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13
BEAUTIFUL
PATTERNS



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Debbie Bliss

Fine Donegal

'Vintage Leaf' from Fine Donegal by Debbie Bliss

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Fall in love...

With our latest autumn pattern collection, we've tried to bring you a mix of traditional and contemporary styles, and a wide range of techniques to inspire your knitting.

From the classic, steeked Fair Isle tank top of **MARY HENDERSON** to the graphic colourwork of **LISA RICHARDSON**'s sweater and Belinda Harris-Reid's amazing intarsia **UNITED KINGDOM DRESS**, there's plenty to tempt fans of colourwork knitting.

If you love to knit cables, take a look at the neat, Viking-inspired cardigan by **ELSEBETH LAVOLD** on page 29. Other textured treats include a modern take on the gansey sweater by **ELIZABETH LOVICK**, a feminine jumper with cable details by **LOUISA HARDING**, and a pretty and versatile cabled tank top by **MARIE WALLIN**.

We're delighted to welcome **SUSAN CRAWFORD** as our new guest columnist, and we join her as she embarks on her new journey as a novice sheep farmer. We also chat to Susan about her Vintage Shetland design project, take a tour around an evocative Norwegian knitting museum, and review the best new seasonal yarns.

Happy autumn knitting!



Debora

Debora Bradley
Editor in Chief



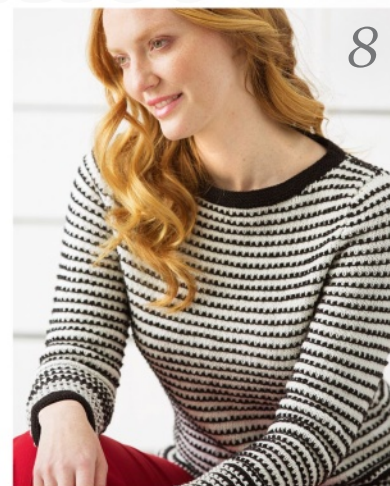
Find Mary Henderson's beautiful tank top on page 34



Best of British: Belinda Harris-Reid's tunic



Gansey textures decorate this modern design



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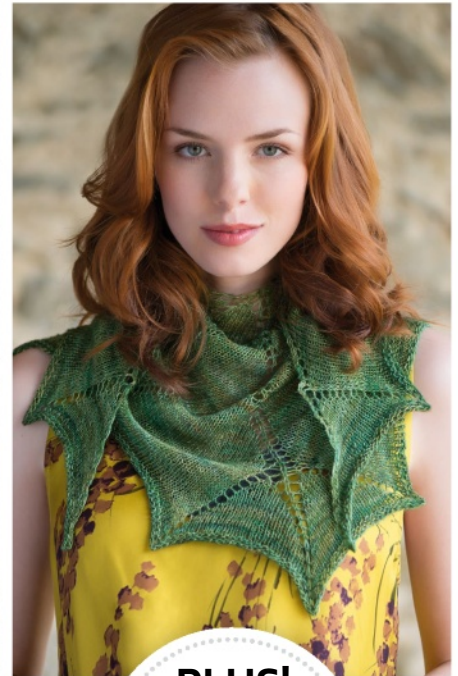
Modern cropped sweater features classic gansey-style textures

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Cabled cowl for little girls



PLUS!
Autumn shawl
BOOKLET

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PLUS RECEIVE **EXCLUSIVE PATTERNS** IN EVERY ISSUE SEE PAGE 26 FOR FURTHER DETAILS

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this magazine please recycle it.

MARTIN STOREY
Devon-based Martin is a prolific knitwear designer – as well as producing regular patterns for *The Knitter*, he is always busy creating hugely popular collections and books for Yorkshire yarn company Rowan. His latest pattern for us is a cosy sweater in this season's monochrome trend, which you can find on page 8.



LISA RICHARDSON
Designer and pattern editor Lisa is at the heart of Rowan's in-house design team, and has been creating inspirational patterns for the world-famous yarn company for 11 years. This month, she has designed her first-ever exclusive pattern for *The Knitter* – a graphic print sweater in a luxurious yarn. Turn to page 69 for the pattern.



The Knitter
CONTRIBUTORS



MARIA MAGNUSSON
Design engineer by day, knitwear creator by night, Maria Magnusson (née Olsson) designs beautiful lace and stranded colourwork patterns inspired by her Scandinavian heritage. Her latest pattern for us is a lightweight, pretty Maple Leaf shawl, which you can find in our exclusive supplement, free with this issue.



BELINDA HARRIS-REID
Knitwear designer, yarn seller, performance artist, charity event coordinator... Belinda is a self-confessed 'wearer of many hats'. Her contemporary designs showcase her range of luxurious yarns, and her new design, a dress with intarsia British Isles motif, is knitted in British alpaca and Bluefaced Leicester. Turn to page 20.

Next issue on sale
Tuesday 14 October



Martin Storey

Veneto

Feel elegant yet warm in this smart sweater
with its pretty picot stripe pattern

WorldMags.net





Martin Storey
Veneto

MONOCHROME HAS never looked so pretty! Martin Storey has used a slip stitch pattern to produce a picot stripe effect on his elegant round-neck sweater design. The white-on-black patterning on the lower body and sleeves is reversed on the upper sections to provide an interesting contrast. A simple garter stitch edging in black is used on the hems, cuffs and neckline. The design is knitted in the ever-popular Rowan Wool Cotton 4ply yarn, which offers softness, a lovely drape and excellent stitch definition.

STITCH PATTERNS

PICOT STRIPE PATTERN A

Row 1 (RS): Knit in yarn B.

Row 2 (WS): Purl in yarn B.

Rows 3 and 4: As rows 1 and 2.

Row 5 (RS): Using A, K1, *M3, Sl1 pwise wyib; rep from * to last 2 sts, M3, K1.

Row 6: Using A, P1, *K3tog tbl, Sl1 pwise wyib; rep from * to last 4 sts, K3tog tbl, P1. Rep rows 1 to 6 for patt.

PICOT STRIPE PATTERN B

Row 1 (RS): Knit in yarn A.

Row 2 (WS): Purl in yarn A.

Rows 3 and 4: As rows 1 and 2.

Row 5 (RS): Using B, K1, *M3, Sl1 pwise wyib; rep from * to last 2 sts, M3, K1.

Row 6: Using B, P1, *K3tog tbl, Sl1 pwise wyib; rep from * to last 4 sts, K3tog tbl, P1. Rep rows 1 to 6 for patt.

SIZE

	8-10	12-14	16-18	20-22	24-26	
TO FIT BUST	82-87	92-97	102-107	112-117	122-127	cm
	32-34	36-38	40-42	44-46	48-50	in
ACTUAL BUST	90	99½	111	121½	131	cm
	35½	39¾	43¾	47¾	51½	in
ACTUAL LENGTH	59	60½	61½	63	64	cm
	23¾	23¾	24¼	24¾	25¼	in
SLEEVE SEAM	46½	46½	46½	46½	46½	cm
	18¼	18¼	18¼	18¼	18¼	in

YARN

Rowan Wool Cotton 4ply (4ply weight; 50% cotton, 50% merino wool; 180m/197yds per 50g ball)

	7	7	8	9	10	
A WHITE (483)						x50g BALLS
B INKY (497)	2	2	3	3	3	x50g BALLS

PATTERN NOTES

Keep in pattern whenever possible, making sure stitch count stays correct. Stitch counts given are after Rounds 1 to 4 or 6 of stitch patterns.

BACK

Using 2.75mm needles and yarn B, cast on 115 (127:141:153:165) sts.

Rows 1 to 12: Knit in yarn B.

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

Change to 3mm needles.

Beg with Row 1 (RS), work in Picot Stripe Pattern A for 44 rows (finishing after row 2 of patt), then change to Picot Stripe Pattern B, starting with row 3 of patt, and work for a total of 96 rows, ending after row 2 of patt. 152 rows in total worked from cast-on.

AT THE SAME TIME, starting on 25th row, dec 1 st at each end of this row and every foll 10th row twice more, every 8th row 3 times, then every 6th row once.

Work even in patt for 9 rows, then inc 1 st at each end of next row and every foll 10th row twice, then every 12th row three times more.

Work even in patt for 11 rows more, ending after a WS row. 113 (125:139:151:163) sts. Piece meas approx. 38½cm from cast-on.

SHAPE ARMHOLES

Cont in patt, cast off 8 (8:9:10:11) sts at beg of the next 2 rows. 97 (109:121:131:141) sts.

Dec 1 st at each end of next 3 (5:5:5:7) rows, then every foll alt row 3 (3:5:7:7) times more, then every foll 4th row 1 (1:1:2:2) times.

83 (91:99:103:109) sts.**

Cont even in patt for 65 (67:69:67:69) rows more.

SHAPE NECK & SHOULDERS

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

75 (81:87:91:95) sts.

Next row (RS): Cast off 4 (5:6:6:7) sts, patt until there are 8 sts on RH needle, turn and cont on these sts only.

Cast off 4 sts at beg of next 2 rows.

With RS facing and rem sts on needles, rejoin yarn and cast off first 51 (55:59:63:65) sts, patt to end.

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

Cast off 4 sts at beg of next 2 rows.

FRONT

Work as for Back to **.

Work even for 43 (45:45:43:45) rows, ending after a WS row.

Next row (RS): Patt 27 (30:33:35:37), cast off 29 (31:33:33:35) sts in patt, patt to end.

NEEDLES & ACCESSORIES

1 pair 3mm (UK 11/US 2-3) knitting needles
1 pair 2.75mm (UK 12/US 2) knitting needles
Tapestry needle

TENSION

25 sts and 40 rows to 10cm over Picot Stripe Patterns using 3mm needles

YARN STOCKISTS

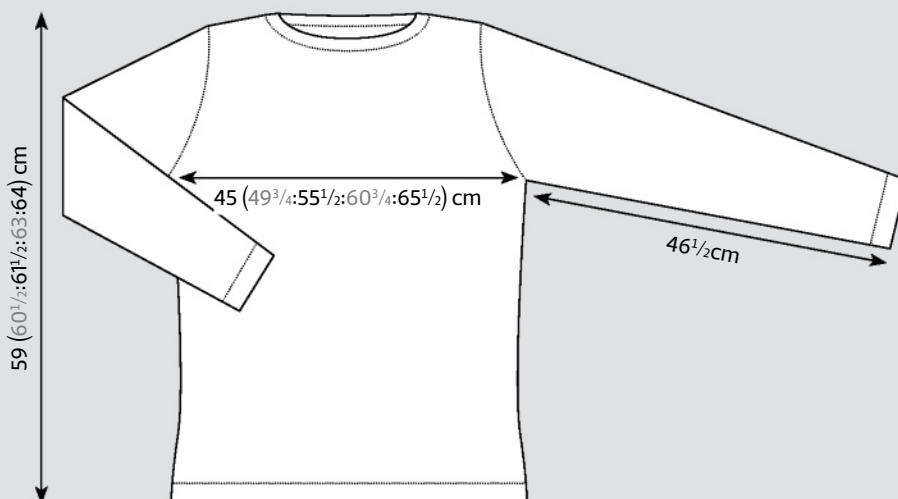
Rowan 01484 681881
www.knitrowan.com

SPECIAL ABBREVIATIONS

K3tog tbl: Knit 3 sts together through the back loops.

M3: (K1, yo, K1) all into next stitch.
2 sts increased.

For general abbreviations, see p95

BLOCKING DIAGRAM

The two-tone pattern is reversed on the lower sections of the body and sleeves

RIGHT FRONT NECK

Cont in patt over these sts only for Right Front, cast off 5 (5:5:7:7) sts at beg of next RS row, then dec 1 st at neck edge of every row 5 (5:7:7:7) times, then every alt row 5 (6:5:5:5) times. 12 (14:16:16:18) sts rem.

SHAPE SHOULDERS

Cast off 4 (5:6:6:7) sts at beg of next at beg of next WS row, 4 (5:6:6:7) sts at beg of foll WS row, and rem 4 sts at beg of foll WS row.

Rejoin yarn to Left Front with WS facing and work as for Right Front Neck and Shoulder, reversing shapings.

SLEEVES (make 2)

Using 2.75mm needles and yarn B, cast on 57 (57:61:61:65) sts.

Rows 1 to 12: Knit in yarn B.

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

Change to 3mm needles.

Beg with row 1 (RS), work in Picot Stripe Pattern A for 44 rows (finishing after row 2 of patt), then change to Picot Stripe Pattern B, starting with row 3 of patt, and work for a total of 126 rows, ending after row 2 of patt. 182 rows in total worked from cast-on.

AT THE SAME TIME, starting on row 13, inc 1 st at each end of work on this row and every foll 13th (10th:9th:8th:7th) row 12 (15:18:21:24) times more.

Work even in patt for 13 (19:7:1:1) rows, ending after a WS row.
83 (89:99:105:115) sts.
Piece meas approx. 46½cm from cast-on.

SHAPE SLEEVEHEAD

Cast off 8 (8:9:10:11) sts at beg of the next 2 rows.
67 (73:81:85:93) sts

Dec 1 st at each end of row 3 (3:3:5:5) times, every alt row 3 (4:4:5:5) times, every 4th row 12 (12:12:13:13) times, every row 3 (3:3:5:5) times.
Cast off rem 25 (29:37:29:37) sts.

MAKING UP

Join right shoulder seam.

NECK BAND

With 2.75mm needles, yarn B and RS facing, pick up and knit 24 (25:27:28:29) sts along left neck slope, 29 (31:33:33:35) sts along front neck edge, 24 (25:27:28:29) sts along right neck slope, 59 (63:67:71:73) sts along back neck. 136 (144:154:160:166) sts. Knit 10 rows.
Cast off kwise on foll WS row.

Join other shoulder and set in sleeves.
Join sleeve and side seams. ☹ ▶



Veneto

Simple black edgings contrast perfectly with the striped fabric





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loves...

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

BLACKER'S ELEGANT NEW YARN

Proud producer of British breed-specific wool, Blacker Yarns has launched a sophisticated new range that blends two sumptuous fibres – Falkland Islands Corriedale and British alpaca.

Called Elegance, the new yarn promises to be wonderfully cosy and soft. We'll be testing and reviewing it fully next month, but we expect the 80% Corriedale wool content to provide warmth and loftiness, while the 20% alpaca content should give the yarn a smoothness, sheen and soft handle. Blacker promises it is soft enough for next-to-the-skin garments and accessories.

It's available in five natural shades: Silver, Pewter, Spice, Nutmeg and White. These have been produced by blending the naturally coloured alpaca fleeces, and the results have a slightly heathered richness.

Elegance is spun at the Cornish mill of The Natural Fibre Company, sister company to Blacker Yarns, and is available in 4ply and DK weights. Both cost £6.50 for a 50g ball. www.blackeryarns.co.uk 01566 777635



Look North! Excitement is building for the start of Shetland Wool Week – extra classes have been added to meet demand www.shetlandwoolweek.com

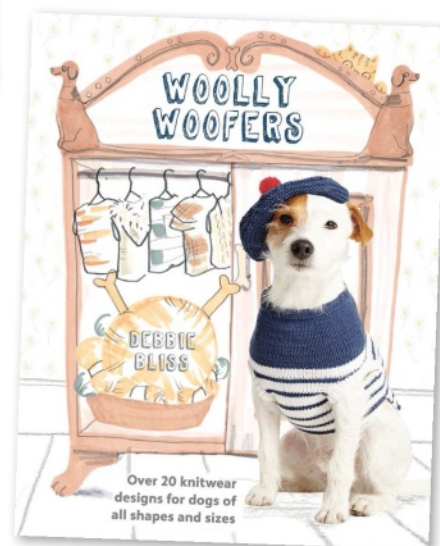


Indulge in beautiful yet functional luxury with the range of sterling silver stitch markers, shawl pins, DPNs and crochet hooks from silversmith Lyn Roberts. We love how her leafy stitch markers can also double as a gorgeous brooch.

www.lyn-roberts-design.com

DOGWALK TRENDS!

Our faithful pooches deserve to look stylish once in a while, don't they? The latest trends for hot dogs can be found in Debbie Bliss's irresistible new book, *Woolly Woofers*. With 20 knitting patterns featuring Fair Isle, cable, textured and intarsia designs, your hound will be the best-dressed dog in the park! **£14.99** from Quadrille www.quadrille.co.uk





**FRESH,
PLAYFUL
DESIGNS**

The 'Queen B' top and Raphael cowl (inset) are free to download

Conway+Bliss from Designer Yarns

THE DEBBIE BLISS brand has established a new design team to target younger knitters. Debbie's daughter, Nell Bliss, has teamed up with Teresa Conway to launch Conway+Bliss, which aims to combine exciting patterns with the classic Debbie Bliss yarn ranges.

"We see a growing market for the younger crafter, and our aim is to provide fashion-led projects for the style-conscious knitter," said Nell Bliss. With funky styling and photography that has a fashion-mag feel, it's certain to appeal to twentysomething knitters.

The new collaboration is launching with four free downloadable patterns. 'Queen B' is a short-sleeved sweater in Debbie Bliss Baby Cashmerino, 'Raphael' is a chunky striped cowl, 'Dandelion' is a ribbed hat with giant neon pompoms, and 'Aimee' is a two-tone, boat-necked raglan sweater.

Teresa Conway is a knitwear design graduate from Nottingham Trent University, who has been working with the Debbie Bliss team since 2011. Nell and Teresa have already had their designs featured in *Vogue Knitting*.

Conway+Bliss are planning to launch a new collection of designs in spring-summer 2015. www.designeryarns.uk.com 01535 664222



On my needles

Jennifer Storey,
technical assistant



I'm an avid reader of **Kate Davies'** blog and have always been so impressed with her designs and sense of style. I'd had my eye on her **Deco** cardigan for quite a while, but other knitting obligations kept getting in the way. So when I got hold of a bag of Rowan Pure Wool DK, I decided it was time to knit this classic, gorgeous cardigan.

I love the vertical lines created by the slipped stitches, and have really enjoyed knitting this cardigan. It is an interesting pattern, yet not so demanding that I can't watch old episodes of *Sherlock* at the same time!

Kate's pattern says the garment is meant to be quite fitted; I do like a bit of room for layers, though, so have knitted one size up from my usual. I think I'll get it finished just in time for the chilly weather – can't wait!

www.katedaviesdesigns.com



North

by Kim Hargreaves

The latest pattern collection by designer Kim Hargreaves brings a contemporary feel to British knitting traditions, with modern tweeds, cosy cables and jewel-coloured arans. Called *North*, her book of 21 women's designs has sophisticated garments and accessories for autumn-winter.

Exquisite cables abound, from the elegant 'Grit' aran-inspired sweater and the aptly named 'Lovely' cardigan with cables and bobbles, to 'Bleak', which is a cropped, fitted cardigan that is among our favourites.

Fitted, feminine sweaters include a boat-neck top with contrast stripes; 'Settle', with its square neckline; and 'Beauty', which has a deep, glamorous V-neck, both at the front and back. 'Drab' is a playful, relaxed sweater with leopard-inspired spots.

Kim also plays with colour on 'Sense', an A-line jacket with tweedy stripes, and 'Touch', a slip-stitch cardigan. We particularly love her cosy, chunky sweaters and jackets, which are sure to get lots of winter wear.

For £17.95, *North* represents good value for money, and has enough tasteful designs to create a stunning winter wardrobe.

www.kimhargreaves.co.uk 01484 688066



❶ 'Bleak' is a cropped cable cardigan
❷ 'Grit' is a modern reworking of an Aran classic
❸ 'Lovely' is a textured cardigan worked in Rowan Finest yarn

CREATIVE CABLES *Travelling stitches bring a timeless style*



GINGERBREAD
by Louisa Harding

Price £7.95 as part of the *Esquel* pattern collection
www.designeryarns.uk.com
01535 664222



ALVA
by Signe Strømgaard

Price Free digital download
www.filcolana.dk



GREENGAGE MITTS
by William Nelson

Price £3.50 as a downloadable pattern
www.ravelry.com/patterns/library/greengage-mitts



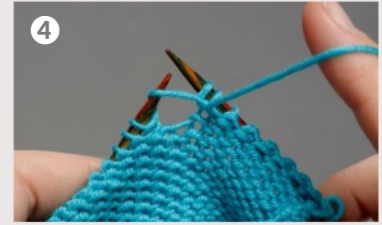
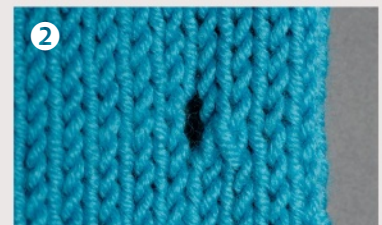
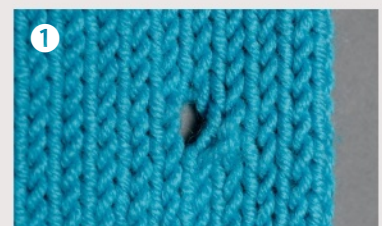
Q&A

We ask Faye Perriam about improving eyelet buttonholes

Q The buttonholes I make using a basic eyelet - K2tog, yo - look a bit 'baggy'. What can I do about this?

A An eyelet buttonhole creates a small hole, with a soft edge that is naturally very stretchy (1). For a neater buttonhole, try working K2tog tbl, yo; this will create a slightly tighter edge on the decrease side of the buttonhole (2).

For an even smaller and neater version of the simple eyelet buttonhole, use a removable stitch marker or safety pin to loop around the yarn immediately after the K2tog or P2tog (3). Do NOT make a yarnover. On the next row, use the stitch marker to lift the yarn onto your needle, and work it as if you are knitting a yarnover (4).



WIN!
Knitting kits

Lovely yarns and kits from Libby

Designer and former anthropology student Libby Summers' long-held fascination with the Quechua people of the Andes inspired her to source a range of gorgeous yarns using Peruvian Highland wool, which she now sells online and through yarn stores.

She also sells her own patterns for elegant garments and accessories, and knitting kits for cushions, hot water bottle covers, tea

cosies and more, which make fabulous gifts.

We've got three of Libby's kits to give away! For a chance to win this prize, worth £66, visit www.futurecomps.co.uk/libby. It's free to enter, and the closing date is 13 October 2014. You can find our competition terms at <http://bit.ly/futurecomps>.

For more information on Libby Summers' range, visit www.libbysummers.co.uk

Gorgeous! Moonshine is a new alpaca-silk-cashmere yarn from Belinda Harris-Reid www.belindaharrisreid.co.uk



Can you believe that a blanket can be a one-skein project? Just one 1100g ball of Loopy Mango Big Loop yarn is enough to knit the throw design that's free to customers. At £149.50 per ball, though, it's an indulgent choice!

www.loveknitting.com 0845 544 2196

BETTER BLOCKING

We've been testing the super-flexible blocking wires from Lazadas, and we've been extremely impressed. The wires are made from a metal alloy that bends easily, making them ideal for awkward circular shawls or shaped garment pieces. They won't take up much space in your craft cupboard, as they coil up to fit in a small plastic pouch. Lazadas claims the wires are rustproof and very robust, and can cope with even chunky knits. A range of sets is available from Great British Yarns, starting at £18.99 for 10 short wires (90cm) or five long wires (180cm), and each set includes a pack of T-pins. www.greatbritishyarns.co.uk



Rowan opens up its archives to digital buyers

The pattern archives at Rowan are filled with treasures, but until now many older designs have been unavailable to knitters, or could be bought only as part of a larger collection. Now, the yarn company has begun selling individual patterns in a digital format, and is also offering a range of e-books.

There's a great choice of men's patterns, including handsome modern designs by Josh Bennett and classic styles from Marie Wallin; and highlights from the archives from the likes of Kim Hargreaves and Martin Storey.

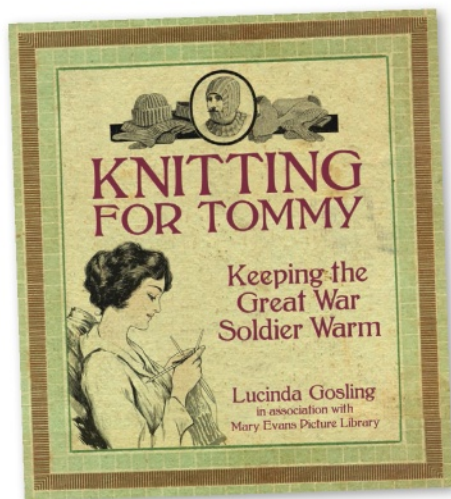
E-book collections include the catwalk-inspired *What Do You Become At Night?* and the brand-new, online-only *Pure Wool Worsted Kids Collection* by Sarah Hatton.

www.knitrowan.com



From top: 'Claws & Effect'; 'Austin'; and 'Shaded Flower'

DK detective! 'The Yarn Woman' is an entertaining new mystery novel with yarn at its heart, by Brooks Mencher www.yarnwoman.com



Discover how an army of British knitters toiled to keep 'our boys' warm during the First World War with Lucinda Gosling's new book. With evocative photographs, magazine articles, songs and lots of original patterns, it's a fascinating read that has been well researched. £9.99.

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TIME FOR TWEED

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DIARY DATES

Events and workshops to inspire you this autumn

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Faroese Knitting Project with Susan Crawford

<http://westcliffe-knitting.co.uk>
01253 352943

27 Sept Skipton

Socks using Magic Loop

www.samuelstaylor.com 01756 700946

27 Sept Warwickshire

Continental Knitting Workshop

www.thetoftalpacashop.co.uk
01788 810626

27 Sept Sheffield

Pattern Writing and Altering for Beginners

www.johnlewis.com/sheffield
0114 276 8511

27-28 Sept Skipton

Yarndale

www.yarndale.co.uk 01756 770323

4-5 Oct Preston

Adjusting Knitting Patterns

www.alstonhall.com 01772 784661

4-12 Oct Shetland

Shetland Wool Week

www.shetlandwoolweek.com
01595 989898

6 Oct Preston

Two-colour Brioché Knitting

www.alstonhall.com 01772 784661

6-12 Oct France

Knitting Jewels with Marion Foale

www.lessoeursanglaises.com

9 Oct Chipping Norton

Nordic Mittens

www.thefibreworks.co.uk 01608 645970

17-19 Oct Worcestershire

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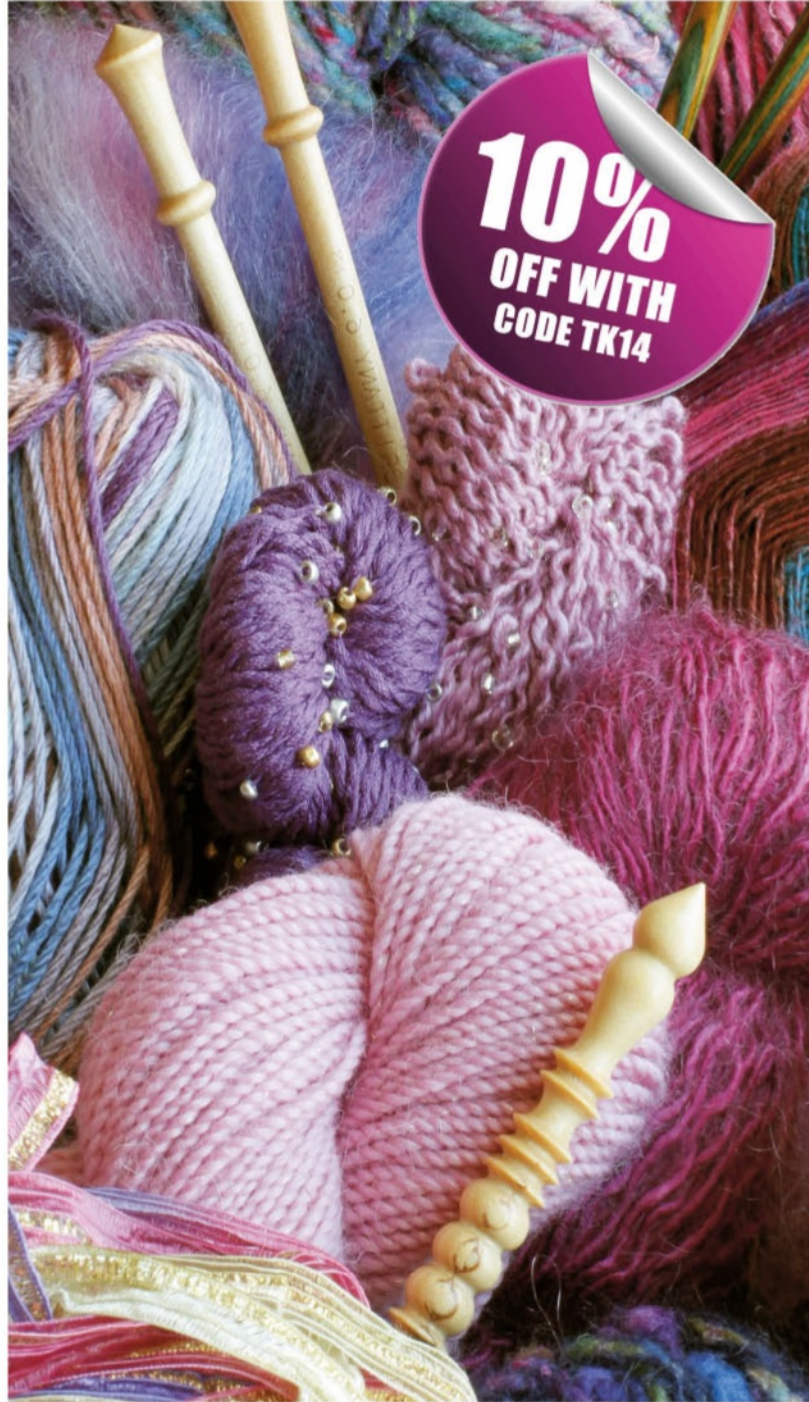
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A woman with long, wavy red hair is smiling and looking to her right. She is wearing a cream-colored, short-sleeved knit tunic with a subtle map of the United Kingdom worked into the fabric in a technique called intarsia. The map is visible on the lower left side of the tunic. She is also wearing a brown hat with a black feather. The background is a textured, light-colored stone wall.

Belinda Harris-Reid
Britannia

Relaxed tunic in a luxuriously soft yarn has a fun map of the UK worked in intarsia





Belinda Harris-Reid
Britannia

WITH ITS huge map of the UK and yarn from British-farmed alpaca and sheep, this tunic dress by Belinda Harris-Reid is a fitting way to celebrate this year's Wool Week. "The yarn is pure heaven to touch and wear," says Belinda. "Dress it up for the evening, or wear over your PJs while sipping Earl Grey from a china cup! It's constructed effortlessly from two rectangular pieces with a little bit of shaping on the shoulders and neckline."

BACK

Using yarn A and 4mm circular needles 80-100cm long, cast on 155 sts. Work back and forth in garter st for 10cm, ending with RS for next row. Now work in st st, placing marker at 56cm for armhole, until work measures 60cm, ending with RS facing for next row.

*NECK SHAPING

Next row (RS): K65, turn, leaving remaining sts on a holder, work each side of the neck separately.

Cast off 6 sts at the beginning of next row, then 4 sts at the beginning of the following alternate row. 55 sts.

Decrease one st at the neck edge of the next 8 rows, then on the following 7 alternate rows. 40 sts.

Continue to work straight until garment

SIZE

TO FIT	ONE SIZE	
ACTUAL BUST	134	cm
	57½	in
ACTUAL LENGTH	78	cm
	30¾	in
SLEEVE SEAM	3	cm
	1¼	in

YARN

Belinda Harris-Reid Double Kiss (DK weight; 70% alpaca, 30% Bluefaced Leicester wool; 225m/246yds per 100g skein (Yarn A); 112m/122yds per 50g ball (Yarns B, C & D))

A UNDYED	6	x100g SKEIN
B CHOCOLATE BROWN	1	x50g BALL
C MUSTARD	1	x50g BALL
D HUSKY GREY	1	x50g BALL

NEEDLES & ACCESSORIES

1 set 4mm (UK 8/US 6) circular needles, 80-100cm long
1 set 4mm (UK 8/US 6) circular needles, 40cm long, or 1 set of 4mm (UK 8/US 6) double-pointed needles (DPNs)

TENSION

22 sts and 29 rows to 10cm over st st on 4mm needles

YARN STOCKISTS

Belinda Harris-Reid

01392 252256

www.belindaharrisreid.co.uk

For general abbreviations, see p95

measures 74cm from cast-on edge, ending with RS facing.

SHAPE SHOULDERS

Cast off 13 sts at beginning of next and following alternate row. Work one row. Cast off remaining 14 sts.

With RS facing, rejoin yarn to remaining sts, cast-off the centre 25 sts, K to end.

Complete to match first side, reversing shaping.**

FRONT

Using yarn A and long circular needles, cast on 155 sts.

Work in garter st for 10cm, ending with RS facing for next row.

Work in st st for 5 rows.

Next row: P30, pm, P52, pm, P to end.

BEGIN CHART

The coloured section of map is worked over 52 sts x 90 rows using the intarsia method.

Next row (RS): K to marker, slm, begin row 1 of Chart: K42A, K1B, K2D, K3A, K2C, K2A, slm K to end in yarn A.

Next row: P to marker, slm, begin row 2 of Chart: P3A, P1C, P1D, P5B, P1A, P1C, P2A, P1C, P37A, slm, P to end in yarn B.

Working in st st, cont to follow chart as set

until you have completed all 90 rows of Chart.

Cont in st st using yarn A until work meas 60cm, ending with RS facing for next row.

Work as for Back from * to **.

Join right and left shoulder seam using mattress st or on WS. Join side seams.

NECK BAND

Using yarn A and with RS facing, pick up and K 38 sts down left side of front neck, K 25 sts from front, K 38 sts up right side of front neck, K 38 sts down right side, K 25 sts from back and K 38 sts up for left side of the back neck. 202 sts total. Join to work in the round.

Work 7 rounds in garter st.

Rnd 8: K2, K2tog, (K11, K2tog) 15 times, K3. 186 sts.

Work 7 rounds in garter st.

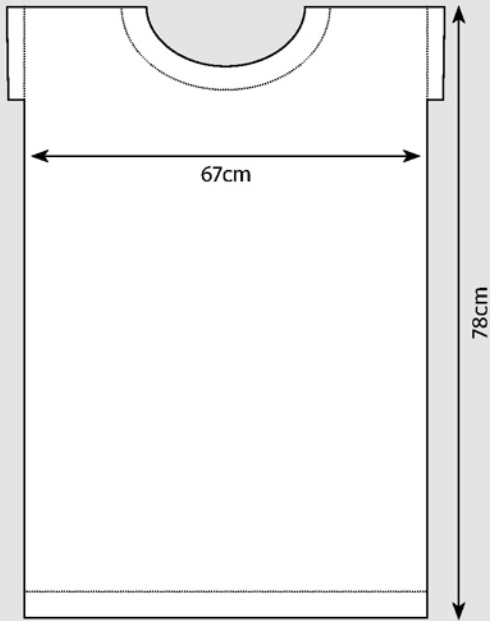
Rnd 16: K2, (K11, K2tog) 14 times, K2. 172 sts.

Work a further 6 rounds in garter st, then cast off.

ARMHOLES

With RS facing and 4mm DPNs or 40cm circular needles, pick up and knit 106 sts

BLOCKING DIAGRAM



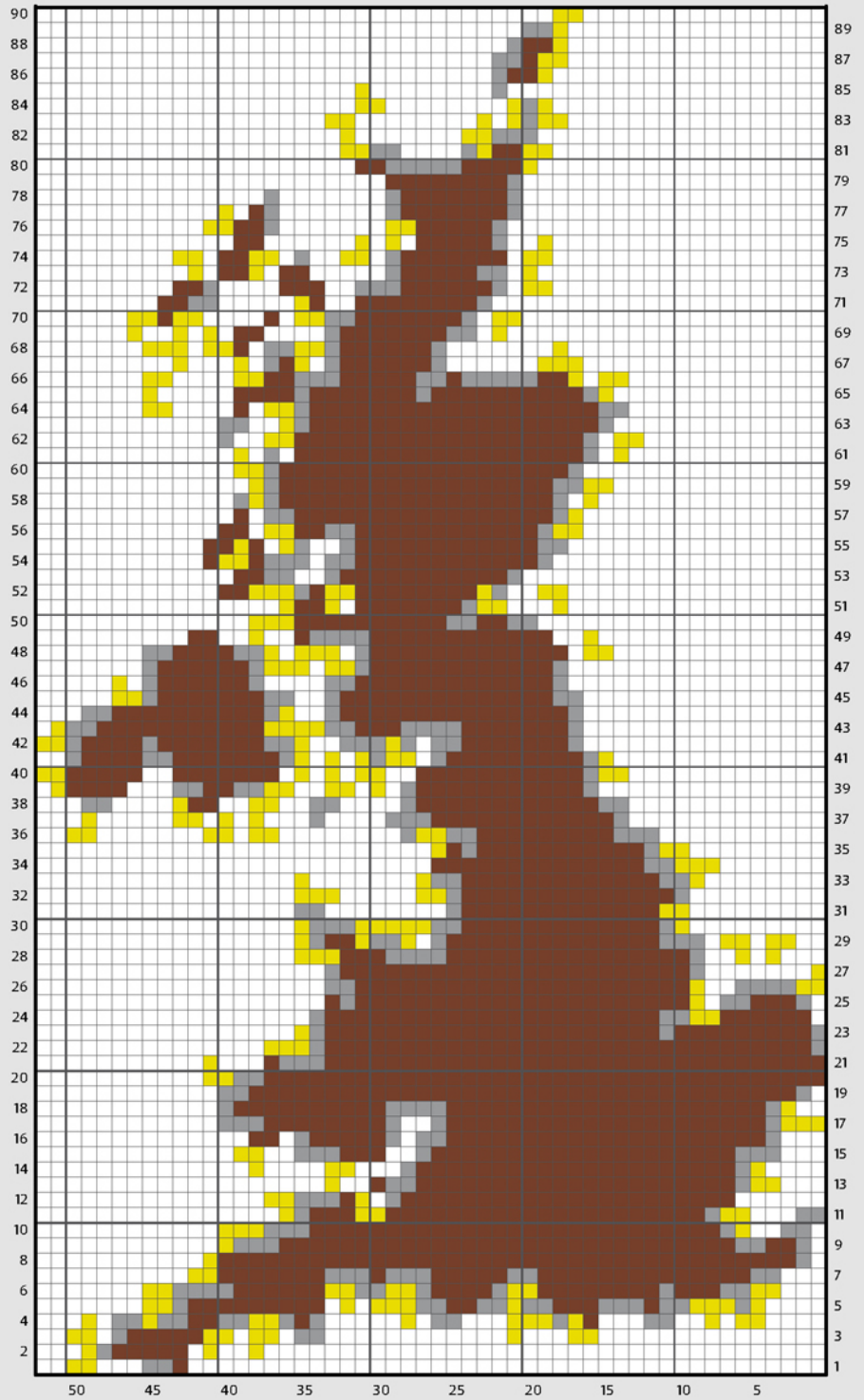
evenly along the armhole edge. Pm and join to work in the round.

Work in garter st for 10 rounds.
Cast off.

FINISHING

Sew in all loose ends. Wash and block garment, following any yarn care instructions on the ball band. ⊕

CHART



KEY

□	Yarn A
■	Yarn B
■	Yarn C
■	Yarn D

The oversized tunic dress is designed for a loose, slouchy fit



Britannia



The map motif is worked in three colours. Edgings are garter stitch

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Elsebeth Lavold
Signild

Exquisite cables inspired by ancient carvings
decorate this timeless cardigan



Elsebeth Lavold
Signild

THIS ELEGANT cabled cardigan was inspired by Viking patterns. “Adorned with the very pretty Figure Eight on Bands pattern and made in the lovely Silky Wool XL yarn, ‘Signild’ is one of my absolute favourites, even though I’m not supposed to favour any one of my own designs,” says Elsebeth Lavold. “Will she become one of your favourites as well?” Because the recommended yarn is hard to source in the UK, we’ve suggested Cascade 200 as an alternative.

PATTERN NOTES

The outermost stitch at each side is an edge stitch. Edge stitches are included in the stitch counts and are always knitted, even along front edges.

Make sure that the ribbing always has a knit stitch inside the edge stitch on RS and a knit stitch next to the panel.

All shaping instructions are worked on RS rows.

BACK

Using 4.5mm needles, cast on 83 (89:95:101:107) sts.

Row 1 (WS): (K1, P1) 7 (8:9:10:11) times, pm, work 19 sts of Chart row R2, pm, P1, (K1, P1) 8 (9:10:11:12) times, pm, work 19 sts of Chart row R2, pm, (P1, K1) 7 (8:9:10:11) times.

SIZE

TO FIT BUST	S	M	L	XL	XXL	
	91	97	102	107	112	cm
ACTUAL BUST	12	14	16	18	20	in
	96	102	110	116	120	cm
ACTUAL LENGTH	37 ³ / ₄	40 ¹ / ₄	43 ¹ / ₄	45 ³ / ₄	47 ¹ / ₄	in
	49	49	52	52	52	cm
	19 ¹ / ₄	19 ¹ / ₄	20 ¹ / ₂	20 ¹ / ₂	20 ¹ / ₂	in

YARN

Elsebeth Lavold Silky Wool XL (Aran weight; 80% wool, 20% silk; 95m/104yds per 50g ball)

SAPLING GREEN	10	11	12	13	14	x50g BALLS
---------------	----	----	----	----	----	------------

Alternative yarn suggestion:

Cascade Yarns 220 (Aran weight; 100% wool; 200m/220yds per 100g skein)

GRANNY SMITH 8914	5	5	6	6	7	x100g SKEINS
-------------------	---	---	---	---	---	--------------

Row 2 (RS): (P1, K1) 7 (8:9:10:11) times, slm, work 19 sts of the Chart row R1, slm, P1, (K1, P1) 8 (9:10:11:12) times, slm, work 19 sts of Chart row R1, slm, (P1, K1) 7 (8:9:10:11) times.
Rep Rows 1 and 2, then work row 1 once more.

Change to 5mm needles.

Row 6 (RS): K to marker, work 19 sts of Chart row T1 (increasing to 20 sts), K to marker, work 19 sts of Chart row T1 (increasing to 20 sts), K to end.

Row 7: P to marker, work 20 sts of Chart row T2, P to marker, work 20 sts of Chart row T2, P to end.
Cont as set, working Chart between markers and st st outside of markers, until you have completed Row 14 of Chart A.

Note: Read ahead – armhole, neck and shoulder shaping is worked at the same time as Back.

Continuing pattern placement between markers, work Rows 3 (3:1:1:1) to 34 (34:36:36:36) of Chart B.

Work Rows 1 to 14 of Chart A and Rows 3 (3:1:1:1) to 34 (34:36:36:36) of Chart B once more, then repeat Rows 1 to 4 of Chart A.

Continue to work panels in Rib as set by final row of Chart until Back is complete.

ARMHOLE SHAPING

AT THE SAME TIME when piece meas 27 (26:28:27:26) cm long, shape armhole at each side. Cast off 1 st at each side and then decrease 1 st at each side on every other row 7 (8:9:10:11) times. 69 (73:77:81:85) sts.

When armhole meas 21 (22:23:24:25) cm, cast off the centre 17 (19:19:21:21) sts and work each side separately.

SHAPE NECK AND SHOULDER

With short rows, beginning at neck edge: Cast off 2 sts, work until 8 (8:9:9:10) sts remain; turn and work back.
Work 8 (8:9:9:10) sts; turn and work back. Cast off remaining 24 (25:27:28:30) sts for shoulder. Work the other side the same way, reversing shaping.

LEFT FRONT

Using 4.5mm needles, cast on 43 (47:51:55:59) sts.

Work 5 rows in ribbing as follows:

Row 1 (WS): (K1, P1) 6 (7:8:9:10) times, pm, work 19 sts of Chart row R2, pm, (P1, K1) 6 (7:8:9:10) times.

Row 2 (RS): (P1, K1) 6 (7:8:9:10) times, slm, work 19 sts of the Chart row R1, slm, (K1, P1) 6 (7:8:9:10) times.
Rep rows 1 and 2, then work row 1 once more.

Change to 5mm needles.

NEEDLES & ACCESSORIES

1 pair 4.5mm (UK 7/UK 7) knitting needles
 1 pair 5mm (UK 8/UK 6) knitting needles
 5 x 18–20mm buttons
 Cable needle

TENSION

17 sts and 24 rows to 10cm in st st using
 5mm needles

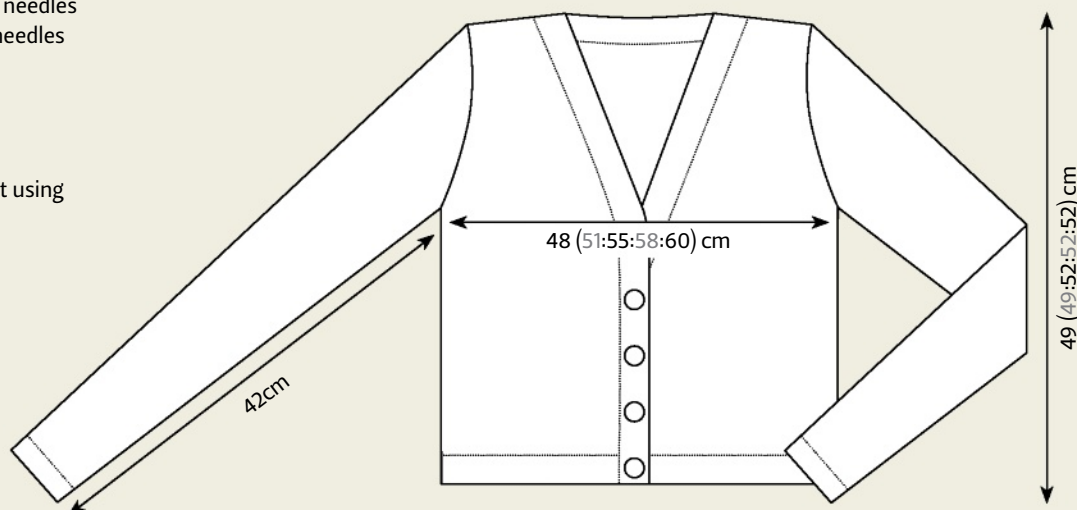
YARN STOCKISTS**Elsebeth Lavold**

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Cascade Yarns

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www.getknitted.com

For general abbreviations, see p95

BLOCKING DIAGRAM

The back neck and
 shoulders are shaped
 using short rows



Row 6 (RS): K to marker, work 19 sts of Chart row T1 (increasing to 20 sts), K to last 8 sts, (K1, P1) to end. 44 (48:52:56:60) sts.

Row 7: (K1, P1) 4 times, P to marker, work 20 sts of Chart row T2, P to end.

Cont as set, working Chart between markers, st st outside of markers, and the 8 sts of the front band in rib, until you have completed Row 14 of Chart A.

Note: Read ahead – armhole, neck and shoulder shaping is worked at the same time as Back.

Continuing pattern placement between markers, work Rows 3 (3:1:1:1) to 34 (34:36:36:36) of Chart B.

Work Rows 1 to 14 of Chart A and Rows 3 (3:1:1:1) to 34 (34:36:36:36) of Chart B once more, then repeat Rows 1 to 4 of Chart A.

ARMHOLE AND NECK SHAPING

AT THE SAME TIME when piece meas 27 (26:28:27:26) cm long, shape armhole at each side as for back, AT THE SAME TIME, shaping neck as folls: SSK inside the 8 sts at front edge on every 4th row 4 (6:7:9:10) times.

SHAPE SHOULDER

When armhole meas 21 (22:23:24:25)cm, work short rows, beginning at neck edge as folls:

Work until 8 (8:9:9:10) sts remain; turn and work back.

Work 16 (16:17:17:18) sts; turn and work back.

With a separate strand of yarn, cast off 24 (25:27:28:30) sts for shoulder. 8 sts remain.

Cast on 1 st at the shoulder and work the 9 sts of front edge in K1, P1 ribbing as set until band reaches centre back neck. Cast off.

Mark the spacing for 5 buttons spaced equally down front band, with the top one 2–3 cm below beginning of V-neck and the lowest immediately above the 5 rows of ribbing at bottom edge.

RIGHT FRONT

Work as for Left Front, reversing shaping and placing buttonholes spaced as for buttons as folls: cast off 2 sts inside the 3 sts of front edge and, on the next row, cast on 2 sts over the gap. Shape neck with K2tog inside the 8 sts of front band.

SLEEVES

Using 4.5mm needles, cast on 35 (37:37:39:39) sts.

Work 5 rows in K1, P1 ribbing, beg on WS.

Change to 5mm needles.

Working in st st, inc 1 st each side on every 6th row 12 (12:14:14:14) times and then on

every 4th row 0 (0:0:1:2) times.
 59 (61:65:69:71) sts.

SHAPE SLEEVE CAP

When sleeve meas 42cm long, cast off 1 st at each side.

Decrease 1 st at each side on every other row 7 (8:9:10:11) times. Cast off 3 sts at the beginning of every row 10 times. Cast off remaining 13 (13:15:17:17) sts.

FINISHING

Block pieces, following any yarn care instructions on the ball band. Undo cast-off sts and join shoulders with a three-needle cast-off. Seam the short ends of bands at centre back neck and sew band along back neck. Sew side and sleeve seams. Attach sleeves. Sew on buttons. ➤

CHARTS

Chart A

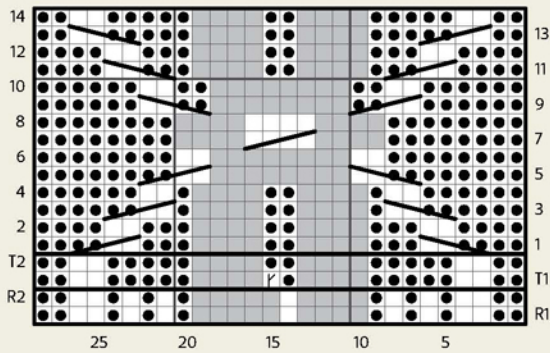
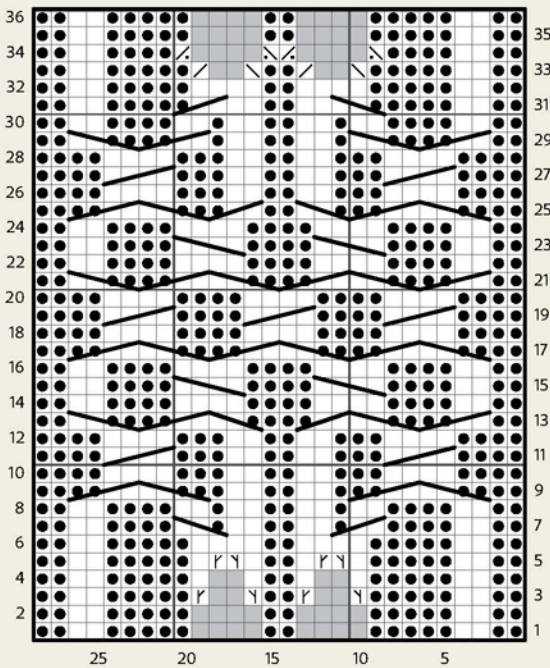









Chart B



The Figure Eights on Bands cable pattern was inspired by 9th century religious carvings and manuscripts

KEY

- K on RS; P on WS
- P on RS; K on WS
- K2tog on RS
- SSK on RS
- K2tog on WS
- SSK on WS
- Right lifted increase
- Left lifted increase
- No stitch
-  2/1 right purl cable:
slip 1 st to cn, hold at back, K2; P1 from cn
-  2/1 left purl cable:
slip 2 sts to cn, hold at front, P1; K2 from cn
-  2/2 right cable:
slip 2 sts to cn, hold at back, K2; K2 from cn
-  2/2 left cable:
slip 2 sts to cn, hold at front, K2; K2 from cn
-  2/2 right purl cable:
slip 2 sts to cn, hold at back, K2; P2 from cn
-  2/2 left purl cable:
slip 2 sts to cn, hold at front, P2; K2 from cn





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Mary Henderson

Eilidh

Elegant tank top uses traditional Fair Isle patterns and construction techniques





Mary Henderson
Eilidh

SIZE

	XXS	XS	S	M	L	XL	1XL	
TO FIT BUST	76	81-86½	91½-96½	101½	106½-112	117	122-127	cm
	30	32-34	36-38	40	42-44	46	48-50	in
ACTUAL BUST	83	86	99	108	116	124	132	cm
	32¾	34	39	42½	45¾	49	52	in
ACTUAL LENGTH	47	49	51	52	54	57	60	cm
	18½	19¼	20	20½	21¼	22½	23¾	in

YARN

Jamieson's Shetland Spindrift (4ply weight; 100% wool; 105m/115yds per 25g ball)								
A GRANNY SMITH 1140	2	2	2	2	3	3	3	x25g BALLS
B PURPLE HEATHER 239	2	2	3	3	3	4	4	x25g BALLS
C SUNSET 186	2	2	2	3	3	3	4	x25g BALLS
D SALMON 301	2	2	3	3	3	4	4	x25g BALLS
E SCOTCH BROOM 1160	1	1	2	2	2	2	3	x25g BALLS

WARM SHADES of Jamieson's Shetland Spindrift yarn, combined with classic Fair Isle motifs, give this pretty tank top a vintage feel. It's constructed in a traditional way, too, being knitted in one piece in the round, with the armholes and neck opening steeked and cut open. The openings are then folded back to form a facing, while corrugated ribbing is used around the edgings.

NOTES

When working the steek stitches, keep the chart pattern correct and work steeks as follows: on rounds with 2 colours, alternate the colours consistently to produce lines which clearly define the edges of the steek (this makes cutting a straight steek much easier). At any colour change round, start the new colour 2 sts before the steek, leaving a 2-3 cm tail - the steek is cut and folded back forming a facing.

CHART

The garment is worked in the round. All rounds are worked from right to left.

CHART B SEQUENCE

Chart B sequence will be worked as follows:

All sizes

Rows 1-92 once.
Rows 1-19 once.

Rows 71-81 once.
Rows 41-65 (65:73:78:86:90:92) once.

For size 1XL only

Work rows 4-15 once more.

Please note number of final row work may vary slightly depending on row tension.

FRONT AND BACK

RIBBED EDGE

Using yarn A and longer 3mm circular needles, using the long-tail method cast on 240 (264:288:312:336:360:384) sts.

Join to work in the round, being careful not to twist sts. Pm at beginning of round and half way at other side after 120 (132:144:156:168:180:192) sts.

Set-up round for corrugated rib: (K2B, K1A) rep to end of round.

Work corrugated rib from Chart A for 23 rounds.

BODY

Change to 3.25mm needles.

Working in Chart B sequence as noted in Chart section, work in st st as foll:

Beg with st 6 (1:18:12:6:1:18) and working 24-st rep throughout work from chart until you have worked row 73 (73:81:81:84:91:91).

Size 1XL only

Work Rows 1-6 once more.

STEEKS FOR ARMHOLES

Continuing to work in Chart B sequence, AT THE SAME TIME remove marker, work 6 (8:9:11:13:15:17) sts, slip last 12 (15:17:21:25:29:33) sts [last 6 (7:8:10:12:14:16) sts of previous round and first 6 (8:9:11:13:15:17) sts] on to a holder, cast on 11 sts for steek using the backwards loop method, pm; K to 6 (7:8:10:12:14:16) sts before mrk, remove mrk, slip last 12 (15:17:21:25:29:33) sts on to a holder, cast on 11 sts for steek using backward loop method, pm, work to end of round.

216 (234:254:270:286:302:318) sts, plus 11 steek sts each side.

ARMHOLE SHAPING

Next rnd: *Work steek sts, K2, SSK, work to 4 sts before next steek, K2tog, K2; rep from * once more. 4 sts dec'd.

Repeat decrease at armhole every round for a further 7 (9:11:12:13:14:15) rounds.

184 (194:206:218:230:242:254) sts, plus 11 steek sts each side.

Cont to work in Chart B sequence without shaping as set, until work meas approx 13½cm from beg of armhole shaping.

FRONT NECK SHAPING

Cont in Chart B sequence as set, set up front neck steek as foll:



Armholes and neck are steeked and reinforced with crochet before being cut open

NEEDLES & ACCESSORIES

- 2 sets 3mm (UK 11/US 2) circular needles, 40cm and 60cm long
- A set 3.25mm (UK 10/US 3) circular needles, 60cm long
- A spare 3.25mm (UK 10/US 3) needle
- 2.5mm (UK 12/US B/1-C/2) crochet hook
- 6 stitch markers

TENSION

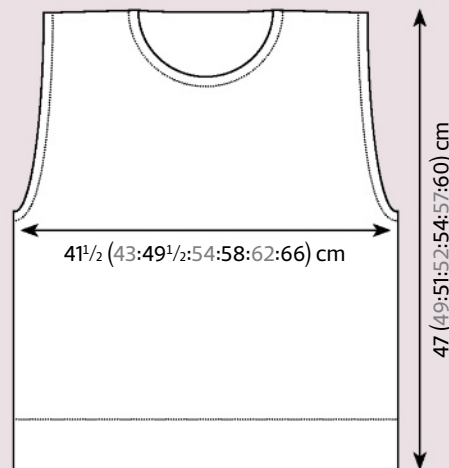
28 sts and 36 rows over 10cm using 3.25mm needles

YARN STOCKISTS

Jamieson's of Shetland 01595 693114
www.jamiesonsofshetland.co.uk

For general abbreviations, see p95

BLOCKING DIAGRAM



Next rnd: Work steek sts, pattern 35 (37:40:42:45:48:50) sts, work next 22 (23:23:25:25:25:27) sts, then slip these onto a stitch holder for neck, work to end. 162 (171:183:193:205:217:227) sts.

Next round: Work steek sts, pattern to 4 sts before neck st holder, K2tog, K2, cast on 11 steek sts in alternating colours if appropriate for pattern round, K2, SSK, complete round. 160 (169:181:191:203:215:225) sts.

Work as set, decreasing at neck edges every round 7 more times, then every other round until 22 (22:22:24:24:24:25) sts remain on either side of the neck.

Work straight until armhole measures 19 (21:21:22:23:24:25) cm.

Work 1 more round, casting off steek sts.

Using the spare 3.25mm needle and the

three-needle cast-off method, cast off shoulders as foll: Turn garment inside out, match front shoulder sts to back sts: cast off 22 (22:22:24:24:24:25) together from front and back starting with left shoulder, work across 44 (50:56:57:64:70:74) back sts, K2tog, cast off 22 (22:22:24:24:24:25) together from front and back right shoulder. Slip 45 (51:57:59:65:71:75) back sts on holder.

MAKING UP

PREPARE AND CUT STEEKS

Using crochet hook and yarn A, work a column of double crochet (US single crochet) on either side of central stitch as follows:

Insert the hook picking up the left side of the central stitch and the right side of the st next to it, wrap the yarn around the hook

and draw through to create one loop of yarn on the hook.

Wrap the yarn around the hook again to create one chain. Insert the hook through the next pair of stitches in row below.

Wrap the yarn around the hook and draw through the stitches to create a yarn loop on the hook - there are now 2 sts on the crochet hook; wrap the yarn around the hook again and draw this yarn through both loops on the hook.

Continue to the bottom of the steek, then repeat the process along the opposite side of the central stitch.

Once complete you will have 2 rows of crochet side by side with a 'ladder' in between which you cut with sharp ▶



CHARTS

Chart A

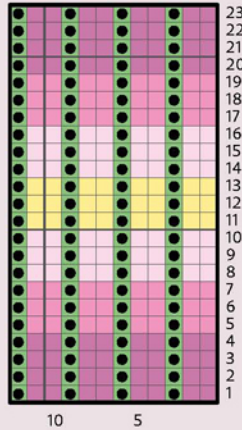
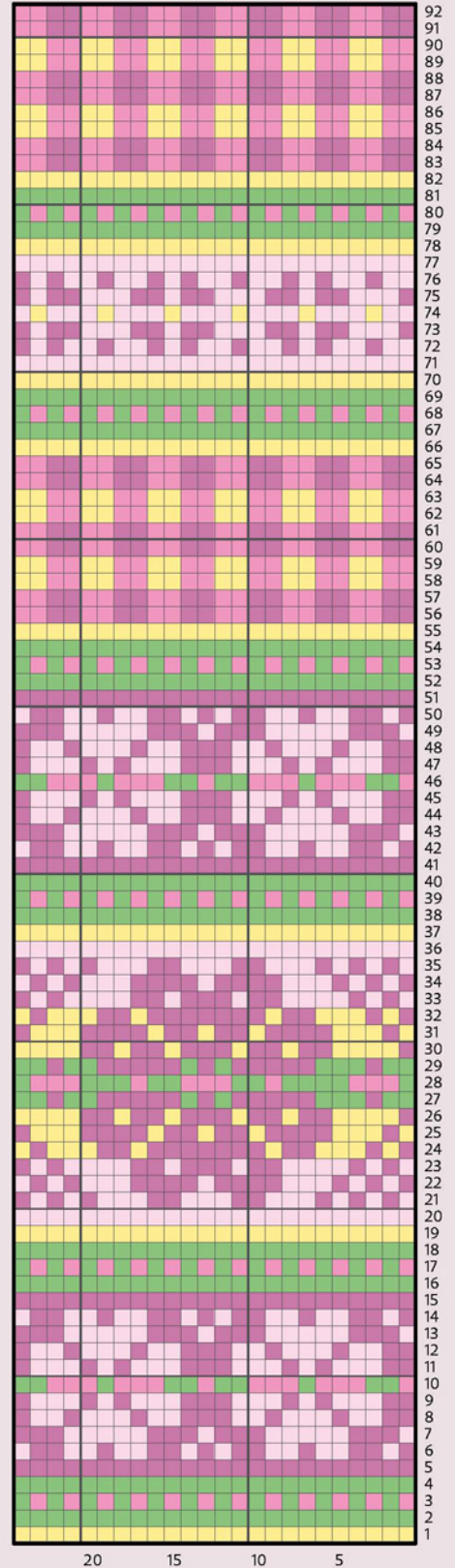


Chart B



KEY

- Yarn A: P on RS
- Yarn A
- Yarn B
- Yarn C
- Yarn D
- Yarn E

Bands of corrugated ribbing finish off the armholes and neck

embroidery scissors. The crochet finish means there are no ends to sew in.

NECK BAND

Using yarn A and shorter 3mm needles, pick up and knit 21 (23:25:27:29:31:35) sts from left shoulder to centre holder, knit 22 (23:23:25:25:25:27) sts from holder, pick up and knit 21 (23:25:27:29:31:35) up the other side and 45 (51:57:59:65:71:75) sts across the back. 109 (120:130:138:148:158:172) sts.

Work in corrugated 1x1 rib as follows:

- Round 1:** (K1B,P1A) to end of round.
 - Round 2:** (K1C, P1A) to end of round.
 - Round 3:** (K1D, P1A) to end of round.
 - Round 4:** (K1E,P1A) to end of round.
- Cast off in yarn A.

ARMHOLE BANDS

Using yarn E and shorter 3mm needles,

knit 12 (15:17:21:25:29:33) sts from holder, pick up and knit 104 (107:111:113:115:127:129) sts around armhole. 116(122:128:134:140:146:152) sts.

Work in corrugated 1x1 rib as follows:

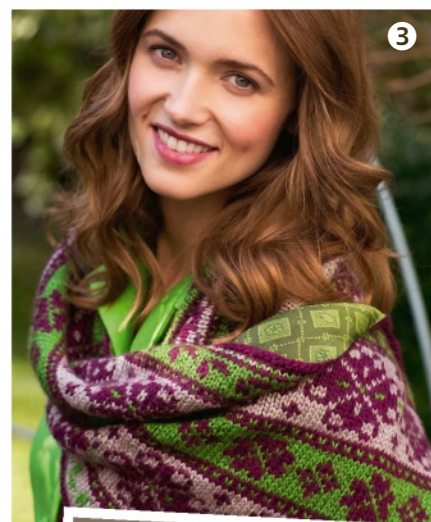
- Round 1:** (K1B,P1E) to end of round.
 - Round 2:** (K1C, P1E) to end of round.
 - Round 3:** (K1D, P1E) to end of round.
 - Round 4:** (K1A,P1E) to end of round.
- Cast off in yarn E.

FINISHING

Block by soaking in lukewarm water with a liquid wool wash for 20 minutes, then rinse. Roll in a towel and squeeze out excess moisture. Lay on a dry towel on flat surface, pin out to measurements and allow to dry.

Sew in ends. Slip-stitch steek facings to the wrong side. ☺

❶ Mary's 'Natural Geometry' tam and mitts was a subscriber-only pattern in Issue 68 ❷ 'Calluna' from Issue 17 ❸ This pretty wrap from Issue 58 is lined with a silk scarf ❹ 'Alcott' from Issue 56 is one of Mary's favourites ❺ Mary loves to design tea cosies; this was for subscribers in Issue 53



Colour wonder

Designer Mary Henderson shares her secrets for creating beautiful Fair Isle colour schemes that you'll fall in love with



FAIR ISLE knitting has been a lifelong passion for Mary Henderson, the creator of our beautiful 'Eilidh' tank top on pages 34-38. As a young child in America, she saw a

photograph of a Fair Isle sweater in her mother's copy of *Ladies' Home Journal*, and decided she would make it.

"Mom showed me the basic knit stitch, but I was stumped about ribbing until my Aunt Eleanor, on a visit, showed me what to do. Swapping over the yarn to purl from knit was a revelation!" Mary recalls. "After that I went to the local public library and

borrowed knitting books - something I have been doing ever since!"

The first piece of knitwear she designed for herself was a cardigan in a cotton DK yarn. "It had little blocks of yellow, red and green on a navy background - I must have been channelling the Lego blocks my young sons were playing with at the time!"

Designing was merely a hobby for Mary, though, until she got to know one of her neighbours - a certain Kirstie McLeod, then working for *Simply Knitting* magazine and now commissioning editor for *The Knitter*. "We knew each other vaguely, because her sister's son was a friend of my elder son... Kirstie was

someone I could chat to about knitting; I'd no idea that she was connected to *Simply Knitting*. I told her about a laptop bag I was knitting, and she was intrigued and offered to publish it. So over the next few years, more of my designs got into print."

While having a well connected neighbour has helped Mary develop as a designer, she also credits the people at her local knitting group as encouraging her to broaden her horizons. "The knitters at the Merlin Theatre Stitch 'n' Bitch group in Frome really made me step up my knitting," she says. "Until I started going along about seven years ago, my knitting was in the doldrums: I knitted jumpers ▶

Designer stories



1



2



3



4

1 Scottish traditions play a big part in Mary's designs – this cushion is from *Simply Knitting* issue 105 2 'Winter Gathering' from Issue 49 3 'Heather Flower' from Issue 65 4 Exquisite laptop cover from Issue 50 5 A cosy from *Simply Knitting* 111 6 This cabled tank was in Issue 75



5



6

and cardigans (which sometimes fitted!), but the ladies made me think about what I knitted and made me try things: socks, lace and steeking, to name but a few."

Mary is popular amongst our readers for her intricate Fair Isle designs, with their harmonious colour palettes and traditional methods such as steeking.

When designing her colour schemes, Mary uses a simple theory: "I assume that all the colours I like will go together!" She advises readers to look at the colours they like, and then think about the opposite tones that will complement them. "The artist Kate Lynch told me to look for the colours 'between': that is, to examine how a colour changes when the colour next to it changes; what makes a colour 'pop'. For Fair Isle knitting, think of the middle of a motif as a horizon line, then work light to

dark or dark to light from that horizon line, mirrored on either side of the horizon line.

"And always look around you for ideas.

There is inspiration everywhere: tiles, feathers, street fashion, hand-dyed yarn... I take photos with my phone so I can look back and think about a colourway."

Unsurprisingly, when asked who her design heroes are, Mary names many of the 'greats' of colour knitting. "Kaffe Fassett gave me courage with colour – I cut up skeins of yarn to make two sets of variegated yarn to knit his Block pattern over 20 years ago; it all made sense after that!"

She praises the likes of Sheila McGregor and Mary Jane Mucklestone for their work on collating Fair Isle and Scandinavian motifs, and Alice Starmore for explaining how traditional Fair Isle designs work.

"I also admire Wilma Malcolmson, from

Shetland Designer," Mary says. "She's a colour-blending aficionado, and a great friend who I met on my first visit to Shetland Wool Week. I sat next to her at dinner, watching the sunset over Lerwick harbour and talking about the changing colour horizon. It is one of my fondest memories."

Mary is a yarn junkie: "My favourites are Jamieson & Smith Heritage and Rowan Felted Tweed DK. I may have cornered the local market for Felted Tweed – my yarn shop has been known to ring up asking if I have a skein of a particular colour, and I have to ask which dye lot they want – it really is that bad!"

We're delighted that Mary has many more Fair Isle creations in the pipeline for *The Knitter*, starting with a lovely scarf in Alice Starmore yarn in Issue 77. Perfect for a Christmas gift – or a treat for yourself! 🍷



Louisa Harding
Elenora

Totally feminine, this super-soft cabled sweater comes with a removable faux-fur collar



Louisa Harding
Elenora

SIZE

TO FIT BUST	S	M	L	
	71	81	91	cm
ACTUAL BUST	28	32	36	in
	73½	82	91	cm
ACTUAL LENGTH	29	32½	36	in
	53½	53½	53½	cm
SLEEVE SEAM	21	21	21	in
	45½	45½	45½	cm
	18	18	18	in

YARN

Louisa Harding Susurro (Aran weight; 100% baby alpaca; 90m/98yds per 50g ball)

A ROSY 004	8	9	10	x50g BALLS
------------	---	---	----	------------

Louisa Harding Luzia (Chunky weight; 80% viscose, 20% nylon; 40m/43yds per 50g ball)
B Raspberry (014); 1 x 50g ball

NEEDLES & ACCESSORIES

- 1 pair 5mm (UK 6/US 8) knitting needles
- 1 pair 6mm (UK 4/US 10) knitting needles
- 1 set 5mm (UK 6/US 8) circular knitting needles, 80cm long
- 1 set 6mm (UK 4/US 10) circular knitting needles, 80cm long
- 1 pair 9mm (UK 00/US 13) knitting needles (for optional collar)
- Length of ribbon (for optional collar)
- Cable needle
- 4 stitch markers

TENSION

18 sts and 24 rows to 10 cm over st st using 6mm needles and yarn A

YARN STOCKISTS

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

GORGEOUSLY SOFT, this feminine sweater by Louisa Harding is knitted in her new Susurro yarn, which is an aran-weight pure baby alpaca. The garment has a pretty cable pattern extending down from the waist to the flared lower section. A picot cast-on adds a decorative touch. The raglan sleeves also use the cable pattern around the cuffs. Louisa has designed a complementary collar knitted in her Luzia faux-fur yarn to accompany the sweater, but this is optional.

BACK AND FRONT

(worked both the same)
Using 6mm needles and yarn A, work a picot cast-on as follows:

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 * 31 (35:39) times more, cast on 2 sts. 98 (110:122) sts.
Work 6 rows in garter st.

Now work 30 rows in patt setting sts as follows:

Rib row 1 (RS): (P2, K10) 8 (9:10) times, P2.
Rib row 2: Purl.

These 2 rows form the patt.
Work a further 28 rows in patt.

Next row (RS)(dec): (P2, SSK, K6, K2tog)

8 (9:10) times, P2. 82 (92:102) sts.

Next row: Purl.

Change to 5mm needles.
Work 20 rows in cable rib patt setting sts as follows:

Cable row 1 (RS): (P2, C4B, C4F) 8 (9:10) times, P2.

Cable row 2: Purl.

Cable row 3: (P2, K8) 8 (9:10) times, P2.

Cable row 4: Purl.

Cable row 5: (P2, K8) 8 (9:10) times, P2.

Cable row 6: Purl.

These 6 rows form the cable rib patt.

Rep these 6 rows twice more.

Rep Cable rows 1 and 2 once more, ending with RS facing for next row.

Next row (RS)(dec): (P2, K2, SSK, K2tog, K2) 8 (9:10) times, P2. 66 (74:82) sts.

Next row: Purl.

Change to 6mm needles.

Begin with a K row cont to work in st st until work measures 37cm from cast-on edge, ending with RS facing for next row.
Leave sts on a holder.

SLEEVES

Using 6mm needles and yarn A, work a picot cast-on as follows:

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 * 10 times more, cast on 1 st. 34 sts.

Work 6 rows in garter st.

Change to 5mm needles.

Work 4 rows in rib as follows:

Rib row 1: (P2, K6) 4 times, P2.

Rib row 2: Purl.

Work these 2 rows once more.

Next row (RS): (P2, K1, M1, K4, M1, K1) 4 times, P2. 42 sts.

Next row: Purl.

Work 26 rows in cable rib patt setting sts as follows:

Cable row 1 (RS): (P2, C4B, C4F) 4 times, P2.

Cable row 2: Purl.

Cable row 3: (P2, K8) 4 times, P2.

Cable row 4: Purl.

Cable row 5: (P2, K8) 4 times, P2.

Cable row 6: Purl.

These 6 rows form the cable rib patt.

Rep these 6 rows 3 times more.

Rep cable rows 1 and 2 once more, ending with RS facing for next row.

Next row (RS): (P2, K2, M1, K4, M1, K2) 4 times, P2. 50 sts.

Next row: Purl.

Change to 6mm needles.

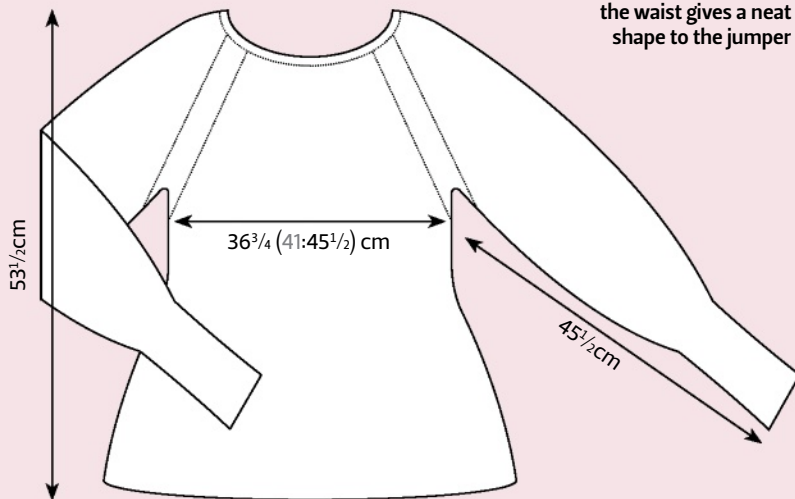
SPECIAL ABBREVIATIONS

C4F: Slip 2 sts onto cable needle, hold at front, K2; K2 from cable needle.

C4B: Slip 2 sts onto cable needle, hold at back, K2; K2 from cable needle

For general abbreviations, see p95

BLOCKING DIAGRAM



Cable ribbing around the waist gives a neat shape to the jumper



Beg with a K row, work 6 rows in st st.

Next row (RS)(inc): K3, M1, K to last 3 sts, M1, K3. 52 sts.

Beg with a P row, work 6 rows in st st.

Inc 1 st at each end as above on next row and foll 6th row. 56 sts.

Cont to work in st st until Sleeve measures 45 1/2 cm from cast-on edge, ending with RS facing for next row.

Leave sts on a holder.

JOIN RAGLANS

With RS of first sleeve facing and using 6mm circular needles, K56 across sts left on holder for first sleeve, pm, K66 (74:82) across sts left on holder for front, pm, K56 across sts left on holder for 2nd sleeve, pm, K66 (74:82) across sts left on holder for back, pm. 244 (260:276) sts.

Now work in rounds.

Next round: Knit across first sleeve to first mrk, slip mrk, knit across front to 2nd mrk, slm, knit across 2nd sleeve to 3rd mrk, slm, knit across back to 4th mrk, slm.

Work in rounds decreasing for raglans as folls:

Raglan round 1 (dec): *K2, P2, SSK, K44, K2tog, P2, K2, slm, K2, P2, SSK, K54 (62:70), K2tog, P2, K2, slm; rep from * once more.

236 (252:268) sts.

Raglan round 2: Knit.

Raglan round 3 (dec): *K2, P2, SSK, K42, K2tog, P2, K2, slm, K2, P2, SSK, K44 (52:60:68), K2tog, P2, K2, slm; rep from * once more. 228 (244:260) sts.

Raglan round 4 and every foll alt round: Knit.

The last 2 rows set the decrease patt for raglan shaping.

Cont to dec as set on next round and 15 (16:18) foll alt rounds. 100 (108:108) sts.

Raglan round 34: Knit across round discarding first three markers, leaving last marker to mark end of round.

Next round: Purl.

Change to 5mm circular needles.

Next round: Knit.

Turn work and cast off knitwise on WS of work, taking care not to pull sts too tightly.

MAKING UP

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

Join side and sleeve seams.

COLLAR (optional)

Using 9mm needles and yarn B, cast on 59 sts.

Work 2 rows in garter st.

Work 8 rows in st st with garter st edge setting sts as folls:

Row 1: Knit.

Row 2: K2, P55, K2.

Work these 2 rows 3 times more.

Row 9 (RS)(dec): K4, (K2tog, K4) 9 times, K1. 50 sts.

Row 10: K2, P46, K2.

Row 11: Knit.

Row 12: K2, P46, K2.

Work the last 2 rows twice more.

Row 17 (RS)(dec): K6, (K2tog, K4) 7 times, K2. 43 sts.

Beg with a K row work 2 rows in garter st, ending with WS facing for next row.

Row 20 (WS)(eyelets): K1, K2tog, yo, K to last 4 sts, yo, K2tog, K1.

Row 21: Knit.

Cast off knitwise on WS, taking care not to pull stitches too tightly.

Sew in all ends.

Thread ribbon through eyelets in neckband, tie with a bow. 🧶



This design is taken from *Susurro*, Louisa Harding's new pattern collection. It features 14 feminine projects for women. For details of your

nearest stockist, call 01535 664222 or visit www.designeryarns.uk.com.

In the loop



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



Charmian Perston knitted 'Tembe' from Issue 67

Creative colourwork

'That's it!', I thought to myself when I saw Martin Storey's 'Tembe' pattern in Issue 67. I knew my friend's husband had been only half teasing when he asked me to knit him something, but I did file the idea away as a future project, while keeping an eye out for something suitable.

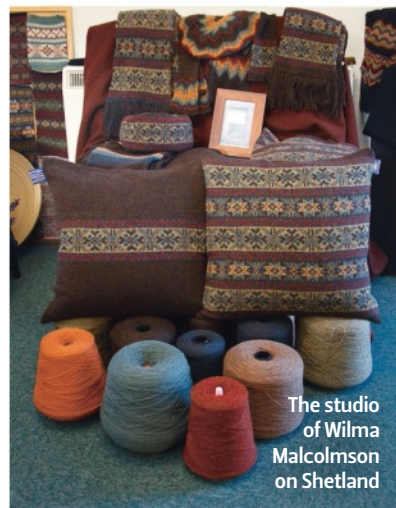
I think most knitters make small tweaks to patterns, but changing the front of my Tembe is the biggest tweak I've ever done. I knitted it in the round, as not only is it easier, but I believe it makes the garment stronger, and the tension is more even when using more than one colour. I used another pattern for the V-neck.

For his wife, I am going to use the same pattern and insert ladybirds in place of the elephants, as this is the symbol of the Pestalozzi Charity, for which she does an enormous amount of fund-raising. These will be knitted above the welt only, to make the garment more feminine.

I am now knitting Martin Storey's 'Tapestry' cardigan from Issue 40. The body is in one flat piece and will

be divided at the armholes, again, to maintain that uniformity of structure.

It was such a happy accident when I bought your publication a few years ago and subscribed to it shortly after. I have knitted a few things from it, and it has also allowed me to identify projects for my super-sized stash. Charmian Perston, *Isle of Man*
Charmian wins eight skeins of The Yarn Yard Clan merino 4ply yarn



The studio of Wilma Malcolmson on Shetland

Shetland story

This summer, my husband and I packed our sailing boat with security equipment, warm clothes and a copy of Issue 70 of *The Knitter*, complete with its travel guide to Shetland. After 32 hours we entered the harbour in Lerwick. We rented a car, and used Sarah Laurenson's guide to discover many interesting places.

We visited the Jamieson's of Shetland factory, where we could walk around and look at all the different processes, and also talk to the people working there. At the Shetland Designers studio, I met Wilma Malcolmson. In fact, the day before I bought a pair of gloves at the Shetland Textile Museum – they were Wilma's design!

We also went to the Unst Heritage Centre to see the lace exhibition, had a cake at the Peerie café, and

visited Jamieson & Smith and all the knitting-related shops in Lerwick. At the Shetland Museum, I got help to find a pattern for gloves. Other knitting projects were put aside – I just had to start knitting Fair Isle!

We left Shetland after eight days. I brought home about 60 different colours of yarn, many books and patterns, and many good memories. I also bought a Burra Bear to keep in my studio as a memory of this very special holiday.

Elisabeth Ianke Mørkeseth, Stavanger, Norway

A powerful tool

Reading Issue 74, which contained news of Betsan Corkhill's new book, *The Healing Power of Knitting*, I was thrilled to see that I am not alone. After the sudden and devastating death of my son last year, knitting has comforted and accompanied me through this journey which is alien and 'around the wrong way'. The speed and accuracy with which I have been knitting is totally amazing.

Together with my devoted husband and daughter (also a knitter), I am weathering the storm in peace and tranquillity. Thank you to teachers and Mum who 50 years ago taught me this healing skill – I am indebted.
Dawn Michie, Guildford

Betsan Corkhill's book explores how knitting can help us through challenging times



Your tweets!

We asked...

What has everyone been knitting this summer?



"I've been knitting for my City & Guilds in hand knitting, plus cardigans for the cool evenings"

Gail Pryce @Gaillec22

"My super cool new raglan sweater in super cool 1ply yellow in a super cool design by super cool self – <http://bit.ly/saga1066>"

Sarah @saga1066

"I had an order for 15 scarves. It's my time to get ready for the Xmas rush."

Natalie/Knits By Nat@natwarrior

"Socks, mittens, gloves, everything! :)"

Gina Ritchie @warmwoolie

"Been finishing off knitted props for an animated film, plus socks, sleeveless top, mini mochi chicken...list is endless!"

Caroline Bletsis @CarolineBletsis

"Stones and Stripes by Nancy Bush. Also socks for my daughter."

Sandra Roberts @sandy31roberts

"I'm making Fistral in Jaeger Roma."

Tracey Smith @catnapped3

What our favourite knitters have been saying...



"Looking forward to an evening on the balcony with my knitting! Trying to decide which podcast to listen to tonight."

Anniken Allis @YarnAddictAnni

"Discussion at work today: It's a Wonderful Life, knitting style. What would this world and industry look like if Ravelry never happened?"

Bristol @BristolIvy

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Offer ends: 31 October 2014.



1

1 Limited-edition shades of Excelana yarn 2 At the Toft Alpaca talk, Susan shared examples of updated knits from the Shetland archives 3 'Teaser' image for Susan's forthcoming book 4 Susan introduced her Vintage Shetland project over tea and cake at Toft



3



2



4

Very vintage!

Penny Batchelor chats with Susan Crawford about her work to make Shetland's pattern archives available to modern knitters

BY HER OWN admission, Susan Crawford was born to work with vintage knitwear patterns. With two grandmothers for whom knitting, sewing, embroidering and crocheting were a way of life, "the idea that we would go and buy something didn't occur to us," she says. Instead they would improvise, take apart old garments and sew them into new ones. And so began Susan's obsession with vintage knitwear and the make-do-and-mend ideology.

I met Susan Crawford over tea and cakes at Toft Alpaca in Warwickshire, where she had come to give a talk about her career and vintage knitwear designs. A few fans had even dressed vintage-style for the occasion, and Susan herself was wearing a pretty summer jumper from her *A Stitch In Time* books – the two volumes of vintage patterns that she is best known for.

The original *A Stitch in Time*, by Jane Waller, was first published in the 1970s. A collection of black-and-white reprints of old magazine patterns, some reknitted and pictured in a crazy 1970s-style, this was a book that was very dear to the young Susan. In the mid-1980s the book's artwork was destroyed in a fire, and every magazine used in the book would have to be sourced again.

Later Susan got to know her idol Waller, and Susan and her husband Gavin decided to embark on a labour of love, printing and publishing a new version of the book themselves, with new sizes and photos. Realistically there was no other choice as conventional publishers wouldn't touch the project due to the work involved.

Susan's ability to adapt and resize patterns came from her grandmothers,

a knowledge she built upon when she studied fashion and textiles, taught art and design and later worked for Rowan.

For *A Stitch in Time Volume 1* she chose 59 of the original 100 patterns. Each had to be typed up and knitted. Back in 2005, Susan recalls, even finding 4ply yarn in a range of colours was difficult, while laceweight and 2ply were rare. Later, for *Vol. 2*, she collaborated with John Arbon to create her own range of yarns in vintage colours, called Excelana and Fenella.

Then came the photography. A keen amateur photographer, Susan decided to shoot all the garments herself, using her daughter Charlie and other friends as models. Susan's house doubled as a photography studio. The team used boards with period wallpaper pasted on as backdrops, and also sojourned to the local

5 Susan is working with the Shetland Museum and Archives to showcase its collection of vintage handknits 6 Excelana was the first yarn Susan developed, using a palette of vintage shades 7 *Coronation Knits* was a pattern collection designed by Susan to mark the Queen's Jubilee



The beautiful Fair Isle patterns of Shetland knitwear have long fascinated Susan



park for outdoor shots. For authenticity, every pose used by the models was one found in vintage knitting magazines.

A labour of love

A Stitch in Time launched in November 2008, with Susan and Gavin printing on average six books a day themselves. Demand outstripped supply and the book is now in its fourth print run, this time in hardback with extended size ranges, updated yarn requirements and a bonus pattern. Three years later, *A Stitch in Time Volume 2* arrived in a market where the vintage look had become more fashionable.

It was time for Susan to have some creative freedom and concentrate on her own designs. In 2012 she embarked on a project to celebrate Queen Elizabeth II's Diamond Jubilee. *Coronation Knits* is

a collection of her vintage-style patriotic patterns. With garments and accessories for men, women and children, this book is quirky, colourful and timeless.

Shetland treasures

Now Susan is working with Shetland Museum and Archives to preserve and highlight the island's precious knitwear collection, donated by Shetlanders to the museum over many years.

This is a project that has been more than three years in the making, involving regular travel to Lerwick's Shetland Museum. Susan describes its knitting archive as a treasure trove, with shawls, sweaters, hats and pullovers galore, all part of the island's fascinating textile history.

Shetland itself has a strong knitting tradition. Susan is focussing on garments

from the first half of the 20th century, where most designs came from the mind of the handknitters themselves and not from a commercial pattern. Some thrifty knitters used up odds and ends of yarn; for example, one jumper Susan has been studying has a different shade of red in a Fair Isle pattern at the top than from at the bottom. Each garment was treasured before arriving at the museum and some, due to age and wear, are in a more perilous state than others.

The book *Vintage Shetland*, due to be published in early 2015, will feature 25 designs along with their own personal stories. The museum has a note of who donated each garment, and painstaking historical research is revealing who created them, where, how and why; in some cases there's even a photograph of the piece's ▶

- ❶ A twin set design from *A Stitch In Time Volume 2*
- ❷ Susan's latest yarn is Fenella, which knits up to a vintage '3ply' tension
- ❸ *A Stitch In Time Vol. 1* has become a modern classic
- ❹ Proper tea in pretty china fitted the bill at the Toft talk!



creator. *Vintage Shetland* isn't just knitwear history, it's a living social history detailing a way of life that has almost disappeared in the wake of Shetland's oil boom.

Gavin created a computer program to transcribe the patterns. Susan went through each row, stitch by stitch, noting the stitch and the colour (matched to a Jamieson & Smith shade card). Some garments in the archive are incomplete, necessitating Susan to use her skills to ascertain what's missing.

With jumpers, tunics and cardigans, the book shows how mainstream fashion trickled upwards to be incorporated in Shetland's traditional designs. Her favourite? "A seriously loved cardigan with short-row shaping on the collar... but the pattern is not carried right to the edges of the design," she says. "Was this a mistake? The knitter has taken a contemporary look and applied it to Fair Isle."

After all that travelling, Susan and Gavin will be spending their time at the little farm they moved to earlier year in the Lancashire hills. With future plans for



a classroom and workshops based at the farm, Susan is set to spread her love of vintage knitting to many more fans. ☺

You can read more about Susan Crawford's move to the countryside on page 98!

Penny Batchelor is a freelance journalist specialising in craft. See her blog celebrating modern British knitting at www.awoollyarn.co.uk



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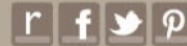


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Joanna Allport

Herringbone Yoke Cardigan

Round-necked cardigan with a textured yoke shows off the colours of a self-stripping yarn



Joanna Allport

Herringbone Yoke Cardigan

USING A self-stripping yarn produces subtly different stripe sequences on the body and sleeves of this cardigan by Joanna Allport. The body is worked in one piece to the armholes, while the sleeves are knitted in the round and joined with the body at the yoke. This is worked in a herringbone stitch, which again works well in a self-stripping yarn. The cardigan, created by Joanna for yarn company Araucania, uses its new Laguna yarn, an aran-weight blend of superfine alpaca and wool.

STITCH PATTERNS

HERRINGBONE PATTERN

(13 st repeat)

Row 1 (RS): M1, K3, P2, P3tog, P2, K3, M1.

Row 2: P4, K5, P4.

Row 3: M1, K4, P1, P3tog, P1, K4, M1.

Row 4: P5, K3, P5.

Row 5: M1, K5, P3tog, K5, M1.

Row 6: P6, K1, P6.

DOUBLE RIB (FLAT KNITTING)

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

Row 2: As row 1.

DOUBLE RIB (CIRCULAR KNITTING)

All rounds: *K2, P2, rep from * to end.

NOTE

The cardigan is knitted in one piece to the armholes, then split for the fronts and back. The sleeves are knitted in the round and joined to the back and fronts, then the

SIZE

TO FIT BUST	8	10	12	14	16	18	20	22	
	81	86	91	97	102	107	112	117	cm
ACTUAL BUST	32	34	36	38	40	42	44	46	in
	84	89	95	101	106	111	117	122	cm
ACTUAL LENGTH	33	35	37½	40	41¾	43¾	46	51	in
	55	55	57	57	58	58	60	60	cm
SLEEVE SEAM	21¾	21¾	22½	22½	22¾	22¾	23¾	23¾	in
	26½	27½	28½	30	32½	34	35	36	cm
	10½	11	11¼	11¾	12¾	13½	13¾	14	in

YARN

Araucania Laguna (Aran weight; 60% alpaca, 40% wool; 95m/104yds per 50g skein)

SHADE 208	8	9	9	10	11	11	12	12	x50g SKEINS
-----------	---	---	---	----	----	----	----	----	-------------

yoke is knitted. Finally the edging is knitted on each front to form the button bands. Circular needles are needed to accommodate the number of stitches.

CARDIGAN

Using 4.5mm circular needles, cast on 152 (160:172:180:188:200:208:220) sts (note: do not join) and work in Double Rib for 6cm, ending at the end of row 2.

Change to 5mm circular needles. Commence st st from row 1 until work measures 33cm from the cast-on edge, ending with a RS row.

SPLIT FOR FRONTS AND BACK

Next row: P33 (35:37:39:40:43:44:47), cast off 10 (10:12:12:14:14:16:16) sts, P65 (69:73:77:79:85:87:93), cast off 10 (10:12:12:14:14:16:16) sts, P32 (34:36:38:39:42:43:46). There are 33 (35:37:39:40:43:44:47) sts on each front and 66 (70:74:78:80:86:88:94) sts on the back. Leave these sts on the needle.

SLEEVES

Using 4.5mm DPNs, cast on 40 (44:44:48:52:52:56:60) sts. Pm and join to work in the round. Work in Double Rib (circular knitting) for 5cm.

Change to 5mm DPNs. Work in st st (circular knitting) until work measures 26½ (27½:28½:30:32½:34:35:36) cm. AT THE SAME TIME, work the

following increases:

On round 5, knit one stitch past the mrk, M1, then knit to the end of the round.

Work this increase every 4 (4:4:4:4:3:3:3) rounds until there are 56 (58:60:64:68:72:74:76) sts, ending at the mrk.

Next row: Knit to 5 (5:6:6:7:7:8:8) sts before the mrk, cast off 10 (10:12:12:14:14:16:16) sts, then knit to the start of the cast-off sts. Leave these sts on a holder. 46 (48:48:52:54:58:58:60) sts.

JOIN SLEEVES

With RS facing for all pieces, starting at the right front and working with 5mm circular needles, join the yarn at the centre edge of the right front and knit all the front 33 (35:37:39:40:43:44:47) sts, knit the sts from one of the sleeves, knit the back 66 (70:74:78:80:86:88:94) sts, knit the sts from the other sleeve, then finally knit the left front 33 (35:37:39:40:43:44:47) sts. (The underarm cast-off sts will be sewn together at the end). 224 (236:244:260:268:288:292:308) sts.

Work 9 (9:9:9:11:11:11) rows straight in st st, starting and ending with a WS row.

SHAPE YOKE

Size 8 only

Decrease row (RS): K11, (s2kpo, K22) 3 times, (K2tog, K23) 3 times, (s2kpo, K22) twice, s2kpo, K10.

Herringbone Yoke Cardigan

NEEDLES & ACCESSORIES

1 set 4.5mm (UK 7/US 7) circular needles, 80cm long
 1 set 5mm (UK 6/US 8) circular needles, 80cm long
 1 set 4.5mm (UK 7/US 7) double-pointed needles (DPNs)
 1 set 5mm (UK 6/US 8) double-pointed needles (DPNs)
 Stitch holders
 12 (12:12:12:13:13:13) x 1cm buttons

TENSION

18 sts and 26 rows to 10 cm over st st using 5mm needles

YARN STOCKISTS

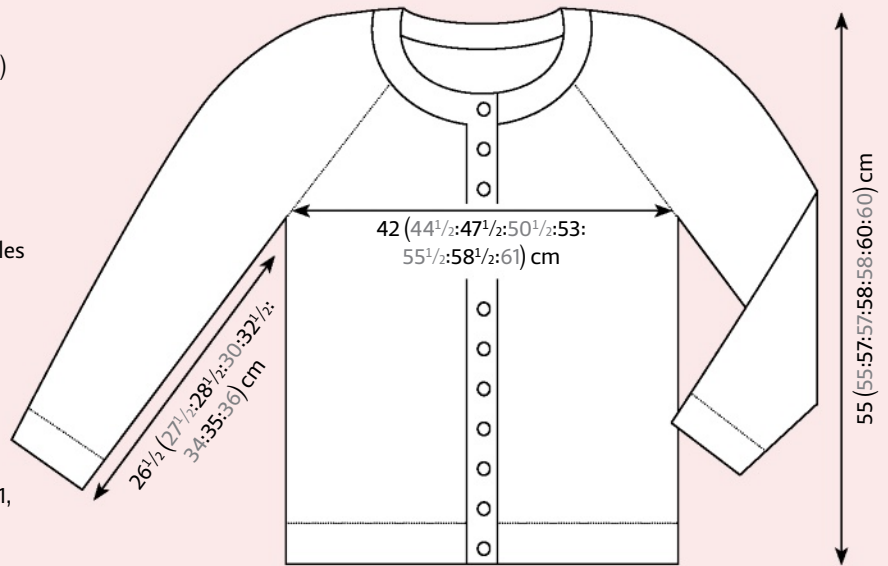
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SPECIAL ABBREVIATIONS

s2kpo: Double decrease. Slip 2 sts together knitwise, K1, pass the 2 slipped stitches over the K1.

For general abbreviations, see p95

BLOCKING DIAGRAM



Sizes 10–22 only

Decrease row (RS): K-(16:20:16:20:17:19:15), *s2kpo, K22, rep from * -(8:8:9:9:10:10:11) times, s2kpo, K-(17:21:16:20:18:20:15).

209 (218:226:240:248:266:270:284) sts.

All sizes

Purl one row.

With RS facing, commence Herringbone Pattern as follows:

Row 1 (Set-up row and RS): P1 (6:10:5:9:7:9:4), *P5, Herringbone Pattern row 1, P5; rep from * to last 1 (5:9:5:9:6:8:4) sts, P1 (5:9:5:9:6:8:4).

Cont with Herringbone Pattern as set and work 26 (20:12:22:14:24:20:30) rows.

Shape the yoke by reducing the reverse st st sections at the beginning and end of rows, and between the Herringbone panels to one stitch as follows:

Sizes 10, 12, 16, 18 and 20 only

Dec 1 st in the middle (or as close to the middle as possible) of the first and last rev st st sections on the next and every following RS row until 10 sts remain in each of these sections.

Dec 1 st in the middle of all rev st st sections across the row (at the beginning, between Herringbone panels and at the end) on each RS row until only one stitch remains in all these sections.

Sizes 8, 14 and 22 only

Dec 1 st in the middle (or as close to the middle as possible) of the rev st st sections between the Herringbone panels on the next and every following RS row until there are the same number of stitches as there are in the first and last rev st st sections.

Dec 1 st in the middle of all rev st st sections across the row (at the beginning, between Herringbone panels and at the end) on each RS row until only one stitch remains in all these sections.

127 (127:127:141:141:155:155:169) sts.

All sizes

Cont until a total of 6 (7:7:7:8:8:8) 6-row Herringbone panels have been completed.

Cont as follows in st st:

Next row: K1 (2:9:4:4:5:5:4), *K2tog, K1, rep from * to last 3 (5:10:5:5:6:6:6) sts, K2tog, K1 (3:8:3:3:4:4:4).
 85 (86:90:96:96:106:106:115) sts.

Sizes 10 and 12 only

Commence Double Rib as follows:

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

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

Sizes 8, 14, 16, 18, 20 and 22 only

Work one purl row, then work the foll decrease row:

Next row: K20 (-:-:30:30:5:5:3),

*K2tog, K19 (-:-:30:30:11:11:7), rep from * to last 23 (-:-:34:34:10:10:4) sts, K2tog, K21 (-:-:32:32:8:8:2).
 82 (86:90:94:94:98:98:102) sts.

Cont in Double Rib as for sizes 10 and 12.

All sizes

Work Double Rib for 6 rows in total. Cast off all sts.

BUTTONBAND (Left Front)

With RS facing and 4.5mm circular needles, pick up and knit 98 (98:98:98:106:106:106:106) sts along the edge.
 Work in Double Rib as for the neckline for 3cm, ending with a RS row.
 Cast off all sts.

BUTTONHOLE BAND (Right Front)

Work from ** to ** as for the buttonband.

Work in Double Rib for 1.5cm, ending with a WS row.

Buttonhole row (RS): P2, K2, *P2tog, yo, K2, P2, K2, rep from * to last 6 sts, P2tog, yo, K2, P2.

Cont in pattern as set until work measures 3cm. Cast off all sts.

FINISHING

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

Sew up underarm seams.

Attach buttons and weave in ends. ☺



KNITTING IN THE CONTINENTAL STYLE

The Continental method of knitting and purling can really speed up your progress. Faye Perriam brings us her top tips



About our expert

Faye Perriam is a designer and the technical editor of *The Knitter* and *Simply Knitting*. She loves to explore knitting techniques and construction methods

I TAUGHT myself continental knitting a few years ago after watching an online video of ‘speed knitter’ Miriam Tegels. I’d been trying to work on my technique – I’m rather slow and clunky when I knit in the English style, with a bit too much ‘throwing’ going on. I was also working on my colourwork at the time, and liked the idea of using two hands at once. I have never been able to grasp holding two colours in the same hand, so two-handed Fair Isle is much more fluid for me, especially since I have managed to get the tension even in both hands.

Even if you’re happy knitting in the English style, however, it’s really useful to know how to use the Continental method, to mix things up a bit and help to prevent the dreaded RSI.

Practise on a big swatch that you don’t mind looking uneven – your tension will definitely improve with practice. At first it can be frustrating to change technique; holding the yarn in the left hand felt like I was learning to knit all over again. I read somewhere that you just need to practise for 15 minutes a day, then you can go back to knitting whatever is on your needles in your preferred style. This must have worked for me, because at some point I found I was just picking up my knitting

and working in the Continental way without really thinking about it.

Before you begin, you want to find a nice yarn tension in your left hand. Play with different ways of holding the yarn – first try it the same way as you do in your right hand, and see how that feels. I tend to wrap the yarn once around my ring finger and then over my index finger, which is the same way I tension the yarn when I crochet.

KNITTING

- ❶ Pay attention to the way you are holding the needles – use your thumb, middle finger and ring finger. You want to be firm but not tense. Note the shape I am making with my thumb and index finger: this stays consistent throughout, and the yarn stays near the tip.
- ❷ Insert the RH needle into the first stitch as you normally would. You might find it helpful to keep your LH thumb on the stitch to help you guide the needle in.
- ❸+❹ Move the tip of the RH needle behind and under the yarn running up to your finger, at the same time moving the finger back slightly to help the stitch catch onto the needle.
- ❺+❻ Bring the stitch through the loop towards you, at the same time moving the left index finger down to help keep the stitch where it is. Use your RH index finger to move the stitch down the needle if you need.

PURLING

Many English-style knitters who have later learned Continental had problems with purling in the new style. I remember

watching a German friend, in awe of how she managed to keep the stitches on the needle. I just needed to train the fingers in my left hand to have a bit more control, and it did come, eventually!

- ❶ Begin holding the yarn in the same way as for the knit stitch, only with the yarn in front. Note I am holding the last stitch on the RH needle with my index finger – this is to help keep the stitch on the needle as there is a lot of movement towards the left with the working yarn. Insert the RH needle purlwise into the first stitch.
- ❷ Keeping the tension in the working yarn and the shape of your hands the same on the needles, bring your wrists slightly closer together (making a narrower X shape with the needle tips), which will help the yarn wrap around the RH needle.
- ❸ Bring your index finger towards you slightly so that you are able to press down on the working yarn coming from the last stitch.
- ❹ Keeping your LH index finger straight, push the working yarn right down.
- ❺+❻ Continuing to press down with the LH finger means you should be able to manoeuvre the RH needle up through the loop, creating a new stitch.

NEXT ISSUE Discover Norwegian purling, also worked in the Continental style.

IN ASSOCIATION WITH

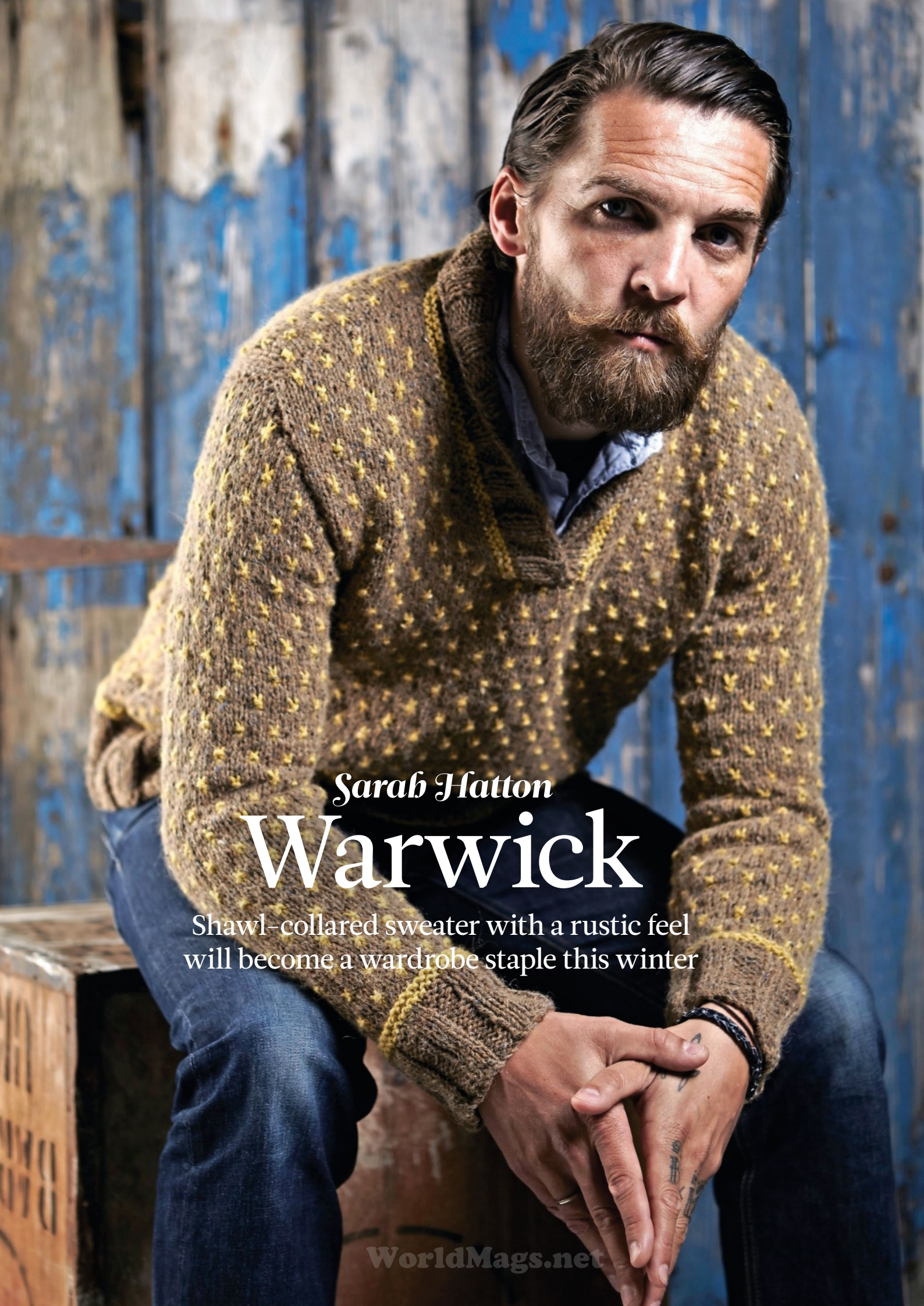


CONTINENTAL KNITTING



CONTINENTAL PURLING





Sarah Hatton

Warwick

Shawl-collared sweater with a rustic feel
will become a wardrobe staple this winter

Warwick





Sarah Hatton
Warwick

THE RUSTIC, heritage feel of Rowan's Felted Tweed Aran yarn is used to great effect on this chunky men's sweater, designed by Sarah Hatton, which is sized to fit chests from 38in to 50in. A subtle colour pattern is used on the body, while the cuffs and hems are highlighted with neat garter stitch stripes. The shawl collar ensures this sweater will keep men cosy this winter.

BACK

Using 4.5mm needles and yarn A, cast on 91 (97:103:103:109:115:121) sts.

Row 1 (RS): K2, (P3, K3) to last 5 sts, P3, K2.

Row 2 (WS): P2, K3, (P3, K3) to last 2 sts, P2. These 2 rows set rib.

Work a further 15 rows in rib, ending with a RS row.

Next row (WS): Rib to end, and AT THE SAME TIME dec 0 (1:1:0:0:0) and inc 0 (0:0:1:1:0:0) st at each end of row. 91 (95:101:105:111:115:121) sts.

Using yarn B, knit 4 rows.

Change to 5mm needles.

Row 1 (RS): Knit.

Row 2 (WS): Purl.

Row 3: K1 (3:2:4:3:1:4) A, (K1B, K3A) to last 2 (0:3:1:0:2:1) sts, K1 (0:1:0:0:1:0) B, K1 (0:2:1:0:1:1) A.

Row 4: P1 (0:2:1:0:1:1) A, K1 (0:1:0:0:1:0) B, (P3A, K1B) to last 1 (3:2:4:3:1:4) sts, P to end in A.

SIZE

	XXS	XS	S	M	L	XL	XXL	
TO FIT CHEST	97	102	107	112	117	122	127	cm
	38	40	42	44	46	48	50	in
ACTUAL CHEST	106	112	118	124	130	136	142	cm
	41½	44	46½	49	51	53½	56	in
ACTUAL LENGTH	64	66	68	68	70	70	72	cm
	25	26	26¾	26¾	27½	27½	28¼	in
SLEEVE SEAM	45	49	52	52	53	53	54	cm
	17¾	19¼	20½	20½	20¾	20¾	21¼	in

YARN

Rowan Felted Tweed Aran (Aran weight; 50% wool, 25% alpaca, 25% viscose; 87m/95yds per 50g ball)

A CORK (721)	10	11	12	12	13	14	15	x50g BALLS
B MADRAS (736)	3	3	3	3	3	3	3	x50g BALLS

Row 5: Knit.

Row 6: Purl.

Row 7: K3 (1:4:2:1:3:2) A, (K1B, K3A) to last 0 (2:1:3:2:0:3) sts, K0 (1:0:1:1:0:1) B, K0 (1:1:2:1:0:2) A.

Row 8: P0 (1:1:2:1:0:2) A, K0 (1:0:1:1:0:1) B, (P3A, K1B) to last 3 (1:4:2:1:3:2) sts, P to end in A.

These 8 rows set pattern.

Cont in patt throughout until work meas 40 (41:42:41:42:41:42) cm, ending with a WS row.

SHAPE ARMHOLES

Cast off 5 (5:5:5:6:6:6) sts at beg of next 2 rows. 81 (85:91:95:99:103:109) sts.

Next row (RS): Using A, K2, skpo, patt to last 4 sts, using A, K2tog, K2. 2 sts dec'd.

Next row (WS): Using A, P2, P2tog, patt to last 4 sts, using A, P2tog tbl, P2. 2 sts dec'd. These 2 rows set armhole shaping.

Dec 1 st at each end of next and 2 (3:3:3:3:3:4) foll alt rows.

71 (73:79:83:87:91:95) sts. **

Cont without shaping until armhole meas 23 (24:25:26:27:28:29) cm, ending with a WS row.

SHAPE SHOULDERS

Cast off 10 (10:12:12:13:14:15) sts at beg of next 2 rows.

Cast off 11 (11:12:13:14:14:15) sts at beg of next 2 rows.

Leave rem 29 (31:31:33:33:35:35) sts on a holder.

FRONT

Work as given for Back to **.

Work 1 WS row.

SHAPE FRONT LEFT NECK

Next row (RS): Patt 26 (27:30:32:34:36:38), using A, K2tog, K2, turn, leaving rem sts on hold. 1 st dec'd.

This row sets neck shaping.

Dec 1 st as set at neck edge of 6 (8:8:0:0:0:0) foll 4th rows, then on every foll 6th (6th: 6th:4th:4th:4th:4th) row to 21 (21:24:25:27: 28:30) sts.

Cont without shaping until armhole matches Back to start of shoulder shaping, ending with a WS row.

SHAPE SHOULDER

Next row (RS): Rejoin yarn, and cast off 10 (10:12:12:13:14:15) sts, patt to end.

Work 1 row.

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

SHAPE FRONT RIGHT NECK

With RS facing, cast off centre 11 sts, using A, K2, skpo, patt to end. 29 (30:33:35:37:39) sts.

Working neck shaping as set, dec 1 st as set at neck edge of 6 (8:8:0:0:0:0) foll 4th rows, then on every foll 6th (6th:6th:4th:4th: 4th:4th) row to 21 (21:24:25:27:28:30) sts. Cont without shaping until armhole matches Back to start of shoulder shaping,

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 needles,
 at least 60cm long
 Stitch holders

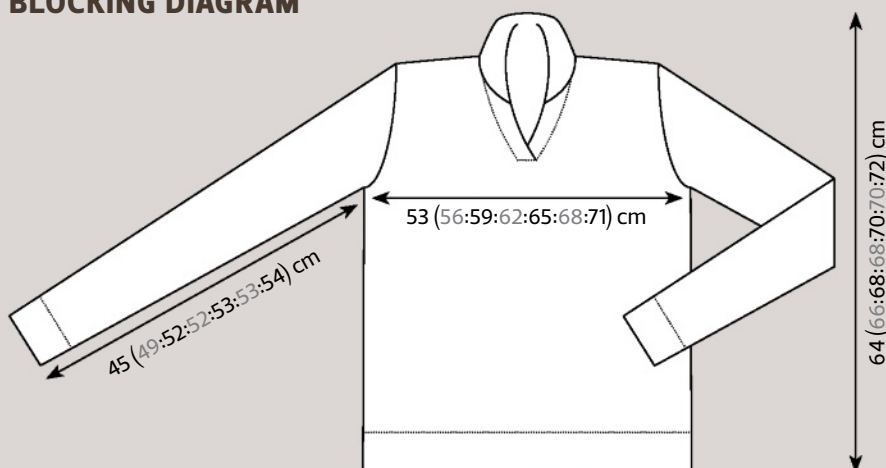
TENSION

17 sts and 23 rows to 10cm over patt on
 5mm needles

YARN STOCKISTS

Rowan 01484 681881
www.knitrowan.com

For general abbreviations, see p95

BLOCKING DIAGRAM

A subtle colour pattern
 adds interest to this
 classic sweater



ending with a RS row.

SHAPE SHOULDER

Next row (WS): Cast off 10 (10:12:12:13:14:15) sts, patt to end.
 Work 1 row.
 Cast off rem 11 (11:12:13:14:14) sts.

SLEEVES (both alike)

Using 4.5mm needles and yarn A, cast on 43 (43:43:43:49:49:49) sts.
 Work 15 rows in rib as set on Back, ending with a RS row.

Next row (WS): Rib to end, and AT THE SAME TIME dec 1 (1:0:0:1:0:0) st and inc 0 (0:0:1:0:0:1) st at each end of row.
 41 (41:43:45:47:49:51) sts.

Using yarn B, knit 4 rows.

Change to 5mm needles.

Row 1 (RS): Using A, knit.

Row 2 (WS): Using A, purl.

Row 3: K4 (4:1:2:3:4:1) A, (K1B, K3A) to last 1 (1:2:3:0:1:2) sts, K0 (0:1:1:0:0:1) B, K1 (1:1:2:0:1:1) A.

Row 4: P1 (1:1:2:0:1:1) A, K0 (0:1:1:0:0:1) B, (P3A, K1B) to last 4 (4:1:2:3:4:1) sts, P to end in A.

Row 5 (inc): Using A, K2, M1, K to last 2 sts, M1, K2, 2 sts inc'd.

Row 6: Using A, purl.

Row 7: K3 (3:4:1:2:3:4) A, (K1B, K3A) to last 0 (0:1:2:3:0:1) sts, K0 (0:0:1:1:0:0) B, K0 (0:1:1:2:0:1) A. ▶



A stripe in a contrast colour emphasises the line of the shawl collar, which is knitted on to the neckline using ribbing and short-row shaping

Row 8: P0 (0:1:1:2:0:1) B, K0 (0:0:1:1:0:0) B, (P3A, K1B) to last 3 (3:4:1:2:3:4) sts, P to end in A.

These 8 rows set sleeve pattern and start sleeve shaping.

Inc 1 st as set at each end of 1st (3rd:3rd:3rd:3rd:3rd:3rd) and 2 (1:10:9:8:7:6) foll 4th (0:6th:6th:6th:6th:6th) row, then on every foll 6th (6th:8th:8th:8th:8th:8th) row to 67 (69:71:73:75:77:79) sts.

Cont without shaping until Sleeve meas 45 (49:52:52:53:53:54) cm, ending with a WS row.

SHAPE SLEEVE TOP

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

57 (59:61:63:63:65:67) sts.

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

45 (45:47:49:51:53:53) sts. **

Work 1 row.

Cast off 6 (6:5:5:5:4:4) sts at beg of next 6 (6:8:8:8:10:10) rows.

Cast off rem 9 (9:7:9:11:13:13) sts.

MAKING UP

Using mattress stitch, join shoulder seams.

COLLAR

With RS facing, using 4.5mm circular needles and yarn B, pick up and knit 38 (40:40:42:44:46:48) sts up right side of neck, knit across 29 (31:31:33:33:35:35) sts on holder for Back neck, pick up and knit



38 (40:40:42:44:46:48) sts down left side of neck. 105 (111:111:117:121:127:131) sts. Knit 3 rows.

Using yarn A cont as folls:

Next row (RS): K42 (45:45:48:47:50:49), (M1, K3) 7 (7:7:7:9:9:11) times, M1, K to end. 113 (119:119:125:131:137:143) sts.

Next row (WS): K1, (P3, K3) to last 4 sts, P3, K1.

Next row: P1, K3, (P3, K3) to last st, P1.

These 2 rows set rib.

Work a further 4 rows in rib.

Next row: Rib 58 (61:61:64:67:70:73), w&t,

Next row: Rib 3, w&t,

Next row: Rib 7, w&t,

Next row: Rib11, w&t,

Cont in this way until the following row has been worked:

Next row: Rib 87, w&t,

Rib a further 2 rows, working across all sts.

Cast off in rib.

FINISHING

Placing the right-hand side of collar over the left, sew in place to cast-off sts at front neck. Join side and sleeve seams and sew in sleeves. ☺

A woman with long, straight red hair and blue eyes is looking directly at the camera. She is wearing a dark grey or blue long-sleeved shirt under a brown cable-knit vest. The background is a softly lit room with a window on the left and a wooden desk on the right.

Marie Wallin

Una

Fashionable cropped tank top uses a classic cable motif and a cosy yarn



Marie Wallin

Una

THIS CROPPED tank top is worked in ribbing with an elegant central cable panel. Designed by Marie Wallin, it's worked in Rowan's new Fazed Tweed yarn. This is a chunky blend of merino wool and alpaca that has a hazy printed colour effect; it's ideal for comfortable, luxuriously cosy garments.

BACK

Using 5mm needles, cast on 80 (90:100:110:124) sts.

Foundation row (WS): Purl.

PLACE CHART

Row 1 (RS): K2 (1:0:0:0), P3 (3:3:2:3), (K3, P3) 3 (4:5:6:7) times, K3, work next 28 sts from row 1 of chart, K3, (P3, K3) 3 (4:5:6:7) times, P3 (3:3:2:3), K2 (1:0:0:0).
Row 2: P2 (1:0:0:0), K3 (3:3:2:3), (P3, K3) 3 (4:5:6:7) times, P3, work next 28 sts from row 2 of chart, P3, (K3, P3) 3 (4:5:6:7) times, K3 (3:3:2:3), P2 (1:0:0:0).

These 2 rows set sts, centre 28 sts from chart with rib at each side.

Cont as set, repeating the 38-row patt rep throughout as folls:

Work 10 rows, ending with RS facing for next row.

Change to 6mm needles.

Cont until Back meas 29 (30:31:32:33) cm, ending with RS facing for next row.

SHAPE ARMHOLES

Keeping patt correct, cast off 5 (6:7:8:9) sts

SIZE

	S	M	L	XL	XXL	
TO FIT BUST	81-86	91-97	102-107	112-117	122-127	cm
	32-34	36-38	40-42	44-46	48-50	in
ACTUAL BUST	84	95	106	117	133	cm
	33	37	42	46	52	in
LENGTH	48	50	52	54	56	cm
	19	19½	20½	21½	22	in

YARN

Rowan Fazed Tweed (Chunky weight; 72% wool, 22% alpaca, 6% polyamide; 70m/76yds per 50g ball)

OAK (009)	6	7	8	9	11	x50g BALLS
-----------	---	---	---	---	----	------------

NEEDLES & ACCESSORIES

1 pair 5mm (UK 6/US 8) knitting needles
 1 pair 6mm (UK 4/US 10) knitting needles
 Cable needle (cn)

TENSION

18 sts and 19 rows to 10cm over rib on 6mm needles. Cable panel (28 sts) meas 13cm

YARN STOCKISTS

Rowan 01484 681881
www.knitrowan.com

at beg of next 2 rows.

70 (78:86:94:106) sts.

Dec 1 st at each end of next 3 (3:5:7:11) rows, then on foll 1 (3:2:2:1) alt rows.

62 (66:72:76:82) sts.

Cont until armhole meas 18 (19:20:21:22) cm, ending with RS facing for next row.

SHAPE SHOULDER AND BACK NECK

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

Work each side of neck separately.

Cast off 3 sts at beg of next row.

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

With RS facing, slip centre 32 (32:34:34:36) sts onto a holder, rejoin yarn to rem sts and patt to end.

Complete to match first side reversing shapings.

FRONT

Work as given for Back until 22 (22:24:24:24) rows less have been worked than on back to beg of shoulder shaping, ending with RS facing for next row.

SHAPE NECK

Next row (RS): Patt 20 (22:25:27:30) sts and turn, leave rem sts on a holder.

Work each side of neck separately.

Dec 1 st at neck edge of next 4 rows, then on foll 2 (2:3:3:4) alt rows, then on 2 foll 4th rows.

12 (14:16:18:20) sts.

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

SHAPE SHOULDER

Cast off 6 (7:8:9:10) sts at beg of next row. Work 1 row.

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

With RS facing, slip centre 22 sts onto a holder, rejoin yarn to rem sts and patt to end.

Complete to match first side reversing shapings.

MAKING UP

Press pieces carefully, following any yarn care instructions on the ball band.

Join right shoulder seam using back stitch, or mattress stitch if preferred.

NECK EDGING

With RS facing and using 5mm needles, pick up and knit 19 (19:22:22:22) sts down left side of neck, K across 22 sts on front holder, pick up and knit 19 (19:22:22:22) sts up right side of neck, 3 sts from right side of back neck, K across 32 (32:34:34:36) sts from back holder and pick up and knit 3 sts from left side of back neck.

98 (98:106:106:108) sts.

Cast off knitwise on WS.

Join left shoulder and neck edging seam.

ARMHOLE EDGINGS (both alike)

With RS facing, beg and ending at side seam edges and using 5mm needles, pick up and knit 58 (62:66:71:75) sts evenly around armhole edge.

Cast off knitwise on WS.

Sew side seams. ☸

SPECIAL ABBREVIATIONS

T4L: Slip next 3 sts onto cn and hold at front of work, P1, then K3 from cn.

T4R: Slip next st onto cn and hold at back of work, K3, then P1 from cn.

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

C6F: Slip next 3 sts onto cn and hold at front of work, K3, then K3 from cn.

For general abbreviations, see p95



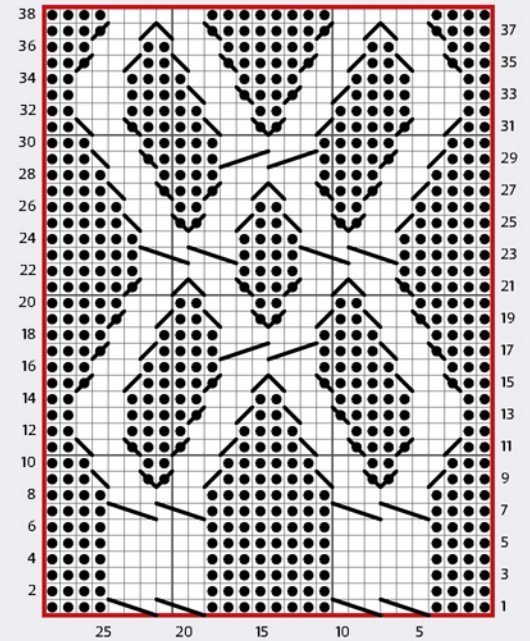
This pattern appears in *Fazed Tweed*, the new collection from Rowan with 16 cosy designs for women by Marie Wallin. To find

your nearest stockist, call **01484 681881** or visit www.knitrowan.com.

A central cable panel is flanked by ribbing



CHART



KEY

□ K on RS; P on WS

● P on RS; K on WS

T4L

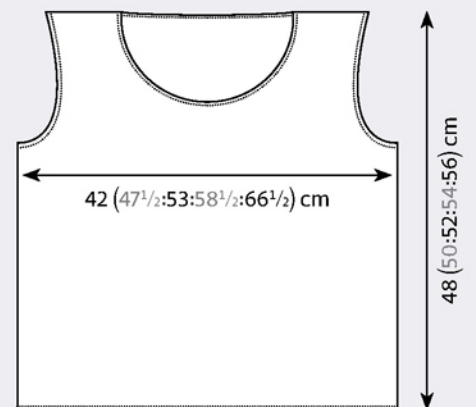
T4R

C6F

C6B

Pattern repeat

BLOCKING DIAGRAM

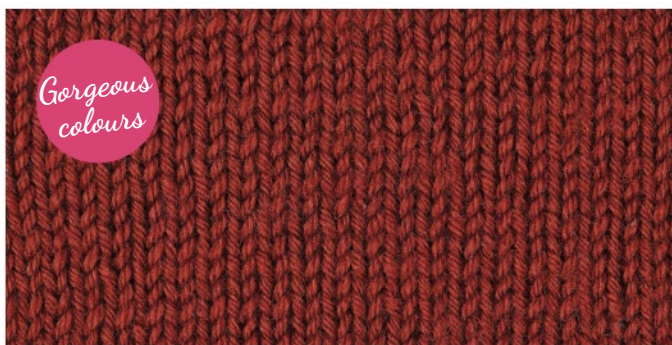





SWATCHES
SHOWN
ACTUAL
SIZE

New yarns

Stand-out new yarns for the autumn-winter season offer soft and bouncy fibres and glowing colours



ROSY GREEN WOOL Cheeky Merino Joy

Shade pictured **Red Squirrel (052)**
Skein weight/length **100g/320m**
Needle size **3-3.5mm (UK 11-9/US 2-4)**
Tension **24 sts and 34 rows to 10cm**
Fibre content **100% organic extrafine merino**
Care **Machine wash 30C RRP £13.50**
Contact **0161 494 2053**
www.tangled-yarn.co.uk

Wonderfully soft and bouncy, organic, humane, spun and dyed in Britain, a fun name... what's not to love about this new yarn from Rosy Green Wool? A sportweight yarn dyed in 16 lush colours, this would be great for Fair Isle projects, and also for kids' knits as it is machine-washable and not in the least bit scratchy. Treat yourself to a lovely eco knit today!



SUBLIME Superfine Alpaca DK

Shade pictured **Soft Grey (433)**
Ball weight/length **50g/120m**
Needle size **4mm (UK 8/US 6)**
Tension **22 sts and 28 rows to 10cm**
Fibre content **100% alpaca**
Care **Hand wash RRP £6.30**
Contact **01924 369666**
www.sublimeyarns.com

Sublime's new 100% alpaca yarn is a classic, luxurious choice, with a spin that gives a bit of bounce and lots of lovely drape to the knitted fabric. There are six colours available in this DK-weight range, which are all warm, natural alpaca shades. The yarn will knit up to create stunning, lightweight garments that will keep you cosy in the winter months ahead.



WENDY
Ramsdale DK

Shade pictured **3306**
Ball weight/length **50g/112m**
Needle size **3.25-4mm (UK 10-8/US 3-6)**
Tension **22 sts and 28 rows to 10cm**
Fibre content **100% wool**
Care **Hand wash** RRP **£3.75**
Contact **01943 872264**
www.tbramsden.co.uk

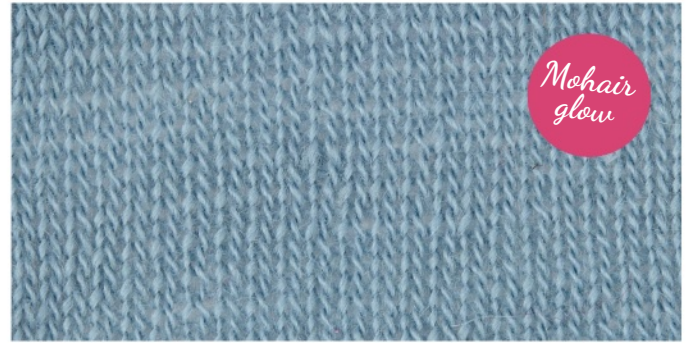
Wendy's new yarn is a truly British creation, being reared, dyed and spun in Yorkshire. It's a plump single ply that knits up beautifully and creates a snug and cosy fabric with well defined stitches. The 10 shades range from rich and saturated to more subtle neutrals. Pattern support comes from *Ramsdale* (book 362), which offers designs for men, women and children.



SIRDAR
Heart & Sole

Shade pictured **Kiss Chase (0102)**
Ball weight/length **100g/410m**
Needle size **3.25mm (UK 10/US 3)**
Tension **28 sts and 36 rows to 10cm**
Fibre content **75% wool, 25% nylon**
Care **Machine wash 40C** RRP **£8.37**
Contact **01924 371501**
www.sirdar.co.uk

This new sock yarn from Sirdar will definitely cheer up your knitting as well as your feet. It comes in eight colour combinations, with some more tonal than others. One 100g ball will make a good-sized pair of socks, as the meterage is excellent. The blend of fibres helps with durability – a good thing, as you'll love your stripy socks and want them to last!



QUINCE & CO.
Piper

Shade pictured **Guadalupe (603)**
Skein weight/length **50g/279m**
Needle size **3.25mm (UK 10/US 3)**
Tension **28 sts and 38 rows to 10cm**
Fibre content **50% extrafine merino, 50% super kid mohair**
Care **Hand wash** RRP **£12.25**
Contact **020 7288 1160**
www.loopknitting.com

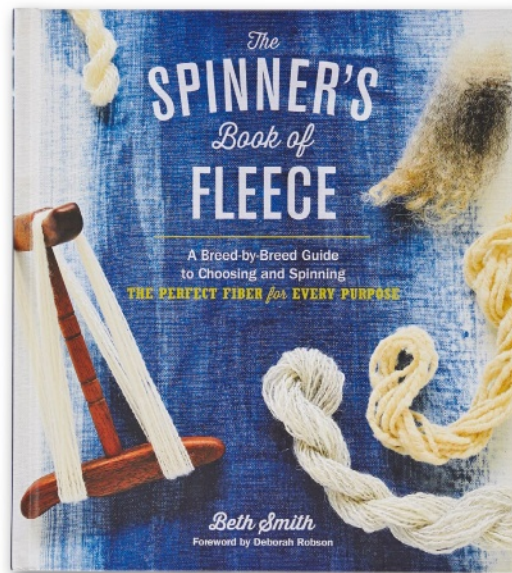
We are big fans of Quince & Co.'s luscious yarns, and new Piper has lived up to our expectations. Its single ply is so incredibly soft, and creates a fabric that is lightweight and draping. The blend of Texas mohair and merino fibres gives a lovely glow and isn't at all tickly. The colour palette is subtle with a vintage air to it, and stitches are softened by the delicate halo.



GREAT BRITISH YARNS
Explorer Coast Lace

Shade pictured **Passion Flower (076)**
Ball weight/length **50g/350m**
Needle size **2.5-3mm (UK 13-11/US 1-3)**
Tension **26 sts and 40 rows to 10cm**
Fibre content **55% lambswool, 45% cotton**
Care **Machine wash cold** RRP **£4.15**
Contact **01225 462776**
www.greatbritishyarns.co.uk

This new addition to the Great British Yarns Explorer range is a fantastic laceweight that blocks out beautifully and has a soft, matt appearance. The cotton gives a slight crispness to the fabric as you knit, but with washing it becomes even softer. There are 15 deep and dusky shades to choose from, and the price is very reasonable.



Great reads

This month, we've been discovering the best of modern design and traditional stitches, and a breed guide to spinning fleece

THE KNIT GENERATION edited by Sarah Hatton (Quail Books, £14)

Just in time for our seasonal gift knitting comes this new collection of accessories, curated and styled by *The Knitter* favourite Sarah Hatton. It has been put together to showcase the talents of a new generation of young designers, including Ivar Asplund, Sara Thornett, Gemma Atkinson, Andi Satterlund and Anni Howard.

The book contains 15 patterns using Rowan yarns, from classics such as Felted Tweed and Kidsilk Haze to some of the newer offerings including Pure Wool Worsted and Fine Art.

There's a mix of colourwork, lace, cable and textured designs for women, and they're aimed at improving knitters and at those wanting to whip up a quick accessory or Christmas present.

Our favourites include a pretty triangular shawl by Karie Westermann, called 'Pinecones'; Rachel Coopey's neat little cabled 'Kimber' beanie; and a bobble and lace wrap by Rachel Atkinson in a mustard shade, called 'Acorn'. There are also smart sock designs from Rachel Atkinson and Sara Thornett.



Classic book

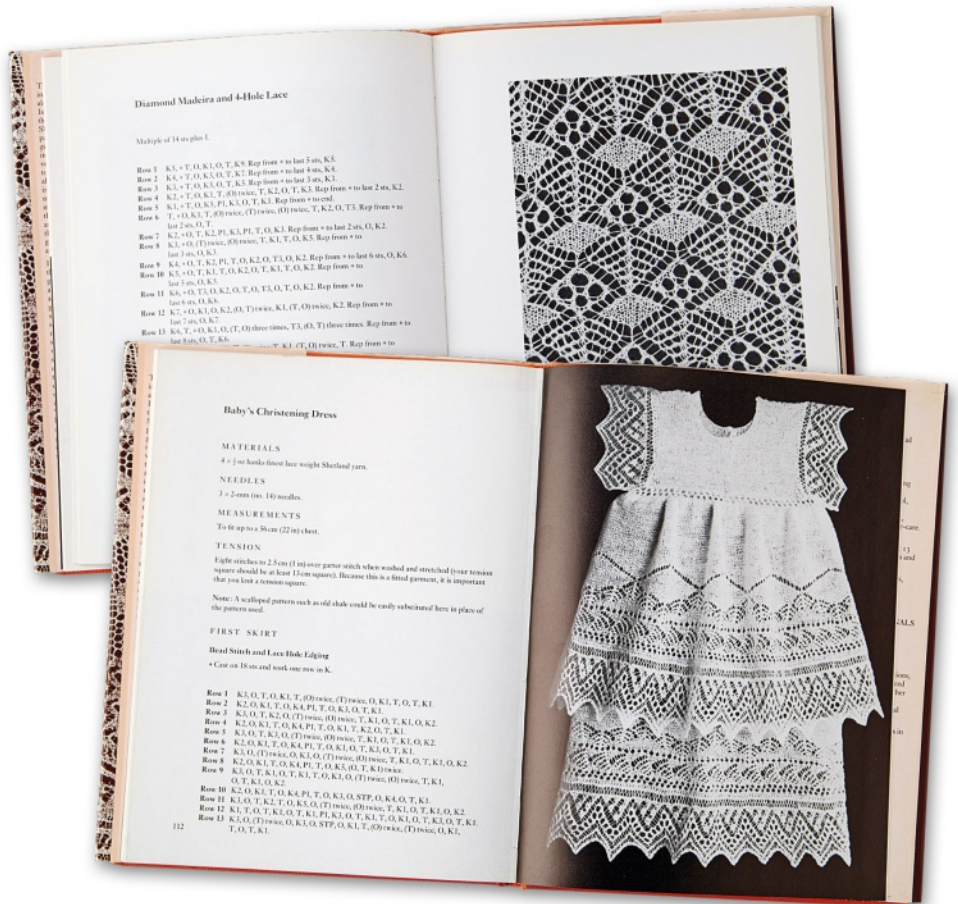
THE ART OF SHETLAND LACE

by Sarah Don (Bell & Hyman, 1981)

This little book is a lovely introduction to Shetland lace knitting, and will be a welcome addition to your library if you're a collector of traditional lace patterns.

The stitch dictionary includes familiar patterns, such as Print o' the Wave and Fern and Diamond, along with a wide range of lesser-known stitches such as Peerie Flea, Madeira Cascade and Mrs Montague's Pattern. There's a useful section on traditional construction methods, plus instructions for a selection of complete shawl projects and an amazing baby's christening dress.

Many of the abbreviations used will be unfamiliar to modern knitters, but they're easy to pick up. There are no charts, either, which may slow down knitters who prefer to work from them or want to incorporate the stitch patterns into their own designs.



THE SPINNER'S BOOK OF FLEECE

by Beth Smith (Storey Publishing, £21.99)

If you're passionate about spinning your own yarn, this in-depth guide by Beth Smith is a must-buy. It's a breed guide to the most popular fleeces used for spinning, covering fine wools such as Merino, down types such as Dorset Horn, longwools including Bluefaced Leicester and Romney, and multicoated breeds such as Shetland.

Beth Smith assesses the properties of 19 breeds, and details the different spinning methods required to produce yarns for all types of knitting and weaving projects.

She provides expert guidance on choosing, buying and processing fleeces, and technical data on different breed types. Clear, attractive photographs present swatches showing the range of results you can achieve by spinning the fleece of a certain breed in different ways.

Throughout the book are sections on specific techniques such as combing and carding, drumcarding, and plying. It's not aimed at beginners learning to spin, but there are many useful tips for those who've mastered the basics.



Readers can buy this for **£19.99** inc. free UK P&P. Call EFC Bookshop on **01872 562327**, go online to **www.efcbookshop.com** or send a cheque to 'Knitter Offer', PO Box 200, Falmouth TR11 4WJ.

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Lisa Richardson

Pixelated

A graphic intarsia pattern creates a dynamic, colourful fabric on this baby alpaca sweater



Lisa Richardson
Pixelated

THIS DESIGN by Lisa Richardson is a sophisticated approach to the current 1980s-inspired graphic trend. Small blocks of colour are worked using Rowan's luxurious Alpaca Colour, which is a pure baby alpaca yarn. Each shade has a subtle blend of colours, which Lisa has used to achieve striped sleeves for her design.

The sweater is a classic shape with a round neckline, set-in sleeves and ribbed edging; its simplicity allows all the attention to go to the colourwork pattern, which is worked using the intarsia technique. The result is a comfortable, cosy sweater which will look great with jeans or a winter skirt.

PATTERN NOTES

Colourwork pattern is worked using the intarsia method, in stocking stitch. Rep chart rows 1-48 for patt. Keep chart patt correct during shaping.

K2, P2 RIB

(multiple of 4 sts + 2)

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

Row 2 (WS): P2, *K2, P2; rep from * to end. Rep last 2 rows for patt.

BACK

Using 3.25mm needles and yarn A, cast on 94 (98:102:110:118:122:130:138:142:146) sts. Work in K2, P2 rib for 8 rows, inc (inc:inc:inc:dec:inc:inc:dec:dec:inc) 1 st at end of last row.

95 (99:103:111:117:123:131:137:141:147) sts.

Change to 4mm needles.

SIZE

	8	10	12	14	16	18	20	22	24	26	
TO FIT BUST	81	86	91	97	102	107	112	117	122	127	cm
	32	34	36	38	40	42	44	46	48	50	in
ACTUAL BUST	88	92	95½	102½	108	113½	121	126½	130	135½	cm
	34¾	36¼	37½	40¼	42½	44¾	47¾	49¾	51¼	53¾	in
ACTUAL LENGTH	54	54	54	57	57	59	59	61	61	63	cm
	21¼	21¼	21¼	22½	22½	23¼	23¼	24	24	24¾	in
SLEEVE SEAM	45	45	46	46	47	47	47	47	48	48	cm
	17¾	17¾	18	18	18½	18½	18½	18½	19	19	in

BEGIN CHART

Row 1 (RS): Starting on st 40 (38:36:32:29:26:22:19:17:14) of chart, work chart patt to end, ending on st 38 (40:42:46:1:4:8:11:13:16).

Cont in patt as set, work 17 (17:17:21:21:27:27:33:27:33) rows more in chart patt.

Cont in patt, dec 1 st at each end of next row, then on foll 10th row.

91 (95:99:107:113:119:127:133:137:143) sts.

Work 15 rows even in patt.

Inc 1 st at each end of next row, then every foll 12th row three times more.

99 (103:107:115:121:127:135:141:145:151) sts.

Cont even in patt until Back meas 33 (33:32:35:34:36:35:37:36:38) cm from cast-on edge, ending after a WS row.

SHAPE ARMHOLES

Cast off 2 (3:3:4:4:5:5:6:6:7) sts at beg of next 2 rows.

95 (97:101:107:113:117:125:129:133:137) sts.

Dec 1 st at each end of next 3 (3:3:5:5:7:7:9:9:9) rows, then every alt row 3 (3:3:3:4:3:5:3:4:4) times more.

83 (85:89:91:95:97:101:105:107:111) sts.

Cont even in patt until armhole meas 19 (19:20:20:21:21:22:22:23:23) cm, ending after a WS row.

SHAPE BACK RIGHT NECK AND SHOULDER

Next row (RS): Cast off 5 (5:6:6:6:7:7:8:8:8) sts, patt until there are 21 (22:23:24:25:25:27:28:28:30) sts on right needle and turn,

leaving rem sts on a holder.

Dec 1 st at neck edge of next 4 rows, and AT THE SAME TIME cast off 5 (6:6:6:7:7:7:8:8:8) sts at beg of next RS row, then 6 (6:6:7:7:7:8:8:8:9) sts at beg of foll RS row.

Work 1 WS row even.

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

The charted colourwork pattern is worked using the intarsia method on the front and back



NEEDLES & ACCESSORIES

1 pair 3.25mm (UK 10/US 3) knitting needles
 1 pair 4mm (UK 8/US 6) knitting needles
 Stitch holder
 Tapestry needle

TENSION

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

YARN STOCKISTS

Rowan 01484 681881
www.knitrowan.com

For general abbreviations, see p95

YARN

Rowan Alpaca Colour (DK weight; 100% alpaca; 120m/131yds per 50g skein)

A GRAPHITE (142)	3	3	4	4	4	4	5	5	5	5	x50g SKEINS
B GARNET (139)	5	5	5	6	6	6	6	6	7	7	x50g SKEINS
C TOPAZ (143)	2	2	3	3	3	3	3	4	4	4	x50g SKEINS
D AGATE (137)	2	2	3	3	3	3	3	4	4	4	x50g SKEINS

The plain sleeves
 show off the colour
 changes of the
 Rowan yarn

With RS facing, slip centre 31 (31:31:31:33:
 33:33:33:35:35) sts to holder, rejoin yarns
 and patt to end.

SHAPE BACK LEFT NECK AND SHOULDER

Complete to match right back neck and
 shoulder, reversing shapings.

FRONT

Work as for Back until piece is 12 (12:12:
 14:14:14:16:16:16:16) rows shorter than
 Back to beg of shoulder shaping, ending
 after a WS row.

SHAPE LEFT FRONT NECK

Next row (RS): Patt 30 (31:33:35:36:37:40:
 42:42:44) sts and turn, leaving rem sts of
 row on holder.

Dec 1 st at neck edge of next 6 rows, then
 every foll alt row 2 (2:2:3:3:3:4:4:4:4) times
 more.

22 (23:25:26:27:28:30:32:32:34) sts.
 Work 1 WS row even.

SHAPE LEFT SHOULDER

Cast off 5 (5:6:6:6:7:7:8:8:8) sts at beg of
 next 2 (1:3:2:1:3:2:3:3:2) RS rows.
 Cast off 6 (6:-:7:7:-:8:-:-:9) sts at beg of foll
 1 (2:-:1:2:-:1:-:-:1) RS rows.
 Work 1 WS row even, then cast off rem
 6 (6:7:7:7:7:8:8:8:9) sts.

With RS facing, slip centre 23 (23:23:21:23:
 23:21:21:23:23) sts of Front to holder, rejoin
 yarns and patt to end.

SHAPE RIGHT FRONT NECK AND SHOULDER

Complete to match Left Front neck and
 shoulder, reversing shapings. ▶



SLEEVES (make 2)

Using 3.25mm needles and yarn A, cast on 46 (46:46:46:50:50:50:50:54:54) sts. Work in K2, P2 rib for 12 rows, dec (dec:inc:inc:dec:dec:inc:inc:dec:dec) 1 st at end of last row.
45 (45:47:47:49:49:51:51:53:53) sts.

Change to 4mm needles and yarn B, breaking off yarn A.

Beg with a RS row, cont in st st, inc 1 st at each end of 5th row, then every 6th row 0 (4:3:7:5:9:9:13:12:16) times, then every foll 8th row 13 (10:11:8:10:7:7:4:5:2) times more.
73 (75:77:79:81:83:85:87:89:91) sts.

Cont even in st st until Sleeve meas 45 (45:46:46:47:47:47:47:48:48) cm, ending after a WS row.

SHAPE SLEEVEHEAD

Cast off 2 (3:3:4:4:5:5:6:6:7) sts at beg of next 2 rows.
69 (69:71:71:73:73:75:75:77:77) sts.

Dec 1 st at each end of next 5 rows, then every foll alt row 5 (5:6:6:7:8:8:9:9) times, then every row 11 times more. 27 sts.
Cast off 5 sts at beg of next 2 rows.
Cast off rem 17 sts.

MAKING UP

Block to measurements, following any yarn care instructions on the ball band. Join right shoulder seam using back stitch, or mattress stitch if preferred.

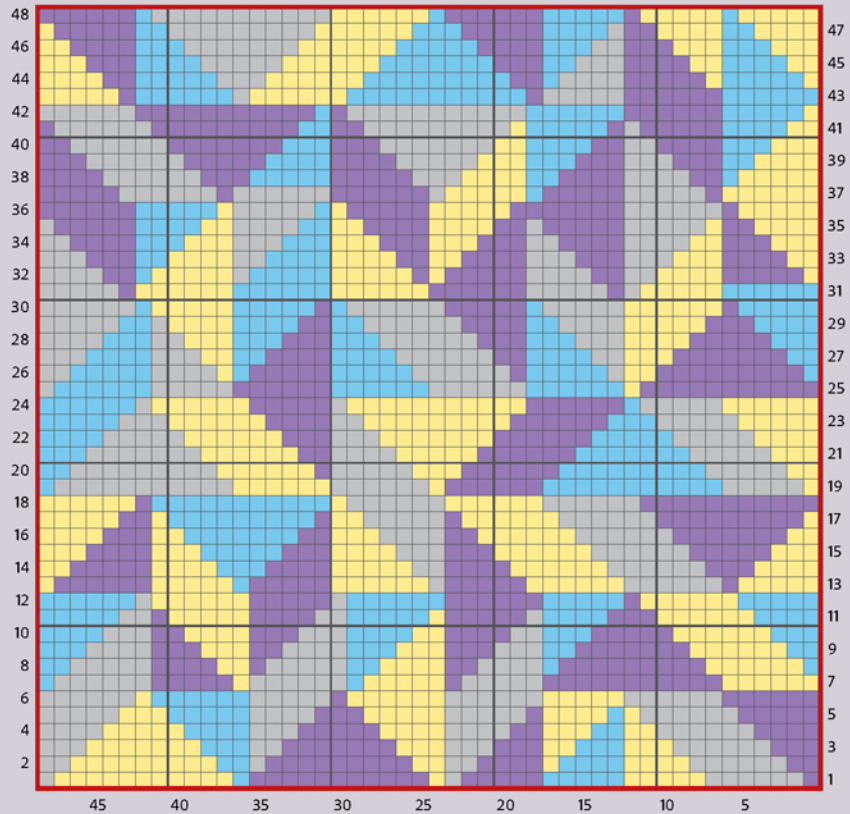
NECKBAND

With RS facing, using 3.25mm needles and yarn A, pick up and knit 15 (15:15:16:16:16:19:19:19:19) sts down left side of front neck, knit across 23 (23:23:21:23:23:21:21:23:23) sts on front neck holder, pick up and knit 15 (15:15:16:16:16:19:19:19:19) sts up right side of front neck, and 5 sts down right side of back neck, K across 31 (31:31:31:33:33:33:33:35:35) sts on back neck holder, then pick up and knit 5 sts up left side of back neck.
94 (94:94:94:98:98:102:102:106:106) sts.

Beg with row 2 (WS) of rib pattern, work in K2, P2 rib for 7 rows, ending after a WS row. Cast off in rib.

Sew left shoulder seam. Sew side and sleeve seams, and set in sleeves. Weave in all ends and block once more, if desired. ☺

CHART



KEY

- Yarn A
- Yarn B
- Yarn C
- Yarn D
- Pattern repeat

BLOCKING DIAGRAM



Simple ribbed edgings and plain sleeves complement the colourful body

Meet Lisa Richardson

Top Rowan designer Lisa has an inspiring portfolio of knitting patterns that's a credit to her creativity and imagination



LISA RICHARDSON is knitwear designer and pattern editor for Yorkshire yarn company Rowan. To celebrate the publication of her first exclusive pattern for *The Knitter*, we chatted with her about her design career and her knitting life.

When did you learn to knit?

"I learnt to knit and crochet when I was about five or six years old. I used to spend a lot of time at my Grandma's house, and she taught me to knit and blow giant bubbles with bubble gum.

"I was lucky that a lot of my family were very crafty, so I was encouraged to knit, crochet and was allowed to chop up old clothes to make something new. We also did quite a few textile classes when I was in primary school – embroidery and knitting. My first completed piece that I knitted was a Father Christmas which I made at school – it's probably still in my Mum's loft somewhere."

What was the first original piece of knitwear or pattern you ever created?

"I originally used knit and crochet in art pieces while I was studying for my GCSE exams at school. I think the first proper garment I actually made was a crochet jacket in Rowan Fine Chenille, designed by Kim Hargreaves."

When did you start working for Rowan?

"I started at Rowan about 11 years ago – I remember being mesmerized during my interview when I was taken downstairs to the yarn store. It was a huge space filled with what seemed like every shade of the most gorgeous yarns.

"I still love going down to the yarn store when it's time to start the design process for one of the main magazines, as we get to go and rummage through and bring back up a few baskets of yarn to start the inspiration going."

Do you have a favourite design from your portfolio?

"I still love 'O'Mally' from Rowan's *Knitting & Crochet Magazine 38*, and 'Ulrika' from *Magazine 56*."

Who are your design heroes?

"Probably Katharine Hamnett and Vivienne Westwood for their amazing design and also their ethos."

Do you have a favourite yarn?

"Just one? I could maybe narrow it down to Rowan Felted Tweed and Kidsilk Haze used together."

Do you knit much for yourself?

"I very rarely knit for myself – normally I make gifts or sample swatches for knitwear designs."

What do you have on your needles today?

"A very nice cropped cardigan by Kim Hargreaves, a crochet cushion, and a few swatches that I'm working on for Rowan's next design selection." 🧶

- ① 'Ulrika' is one of Lisa's favourite designs
- ② She loves to play with shape; this is 'Moreton' from *Alpaca Colour*
- ③ 'Farnese' appears in *Simple Shapes Lima*
- ④ 'Alfie' from *Winter Kids*



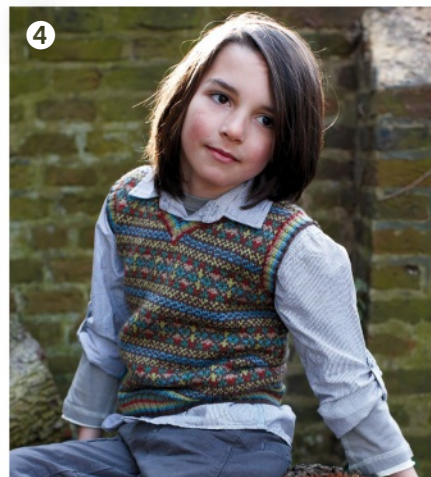
①



②



③



④



Elizabeth Lovick

Helvellyn

On-trend cropped sweater in British wool
has gansey-inspired textures

Helvellyn





Elizabeth Lovick
Helvellyn

SIZE

	XS	S	M	L	XL	1XL	2XL	
TO FIT BUST	79	87	94	102	109	117	125	cm
	31	34	37	40	43	46	49	in
ACTUAL BUST	84	92	99	107	114	122	130	cm
	33	36	39	42	45	48	52	in
ACTUAL LENGTH	33	36	37	39	41	42	43	cm
	13	14	14½	15½	16	16½	17	in
SLEEVE SEAM	62	64	65	66	67	68	70	cm
	24½	25	25½	26	26½	27	27½	in

YARN

Blacker Yarns Classic Aran (Aran weight; 100% wool; 70m/76yds per 50g ball)

OLIVE	9	10	11	13	15	18	21	x50g BALLS
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“THE INSPIRATION for this sweater came from fishermen’s ganseys,” says Elizabeth Lovick. “The front and back are worked from the bottom up, inserting the sleeves further than usual. The sleeves are worked from the top down, ensuring that the armholes are edged in the garter stitch ridges. The sleeves are styled long and the sweater short, but if preferred these lengths can be adjusted easily.” The sweater is knitted using Blacker Yarns’ Classic Aran, which is a lofty blend of British wool and Bluefaced Leicester.

STITCH PATTERNS

2x2 RIB
(K2, P2) to end.

CHART NOTES

Chart is read from the bottom up. Read from right to left for odd-numbered rows and from left to right on even-numbered rows. Repeat chart as required.

BACK

Using 4mm needles, cast on 66 (72:78:84:90:96:102) sts.

Row 1 (RS): (K2, P2) to last 2 (0:2:0:2:0:2) sts, K2.

Row 2 (WS): (P2, K2) to last 2 (0:2:0:2:0:2) sts, P2.

These 2 rows set rib.

Work a further 8 rows in rib.

Change to 4.5mm needles.

Commence chart and work the 6-st rep 11 (12:13:14:15:16:17) times across the row. Work reps of rows 1-22 until piece meas 11½ (13:13:14:14:14:14) cm from cast-on edge, ending with a WS row. Note: If you want to adjust the length of the garment, you can do so here by working more straight patt rows.

SHAPE ARMHOLES

Keeping the patt correct, shape armholes as follows:

Cast off 4 (5:6:7:8:9:10) sts at beg of next 2 rows, then dec 1 st at each end of the next 4 (5:6:7:8:9:10) rows.

50 (52:54:56:58:60:62) sts. **

Work straight in patt until armhole meas 22 (23:24:25:27:28:29)cm from first cast-off row.

SHAPE SHOULDERS

Keeping the patt correct, shape shoulders by casting off 4 (4:4:5:5:5:5) sts at the start of the next 4 rows, then 5 (6:6:5:5:6:6) sts at the start of the next 2 rows.

Leave rem 24 (24:26:26:28:28:30) sts on a stitch holder for Back neck.

FRONT

Work as for Back to ** then work straight in patt until armhole meas 18 (19:19:20:21:22:22) cm from first cast-off row.

Split for the neck as follows:

Row 1 (RS): Patt 17 (18:18:19:19:20:20) sts, SSK, turn, leaving rem sts on a stitch holder.

Row 2 (WS): P2tog, patt to end. 1 st dec’d.
Row 3: Patt to last 2 sts, SSK. 1 st dec’d.
Rep rows 2 and 3 once more, then row 2 again.
13 (14:14:15:15:16:16) sts.
Work 2 (2:4:4:6:8:9) rows in pattern.
Row 9: Cast off 4 (4:4:5:5:5:5), patt to end.
Row 10: Patt to end.
Rep rows 9 and 10 once more.
Cast off rem 5 (6:6:5:5:6:6) sts.

With RS facing, leave the next 12 (12:14:14:16:16:18) sts from Front holder on the stitch holder for Front neck and place rem 19 (20:20:21:21:22:22) sts back on the needle and cont as follows:

Row 1 (RS): K2tog, patt to end of row. 1 st dec’d.

Row 2 (WS): Patt to last 2 sts, P2tog. 1 st dec’d.

Rep rows 1 and 2 twice more.

13 (14:14:15:15:16:16) sts.

Work 3 rows in pattern.

Row 10: Cast off 4 (4:4:5:5:5:5), patt to end.

Row 11: Patt to end.

Rep rows 10 and 11 once more.

Cast off rem 5 (6:6:5:5:6:6) sts.

SLEEVES

(both alike)

Using 4.5mm needles, cast on 60 (60:60:66:66:66:72) sts.

Commence chart and work the 6-st rep 10 (10:10:11:11:11:12) times across the row and AT THE SAME TIME, inc 1 st at each end of every alt row to 68 (72:78:84:90:96:102) sts.

NEEDLES & ACCESSORIES

1 pair 4mm (UK 8/US 6) knitting needles
 1 pair 4.5mm (UK 7/US 7) knitting needles
 1 set 4mm (UK 8/US 6) double-pointed needles (DPNs)
 1 set 4.5mm (UK 7/US 7) double-pointed needles (DPNs)
 5mm (UK 6/US 8) knitting needle for casting off the neck
 Stitch holders
 Stitch marker

TENSION

16 sts and 24 rows to 10cm over chart stitch pattern using 4.5mm needles.

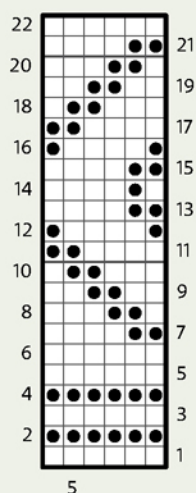
YARN STOCKISTS

Blacker Yarns 01566 777635
www.blackeryarns.co.uk

SPECIAL ABBREVIATIONS

For general abbreviations, see p95

CHART

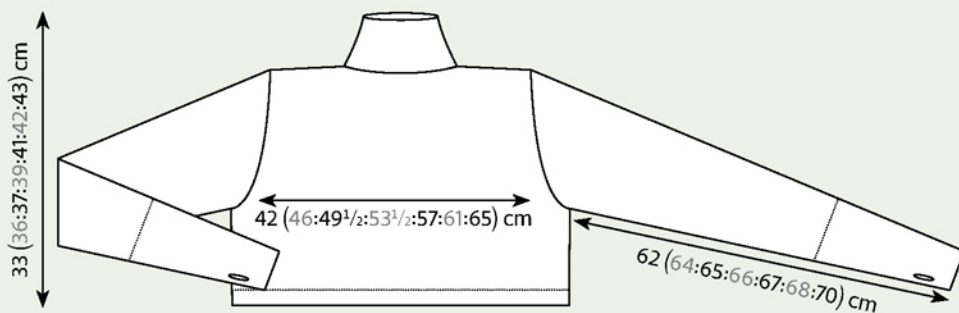


KEY

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

The long cuffs have been seamed leaving a hole for the thumbs, but this is optional

BLOCKING DIAGRAM



Work 7 rows in patt.

Now dec 1 st at each end of the next and every 4th row to 36 (36:40:44:48:52:56) sts.

Work straight in patt until Sleeve meas 50 (51:52:53:54:56:57) cm from cast-on edge.

Note: If you want to adjust the length you can do so here by working more straight patt rows.

Change to 4mm needles.

Next row (RS): (K2, P2) to end.

This row sets rib. Work in rib for 20cm.

Cast off.

NECK

Sew shoulder seams.

Using 4mm DPNs, pick up and K14 (14:16:16:18:18:20) sts down the left front neck, K12 (12:14:14:16:16:18) sts from holder, pick up and K14 (14:16:16:18:18:20) sts up the right front neck, K24 (24:26:26:28:28:30) sts from holder. Pm and join to work in the round.

64 (64:72:72:80:80:88) sts.

Work in rib as set on Sleeve for 6cm.

Change to 4.5mm DPNs.

Cont in rib for a further 4cm.

Cast off in rib using a 5mm needle.

FINISHING

Find the centre of the cast-on edge of one sleeve, and with right sides together, pin to the shoulder seam. Pin the rest of the curved section of the Sleeve to the armhole and sew in place. Rep for other sleeve.

Sew sleeve and body seams. If desired, leave a thumb hole in the sleeve seam by seaming 4cm from the cast-off edge, then leaving a gap of 4cm.

Weave in all ends. Wash and dry flat, pulling into shape and following any yarn care instructions on the ball band. ☺

Helvellyn





Sarah Hatton

Meltham

Unusual circular cardigan in a handpainted
yarn is knitted from the centre out

www.Mags.net



Sarah Hatton
Meltham

ESSENTIALLY ONE large circle with sleeves, this shawl-collared cardigan has been designed by Sarah Hatton. It's knitted in the round from the centre out, with sections of stitches cast off as you work to provide armhole openings to which the sleeves are joined. Sarah has used Fine Art Aran, a luxurious blend of merino, kid mohair, alpaca and mulberry silk that is handpainted to achieve stunning colour effects.

BODY

Using 4.5mm DPNs, cast on 7 sts and join to work in the round, taking care not to twist sts.

Distribute sts evenly over three of the four needles, pm for beg of round and using a 4th needle, now work in rounds as follows:

Round 1 (RS): Inc in first st (by K into front and back), *inc in next st; rep from * to end. 14 sts.

Round 2 and every alt row: Knit.

Round 3: *K2, M1; rep from * to end. 21 sts.

Round 5: *K3, M1; rep from * to end. 28 sts.

Round 7: *K4, M1, pm; rep from * to end. 35 sts.

Round 8: Knit.

Round 9: *K to mrk, M1, slm, rep from * to end. (7 sts inc'd). 42 sts.

Working increases as set by last row and changing to 4.5mm circular needles when required, cont in st st (knit every round) as follows:

SIZE

	S	M	L	XL	XXL	
TO FIT BUST	81-86	91-97	102-107	112-117	122-127	cm
	32-34	36-38	40-42	44-46	48-50	in
ACTUAL DIAMETER OF CIRCLE	98	102	104	106	110	cm
	38½	40	41	42	44	in
SLEEVE SEAM	46	47	48	48	48	cm
	18	18½	19	19	19	in

YARN

Rowan Fine Art Aran (Aran weight; 50% wool, 25% alpaca, 20% mohair, 5% silk; 170m/186yds per 100g skein)

RUMBA (546)	6	6	6	7	7	x100G SKEINS
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NEEDLES & ACCESSORIES

1 set 4mm (UK 8/US 6)
circular needles, 100cm long
1 set 4.5mm (UK 7/US 7)
circular needles, 100cm long
1 set 4mm (UK 8/US 6)
double-pointed needles (DPNs)
1 set 4.5mm (UK 7/US 7)
double-pointed needles

TENSION

19 sts and 25 rows to 10cm
over st st on 4.5mm needles

YARN STOCKISTS

Rowan 01484 681881

www.knitrowan.com

For general abbreviations, see p95

Inc 7 sts on 2nd and every foll alt round until there are 217 (224:231:238:245) sts. Work 1 round.

Next round: *K to marker, M1, K12, cast off 38 (40:42:44:46) sts, K until there are 12 sts on right needle after cast-off sts, M1, rep from * once more, K to marker, M1.

Next round: K to gap left by first set of cast-off sts, cast on 39 (41:43:45:47) sts, K to gap left by 2nd set of cast-off sts, cast on 39 (41:43:45:47) sts, K to end. 224 (231:238:245:252) sts.

Inc 7 sts at markers on next and every foll alt round until there are 413 (427:434:448:462) sts.

Next round: (K2tog) 1 (1:0:0:0) times, K to end. 412 (426:434:448:462) sts.

Change to 4mm circular needles.

Next round: *K1, P1, rep from * to end. Last round forms rib.

Cont in rib for a further 4 rows.

Cast off loosely in rib.

SLEEVES

Using 4mm DPNs cast on 42 (44:46:46:48) sts and join to work in the round, taking care not to twist sts.

Distribute sts evenly over three of the four needles, and using fourth needle, now work in rounds as follows:

Work in rib as given for Body for 5 rounds.

Change to 4.5mm DPNs.

Working in st st throughout, inc 1 st at each end of 5th (5th:5th:3rd:3rd) and 9 (12:14:3:6) foll 6th (6th:6th:4th:4th) rounds, then on 5 (3:2:15:13) foll 8th (8th:8th:6th:6th) rounds. 72 (76:80:84:88) sts.

Cont straight until Sleeve meas 46 (47:48:48:48) cm.

Now working in rows, cont as follows:

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

Next row: Cast off 4 sts, P to end, turn.

Cast off 4 sts at beg of next 4 rows, ending with RS facing for next row.

Cast off rem 48 (52:56:60:64) sts.

MAKING UP

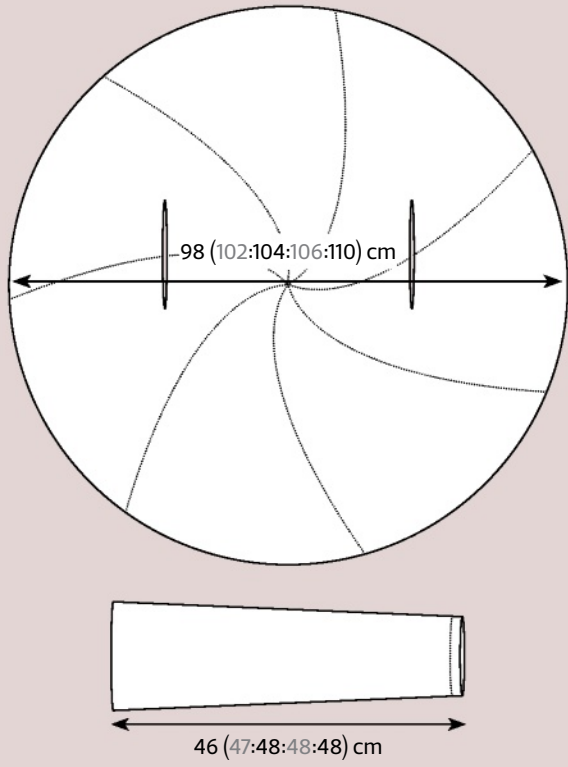
Press pieces carefully, following any yarn care instructions on the ball band. Position centre of sleeve top at the point where armholes are the closest together and the underarm cast-off sts at the point where the armholes are furthest apart. Ease into position and sew into place. ➤



This pattern is from Rowan's *Simple Shapes Fine Art Aran*, a stylish collection of eight designs by Sarah Hatton. Call **01484 681881** or visit

www.knitrowan.com for stockists.

BLOCKING DIAGRAM



The knitted fabric folds over to form a shawl collar

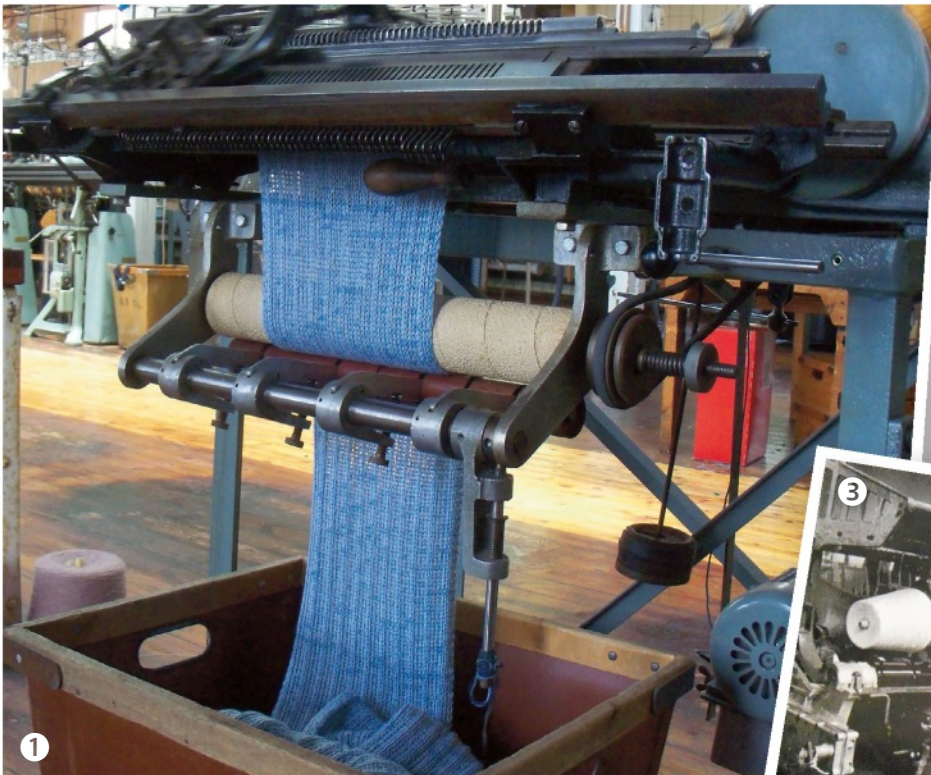


The handpainted yarn produces a variegated fabric

Meltham

The cardigan has no fastenings, so you could fasten it with a belt or shawl pin if desired





Nordic memories

The fascinating Norwegian Knitting Industry Museum gives a glimpse into an old way of life, reports Penny Batchelor

NORWAY AND northern Scotland have much in common – indeed, until the middle of the 15th century when King Christian I of Denmark and Norway pawned the islands of Orkney and Shetland to the Scottish King, both regions were ostensibly ruled by the Vikings and their descendants.

People across the two regions struggled to make a poverty-level living through farming and fishing, battling the elements in tough but beautiful surroundings. Both also wore handknitted sweaters, decorated with local stranded colourwork patterns to keep warm.

During my visit to the Norwegian Knitting Industry Museum, these similarities struck me. The museum in

Salhus is a 15-minute car ride away from the beautiful city of Bergen, and is based in a once lively knitting factory that closed in the mid-1980s.

It's a light, bright building which honours the importance of the textile industry to Bergen's local culture and economy, whilst also championing modern crafters. Some chairs in the café are draped with granny-square crochet blankets, and displays of knitted garments and toys line the walls.

A busy place

Before the tour of the factory (which is available in English), there's the chance to watch a film explaining the history of the place. Salhus used to be a hamlet until

the factory opened in the 19th century, making use of the vast expanses of water for dyeing and washing, and the availability of cheap labour. The business started off as a cotton mill, but moved into wool production when the American Civil War cut off exports of cotton.

Soon the factory was known for producing woollen underwear to keep Norwegians and people abroad warm in cold temperatures. Fantastic machines ▶

❶ Many of the knitting machines are still in working order; this one produces flat fabric
 ❷ Winding and sewing were regarded as women's work; men worked on the heavy machinery
 ❸ The Salhus factory was at its busiest just after the Second World War

Knitting heritage



The museum is housed in a former knitting factory outside Bergen



This huge machine produces enormous tubes of knitted fabric



1

1 The factory's motto! 2 Original swatches for sweater designs 3 Yarn spun at the factory can be bought in the museum shop



2



3

knitted in the round to produce socks and sweaters. In the factory, there are sample swatches of colourwork designs for each year, which were designed to keep customers coming back for something different. It is as if the workers have just gone home for the day and production is ready to begin again tomorrow.

Hard work

The factory's golden age, and that of the Norwegian textile industry, was after the Second World War when distribution, not demand, was the problem. Workers flocked to the factory, attracted by the good wages offered and the paternal system by which it was run. At the entrance to the museum there's a collage saying 'There is no fun like work'. By the 1970s, however, the cost of wages made

the factory less productive, and competition from cheap Asian goods threatened the future of the industry.

On the tour of the museum, visitors can see each stage of production as raw wool is washed, dried, carded, dyed, wound, plied and knitted. At full throttle the factory would have been a hot and noisy environment, with each man working at his machine - indeed, up until the 1960s it was men who did all but the winding and sewing, which were seen as women's work.

Designing the patterns didn't have the cachet it has today; back then, it was basic work using traditional Norwegian designs. The factory started producing its own Salhus pattern in 1920, and modern-day visitors can buy a sweater in this pattern as a souvenir to take home.

Environmental standards back then weren't as high as they are today. Locals say that you could tell what colour the factory was dyeing the wool that day by the colour of the water in the river. Old machines with broken parts that couldn't be replaced were simply dumped in the fjord. To this day, fishing near the factory isn't recommended.

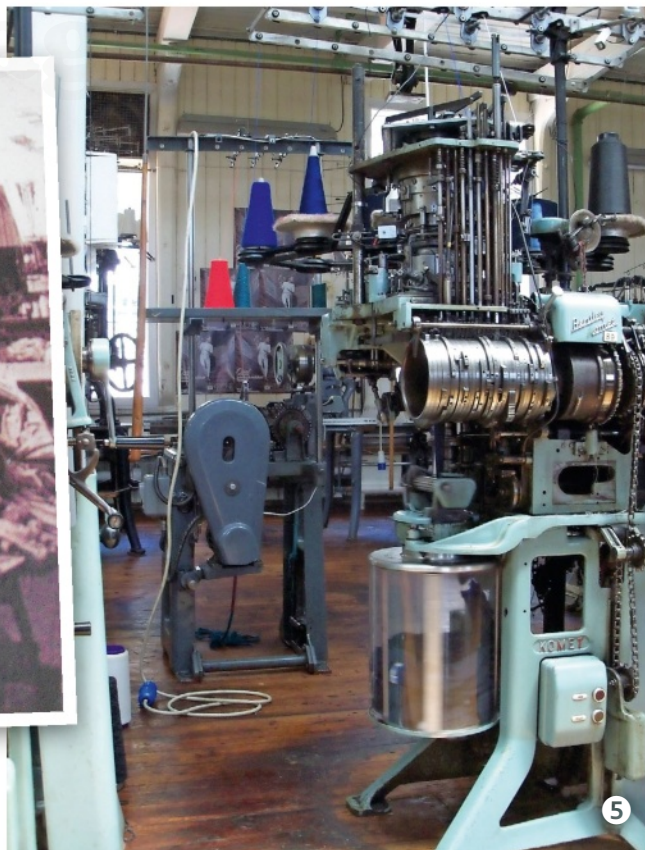
One of the most popular products, our guide said, was the patterned sweater for fishermen; the jumpers that are similar to patterns made in the northern isles of Scotland. The history of these designs, and the Norwegian knitting industry, is fascinating and leaves visitors wanting to know more. ☺

For more details, visit www.muho.no/en/the-norwegian-knitting-industry-museum



4

4 The Salhus factory opened in 1859, and was one of the first knitwear factories in Norway 5 A sturdy sock knitting machine 6 Vibrantly dyed yarns plied into cones, ready to be turned into sweaters, underwear, socks and other items



5



6



7

7 Every stage in the processing of raw wool took place here, from washing and dyeing to winding, plying and knitting 8 The museum also celebrates local textile artists, and has sweater patterns for sale in the shop



8



6

The factory provided work for many local men and women

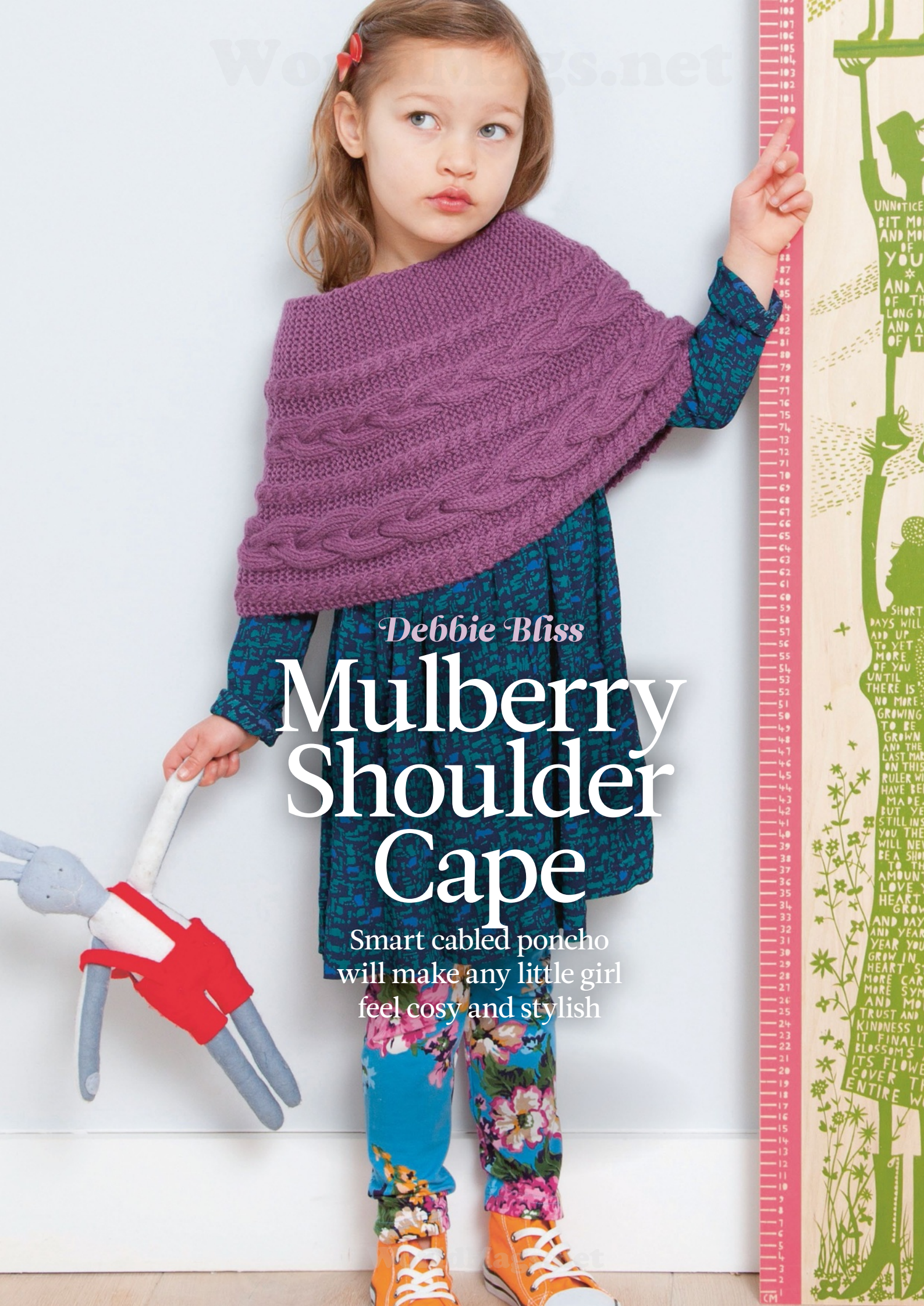
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ENTIRE W



Debbie Bliss
**Mulberry
 Shoulder Cape**

HOW PRETTY will this cabled poncho look when teamed with a party dress this Christmas? We'd quite like one for ourselves! It's sized for girls aged two to seven years, and should knit up fairly quickly as it's worked in an aran-weight yarn from Debbie Bliss - the luxuriously soft Cashmerino Aran.

CAPE

Using 5mm needles, cast on 54 (58:62) sts.

Row 1 (RS): P3, K4, P3 (4:5), K8, P3 (4:5), K4, P3 (4:5), K6, P3 (4:5), K4, P13.

Row 2: P to end.

Row 3: P3, C4F, P3 (4:5), K8, P3 (4:5), C4F, P3 (4:5), K6, P3 (4:5), C4F, P13.

Row 4 (inc row): P21 (22:23), (M1, P2) twice, M1, P12 (14:16), (M1, P2) 3 times, M1, P11 (12:13).

61 (65:69) sts.

Row 5: P3, K4, P3 (4:5), K12, P3 (4:5), K4, P3 (4:5), K9, P3 (4:5), K4, P13.

Rows 6, 8, 10, 12, 14, 16 and 18: P to end.

Row 7: P3, C4F, P3 (4:5), K4, C8F, P3 (4:5), C4F, P3 (4:5), K3, C6F, P3 (4:5), C4F, P13.

Row 9: P3, K4, P3 (4:5), K12, P3 (4:5), K4, P3 (4:5), K9, P3 (4:5), K4, P13.

Row 11: P3, C4F, P3 (4:5), K12, P3 (4:5), C4F, P3 (4:5), turn.

Row 13: P3, K4, P3 (4:5), K12, P3 (4:5), K4, P3 (4:5), K9, P3 (4:5), C4F, P13.

Row 15: P3, C4F, P3 (4:5), C8B, K4, P3 (4:5), C4F, P3 (4:5), C6B, K3, P3 (4:5), K4, P13.

Row 17: P3, K4, P3 (4:5), K12, P3 (4:5), K4, P3 (4:5), K9, P3 (4:5), C4F, P13.

Row 19: P3, C4F, P3 (4:5), K12, P3 (4:5), C4F,

SIZE

TO FIT AGES	2-3	4-5	6-7	
LOWER EDGE CIRCUM-FERENCE	70	80	90	cm
	27½	31½	35½	in
ACTUAL LENGTH	28	31	34	cm
	11	12¼	13½	in

YARN

Debbie Bliss Cashmerino Aran (Aran weight; 55% extrafine merino wool, 33% acrylic, 12% cashmere; 90m/98yds per 50g ball)

MULBERRY (42)	3	4	5	x50g BALLS
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NEEDLES & ACCESSORIES

1 pair 5mm (UK 6/US 8) knitting needles
 Cable needle (cn)

TENSION

18 sts and 24 rows over st st, and 18 sts and 33 rows over garter st, both to 10cm using 5mm needles

YARN STOCKISTS

Debbie Bliss c/o Designer Yarns
 01535 664222 www.designeryarns.uk.com

SPECIAL ABBREVIATIONS

C4F: Slip next 2 sts onto cn and hold at front of work, K2, then K2 from cn.

C6(8)B: Slip next 3(4) sts onto cn and hold at back of work, K3(4), then K3(4) from cn.

C6(8)F: Slip next 3(4) sts onto cn and hold at front of work, K3(4), then K3(4) from cn.

For general abbreviations, see p95

P3 (4:5), turn.

Row 20: P to end.

Rep Rows 5 to 20 a further 13 (15:17) times.

Next row: P3, K4, P3 (4:5), K12, P3 (4:5), K4, P3 (4:5), K9, P3 (4:5), K4, P13.

Next row (dec): P21 (22:23), (P2tog, P1) twice, P2tog, P10 (12:14), (P2tog, P1) 3 times, P2tog, P11 (12:13).

54 (58:62) sts.

Next row: P3, C4F, P3 (4:5), K8, P3 (4:5), C4F, P3 (4:5), K6, P3 (4:5), C4F, P13.

Cast off.

Join cast-on and cast-off edges together. ☺



This pattern appears in *Cashmerino Aran* by Debbie Bliss, a book of 11 children's designs. For

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

The cabled cape is worked flat, then the cast-on and cast-off edges are grafted together



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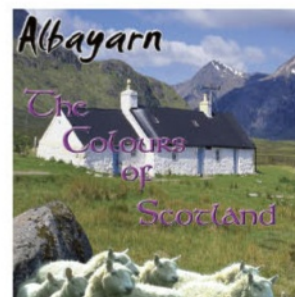
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Pattern updates

ISSUE 74

Lulworth Cove
At the first paragraph of the Front, the pattern says to work 5 sts at each end of every row in garter st as for Back. This should say work the same as Back to the shoulder after the neck shaping.

ISSUE 71

Darrow
At the end of Rows 2, 3, 4, 5 and 6 of the pattern, the last instruction should be P/K 1 (4:2:0:3:2:4). Also the instruction to take yarn between needles to the back of work is unnecessary, as the yarn is already at the back.



There are corrections to the 'Zephyrine' pattern in Issue 74

ISSUE 74

Zephyrine
A few errors appeared in this pattern. In the chart key, the symbols for SSK and K2tog are the wrong way around. On row 47 of the central panel, there is an extra yo after the first repeat. Just before the border, the instructions say to work rows 1-40. There were also several errors in the border section. You can find a corrected version on

our website here:
<http://bit.ly/zephyrine>
Alternatively, please email theknitter@futurenet.com and we will send you a corrected printout of the pattern.

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
fol following
inc increase
K knit
KFB knit into front and back of stitch
K2tog knit the next two stitches together
knw knitwise

meas measures
M1 make one (inc 1 stitch)
MIL Left leaning increase. With left needle tip, lift strand between needles from front to back. Knit lifted loop through back of loop.
MIR 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
pssso pass slipped stitch over
P2tog purl 2 stitches together
P3tog purl 3 stitches together
pw purlwise
rem remain(ing)
rep(s) repeat(s)
rev st st reverse stocking stitch
RH right hand
RS right side
skpo slip 1 stitch, knit 1 stitch, pass slipped stitch 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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Issue 75

- ⊕ Textured jumper ⊕ Fitted cardigan ⊕ Fair Isle tam & mittens ⊕ 1940s top ⊕ Socks
- ⊕ Vintage-style sweater ⊕ Colourwork jacket ⊕ Mohair cardigan ⊕ Cabled tank top
- ⊕ Tea cosy ⊕ Crescent shawl
- ⊕ Ribbed peplum jumper

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Issue 74

- ⊕ Lace & cable top ⊕ Cabled socks ⊕ Striped bolero ⊕ Silk top ⊕ Baby jumper
- ⊕ Mohair vest top ⊕ Shawl ⊕ Cabled tank top ⊕ Lacy tunic ⊕ Fair Isle sweater
- ⊕ Summer cowl ⊕ Knitted wire pendant



Issue 73

- ⊕ Cable top ⊕ Paisley pillow ⊕ Lacy waistcoat ⊕ Batwing top ⊕ Cropped cardigan
- ⊕ Lace cardigan ⊕ Vintage blouse ⊕ Textured socks ⊕ Shawlette
- ⊕ Leaf jacket ⊕ Girl's Fair Isle cardigan



Issue 72

- ⊕ Lacy merino top ⊕ Fair Isle jacket ⊕ Waterfall cardigan ⊕ Capelet
- ⊕ Children's sweater ⊕ Kimono ⊕ Textured jumper
- ⊕ Reversible bag ⊕ Men's cabled jacket
- ⊕ Silky tunic ⊕ Diamond lace sweater

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Issue 71



Issue 70



Issue 69



Issue 68



Issue 67



Issue 66



Issue 65



Issue 64



Issue 63



Issue 62



Issue 61



Issue 60



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- ❶ The sun shone on the day Susan arrived at her new home!
- ❷ Down the valley is beauty spot the Crook of Lune
- ❸ The hills are covered with sheep
- ❹ Susan's farm dates back to the 1500s



Life on the farm

Susan Crawford's new life as a sheep farmer has begun, as she reveals in the first of her exclusive series of columns



AS A designer who works with wool, and who has a love of the countryside and a desire to become self-sufficient, my goal for several years has been to move to a farm. Earlier this year that dream

became a reality. After going through a six-month application process, my husband, Gavin, and myself were offered the tenancy of a small farm nestling in the North Lancashire hills.

A smallholding of some description has existed on this spot for centuries – in fact, Viking remains have been found on nearby land, and an ancient ridge and furrow field sits on the hillside, forever ingrained with the markings of a medieval plough. The oldest remaining barn on our farm dates from the early 1500s.

A more beautiful spot I cannot imagine. The Cumbrian hills loom from our north

to the west, the Pennines and Yorkshire Dales to the north-east, the Irish Sea and Morecambe Bay to the west, and North Lancashire and the Forest of Bowland to the South. The pretty little beck that runs across our farm heads off down a valley cut deep into the hills to join the River Lune.

At the crossroads of all this sits our stone farmhouse, almost buried into the hillside. We are surrounded on all sides by sheep. The steep stony hills around us have always lent themselves to sheep grazing; the area is made up of many families, small farms and estates, all endeavouring to continue farming in the 21st century.

It is into this world that we found ourselves driving towards one spring day. Sticking to our self-sufficiency ethos, we had hired a 7.5-ton truck to move our home, our business and our four chickens up the M6 motorway to our new location.

About a month before we moved in, fierce gales had blown away two of the

farm's more fragile outbuildings, so we were reassured to find everything else more or less intact. Our own small farm had been empty for nearly five years and nature had definitely taken over! This was most evident in the polytunnel, filled with five years' worth of brambles, thistles and nettles, and almost completely covered by trees and ivy. There was no doubt that we had a job on our hands. But on that first evening, as the sun sank below the horizon into the Irish Sea, we knew without a doubt that we belonged on this hillside and that a very exciting adventure had begun. ☺

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. Susan has created several yarn ranges including Excelana and Fenella, both of which use 100% pure British wool. Find out more on her website, www.susancrawfordvintage.com

Next Month: Susan welcomes the arrival of her new sheep



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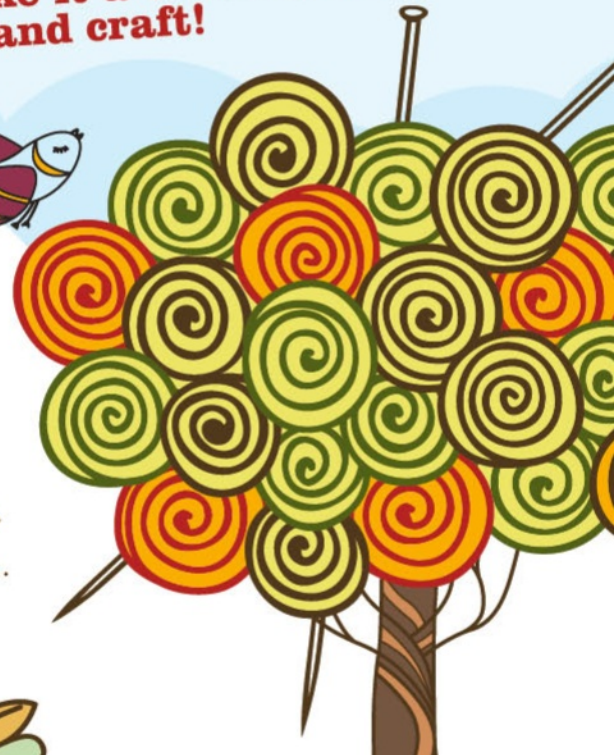
PicKnit

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- Step 2** Name the day and send your invitations out.
- Step 3** Add some sandwiches, sheep iced cupcakes... some real wool and some knitting needles...
- Step 4** Your guests arrive and clickety-click, you have a home-made PicKnit!



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