: Patt to end.
Next row: Patt 37 (43:48:53) sts, w&t.
Next row: Patt to end.
 37 (43:48:53) sts rem. Leave 11 sts unworked at neck edge on a separate holder or piece of waste yarn.
 Work even in patt until piece meas 64cm from cast-on, ending with a WS row.
 Place 37 (43:48:53) sts for left shoulder on a holder.

INTERIM FINISHING

With RS of Back and Front facing, join shoulder sts using a three-needle cast-off. Leave all front and back neck sts on holders.

SLEEVES

Using 5mm needles, cast on 56 (56:62:62) sts.
Next row (WS): Sl1 pwise wyib, P2, *K3, P3; rep from * to last 5 sts, K3, P1, K1.
Next row (RS): Sl1 pwise wyif, K1, P3, *K3, P3; rep from * to last 3 sts, K2, P1.
 Cont as set until Sleeve meas 9cm from cast-on, ending after a WS row.
Next row (RS): Sl1 pwise wyif, work 0 (0:1:1) st in rev st st, work 15 (15:17:17) sts in twisted rib, work Cable Chart B over next 24 sts, work 15 (15:17:17) sts in twisted rib, work 0 (0:1:1) st in rev st st, P1.
Next row (WS): Sl1 pwise wyib, patt to last st, K1.

SHAPE SLEEVE

Cont in patt as set, inc 1 st at each end of

7th (5th:5th:3rd) row, then every 8th (6th:6th:4th) row 12 (16:11:21) times, then every 0 (0:4th:0) row 0 (0:6:0) times, taking new sts into rev st st.
 82 (90:98:106) sts.
 Cont straight until Sleeve meas 55 (53:51:49) cm from cast-on, ending after a WS row.
 Loosely cast off all sts.

MAKING UP

COLLAR

Using 5mm circular needles, pick up and knit 42 (42:44:46) sts from back neck holder, 3 sts across left shoulder seam, 11 unworked sts at left front neck edge, 20 (20:22:24) sts from front neck holder, 11 unworked sts right front neck edge, and 3 sts across right shoulder seam.
 90 (90:94:98) sts.
 Pm and join to work in the rnd.
 Matching patt of picked-up sts and sts on holders, cont in patt until collar meas 7cm from pick-up rnd.
 Cast off all sts in patt and AT THE SAME TIME, P2tog each of the 2 purl sts across cable crossing.

FINISHING

Place markers 19 (21:23:25) cm down from shoulders on front and back. Sew sleeves between markers, easing to fit. Sew side and sleeve seams, leaving bottom 9cm of front piece and bottom 18cm of back piece open for slits.
 Block to measurements, following any yarn care instructions on the ballband. ☺





MASTERCLASS ARCHIVE

Discover the wide range of techniques explored by *The Knitter*

ISSUE	TECHNIQUE	AUTHOR
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155	Cabling without a cable needle	Jen Bartlett
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138	Heel methods for top-down socks	Rhian Drinkwater
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124	Tubular cast-off	Faye Perriam-Reed

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114	Changing length of finished knits	Faye Perriam-Reed
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The Knitter

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
MB	make a bobble
mrk	marker
P	purl
patt	pattern(s)
PB	place bead
PFB	purl into front and back of stitch
pm	place marker
prev	previous
pssso	pass slipped stitch over
P2tog	purl 2 stitches together
P3tog	purl 3 stitches together
pwise	purlwise
rem	remain(ing)
rep(s)	repeat(s)
rev st st	reverse stocking stitch
RH	right hand
RS	right side
skpo	slip 1, knit 1, pass slipped stitch over
sk2po	slip 1, knit 2 tog, pass slipped stitch over
s2kpo	slip 2 tog kwise, knit 1, pass slipped sts over
sl	slip
sl st	slip stitch
ss	slip stitch (crochet)
slm	slip marker
SSK	slip 2 stitches one at a time, return to LH needle, knit 2 slipped stitches together tbl
SSP	slip 2 stitches one at a time, return to LH needle, purl 2 slipped stitches together tbl
st(s)	stitch(es)
st st	stocking stitch
tbl	through back of loop
tog	together
tr	treble crochet (US double crochet)
w&t	wrap and turn
WS	wrong side
wyib	with yarn in back
wyif	with yarn in front
yb	take yarn back (no inc)
yf	bring yarn to front (no inc)
yfwd	yarn forward
yo	yarn over
ym	yarn round needle



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ISSUE 145

Rathlin
The Sleeve incs should be worked into stocking stitch, not reverse stocking stitch.

Metamorphosis

Pattern requires 7 (8:9:9:9) buttons.
Buttonband: Work another 6 rows in rib as set, not 8 rows.



Guest column

Early winter care for the flock ensures healthier sheep at lambing time, and better-quality fleece next year



Winter on the farm

Graeme Bethune explains how he readies his flock for winter, and gets them in the best health for lambing next spring



I LOVE the winter. Here in the north of Scotland, winter is long and dark, often with awful weather; however, it's when I get to spend lots of time looking after my girls. Most of what I do in early winter

is about building on the work of autumn, which focuses on getting the sheep in their best possible condition. The most important part of that is managing their dietary transition from purely grazing in the fields, to grazing plus hay and a little bit of dried food.

It might surprise you to learn the timing of when winter care starts is not prompted by the calendar, or even the weather. Dates are meaningless in this time of climate change. It used to be reliable that it would snow here on the day breeding started in mid-November... but not now. Winter weather has become unpredictable, arriving in Caithness anytime from September to February. It announces its arrival with a week-long gale with rain or snow - one day you're working in your shirt sleeves, and the next it's Scott of the Antarctic time.

Instead, the start of the farming winter system is determined by the timing of breeding, and breeding dates are dictated by when you want to lamb. I want late lambs, starting the 14th of April, therefore

with sheep gestation averaging 147 days breeding starts on the 18th of November, and goes on until Christmas.

I lamb late because I want my sheep to eat as naturally as possible. I want the sheep with new lambs at foot outside eating new grass, with hay there if spring arrives late. The middle of April has a better chance of good weather than earlier, and the grass will be coming up. It's not an exact science - the last two years I was checking sheep in the middle of the night while wearing a T-shirt, the year before I was building emergency lamb shelters in snow.

My change in crop priority from meat to fleece has led me to re-examine how I look after my sheep, and I have decided to differ from modern farming conventions. Much of what I do now is inspired by looking at how things were done in the old days before sheep farming became focused on big, fast-grown lambs. After all, in my Grandad's time, the main economic value of sheep up here was their amazing fleece. I am told that in today's money, a kilo of best Cheviot fleece from 1958 was worth £60, so it's clear that the methods of care they used were successful in cultivating great fleece.

After all the planning and preparation, good early winter care is actually pretty straightforward - the system is designed to be resilient to cope with the unexpected. I start introducing hay to the sheep a couple

of weeks before breeding starts, while there is still a good amount of grass growing. I prefer hay over silage, to avoid listeria and spoilage later in the winter. I buy in hay as well as making my own, from farms up county who specialise in very good quality fodder; it's an expense, but it's worth it long-term for the sheep's health.

I want the sheep to gently integrate the dried element to avoid stomach problems, which is why I start putting it out while there is still green grass for them to eat. As the green gradually disappears, the girls will move to the hay. At the same time I start giving them premium sheep nuts. They are expensive, but they have much more protein, and are based on dark grains (used distillery barley) and not sugar beet. I only give them 50g per day each, as opposed to the 250g-500g a day recommended in some feeding regimes. This treat also makes the sheep love to see me (sheep love to eat!), so further down the track at lambing time, our interactions will be less stressful for the sheep.

And that is it, sort of. There is of course the gate-leaning and sheep counting so necessary to a shepherding life. It's just that in a gale with driving sleet, it might become a very quick count before a run back to a warm fire and a nice cup of tea. ☺

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Next Month: Graeme prepares for the worst of the winter weather

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MARTIN STOREY

Moonflower

Vintage-inspired floral motifs adorn this long coat, which is soft and snuggly



MARTIN STOREY

Moonflower

WRAP YOURSELF in colour this winter with Martin Storey's bright, beautiful coat! It has a long, flowing silhouette, and a wonderful feel thanks to the use of Rowan's Alpaca Soft yarn. The vintage-style floral motifs are worked in a modern colour palette. The garment is knitted flat in pieces, although experienced knitters may prefer to convert the pattern for working in the round with steeking.

BACK

Using 3.25mm needles and yarn A, cast on 160 (172:186:198:210) sts.

Work in garter st for 4cm, starting with a RS row and ending with RS facing for next row.

Change to 4mm needles. Beg on stitch 17 (11:4:30:24) and ending on stitch 16 (22:29:3:9) and repeating the 76-row patt repeat throughout, cont in patt from Chart, which is worked entirely in st st beg with a K row.

Cont straight until Back measures 82 (84:86:88:90) cm, ending with RS facing for next row.

SHAPE SHOULDERS

Keeping patt correct, cast off 5 (6:6:7:7) sts at beg of next 2 (16:2:16:4) rows, then 6 (7:7:8:8) sts at beg of next 24 (10:24:10:22) rows. Cast off rem 6 sts.

LEFT FRONT

Using 3.25mm needles and yarn A, cast on 80 (86:93:99:105) sts.

SIZE

TO FIT BUST	8-10	12-14	16-18	20-22	24-26	
	81-86	91-97	102-107	112-117	122-127	cm
	32-34	36-38	40-42	44-46	48-50	in
ACTUAL BUST	128	137½	149	158½	168	cm
	50½	54¼	58¾	62½	66¼	in
ACTUAL LENGTH	92	94	96	98	100	cm
	36¼	37	37¾	38½	39¼	in
SLEEVE SEAM	34	34	35	35	35	cm
	13½	13½	13¾	13¾	13¾	in

Work in garter st for 4cm, ending with RS facing for next row.

Change to 4mm needles. Beg on stitch 17 (11:4:30:24) and ending on stitch 32 (32:32:32:32), cont in patt from Chart.

Cont straight until Left Front matches Back to beg of shoulder shaping, ending with RS facing for next row.

SHAPE SHOULDER

Keeping patt correct, cast off 5 (6:6:7:7) sts at beg of next and foll 0 (7:0:7:1) alt rows, then 6 (7:7:8:8) sts at beg of foll 12 (5:12:5:11) alt rows.

Work 1 row. Cast off rem 3 sts.

RIGHT FRONT

Beg on stitch 1 (1:1:1:1) and ending on stitch 16 (22:29:3:9) of Chart, work to match Left Front, reversing shapings.

SLEEVES

(both alike)
Using 3.25mm needles and yarn A, cast on 98 (104:112:120:128) sts.

Noting that the first row is a RS row, work in garter st for 4cm, ending with RS facing for next row.

Change to 4mm needles. Beg on stitch 16 (13:9:5:1) and ending on stitch 17 (20:24:28:32), cont in patt from Chart.

Cont straight until Sleeve measures 34 (34:35:35:35) cm, ending with RS facing for next row.

SHAPE TOP

Keeping patt correct, cast off 6 (6:7:8:8) sts at beg of next 6 (6:6:10:4) rows, then 7 (8:8:-:9) sts at beg of next 4 (4:4:-:6) rows.

Cast off rem 34 (36:38:40:42) sts.

MAKING UP

Block or press pieces gently, following any yarn care instructions on the ball band.

Join both shoulder seams using back stitch, or mattress stitch if preferred.

FRONT BAND

With RS facing, using 3.25mm circular needles and yarn A, beg and ending at front cast-on edges, pick up and knit 211 (216:220:225:230) sts up right front opening edge, then 211 (216:220:225:230) sts down left front opening edge. 422 (432:440:450:460) sts.

Work in garter st for 6cm, ending with WS facing for next row. Cast off knitwise (on WS).

FINISHING

Mark points along side seam of back and fronts 20 (21½:23:24½:26) cm either side of shoulder seams (to denote base of armhole openings).

Place centre of cast-off edge of sleeve to shoulder seam. Sew top of sleeve to body, using markers as a guide. Join side and sleeve seams.

Gently block to measurements, following any yarn care instructions on the ball band. ⊕

Moonflower

NEEDLES & ACCESSORIES

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

1 pair 4mm (UK 8/US 6) knitting needles
3.25mm (UK 10/US 3) circular needles, at least 150cm long

TENSION

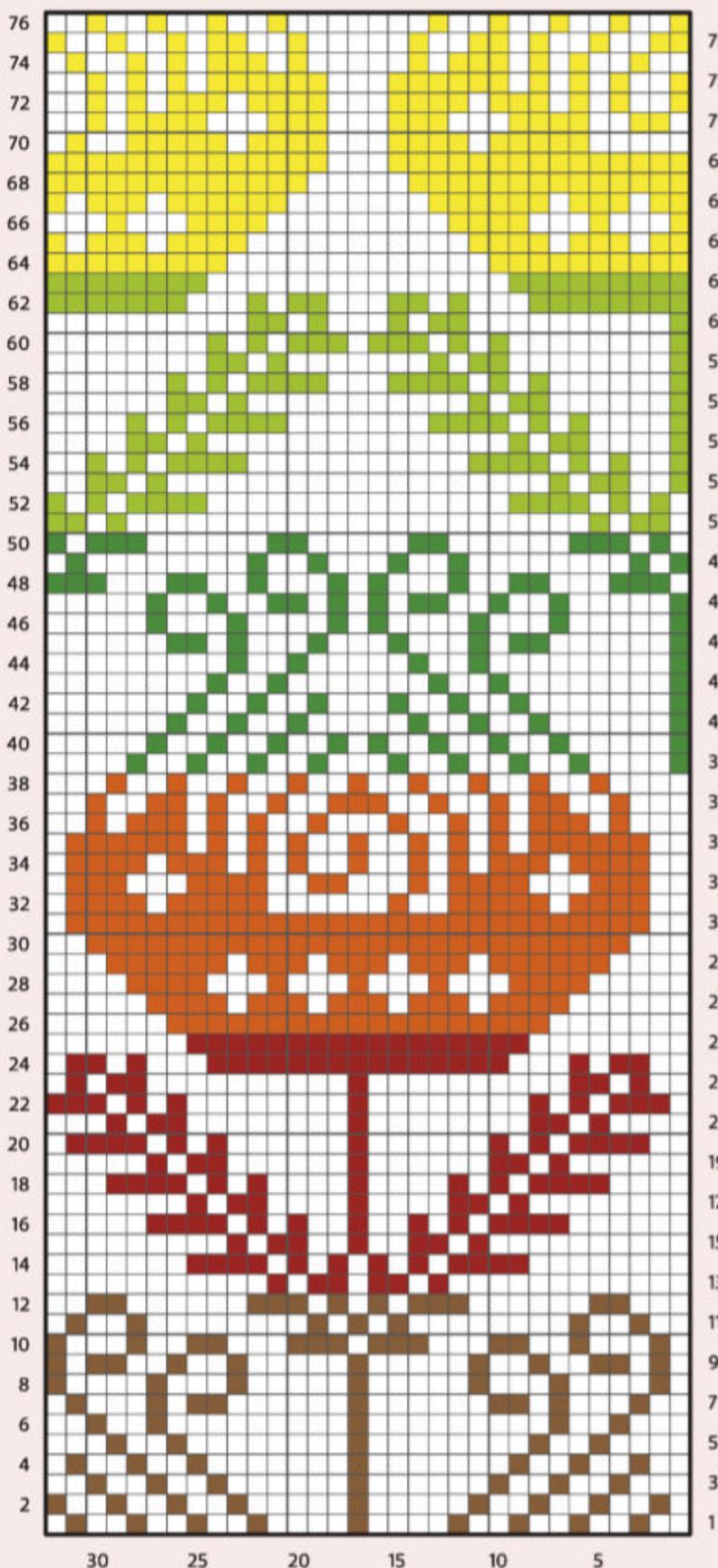
25 sts and 26 rows to 10cm over patterned st st on 4mm needles

YARN STOCKISTS

Rowan 01484 668200
www.knitrowan.com

For general abbreviations, see p89 of the main magazine

CHART



YARN

Rowan Alpaca Soft DK (DK weight; 70% merino wool, 30% alpaca; 125m/137yds per 50g ball)

A RAINY DAY (210)	13	14	16	17	18	x50g BALLS
B CLASSIC BROWN (204)	2	2	2	2	2	x50g BALLS
C TEA (205)	2	2	2	2	2	x50g BALLS
D BRICK (218)	2	2	3	3	3	x50g BALLS
E HUNTER GREEN (214)	2	2	2	2	2	x50g BALLS
F CLOVER (215)	2	2	2	2	2	x50g BALLS
G AUTUMN GOLD (220)	2	2	2	2	2	x50g BALLS

KEY

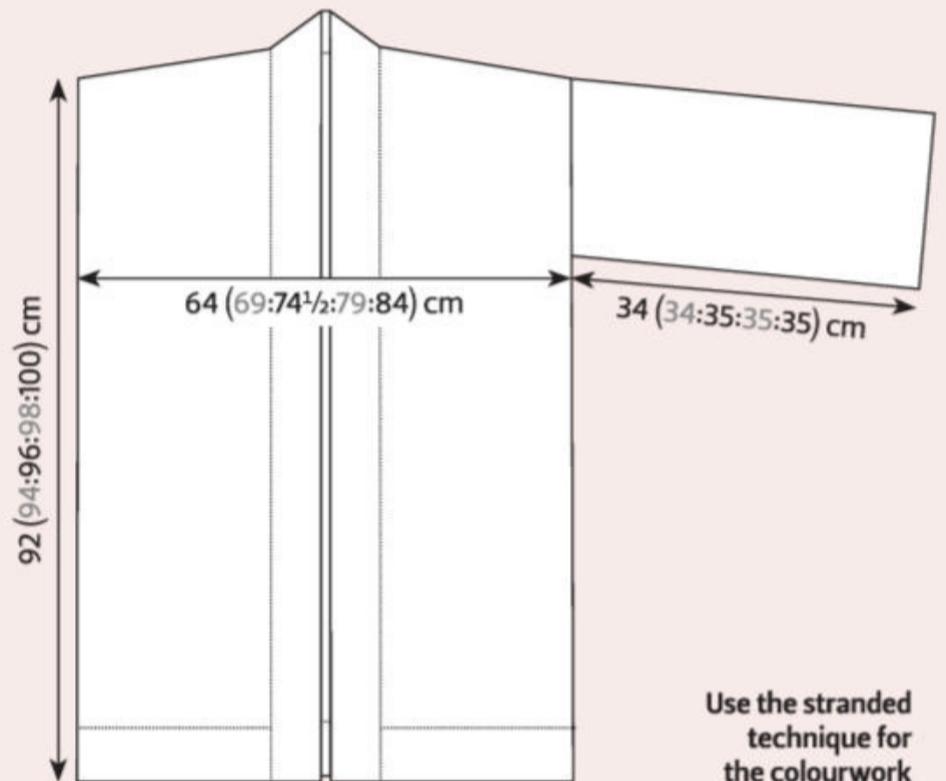
- Yarn A
- Yarn B
- Yarn C
- Yarn D
- Yarn E
- Yarn F
- Yarn G



This design also appears in the Rowan pattern book *Carousel*, which has nine projects for women by Martin Storey inspired by traditional Nordic and folkloric

painting. For stockists, call **01484 668200** or visit www.knitrowan.com.

BLOCKING DIAGRAM



Moonflower

The front bands,
cuffs and hem
are worked in
garter stitch



SPOTLIGHT

Rowan

8-PAGE
PULLOUT



The
Knitter

Moonflower

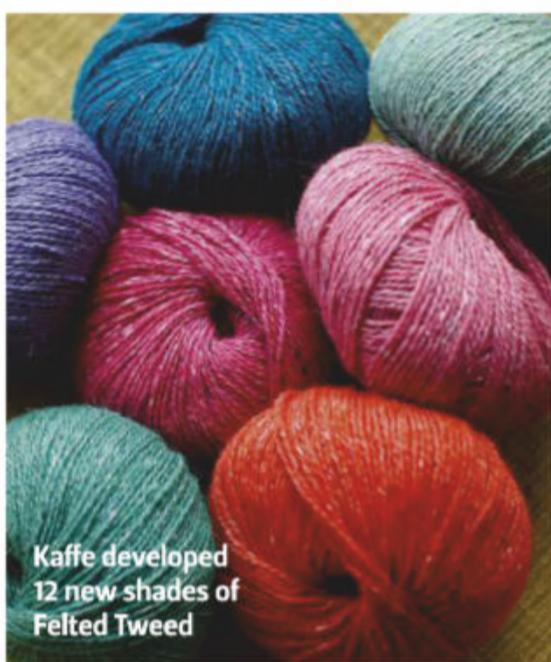


Rowan's Alpaca
Soft DK yarn offers
luxurious warmth

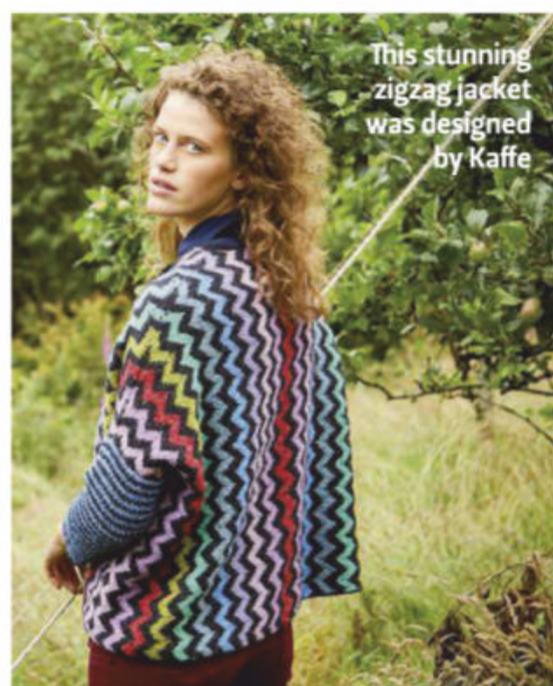
Yarn stories



'Night Garden Gloves' knitted in Cotton Cashmere



Kaffe developed 12 new shades of Felted Tweed



Life in colour

Kaffe Fassett and Dee Hardwicke have developed joyous new shades for Rowan's favourite yarn ranges

WHEN WE'RE looking for bright, heart-warming colours and patterns to lift our mood and entertain our knitting needles, then Kaffe Fassett and Dee Hardwicke are two of our go-to designers. Both Kaffe and Dee delight in playing with colour and motifs to create spectacular knitting patterns, combining hues in creative ways to offer instantly recognisable pieces.

It's no surprise that Rowan loves to collaborate with Kaffe and Dee, and for the autumn-winter 2020-21 season, the yarn company asked them to curate new colourways for some of its best-loved yarns, and to design new garments and accessories to showcase these new shades.

Kaffe Fassett has a particular affinity for Rowan's Felted Tweed, having used it to create many of his most iconic designs over the years.

Now he has developed 12 vibrant new shades, expanding the range to 56 colours. He has put these shades to good use in the new pattern collection, *Kaffe Fassett's Felted Tweed*, which features a range of women's garments and homewares showcasing his signature style.

Vibrant, geometric pieces include the woven-effect 'Jaunty Weave' cushion; patchwork-effect scarves with geometric squares and zigzags; and the 'Oversized Zigzag Wrap'. Our favourites are a boxy jacket with multi-coloured, vertical zigzags on a black background, and the 'Paint Daubs Blanket', which has little squares in muted colours on a pale blue background. The pattern collection also includes single-colour garments by Lisa Richardson, such as a sweater with an asymmetric hem and eyelet details.

Welsh impressions

Dee Hardwicke, meanwhile, has developed new shades for three of Rowan's classic yarns, taking inspiration from the countryside around her studio in Monmouth, in south-east Wales.

For the Cotton Cashmere range, she has designed four new shades – two vintage pinks, a warm grey, and a myrtle green. Dee's three new colours for Rowan Moordale are Eucalyptus Green, Berry Pink, and Dahlia Deep (a light purple); while for Kid Classic she has added a bright hydrangea blue, a warm golden yellow, and two leafy greens.

For each of these three yarns, Dee has designed pattern collections which demonstrate how the different shades can complement and contrast with each other. *Seasonal Palette*

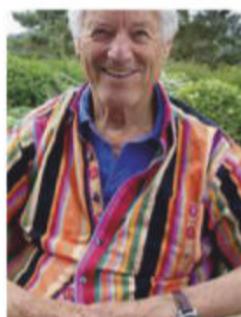
WORDS: HELEN SPEDDING

Yarn stories



Homewares from Kaffe Fassett's Felted Tweed collection

- ① Dee Hardwicke has curated new shades for the Kid Classic range
- ② Cotton Cashmere, in 'Hydrangea Blue'
- ③ The new 'Dahlia Deep' shade of Moordale
- ④ Dee was inspired by the Welsh countryside for her colours and patterns



Moordale is filled with soft and cosy garments and accessories in this wool-alpaca blend, which are perfect for chilly days. Featuring warm, earthy tones and hedgerow colours, the designs include the 'Fields' wrap and cardigan with a pattern of deep stripes; the shawl-collar, colour-block 'Early Autumn Cardigan'; and the funnel-neck raglan 'Oak Branch Sweater', which has a deep band of horizontal intarsia.

The 'Night Garden Square Scarf' features bold intarsia flowers and leaves, and is designed to throw over the back of a sofa or snuggle up in on cold winter evenings. The same motifs are used on a smaller scale, on pair of long mitts and a hat.

Layering pieces for autumn and

winter fill the pages of *Seasonal Palette Cotton Cashmere*. Boldly contrasting colours are used on a floral intarsia sweater, and the 'Wild Scarf' with its pink vine pattern worked on a bright green background. Dee's favourite oak leaf motif appears on a long shawl-collar coat, a draping shawl, a hat and a neat cardigan, while stylised vine leaves decorate a boxy V-neck jumper called 'Wild Flowering Sweater'.

Super-cosy knits in the *Seasonal Palette Kid Classic* collection include a funnel-neck sweater with a geometric intarsia pattern across the chest, showcasing the Hydrangea Blue shade developed by Dee. The double-sided 'Hydrangea Wrap' pairs intarsia sections and large colourblock stripes.

There is also a range of colourful cushions, and two pretty, rectangular-based bags which could be used as project bags or handbags.

The new yarn shades and pattern collections are all available now from Rowan stockists. ☺

- www.knitrowan.com 01484 668200

Scheepjes®
INSPIRATION IN EVERY BALL OF YARN

Faded River Tunic

BY JO ALLPORT

Whirl - Fine Art & Merino Soft

Keep Cosy in
Faded River Blues



Whirl - Fine Art RRP €33,95 | £29.99 | USD 37.95
Merino Soft RRP €5,20 | £4.49 | USD 5.95

 DK Weight  4-5mm

AS SEEN IN
YARN
NO.10
The Colour Issue

Who doesn't want to pull on their boots and take a riverbank walk wearing the Faded River Tunic? Made in our soft and cosy Superwash Merino Wool blend sister yarns - Whirl - Fine Art and Merino Soft - this garment offers an unmatched sense of comfort and freedom of movement on chilly winter's days. The faded colour effect is achieved by combining slowly colour-changing Whirl - Fine Art yarn with a coordinating unicolour in Merino Soft.

Read more about **YARN** Bookazine 10 The Colour Issue and this pattern on our website: www.scheepjes.com/en/bookazines

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