

The Knitter

LOVELY
LACE

8-PAGE PULLOUT

New design by
Oksana Dymyd



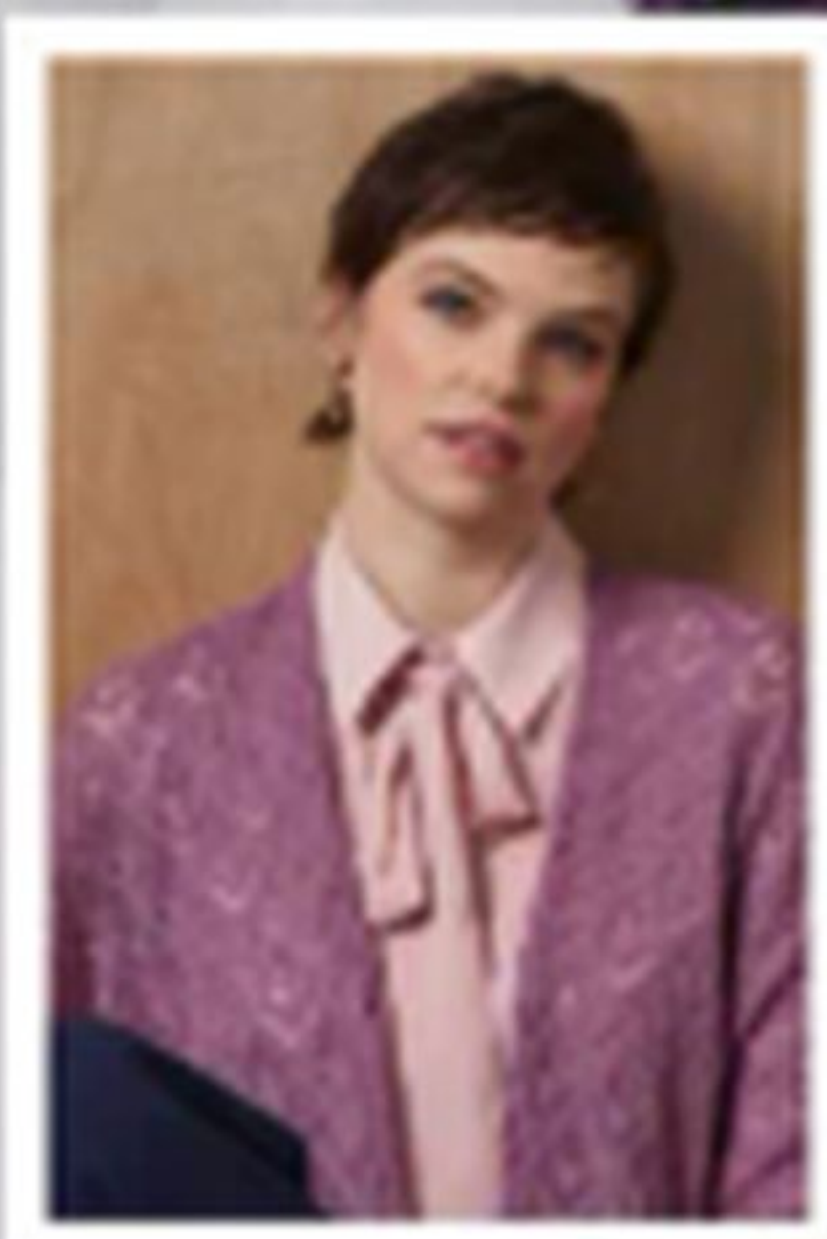
FRESH LOOKS FOR SPRING

Beautiful knits for you
using Fair Isle, lace,
cables & brioche

Plus
ANNEMOR
SUNDBØ

Discover tales
from Norway's
knitting history

Fair Isle top
by Mary
Henderson



Also inside:

- LACE CARDIGAN
- SHAWL • HAT
- FAIR ISLE SOCKS
- BRIOCHE SCARF..
- AND MORE

ANNIKEN ALLIS • MARTIN STOREY • SORAYA GARCIA • SUSANNA IC • CAROL MELDRUM



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The Knitter

Issue 199

The start of the British spring is always a mix of sunshine and showers, so our latest pattern collection includes both lightweight knits and cosier accessories for you. Designs include a lovely lace cardigan from Anniken Allis, a beautiful beaded shawl, a brioche scarf, and a chic V-neck cardigan. We have fabulous Fair Isle to enjoy, too, with a tank top by Mary Henderson, a colourwork cowl, and vibrant socks from Carol Meldrum.

 www.gathered.how/theknitter  TheKnitterMag  TheKnitterMag

The Knitter

Issue 199



Patterns

8 MARY HENDERSON
Sólsetur

Fair Isle tank top in eight shades of Shetland wool

26 ANNIKEN ALLIS
Sea Lavender

Loose, draping 'shawligan' with an elegant lace pattern

36 CAROL MELDRUM
Mincarlo

Stranded colourwork socks

39 LISA RICHARDSON
Murlough

Brioche & garter stitch scarf

44 SYLVIA HEIDINGER
Mirabell

V-neck cardigan with textured trims

49 SUSANNA IC
Sally's Shawl
Beaded lace shawl knitted in an ombre yarn

53 SANDRA NESBITT
Garganey

Two-colour cabled hat

57 PAT MENCHINI
Alnwick
Men's cabled sweater

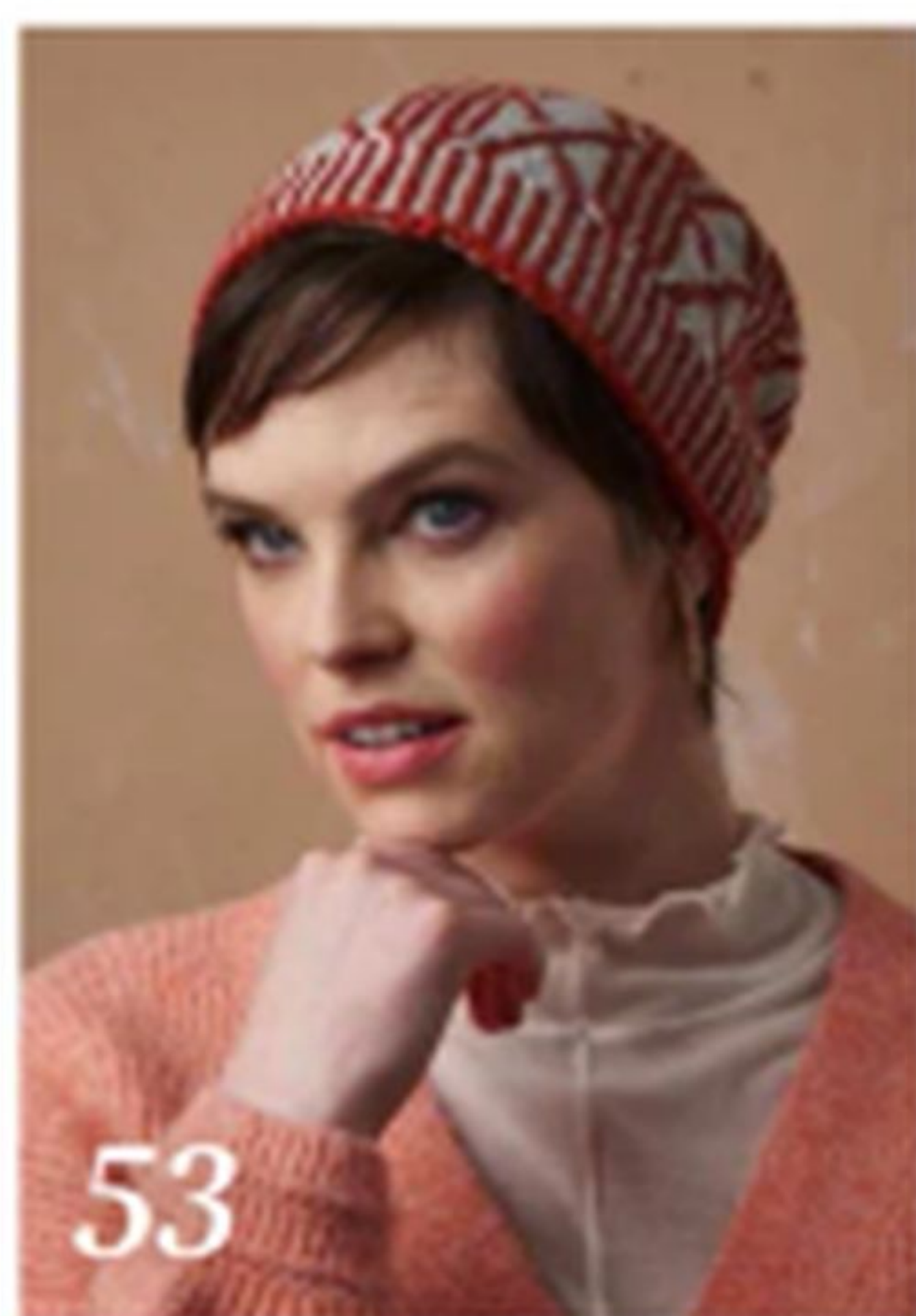
61 MARTIN STOREY
Dartmoor
Chunky mohair jumper

65 SORAYA GARCIA
Elsje
Colourwork cowl

72 DROPS DESIGN
Rain Runners
Lace socks

75 SOPHIE JORDAN
Darling Dolly
Ragdoll-style knitted toy

PLUS OKSANA DYMYD
Bellflower
Sideways-knit lace jumper





44



39



57



69



42



75



72



36



26

Good reads

14 THE KNITTER LOVES
News, products, patterns and events to inspire you

42 SYLVIA HEIDINGER
Meet the designer of our 'Mirabell' cardigan

69 ANNEMOR SUNDBØ
We chat with the iconic Norwegian knitting expert

90 ADVENTURES IN FARMING
Graeme of Caithness Yarns brings us tales from his farm

Expertise

32 YARN REVIEWS
We test the latest yarns for your seasonal knitting

34 BOOK REVIEWS
Our favourite knitting books

78 MASTERCLASS
Discover four provisional cast-on techniques

88 INFORMATION
Essential abbreviations, pattern corrections and stockist details

Plus...

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84 SUBSCRIBE OVERSEAS
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85 NEXT MONTH
A sneak peek at what's inside Issue 200

86 BACK ISSUES
How to access the patterns in The Knitter's archives



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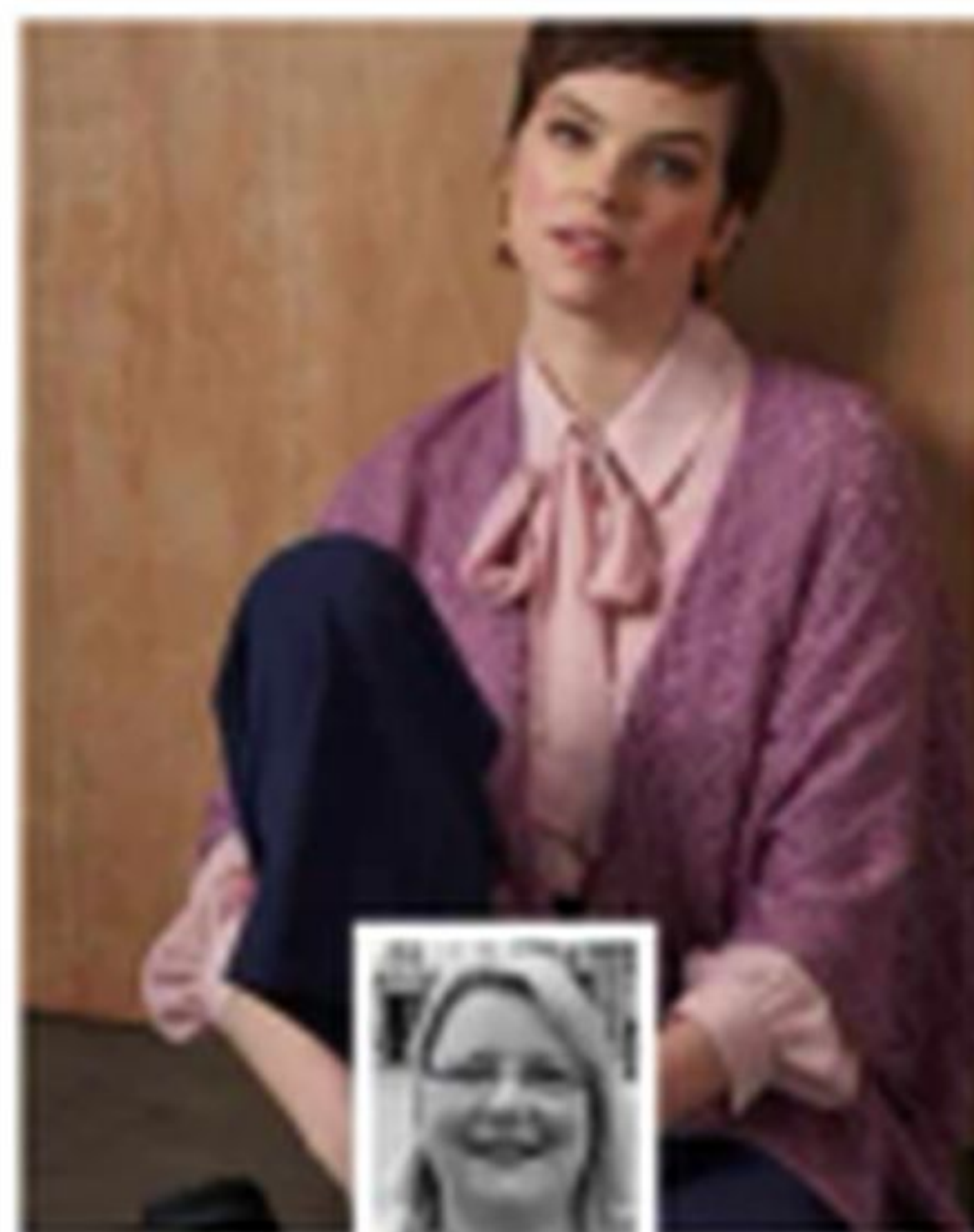
Our featured designers

ISSUE 199



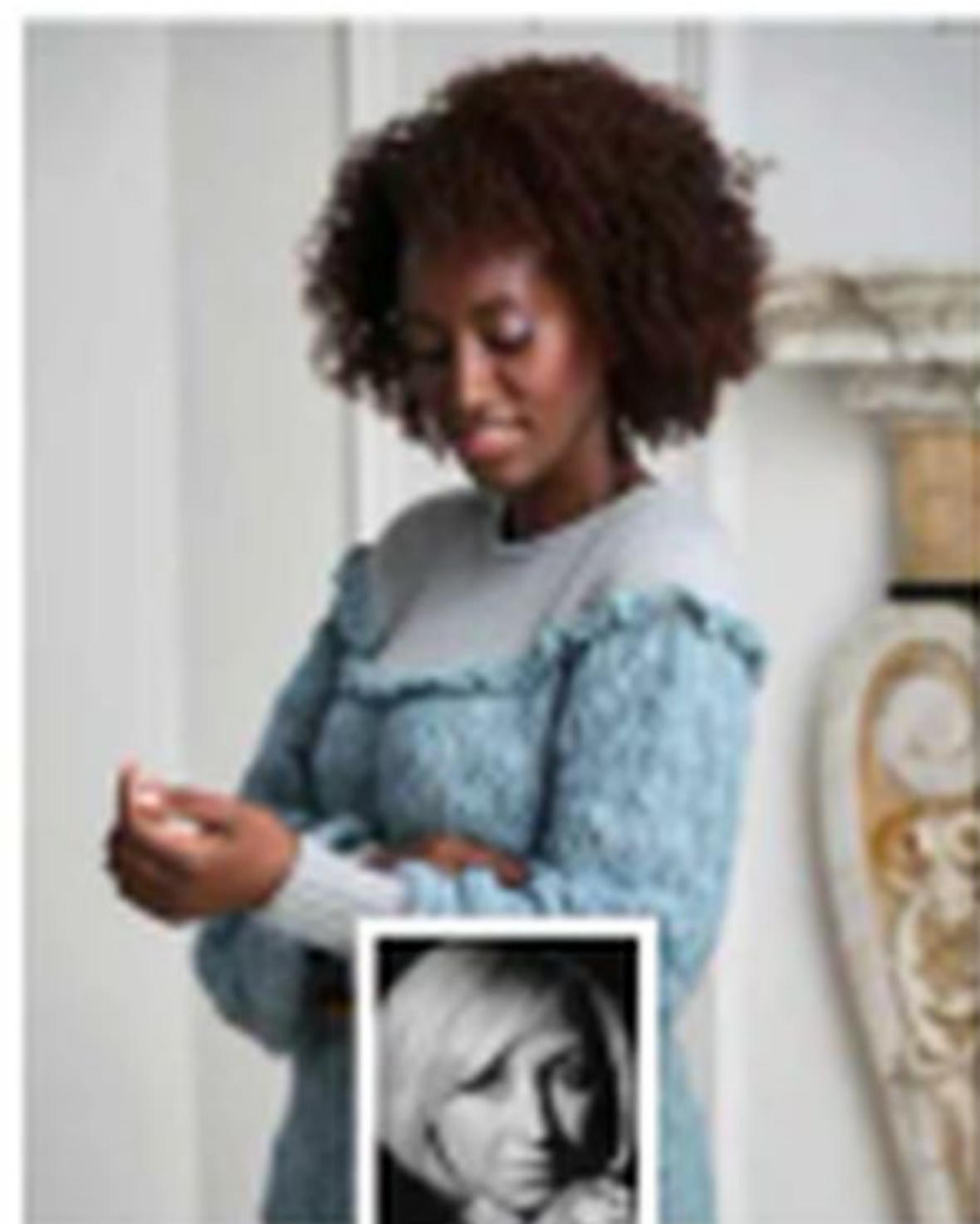
Sylvia Heidinger

Austrian designer Sylvia has been based in the UK since 2007, and she loves to design timeless, go-with-everything pieces with patterns that are easy to follow by knitters of all levels. Her first design for us is a V-neck cardigan with textured details, on p44.



Anniken Allis

Norwegian knitting designer and teacher Anniken has lived in England since 1990, and her skills with lace stitches are legendary. This month, she has created a beautiful, lacy 'shawigan' design for us, and you can find the pattern on p26.



Oksana Dymyd

After winning awards for her work from the UK Hand Knitting Association, Oksana worked as a designer for Sirdar. Oksana is now an independent designer, and enjoys creating unusual fabrics and shapes. Find her elegant lace jumper in our special supplement.



Lisa Richardson

Yorkshire-based designer Lisa trained in pattern cutting and tailoring, and has been creating knitting patterns for Rowan for almost 20 years. Her latest project for *The Knitter* is a chic brioche and garter stitch scarf knitted in an alpaca yarn, on p39.

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PATTERN ENQUIRIES

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Our Media Ltd, Eagle House, Bristol
BS1 4ST United Kingdom

EDITORIAL

Commissioning Editor Kirstie McLeod

Operations Editor Helen Spedding

Senior Creative Lead Sarah Malone

Creative Designer Kayla Cato

Technical Editors Rachael Prest, Jen Bartlett

Photography Dave Caudery, Kaden Gardener, Steve Sayers, Jesse Wild

CONTRIBUTORS

Anniken Allis, Graeme Bethune, Oksana Dymyd, Charlotte Foster-Brown, Soniya Garcia, Tricia Gilbert, Sylvia Heidinger, Mary Henderson, Carol Meldrum, Pat Menchini, Sandra Nesbitt, Faye Perriam-Reed, Tina Prior, Lisa Richardson, Whitney Steen, Samantha Winkler, Catherine Whelan, Rosee Woodland

ADVERTISING 0117 300 8206

Commercial Brand Lead Richard Hawkins

MARKETING & SUBSCRIPTIONS

Subscriptions Marketing Executive Kate Jones

CIRCULATION

Newstrade Marketing Manager Janine Smith

PRODUCTION

Production Coordinator Lauren Morris

Production Manager Louisa Mober Rose Griffiths

Production Director Sarah Powell

LICENSING

Director of Licensing & Syndication Tim Hudson

tim.hudson@ourmedia.co.uk

PUBLISHING

CEO Andy Marshall

Managing Director Andrew Davies

Brand Director, Craft Lila Taylor

Head of Content Gail Shortland

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MARY HENDERSON

Sólsetur

Floral-inspired motifs in a palette of vibrant pinks decorate this long Fair Isle tunic





MARY HENDERSON

Sólsetur

THIS NEW design from Mary Henderson is a long tank top with a round neckline and split side hems; the back body is slightly longer than the front. It's knitted in the round to the armholes, then steek sections are cut open for the armholes and neck, and corrugated ribbing is knitted on.

Mary has used a range of different flower motifs for her Fair Isle design, worked in a palette of vibrant pink and purple hues. The project uses 4ply Shetland wool from Jamieson & Smith.

PATTERN NOTES

All chart rounds are worked from right to left.

The garment is knitted in the round to the armholes; armhole stitches are slipped onto stitch holders or waste yarn, and stitches are cast on to form a steek so the garment can continue to be knitted in the round. This makes it easier to keep the motif patterns aligned.

The garment is then worked in the round to the neckline, where centre neck stitches are put on hold with stitches cast on for a steek. The neckline is shaped with decreases, then worked straight until the armholes are the correct depth.

The right and left shoulders, front and back, are matched up and cast off together. Then the steeks are cut, the armhole and neck ribs are worked and cast off.

Note that when you have worked a section of the body before the armhole, you will

SIZE

	1	2	3	4	5	6	
TO FIT BUST	71-76	81-91	96-107	112-122	127-137	142-152	cm
	28-30	32-36	38-42	44-48	50-54	56-62	in
ACTUAL BUST	78½	94½	110	125½	141½	157	cm
	31	37¼	43¼	49½	55¾	61¾	in
ACTUAL LENGTH (BACK)	62½	63½	64½	66½	67½	68	cm
	24½	25	25¼	26¼	26½	26¾	in

YARN

Jamieson & Smith 2ply Jumper Weight (4ply weight; 100% Shetland wool; 115m/125yds per 25g ball)

AFC14	3	3	4	4	5	5	x25g BALLS
BFC51MIX	1	2	2	2	2	2	x25g BALLS
C133	2	3	3	3	4	4	x25g BALLS
D43	2	2	3	3	3	4	x25g BALLS
EFC22 MIX	2	3	3	3	4	4	x25g BALLS
FFC50	1	1	2	2	2	2	x25g BALLS
GFC55	1	2	2	2	2	2	x25g BALLS
H1283	1	1	2	2	2	2	x25g BALLS

decrease across a plain colour round. After this you will follow charts marked 1 or 2, depending on your size. Follow the instructions for which number chart for your size, which are given clearly in the pattern.

SPECIAL TECHNIQUES

STEELS

7 extra stitches are cast on to form a bridge of stitches which will be cut later to form the opening for the arms and neck. With stitch markers either side of these stitches, work these 7 stitches in the same colours as the main body pattern, alternating the colours so there are vertical lines of light and dark stitches which makes cutting in a straight line easier.

With natural Shetland wool it is not necessary to reinforce the cut edges; once cut, the steek stitches become a facing that folds to the inside then stitches are picked up and worked for the rib borders. The facing can be tacked to the stitch floats. Alternatively, ribbon can be hand-sewn on to hide the cut edges.

For more guidance on working steeks, see our Masterclass in Issue 197.

FRONT

Using 3mm circular needles, 60-80cm long, yarn A and the long-tail method, cast on 121 (145:169:193:217:241) sts.

Next row (RS): Knit.

Work rows 1-17 of Chart A (Front Hem), which is worked in corrugated rib throughout, stranding the colour not in use across the back of your work (take care not to pull stranded yarn tight). Set aside while you work Back Hem as follows:

BACK

Using 3mm circular needles, 60-80cm long, yarn A and the long-tail method, cast on 121 (145:169:193:217:241) sts.

Next row (RS): Knit.

Work rows 1-25 of Chart B (Back Hem) as for Front.

BODY

You will now join the Front and Back Hems together.

NEEDLES & ACCESSORIES

2 sets of 3mm (UK 11/US 2-3) circular needles, 60-80cm long

Set of 3mm (UK 11/US 2-3) double-pointed needles (DPNs) for armholes and neck, or your preferred needles for working smaller circumference

3.25mm (UK 10/US 3) circular needles, 60-80cm long

Stitch markers

Stitch holders or smooth waste yarn

2 locking stitch markers to mark the beginning of the round and side seam

Tapestry needle or 2.5mm (UK 13/US C/2) crochet hook for neatening ends

TENSION

28 sts and 33 rounds to 10cm over stranded colourwork pattern using 3.25mm needles worked in the round

YARN STOCKISTS

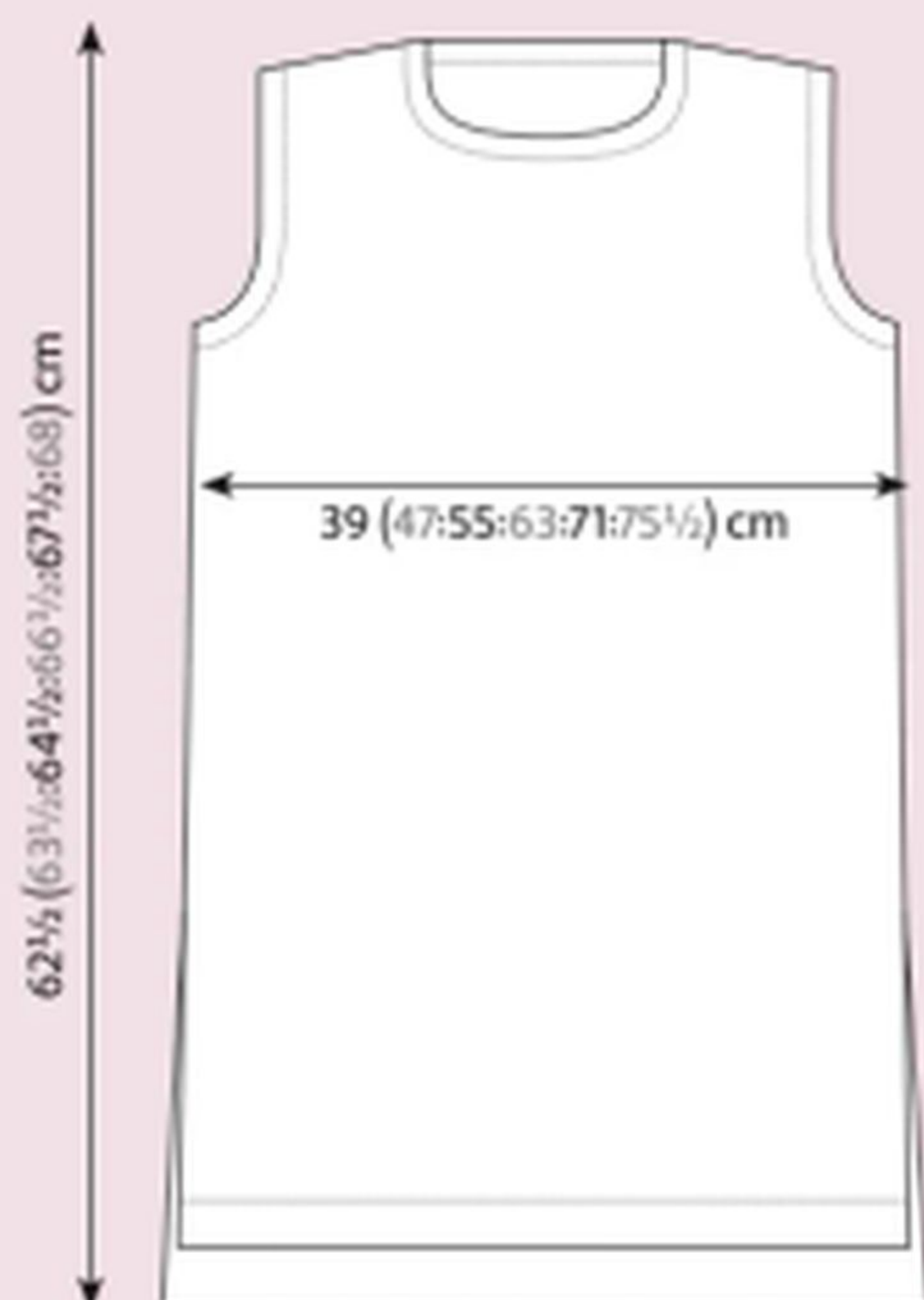
Jamieson & Smith

01595 693579

www.shetlandwoolbrokers.co.uk

For general abbreviations, see p88

BLOCKING DIAGRAM



Edgings are worked in corrugated ribbing

Using 3.25mm circular needles and yarn A, slip first st of Back Hem and then knit across Back Hem sts to last st of Back Hem. Work this st as K2tog with first st of Front Hem, knit across Front Hem sts to last st, and then work this st as K2tog with first st of Back Hem. Pm for beg of rnd, taking care not to twist sts.

240 (288:336:384:432:480) sts.

Working the 24-st rep 10 (12:14:16:18:20) times per rnd, work Charts in the following order:

Rnds 1 to 13 of Chart C1.

Rnds 1 to 13 of Chart D1.

Rnds 1 to 22 of Chart E1.

Next rnd (dec, rnd 23 of Chart E1):

(K10, K2tog) 20 (24:28:32:36:40) times.

220 (264:308:352:396:440) sts.

Size 2 only

As there are now 11 reps of the 24-st pattern repeats per round (5.5 per side), if you wish to keep the pattern centred across the front of the garment, break your yarns, slip the next 19 sts and move the beg of rnd mrk to this point. Rejoin your yarns and continue as follows:

All sizes

From now on, when working from charts, work version 2 (1:2:2:2:2) throughout. ►

CHARTS

Chart A (Front Hem)



Chart C1

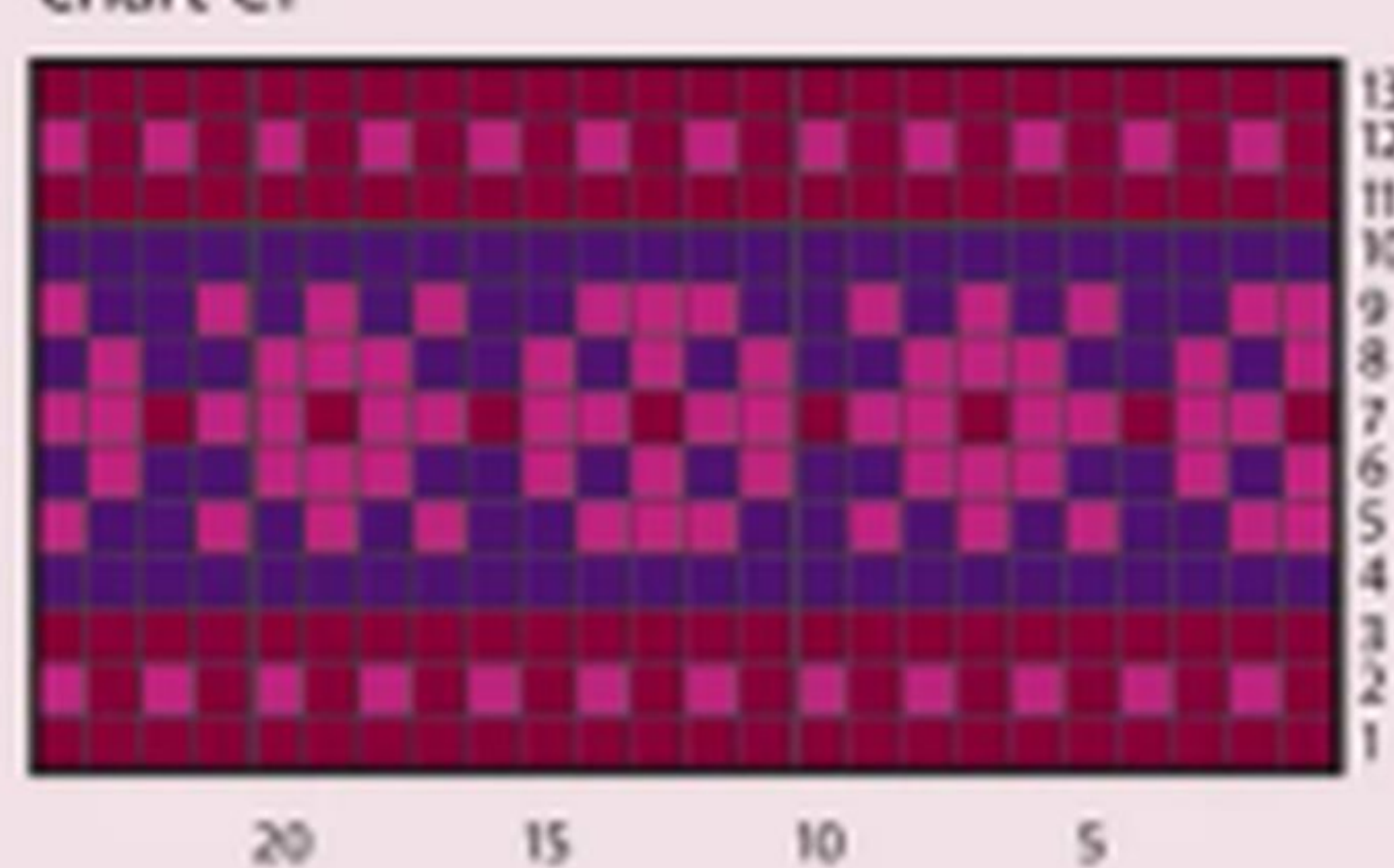


Chart C2

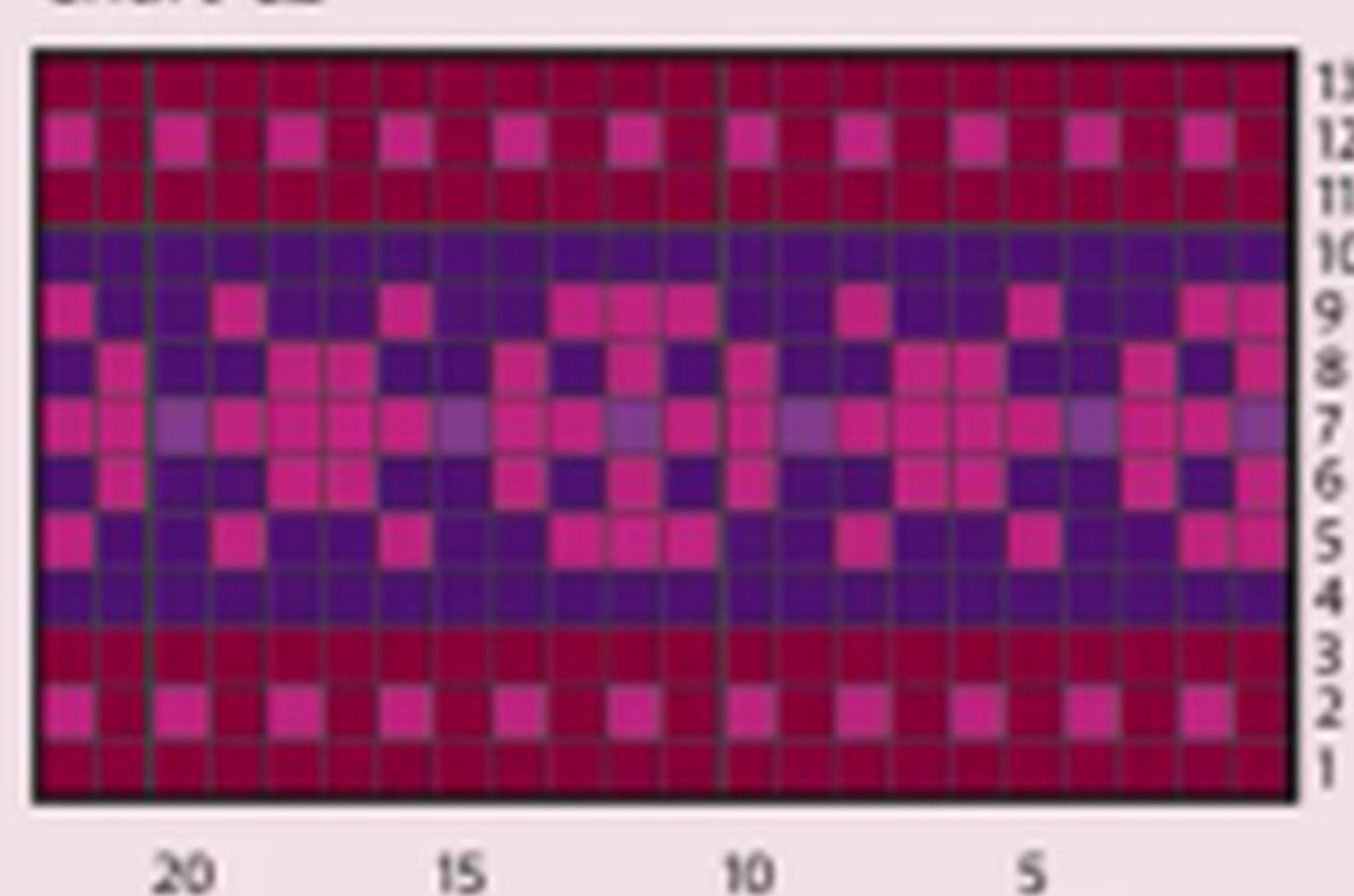


Chart B (Back Hem)

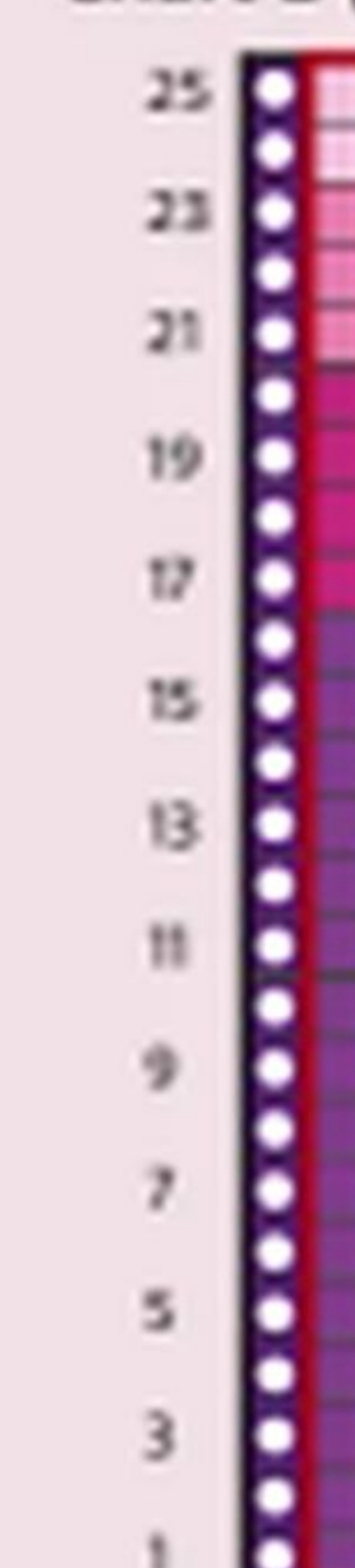


Chart D1

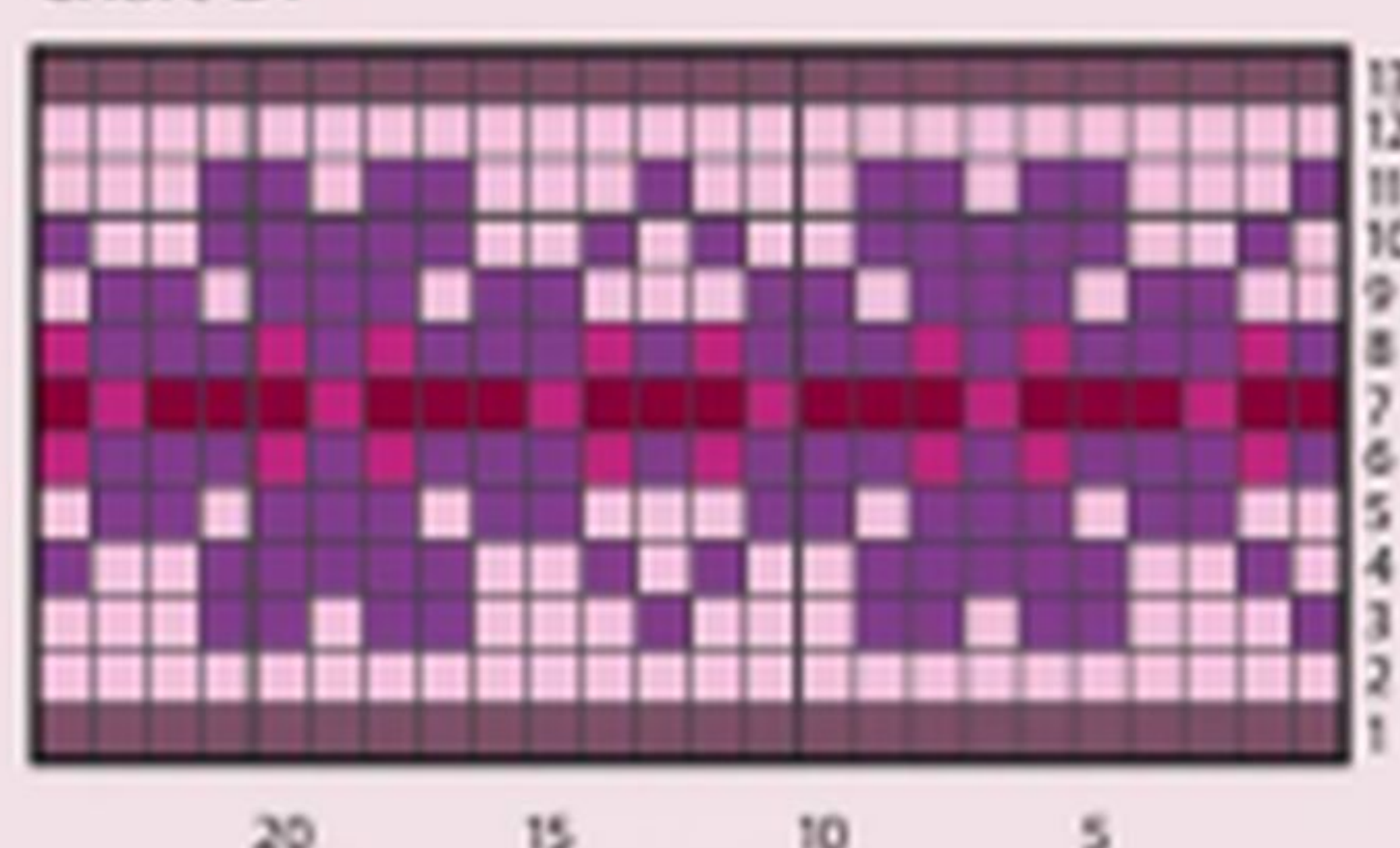


Chart D2

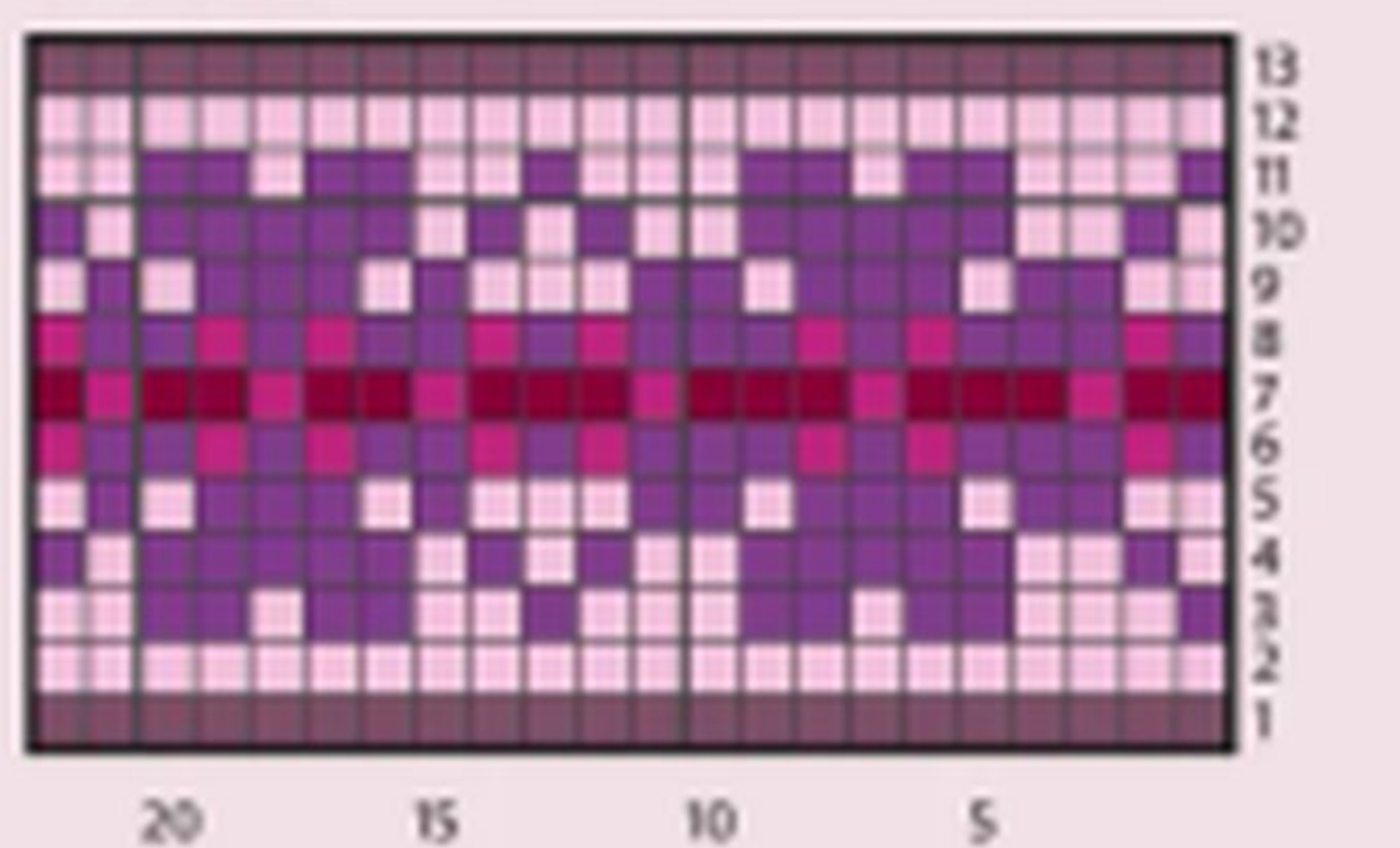


Chart E1

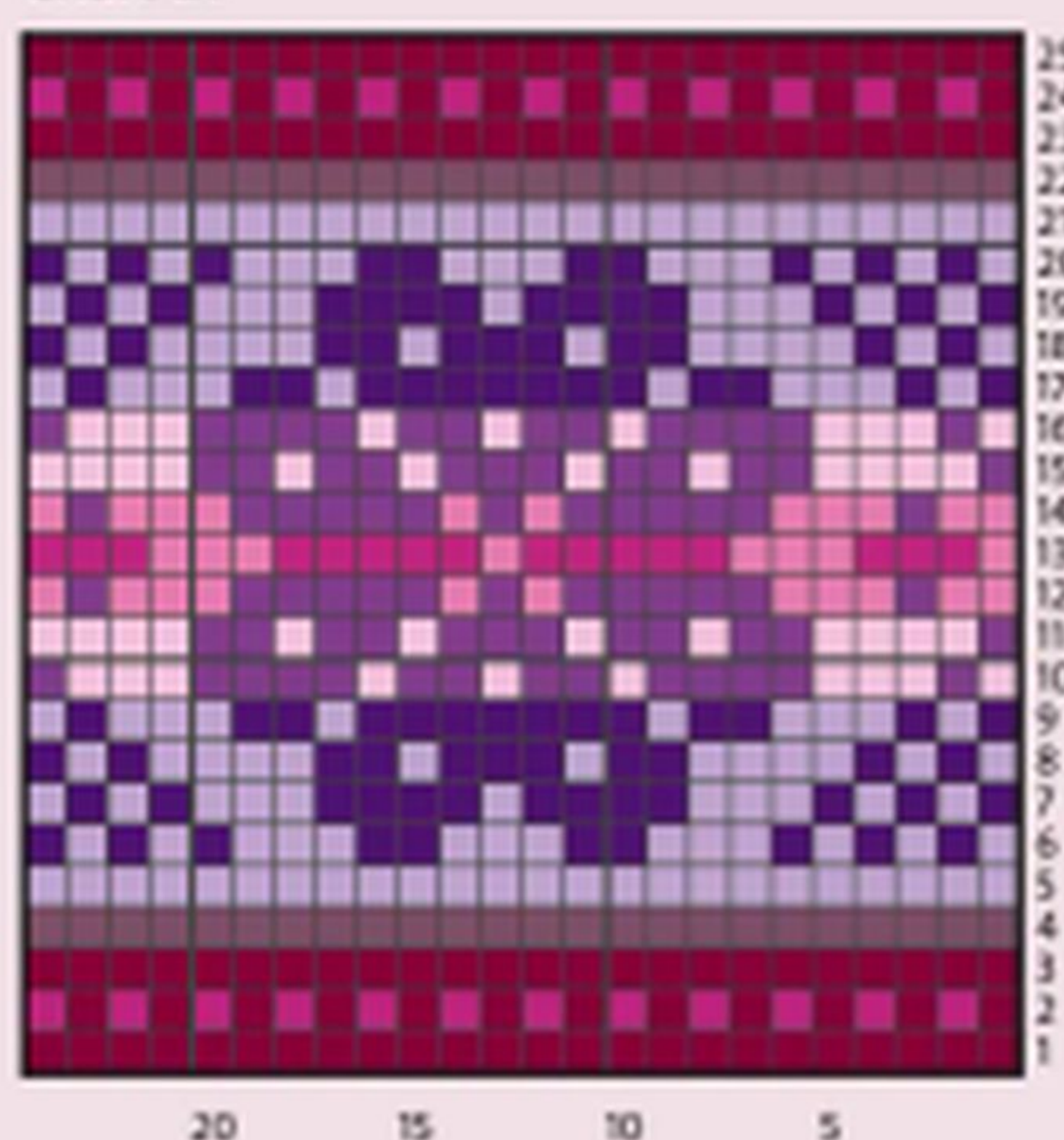


Chart E2

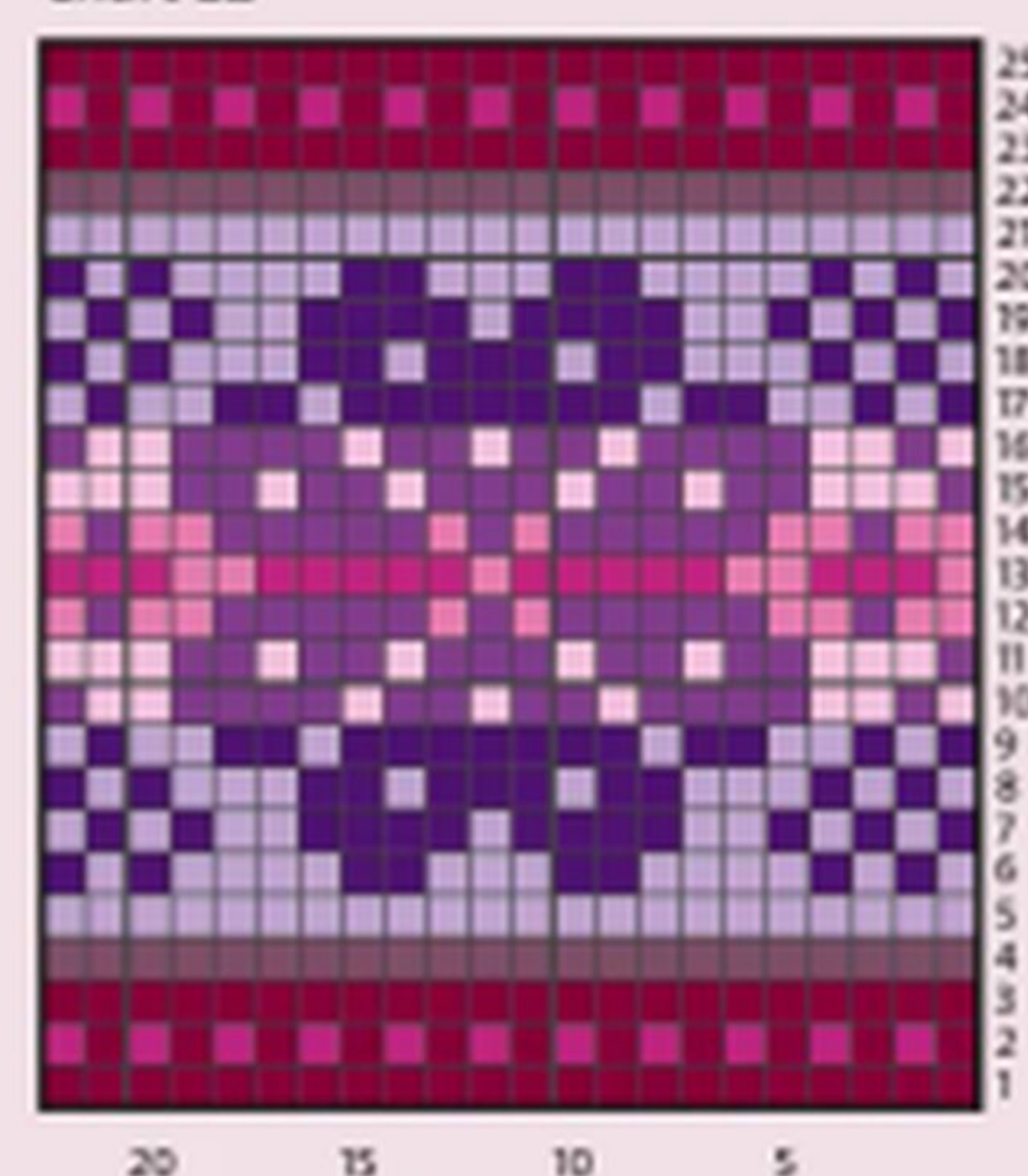


Chart F



Chart G



KEY

- K on RS; P on W
- P on RS; K on W
- Yarn A
- Yarn B
- Yarn C
- Yarn D
- Yarn E
- Yarn F
- Yarn G
- Yarn H
- Repeat





The side hems are split, and the back is slightly longer than the front

For example, when working from Chart C, work Chart C2 (C1:C2:C2:C2:C2).

Finish Chart E2 (1:2:2:2:2), then work Charts D2 (1:2:2:2:2), C2 (1:2:2:2:2), and E2 (1:2:2:2:2).

Now work rnds 1 to 2 of Chart C2 (1:2:2:2:2) once more.

PLACE ARMHOLE STEEKS

Next rnd: Keeping round 3 of Chart C2 (1:2:2:2:2) correct, cast off 6 (7:9:11:12:13) sts, patt until you have 99 (119:137:155:175:195) sts on right needle, cast off next 11 (13:17:21:23:25) sts, patt until you have 99 (119:137:155:175:195) sts on right needle after last cast-off, cast off next 5 (6:8:10:11:12) sts.
198 (238:274:310:350:390) sts;
99 (119:137:155:175:195) sts per Front/Back.

Break yarn and rejoin to Back sts.

Next rnd: Using the backwards loop method, cast on 7 sts for steek, pm, keeping rnd 4 of Chart C2 (1:2:2:2:2) correct, patt 99 (119:137:155:175:195) sts across Back, pm, cast on 7 sts for steek, pm, keeping rnd 4 of Chart C2 (1:2:2:2:2) correct, patt 99 (119:137:155:175:195) sts across Front, slm.

Note that steek sts are not included in any stitch counts that follow.

SHAPE ARMHOLES

Armhole dec rnd: *Work steek, slm, SSK, keeping rnd 5 of Chart C2 (1:2:2:2:2) correct, patt to 2 sts before mrk, K2tog, slm; rep from * once more. 4 sts dec'd.

Completing Chart C2 (1:2:2:2:2) and then working Chart D2 (1:2:2:2:2) and rnds 1 to

22 of Chart E2 (1:2:2:2:2), AT THE SAME TIME cont decreasing every rnd as set another 9 (15:20:26:33:39) times, until you have 158 (174:190:202:214:230) sts; 79 (87:95:101:107:115) sts per Front/Back.

Cont straight until you have completed rnd 22 of Chart E2 (1:2:2:2:2).

PLACE NECK STEEK

Next rnd: Keeping rnd 23 of Chart E2 (1:2:2:2:2) correct, work steek, slm, patt across Back sts, slm, work steek, patt 28 (29:32:34:36:38) sts, slip 23 (29:31:33:35:39) sts onto a holder for Front neck, pm, cast on 7 sts for Front neck steek, pm, patt to next mrk, slm.
135 (145:159:169:179:191) sts;
79 (87:95:101:107:115) sts for Back and 28 (29:32:34:36:38) sts per Front shoulder.

SHAPE FRONT NECK

Next rnd: Slipping mrks as you go, and keeping rnd 24 of Chart E2 (1:2:2:2:2) correct correct, patt to 2 sts before neck steek, K2tog, work steek sts, slm, K2tog, knit to end of round. 2 sts dec'd.

Completing Chart E2 (1:2:2:2:2) and then working Chart D2 (1:2:2:2:2), and Chart C2 (1:2:2:2:2), cont decreasing every rnd as set another 6 (6:7:7:7:7) times.
121 (131:143:153:163:175) sts;
79 (87:95:101:107:115) sts for Back and 21 (22:24:26:28:30) sts per Front shoulder.

Cont straight until you have completed rnd 13 of Chart C2 (1:2:2:2:2).

Sizes 2, 3, 4, 5 and 6 only

Work rnds 1 to 3 of Chart F.

Sizes 3, 4, 5 and 6 only

Work rnds 1 to - (-:3:10:13:13) of Chart C2.

Size 6 only

Work rnds 1-3 of Chart F.

JOIN SHOULDERS

Slip centre 37 (43:47:49:51:55) back sts to a spare needle.
Turn garment inside out and join the 21 (22:24:26:28:30) sts for each Front/Back shoulder using the three-needle cast-off method.

INTERIM FINISHING

NECK EDGING

With RS facing, cut open the front neck steek, cutting through the central stitch.

(If preferred, you can reinforce either side of the central steek stitch first with a line of double crochet). Ensure the steek is held away from the back of the garment so that you don't accidentally cut through any floats. This will open out the front neck. Fold the steek sts to the inside.

With RS facing, using yarn A and 3mm circular needles and beg at left shoulder, pick up and knit 23 (26:28:34:36:38) sts down to held front neck sts, knit across the 23 (29:31:33:35:39) front neck sts, pick up and knit 23 (26:28:34:36:38) sts up to shoulder join, then knit across 37 (43:47:49:51:55) back neck sts.
106 (124:134:150:158:170) sts.

Work rounds 1-5 of Chart G.

Cast off loosely in yarn C.

ARMHOLE EDGING

(work both alike)

With RS facing, cut open the armhole steek, cutting through the central stitch. (If preferred, you can reinforce either side of the central steek stitch first with a line of double crochet). Ensure the steek is held away from the sides of the garment so that you don't accidentally cut through any floats. This will open out the armhole. Fold the steek sts to the inside.

With RS facing, using yarn A and 3mm circular needles or DPNs and beg at shoulder seam, pick up and knit 60 (62:65:70:73:75) sts down to beg of armhole cast-off sts, pick up and knit 11 (13:17:21:23:25) sts across armhole cast-off, pick up and knit 59 (61:64:69:72:74) sts up to shoulder seam.
130 (136:146:160:168:174) sts.

Work rounds 1-5 of Chart G.

Cast off loosely in yarn C.

MAKING UP

Weave in any remaining ends.
Slip stitch steek facings to the wrong side.

Block by lightly steaming: on a flat surface (an ironing board or table covered with a bath towel) smooth the garment out flat to measurements, pin out ribbed edgings, cover with a clean tea towel and steam using a steam iron on a wool/silk setting, following any yarn care instructions on the ball band. Allow to dry completely. ☺

The Knitter loves...

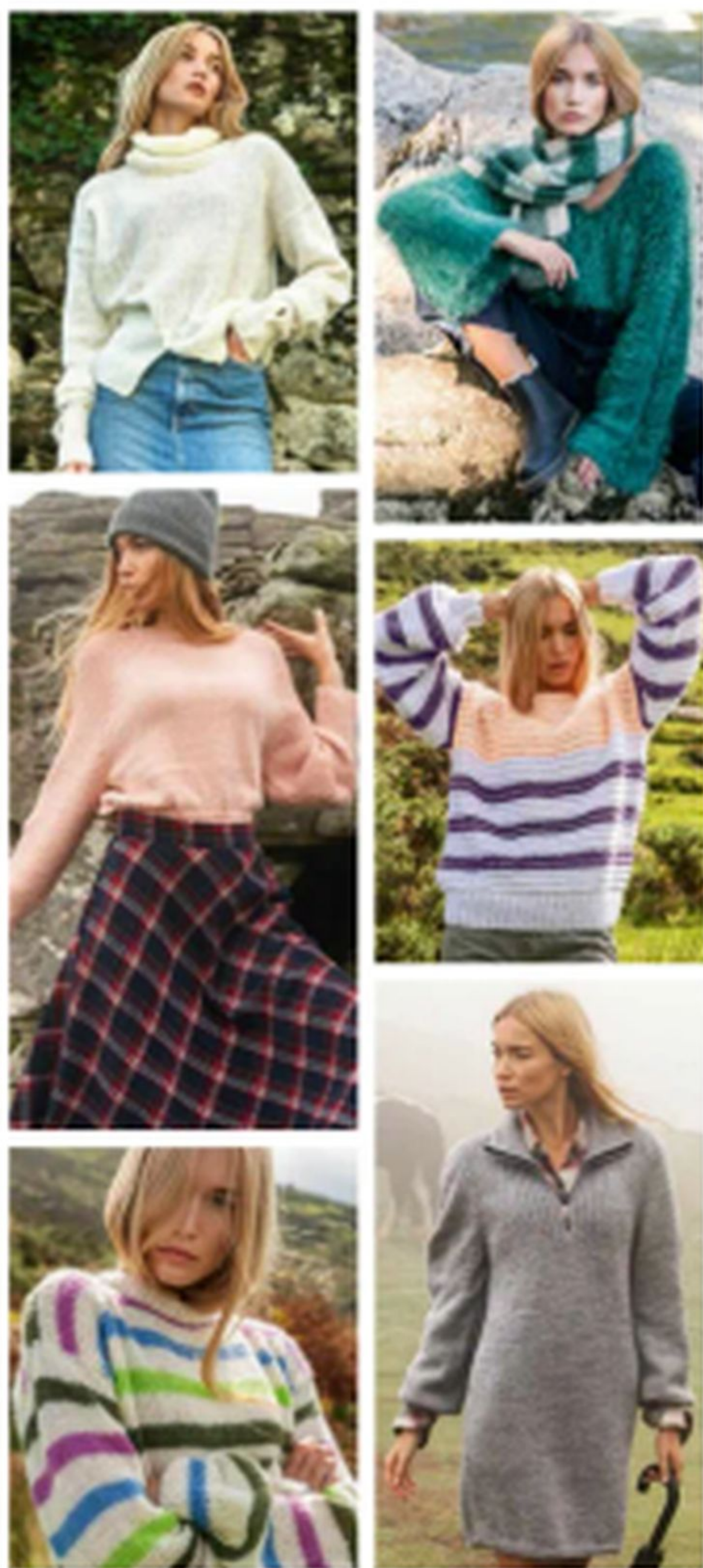
...ideas, websites, patterns, events, inspiration and more!

CHIC SWEATERS

Bergère de France's new seasonal pattern collection, *Magazine 57*, is filled with relaxed knits for everyday wear offering modern French style for your wardrobe.

Designs for women include loose-fit cardigans in garter stitch, textured ribbing and stripes, and there's a long, chic cardigan knitted in chunky Duvetaine yarn. There are two stylish sweater dresses, one with a rollneck and one with a zipped collar, plus a shawl-collar, side-buttoning poncho.

There's an appealing choice of sweaters, too, including a geometric Fair Isle design, a neat raglan with ribbed sleeves, a textured stripe design with buttoned shoulders, and a pretty sweater with a lacy diamond fabric. Individual PDF patterns are available for £2.20 each from www.bergeredefrance.co.uk



Go green Cascade's ReSolve is a velvety soft blend of recycled alpaca & recycled nylon in a choice of 24 elegant shades £8.90 per 100g; www.lovecrafts.com



Pure DK, the gorgeous Falkland Islands wool from West Yorkshire Spinners, has four elegant new shades for spring-summer: a moody blue called Rockpool, a leafy green, a zingy teal blue, and the vibrant pink Waterlily. £7.50 per 50g/112m ball.

www.wyspinners.com 01535 664500

FASTEN YOUR KNITS

Keep a hand-knitted shawl or open cardigan secure with one of the fantastic clips available from Atomic Knitting. They clip to either side of a cardigan's front bands or a shawl to hold it in place and stop it slipping off the shoulders. Each clip is decorated with different beads and gemstones, and features a central metal disc with decorative designs including Celtic knots, filigree swirls, and delicate tree motifs.

From £7.95; www.atomicknitting.co.uk





Knitting & Crochet Magazine 75

by Rowan

Get set for spring-summer with the new seasonal pattern collection from Rowan. *Magazine 75* features a collection of beautifully patterned pieces inspired by botanics, and pieces include a lace top and cardigan by Martin Storey, and lightweight vests in Rowan's Fine Lace and Kidsilk Haze.

Intarsia and stranded colourwork make a big impact in this collection, with bold blooms decorating a range of tops, sweaters and cardigans from Kaffe Fassett, Lisa Richardson,

Brandon Mably and Galina Carroll. Many of the projects are knitted top-down, such as the 'Pollinate' top by Florence Spurling, which has a pretty lace and colourwork yoke.

Modern shapes include a colourful cropped waistcoat, and the edge-to-edge 'Temperate' cardigan. There's also a lovely choice of summery shawls and wraps using vintage lace, subtle textures and vibrant colourwork. To buy a copy for £14.25 or to find stockist details, visit www.knitrowan.com



NEW BOOKS

Our pick of the best pattern collections and e-books

COLOURWORK IN THE ROUND

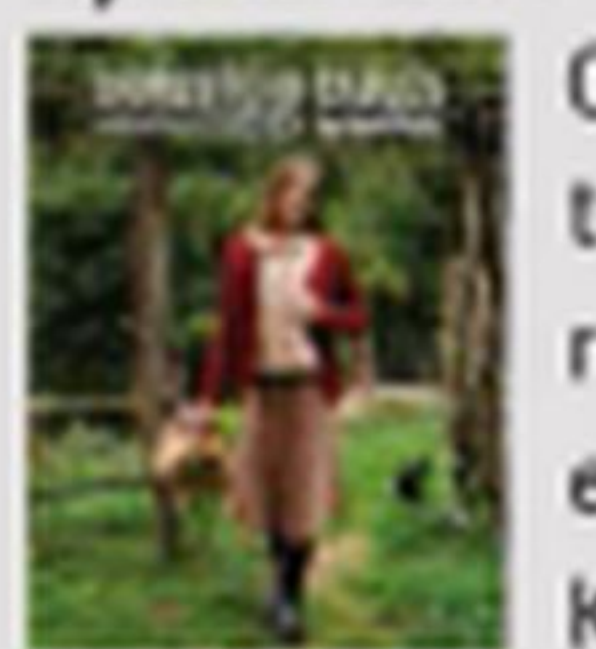
by Anna Dervout



This book is aimed at improving knitters, and provides clear, friendly guidance on working with charts, stranding yarns and colour dominance, managing tension, steeking and blocking. There are also five colourwork patterns to make, including a simple bobble hat, and yoked sweaters and a cardigan for women in sizes 32in to 48in busts. £14.99, Search Press

HOMESTEAD CABLES

by Knit Picks



Offering nine spectacular textured projects with a rustic, timeless feel, this ebook from yarn company KnitPicks will delight cable fans. Garments include a cosy raglan sweater and snuggly cardigans, and an intricately textured, loose-fit vest top. There are two quick-knit hats, an unusual hooded scarf, and a gorgeous cabled wrap with a herringbone edging. £19.19, www.knitpicks.com

A KNITTING LIFE 2

by Marianne Isager



In this beautiful book, iconic Danish designer Marianne Isager brings us 16 new patterns inspired by her global travels. Each design is a work of art, using sophisticated colourwork and slip stitch patterns, mitred squares and modern cables. Our favourites include the 'Alpaca' sweater, which has a vertical stripe pattern and a band of colourwork alpacas, and the 'Yakke' jacket with a herringbone fabric. www.isagerstrik.dk. Available in the UK for £42 from www.loopknitting.com

Colour Compass

by Kate Davies Designs

Designer Kate Davies wants us to get playful with colour with her new initiative, Colour Compass. You can join in with the fun by ordering the special Colour Compass yarn pack, which contains all 24 shades of Kate's Milarrochy Tweed yarn, plus an ebook with six colourful knitting patterns – or, if you prefer, you can just buy the ebook.

The ebook contains two garments: 'Possit', a garter stitch cardigan knitted in one piece using a multicoloured stripe pattern; and 'Endways', a drop-sleeve jumper with a vibrant two-row stripe sequence. Knitters are encouraged to choose their own colour combinations for the 'Hap-nap' chevron lace cowl, and a garter triangle kerchief composed of colourwork triangles by Sarah Mackay. There's also a pattern for garter stitch mitts which can be used to try out marling, and a modular cushion formed from hexagons.

Milarrochy Tweed is a 4ply blend of wool and mohair spun by Donegal Yarns in Ireland, and is available in a palette of glowing colours inspired by West Highland landscapes. Yarn pack and ebook costs £120, or ebook only costs £20 from www.shopkdd.com



The ebook contains six colourwork patterns



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www.thefibreco.com



TAKE CARE MOHAIR

by Wool and the Gang

Price £14 per 50g/100m ball. 78% kid mohair, 13% wool, 9% polyamide.
www.woolandthegang.com



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Enjoy the fun of a spring yarn show

Meet your favourite yarn brands and discover new knitting delights this spring! Highlights on the festival calendar include the East Anglia Yarn Festival on 9-10 March at the Norfolk Showground. Exhibitors include An Caitin Beag, Madrigal Yarns and The Knitting Shed. Plus, you can meet our columnist, Graeme Bethune of Caithness Yarns. www.eastangliayarnfestival.com

Wonderwool Wales is always packed with knitting inspiration, and this year's event, on 27-28 April, includes the popular Woolschools programme and an extensive line-up of exhibitors. www.wonderwoolwales.co.uk

Note that this year's Spring Into Wool festival in Leeds has been cancelled.



Welcome back! The Yarningham festival makes its return this year, and will be held on 13-14 July

Uffculme Centre, Birmingham, 13-14 July. www.yarningham.co.uk

DESIGNER DELIGHTS

Rowan has worked with both independent and in-house designers to develop its new pattern collection, Designer Collective Accessories. Stylish shawls include a modern, floaty design in Kidsilk Haze from Florence Spurling, and a mosaic colourwork shawl from Knox Mountain Co. There are also scarves in houndstooth, chevron and mitred square patterns, colourwork cowl designs, and a rollneck cowl bib by Georgia Farrell. The book costs £10.50, or individual PDF patterns are available for £4 each. www.knitrowan.com



Novita has launched a new sock yarn, called Viola. A blend of 80% wool and 20% polyamide, it comes in a choice of vintage-inspired colours and 50g/200m balls. Find fabulous sock patterns using elegant colourwork and cables on Novita's website. www.novitaknits.com



HOW WE CAN GUARANTEE TRACEABILITY

GUEST COLUMN

TO MEET the growing industry demand, British Wool invested in new hardware and software to create a traceable wool scheme using QR code technology. Brands can now choose to source traceable wool, paying the farmers an additional top-up payment.

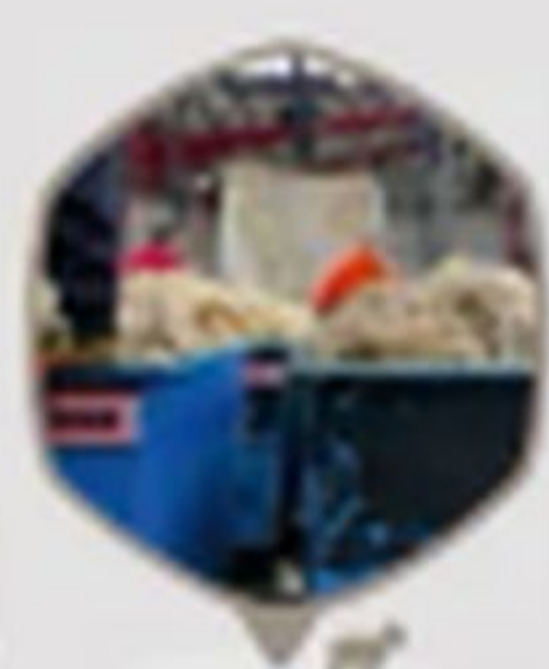
FARMER IDENTIFICATION

Labels are delivered with the wool sheets direct to the farm with a unique document number.



GRADING

Each fleece is hand graded and sorted into skeps of similar quality wools. Each skep has a unique data card.



DATA CAPTURE

After grading the wool is weighed, scanned and recorded against their membership number.



WOOL AMALGAMATED

Skeps containing the same grade of wool are packed together into bales of around 350kg. This might contain several different farmers into one commercial size lot. Each bale holds up to nine skeps.



WOOL PACKED

Each bale is completed with a label with a unique identification code, recording which contributing farmers are in each bale.



LOT CREATED

A typical lot of wool is comprised of 24 bales and weighs about 8 tonnes. The bales are reweighed and core tested for accurate and scientific data on the wool, to advise our buyers with the data they need.



For more British wool yarns visit www.britishwool.org.uk/shop



- 1 The library of Celsus, Ephesus, Turkey
- 2 Počitelj fortified town, Bosnia and Herzegovina
- 3 Dubrovnik, Croatia
- 4 Pamukkale, Turkey

Cast off into culture

Explore the world, enrich your mind, and discover the traditions, history and crafts of nations across the globe

As the events of 2023 become memories, thoughts turn to the promise of the year ahead. Now is the time to cultivate plans to explore. Fresh with a renewed sense of ambition and a desire to discover and learn, 2024 could be the year to dive deep into new experiences, immerse yourself in history and witness the marvels of the world.

Journey to the kingdom of Jordan and discover the most spectacular of treasures. Stand in awe at the architectural triumph of Scandinavia's Öresund bridge or explore some of Europe and Asia's most fascinating UNESCO World Heritage Sites. In fact, why not make 2024 your year of culture?

TRAVEL IN STYLE

If a cultural odyssey sounds like a tempting prospect for 2024 there are a wealth of destinations to choose from at RSD. Covering the continents, from Europe to Africa to Asia, trips include visiting some of the world's most impressive wonders including the fairy tale landscape of Cappadocia and the stone formations in South Africa's Kruger National Park.

Over two million explorers have travelled with the RSD-Group over the past decade, which boasts a strong reputation for providing well-organised

study tour trips. Flights, transfers and hotels are reliable and modern. All RSD tours are hosted by knowledgeable, English-speaking study leaders who aim to excite and inspire.

Trips with RSD are designed to satisfy the inquisitive-minded traveller in search of cultural treasures and awe-inspiring destinations without logistical complication. Star-rated hotels and insightful guidance allow RSD guests to focus on the wonders of the trip and enjoy the company of new friends. As one of Europe's largest cultural tour operators, prices are competitive too.

CULTURE AND CRAFT

All RSD tours offer an abundance of interesting places to visit, but one particular trip that should satisfy culture vultures as well as crafters is the 15-day adventure to Croatia and Montenegro. With no less than four UNESCO World Heritage Sites included in the itinerary it's a high hit for those looking for an experience that's rich in history and learning.

The tour begins in Dubrovnik, the pearl of the Adriatic, before travelling along the dramatic coastline and stopping in Split. The journey then heads inland into Bosnia Herzegovina and a visit to Trebinje, the Osman Pasha

Mosque and a traditional carpet knitting factory.

Sweeping into Montenegro, travellers are rewarded with breath-taking vistas of the Gulf of Kotor. Explore the historic town of Budva, one of the oldest in the Mediterranean. Take time to visit Montenegro's iconic symbol, Sveti Stefan. The journey ends with a well-deserved sojourn spent enjoying a four-star hotel on the Adriatic coast.

READY FOR ADVENTURE?

If the riches of European history beckon, or 2024 is the year to take a long-haul trip to Asia or Africa, the RSD Group has organised tours that can show you the wonders of the world. 🌍

Visit rsd-travel.co.uk and log in with the access code RSD2024 or call 0800 021 1428 for details on tours and trips.



Win these knitting books & yarns!

This month's prize pile has three books to explore: *Designer Knits* by Sarah Hatton and Martin Storey, *Shetlandic Knitting* by Marja de Haan, Anne de Haan and Hilly van der Sluis, and *The Art of Lithuanian Knitting* by Donna Druchunas and June L. Hall.

Yarns for you to try include West Yorkshire Spinners ColourLab DK, Scheepjes Organicon, Paintbox Yarns Simply DK, Cascade Boliviana

Bulky, Debbie Bliss Super Chunky Merino and Araucania Nuble, plus six sachets of Soak wool wash and a pair of Sirdar knitting needles.

To be in with a chance of winning this prize, simply enter our giveaway online at: www.gathered.how/competitions/the-knitter-competitions/

OPEN TO UK ENTRANTS ONLY. CLOSING DATE IS 11PM ON 21 MARCH 2024. FOR T&C VISIT WWW.GATHERED.HOW/COMPETITION-TERMS-AND-CONDITIONS



Arcadia is the new sock yarn from Scheepjes, and its cheerful colours will brighten your day! There are seven vibrant self-striping shades and five solids, and the yarn blends 75% superwash virgin wool with 25% polyamide.

Find stockist details at www.scheepjes.com



VIP SUBSCRIBERS!

Every month, three subscribers win a prize as a thank you for their loyalty to The Knitter. This month, the winners (above) will each receive this gorgeous Stylecraft Colour Twist yarn bundle to make two cardigans!

Our Media Limited, publishers of The Knitter Subs Stars giveaway Terms and Conditions. Prizes were dispatched before the on sale date of this issue. There are no cash alternatives. Three winning entries will be chosen at random from all current subscribers. The draw is sealed and no correspondence will be entered into.

Stitches on screen



The best online knitting videos



FLOAT LIKE A CLOUD

Explore the story of Cirro, The Fibre Co.'s deliciously fluffy brushed yarn
<https://bit.ly/fibrecoCirro>



CAST-ON LESSONS

Learn the German twisted cast-on technique with Anniken Allis
<https://bit.ly/annikengermanco>



MAKING THE GRADE

Discover how fleeces are hand sorted and graded by the team at British Wool
<https://bit.ly/woolgrade>



SHETLAND COLOURS

Take a peek inside Gudrun Johnston's & Mary Jane Mucklestone's new book
<https://bit.ly/gudrunmjm>



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EVENTS GUIDE

Workshops,
yarn shows &
holidays to inspire
your knitting

WORKSHOPS

3 MARCH
Skipton
Colourwork
www.purlandjane.co.uk
01756 228247

9 MARCH
Caterham on the Hill
Knit a Fair Isle Colourwork Hat
www.idashouse.co.uk
01883 345220

16 MARCH
Faversham
Introduction to Lace with
Bronagh Miskelly
www.theyarnanddispensary.co.uk
01795 533812

17 MARCH
Tideswell, Derbyshire
Introduction to Yarn Dyeing
www.peakdistrictyarns.co.uk
07730 682275

20 or 23 MARCH
Edinburgh
Fair Isle
<https://helenchatterton.com/textiles.co.uk/pages/knit-happens-knitting-classes>

22 MARCH
Warrington
Intarsia – Design a Motif with
Carol Meldrum
www.blacksheepwools.com
01925 764231



23 MARCH
Faversham
Learn to Knit Socks with
Bronagh Miskelly
www.theyarnanddispensary.co.uk
01795 533812

10 or 13 APRIL
Edinburgh
Sock Knitting
<https://helenchatterton.com/textiles.co.uk/pages/knit-happens-knitting-classes>

13 APRIL
Warrington
Basics of Knitting Pattern
Writing with Sarah Hatton
www.blacksheepwools.com

26 APRIL
Ripley, Harrogate
Cable Knitting with Judith Schur
www.justmakers.co.uk
01423 772903

27 APRIL
Warrington
Hand Knitted Sock Mending
www.blacksheepwools.com

11 MAY
Crymych
Intro to dyeing animal fibres
www.felinfach.com

FESTIVALS

23-25 FEBRUARY
Farnham
Unravel
www.farnhammaltings.com

9-10 MARCH
Norwich
East Anglia Yarn Festival
www.eastangliayarnfestival.com

21-24 MARCH
London
The Stitch Festival
www.thestitchfestival.co.uk

6-7 APRIL
Chipping Sodbury
The Sodbury Yarn Over
www.thesodburyyarnover.co.uk

27-28 APRIL
Builth Wells
Wonderwool Wales
www.wonderwoolwales.co.uk
01938 820 495

18-19 MAY
Buxton
Buxton Wool Gathering
www.buxtonwool.co.uk



31 MAY - 1 JUNE
Galashiels
Tangled Galashiels Fibre Festival
www.tangledgalashiels.com

1-2 JUNE
Uffculme, Devon
The Great British Fibre Festival
www.thegreatbritishfibrefestival.co.uk

8-9 JUNE
South Molton, Devon
John Arbon Mill Open Weekend
www.jarbon.com
01769 579861

22-23 JUNE
Kendal
Cumbrian Wool Gathering
www.cumbrianwoolgathering.co.uk

29-30 JUNE
Wolseley Bridge, Staffs
Wool@J13
www.wool-j13.uk

KNITTING HOLIDAYS

8-10 MARCH
Daventry
Stitchtopia Festival
www.stitchtopia.co.uk/holiday/stitchtopia-festival

19-21 APRIL
Bushmills, N Ireland
Giant's Causeway Yarn Retreat
www.inspiringyarns.co.uk

20-21 APRIL
Sedburgh
Knitting Weekend Workshop
with Marie Wallin
www.mariewallin.com

4-11 MAY
Tuscany, Italy
Knitting and La Bella Vita
with Norah Gaughan
www.watermill.net

11 MAY
Berwick-Upon-Tweed
Knitting Day Retreat
www.whistlebare.com

22-27 MAY
Shetland
Spirit of Shetland Knitting
Holiday with Hazel Tindall
www.stitchtopia.co.uk
01858 459021

3-10 JUNE
Faroe Islands
Knitting in the Faroe Islands
www.stitchtopia.co.uk
01858 459021

23-23 JUNE
Sedburgh
Knitting Weekend Workshop
with Marie Wallin
www.mariewallin.com





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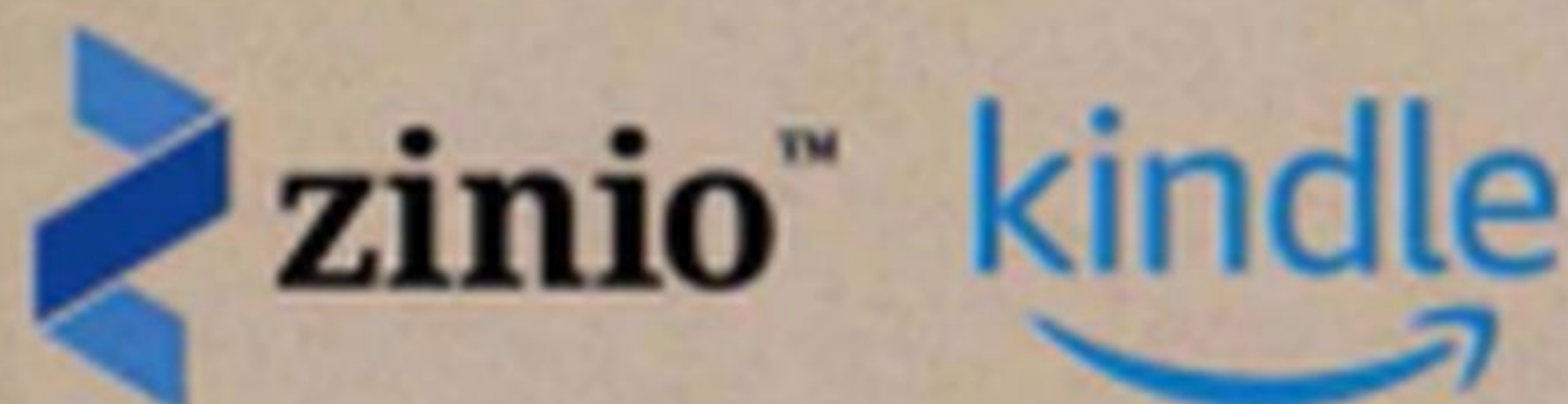
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ANNIKEN ALLIS

Sea Lavender

This lightweight, lacy garment is a cross
between a shawl and a cardigan

Sea Lavender





ANNIKEN ALLIS Sea Lavender

ANNIKEN ALLIS describes this design as a 'shawlgan', and it's a wide garment worked in three pieces, which are then joined leaving gaps in the side seams for the armholes. The fabric certainly feels like a shawl, with its beautiful drape and airy, elegant lace stitch pattern. It's knitted in Cascade Yarn's Heritage, a 4ply-weight blend of Merino wool and nylon that comes in a huge choice of colours. Anniken has provided four width options for the garment, and three different length options.

SIZING NOTES

To choose a size: use the shawl width to determine where on your arms you want the 'sleeves' to end. Bust circumference is less important than where you want the garment to fall on your arms. The shawl will drop down your back with the shoulder seams falling on your back shoulders. This means that the front of the garment will look much shorter than the back, and the fronts will have a 'waterfall' effect. For a longer or shorter garment, work fewer or more rows.

PATTERN NOTES

The garment is worked in three pieces: one large piece for the back, and two smaller pieces for the fronts. The two front pieces are joined to the back piece by working a three-needle cast-off.

SIZE

	1	2	3	4	
ACTUAL BACK WIDTH	89	98	107	116	cm
	35	38½	42¼	45¾	in

Length options: Choose length based on desired fit (see sizing notes below)

SHORT	4 reps of lace chart: 41cm (16¼in)
MEDIUM	5 reps of lace chart 51cm (20in)
LONG	6 reps of lace chart 61cm (24in)

YARN

Cascade Yarns Heritage (4ply weight; 75% superwash Merino wool, 25% nylon; 400m/437yds per 100g skein)
Shade Dusky Orchid (5705)

SHORT	3	3	3	4	x100g SKEINS
MEDIUM	3	3	4	4	x100g SKEINS
LONG	4	4	5	5	x100g SKEINS

If working from the charts, note that WS rows are not shown on the charts and should be worked as: K3, P to last 3 sts, K3.

CHARTS

CHART A

(written instructions)

Row 1 (RS): K4, SSK, K1, yo, *K1, yo, K1, K2tog, K3, SSK, K1, yo; rep from * to last 8 sts, K1, yo, K1, K2tog, K4.

Row 2 and all foll WS rows: K3, purl to last 3 sts, K3.

Row 3: Rep Row 1.

Row 5: K3, yo, K1, SSK, K1, *K2, K2tog, (K1, yo) twice, K1, SSK, K1; rep from * to last 8 sts, K2, K2tog, K1, yo, K3.

Row 7: K4, yo, K1, SSK, *K1, K2tog, K1, yo, K3, yo, K1, SSK; rep from * to last 8 sts, K1, K2tog, K1, yo, K4.

Row 9: K5, yo, K1, *sk2po, K1, yo, K5, yo, K1; rep from * to last 9 sts, sk2po, K1, yo, K5.

Row 11: K3, yo, K1, K2tog, K1, *K2, SSK, (K1, yo) twice, K1, K2tog, K1; rep from * to last 8 sts, K2, SSK, K1, yo, K3.

Row 13: Rep Row 11.

Row 15: K4, K2tog, K1, yo, *K1, yo, K1, SSK, K3, K2tog, K1, yo; rep from * to last 8 sts, K1, yo, K1, SSK, K4.

Row 17: K3, K2tog, K1, yo, K1, *K2, yo, K1, SSK, K1, K2tog, K1, yo, K1; rep from * to last 8 sts, K2, yo, K1, SSK, K3.

Row 19: K2, K2tog, K1, yo, K2, *K3, yo, K1, sk2po, K1, yo, K2; rep from * to last 8 sts,

NEEDLES & ACCESSORIES

4mm (UK 8/US 6) circular needles, 80-100cm long (to accommodate the width of sts)
Stitch holders or waste yarn

TENSION

22 sts and 30 rows to 10cm over lace pattern using 4mm needles.

YARN STOCKISTS

Cascade Yarns www.cascadeyarns.com
Available from Wool Warehouse
www.woolwarehouse.co.uk

For general abbreviations, see p88

K3, yo, K1, SSK, K2.

Rows 21-29: Rep Rows 11-19.

Row 30 (WS): K3, purl to last 3 sts, K3.

CHART B

(written instructions)

Row 1 (RS): K3, *K1, yo, K1, K2tog, K3, SSK, K1, yo; rep from * to last 4 sts, K4.

Row 2 and all foll WS rows: K3, purl to last 3 sts, K3.

Row 3: Rep Row 1.

Row 5: K3, *K2, K2tog, (K1, yo) twice, K1, SSK, K1; rep from * to last 4 sts, K4.

Row 7: K3, *K1, K2tog, K1, yo, K3, yo, K1, SSK; rep from * to last 4 sts, K4.

Row 9: K3, K2tog, K1, yo, K5, yo, K1, *sk2po, K1, yo, K5, yo, K1; rep from * to last 5 sts, SSK, K3.

Row 11: K3, *K2, SSK, (K1, yo) twice, K1, K2tog, K1; rep from * to last 4 sts, K4.

Row 13: Rep Row 11.

Row 15: K3, *K1, yo, K1, SSK, K3, K2tog, K1, yo; rep from * to last 4 sts, K4.

Row 17: K3, *K2, yo, K1, SSK, K1, K2tog, K1, yo, K1; rep from * to last 4 sts, K4.

Row 19: K3, *K3, yo, K1, sk2po, K1, yo, K2; rep from * to last 4 sts, K4.

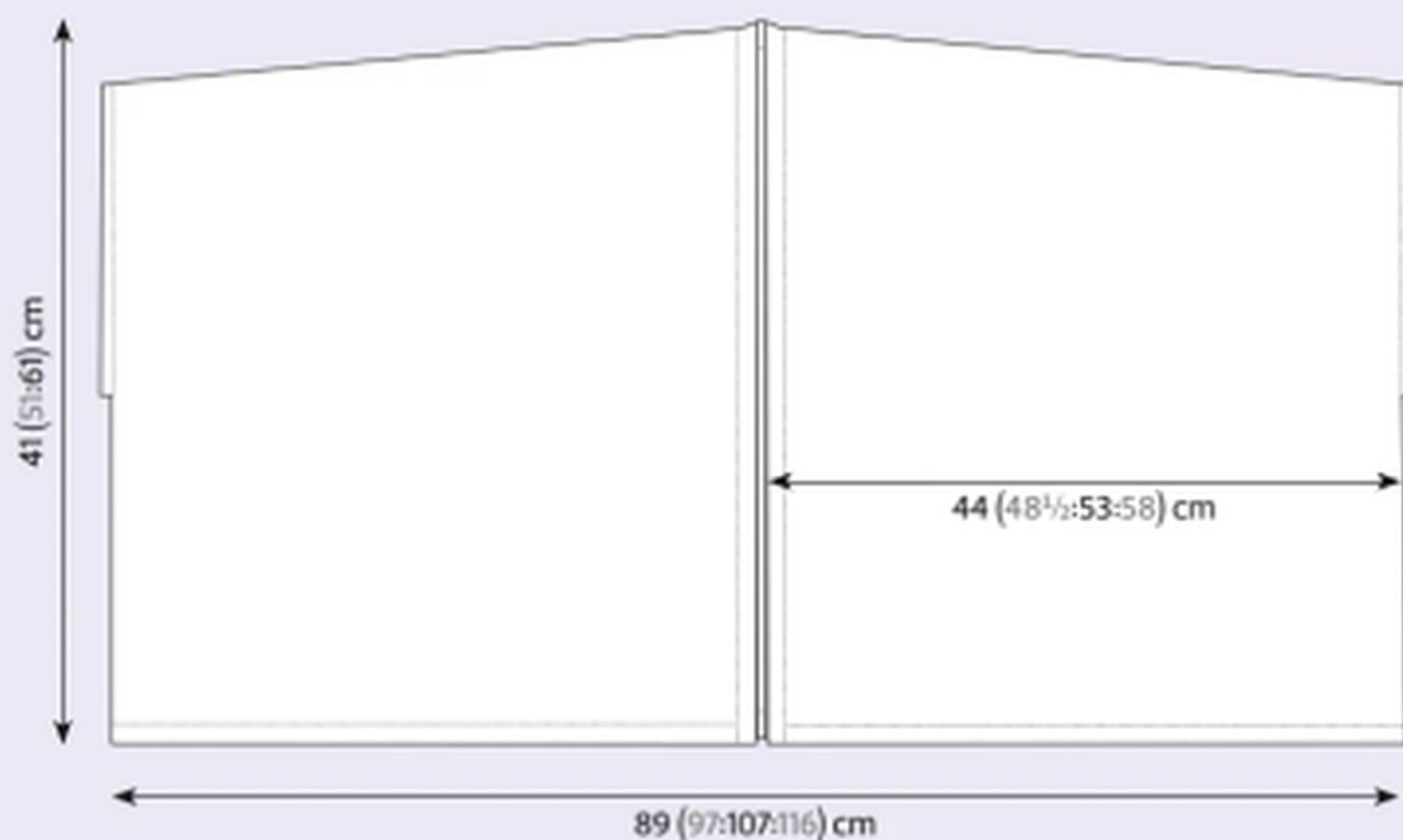
Rows 21-29: Rep Rows 11-19.

Row 30 (WS): K3, purl to last 3 sts, K3.

BACK

Using 4mm needles, cast on 195 (215:235:255) sts.

BLOCKING DIAGRAM



KEY

- Knit
- Yo
- K2tog
- SSK
- Sk2po
- Work as K2tog in first repeat only
- Repeat

The garment drapes with a 'waterfall' effect

CHART

Chart A

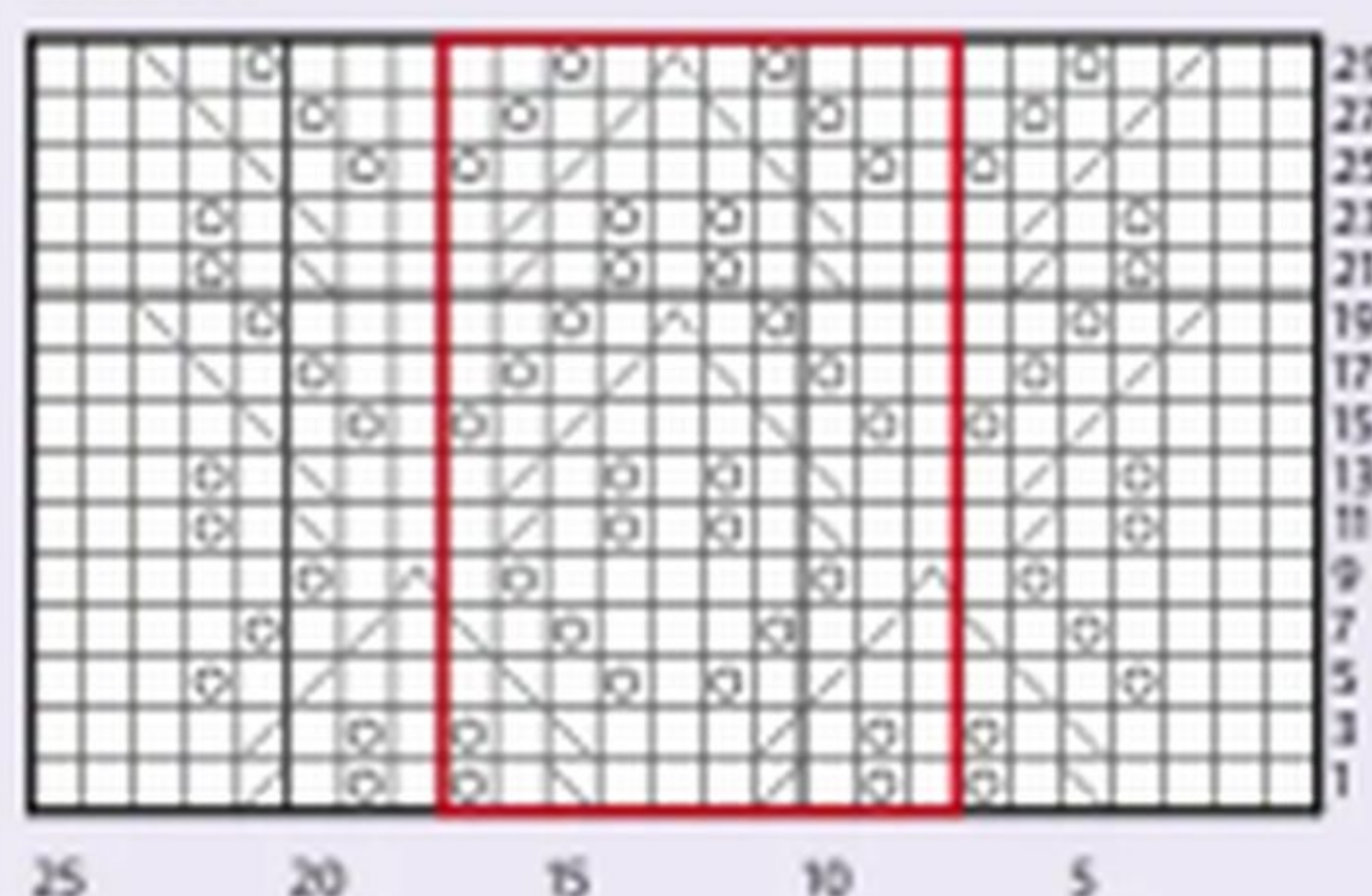
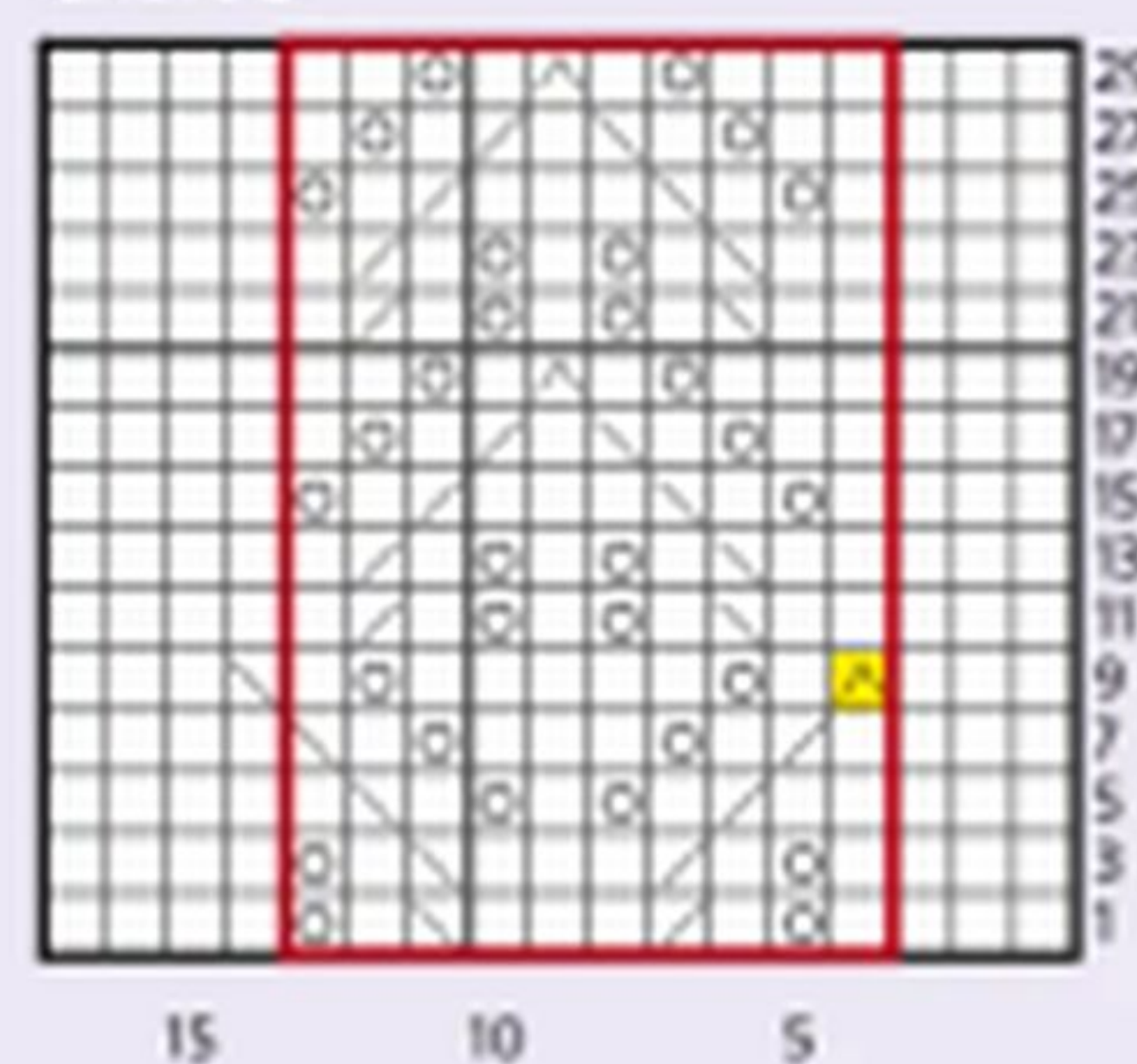


Chart B



YOU CAN CHOOSE FROM FOUR WIDTH OPTIONS, AND THREE DIFFERENT LENGTHS



Sea Lavender



COMMENCE GARTER STITCH

Knit 9 rows.

COMMENCE CHART A

Row 1 (RS): Work Row 1 of Chart A, working the 10-st rep 18 (20:22:24) times.

Row 2 (WS): K3, purl to last 3 sts, K3.

Row 3: Work Row 3 of Chart A.

Cont in patt to complete Chart A a total of 4 (5:6) reps (depending on desired length – see size table in information panel) or until Back measures the desired length (taking into account that the garment will grow during blocking), ending after a WS row. Leave sts on hold.

FRONT

(make 2)

Using 4mm needles, cast on 97 (107:117:127) sts.

COMMENCE GARTER STITCH

Knit 9 rows.

COMMENCE CHART B

Row 1 (RS): Work Row 1 of Chart B, working the 10-st rep 9 (10:11:12) times.

Row 2 (WS): K3, purl to last 3 sts, K3.

Row 3: Work Row 3 of Chart B.

Cont in Chart B patt until Front matches Back for length, ending after a WS row.

Leave sts on hold.

FINISHING

Note: You will have one more stitch on the back than the total stitches of the two front pieces.

With WS facing, join shoulders as follows: Hold RS together and join one front piece to

the back piece by working a three-needle cast-off until you have cast off all front sts. Slip rem loop from right-hand needle to left-hand needle with sts for the back, cast off 2 sts of the back only, then slip rem stitch from right-hand needle to left-hand needle again.

You will now have 97 (107:117:127) back sts on one needle.

Holding RS together, join second front piece to remaining back sts by working a three-needle cast-off to end.

Fasten off.

Join side seams, leaving approximately 30–35cm open for armholes.

Weave in ends. Wet block gently, following any yarn care instructions on the ball band, and stretching to size and shape. Pin in place until dry. ☺

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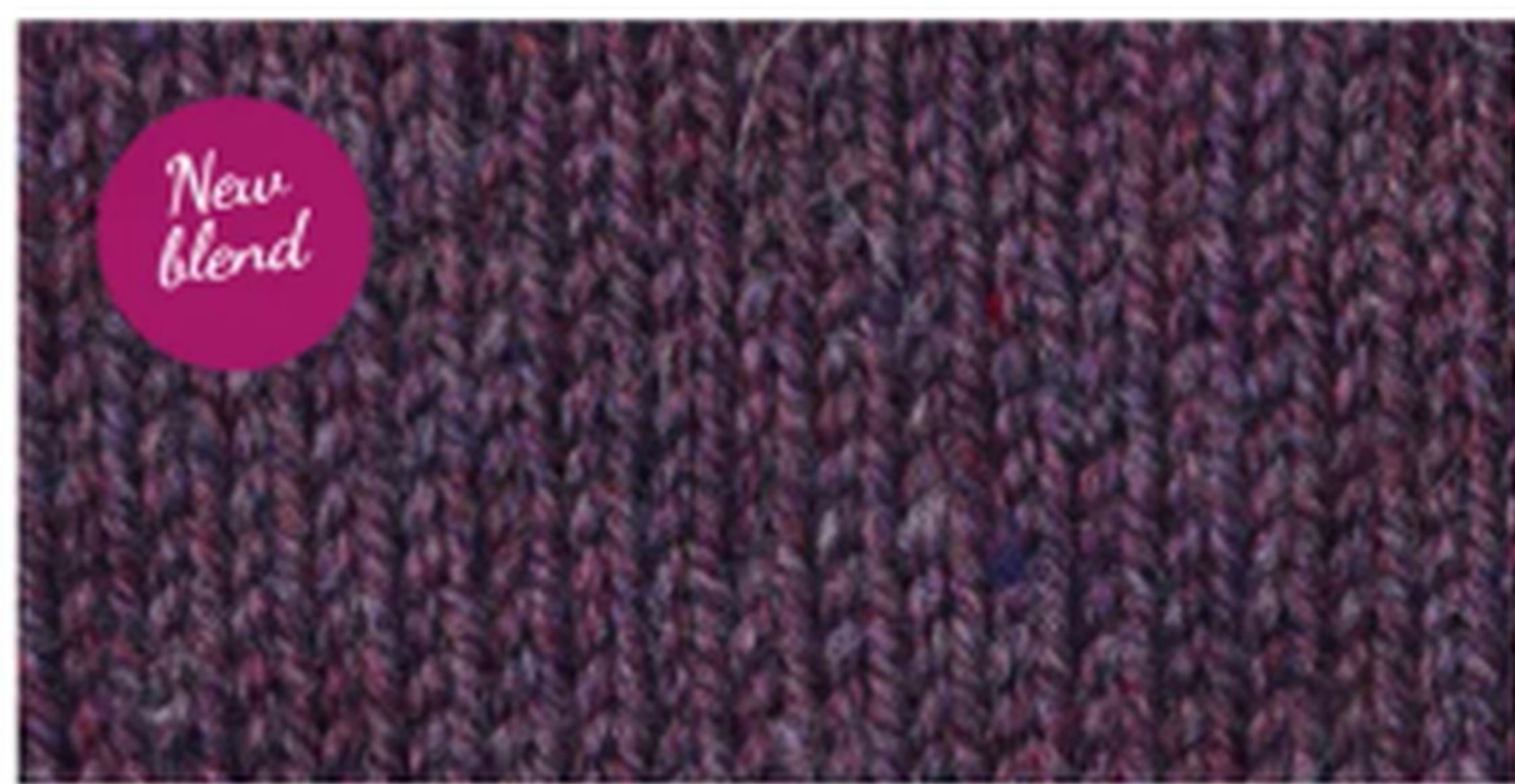


SWATCHES
SHOWN
ACTUAL
SIZE



Yarn choice

Our yarn pick includes five beautiful wool blends for your shawls, sweaters and socks, plus a recycled option



JOHN ARBON TEXTILES Knit By Numbers DK

Shade pictured **KBN88**
Skein weight/length **100g/233m**
Needle size **3.5mm (UK 10-9/US 4)**
Tension **20 sts and 28 rows to 10cm**
Fibre content **50% Bluefaced Leicester wool, 50% Falkland Merino wool**
Care **Hand wash RRP £19**
Contact **www.jarbon.com 01769 579861**

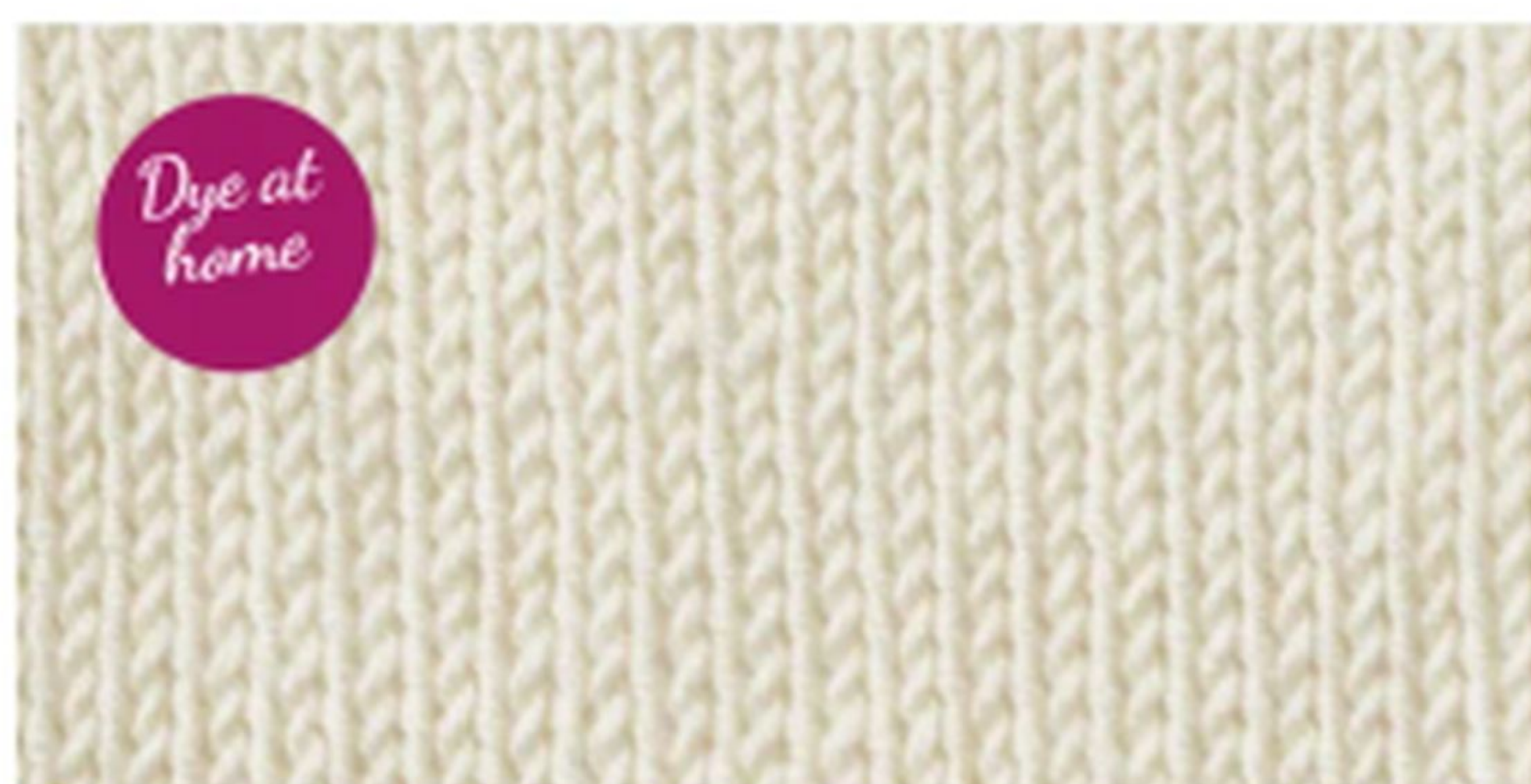
John Arbon has changed the blend of its iconic KBN range so that it now contains 50% British Bluefaced Leicester wool. The result is as pleasingly soft as before, but knits made with KBN now have an enhanced drape and lustre. It's available in a range of colour 'families', each comprising six tones from dark to light, giving an incredible 115 different colour options.



JAMIESON'S OF SHETLAND Ultra Lace

Shade pictured **Eesit (105)**
Ball weight/length **25g/194m**
Needle size **3.25mm (UK 10/US 3)**
Tension **25 sts and 30 rows to 10cm**
Fibre content **50% lambswool, 50% Shetland wool**
Care **Hand wash RRP £4.90**
Contact **www.jamiesonsofshetland.co.uk 01595 693114**

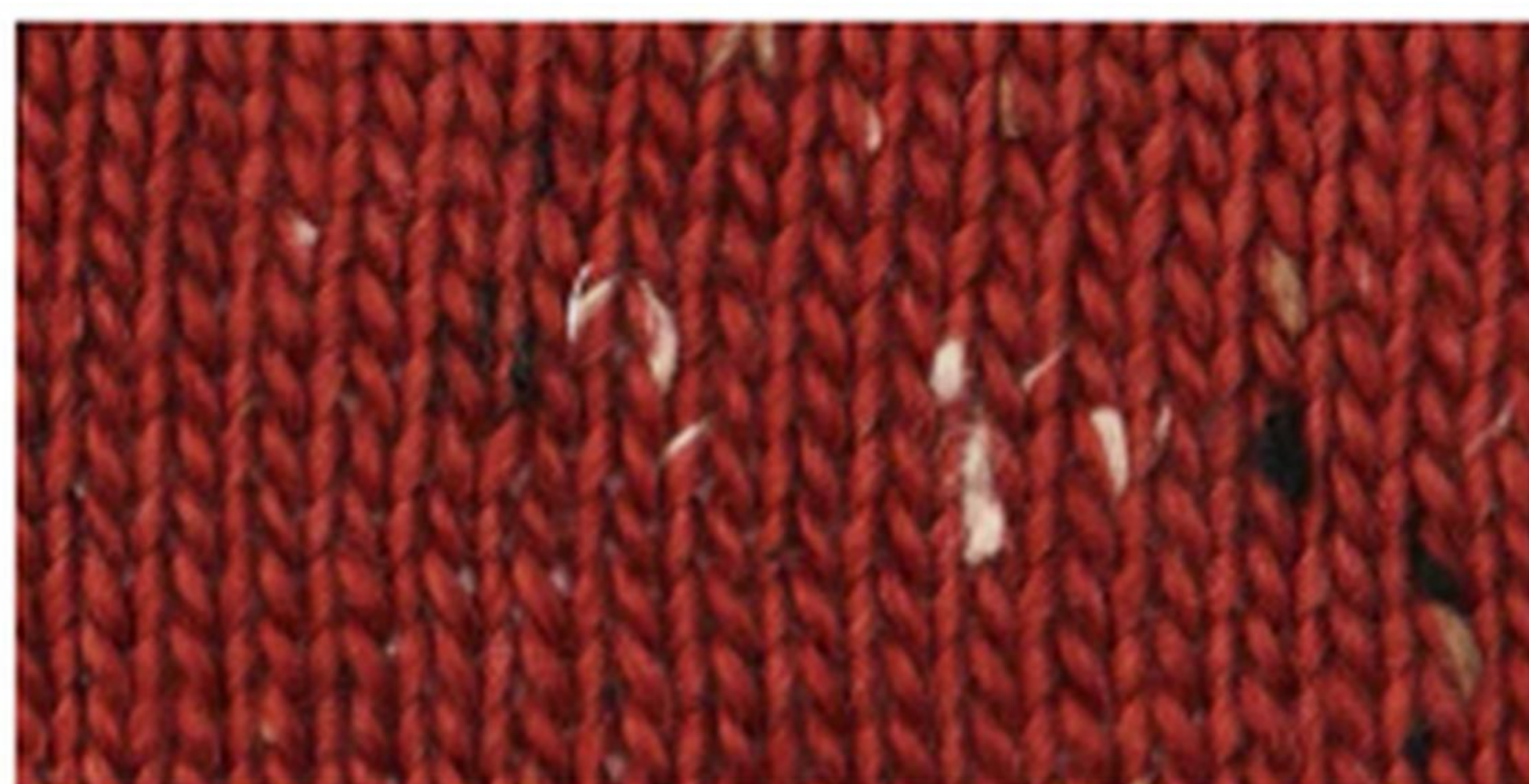
Developed with Shetland lace projects in mind, this fine, soft 2ply laceweight is available in 40 shades, including dyed pastels and brights, and undyed colours. Each shows a subtle depth of tone which adds beauty to the fabric. Ultra Lace will showcase your stitch patterns to perfection, and is ideal for lace shawls, christening garments, and lightweight lace sweaters.



SIMY'S STUDIO Nakid

Shade pictured **Undyed**
Skein weight/length **100g/300m**
Needle size **3.5-4.5mm (UK 9-7/US 4-7)**
Tension **24 sts and 34 rows to 10cm**
Fibre content **100% superwash Merino wool**
Care **Hand wash** RRP **TBC**
Contact **www.simysstudio.com**

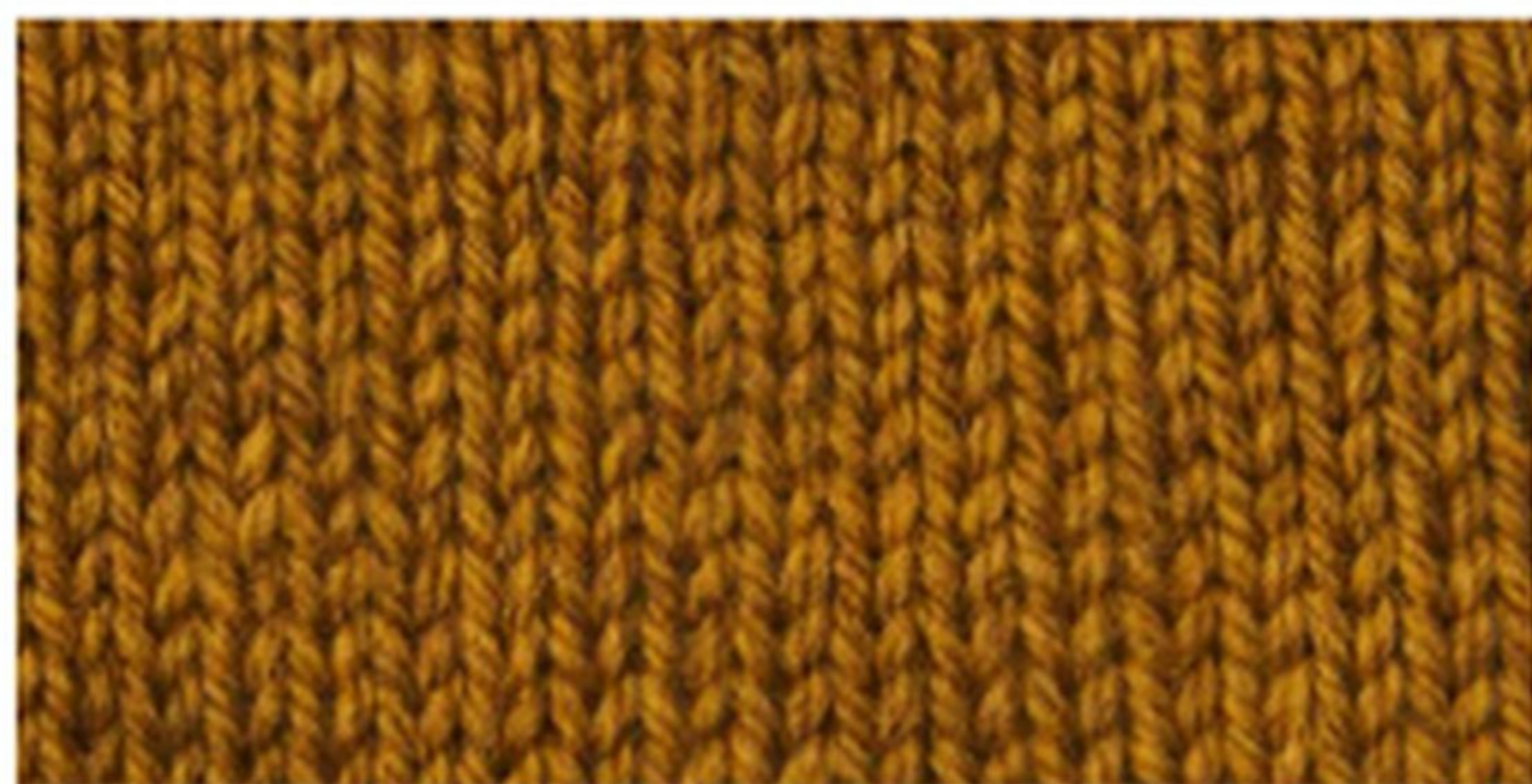
This new yarn from Simy's Studio is a pure Merino with a luxurious feel, which is available in DK and sock-weight options. It offers all you'd expect of a superwash Merino, such as incredible softness and drape, and perfectly defined stitches. It has been designed as the ideal blank canvas for knitters who want to hand-dye their own colourways at home.



KNITCRAFT Change It Up

Shade pictured **Terracotta (02)**
Ball weight/length **100g/180m**
Needle size **4.5-5mm (UK 7-6/US 7-8)**
Tension **17-18 sts and 23-24 rows to 10cm**
Fibre content **94% recycled polyester, 4% acrylic, 2% viscose**
Care **Hand wash** RRP **£3.80**
Contact **www.hobbycraft.co.uk**

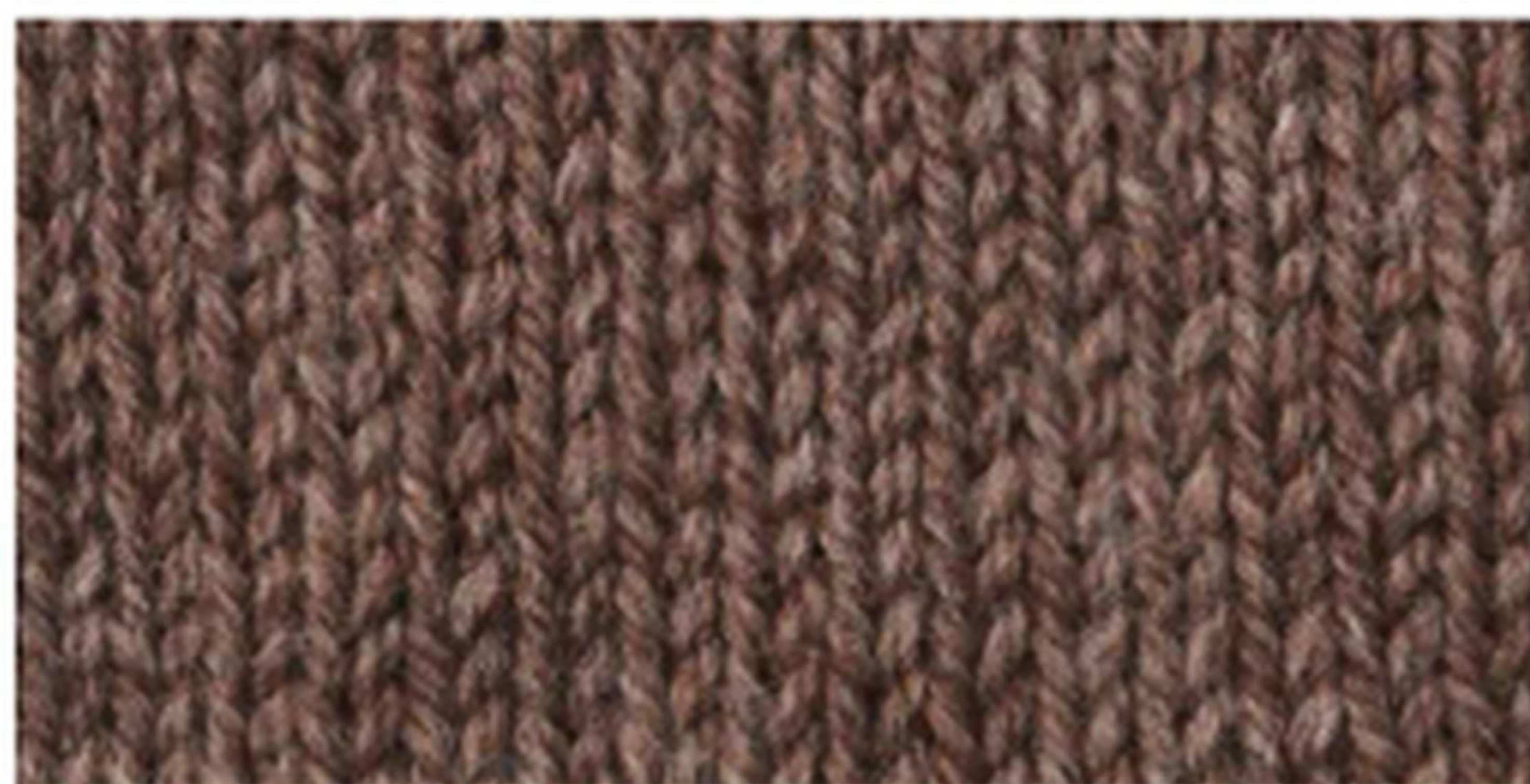
This yarn is an interesting 'green' option, as it has been produced from recycled plastic bottles. Knitting to an aran weight, it's a roving-style yarn with an 'unspun' feel. The fabric has a distinct sheen and is soft enough to wear next to the skin. There are five shades, including mustard, blue and white, all with flecks of tweedy colour for textural interest.



BAA RAM EWE Woodnote

Shade pictured **Honeybee (007)**
Skein weight/length **100g/204m**
Needle size **4mm (UK 8/US 6)**
Tension **24 sts and 30 rows to 10cm**
Fibre content **34% Bluefaced Leicester wool, 33% Masham wool, 33% Merino wool**
Care **Hand wash** RRP **£12.90**
Contact **www.baaramewe.co.uk 07577 041054**

The Baa Ram Ewe brand is back with a range of new yarns including this appealing DK, called Woodnote. It's a bouncy blend of BFL, Masham and non-mulesed Merino wool that offers strength, softness, a subtle sheen and crisp stitches. A fine choice for textured knits, Woodnote comes in 10 shades inspired by English woodlands. An aran version is also available.



CASCADE YARNS Woolpaka

Shade pictured **Natural Chocolate (06)**
Skein weight/length **100g/200m**
Needle size **4.5-5mm (UK 7-6/US 7-8)**
Tension **18-20 sts to 10cm**
Fibre content **60% Peruvian Highland wool, 40% superfine alpaca**
Care **Hand wash** RRP **£11.30**
Contact **www.cascadeyarns.com**
Available from **www.lovecrafts.com**

Create everyday sweaters with fantastic softness and durability with Woolpaka! It's a worsted-weight blend of wool and alpaca that gives a fabric with a comforting feel, a good handle and a fantastic drape. Stitches have a slight fuzziness to them. There are six undyed shades including silver, charcoal and sand, plus 15 dyed options in warm, heathered colourways.

Great reads

Create modern knits inspired by traditional Shetland styles with this lovely book from two design icons

GRAND SHETLAND ADVENTURE KNITS

by Gudrun Johnston & Mary Jane Mucklestone

GUDRUN JOHNSTON and Mary Jane Mucklestone have been sharing the knitting styles and traditions of Shetland with their fans around the world for many years. This is their first co-authored book, and it's described as a love letter to the landscapes, people and culture of the Shetland Isles. Along with 14 knitting projects, the book contains stunning photography of the isles, plus travel notes from Gudrun and Mary Jane.

There's a lovely selection of accessory projects using stranded colourwork and lace patterns. The 'Cake Fridge Hat' is a Fair Isle beanie worked in six shades, inspired by the famous Shetland landmark and perfect as a stashbuster project. A subtle botanical pattern decorates the 'Floors Cowl', and the 'Snow Treasure Gloves' combine Nordic star motifs with Shetland-style colour shading. The cosy 'Downstairs Socks' feature OXO and zigzag motifs in bright shades, while a modern colourwork pattern pairing a solid and a gradient yarn is used on the 'Bousta Socks'.

The 'Unst Eyelid' lace pattern appears on a simple scarf that's ideal for lace novices, and an undulating lace stitch decorates the yoke of the elegant 'Lucky Lines' pullover. Mary Jane's 'Island to Island' vest features Fair Isle patterning knitted in wool from Nash Island in Maine, while her 'Peerie Shop Cardie' is a top-down design with a colourwork yoke in Icelandic Léttlopi wool.

A delicate band of Fair Isle worked at the V-neck brings a splash of colour to a classic raglan jumper. The charming 'Heritage Yoke' sweater has a deep colourwork yoke, which was based on a pattern designed in the 1970s by Gudrun's mother when she ran The Shetland Trader.

'Riggies Cardie' is a cocooning, oversized cardigan with deep pockets, worked in garter stitch with an unusual construction. Modern design details are used on the 'Virdek Shawl', too - two pieces are knitted sideways in a geometric textured pattern, then joined to leave an exposed seam.

The garments are typically sized to fit busts of 30-32in up to at least a 56in, and pattern instructions are clear and easy to follow. This book is a wonderful way to explore Shetland styles, and will inspire anyone who yearns to visit Shetland. ☺



Grand Shetland Adventure Knits is published by Laine Publishing, priced €36.90. For UK stockists, visit www.lainepublishing.com



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CAROL MELDRUM

Mincarlo

Treat your feet to these cheerful socks, with stranded colourwork in three bright shades

STRANDED COLOURWORK socks always feel delightfully snuggly on your feet, thanks to their double-thickness fabric. This pair from Carol Meldrum will certainly lift your spirits, with their cheerful combination of red, teal and purple. They're knitted top-down, using red for the cast-on before moving to purple for the ribbing. Carol has used an afterthought heel to make knitting the colourwork easier. Her design is worked in West Yorkshire Spinners Signature 4ply, a classic sock yarn which is available in an extensive choice of solid, striping and self-patterning colourways.

SOCKS

(both alike)

CUFF RIB

Using 2.25mm DPNs (or circular needles, 80cm long, if using the Magic Loop method), and yarn A, and the long-tail or thumb cast-on method, cast on 64 sts. Pm and join to work in the round, taking care not to twist sts.

Fasten off yarn A and join in yarn B.

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

Rounds 2-5: Rep round 1.

Round 6: Knit to end.

MAIN SOCK

Change to 3mm needles.

Using the Fair Isle technique (stranding colour not in use loosely across the back of the work), work Chart A, repeating the 16-st rep 4 times across the round and changing colours as required.

Work rounds 1-30 of Chart A twice.

Work should measure approx 14cm from cast-on edge. The heel will be placed here, and will measure 5cm from this point to base of heel. If you would like a longer leg, work rounds 1-15 of Chart A once more.

PLACE AFTERTHOUGHT HEEL - RIGHT FOOT ONLY

Using waste yarn knit the next 31 sts, then slip the sts just worked back onto the RH needle.

Pattern note: the first round of Chart B is worked in knit for the afterthought heel, every following time this is repeated it is worked in 1x1 rib.

SIZE

To fit foot circumference: 20.5cm (8in)
Actual foot circumference 18.5cm (7½in)
Length from cuff to bottom of heel: adjustable
Length from heel to toe: adjustable

YARN

West Yorkshire Spinners Signature 4ply (4ply weight; 75% wool, 25% nylon; 400m/437yds per 100g ball)
1 x 100g ball of each:
A Cherry Drop (529)
B Amethyst (1003)
C Pacific (1007)

NEEDLES & ACCESSORIES

1 set 2.25mm (UK 13/US 1) double-pointed needles (DPNs) or circular needles, 80cm long
1 set 3mm (UK 11/US 2.5) double-pointed needles (DPNs) or circular needles, 80cm long
2 stitch markers
Smooth waste yarn for afterthought heel

TENSION

35 sts and 48 rounds to 10cm over Colourwork Pattern using 3mm needles

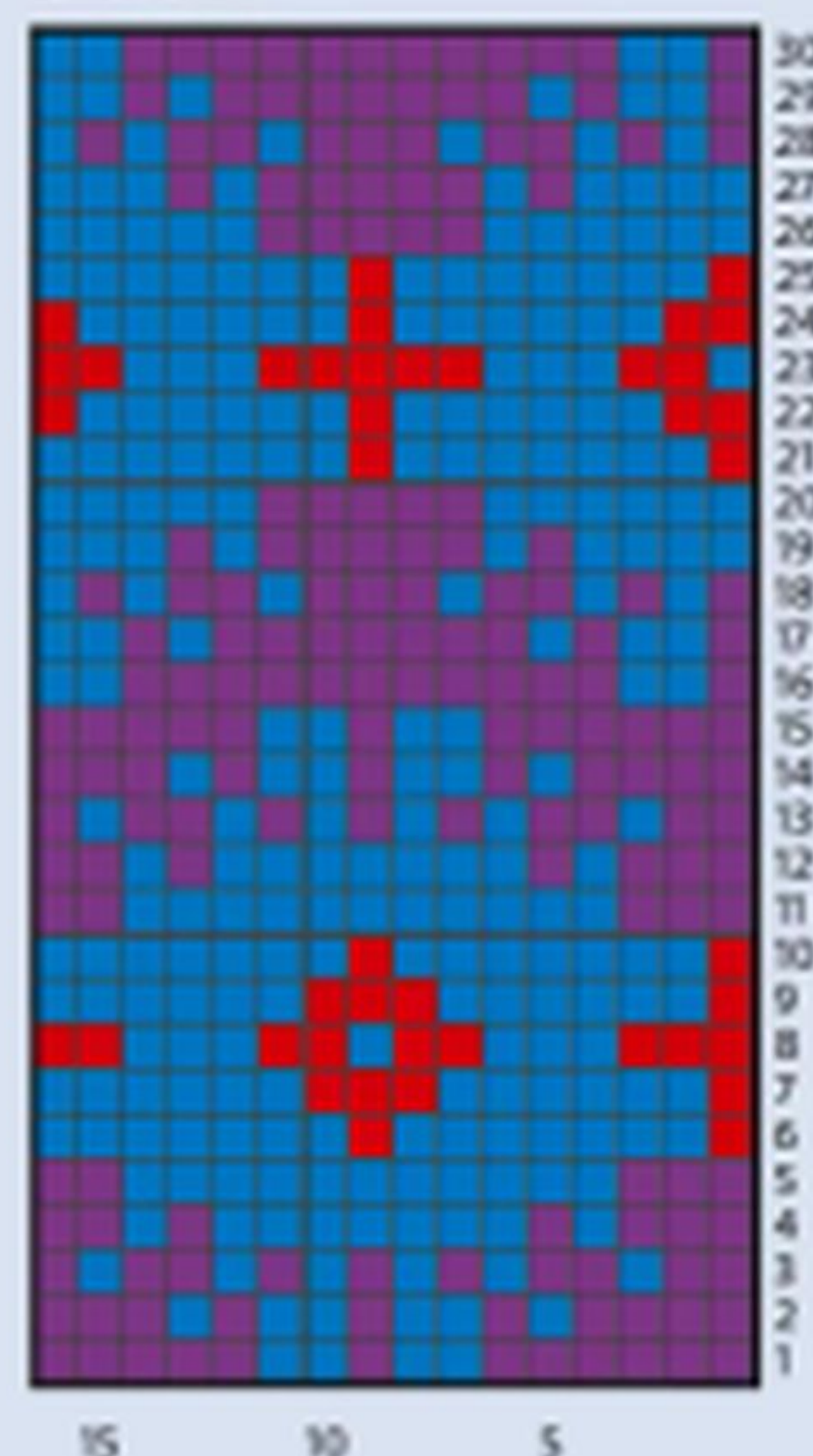
YARN STOCKISTS

West Yorkshire Spinners
01535 664500 www.wyspinners.com

For general abbreviations, see p88

CHARTS

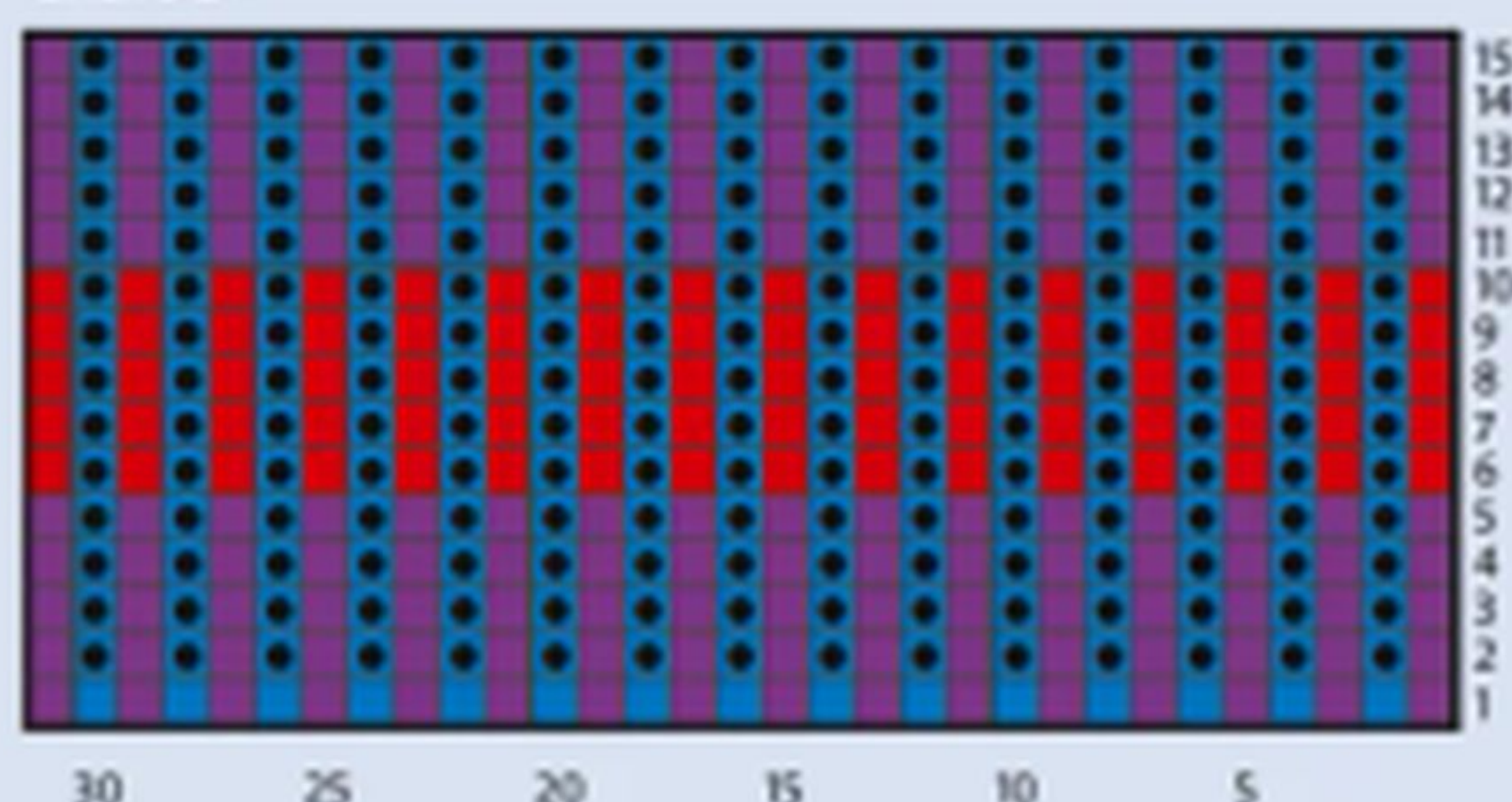
Chart A



KEY

Yarn A	Knit
Yarn B	Purl
Yarn C	

Chart B



Using the Fair Isle technique, work 31-st Chart B, work 16-st Chart A twice, then work the first st from Chart B again, changing colours as required.

*Continue working as set, work Chart B rounds 1-15 twice, and rounds 1-30 from Chart A once.

Work 25 more rounds in Charts A and B as set.

Foot should measure approx 11.5cm from waste yarn. Toe will measure 5.5cm, and heel will measure 5cm to back of foot. If you would like a longer foot, work more rounds of Charts A and B at this point.

Fasten off yarn C.**



Mincarlo

PLACE AFTERTHOUGHT HEEL - LEFT FOOT ONLY

Slip 33 sts onto LH needle, using waste yarn knit across 31 sts.

Pattern note: the first round of Chart B is worked in knit for the afterthought heel every following round is worked in 1x1 rib.

Using the Fair Isle technique work 16-st Chart A twice, work the last st of Chart B, then work 31-st Chart B.

Work as for Right Foot from * to **.

SHAPE TOE - RIGHT AND LEFT FOOT

Divide sts evenly over needles so you have 32 sts each for instep and sole of foot. Pm after 32 sts.

Change to 2.25mm needles and yarn A.

Rounds 1-3: Knit to end.

Round 4 (dec): K1, skpo, knit to 3 sts before mrk, K2tog, K1, slm; rep from * once more. 4 sts dec'd. Rep last 4 rounds another time. 56 sts.

Knit 2 rounds.

Rep Round 4.

Rep last 3 rounds another time. 48 sts.

Knit 1 round.

Rep Round 4.

Rep last 2 rounds another 3 times. 32 sts.

Rep Round 4, decreasing every round until 20 sts remain.

TOE

Divide sts evenly, and graft together as follows: hold needles together in left hand, thread yarn needle and hold in right hand, then follow instructions below until all the stitches have been slipped off the needles. Front DPN: Insert needle knitwise into first stitch and slip off.

Front DPN: Insert needle purlwise into next stitch and keep on.

Back DPN: Insert needle purlwise into first stitch and slip off.

Back DPN: Insert needle knitwise into next stitch and keep on.

AFTERTHOUGHT HEEL

Lay your sock out flat, with the waste yarn facing up the way.

Take a 2.25mm needle and weave the needle in and out picking up the sts along the bottom of waste yarn - 31 sts on needle. Repeat for 31 sts above waste yarn. 62 sts.



Remove waste yarn. Pm at beg of round and after 31 sts, and join to work in the round.

Round 1: Pick up 1 st from edge of heel, K31, slm, K31, pick up 1 st from edge of heel. 64 sts.

Round 2 (dec): *K1, skpo, knit to 3 sts before mrk, K2tog, K1, slm; rep from * to end. 60 sts.

Round 3: Knit to end.

Rep rounds 2-3 until 20 sts remain.

Graft heel sts together as given for Toe.

FINISHING

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



LISA RICHARDSON

Murlough

This alpaca scarf combines vertical and horizontal stripes worked in brioche and garter stitch



LISA RICHARDSON
Murlough

THIS CHIC scarf designed by Lisa Richardson plays with vertical and horizontal lines to create an interesting fabric. Blocks of two-colour brioche ribbing - worked alternately in white and pink, and white and green - are separated by horizontal bands of garter stitch stripes; the effect is reminiscent of a woven fabric. Lisa has used Rowan's Alpaca Classic yarn for her scarf, which provides lightweight warmth and a soft halo. It comes in 30 elegant shades.

SCARF

Using 3.75mm needles and yarn A, cast on 56 sts.

**Joining in and breaking off colours as required, cont as follows:

Rows 1 and 2: Using yarn A, knit.
Rows 3 and 4: Using yarn B, knit.
Rows 5 to 16: As rows 1 to 4, 3 times.
Rows 17 and 18: Using yarn A, knit.

***Change to double-pointed needles. Place markers at both ends of last row.

Row 19 (RS): Using yarn C, K1, *K1, sl1yo; rep from * to last st, K1, do NOT turn but slide all sts back to opposite end of needle.
Row 20 (RS): Using yarn A, K1, *sl1yo, brp1; rep from * to last st, K1, turn.
Row 21 (WS): Using yarn C, K1, *sl1yo, brp1; rep from * to last st, K1, do NOT turn but slide all sts back to opposite end of needle.

SIZE

26.5cm (10½in) wide at narrowest point, and 207cm (81½in) long

YARN

Rowan Alpaca Classic (DK weight; 57% alpaca, 43% cotton; 120m/131yds per 25g ball)
A Snowflake White (115); 4 x 25g balls
B Soft Satin (116); 2 x 25g balls
C Green Moss (111); 2 x 25g balls

NEEDLES & ACCESSORIES

1 pair 3.75mm (UK 9/US 5) knitting needles
Two 3.75mm (UK 9/US 5) double-pointed needles (DPNs), at least 30cm long (or short circular needles if preferred)
Stitch markers

TENSION

21 sts and 46 rows to 10cm over garter st on 3.75mm needles

Row 22 (WS): Using yarn A, K1, *brk1, sl1yo; rep from * to last st, K1, turn.
Row 23 (RS): Using yarn C, K1, *brk1, sl1yo; rep from * to last st, K1, do NOT turn but slide all sts back to opposite end of needle.
Row 24 (RS): Using yarn A, K1, *sl1yo, brp1; rep from * to last st, K1, turn.
Row 25 (WS): Using yarn C, K1, *sl1yo, brp1; rep from * to last st, K1, do NOT turn but slide all sts back to opposite end of needle.
Row 26 (WS): Using yarn A, K1, *brk1, sl1yo; rep from * to last st, K1, turn.
Rows 23 to 26 form 2-colour brioche rib.

Cont in 2-colour brioche rib until work meas 8cm from markers, ending after a repeat of row 26 and with RS facing for the next pair of rows.



YARN STOCKISTS

Rowan 01924 371501 www.knitrowan.com

SPECIAL ABBREVIATIONS

brk1: Brioche knit 1: Ktog the next (slipped) st with the yarnover that is covering it.
brp1: Brioche purl 1: Ptog the next (slipped) st with the yarnover that is covering it.
Sl1yo on a knit row: Bring your yarn between the needles to the front of the work, then slip the next stitch purlwise and take yarn to the back ready to knit the next stitch. The slipped stitch and the yarnover count as one stitch and will be worked together on the next row.
Sl1yo on a purl row: Slip next stitch purlwise and at the same time take yarn over right needle and bring it back to front of work between needles, leaving a strand of yarn lying over top of slipped st. The slipped stitch and the yarnover count as one stitch and will be worked together on the next row.
For general abbreviations, see p88

Now using yarn B in place of yarn C, work in 2-colour brioche rib for a further 8cm (so work meas 16cm from markers), ending after a repeat of row 26 and with RS facing for the next pair of rows.
Remove stitch markers.

Change to 3.75mm straight needles. ***

Using yarn A, knit 2 rows.
Using yarn C, knit 2 rows.
Rep last 4 rows, 3 times more.
Using yarn A, knit 2 rows.

Now rep from *** to *** once more, but using yarn B (instead of yarn C) for first 8cm and yarn C (instead of yarn B) for second 8cm section.

This completes the first full pattern and stripe repeat, with each full rep made up of 2 sections of striped garter st and 2 sections of 2-colour brioche rib.

Now rep from ** 4 times more (so there are now 5 full pattern and stripe repeats in total).

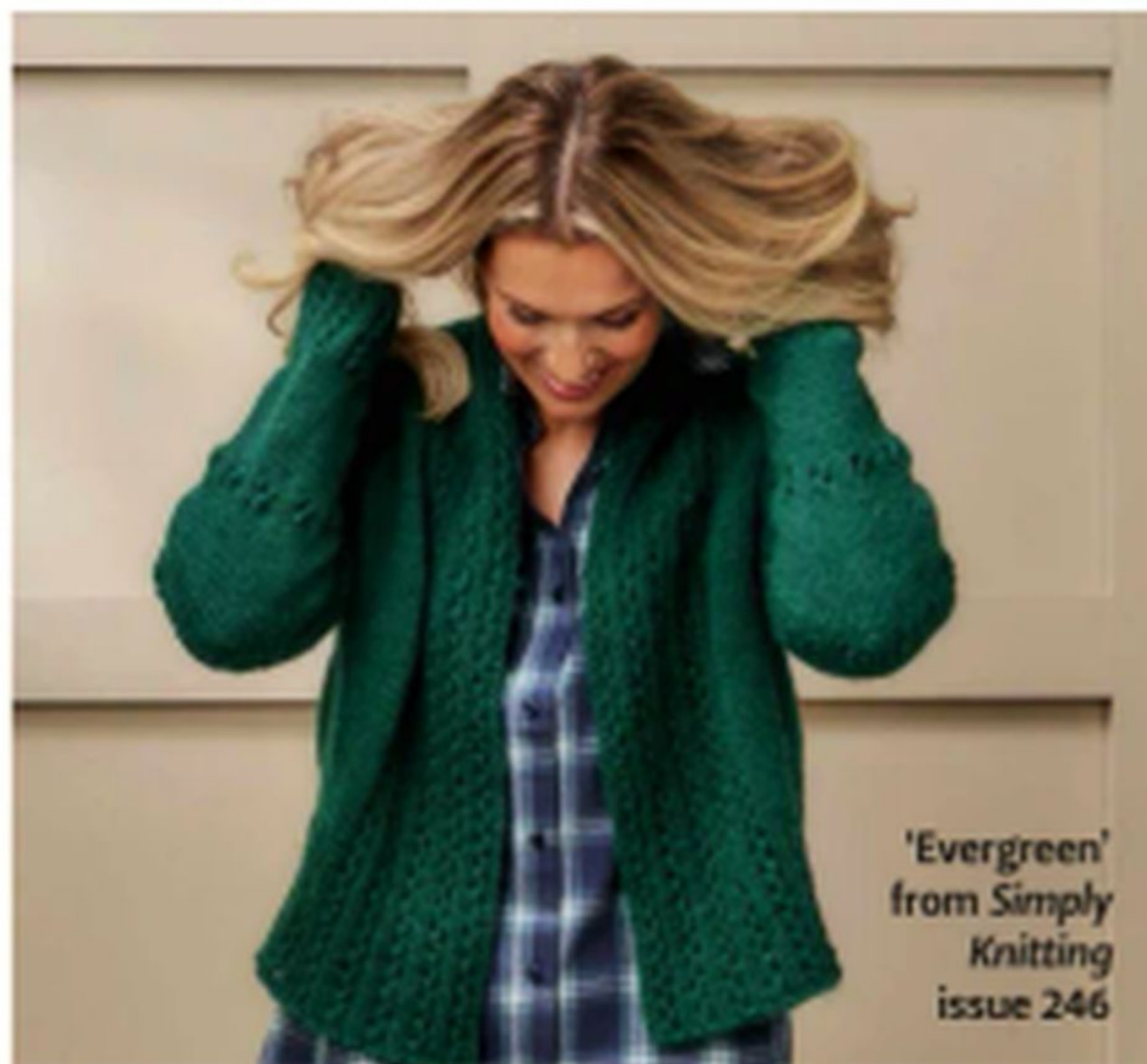
Work rows 1 to 18 once more, ending with RS facing for next row.
Cast off.

MAKING UP

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

Murlough





Meet Sylvia Heidinger

Austrian-born designer Sylvia loves to work with elegant textures to create essential knits for every wardrobe



THE 'MIRABELL' cardigan on page 44 was created for us by Sylvia Heidinger, an Austrian-born designer who is now based in the UK. Sylvia's portfolio is filled with timeless,

wear-with-everything knits featuring subtle, stylish design details. We chatted with Sylvia about her design career.

When did you learn to knit?

"I first learnt to knit at secondary school - it was part of our education to learn basic cooking and mending skills, including knitting. But it never went beyond the basic knitting skills."

"My mum was an avid knitter and she was brilliant, she knitted for family and friends and made the most amazing

Lungauer Trachten cardigans and socks to be worn with our traditional Austrian dirndls and lederhosen. These pieces, sometimes worked on 2mm knitting needles, were truly a labour of love as she never charged for her work."

"I wish I had paid more attention to my mother's knitting back then, but I only really started knitting properly again when I got older. I never followed a written pattern, though - I made hats and small items for myself without patterns, because I, to this day, do not understand German patterns. They baffle me, and seem too longwinded!"

"Only around five or six years did I dive into English patterns; when I found seamless and top-down designs, I fell in love with garment knitting. And when I could not find what I was looking for,

I started to design things for myself and found I had a knack for it."

"I am grateful that I have learnt to knit using the European style and I am really fast - it helps when making larger pieces!"

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

"The first proper garment I created was a simple, seamless, top-down boyfriend cardigan with pockets. It is still one of my go-to designs for a simple aran boyfriend cardigan, and is one of my most popular designs with my customers."

How did you come to work as a knitwear designer?

"I have no training in knitwear design - before I moved to the UK in 2007, I was working as a draughtswoman, a very



1 'Garther Shorty' 2 'Greystone' is a seamless raglan design 3 Sylvia admires the *Vogue Knitting* books 4 One of her favourite yarns to work with is West Yorkshire Spinners ColourLab



Above: 'Parenzo'. Left: 'Relax Garther Cardigan'. Below: 'Sweetness Lace Jumper'



technical job, and when I came to Britain we started an online retail business.

"However, although I have no formal background in design, I have always been creative and love all things craft-related. I enjoy crochet and have designed some crochet patterns, too, although my true love is knitting.

"I fell into the world of designing by accident really. I had started out selling hats, gloves and ready-made garments at craft fairs, like so many fellow knitters, but it turned out that although customers loved my designs, nobody was prepared to pay the price and I did not feel like giving things away. So I decided to sell patterns rather than the finished product, and so far it is working well for me. My patterns are available on Ravelry and through my website."

How would you describe your design style?

"I would say my style is timeless and suitable for advanced beginners. It was always very important to me that even less experienced knitters could manage to follow my patterns - because I know from experience that it can be so frustrating to find a design you love, only to discover it is impossible to follow and finish. For most knitters it is a hobby, after all, and should be enjoyable."

What yarns do you prefer to work with?

"I love Merino yarn or a mix of wool and acrylic. There are so many delicious yarns on the market, and although we would all love to create garments from cashmere and silk, they are simply not always affordable, so I try to use affordable yarn that can be purchased widely in the UK. Not even

I want to pay £200 before I have even cast on! My favourite yarns include West Yorkshire Spinners ColourLab, and James C. Brett Double Knitting with Merino."

Where do you find inspiration for your designs? Are there particular landscapes, architecture or artists that inspire your design work, for example?

"I find inspiration from everyday life; I have been known to take mental notes and photos whilst shopping or browsing online. There is no real example, but I do love the Nordic, timeless, cool lifestyle."

Who are your design heroes?

"I wouldn't say I have one particular hero - all designers have their own unique style. But I do like clean, simple, timeless, and comfortable knitwear - pieces you could reach for repeatedly. The work of designers such as Kim Hargreaves and Julie Hoover represents this well."

What is your favourite knitting book?

"I don't have many favourites, but I do love the *Vogue Knitting* books and reach for them when I need a bit of extra help."

Which knitting pattern from your portfolio is most special to you?

"I don't think I can pick one! They are all special as they are all part of my journey, and they all have their own story to tell."

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

I would like to dive more into cable designs, and I am currently working on some homeware pieces such as cable blankets, double knit blankets and some cushions. I also want to add some shawls and accessories to my portfolio for the coming seasons.

"I would further like to explore the use of test knitters, and getting my patterns translated into other languages - but I'm not sure how to go about making this happen yet!"

Do you have the chance to knit much for yourself, and if so, what do you have on your needles today?

"I sadly do not knit much for myself; most of my pattern samples are knitted in a UK size 10, and because I am a bit bigger than that, most of my samples are given to my friends or sold to customers.

"I always have a few designs on the go, but currently I am knitting a cardigan for my mum. It's not as traditional as it could be, but it will be a little garment she can wear with her new dirndl. I am an Austrian girl, after all!"

- www.belletricot.com



SYLVIA HEIDINGER

Mirabell

This wear-with-everything cardigan has neat design details and a gorgeously soft fabric

Mirabell





SYLVIA HEIDINGER

Mirabell

THIS V-NECK cardigan from Sylvia Heindinger has subtle textured details around the lower body and the cuffs; i-cord cast-offs give a neat finish. It has a raglan shape and is knitted from the top down using M1 increases – for useful tips, see last month's Masterclass in Issue 198. Malabrigo's Rios aran-weight wool comes in a huge choice of kettle-dyed semi-solid and variegated colours.

SPECIAL TECHNIQUES

I-CORD CAST-OFF

At the beg of the row, make 3 sts. K2, then knit together the third st you have made with the first stitch of the row. Put these 3 sts just worked back on the left needle and repeat. Continue to last 3 sts, K1, K2tog then cast these off as normal unless otherwise instructed.

YOKE

SET-UP

Using longer 5mm circular needles, cast on 42 (44:46:48:48:50:50:52) sts. Do not join.

Set-up row 1 (RS): Knit and place markers as foll: K2, pm, K8, pm, K22 (24:26:28:28:30:30:32), pm, K8, pm, K2.

Set-up row 2 (WS): K1, purl to end.

Set-up row 3 (RS): KFB, KFB, slm, K1, M1L, *K to 1 st before mrk, M1R, K1, slm, K1, M1L; rep from * once more, knit to 1 st before mrk, M1R, K1, slm, KFB, KFB. 10 sts inc'd.

SIZE

	1	2	3	4	5	6	7	8	9	
TO FIT BUST	76	86	96	107	117	127	137	147	157	cm
	30	34	38	42	46	50	54	58	62	in
ACTUAL BUST	92	100	110½	121½	132	142½	152	161½	173½	cm
	36¼	39¼	43½	47¾	52	56	59¾	63½	68¼	in
ACTUAL LENGTH	55½	56	56	56½	57½	58	58½	58½	59	cm
	21¾	22	22	22¼	22¾	22¾	23	23	23¼	in
SLEEVE SEAM	43½	45	46½	47½	48	48	48½	48½	50	cm
	17¼	17¾	18¾	18¾	19	19	19	19	19¾	in

YARN

Malabrigo Yarn Rios (Aran weight; 100% Merino wool; 192m/365yds per 100g skein)

HOLLYHOCK (148)	5	5	5	6	7	7	7	8	9	x100g SKEINS
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Set-up row 4 (WS): Purl.

Set-up row 5 (RS): *Knit to 1 st before mrk, M1R, K1, slm, K1, M1L; rep from * another 3 times, knit to end. 8 sts inc'd.

Set-up row 6 (WS): Purl.

60 (62:64:66:66:68:68:70) sts.

YOKE PATTERN REPEAT

Sizes 5–9 only

Row 1 (RS): K1, M1R, *knit to 2 sts before mrk, M1R, K1, M1R, K1, slm, K1, M1L, K1, M1L; rep from * another 3 times, knit to last 2 sts, M1L, K2. 18 sts inc'd.

Row 2 (WS): Purl.

Row 3: *Knit to 2 sts before mrk, M1R, K1, M1R, K1, slm, K1, M1L, K1, M1L; rep from * another 3 times, knit to end. 16 sts inc'd.

Row 4: Purl.

Repeat rows 1–4 another – (–:–:–:0:1:2:2:1) times.

All sizes

60 (62:64:66:100:136:170:170:138) sts.

Row 1 (RS): K1, M1R, *knit to 1 st before mrk, M1R, K1, slm, K1, M1L; rep from * another 3 times, knit to last 2 sts, M1L, K2. 10 sts inc'd.

Row 2 (WS): Purl.

Row 3: *Knit to 1 st before mrk, M1R, K1, slm, K1, M1L; rep from * another 3 times, knit to end. 8 sts inc'd.

Row 4: Purl.

Rep rows 1–4 another 8 (9:10:11:10:9:8:9:11) times.

222 (242:262:282:298:316:332:350:354) sts. Now rep rows 1–2 another 0 (0:0:0:0:1:0:0:1) times.

222 (242:262:282:298:326:332:350:364) sts.

Sizes 3–7 only

Row 1 (RS): *Knit to 1 st before mrk, M1R, K1, slm, knit to mrk, slm, K1, M1L; rep from * once more, knit to end. 4 sts inc'd.

Row 2 (WS): Purl.

Repeat rows 1–2 another – (–:0:0:2:2:4:–:–) times.

– (–:266:286:310:338:352:–:–) sts.





The last buttonhole should be where the V-neck starts.

To work a buttonhole on an RS row:

K4, *K2tog, yo, knit to next mrk; rep from * until all buttonholes are worked, knit to end.

Next row (WS): Knit all sts to end and work all yos as normal to create holes.

Next row (RS): Work an i-cord cast-off.

SLEEVES

(both alike)

Transfer 48 (52:56:60:64:70:72:76:78) sts to short 5mm circular needles or DPNs.

Starting at centre underarm, pick up and knit 3 (3:3:4:4:4:5:5:5) sts, knit in the round to end, then pick up and knit 3 (3:3:4:4:4:5:5:5) sts. Pm for beg of round. 54 (58:62:68:72:78:82:86:88) sts.

Knit 6 (4:7:6:3:11:5:5:9) rnds.

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

Continue working in st st, working dec rnd on 5 (7:7:10:11:14:16:16:16) foll 10th (8th:8th:6th:6th:4th:4th:4th:4th) rnd.

42 (42:46:46:48:48:48:52:54) sts.

Work straight in st st until sleeve meas 33½ (35:36½:37½:38:38:38½:39½:41) cm from underarm, dec 0 (0:1:1:0:0:0:1:0) st at end of last rnd.

42 (42:45:45:48:48:48:51:54) sts.

CUFFS

Change to 4.5mm DPNs.

Round 1: *K2, P1; rep from * to end.

Round 2: Knit.

Rep rnds 1 and 2 for 10cm.

Work an i-cord cast-off.

FINISHING

Block gently to measurements, following any yarn care instructions on the ball band. Weave in ends. Attach buttons. ☺





SUSANNA IC

Sally's Shawl

The exquisite lace patterns on this shawl are knitted in a gradient yarn and enhanced with tiny beads



SUSANNA IC Sally's Shawl

THIS SHAWL was inspired by the character of Sally from the Tim Burton animated film, *The Nightmare Before Christmas*, and was designed by Susanna IC for Tanis Gray's official knitting guide to the Disney movie.

"The shawl incorporates Halloween Town's spiderwebs in its main body," says Tanis. "A blinged-up beaded lace border of leaf motifs reflects Sally's patchwork and stitched body stuffed with leaves. With the beads added with a small crochet hook as you knit, there's no pre-stringing required. An elegant abstract bat-shaped border completes this Sally-inspired shawl."

Susanna's lovely shawl is knitted in a hand-dyed laceweight, and uses approximately 650m of yarn.

PATTERN NOTES

The shawl is worked in one piece from the centre top down to the border. The body of the shawl is worked in a two-row lace pattern using only basic lace stitches on the right side; the wrong-side rows are purled.

Optional beads are added throughout the border.

Optional stitch markers may be placed to separate the charted stitch pattern repeats in the border charts.

The shawl is finished by wet blocking, which opens up the lace fully.

SIZE

Wingspan: 162½cm (64in)
Centre depth: 61cm (24in)

YARN

Freia Fine Handpaints Ombré Merino Lace (2ply weight; 100% cruelty-free US Merino wool; 651m/712yds per 75g ball)
Vintage; 1 x 75g ball

NEEDLES & ACCESSORIES

4.5mm (UK 7/US 7) circular needles, 80cm long
5mm (UK 6/US 8) double-pointed needles (DPN) for cast-off
Approx. 700 beads, size 6/0 / 4mm (optional)
0.75mm crochet hook (or smaller as needed to fit through holes of beads) optional
Stitch markers (optional)

TENSION

17 sts and 22 rows to 10cm over st st on 4.5mm needles

YARN STOCKISTS

Freia Fine Handpaints
www.freiafibers.com

SPECIAL ABBREVIATIONS

AB (apply bead): Work to stitch to be beaded. Place bead on crochet hook, and insert beaded hook into stitch on LH needle, purlwise. Remove stitch from LH needle, and pull through the bead, then return stitch to LH needle. Work beaded stitch as normal.

For general abbreviations, see p88



SHAWL

Using 4.5mm circular needles and the long-tail method, cast on 7 sts.
Do not join to work in the rnd.

Knit 3 rows.

Row 1 (RS, inc): K2, yo, K3, yo, K2. 9 sts.

Row 2 (WS): K2, purl to last 2 sts, K2.

Row 3 (Inc): K2, yo, (K1, yo) 5 times, K2. 15 sts.

Row 4: K2, purl to last 2 sts, K2.

Row 5 (Inc): K2, (yo, K1) 2 times, yo, K2tog, yo, K3, yo, SSK, (yo, K1) 2 times, yo, K2. 21 sts.

Row 6: K2, purl to last 2 sts, K2.



BODY OF SHAWL

Row 1 (RS, inc): K2, (yo, K1) 2 times, yo, K2tog, yo, *K3, yo, s2kpo, yo; rep from * to last 9 sts, K3, yo, SSK, (yo, K1) 2 times, yo, K2. 6 sts inc'd.

Row 2 (WS): K2, purl to last 2 sts, K2.

Rep Rows 1 and 2, 46 more times.

282 sts inc'd; 303 sts total.

BORDER AND CAST-OFF

Begin working from charts, reading all RS (odd-numbered) rows from right to left, and all WS (even-numbered) rows from left to right.

Work Rows 1–34 one time as follows:

RS rows: Work Right Edge Chart once, work Centre Chart 23 times, work Left Edge Chart once.

WS rows: K2, purl to last 2 sts, K2. 405 sts total when chart is complete.

Row 35 (RS, inc): K1, (K1, yo) 3 times,

ABand (K1, yo, K1) into st bead is placed onto, *(K2tog, yo) 2 times, K1, (yo, K1, yo) into 1 stitch, K1, (yo, SSK) 2 times, ABand (K1, yo, K1) into st bead is placed onto; rep from * to last 4 sts, (yo, K1) 3 times, K1.

138 sts inc'd; 543 sts total.

With WS facing and using 5mm needles, cast off as follows:

*K2tog, K1, slip 2 sts back to left-hand needle; rep from * to last 2 sts, K2tog.

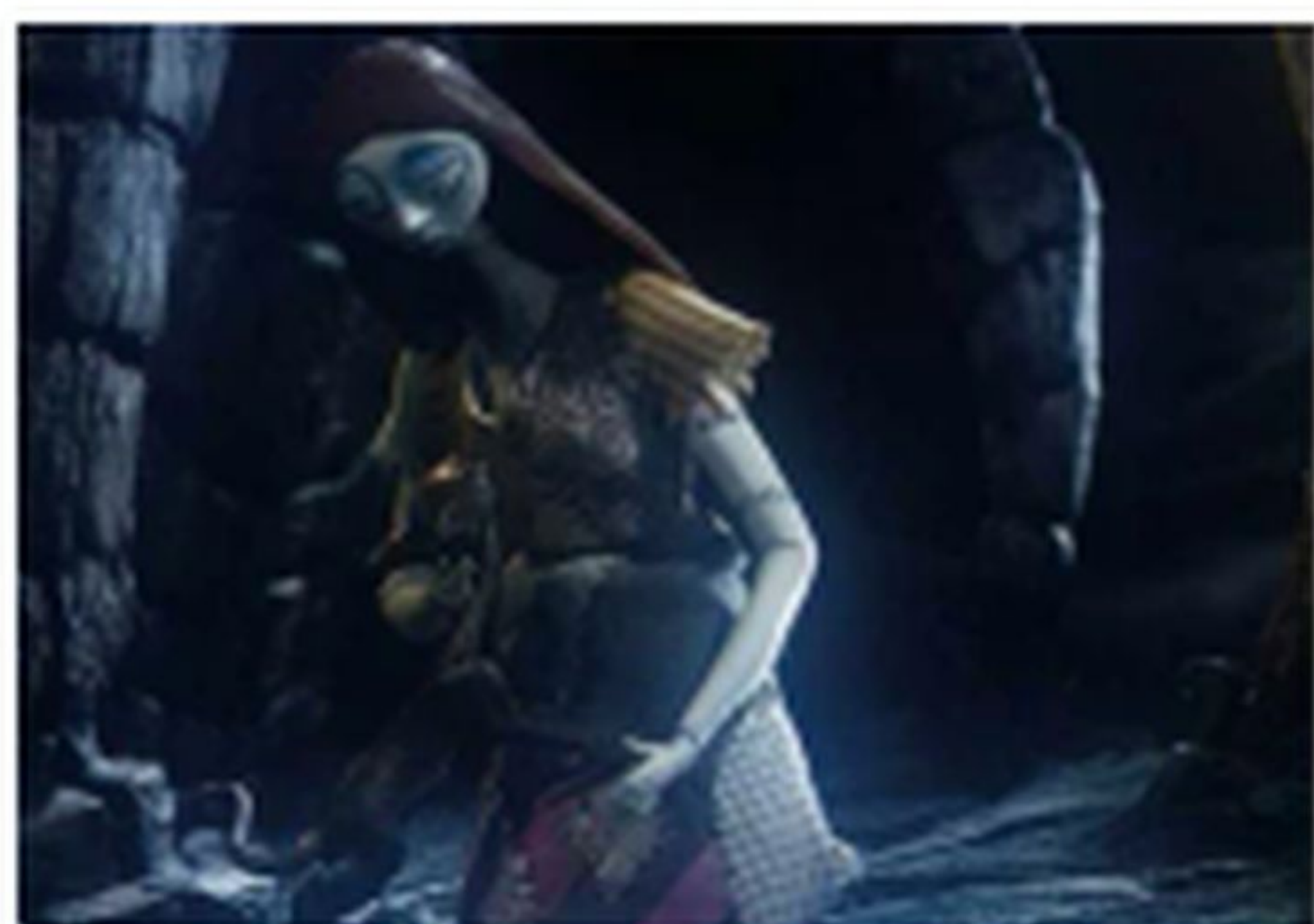
Break yarn and pull tail through remaining stitch to secure.

FINISHING

Weave in all loose ends but do not trim.

Wet block the shawl to measurements, using blocking pins to pin out the points of the shawl border, and following any yarn care instructions on the ball band.

When completely dry, remove blocking pins and trim all yarn ends. ▶

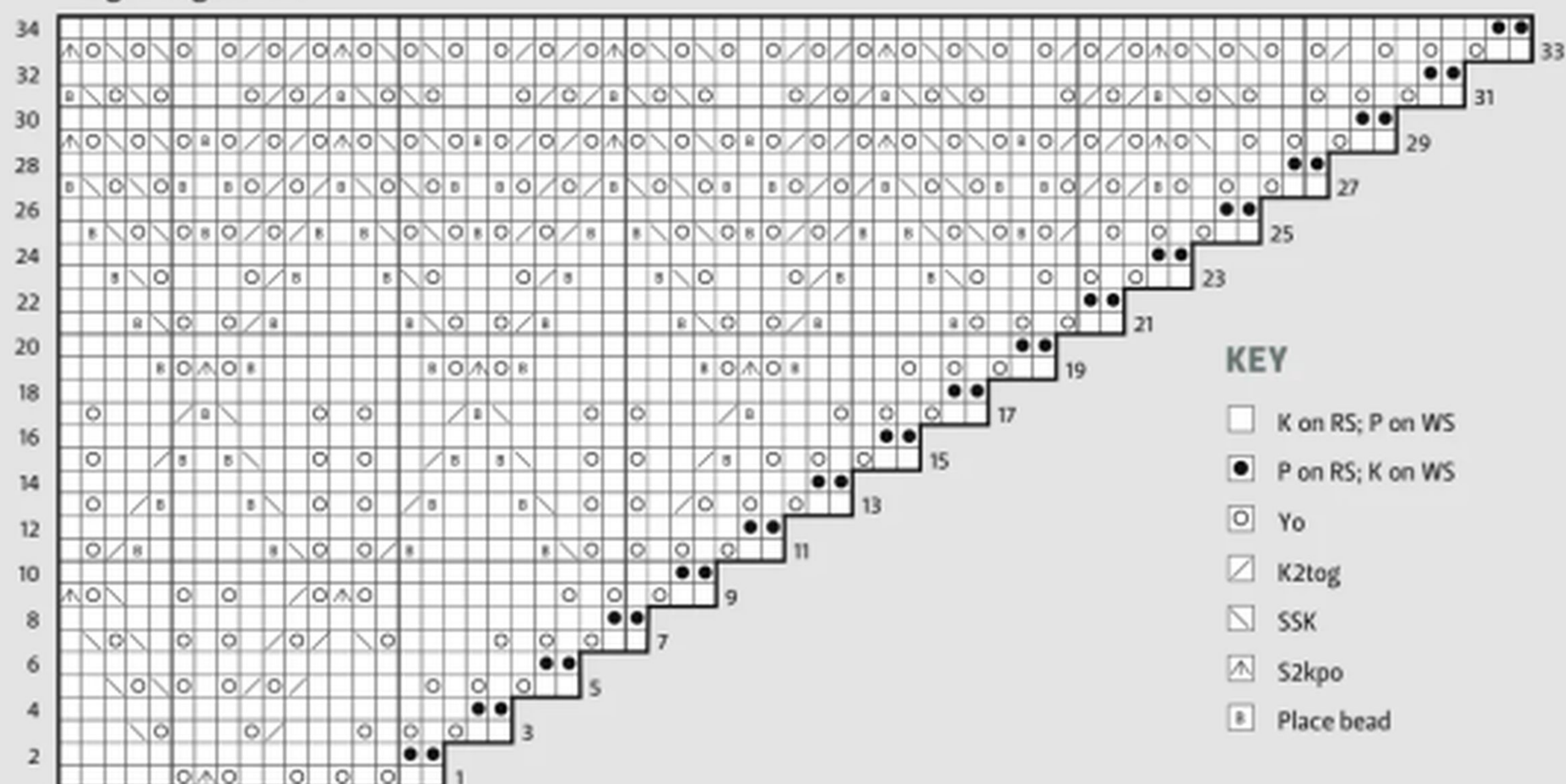


This pattern is taken from the book *Disney Tim Burton's The Nightmare Before Christmas: The Official Knitting Guide* to Halloween Town and Christmas Town by Tanis Gray (Titan Books, £34.99), which contains 28 knitting patterns inspired by the much-loved movie. www.titanbooks.com

Sally's Shawl

CHARTS

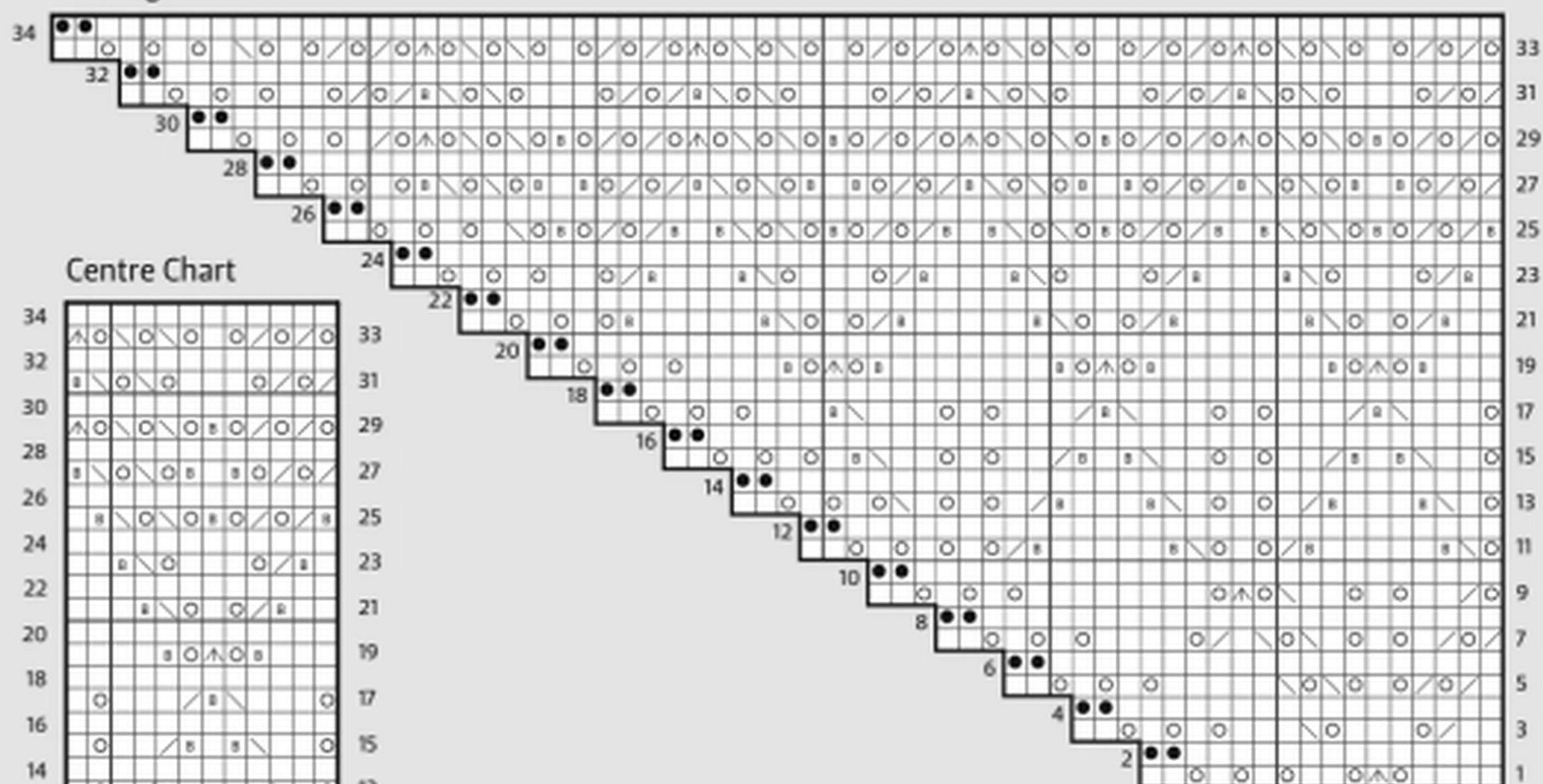
Right Edge Chart



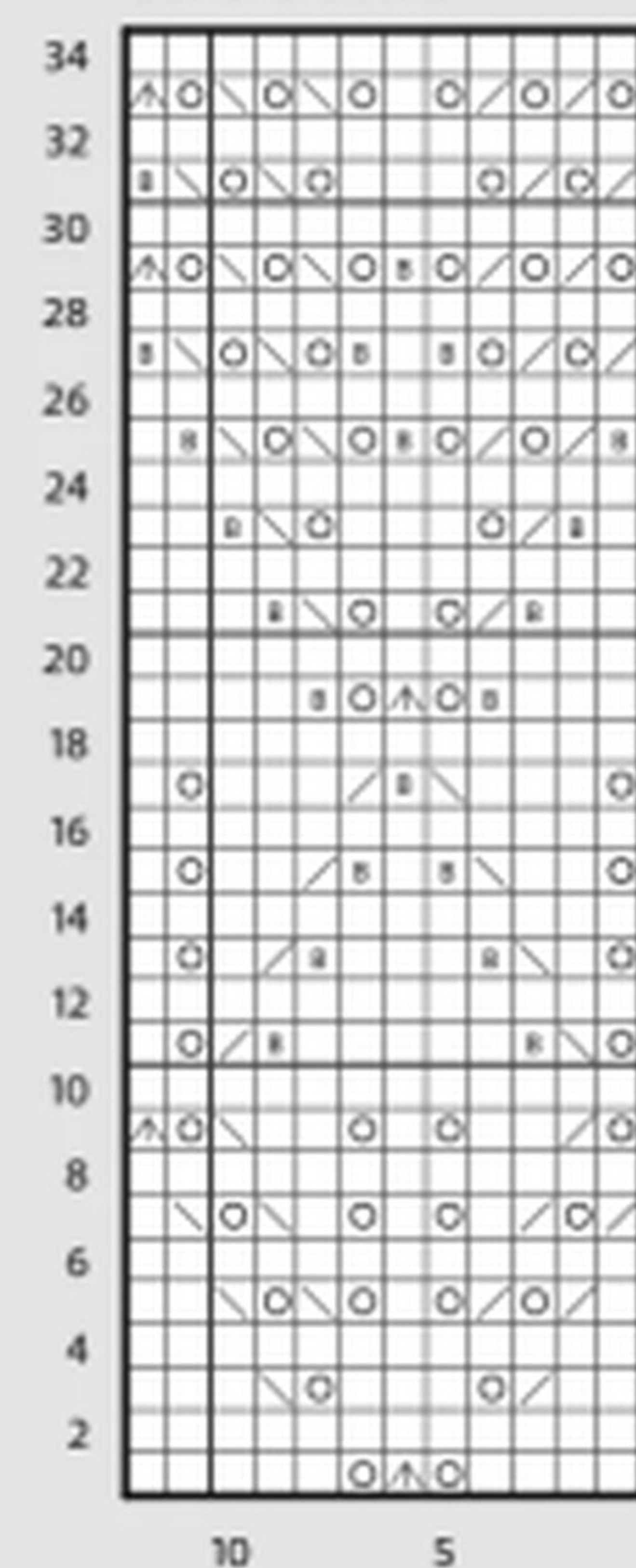
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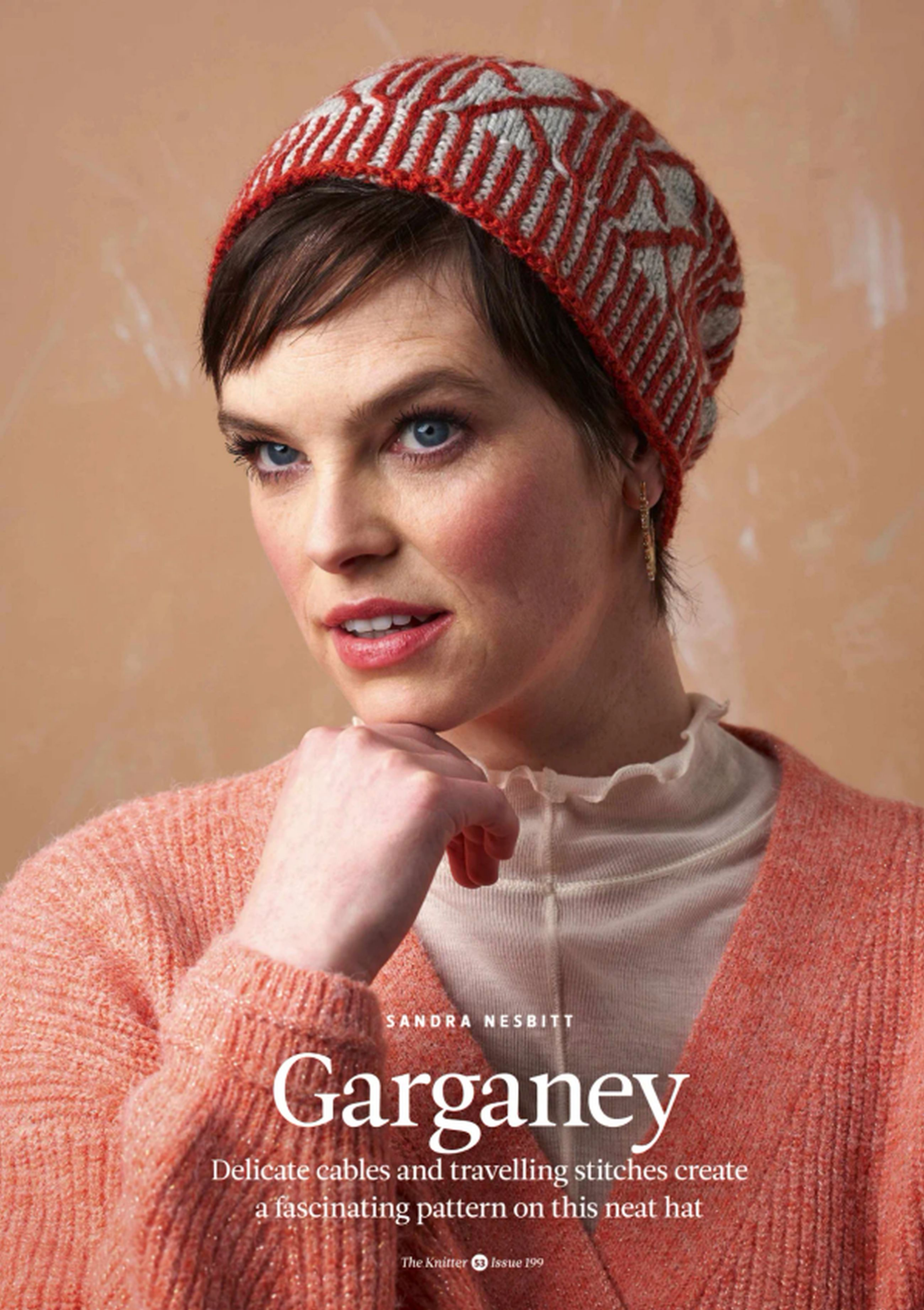
- K on RS; P on WS
- P on RS; K on WS
- Yo
- / K2tog
- \ SSK
- ^ S2kpo
- Place bead

Left Edge Chart



Centre Chart





SANDRA NESBITT

Garganey

Delicate cables and travelling stitches create
a fascinating pattern on this neat hat



SANDRA NESBITT

Garganey

THIS SMARTLY patterned design from Sandra Nesbitt combines tiny cables and travelling stitches worked in a rust colour, which stand out beautifully on the silver-grey background. The main fabric is complemented by the brim, which is knitted in two-colour corrugated ribbing. Sandra has chosen DROPS Lima for her hat design - this DK-weight blend of wool and alpaca gives a soft and warming fabric, and is available in a wide choice of solid and heathered shades.

PATTERN NOTES

The 1x1 corrugated rib used in the brim is well known for curling up. Knitting each stitch through the back of the loop in Round 1 should help stop this from happening. If it still does curl, try a different cast-on method or a stickier yarn.

An alternative cast-on we would recommend is the Twisted German (or Old Norwegian) cast-on. This is based on the long-tail method but involves an extra twist in the long-tail yarn (held around the thumb) to create a deeper and firmer cast-on edge. For a guide to this cast-on, see our masterclass online at: www.gathered.how/knitting-and-crochet/knitting/learn-the-german-twisted-cast-on

SIZE

To fit head circumference: 53cm (21in)
Actual circumference: 52cm (20½in)
Depth: 21cm (8¼in)

YARN

DROPS Design Lima (DK weight; 65% wool, 35% alpaca; 100m/109yds per 50g ball)
A Pearl Grey (9020); 1 x 50g ball
B Rust (0707); 1 x 50g ball

NEEDLES & ACCESSORIES

3.75mm (UK 9/US 5) circular needles, 40cm long
4.5mm (UK 7/US 7) circular needles, 40cm long
Set of 4.5mm (UK 7/US 7) double-pointed needles (DPNs)
Cable needle (cn)
Stitch marker

TENSION

27 sts and 25 rows to 10cm over Chart A patt on 4.5mm needles.
1 repeat of Chart A measures 6cm wide by 6.5cm high.

YARN STOCKISTS

DROPS Design www.garnstudio.com
Available from Wool Warehouse
www.woolwarehouse.co.uk 01926 882818

SPECIAL ABBREVIATIONS

C2B: Slip 1 st to cn and hold at back of work, K1; K1 from cn.
C2F: Slip 1 st to cn and hold at front of work, K1; K1 from cn.
C4B: Slip 2 sts onto cn and hold at at back of work, K2; K2 from cn.
C4F: Slip 2 sts onto cn and hold at at front of work, K2; K2 from cn.
K1A (B): K1 using yarn A (B).
P1A (B): P1 using yarn A (B).
For general abbreviations, see p88

For all cabling and travelling stitches, you need to work each stitch in the colour of the previous rnd.

HAT

BRIM

Using 3.75mm circular needles and yarn A, cast on 128 sts.
Pm and join to work in the round, taking care not to twist sts.

Rnd 1: *K1tbl in yarn A, K1tbl in yarn B; rep from * to end.

Rnd 2: *P1A, K1B; rep from * to end.
Rep rnd 2 another 8 times.

BODY

Change to 4.5mm needles.

Work Rnds 1-16 of Chart A or follow written instructions as foll:

Rnds 1, 2, and 4: *(K1A, K1B) 3 times, K4A, (K1A, K1B) 3 times; rep from * to end.

Rnd 3: *K1A, C4F, K1B, K5A, K1B, C4B; rep from * to end.

Rnd 5: *(K1A, K1B) twice, K1A, C2F, K3A, C2B, (K1A, K1B) twice; rep from * to end.

Rnd 6: *(K1A, K1B) twice, (K2A, K1B, K1A) twice, (K1A, K1B) twice; rep from * to end.

Rnd 7: *(K1A, K1B) twice, K2A, C2F, K1A, C2B, K1A, (K1A, K1B) twice; rep from * to end.



Rnds 8 and 10: *(K1A, K1B) twice, K3A, K1B, K1A, K1B, K2A, (K1A, K1B) twice; rep from * to end.

Rnd 9: *(K1A, K1B) twice, K3A, C4B, K1A, (K1A, K1B) twice; rep from * to end.

Rnd 11: *(K1A, K1B) twice, K2A, C2B, K1A, C2F, K1A, (K1A, K1B) twice; rep from * to end.

Rnd 12: *(K1A, K1B) twice, (K2A, K1B, K1A) twice, (K1A, K1B) twice; rep from * to end.

Rnd 13: *(K1A, K1B) twice, K1A, C2B, K3A, C2F, (K1A, K1B) twice; rep from * to end.

Rnd 14: *(K1A, K1B) 3 times, K4A, (K1A, K1B) 3 times; rep from * to end.

Rnd 15: *K1A, K1B, K1A, C4B, K3A, C4F, K1A, K1B; rep from * to end.

Rnd 16: As rnd 14.

Work rnds 1-12 once more.

CROWN SHAPING

All crown decreases are worked on the odd-numbered rnds.

Work rnds 1-16 of Chart B or follow written instructions as foll:

Rnd 1: *K1A, K3tog in yarn B, K1A, C2B, K3A, C2F, K1A, K3tog tbl in yarn B; rep from * to end.

96 sts.

Rnds 2 and 4: *(K1A, K1B) twice, K4A, (K1A, K1B) twice; rep from * to end.

Rnd 3: *K1A, C4B, K3A, C4F; rep from * to end.

Rnd 5: (K1A, K1B) twice, SSK in yarn A, K1A, K2tog in yarn A, K1B, K1A, K1B; rep from * to end.

80 sts.

Rnd 6: *(K1A, K1B) twice, K2A, (K1A, K1B) twice; rep from * to end.

Rnd 7: *K1A, K1B, K1A, C2F, K1A, C2B, K1A, K1B; rep from * to end.

Rnd 8: *K1A, K1B, K2A, K1B; rep from * to end.

Rnd 9: *K1A, K1B, SSK in yarn A, K1B, K1A, K1B, K2tog in yarn A, K1B; rep from * to end.

64 sts.

Rnds 10 and 12: *K1A, K1B; rep from * to end.

Rnd 11: *K1A, K1B, K1A, K3tog tbl in yarn B, K1A, K1B; rep from * to end.

48 sts.

Rnd 13: *K1A, K2tog tbl in yarn B, K1B, K2tog in yarn B; rep from * to end.

32 sts.

Rnd 14: *K1A, K3B; rep from * to end.

Rnd 15: *K1A, K3tog in yarn B; rep from * to end.

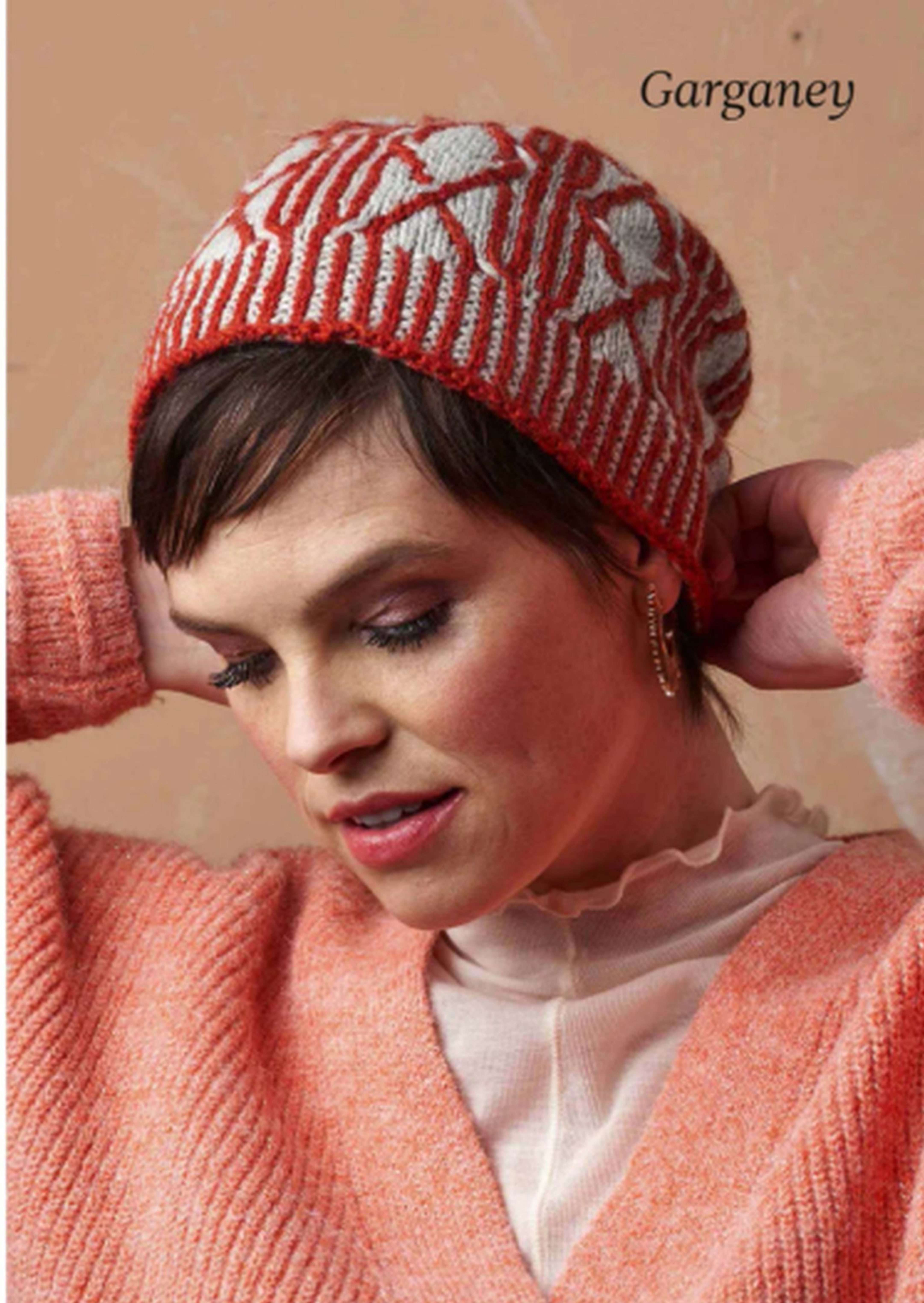
16 sts.

Rnd 16: *K1A, K1B; rep from * to end.

MAKING UP

Thread yarn A through the rem 16 sts and securely weave in.

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



KEY

- Knit
- K2tog
- K2tog tbl
- K3tog
- K3tog tbl
- SSK
- C2B
- C2F
- C4B
- C4F
- No stitch
- Yarn A
- Yarn B

CHART

Chart A

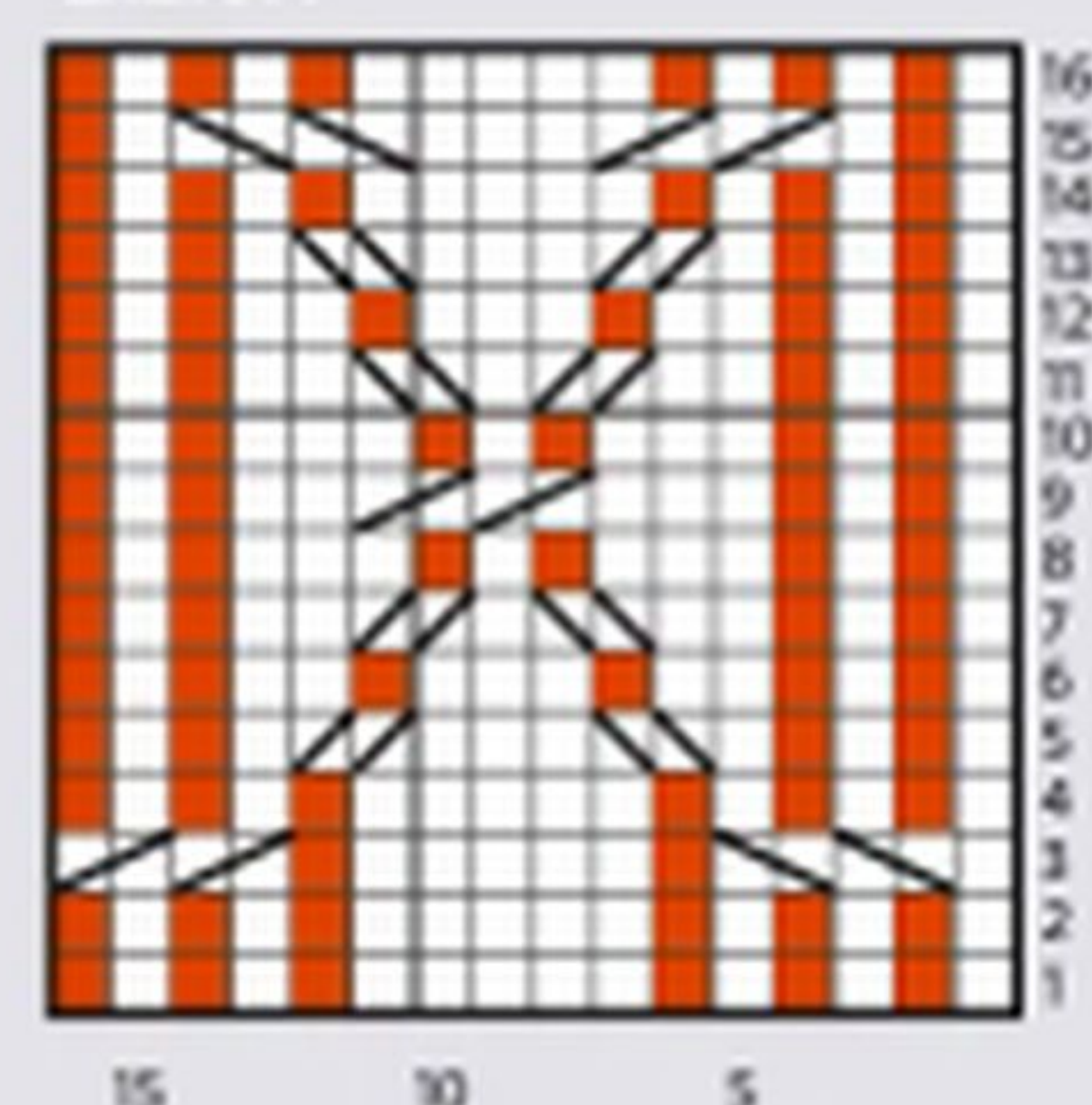
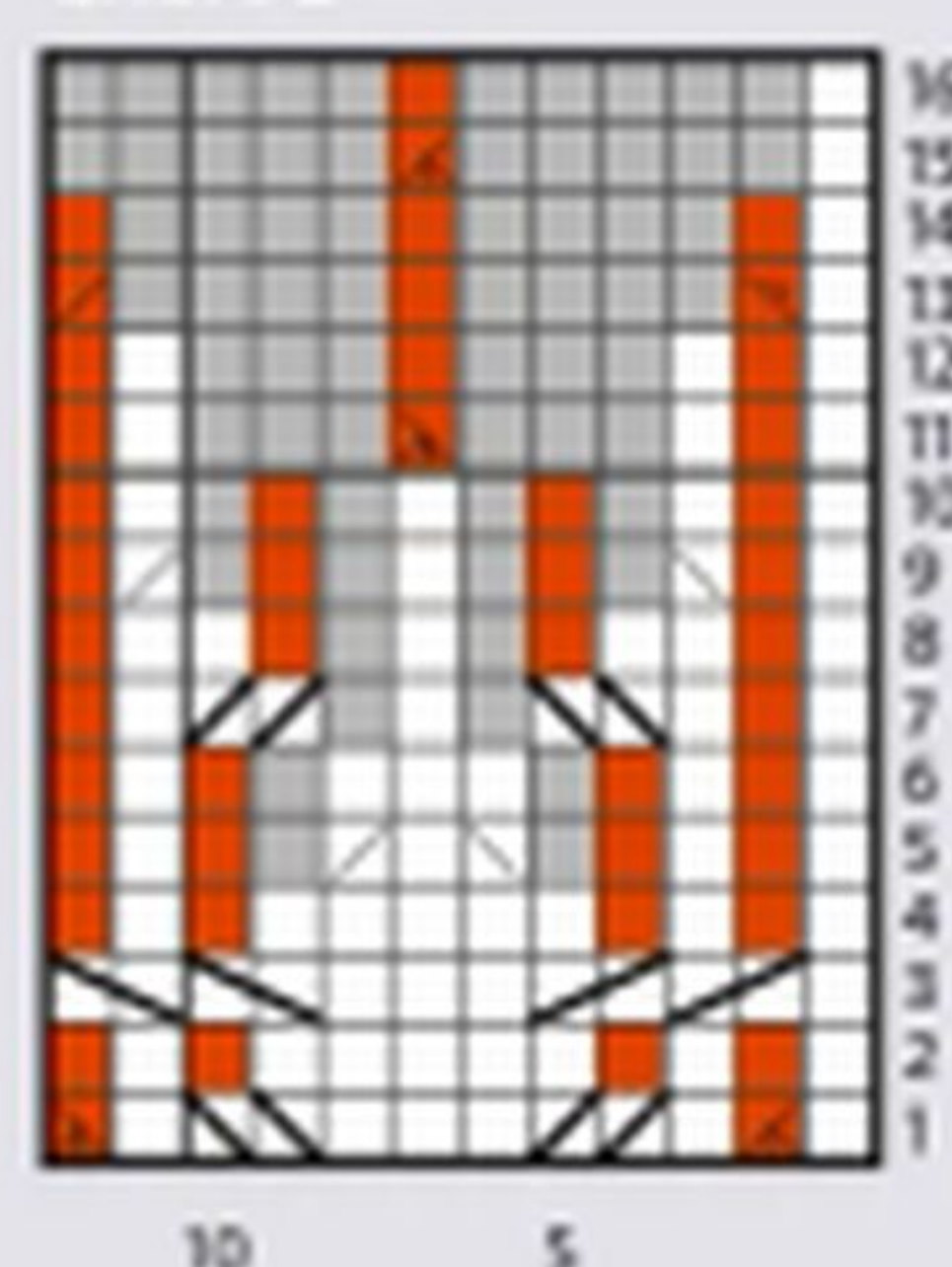


Chart B



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Whether you want to cruise the coastlines of the Caribbean, Rome further from home or marvel at the heights of the northern lights, we've got it all.

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PAT MENCHINI

Alnwick

Cable fans will enjoy knitting this
richly textured raglan sweater



PAT MENCHINI

Alnwick

THIS RAGLAN sweater from Pat Menchini features a handsome collection of cable patterns; intricate braids and twists form the central panel on the front, back and arms, and are complemented by thick rope-like columns and textured bands along the raglans. The design has a deep ribbed neckband, and is knitted in Retreat Chunky, a roving-style British Bluefaced Kerry Hill wool from West Yorkshire Spinners. This feels soft and warm and has a gentle halo, and it comes in 22 smart colours.

PATTERN PANEL

(written instructions; also shown in chart)

- Row 1 (RS):** P3, K2, (P4, K4) twice, P4, K2, P3, 30 sts.
Row 2: K3, P2, (K4, P4) twice, K4, P2, K3.
Row 3: P3, K2, (P4, C4F) twice, P4, K2, P3.
Row 4: K3, P2, (K4, P4) twice, K4, P2, K3.
Rows 5-8: As rows 1-4.
Row 9: P3, (T3F, P2, T3B) 3 times, P3.
Row 10 and all foll WS rows: Work across 30 sts, knitting all K sts and purling all P sts as they present.
Row 11: P4, (T3F, T3B, P2) twice, T3F, T3B, P4.
Row 13: P5, (C4F, P4) twice, C4F, P5.
Row 15: P4, (T3B, T3F, P2) twice, T3B, T3F, P4.
Row 17: P3, (T3B, P2, T3F) 3 times, P3.
Row 19: P3, K2, (P4, C4F) twice, P4, K2, P3.
Row 20: K3, P2, (K4, P4) twice, K4, P2, K3.
 These 20 rows form the Panel.

SIZE

	1	2	3	4	5	
TO FIT CHEST	91-97	102-107	112-117	122-127	132-137	cm
	36-38	40-42	44-46	48-50	52-54	in
ACTUAL CHEST	100½	111½	122	132½	143½	cm
	39½	44	48	52¼	56½	in
ACTUAL LENGTH	68	69¾	71¼	71¼	72¼	cm
	26¾	27¼	28	28	28½	in
SLEEVE SEAM	46	47	47	48	48	cm
	18	18½	18½	19	19	in

YARN

West Yorkshire Spinners Retreat Chunky Roving (Chunky weight; 100% Bluefaced Kerry Hill Wool; 140m/153yds per 100g ball)

PEACE (205)	7	7	8	9	9	x100g BALLS
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NEEDLES & ACCESSORIES

1 pair 5mm (UK 6/US 8) knitting needles
 1 pair 6mm (UK 4/US 10) knitting needles
 Set of 5mm (UK 6/US 8) double-pointed needles (DPNs) or circular needles, 40cm long
 Cable needle (cn)
 Stitch holders

TENSION

15 sts and 20 rows to 10cm over st st using 6mm needles. The 30-stitch panel meas 13cm wide, unstretched, using 6mm needles.

BACK

Using 5mm needles and taking care not to cast on tightly, cast on 88 (96:104:112:120) sts.

- Row 1 (RS):** K3, (P2, K2) to last st, K1.
Row 2: K1, (P2, K2) to last 3 sts, P2, K1.

Rep the last 2 rows until rib measures 6cm, ending after a RS row.

Next row (WS): P3 (3:7:6:6), *M1P, P9 (10:10:11:12); rep from * to last 4 (3:7:7:6) sts, M1P, P to end. 98 (106:114:122:130) sts.

Change to 6mm needles.

- Row 1 (RS):** K4 (8:12:16:20), (P5, K1, TW3, K1) 3 times, work 30 sts from row 1 of Panel, (K1, TW3, K1, P5) 3 times, K4 (8:12:16:20).
Row 2: P4 (8:12:16:20), (K5, P5) 3 times, work 30 sts from row 2 of Panel, (P5, K5) 3 times, P4 (8:12:16:20).
Row 3: K4 (8:12:16:20), (P5, TW2, K1, TW2) 3 times, work row 3 of Panel, (TW2, K1, TW2, P5) 3 times, K4 (8:12:16:20).
Row 4: As row 2 but working row 4 of Panel.
Rows 5-20: Rep rows 1-4 four times but working rows 5-20 of Panel. These 20 rows set patt.

Cont in patt until work measures 43 (42:42:40:39) cm from lower edge, measured through centre of work, ending after a WS row.

SHAPE RAGLAN

Rows 1-2: Cast off 4 (3:4:5:6) sts, patt to end. 90 (100:106:112:118) sts.

- Row 3:** K2, K2tog tbl, patt to last 4 sts, K2tog, K2, 2 sts dec'd.
Row 4: K1, P1, P2tog, patt to last 4 sts, P2tog tbl, P1, K1, 2 sts dec'd.
Rows 5-6: As rows 3-4, 4 sts dec'd.
Row 7: K2, K2tog tbl, patt to last 4 sts, K2tog, K2, 2 sts dec'd.
Row 8: K1, P2, patt to last 3 sts, P2, K1.

Rep rows 3-8 another 3 (4:4:4:4) times. 50 (50:56:62:68) sts.

Now rep rows 7-8 only until 30 (32:34:36:38) sts rem, ending after a WS row. Slip rem sts to a holder and leave.

FRONT

Work as Back until 44 (46:50:52:56) sts rem in the raglan shaping, ending after a WS row.

SHAPE NECK

Next row (RS): K2, K2tog tbl, patt 10 (10:11:11:12), turn.
 Cont on these 13 (13:14:14:15) sts for left half of neck.
 Work 5 rows, dec 1 st neatly at neck edge on every row, AT THE SAME TIME, dec 1 st at raglan edge as before on 2nd and 4th of these rows. 6 (6:7:7:8) sts.

YARN STOCKISTS

West Yorkshire Spinners 01535 664500
www.wyspinners.com

SPECIAL ABBREVIATIONS

M1P: Pick up and purl into back of horizontal strand lying before next st.

TW2: Slip 1 kwise, K1, pass slipped st over st just knitted and K into back of it.

TW3: Slip 2 kwise, K1, pass second st on right needle over first st and K into back of it, now pass third st on right needle over first 2 sts and K into back of it.

C4F: Slip next 2 sts on cn and hold at front, K2, now K2 from cn.

T3F: Slip next 2 sts on cn and hold at front, P1, now K2 from cn.

T3B: Slip next st on cn and hold at back, K2, now P1 from cn.

For general abbreviations, see p88

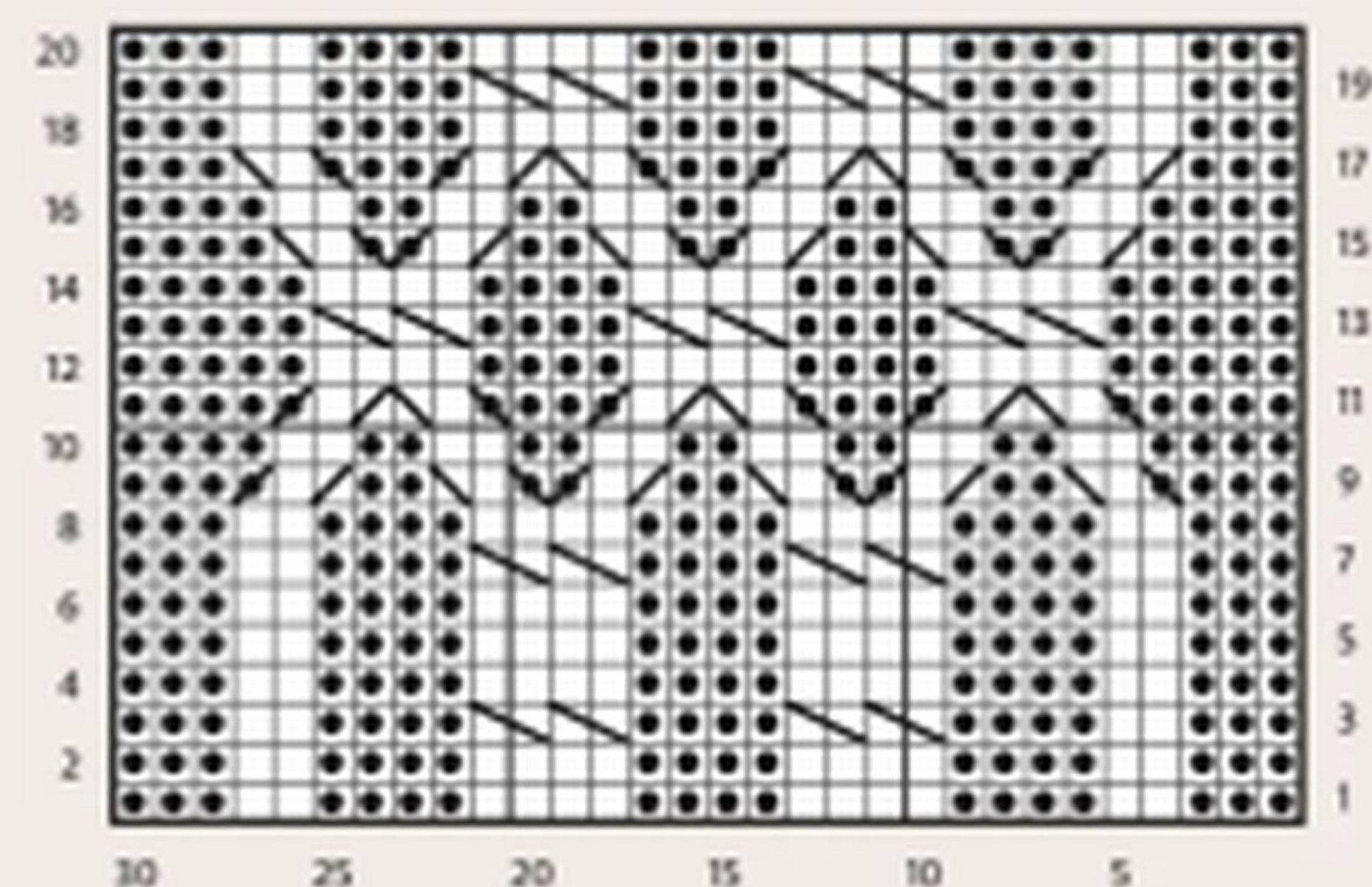
BLOCKING DIAGRAM



KEY

- K on RS; P on WS
- P on RS; K on WS
- T3F
- T3B
- C4F

CHART



With RS facing, slip next 16 (18:20:22:24) sts (centre sts) to a holder and leave. Neatly rejoin yarn at neck edge.

Next row (RS): Patt to last 4 sts, K2tog, K2, 1 st dec'd.

Complete to match left half, reversing shapings.

SLEEVES

Using 5mm needles, cast on 32 (32:36:36:40) sts.

Work in rib as on Back for 7cm, ending after a RS row.

Next row (WS): P2 (5:4:1:2), [M1P, P3 (2:3:3:4)] 9 (11:9:11:9) times, M1P, P to end. 42 (44:46:48:50) sts.

Change to 6mm needles.

Set patt with centre Panel as foll:

Row 1 (RS): K2 (3:4:5:6), TW2, P2, work 30 sts from row 1 of Panel, P2, TW2, K2 (3:4:5:6).

Row 2: P4 (5:6:7:8), K2, work row 2 of Panel, K2, P4 (5:6:7:8).

These 2 rows set main patt.

Cont in main patt maintaining continuity of Panel to match Back and Front and work 4 (4:4:2:0) more rows.

Shape Sleeve by inc 1 st at each end of next row, then on every foll 4th row until there are 48 (52:60:72:78) sts, then on every foll 6th row until there are 66 (70:74:80:84) sts, working extra sts in st st.

Work in patt without shaping until Sleeve measures 46 (47:47:48:48) cm, or desired



Cont to dec at raglan edge only on every RS row until 2 sts rem.
Work 1 row.
Cast off.

Alnwick

length, measured through centre of work and ending after a WS row.

SHAPE RAGLAN

Cast off 4 (3:4:5:6) sts at beg of next 2 rows.
58 (64:66:70:72) sts.

Sizes 1, 2 and 5 only

Next row: Patt to end.

Next row: K1, patt to last st, K1.

Sizes 1 and 2 only

Next row: K2, K2tog tbl, patt to last 4 sts, K2tog, K2. 2 sts dec'd.

Next row: K1, P1, P2tog, patt to last 4 sts, P2tog tbl, P1, K1. 2 sts dec'd.

Next row: K2, K2tog tbl, patt to last 4 sts, K2tog, K2. 2 sts dec'd.

Next row: K1, P2, patt to last 3 sts, P2, K1.
Rep the last 4 rows once more.
46 (52: - : -) sts.

All sizes

Next row: K2, K2tog tbl, patt to last 4 sts, K2tog, K2. 2 sts dec'd.

Next row: K1, P2, patt to last 3 sts, P2, K1.
Rep the last 2 rows until 12 (14:14:14:14) sts rem, ending after a WS row.

Slip sts to spare yarn or a holder and leave aside.

NECKBAND

Join raglan shapings using a flat seam.

Using 5mm DPNs or circular needles, 40cm long, and with RS facing, knit across 30 (32:34:36:38) sts from back holder dec 4 (4:5:7:8) sts evenly across, knit across 12 (14:14:14:14) sts of left sleeve dec 2 sts evenly, pick up and knit 10 (10:11:11:12) sts evenly down left side of neck (approx. 2 sts from every 3 rows), knit across 16 (18:20:22:24) sts from front holder dec 2 (2:3:5:6) sts evenly, pick up and knit 10 (10:11:11:12) sts evenly up right side of neck, finally knit across 12 (14:14:14:14) sts of right sleeve dec 2 sts evenly.
80 (88:92:92:96) sts.

Work in rounds of K2, P2 rib for 7cm.
Cast off very loosely in rib.

FINISHING

Do not press.

Join side and sleeve seams.

If you prefer a crew neck, fold neckband in half to WS and loosely hem in position all round. 



A woman with curly hair is standing against a background of pastel-colored panels (pink, green, and blue). She is wearing a light-colored, cable-knit sweater with a subtle pattern, dark blue jeans, and light-colored loafers with thick soles. Her hands are on her hips.

MARTIN STOREY

Dartmoor

Subtle cable details bring textural interest to this modern mohair-blend sweater



MARTIN STOREY
Dartmoor

THIS RELAXED sweater designed by Martin Storey features blocks of cables across the body and sleeves, which are echoed by the cabled borders around the hems and cuffs. The garment has a high neckline and dropped sleeves, and is sized to fit busts of 28in to 62in.

Martin's sweater is wonderfully warm with a fluffy halo, thanks to the use of Rowan's Tweed Haze - a chunky blend of mohair and superfine alpaca which has attractive flecks of colour and an almost felted appearance. It is available in eight modern colours.

CHART NOTE

When working from the chart, if there are insufficient stitches to work a full cable at row-end edges, work these stitches in stocking stitch instead.

BACK

Using 5mm needles, cast on 85 (91:99:107:115:123:131:141:149) sts.

Beg and ending rows as indicated, now work in patt from Chart as folls: Work chart rows 1 to 18, ending with RS facing for next row.

Change to 6mm needles. Now repeating chart rows 19 to 90 throughout, cont as folls: Cont straight until Back measures 30 (31:31½:32:32½:33:33:34:34) cm, ending with RS facing for next row.

SIZE

	1	2	3	4	5	6	7	8	9	
TO FIT BUST	71-76	81-86	91-97	102-107	112-117	122-127	132-137	142-147	152-157	cm
	28-30	32-34	36-38	40-42	44-46	48-50	52-54	56-58	60-62	in
ACTUAL BUST	106½	114	124	134	144	154	164	176½	186	cm
	42	45	49	53¼	56¾	60¾	64½	69½	73¾	in
ACTUAL LENGTH	54	56	58	60	62	64	65	67	68	cm
	21¼	22	22¾	23½	24½	25¼	25½	26½	26¾	in
SLEEVE SEAM	44	45	45	46	46	46	46	46	46	cm
	17¼	17¾	17¾	18	18	18	18	18	18	in

YARN

Rowan Tweed Haze (Chunky weight; 40% mohair, 39% alpaca, 10% polyamide, 8% cotton, 3% polyester; 120m/131yds per 50g ball)

WINTER (550)	6	7	7	8	9	9	10	10	11	50g BALLS
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SHAPE ARMHOLES

Keeping patt correct, cast off 4 sts at beg of next 2 rows.

77 (83:91:99:107:115:123:133:141) sts.

Dec 1 st at each end of next and foll 5 alt rows. 65 (71:79:87:95:103:111:121:129) sts.

Cont straight until armhole measures 21 (22:23½:25:26½:28:29:30:31) cm, ending with RS facing for next row.

SHAPE SHOULDERS

Keeping pattern correct, cast off 4 (4:5:6:7:8:9:10:11) sts at beg of next 2 rows, then 4 (5:6:7:8:9:11:12) sts at beg of foll 2 rows. 49 (53:57:61:65:71:75:79:83) sts.

SHAPE BACK NECK

Next row (RS): Cast off 4 (5:6:7:8:9:10:11:12) sts, patt until there are 8 (8:9:10:11:12:13:14:15) sts on right needle and turn, leaving rem sts on a holder.

Work each side of neck separately.

Cast off 3 sts at beg of next row.

Cast off rem 5 (5:6:7:8:9:10:11:12) sts.

With RS facing, slip centre 25 (27:27:27:27:29:29:29:29) sts to a holder (for neckband), placing a marker on centre st, rejoin yarn and patt to end.

Complete to match first side, reversing shapings.

FRONT

Work as given for Back until 10 (10:10:12:12:14:14:14:16) rows less have been worked

than on Back to beg of shoulder shaping, ending with RS facing for next row.

SHAPE FRONT NECK

Next row (RS): Patt 24 (26:30:35:39:43:47:52:57) sts and turn, leaving rem sts on a holder.

Work each side of neck separately.

Keeping patt correct, dec 1 st at neck edge of next 4 rows, then on foll 2 (2:2:3:3:4:4:4:5) alt rows.

18 (20:24:28:32:35:39:44:48) sts.

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

SHAPE SHOULDER

Keeping patt correct, cast off 4 (4:5:6:7:8:9:10:11) sts at beg of next and foll 2 (0:0:0:0:1:1:0:0) alt rows, then - (5:6:7:8:9:10:11:12) sts at beg of foll - (2:2:2:2:1:1:2:2) alt rows and AT THE SAME TIME dec 1 st at neck edge of 3rd row.

Work 1 row.

Cast off rem 5 (5:6:7:8:9:10:11:12) sts.

With RS facing, slip centre 17 (19:19:17:17:17:17:15) sts onto a holder (for neckband), rejoin yarn and patt to end. Complete to match first side, reversing shapings.

SLEEVES

Using 5mm needles, cast on 49 (51:53:55:55:57:57:57:57) sts.

Beg and ending rows as indicated, now work in patt from Chart as folls:

NEEDLES & ACCESSORIES

1 pair 5mm (UK 6/US 8) knitting needles
1 pair 6mm (UK 4/US 10) knitting needles
5mm (UK 6/US 8) circular needles, no more than 40cm long
Cable needle (cn)
Stitch holders
Stitch markers

TENSION

16 sts and 21 rows to 10cm over patt on 6mm needles

YARN STOCKISTS

Rowan 01924 371501 www.knitrowan.com

SPECIAL ABBREVIATIONS

C6B: Slip next 3 sts onto cn and hold at back of work, K3, then K3 from cn.

For general abbreviations, see p88

BLOCKING DIAGRAM



CHART KEY

- K on RS; P on WS
- P on RS; K on WS
- C6B
- Repeat



This pattern is taken from the Rowan collection *Winter Haze*, which has six relaxed garments and accessories using Tweed Haze designed by

Martin Storey, Chloe Thurlow and Quail Studio. To order a copy for £7.75 or to find details of your nearest stockist, visit www.knitrowan.com



Work chart rows 1 to 18, ending with RS facing for next row.

Change to 6mm needles.

Now repeating chart rows 19 to 90 throughout (and noting that sleeve shaping is only shown on chart up to chart row 40), cont as folls:

Inc 1 st at each end of 3rd and every foll 10th (10th:8th:8th:6th:6th:6th:4th:4th) row to 59 (55:69:61:77:71:67:95:93) sts, then on every foll 8th (8th:6th:6th:4th:4th:4th: - : alt) row until there are 65 (69:73:79:83:89:91: - :97) sts, taking inc sts into patt.

Work 7 (7:5:5:3:3:3:3:3) rows, ending with RS facing for next row.

Sleeve should measure approx. 44 (45:45:46:46:46:46:46) cm.

SHAPE TOP

Keeping patt correct, cast off 4 sts at beg of next 2 rows.

57 (61:65:71:75:81:83:87:89) sts.

Dec 1 st at each end of next and foll 4 alt rows, then on foll row, ending with RS facing for next row.

Cast off rem 45 (49:53:59:63:69:71:75:77) sts.

MAKING UP

Block pieces gently, following any yarn care instructions on the ball band.

Join both shoulder seams using mattress stitch, or back stitch if preferred.

NECKBAND

With RS facing and using 5mm circular needles, beg at centre back neck, knit marked st, then knit rem 12 (13:13:13:13:14:14:14:14) sts of left side of back neck,

pick up and knit 3 sts up left back neck, and 15 (16:16:20:20:20:20:20:21) sts down left side of front neck, knit across 17 (19:19:17:17:17:17:15) sts on front holder, dec (- : - :inc:inc:dec:dec:dec:dec) 1 st at centre, pick up and knit 15 (16:16:20:20:20:20:21) sts up right side of front neck, and 3 sts down right side of back neck, then knit across rem 12 (13:13:13:13:14:14:14:14) sts of right side of back neck. 77 (84:84:91:91:91:91:91:91) sts.

Round 1 (RS): *P1, K6; rep from * to end.

Round 2: As round 1.

Round 3: *P1, C6B; rep from * to end.

Rounds 4 to 6: As round 1.

These 6 rounds form patt.

Cont in patt for a further 12 rounds.

Cast off in patt.

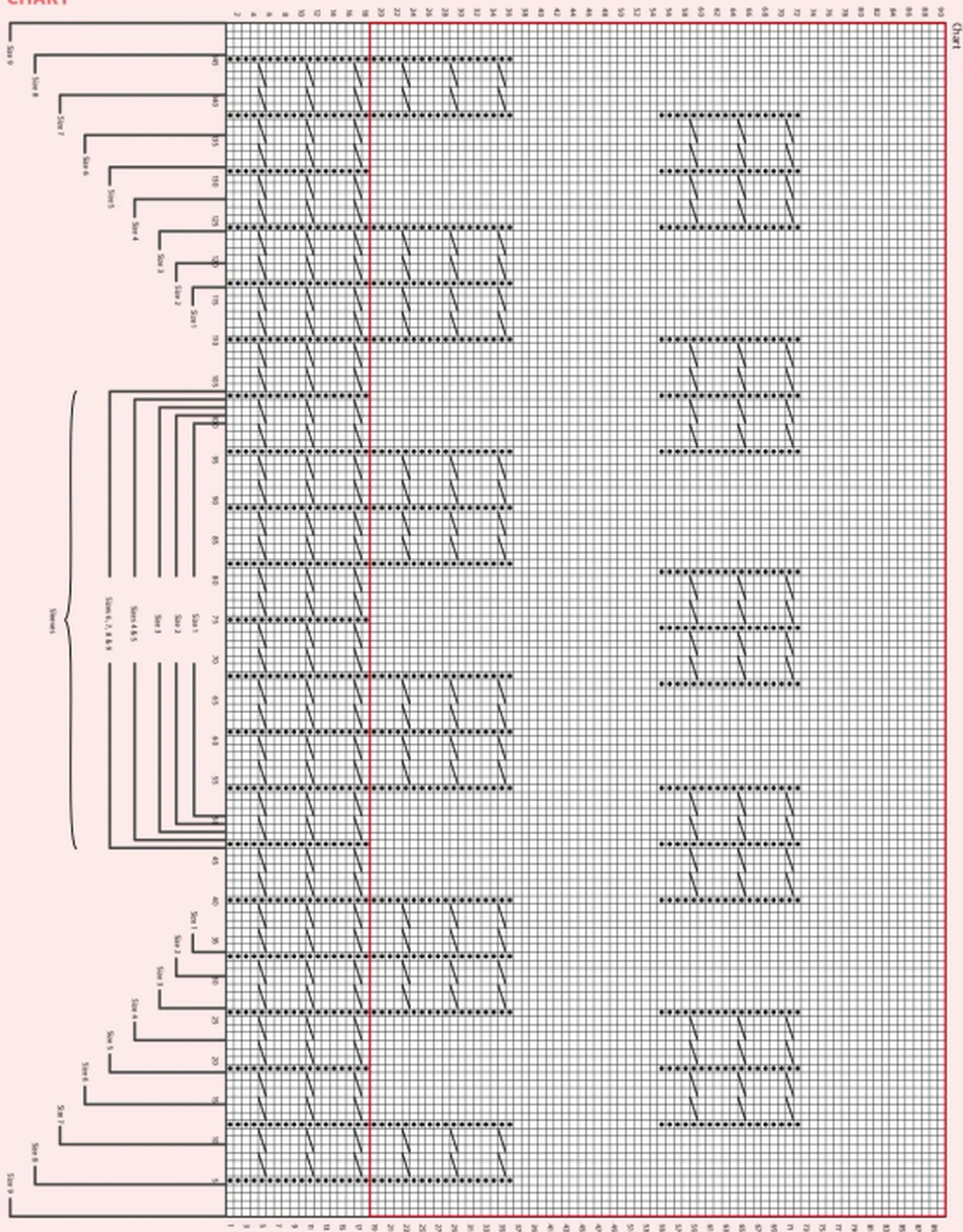
FINISHING

Place centre of cast-off edge of sleeve to shoulder seam. Join cast-off sts at beg of armhole shaping to cast-off sts at start of sleevehead shaping. Sew sleevehead into armhole, easing in shapings.

Join side and sleeve seams. 

Dartmoor

CHART





SORAYA GARCIA

Elsje

This cosy twisted cowl with its pretty colourwork pattern is sure to keep out the winter chills!



SORAYA GARCIA

Elsje

SORAYA GARCIA has used a palette of eight soft, muted shades for her stranded colourwork cowl design, including pink, lavender and blues. It's knitted in Jamieson & Smith's Jumper Weight wool, using a light fawn colour as the background shade. The cowl is knitted in the round as a tube, starting with a provisional cast-on. Once the cowl is complete, the bottom half of the tube is twisted 360°, then the provisional cast-on is undone and the stitches at either end of the tube are grafted together.

SIZE

Width: 20cm (8in)
Circumference: 63cm (24¾in)

YARN

Jamieson & Smith 2ply Jumper Weight (4ply weight; 100% Shetland wool; 115m/125yds per 25g ball)

A 202 (Light Fawn); 2 x 25g balls
Plus 1 x 25g ball of each:

B FC21 (Lavender)
C FC46 (Dark Green Grey)
D 1281 (Marled Peachy Orange)
E 1283 (Mid Marled Pink)
F 1280 (Light Marled Blue Green)
G 142 (Dark Azure Blue)
H FC58 (Marled Brown Mix)

NEEDLES & ACCESSORIES

3.5mm (UK 10-9/US 4) circular needles,
40cm long
Stitch marker

TENSION

30 sts and 32 rows to 10cm over pattern
using 3.5mm needles

YARN STOCKISTS

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

For general abbreviations, see p88

PATTERN NOTE

The chart patterns are worked in stocking stitch and in the round. You will join the colours as needed, and breaking yarns between rounds is unnecessary. Just make sure to carry them loosely up the inside of the cowl.

COWL

Using 3.5mm circular needles and waste yarn, and a provisional cast-on method, cast on 120 sts.

For more guidance on provisional cast-ons, see our Masterclass on page 78.

Set-up row: Using yarn A, knit to the end.

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

* BEGIN CHART A

Work Rows 1-28 of Chart A, repeating the 6-st repeat 20 times across the rnd and joining colours as needed.

BEGIN CHART B

Work Rows 1-22 from Chart B, repeating the 6-st repeat 20 times across the rnd and joining colours as needed.

BEGIN CHART C

Work Rows 1-26 from Chart C, repeating the 6-st repeat 20 times across the rnd and joining colours as needed.

BEGIN CHART D

Work Rows 1-25 from Chart D, repeating the 6-st repeat 20 times across the rnd and joining colours as needed. *

Repeat from * to * once more.

MAKING UP

Put the provisional cast-on sts onto another needle. Twist the bottom half of the cowl 360° until both pairs of needles point (again) in the same direction. Fold the cowl so that the needle tips come together, and graft the two sets of stitches using Kitchener stitch.

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

The cowl is twisted before the cast-on and cast-off stitches are grafted



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Annemor became the owner of a 'shoddy' mill in 1983, where she discovered a cultural treasure trove of discarded knitwear



The Knitter
FEATURE



Unravelling history

Annemor Sundbø uncovers tales of Norway's knitting history and culture through its sweaters, as she tells Rachael Prest



ANNEMOR SUNDBØ has published several books about Norway's history of knitting and textile production. Her latest book, *Norway's Knitted Heritage*, is now available

in English for the first time, and is an absolute must-read for anyone interested in Scandinavian knitting and textiles. Into it, she has put her years of knowledge and experience, combined with her endless curiosity about the ways that textile creation connect us – geographically, historically and spiritually.

Originally trained as a weaver and industrial textile designer, Annemor spent a year on the Faroe Islands in the 1970s, teaching, and investigating how they used the wool, how it was processed and spun,

to make it suit the climate of those remote, subpolar islands. She also spent about five years on the Outer Hebrides weaving tweed, and spending time with a crofter, learning to use the Hattersley loom (created in 1921 to advance the cottage weaving industry).

She had been teaching weaving for about a decade when the imminent mass closure of Norway's weaving schools made her fear for the future of weaving in her country. "I wanted to find ways to do handweaving more efficiently," she says. She hit on the idea of using machines to speed up the more time-consuming, unskilled tasks associated with handweaving, such as bobbin-winding. She visited a small mill near where she lived in Kristiansand – Torridal Tweed – to see if she could practice on the equipment there for a few months.

The owner of the mill – a 'shoddy' mill that used recycled yarn created from waste woollen textiles – agreed, on one condition: that she buy the mill first. "I was a mill-owner the next day," she tells me. A great many people would be daunted by such an undertaking, but while speaking with Annemor, I received the impression that she isn't daunted by very much at all. She seems to be someone who, when opportunities present themselves, she doesn't let them pass her by.

The decision to buy the mill soon offered more opportunities. The mill used recycled yarn, made by shredding old, discarded garments and respinning the fibre. These garments were stored in shoddy bins – a huge ragpile amounting to around 16 tons of worn-out, unwanted knitwear. Annemor soon realised that



1 Annemor has spent her life documenting and writing about Norway's knitting traditions, and has published many books. She originally trained as a weaver and industrial textile designer. Her mill, Torridal Tweed, spun rags into a range of blankets and tweeds.



Norway's Knitted Heritage explores the history of Norwegian sweater traditions

the pile was full of treasures, but she was shredding them, bit by bit. "I thought, I cannot be the one in the world that takes away all these traditions, puts all these things in the machine," she says. She began by giving some items away to friends and family, and providing others to costume departments for films and TV.

Then she received a visit from the Norwegian Council of Culture, who wanted to know if she had items for a large national exhibition. She showed them the shoddy bins. "They came out with stars in their eyes, and said I had to dive deeper – that I had much more than any museum." Museums want the finest examples, but what she had was an almost endless supply of stories. "In what I had, you could read the life of a person, how he had used it, made it, darned and mended it."

She could not afford to take enough time to fully investigate what she had in the ragpile, however. She tells me, "I was making my living out of weaving the rags into blankets and tweeds." But when she received a government grant to write a book about the treasures she had inadvertently bought, the collection itself became more important. She began to sort through the pile to find what it held.

I ask Annemor what she thought was the most interesting piece in the ragpile, the one that had stuck with her over the years. She says, "When I picked it out, I didn't find it the most interesting, but the most ragged. Then I had a visit from Celia Pym – she is a darning artist. She asked if I had something for her, so I gave this most ragged piece." The piece became Celia's work, 'Norwegian Sweater' (pictured on page 71). You can get a glimpse of its original state here: www.celiapym.com/on-mending/. Annemor also worked with, and continues to inspire, fashion designer



Siri Johansen, co-founder and designer at The Waste Yarn Project in Paris.

Symbols and signs

One of the things I particularly enjoyed about Annemor's book is the way that she connects people, times, places and beliefs through a deep dive into the motifs and symbols that crop up again and again throughout human history. She also makes connections linguistically, looking at how the words we use to name and describe our clothing are passed along trade routes and integrate themselves deep into our culture. For example, she details how the distinctive OXO patterning used in Fair Isle sweaters can be found in Basque knitting designs, and how the heart rose motif is found in churches as far afield as Istanbul.

Annemor has a fascination with symbolism and superstition, both linked to and separate from religious belief. The rule of Christian V, King of Denmark and Norway from 1670–1699, to be involved in 'black magic' could see you burned as a witch, but people got around this, she says,

by using signs to communicate with their ancestors. She tells that even in more recent times it was widely known that if you tied a knot in string in the church where a couple were marrying, the man would be impotent. There's also a widely held superstition that you should never knit a sweater for a lover, because they will leave you before it is finished. I wonder whether this is the source of the more modern 'curse of the boyfriend sweater'?

Annemor investigates the traditional symbols – crosses, stars, stripes and grids – used in Norwegian knitwear, while taking us on a tour of ancient theology and mythology. She draws connections between ancient Egyptian, Sumerian, Phoenician, Greek and Roman virgin and mother figures, and delves into the mysteries of clothes as items of protection against more than just the weather.

Tales from the past

If you're interested in the history of knitting in Norway, Annemor provides that too, in abundance. She charts the rise





of the popularity of knitting in Norway, which seems to have started in the early 17th century, thanks to the trend for knitted damask garments from England and the Netherlands. Napoleon's trade blockade, in place from 1806-1814, put paid to the trade in English goods, however. Britain responded to the blockade by cutting Norway off from Denmark, throwing Norway into an economic crisis. It became a matter of national security, patriotism and nation building to become self-sufficient, and this included the production of fabric and garments.

From here, Annemor follows the thread through the tumultuous 19th century, looking at the rise of trade in knitted goods across northern Europe, from Iceland and Greenland to the Faroes and then to Norway and Denmark. A darker side to knitwear manufacture arose, with women and children in 'houses of correction' effectively turned to slave labour to create much-needed garments. Regulations were set in place to govern the quality and

design of sweaters meant for market.

Rules were also set, as they were in the UK, as to who was entitled to earn money from their work. Up until 1880, women had to have special licenses to sell things, Annemor tells me. If you were a widow, you could sell your work, but not if it conflicted with guild production. The wife of a guild member could help her husband, but only if he was unable to find an apprentice. There was a great deal of competition between the stocking weavers (who knitted in the round, using a 'stocking loom', or circular knitting machine) and those making and selling home-knitted stockings.

Colourwork inspiration

There is so much to this book – a delightful chapter on how folk dress fed into fashion design in the late 19th and early 20th centuries charts the rise of Norwegian sweater fashion. The first lice sweater meant for women was designed in 1932, when it was still considered to be a man's

garment. The democratisation of sweater design was well underway in Europe at that time, as outdoor sports like golf, boating and skiing became more accessible to women. *Vogue* first featured the sweater in 1927, which sealed its ongoing popularity (www.vam.ac.uk/articles/the-fashionable-sweater). Norwegian fashion designers seized on the trend, turning traditional patterns into distinctive, fashionable and patriotic garments.

The book also goes into great detail on the various different regional sweaters, which seem to have been allocated a region at random by companies so that they could market them more easily and effectively. Certainly, some of the sweaters that purported to be from one region seemed never to have been worn traditionally there, but it appears to have been a popular move, and places have embraced their given designs more often than not.

The real treasure for knitters comes right at the back of the book. Annemor has painstakingly documented the various motifs she has encountered, and recreated them in detailed charts, along with instructions on how to construct a traditional Norwegian sweater. This isn't a pattern book, per se, but more of a guide to constructing your own unique garment. It's fascinating to look at the pictures of the many garments Annemor has saved from the ragpile, which range from extremely traditional to very modern. She goes into the placement of pattern, and how it differs from one regional variation to another, or from one sweater's purpose to a completely different one (a work sweater compared with one used for sport, for example).

For centuries, archaeologists and historians have discounted the importance of textiles in documenting human history. This is partly because textiles tend not to survive as easily as ceramics or jewellery. It's also partly because domestic life has not always been of much interest to historians. While Annemor herself notes that this is not an academic book, it is an extremely valuable one. It's so rare that we get such a huge trove of textile garments to refer to when studying history, and by saving her ragpile treasures, Annemor has given the world a truly precious thing. I highly recommend this book to anyone interested in knitting, or in textiles in general. It's like a Mary Poppins handbag full of surprises and insights, and I had a great time reading it. ☺

– *Norway's Knitted Heritage* is published by Schiffer Publishing. It is available in the UK & Europe via Gazelle Book Services www.gazellebookservices.co.uk
– www.annemor.com
– www.celiapym.com

A close-up photograph of a person's lower legs and feet. They are wearing white, knee-high socks with a delicate, intricate lace pattern. The socks have a ribbed cuff at the top and toe patches. The person is standing on a sandy surface, possibly a beach, with some sparse green grass and small plants visible. The background is a bright, slightly out-of-focus sandy area.

DROPS DESIGN

Rain Runners

A fresh and airy lace pattern decorates these socks,
which are knitted in a soft wool-alpaca blend

SIZE

	S	M	L	
TO FIT FOOT CIRCUMFERENCE	22½	24	25½	cm
	8¾	9½	10	in
ACTUAL FOOT CIRCUMFERENCE	19½	21	23	cm
	7¾	8¾	9	in
LEG CIRCUMFERENCE	28	28	31	cm
	11	11	12¼	in

YARN

DROPS Nord (Sport weight; 30% polyamide, 25% wool, 45% alpaca; 170m/186yds per 50g ball)
 Pearl Grey Mix (030); 2 x 50g balls

NEEDLES & ACCESSORIES

Set of 2.5mm (UK 13-12/US 1-2) double-pointed needles (DPNs), or circular needles, 60cm long
 Stitch holders or waste yarn
 Locking stitch marker

TENSION

26 sts and 34 rows to 10cm over st st on 2.5mm needles

YARN STOCKISTS

DROPS Design www.garnstudio.com
 Available from Wool Warehouse
www.woolwarehouse.co.uk

SPECIAL ABBREVIATIONS

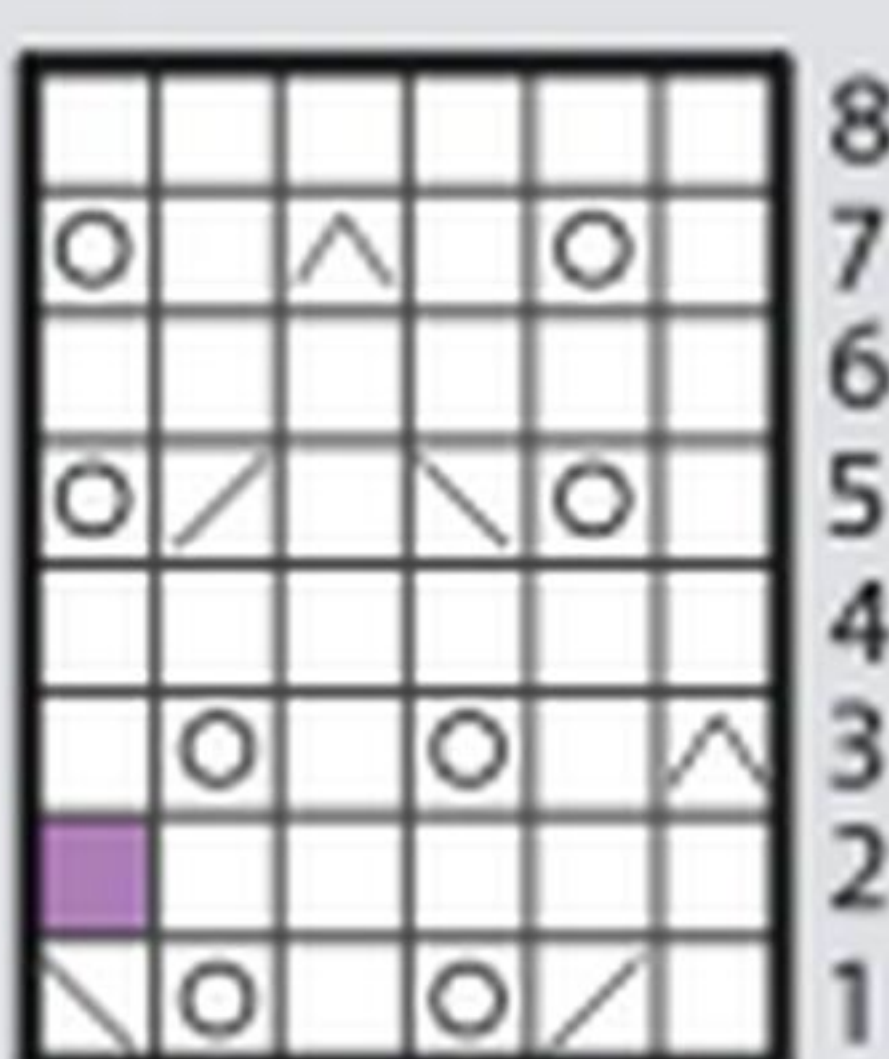
sppo: Slip 1 st, P1, pass slipped stitch over.
 For general abbreviations, see p88

KEY

- K on RS; P on WS
- P on RS; K on WS
- K2tog
- Skpo
- Yo
- Sk2po
- move marker one st to the right before the final stitch
- Repeat

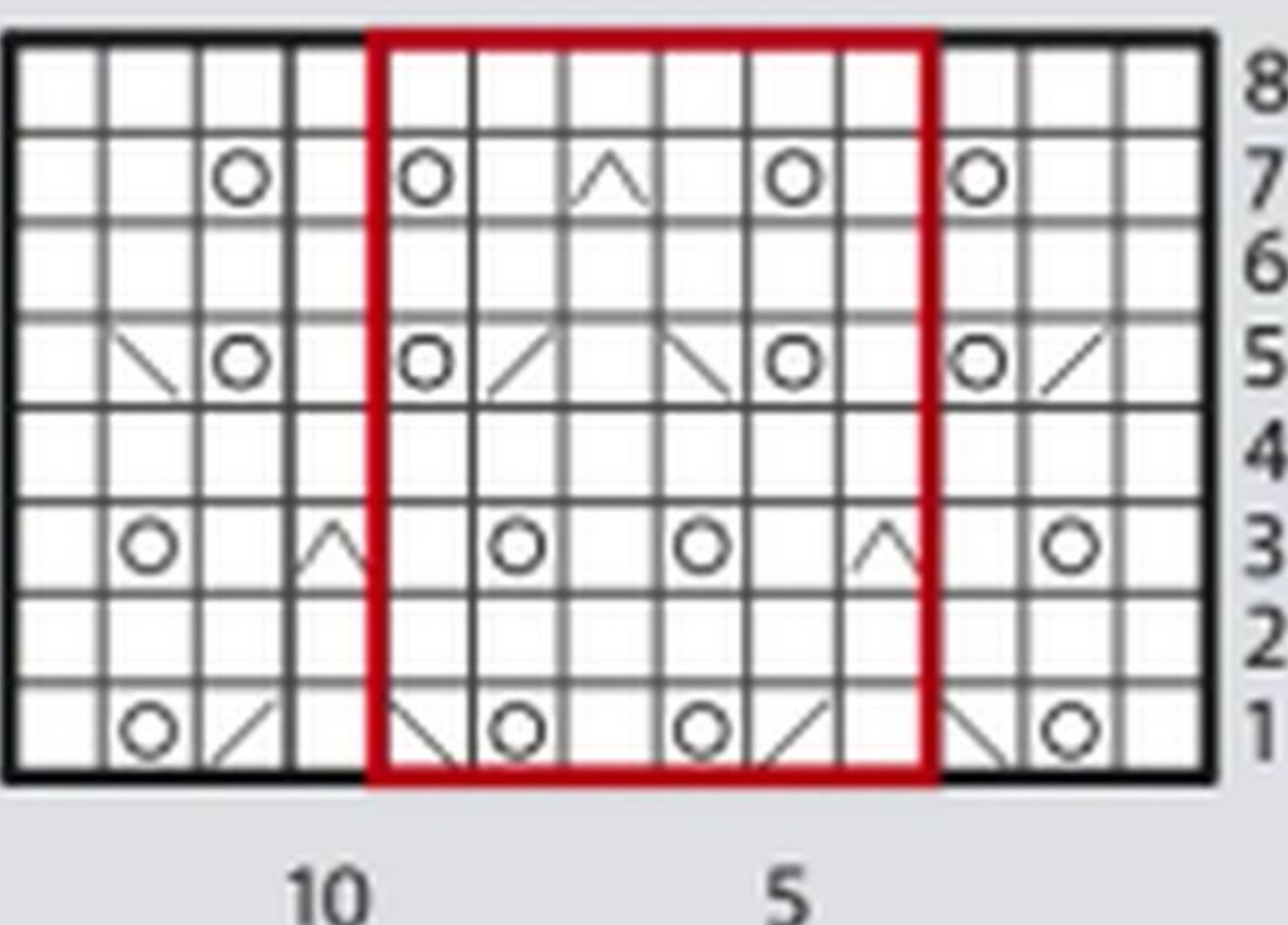
CHARTS

Chart A



5

Chart B



10

5

THESE LACY socks from the DROPS design team are wonderfully soft and fluffy yet hard-wearing, thanks to the use of a blend of superfine alpaca, Peruvian Highland wool and nylon. DROPS Nord is a sportweight yarn, and is available in a range of elegant colours. The sock design is knitted top-down in an airy, mesh-like lace stitch pattern, and instructions are given for three foot sizes.

STITCH PATTERNS

CHART A

(written instructions)

Round 1: K1, *K2tog, yo, K1, yo, skpo; rep from * to end of round.

Round 2: Knit to last st, move marker one stitch to the right.

Round 3: *Sk2po, K1, yo, K1, yo, K1; rep from * to end of round.

Round 4: Knit.

Round 5: (K1, yo, skpo, K1, K2tog, yo; rep from * to end of round.

Round 6: Knit.

Round 7: *K1, yo, K1, sk2po, K1, yo; rep from * to end of round.

Round 8: Knit.

CHART B

(written instructions)

Row 1: K1, yo, skpo, (K1, K2tog, yo, K1, yo, K1, skpo) 3 times, K1, K2tog, yo, K1.

Row 2 and all alt rows: Knit.

Row 3: K1, yo, K1, (sk2po, K1, yo, K1, yo,

K1) 3 times, s2kpo, K1, yo, K1.

Row 5: K1, K2tog, yo, (K1, yo, skpo, K1, K2tog, yo) 3 times, K1, yo, K2tog, K1.

Row 7: K2, yo, (K1, yo, K1, sk2po, K1, yo) 3 times, K1, yo, K2.

Row 8: Knit.

KNITTING TIP (OPTIONAL FOR HEEL)

To strengthen the heel you could use two yarn strands as follows: Use the strand from the inside and outside of the ball, and work 1 stitch with first the one strand, then the other. This gives you a slightly thicker heel, without using a double strand.

SOCK

Using 2.5mm DPNs, cast on 72 (72:80) sts. Pm and join to work in the round, taking care not to twist sts.

Round 1: (K2, P2) to end of round.

Rep Round 1 until work meas 3cm.

Sizes S and M only

Set-up round: *K2tog, K4; rep from * to last 2 sts, K2tog.
 60 (60:-) sts.

Size L only

Set-up round: K2tog, K3, (K2tog, K4) 5 times, (K2tog, K3) twice, (K2tog, K4) 5 times, (K2tog, K3).
 - (-:66) sts.

All sizes

Work from Chart A until piece measures approx. 15cm from cast-on edge, ending with a row 8 of Chart. Note that the marker moves 1 stitch to the right at the end of round 2 of chart, to allow the final stitch to be worked into the sk2po at the beginning of round 3.

DIVIDE FOR HEEL

Place the first 23 (24:25) sts on a holder for top of foot, keep the next 33 (31:35) sts on the needle for the heel, and place the last 4 (5:6) sts on the holder for top of foot. 33 (31:35) sts on needle and 27 (29:31) sts on the holder.

Working on these 33 (31:35) heel sts only, decrease as follows:

Row 1 (RS): K2 (4:3), [K2tog, K4 (8:0)] 1 (1:0) times, [K2tog, K5 (9:5)] 3 (1:4) times, K2tog, K2 (4:2).
 28 (28:30) sts.

Beg with a WS row, cont in st st in rows on these 28 (28:30) sts until heel meas 5 (5½:6) cm, ending with a WS row. Place a thread or locking marker in the middle of the final row to use to measure the length later.

HEEL DECREASE

Row 1 (RS): K to last 8 sts, skpo, turn.

Row 2 (WS): P to last 8 sts, sppo, turn.

Row 3: K to last 7 sts, skpo, turn. ▶

Rain Runners



Row 4: P to last 7 sts, sppo, turn.

Continue to decrease like this, working until there is 1 stitch less each time before decreasing until there are 14 (14:16) sts left on the needle.

Cont to work in the round as folls:

Round 1: K14 (14:16) heel sts, pick up and knit 13 (14:16) sts along side of heel, pm, K1 (2:3), work Chart Bover next 25 sts, working the sts in the repeat 3 times, K1 (2:3), pm, pick up and knit 13 (14:16) sts along other side of heel.
67 (71:79) sts.

Cont in st st on the sole and Chart Bover the top of the foot as set.

SHAPE GUSSET

Next round: K to 2 sts before mrk, K2tog,

slm, patt to mrk, slm, SSK, K to end.
2 sts dec'd.

Next round: Knit.

Rep the last 2 rounds another 7 (7:9) times.
51 (55:59) sts.

Cont in st st and patt as set without shaping until piece meas 18 (19:21) cm from the marker on the heel. [There is approx. 4 (5:6) cm left to finished length; try the sock on and work to desired length.]

Remove all markers except the marker on the heel, and insert 2 new markers on each side so there are 26 (28:30) sts on top of the foot and 25 (27:29) sts on the sole.

SHAPE TOE

Round 1: *Patt to 3 sts before mrk, K2tog, K1, slm, K1, SSK; rep from * once more.

Round 2: Knit.

Rep last 2 rounds another 4 (6:10) times.
11 (11:15) sts.

Next round: K1, (K2tog) to end.
6 (6:8) sts.

Cut the strand, pull it through remaining sts, tighten and weave in ends.
Sock measures approx. 22 (24:27) cm from the marker on the heel.

Work the other sock in the same way. ©



For more design inspiration for men and women using Nord and other yarns from the DROPS range, visit www.garnstudio.com

SOPHIE JORDAN

Darling Dolly

This ragdoll-style knitted doll will make
a sweet gift for a special child





SOPHIE JORDAN

Darling Dolly

THIS SWEET and simple knitted doll designed by Sophie Jordan was inspired by traditional rag dolls, and the pattern is suitable for novice toy knitters. The body and head, legs and arms are knitted flat then sewn together, leaving a gap for inserting the stuffing. The doll is finished with embroidered features, and strands of woollen hair which are attached to the head using a crochet hook then plaited together. It's knitted using Hayfield's popular Bonus DK yarn.

DRESS AND HEAD (FRONT)

Using 3.25mm needles and yarn C, cast on 52 sts.

Work in garter stitch for 5 rows (knit every row).

Change to yarn E.

Row 1 (RS): Knit.

Row 2 (WS): Purl.

Row 3: Knit.

Row 4: Purl.

Row 5: K2tog, knit to last 3 sts, K2tog, K1. 50 sts.

Row 6: Purl.

Repeat last two rows until 28 sts remain, ending with a knit row.

Next row: Purl.

Next row: Knit.

Next row: Purl.

YARN

Hayfield Bonus DK (DK weight; 100% acrylic; 280m/306yds per 100g ball)

1 x 100g ball of each:

A White (961)

B Chocolate (947)

C Pink (992)

D Biscuit (963)

E Kiwi (703)

NEEDLES & ACCESSORIES

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

3mm (UK 11/US C/2) crochet hook, for attaching the hair

Tapestry needle

1m (39½in) of 1cm wide pink ribbon

Toy safety stuffing

TENSION

22 sts and 28 rows to 10cm over st st on 3.25mm needles

YARN STOCKISTS

Hayfield c/o Sirdar

www.sirdar.com

For general abbreviations, see p88

●● HAYFIELD'S BONUS DK YARN IS SOFT, DURABLE AND COMES IN A HUGE CHOICE OF COLOURS ●●

Next row: K2tog, knit to last 3 sts, K2tog, K1.

Repeat last 4 rows until 22 sts rem.

Work in st st for 5 rows.

Change to yarn C.

Next row (RS): Knit.

Next row (WS): Knit.

Next row: Purl.

Next row: Knit.

*Change to yarn D (or yarn B if knitting the Back).

****Next row (RS):** Knit.

Next row (WS): Purl.

Next row (RS): KFB, knit to last 2 sts, KFB, K1. 24 sts.

Next row (WS): PFB, purl to last 2 sts, PFB, P1. 26 sts.

Repeat last two rows 3 times. 38 sts.

Work 15 rows in st st, starting and ending with a K row.

Next row: P2tog, purl to last 3 sts, P2tog, P1. 36 sts.

Next row: K2tog, knit to last 3 sts, K2tog, K1. 34 sts.

Repeat the last two rows 4 times. 18 sts.

Next row: P2tog (3 times), purl to last 6 sts, P2tog (3 times). 12 sts.

Next row: K2tog to end.

Next row: Purl.

Cast off.

LEGS (FRONT)

With the body section RS up, count in 10 sts from the right side of the skirt edge.

Using yarn D, pick up and knit 12 sts from next stitch knitwise.

Work on these sts only.

Starting with a P row, work in st st for 8cm.

Change to yarn A.

Starting with knit row, work in st st for 8 rows, ending with a P row.

Using yarn C, work 4 rows in st st.

***Using yarn A, work 6 rows in st st. (If knitting the leg on the dress and head back piece, knit these rows in yarn C.) Using yarn C, work 10 rows in st st. Cast off.

Repeat for the other leg, counting in 10 sts from the left-hand side of the dress.

DRESS AND HEAD (BACK)

Repeat Dress and Head (Front) changing the colours as follows:

*Change to yarn B. Work in yarn B until you cast off.

LEGS (BACK)

Repeat as for Legs (Front), picking up and knitting the leg stitches in the same way but on the doll dress and head back piece instead of the front piece, BUT at *** keep working in yarn C until you cast off (i.e. work 20 rows st st in yarn C).

Simple embroidery is used for the facial features



ARMS (BACK AND FRONT)

Using yarn E, pick up and knit 12 sts directly below the pink section and the top of the dress.

Work in st st for 8cm, ending with a P row.

Change to yarn D.
Work 6 rows in st st.

Next row (RS): K2tog, knit to last 2 sts, K2tog. 10 sts.

Next row (WS): Purl.

Next row: K2tog, knit to last 2 sts, K2tog. 8 sts.

Next row: Purl.

Next row: K2tog, knit to last 2 sts, K2tog. 6 sts.

Cast off purlwise.

MAKING UP

Sew the front to the back, matching the yarn colour to the different sections and leaving a section open in the skirt for stuffing.

Stuff the doll, making sure to get right down into the ends of the toes and hands. Sew up the stuffing hole.

Cut approximately 40 x 80cm lengths of yarn B for the hair (you may need more or less depending on how thick you want the hair to be).

Fold each length of yarn in half and insert a crochet hook along the top ridge of the head. Catch the middle loop of the folded brown yarn and pull through the head's top ridged seam, but only halfway. Thread the ends of this yarn all the way through the loop and pull tight against the head.

Repeat this along the top seamed ridge of the head until ear level.

Count to the middle stitch on the top of forehead and as before, thread hair strands through this stitch. Work directly downwards from this stitch, threading the hair yarn through about 5 stitches catching the entire 'V' shape of the stitch each time. You may need to work back up this section to plump out the hair. Repeat this process down the centre back of the head to the top of the neck. Try to keep your seam as straight as possible.

Embroider the face using straight stitches, using yarn B for the eyes, and yarn C for the nose and mouth. Use the photograph as a guide.

Plait the hair on either side of the head and tie with a pink ribbon. ☺

PROVISIONAL CAST-ONS

Helen Spedding explores four different methods to create a temporary edge for your project which can be worked on later

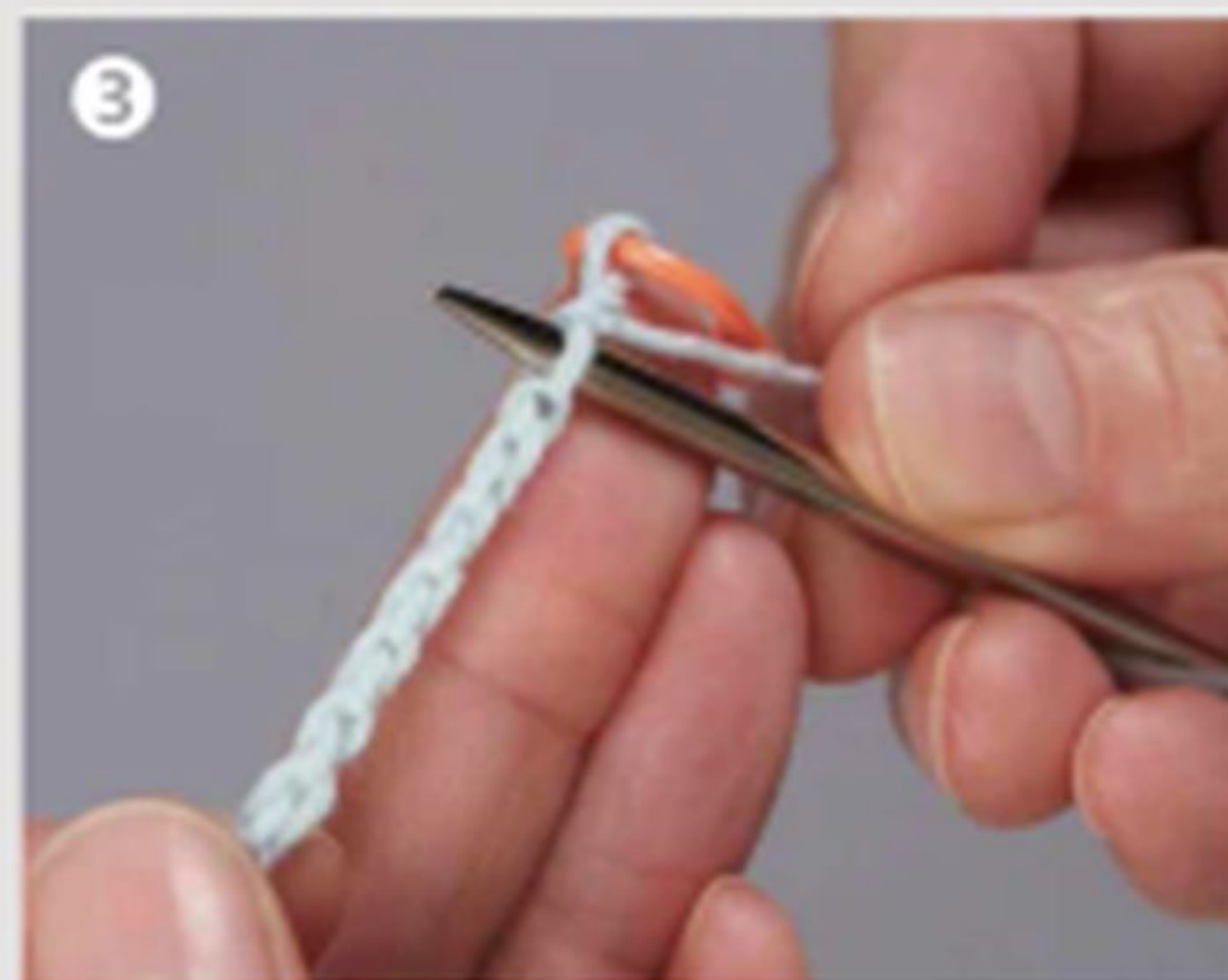
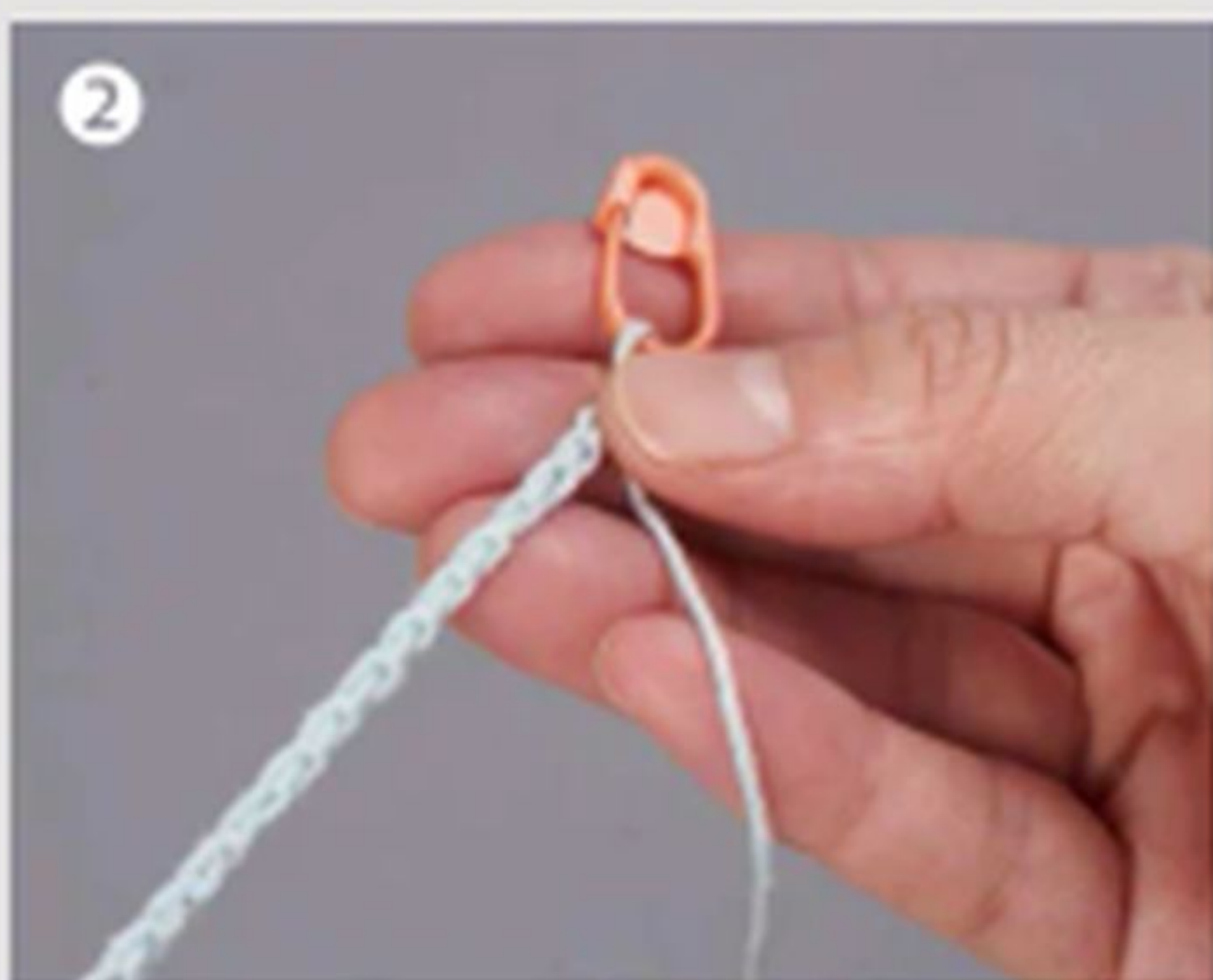
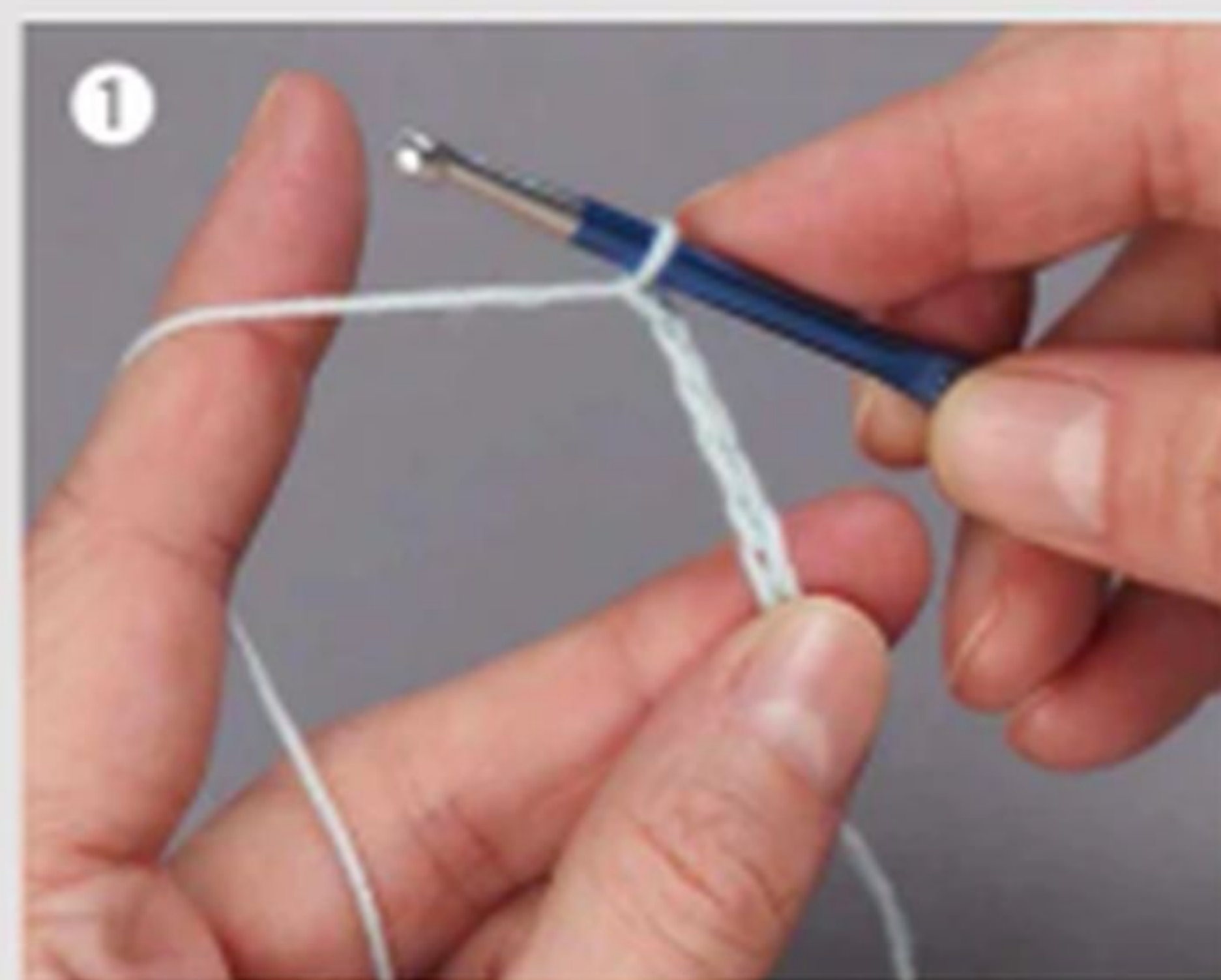
A **PROVISIONAL CAST-ON** is a temporary way of casting on stitches that enables you to go back and work on these 'live' stitches later. They have a multitude of uses: for knitting something onto them such as a neckband or an i-cord; for creating a folded hem; for grafting the stitches together with another set of live stitches; or for creating symmetrical pieces that are started in the middle, such as a lace shawl.

By undoing or 'unzipping' your provisional cast-on, you'll have a set of live stitches on which to work in the opposite direction, and the join where the two directions of fabric meet will be smooth and invisible.

Crochet provisional cast-ons are commonly used, as they're quick to work and give a nice 'zip' edge to undo once you're ready to work back on the live stitches. You can create a provisional cast-on by crocheting a chain, then using a knitting needle to pick up stitches in the back of the crochet chain. You can also use a crochet hook to work your provisional cast-on stitches straight on to your knitting needles, and we examine both methods below. Because crochet chains will only unzip in one direction (starting at the opposite end from where you did your initial slip knot), it can be helpful to identify this end - either by placing a stitch marker in the final stitch, or by tying a knot in the yarn tail at the end of the chain.

We'll also look at two other methods: the long-tail provisional cast-on, which uses a tail of waste yarn alongside your project yarn, and Hazel Tindall's 'afterthought' knitted method.

CROCHET CHAIN METHOD



CROCHET CHAIN METHOD

This technique involves crocheting a chain then picking up stitches on the underside.

- 1 Using a smooth yarn, crochet a chain at least 5 or 6 chains longer than the number of stitches you'll need for your cast-on.
- 2 Place a stitch marker in the final stitch. Turn the crochet chain over – you'll be picking up stitches into the little bumps on the bottom side of the chain.
- 3 Insert your knitting needle into the first bump on your chain.
- 4 Wrap your project yarn around the needle and pull through the crochet chain onto the needle, forming your first stitch.
- 5 Continue in this way, picking up stitches until you have the desired number.
- 6 When you come to 'unzip' your cast-on, follow steps 7 and 8 as for the next method.

CROCHET PROVISIONAL CAST-ON AROUND A KNITTING NEEDLE

This method uses a crochet hook to create provisional cast-on stitches onto a knitting needle. It can feel a little fiddlier to work than the crochet chain method, however.

- 1 Make a slip knot in waste yarn and place it on a crochet hook. Hold the knitting needle in your left hand and the hook in your right. Tension the yarn in your left hand so it is around your little finger and over the index finger.
- 2 Keeping hold of the yarn tail, take the hook over the needle and underneath the working yarn.
- 3 Catch the yarn on the hook and draw it through the slip knot.
- 4 Manoeuvre your index finger so the working yarn is now behind the needle

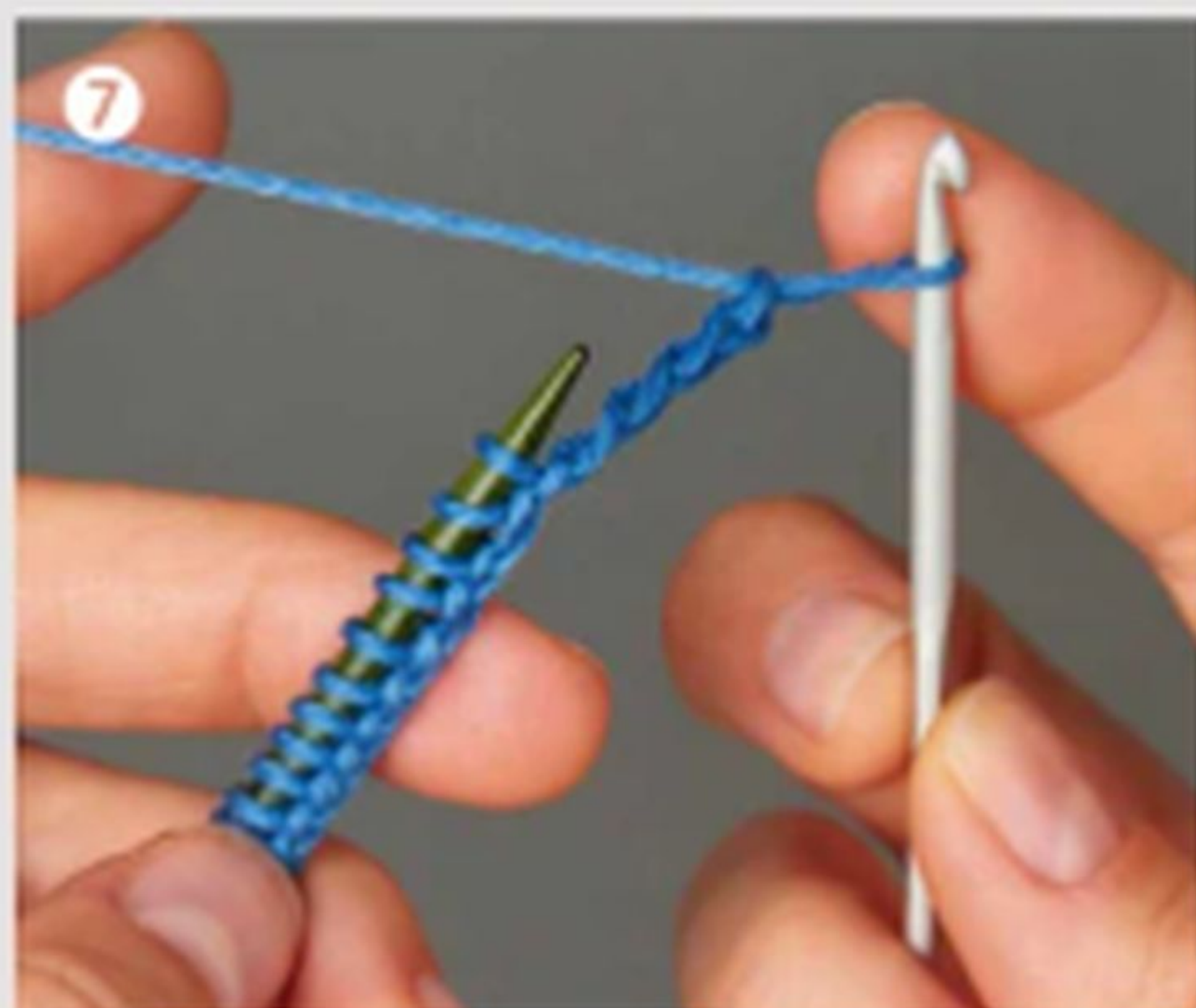
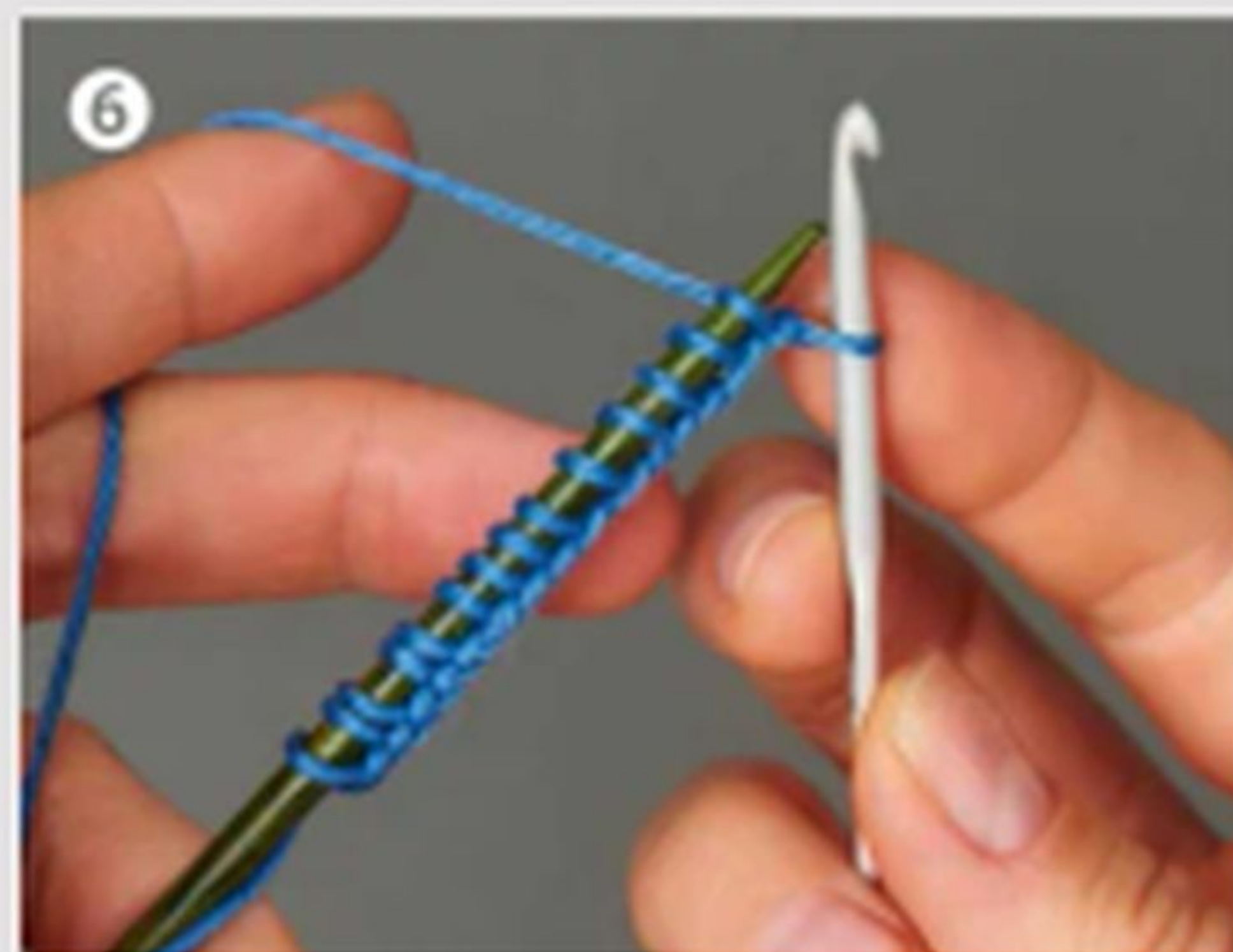
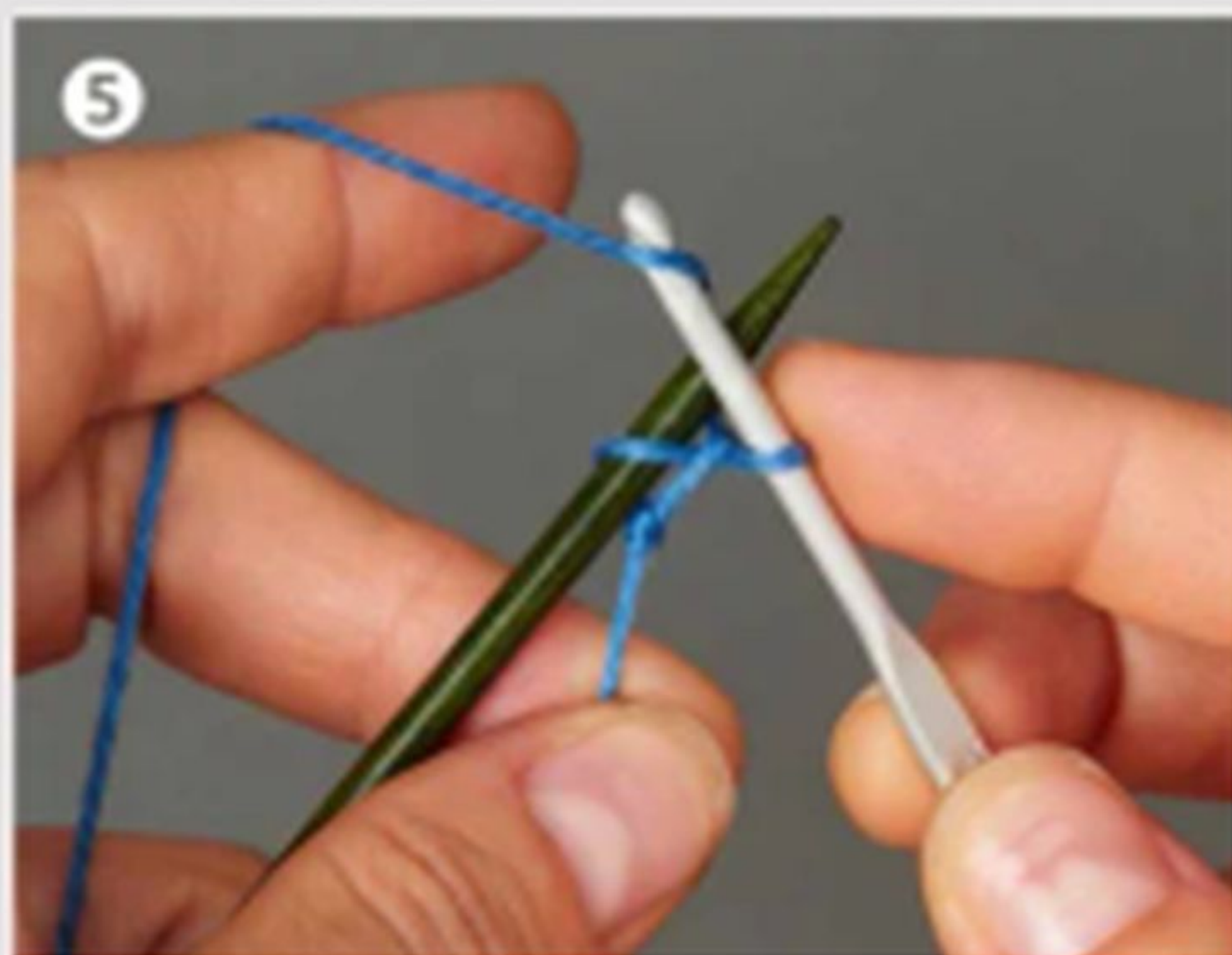
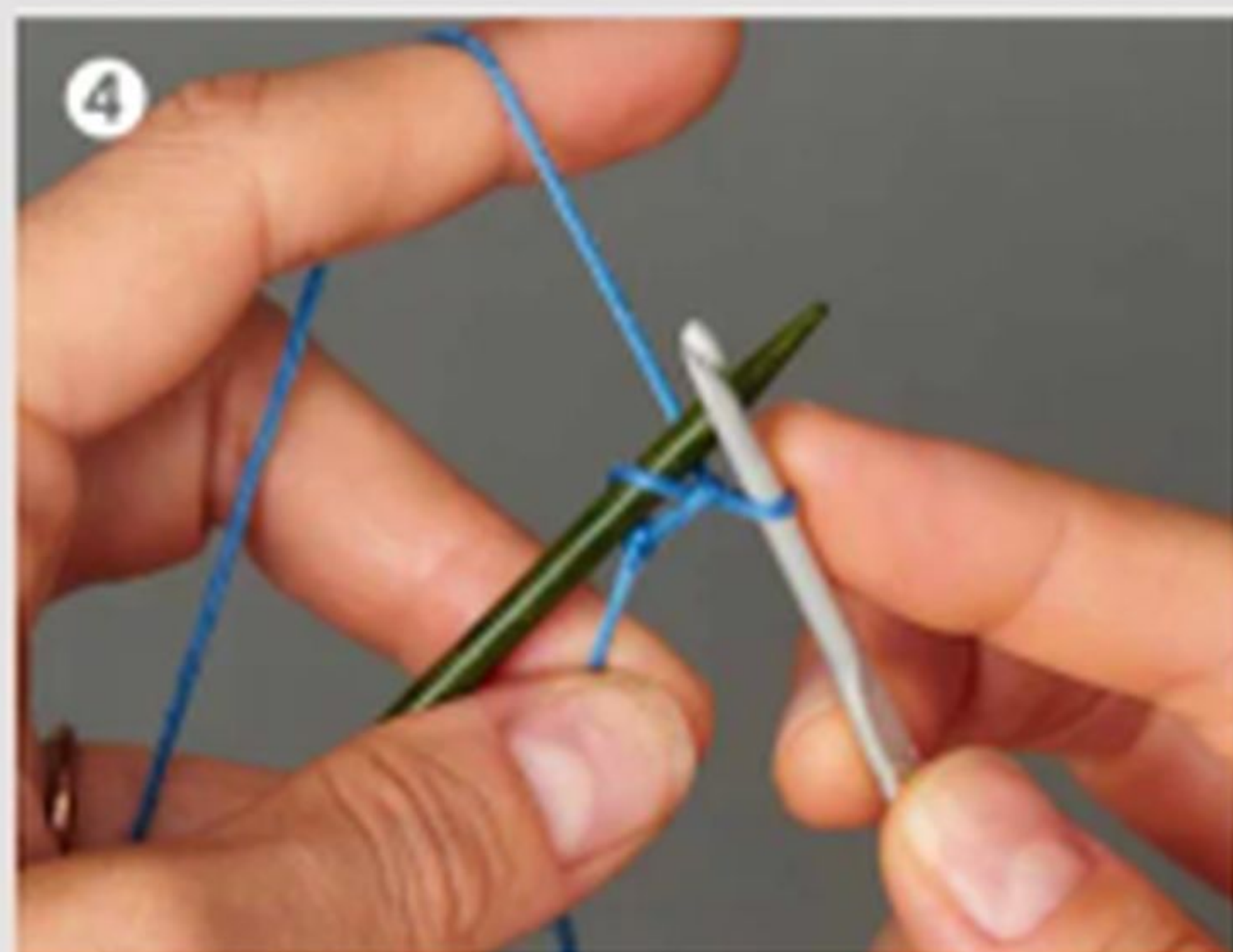
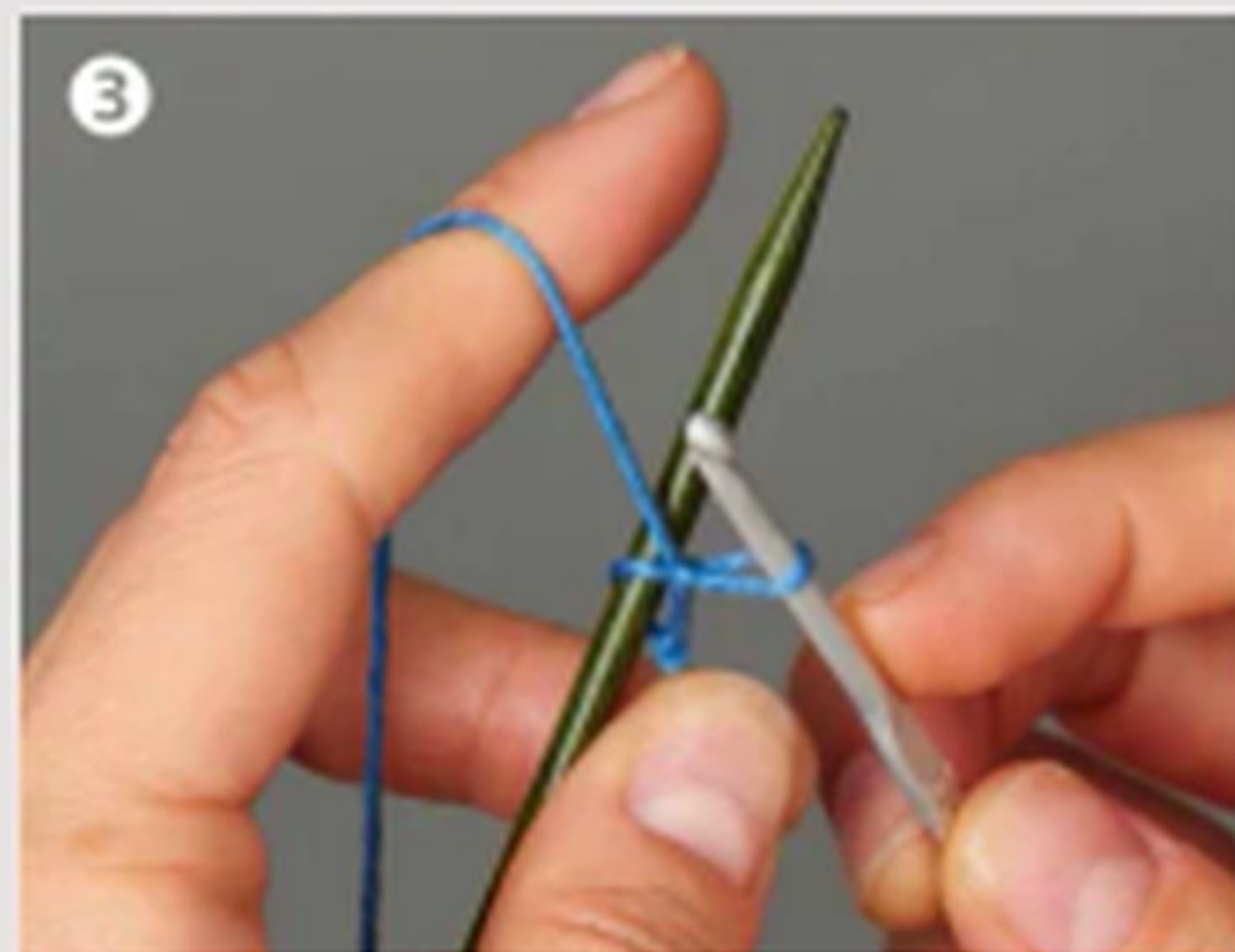
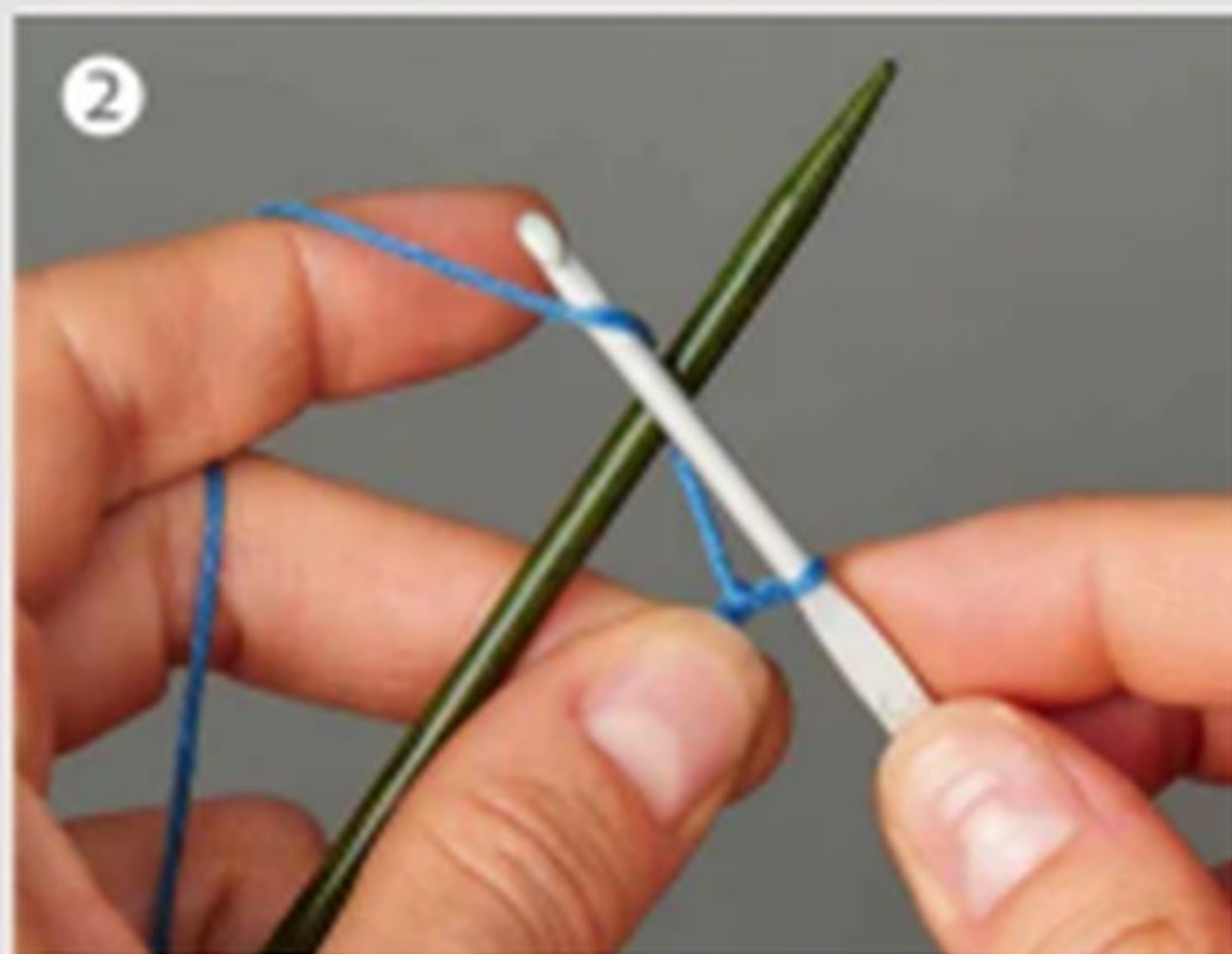
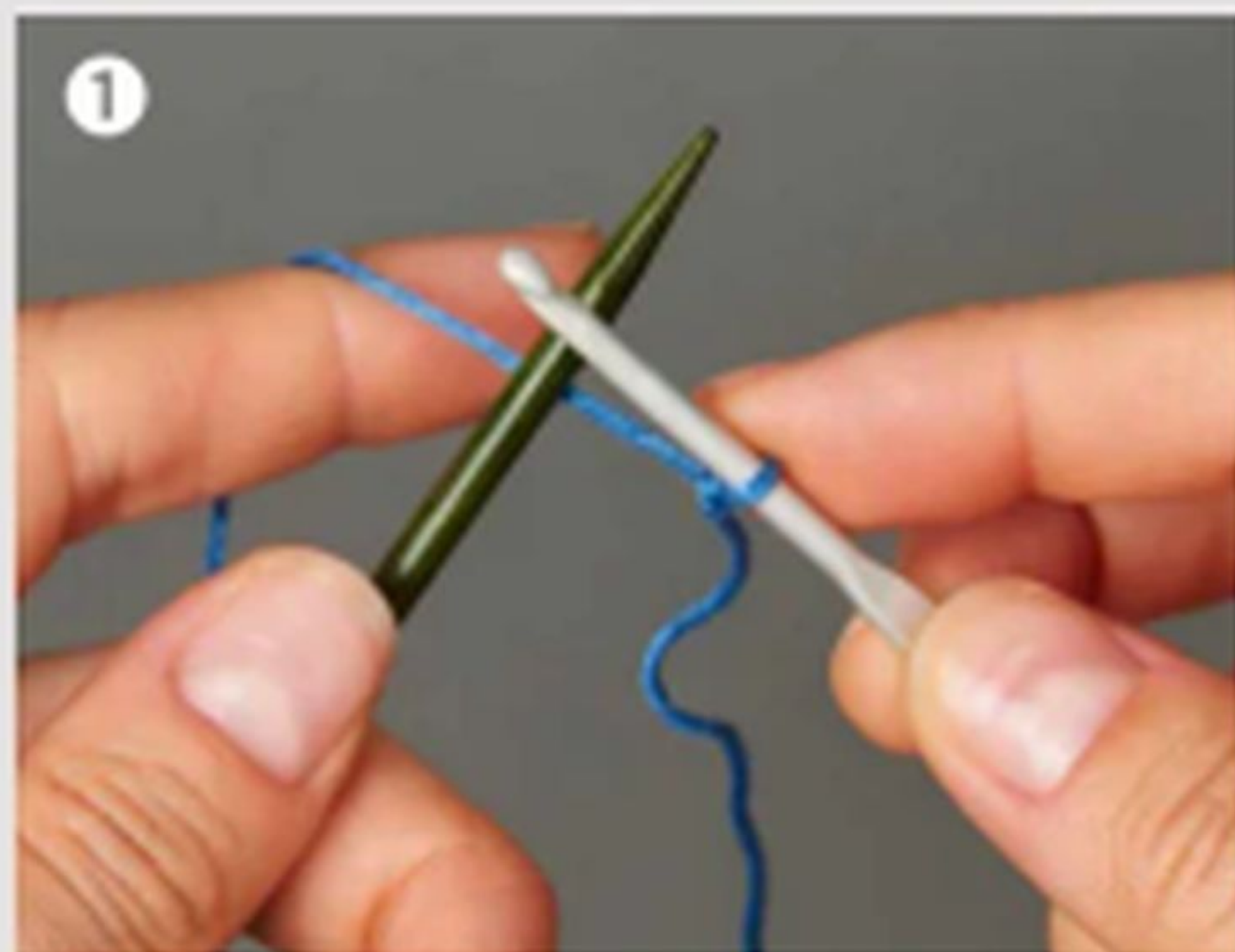
once again.

- 5 Catch the working yarn again once more and draw the loop through the stitch on the hook.
- 6 Repeat steps 4 and 5 until the desired amount of stitches have been cast on.
- 7 Then continue to work a crochet chain of 5 or 6 stitches and fasten off. This marks the end you need to 'unzip' from later.

Picking up the live stitches

- 8 Undo the fastened-off loop at the end of the crochet chain and gently pull the end of the yarn until the chain stitches start to come apart.
- 9 As each live stitch becomes free, slip it purlwise on to your working needle, until all stitches have been slipped and the waste yarn has been removed.

CROCHET PROVISIONAL CAST-ON AROUND A KNITTING NEEDLE



Masterclass

PROVISIONAL CAST-ON OVER WASTE YARN

This is an easy and fun technique that's similar to the long-tail cast-on method. When you come to unravel the cast-on at the end, you can just slip the live stitches straight on to your knitting needle and pull the waste yarn tail out.

1 Holding both the main yarn and the waste yarn together, tie a slip knot and place it onto the knitting needle. Hold the needle in your right hand with the tip pointing to the left, and hold the yarn strands as if you were going to work a long-tail cast-on, with the waste yarn going over your index finger and the working yarn over your thumb. This slip stitch does not count as a stitch.

2 Point the needle down between the two strands and bring it towards you, picking up the working yarn.

3 Take the needle back, up and over both strands of yarn (one stitch is now cast on)...

4 ...then around behind them and underneath towards you.

5 + 6 Finally bring the needle back up behind the waste yarn, catching the working yarn on the needle to make a second stitch.

7 Repeat steps 2-6 until the desired amount of stitches have been cast on.

8 Turn the needle so it is in your left hand, ready to work across the stitches. Make sure the waste yarn is hanging over the working yarn as shown.

9 + 10 Knit across the stitches using the working yarn to complete the first row, excluding the slipped stitch at the end of the row.

Continue to work as stated in your pattern on these stitches.

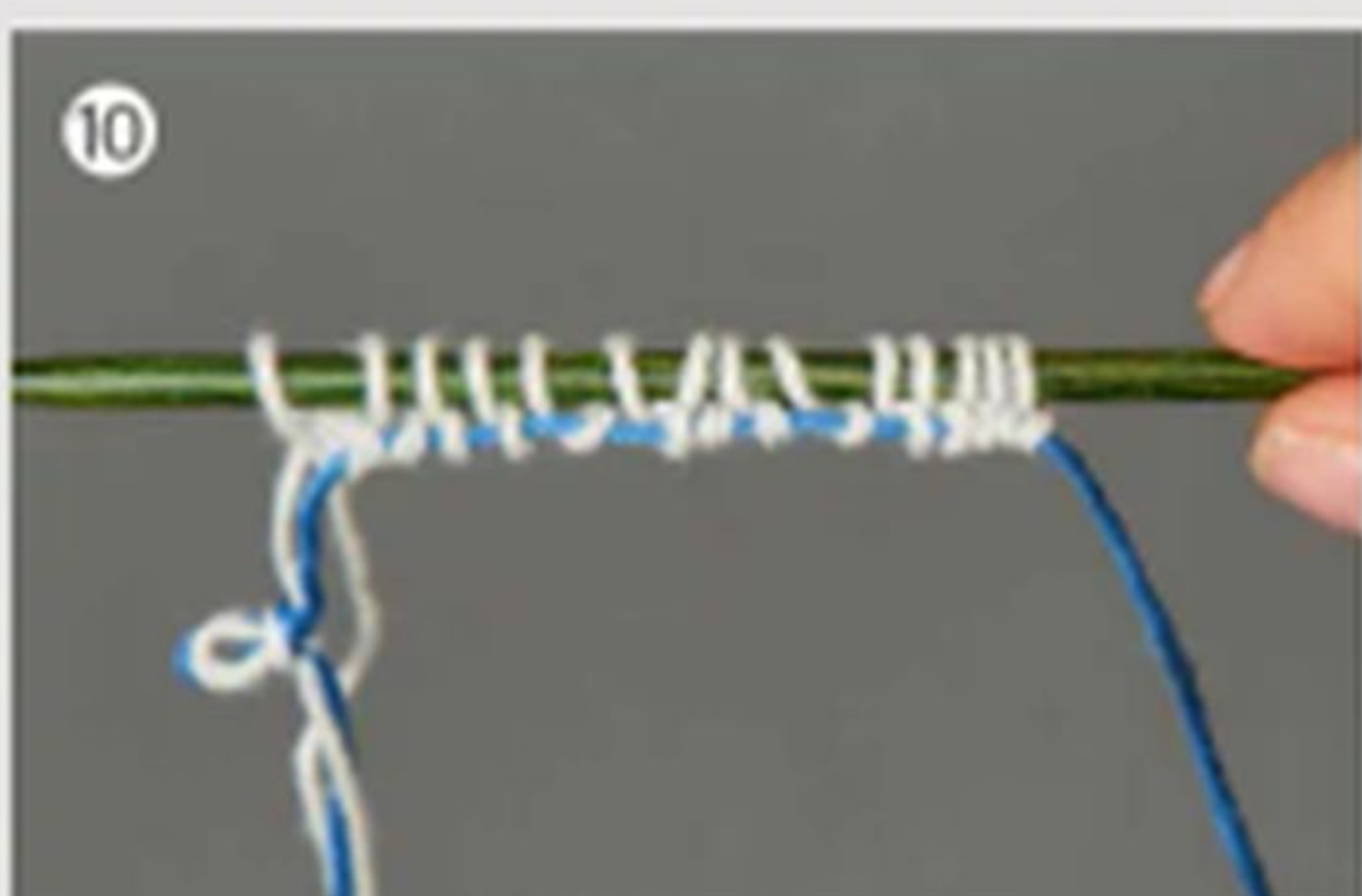
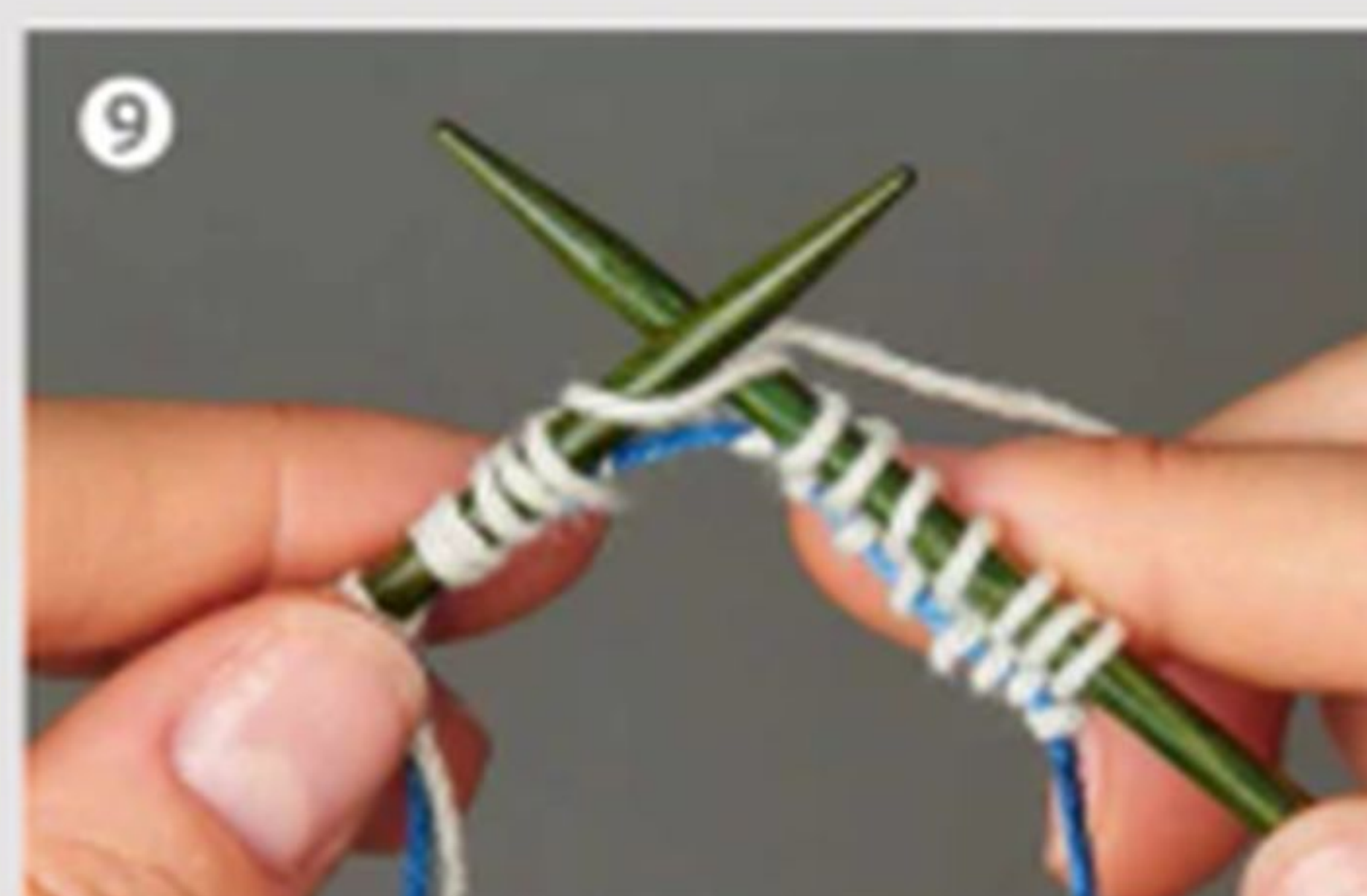
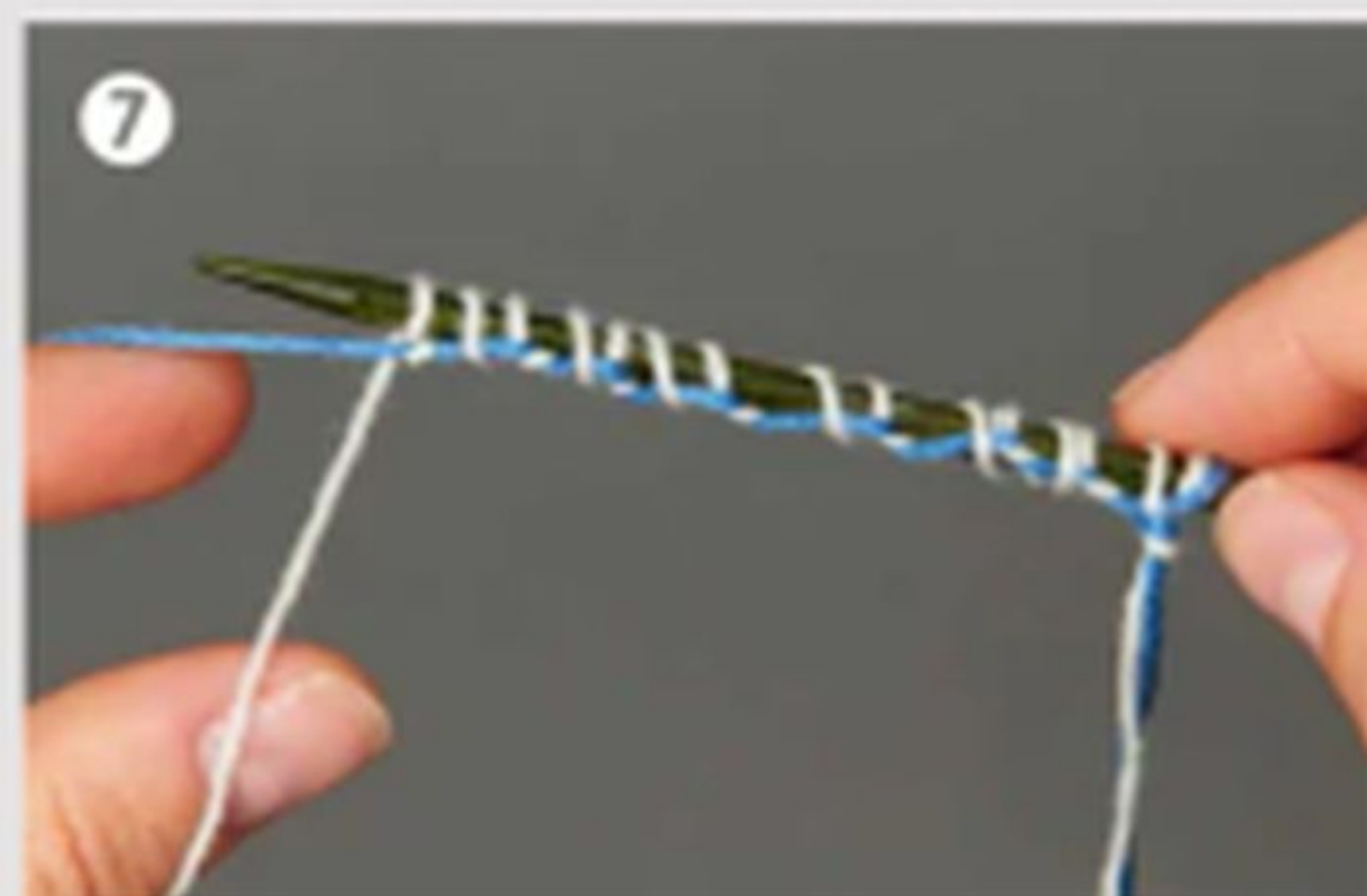
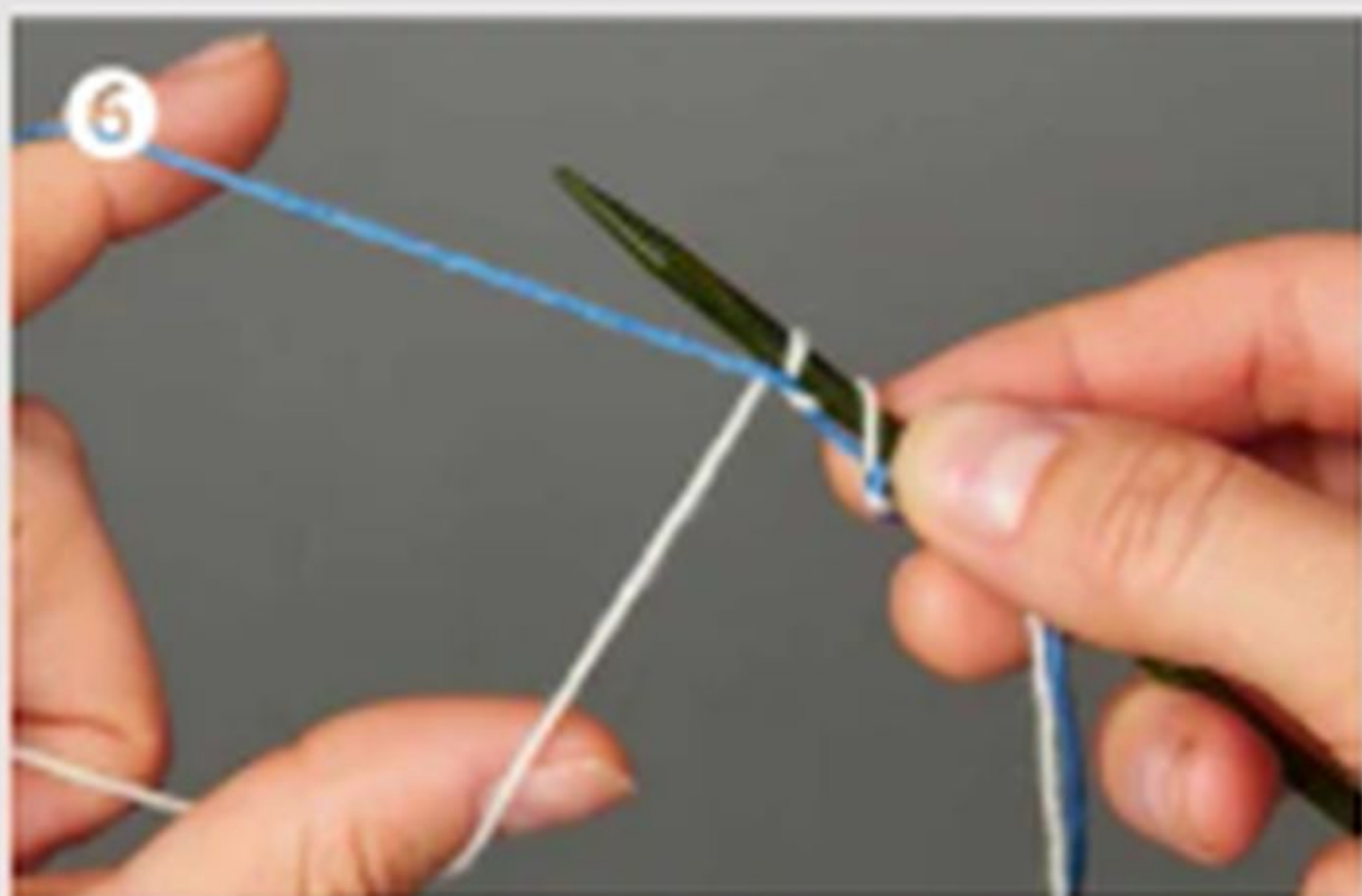
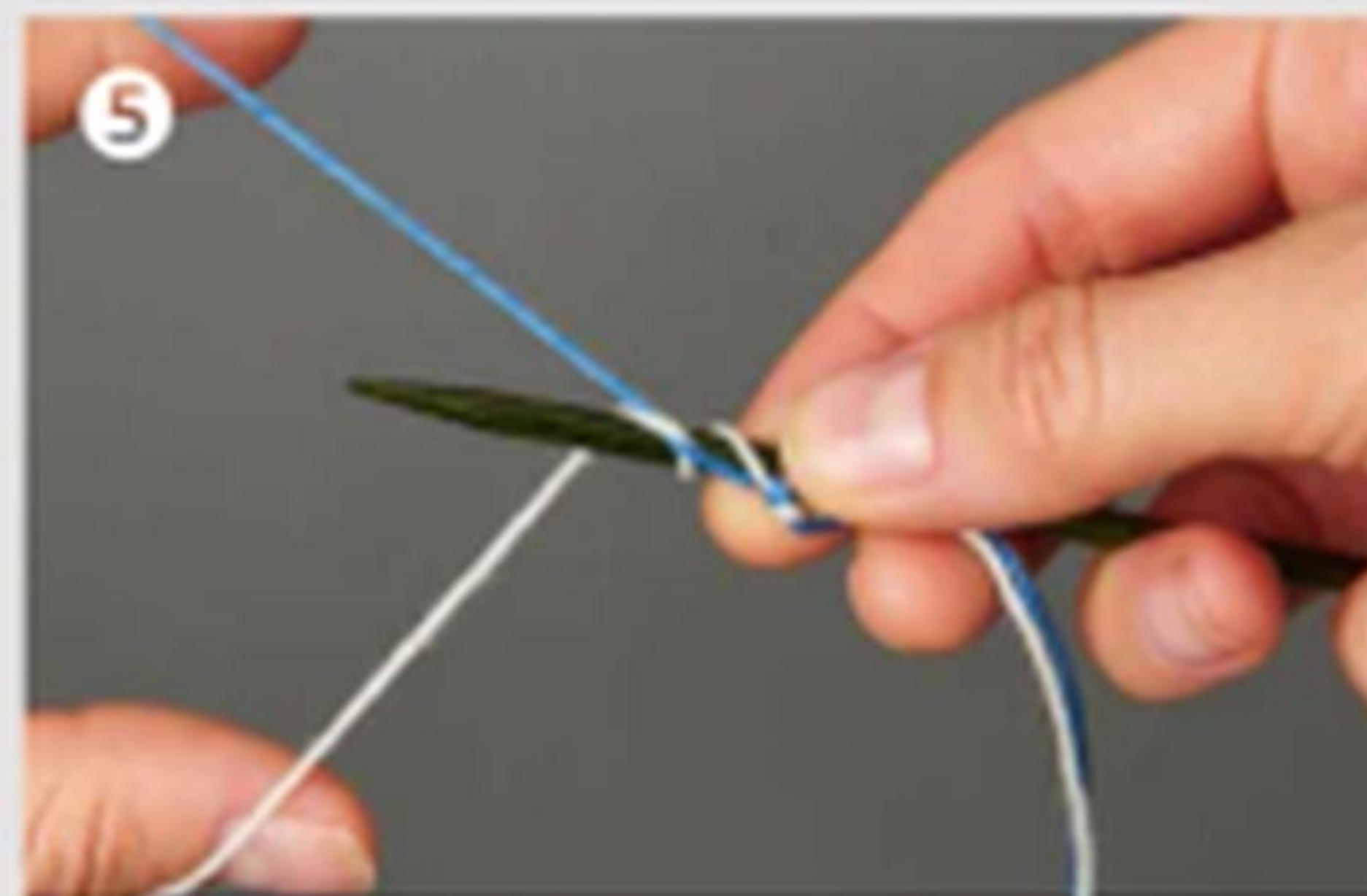
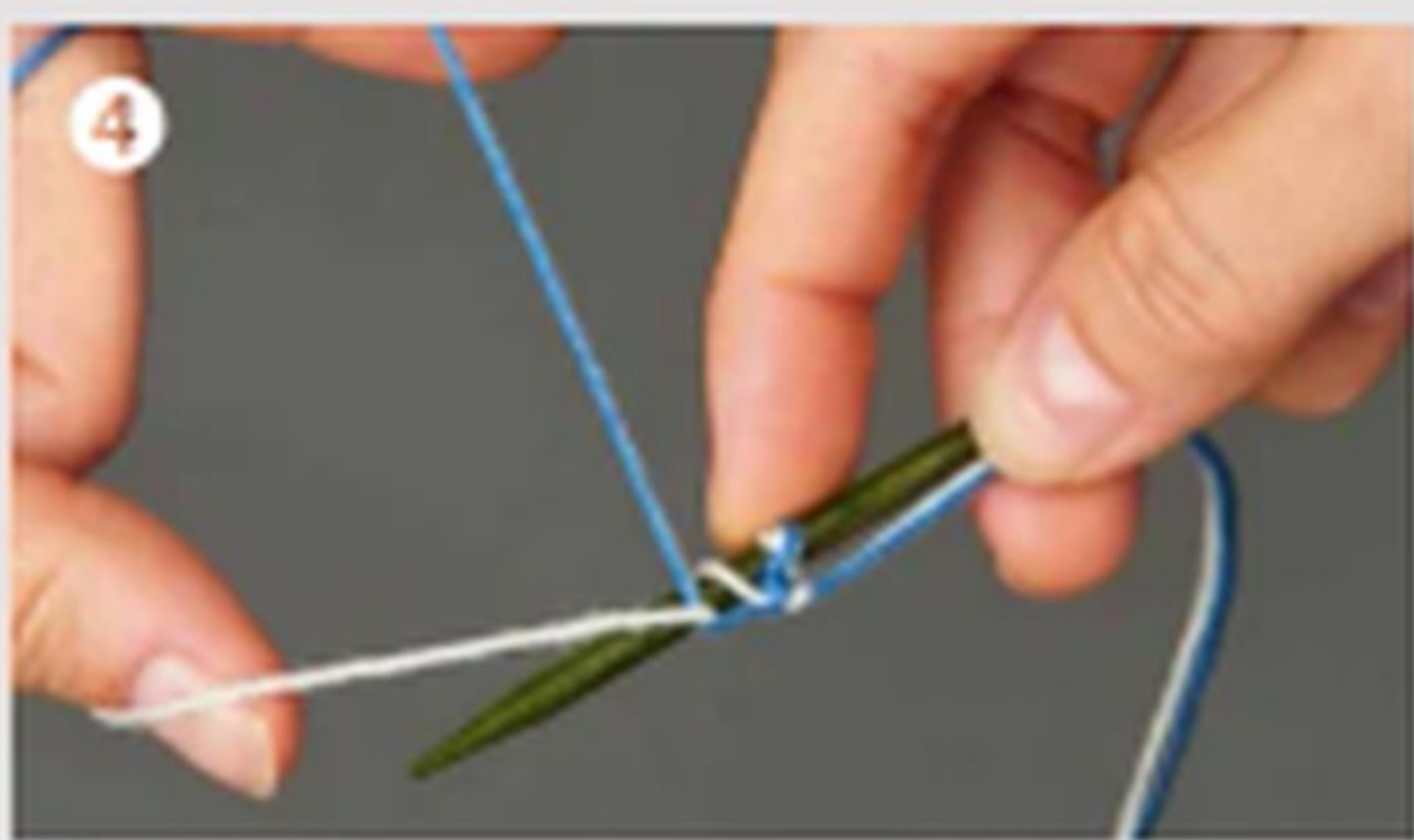
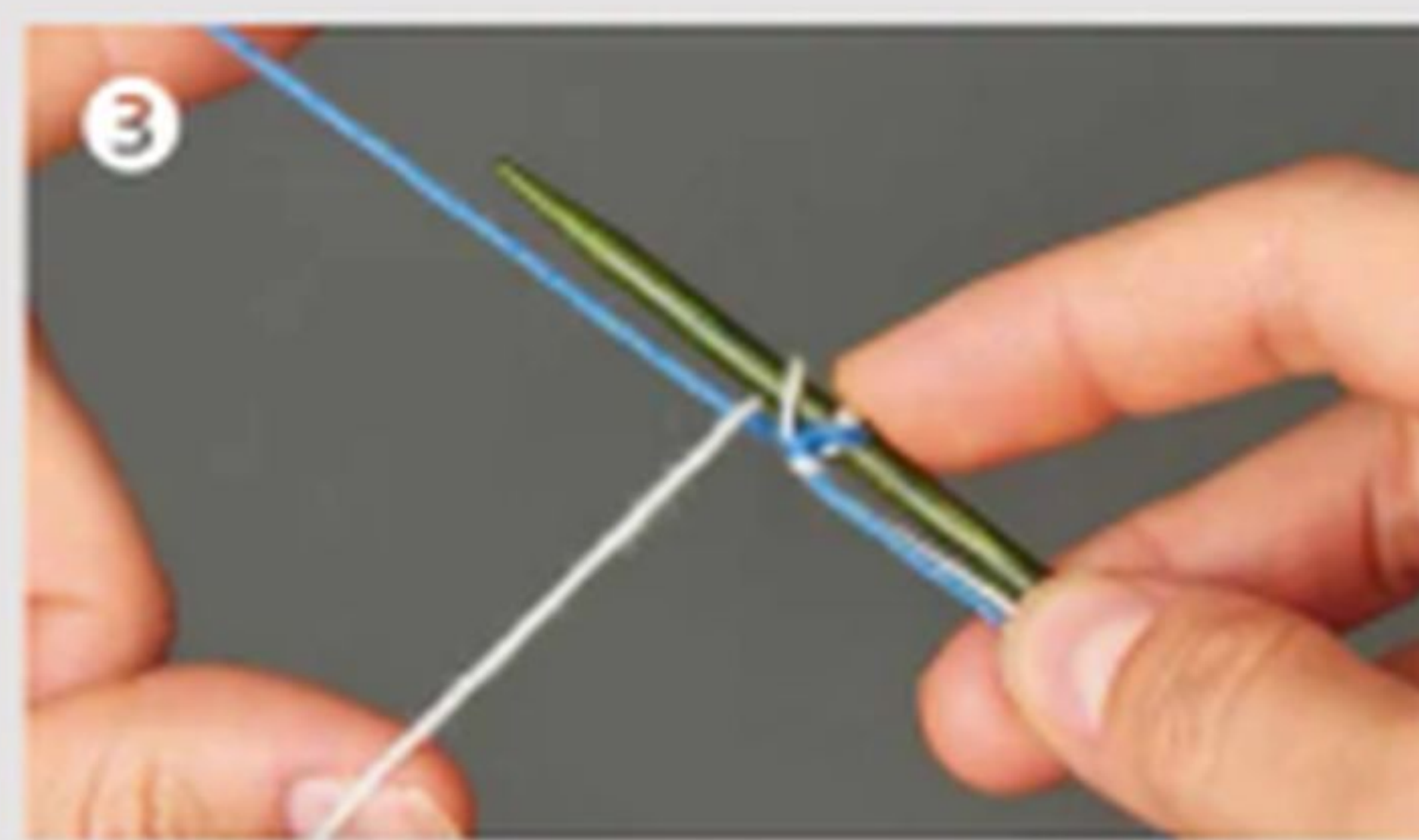
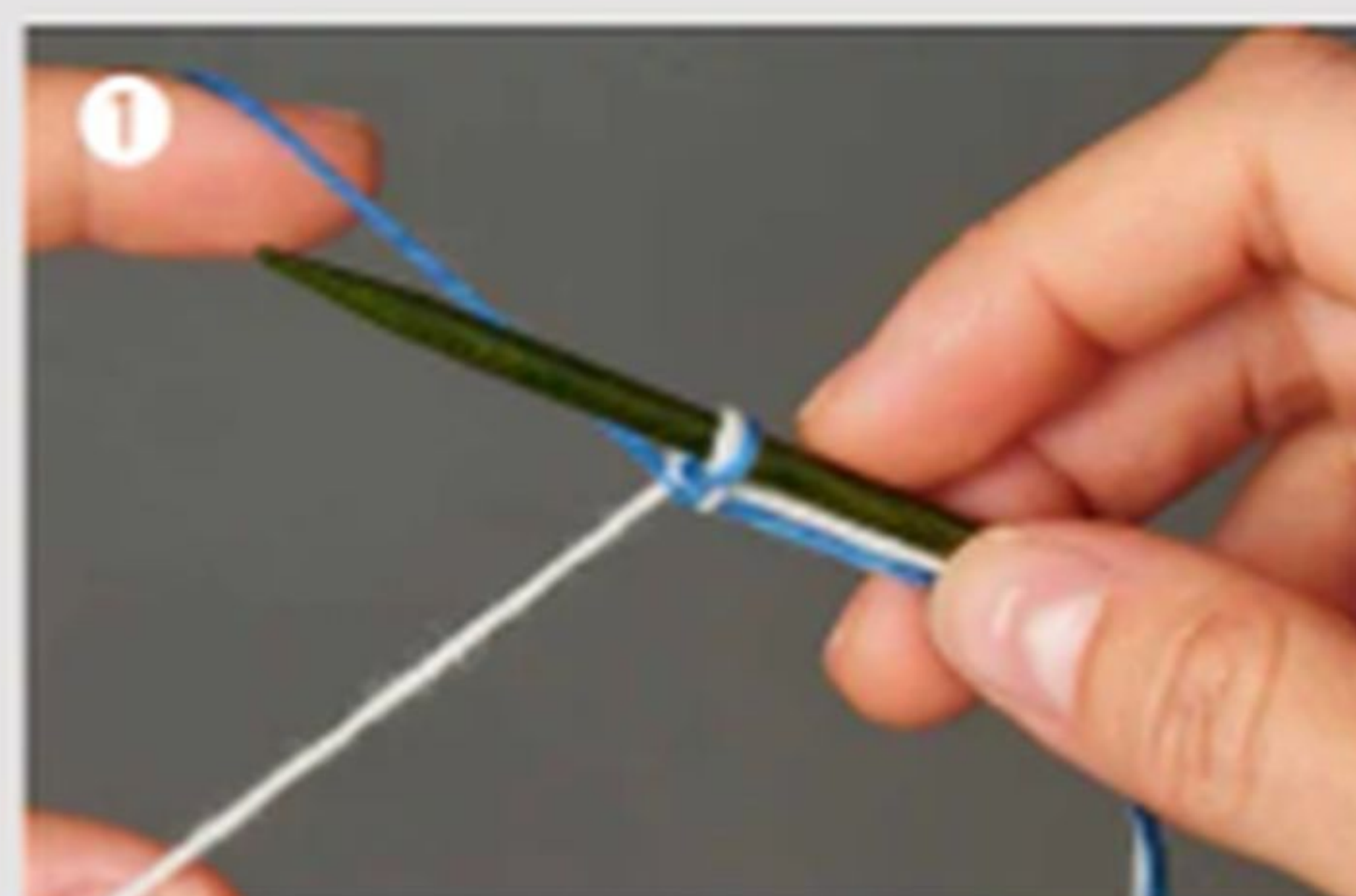
Picking up the live stitches

11 When you come to remove the waste yarn, you'll find you can just pull from one end. However, I would recommend first slipping the live stitches on to your knitting needle so they are all safe and secure before taking the yarn out.

You'll notice that every other stitch is twisted from this cast-on - you can either sort this out when you slip the stitches, by alternating slipping them knitwise or purlwise, or else you can work every other stitch into the back loop when you come to work across them in the following row, which is slightly less fiddly.

12 The live stitches are ready to be worked. In our photograph, they have all been slipped purlwise.

PROVISIONAL CAST-ON OVER WASTE YARN



HAZEL TINDALL'S METHOD

If you'd prefer not to use a crochet hook, Shetland knitting expert Hazel Tindall recommends a nifty method. It involves knitting a few rows using waste yarn, then knitting a row in a strong, smooth cotton yarn – like you would for an afterthought heel or pocket. This thread is pulled out later to reveal the 'live' stitches.

Note that you'll be picking up one less stitch than you originally cast on, because you'll be picking up the bumps in the space between the stitches, so remember to factor this in when casting on with your waste yarn.

- ❶ Using any waste yarn, cast on one more stitch than the total number you require for your project, then knit a few rows.
- ❷ Change to a smooth cotton yarn and work one row.
- ❸ Change to your project yarn, and work

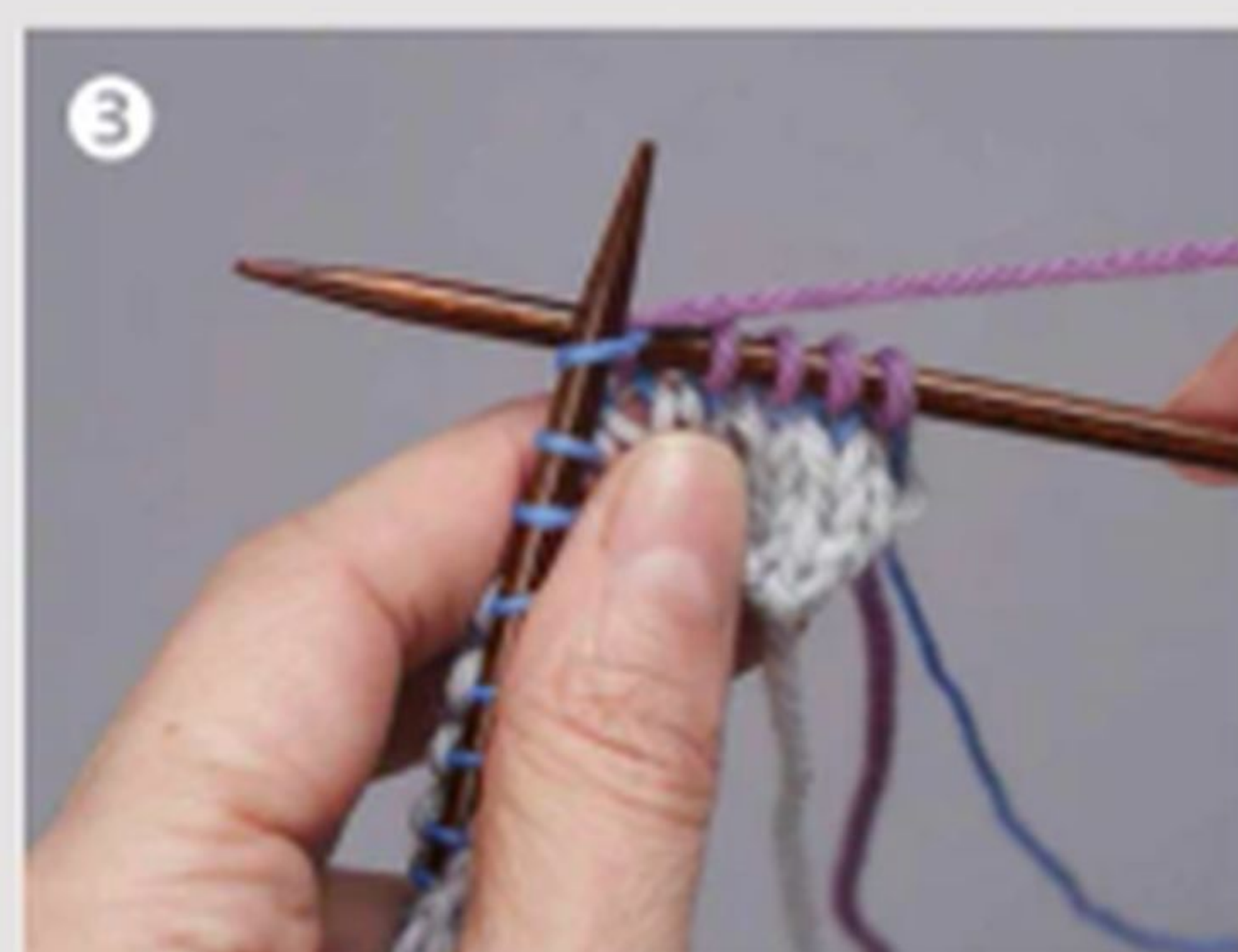
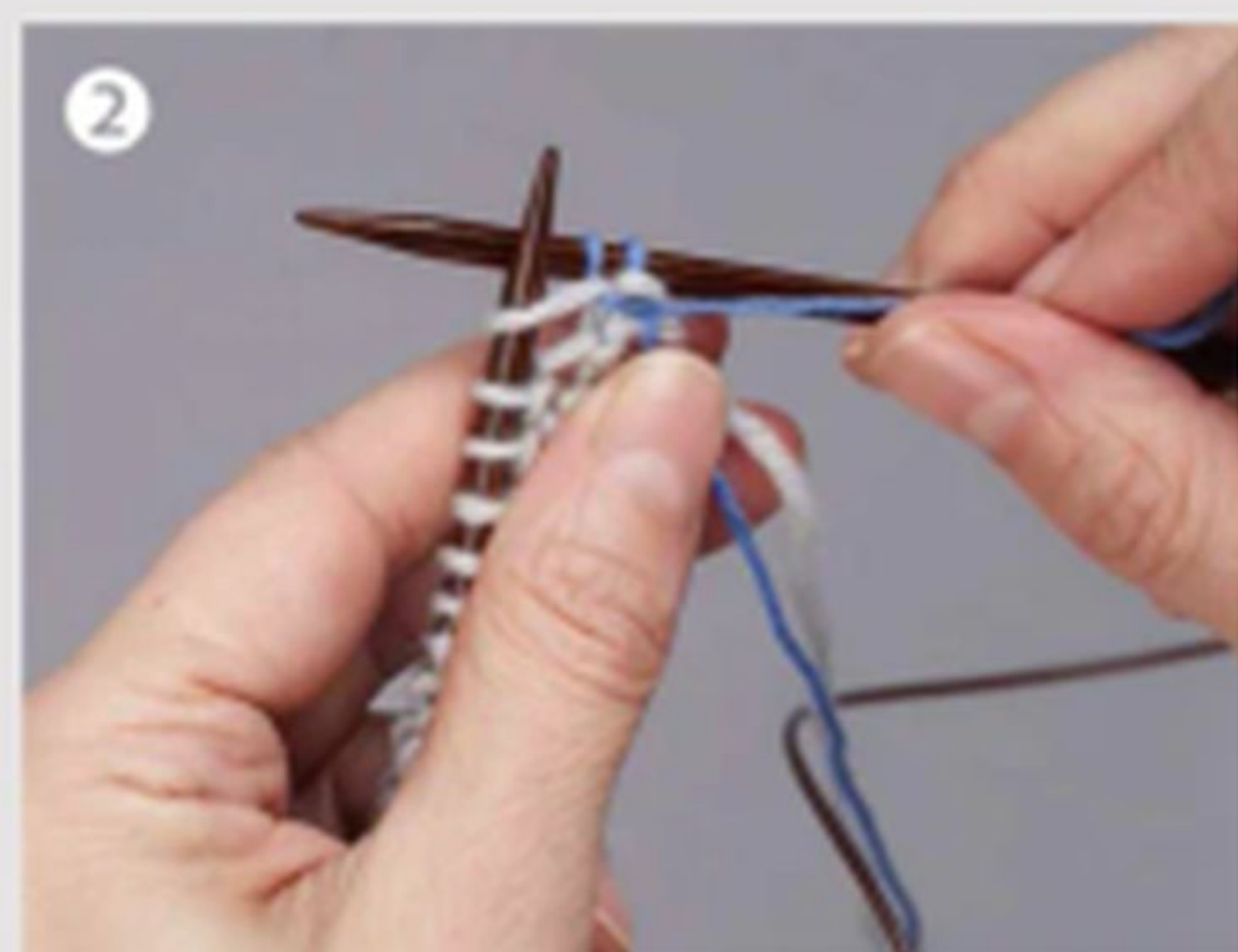
following your pattern instructions.

- ❹ Your finished work will contain a row worked in the cotton yarn.
- ❺ The back of the work will have a row of bumps in your project yarn, sandwiched between the cotton stitches – you will be picking these up next.
- ❻ + ❼ Hold your work with the waste yarn section at the top, and the project yarn section at the bottom. Using your knitting needle, pick up the first line of bumps in your project yarn, going from top to bottom through each bump. It can be helpful to use a thin knitting needle for this stage, and change to your project needles when you come to work on the live stitches.
- ❽ Once all the stitches are on your needles, pull firmly on the cotton thread to remove it. The waste yarn section will fall away, and your live stitches will be on your needles ready to be knitted. Ⓣ



'Cloud Pine' from Issue 184 is worked from the centre using a provisional cast-on

HAZEL TINDALL'S METHOD



About our expert

Helen Spedding is the operations editor of *The Knitter*. She loves exploring the possibilities of the knitted stitch and swatching unusual or unfamiliar stitch patterns.



MASTERCLASS ARCHIVE

Discover the range of techniques explored by *The Knitter*

ISSUE	TECHNIQUE	AUTHOR
198	M1 increases	Helen Spedding
197	Steeking	Helen Spedding
196	Knitting with thrums	Helen Spedding
195	Top tips for intarsia	Rachael Prest
194	Latvian braids	Jen Bartlett
193	Hand exercises for knitters	Helen Spedding
192	Tuck stitches	Rachael Prest
191	Colour dominance in stranded knitting	Rachael Prest
190	Cast-on methods for toe-up socks	Helen Spedding
189	Adding waist shaping to all-over Fair Isle	Maureen Bell
188	Short-row round-up part 2	Helen Spedding
187	Short-row round-up part 1	Helen Spedding
186	Tension for Fair Isle	Rachael Prest
185	Jogless helical stripes	Michelle Gregory
184	Afterthought buttonholes	Helen Spedding
183	Essential embroidery for knitters	Love Embroidery
182	Three-needle i-cord cast-off	Helen Spedding
181	Understanding cable symbols, charts & abbreviations	Michelle Gregory
180	Buttonholes	Rosee Woodland
179	Woven sock darn	Helen Spedding
178	Strengthening sock heels	Rachael Prest
177	Grafting: Finchley and Russian methods	Rachael Prest
176	Introduction to sock design	Rhian Drinkwater
175	Stretchy cast-on methods	Helen Spedding
174	Blocking your knits	Rachael Prest
173	Channel Island cast-on	Helen Spedding
172	Repair, reuse and recycle your knits	Caroline Bawn
171	Jeny's slipknot cast-on	Helen Spedding
170	German short rows	Helen Spedding
169	Caring for your handknits	Caroline Bawn
168	Adding beads to your knitting	Rosee Woodland
167	Magic Loop	Rosee Woodland
166	The Russian join	Faye Perriam-Reed
165	Crochet for knitters part 2	Faye Perriam-Reed
164	Crochet for knitters part 1	Faye Perriam-Reed
163	Finishing steek edges	Helen Spedding
162	Weaving in yarn ends	Faye Perriam-Reed
161	Hems and foldlines	Helen Spedding

ISSUE	TECHNIQUE	AUTHOR
160	Essential cast-off techniques	Rosee Woodland
159	Nalbinding	Penelope Hemmingway
158	Essential cast-on techniques	Rosee Woodland
157	Crochet seams	Helen Spedding
156	Tension squares	Jen Bartlett
155	Cabling without a cable needle	Jen Bartlett
154	Using a swift and ball winder	Rosee Woodland
153	Portuguese knit and purl stitches	Rosa Pomar
152	Continental knitting & Norwegian purling	Faye Perriam-Reed
151	Montse Stanley's sewn cast-off	Jen Arnall-Culliford
150	Top tips for sock knitters	Rhian Drinkwater
149	Knitted-on edgings	Bronagh Miskelly
148	Selvedges	Helen Spedding
147	2x2 tubular cast-on in the round	Jen Arnall-Culliford
146	Glove techniques (in supplement)	Rosee Woodland
145	Decorative sock cuffs	Rhian Drinkwater
144	Two-colour alternating long-tail cast-on	Jen Arnall-Culliford
143	Creative rib stitches	Helen Spedding
142	Knitting with wire	Bronagh Miskelly
141	Cast-on methods for top-down socks	Rhian Drinkwater
140	Introduction to double knitting	Ella Austin
139	Two-sided textures	Bronagh Miskelly
138	Heel methods for top-down socks	Rhian Drinkwater
137	Thorn Stitch	Ella Austin
136	Hand exercises for knitters	Helen Spedding
135	Stretchy cast-off methods	Faye Perriam-Reed
134	Corrugated ribbing	Faye Perriam-Reed
133	Adding thumbholes to cuffs	Faye Perriam-Reed
132	Self-striping socks	Faye Perriam-Reed
131	Advanced Kitchener stitch part 2 (reverse stocking stitch and garter stitch)	Louise Smith
130	Felting	Faye Perriam-Reed
129	Advanced Kitchener stitch part 1 (ribbing)	Louise Smith
128	Provisional cast-ons	Faye Perriam-Reed
127	Picot cast-on and cast-off	Faye Perriam-Reed
126	Judy's Magic Cast On refresher	Faye Perriam-Reed
125	Helical/barberpole stripes	Jen Bartlett
124	Tubular cast-off	Faye Perriam-Reed
123	Tubular cast-ons	Faye Perriam-Reed

ISSUE	TECHNIQUE	AUTHOR
121	Adding twisted knitted ribbons	Tanja Murray
120	Stitchmastery part 2	Rosee Woodland
119	Purl blips/bumps in striped ribbing	Nathan Taylor
118	Stitchmastery part 1	Rosee Woodland
117	Shawl design (in supplement)	Anniken Allis
116	Steeking	Mary Henderson
115	Changing width of finished knits	Faye Perriam-Reed
114	Changing length of finished knits	Faye Perriam-Reed
113	Sewing in zips	Faye Perriam-Reed
112	Advanced brioche stitch	Jen Arnall-Culliford
111	Combination knitting	Jen Arnall-Culliford
110	Changing sleeve width on set-in sleeves	Jen Arnall-Culliford
109	Sideways knit hats	Woolly Wormhead
108	Blocking part 2 (lace shawls)	Jen Arnall-Culliford
107	Double knitting	Jen Arnall-Culliford
106	Blocking part 1	Jen Arnall-Culliford
105	Two-colour brioche part 2 (cast-off)	Jen Arnall-Culliford
104	Two-colour brioche part 1	Jen Arnall-Culliford
103	Hat shape, structure and design	Woolly Wormhead
102	Calculating yarn quantities	Jen Arnall-Culliford
101	Left-leaning and centred decreases	Jen Arnall-Culliford
100	Continental knitting	Jen Arnall-Culliford
99	Seaming	Jen Arnall-Culliford
98	Adjusting armhole depth	Jen Arnall-Culliford
97	Hat crown shaping	Woolly Wormhead
96	Pleats and tucks	Jen Arnall-Culliford
95	Garment care	Jen Arnall-Culliford
94	Stranding for Fair Isle	Faye Perriam-Reed
93	German twisted cast-on	Faye Perriam-Reed
92	Thrums	Helen Spedding
91	Felting	Faye Perriam-Reed
90	Basic crochet for knitters	Faye Perriam-Reed
89	Shoulder shaping with short rows	Faye Perriam-Reed
88	Following charts	Faye Perriam-Reed
87	Pockets	Faye Perriam-Reed
86	Joining in new yarns	Faye Perriam-Reed
85	Making your own buttons	Helen Spedding
84	Weaving in ends	Faye Perriam-Reed
83	Crochet nupps	Jen Storey
82	Sock toes	Clare Devine
81	Decorative darning	Emma Vining
80	Kitchener Stitch refresher	Jen Storey
79	Sunday short rows	Jen Storey
78	Cabling without a cable needle	Jen Storey
77	Norwegian purl	Faye Perriam-Reed
76	Continental knitting	Faye Perriam-Reed
75	Changing colour with Photoshop	Faye Perriam-Reed
74	Cast-offs	Jen Arnall-Culliford
73	Cast-ons	Jen Arnall-Culliford
72	Using Excel to change tension	Ellen Gill

ISSUE	TECHNIQUE	AUTHOR
71	Afterthought and short-row sock heels	Clare Devine
70	Adapting heel flaps	Clare Devine
69	Ravelry guide part 2	Jen Arnall-Culliford
68	Ravelry guide part 1	Jen Arnall-Culliford
67	Latvian braid cast-on	Jen Storey
66	Intarsia stripes and cables	Faye Perriam-Reed
65	Smocking stitch	Rosee Woodland
64	Fair Isle techniques	Rosee Woodland
63	Hat Design Workshop (in supplement)	Faye Perriam-Reed
62	Short-row shaping	Rosee Woodland
61	Knitting for children (in supplement)	Barb Brown
60	Sock Design Workshop (in supplement)	Rhian Drinkwater
59	Lace blocking	Rosee Woodland
58	Intarsia	Judy Furlong
57	Beading	Rosee Woodland
56	Shawl Design Workshop (in supplement)	Rosee Woodland
55	Preventing and tackling RSI	Rosee Woodland
54	Modular knitting	Rosee Woodland
53	Taking project photos	Mimi Hill
52	Darning and repairs	Rosee Woodland
51	Converting patterns for seamless knitting	Judy Furlong
50	Vikkel braids	Annelena Mattison
49	Adding bust darts	Judy Furlong
48	Designing a Fair Isle hat	Jane Crowfoot
47	Knitting in the round part 2 (Magic Loop)	Rosee Woodland
46	Knitting in the round part 1	Rosee Woodland
45	Combination knitting	Annie Modesitt
44	Finishing techniques part 2	Judy Furlong
43	Finishing techniques part 1	Judy Furlong
42	Buttonholes	Rosee Woodland
41	Spinning on a wheel	Catherine Wright
40	Yarn weight substitutions part 2 (complex patterns)	Belinda Boaden
39	Recolouring Fair Isle	Emma King
38	Yarn weight substitutions part 1	Belinda Boaden
37	Drop spindling	Rosee Woodland
36	Lace troubleshooting part 2	Judy Furlong
35	Lace troubleshooting part 1	Judy Furlong
34	Essential crochet techniques	Jane Crowfoot
33	Judy's Magic Cast On (casting on for toe-up socks)	Judy Becker
32	Adding waist shaping	Belinda Boaden
31	Knitted-on edgings	Judy Furlong
30	Slip-stitch colour effects	Emma King
29	Advanced Kitchener stitch	Woolly Wormhead
28	Essential embroidery techniques	Emma King
27	Cable charts and fixing mistakes	Belinda Boaden
26	Fair Isle techniques	Jane Crowfoot
25	Embellishing with i-cord	Jane Crowfoot

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Abbreviations

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

Needle sizes

UK	METRIC	US
14	2mm	0
13	2.25mm	1
-	2.5mm	-
12	2.75mm	2
11	3mm	-
10	3.25mm	3
-	3.5mm	4
9	3.75mm	5
8	4mm	6
7	4.5mm	7
6	5mm	8
5	5.5mm	9
4	6mm	10
3	6.5mm	10½
2	7mm	-
1	7.5mm	-
0	8mm	11
00	9mm	13
000	10mm	15
-	12mm	17
-	15mm	19
-	20mm	36
-	25mm	50

Hook sizes

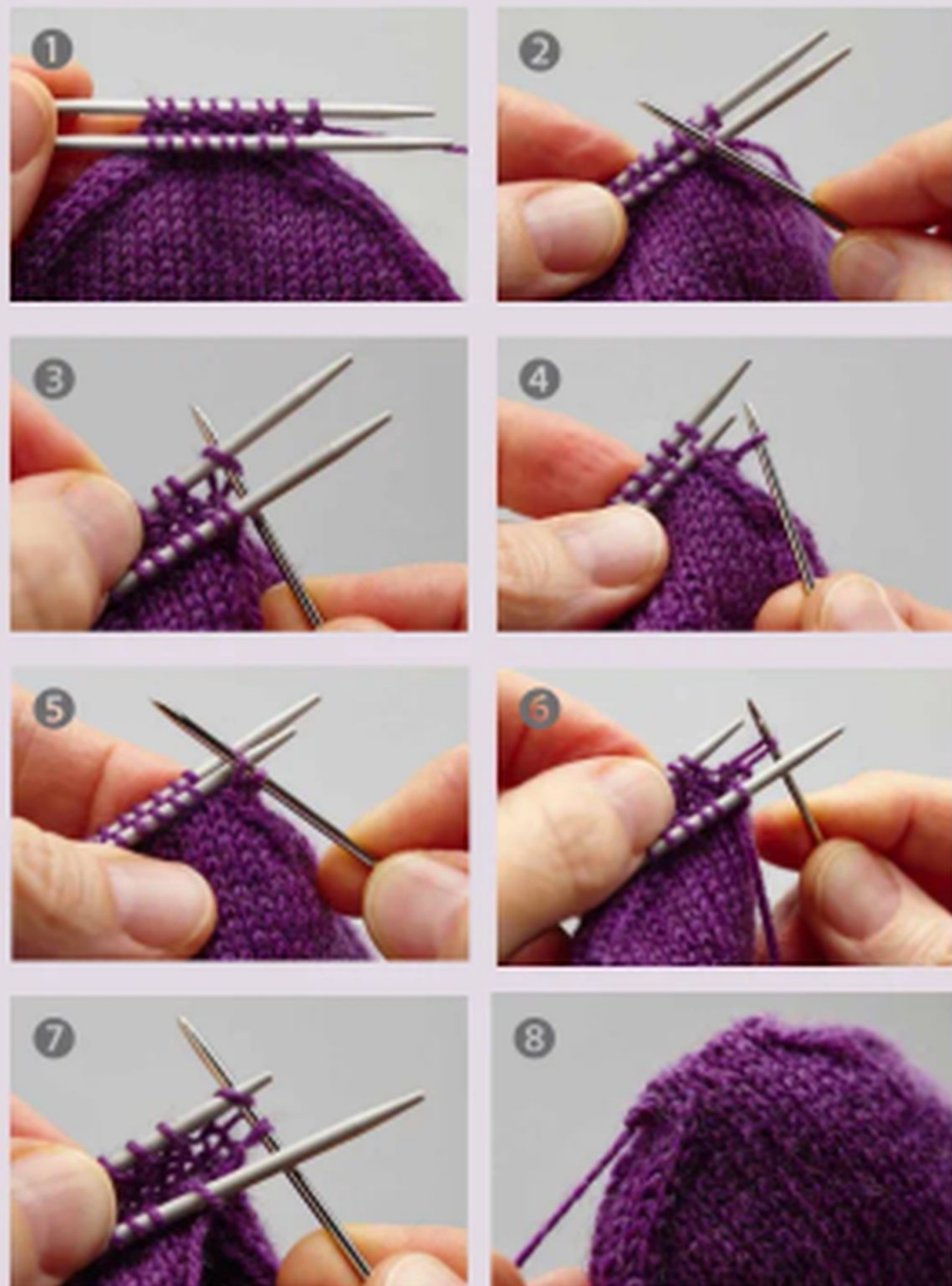
UK	METRIC	US
14	2mm	B/1
13	2.25mm	-
12	2.5mm	C/2
11	3mm	-
10	3.25mm	D/3
9	3.5mm	E/4
8	4mm	G/6
7	4.5mm	7
6	5mm	H/8
5	5.5mm	I/9
4	6mm	J/10
3	6.5mm	K/10½
2	7mm	-
0	8mm	-
00	9mm	-
000	10mm	-

Yarn weights

UK NAME	1ply	2ply	4ply	Baby	DK	-	Aran	Chunky	Super Chunky
US NAME	Cobweb	Lace	Fingering	Sport	Light worsted	Worsted	Heavy worsted	Bulky	Super Bulky
ALSO KNOWN AS	-	-	Sock, Superfine or Baby	Heavy 4ply, Fine, 5ply	Light or 8ply	Heavy DK, 10ply or Afghan	10ply	12ply or Craft	Roving
TENSION IN ST ST to 10cm (sts)	-	32-34	28 is UK standard (27-32)	23-26	22 is UK standard (21-24)	20	16 is UK standard (16-18)	12-15	6-11
USUAL NEEDLE SIZE	-	1.25-3mm	2.25- 3.25mm	3.25- 3.75mm	3.25- 4.5mm	3.75- 4.5mm	5- 6.5mm	5.5- 8mm	9mm+

Essential techniques

KITCHENER STITCH



1 Distribute an equal number of stitches across two needles, with wrong sides facing and your yarn to the right. The working yarn should be coming from the last stitch on the back needle. Cut the yarn, leaving a tail that's long enough to work one row of knitting, with a little extra. Thread this onto a blunt sewing needle.

2 Insert your sewing needle through the first stitch on the front needle as if to purl. Draw the yarn through.

3 Insert your sewing needle through the first stitch on the back needle as if to knit. Draw the yarn through.

4 *Insert your sewing needle through the first stitch on the front needle as if to knit, drop this stitch off the needle and draw the yarn through.

5 Insert your sewing needle through the next stitch on the front needle as if to purl, leaving this stitch on the needle, and draw the yarn through.

6 Insert your sewing needle through the first stitch on the back needle as if to purl, drop this stitch off the needle and draw the yarn through.

7 Insert your sewing needle through the next stitch on the back needle as if to knit, leaving this stitch on the needle, and draw the yarn through.* Repeat steps 4 – 7 (from * to *) across the live stitches until they all are grafted together, keeping your tension as even as possible. On the last two stitches that are remaining, you'll need to repeat Step 4 and then Step 6 to bring them off the needles (**8**).

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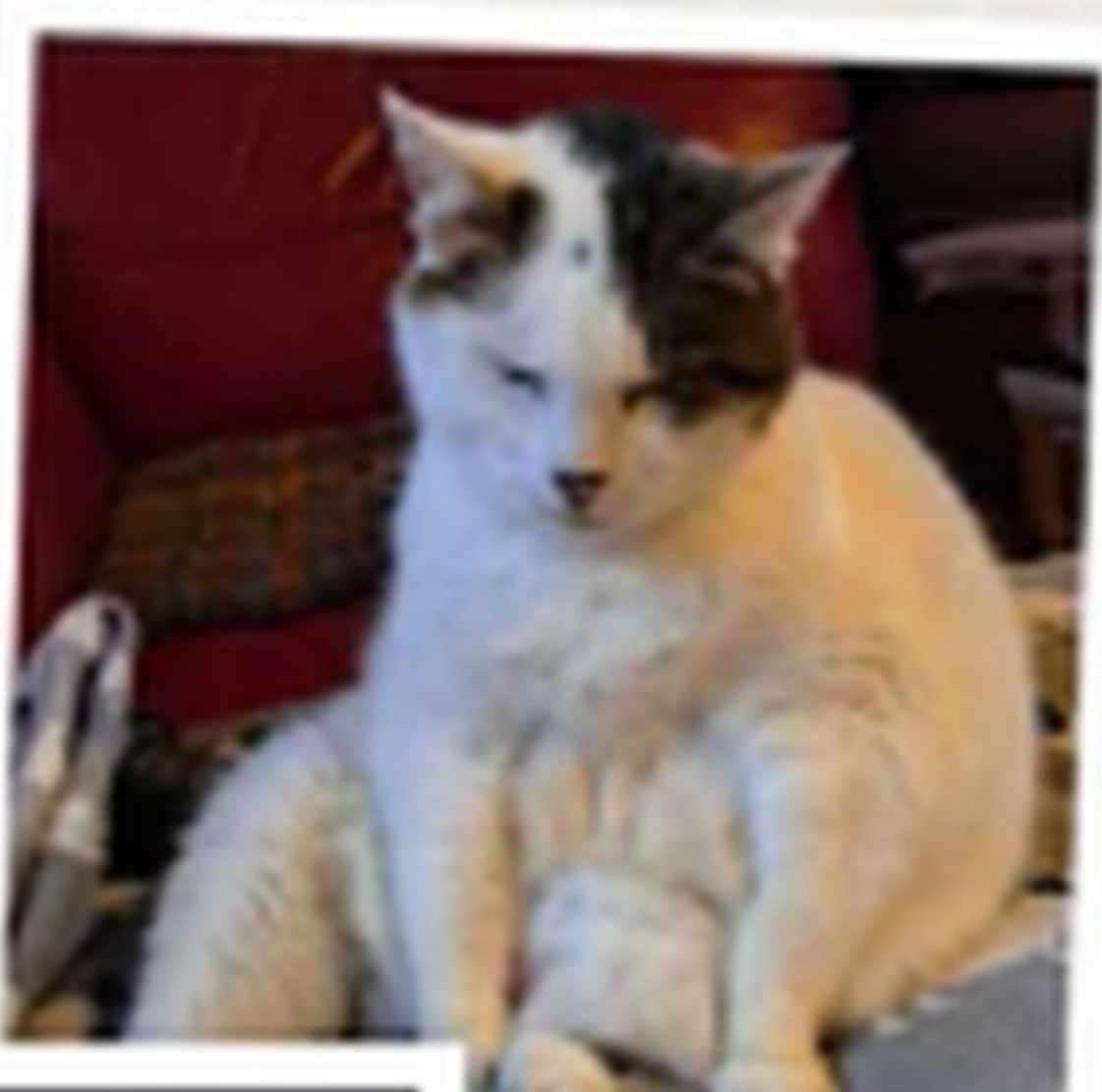
ISSUE 196

Geraint FRONT

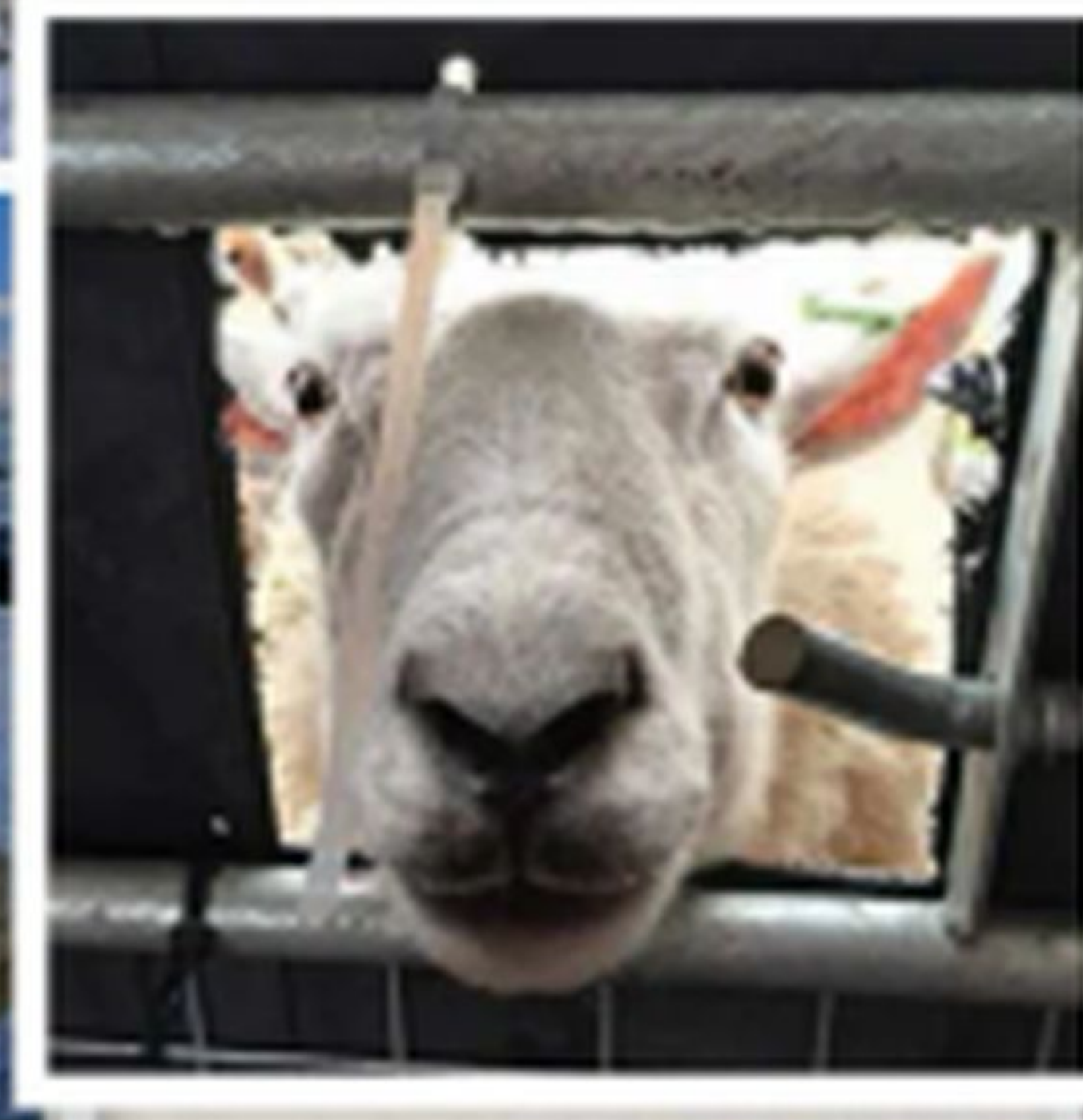
Instructions after the ribbing, before the needle size change, should read: 'Knit 2 rows', not 'Knit 1 row'.

There is a correction for the 'Geraint' sweater in Issue 196





There have been heavy snowfalls in Caithness, so everyone on the farm is trying to keep warm



Talking snow and sheds

Winter weather challenges have forced Graeme Bethune to make changes to how he runs his yarn business



HERE I AM again, folks: huddled around a log burner, cuddling cats and dogs. Record-breaking in its cold and wet, it's been a damn hard winter here. Regular readers will remember I finished

a massive two-year building project to extend my sheep housing facilities. Well, that new facility has frequently been stuffed with sheep, who have spent time inside eating their little hearts out. I am smug/pathetically grateful that I spent all that time and money building this facility.

But I knew in early summer 2023 that these cold and wet conditions were coming – in fact, I knew several years ago they would be coming at some point. Am I psychic? No, I was just paying attention.

In early 2023, weather bureaus around the world started forecasting the strongest ever El Niño, or Southern Oscillation. El Niño means colder winters here in the UK, so the strongest El Niño effect means very cold indeed. This change to the world's weather happens at regular intervals, although the reason is not understood. The difference is that as the world's oceans are warming, they supply more moisture into the atmosphere and increase the energy that storms and such gain before making landfall. So far everything is proceeding as expected. Nasty, but expected.

Now, I know that last month I promised to tell you more about the gloriously sexy

subject of storage – so wait no longer. But due to the winter report above, I will have to split my rambling into two parts, with more next month. Storage issues shape the front end of the yarn business that you, the customers, interact with. But it might not be obvious why, so let me lay it out for you.

First, the wool harvest only comes once a year. Fleeces have a real-world, nature-type purpose of keeping the sheepies insulated; we the ethical farmers only clip the wool off when the sheep are done with it. Here in Caithness we clip in June. So in May I have no fleece available, but in June I am swamped by it – plus loads more pours in from fellow sheep folk all over the True North, and the pile gets bigger and bigger through the summer.

It grows because there is a choke point in yarn production, just after clipping and before it goes away to the mill. It's because I take time to hand-sort all the fleeces to maximise yarn quality, and I have to fit this in around farming and yarn shows and, you know, sleeping.

Second, sending big amounts of fleece off to be milled into one kind of yarn is seriously expensive, and ties lots of money up in a single yarn. I have to balance what type of yarn is selling best – a DK summer collection, or a gansey ecru, or whatever – against what I have in stock from before. Suffice it to say I have to hold the fleece in reserve against future demand while at the same time sorting and grading and storing that fleece, ready to go when needed, while

not tying too much money in stock, choking cash flow through the business.

So, why is this a problem? Well, I have no appropriate storage facilities. I doubt any farm does. Short term, through the summer into the autumn, it's okay; it's when the temperature drops and the rain starts that there's quickly a massive problem. The clipped fleeces continue to absorb water from the air and the ground. By Christmas the weight of the fleece has risen by half – all water. Now the extra water starts to encourage mould and rot. The stored fleeces start to smell musty, and more and more gets discarded at the sort.

This year has been especially bad. The torrential rain we had for months has overwhelmed the water management groundworks around my barns, soaking lots of fleece. I have decided to make no more top-grade yarns with the fleeces in stock now.

But, forewarned is forearmed! As mentioned, I knew this weather was coming, and I have taken a massive financial risk. I changed my previous policy of keeping unprocessed fleece in stock and not large amounts of yarns. I changed mills and sent nearly half a ton of fleeces off to make two large batches of yarn: Gansey 5ply and semi-worsted DK. This has now arrived and is slowly being readied for sale. With BIG consequences, which I will talk about next month. ☹

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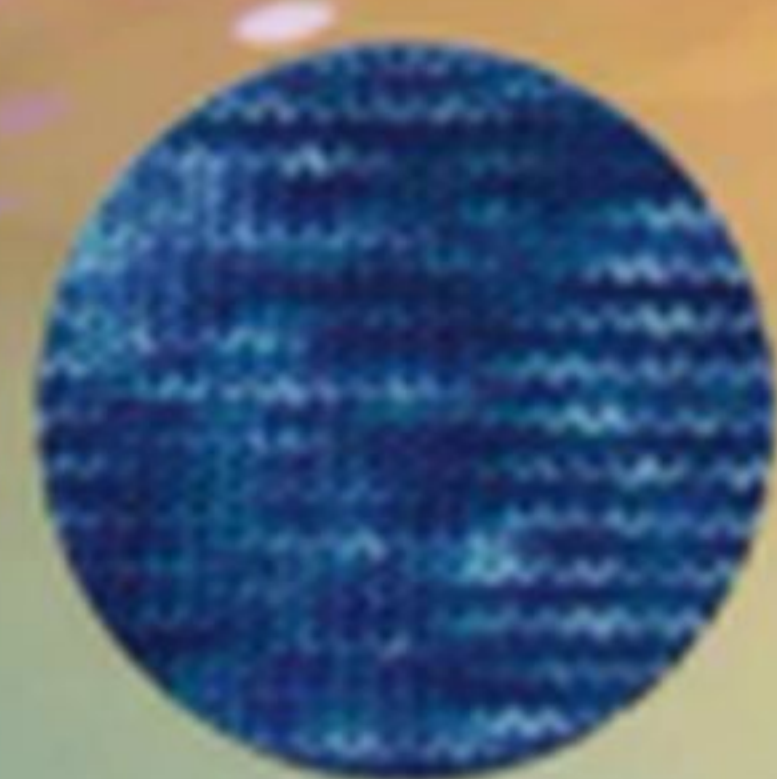
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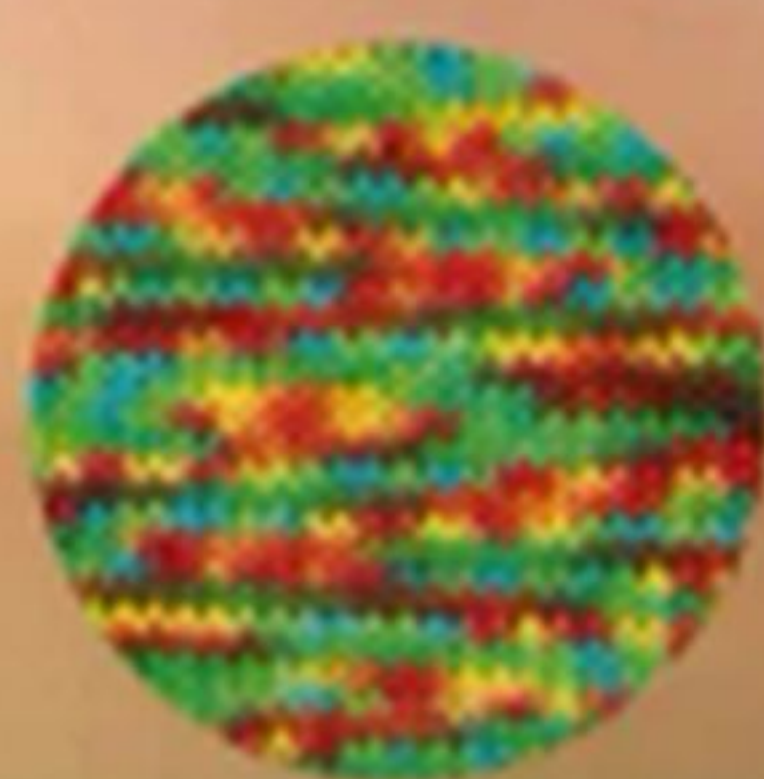
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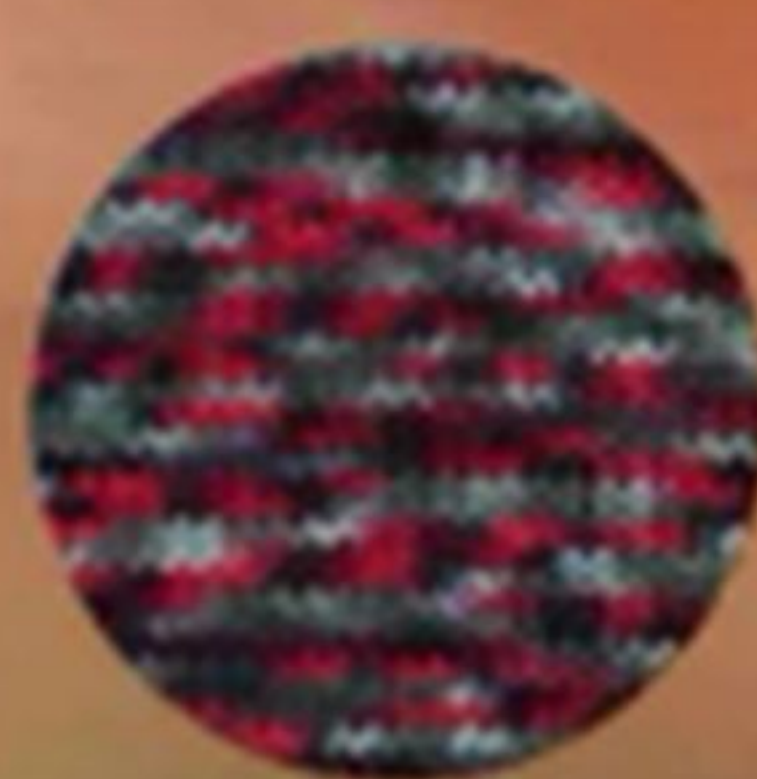
Jazz



Pop



Rock



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