# The knitter

knit smarter

## AUTUMN STYLES

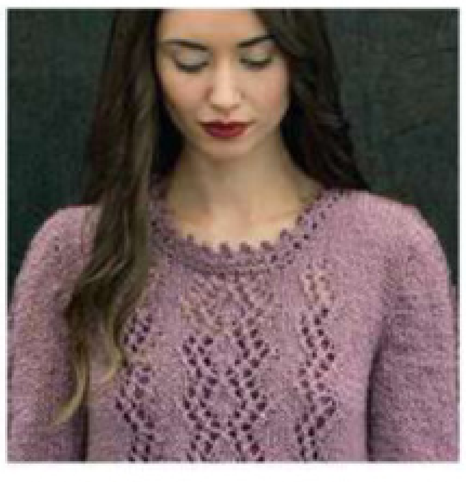
*New ways with lace & texture*



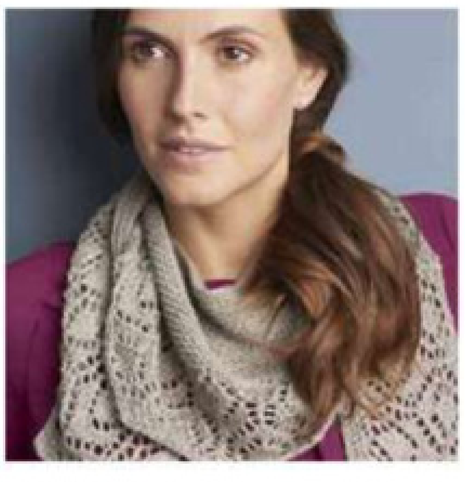
*Jumper by Jo Allport*

SOFT AND COLOURFUL KNITS YOU'LL LOVE TO MAKE











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dy

LOUISA HARDING

*Aberfeldy*

**Amulree & Tay designs taken from the new AW15-16 collection 'Aberfeldy' using Amitola Grande.**
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WELCOME

# Seasonal styles

The autumnal textures and colours of the British countryside have inspired many of the designs in our latest collection. From the lace of **JO ALLPORT**'s feminine jumper on our cover, to a leafy men's tank top by **PAT MENCHINI** and pretty socks with a teasel-like pattern, this issue is filled with soft, cosy knits.

Beautiful **FAIR ISLE** decorates Emma Wright's neat cardigan, while we have a charming child's sweater by Chloe Webster. **SASHA KAGAN** has also played with colour to create a bright autumn jacket.

Lace fans will love the elegant shawl by **ANNIKEN ALLIS**, **LOUISA HARDING**'s sweater, and a feminine design that can be worn as a top, a cowl or as a skirt!

To mark this month's Wool Week festival, we explore **BRITISH YARNS** and the importance of 'buying local'. We also have a **MASTERCLASS** on the basic crochet skills that every knitter will find useful - if you've never tried crochet before, it's well worth a look!



CLOCKWISE FROM TOP LEFT: JUDE, KIRSTIE, HELEN, FAYE, JEN

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





















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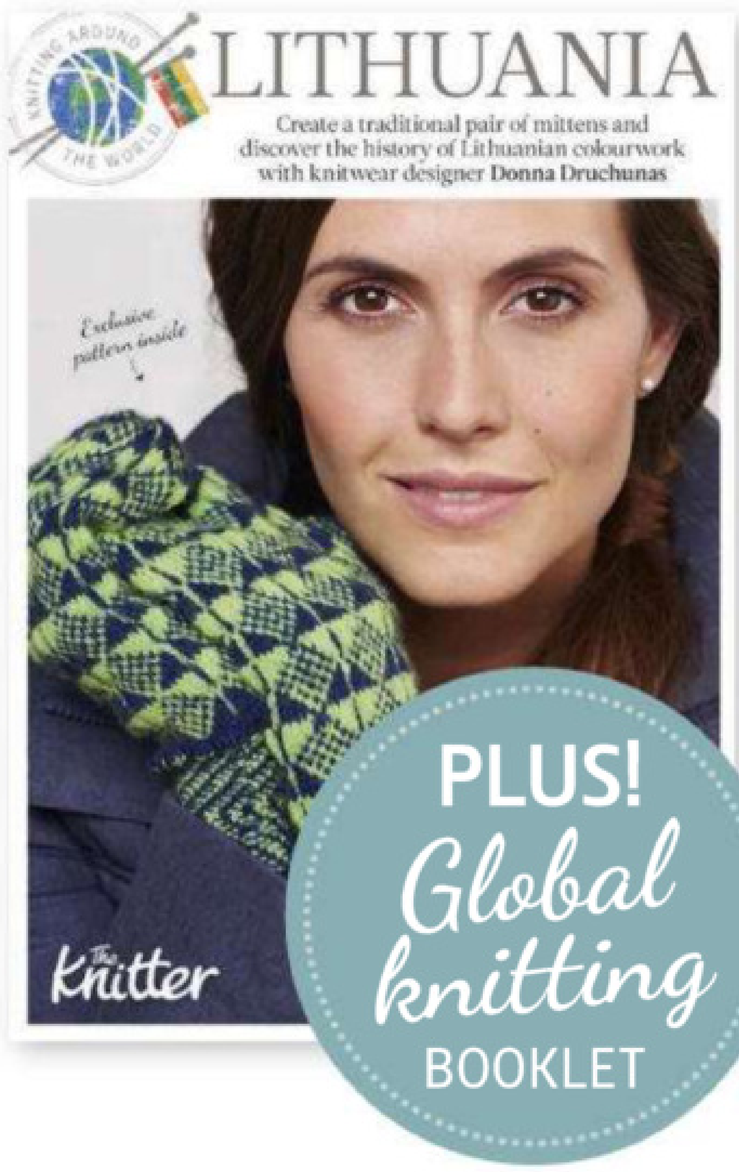

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PLUS RECEIVE **EXCLUSIVE PATTERNS** IN EVERY ISSUE SEE PAGE 28 FOR FURTHER DETAILS

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COVER PHOTOGRAPHY: PHILIP SOWELS. HAIR & MAKE-UP: CHARLOTTE FOSTER-BROWN.

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Printed in the UK by Philtone (cover) and William Gibbons (pages).
Distributed in the UK by Seymour Distribution Ltd, 2 East Poultry Avenue, London EC1A 9PT Tel: 020 7429 4000

### JO ALLPORT

**As well as designing for brands such as Noro, Lotus and Araucania, Jo sells her own patterns and knitting kits through her online shop, Yarn Tree Designs, and also teaches workshops. This month, she brings us a richly textured sweater with an intricate, wide neckline that's sure to become a wardrobe favourite. Find the pattern on page 8.**



### EMMA WRIGHT

**Exciting young talent Emma has recently graduated from Nottingham Trent University's knitwear design course, and has been busy designing for knitting magazines and yarn companies including Yarn Stories, Rooster and West Yorkshire Spinners. Her pattern for a feminine cardigan with a Fair Isle yoke starts on page 22.**



The Knitter CONTRIBUTORS



### JANE BURNS

**Jane has a busy life as a freelance knitting and crochet designer, and works for a wide range of craft magazines including our sister titles *Simply Knitting* and *Knit Today*. She loves to create cute and quirky knits, but also has an eye for elegant stitch patterns. Her latest design for us is a pair of sophisticated, textured socks, on page 43.**



### DONNA DRUCHUNAS

**Donna is an author, designer and teacher with a boundless enthusiasm for knitting and fibre. In the second instalment of our series on global knitting traditions, she delves into the history and intriguing symbolism of Lithuanian colourwork. She also brings us a pattern for a pair of Lithuanian mittens. Find it all in our free supplement.**

**Next issue on sale**
Tuesday 10 November

*Jo Allport*

# Amaranta

Warm yet feminine, this lacy, wide-necked jumper is worked in a tweedy yarn

The herringbone stitch provides an attractive edging



*Jo Allport*

# Amaranta

## SIZE

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| TO FIT BUST | 8 | 10 | 12 | 14 | 16 | 18 | 20 | 22 | 24 | 26 | |
| | 81 | 86 | 91 | 97 | 102 | 107 | 112 | 117 | 122 | 127 | cm |
| | 32 | 34 | 36 | 38 | 40 | 42 | 44 | 46 | 48 | 50 | in |
| ACTUAL BUST | 87½ | 95½ | 100 | 104 | 112½ | 117 | 123 | 129½ | 133½ | 140 | cm |
| | 34½ | 37½ | 39¼ | 41 | 44¼ | 46 | 48½ | 51 | 52½ | 55 | in |
| ACTUAL LENGTH | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 61 | 62 | 62 | cm |
| | 21½ | 22 | 22½ | 22¾ | 23¼ | 23½ | 24 | 24 | 24¼ | 24¼ | in |
| SLEEVE SEAM | 43 | 46 | 46 | 46 | 46 | 47 | 47 | 48 | 48 | 48 | cm |
| | 17 | 18 | 18 | 18 | 18 | 18½ | 18½ | 18¾ | 18¾ | 18¾ | in |

## YARN

**Artesano** Nebula (DK weight; 33.5% alpaca, 50% wool, 16.5% viscose Donegal; 90m/98yds per 50g skein)

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| LIPSTICK 1485 | 12 | 12 | 13 | 13 | 14 | 15 | 16 | 16 | 17 | 18 | x50g SKEINS |

**"I LOVE** lace patterns, especially when they are combined with a romantic look," says designer Jo Allport. "I can imagine wearing this jumper for an evening out when it's cold outside, especially knitted in this fabulous rich colour. The jumper features a mix of stitches from herringbone at the edges to the pretty lace all-over pattern, making it both interesting to knit and to wear. And the luxury yarn from Artesano, with its tweedy appearance, looks lovely and is great to work with."

## PATTERN STITCHES

### HERRINGBONE EDGE PATTERN

(knitted over multiples of 2 sts and 14 rows)
**Row 1 (RS):** Using 3.25mm needles, knit.
**Row 2 and 3:** Using 3.25mm needles, knit.
**Row 4:** Using 3.25mm needles, purl.
**Row 5:** Using 5mm needles, K1, *RT; rep from * to last st, K1.
**Row 6, 8 and 10:** Using 5mm needles, purl.
**Row 7:** Using 5mm needles, K2, *RT; rep from * to last 2 sts, K2.
**Row 9:** Using 5mm needles, K1, *LT; rep from * to last st, K1.
**Row 11:** Using 5mm needles, K2, *LT; rep from * to last 2 sts, K2.
**Rows 12, 13 and 14:** Using 3.25mm needles, knit.

### LEAF PATTERN

(multiples of 16 sts + 1 and 20 rows)
**Row 1 (WS) and all WS rows:** Purl.
**Row 2:** K1, *SSK, K3, yo, K2tog, yo, K1, yo, SSK, yo, K3, K2tog, K1; rep from * to end.
**Row 4:** K1, *SSK, K2, yo, K2tog, yo, K3, yo, SSK, yo, K2, K2tog, K1; rep from * to end.
**Row 6:** K1, *SSK, K1, yo, K2tog, yo, K5, yo, SSK, yo, K1, K2tog, K1; rep from * to end.
**Row 8:** K1, *SSK, yo, K2tog, yo, K7, yo, SSK, yo, K2tog, K1; rep from * to end.
**Row 10:** K1, *(SSK, yo) twice, K7, (yo, K2tog) twice, K1; rep from * to end.
**Row 12:** K1, *yo, SSK, yo, K3, K2tog, K1, SSK, K3, yo, K2tog, yo, K1; rep from * to end.
**Row 14:** K1, *K1, yo, SSK, yo, K2, K2tog, K1, SSK, K2, yo, K2tog, yo, K2; rep from * to end.
**Row 16:** K1, *K2, yo, SSK, yo, K1, K2tog, K1, SSK, K1, yo, K2tog, yo, K3; rep from * to end.
**Row 18:** K1, *K3, yo, SSK, yo, K2tog, K1, SSK, yo, K2tog, yo, K4; rep from * to end.
**Row 20:** K1, *K3, (yo, K2tog) twice, K1, (SSK, yo) twice, K4; rep from * to end.

## BACK AND FRONT

(both alike)
Using 3.25mm needles, cast on 104 (110:118:124:130:136:142:150:156:162) sts.

Work rows 1–14 of Herringbone Edge Pattern in the needle sizes stated.

Change to 4mm needles.
**Set-up row (RS):** K6 (6:8:6:4:12:4:2:12:2), *K2tog, K3 (4:3:3:4:3:4:4:3:4); rep from * to last 8 (8:10:8:6:14:6:4:14:4) sts, K2tog, K6 (6:8:6:4:12:4:2:12:2).
85 (93:97:101:109:113:119:125:129:135) sts.

Now beg in Leaf Pattern as follows:.
**Row 1 (WS) and all WS rows:** Purl.
**Row 2:** K2 (6:0:2:6:0:3:6:0:3), work row 2 of Leaf Pattern to last 2 (6:0:2:6:0:3:6:0:3) sts, K2 (6:0:2:6:0:3:6:0:3).
Last 2 rows set placement for Leaf Pattern.
Work through rows 1 to 20 of Leaf Pattern 4 times, then work rows 1 to 10 once more.
Total of 90 rows.

### SHAPE RAGLAN

Cont in pattern as set and cast off 4 (5:5:6:6:7:7:8:8:9) sts at the beg of the next 2 rows.
77 (83:87:89:97:99:105:109:113:117) sts.

Dec1 at both ends of the next and every WS row until there are 57 (59:67:73:69:75:77:77:81:81) sts, then dec1 at both ends of the next WS row and every 4th row until there are 47 (49:53:55:57:59:61:63:65:67) sts.

Work another 3 (3:1:1:3:3:1:3:1:1) rows straight, ending with a RS row.
Put sts onto a stitch holder.

## SLEEVES

Using 3.25mm needles, cast on 48 (48:50:50:52:52:54:54:56:56) sts.
Work rows 1–14 in Herringbone Edge Pattern in the needle sizes stated.

Change to 4mm needles.
**Set-up row (RS):** K2 (2:3:3:4:4:5:5:3:3), *K2tog, K4 (4:4:4:4:4:4:4:5:5); rep from * to last 4 (4:5:5:6:6:7:7:4:4) sts, K2tog,

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# Amaranta

## NEEDLES & ACCESSORIES

1 pair 3.25mm (UK 10/US 3) knitting needles
1 pair 4mm (UK 8/US 6) knitting needles
1 pair 5mm (UK 6/US 8) knitting needles
4 stitch holders

## TENSION

19 sts and 31 rows to 10cm over Leaf Stitch on 4mm needles.
23 sts and 28 rows to 10cm over Herringbone Edge Pattern on 3.25mm and 5mm needles.

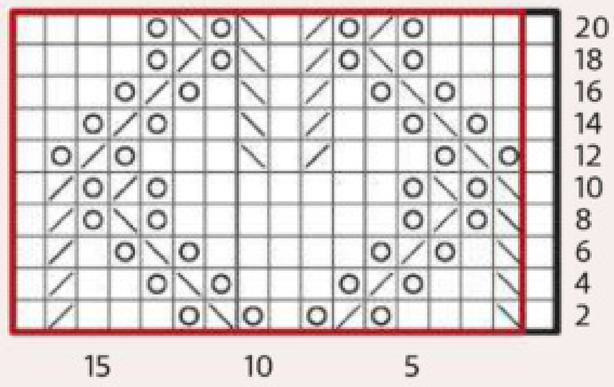
## YARN STOCKIST

**Artesano Yarns**
0118 950 3350
*www.artesanoyarns.co.uk*

## SPECIAL ABBREVIATIONS

**Dec1**: Dec 1 st by K2tog at the beg and SSK at the end of a RS row, and P2tog at the beg and P2tog tbl at the end of a WS row.
**M1pw:** Make 1 purlwise. Use the bar that is between the stitch you have just purled and the one you are just about to purl. Pick it up with the left-hand needle from back to front and purl into the back.
**RT:** K2tog and leave sts on the LH needle, knit the first st again, then slip both sts off the needle.
**LT:** With RH needle behind work, skip the first stitch and knit the second st through the back of the loop, leaving it on the LH needle, then knit the 1st and second sts together through the back of the loop. Slip both sts off the LH needle.
**For general abbreviations, see p95**

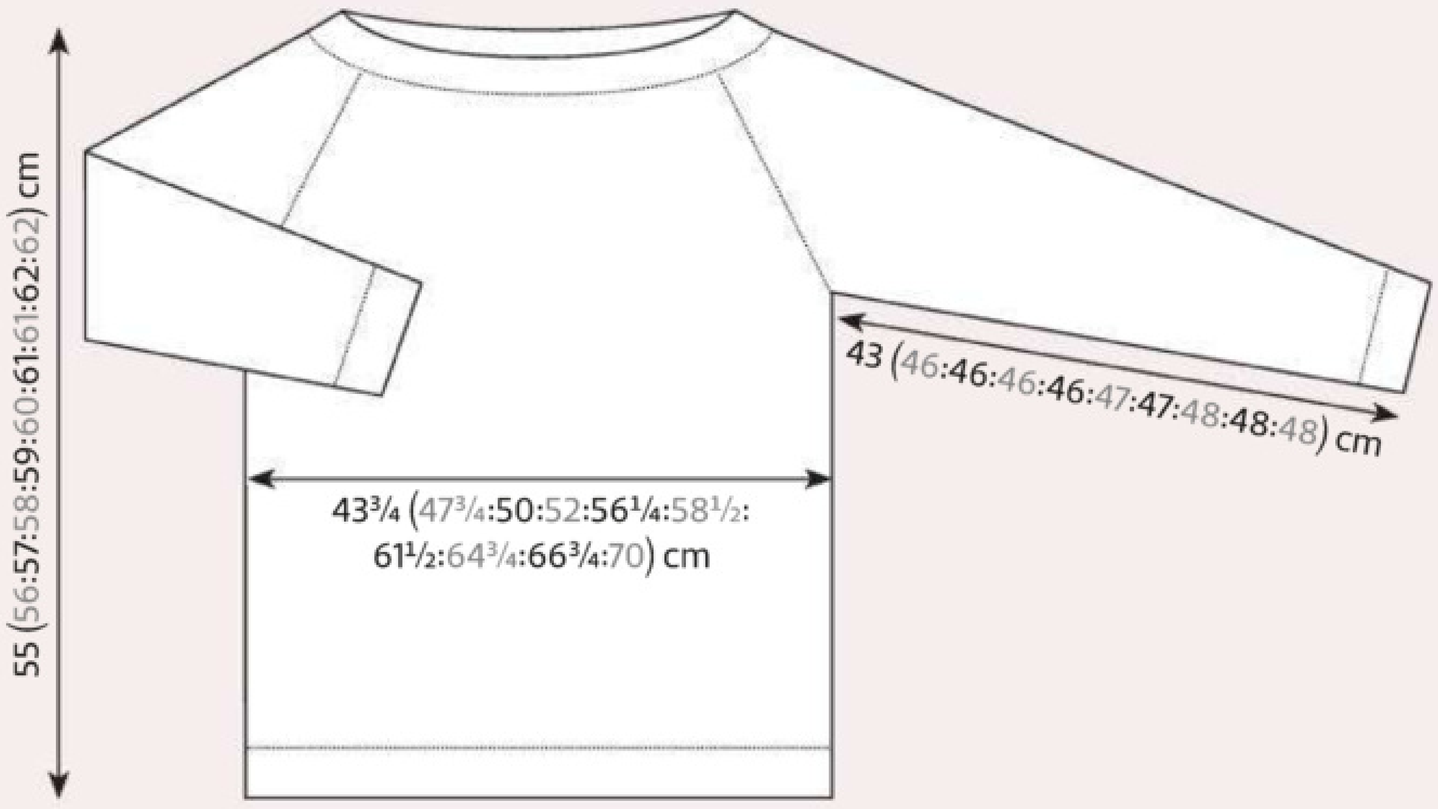
## CHART




## KEY

- Knit
- SSK
- K2tog
- yo

## BLOCKING DIAGRAM




K2 (2:3:3:4:4:5:5:2:2).
40 (40:42:42:44:44:46:46:48:48) sts.

Commence Leaf Pattern for the sleeves as follows:.
**Next row (WS):** P3 (3:4:4:5:5:6:6:7:7), work Leaf Pattern row 15 (15:5:5:5:5:1:1:19:19) across 33 sts, P4 (4:5:5:6:6:7:7:8:8) (note for this row, all sts are purl).
**Next row (RS):** K3 (3:4:4:5:5:6:6:7:7), work Leaf Pattern row 16 (16:6:6:6:6:2:2:20:20) across 33 sts, K4 (4:5:5:6:6:7:7:8:8).
Last 2 rows set pattern placement for Leaf Pattern.
Cont in pattern as set, AT THE SAME TIME working in the foll arm incs:
**Inc row (RS):** KFB, pattern to last st, KFB.
Work the inc row first on Leaf Pattern row 2 (2:12:12:12:12:8:8:6:6) (this is the 6th row since the end of the Herringbone Edge Pattern). Then on every foll 8th (8th:8th:8th:8th:8th:6th:6th:6th:6th) row to 64 (66:68:70:70:74:78:80:82:84) sts, working incs in st st until there are enough sts to increase the Leaf Pattern reps.

Cont straight in pattern as set until Sleeve measures 43 (46:46:46:46:47:47:48:48:48) cm, measured from the cast on edge and ending at the end of row 10 of the Leaf Pattern (RS row).

### SHAPE RAGLANS

Cont in pattern as set and cast off 4 (5:5:6:6:7:7:8:8:9) sts at the beg of the next 2 rows.
56 (56:58:58:58:60:64:64:66:66) sts.

Dec1 at both ends of the next and every WS row until there are 24 (28:30:34:34:36:36:36:38:38) sts, then dec1 at both ends of the next WS row and every foll 4th row until there are 20 sts.

Work 3 (3:1:1:3:3:1:3:1:1) rows straight, ending with a RS row.
Put sts onto a stitch holder.

## MAKING UP

With RS facing, using 4mm needles, and starting at the Back, knit across 47 (49:53:55:57:59:61:63:65:67) sts from the back stitch holder, then across the 20 sts on the sleeve holder, then 47 (49:53:55:57:59:61:63:65:67) sts from the front holder, then the 20 sts from the other sleeve holder. 134 (138:146:150:154:158:162:166:170:174) sts.

**Next row (WS):** P9 (11:11:13:11:13:11:13:15:13), *M1pw, P4; rep from * to last 9 (11:11:13:11:13:11:13:15:13) sts, M1pw, P9 (11:11:13:11:13:11:13:15:13).
164 (168:178:182:188:192:198:202:206:212) sts.

Work rows 1–14 of the Herringbone Edge Pattern in the needle sizes stated.
Cast off all sts firmly.

Seam raglans, then sew the side and sleeve seams. Weave in ends and block to measurements, following any yarn care instructions on the ball band.

steremags.com

The leaf lace stitch is worked in a tweedy yarn

Storemags

LONDON

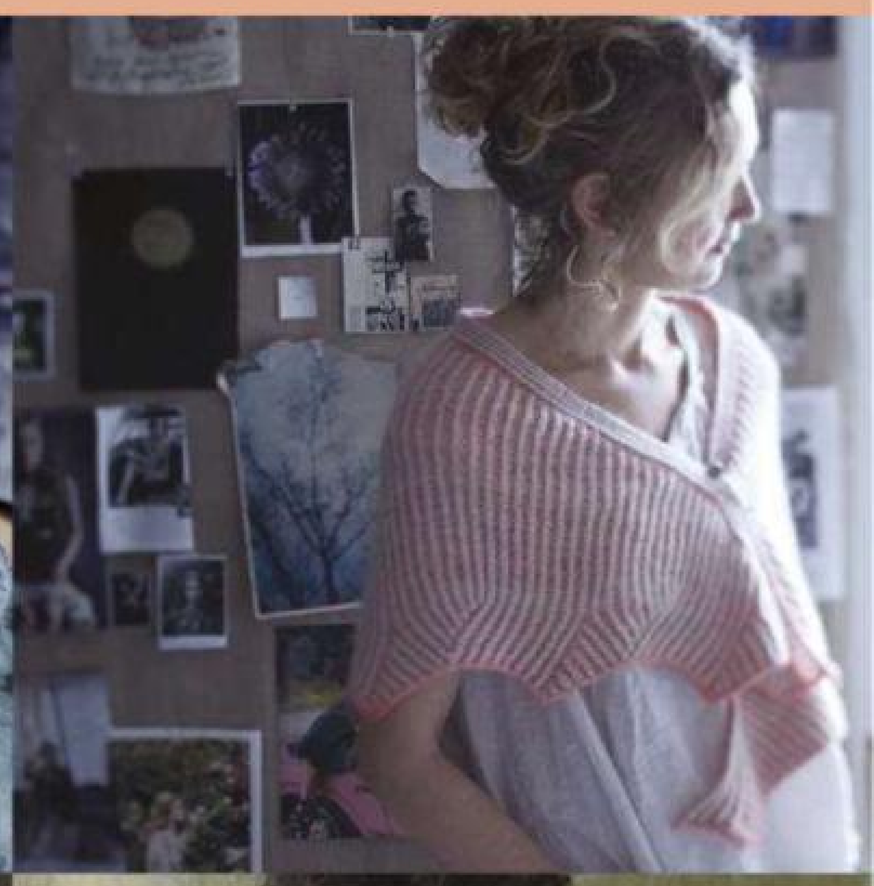
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# The Knitter loves...

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

## FREE SPIRIT

New design team Smith & Jones Knits – otherwise known as Alison Crowther-Smith and Donna Jones – have released their first pattern collection, called *Elements*.

The former Rowan design consultants were inspired by nature and the English and Welsh landscapes where they live when creating their new patterns. The book has 24 accessories, garments and homewares, which encompass both folk-art style and a more contemporary look.

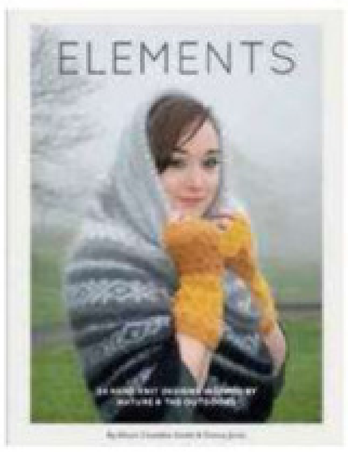
Elegant designs include the 'Cockleshell Cardigan' (pictured below), the sumptuous 'Ice Boa' scarf, and an indulgent colourwork snood called 'Rime'.

The book costs £16.99 and is distributed in the UK by Rowan. For stockist details, call 01484 681881 or visit www.knitrowan.com.

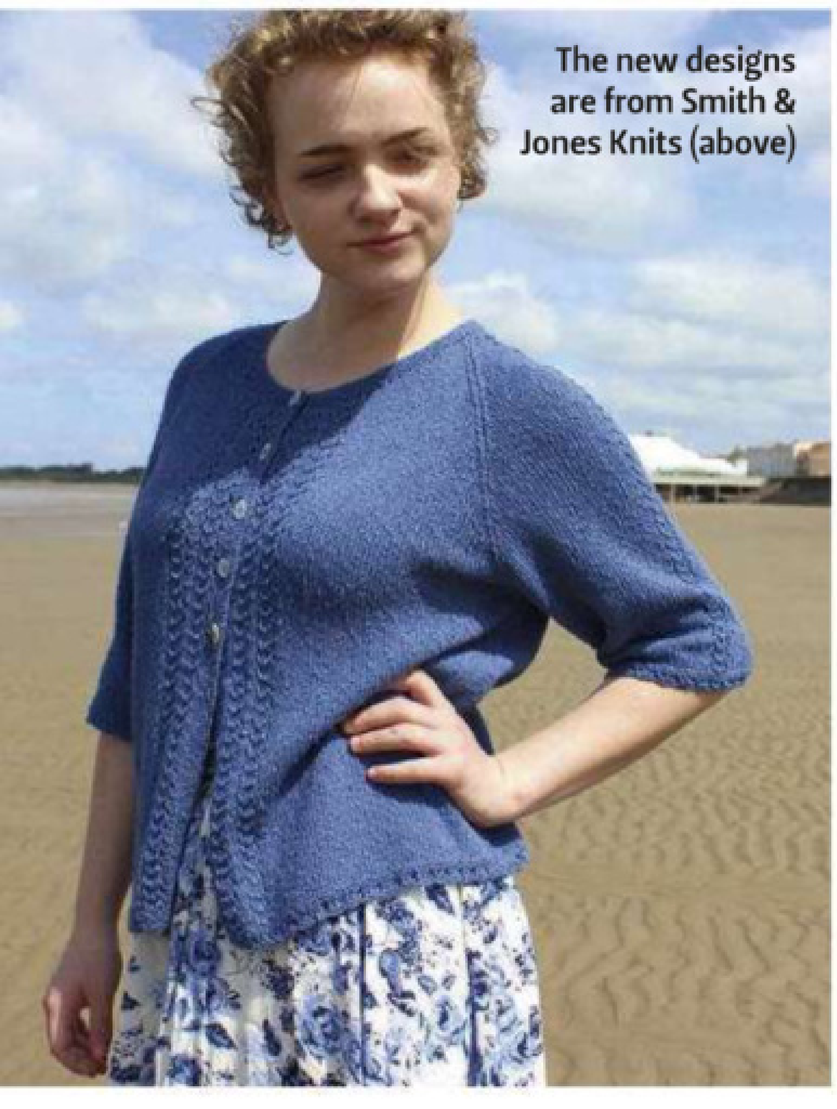
**www.smithandjonesknits.com**



*Movie magic* *New film 'Addicted To Sheep' is in cinemas now, and follows a family's bid to breed the perfect Swaledale* **www.addictedtosheep.com**





The new designs are from Smith & Jones Knits (above)



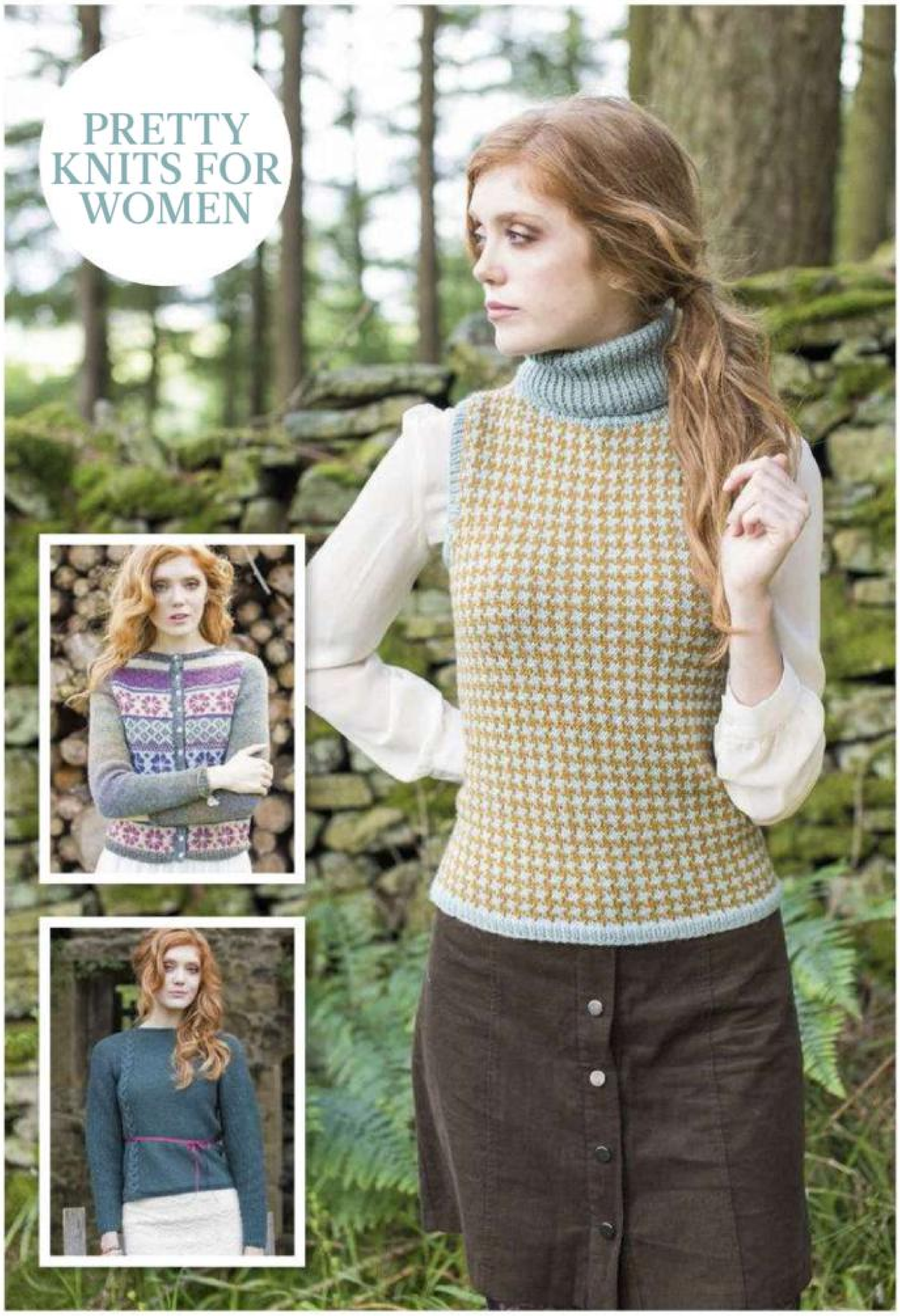
Yarn lovers will adore the range of **jewellery** from Frilly Industries. Their laser-cut designs include sweet little yarn ball brooches, earrings, and cardigan clips, and embroidery scissors necklaces. Prices range from £7 to £16.

**www.frillyindustries.com 0121 236 7111**

## LEGENDARY LACE

Gladys Amedro's Shetland lace designs were very popular in the 1980s, and now four of her iconic patterns have been reprinted by Jamieson & Smith. *The Gladys Amedro Vintage Lace Collection* includes a beautiful square cobweb shawl, a christening robe and a fine lace stole. It costs £12.99. **01595 693579; www.shetlandwoolbrokers.co.uk**






# Illustrious

*by West Yorkshire Spinners*

It's set to be an exciting autumn for West Yorkshire Spinners, as they launch a brand-new yarn and pattern collection.

Illustrious is a beautiful DK blend of 70% Falkland wool and 30% British alpaca, with a luxurious feel and a sophisticated colour palette. To showcase the new yarn, a book of women's patterns has been issued, with 11 designs by Emma Wright that bring a modern twist to British knitting traditions.

Garments include 'Beatrice' (main picture above), a soft, roll-neck sleeveless jumper with a smart houndstooth pattern. 'Hermione' is a neat Fair Isle cardigan with sleeves worked in a variegated shade of Illustrious. Delicate cables decorate the 'Pandora' and 'Elizabeth' sweaters, while 'Cecilia' is a feminine cardigan with a spectacular lace panel on the back.

The book includes a buttoned cape, a textured scarf, a cabled hat and mitts, and a pair of pretty socks. There is also a stunning sleeveless dress called 'Tabitha', and a V-neck cardigan with textured leaf motifs called 'Juliet'. This appealing book costs £11.95, while the yarn is £10.95 per 100g ball.

**www.wyspinners.com 01535 664500**

## Stitches on screen

*The best online knitting videos*




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*http://bit.ly/briochest*



BALTIC TRADITIONS

**Donna Druchunas talks about her love of Lithuanian colourwork knitting**

*http://bit.ly/donnalith*



FELTING TIPS

**Lucy Neatby shares her expert advice on wet felting knitted fabric by hand**

*http://bit.ly/lucyfelt*




LONDON CALLING

**Join Vero as she explores yarn shops on the Great London Yarn Crawl**

*http://bit.ly/glyc2015*

StoreMags.com

# Elegant Knits

*by Martin Storey*

Many designers create their knitting patterns to fit a 'standard' size 10 or 34in bust – but certain styles can look baggy or unflattering when sized up to fit more generous figures. Martin Storey addresses this issue in his new book by bringing us knits that remain stylish and elegant, whatever your size or shape.

*Elegant Knits* has 20 designs for women, including a range of jumpers that display Martin's skills with cables. The patterns are for UK dress sizes 12 to 22, although many of the garments include lots of positive ease, and have bust measurements of 50in or more.

Beautiful designs include the 'Hush Shrug', with its all-over textured pattern and shawl collar, and 'Calm Sweater', a raglan design with a vintage floral intarsia motif. Delicate cables decorate the short-sleeved 'Rest Cardigan', while the long-line cabled 'Coast Coat' is a real show-stopper.

'Seashore Tunic' and 'Weekender Jacket' are perfect for relaxed, everyday wear. There's a selection of pretty accessories, too. **£15.99. Available through Amazon and yarn stores; for stockists call 01484 681881 or visit www.knitrowan.com**










**1 'Ocean Waistcoat' has a subtly flared peplum hem 2 'Stroll Tunic' in Rowan Kid Classic 3 Gorgeous cables adorn the 'Pacific Slipover'**

## STYLISH LAYERS *Cowls, ponchos and wraps for autumn*



### WEVE

*by Clare Devine*

**Price** £3.50 as a digital download, or £9 as part of the e-book *Neighbourhood Sheep Society Volume One*
**www.ravelry.com/patterns/library/weve**




### RETRO CAPE

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### CHILLI WRAP

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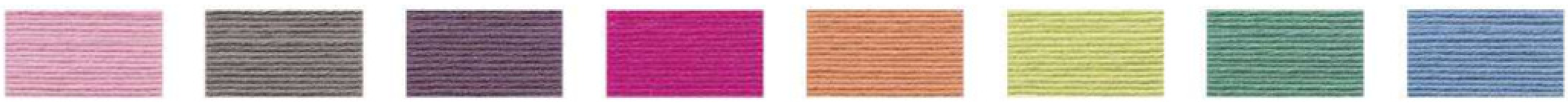




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The Knitter loves...

# Scandinavian winter treats

At this time of year, we love to knit up cosy accessories – as gifts for the forthcoming festive season, or as quick-knit treats for ourselves. For inspiration, and for the chance to try out yarns which may be unfamiliar, take a look at Karie Westermann's new e-book.

It's called *Hygge*, after the Scandinavian concept of comfort and cosiness. Karie's patterns use wool from Pirkkalanka in Finland and Ullcentrum in Sweden, which are available in the UK through Midwinter Yarns.

Designs include a pair of warm fingerless mitts, called 'Skovtur', the smart 'Fiku' shawl worked in 3ply yarn, and a slouchy hat with a simple lace pattern and a large pompom. Patterns are available to download individually, or as an entire collection for £13.80.

**http://bit.ly/kariehygge**










*Top dog! Keep your pooch cosy with Stylecraft's new range of dog coat designs* **www.stylecraft-yarns.co.uk 01535 609798**


## EXMOOR HERITAGE

If you enjoy using wool from traditional British sheep breeds, and are keen to support our wool industry, then we'd recommend trying Exmoor Horn wool. This minority breed of sheep has lived on Exmoor since Iron Age times, and its wool is now available for handknitters, thanks to a partnership between breeders and Exmoor National Park.

The yarn is blended with Exmoor Blueface fibres and is spun at John Arbon's Devon mill. It has a robust, warm and woolly feel, making it ideal for jackets and winter sweaters. Priced at £9 for 100g, it comes in classic dyed shades.

**www.exmoorhornwool.co.uk 01398 351209**






The best of **Shetland Wool Week** has been captured in its first-ever annual, on sale now. Packed with patterns, stories, essays and photos, this book will inspire everyone interested in Shetland knitting. £9.90.

**www.shetlandwoolweek.com**



# On my needles

*Helen Spedding, operations editor*



Having enjoyed top-down knitting with my last sweater project, I picked out the hugely popular 'Featherweight Cardigan' by Hannah Fettig as my next knit. I'd planned to make it in KnitPicks Palette, but then fell in love with Mirasol's Sulka Legato when I came across it in my local yarn shop. The gorgeous apple-green colour first caught my eye, and the yarn itself has a kitten-soft feel and a lovely drape.

The project is my 'TV knitting', as it's all stocking stitch – using a light 4ply yarn means progress is slow, though. I'm planning to use a more decorative stitch for the collar, so I'll browse through my stitch dictionaries for inspiration, and also look at other knitters' projects on Ravelry.com.

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**www.theknittersattic.co.uk**

The Knitter loves...

# Bristol Wool Fair draws the crowds

The second Bristol Wool Fair proved to be a great day out for fibre fans who made their way to its new venue on the edge of the city. With 80 exhibitors from the world of yarn and fibre (plus some very impressive Vikings!), this event felt like a mini Wonderwool, and had lots to offer.

Highlights for us included the wonderful Scandinavian fibres on the Midwinter Yarns stand, the glorious colours of Triskelion Yarns, the elegant designs of Belinda Harris-Reid, Black Bat's rare-breed wools, and Orchard Wool's attractive cushion kits showcasing its lovely Jacob-alpaca blend.

The sheer breadth of fibre arts on display at the Fair was impressive, from the spinners demonstrating their art to the beautiful felted creations of Jenny Barnett and Janet Clarke.

Showgoers were also treated to sheepdog and falconry displays, a reenactment of a Viking battle, workshops on sock knitting, dyeing, felting and crochet.

**www.bristolwoolfair.co.uk**





**Native Yarns and Town End Alpacas showed off their lovely yarns**





## *Design ideas* Popular designer *Sarah Hazell has a new website packed with patterns*

**www.sarahhazell.com**



## LOUISA'S LOOKS

Ultra-feminine knitwear is Louisa Harding's trademark, and now her style is available in single pattern leaflets alongside her pattern books. Beautiful new designs include this lace and cable jumper (ref. L4-04) and a long lace waistcoat (ref. L2-04) knitted in Esquel yarn.

**For stockist details, call 01535 664222 or visit www.designeryarns.uk.com/**

Inspired by Norwegian knitting traditions, this **sock yarn** created for Regia Design Line by Arne & Carlos cleverly knits up into socks with a stranded colourwork effect. So sweet!

**www.makeitcoats.com**



# DIARY DATES

*Events and workshops to inspire your knitting*

**23 Oct** *Bovey Tracey*
**Professional Finishing Techniques**
www.spinayarndevon.co.uk
01626 836203

**23-24 Oct** *Glasgow*
**Glasgow School of Yarn show**
www.theyarncake.co.uk 0141 946 5305

**24 Oct** *Stirling*
**Altering a Pattern with Sarah Hatton**
www.mcadirect.com 0131 558 1747

**25 Oct** *Glossop*
**Colourful Knitting**
www.skeins.co.uk 01457 853915

**25 Oct** *Stamford*
**Mini Christmas Stocking**
www.i-love-ewe.com 01780 762645

**28 Oct** *Liss, Hampshire*
**Toe-Up Socks**
www.lisswools.co.uk 01730 893941

**29 Oct** *Salisbury*
**Rowan Fashion Show with Martin Storey**
celiarosamundwood@gmail.com
01747 870930

**31 Oct** *Warrington*
**Basics of Pattern Writing**
www.blacksheepwools.com 01925 764231

**4 Nov** *Liss, Hampshire*
**Learn to Knit in the Continental Style**
www.lisswools.co.uk 01730 893941

**7 Nov** *Cambridge*
**Fixing and Preventing Knitting Mistakes**
www.sheepshopcambridge.co.uk
01223 311268

**7-8 Nov** *Holmfirth*
**Rowan Weekend Workshop: Fair Isle & Nordic Knitting**
www.knitrowan.com 01484 681881

**14 Nov** *Ipswich*
**Advanced Finishing Techniques**
www.jennywrensyarns.co.uk
01473 805208

**14 Nov** *Swansea*
**Magical Christmas Knits**
www.fyberknitics.co.uk
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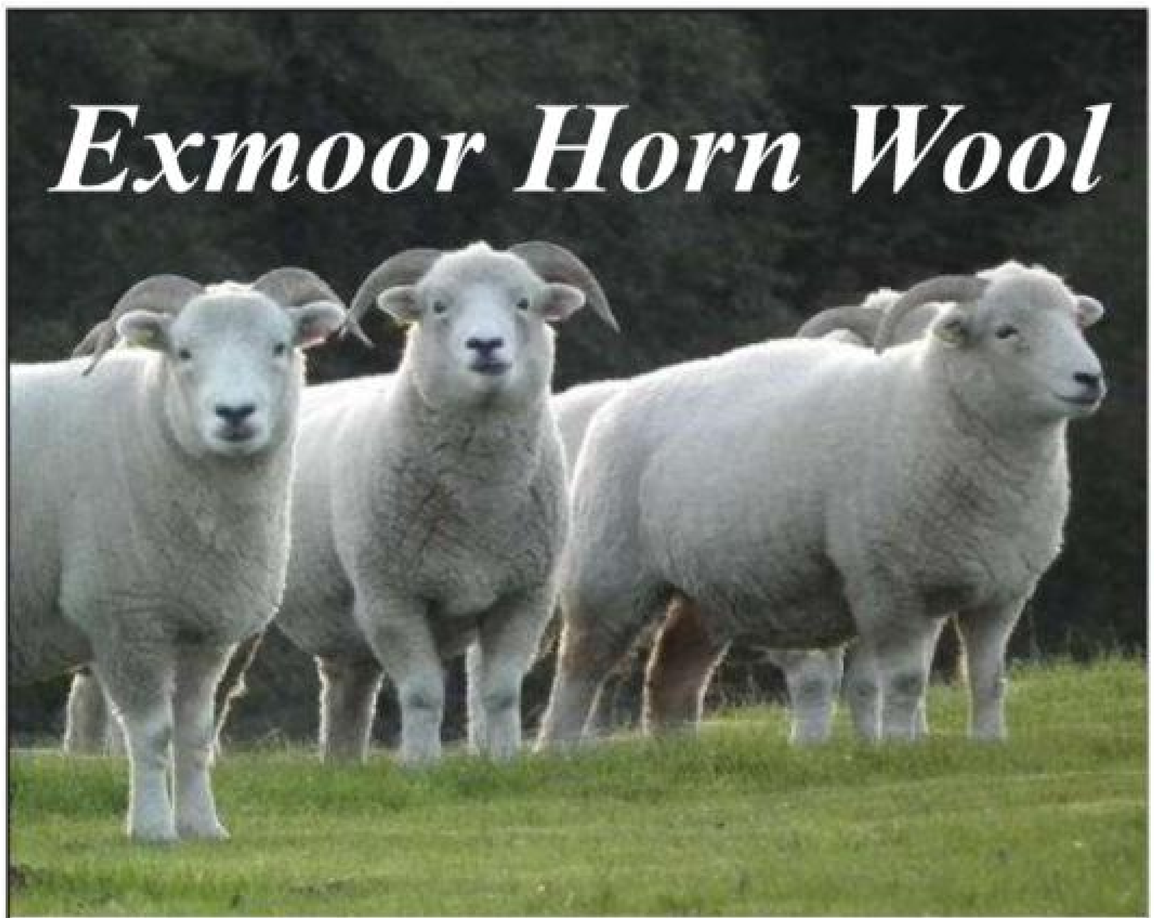
Try our sumptuous new range of 4-ply colours in the baby alpaca and silk range and create your heirloom Sampler Shawl featured in this issue of The Knitter.



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*Emma Wright*

# Oonagh

This neat, soft cardigan with a Fair Isle yoke includes an array of pretty details

*Oonagh*

Zigzags of colour appear on a band around the bottom



*Emma Wright*

# Oonagh

## SIZE

| | | | | | | |
|---|---|---|---|---|---|---|
| TO FIT BUST | 6-8 | 10-12 | 14-16 | 18-20 | 22-24 | |
| | 76-81 | 86-91 | 97-102 | 107-112 | 117-122 | cm |
| | 30-32 | 34-36 | 38-40 | 42-44 | 46-48 | in |
| ACTUAL BUST | 84 | 95½ | 107 | 116½ | 128 | cm |
| | 33 | 37½ | 42 | 45¾ | 50¼ | in |
| ACTUAL LENGTH | 57½ | 57½ | 58 | 59½ | 60 | cm |
| | 22½ | 22½ | 22¾ | 23½ | 23½ | in |
| SLEEVE SEAM | 33 | 33 | 33 | 33 | 33 | cm |
| | 13 | 13 | 13 | 13 | 13 | in |

## NEEDLES & ACCESSORIES

1 pair 3.5 (UK 10-9/US 4) needles (or circular needles, 100cm long, if preferred)
1 pair 4mm (UK 8/US 6) needles (or circular needles, 100cm long, if preferred)
8 buttons

## TENSION

21 sts and 28 rows to 10cm over st st and Fair Isle on 4mm needles

**For general abbreviations, see p95**

**FEMININE TOUCHES** abound on this attractive cardigan by Emma Wright. The Fair Isle yoke draws the eye, worked in pastel shades which stand out against the teal-coloured body. The design also features picot edgings, a colourwork band around the lower hem, and decorative eyelets on the button bands. The garment is worked in one piece to the armholes, then joined with the sleeves to work the yoke. It's knitted in the wonderfully smooth and soft Almerino DK yarn from Rooster.

## BODY

(back and fronts worked in one piece to the armholes)
Using 4mm needles and yarn B, work scalloped cast-on as folls:
*Cast on 5 sts, cast off 2 sts, slip st on right-hand needle back onto left-hand needle (3 sts on left-hand needle); rep from * until there are 171 (195:219:240:264) sts.

**Next row (WS):** Knit, inc 2 (2:2:1:1) sts across the row.
173 (197:221:241:265) sts.

Change to yarn A.
Beg with a knit row, work 4 rows in st st.

Work rows 1-11 of Chart A.
Cont in yarn A only, work in st st until work meas 38 (38:37:37:36) cm, ending with RS facing for next row.

### DIVIDE FOR FRONTS AND BACK

K43 (48:54:59:65), leaving remaining sts on a holder and turn work, cast off 9 sts, purl to end. Leave these 34 (39:45:50:56) sts on a holder for the right front.

Rejoin yarn to sts left on first holder, cast off 9 sts, knit until there are 78 (92:104:114:126) sts on the RH needle, turn work and cast off 9 sts, purl to end leaving rem sts on a holder.
Leave these 69 (83:95:105:117) sts on a holder for the back.

Rejoin yarn to sts left on first holder, cast off 9 sts (1 st on right-hand needle), K to end, turn work and purl these 34 (39:45:50:56) sts.
Leave these 34 (39:45:50:56) sts on a holder for the left front.

## SLEEVES

(make 2)
Using 4mm needles and yarn B, work scalloped cast-on as folls:
*Cast on 5 sts, cast off 2 sts, slip st on right-hand needle back onto left-hand needle (3 sts on left-hand needle); rep from * until there are 42 (45:48:51:54) sts.

**Next row (inc row):** K2, M1, K to last 2 sts, M1, K2. 2 sts inc'd.
**Next row (WS):** Knit.

Change to yarn A.
Cont in st st, repeating inc row every 6th row, 12 (12:13:13:13) more times.
68 (71:76:79:82) sts.

Cont straight (without shaping) until sleeve measures 33cm, ending with RS facing for the next row.
Cast off 9 sts at beg of next 2 rows.
50 (53:58:61:64) sts.
Leave these sts on a holder ready for yoke shaping.

## YOKE

Using 4mm needles, knit across 34 (39:45:50:56) sts on holder for right front, pm, knit across 50 (53:58:61:64) sts left on a holder for first sleeve, pm, knit across 69 (83:95:105:117) sts left on a holder for back, pm, knit across 50 (53:58:61:64) sts for second sleeve, pm and then knit across 34 (39:45:50:56) sts for left front.
237 (267:301:327:357) sts.

**Next row:** Purl.
Begin decreasing as folls:
**Row 1 (RS):** K to 3 sts before mrk, K2tog, K1, slip marker, K1, SSK; rep from * 3 more times, K to end. 8 sts dec'd.
**Row 2:** Purl, slipping all stitch markers.
These 2 rows set yoke shaping decs.

Work these 2 rows a further 9 (9:11:13:15) times more.
157 (187:205:215:229) sts.
Work WS row.
Dec 0 (2:6:2:2) sts evenly across next row.
157 (185:199:213:227) sts.
Work WS row.

Work Chart B, working all 8 rows of Chart B once.
**Next row (RS):** Knit in yarn C, dec 10 (2:4:6:8) sts evenly across row.
147 (183:195:207:219) sts.
Work 2 more rows in st st in yarn C.

Work Chart C, working all 11 rows of Chart C once.



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## YARN

| **Rooster** Almerino DK (DK weight; 50% baby alpaca, 50% merino; 113m/124yds per 50g ball) | | | | | | |
|---|---|---|---|---|---|---|
| **A** OCEAN (208) | 7 | 7 | 8 | 9 | 10 | x50g BALLS |
| **B** STRAWBERRY (203) | 1 | 1 | 1 | 1 | 1 | x50g BALLS |
| **C** CORNISH (201) | 1 | 1 | 2 | 2 | 2 | x50g BALLS |
| **D** CUSTARD (210) | 1 | 1 | 1 | 1 | 1 | x50g BALLS |
| **E** BLUEBERRY (212) | 1 | 1 | 1 | 1 | 1 | x50g BALLS |

## YARN STOCKISTS

**Rooster Yarns** For stockist details, visit *www.roosteryarns.com*

## BLOCKING DIAGRAM




Work WS row in yarn C.
Cont in yarn C only.
**Next row (dec):** (K3, K2tog) 0 (5:5:5:5:4) times, (K4, K2tog) 11 (7:8:9:12) times, (K3, K2tog) 3 (11:11:11:11:8) times, (K4, K2tog) 11 (6:7:8:12) times, (K3, K2tog) 0 (5:5:5:5:3) times.
122 (149:159:169:180) sts.
**Next row:** Purl.
**Next row (dec):** (K2, K2tog) 0 (5:5:5:5:4) times, (K3, K2tog) 11 (7:8:9:12) times, (K2, K2tog) 3 (11:11:11:11:8) times, (K3, K2tog) 11 (6:7:8:12) times, (K2, K2tog) 0 (5:5:5:5:3) times.
97 (115:123:131:141) sts.
**Next row:** Purl.
**Next row (dec):** (K1, K2tog) 0 (5:5:5:5:4) times, (K2, K2tog) 11 (7:8:9:12) times, (K1, K2tog) 3 (11:11:11:11:8) times, (K2, K2tog) 11 (6:7:8:12) times, (K1, K2tog) 0 (5:5:5:5:3) times.
72 (81:87:93:102) sts.

Work garter stitch edging as folls:
**Row 1 (WS):** Knit.
**Row 2:** Knit.
Cast off kwise on a WS row.

## MAKING UP

Fasten off any loose ends. Sew sleeve seams using mattress stitch.

### BUTTONHOLE BAND

Using 4mm needles, yarn A and beginning at hem of right front, pick up and knit 138 sts evenly to neck edge.
**Next row (WS):** Knit
**Next row (eyelets):** *K2tog, yo; rep from * to last 2 sts, K2.
Knit 2 more rows.
Cast off kwise on a WS row.

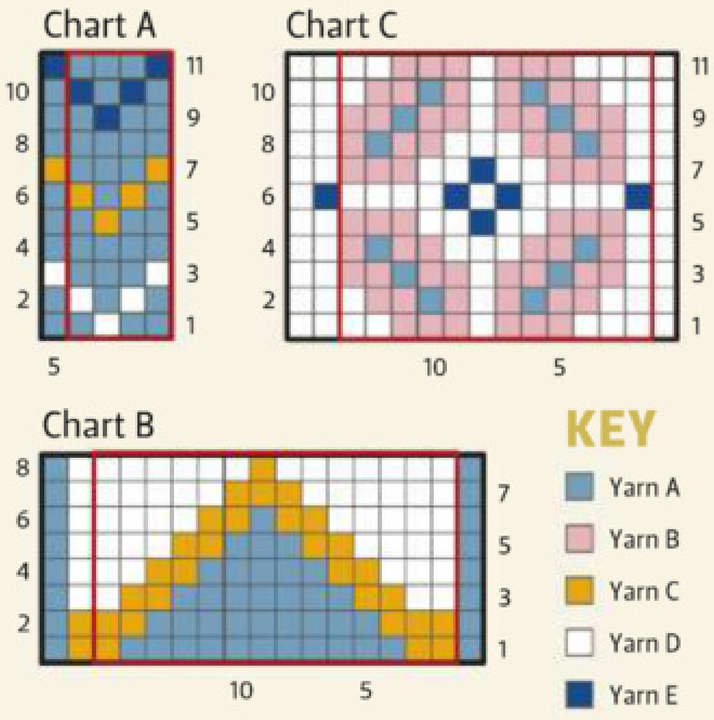
### BUTTONBAND

Work as for buttonhole band with RS facing of left front and beginning at neck edge.

## FINISHING

Gently block garment to measurements, following any yarn care instructions on the ball band. Lay the garment out and place 8 buttons evenly down the left buttonband, each one covering an eyelet. Sew the buttons into place and close up the eyelet underneath each one.

## CHARTS






*Oonagh*

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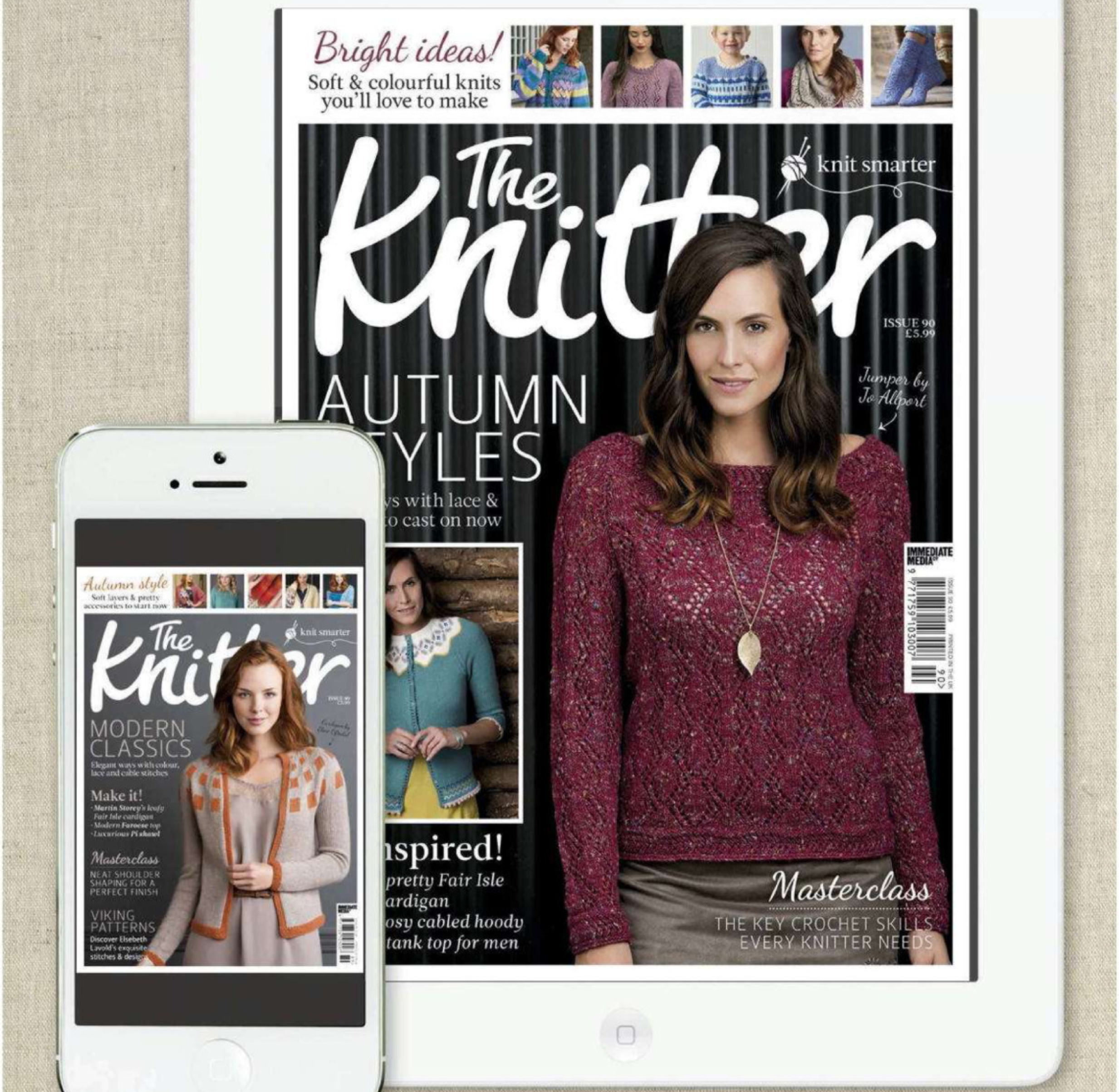
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**www.facebook.com/PurlAlpacaDesigns**
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*Kari-Helene Rane*

# Lillian

Amazingly versatile design can be worn as a poncho or a lacy top, and even as a dress or skirt!



*Kari-Helene Rane*

# Lillian

## SIZE

| | | | |
|---|---|---|---|
| TO FIT BUST | S-M | M-L | |
| | 83-93 | 93-102½ | cm |
| | 32-36 | 36-40 | in |

## YARN

**Purl Alpaca** Fine (Sport/Baby weight; 100% English alpaca; 116m/126yds per 50g ball)

| | | | |
|---|---|---|---|
| ALPACA DEW | 8 | 10 | x50g BALLS |

## YARN STOCKIST

**Purl Alpaca Designs** 01223 328739
*www.purlalpacadesigns.com*

## NEEDLES & ACCESSORIES

1 set 3mm (UK 11/US 2-3) circular needles, 60cm long
1 pair 4.5mm (UK 7/US 7)knitting needles
Blunt tapestry needle
Stitch markers
Stitch holders
4mm crochet hook for making button loops
4 buttons

## TENSION

36 sts and 30 rows to 10cm using 3mm needles over 2x2 rib, after light steaming and in a relaxed position

## SPECIAL ABBREVIATIONS

**Ch5:** Chain 5.
**Sl1p:** Slip 1 stitch purlwise.
**Sl1k:** Slip 1 stitch knitwise.
**For general abbreviations, see p95**

"**THIS TOP** is a truly versatile and fabulous garment," says Kari-Helene Rane. "Originally designed as a top, it can also be worn upside down as a poncho, a strapless dress or even as a fish-tail skirt! It can easily be adapted to a shorter top by working fewer rows of the ribbing section, so that it sits on the waist. You will need approximately two balls less than for the long version."

The design showcases the luxuriously indulgent Fine yarn from Purl Alpaca Designs, which is made from 100% English alpaca in natural fleece shades.

## TOP

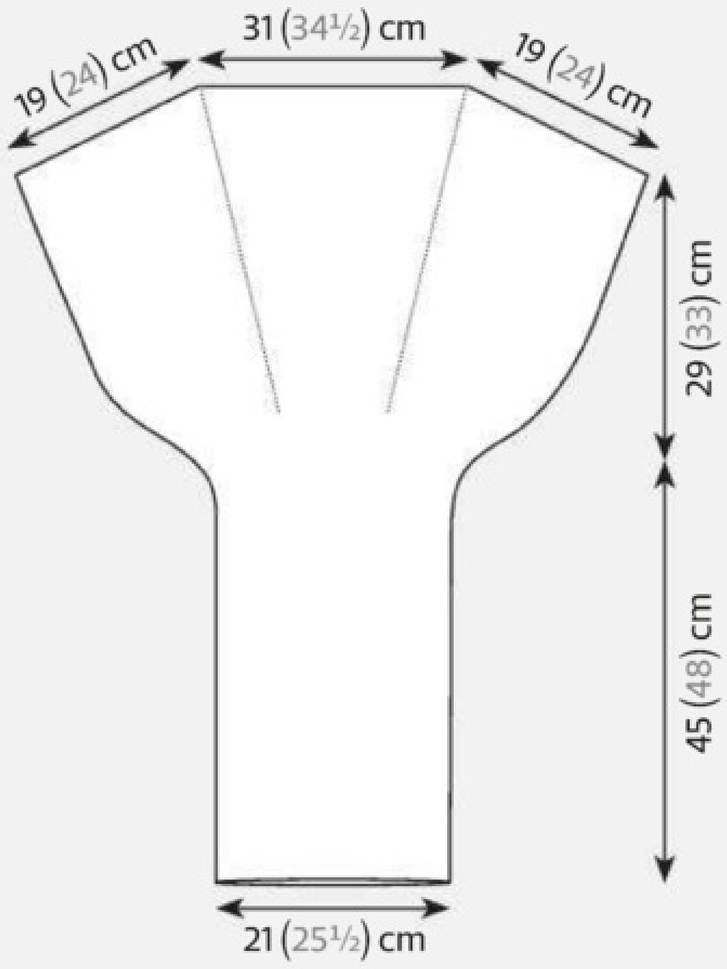
Using 3mm needles, cast on 152 (184) sts.
Pm and join in the round, being careful not to twist sts.
Work in 2x2 Rib pattern for 45 (48) cm.
On last row, work to end of row, remove mrk, P1, place mrk on needle.

Change to 4.5mm needles.
Continue working in same direction.
**Row 1 (RS):** K1, (K2, P2, K1, yo, K1, P2) 3 (4) times, yo, K1, pm, K1, yo, (P2, K1, yo, K1, P2, K2), twice, P2, K1, yo, K1, P2, yo, K1, pm, K1, yo, (P2, K1, yo, K1, P2, K2) 3 (4) times, K1.
Turn work.
89 (107) sts.

Leave remaining 76 (92) sts on needle and continue working sections separately.

**Row 2 (WS):** Sl1p, (P2, K2, P3, K2) rep to 2 sts before mrk, P2, slm, P2, (K2, P3, K2, P2) twice, K2, P3, K2, P2, slm, P2, (K2, P3, K2, P2) rep to last st, P1.
**Row 3:** Sl1k, (K2, P2, K3, P2), rep to 2 sts before mrk, K1, yo, K1, slm, K1, yo, K1, (P2, K3, P2, K2) twice, P2, K3, P2, K1, yo, K1, slm, K1, yo, K1, (P2, K3, P2, K2), rep to last st, K1. 4 sts inc'd.
**Row 4:** Sl1p, (P2, K2, P3, K2) rep to 3 sts before mrk, P3, slm, P3, (K2, P3, K2, P2) twice, K2, P3, K2, P3, slm, P3, (K2, P3, K2, P2) rep to last st, P1.
**Row 5:** Sl1k, (K2, P2, K3, P2), rep to 2 sts before mrk, K2, yo, K1, slm, K1, yo, K2, (P2, K3, P2, K2) twice, P2, K3, P2, K2, yo, K1, slm, K1, yo, K2, (P2, K3, P2, K2), rep to last st, K1. 4 sts inc'd.
**Row 6:** Sl1p, (P2, K2, P3, K2) rep to 4 sts before mrk, P4, slm, P4, (K2, P3, K2, P2) twice, K2, P4, K2, P4, slm, P3, (K2, P3, K2, P2) rep to last st, P1.
**Row 7:** Sl1k, (K1, yo, K1, P2, K1, slip next st off needle, K1, P2), rep to 4 sts before mrk, K1, yo, K2, yo, K1, slm, K1, yo, K2, yo, K1, (P2, K1, slip next st off needle, K1, P2, K1, yo, K1), rep to 2 sts before mrk, K1, yo, K1, slm K1, yo, K2, yo, K1, (P2, K1, slip next st off needle, K1, P2, K1, yo, K1) rep to last st, K1. 7 sts inc'd.
**Row 8:** Sl1p, (P3, K2, P2, K2) rep to 6 sts before mrk, P3, K1, P2, slm, P2, K1, (P3, K2, P2, K2) rep to 6 sts before mrk P3, K1, P2, slm, P2, K1, (P3, K2, P2, K2) rep to last 4 sts, P4.
**Row 9:** Sl1k, (K3, P2, K2, P2), rep to 6 sts before mrk, K3, P1, K1, yo, K1, slm, K1, yo, K1, P1, (K3, P2, K2, P2) rep to 6 sts before mrk, K3, P1, K1, yo, K1, slm, K1, yo, K1, P1, (K3, P2, K2, P2) rep to last 4 sts, K4.
4 sts inc'd.
**Row 10:** Sl1p, (P3, K2, P2, K2), rep to 7 sts before mrk, P3, K2, P2, slm, P2, (K2, P3, K2, P2), rep to 9 sts before mrk, K2, P3, K2, P2, slm, P2, (K2, P3, K2, P2), rep to last 6 sts, K2, P4.
**Row 11:** Sl1k, (K3, P2, K2, P2) rep to 7 sts before mrk, K3, P2, K1, yo, K1, slm, K1, yo, K1, (P2, K3, P2, K2) rep to 9 sts before mrk, P2, K3, P2, K1, yo, K1, slm, K1, yo, K1, (P2, K3, P2, K2) rep to last 6 sts, P2, K4.
4 sts inc'd.
**Row 12:** Sl1p, (P3, K2, P2, K2) rep to 8 sts before mrk, P3, K2, P3, slm, P3, (K2, P3, K2, P2) rep to 10 sts before mrk, K2, P3, K2, P3, slm, P3, (K2, P3, K2, P2) rep to last 6 sts, K2, P4.
**Row 13:** Sl1k, (K3, P2, K2, P2), rep to 8 sts before mrk, K3, P2, K2, yo, K1, slm, K1, yo, (K2, P2, K3, P2) rep to 3 sts before mrk, K2, yo, K1, slm, K1, yo, (K2, P2, K3, P2) rep to last 8 sts, K2, P2, K4.
4 sts inc'd.
**Row 14:** Sl1p, (P3, K2, P2, K2) rep to 9 sts before mrk, P3, K2, P4, slm, P4, (K2, P3, K2, P2) rep to 11 sts before mrk, K2, P3, K2, P4, slm P4, (K2, P3, K2, P2) rep to last 6 sts, K2, P4.
**Row 15:** Sl1k, (K1, slip next st off needle, K1, P2, K1, yo, K1, P2) rep to 9 sts before mrk, K1, slip next st off needle, K1, P2, K1, yo, K2, yo, K1, slm, K1, yo, K1, ( K1, yo, K1, P2,

## BLOCKING DIAGRAM







Buttoned up and with the ribbing at the bottom, this becomes a top

K1, slip next st off needle, K1, P2) rep to 4 sts before mrk, K1, yo, K2, yo, K1, slm, K1, yo, K1, (K1, yo, K1, P2, K1, slip next st off needle, K1, P2) rep to last 9 sts, K1, yo, K1, P2, K1, slip next st off needle, K2.
5 sts inc'd.

**Row 16:** Sl1p, ( P2, K2, P3, K2) rep to 10 sts before mrk, P2, K2, P3, K1, P2, slm, P2, K1, (P3, K2, P2, K2,) rep to 6 sts before mrk, P3, K1, P2, slm, P2, K1, (P3, K2, P2, K2) rep to 8 sts before end, P3, K2, P3.

**Row 17:** Sl1k, (K2, P2, K3, P2) rep to 10 sts before mrk, K2, P2, K3, P1, K1, yo, K1, slm K1, yo, K1, P1, (K3, P2, K2, P2) rep to 6 sts before mrk, K3, P1, K1, yo, K1, slm, K1, yo, K1, P1, (K3, P2, K2, P2) rep to last 8 sts, K3, P2, K3. 4 sts inc'd.
125 (143) sts at end of first repeat.

Rows 2–17 set patt. 36 sts inc'd per repeat.

Rep rows 2–17 twice (3 times) more.
161 (179) sts at end of second repeat.
197 (215) sts at end of third repeat.
- (251) sts at end of fourth repeat.

Work rows 2–14 (2–6) once more.
224 (259)sts.

**Size S–M only**

**Row 63:** Sl1k, (K1, slip next st off needle, K1, P2, K2, P2) rep to 9 sts before mrk, K1, slip next st off needle, K1, P2, K3, yo, K1, slm, K1, yo, K1, (K2, P2, K1, slip next st off needle, K1, P2) rep to 4 sts before mrk, K3, yo, K1, slm, K1, yo, K1, (K2, P2, K1, slip next st off needle, K1, P2) rep to last 8 sts, K2, P2, K1, slip next st off needle, K2.
204 sts.

**Size M–L only**

**Row 71:** Sl1k, (K2, P2, K1, slip next st off needle, K1, P2), rep to 4 sts before mrk, K3, yo, K1, slm, K1, yo, K3, (P2, K1, slip next st off needle, K1, P2, K1, K1), rep to 2 sts before mrk, K1, yo, K1, slm K1, yo, K3, (P2, K1, slip next st off needle, K1, P2, K2) rep to last st, K1.
236 sts.

**All sizes**

**Next row:** Sl1p, *P2, K2 to last 3 sts, P3.

Change to 3mm needles.
**Next row:** *K2tog, rep from * to end.
102 (118) sts remain.

Knit 3 rows. Cast off loosely.
Rejoin yarn to sts on holder and complete second side the same.

### FINISHING

Weave in all ends.
Make a slip knot and secure onto a 4mm crochet hook. Insert hook into first point at top of lace section, ch5 and join back into first chain with a slip stitch. Fasten off. 1 button loop made. Make 3 more button loops, using image as a guide.

Sew on buttons to correspond with button loops on the opposite side of garment.



This pattern is from Purl Alpaca Designs, the British company which sells beautiful yarns, patterns and kits. To see more designs, visit **www.purlalpacadesigns.com** or call 01223 328739 for more information.

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❶ British alpaca is used in Purl Alpaca's yarns; this is the 'Allegro' wrap top ❷ 'Venus Coat' is a stunning empire-line design ❸ Purl Alpaca sells knitting kits including this 'Medley Scarf' ❹ 'Gaia' is a fitted skirt, shaped with short rows, with a cable waistband and blackberry stitch hem











Kids' knits include the 'Charlie' hat and scarf set

# Meet Kari-Helene Rane

The creative force behind Purl Alpaca Designs, Kari-Helene is inspired by vintage styles to create gorgeous modern knits



**PURL ALPACA** Designs is an exciting British company which offers sumptuous yarns and handknit patterns. Founded in 2007 by alpaca owner Tracy Birch and designer Kari-Helene Rane, the company proudly sells 100% British alpaca yarns and knitting kits, and also offers workshops at its Cambridge headquarters. We chatted with Kari-Helene about the company and its design philosophy.

**When did you learn to knit?**
"My mum taught me when I was six years old. I started by knitting dolls clothes."

**What was the first original piece of knitwear you ever created?**
"The first things I knitted for people were rather disastrous. My dad received a purple garter stitch headband for Christmas, and my nephew received a bottle-green velour cropped jumper when he was born. I don't think either piece has been worn much."

**How did you begin working in the knitwear industry?**
"Once I had graduated from Kingston University, where I did my BA in Fashion, I worked with an independent London label for a few years. One of my colleagues there was a fantastic knitwear designer who has worked with many big names in the industry, and I learned so much from him. Knitwear was never something I intensionally set out to do; circumstance just gently pushed me in that direction!"

**How did you come to team up with Tracy Birch and form Purl Alpaca Designs?**
"My graduate collection consisted of three knitted dresses, one of which I entered into the Knitted Textile Student Awards. This an annual competition exhibiting at the Knitting & Stitching Shows, and I received the runner-up award.

"Tracy was a businesswoman who also owned three alpacas, and she had been thinking about the possibilities of developing a knitwear business using

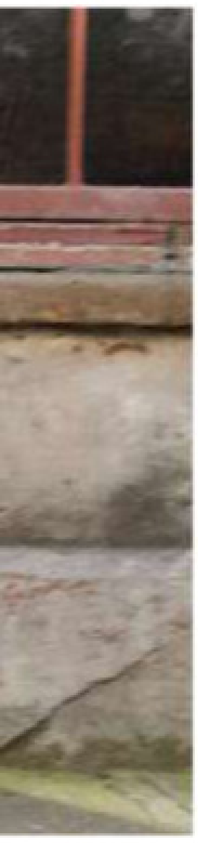


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The show-stopping 'Maddie Leaf Dress'









⑤ Kari-Helene is inspired by vintage styles; this elegant top is called 'Esme' ⑥ 'Cyrene Jacket' is neatly tailored ⑦ 'Geronimo' is a unisex design with bold cables ⑧ The 'Havana' cape is a pattern and kit for girls and women

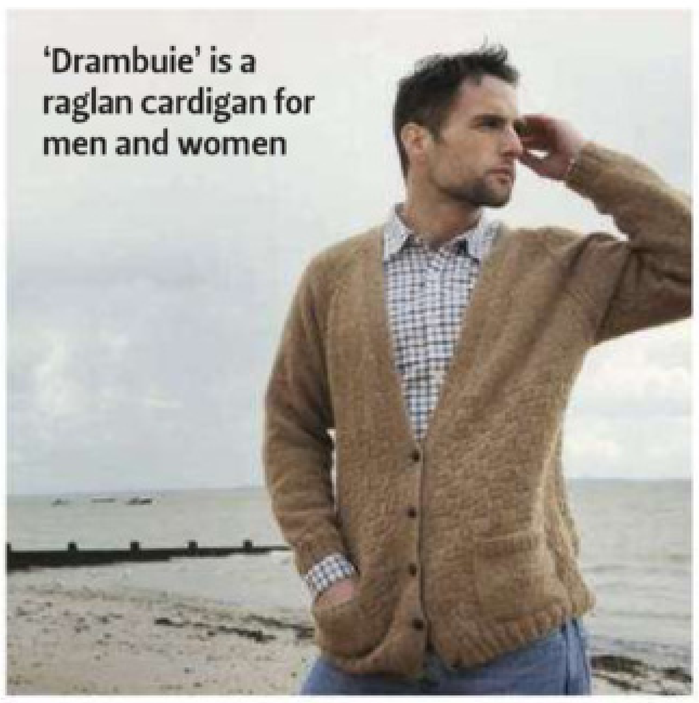
British alpaca fibre. One day, she used Google to search for 'knitwear designer using alpaca', and she was taken to the page showcasing my entries into the Knitted Textile Student Awards. Tracy always says, 'thank Google for that!'. We met up in London, and together we forged the idea of the business."

**What do you love about Purl Alpaca's yarn?**
"Alpaca is a beautiful fibre, and at Purl Alpaca we always try to achieve the best possible yarn. We only use top-quality British fibre and spin at a fabulous British mill. We use very fine fibre to avoid itchy yarn and have a cut-off of 25 microns for our fibre diameter. When you compare that to a human blood cell of seven microns, you get an idea of just how fine that is!

"Although our yarn does not have an organic or ethical label, we believe it is fairly close. Our alpacas live on an organic farm and are treated extremely well. We don't dye our yarn; our 10 shades are completely natural and achieved by blending different-coloured fibres.

**What can knitters expect from your new pattern collection?**
"Our new collection is inspired by the 1920s, and has a distinctly vintage feel to it. The '20s was a wonderful era, full of glamorous clothing, as well as shapes that were looser and easier to wear. Women were experiencing a new freedom in fashion, as they were no longer expected to wear restricting corsets and huge, fitted dresses. This is reflected in our collection through easy shapes, comfortable cardigans and shift dresses, whilst incorporating elements such as fringing, cable edges and triangular details."

**Do you have a favourite design from your portfolio?**
"Every year I design around 10 or 12 new patterns, and it surprises me that my favourite is still from our second collection launched in 2009! The 'Duchess Cardigan' from the *Seashore Collection* is very easy to wear, and in our yarn colour













❶ Kari-Helene's latest collection is a modern reworking of 1920s style ❷ The 'Solo Vest' is an elegant textured design ❸ Kari-Helene (left) wearing her 'Duchess' design, alongside fellow Purl Alpaca founder Tracy Birch ❹ Purl Alpaca's stunning designs include the 'Isis Tailcoat'







Alpaca Mist – a lovely blend of black, brown and white fibres – it goes with anything!"

**Where do you find design inspiration?**
"I find inspiration in many places, but quite often in vintage fashions. I combine vintage looks with interesting stitch patterns and come up with ideas for garments that are interesting, both to knit and to wear."

**Who are your design heroes?**
"I love the work of fashion designer Dries van Noten. He has an amazing way with pattern and colour, and creates elegant and interesting fashion suitable for women of all ages. I admire the way his designs incorporate handicrafts such as knitting and embroidery, as well as ethnic materials whilst still creating clothes that have a contemporary aesthetic."

"In the knitting world I admire the work of Kim Hargreaves. Her pattern books were an inspiration for us when we started Purl Alpaca Designs."

**What's the best piece of advice you've received from another knitter or designer?**
"I constantly receive excellent advice from knitters around me. I think it is very important to keep learning, as the craft of knitting is constantly evolving."

**Do you get to knit much for yourself?**
"Not often, unfortunately, but this year my resolution was to knit at least one piece for myself – and I have achieved that! I knitted a stripy jumper from leftover yarn, and one of our 'Dilly Snoods'."

**What do you have on your needles today?**
"You have caught me at one of those *very* rare moments where I have absolutely nothing on my needles! I always try to finish whatever I start, and never begin work on more than a couple of things at once.

"Now that I have finished work on the new pieces for our collection, I have cast on a little baby cap for a present, and the 'Goldie Collar' just this evening!"

To discover Purl Alpaca's yarns and designs, visit **www.purlalpacadesigns.com** or call **01223 328739**



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*Pat Menchini*

# Broadleaf

This classic sleeveless sweater for men features panels of textured diamonds



*Pat Menchini*

# Broadleaf

## SIZE

| | XS | S | M | L | XL | XXL | |
|---|---|---|---|---|---|---|---|
| TO FIT CHEST | 81-86 | 91-97 | 102-107 | 112-117 | 122-127 | 132-139 | cm |
| | 32-34 | 36-38 | 40-42 | 44-46 | 48-50 | 52-54 | in |
| ACTUAL CHEST | 91 | 102 | 113 | 123 | 134 | 145 | cm |
| | 35¾ | 40 | 44¼ | 48½ | 52¾ | 57 | in |
| ACTUAL LENGTH | 63 | 65 | 67 | 69 | 70 | 72 | cm |
| | 24¾ | 25½ | 26½ | 27 | 27½ | 28½ | in |

## YARN

| **Yarn Stories** Fine Merino & Baby Alpaca DK (DK weight; 70% merino wool, 30% baby alpaca; 120m/131yds per 50g balls) | | | | | | | |
|---|---|---|---|---|---|---|---|
| LEAF | 7 | 7 | 7 | 8 | 10 | 10 | x50g BALLS |

**THIS TANK** top for men will be a useful addition to your autumn wardrobe; it will look as good worn with a T-shirt and jeans as with a smart shirt in the office. It's light, soft yet warm, thanks to the use of Fine Merino & Baby Alpaca DK yarn from Yarn Stories. "Once you have worked about 40 rows of the panel, you will find this design easy to work," says designer Pat Menchini. "All the wrong-side rows simply follow the knits and purls of the previous row."

## PANEL PATTERN

(worked over 11 sts)
**Row 1:** P1, (K1, P3) twice, K1, P1.
**Row 2 and all alt rows:** Work across 11 sts, knitting all K sts and purling all P sts as they present themselves.
**Row 3:** K1, P3, K1, P1, K1, P3, K1.
**Row 5:** P3, (K1, P1) twice, K1, P3.
**Row 7:** P2, (K1, P1) 3 times, K1, P2.
**Row 9:** P3, (K1, P1) twice, K1, P3.
**Row 11:** K1, P3, K1, P1, K1, P3, K1.
**Row 13:** P1, (K1, P3) twice, K1, P1.
**Row 15:** K1, P1, K1, P5, K1, P1, K1.
**Row 17:** (P1, K1) twice, P3, (K1, P1) twice.
**Row 19:** K1, P1, K1, P5, K1, P1, K1.
**Row 20:** As row 2.
These 20 rows form panel.

## BACK

Using 3.25mm needles, cast on 100 (112:120:132:144:152) sts.
**Row 1 (RS):** K3, (P2, K2) to last st, K1.
**Row 2:** K1, (P2, K2) to last 3 sts, P2, K1.
Rep these 2 rib rows 7 times more, then row 1 again.

**Next row:** P8 (8:5:6:7:6), *PFB, P13 (15:10:11:12:9); rep from * to last 8 (8:5:6:7:6) sts, PFB, P to end.
107 (119:131:143:155:167) sts.

Change to 4mm needles.
Begin working in st st with panel pattern as folls:
**Row 1 (RS):** K10 (16:22:28:34:40), K3tbl, (work 11 sts of row 1 of panel, K3tbl) 6 times, K10 (16:22:28:34:40).
**Row 2:** P10 (16:22:28:34:40), P3tbl, (work 11 sts of row 2 of panel, P3tbl) 6 times, P10 (16:22:28:34:40).
**Rows 3 to 20:** Rep rows 1 to 2, 9 times more but working rows 3 to 20 of panel.
These 20 rows set the patt.

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

### SHAPE ARMHOLES

Cast off 7 (9:11:13:15:17) sts loosely at beg of next 2 rows. 93 (101:109:117:125:133) sts.

Dec 1 st at each end of next 3 (5:5:5:7:9) rows, then on every foll alt row until 81 (85:91:97:101:107) sts rem.

Cont straight until Back meas 63 (65:67:69:70:72) cm from beg, ending after a WS row.

### SHAPE SHOULDERS

Cast off 7 (7:8:9:9:10) sts at beg of next 4 rows, then 7 (8:8:8:9:9) sts at beg of next 2 rows.
Slip rem 39 (41:43:45:47:49) sts on a stitch holder.

## FRONT

Work as Back until Front meas 26 (28:30:30:32:34) rows less than Back up to shoulder shaping, ending after a WS row.

### SHAPE NECK

**Next row:** Work across 26 (27:29:31:32:34) sts, turn.
Cont on this group of sts for left half of neck.
Dec 1 st at neck edge on next 5 rows.
21 (22:24:26:27:29) sts.
Work 20 (22:24:24:26:26) rows straight, thus ending at armhole edge.

### SHAPE SHOULDER

Cast off 7 (7:8:9:9:10) sts at beg of next row and foll alt row.
Work 1 row.
Cast off rem 7 (8:8:8:9:9) sts.

With RS facing, slip next 29 (31:33:35:37:39) sts (centre sts) on a stitch holder and leave.
Neatly rejoin yarn to rem sts and work to



The neckline is shallow, to work well with a shirt collar



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# *Broadleaf*

## NEEDLES & ACCESSORIES

1 pair 3.25mm (UK 10/US 3) knitting needles
1 set 3.25mm double-pointed needles (DPNs)
1 pair 4mm (UK 8/US 6) knitting needles
2 stitch holders

## TENSION

22 sts and 30 rows to 10 cm over st st on 4mm needles.
24 sts and 30 rows to 10 cm over panel patt on 4mm needles.

## YARN STOCKISTS

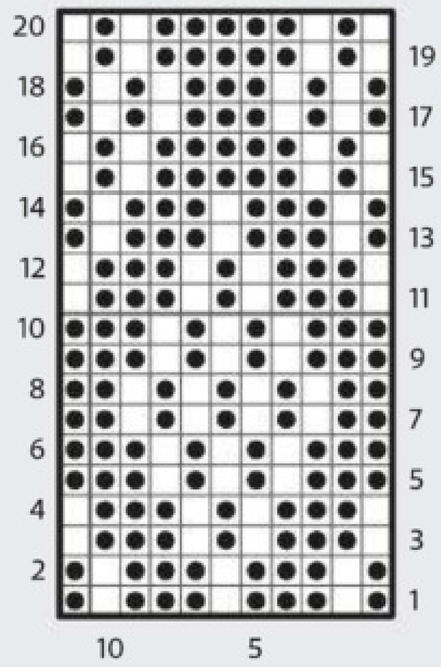
**Yarn Stories** 01484 848431
*www.yarnstories.com*

**For general abbreviations, see p95**

## BLOCKING DIAGRAM




## CHART




## KEY

- K on RS; P on WS
- P on RS; K on WS

end of row.
Complete as for left half but working 1 more row straight before shaping shoulder.

## NECKBAND

Join left shoulder.
Using 3.25mm needles, with RS facing, K across back neck sts, pick up and K24 (26:26:26:28:28) sts evenly down left front neck, K across front neck sts, finally pick up and K24 (26:26:26:28:28) sts evenly up right front neck.
116 (124:128:132:140:144) sts.
Beg row 2 work 8 rows in rib as on Back.
Cast off evenly in rib.

## ARMBANDS

Join right shoulder and neckband.
Using 3.25mm DPNs, with RS facing, pick up and knit 120 (132:144:156:164:180) sts evenly all round armhole.
**Round 1:** K3, (P2, K2) to last st, K1.
Work Round 1, 7 more times.
Cast off evenly in rib.

## TO MAKE UP

Omitting rib, press work on WS, following any yarn care instructions on the ball band. Join side seams and armbands. Weave in loose ends.

**SPECIAL OFFER!** Our readers can get a 10% discount off all Yarn Stories yarn. To take advantage of this offer, quote the code KNITREADER10 when ordering from Yarn Stories through its website, **www.yarnstories.com**. Closing date: 13 December 2015.



Simple knit-and-purl pattern forms the textured diamonds

The patterning appears on the front and back

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'Indulge your hands'

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*Jane Burns*

# Teasel

A sculptural stitch pattern combines with a handpainted yarn to create these special socks



*Jane Burns*

# Teasel

**CURVING LINES** of twisted stitches form stylised flowerheads on these pretty socks by Jane Burns. The stitch pattern flows neatly down from the twisted rib cuff, and continues along the front of the foot; the design includes a slip-stitch heel flap.

Jane has used a beautiful handpainted sock yarn for her design. The yarn, from Old Maiden Aunt, is a blend of superwash merino, cashmere and nylon, and is perfect for making yourself a pair of soft, indulgent socks.

## SIZE

**S/M:** To fit foot circumference 22cm (8½in)
Actual circumference 20cm (7¾in)
**M/L:** To fit foot circumference 25cm (9¾in)
Actual circumference 22½cm (8¾in)

## YARN

**Old Maiden Aunt** Superwash Merino/Cashmere/Nylon 4ply Handpainted (4ply weight; 80% superwash merino, 10% cashmere, 10% nylon; 366m/400yds per 100g skein)
Cold Sheep; 1 x 100g skein

## YARN STOCKISTS

**Old Maiden Aunt**
*www.oldmaidenaunt.com*

## NEEDLES & ACCESSORIES

1 set 2.5mm (UK 13-12/US 1-2) double-pointed needles (DPNs), or circular needles, 60cm long, for Magic Loop method if preferred

## TENSION

32 sts and 42 rows to 10cm over st st on 2.5mm needles

**For general abbreviations, see p95**

> TWISTED STITCHES FLOW NEATLY DOWN FROM THE CUFF

## SOCKS

Using 2.5mm needles, cast on 64 (72) sts loosely.
Pm and join to work in the round, being careful not to twist sts.

### CUFF

**Round 1:** *K1tbl, P1; rep from * to end.
Repeat round 1, 10 more times.

### LEG

Commence working from Chart for your required size.
Work rounds 1-30 from Chart twice.

### HEEL FLAP

Worked back and forth in rows over next 32 (36) sts only.
**Row 1:** *Sl 1 purlwise, K1; repeat from * to end.
**Row 2:** Sl 1 purlwise, P to end.
Repeat these 2 rows until 34 (36) rows are complete.

### TURN HEEL

**Row 1:** K17 (19), SSK, K1, turn.
**Row 2:** Sl 1, P3, P2tog, P1, turn.
**Row 3:** Sl 1, K4, SSK, K1, turn.
**Row 4:** Sl 1, purl to 1 stitch before gap, P2tog, P1, turn.
**Row 5:** Sl 1, knit to 1 stitch before gap, SSK, K1, turn.
Continue as set until all sts have been worked.
18 (20) sts.

**Next row:** K9 (10), pm for new beg of round.

### HEEL GUSSET

**Next round:** Knit 9 (10) heel sts, pick up and knit 16 (18) sts along the side of the heel, pm, work 32 (36) sts of Row 1 from Chart, pm, pick up 16 (18) sts along the side of the heel and work across remaining heel sts.

### SHAPE GUSSET

**Round 1 (Dec round):** Knit to 3 sts before mrk, K2tog, K1, slm, work row 2 from Chart over next 32 (36) sts, slm, K1, SSK, knit to end of round. 2 sts dec'd.
**Round 2:** Knit to mrk, slm, work row 3 of Chart to next mrk, slm, knit to end of round.
Repeat Rounds 1 and 2 until 64 (72) sts



A variegated yarn complements the stitch pattern



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## CHARTS

Chart – Size S/M

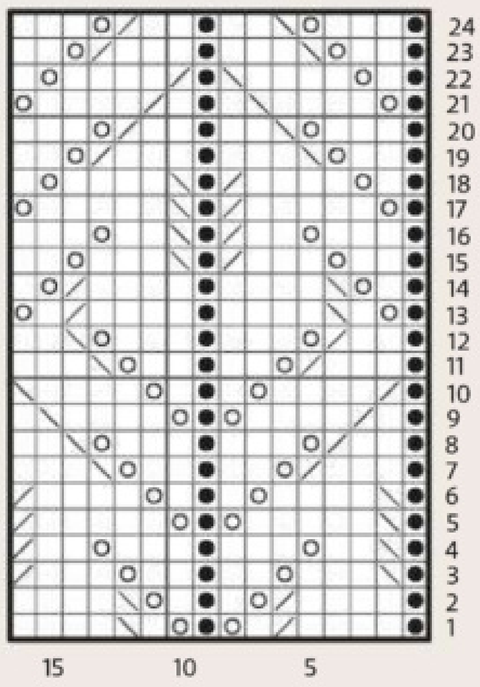
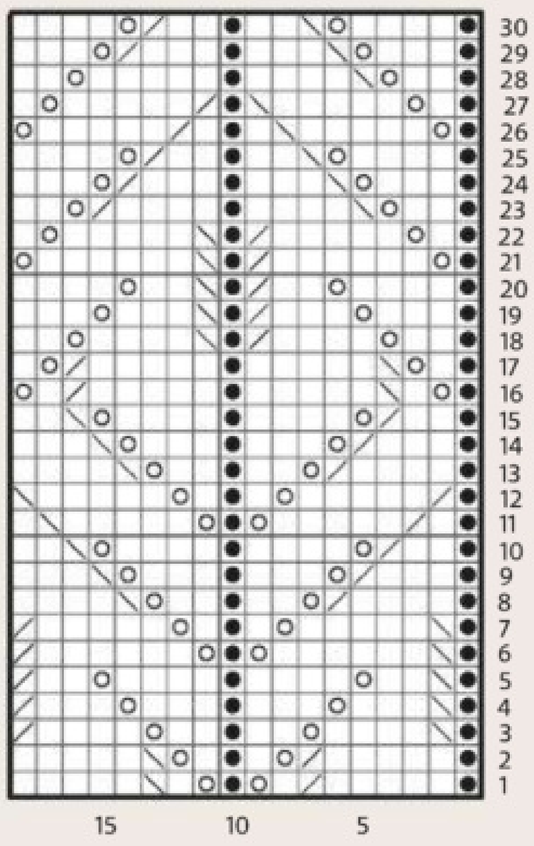



Chart – Size M/L




## KEY

- Knit
- Purl
- K2tog
- SSK
- yo



The design includes a slip-stitch heel and twisted rib cuff

remain, continuing to work without shaping from Chart until foot meas 4½ (5) cm less than total desired foot length.

### SHAPE TOE

**Round 1 (Dec round):** *Knit to 3 sts before mrk, K2tog, K1, slm, K1, SSK; rep from * once more, K to end.

**Round 2:** Knit

Rep Rounds 1 and 2 until 40 (44) sts remain.

**Next round:** Work Round 1 only until 16 (20) sts remain.

## FINISHING

Graft remaining sts together using Kitchener Stitch. Weave in ends. Block gently, following any yarn care instructions on the ball band. Work second sock the same.

# In the loop

Get in touch and share your photographs, tips, ideas, tweets and comments on what you've seen in *The Knitter*




## Knit for wellbeing

I thought your readers may like to see photos of the 'Chapelside' stole I knitted from *A Legacy of Shetland Lace*, which was your 'Classic Book' in Issue 86. I did it in black 1ply as I thought that would be more versatile.

I've made the stole to go in an exhibition in Ellon, Aberdeenshire in October to promote Mental Health Scotland week. I go to a craft group in Ellon, run by Mental Health Aberdeen, and every year we put on an exhibition to show off our work. This year the theme is happiness.

I've cross-stitched a picture of birds as watching them in my garden makes me happy. I'm also crocheting a tablecloth with daffodils on it, as I'm always happy to see them growing again. And I knitted the stole as I'm never happier than when I am sat knitting Shetland lace.

The stole took several months to complete as I only worked on it during the day when I had peace and quiet. It was a labour of love, I enjoyed every minute of knitting this stole and I am very proud of it. Focusing on the knitting helped with mindfulness, which keeps panic attacks at bay.

*Hazel Kemp*
*via email*

Hazel wins a copy of *Magical Shetland Lace Shawls to Knit* by Elizabeth Lovick (Search Press, £15.99)

**KIRSTIE SAYS:** Such beautiful work, you should be very proud! So many of us find that our craft makes a genuine difference to our mental and physical wellbeing – knitting is truly remarkable.

## Spoilt for choice

Each month I think "They can't do any better than this" – well, Issue 89 arrived this morning, and I could almost say "it's perfect!".

I have requested more patterns with raglan sleeves in the past, and this month I am truly spoilt for choice. Think I will have to do a Lucky Dip as I just cannot make up my mind... And there's also a yoked cardigan in case I change my mind about the raglans.

The 'Seawave' wrap will enable me to use up some of my lovely yarns, and I love the Sock Ruler you feature on page 20. And the brilliant Masterclass – I might even tackle set-in sleeves now! I could go on – it's a good job we have some ready meals in the freezer, and my other half is more than happy to do the cooking!

*Marie Baskeyfield*
*via email*


'Thirlmere' is a Sarah Hatton design from Issue 89

## Stash busting

I have completed the 'Wisley' blanket which was the exclusive subscribers pattern in issues 85, 86 and 87. I used up some cotton from my stash, and I also made the blanket a little larger as it's for my daughter who has just moved to England to study.

*Siobhan Sargent*
*via email*


Siobhan used bright colours for her 'Wisley' blanket

## Short row advice

I have just come across a new book *Short Row Knits* by Carol Feller. Before treating myself, have you reviewed this? I would love to become more confident with this technique and was hoping the book might help.

I was thrilled to read Issue 89's Masterclass on smooth shaping for shoulders. I completed all the pieces for a cardigan earlier this year, but didn't finish the shoulders as I wanted to short-row shape them and then use a three-needle cast-off. I hadn't had the courage to finish the cardigan and the pieces are still in my knitting bag. Having read the article, though, I will get to work at the weekend!

*Kerry Higgins*
*via email*

**HELEN SAYS:** Carol Feller's new book was not yet available for review as we went to press with this issue – it is due for publication in late October. We'll review it as soon as possible. Carol Feller is a talented, thoughtful designer, though, so we expect her book to be excellent.

# Your tweets!

***We asked...***
*What's been your proudest knitting achievement?*



**"Knitting my first Fair Isle project, a cardigan using the lovely Bowland pattern by Susan Crawford"**
Jen @jen_bilbo36591

**"Steeking the first time"**
Bronagh Miskelly @lapurplepenguin

**"My proudest knitting achievement was my first lace shawl ages ago. Looked like magic at the time!"**
Abso-knitting-lutely @KnittyNadia

**"A Bohus sweater"**
Tanya Kirk @TanyaKirk

**"My John Lennon double knitted lap blanket"**
Anisa @artistic522

**"Teaching my daughter to knit this summer, and watching her concentrate over her first stitches"**
Amelia Hodsdon @woollenwords

*What our favourite knitters have been saying...*



-**"Whenever I read 'gauge is not important' I want to cry. Especially if it's the first pattern I ever wrote. #wegrowaspeople"**
Karie Westermann @kariebookish

**"Yarn dyeing nearly over for another day. The final colour in the dye pot is Summer Wild Flowers"**
Helen @ripplescrafts

**"Spent my lunch break making a board of inspiring yoked sweaters and it is making me ridiculously happy!"**
Ysolda Teague @ysolda

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Email **theknitter@immediate.co.uk**

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The Knitter
FEATURE

# Local heroes

**Clare Devine** urges us to consider British producers when making our yarn and fibre choices

**WHERE DOES** the yarn in your stash come from? The concept of the social media campaign *#ShopLocal*, and thinking about the journey a skein of yarn has taken from producer to consumer, are now being considered by many knitters. When thinking about 'air miles', we apply this idea not only to the food in our fridge, but also to the yarn on our knitting needles.

Within our community, there are some inspiring figures championing British wool and the many producers upon these isles who bring together beautiful materials for us to knit with – from sheep farmers to spinning mills, and from the dye pots of our talented independent dyers.

## A new way of life

Back in 2012, while on a train journey from Reading to Edinburgh, knitter Louise Scollay made a decision that has shaped the last three years of her life – and which has also influenced the way many knitters view their own stash.

As she gazed from the train window, watching the blur of fields and sheep whizz past, she thought about the yarn gently running through her fingers; a simple skein of Shetland Organics wool. It dawned on her that this yarn, although it had been processed in Orkney, came from a flock a mere mile from her back door.

This truly was her local yarn – and at that moment, Louise decided to set herself a personal challenge. For a year, she would 'Knit British' and spend time discovering all she could about British breeds and the fibre industry in the UK.

Since those early days, Knit British has evolved from a personal challenge to a blog and a podcast. Louise's decision to explore and knit with British breeds ▶

# *Wool producers*







BRITYARN

❶ Isla Davidson is the founder of online yarn shop BritYarn ❷ Isla stocks a wide range of British yarns





Wool fibre being carded at Blacker's mill in Cornwall

BLACKER YARNS



❸ Louise Scollay runs the KnitBritish blog and podcast ❹ Worsted spun tops at Blacker's mill ❺ Lyonesse is a lovely Corriedale blend sold by BritYarn



BLACKER YARNS

has developed into a movement to support yarn that is "British grown, spun or dyed". Louise's quest to support and enhance the British yarn and fibre industry includes exploring all the connections of Britishness in wool and knitting in this country. She encourages knitters to think about how *#ShopLocal* can be integrated into our craft choices, and the impact those decisions have on small business owners in the UK.

## Expanding horizons

Education is key to enhancing people's knowledge of the vast array of beautiful British yarn available to knit with. Louise likes to refer to the 'hand, squish, grab' concept. When shopping for wool, we often grab a ball or skein, give it a good squish and decide there and then whether to buy it, without really considering what qualities the yarn may exhibit during the knitting, washing and wearing stages.

Unfortunately this means yarns that are soft and squish-worthy (such as merino) often win out over yarns that have a slightly coarser feeling in the skein, but which wash and wear magnificently. Many glorious British breeds fall into this category, and Shetland wool is the perfect example of this. Louise is keen to encourage knitters to explore different yarns, and will be hosting an event in her KnitBritish Ravelry group this autumn to inspire knitters to try something new.

**Louise's top tips for trying new yarn**

1) Instead of following the 'hand, squish, grab' routine, take a strand of the yarn and gently run your fingers up and down the length of the fibre. This will give you a much better idea of how the yarn will knit and feel.

2) Worried about itch? Rub the ball, or better still a knitted swatch, against your inner forearm - this will give you a much better idea of how the yarn will feel when worn against the skin.

3) Grab a ball and swatch. Once you have the swatch, wash and block it. Take notes throughout the process. The nature of many yarns can change surprisingly as you work with them.

## Provenance questions

Another champion of British wool is Isla Davidson from online yarn store BritYarn. She formed her business around five woolly principles that guide the stock decisions she makes, and provenance features high on her list of priorities.

She stresses that this doesn't mean telling people what they should and shouldn't be knitting with; after all, knitting with what you love is so important to our craft. Instead, it is about being confident that you are armed with all the relevant information before you buy.

All the wool Isla stocks is truly 100% British. Her beautifully curated selection of yarn features stellar examples of rare-breed yarn. Among her offerings are some very special British-grown and spun yarn which celebrate six British landmarks, lovingly hand-dyed by Nic from Yarns from the Plain in Chester.

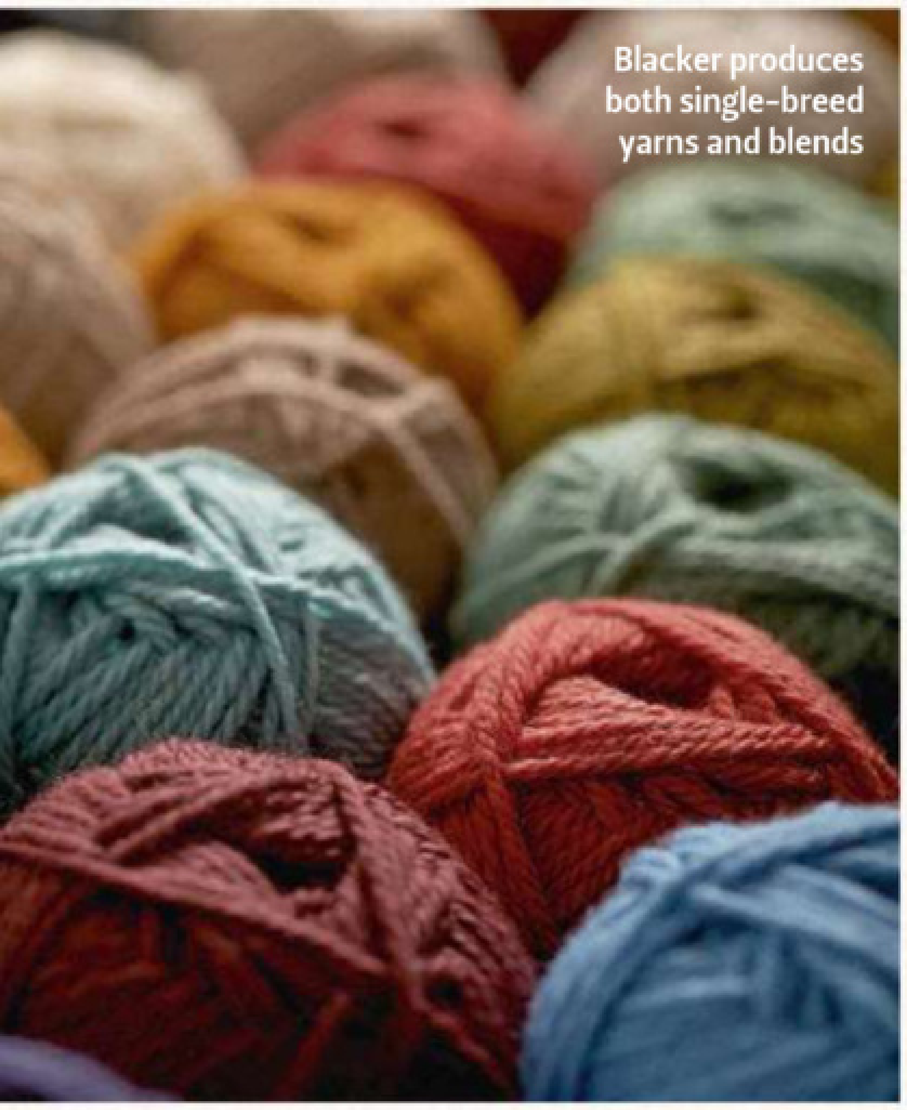
## It's a personal choice

I love working with a wide range of yarn, from the UK and abroad. While this article is about celebrating British yarn, for me it is also about how we choose what to craft with. The key thing I have taken from meeting these inspiring women is that information is crucial: asking the right questions will allow us to make an informed choice. What that choice is remains a personal matter for each of us, but armed with the facts we can make choices that make us feel good about the materials we craft with.

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Blacker produces both single-breed yarns and blends

BLACKER YARNS



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Sue Blacker's Cornish mill specialises in spinning British rare breed yarns

BLACKER YARNS

# Find out more

*Louise Scollay's top six resources for learning about British wool*

## RARE BREEDS SURVIVAL TRUST

This is a great resource for gaining knowledge about which sheep breeds are on the watchlist. The watchlist tells you which breeds are critical (less than 150 animals), endangered (152-350), vulnerable (251-400), at risk (451-750), and minority (751-1500). Wool from at least 75% of the breeds on the current watchlist is available as knitting yarns, either as single-breed yarn or in blends.
**www.rbst.org.uk**
**024 7669 6551**



Photograph by Leonamcdoo. CC BY-SA 3.0 via Wikimedia Commons

The RBST has details of British rare breeds

## WOOLSACK

Compiled by Jane Coopey, Woolsack is an amazing resource. It's crammed with everything you could possibly need to know about wool in this country, including British wool and fibre stockists. There is a rundown of wool events; details about interesting mills, museums and sites of woolly interest to visit; information on courses and workshops; and an incredibly helpful list of knitters, weavers and spinners who take commissions.
**www.woolsack.org**

## BRITYARN

If you are looking for a one-stop British wool shop, then you really shouldn't look any further. From hand-dyed luxury fibre, to single- and rare-breed yarn and the very best British wool blends, there is a yarn for everyone here under one roof. Isla has brought together such a great range of British wool, and her woolly principles are wonderful.
**www.brityarn.co.uk**

## BLACKER YARNS

Blacker is an excellent resource for British breeds, rare-breed and organic yarns. Sue Blacker's mill specialises in single-breed yarns, but also has several ranges that blend together harmonious fibres to create very special knitting yarns.
**www.blackeryarns.co.uk**
**01566 777 635**

## KNITBRITISH KAL

To coincide with Wovember 2015, KnitBritish will be running a special knit-along (KAL) that will explore the unique characteristics of our home-grown wool. Look out for details of this coming up soon on the KnitBritish website, and find out how you can join in.
**www.knitbritish.net**

## WOVEMBER

The Wovember campaign aims to raise awareness of "real wool from real sheep". If you are interested in finding out more about appreciation of wool and those who work in British wool, then this is a fascinating insight. It takes place in November of each year, and participants share stories and pictures through their blogs and websites. You can explore all the content from previous years at **www.wovember.com**.

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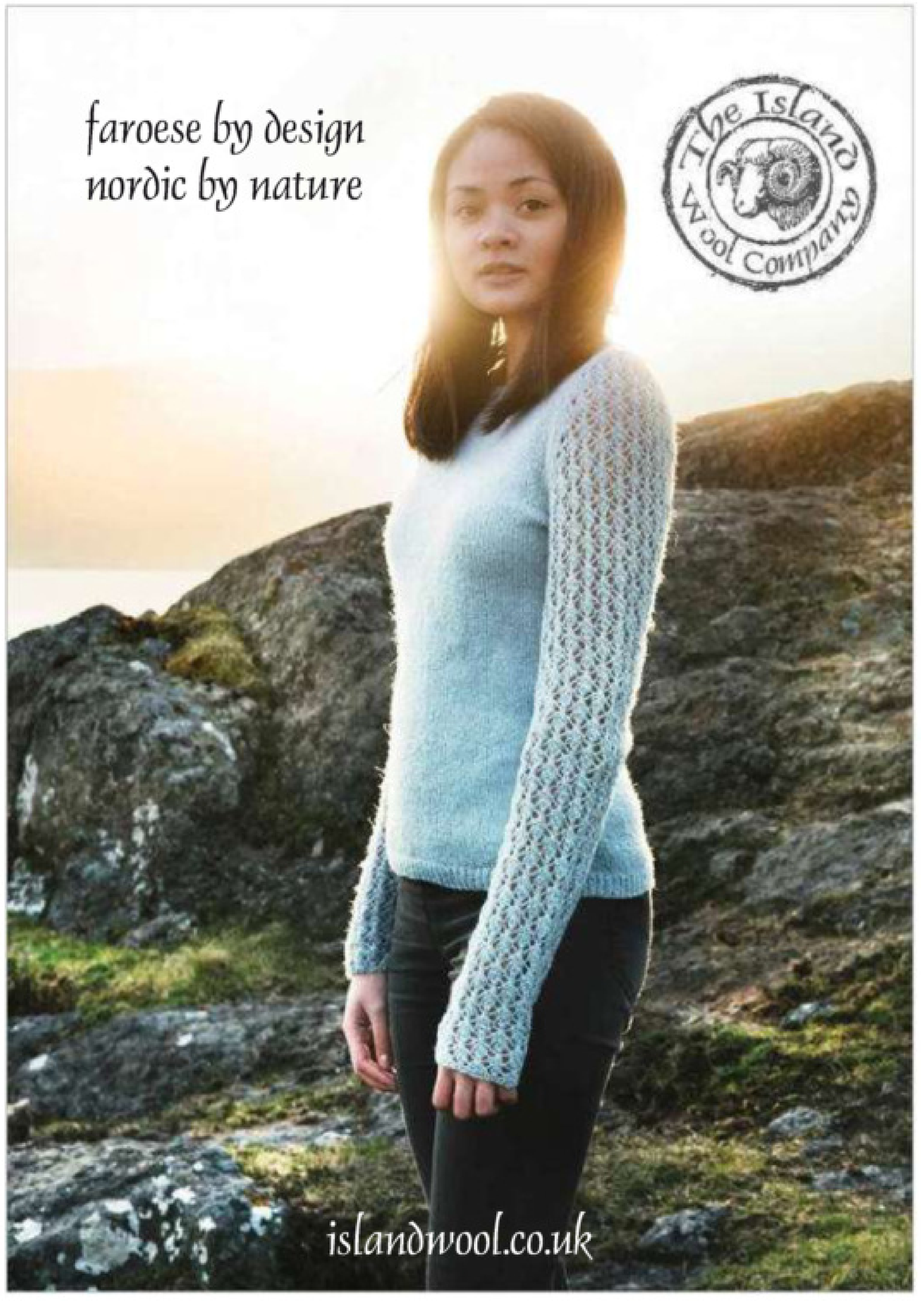
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*Lisa Richardson*

# Galloway

Layer up in beautiful cables with this striking hooded waistcoat

Storemags.com



*Lisa Richardson*

# Galloway

## SIZE

| | | | | | | |
|---|---|---|---|---|---|---|
| TO FIT BUST | 8-10 | 12-14 | 16-18 | 20-22 | 24-26 | |
| | 81-86 | 91-97 | 102-107 | 112-117 | 122-127 | cm |
| | 32-34 | 36-38 | 40-42 | 44-46 | 48-50 | in |
| ACTUAL BUST | 92 | 103 | 115 | 127 | 141 | cm |
| | 36 | 41 | 45 | 50 | 56 | in |
| ACTUAL LENGTH | 64 | 66 | 68 | 70 | 72 | cm |
| | 25 | 26 | 27 | 27½ | 28½ | in |

## YARN

**Rowan** Hemp Tweed (Aran weight; 75% wool, 25% true hemp; 95m/104yds per 50g ball)

| | | | | | | |
|---|---|---|---|---|---|---|
| DENIM 133 | 17 | 18 | 21 | 23 | 25 | x50g BALLS |

## NEEDLES & ACCESSORIES

1 pair 4.5mm (UK 7/US 7) knitting needles
Cable needle (cn)
Stitch holders

## TENSION

27½ sts and 26 rows to 10cm over patt on 4.5mm needles

## YARN STOCKISTS

**Rowan** 01484 681881
*www.knitrowan.com*

## SPECIAL ABBREVIATIONS

**C6B:** Slip next 3 sts onto cn and leave at back of work, K3, then K3 from cn.
**C6F:** Slip next 3 sts onto cn and leave at front of work, K3, then K3 from cn.
**For general abbreviations, see p95**

**THIS WRAPPED** waistcoat by Lisa Richardson features an attractive cable stitch pattern and a cosy hood. The hood is worked in two sections as part of the right and left fronts, then seamed up the centre and attached to the back neckline of the garment. The design calls for Rowan's new Hemp Tweed yarn, which has a crisp yet soft handle and provides good stitch definition.

## BACK

Using 4.5mm needles cast on 126 (142:158:174:194) sts.
Beg on stitch 11 (3:19:11:1) and ending on stitch 16 (24:8:16:26), repeating the 36-row patt repeat throughout, work in patt from Chart until Back meas 40 (41:42:43:44)cm, ending with RS facing for next row.

### SHAPE ARMHOLES

Keeping patt correct, cast off 4 (6:8:8:11) sts at beg of next 2 rows.
118 (130:142:158:172) sts.
**Next row (RS):** K2, Sl 1, K1, psso, patt to last 4 sts, K2tog, K2.
**Next row:** K2, K2tog, patt to last 4 sts, Sl 1, K1, psso, K2.
These 2 rows set the decreases and the sts (at the armhole edge there are now 3 sts in garter st with all other sts still in patt).
Keeping sts correct as now set and working all armhole decreases as set by last 2 rows, dec 1 st at each end of next 3 (5:5:7:9) rows, then on foll 4 (6:8:9:10) alt rows.
100 (104:112:122:130) sts.
Cont straight until armhole meas 22 (23:24:25:26) cm, ending with RS facing for next row.

### SHAPE SHOULDERS

Cast off 6 (7:7:9:9) sts at beg of next 2 (6:2:8:2) rows, then 7 (8:8:-:10) sts at beg of foll 6 (2:6:-:6) rows.
Cast off rem 46 (46:50:50:52) sts.

## LEFT FRONT

Using 4.5mm needles cast on 113 (121:129:137:147) sts.
**Row 1 (RS):** Beg on st 11 (3:19:11:1) and ending on st 24, work Chart to last 3 sts, K3.
**Row 2:** K3, beg on st 24 and ending on st 11 (3:19:11:1), work Chart to end of row.
These 2 rows set the sts – front opening edge 3 sts in garter st with all other sts in patt from chart.
Cont to work from Chart as now set until Left Front matches Back to beg of armhole shaping, ending with RS facing for next row.

### SHAPE ARMHOLE

Keeping patt correct, cast off 4 (6:8:8:11) sts at beg of next row.
109 (115:121:129:136) sts.
Work 1 row.
Now working armhole edge 3 sts in garter st and all armhole decreases as set by Back, cont as folls:
Dec 1 st at armhole of next 5 (7:7:9:11) rows, then on foll 4 (6:8:9:10) alt rows.
100 (102:106:111:115) sts.
Cont straight until Left Front matches Back to beg of shoulder shaping, ending with RS facing for next row.

### SHAPE SHOULDER AND HOOD

Cast off 6 (7:7:9:9) sts at beg of next and foll 0 (2:0:2:0) alt rows, then 7 (-:8:-:10) sts at beg of foll 2 (-:2:-:2) alt rows.
80 (81:83:84:86) sts.

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

**Next row (RS):** Cast off 7 (8:8:9:10) sts (for last shoulder cast- off), then cast on 23 (23:25:25:26) sts (for back neck edge of hood), working all sts into patt as set, now patt to end.
96 (96:100:100:102) sts.
Cont in patt as set across all sts until hood section meas 22cm from hood cast-on edge, ending with RS facing for next row.

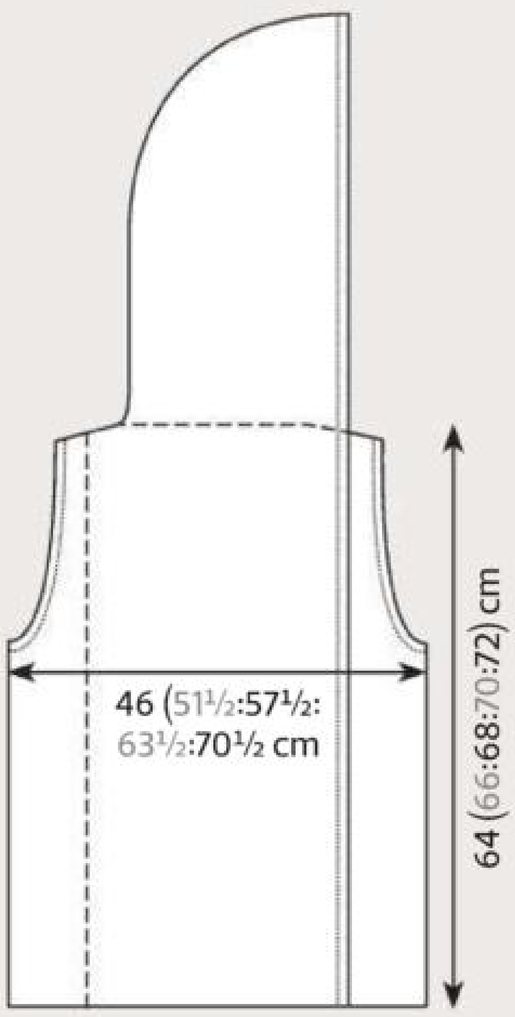
### SHAPE BACK SEAM OF HOOD

Dec 1 st at beg of next and foll 4th row,then on foll 6 (6:7:7:8) alt rows, then at same edge on foll 21 rows, ending with RS facing for next row.
67 (67:70:70:71) sts.
Cast off 3 sts at beg of next and foll 6 alt rows, then 4 sts at beg of foll 2 alt rows, then

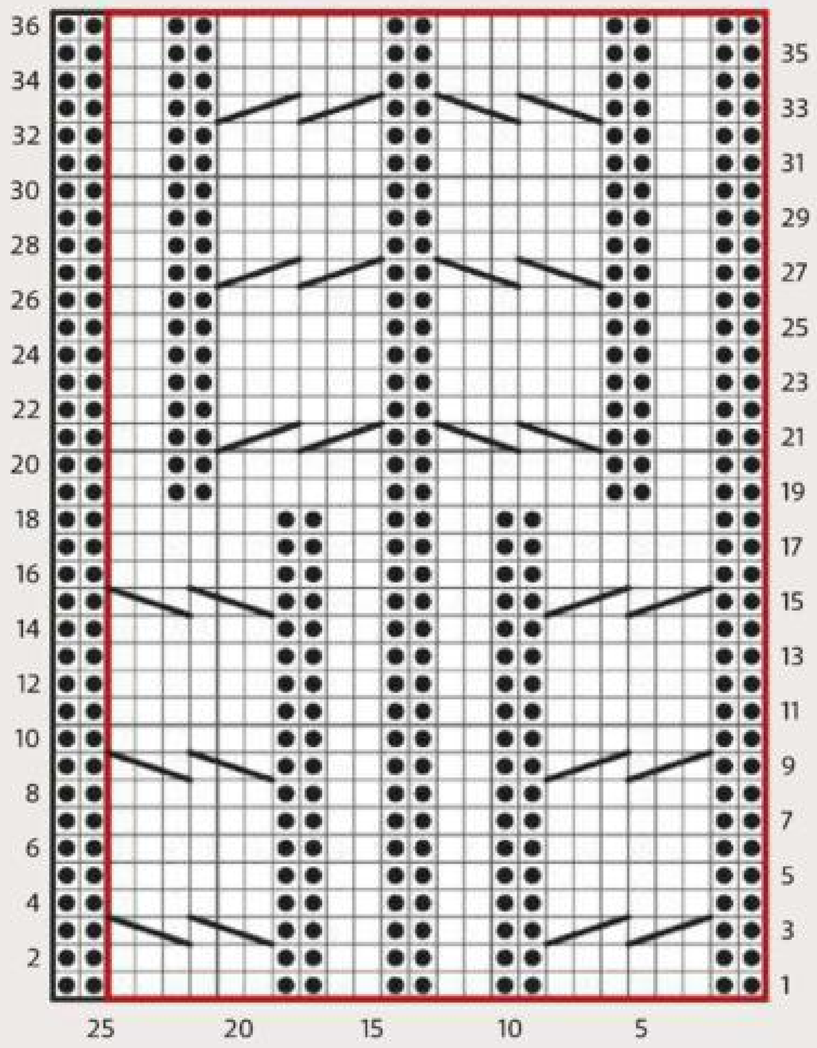


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## BLOCKING DIAGRAM




## CHART




## KEY

- K on RS, P on WS
- P on RS, K on WS
- C6B
- C6F
- Patt repeat



This pattern is taken from *Hemp Tweed*, Rowan's new pattern collection with 14 designs for men and women by Lisa Richardson.

For details of your nearest stockist, call **01484 681881** or go online to **www.knitrowan.com**.

5 sts at beg of foll alt row.
33 (33:36:36:37) sts.
Work 1 row, ending with RS facing for next row. Break yarn and leave sts on a holder.

## RIGHT FRONT

Using 4.5mm needles cast on 113 (121:129:137:147) sts.
Beg and ending rows as indicated and repeating the 36-row patt repeat throughout, cont in patt from chart as folls:

**Row 1 (RS):** K3, beg on st 3 and ending on st 16 (24:8:16:26), work Chart to end of row.
**Row 2:** Beg on st 16 (24:8:16:26) and ending on st 3, work Chart to last 3 sts, K3.
These 2 rows set the sts – front opening edge 3 sts in garter st with all other sts in patt from chart.
Complete to match Left Front, reversing shapings.

## MAKING UP

Block each piece of knitting, following any yarn care instructions on the ball band.
Join both shoulder seams using back stitch, or mattress stitch if preferred.
Graft together both sets of 33 (33:36:36:37) sts left on holders at top of hood sections of fronts (to form top seam of hood) using Kitchener stitch. Sew back seam of hood.
Sew cast-on edge of hood to back neck cast-off edge.
Weave in ends and gently block to measurements.


The modern design drapes around the body

Stormags.com

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*Anniken Allis*

# Cloud Valley

This long crescent shawl uses an extra-special yarn to show off its pretty lace pattern



*Anniken Allis*

# Cloud Valley

## SIZE

Inner crescent: 124cm (50in)
Outer crescent: 189cm (74½in)
Depth: 34cm (13½in)

## YARN

**Kettle Yarn Co.** Beyul (4ply weight; 60% superwash merino wool, 20% baby yak down, 20% silk; 366m/400yds per 100g skein)
Yurt; 1 x 100g skein

## NEEDLES & ACCESSORIES

1 pair 4mm (UK 8/US 6) circular needles, 80cm long

## TENSION

18 sts and 20 rows to 10cm over Chart on 4mm needles

## YARN STOCKIST

**Kettle Yarn Co.**
*www.kettleyarnco.co.uk*

**For general abbreviations, see p95**



The lace section is worked first

**THIS BEAUTIFUL** shawl by Anniken Allis starts with a wide lace border; a combination of short rows and garter stitch creates its crescent shape. It's a very elegant design that is perfect for showcasing a special skein of yarn. Our sample uses Beyul from Kettle Yarn Co., a luxuriously soft blend of baby yak down, merino and silk which is richly dyed in a range of sophisticated shades. Anniken has provided both written and charted instructions for her lace pattern.

## STITCH PATTERN

### CHART (WRITTEN INSTRUCTIONS)

**Row 1 (RS):** Sl wyif, K2, K2tog, K2, yo, K2tog, yo, (K1, yo, SSK, yo, K2, sk2po, K2, yo, K2tog, yo) to last 10 sts, K1, yo, SSK, yo, K2, SSK, K3.
**Row 2 (WS & all following WS rows):** Sl 1 wyif, K2, P to last 3 sts, K3.
**Row 3:** Sl wyif, K2, K2tog, K1, yo, K2tog, yo, K1, (K2, yo, SSK, yo, K1, sk2po, K1, yo, K2tog, yo, K1) to last 10 sts, K2, yo, SSK, yo, K1, SSK, K3.
**Row 5:** Sl wyif, K2, (K2tog, yo) twice, K2, (K3, yo, SSK, yo, sk2po, yo, K2tog, yo, K2) to last 10 sts, K3, (yo, SSK) twice, K3.
**Row 7:** Sl wyif, K2, K2tog, yo, K1, yo, SSK, K1, (K2, K2tog, yo, K1, yo, sk2po, yo, K1, yo, SSK, K1) to last 10 sts, K2, K2tog, yo, K1, yo, SSK, K3.
**Row 9:** Sl wyif, K3, yo, SSK, K1, yo, SSK, [(K1, K2tog, yo) twice, (K1, yo, SSK) twice] to last 10 sts, (K1, K2tog, yo) twice, K4.
**Row 11:** Sl wyif, K4, yo, SSK, K1, yo, (sk2po, yo, K1, K2tog, yo, K3, yo, SSK, K1, yo) to last 10 sts, sk2po, yo, K1, K2tog, yo, K5.
**Row 13:** Sl wyif, K5, yo, SSK, K1, (K2, K2tog, yo, K5, yo, SSK, K1) to last 10 sts, K2, K2tog, yo, K6.
**Row 15:** Sl wyif, K6, yo, SSK, (K1, K2tog, yo, K7, yo, SSK) to last 10 sts, K1, K2tog, yo, K7.
**Row 17:** Sl wyif, K3, yo, SSK, K2, yo, (sk2po, yo, K2, K2tog, yo, K1, yo, SSK, K2, yo) to last 10 sts, sk2po, yo, K2, K2tog, yo, K4.
**Row 19:** Sl wyif, K4, yo, SSK, K1, yo, (sk2po, yo, K1, K2tog, yo, K3, yo, SSK, K1, yo) to last 10 sts, sk2po, yo, K1, K2tog, yo, K5.
**Row 21:** Sl wyif, K5, yo, SSK, yo, (sk2po, yo, K2tog, yo, K5, yo, SSK, yo), sk2po, yo, K2tog, yo, K6.
**Row 23:** Sl wyif, K4, (K2tog, yo) twice, [K1, (yo, SSK) twice, K3, (K2tog, yo) twice] to last 10 sts, K1, (yo, SSK) twice, K5.
**Row 25:** Sl wyif, K3, (K2tog, yo) twice, K1, [K2, (yo, SSK) twice, K1, (K2tog, yo) twice, K1] to last 10 sts, K2, (yo, SSK) twice, K4.
**Row 27:** Sl wyif, K2, (K2tog, yo) twice, K2, (K3, yo, SSK, yo, sk2po, yo, K2tog, yo, K2) to last 10 sts, K3, (yo, SSK) twice, K3.

## SHAWL

Using 4mm circular needles and the long-tail cast-on method holding two needles together as one (or another very stretchy cast-on method), cast on 271 sts.

Knit 3 rows.

**Row 1 (RS):** Work row 1 of Chart, working the 12-st pattern repeat 21 times.
**Row 2 (WS and all following WS rows):** Sl 1 wyif, K2, P to last 3 sts, K3.
**Row 3:** Work row 3 of Chart, working the 12-st pattern repeat 21 times.

Continue as established working through all 28 rows of Chart once.

### SHORT ROW SECTION

**Row 1:** Sl 1 wyif, K140, turn. 130 sts rem.
**Row 2:** Sl 1 wyif, K10, turn. 130 sts rem.
**Row 3:** Sl 1 wyif, K to 1 st before last turning point, SSK, K4, turn.
**Row 4:** Sl 1 wyif, K to 1 st before last turning point, SSK, K4, turn.

Rep last 2 rows a total of 26 times, until all the unworked sts are worked. 219 sts.
Cast off using a regular cast-off method.

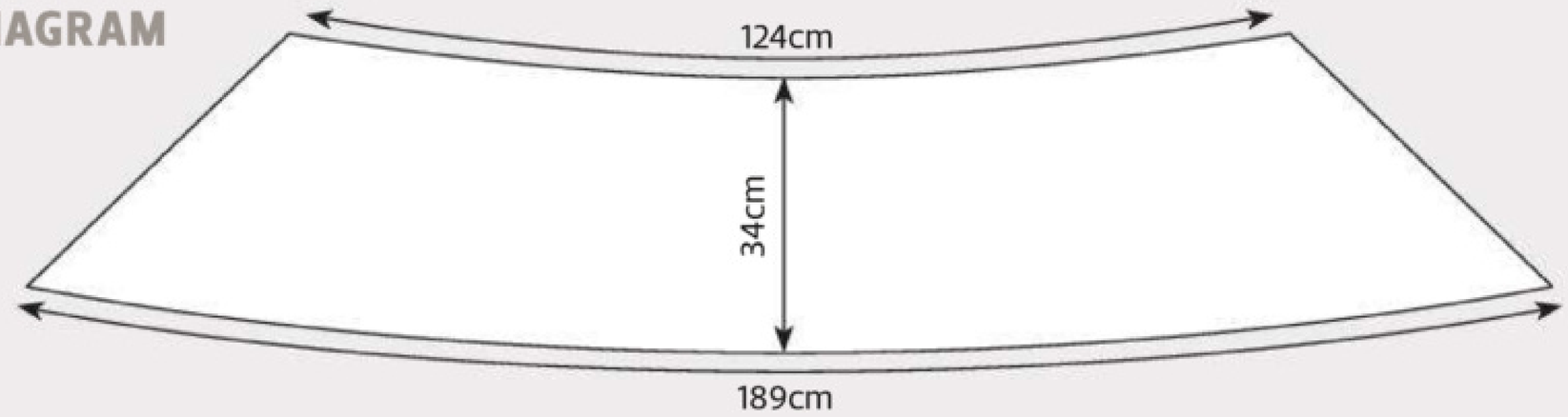
### FINISHING

Weave in all loose ends. Soak shawl in lukewarm water. Squeeze out excess water in a towel. Stretch shawl to shape and measurements and pin in place.
Leave to dry.

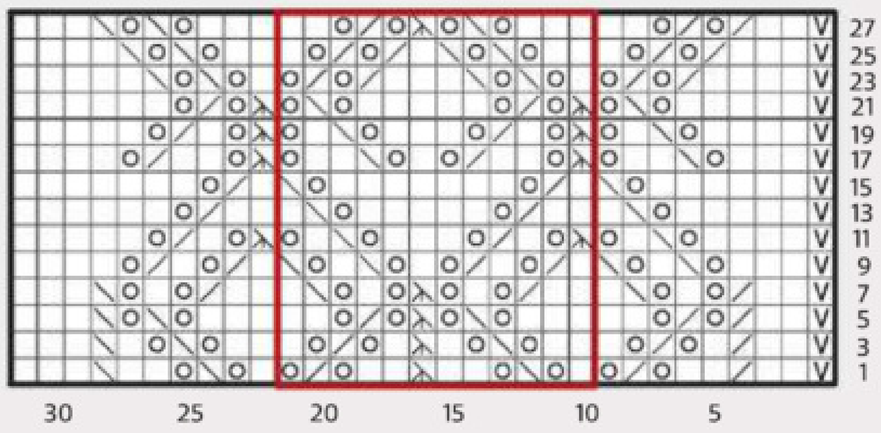


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## BLOCKING DIAGRAM




## CHART




## KEY

- Knit
- Sl1
- K2tog
- SSK
- Sk2po
- Yo
- Repeat

> PERFECT FOR USING UP A SPECIAL SKEIN OF YARN



The garter stitch section is shaped using short rows




'Riley' is a textured jacket





❶ Artesano's designs include the elegant 'Kamille' ❷ 'Rosetta' by Anniken Allis ❸ 'Riseley' is a cosy cardigan ❹ Two lovely colourways from the Hand-Painted range ❺ 'Sandhurst' sweater has a cabled yoke ❻ Photos are shot in the British countryside; this design is 'Madison'






The ethereal 'Athena' top by Rita Taylor




'Eversley' is a smart shawl in DK yarn



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*Spotlight on...*

# ARTESANO

## By working closely with communities in Peru, Artesano sources Fair Trade yarns to be enjoyed by British knitters

**WORDS: Penny Batchelor**



**PERU IS** a destination that most knitters can only dream of visiting. For family-run company Artesano, however, it's a second home from which they source their yarns.

Since its launch in 2003, Artesano Yarns has formed close ties with its Peruvian suppliers, which are large, well respected employers in the region, to buy alpaca from within Peru and from other alpaca-rearing regions in South America.

A close relationship with Peruvian colleagues is important to the company, says Tom Coomber, Artesano's managing director. "We operate an ethical trade policy, meaning that we are careful who we source materials from. Our suppliers do not use any child labour, and the people who work within the companies are treated with respect by their employers."

Processing clippings from an alpaca to turn into Artesano yarn is a labour of love. The clippings arrive at the spinners in huge bales and are graded by quality. High-end grades - baby, royal and superfine - are designed for luxury yarns, while the lower grades are used for carpets or cheaper yarns. Skilled workers determine the clippings' grade by the feel of the fibre and the location on the clipping. Then a machine tests the clippings. The yarn is spun in the city of Arequipa, and it is there too that hand-painted yarn is produced the old-fashioned way with a paintbrush.

Personal contacts within the Peruvian companies keep the team at Artesano up to date with new materials, yarns and yarn structures, helping the Berkshire-based team to plan the products they wish to produce up to two years in advance. Flexibility and responding to market trends and customer demands are also key.

Artesano recently made the decision to sell directly to customers online, cutting out the middleman and therefore lowering prices. Tom believes this has helped to give knitters access to previously unaffordable yarns. "In some cases our superfine alpaca is now cheaper than acrylic and coarse wools... most people think it is a far more pleasurable product to knit or crochet with," he says. "Moving to direct sales has really opened up the market for us, so more knitters can enjoy the feel of good-quality natural fibres between their fingertips."

### Family values

Many people would find it difficult to work with family members, but that's not the case for the trio behind Artesano. Tom works with his wife Jenny and his mum Sue. The secret, Tom says, is to leave their usual roles at home and not stand on each other's feet in the office. "We don't always achieve this, of course!" he jokes. Each of the three has their own responsibilities in the business, whether it be marketing, sales, design management, advertising or accounts – and of course there are business trips to Peru and trade shows in Europe.

Artesano prides itself on the quality of its yarns; its lace and 4ply blends are popular in the warmer months, while when the weather gets chillier the firm sells a lot of its Alpaca Aran and Alpaca Heather yarns, with pinks, purples, teals and rust colours being the most popular. The hand-painted ranges also sell well, says Tom.

Patterns to support Artesano yarns are free to download from its website. More than 50 designers work with the company and, Tom says, designs are carefully selected to ensure they will be suitable for as many people as possible. "It's no good making a glorious knitted jacket, if nobody is going to be able to afford to knit it, or if it will be too heavy to wear. On the whole our designs are simple and attractive."

When the pattern samples are knitted up, Artesano's photoshoots take place in the British countryside, reflecting the rural location of the company's offices. It's the end of a long journey, thousands of miles from Peru where the yarn starts out.



Artesano's yarns have a quality feel; this is a detail from the 'Elvetham' vest

Find out more about Artesano's yarns and patterns at *www.artesanoyarns.co.uk* or by calling 0118 950 3350

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*Sasha Kagan*

# Diagonal Dance

## Bring colour into your autumn wardrobe with this striped Fair Isle jacket



*Sasha Kagan*

# Diagonal Dance

## SIZE

| | | | | | | |
|---|---|---|---|---|---|---|
| TO FIT BUST | 8-10 | 12-14 | 16-18 | 20-22 | 24-26 | |
| | 81-86 | 91-97 | 102-107 | 112-117 | 122-127 | cm |
| | 32-34 | 36-38 | 40-42 | 44-46 | 48-50 | in |
| ACTUAL BUST | 91 | 101½ | 112½ | 122 | 132½ | cm |
| | 35¾ | 40 | 44¼ | 48 | 52¼ | in |
| ACTUAL LENGTH | 80½ | 82 | 83 | 84 | 85½ | cm |
| | 31¾ | 32¼ | 32¾ | 33 | 33¾ | in |
| SLEEVE SEAM | 44 | 44 | 44 | 44 | 44 | cm |
| | 17¼ | 17¼ | 17¼ | 17¼ | 17¼ | in |

## NEEDLES & ACCESSORIES

1 pair 3.25mm (UK 10/US 3) knitting needles
1 pair 4mm (UK 8/US 6) knitting needles
Stitch holder
3 x 2cm buttons

## TENSION

26 sts and 26 rows to 10cm using 4mm needles over chart pattern with larger needles.
23 sts and 28 rows to 10cm using 4mm needles over st st with larger needles.

**For general abbreviations, see p95**

**"BRIGHT ZINGING** colours knitted in the traditional Fair Isle style will make this three-quarter-length jacket a striking addition to any wardrobe," says designer Sasha Kagan. "The bold geometric patterning forms a diagonal layer over a striped background, combined with solid striped sleeves and moss stitch bands, giving the piece a modern, quirky edge."

Sasha has combined Rowan's super-soft Baby Merino Silk DK and Pure Wool Superwash DK yarns to create her cosy jacket.

## PATTERN NOTES

Chart is worked in st st and stranded back and forth.

## STITCH PATTERNS

**MOSS STITCH** (even number of sts)
**Row 1 (RS):** *K1, P1; rep from * to end.
**Row 2 (WS):** *P1, K1; rep from * to end.
Rep these 2 rows for patt.

**MOSS STITCH** (odd number of sts)
**Row 1:** *K1, P1; rep from * to last st, K1.
Rep this row for patt.

**STRIPE SEQUENCE**
Worked in st st.
Work 12 rows in B.
Work 12 rows in C.
Work 12 rows in D.
Work 12 rows in A.
Rep last 48 rows for patt.

## BACK

Using 3.25mm needles and yarn A, cast on 118 (132:146:158:172) sts.
Work 12 rows in moss st.

Change to 4mm needles.
Starting with st 20 (1:18:24:17) and ending with st 17 (12:19:13:20), work Chart until piece meas 55cm from cast-on, ending after a WS row.

**SHAPE ARMHOLES**
Cont in patt, cast off 7 (7:9:11:12) sts at beg of next 2 rows.
104 (118:128:136:148) sts.
Dec 1 st at each end of next 5 (7:7:7:9) rows, then every alt row 2 (3:5:6:6) times, then every 4th row once.
88 (96:102:108:116) sts.
Cont even in patt until armhole meas 23½ (25:26:27:28½) cm, ending after a WS row.

**SHAPE SHOULDERS**
Cast off 9 (9:10:10:11) sts at beg of next 2 rows. 70 (78:82:88:94) sts.

**SHAPE RIGHT NECK AND SHOULDER**
**Next row (RS):** Cast off 9 (9:9:10:10) sts, patt until there are 11 (13:13:13:14) sts on right-hand needle. Turn.
**Next row (WS):** Cast off 3 (4:4:4:4) sts, patt to end.
Cast off rem 8 (9:9:9:10) sts.

With RS facing, rejoin yarn to rem sts.
Cast off centre 30 (34:38:42:46) sts, patt to end.

**SHAPE LEFT NECK AND SHOULDER**
Work as for right neck and shoulder, reversing shapings.

## LEFT FRONT

Using 3.25mm needles and yarn A, cast on 56 (63:70:76:83) sts.
Work 12 rows in moss st.

Change to 4mm needles.
Starting with st 18 (13:20:14:21) and ending with st 1 (3:17:17:7), begin Chart.
**Cont in Chart patt until Front measures same as Back to armhole shaping, ending after a WS row.

**SHAPE ARMHOLE**
Cast off 7 (7:9:11:12) sts at beg of next (RS) row.
49 (56:61:65:71) sts.
Work 1 row even in patt.

Dec 1 st at armhole edge of next 5 (7:7:7:9) rows, then every alt row 2 (3:5:6:6) times, then every 4th row once.
41 (45:48:51:55) sts.

Cont even in patt until armhole measures approx. 15 (16½:16½:18:19) cm, ending after a RS row.

**SHAPE NECK**
Keeping patt correct, cast off 5 (6:6:7:8) sts at beg of next (WS) row, then 3 (4:4:5:5) sts at beg of foll WS row.
33 (35:38:39:42) sts.
Dec 1 st at neck edge of next 5 rows, then



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## YARN

| | | | | | | |
|---|---|---|---|---|---|---|
| **Rowan** Baby Merino Silk DK (DK weight; 66% wool, 34% silk; 135m/148yds per 50g ball) | | | | | | |
| **A** EMERALD (685) | 5 | 5 | 6 | 6 | 7 | x50g BALLS |
| **B** BLUEBIRD (684) | 2 | 2 | 3 | 3 | 3 | x50g BALLS |
| **C** LEAF (692) | 2 | 2 | 3 | 3 | 3 | x50g BALLS |
| **D** JEWEL (698) | 2 | 2 | 3 | 3 | 3 | x50g BALLS |
| **Rowan** Pure Wool Superwash DK (DK weight; 100% wool; 125m/137yds per 50g ball) | | | | | | |
| **E** DAMSON (030) | 2 | 2 | 3 | 3 | 3 | x50g BALLS |
| **F** KISS (036) | 2 | 2 | 3 | 3 | 3 | x50g BALLS |
| **G** HYACINTH (026) | 2 | 2 | 3 | 3 | 3 | x50g BALLS |

## YARN STOCKISTS

**Rowan** 01484 681881 *www.knitrowan.com*

## BLOCKING DIAGRAM




every foll RS row 2 (3:5:5:6) times more. 26 (27:28:29:31) sts.

Work even in patt until Front meas same as Back to shoulder shaping, ending after a WS row.

### SHAPE SHOULDER

Cast off 9 (9:10:10:11) sts at beg of foll RS row, 9 (9:9:10:10) sts at beg of foll RS row, then cast off rem 8 (9:9:9:10) sts on foll RS row.

## RIGHT FRONT

Using 3.25mm needles and yarn A, cast on 56 (63:70:76:83) sts.
Work 12 rows in moss st.

Change to 4mm needles.
Starting with st 12 (10:20:20:6) and ending with st 19 (24:17:23:16), begin Chart.
Cont as for Left Front from ** to end, reversing all shapings.

## SLEEVES

Using 3.25mm needles and yarn A, cast on 58 (60:62:64:68) sts.
Work 24 rows in moss st.

Change to 4mm needles.
Begin Stripe Sequence, AT THE SAME TIME inc 1 st at each end of 7th (9th:5th:3rd:1st) row, then every foll 8th (6th:4th:4th:2nd) row 11 (13:18:21:6) times more, then every foll 0 (0:0:0:4th) row 0 (0:0:0:18) times more.
82 (88:100:108:118) sts.



Zigzags of colour form a stylised argyle pattern

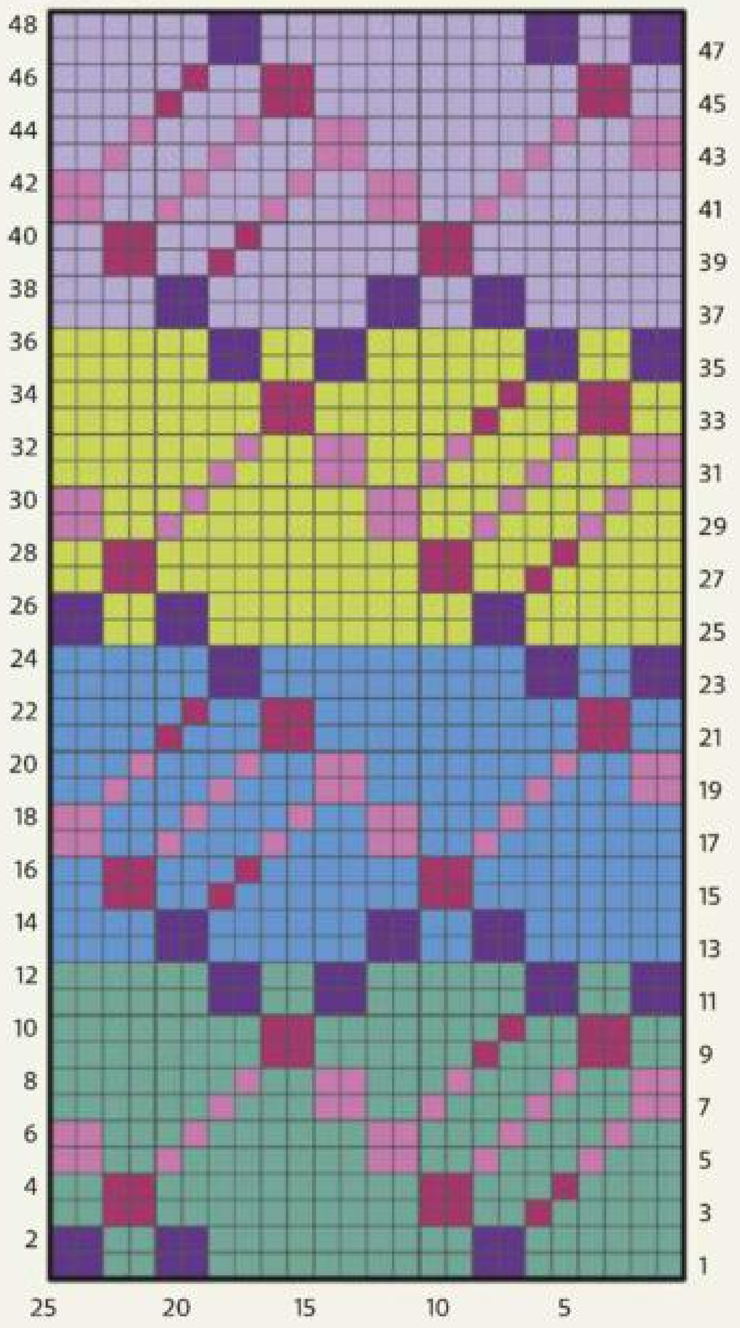
Work even in patt until Sleeve meas 44cm from cast-on and Sleeve stripe matches body stripe, ending after a WS row.

### SHAPE SLEEVEHEAD

Cast off 5 (5:7:9:10) sts at beg of next 2 rows. 72 (78:86:90:98) sts.

Dec 1 st at each end of next 3 (5:5:5:5) rows, then every foll RS row 3 (2:3:4:4) times, ▶

## CHART




### KEY

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

then every foll 4th row 3 (3:3:3:4) times.
54 (58:64:66:72) sts.

Dec 1 st at each end of every RS row
5 (6:6:6:6) times, then every foll row
3 times. 38 (40:46:48:54) sts.

Cast off 6 (6:7:8:8) sts at beg of next 4 rows.
Cast off rem 14 (16:18:16:22) sts.

## FINISHING

### BUTTONBAND

With RS facing, using 3.25mm needles and A, pick up and knit 164 (166:166:170:172) along left front, from start of neck shaping to cast-on.
Work 12 rows in moss st.
Cast off in patt.

### BUTTONHOLE BAND

With RS facing, 3.25mm needles and A, pick up and knit 164 (166:166:170:172) sts along right front, from cast-on to start of neck shaping.
Work in moss st for 5 rows, ending after a WS row.

**Buttonhole row (RS):** Patt to last 36 sts, *cast off 4 sts, patt until there are 10 sts on RH needle after last cast-off; rep from * once more, cast off 4 sts, patt to end.
**Next row (WS):** Work in patt, casting on 4 sts over each set of cast-off sts.

Work 5 rows more in moss st.
Cast off in patt.

### COLLAR

Using 3.25mm needles and A, cast on 35 (39:43:47:51) sts.
Work 1 row in moss st.

Cont in moss st, casting on 5 (6:6:7:7) sts at beg of next 10 rows, then 7 (7:8:8:8) sts at beg of foll 2 rows.
99 (113:119:133:137) sts.

Work even in moss st until piece meas 8cm from last cast-on.
Cast off in patt.

## MAKING UP

Weave loose ends back into own colours.
Join shoulder seams. Join side seams and sleeve seams. Set sleeves into armholes.
Attach collar.
Sew buttons opposite buttonholes.
Block lightly to measurements, following any yarn care instructions on the ball bands.



Geometric pattern appears to 'sit' on top of the stripes



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*Lotus Yarns*

# Greystone

Neat textures and cable details add interest to this wear-with-everything cashmere cardigan



Lotus Yarns

# Greystone

## SIZE

| | | | | | | |
|---|---|---|---|---|---|---|
| TO FIT BUST | XS | S | M | L | XL | |
| | 71-76 | 81-86 | 91-97 | 102-107 | 112-117 | cm |
| | 28-30 | 32-34 | 36-38 | 40-42 | 44-46 | in |
| ACTUAL BUST | 85 | 93 | 107 | 115 | 122 | cm |
| | 33½ | 36¾ | 42 | 45¼ | 48 | in |
| ACTUAL LENGTH | 52 | 54 | 56 | 58 | 60 | cm |
| | 20½ | 21¼ | 22 | 22¾ | 23¾ | in |
| SLEEVE SEAM | 43 | 46 | 46 | 48 | 48 | cm |
| | 17 | 18 | 18 | 19 | 19 | in |

## YARN

**Lotus Yarns** Pure Cashmere DK (DK weight; 100% cashmere; 180m/197yds per 55g skein)

| | | | | | | |
|---|---|---|---|---|---|---|
| SHADE 04 | 5 | 6 | 6 | 7 | 8 | x55g SKEINS |

## NEEDLES & ACCESSORIES

1 pair 4mm (UK 8/US 6) knitting needles
1 pair 3.25mm (UK 10/US 3) knitting needles
1 set 3.25mm (UK 10/US 3) circular needles, 80cm long
Cable needle (cn)
4 buttons

## TENSION

22 sts and 28 rows to 10cm over st st on 4mm needles

## YARN STOCKISTS

**Lotus Yarns**
c/o Intercontinental Yarns
01535 664222
*www.intercontinentalyarns.co.uk*

**A CLASSIC** V-necked raglan cardigan is given a sophisticated look through the use of textured panels on the lower fronts and back, and long cables twisting up the outside edge of the sleeves. The design feels wonderfully cosy and indulgent, thanks to the Pure Cashmere DK yarn from Lotus. It's made from the softest Mongolian cashmere, which is a joy to knit with, and it is available in a range of 12 neutral and jewel-like shades.

## LEFT FRONT

Using 3.25mm needles cast on 52 (56:64:68:72) sts.
**Row 1:** *K1, P1; rep from * to end.
Row 1 sets rib.
Work 6 rows more in rib.

**Row 8:** K4 (6:3:5:7), K2tog, [K4 (4: 6:6:6), K2tog] 7 times, K4 (6:3:5:7).
44 (48:56:60:64) sts.

Change to 4mm needles.
**Row 1:** *K2, P2; rep from * to end.
Rep row 1, 4 times more.
**Rows 6 and 7:** Knit.
**Row 8:** Knit.
Rows 1 to 8 set texture patt.
Cont in texture patt until Left Front meas 30cm, ending with a RS row.

**Next row:** Knit.
Working in st st (throughout) work 6 rows.

### SHAPE RAGLAN AND NECK.

Place a marker thread at end of next row.
**Next row:** Cast off 7 (7:9:10:11) sts, knit to last 2 sts, K2tog.
36 (40:46:49:52) sts.
**Next row:** Purl.

**Row 1:** K2, Sl 1, K1, psso, knit to end.
35 (39:45:48:51) sts.
**Row 2:** P2tog, purl to end.
34 (38:44:47:50) sts.
Last 2 rows set raglan shapings.

Work 33 (36:45:45:45) rows dec 1 st at raglan edge as before in next and every foll alt row AT SAME TIME dec 1 st at neck edge in 3rd and every foll 3rd row.
6 (8:6:9:12) sts.

Work 7 (10:7:13:19) rows dec 1 st at raglan edge only in 2nd (1st:2nd:2nd:2nd) and every foll alt row. 3 sts.
**Next row:** K1, Sl 1, K1, psso. 2 sts.
**Next row:** P2tog.
Fasten off.

## RIGHT FRONT

Using 3.25mm needles cast on 52 (56:64:68:72) sts.
**Row 1:** *P1, K1; rep from * to end.
Row 1 sets rib.
Work 6 rows more in rib.

**Row 8:** K4 (6:3:5:7), K2tog, [K4 (4:6:6:6), K2tog] 7 times, K4 (6:3:5:7).
44 (48:56:60:64) sts.

Change to 4mm needles.
**Row 1:** *P2, K2; rep from * to end.
Rep row 1, 4 times more.
**Rows 6 and 7:** Knit.
**Row 8:** Knit.
Rows 1 to 8 set texture patt.
Cont in texture patt until Right Front meas 30cm, ending with a RS row.

**Next row:** Knit.
Working in st st (throughout) work 6 rows.

### SHAPE RAGLAN AND NECK

Place a marker thread at beg of next row.
**Next row:** K2tog, knit to end.
43 (47:55:59:63) sts.

**Next row:** Cast off 7 (7:9:10:11) sts, purl to end. 36 (40:46:49:52) sts.

**Row 1:** Knit to last 4 sts, K2tog, K2.
35 (39:45:48:51) sts.
**Row 2:** Purl to last 2 sts, P2tog.
34 (38:44:47:50) sts.
Last 2 rows set raglan shapings.

Work 33 (36:45:45:45) rows dec 1 st at neck edge in 3rd and every foll 3rd row AT SAME TIME dec 1 st at raglan edge as before in next and every foll alt row.
6 (8:6:9:12) sts.

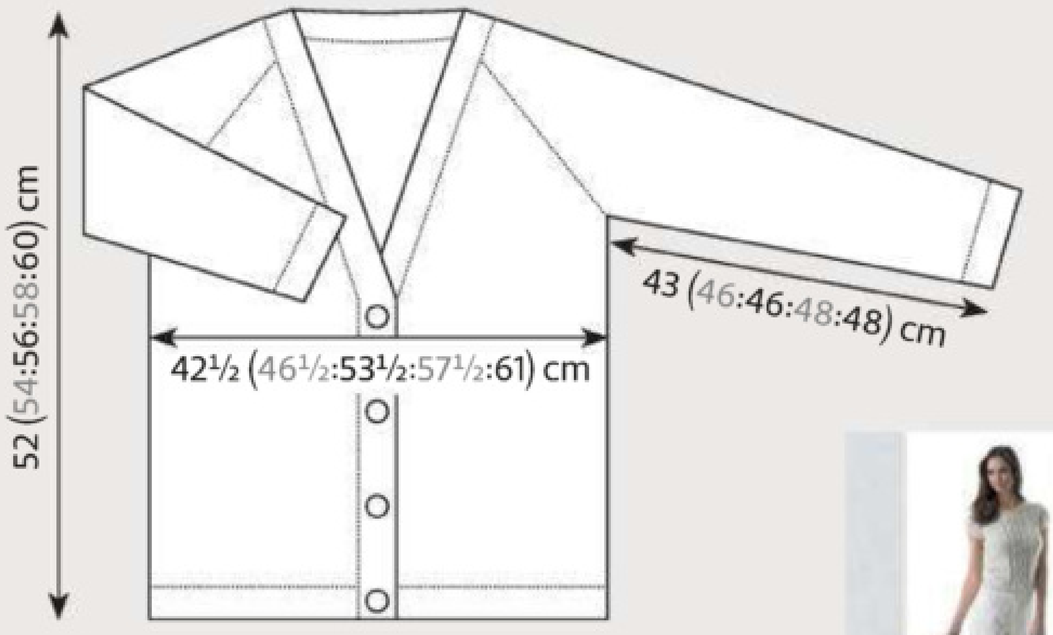
Work 7 (10:7:13:19) rows dec 1 st at raglan edge only in 2nd (1st:2nd:2nd:2nd) and every foll alt row. 3 sts.
**Next row:** K2tog, K1. 2 sts.

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## BLOCKING DIAGRAM




## SPECIAL ABBREVIATIONS

**C4F:** Slip next 2 sts to cn and hold at front, K2; K2 from cn.
**C4B:** Slip next 2 sts to cn and hold at back, K2; K2 from cn.
**For general abbreviations, see p95**



This design is from the new collection of pattern leaflets from Lotus Yarns. For details of your nearest stockist, call **01535 664222** or go online to **www.intercontinentalyarns.co.uk**.

**Next row:** P2tog.
Fasten off.

## BACK

Using 3.25mm needles cast on
111 (119:135:143:151) sts.
Work 7 rows in 1x1 rib.

**Row 8:** K6 (2:2:6:2), K2tog, [K4 (5: 6:6:7), K2tog] 16 times, K7 (3:3:7:3).
94 (102:118:126:134) sts.

Change to 4mm needles.
**Row 1:** *K2, P2; rep from * to last 2 sts, K2.
**Row 2:** P2, *K2, P2; rep from * to end.
**Rows 3 and 4:** As rows 1 and 2.
**Row 5:** As row 1.
**Rows 6 and 7:** Knit.
**Row 8:** Knit.
Rows 1 to 8 sets textured patt.
Cont in texture patt until Back meas 30cm, ending with a RS row.

**Next row:** Knit.
Working in st st (throughout) work 6 rows more.

### SHAPE RAGLANS

Cast off 7 (7:9:10:11) sts at beg of next 2 rows.
80 (88:100:106:112) sts.

**Row 1:** K2, Sl 1, K1, psso, knit to last 4 sts, K2tog, K2.
78 (86:98:104:110) sts.
**Row 2:** Purl.
Last 2 rows set raglan shapings.

Work 42 (48:54:60:66) rows dec 1 st at each end as before in next and every foll alt row.
36 (38:44:44:44) sts.
Cast off rem 36 (38:44:44:44) sts.

## SLEEVES (both alike)

Using 3.25mm needles cast on
51 (51:53:53:55) sts.
Work 7 rows in 1x1 rib.
**Row 8:** Rib to end inc 1 st in centre of row.
52 (52:54:54:56) sts.

Change to 4mm needles.
**Row 1:** K21 (21:22:22:23), P1, K8, P1, K21 (21:22:22:23).
**Row 2:** P21 (21:22:22:23), K1, P8, K1, P21 (21:22:22:23).
**Rows 3 and 4:** As rows 1 and 2.
**Row 5:** K1, M1, K20 (20:21:21:22), P1, C4B, C4F, P1, K20 (20:21:21:22), M1, K1.
54 (54:56:56:58) sts.
**Row 6:** P22 (22:23:23:24), K1, P8, K1, P22 (22:23:23:24).
**Row 7:** K22 (22:23:23:24), P1, K8, P1, K22 (22:23:23:24).
**Row 8:** P22 (22:23:23:24), K1, P8, K1, P22 (22:23:23:24).
Rows 1 to 8 set st st and cable panel.

Keeping continuity of patt as set (throughout) work 87 (93:101: 102:99) rows inc 1 st at each end of 6th (5th:5th:4th:3rd) and every foll 9th (8th:8th:7th:6th) row.
74 (78:82:86:92) sts.

Cont without shaping until sleeve length meas 43 (46:46:48:48) cm, ending with a WS row.

### SHAPE RAGLANS.

Cast off 7 (7:9:10:11) sts at beg of next 2 rows.
60 (64:64:66:70) sts.

**Row 1:** K2, Sl 1, K1, psso, patt to last 4 sts, K2tog, K2. 58 (62:62:64:68) sts.
**Row 2:** Patt.
**Row 3:** Patt.
**Row 4:** Patt.
Last 4 rows set raglan shapings.

Work 8 (12:24:32:36) rows dec 1 st at each end as before in next and every foll 4th row.
54 (56:50:48:50) sts.

**Row 1:** K2, Sl 1, K1, psso, knit to last 4 sts, K2tog, K2.
52 (54:48:46:48) sts.
**Row 2:** Patt.
Work 30 (32:26:24:26) rows dec 1 st at each end as before in next and every foll alt row.
22 sts.
Cast off rem 22 sts.

## BORDER

Join raglan seams.
With RS facing, using 3.25mm circular needles and commencing at lower edge of Right Front, pick up and knit 8 sts evenly along rib, 78 sts evenly to marker, 46 (52:58:62:70) sts evenly along shaped edge, 18 sts from 22 sts at top of Right Sleeve, 35 (37:43:43:43) sts from 36 (38:44:44:44) cast-off sts at back of neck, 18 sts from 22 sts at top of Left Sleeve, 46 (52:58:62:70) sts evenly to shaped edge to marker thread, 78 sts evenly along straight edge to top of rib and 8 sts evenly along rib.
335 (349:367:375:391) sts.
**Next row:** Knit.

Work 3 rows of 1x1 rib.
**Next row:** Rib to last 80 sts, cast off 2 sts, (rib 22, cast off 2 sts) 3 times, rib 2.
**Next row:** Rib 3, cast on 2 sts, (rib 23, cast on 2 sts) 3 times, rib to end.

Work 3 rows in rib.
Cast off in rib.

## TO MAKE UP

Join side and sleeve seams.
Sew on buttons.
Block to measurements, following any yarn care instructions on the ball band.




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*Chloe Webster*

# Geordie

Playful, practical sweater for toddlers is a quick and enjoyable colourwork project



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*Chloe Webster*

# Geordie

## SIZE

| | 12-18 mths | 18-24 mths | 2-3 yrs | 3-4 yrs | |
|---|---|---|---|---|---|
| TO FIT CHEST | 45½-48 | 48-53 | 53-56 | 56-58½ | cm |
| | 18-19 | 19-21 | 21-22 | 22-23 | in |
| ACTUAL CHEST | 52 | 57 | 62 | 67 | cm |
| | 20½ | 22½ | 24¼ | 26¼ | in |
| ACTUAL LENGTH | 27 | 30 | 33 | 36 | cm |
| | 10½ | 11¾ | 13 | 14 | in |
| SLEEVE SEAM | 12 | 15 | 17 | 19 | cm |
| | 4¾ | 6 | 7¾ | 7½ | in |

## NEEDLES & ACCESSORIES

1 pair 4.5mm (UK 7/US 7) knitting needles
1 pair 5mm (UK 6/US 8) knitting needles
Stitch holder
2 buttons

## TENSION

21 sts and 27 rows to 10cm over pattern on 5mm needles

## YARN STOCKISTS

**Yarn Stories** 01484 848431
*www.yarnstories.com*

**GEOMETRIC PATTERNS** reminiscent of children's building blocks decorate this sweater, sized to fit little ones from 12 months to four years. Highlights of apple green in the ribbing and around the chest complement the blue and white design, while a chequerboard pattern is used around the yoke. A buttoned placket on the left shoulder adds a touch of practicality. It's knitted in the soft and bouncy Fine Merino DK from Yarn Stories, which is available in 20 delicious shades.

## FRONT

Using 4.5mm needles and yarn A cast on 55 (60:65:70) sts.
**Row 1:** (K2, P3) to end of row.
**Row 2:** (K3, P2) to end of row.
Repeat last 2 rib rows twice more.

Change to 5mm needles.
Beg on st 9 (7: 4:2) of Chart and ending on stitch 15 (18:20:23), work Chart to end of row. Work through rows 1-40 of Chart, then work rows - (1-4:1-6:1-12) once more.

### SHAPE ARMHOLE

Cast off 3 (3:5:5) sts for armhole at beg of next 2 rows. 49 (54:55:60) sts.
Dec 1 st each end of the next and every foll alt row until 45 (50:51:56) sts remain.
Work 0 (6:14:22) more rows of Chart.
Take note of last Chart row worked.

Begin to work in chequered patt as folls:
**Row 1:** (K1D, K1C) to last 1 (0:1:0) st, using yarn D K1 (0:1:0).
**Row 2:** Using yarn C P1 (0:1:0), (P1D, P1C) to end of row.
Cont as set until work meas 22 (24:27:30)cm.
**Next row:** Pattern first 13 (15:16:18) sts and place on a holder.
Cast off 19 (20:19:20) sts, patt to end.
Cont in patt, dec 1 st at neck edge of next 5 (7:4:6) rows. 8 (8:12:12) sts.
Cont in patt without shaping until work meas 27 (30:33:36) cm. Cast off.

Place 13 (15:16:18) sts from the stitch holder back onto the needle.
Cont in patt, dec 1 st at neck edge of next 5 (7:4:6) rows. 8 (8:12:12) sts.
Cont in patt without shaping until work meas 25 (28:31:34) cm, ending with a RS row. Place remaining sts on a holder.

## BACK

Work as for Front until work meas 23½ (26½:29½:31½) cm.
**Next row:** Patt 11 (13:14:16) sts and place on a holder, cast off 23 (24:23:24) sts, patt across rem 11 (13:14:16) sts.
Cont in patt, dec 1 st at neck edge of next 3 (3:4:4) rows. 8 (10:10:12) sts.
Cont in patt without shaping until work meas 25 (28:31:34) cm and place 8 (10:10:12) sts on a stitch holder.
Place 11 (13:14:16) sts from holder back on the needle.
Work in patt, dec 1 st at neck edge of next 3 (3:4:4) rows. 8 (10:10:12) sts.
Cont in patt until work meas 27 (30:33:36) cm. Cast off.

## SLEEVES (both alike)

Using 4.5mm needles and yarn D cast on 35 (35:40:40) sts.
Knit 6 rows in 2x3 rib as for Front.

Change to 5mm needles.

**For 3/4 length sleeves (pictured)**
Beginning on st 19 (19:17:17) of Chart and ending on st 5 (5:8:8), start on row 15 (11:7:9) and work to row 40 of Chart, then work rows -(1-4:1-6:1-12) once more, AT THE SAME TIME inc 1 st at each end of 5th and 2 foll 6th rows. 41 (41:46:46) sts.

**For longer sleeves**
Beginning on st 19 (19:17:17) of Chart and ending on st 5 (5:8:8), start on row 32 (32:28:26) and work to row 40 of Chart, work rows 1-40 once more then work rows -(1-4:1-6:1-12) once more, AT THE SAME TIME inc 1 st at each end of 15th and 2 foll 16th rows. 41 (41:46:46) sts.

### SHAPE SLEEVE CAP

Note: Stop working Chart when you reach the last row worked for Back/Front and begin working in chequered pattern.
Cont in patt, cast off 3 (3:5:5) sts at beg of next 2 rows. 35 (35:36:36) sts.
Dec 1 st each end next and every foll alt row until there are 29 (29:32:32) sts.
Cont in patt, dec 1 st at each end of every row until 9 (9:12:12) sts remain.
Cast off 9 (9:12:12) sts.

## MAKING UP

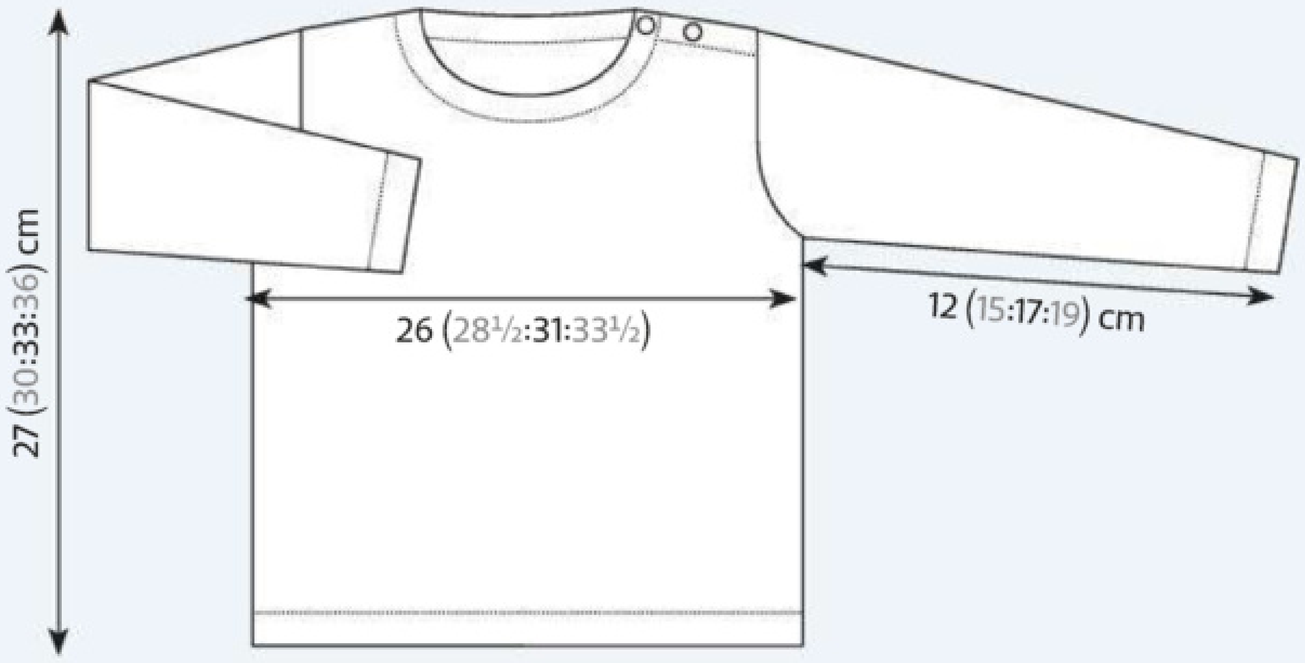
### PLACKET

With RS facing, place 8 (8:12:12) sts from stitch holder on Front onto 4.5mm needle.
Work 2x2 rib shoulder placket in yarn C as folls:
**Row 1:** (K2, P2) to end.
**Row 2:** (K2, P2) to end.
**Row 3:** (K2, P2) to end.
**Row 4:** K2, P2, cast off 2 sts for buttonhole, P2, (K2, P2) to end.
**Row 5:** (K2, P2) until you reach cast-off sts,



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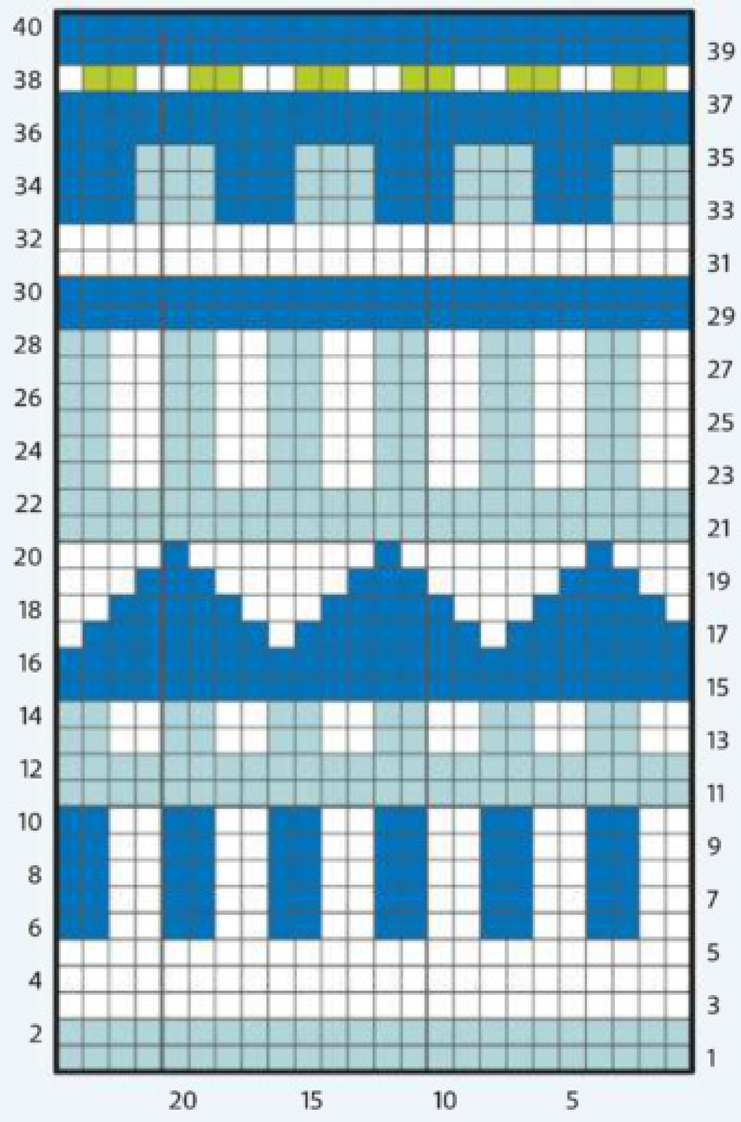
## BLOCKING DIAGRAM




## KEY

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

## CHART




## YARN

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

| | | | | | |
|---|---|---|---|---|---|
| **A** SPRING GREEN | 1 | 1 | 1 | 1 | x50g BALLS |
| **B** DUCK EGG | 2 | 2 | 2 | 2 | x50g BALLS |
| **C** CREAM | 2 | 2 | 2 | 2 | x50g BALLS |
| **D** COBALT | 2 | 2 | 2 | 2 | x50g BALLS |

**For general abbreviations, see p95**

> THE PATTERN IS REMINISCENT OF CHILDREN'S BUILDING BLOCKS



Chequered pattern is worked around the yoke

cast on 2 sts for buttonhole, K2, P2.
**Row 6:** (K2, P2) to end.
Cast off in 2x2 rib.

Repeat for Back section, omitting buttonholes.

Join right shoulder seam.
Using 4.5mm needles and yarn C, with RS of Front facing, pick up 86 (90:86:90) sts in 2x2 rib beginning at front placket.
**Row 1:** (K2, P2) to last 2 sts, K2.
**Row 2:** (P2, K2) to last 2 sts, P2.
**Row 3:** (K2, P2) cast off 2 sts for buttonhole, P2, (K2, P2) to last 2 sts, K2.
**Row 4:** (P2, K2) until you reach cast-off sts, cast on 2 sts for buttonhole, (K2, P2) to end.
**Row 5:** (K2, P2) to last 2 sts, K2.
**Row 6:** (P2, K2) to last 2 sts, P2.
Cast off in 2x2 rib.

## FINISHING

Join shoulder plackets at armhole edge, with button holes on top. Attach two buttons to line up with buttonholes.
Ease sleevehead into armhole, taking care to line up the top of the Chart pattern.
Sew underarms and body sides in one continuous seam.

*Geordie*

The design can be knitted with cropped or full-length sleeves



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# New yarns

Whether you're looking for soft, fluffy yarns or crisp, robust fibres for your winter knits, you'll find something to love here



KNOLL YARNS

## Kilcarra Tweed

Shade pictured **Achaius (4824)**
Ball weight/length **50g/80m**
Needle size **4.5–5.5mm (UK 7–5/US 7–9)**
Tension **15 sts and 22 rows to 10cm**
Fibre content **100% wool**
Care **Hand wash** RRP **£4.95**
Contact **01943 602516**
**www.knollyarns.com**

This gorgeous, single-ply Donegal tweed has all the character of a well spun handspun, along with the benefits of a huge range of contemporary and classic shades. We love the texture and the tweedy nepps, as well as the subtle gleam of the knitted fabric. There are an amazing 45 shades available in this aran-weight yarn.



PATONS

## Wool DK

Shade pictured **Cherry (00131)**
Ball weight/length **50g/125m**
Needle size **4mm (UK 8/US 6)**
Tension **22 sts and 30 rows to 10cm**
Fibre content **100% wool**
Care **Machine wash 30°C** RRP **£2.95**
Contact **01484 681881**
**www.makeitcoats.com**

This pure wool yarn from Patons is new for autumn-winter. It's a great all-rounder, with its soft handle, plump and rounded spin, and machine washability. Stitches are even and bloom nicely when washed. The fantastic choice of 26 shades ranges from neutrals and pastels to brights, meaning there's something for everyone.



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EXMOOR HORN WOOL

## DK

Shade pictured **Gorse Yellow**
Ball weight/length **100g/250m**
Needle size **4mm (UK 6/US 8)**
Tension **20 sts and 26 rows to 10cm**
Fibre content **70% Exmoor Horn wool, 30% Exmoor Blueface wool**
Care **Hand wash** RRP **undyed £8.00, dyed £9.00**
Contact **01398 351209 info@exmoorhornwool.co.uk**

Exmoor Horn is one our featured British-grown yarns this month, and it is wonderfully woolly and very satisfying to knit with. It would be perfect for cables and colourwork, and will make outerwear that will definitely keep out the winter chill. The colours have a classic, vintage appearance and complement each other well.



BAA RAM EWE

## Dovestone DK

Shade pictured **Bantam**
Skein weight/length **100g/230m**
Needle size **4–4.5mm (UK 8–7/US 6–7)**
Tension **22 sts and 28 rows to 10cm**
Fibre content **50% Bluefaced Leicester, 25% Wensleydale Longwool, 25% Masham**
Care **Hand wash** RRP **£14.00**
Contact **0113 2781788 www.baaramewe.co.uk**

Baa Ram Ewe continues to champion Yorkshire wool with this gorgeous new yarn, perfect for autumn-winter knits. The fibre blend and distinctly spun 2-ply construction give a lovely bounce and drape, with a luscious halo. There are 11 shades to choose from, ranging from rich to muted. Pattern support includes a fantastic collection of designs by Carol Feller.



BLACKER YARNS

## Cornish Tin DK

Shade pictured **Dolcoath Turquoise**
Skein weight/length **100g/220m**
Needle size **4mm (UK 8/US 6)**
Tension **20 sts and 28 rows to 10cm**
Fibre content **70% wool, 20% alpaca, 10% mohair**
Care **Hand wash 40˚C** RRP **£12.90**
Contact **01566 777635**
**www.blackeryarns.co.uk**

Blacker Yarns is celebrating its 10th birthday in style with the release of this gorgeous limited-edition yarn. It's spun from a variety of British wools, as well as alpaca and mohair. With its deliciously crisp handle and rounded spin, Cornish Tin gives an even fabric with a gentle halo, while overdying the silvery grey base gives a depth of colour to the four dyed shades.




ROWAN

## Alpaca Merino DK

Shade pictured **Saxon (101)**
Ball weight/length **25g/105m**
Needle size **4.5mm (UK 7/US 7)**
Tension **22 sts and 30 rows to 10cm**
Fibre content **83% alpaca, 10% nylon, 7% wool**
Care **Hand wash 30˚C** RRP **£6.25**
Contact **01484 681881**
**www.knitrowan.com**

This new yarn from Rowan feels nearly weightless, thanks to its fine chainette construction and high alpaca content. Imagine warm, draping yet featherlight designs knit as a DK. Shades are deep and autumnal, as well as a fresh white and the fawny cream of our sample. Rowan's *Winterscapes* collection features lovely designs for women using this yarn.




# Great reads

Our pick of the best books offers inspiration for stunning lace and colourwork, plus professional finishing techniques

## MAGICAL SHETLAND LACE SHAWLS TO KNIT

**by Elizabeth Lovick (Search Press, £15.99)**

Elizabeth Lovick's new book will give knitters the skills to create enchanting examples of traditional Shetland lace.

First, we are given five 'apprentice pieces', based on typical Shetland shawl shapes such as triangles, circles, and inside-out and outside-in squares, to help knitters practise specific techniques including grafting and knitted-on borders.

There are 15 full-size projects, and without exception, each one is stunning. The sampler stole has knitted lace on every row and includes many well known Shetland stitches, such as bird's eye, bead stitch and cat's paw. The crêpe shawl is a finer version of the everyday hap, while there is a spectacular cape and a mohair crescent shawl with a cockleshell border.

We love the heirloom shawl in cobweb yarn, suitable for a wedding or christening, and the delicate, traditional matinee set for babies. Alongside these impressively complex designs are a range of smaller shawls and scarves that are equally lovely, but will be quicker to make.




Book offer!

Readers can get free UK P&P on this book by ordering from **www.searchpress.com**.

# Classic book

## FINISHING SCHOOL

**by Deborah Newton (Sixth & Spring, 2011)**



A poorly finished sweater is something you won't enjoy wearing, but many knitters lack the confidence or know-how to achieve a neat finish. Let Deborah Newton teach you everything you need to know, with her excellent reference book.

All the key finishing techniques are clearly explained. Blocking walk-throughs are followed by an in-depth section on seaming, including joining shoulders and sleeve caps, and vertical seams.

Sewing on neckbands, dealing with buttonholes and zips, and adding a wide range of embellishments from collars, cuffs and pockets to belts and i-cords are covered in detail. There is also useful advice on altering a finished garment.

Deborah provides 15 attractive knitting patterns, including tops, pullovers, vests, scarves, a jacket and a Fair Isle cardigan. This book is guaranteed to help you achieve stunning results, every time.

Book offer!

Readers can buy this for £14.99 by calling **01273 488005** or visiting **www.thegmcgroup.com** and quoting code R4936 before 12 January 2016.




## GEOMETRIC KNITTING PATTERNS

**by Tina Barrett (Apple Press, £14.99)**

This is an incredible sourcebook of colourwork patterns, both classic and contemporary. It contains 750 charted patterns, including Fair Isle, intarsia, textured stitches and beading. It's ideal for browsing through to get ideas for customising an existing knitting project or creating your own design from scratch.

Stitch patterns are provided in charted form only; they're clearly presented, but we'd recommend enlarging them on a photocopier, as they're quite small.

Every kind of pattern imaginable is included here – checks, plaids, diamonds, 3D and tessellating patterns, slip stitches, bobbles, bargello, Middle Eastern, nature-inspired... and that's just the start!

The majority are colourwork using two or more colours, but there is also a range of textured patterns, including knit-and-purl, lace and cables.

Nine projects for cushions, bags, socks, scarves and toys are included to allow readers to play around with these patterns for themselves.

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# SEQUENCE KNITTING

**by Cecelia Campochiaro (Chroma Opaci Books, £44)**

At first glance, Cecelia Campochiaro's book may appear to be an enormous stitch dictionary. Look more closely, however, and you'll realise that this book represents a completely new way of exploring the endless possibilities of knitted fabric.

In essence, what Cecelia presents here in her 387-page book is a set of algorithms or rules to generate knitting patterns. But don't be alarmed – these algorithms are "radically simple ways to create amazing fabric," as Cecelia says.

She has simplified her knitting to a series of one-row sequences; the patterns that emerge are often beautiful, reversible and complex, yet simple and easy to remember.

Take the sequence (K3, P3), for example, and experiment with adapting the sequence by using multiples of stitches: 6, 6+1, 6+2, 6+3, 6+4, and 6+5. The appearance of the knitted fabric changes in surprising and beautiful ways.

The sequences in the book are divided into four categories:

**1-row patterns** – where every row is the same, and the same sequence is worked across the row.
**Serpentine** – the sequence is worked independent of the number of stitches in the row. So at the beginning of a new row you don't restart the sequence, but continue where you left off on the previous row.
**Spiral** – similar to Serpentine, but worked in the round.
**Shaped 1-row** – similar to 1-row, but incorporating increases or decreases at the beginning or end of the row.

Cecelia presents a huge number of sequences in her book, accompanied by 190 swatches and charts, which knitters can use in their own projects. They are all textures or motifs based on different repetitions of knit and purl stitches, and both the front and reverse of each swatch is shown, to show how beautiful the 'wrong side' of the fabric can be.

She also provides more than 40 patterns for simple and elegant accessories that showcase the concepts in the book. Each swatch is made in a plain grey yarn, to encourage knitters to make their own colour choices. Many of the scarf patterns, though, are shown in one or more variegated yarns for stunning results.

Given the book's clear, methodical, scientific approach, it's no surprise to learn that Cecelia lives and works in California's high-tech Silicon Valley. Yet this hefty tome is beautifully designed and incredibly inspiring, and feels like a breath of fresh air in our understanding of knitted fabric.

"One surprise for me was the rarity of these concepts in the knitting literature," Cecelia says. "Now that I have been immersed in Sequence Knitting for several years, it seems almost primal in its simplicity, so it was hard for me to believe that others had not already written about it... In spite of not being able to find references I still feel that Elizabeth Zimmermann is right: these methods are unvention rather than invention, because they are so inherently simple."




*Sequence Knitting* is available in the UK through Loop, priced £44. Visit *www.loopknittingshop.com* or call 020 7288 1160. It is distributed in the US by Unicorn Books and is sold at stockists including Schoolhouse Press and Jimmy Beans Wool, priced $60.
**For more information, visit www.sequenceknitting.com**





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*Louisa Harding*

# Falaise

Sumptuous lace and picot edgings decorate this design, which can be knitted as a tunic or a cropped sweater



*Louisa Harding*

# Falaise

## SIZE

| | | | | | | |
|---|---|---|---|---|---|---|
| TO FIT BUST | 6 | 8 | 10 | 12 | 14 | |
| | 76 | 91 | 86 | 91 | 97 | cm |
| | 30 | 32 | 34 | 36 | 38 | in |
| ACTUAL BUST | 81 | 86 | 91 | 96 | 102 | cm |
| | 32 | 34 | 36 | 38 | 40 | in |
| LENGTH SWEATER | 48½ | 48½ | 49½ | 51 | 51 | cm |
| | 19 | 19 | 19½ | 20 | 20 | in |
| LENGTH TUNIC | 68½ | 68½ | 70 | 71 | 71 | cm |
| | 27 | 27 | 27½ | 28 | 28 | in |
| SLEEVE LENGTH | 45½ | 45½ | 45½ | 45½ | 45½ | cm |
| | 18 | 18 | 18 | 18 | 18 | in |

## NEEDLES & ACCESSORIES

1 pair 4.5mm (UK 7/US 7) knitting needles
1 pair 5mm (UK 6/US 8) knitting needles
1 set 4.5mm (UK 7/US 7) circular knitting needles, 60cm long
Stitch holder

## TENSION

16 sts and 24 rows to 10cm over lace and st st patt using 5mm needles

**LOUISA HARDING** has created yet another stunning pattern collection with her new book, *Chateau*. Her 'Falaise' design features a lace zigzag stitch pattern up the centre of the body and sleeves. Louisa has provided two variations of this garment: a cropped sweater with a high ribbed neck (pictured right), and a longer tunic with a round neck (above). Both versions have a picot cast-on for the hems and cuffs, while the tunic uses a picot cast-off at the neck. The design is knitted using Louisa's new Trenzar yarn, an incredibly soft, aran-weight blend available in 10 jewel-like shades.

## STITCH PATTERNS

### LACE ZIGZAG PANEL (BODY)

**Patt row 1:** K19 (21:23:25:27), (K2tog, yo) twice, K5, (K2tog, yo) twice, K1, (yo, SSK) twice, K5, (yo, SSK) twice, K19 (21:23:25:27).
**Patt row 2, 4, 6 and 8:** Purl.
**Patt row 3:** K18 (20:22:24:26), (K2tog, yo) twice, K5, (K2tog,yo) twice, K3, (yo, SSK) twice, K5, (yo, SSK) twice, K18 (20:22:24:26).
**Patt row 5:** K17 (19:21:23:25), (K2tog,yo) twice, K5, (K2tog,yo) twice, K5, (yo, SSK) twice, K5, (yo, SSK) twice, K17 (19:21:23:25).
**Patt row 7:** K19 (21:23:25:27), (yo, SSK) twice, K5, (yo, SSK) twice, K1, (K2tog, yo) twice, K5, (K2tog, yo) twice, K19 (21:23:25:27).
**Patt row 9:** K20 (22:24:26:28), (yo, SSK) twice, K5, yo, SSK, yo, sk2po, yo, K2tog, yo, K5, (K2tog, yo) twice, K20 (22:24:26:28).
**Patt row 10:** Purl.
These 10 rows form the st st and lace zigzag panel patt and are worked throughout.

### LACE ZIGZAG PANEL (SLEEVES)

**Patt row 1:** K18 (18:18:21:21), (K2tog,yo) twice, K1, (yo, SSK) twice, K18 (18:18:21:21).
**Patt row 2, 4, 6 and 8:** Purl.
**Patt row 3:** K17 (17:17:20:20), (K2tog,yo) twice, K3, (yo, SSK) twice, K17 (17:17:20:20).
**Patt row 5:** K16 (16:16:19:19), (K2tog,yo) twice, K5, (yo, SSK) twice, K16 (16:16:19:19).
**Patt row 7:** K18 (18:18:21:21), (yo, SSK) twice, K1, (K2tog, yo) twice, K18 (18:18:21:21).
**Patt row 9:** K19 (19:19:22:22), yo, SSK, yo, sk2po, yo, K2tog, yo, K19 (19:19:22:22).
**Patt row 10:** Purl.
These 10 rows form the st st and lace zigzag panel and are worked throughout.

## SWEATER

## BACK

Using 4.5mm needles and the cable cast-on method, work picot cast-on as folls:
*Cast on 5 sts using the cable cast-on method, cast off 2 sts, slip st on RH needle back onto LH needle (3 sts now on LH needle), rep from * 20 (22:23:24:26) times more to 63 (69:72:75:81) sts, cast on 2 (0:1:2:0) sts.
65 (69:75:77:81) sts.

Work 30 rows in rib setting sts as folls:
**Rib row 1 (RS):** K1 (0:2:1:0), (K3, P3) 10 (11:11:12:13) times, K3, K1 (0:2:1:0).
**Rib row 2 (RS):** P1 (0:2:1:0), (P3, K3) 10 (11:11:12:13) times, P3, P1 (0:2:1:0).
These 2 rows form the rib patt.
Work a further 28 rows in rib.

Change to 5mm needles.
Work 10 rows in st st and lace zigzag panel.

Cont to work in patt until work meas 30½cm from cast-on edge, ending with RS facing for next row.

### ** SHAPE ARMHOLES

Keeping st st and zigzag panel patt correct cast off 3 (4:5:6:7) sts at beg of next 2 rows.
59 (61:63:65:69) sts.
**Next row (RS) (dec):** K3, K2tog, patt to last 5 sts, K2tog tbl, K3.
57 (59:61:63:67) sts.
Work 1 row.
Dec 1 st as above on next row and 0 (1:1:1:2) foll alt rows.
55 (55:57:59:61) sts.
Work in patt without further shaping until work meas 18 (18:19:20:20) cm from armhole, ending with RS facing for next row.

### SHAPE SHOULDERS AND BACK NECK

Cast off 5 (5:5:6:6) sts at beg of next 4 rows.
35 (35:37:25:37) sts.
Cast off 4 (4:5:4:5) sts at beg of next 2 rows.
27 sts.
Cast off rem sts.

## FRONT

Work as for Back until Front is 16 rows shorter than Back to shoulder shaping, ending with RS facing for next row.

### ** SHAPE LEFT FRONT NECK

**Next row (RS):** K19 (19:20:21:22), turn and



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## YARN

**Louisa Harding** Trenzar (Aran weight; 35% wool, 30% viscose, 23% alpaca, 12% acrylic; 159m/174yds per 100g ball)

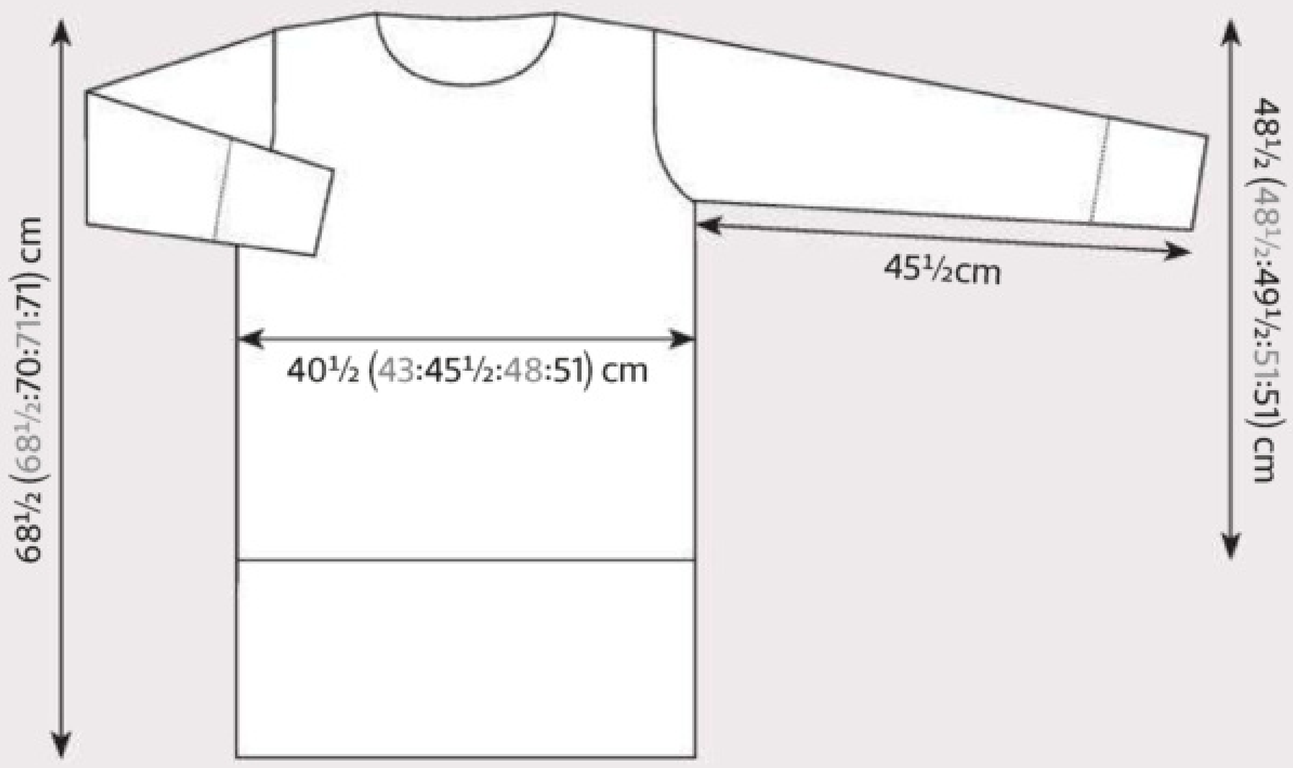
| | | | | | | |
|---|---|---|---|---|---|---|
| **SWEATER** STORM (310) | 5 | 5 | 6 | 6 | 7 | x100g BALLS |
| **TUNIC** VIOLETTA (307) | 6 | 6 | 7 | 7 | 8 | x100g BALLS |

## YARN STOCKISTS

**Louisa Harding** c/o Designer Yarns
01535 664222
*www.designeryarns.uk.com*

**For general abbreviations, see p95**

## BLOCKING DIAGRAM




leave rem sts on a holder for front neck and left front neck shaping.
Work 1 row.
Dec 1 st at neck edge on next row and 4 foll RS rows. 14 (14:15:16:17) sts.

Cont in st st without further shaping until armhole meas 18 (18:19:20:20) cm, ending with RS facing for next row.

### SHAPE SHOULDER

Cast off 5 (5:5:6:6) sts at beg of next row and foll RS row.
Work 1 row.
Cast off rem 4 (4:5:4:5) sts.

### SHAPE RIGHT FRONT NECK

With RS facing rejoin yarn to rem sts on holder, cast off centre 17 sts for front neck, knit to end. 19 (19:20:21:22) sts.
Work 1 row.
Dec 1 st at neck edge on next row and 4 foll RS rows. 14 (14:15:16:17) sts.

Cont in st st without further shaping until armhole meas 18 (18:19:20:20) cm, ending with WS facing for next row.

### SHAPE SHOULDERS

Cast off 5 (5:5:6:6) sts at beg of next row and foll WS row.
Work 1 row.
Cast off rem 4 (4:5:4:5) sts.

## SLEEVES (both the same)

Using 4.5mm needles and the cable cast-on method, work picot cast-on as folls:
*Cast on 5 sts using the cable cast-on method, cast off 2 sts, slip st on RH needle back onto LH needle (3 sts now on LH ▶



The cropped sweater version has a high, ribbed collar

Stitchnags.com

# *Falaise*

needle), rep from * 14 (14:14:16:16) times more.
45 (45:45:51:51) sts.

Work 30 rows in rib setting sts as folls:
**Rib row 1 (RS):** (K3, P3) 7 (7:7:8:8) times, K3.
**Rib row 2 (WS):** (P3, K3) 7 (7:7:8:8) times, P3.
These 2 rows form the rib patt.
Work a further 28 row in rib.

Change to 5mm needles.
Work 10 rows in st st and lace zigzag panel.

**Cont to work in patt as set and at the same time inc 1 st at each end of next row and every foll 8th row to 57 (57:57:63:63) sts.

Cont to work in patt without further shaping until Sleeve meas 45½cm, ending with RS facing for next row.

### SHAPE SLEEVEHEAD

Cast off 5 (5:5:6:6) sts at beg of next 2 rows.
47 (47:47:51:51) sts.
Dec 1 st at each end of next 3 rows and 2 foll alt rows.
37 (37:37:41:41) sts.
Work 3 rows.
Dec 1 st at each end of next row and 2 foll 4th rows.
31 (31:31:35:35) sts.
Work 1 row.
Dec 1 st at each end of next row and foll alt row. 27 (27:27:31:31) sts.


The sweater has a deep ribbed hem

Work 1 row.
Dec 1 st at each end of next 2 rows, ending with RS facing for next row.
23 (23:23:27:27) sts.
Cast off 3 sts at beg of next 4 rows.
11 (11:11:15:15) sts.
Cast off rem sts.

## MAKING UP

Sew in ends. Block gently, following any yarn care instructions on the ball band.
Join both shoulder seams.

### NECK EDGING

With RS facing and starting at left shoulder, using 4.5mm circular needles pick up and knit 17 sts down left front neck, 17 sts across centre front neck and 17 sts up right front neck to right shoulder, pick up and knit 27 sts across back neck. 78 sts.
Note: work in rounds.**

**Rib round 1:** (K3, P3) 13 times.
This round forms the rib.
Work a further 29 rounds in rib.
Cast off in rib, taking care not to pull sts too tightly.

*** Join sleeve and side seams. Place centre of cast-off edge of sleeves to shoulder seams. Set in sleeves, easing sleeveheads into armholes.

## TUNIC BACK

Using 5mm needles and the cable cast-on method, work picot cast-on as folls:
*Cast on 5 sts using the cable cast-on method, cast off 2 sts, slip st on RH needle back onto LH needle (3 sts now on LH needle), rep from * 20 (22:23:24:26) times more to 63 (69:72:75:81) sts, cast on 2 (0:1:2:0) sts.
65 (69:75:77:81) sts.

Work 26 rows in garter st and eyelet patt for edging as folls:
Beg with a K row work 3 rows in garter st, i.e. knit every row.
**Edging row 4 (eyelets) (WS):** K1, P1, (yo, P2tog) to last st, K1.
Work a further 22 rows in garter st, i.e. knit every row.
Work 10 rows in st st and lace zigzag panel.

Cont to work in patt until work meas 51cm from cast-on edge, ending with RS facing for next row.

Complete Back as for Sweater from **.

## FRONT

Work as for Tunic Back until Front is 16 rows shorter than Back to shoulder shaping, ending with RS facing for next row.

Work shaping as for Sweater from **.

## SLEEVES

Using 5mm needles and the cable cast-on method, work picot cast-on as folls:
*Cast on 5 sts using the cable cast-on method, cast off 2 sts, slip st on RH needle back onto LH needle (3 sts now on LH needle), rep from * 14 (14:14:16:16) times more. 45 (45:45:51:51) sts.

Work 26 rows in garter st and eyelet patt for edging as folls:
Beg with a K row work 3 rows in garter st, i.e. knit every row.
**Edging row 4 (eyelets) (WS):** K1, P1, (yo, P2tog) to last st, K1.

Work a further 22 rows in garter st.
Work 10 rows in st st and lace zigzag panel setting.
Complete Sleeves as for Sweater from **.

## MAKING UP

Work as for Sweater to **
**Edging round 1:** Purl.
**Edging round 2:** Knit.
**Edging round 3 (eyelets):** (yo, K2tog) to last st, K1.
**Edging round 4:** Purl.
**Edging round 5 (dec):** K3, (K3, K2tog, K3) 9 times, K3. (69 sts)
**Edging round 6:** Purl.
Work picot cast-off as folls:
Cast off 3 sts, *slip st on RH needle back onto LH needle, cast on 2 sts, then cast off 5 sts, rep from * to end.

Complete as for Sweater from ***, leaving garter st edging open at bottom edge.




This design is taken from *Chateau*, the new pattern book from Louisa Harding which has 14 feminine patterns using Trenzar yarn.
For details of your nearest stockist, call **01535 664222** or visit **www.designeryarns.uk.com**.

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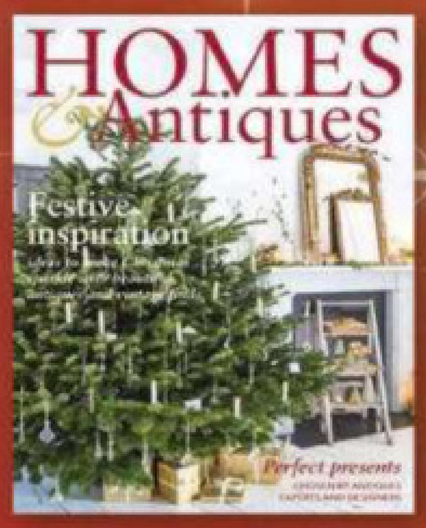

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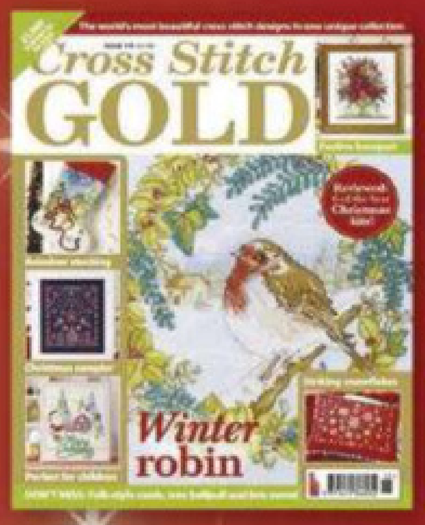

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# SIMPLE CROCHET FOR KNITTERS

Crochet can be used to add neat edgings or firm cast-offs to your knits. Practise the basics with **Faye Perriam-Reed**



A crochet shell edging gives a neat finish to Sasha Kagan's cushion in Issue 77



**About our expert**

Faye Perriam is a designer and the technical editor of *The Knitter* and *Simply Knitting*. She enjoys crochet, and likes to explore how it can be incorporated into knitted projects.

**KNITTING AND** crochet are two distinct crafts, and there are many knitters who have no interest in learning how to crochet. However, there are times when combining knitting and crochet together in one piece can produce fantastic results, and there are a few crochet techniques that can prove invaluable to knitters.

Occasionally, patterns in *The Knitter* incorporate small crochet details, such as edgings, trims or cast-offs. To a complete beginner, these techniques might seem daunting, but most are very simple. Here we will go through the basic stitches and a few simple edgings which could be used to give your finished projects that little something extra. All of these edgings can be worked into a knitted edge, working into the existing stitches.

Note that although our step-by-step photos show these stitches being worked into crochet fabric, the same concepts apply when working with knitted fabric. We also use UK crochet terms throughout.

## THE BASICS

### Working a chain (ch)

This simple crochet step forms the basis of crochet stitches and will make the



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Crochet can be used to make accessories and trims for your knitwear, like these roses on Sasha Kagan's jumper in Issue 67

foundation row. To start, make a slip knot and secure it onto your crochet hook. ❶ Hold the hook and yarn end in your right hand, and the working yarn in your left hand. Move the hook under and over the yarn to wrap it around anti-clockwise. ❷ Pulling the hook towards the knot, and catching the yarn in the hook, pull it through the loop. This forms the first chain stitch. Repeat steps 1 and 2 to form a chain. ❸ This is what your row of chains will look like. Hold the chain with your right hand near the hook, to keep the tension. Keep going until you have the number of chains stated on your pattern. ❹ Each chain or loop counts as one stitch. Do not count your slip knot or the loop on the hook. For accuracy, make sure the chain is not twisted and that the front is facing you - this looks similar to knit sts on the RS, while the back resembles purl bumps.

**Working slipped stitches (ss)**

❺ You can make a slip stitch in any chain or stitch, to join stitch this to the working loop on the hook. To make a slipped stitch simply insert the hook into the stitch instructed, from front to back. ❻ Catch the ball end of the yarn with the hook, so the yarn wraps anti-clockwise around it (yarn round hook or yrh). ❼ Gently pull the hook and the yarn wrapped around it back towards the two loops on the crochet hook. Draw the yarn through both the loops on the hook. ❽ This will finish the stitch, and you'll see how the slip stitch has joined the working loop to the chain or stitch you inserted the hook into. You can also use slip stitch to form a neat edging. ▶

## WORKING A CHAIN











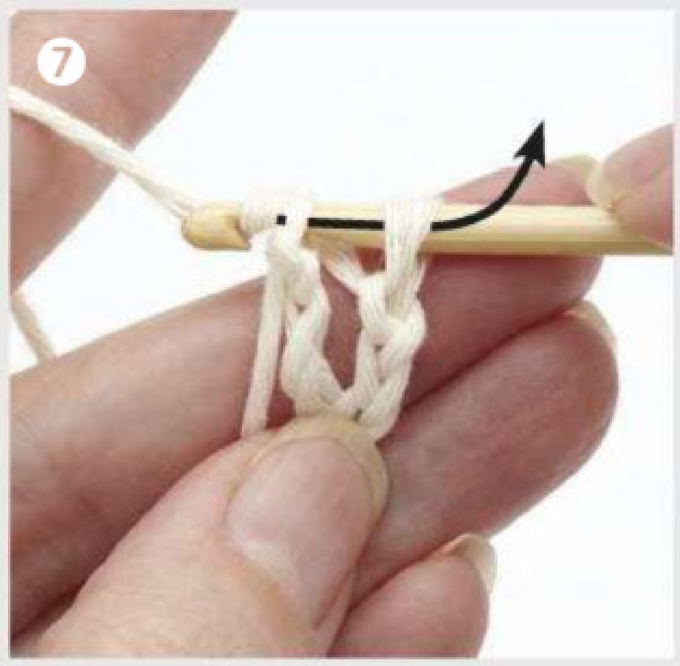


## WORKING SLIPPED STITCHES












## WORK A DOUBLE CROCHET













## SIMPLE STITCHES & EDGINGS

**Double crochet (dc)**

❾ To make a double crochet stitch, insert the hook into the next stitch if working into knitted fabric, or under the top two loops of the next stitch in the previous row, if working into crocheted fabric. ❿ Wind the yarn around the hook. ⓫ Pull the yarn through the st, giving you two loops on your hook. ⓬ Yrh again, then pull the yarn through both loops. One dc complete.

**Half treble (htr)**

⓭ Work to where you want the htr to be, and then wind the yarn round the hook. ⓮ Insert the hook into the next stitch of the knitting (or top two loops of the next stitch of crochet). Yarn round hook again. ⓯ Pull the yarn through the stitch only (3 loops on the hook). ⓰ Yarn round hook again, pull the yarn through all 3 loops. One htr complete.

**Treble (tr)**

⓱ To work a treble, start by winding yarn around hook and then insert the hook into the next stitch of the knitting (or top two loops of the next stitch of crochet). ⓲ Wrap the yarn around the hook, and pull the yarn through the stitch only. ⓳ You now have 3 loops on the hook. Yrh again, and draw the yarn through the first 2 loops on the hook. ⓴ You now have 2 loops on the hook. Yrh again, draw the yarn through the rem 2 loops on the hook. One tr complete.

## WORKING DETAILED EDGINGS

**Shell edging**

Worked over a multiple of 8 sts + 1.

**Row 1:** Work 1 dc, *skip 3 sts, work 7 tr all into next st, skip 3 sts, 1 dc; rep from * to end. Fasten off.

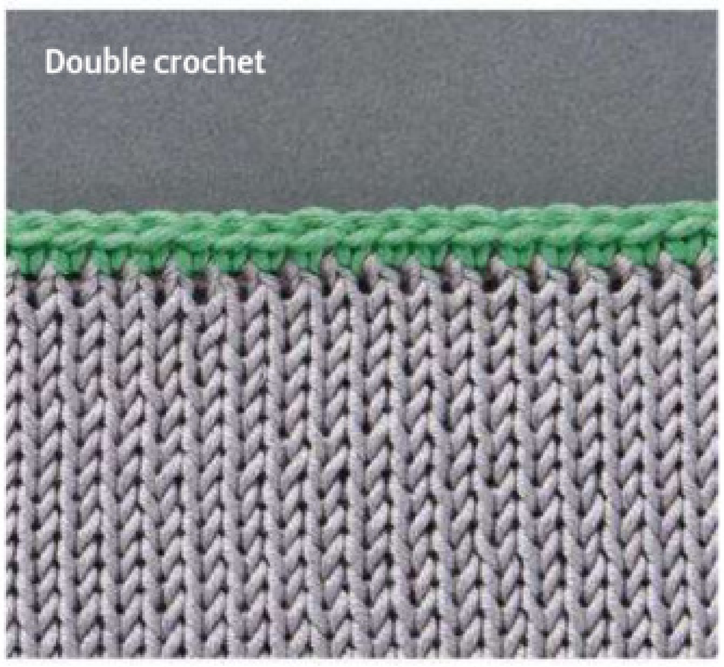
Adjust the number of sts skipped in between and the number of dc's at beginning and end to suit your project.

**Picot edging**

Worked over any number of sts.

**Row 1:** *Work 1, 2 or 3 dc, ch2, 3 or 4, join with a ss into first ch (through both 'legs'); rep from * to end.

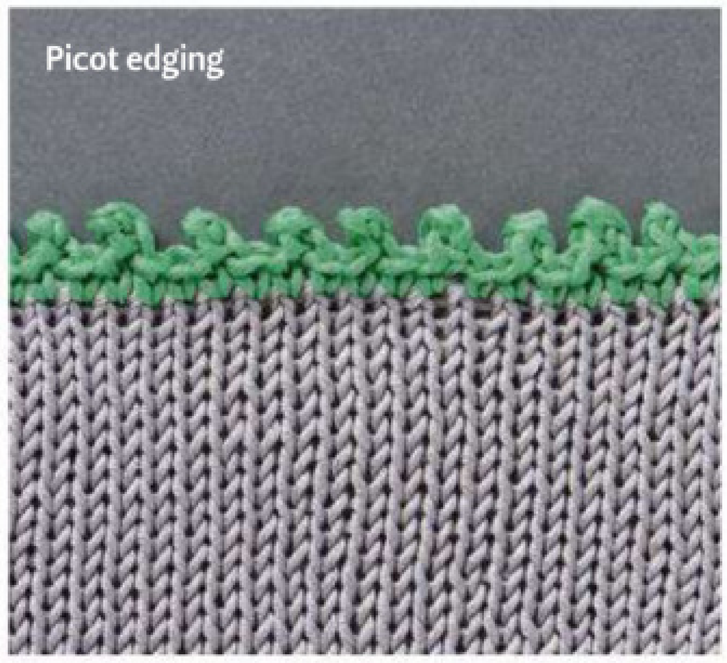
Experiment with working more or fewer dc's and ch sts to create different-sized bumps along the picot edge.












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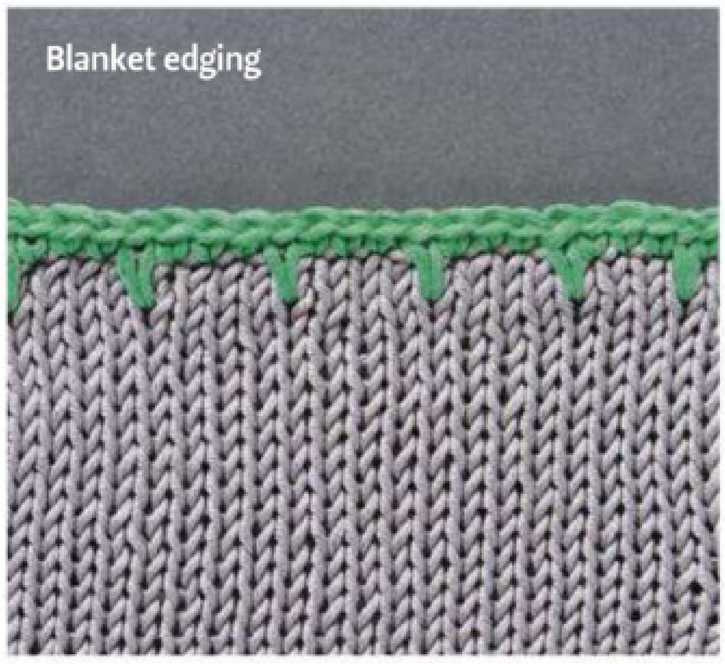
**Blanket edging**
Worked over a multiple of 4 sts + 3.
**Row 1:** *Work 3 dc, work 1 dc into the next stitch 3 rows down; rep from * to last 3 sts, work 3 dc.
Adjust the number of dc's worked in between the points to suit the number of sts across your row.

## THE CROCHET CAST-OFF

Patterns in *The Knitter* sometimes call for the crochet cast-on method (see our Masterclass in Issue 73), or the crochet cast-off. This produces a firm cast-off, suitable for shoulder seams, the back of the neck and areas where you don't want your work to sag. It is also useful if you run out of yarn, as it doesn't require any extra!

Beginning at the *opposite* end to the working yarn, slip the first 2 stitches from your left-hand knitting needle onto the crochet hook. *Pull the stitch nearest the hook through the second stitch, leaving the first stitch on the hook. Slip the next stitch onto the hook and rep from * until all stitches are cast off, pulling the working yarn through the last stitch.




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### WORK A TREBLE (TR)












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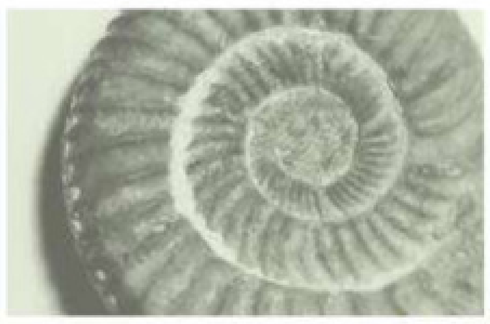



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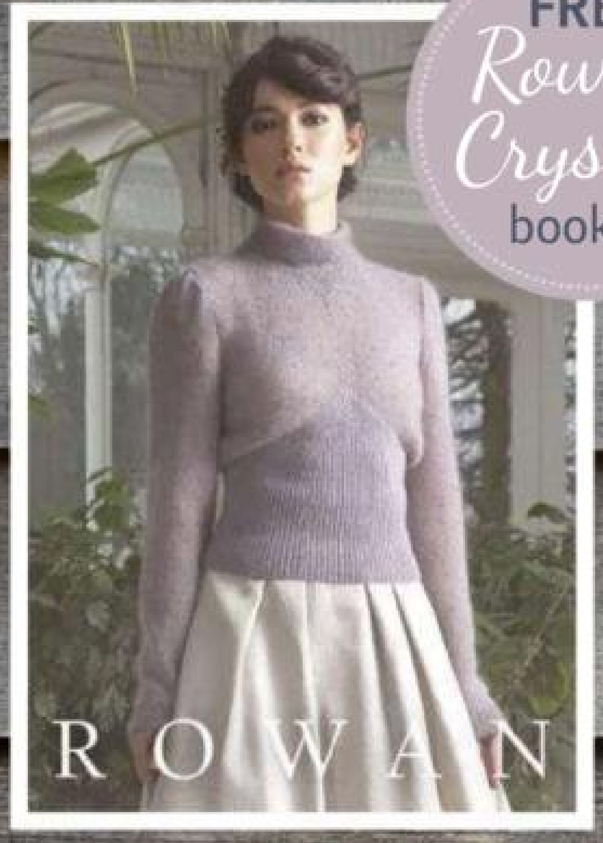
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## Pattern updates

**ISSUE 70**

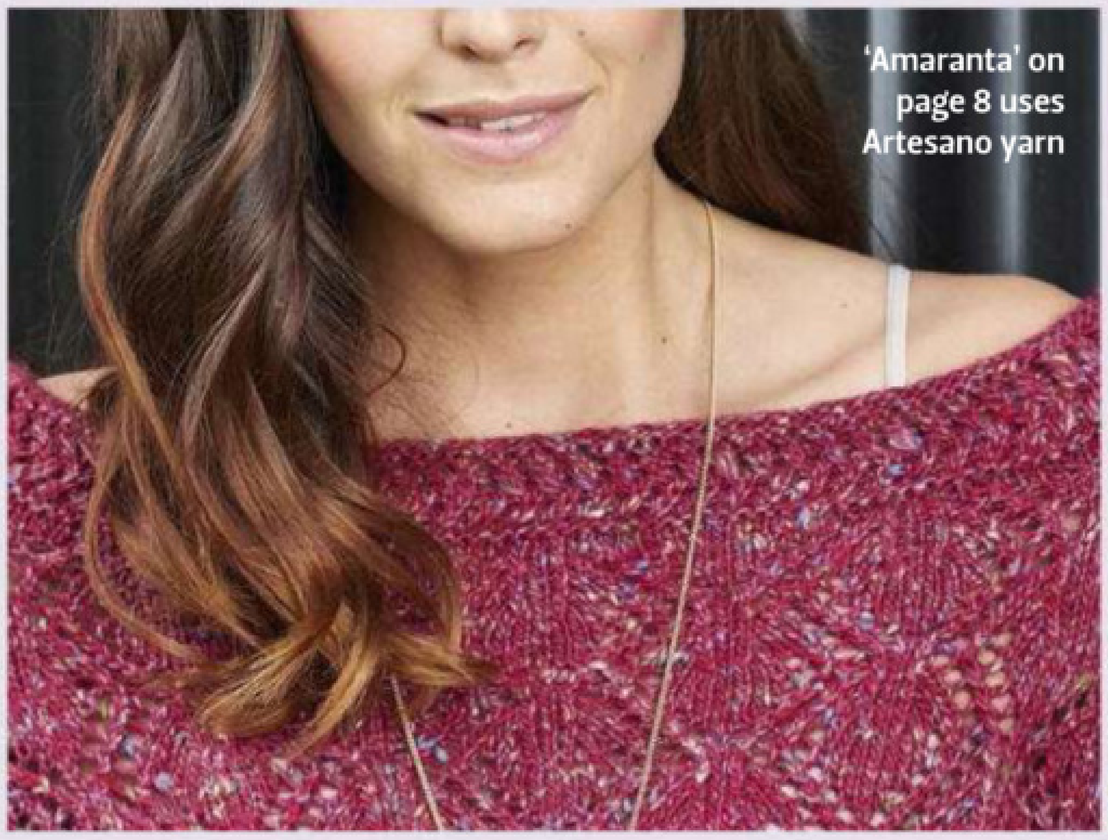
Ore

The instructions for Right Front on page 42, in the Shape Armhole And Front Neck section: Row 3 in that section for the right front should read "P2, P2tog, P to end".

**ISSUE 77**

Time for Tea

There were a few errors on this chart which have now been corrected by the designer, Emma Vining. A corrected chart can be downloaded from our website.


'Amaranta' on page 8 uses Artesano yarn

Yen

Back, Row 3: the amount of reps for the 4th size should be 3, not 4.

**ISSUE 88**

Dolomite

The Juniper Moon Tenzing yarn is not available in the UK. We recommend DROPS Baby Merino:
**Yarn A:** Turquoise (32) or Light Turquoise (10); 4 (4:4:5:5:6:6) balls
**Yarn B:** Grey (19); 3 (4:4:4:4:5:5) balls
**Yarn C:** Yellow (04); 1 (2:2:2:2:2:2) balls

Rosemoor

There are three corrections to the chart. Row 2 is missing a P stitch. Row 3 should end with K2, not K1. Row 7 is missing a yo which should be on stitch 9.

Our archive of updates can be found at *www.theknitter.co.uk/tag/errata*

MASTERCLASS INDEX

An archive of all our Masterclasses is available online: *http://bit.ly/techindex*

# *Abbreviations*

**alt** alternate
**approx** approximately
**beg** beginning
**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
**foll** 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 (inc 1 stitch)
**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
**MS** main shade
**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
**yrn** yarn round needle




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❶ Gulliver is Susan's new Shetland tup, brought in to breed with her ewes ❷ Autumn mists come rolling in across the Lancashire hills ❸ Susan's latest photoshoot in progress ❹ Shetland sheep come in a huge range of patterns ❺ Haws glimmering like jewels in the hedgerows

# Tupping time

## As autumn arrives on the farm, **Susan Crawford**'s ewes are introduced to the rams to begin the breeding season



**NO TWO** days are ever the same here at Monkley Ghyll, and never is that more true than at this time of year. Every day is crammed with many differing tasks, from harvesting blackberries and damsons and building new raised beds for our vegetables, to planting winter crops and giving our Angora goats a haircut!

We have also been putting together our 'tupping' plan for our ewes. 'Tup', in case you didn't know, is another word for a ram. Yes, it's getting to that time of year! As we have limited acreage and more than one breed of sheep, we've had to be quite inventive to ensure every sheep is in the right place with the right tup at the right time, or with no tup at all. This has meant several nights with a pencil and paper, sketching out the farm and organising who will go where and with whom.

Our two Herdwick ewes, Molly and Poppy, will be travelling back to Crookabeck Farm for a few weeks to run with one of Mary's tups; our four Zwartbles are visiting another friend's farm in South Lakeland to get to know a Zwartbles tup there. Our lambs need to be kept separate, so a field has been allocated for them. Our wethers (castrated rams) and two young tups will go in yet another field, where they will be joined by our new Shetland tup.

As with many other primitive sheep breeds, Shetland sheep come into season from mid-October as the days get shorter. Historically the ram is put with the sheep on the fifth of November, so that lambs will be born five months later in April just as the days are getting longer. We have been reserving a field where the ewes can find fresh, lush grazing. This is known as flushing, providing the ewes with top-quality food for the few weeks leading up to Bonfire Night. Will there be fireworks between our ewes and tups? I do hope so!

Choosing a tup is a terrifying prospect. There is so much to know about what makes a good ram. As novices, we have found the Shetland Sheep Society an excellent resource for valuable information and great contacts. Through the Society we made contact with the wonderful breeder from whom we are getting our fabulous new tup, Gulliver. Shetland colour genetics is a fascinating but complex subject – a white ewe can give birth to black lambs, a black ewe produce katmoggets (white with black faces and belly) and many other variations are also possible. Our new tup has the markings of a smirslet, so other patterns will also now be likely. The number of variations is one of the reasons Shetlands are such an interesting breed. I just have to wait until April to find out.

And so, my column is written for another month and despite my plan to expand on the many, varied activities taking place my time is already up. Just like each and every day, packed full with hard work, laughter, family, friends old and new, and of course, sheep!

Susan is a knitwear designer, author, knitting anthropologist and farmer. She is the author of four books including *A Stitch in Time* volumes 1 and 2 and is currently working on her latest book, *The Vintage Shetland Project*. Susan has created several yarn ranges including Excelana and Fenella, which use 100% pure British wool. You can find out more on her website, ***www.susancrawfordvintage.com***

IMAGES AND WORDS © SUSAN CRAWFORD 2015

***Next Month:*** *Winter draws near on Susan's hill farm*

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# LITHUANIA

Create a traditional pair of mittens and discover the history of Lithuanian colourwork with knitwear designer **Donna Druchunas**

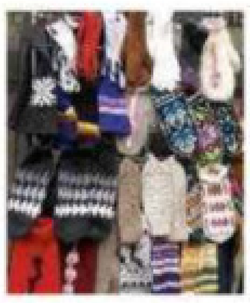



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The Knitter

# Symbols in stitches

**Donna Druchunas** explores the roots of Lithuanian knitting traditions and the hidden meanings in its patterning



**WHY IS IT** that so many people are interested in knitting pattern stitches from around the world? Is it because there is so much variety in beautiful designs? Or is it because we want to challenge ourselves by learning a new lace stitch, an unusual cable, or a difficult colourwork pattern? Perhaps we want to learn about our ancestors' – particularly the women's – contributions to history. The intrigue of knitting encompasses all of these things and more.



These mittens from the Mažeikių Museum display traditional Lithuanian geometric knitting motifs

## Patterns through time

Knitting is a form of time travel: the symbols, patterns, and colours found in knitted pieces have endured through generations, often transitioning from ancient artefacts to antique textiles, vintage garments, and modern accessories. Knitting is also a form of space travel: patterns travel geographically (from house to house, village to village, and around the world) as knitters share ideas, techniques, and patterns with their children, with neighbours, and with visitors from far away.

I am half Lithuanian, and in 2007 I began to explore my heritage and to find out what I could about knitting in the place where my father's grandparents had been born. I learned that this small nation on the eastern edge of the European Union had more impact on the world than I'd ever imagined, even concerning knitting patterns.

At one time, Lithuania was the largest country in Europe, and during the Middle Ages the Grand Duchy of Lithuania grew into an empire that rivalled the earlier Roman empire in influence, democratic politics, and cultural diversity. But I had never learned anything about it in my history classes.

Knitted accessories in Lithuania have been made in texture, lace, and colourwork patterns since at least the 18th century. Fragments of knitting have been found in women's graves dating from the 16th and 17th centuries, and the Lithuanian word for knitting, *megztos*, was included in the first Lithuanian–Polish–Latin dictionary from the early 1600s. During most of my studies of Lithuanian knitting, I assumed that influences flowed *into* Lithuania from other places, and that most of the patterns, colours and constructions of knitted items that were referred to as "Lithuanian" in the few references I found had originated elsewhere. Recently, I've begun to think that this assumption is mistaken.

In general, the lace and texture patterns are not exclusively Lithuanian, in the way we consider *nupps* to be Estonian, or twisted travelling stitches to be Bavarian. But there is a variety of uniquely Lithuanian motifs, as well as many colourwork patterns that are common to the Baltic cultures in Estonia, Latvia, Lithuania, and the now-extinct Prussia. Lithuanian knitting also shares many designs with Fair Isle and Scandinavian traditions.

So where did these patterns originate? And who influenced whom? Knitting came later to Lithuania than it did to many countries in western Europe – travelling from its origins in the Middle East, through Spain in the 1200s, Germany in the 1400s, then north through Britain and Scandinavia. However, it is still possible – even probable – that Lithuanian colour patterns and motifs for knitting spread outward from the Baltics into Scandinavia and even to Scotland.

Both Sheila McGregor and Alice Starmore suggest, in their classic books *Traditional Fair Isle Knitting* and *Alice Starmore's Book of Fair Isle Knitting*, that the colourwork patterns we identify with the name Fair Isle, along with various Scandinavian designs, were most likely inspired by the brightly coloured stranded knitting of the Baltic countries, which was often decorated with small, geometric patterns and frequent colour changes.

Because such a wide array of patterning is used in Lithuania, Latvia, and Estonia, with many motifs taken from weaving and other types of folk art, it seems highly improbable that these motifs were imported to the region from elsewhere. Alice Starmore concludes that there is "compelling evidence for my own view of the origin of Fair Isle knitting – that the



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patterns originated in the Baltic countries and were imported to Fair Isle in the first half of the nineteenth century."

## Folk art symbols

Many of the symbols found in folk art in Lithuania since the Neolithic period are the same symbols that frequently appear in weaving, embroidery, and knitting. In the 1930s book *Sodžiaus menas. kn. 5: Mezgimo-nėrimo raštai* (*Country Arts #5: Knitting Patterns*), Antanas Tamošaitis wrote that the most powerful symbols of a culture are its mother tongue, folklore, and folk art. These elements, he claimed, embody the Lithuanian people's essence, because it is with these symbols that each group of people expresses its uniqueness.

Over time, folk art creations tell us about the spirit of the people who created them. Although people pass away and cultures change, folk art and folklore are national treasures that live on through the ages.

I have always loved folk art, folk tales and myths from around the world. It was only natural that these obsessions would intersect with my interest in knitting. When I discovered Marija Gimbutas, a Lithuanian archaeologist and expert in Lithuanian folklore who emigrated to America after World War II, it was immediately obvious that I had to learn more about her life and work.

Combining her expertise in these fields with her experiences growing up in the Lithuanian countryside, Gimbutas saw meanings in many of the symbols found on ancient artefacts. Joseph Campbell called her book, *The Language of the Goddess*, the Rosetta Stone for understanding

**❶ Mitten charts from a 1950s knitting book, *Mezgimas* ❷ These mittens are from the collection of the Šiauliai Aušros Museum ❸ Detail of a beautiful sweater with a diamond motif by a Lithuanian knitter named Marija**



prehistoric archaeology and anthropology. Gimbutas' career lasted from the early 1940s until her death in 1994. Much of what she wrote about the meaning of ancient Baltic symbols throughout that time still informs studies in the field.

Gimbutas claimed that we can learn about more than just early tools and artefacts from archaeological sites. There are stories hidden in the symbols and motifs used to decorate found items. Though we can sometimes only guess at the precise meanings that the symbols may have held for their creators, we can follow clues embedded in folklore, folk songs, language, and superstitions that have survived to the present day.

Very few fragments of cloth survive. However, we can make inferences from the motifs found on stone, metal, amber and clay artefacts. The story found in Lithuanian archaeology is a narrative of its people.

### COSMIC GEOMETRY

In my mitten pattern on the next page, I combine chevrons, triangles and circle-diamonds. Lithuanian symbols are closely tied to nature, and geometric motifs often represent celestial objects.

Triangles may represent the sky god (pointing up) or the Earth Mother (pointing down). In fact, triangle symbols are used today to identify men's and women's restrooms in Lithuania. Chevron patterns symbolising trees are commonly found on beaded wristwarmers and sock cuffs.

Circles represent the sun or moon, while circles with spokes represent light, and have been used in Lithuanian folk art for centuries. Circular motifs are difficult to represent in knitted fabric, so diamond motifs may be interpreted as suns or as fire.



On stone carvings, amber amulets and bronze jewellery, on ornate wooden crosses, and within decorative weaving and embroidery patterns, the same motifs appear over and over again. Eventually they found their way onto knitted accessories. Knitted pieces and other folk art creations are not only important as physical items, but also for the story and history of rural culture, ritual, and society that they embody. Deeper meanings in the patterns tie both the artists and those who appreciate their works to the past. Even if the actual meanings of the symbols are forgotten, the items themselves have become symbols and remembrances of the heritage in which they took root. Today, we can continue to remember the deep roots of these traditions in our own knitting.

Visit www.sheeptoshawl.com for details of Donna's research, books and patterns

PHOTOS BY DOMINIC COTIGNOLA

Storenvy.com



*Donna Druebunas*

# Cosmic Geometry

## SIZE

19.5cm (7¾in) palm circumference
26.5cm (10½in) long

## YARN

**Susan Crawford Vintage** Fenella (2ply weight; 100% wool; 124m/135yds per 25g skein)
**A** Marriner; 2 x 25g skeins
**B** Phthalo; 2 x 25g skeins

## NEEDLES & ACCESSORIES

1 set 2.5mm (UK 13-12/US 1-2) double-pointed needles (DPNs)
1 set 2.75mm (UK 12/US 2) DPNs

## TENSION

34 sts and 33 rows to 10cm over stranded colourwork on 2.75mm needles

## YARN STOCKIST

**Susan Crawford Vintage**
*www.susancrawfordvintage.com*

## CHARTS

Cuff




Fingertip Shaping




Triangle Motif




KEY




**For general abbreviations, see p95 of the main magazine**

**THESE MITTENS** are worked from the cuff up, with increases after the cuff to make more room for the thumb. There is no thumb gore shaping. The thumb stitches are set aside and new stitches are cast on above them to continue the hand. Stitches are picked up around the thumb opening for the thumb to be added after the hand is complete.

## MITTENS

### CUFF

Using 2.5mm needles and yarn A, cast on 72 sts. Join to work in the round, being careful not to twist sts.
**Rnd 1:** (K2, P2) to end of round.
Join in yarn B.
Work Cuff chart 18 times around.
Work as set until all 31 rnds of chart have been completed.
**Next 2 rnds:** With yarn A, work as Rnd 1.

Change to 2.75mm needles.
**Next round:** Knit, inc 12 sts evenly around. 84 sts.
Work Triangle Motif chart 7 times around.
Work as set until all 10 rnds of Triangle Motif chart have been completed twice, then work rnds 1-5 once more.

### THUMB OPENING

**Right hand**
Work 42 sts as set, put the next 16 sts on hold, work to end of rnd as set.

**Left hand**
Work 63 sts as set, put the next 16 sts on hold, work as set to end of rnd.

**Both hands**
**Next rnd:** Work as set to thumb opening, Cast on 16 sts alternating colours as needed to work according to Triangle Motif chart, work as set to end of rnd.

### HAND

Continue in patt as set until all 10 rnds of Triangle Motif chart have been worked 6 times from top of cuff, then work rnds 1-5 once more.

### FINGERTIP SHAPING

Note: Move marker at beg of rnds 2, 3, 4, 5 and 6.
Work Fingertip Shaping chart 7 times around. When all 6 rows of chart have been completed, 14 sts rem. Cut yarns and draw tails through remaining sts. Pull gently to close top and fasten off.

### THUMB

Put 16 held sts below thumb opening on needles. Alternating 1 st A and 1 st B, pick up and knit 1 st on first side of thumb opening, 16 sts across sts cast on above thumb opening, 1 st on second side of thumb opening. 34 sts.
**Rnd 1:** (K1A, K1B) around.
**Rnd 2:** (K1B, K1A) around.
Rep rnds 1 and 2 until thumb meas 5cm or about 1.5cm less than desired length, ending with a rnd 2.
**Next round:** *(K1A, K1B) 4 times, s2kpo in yarn A; rep from * once more, (K1A, K1B) 4 times, K1A, s2kpo in yarn A. 6 sts dec'd.
**Next round:** *(K1A, K1B) 3 times, s2kpo in yarn A; rep from * once more, (K1A, K1B) 3 times, K1A, s2kpo in yarn A. 6 sts dec'd.
Cont to decrease on every row as set, reducing the number of reps by 1 each time. When 4 sts rem, cut yarns and draw tails through remaining sts. Pull gently to close top and fasten off.


A beautiful pattern is formed by the fingertip shaping

## FINISHING

Weave in ends. Gently wash, following any yarn care instructions on the ball band, and block by pinning out flat to dry.

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