

The Knitter

SPRING PASTELS

Fresh & pretty knitwear to brighten your day

Shawl by Elizabeth Lovick



GET CREATIVE WITH LACE, CABLES & COLOURWORK!





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Classic & modern

Our designers are such creative, innovative people, using a wide range of techniques and styles to bring us a tempting choice of patterns. This month, we have a range of traditional designs - such as the elegant pi shawl by **LIZ LOVICK** - as well as fashionable, contemporary knits like **DI GILPIN**'s innovative top.

We love **EMMA VINING**'s clever use of stitch patterns, and her 'Chrysler' jumper on page 22 has an Art Deco feel. Other beautifully textured designs in this issue include a lace pullover by **JENNIFER WOOD**, a delicately cabled cardigan, a lacy cowl-neck mohair sweater, and spring gloves by Kyoko Nakayoshi.

This month, we were honoured to be able to interview three yarn industry superstars who continue to inspire us: **EISAKU NORO**, Louisa Harding, and Carol Feller. We also bring you design advice from **WOOLLY WORMHEAD** in her Masterclass, and review the best new yarns and knitting books.



HAPPY KNITTING!
from *The Knitter* team



This lovely shawl was designed by Elizabeth Lovick



Emma Vining has such a talent for texture!



Find this pretty jumper on page 49



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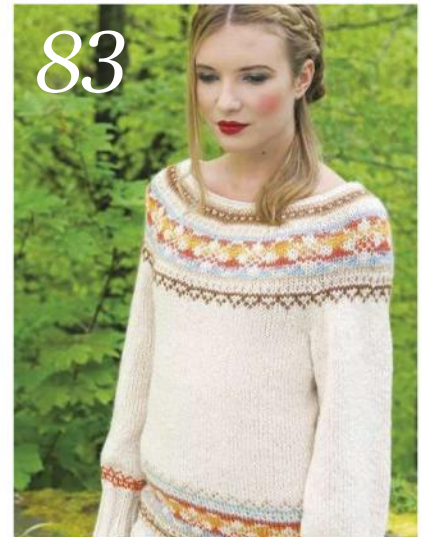
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hat
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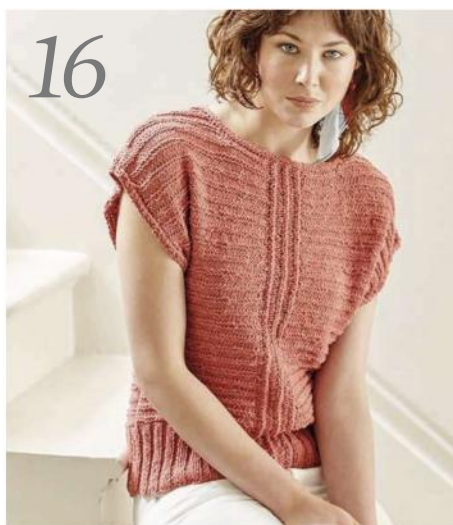
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The Knitter

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ELIZABETH LOVICK
From her home on the Orkney Islands, Elizabeth designs exquisite Fair Isle, cable and Shetland lace patterns. She also enjoys exploring traditional stitches and techniques from around the world, and her latest design for us is a beautiful, circular Pi shawl using a luxurious laceweight yarn. Turn to **page 8** to find her design.



JENNIFER WOOD
American designer Jennifer works with delicate lace and cable patterns to create romantic, feminine knitwear. She published her first book, *Refined Knits*, in 2016, and her patterns have also appeared in *The Knitter*, *Interweave Knits* and *Knitty*. Her latest design is a lacy fitted jumper that's perfect for your spring wardrobe. Find it on **page 49**.



EMMA VINING
Emma honed her knitwear design skills through the City & Guilds programme, and loves to combine different techniques in her patterns. Much of her inspiration comes from her home near St Andrews. Find her gorgeously textured jumper, inspired by the Art Deco architecture of New York's Chrysler Building, on **page 22**.



DI GILPIN
Di loves to explore the potential of knitting, pushing the boundaries of stitches and construction to create stunning handknit patterns and ready-to-wear collections. She also sells her own range of yarns from her home near St Andrews. This month, Di brings us a beautiful top with an intriguing shape, on **page 61**.



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Elizabeth Lovick

Prospect Park

Indulge your love of lace knitting with
this spectacular circular shawl

The lace patterns
are based on a 19th
century sampler in
the Brooklyn Museum





Elizabeth Lovick

Prospect Park

“THE PATTERNS for this stole have been taken from *Knitting Lace* by Susanna E Lewis, published by Taunton Books,” says designer Liz Lovick. “This book is a dictionary of the patterns in a 19th century lace sampler held at the Brooklyn Museum. Pi shawls are based on the mathematical principle that the circumference of a circle doubles as the radius doubles. In knitting terms, this means that if you knit a shawl where the number of rows doubles when the number of stitches doubles, you will end up with a circular shawl.” Liz’s shawl is knitted in a luxurious laceweight yarn from The Fibre Co., which blends wool, llama, silk and linen.

STITCH PATTERNS

INCREASE CHART

- Rnd 1:** Purl.
- Rnd 2:** (K1, yo) to end of rnd.
- Rnd 3:** Purl.

Note that for Charts C, D and E, only odd-numbered rounds are charted.

CHART A

- (8-st repeat)
- Rnd 1:** P1, K2tog, yo, K1, yo, SSK, P2.
- Rnd 2:** Knit.
- Rnd 3:** P1, K1, yo, K3tog tbl, yo, K1, P2.
- Rnd 4:** Knit.

CHART B

- (3-st repeat)
- Rnd 1:** K1, yo, SSK.
- Rnd 2:** Knit.

SIZE

135cm (53in) diameter after blocking

YARN

The Fibre Co Meadow (Lace weight; 40% wool, 25% llama, 20% silk, 15% linen; 498m/545yds per 100g skein) Pennyroyal; 3 x 100g skeins

NEEDLES & ACCESSORIES

- 1 set 4.5mm (UK 7/US 7) double-pointed needles (DPNs)
- 1 set 4.5mm (UK 7/US 7) circular needles, 150cm long
- 1 set 4.5mm (UK 7/US 7) circular needles, 80cm long (optional)
- Stitch marker
- Tapestry needle

TENSION

23 sts and 30 rows to 10cm over Band C stitch patterns using 4.5mm needles, after blocking

YARN STOCKISTS

The Fibre Company 07749 466037
www.thefibreco.com

SPECIAL ABBREVIATIONS

- Mmr:** Move marker 1 st to the right.
- Mml:** Move marker 1 st to the left.

For general abbreviations, see p95

Pi shawl is worked from the centre out

CHART C

- (6-st repeat)
- Rnd 1:** K1, yo, SSK, K3.
- Rnd 2 and all alt rnds:** Knit.
- Rnd 3:** Mml, yo, K1, yo, SSK, K1, K2tog.
- Rnd 5:** K3, yo, K3tog tbl, yo.
- Rnd 7:** (K1, yo, SSK) twice.
- Rnd 9:** Mmr, SSK, K1, K2tog, yo, K1, yo.
- Rnd 11:** Yo, K3tog tbl, yo, K3.
- Rnd 12:** Knit.

CHART D

- (12-st repeat)
- Rnd 1:** Mmr, (K3tog tbl, yo, K3, yo) twice.
- Rnd 2 and all alt rnds:** Knit.
- Rnd 3:** K3, (K2tog, yo) twice, K1, yo, SSK, K2.
- Rnd 5:** K2, (K2tog, yo) 3 times, K1, yo, SSK, K1.
- Rnd 7:** K1, (K2tog, yo) 4 times, K1, yo, SSK.
- Rnd 9:** Mmr, K3tog tbl, (yo, K2tog) 4 times, yo, K1, yo.
- Rnd 11:** K1, yo, K3tog tbl, (yo, K2tog) 4 times, yo.
- Rnd 13:** K2, yo, K3tog tbl, (yo, K2tog) 3 times, yo, K1.
- Rnd 15:** K3, yo, K3tog tbl, (yo, K2tog) twice, yo, K2.
- Rnd 17:** K1, K2tog, yo, K1, yo, K3tog tbl, yo, K2tog, yo, K1, yo, SSK.
- Rnd 18:** Knit.

CHART E

- (12-st repeat)
- Rnd 1:** K1, yo, K2, SSK, P3, K2tog, K2, yo.
- Rnd 2 and all alt rnds:** Knit.
- Rnd 3:** K2, yo, K1, SSK, P3, K2tog, K1, yo, K1.
- Rnd 5:** K3, yo, SSK, P3, K2tog, yo, K2.
- Rnd 7:** P2, K2tog, K2, yo, K1, yo, K2, SSK, P1.





The shawl has a beautiful edging

CHARTS

Chart A

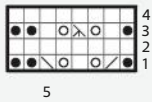


Chart B



Chart C

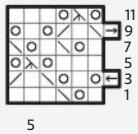


Chart D

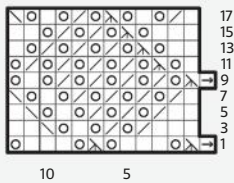


Chart E

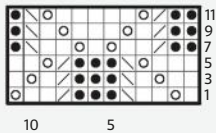
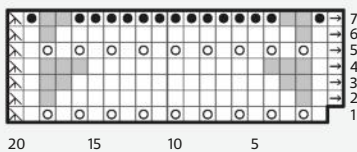


Chart F



KEY

- K on RS; P on WS
- P on RS; K on WS
- Yo
- K2tog
- SSK
- K3tog tbl
- Mml
- Mmr
- No stitch

Rnd 9: P2, K2tog, K1, yo, K3, yo, K1, SSK, P1.
Rnd 11: P2, K2tog, yo, K5, yo, SSK, P1.
Rnd 12: Knit.

CHART F

(12-st repeat)

Rnd 1: (K1, yo) 8 times, K1, K3tog tbl. 18 sts.
Rnd 2: Mmr, K15, K3tog tbl. 16 sts.
Rnd 3: Mmr, K13, K3tog tbl. 14 sts.
Rnd 4: Mmr, K11, K3tog tbl. 12 sts.
Rnd 5: Mmr, (K1, yo) 8 times, K1, K3tog tbl. 18 sts.
Rnd 6: Repeat Rnd 2. 16 sts.
Rnd 7: Mmr, P13, K3tog tbl. 14 sts.

SHAWL

Using 4.5mm DPNS and a circular cast-on method, cast on 6 sts into a ring. (This method works well: www.bit.ly/circularcaston). Pm to mark end of rnd.

Rnd 1: KFB 6 times. 12 sts.

Rnd 2: Knit.

Rnd 3: (K1, yo) 12 times. 24 sts.

Rnd 4: Purl.

Rnd 5: (SSK, yo) 12 times.

Rnd 6: Knit.

Work Increase Chart. 48 sts.

Work the 4 rows of Chart A twice (8 rounds).

Work Increase Chart. 96 sts.

Work Chart B 8 times (16 rounds).
 Work Increase Chart. 192 sts.

Change to 80cm circular needles (optional).

Work rnds 1-12 of Chart C 3 times, then rnds 1 and 2 once more (38 rounds).

Work Increase Chart. 384 sts.

Work rnds 1-18 of Chart D 3 times, then work rnds 1 and 2 once more (56 rounds).
 Work Increase Chart. 768 sts.

Change to 150cm circular needles. Work rnds 1-12 of Chart E once, then work rounds 1 to 5 once more (17 rounds). Purl 1 round.

Work through Chart F, noting that for this chart every round is charted (7 rounds).

Cast off loosely purlwise.

FINISHING

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

Prospect Park



The blend of wool, llama, silk and linen gives a gorgeous drape

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The Knitter loves...

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

CARING KNITS

The new *Heart on My Sleeve* pattern book is not only a gorgeous source of sweater designs – by buying it, you'll also be raising funds for the charity Against Malaria Fund.

The book contains eight sweater patterns sized from baby to adult, which have been designed by a stellar line-up, including Ysolda Teague, Bristol Ivy, Tin Can Knits, Romi Hill, and Joji Locatelli.

The designs include a classic sweater with cabled details by Ysolda (pictured below), and a yoked pullover with vibrant colourwork. Bristol Ivy's 'Wholehearted' has an unusual textured pattern created by using short rows, and 'Ironheart' by Tin Can Knits has botanical motifs and little hearts on its sleeves.

For every e-book sold, \$16.80 goes to the Against Malaria Foundation to buy mosquito nets to help protect babies and children. £18; www.heartonmysleeveknits.com



Soft hues Nua is the first yarn from Irish designer Carol Feller's *Stolen Stitches* brand; it blends merino, yak & linen www.fyberspates.com/retailers



SMART BABIES!

The best-dressed babies will be wearing the latest designs in Sarah Hatton's brand-new book, *Modern Mini Knits*. Sarah has created 12 stylish patterns with a timeless feel using Rowan yarns, and the result is a book to treasure. There are sweaters, cardigans and a dress, plus a gorgeous shawl-collar jacket and a blanket with subtle textures. The garments are sized to fit babies from birth to 18 months. £12.99 from www.sarahhatton.bigcartel.com



Woolly Wormhead

loves to explore hat shapes and construction, and her new e-book, *Circled*, contains four innovative designs plus tutorials to introduce you to new skills.

www.woollywormhead.com

Find Woolly's hat design masterclass on p70!





LOVELY
SPRING
LAYERS

April in Paris

by The Fibre Co.

The luminous and draping qualities of The Fibre Co.'s new Luma yarn are showcased in its *April in Paris* collection. The six patterns by Emma Wright and Hanna Maciejewska are designed as lightweight layering pieces, and include a cap-sleeved, back-buttoned top called 'Carrousel de Paris'.

Other designs include a lacy raglan cardigan with scalloped edges, and a seamless, top-down cardigan inspired by the classic Chanel jacket.

'Rue St Antoine' is a relaxed drop-sleeved sweater with a textured design, and 'Grand Cerf' is a long-line tunic with a slash neck and a contrast-colour yoke. The 'Galerie d'Apollon' wrap was inspired by a photograph of Audrey Hepburn, and uses a lace flower bud stitch.

Luma is a blend of fine merino, organic cotton, linen and silk, and comes in a choice of soft neutrals and a few brighter shades. Patterns cost £7 each and can be bought via Ravelry.com. www.thefibreco.com

Stitches on screen



The best online
knitting videos



GLIMPSE OF THE PAST
'Moorland Shepherdess' is a Pathé film from 1965, filmed in Hutton-le-Hole
<http://bit.ly/pathemoor>



EASY HEELS
Donna Druchunas demonstrates the Lithuanian sock heel technique
<http://bit.ly/lithheel>



LANDMARK SWEATERS
Meet the internet sensation Sam Barsky, aka The Artistic Knitter
<http://bit.ly/barskyint>



MILL TOUR
Take a look inside the Green Mountain Spinnery, creating yarns in Vermont
<http://bit.ly/gmstour>

Rowan Selects Breezed

by Sarah Hatton

As part of its Selects limited-edition yarn ranges, Rowan has launched Breezed. It's a worsted-weight blend of 80% cotton and 20% linen, and offers a cool handle and an interesting texture. Breezed is available in seven natural earth shades ranging from a watery blue, sage green and apricot, to sand and snow white.

Sarah Hatton has designed a book of seven patterns showcasing the new yarn, all with a soft and summery feel. 'Campana' is a boat-necked, short-sleeved top with a textured fabric, while the nautical-themed 'Calpine' sweater is suited to cooler days.

The feminine 'Sattley' jumper has cropped sleeves and a scoop neck, and features all-over lace patterning. Simple knit-and-purl patterning and short rows are used on the 'Coloma' lightweight poncho. There is also a vest top and a striped cardigan. If you fancy a quick knit to test out the new yarn, try the 'Alta' cowl with its branched lace motif.

For more details and to find stockists, call 01484 950630 or visit www.knitrowan.com



- ① 'Campana' uses simple textures for a striking result
- ② The lacy 'Sattley' jumper
- ③ 'Calpine' is a classic pullover with a seaside feel

VERY VINTAGE! Modern knits inspired by classic stitches



ORANGERY SHAWL
by Carol Feller

Price £16.99 as part of the book *Interweave Presents Classic Knit Shawls* (Interweave Press)
www.amazon.co.uk or order from 01206 255777



HOURGLASS SWEATER
by Alison Moreton

Price £12.95 as part of the pattern book *The Titus Vintage Collection* (contains 7 patterns)
www.baaramewe.co.uk 0113 278 1788



ALMA'S SONG
by Karie Westermann

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12 steps to being a better knitter

Would you like to become a more confident knitter? Then you should sign up to 'A Year Of Techniques'! It's a new project from knitting experts Jen and Jim Arnall-Culliford, and is designed to teach knitters new skills.

Participants will receive 12 projects from world-class designers, each focusing on a different technique. The designs will be accompanied by detailed photo and video tutorials to help you master each skill.

Designers contributing patterns to the project include Romi Hill, Sarah Hatton, Mary Jane Mucklestone, Bristol Ivy, Woolly Wormhead and Rachel Coopey - so we're sure to see some stunning patterns! The series has launched with a tutorial on jogless stripes, accompanied by a pattern for armwarmers. **£19.99 from www.acknitwear.co.uk**



Bowled over We love this yarn bowl from Little Wren Pottery, with its sweet yet practical 'Wool' cut-out

£17 from www.littlewrenpottery.co.uk



The new summer clothing collection from **Gudrun Sjödén** is brimming with colourful, comfortable layering pieces that will complement your handknits beautifully! Choose from relaxed skirts and culottes, palazzo pants and tunics, in a range of plain colours and vibrant patterns. **www.gudrunsjoden.com 0800 056 9912**

SPIN THE WHEEL!

Get playful with colour with Sirdar's brand-new yarn, Colourwheel. This self-striping blend of wool and acrylic is sold already wound into 'cakes', so you can see the colour combinations before you start knitting.

Colourways have names such as Follow the Rainbow, Flower Garden and Deep Blue Sea; they'll be fun to use for shawls, wraps, cardigans and more. The yarn costs £11.10 for a 150g/520m ball, and each ball band includes instructions for a free pattern.

A range of knitting and crochet patterns is also available using this yarn.

www.sirdar.co.uk 01924 371501



Q&A

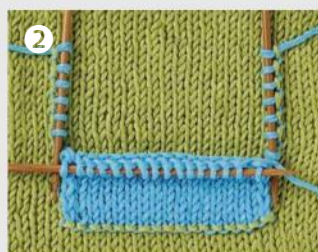
Faye Perriam shows how to add a patch pocket to a finished piece

Q My grandson now wants pockets on the jumper I've just finished for him - is there a quick way to add some?

A Patch pockets are easy to add to a finished garment. Use DPNs the same size as the garment needles.

1 Decide where you would like the pocket to sit, and determine the height and width required. Pick up stitches either by using yarn at the back of the work and pulling it through to the front, or by holding the yarn at the front, folding the work and pulling the yarn through for each stitch. Pick up the required amount of sts down the right side of where the pocket will be, across the bottom and up the left side. Use a different DPN for each side.

2 Using a new ball of yarn and a fourth DPN, slip the first st on the bottom needle, knit across the sts to the last st, then SSK this st together with the st at the bottom of the DPN that's holding the sts on the left side of the pocket. Turn the work, slip the first st, purl across the bottom sts to the last st and then purl together the last st with the stitch at the bottom of the needle on the right side of the pocket. Continue in this manner, working across in rows and joining the side stitches at each end, until all the stitches are used up. Cast off neatly.



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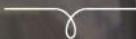
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yarnstories.com



Enjoy a day of woolly wonder

Wonderwool Wales is one of the highlights of the spring calendar, and this year's fibre festival promises lots of inspiration for knitters, spinners, weavers and felters. It will be held on 22-23 April at Builth Wells, where the huge halls of the Royal Welsh Showground will be filled with exhibitors and workshops.

Meet designers including Marie Wallin and Jane Crowfoot; discover yarns from British flocks such as Romney Marsh Wools, Wensleydale Longwool and Exmoor Horn Wool; delight in the hand-dyed yarns of Hilltop Cloud, The Knitting Swede; and browse the stands of favourite retailers such as Baa Ram Ewe and Purlscence.

Exhibitions include the Centenary Textile Exhibition, which explores the role and development of handmade textiles during WW1. Also on display will be a textile model of Llareggub, the village from Dylan Thomas's *Under Milk Wood* drama.

Day tickets cost £10. For more details and to book, visit www.wonderwoolwales.co.uk or call 01938 820 495



JOHN TEALE PHOTOGRAPHY



Top tip Send a knitting friend this cute card, with its handy reminder of Kitchener stitch! £2.75; <http://bit.ly/tillyflop>

CELEBRATE CRAFT!

World Craft Week is a brand-new initiative celebrating crafting, which will run from 3-9 April. *The Knitter* will be taking part - so why don't you join us? There'll be fun activities and competitions running throughout the week on social media, a free digital magazine filled with crafting projects, special offers at yarn stores for participants, and the chance to share your proudest creations and love of knitting with others around the world. So why not get involved, and help inspire others! Find out more at www.worldcraftweek.com



Scheepjes' new gradient yarn, Whirl, comes in 12 mouth-watering colourways (like the sound of Blueberry Bambam or Slice O' Cherry Pie?). The cotton-acrylic 4ply comes in 220g balls with a whopping 1000m of yarn!

www.woolwarehouse.co.uk 01926 882 818

DIARY DATES

Events and workshops to inspire your knitting

1 April Falkirk

Brioche Stitch with Carol Meldrum
www.mcadirect.com 0131 558 1747

2 April Oxford

Colourwork Knitting
www.oxfordyarnstore.co.uk 01865 604112

8 April Leeds

Spring Into Wool
www.springintowool.co.uk

8 April Eyemouth

St Abbs Wool Festival
<http://bit.ly/stabbswf>

8 April Cambridge

Shaping the Future of Double Knitting
www.sheepshopcambridge.co.uk
01223 311268

18 April Bovey Tracey

Fair Isle and Steeking with Anniken Allis
www.spinayarndevon.co.uk 01626 836203

18/25 April Aberdeen

Finishing School
www.woolforewe.com 01224 643 738

19 April Cleethorpes

Jetson Mitts Workshop
www.agoodyarn.co.uk 01472 508707

20 April Liss, Hampshire

Beautiful Buttonholes with Fiona Morris
01730 893941

21 April Warrington

Beginners Spinning Workshop
www.blacksheepwools.com 01925 764231

22 April Ipswich

Finishing Techniques
www.jennywrensyarns.co.uk
01473 805208

22-23 April Builth Wells

Wonderwool Wales
www.wonderwoolwales.co.uk

25 April Bovey Tracey

Lace of Northern Europe
www.spinayarndevon.co.uk 01626 836203

27-30 April Edinburgh

Spring Knitting & Stitching Show
www.theknittingandstitchingshow.com/
spring 020 7688 6830

Tell us about your event!

theknitter@immediate.co.uk

The Knitter Reader Offer

KNITTING IN THE FAROE ISLANDS

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Join us for the chance to tour the stunning landscapes of the Faroe Islands in the company of a great group of fellow travellers who share your passion. You'll also be accompanied by our tour manager and local expert Katrina í Geil who will host our two and a half days of workshops. We'll stay in central Tórshavn, the capital of the Islands, close to the harbour in the heart of this small city that is a cultural haven amidst the Faroes' abundant natural beauty.

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- Return flights between Edinburgh and Vágur Airport
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- Workshops led by Katrina with kit included
- 7 nights at the Tórshavn Hotel on a bed & breakfast basis
- Dinner on days 1 and 7, lunch on day 5
- The services of an experienced Arena Travel Tour Manager
- All visits as detailed in the itinerary
- Coach transfers throughout



KATRINA Í GEIL

Katrina í Geil is a textile and knitting designer of international standing who has given lectures and workshops in Iceland, Denmark, Finland and the USA. Her work focuses on innovation of the traditional Faroese craft and culture.

Visit www.arenatravel.com/faroe or call 01473 633 506 for more information

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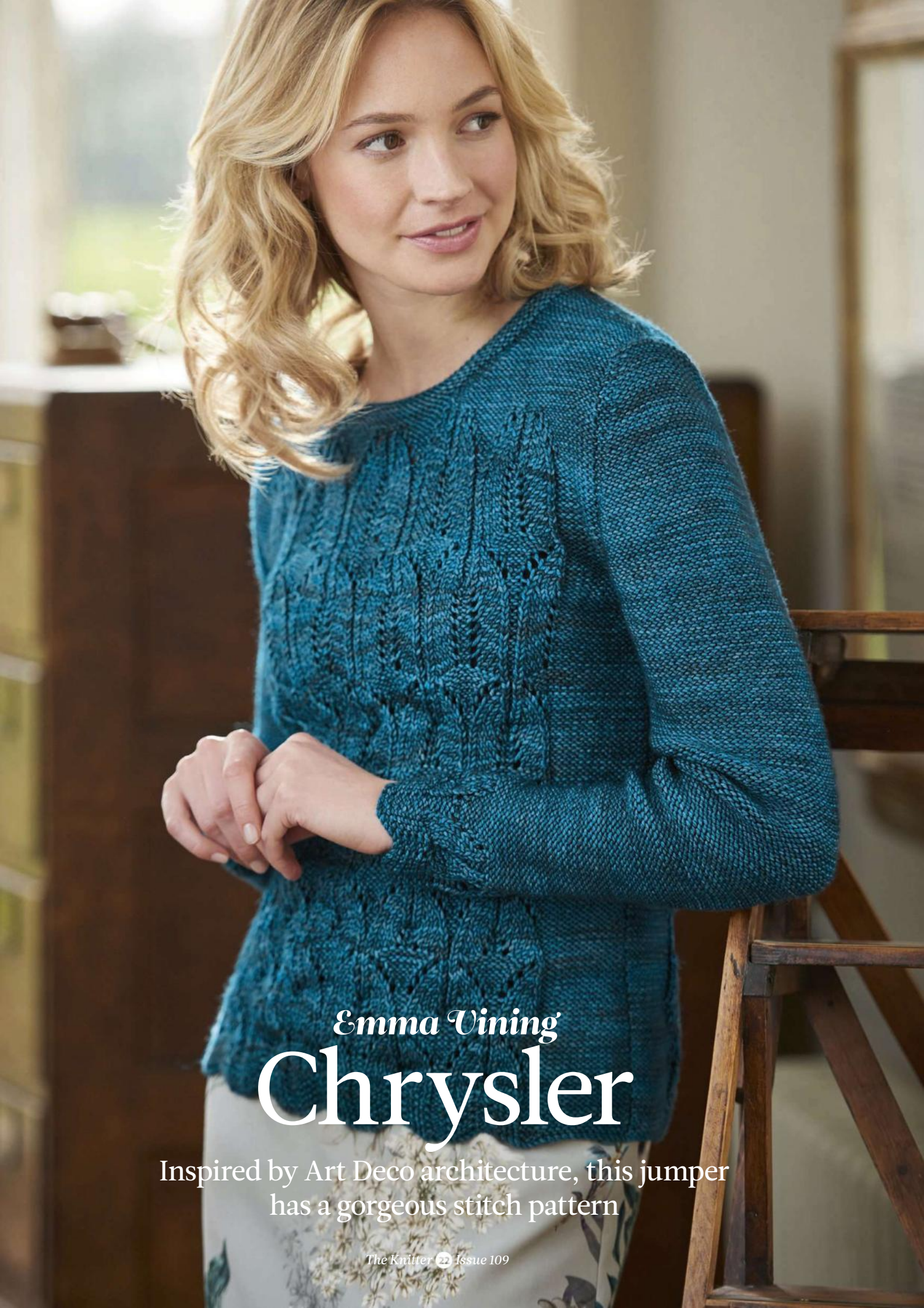
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Emma Vining
Chrysler

Inspired by Art Deco architecture, this jumper has a gorgeous stitch pattern

Chrysler



Series of 'arches'
extends up the
front and back



Emma Vining
Chrysler

“**THIS IS** inspired by the stunning architecture of New York City, in particular I am fascinated by building arches of different depths,” says Emma Vining. “Beginning with an eyelet and garter stitch edge, the arches emerge from the cast-on edge and finish just below the neckline. The shoulders, upper body and sides of the garments are worked in reverse stocking stitch. The sweater sleeves have small arches at the wrist, then continue in reverse stocking stitch.”

PATTERN NOTES

Read the pattern through before beginning. Instructions for the waist, bust and armhole shaping are given at the same time as the arch pattern rows are worked.

Work decreases and increases 2 sts in from side and neck edges.

CHART NOTES

All charts are for the section between the markers. Work the sts outside of the markers in reverse st st.

STITCH PATTERNS

EYELET PATTERN A

Row 1 (RS): P to mrk, slm, *P2, SSK, K3, yo, P2, yo, K3, K2tog; rep from * to 2 sts before mrk, P2, slm, P to end.

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
	86½	96	106	117½	127½	cm
ACTUAL BUST	34	37¾	41¾	46¼	50¼	in
	60½	62	63½	65½	66½	cm
ACTUAL LENGTH	23¾	24½	25	25¾	26¼	in
	40½	40½	40½	40½	40½	cm
SLEEVE SEAM	16	16	16	16	16	in

YARN

Fyberspates Vivacious DK (DK weight; 100% superwash merino wool; 230m/251yds per 115g skein)

DEEP AQUA (807)	5	6	6	7	8	x115g SKEINS

NEEDLES & ACCESSORIES

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

TENSION

24 sts and 28 rows to 10cm over Eyelet Patterns A and B using 4mm needles.
21 sts and 28 rows to 10cm in st st with 4mm needles.

YARN STOCKISTS

Fyberspates 01244 346653
www.fyberspates.com/
retailers

For general abbreviations, see p95

Row 2 (WS): K to mrk, slm, *K2, P5; rep from * to 2 sts before mrk, K2, slm, K to end. Work these 2 rows for the number of times stated in the pattern.

EYELET ARCH A

Row 1 (RS): P to mrk, slm, *P2, yo, K3, K2tog, P2, SSK, K3, yo; rep from * to 2 sts before mrk, P2, slm, P to end of row.

Row 2 (WS): K to mrk, slm, *K2, P5; rep from * to 2 sts before mrk, K2, slm, K to end.

Row 3: P to mrk, slm, *P3, yo, K2, K2tog, P2, SSK, K2, yo, P1; rep from * to 2 sts before mrk, P2, slm, P to end.

Row 4: K to mrk, slm, *K3, P4, K2, P4, K1; rep from * to 2 sts before mrk, K2, slm, K to end.

Row 5: P to mrk, slm, *P4, yo, K1, K2tog, P2, SSK, K1, yo, P2; rep from * to 2 sts before mrk, P2, slm, P to end.

Row 6: K to mrk, slm, *K4, P3, K2, P3, K2; rep from * to 2 sts before mrk, K2, slm, K to end.

Row 7: P to mrk, slm, *P5, yo, K2tog, P2, SSK, yo, P3; rep from * to 2 sts before mrk, P2, slm, P to end.

Row 8: K to mrk, slm, *K5, P2, K2, P2, K3; rep from * to 2 sts before mrk, K2, slm, K to end.

EYELET PATTERN B

Row 1: P to mrk, slm, *P2, yo, K3, K2tog, P2, SSK, K3, yo; rep from * to 2 sts before mrk, P2, slm, P to end.

Row 2: K to mrk, slm, *K2, P5; rep from * to 2 sts before mrk, K2, slm, K to end. Work these 2 rows for the number of times stated in the pattern.

EYELET ARCH B

Row 1 (RS): P to mrk, slm, *P2, SSK, K3, yo, P2, yo, K3, K2tog; rep from * to 2 sts before mrk, P2, slm, P to end.

Row 2 (WS): K to mrk, slm, *K2, P5; rep from * to 2 sts before mrk, K2, slm, K to end.

Row 3: P to mrk, slm, *P2, SSK, K2, yo, P4, yo, K2, K2tog; rep from * to 2 sts before mrk, P2, slm, P to end.

Row 4: K to mrk, slm, *K2, P4, K4, P4; rep from * to 2 sts before mrk, K2, slm, K to end.

Row 5: P to mrk, slm, *P2, SSK, K1, yo, P6, yo, K1, K2tog; rep from * to 2 sts before mrk, P2, slm, P to end.

Row 6: K to mrk, slm, *K2, P3, K6, P3; rep from * to 2 sts before mrk, K2, slm, K to end.

Row 7: P to mrk, slm, *P2, SSK, yo, P8, yo, K2tog; rep from * to 2 sts before mrk, P2, slm, P to end.

Row 8: K to mrk, slm, *K2, P2, K8, P2; rep from * to 2 sts before mrk, K2, slm, K to end.

BACK

Using 3.25mm needles, cast on 100 (112:124:136:148) sts.

Edge row 1 (RS): K14 (13:12:18:17), pm, *P2, K2tog, K3, yo, P2, yo, K3, SSK; rep from * to last 16 (15:14:20:19) sts, P2, pm, knit to end.

Edge row 2 (WS): Knit.

CHARTS

Chart - Eyelet A

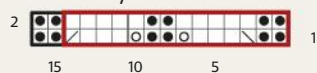


Chart - Eyelet B

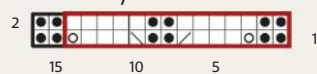


Chart - Eyelet Arch A

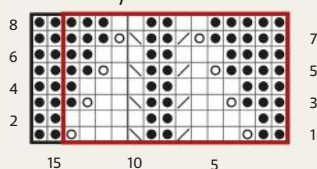
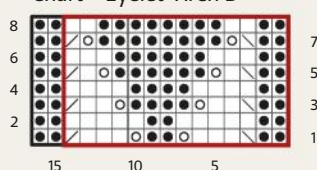


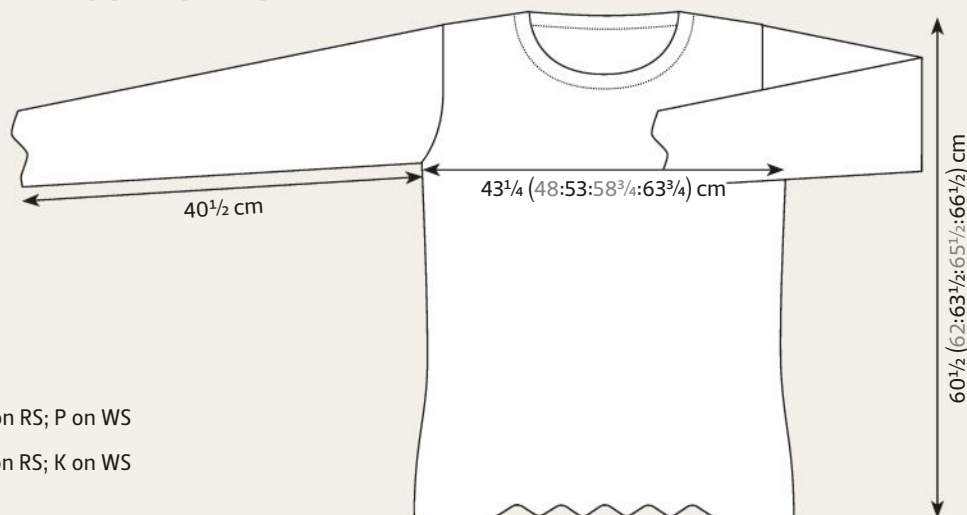
Chart - Eyelet Arch B



KEY

- K on RS; P on WS
- P on RS; K on WS
- Yo
- K2tog
- SSK
- Repeat

BLOCKING DIAGRAM



The arches are worked on a background of reverse stocking stitch

Rep last 2 rows 4 times more, slipping markers.

Change to 4mm needles and begin main pattern.

FIRST SET OF ARCHES

Work rows 1-2 of Eyelet Pattern A 3 times, then work rows 1-8 of Eyelet Arch A.

SECOND SET OF ARCHES & WAIST SHAPING

Work rows 1-2 of Eyelet Pattern B 3 times, then work rows 1-8 of Eyelet Arch B; AT THE SAME TIME, dec 1 st at each end of first row, then every foll 6th row twice more. 94 (106:118:130:142) sts.

THIRD SET OF ARCHES & BUST SHAPING

Work as for First Set of Arches; AT THE SAME TIME, inc 1 st at each end of 7th row. 96 (108:120:132:144) sts.

FOURTH SET OF ARCHES & CONTINUED BUST SHAPING

Work rows 1-2 of Eyelet Pattern B 5 times, then work rows 1-8 of Eyelet Arch B once; AT THE SAME TIME, inc 1 st at each end of first row, then every foll 8th row once more. 100 (112:124:136:148) sts.

FIFTH SET OF ARCHES

Work rows 1-2 of Eyelet Pattern A 5 times, then work rows 1-8 of Eyelet Arch A. ▶





Edging pattern produces a shaped hem

SIXTH AND SEVENTH SET OF ARCHES & ARMHOLE SHAPING

Work rows 1-2 of Eyelet Pattern B 8 times, then work rows 1-8 of Eyelet Arch B, then work rows 1-2 of Eyelet Pattern A 8 times, then work rows 1-8 of Eyelet Arch A; AT THE SAME TIME, cast off 4 (6:7:9:11) sts at each end of next row, then every foll row 2 (3:4:5:6) times more.

86 (92:100:106:112) sts.

Arches have now been completed.

Next row (RS): P to mrk, remove mrk, *P7, P2tog, P5; rep from * to 2 sts before mrk, P2, remove mrk, purl to end.

81 (86:93:99:104) sts. **

Work in rev st st for 21 (25:29:25:27) rows, ending after a WS row.

SHAPE SHOULDERS

Cont in rev st st, working short rows as foll:

Short row 1: Patt 30 (31:35:36:37), w&t.

Short row 2: Patt 25 (25:27:27:27), w&t.

Short row 3: Patt to 5 (5:6:6:6) sts before last w&t, w&t.

Short rows 4: Patt to 5 (6:8:9:10) sts before last w&t, w&t.

Rep short rows 3-4 once more.

Next row (RS): P to end, working wraps with wrapped sts.

Starting with a WS row, rep Short rows 1-6.

Next row (WS): K to end, working wraps with wrapped sts.

Next 2 rows: Cast off 20 (21:23:24:25) sts, patt to end.

41 (44:47:51:54) sts.

Place rem sts on holder.

FRONT

Work as for Back to **.

SHAPE LEFT FRONT NECK

Cont in rev st st only, shaping neck as foll:

Next row (RS): P30 (31:35:36:37), turn, leaving rem 51 (55:58:63:67) sts on holder.

***Dec 1 st at neck edge of foll RS row, then every foll row 4 times more, then every alt row 5 (5:7:7:7) times.

20 (21:23:24:25) sts.

Work even for 4 (6:4:6:8) rows more, ending after a RS row.

SHAPE LEFT FRONT SHOULDER

Short row 1: Patt 15, w&t.

Short row 2: Patt to end.

Short row 3: Patt to 5 (6:8:9:10) sts before last w&t, w&t.

Rep short row 2 once more.

Next row: Patt to end, working all wraps with wrapped sts.

Cast off these 20 (21:23:24:25) sts.

SHAPE RIGHT FRONT NECK

Cont in rev st st only, shaping neck as foll:

Place centre 21 (24:23:27:30) sts of front neck on holder. Join yarn to rem sts with RS

facing and P to end.

30 (31:35:36:37) sts.

Work as for Left front neck and shoulder from *** to end, reversing all shapings.

SLEEVES

(both alike)

Using 3.25mm needles, cast on

50 (50:54:56:58) sts.

Edge row 1 (RS): K3 (3:5:6:7), pm, *P2, K2tog, K3, yo, P2, yo, K3, SSK; rep from * to last 5 (5:7:8:9) sts, P2, pm, K3 (3:5:6:7).

Edge row 2: Knit.

Rep last 2 rows 4 times more, slipping markers.

Change to 4mm needles.

Work rows 1-2 of Eyelet Pattern A 3 times, then work rows 1-8 of Eyelet Arch A.

Remove markers on last row.

Cont in rev st st, inc 1 st at each end of next row, then every foll 8 (6:6:6:4) rows 9 (11:13:14:17) times more.

70 (74:82:86:94) sts.

Work even until Sleeve meas 40½cm from cast-on, ending after a WS row.

SHAPE SLEEVEHEAD

Cast off 4 (6:7:9:11) sts at beg of next 2 rows. 62 (62:68:68:72) sts.

Dec 1 st at each end of every row 3 times, then every foll 4th row 1 (1:2:3:3) time(s), then every foll alt row 18 (19:19:19:21) times. 18 (16:20:18:18) sts.

Knit 1 WS row, then cast off 4 sts at beg of next 2 rows, then cast off rem 10 (8:12:10:10) sts.

MAKING UP

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

Join right shoulder seam.

NECKBAND

With RS facing and using 3.25mm needles, pick up and knit 22 (24:24:26:27) sts down left front neck, knit 21 (24:23:27:30) sts from centre neck holder, pick up and knit 22 (24:24:26:27) sts up right front neck, then knit 41 (44:47:51:54) sts from back neck holder.

106 (116:118:130:138) sts.

Knit 6 rows.

Cast off loosely knitwise.

Set in sleeves and sew side seams, leaving edging open at hem. Weave in ends and block once more, if desired. ☺



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Newnham

This classic lampshade cover has been designed by Sarah Dennis

SIZE

To fit a square lampshade frame with an upper edge length of 14cm, lower edge length of 26cm and height of 19cm. Fabric stretches slightly over the frame, so a slight variation in these dimensions can be accommodated.

YARN

Stylecraft Life DK (DK weight; 75% acrylic, 25% wool; 298m/326yds per 100g ball) Cream (2305); 1 x 100g ball

NEEDLES & ACCESSORIES

1 set 3mm (UK 11/US 2-3) circular needles, 50cm long
 1 pair 3mm (UK 11/US 2-3) knitting needles (for casting off)
 Stitch markers
 Lampshade frame: 26cm base, 14cm upper edge, height 19cm

TENSION

20 sts and 31 rows to 10cm over lace pattern using 3mm needles

YARN STOCKISTS

Stylecraft 01535 609798
www.stylecraft-yarns.co.uk

For general abbreviations, see p95



THIS LAMPSHADE would grace any drawing room, hallway or bedroom. It has been designed by Sarah Dennis to fit a sloped square lampshade, and is knitted in a practical acrylic-wool blend. A simple lace pattern adds interest to the design. "Stitch markers are used to separate the four panels - slip the stitch markers whenever you reach them," Sarah advises.

LAMPSHADE

Using 3mm circular needles, cast on 212 sts. Pm and join for working in the round, being careful not to twist sts. Knit 3 rounds.

Next rnd: *K53, pm; rep from * 3 times more.

Now begin working from the chart, completing the chart once between each stitch marker (chart will be worked 4 times in total).

Work the decrease rnds as follows:

Dec rnd: K2, skpo, patt to last 4 sts, K2tog, K2. 8 sts dec'd.

Complete all 54 rows of chart. 108 sts.

Knit 3 rounds.

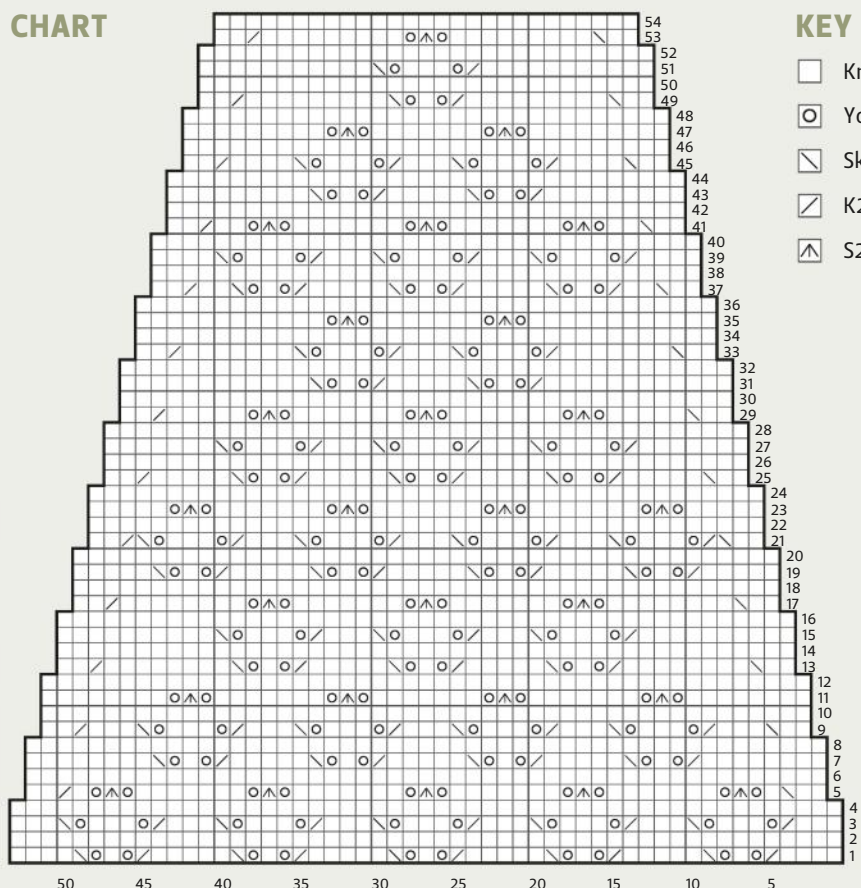
Cast off using spare 3mm needle.

MAKING UP

Weave in loose ends.

Sew upper and lower edges around top and base of lampshade frame. ☺

CHART



KEY

- Knit
- Yo
- ▤ Skpo
- ▧ K2tog
- ▴ S2kpo



“ THIS LAMPSHADE
WOULD GRACE ANY
DRAWING ROOM
OR BEDROOM ”

TICKETS
ON SALE
NOW

GARDENS ILLUSTRATED

Festival

25-26 March 2017, Westonbirt School, Tetbury

Join *Gardens Illustrated* to celebrate the very best in gardens, gardening, plants and design



Gardens Illustrated magazine is delighted to announce that its second festival is taking place over the weekend of 25-26 March 2017 at the magnificent country house and gardens of Westonbirt School in the Cotswolds.

Drawing together an exciting programme of speakers, the two days will be packed with fascinating horticultural discussions and discoveries for all garden enthusiasts.

Stepping out of the house, on to the terraced lawns, you'll find a shopping marquee selling a carefully chosen selection of plants from specialist nurseries, and gardening goods from favourite companies and artisan makers. There is also the opportunity to chat to expert horticulturists and designers about your own garden queries at our plant and design clinics.

Join us and get your gardening season off to a great start.

Speakers for 2017 include: James Alexander-Sinclair, Julian and Isabel Bannerman, Jinny Blom, Val Bourne, Helen Dillon, Nigel Dunnett, Marina Christopher, Alys Fowler, Annie Guilfoyle, Andy Hamilton, Mary Keen, Noël Kingsbury, Roy Lancaster, Arne Maynard, Jekka McVicar, Ann-Marie Powell, Sarah Raven, Tim Richardson, Charlie Ryrie, Troy Scott Smith, Tom Stuart-Smith, Cleve West



For booking and details of all events go to
gardensfestival.com
or call **0871 230 7156**

calls cost 13p per minute plus network extras. Lines open 24 hours a day.



Kyoko Nakayoshi
Japonica

Brighten your day with these
pretty cable and bobble gloves



Kyoko Nakayoshi
Japonica

THERE'S NO denying it: a pair of gloves is an essential accessory during the British spring! This design by Kyoko Nakayoshi is pretty yet cosy, with a cable and bobble pattern - the bobbles are worked using a crochet hook for a quick, neat result. As well as normal gloves, Kyoko has provided instructions for a fingerless version. She has used a bright red yarn from Blue Sky Fibers, called Baby Alpaca. It has a lovely sheen and good stitch definition, and comes in a range of solid and mélange shades.

CABLE PANEL

- Rnd 1:** K1 (2:4), P1, K8, P2, Tw5F, P2, K8, P1, K1 (2:4).
Rnd 2: K1 (2:4), P1, K8, P2, K2, P1, K2, P2, K8, P1, K1 (2:4).
Rnd 3: K1 (2:4), P1, C4B, C4F, P1, MB, K2, P1, K2, MB, P1, C4B, C4F, P1, K1 (2:4).
Rnd 4: As rnd 2.
Rnd 5: As rnd 1.
Rnd 6: As rnd 2.
Rnd 7: K1 (2:4), P1, C4B, C4F, Tw4B, P1, Tw4F, C4B, C4F, P1, K1 (2:4).
Rnd 8: K1 (2:4), P1, K10, P5, K10, P1, K1 (2:4).
Rnd 9: K1 (2:4), P1, K6, C4F, P2, MB, P2, C4B, K6, P1, K1 (2:4).
Rnd 10: As rnd 8.
Rnd 11: K1 (2:4), P1, C4B, C4F, Tw4F, P1, Tw4B, C4B, C4F, P1, K1 (2:4).
Rnd 12: As rnd 2.

SIZE

HAND CIRCUMFERENCE	S	M	L	
	18	20	22	cm
	7	8	8¾	in

YARN

Blue Sky Fibers Baby Alpaca Sport Weight (Baby/sport weight; 100% baby alpaca; 100m/110yds per 50g skein)

SCARLET (518)	2	2	3	x50g SKEINS
---------------	---	---	---	-------------

NEEDLES & ACCESSORIES

- 1 set 2.75mm (UK 12/US 2) double-pointed needles (DPNs)
- 1 set 3mm (UK 11/US 2-3) DPNs
- 3mm (UK 11/US C/2-D/3) crochet hook
- Cable needle (cn)
- Waste yarn
- 2 stitch markers

TENSION

24 sts and 34 rows to 10cm over st st on 3mm needles

YARN STOCKISTS

Blue Sky Fibers

www.blueskyfibers.com

Available in the UK from LoveKnitting

0845 544 2196 www.loveknitting.com

INSTRUCTIONS ARE GIVEN FOR NORMAL GLOVES AND A FINGERLESS VERSION

RIGHT GLOVE

CUFF

Using 2.75mm DPNs, cast on 40 (44:48) sts. Join to work in the round, taking care not to twist sts. Pm to mark beg of round. Note: You can use any method of cast-on, but make sure this is done loosely so as to enable your hand to go through the glove.

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

Rnd 1 forms 1x1 rib. Cont in 1x1 rib until piece meas 7 (7½:8) cm from cast-on edge.

Sizes S and L only

Next rnd: (K3, M1) 12 (-:14) times, knit to end. 52 (-:62) sts.

Size M only

Next rnd: (K4, M1, K3, M1) - (6:-) times, knit to end. - (56:-) sts.

**

All sizes

MAIN SECTION

Change to 3mm DPNs.

Next rnd: K1 (2:4), P1, K8, P2, K2, P1, K2, P2, K8, P1, K1 (2:4), pm, K1, pm, K to end. The above rnd sets the position of the cable pattern in the first 29 (31:35) sts. Two markers indicate the beg and end of thumb gusset. St st section is the palm side.

Reading from right to left and starting and ending as indicated for your size, work from row 1 of the chart or written Cable Panel for the first 29 (31:35) sts of the rnd.

AT THE SAME TIME work the thumb gusset set as foll:

Next rnd: Patt to mrk, slm, M1L, knit to mrk, M1R, slm, knit to end. 2 sts inc'd. Patt 2 rnds even. Work the last 3 rnds 6 (3:6) more times. 66 (64:76) sts.

Sizes M and L only

Next rnd: Patt to mrk, slm, M1L, knit to mrk, M1R, slm, knit to end. 2 sts inc'd. Patt 3 rnds even. Work the last 4 rnds -(2:0) more times. -(70:78) sts.

All sizes

There should now be 15 (15:17) sts for thumb gusset, and the thumb gusset should meas approx. 6 (6½:7) cm from the cuff top. ***

Next rnd: Patt to mrk, remove mrk, slip next 15 (15:17) sts for the thumb gusset onto waste yarn, remove mrk, cast on 1 st using the backwards loop method, knit to end. 52 (56:62) sts. Cont in patt until the glove meas 8½ (9:9½) cm from the end of the rib.

RIGHT LITTLE FINGER

Place the first 7 (7:8) sts and the last 5 (6:6) sts onto DPNs. Leave the rest of the 40 (43:48) sts on waste yarn.

Next rnd: K7 (7:8), cast on 1 st using the backwards loop method, knit to end. 13 (14:15) sts. Join to work in the rnd.

SPECIAL ABBREVIATIONS

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

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

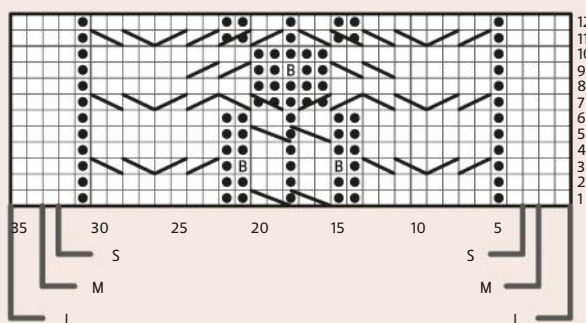
Tw4B: Slip 2 sts onto cn and hold at back, K2, P2 from cn.

Tw4F: Slip 2 sts onto cn and hold at front, P2, K2 from cn.

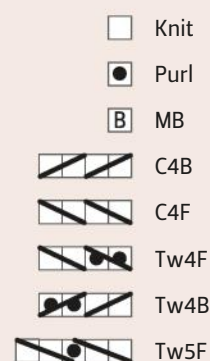
Tw5F: Slip 3 to cn and hold at front, K2, sl last st from cn to left needle and purl, K2 from cn.

MB: Make bobble - the crochet method is used in this pattern. Insert a hook into the st, (draw a loop through the stitch, yo) 3 times, insert a hook into the stitch through back loop, drop a loop, yo, then draw through all 7 sts using this yo, sl st to tighten, place the stitch onto right needle.

CHART



KEY



Cables and bobbles are used to add texture

For fingered gloves:

Cont in st st until the height meas 5 (5½:6) cm or is 0.3cm less than your desired height of the finger.

Dec rnd: *K2tog; rep from * to last 3 (2:3) sts, K3 (2:3) tog. 6 (7:7) sts rem.

Break yarn and thread into the rem sts to close the gap.

For fingerless gloves:

Cont in st st for 2½ (3:3)cm. Cast off loosely.

UPPER SECTION

Return held 40 (43:48) sts on DPNs and join yarn with cable side facing.

Sizes S and M only

*K9 (10), K2tog; rep from * once more, knit to end, pick up 1 st from cast-on st at the base of Little Finger, pm and join to work in the rnd. 39 (42:-) sts.

Size L only

(K4, K2tog, K5, K2tog) twice, knit to end, pick up 1 st from the cast-on st at the base of Little Finger, pm and join to work in the rnd. - (-:45) sts.

All sizes

Cont in st st for further 0.5cm.

RIGHT RING FINGER

Place the first 6 (7:7) sts and the last 7 (7:8) sts onto DPNs. Leave the rest of the 26 (28:30) sts on waste yarn.

Rejoin yarn.

Next rnd: K6 (7:7), cast on 1 st using backwards loop method, knit to end. 14 (15:16) sts. Join to work in the rnd.

For fingered gloves:

Cont in st st until the height meas 6 (7:7½) cm or is 0.3cm less than your desired height of the finger.

Dec rnd: *K2tog; rep from * last 2 (3:2) sts, K2 (3:2) tog. 7 (7:8) sts.

Break yarn and thread into the rem sts to close the gap.

For fingerless gloves:

Cont in st st for 2½ (3:3) cm.

Cast off loosely.

RIGHT MIDDLE FINGER

Place the first 7 (7:8) sts and the last 6 (7:7) sts onto DPNs. Leave the rest of the 13 (14:15) sts on waste yarn.

Rejoin yarn.

Next rnd: K7 (7:8), cast on 1 st using backwards loop method, knit to end, pick

up 1 st from the cast-on st at the base of Ring Finger. 15 (16:17) sts. Join to work in the rnd.

For fingered gloves:

Cont in st st until the height meas 6.8 (7:7.8) cm or is 0.3cm less than your desired height of the finger.

Dec rnd: *K2tog; rep from * last 3 (2:3) sts, K3 (2:3) tog. 7 (8:8) sts rem.

Break yarn and thread into the rem sts to close the gap.

For fingerless gloves:

Cont in st st for 2½ (3:3) cm.

Cast off loosely.

RIGHT INDEX FINGER

Place the rest of sts onto DPNs. Rejoin yarn.

Next rnd: Knit to end, pick up 1 st from the cast-on st at the base of Middle Finger. 14 (15:16) sts. Join to work in the rnd.

For fingered gloves:

Cont in st st until the height meas



A light alpaca yarn produces soft, warm gloves

6 (7:7½) cm or is 0.3cm less than your desired height of the finger.

Dec rnd: *K2tog; rep from * last 2 (3:2) sts, K2 (3:2) tog. 7 (7:8) sts rem.

Break yarn and thread into the rem sts to close the gap.

For fingerless gloves:

Cont in st st for 2½ (3:3) cm.

Cast off loosely.

THUMB

Return 15 (15:17) sts on hold for the thumb gusset. Evenly distribute sts onto DPNs, and rejoin yarn.

Next rnd: Knit to end, pick up 1 (2:1) sts between thumb and upper hand.

16 (17:18) sts. Join to work in the rnd.

For fingered gloves:

Cont in st st until the height meas 5 (5½:6) cm or is 0.3cm less than your desired height of the finger.

Dec rnd: *K2tog; rep from * last 2 (3:2) sts, K2 (3:2) tog.

8 (8:9) sts rem.

Break yarn and thread into the rem sts to close the gap.

For fingerless gloves:

Cont in st st for 3 (3½:3½) cm.

Cast off loosely.

LEFT GLOVE

CUFF

Work as for Right Glove to **.

All sizes

MAIN SECTION

Change to 3mm DPNs.

Next rnd: K22 (24:26), pm, K1, pm, K1 (2:4), P1, K8, P2, K2, P1, K2, P2, K8, P1, K1 (2:4).

The above rnd sets the position of the cable pattern in the last 29 (31:35) sts. Two markers indicate the beg and end of thumb gusset. St st section is the palm side.

Reading from right to left and starting and ending as indicated for your size, work from row 1 of the chart (also written in words in Stitch Guide) for the last 29 (31:35) sts of the rnd. AT THE SAME TIME work the thumb gusset set as for the right glove to ***. 66 (70:78) sts.

Next rnd: Knit to mrk, remove mrk, slip next 15 (15:17) sts for the thumb gusset onto waste yarn, remove mrk, cast on 1 st using backwards loop method, patt to end.

52 (56:62) sts.

Cont in patt until the glove meas 8½ (9:9½) cm from the end of the rib.

LEFT LITTLE FINGER

Place the first 5 (6:6) sts and the last 7 (7:8)

sts onto DPNs. Leave the rest of the 40 (43:48) sts on waste yarn.

Next rnd: K5 (6:6), cast on 1 st using backwards loop method, knit to end.

13 (14:15) sts.

Join to work in the rnd.

Work as for Right Little Finger.

UPPER SECTION

Return held 40 (43:48) sts on DPNs and join yarn with st st side facing.

Sizes S and M only

Next rnd: K17 (18:-) *K2tog, K9 (10:-); rep from * once more, knit to end, pick up 1 st from the cast-on st at the base of Little Finger, pm and join to work in the rnd.

Size L only

Next rnd: K21, (K2tog, K4, K2tog, K5) twice, knit to end, pick up 1 st from the cast-on st at the base of Little Finger, pm and join to work in the rnd.

All sizes

39 (42:45) sts rem.

Cont in st st for further 0.5cm.

LEFT RING FINGER

Place the first 7 (7:8) sts and the last 6 (7:7) sts onto DPNs. Leave the rest of the 26 (28:30) sts on waste yarn.

Rejoin yarn.

Next rnd: K7 (7:8), cast on 1 st using backwards loop method, knit to end.

14 (15:16) sts. Join to work in the rnd.

Work as for Right Ring Finger.

LEFT MIDDLE FINGER

Place the first 6 (7:7) sts and the last 7 (7:8) sts onto DPNs. Leave the rest of the 13 (14:15) sts on waste yarn.

Rejoin yarn.

Next rnd: K6 (7:7), cast on 1 st using backwards loop method, knit to end, pick up 1 st from the cast-on st at the base of Ring Finger. 15 (16:17) sts.

Join to work in the rnd.

Work as for Right Middle Finger.

LEFT INDEX FINGER

Work as for Right Index Finger.

THUMB

Work as for Right Thumb.

FINISHING

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



Eisaku Noro oversees colour selections at Noro's HQ in Aichi, Japan



Painting with yarn

Eisaku Noro is the genius behind the glorious hues of Noro Yarns. Juliet Bernard spoke with him about his life and work

THE YARNS created by the brand Noro are more than just something to knit with. They are a completely immersive experience, combining amazing colour combinations and fibres. Every moment you work with a Noro yarn is completely unique, as is the project you are making.

No wonder, then, that knitters all over the world become addicted to trying and buying Noro. My own stash of Noro is pretty substantial. I'm not sure what I am going to make with

it, I just know I am intoxicated by having the yarns. Of course, other spinners do produce variegated and self-stripping yarns, but none has managed to achieve the amazing blends of colour and fibre that founder Eisaku Noro creates.

Mr Noro is a real master of his craft. After graduating from Matsuzaka technical high school in Mie prefecture, on Japan's main island of Honshu, he worked for 18 years with two different spinning companies. Both produced specialist



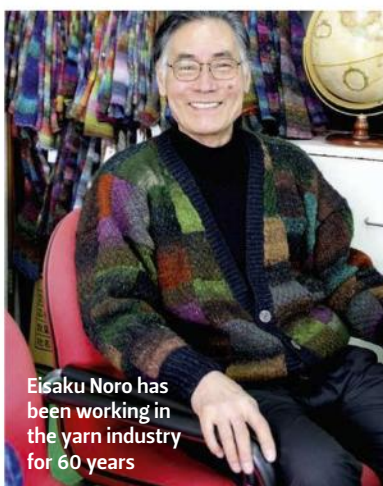
1



Bales of vibrantly dyed fibre at the Noro factory



3



Eisaku Noro has been working in the yarn industry for 60 years

2
30 EXQUISITE KNITS
3
30 COLORFUL KNITS
4
1 'Ygritte' from the *Game of Hues* collection
2 Sixth & Spring has published a range of pattern books using Noro yarns
3 A colourful design from *World of Nature*
4 The hugely popular Silk Garden range is now 20 years old



woollen yarns, and he gained experience across all aspects of each business, from the actual production processes to managing people. He had a deep desire to create his own yarns and develop his own creativity, however, so he decided to establish his own company.

From vision to reality

I asked him how he goes about developing a new yarn such as Noro's latest offering, Hakone, and how he decides on which fibres to use. "First, I always try to create new yarns that we have never created before," Mr Noro says. "I want people to be surprised or feel a sense of fun when they see Noro yarns.

"'Beautifulness' when a fibre is dyed is the most important thing to me, and this informs my decision-making when I select fibres. Each type of fibre has many attributes, such as length, thickness, colour and so on. I can blend them in my brain without physical tests, using my 60 years of experience in this industry, and decide what to use to realise my images and ideas."

Once Mr Noro has settled on his fibre selection, his thoughts turn to colour. "It is very hard to describe in words, but I create colours based on my feelings. Let me explain my history: I liked to paint when I was a child, and I still do. My first year at a junior high school, I won the gold prize in a drawing competition in which all of the students took part. This gave me a lot of confidence in my paintings. During vacations I spent most of my time painting at home.

"My art teacher tried to persuade my parents to encourage me to become a professional painter, and I believe my sense of colour is extraordinary. I may not have taken up this career, but years ago a French man came to me and told me that my yarns were paintings in themselves.

"What influences my colour sense? I must say it is the great nature of my birthplace. I grew up in one of the most unspoiled areas in Japan, so from a very young age I was able to learn not only its colours, but its sounds, tastes, smells, touch and its scenery. I am quite sure these experiences are still the source of my creativity."



Noro has developed new spinning techniques



5



This design by Eline Oftedal appeared in Issue 60, and uses Silk Garden Sock



6

5 Kureopatora is a light and lofty DK wool
6 Designs from *The Mirai Collection* showcase the lovely silk-viscose blend
7 Patterns in *The Art of Colour* book exploit the striking colour changes of Noro yarns
8 Hakone and Ginga are two of the newest Noro offerings



7



8

Technical challenges

One of Noro's most popular yarns is Silk Garden, an eclectic blend combining silk, mohair and wool. Each fibre takes the dye in a slightly different way, giving the colours multiple layers in each shade. There is a range of yarns in the family, from the original aran-weight Silk Garden to a 4ply and DK, and Sock and Solo solid colours which are lightly heathered. Silk Garden is now 20 years old, and Mr Noro recalls the challenges he faced bringing this yarn to the market.

"I wanted this yarn to combine the lustre of mohair and silk, with the softness of wool. Mohair and silk do not have scales on their fibres, so it is difficult to get them to bind together when you spin them. I was told that to spin a yarn like Silk Garden, which contains mohair and silk in such high quantities, was impossible - that was the accepted knowledge in our industry. However, I was sure nothing was impossible, so I started to create my own way to spin these fibres. It was a tough challenge indeed, but I was able to find a completely new technique by looking at it from a different angle. It has

been over 20 years since we launched Silk Garden, and part of its enduring appeal is that there are no similar yarns available."

With his 60-year career, Eisaku Noro can be called a master of his craft. What does he regard as his particular successes? "I have to say everything that is embodied in the Noro brand. I was able to hold fast to my principles and develop an original way of spinning, an original way of running the company, and an original way of educating young craftspeople. I still have plenty of ideas which have not been realised. I am going to implement these step by step, and I am sure those will be worth the wait for Noro fans," he tells me.

Something for us all to look forward to, then, and maybe some of us will get to meet this incredible man in person. "I do not have any concrete plans at the moment, but I hope I will be able to visit the UK in the future. I am only 80 years old now - there are still 20 years to be 100 years old." ☺

Discover the entire Noro range of yarns and patterns at 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*



women want 'older women' designs, I think that most of your designs are spot on! I am 65 and I like to dress on trend... it keeps you feeling and looking younger! My next project is your 'Portobello' tunic dress in Issue 105. Please don't give up modern!
Christine Bailey
via email

As a subscriber since Issue 1, I read Lorna Irwin's letter and disagreed with her comment. Frankly, one of the reasons I don't knit jumpers is because so few are designed with my preferred neckline, which would be a wide V or other lower style. I have a large bust, and don't want to wear anything approaching a high neck. I am indeed over fifty, but if I begin to feel uncomfortable about the appearance of my neck, shrouding it in a polo neck is not going to be my way forward!

Issue 107 contained no sweaters with what I would consider a low neckline, and this is pretty much what I find with most issues and in fact with most published jumper patterns, from almost any outlet. (The three cardigans in 107 - I include the supplement pattern - are a different kettle of fish, obviously).

The USP of *The Knitter* was always supposed to be that you would publish patterns aimed at the more experienced knitter and be rather more on trend than perhaps some other magazines are. Please, choose the patterns you include based on exciting designs rather than any perceived reader demographic. You'll never please everybody, so just stick to going for quality.

Alison Keys
via email

KIRSTIE SAYS: Lorna's letter in issue 107 certainly generated lots of interesting discussion amongst our readers! Thank you for taking the time to contact us with your thoughts. We will take all your comments on board, and as always, we will aim to provide styles that will suit a range of tastes and body shapes.



Helen has been practising double knitting

Double delights

Thanks to Jen Arnall-Culliford for her clear instructions on double knitting (Masterclass, Issue 107). I've had two sock yarns in my stash that I knew had to do something together, and her article gave me the answer. So I spent a snowy day hunkered down with your magazine, my yarn, Radio 4 and plenty of cups of tea. And I am proud to say I think I have mastered the basics. I've cast on a snood and finished my first round.

Helen Walters
via email

VIP SUBSCRIBERS!

Every month, three of our subscribers will win a prize as a thank-you for their loyalty to *The Knitter*. This month, our winners (below) will each receive a pack of Stylecraft Malabar yarn and a jumper pattern, worth £35. Check your issue next month to see if you're a winner of our Subs Stars draw!

Mrs C Scantlebury,
Sevenoaks
Mr C Owen, Potters Bar
Mrs M Bottomley,
Morden



Style debate

I would like to add my support to Lorna Irwin's letter published in Issue 107, which asked for more patterns with higher necklines for older readers. Also over 70 but young at heart, I like a pattern but wonder how I can adapt the neckline so that I would not look like 'mutton dressed as lamb'; 'Naida' by Jenny Watson is a very good example, I do not have the expertise to adapt the neckline, but love the overall design.

Jenni Lewellyn
via email

I am of a similar age to Lorna Irwin and have to agree with her about the need for a few 'keep me warm' patterns. It seems pointless to knit something with yarn that gives warmth but leaves the mature lady shivering!

Maureen Metcalf
via email

I have just read Lorna Irwin's letter. Although I appreciate that some older



Above: 'Naida' from Issue 107.
Left: 'Portobello' from Issue 105.

Your tweets!

We asked...

If you could only knit with one yarn for the rest of your life, what would it be?



"I'd choose Malabrigo Yarn"
BhookedKnitting
@BhookedKnitting

"Hard to choose one, but probably Tanis Fiber Arts sock yarn"

Amber Weinberg @amberweinberg

"The first thing that came to mind was Juniper Moon"

Lori Delp @paintgirlee

"Madelinetosh Merino Light!"

Tempe @TempeKnits

"Ziggy Stardust from I Knit Or Dye. Beautiful sock yarn with a sparkle."

Nathalie De Buysere @Loenieke

"Wollmeise Twin"

Paula Martin @pawlathebawler

What our favourite knitters have been saying...



"Making stuff is powerful. Making stuff gives you agency. Making stuff transforms. Making stuff makes something out of nothing. Go make stuff"

Karie Westermann @kariebookish

"I've been writing a blog for 13 years as of today. Class of 2004, who's still out there?"

Steph Pearl-McPhee @YarnHarlot

"Gah, my cat ate my knitting pattern. www.instagram.com/p/BQ4UCNzgZxl"

Ann Shayne @annshayne

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Romi Hill

Williwaw

This lacy cardigan has an unconventional construction and a beautiful drape



Romi Hill
Williwaw

“**THE UPPER** section of this cardigan is worked from side to side; then, from that section, stitches for the lower section are picked up and worked downward,” says designer Rosemary (Romi) Hill. “As a result, the lace panels appear in horizontal bands across the upper body and sleeves. It is knitted in a high-twist yarn with beautiful silken drape, and the relaxed asymmetrical closure adds an elegant finish.”

NOTES

It is extremely important to swatch for this sweater because the lace will relax substantially after washing and blocking, and there will be large differences in pre- and post-blocking measurements.

Make sure to work the slipped edge stitches of Charts A-1 through A-3 and Charts F-1 through F-3 loosely, so they can be stretched firmly to create straight edges during blocking.

If you use markers to set off individual pattern repeats, you may need to move each marker one stitch to accommodate a decrease that falls at the start or end of an outlined pattern repeat, before the first repeat, or after the last repeat.

The loops picked up from the provisional cast-on lie between actual stitches, so there will be one fewer than the number of stitches required. To make up the one-loop

SIZE

	S	M	L	XL	2XL	
TO FIT BUST	86-95	97-107	109-120	122-133	137-148	cm
	34-37½	38-42	43-47	48-52	54-58	in
ACTUAL BUST	94	106½	119½	132	147½	cm
	37	42	47	52	58	in
ACTUAL LENGTH	59	60	61½	63	65½	cm
	23¼	23¾	24¼	24¾	25¾	in
SLEEVE SEAM	42	42½	43	44½	47	cm
	16½	16¾	17	17½	18½	in

YARN

Shibui Knits Staccato (4ply weight; 70%superwash merino, 30% silk; 174m/191yds per 50g skein)

GRAPHITE (2002)	7	8	10	11	13	x50g SKEINS

TENSION

24 sts and 32 rows to 10cm over st st on 3.5mm needles.
20½ sts and 36½ rows to 10cm over Chart A-4 on 3.5mm needles.

YARN STOCKISTS

Shibui Knits

www.shibuiknits.com

Available in the UK from:

A Yarn Story 01225 429239

www.ayarnstory.co.uk

Meadow Yarn 01986 784448

www.meadow yarn.co.uk

deficit, create an extra loop at one side by slipping the needle under one leg of a garter selvedge stitch from the first row.

RIGHT FRONT

Note: The right front is worked from the point of the asymmetrical front closure out to the right side of the neck opening. Using waste yarn and longer 3.5mm circular needles, use a provisional method to cast on 6 (6:8:8:6) sts, leaving a 92cm tail for working button loop and grafting later. Change to working yarn and knit 1 RS row.

Next row: (WS) P3, yo, purl to end.

7 (7:9:9:7) sts.

Work Rows 1-36 of Chart A-1.

49 (49:51:51:49) sts.

Work Rows 1-12 of Chart A-2, working the 17-st repeat box once. 66 (66:68:68:66) sts.

Size 2XL only

Work Rows 1-12 of Chart A-2 once more, working the 17-st repeat box twice.

- (-:-:-:83) sts.

All sizes

Work Rows 1-10 of Chart A-3.

79 (79:81:81:96) sts; 60 (60:60:60:72) rows completed (including 2 rows before first chart); piece meas approx. 16½ (16½:16½:16½:20½) cm from cast on, after blocking.

Work Row 11 of Chart A-3 to last 3 sts, place rem 3 edge sts onto waste-yarn.

76 (76:78:78:93) sts.

Work Rows 12-18 of Chart A-3.

Work Rows 1-6 of Chart A-4 once.

Work Rows 7-18 of Chart A-4, 3 times.

Work Rows 19 and 20 of Chart A-4 once, ending at right side of neck opening.

Piece meas approx 33 (31:31:31:35) cm from cast-on, after blocking.

With RS facing, place 3 neck edge sts at beg of row onto waste yarn; place rem 73 (73:75:75:90) sts on spare circular needle or waste yarn. Cut yarn, leaving a 30cm tail for grafting neck edge sts to back later.

RIGHT BACK

Note: The right back is worked from centre out to the right side of the neck opening.

Using longer 3.5mm circular needles and waste yarn, use a provisional method to cast on 76 (76:78:78:93) sts.

Change to working yarn and purl 1 WS row.

Work Rows 1-16 of Chart B once.

Work Rows 17-28 of Chart B twice.

Work Rows 29 and 30 of Chart B once,

ending at right side of neck opening. 43 rows completed (inc first WS row); piece meas 12cm from cast-on, after blocking.

With RS facing, place 3 neck edge sts at end of row onto waste yarn.

73 (73:75:75:90) sts rem on needle.

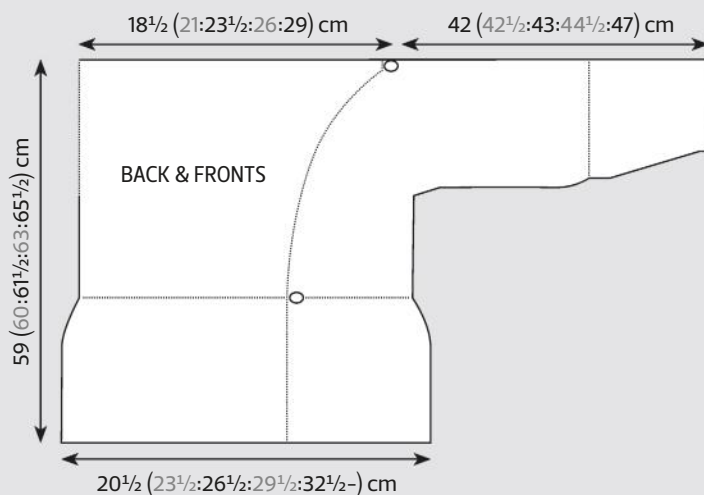
RIGHT SHOULDER AND SLEEVE

Work Row 1 of Chart C to join right back and front as foll: Work first 72 (72:74:74:89) chart sts across back sts on needle,

temporarily slip last back st onto right needle tip; place 73 (73:75:75:90) held right front sts onto left needle with RS facing, slip last back st onto cn and hold in front, knit the first front st, then knit last back st

NEEDLES & ACCESSORIES

1 set 3.5mm (UK 9/US 4) circular needles, 40cm long
 1 set 3.5mm (UK 9/US 4) circular needles, 60cm or 80cm long
 1 set 3.25mm (UK 10/US 3) circular needles, 40cm long
 1 set 3.25mm (UK 10/US 3) circular needles, 60cm or 80cm long
 1 set 3.25mm (UK 10/US 3) double-pointed needles (DPNs)
 1 pair 2.75mm (UK 12/US 2) knitting needles
 Stitch markers
 Waste yarn
 Stitch holders
 Cable needle (cn)
 Tapestry needle
 3 x 1.5cm clear buttons
 2 x 2cm buttons

BLOCKING DIAGRAM

from cn; work rem 72 (72:74:74:89) chart sts across 72 (72:74:74:89) right front sts. 146 (146:150:150:180) sts.
 Work Row 2 of Chart C.
 Work Row 3 of Chart C, dec 2 sts in centre as shown. 144 (144:148:148:178) sts.
 Work Rows 4–10 of Chart C once.
 Work Rows 11–22 of Chart C 2 (3:4:5:6) times. 34 (46:58:70:82) rows completed from end of right neck opening.

Notes: Use Chart D for sizes S and 2XL; use Chart D-1 for sizes M, L and XL. When working Chart D-1 for sizes M and L, work the green-shaded edge stitches and everything between them, omitting the pink-shaded stitches. When working Chart D-1 for size XL, work the entire

SPECIAL ABBREVIATIONS

3 Edge Sts: RS rows – K3, return 3 sts just worked onto left needle wyib, and work them again as K3.
 WS rows – P3, return 3 sts just worked onto left needle wyif, and work them again as P3.
M1: Insert left needle tip from back to front under the horizontal strand between the needles, then knit the lifted strand through the front loop to twist it. 1 st inc'd.
Stretchy cast-off: K2, *return 2 sts onto left needle tip, K2tog tbl, K1; rep from * until 2 sts rem on right needle, return 2 sts onto left needle tip, K2tog tbl. 1 st rem. Fasten off rem st.

For general abbreviations, see p95

chart, including the pink-shaded stitches and working the green-shaded stitches that apply to the other two sizes in stocking stitch.

Work Rows 1–6 of Chart for your size. 40 (52:64:76:88) total shoulder rows from end of right neck opening; shoulder meas 11 1/2 (14 1/2:18:21:25) cm after blocking.

Cast off for sides of body on next 2 rows as foll:

Row 7 (RS): Cast off 28 (25:25:22:28) sts, work to end. 116 (119:123:126:150) sts.

Row 8 (WS): Cast off 28 (25:25:22:28) sts, work to end. 88 (94:98:104:122) sts rem. Work Rows 9–36 of chart, dec as shown. 76 (82:86:92:110) sts rem.

Work Rows 25–36 of chart 4 times. 78 rows completed from start of side cast-off rows; sleeve meas 21 1/2 cm from side cast-off, after blocking.
 Place sts onto holder; do not cut yarn.

LEFT BACK

Note: The left back is worked from centre out to the left side of the neck opening. Carefully remove provisional cast-on from right back sts and place 76 (76:78:78:93) sts onto 3.5mm longer circular needles.

Work Rows 1–16 of Chart E once.
 Work Rows 17–28 of Chart E twice.
 Work Rows 29 and 30 of Chart E once, ending at left side of neck opening. 42 rows completed (including first WS row); piece meas 12cm from cast-on, after blocking.

With RS facing, place 3 neck edge sts at beg of row onto waste yarn; place rem 73 (73:75:75:90) sts onto a holder. Cut yarn, leaving a 31cm tail for grafting neck edge sts to front later.

LEFT FRONT

Note: The left front is worked from the point of the front closure underlayer out to the left side of the neck opening. Using 3.5mm longer circular needles and waste yarn, use a provisional method to cast on 6 (6:8:8:6) sts, leaving a 92cm tail for working button loop and grafting later.

Change to working yarn and knit 1 RS row.
Next row (WS): P3 (3:5:5:3), yo, P to end. 7 (7:9:9:7) sts.

Work Rows 1–36 of Chart F-1. 49 (49:51:51:49) sts.

Work Rows 1–12 of Chart F-2, working the 17-st repeat box once. 66 (66:68:68:66) sts.

Size 2XL only

Work Rows 1–12 of Chart F-2 once more, working the 17-st repeat box twice. – (-:-:-83) sts.

All sizes

Work Rows 1–10 of Chart F-3. 79 (79:81:81:96) sts; 60 (60:60:60:72) rows completed (including 2 rows before first chart); piece meas 16 1/2 (16 1/2:16 1/2:16 1/2:20 1/2) cm from cast-on, after blocking.

Work Row 11 of Chart F-3 by placing 3 edge sts at beg of row onto waste-yarn holder, then work in patt to end. 76 (76:78:78:93) sts. ▶



Cardigan is fastened with a button at each shoulder

Work Rows 12–18 of Chart F-3.
 Work Rows 1–6 of Chart F-4 once.
 Work Rows 7–18 of Chart F-4 twice; this is deliberately 1 less repeat than for the right front.
 Work Rows 19 and 20 of Chart F-4 once, ending at left side of neck opening – piece meas 28 (28:28:28:31½) cm from cast-on, after blocking.
 With RS facing, place 3 neck edge sts at end of row onto waste yarn.
 73 (73:75:75:90) sts rem on needle.

LEFT SHOULDER AND SLEEVE

Work Row 1 of Chart C to join left front and back as foll: Work first 72 (72:74:74:89) chart sts across front sts on needle, temporarily slip last front st onto right needle tip; place 73 (73:75:75:90) held left back sts onto left needle with RS facing, slip last front st onto cn and hold in front of work, knit the first back st, then knit last front st from cn; work rem 72 (72:74:74:89) chart sts across 72 (72:74:74:89) left back sts. 146 (146:150:150:180) sts.

Complete as for right shoulder and sleeve. 76 (82:86:92:110) sts rem; sleeve will meas 21½ cm from side cast-off, after blocking. Place sts onto holder; do not cut yarn.

NECK EDGING AND BUTTON LOOP

Remove waste yarn from 3 held back sts and 3 held front sts at shoulder, then place sts onto separate DPN in middle size. With yarn tail threaded on a tapestry needle, use Kitchener stitch to graft edge sts together so i-cord edging appears continuous as it crosses the shoulder line. Use the tail to tidy the join on the WS, if necessary. Repeat for second shoulder.

Remove waste yarn from right front provisional cast-on, place first 3 (3:4:4:3)

sts onto 3.25mm DPN, then place rem 3 (3:4:4:3) sts onto a stitch holder.
 Rejoin yarn with RS facing. Work 3 (3:4:4:3) st i-cord until piece is long enough to form a loop that snugly fits a 2cm button.
 Bring live i-cord sts and held sts together so the loop is twisted at its base, and use Kitchener stitch to graft loop closed.
 Sew through all layers at twisted base of loop to stabilise.
 Remove waste yarn from left front provisional cast-on and place 3 (3:4:4:3) sts each onto separate DPN in middle size.
 With yarn tail threaded on a tapestry needle, use Kitchener stitch to graft edge sts together so i-cord edging appears continuous as it rounds the corner, then use the tail to tidy the join on the WS, if necessary.

LOWER SLEEVES

Taking care not to get the balls of yarn attached to the sleeves wet, block front and back lace sections to measurements, following any yarn care instructions on the ball band. Allow to dry completely before continuing.

Place 76 (82:86:92:110) held sleeve sts onto shorter 3.5mm circular needles. With yarn attached to sleeve sts, knit to last st, working each st that lies directly above a yo from the final chart row as K1tbl.
 Bring ends of row together and work last st together with first st as K2tog tbl to join in the rnd.
 75 (81:85:91:109) sts.
 Pm for beg of rnd.
Next rnd: Purl to last 2 sts, P2tog.
 74 (80:84:90:108) sts rem.
 Knit 9 rnds even.
Dec rnd: K1, SSK, knit to last 3 sts, K2tog, K1. 2 sts dec'd.
 Rep the last 10 rnds 5 (5:5:6:0) more times.

62 (68:72:76:106) sts. Sleeve meas 19½ (19½:19½:23:4) cm from last row of lace chart.

Size 2XL only

Knit 7 rnds even.
Dec rnd: K1, SSK, knit to last 3 sts, K2tog, K1. 2 sts dec'd.
 Rep the last 8 rnds 7 more times.
 – (–:–:–:90) sts.

Change to shorter 3.25mm circular needles. (Rep dec rnd, then work 1 rnd even) twice.
 – (–:–:–:86) sts.

All sizes

Work even in st st, if necessary, until sleeve meas 19½ (20½:21:22:25½) cm from last row of lace chart.
 Purl 1 rnd, then knit 2 rnds. Sleeve meas 20½ (21:21½:23:25½) cm from last row of lace chart.

Using 2.75mm needles, use the stretchy method (see information panel) to cast off all sts.

LOWER BODY

With yarn threaded on a tapestry needle, sew body side seams, sewing 1 full st in from the edge so the garter selvedge sts do not show on RS.
 Hold body upside down. Remove waste yarn from 3 held sts of left front corner (the ones put onto holder in Row 11 of Chart F-3), and place sts onto longer 3.5mm circular needles. Join yarn with RS facing. K3, return 3 sts just worked to left needle wyib, and work them again as K3.
 Note: When picking up stitches, make sure to pick up one full stitch in from the edge so that the twisted garter selvedge stitch is not visible from the right side.
 Cont with yarn attached to 3 edge sts, ▶

Chart A-1
Right Front

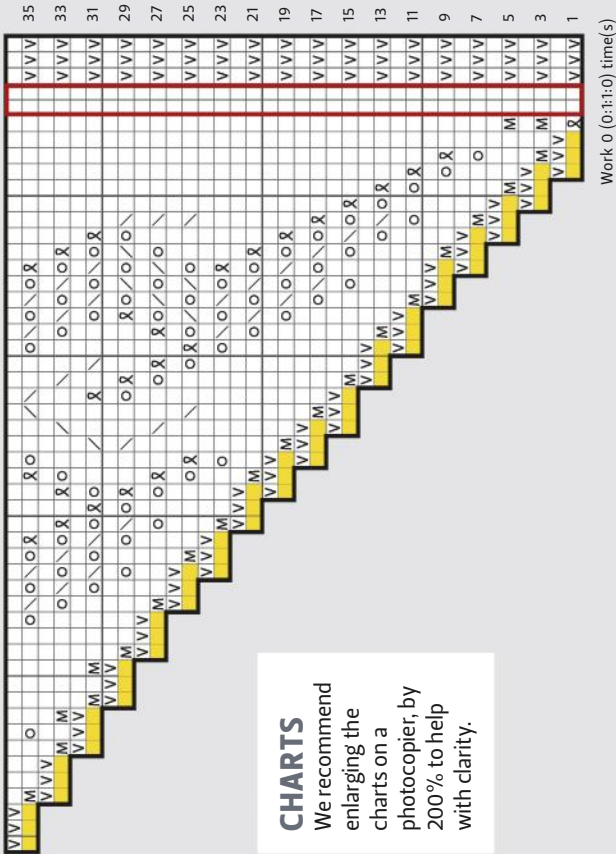
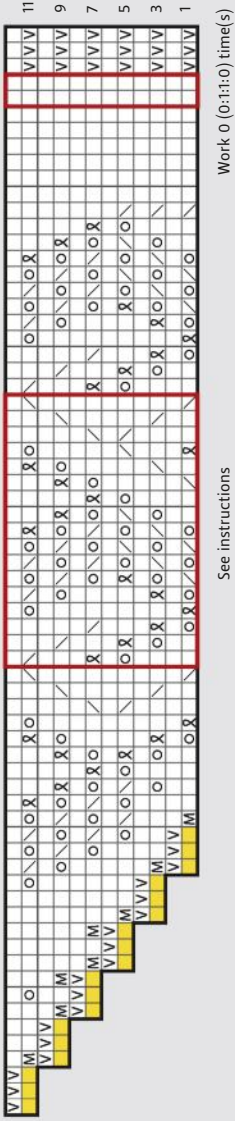


Chart A-2
Right Front

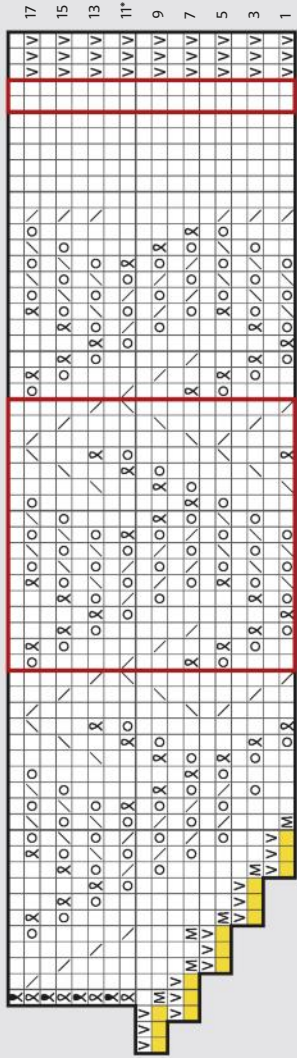


See instructions

CHARTS

We recommend enlarging the charts on a photocopier, by 200% to help with clarity.

Chart A-3
Right Front



Work 0 (0:1:1:0) time(s)
*See instructions for row 11

Work 2 (2:2:2:3) time(s)

KEY

☐ K on RS; P on WS

☑ K2tog

☒ SSK

☓ Ktbl

☙ Ptbl

○ Yo

Ⓜ M1

∇ Slipw wyib on RS;

∇ Slipw wyif on WS

☐ Cast off 1 st

☐ Stitch left on RH needle after cast off

☐ No stitch

☐ Work sizes M & L only -

☐ Size XL work this st in st

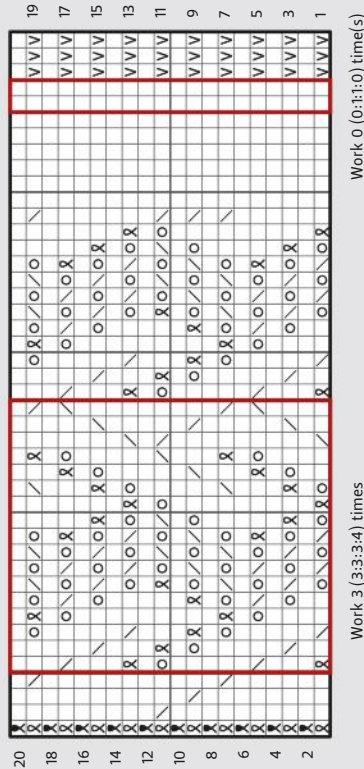
☐ Work size XL only

☐ C2F - see pattern

☐ 3 edge sts

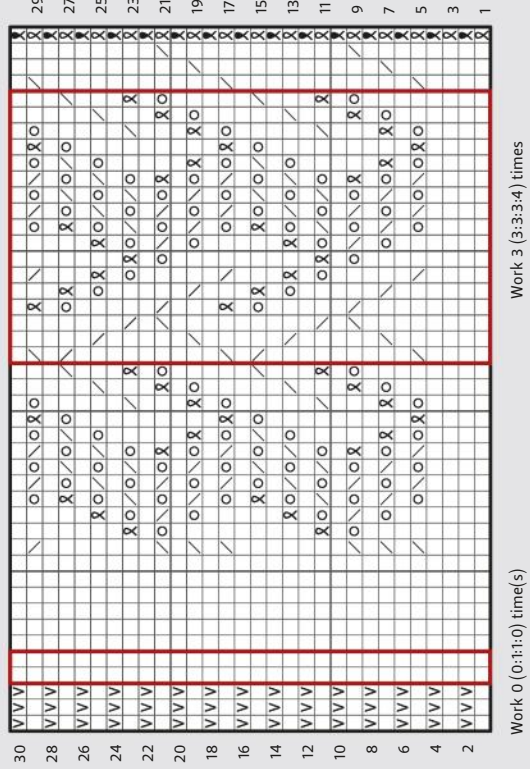
☐ Repeat

Chart A-4
Right Front



Work 3 (3:3:3:4) times

Chart B
Right Back



Work 0 (0:1:1:0) time(s)

Work 3 (3:3:3:4) times



The lace panel is worked from side to side

pick up and knit 60 (69:78:87:96) sts across bottom edge of left front; 123 (141:159:177:195) sts across back, and 70 (79:88:97:106) sts across right front; then place 3 held sts of right front corner (the ones put onto holder in Row 11 of Chart A-3) onto left needle, K3, return 3 sts just worked onto left needle wyib, work them again as K3. 259 (295:331:367:403) sts total.

Allowing rem sts to rest on needle, work 3-st i-cord on last 3 sts only until piece is the same length as previous button loop. Twist the i-cord and turn the work; this second button loop will be sewn closed later.

Next row (WS): Sl1 wyif, P2, *K1tbl; rep from * to last 3 sts, P3.

Next row (RS): Sl3 wyib, knit to end.

Next row: Sl3 wyif, purl to end.

Rep the last 2 rows until piece meas 22 (23½:23½:25:20½) cm from pick-up row, ending with a RS row.

Note: The largest size has a deeper upper body, so its lower body is shorter to prevent the overall length from becoming too long.

Change to longer 3.25mm circular needles.

Row 1 (WS): Sl3 wyif, knit to last 3 sts, P3.

Row 2 (RS): Sl3 wyib, knit to end.

Row 3: Sl2 wyif, purl to end.

Piece meas 23 (24:24:25½:21) cm from pick-up row.

With RS facing, use the stretchy method to cast off all sts.

FINISHING

Sew i-cord button loop onto right front at lower body pick-up row, twisting its base to match the other button loop. Sew through all layers at twisted base of loop to stabilise.

Dip lower body and sleeve into wool wash and remove excess water; it's not necessary to block the lace sections again. Block lower edge into a straight line by weaving blocking wires in and out of the pick-up and cast-on edges of the lower body while the piece is damp, then pinning to measurements. Block the lower sleeves as flat and straight as possible. Allow to air-dry thoroughly before removing wires and pins.

BUTTONS

Try on sweater with side seams hanging vertically and aligned with the sides of your body. Overlap the right front on top of the left front, with neck edges and lower body pick-up row even, and adjust the amount of overlap to the point at which the best fit is achieved. Mark where the button loops touch the RS of the left front at neckline and pick-up row, and where the upper left front corner touches the WS of the right front. Sew one small clear button to WS of right front at neck edge; the first yo in the left front corner will serve as its buttonhole.

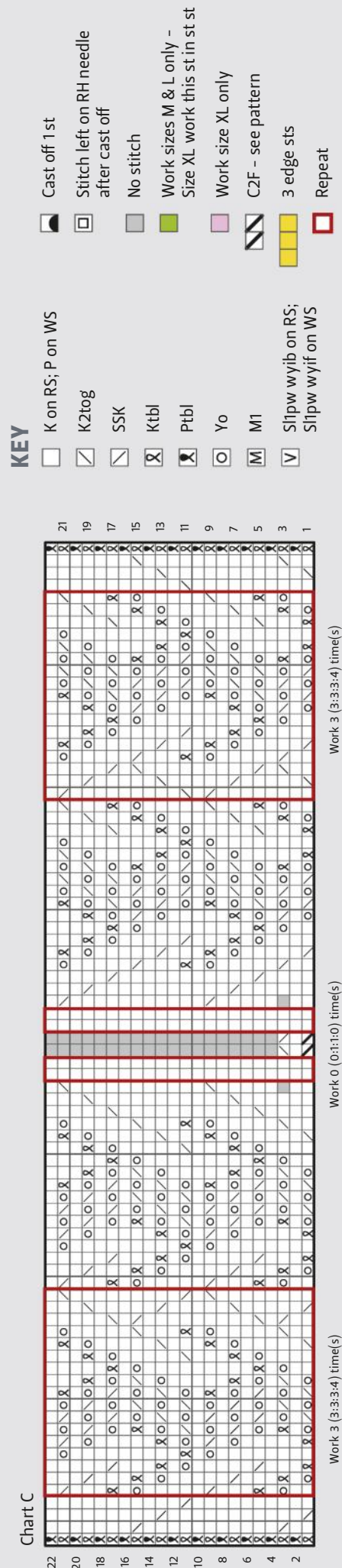
Place one large button at the marked neckline position on RS of left front, then place a small clear button directly under it on the WS to serve as a backing button, and sew buttons to one another, sandwiching the fabric.

Place the second large button and remaining backing button at marked pick-up row position on RS of left front, and sew buttons together.

Weave in loose ends. ☹



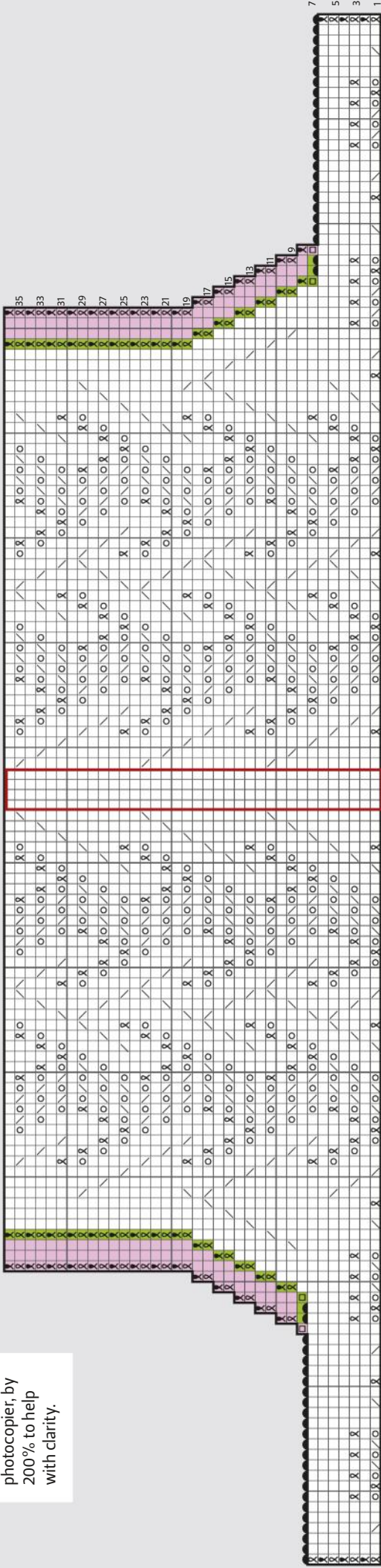
This pattern is taken from *New Lace Knitting*, a collection of 19 exquisite designs by Rosemary (Romi) Hill, published by Interweave Press (£18.99). Readers can **save £5** on this book! To buy a copy for just £13.99 inc. free UK p&p, call **01206 255777** and quote ref. IM2417. Offer ends 24 May 2017.



CHARTS

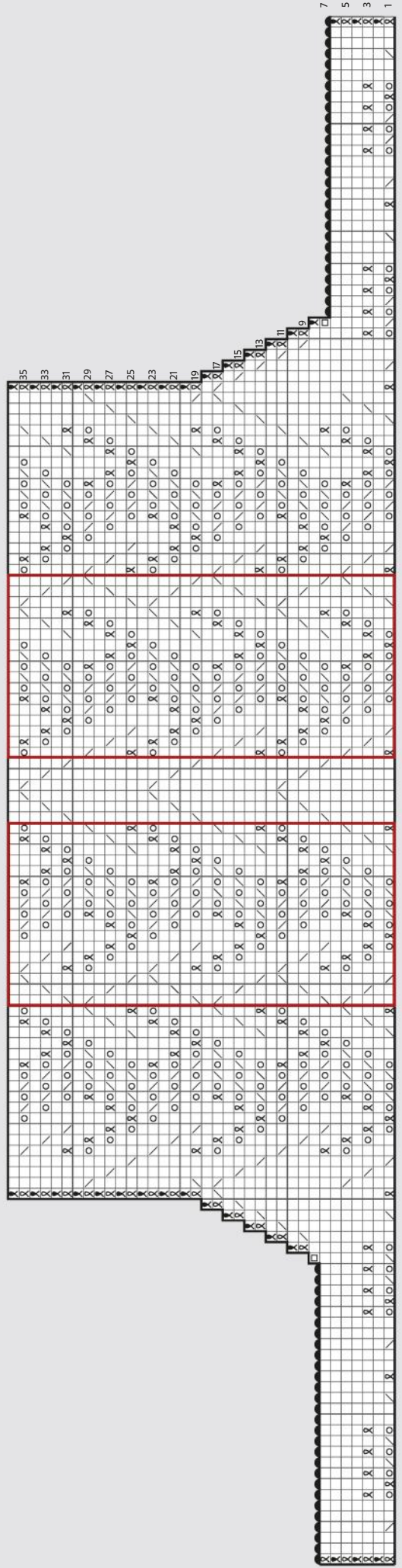
We recommend enlarging the charts on a photocopier, by 200% to help with clarity.

Chart D-1
Sleeve: Sizes M, L & XL



Work - (0:1:1-) time(s)

Chart D
Sleeve: Sizes S & 2XL



Work 1 (-:--:2) time(s)

Work 1 (-:--:2) time(s)

Chart E
Left Back

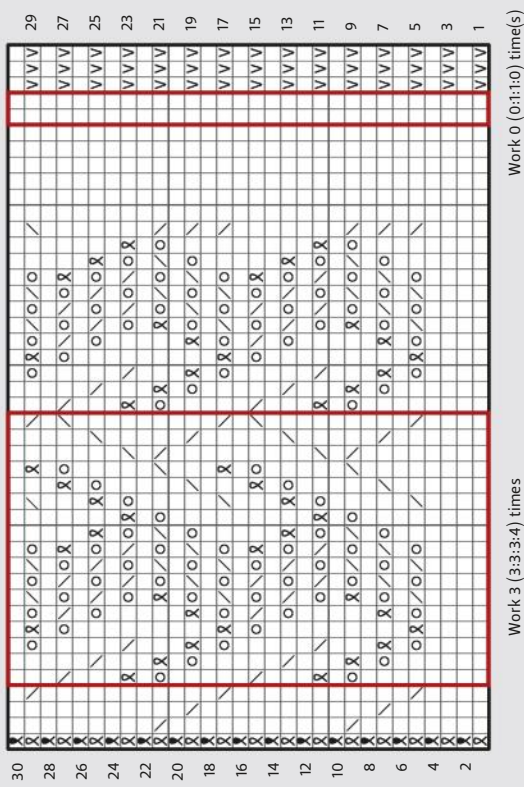


Chart F-1
Left Front

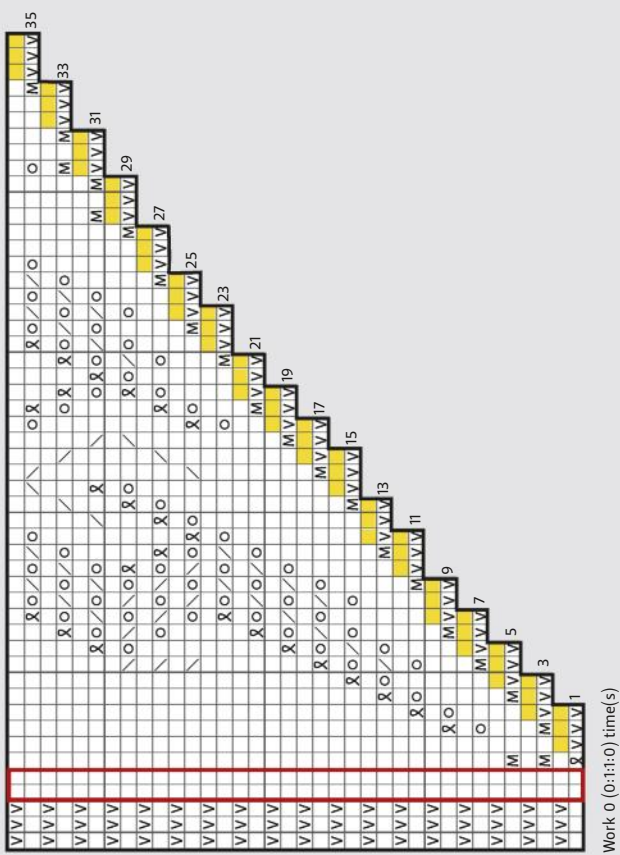


Chart F-2
Left Front

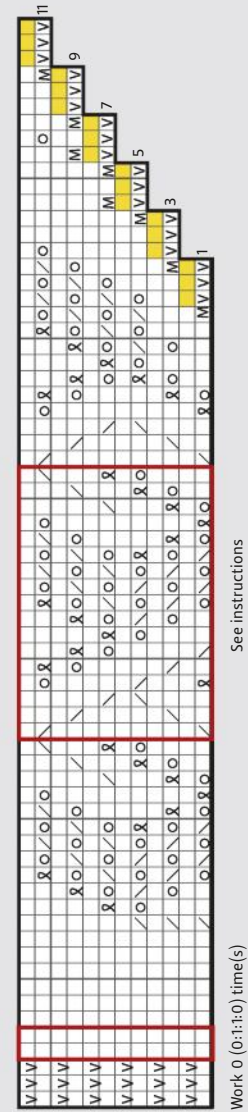


Chart F-3
Left Front

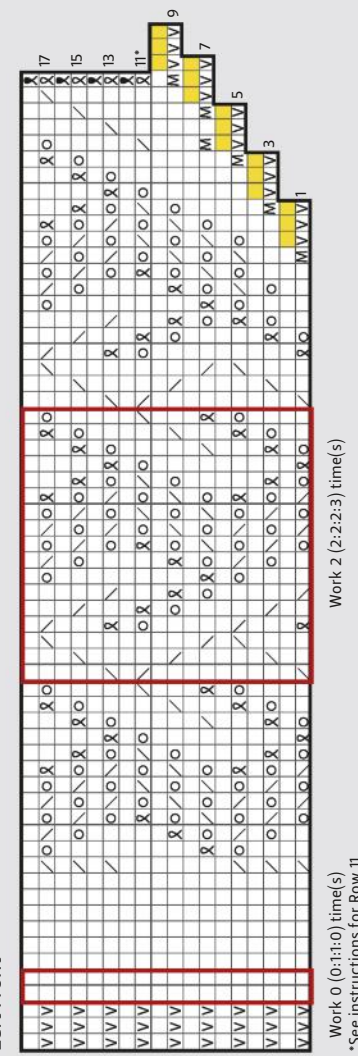
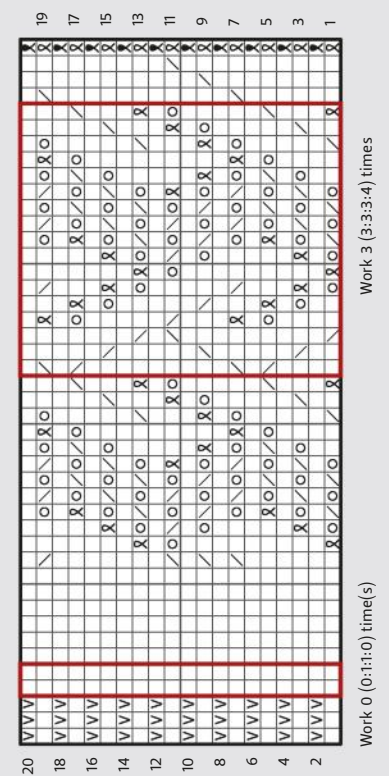


Chart F-4
Left Front



KEY

- K on RS; P on WS
- K2tog
- SSK
- Ktbl
- Ptbl
- Yo
- M1
- Slipw wyib on RS; Slipw wyif on WS
- Cast off 1 st
- Stitch left on RH needle after cast off
- No stitch
- Work sizes M & L only - Size XL work this st in st st
- Work size XL only
- C2F - see pattern
- 3 edge sts
- Repeat

CHARTS
We recommend enlarging the charts on a photocopier, by 200% to help with clarity.



Jennifer Wood

Vicia

Knitted from the top down, this lacy raglan jumper has a feminine fit



Jennifer Wood
Vicia

“**THIS SWEATER** is knitted from the top down in one piece,” says Jennifer Wood. “A compound raglan allows for a more flattering fit, because the rate of increase varies to more accurately follow the shape of the body. It increases more rapidly between the neck and shoulders and at the end to curve around the underarm, but more gradually in the section in between. It is designed with a slight negative ease in the bust and positive ease in the hips. The sleeves can be easily lengthened by adding more rows.”

PATTERN NOTES

In the Front and Back Chart, markers are moved out on certain rows to bring more sts into the chart.

Repeat all 20 rows of Sleeve Chart for length of sleeve.

YOKE

Note: Markers are used to mark raglan and chart placements. Increased sts are worked in st st.

Using longer 4mm circular needles, cast on 100 (104:104:108:112:116:116:120:120) sts.

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

Purl 1 rnd.

RAGLAN SHAPING

Set-up rnd: *Place raglan mrk, K1, pm for

SIZE

TO FIT BUST	8	10	12	14	16	18	20	22	24	
	71	79	87	95	101	109	117	125	131	cm
ACTUAL BUST	28	31	34 ¹ / ₄	37 ¹ / ₂	39 ³ / ₄	43	46	49 ¹ / ₄	51 ¹ / ₂	in
	75	83	91	99	105	113	121	129	135	cm
ACTUAL LENGTH	29 ¹ / ₂	32 ³ / ₄	35 ³ / ₄	39	41 ¹ / ₄	44 ¹ / ₂	47 ³ / ₄	50 ³ / ₄	53 ¹ / ₄	in
	54 ¹ / ₂	56	59	60	63 ¹ / ₂	64 ¹ / ₂	67 ¹ / ₂	68 ¹ / ₂	70	cm
SLEEVE SEAM	21 ¹ / ₂	22	23 ¹ / ₄	23 ¹ / ₂	25	25 ¹ / ₂	26 ¹ / ₂	27	27 ¹ / ₂	in
	39 ¹ / ₂	38	38	39 ¹ / ₂	35 ¹ / ₂	34	36	34 ¹ / ₂	31	cm
	15 ¹ / ₂	15	15	15 ¹ / ₂	14	13 ¹ / ₂	14 ¹ / ₄	13 ¹ / ₂	12 ¹ / ₄	in

YARN

Rowan Softyak DK (DK weight; 76% cotton, 15% yak, 9% nylon; 135m/148yds per 50g ball)

STEPPE (00231)	7	7	8	9	10	10	11	12	13	x50g BALLS
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Sleeve Chart, K17, pm for Sleeve Chart, K1, place raglan mrk, K7 (8:8:9:10:11:11:12:12), pm for Front and Back Chart, K17, pm for Front and Back Chart, K7 (8:8:9:10:11:11:12:12); rep from * once more.
31 (33:33:35:37:39:39:41:41) sts each for Front and Back, 19 sts each Sleeve.

Inc rnd 1: *Slm, K1, LLI, slm, work rnd 1 of Sleeve Chart, slm, RLI, K1, slm, K1, LLI, knit to mrk, slm, work rnd 1 of Front and Back Chart, slm, knit to 1 st before next mrk, RLI, K1; rep from * once more.
108 (112:112:116:120:124:124:128:128) sts.

Next rnd: *Slm, knit to mrk, slm, work next rnd of Sleeve Chart, slm, knit to next Front and Back Chart mrk, slm, work next rnd of Front and Back Chart, slm, knit to next mrk; rep from * once more.

Note: Continue to work Chart between markers as set, working sts outside of charts in st st and moving markers out by 9 sts on each side of rows 12 and 48 as indicated on the chart. When Front and Back Chart is complete, work rows 48-59 once more.

**Move the markers out once more, work rows 48-71, then rows 48-59 once more.

Rep from ** 0 (0:0:0:0:0:1:1) more times. Move markers out once more, then cont to repeat rows 48-71 throughout.

Raglan inc rnd: *Slm, K1, LLI, patt to 1 st before next raglan mrk, RLI, K1; rep from * three times more. 8 sts inc'd.

Cont in patt, rep Raglan inc rnd every foll alt rnd 5 (5:6:6:7:7:8:9:10) times more, then every foll 4th row 5 times, then every foll alt rnd 6 (7:6:8:9:11:11:11:12) times.
244 (256:256:276:296:316:324:336:352) total sts: 67 (71:71:77:83:89:91:95:99) sts each for front and back, 55 (57:57:61:65:69:71:73:77) sts each sleeve.

Body inc rnd: *Slm, patt to next raglan mrk, slm, K1, LLI, patt to 1 st before next raglan mrk, RLI, K1; rep from * once more. 4 sts inc'd.

Cont in patt, rep Body inc rnd every foll alt rnd 0 (0:2:2:2:2:3:4:4) more times.
248 (260:268:288:308:328:340:356:372) sts: 69 (73:77:83:89:95:99:105:109) sts each Front and Back, 55 (57:57:61:65:69:71:73:77) sts each Sleeve.

DIVIDE BODY AND SLEEVES

Dividing Rnd: Slm, place next 55 (57:57:61:65:69:71:73:77) sts of Sleeve on holder (keeping markers in place), remove raglan mrk, cast on 3 (5:7:8:8:9:11:12:13) sts, place side mrk, cast on 3 (5:7:8:8:9:11:12:13) sts, patt to next raglan mrk, remove raglan mrk, place next 55 (57:57:61:65:69:71:73:77) sts of Sleeve on holder (keeping markers in place), remove raglan mrk, cast on

NEEDLES & ACCESSORIES

Two sets 4mm (UK 8/US 6) circular needles, 40cm and 60cm long, or longer
1 set 4mm (UK 8/US 6) needles for working small circumference in the round
4 stitch markers for raglan
8 removable stitch markers for chart placement
Cable needle (cn)
Stitch holders
Waste yarn
Tapestry needle

TENSION

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

YARN STOCKISTS

Rowan 01484 950630
www.knitrowan.com

3 (5:7:8:8:9:11:12:13) sts, place side mrk, cast on 3 (5:7:8:8:9:11:12:13) sts, patt to end of rnd, remove mrk, knit to next mrk. Rnd now starts at side 'seam'.
150 (166:182:198:210:226:242:258:270) sts.

Work 23 (21:25:25:29:29:33:33) rnds even in patt.

Side inc rnd: *K1, LLI, patt to 1 st before next side mrk, RLI, K1, slm; rep from * once more. 4 sts inc'd.

Rep Side inc rnd every foll 4th rnd
17 (17:18:17:18:17:19:17:16) times more, then work 3 rnds even in patt.
222 (238:258:270:286:298:322:330:338) sts.

Work in st st for 2 rnds, removing all markers except for beg of rnd.

Purl 1 rnd.

Knit 1 rnd.

Rep last 2 rnds 6 (8:6:8:6:8:6:8:10) times more, or until body measures desired length, ending after a knit rnd.

Cast off loosely purlwise.

SLEEVES

Using 4mm needles for working small circumference in the round, and with RS facing, starting at centre of underarm, pick up and knit 3 (5:7:8:8:9:11:12:13) sts to sleeve holder, patt across 55 (57:57:61:65:69:71:73:77) held sleeve sts, pick up and knit 3 (5:7:8:8:9:11:12:13) sts to centre of underarm.



Body and sleeve length can easily be adjusted

61 (67:71:77:81:87:93:97:103) sts.
Pm and join to work in the rnd.
Maintaining st st and Sleeve Chart between mrks, work shaping as foll:
Work 2 (4:0:3:10:10:0:1:16) rnds even in patt.
Dec rnd: K1, K2tog, patt to last 2 sts, SSK.
Rep Dec rnd every foll 20 (12:12:9:8:6:6:5:4) rnds 5 (8:8:11:11:14:15:17:19) times more.
49 (49:53:53:57:57:61:61:63) sts.

Work 1 rnd even in patt, or until Sleeve meas approx. 2½cm shorter than desired length.

Next rnd: Knit to mrk, remove mrk, K1,

K2tog, K1, SSK, knit to end.

47 (47:51:51:55:55:59:59:61) sts.

Purl 1 rnd.

Knit 1 rnd.

Rep last 2 rnds until garter stitch section meas approx. 2½cm or until Sleeve meas desired length.

Cast off loosely purlwise.

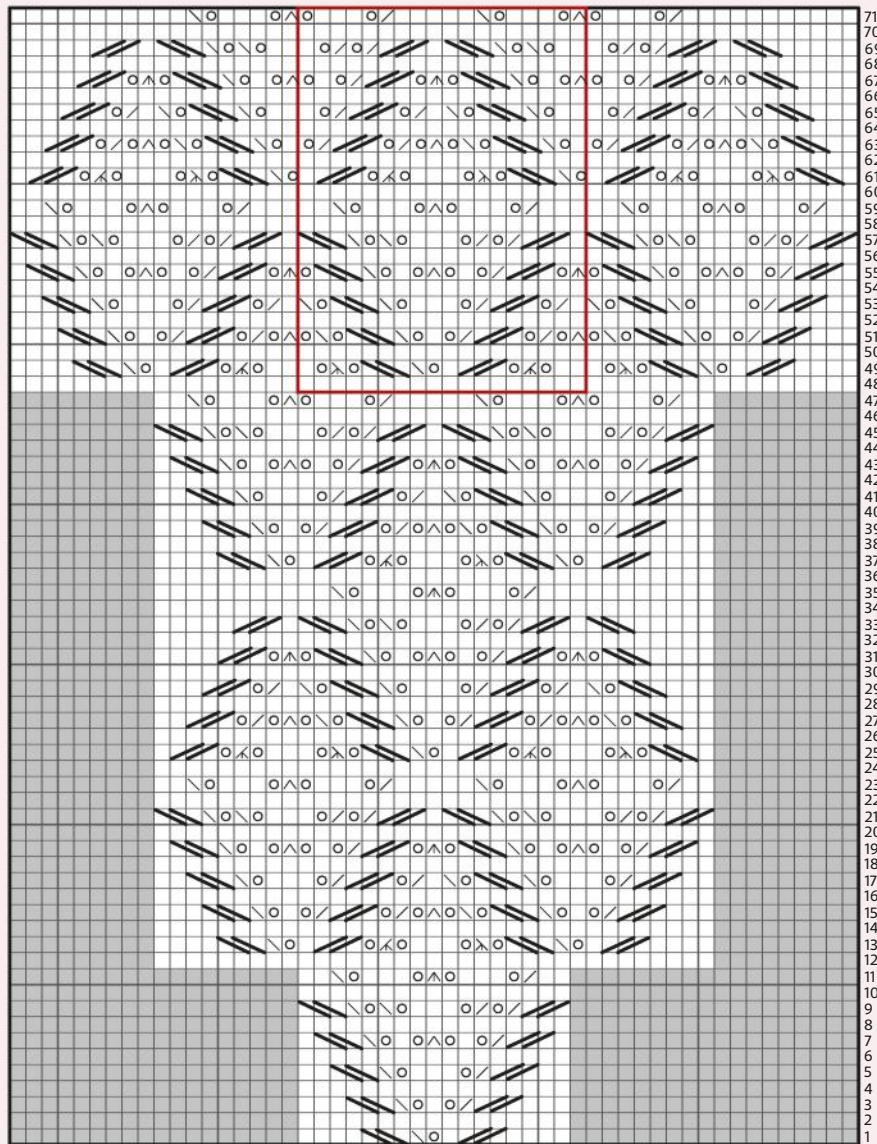
Repeat for other sleeve.

FINISHING

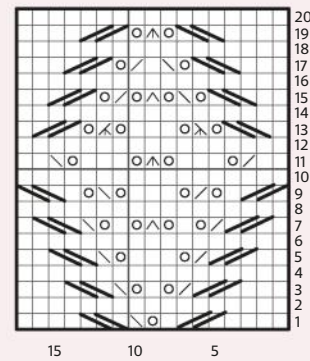
Weave in ends and gently block to measurements, following any yarn care instructions on the ball band. ☺ ▶

CHARTS

Front and Back Chart



Sleeve Chart



KEY

- | | |
|-------|-------------------|
| Knit | Sl1, K2tog, p2sso |
| Yo | Sl2, K1, p2sso |
| SSK | C3F |
| SSSK | C3B |
| K2tog | No stitch |
| K3tog | Repeat |

SPECIAL ABBREVIATIONS

RLI (Right Lifted Increase): Use the RH needle to pick up the st below the next st on the LH needle. Place it on the LH needle, then knit this new st. 1 st inc'd.

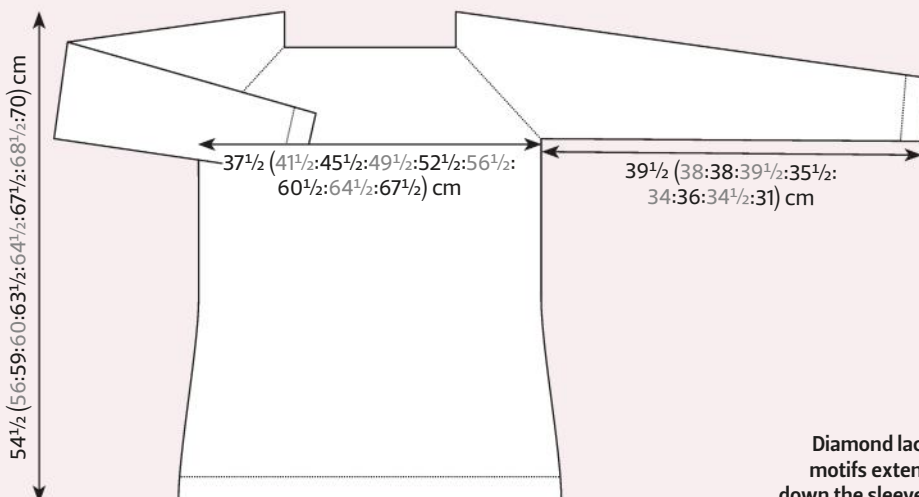
LLI (Left Lifted Increase): Use the LH needle to pick up the back of the st 2 rows below st just knitted, then knit this new st. 1 st inc'd.

C3B: Slip next 2 sts to cn and hold at back, K1, K2 from cn.

C3F: Slip next st to cn and hold at front, K2, K1 from cn.

For general abbreviations, see p95

BLOCKING DIAGRAM



Diamond lace motifs extend down the sleeves





Home is where the heart is

Knitwear designer **Louisa Harding** has launched a brand-new yarn range spun in her home county of Yorkshire



KNOWN FOR her feminine, intricate patterns, Louisa Harding has had a long career in knitwear design, starting out at Rowan Yarns and establishing herself as

an independent designer. She has also had great success with her range of yarns produced in association with Knitting Fever. Now, Louisa has launched a new venture, called Yarntelier, offering

luxurious cashmere yarns spun in a historic mill in Yorkshire. We spoke with Louisa about her new project.

When did you learn to knit?

“My Grandma taught me to knit when I was about six years old. As a teenager I was really into making clothes; I received a sewing machine for my 18th birthday, and I studied dressmaking and pattern cutting. It wasn’t until I was at college that I fell in love with the handknitted stitch.”

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

“When I was studying Textiles for Fashion at Brighton University, we were given various projects to complete. One of these projects was set by *Woman* magazine and sponsored by Patons – the brief was to design a handknitted garment that was inspired by the Olympics (the 1988 Olympics!). I designed a gymnastics-inspired sweater with a textured pattern, which was embellished with a contrast ▶



colour to look like gymnastic ribbons, and a leaf edging around the wide leotard-inspired neckline. I had to knit the garment myself. I was placed third in the competition; I was given a celebration lunch and had photos of the sweater published in the magazine. I still have my award safely tucked away.”

How did you come to work in the knitwear industry?

“While studying for my degree, I undertook a three-month placement at Rowan Yarns, and loved the company’s design ethos. Rowan sponsored my fourth-year collection, and when I left college I went to work for them full-time. I worked at Rowan for 11 years until I left to have my son in 2001, when I became a freelance handknit designer. In 2005 I was approached by an American company, Knitting Fever, and together we created the Louisa Harding Yarn collection. This is distributed in the UK by Designer Yarns.”

Your yarn collections distributed by Designer Yarns have been very popular over the years. What is different about your new Yarntelier venture?

“When I first went as a placement student to Rowan, I was sent out to find out all

about the yarn industry in West Yorkshire. I visited the types of different spinning mills, learnt the difference between worsted and woollen spinning, and spent a week at the dye house. All these experiences helped me understand the processes of fleece to fibre.

“With the Louisa Harding Yarns collection I was able to source yarn from manufacturers around the world - Italy, Spain, Peru, Argentina and many others. Yarntelier is a concept I had a few years ago when I realised that many of the mills I had visited as a student no longer existed, and I felt that it was important to champion the Yorkshire yarn industry.”

Tell us about Yarntelier’s Cashmere Lace and Cashmere Gilli yarns – how did you come to choose the fibre content?

“The concept for Yarntelier was the reverse of how I had been sourcing yarns for the Louisa Harding Yarn collection. I wanted to be more involved with the yarn manufacture, and to work with a local yarn spinning mill. I contacted Z. Hinchcliffe & Son, which is five miles away from my home. It has been producing yarns for over 200 years, and specialises in spinning cashmere yarns for industrial weaving and knitting. I have worked with the team

to create handknitting versions of their yarns by having them bespoke-twisted. For knitters, time is our most precious commodity, so it is worth using the finest yarns and fibres that you can afford!

“Cashmere is an incredibly light fibre, and as a consequence one ball of Cashmere Gilli (our DK-weight yarn) has 212 metres per 50g ball and Cashmere Lace has 425 metres. One ball can knit an entire project.”

What kind of projects will these yarns be most suited to?

“Yarntelier Cashmere Lace is ideal for all types of lace knitting, particularly shawls and scarves, as it is so light and lofty. Cashmere Gilli is a DK weight and is perfect for sweater and accessories. Because cashmere fibres are so light, you can knit these two yarns with a range of different needle sizes depending on the finished fabric you require. Once the yarn is knitted and wet blocked, the fibres ‘bloom’, and the resulting fabrics are beautifully soft and light, and super-warm to wear.”

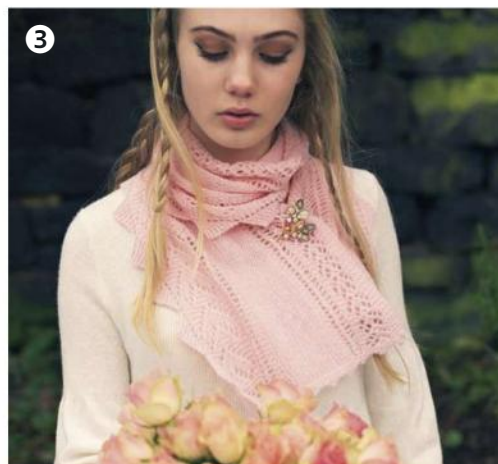
Your first book of designs for Yarntelier – Handknit Volume One – is beautiful!

Where were the photographs taken?
 “Yorkshire was my inspiration for the yarns and also for the photography.

PHOTOGRAPHY: STEPHEN JESSUP



'Odella' is a draping wrap, knitted here in the Fireside shade of Cashmere Lace



3



4



5

1 Yarntelier's range of knitting kits includes 'Fern Cowl' and 'Amour Beret' 2 Cashmere Lace is incredibly light and lofty; it comes in 12 elegant shades 3 'Be My Valentine', one of a range of digital patterns 4 DK-weight Cashmere Gilli plies two colours together 5 Handknit Volume One is Louisa's first book of patterns for her new yarns

My husband Stephen is the photographer; we have been working together for 15 years, and our images are very much a creative collaboration. We didn't travel far for our shoot, using locations local to us - Cooks Study Hill, Wickleden Woods and Digley Reservoir. The shade names of the Cashmere Gilli are also taken from the local beauty spots Wildspur, Malkin, Greenacre and Boshaw."

How would you describe your aesthetic, and where do you find inspiration?

"Over the years I have realised that I am unapologetically feminine with my designs. My design aesthetic comes from my love of 1930s and '40s clothes and pattern cutting. It is really important that the fit of a garment is correct, and that it flatters the female form, so I use a tailor's dummy when designing. I like playing about with different fabrics, turning them on their side or knitting on larger needles to create drape. I also love detail, different edgings and subtle use of stitch pattern. Inspiration may start with a garment shape or stitch pattern."

How often do you plan to release new patterns or collections?

"In October 2016 we launched the yarn

collection with the *Handknit Volume One* pattern collection. Storytelling through photography has always been very important to me, and stems from my early career at Rowan. *Volume One* showcases the collection from my designer's perspective. The patterns can also be purchased individually, as well as PDF downloads. In December we released some accessory patterns ideal for gift knitting, and for Valentine's Day we published a mini collection of heart-themed patterns. Pattern publication for Yarntelier will be more organic, with smaller collections being released more often; we have a capsule spring collection scheduled for release in April."

What has been your proudest achievement?

"I have been working as a handknit designer for over 25 years, and have learnt many different aspects of the handknitting industry. I am really proud of the Yarntelier Collection and concept. Knitters have always been my muse - which yarns would they like to use, what type of patterns would they like to knit. I love Yarntelier's cashmere yarn, it really is beautiful; when I finish knitting a piece and wet block it I just can't help stroking the luxurious fabric. I love the brand ethos and my

connection with the yarn manufacture, as it is spun, twisted and balled locally; and all the people I am working with have been so generous with their expertise and knowledge. I love that when I receive a yarn order from a customer, that same day I can pack it in a lovely project bag, in a gorgeous purple envelope, then walk with my dog over the hills to the post office, sending parcels out to knitters all over the world. I have really enjoyed meeting all the amazing knitters and craftspeople at consumer shows, all linked by a common thread. This collection is very personal to me."

What's the best piece of advice you've received from another knitter or designer?

"I have received many pieces of invaluable advice over the years. However, I want to pay tribute to all the remarkable hardworking, life- and family-juggling women who have been my role models. Designers, studio managers, store owners, sample knitters, technical editors, magazine editors: you make it happen, and you are all amazing." ☺

Buy Louisa Harding's Yarntelier yarns and patterns, and read her online journal, at www.yarntelier.com

SWATCHES
SHOWN
ACTUAL
SIZE



New yarns

Bright and bouncy, silky and smooth, these brand-new yarns will make the most lovely knits for your spring wardrobe



AMANO Ayni

Shade pictured **Paprika (5002)**
Skein weight/length **50g/200m**
Needle size **3.75mm (UK 9/US 5)**
Tension **25 sts and 36 rows to 10cm**
Fibre content **80% baby alpaca, 20% silk**
Care **Hand wash** RRP **£10.95**
Contact **01535 664222**
www.designeryarns.uk.com

Ayni's delicious combination of softest baby alpaca and strong, luminous silk makes this sportweight yarn perfect for gorgeous shawls and garments. There is a pleasing swing and drape to the fabric, and a gentle halo to give a subtle haze across the stitches. The 14 colourways feature jewel brights and lovely neutrals, all infused with a warm radiance.



DEBBIE BLISS Sita

Shade pictured **Buttermilk (04)**
Ball weight/length **50g/115m**
Needle size **5.5mm (UK 5/US 9)**
Tension **20 sts and 30 rows to 10cm**
Fibre content **45% silk, 40% cotton, 15% polyamide**
Care **Hand wash** RRP **£9.95**
Contact **01535 664222**
www.designeryarns.uk.com

A luxurious and lightweight blend of glowing mulberry silk and cool mako cotton, this new spring-summer yarn from Debbie Bliss's Pure Bliss Collection is so lovely to knit with. Its aran-weight chainette construction gives plump, defined stitches with a velvety softness to the fabric. The eight-shade palette is full of rich brights and some soft pastels.



THE FIBRE CO

Luma

Shade pictured **Ciel**
 Skein weight/length **50g/125m**
 Needle size **3.75-4mm (UK 9-8/US 5-6)**
 Tension **21-23 sts and 28-32 rows to 10cm**
 Fibre content **50% merino wool, 25% organic cotton, 15% linen, 10% silk**
 Care **Hand wash RRP £9.60**
 Contact **07749 466 037 www.thefibreco.com**

Luma is a gorgeous new DK yarn that's perfect for spring layering, yet also wonderfully soft enough for next-to-skin garments. The colour palette is a sophisticated mix of serene neutrals and vibrant brights, with a delicate semi-solid look to the knitted fabric. This yarn's excellent drape and stitch definition will create stand-out lace and textured fabrics.



WEST YORKSHIRE SPINNERS

Wensleydale Gems

Shade pictured **Turquoise (392)**
 Skein weight/length **100g/225m**
 Needle size **4mm (UK 8/US 6)**
 Tension **22 sts and 28 rows to 10cm**
 Fibre content **100% Wensleydale wool**
 Care **Hand wash RRP £8.50**
 Contact **01535 664500**
www.wyspinners.com

'Gems' is the perfect name for this new collection, as these vivid colours have a jewel-like radiance. The beautiful lustre of Wensleydale wool shines through in the mouth-watering array of 20 dazzling shades. Spun as a sleek, supple single ply, the yarn flows through the fingers as you knit, creating a fabric that is woolly yet soft, with great drape.



RICO DESIGN

Fashion Silk Blend

Shade pictured **Silver**
 Ball weight/length **50g/220m**
 Needle size **5mm (UK 6/US 8)**
 Tension **20 sts and 30 rows to 10cm**
 Fibre content **45% cotton, 45% silk, 10% polyamide**
 Care **Hand wash RRP £8.95**
 Contact **www.rico-design.co.uk**

A new and wonderfully soft spring yarn, Fashion Silk Blend has a chainette construction, which gives the cotton-silk blend a great bounce and keeps the fabric super lightweight. It will knit up into garments that are light, breezy, and perfect for a cool spring day. There are six muted shades in this DK yarn, and pattern support from Rico includes cardigans and a scarf.

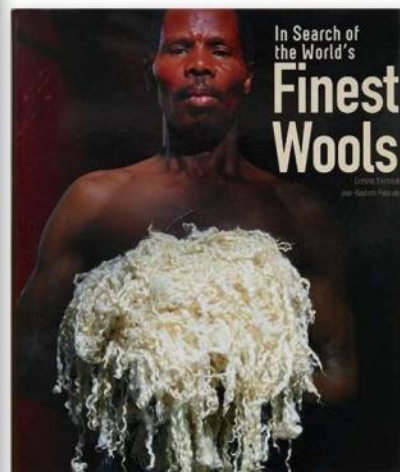


OPAL

Fresh & Juicy

Shade pictured **Freshly Harvested Peppers (9360)**
 Ball weight/length **100g/425m**
 Needle size **2.5mm (UK 13-12/US 1-2)**
 Tension **30 sts and 42 rows to 10cm**
 Fibre content **75% wool, 25% polyamide**
 Care **Machine wash 40°C RRP £8.50**
 Contact **0117 300 5244**
www.viridianyarn.com

Opal's new collection really is fresh and juicy, and will brighten your day every time you pick up your needles! Choose from eight striped and variegated colourways, ready to be transformed into comfortable and durable socks you'll want to show off. The fibre blend is machine-washable, which great whether you're making socks or cheerful jumpers for kids.



Great reads

Our favourite knitting books explore shawl design - both traditional and modern - and the world's finest wools

INTERWEAVE PRESENTS CLASSIC KNOT SHAWLS (Interweave Press, £16.99)

This is a collection of 20 of the most beautiful shawl patterns from Interweave's magazines and books. Knitters will love the variety of shapes and styles presented here, with techniques including lace, cables and colourwork, and traditional and modern constructions.

Designs range in difficulty from beginner to expert. Lace fans will admire 'Junius' by Corrina Ferguson, with its intricate patterns and clever shaping that helps it to stay on your shoulders. 'Ilme's Autumn' is a design by Nancy Bush, inspired by modern Haapsalu shawls made in Estonia. 'Diospyros', meanwhile, is a large, opulent wrap decorated with nupps and beads.

Carol Feller contributes a half-pi shawl with an art deco style, and also the richly cabled 'Gallax'. Colour designs include a modern shawl with colourblock panels, and Susanna IC's slip-stitch 'Impasto'.

The collection spans a range of yarn weights, from light-as-air laceweights in mohair and silk, to warmer DK and worsted-weight wraps and shawls.



To buy a copy for only £11.99 inc. free UK p&p, call 01206 255777, quoting ref. IM2517 before 24 May 2017.

Classic book

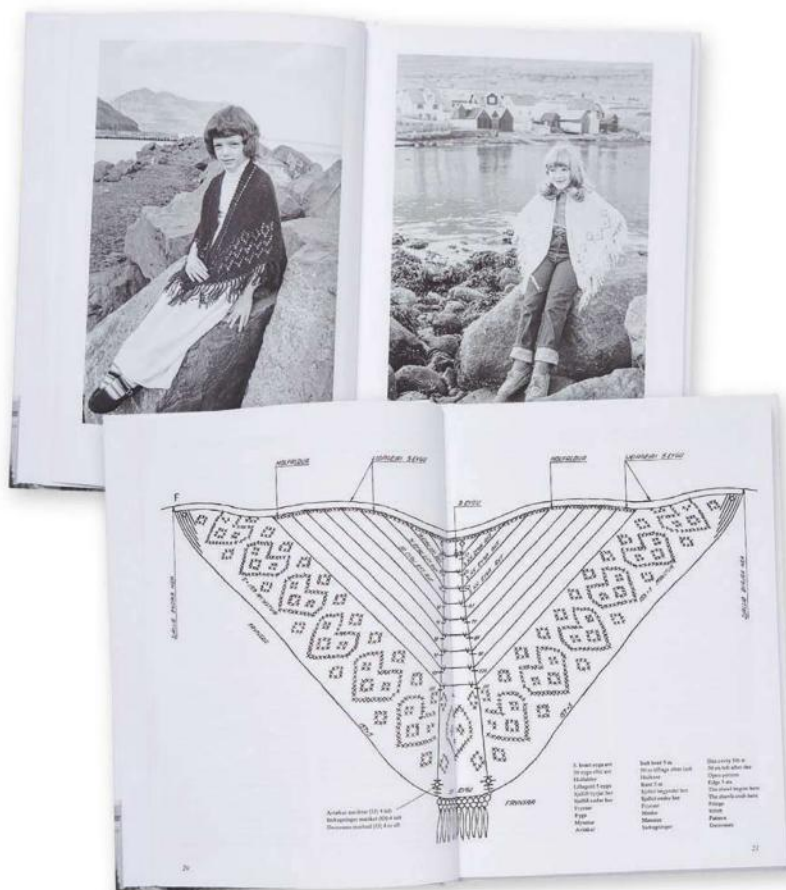
215 SHAWL DESIGNS

by Olivia Joensen (1980, reprinted 2015)

This simple, black-and-white book from 1980 looks unassuming and very plain compared with today's beautifully photographed knitting books. But it's a treasure trove of inspiration for anyone interested in knitting or designing traditional Faroese lace shawls.

Writing in Faroese, Danish and English, Olivia Joensen sets out the fundamental construction of a classic Faroese shawl, with its distinctive shaping. Her book then presents 215 hand-drawn charts for different lace stitch patterns, and explains how to incorporate them into the borders of your own shawls.

The lace motifs range from geometric zigzags and diamond patterns to stylised hearts and flowers. Knitted swatches are not provided; you'll need to be able to visualise the knitted fabric from these simple drawings, although there are a few photos of shawls to whet your appetite.



Readers can buy this book for £18 inc. free UK mainland p&p. Call 01235 465577 and quote code '19Firefly'. Offer ends 30 April 2017.

IN SEARCH OF THE WORLD'S FINEST WOOLS

by Dominic Dormeuil (Firefly Books, £20)

Sumptuously photographed, this hardback book is a feast for the eyes. It has been written by Dominic Dormeuil, a French textile producer, who travelled the world accompanied by photographer Jean-Baptiste Rabouan to explore the farmers and herdsman who produce "the world's finest wools".

The book takes in a range of beautiful fibres from five continents, including the qiviut musk ox wool of Greenland and pashmina fleece of Ladakh, mohair from South Africa, and vicuña from Peru. Essays discussing the history and production different wools, and the lives of the people who produce them, make for fascinating reading. We meet the clans of nomad Kyrgyz herders who farm Taewit wool from their goats, the Himalayan artisans working with pashmina wool, and merino farmers in the mountains of New Zealand.

But it's the photographs of people, sheep and landscapes that really steal the show, making this a book you'll want to browse through again and again.



Di Gilpin

Spiralis

Innovative top is formed from spiralling panels of a drop-stitch cable fabric

Spiralis



Combining three
colours creates
the ombre effect



Di Gilpin Spiralis

THIS INNOVATIVE design by Di Gilpin is made by sewing together a series of panels, in sequence, to create a spiral effect. “The fabric features a dropped stitch cable pattern, which is a 24-row repeat pattern,” explains Di. “Each panel is worked using three strands of yarn in different colour combinations, to produce an ombre effect.”

PATTERN NOTES

Before starting, make three equal-sized balls from each 100g hank of yarn of approx. 33g each. Don't wind any more yarn than this until you need it. When holding 3 strands together, you may not use equal amounts of each strand, so you may not need to wind on extra yarn in some shades. Each panel will be worked using 3 strands in different colour combinations. Each colour has a letter. The number of strands in a particular colour combination will be e.g. [A1, B2] which indicates 1 thread of yarn A and 2 threads of yarn B. This creates the ombre look to the design.

CONSTRUCTION

This garment is made by sewing together, using mattress stitch, a series of panels, in sequence, to create a spiral effect. The pattern used is the Dropped Stitch Cable pattern, which is a 24 row repeat pattern. A set-up row is worked once at

SIZE

	XS	S	M	L	
TO FIT BUST	81-86	91-97	101-107	112-117	cm
	32-34	36-38	40-42	44-46	in
ACTUAL BUST	90½	99½	113	122	cm
	35¾	39¾	44½	48	in
APPROX. LENGTH FROM SHOULDER TO CENTRE FRONT	55	55½	56	56½	cm
	21½	21¾	22	22¼	in
ARMHOLE DEPTH	21	22	23	24	cm
	8¼	8¾	9	9½	in

Due to the bias nature of the construction, this garment is very stretchy and will cling. The actual sizes given are based on unstretched measurements of the finished garment, but the fit will be quite close when worn on the body, and the finished dimensions will vary slightly depending on your own precise body measurements.

the start of each panel. Colour changes are made every 12 rows, on rows 1 and 13 of the Dropped Stitch Cable pattern. Each colour section is 12 rows long, apart from the Front Collar and the Back Collar sections (see instructions below). Leave a contrast colour yarn as a marker every 24th row. This helps when sewing up later. If desired you can make all panels before sewing them together.

DROPPED STITCH CABLE PATTERN

Note: when dropping stitches off the needle, they will stop above the last yrn you made and won't run to the bottom of the work. Set-up row is worked once per panel. Cast on 41 (45:51:55) sts using yarn given for panel.
Set-up row (WS): K2 (3:5:6), P2, (K1, P2) 3 times, K2 (3:4:5), (P1, P2tog, yrn) 3 times, P2, K2 (3:4:5), P2, (K1, P2) 3 times, K2 (3:5:6).
Rows 1 and 3 (RS): P2 (3:5:6), *(K2, P1) 3 times, K2, P2 (3:4:5); rep from * once more, (K2, P1) 3 times, K2, P2 (3:5:6).
Rows 2 and 4: K all K sts, P all P sts. If there are any P2togs or yrns on previous row, work them as knit sts.
Row 5: P2 (3:5:6), C11B, P2 (3:4:5), (K2, P1) 3 times, K2, P2 (3:4:5), C11B, P2 (3:5:6).
Row 6: K2 (3:5:6), (P1, P2tog, yrn) 3 times, P2, K2 (3:4:5), (P2, K1) 3 times, P2,

K2 (3:4:5), (P1, P2tog, yrn) 3 times, P2, K2 (3:5:6).
Row 7: As Row 1.
Row 8: K2 (3:5:6), P2, (K1, P2) 3 times, K2 (3:4:5), (P2, slip next st off needle and let it run down to yrn below, yrn) 3 times, P2, K2 (3:4:5), P2, (K1, P2) 3 times, K2 (3:5:6).
Row 9: P2 (3:5:6), (K2, P1) 3 times, K2, P2 (3:4:5), C11B, P2 (3:4:5), (K2, P1) 3 times, K2, P2 (3:5:6).
Rows 10, 12, 14 and 16: As Row 2.
Row 11, 13 and 15: As Row 1.
Row 17: As Row 9.
Row 18: K2 (3:5:6), P2, (K1, P2) 3 times, K2 (3:4:5), (P1, P2tog, yrn) 3 times, P2, K2 (3:4:5), P2, (K1, P2) 3 times, K2 (3:5:6).
Row 19: As Row 1.
Row 20: K2 (3:5:6), P2, (slip next st off needle and let it run down, yrn, P2) 3 times, K2 (3:4:5), (P2, K1) 3 times, P2, K2 (3:4:5), P2, (slip next st off needle and let it run down, yrn, P2) 3 times, K2 (3:5:6).
Row 21: P2 (3:5:6), C11B, P2 (3:4:5), (K2, P1) 3 times, K2, P2 (3:4:5), C11B, P2 (3:5:6).
Row 22: As Row 2.
Row 23: As Row 1.
Row 24: As Row 2.
 These 24 rows form the pattern.

STAGE ONE

PANEL 1: MAIN STRIP FOR FRONT & BACK
 Working from Front to Back over the shoulder. This is the main and longest panel. Using 5mm needles and the long-tail

NEEDLES & ACCESSORIES

1 pair 5mm (UK 6/US 8) knitting needles
 1 pair 5.5mm (UK 5/US 9) knitting needles
 Cable needle (cn)

TENSION

23.5 sts and 19.5 rows to 10cm over Dropped Stitch Cable Pattern, using 5mm needles and three strands of yarn held together

YARN STOCKISTS

The Fibre Co.
 07749 466 037
www.thefibreco.com

YARN

The Fibre Co. Meadow (Lace weight; 40% merino wool, 25% baby llama, 20% silk, 15% linen; 498m/545yds per 100g skein)

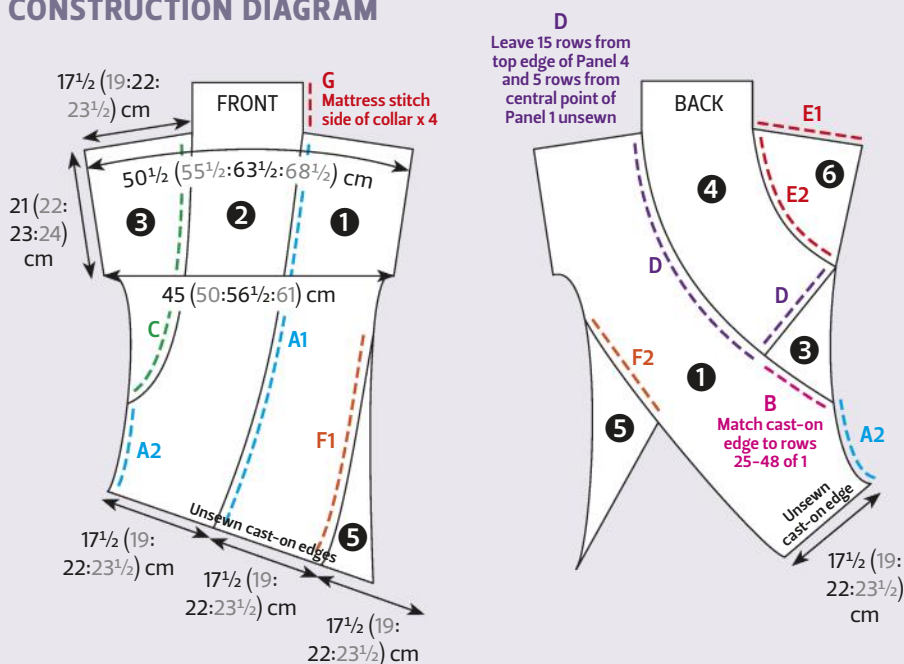
	A	B	C	D	x100g SKEINS
A FENNEL	1	1	1	1	x100g SKEINS
B CORNFLOWER	1	1	2	2	x100g SKEINS
C CASTER	2	2	2	2	x100g SKEINS
D LAVENDER	2	2	2	2	x100g SKEINS

SPECIAL ABBREVIATIONS

C11B: Slip first 6 sts onto cn and hold at back, K2, P1, K2, then (P1, K2) twice from cn.

For general abbreviations, see p95

CONSTRUCTION DIAGRAM



method, cast on 41 (45:51:55) sts using 1 strand of A and 2 strands of B [A1, B2]. Work Set-up row once. Now cont in Dropped Stitch Cable Pattern for 228 rows, working in 12-row sections of the following colour order: [A1, B2] [B3] [B2, C1] [B1, C2] [C3] [D1, C2] [D2, C1] [D3] [A1, D2] [A2, D1] [A3] [B1, A2] [B2, A1] [B3] [C1, B2] [C2, B1] [C3] [D1, C2] [D2, C1]. Cast off loosely and evenly. Panel should meas approx. 117cm long.

PANEL 2: CENTRE FRONT

The Front Panel section includes the Front Collar section.

Using 5mm needles and the long-tail method, cast on 41 (45:51:55) sts using 3 strands of A [A3].

Work set-up row once.

Now cont in Dropped Stitch Cable Pattern for 108 rows, working in 12-row sections of the following colour order: [A3] [B1, A2] [B2, A1] [B3] [C1, B2] [C2, B1] [C3] [D1, C2] [D2, C1].

Change to 5.5mm needles.

Continue with D3 plus 1 extra thread of D (4 threads in total) for Front Collar for 15 rows of Dropped Stitch Cable Pattern.

Cast off loosely and evenly.

Piece should meas approx. 63cm long.

SEWING UP A1

Lay Panel 1 flat on a table with RS facing

and mark the halfway length point. Place Panel 2 beside Panel 1 matching up the bottom edges and the rows. As you face the two pieces, the right edge of Panel 2 should be joined to the left edge of Panel 1. Using mattress stitch, sew one stitch in from each side up to row 108. Do not sew collar section for the moment. This will leave 6 rows at the front up to the middle fold line of panel 1. These will be picked up later to add a side section into the collar.

SEWING UP A2

Sew the back bottom 24 rows of Panel 1 to the front bottom 24 rows of Panel 2. Set aside.

STAGE 2

PANEL 3: UNDERARM TO SHOULDER SHAPING

Using 5mm needles and the long-tail method, cast on 41 (45:51:55) sts using [C1, B2].

Work set-up row once.

Now cont in Dropped Stitch Cable Pattern for 84 rows, working in 12-row sections of the following colour order:

[C1, B2] [C2, B1] [C3] [D1, C2] [D2, C1] [D3] [A1, D2].

Cast off loosely and evenly.

This cast-off is the Shoulder seam on the right side of the garment.

Piece should measure approx 43cm long.

PANEL 4: INCLUDES BACK COLLAR SECTION

Using 5mm needles and the long-tail method, cast on 41 (45:51:55) sts using [C1, B2].

Work set-up row once.

Now cont in Dropped Stitch Cable Pattern for 72 rows, working in 12-row sections of the following colour order: [C1, B2] [C2, B1] [C3] [D1, C2] [D2, C1] [D3].

Change to 5.5mm needles.

Continue with D3 plus 1 extra strand of D (4 strands in total) for Back Collar for 15 more rows of Dropped Stitch Cable Pattern. Cast off loosely and evenly.

Piece should meas approx. 45cm long.

SEWING UP B

Sew the front bottom cast-on edge of Panel 3 using mattress stitch (stitch to row) to rows 25-48 of the Back bottom Panel 1.

SEWING UP C

Pin the left front edge of Panel 3 to the Right front edge of Panel 2 from row 25 of Panel 2 for the 78 rows to 6 rows from the top shoulder seam (cast-off edge) of Panel 3. Sew into place.

SEWING UP D

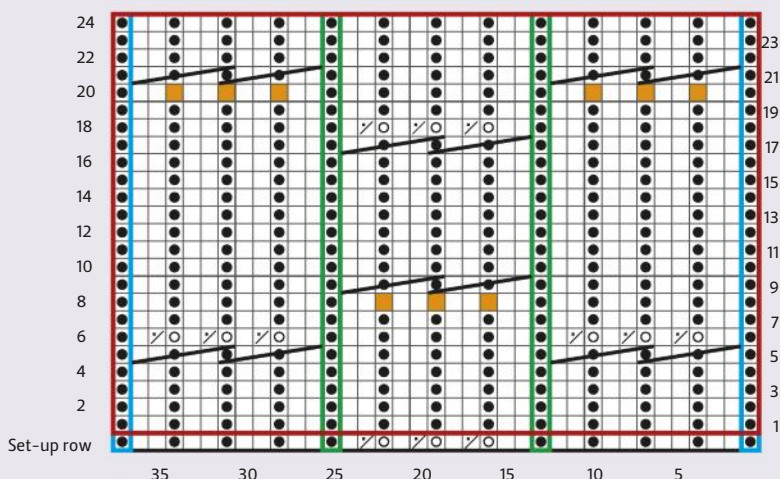
Place Panel 4 and pin the right side edge to Panel 1 leaving the 15 rows at the top of Panel 4 to sew up later for the collar and pinning 5 rows down from the central shoulder point of Panel 1.

Spiralis



Panels are sewn together to create the spiral shape

CHART



KEY

- K on RS; P on WS
- P on RS; K on RS
- Yrn
- P2tog on WS
- Drop stitch down to yrn below, yrn



- Repeat
- Work 2 (3:5:6) times
- Work 2 (3:4:5) times

This leaves 11 rows from Panel 1 which will be picked up from and knitted into a side panel in the collar.

Join these edges, using mattress stitch as before and joining the cast-on edge of Panel 4 to where Panel 3 has been sewn in.

STAGE 3

PANEL 5: BACK/FRONT BOTTOM SECTION

Using 5mm needles and the long-tail method, cast on 41 (45:51:55) sts using [C3]. Work set-up row once.

Now cont in Dropped Stitch Cable Pattern for 72 rows, working in 12-row sections of the following colour order:

[C3] [C2, D1] [C1, D2] [D3] [D2, A1] [D1, A2].

Cast off loosely and evenly.

Piece should meas approx. 37cm long.

PANEL 6: BACK UNDERARM TO SHOULDER SECTION

Using 5mm needles and the long-tail method, cast on 41 (45:51:55) sts using [D1, C2].

Work set-up row once.

Now cont in Dropped Stitch Cable Pattern for 40 (42:44:46) rows, working in 12-row sections of the following colour order:

For the last section work only the first 4 (6:8:10) rows after the change of colour.

[D1, C2] [D2, C1] [D3] [D2, A1]

Cast off loosely and evenly.

Piece should meas approx. 21 (22:23:24) cm.

SEWING UP E1

Sew the shoulder seam between Panels 3 and 6 using mattress stitch.

SEWING UP E2

Sew back Panel 6 to the edge of Panel 4, so that the bottom right corner of the piece meets the join point between Panels 3 and 4 and leaving 6 rows at the top to pick up to knit the side section of collar.

You will need to ease in the cast-off edge and left edge of Panel 6 into the right curving edge of Panel 4. The stretchiness of the cables will allow you to do this.

SEWING UP F1

On front of garment, sew long left edge of panel 5 to right edge of Panel 1.

SEWING UP F2

On back of garment, sew cast-off edge of panel 5 to left edge of Panel 1.

SEWING UP F3

(not shown on diagram)
Sew up side of 5 and 1 further until an

opening with an armhole depth of 21 (22:23:24cm) remains. It is worth trying on the top to make sure it fits well at the armhole before this final bit of sewing up, as the bias of the fabric will affect the fit.

STAGE 4

FINISHING THE COLLAR

At each side of the collar pick up and knit 12 sts down the sides left unsewn. These become the side panels of the collar.

Work 7.5cm in the following rib pattern, using [D4]:

Row 1 (RS facing): K2, *P2, K1; rep from * twice more, K1.

Row 2: P1, *P1, K2; repeat from * to last 2 sts, P2.

SEWING UP G

Sew the four seams for these collar panels in mattress stitch.

Sew in any loose ends.

FINISHING

Steam block gently flat, following any yarn care instructions on the ball band. Do not worry about pulling to measurements as the garment will stretch on the bias.

Leave to dry. ☺



Corrina Ferguson

Jonetta

With its fresh and pretty pattern
and shape, this cardigan
celebrates the joys of spring!



Corrina Ferguson
Jonetta

“**THIS CARDIGAN** is just right when you need something to take the chill off on a spring evening,” says designer Corrina Ferguson. “The simple construction and easy garter-cable pattern make it an ideal set-in-sleeve project for beginners.” Corrina has knitted her top using Green Mountain Spinnery’s Sock Art Forest yarn, a hand-dyed, plied blend of American Targee wool and Tencel fibre.

BACK

Using 3.75mm circular needles, 60cm long, cast on 100 (109:118:127:136) sts. Knit 4 rows.

Inc row (WS): (K7, KFB) 12 (13:14:15:16) times, knit to end.
112 (122:132:142:152) sts.

Work in Garter Cable Chart until Back meas 31½ (31½:33:33:34½) cm from lower edge, ending with a WS row.

ARMHOLE SHAPING

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

Dec 1 st at each side of the needle every RS row 3 (3:4:4:5) times.
88 (98:102:112:116) sts.

Work even until armhole meas 19 (19:20½:20½:21½) cm, ending with a WS row.

SIZE

	XS	S	M	L	XL	
TO FIT BUST	86	93½	101	108½	116½	cm
	34	37	39¾	42¾	46	in
ACTUAL BUST	86½	94	101½	109	117	cm
	34	37	40	43	46	in
ACTUAL LENGTH	53	53	56	56	58½	cm
	21	21	22	22	23	in
SLEEVE SEAM	10	10	11½	11½	12½	cm
	4	4	4½	4½	5	in

YARN

Green Mountain Spinnery Sock Art Forest (4ply weight; 70% wool, 30% Tencel; 366m/400yds per 100g skein)

SWEET CORN	XS	S	M	L	XL	x100g SKEINS
	3	3	4	4	4	

SHOULDER SHAPING

Cast off 8 (9:9:9:10) sts at the beg of next 6 rows.
40 (44:48:58:56) sts.
Place sts on stitch holder.

RIGHT FRONT

Using 3.75mm circular needles, 60cm long, cast on 50 (56:60:64:69) sts.
Knit 4 rows.

Inc row (WS): [K7 (7:9:6:9), KFB] 5 (6:5:8:6) times, knit to end.
55 (62:65:72:75) sts.

Work in Garter Cable Chart as foll:

Row 1 (RS): K3, beg with st 1 (4:1:4:1) of Garter Cable Chart, work chart to end.

Row 2 (WS): Work Garter Cable Chart as set to last 3 sts, K3.

Cont in patt, working 3 sts at front edge in garter st, until Front meas 31½ (31½:33:33:34½) cm from lower edge, ending with a RS row.

ARMHOLE SHAPING

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

Dec 1 st at the armhole edge every RS row 3 (3:4:4:5) times.
43 (50:50:57:57) sts.

Work even until armhole meas 16½ (16½:18:18:19) cm, ending with a WS row.

NEEDLES & ACCESSORIES

2 sets 3.75mm (UK 9/US 5) circular needles, 40cm and 60cm long
3.75mm (UK 9-8/US F/5) crochet hook
Cable needle (cn)
Stitch holder
1cm button

TENSION

26 sts and 34 rows to 10cm over Garter Cable Chart pattern on 3.75mm needles

YARN STOCKISTS

Green Mountain Spinnery
www.spinnery.com

SPECIAL ABBREVIATIONS

C6F: Slip 3 sts onto cn and hold at front, K3, K3 from cn.

C6B: Slip 3 sts onto cn and hold at back, K3, K3 from cn.

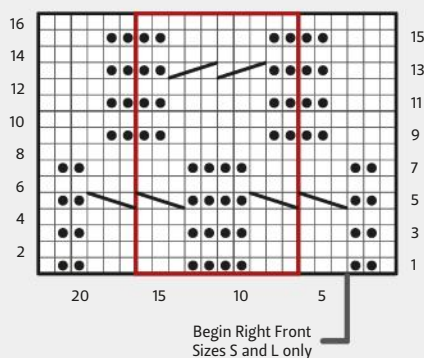


NECK AND SHOULDER SHAPING


Cast off 9 (11:11:13:13) sts at the beg of next RS row, 4 (5:5:8:6) sts on foll RS row, then 3 (4:4:5:4) sts on foll RS row.

Dec 1 st at neck edge every RS row 3 (3:3:4:4) times, AT THE SAME TIME, when armhole meas 19 (19:20½:20½:21½) cm, shape shoulder as for Back by casting off 8 (9:9:9:10) sts at the beg of next 3 WS rows.

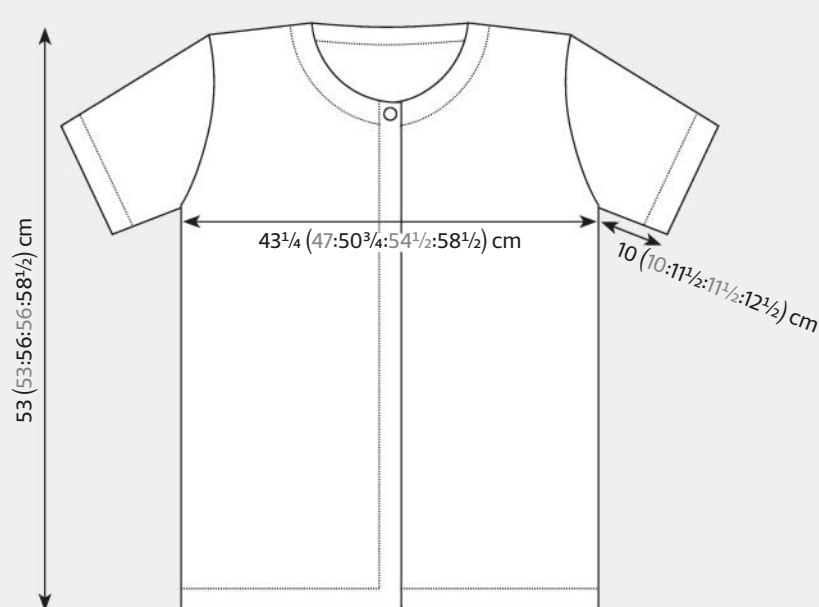
CHART



KEY

- K on RS; P on WS
 P on RS; K on WS
 C6F
 C6B
 Repeat

BLOCKING DIAGRAM



LEFT FRONT

Using 3.75mm circular needles, 60cm long, cast on 50 (56:60:64:69) sts.

Knit 4 rows.

Inc row (WS): [K7 (7:9:6:9), KFB] 5 (6:5:8:6) times, knit to end.

55 (62:65:72:75) sts.

Work in Garter Cable Chart as foll:

Row 1 (RS): Beg with first st, work in Garter Cable Chart to last 3 sts, K3.

Row 2 (WS): K3, work chart as set to end.

Cont in patt, working 3 sts at front edge in garter st until Front meas 31½ (31½:33:33:34½) cm from lower edge, ending with a WS row.

ARMHOLE SHAPING

Cast off 5 (5:6:6:7) sts at the beg of next RS row, then 4 (4:5:5:6) sts at beg of foll RS row.

Dec 1 st at the armhole edge every RS row 3 (3:4:4:5) times.

43 (50:50:57:57) sts.

Work even until armhole meas 16½ (16½:18:18:19) cm, ending with a RS row.

NECK AND SHOULDER SHAPING

Cast off 9 (11:11:13:13) sts at the beg of next WS row, 4 (5:5:8:6) sts on foll WS row, then 3 (4:4:5:4) sts on foll WS row.

Dec 1 st at neck edge every RS row 3 (3:3:4:4) times, AT THE SAME TIME, when armhole meas 19 (19:20½:20½:21½)

cm, shape shoulder as for Back by casting off 8 (9:9:9:10) sts at the beg of next 3 RS rows.

SLEEVES

Using 3.75mm circular needles, cast on 83 (83:92:92:101) sts.

Knit 4 rows.

Inc row (WS): (K8, KFB) 9 (9:10:10:11) times, knit to end.

92 (92:102:102:112) sts.

Work in Garter Cable Chart until Sleeve meas 10 (10:11½:11½:12½) cm from lower edge, ending with a WS row.

ARMHOLE AND SLEEVE CAP SHAPING

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

Dec 1 st at each side of needle every RS row 12 (12:13:13:14) times.

Cast off 2 sts at beg of next 8 rows, then cast off 3 sts at beg of next 4 rows.

22 (22:26:26:30) sts.

Cast off all sts.

FINISHING

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

Sew shoulder seams and set in sleeves.

Sew side and sleeve seams.

NECKBAND

Using 3.75mm circular needles, 40cm long,

and with RS facing, beg at right front neck edge, pick up and K19 (23:23:29:27) sts to shoulder seam, K40 (44:48:58:56) sts from back neck holder, pick up and K19 (23:23:29:27) sts to left front neck edge. 78 (90:94:116:110) sts.

Row 1 (WS): Knit, dec 2 sts along each front neck edge and 4 sts along back neck edge. 70 (82:86:108:102) sts.

Knit 4 rows.

Cast off all sts, leaving a long yarn tail at right front neck edge.

Using crochet hook and yarn tail, chain 6, slip stitch in right front neck edge to secure end of loop, turn and work a double crochet (US single crochet) in each chain, slip stitch in neck edge once more. Fasten off.

Sew button to left front neck edge opposite loop. Weave in ends. ☺



This pattern is taken from *Warm Days, Cool Knits*, a book of 20 lightweight projects by Corrina Ferguson

(Interweave Press, £18.99). Readers can **save £5** on this book! To buy a copy for just £13.99 inc. free UK p&p, call **01206 255777** and quote ref. IM2317 before 24 May 2017.

Jonetta

Cardigan is fastened with a single button, emphasising its drape



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DESIGN YOUR OWN SIDEWAYS HAT

Knitting hats from side to side requires a new way of thinking about construction. Woolly Wormhead shows us how it's done



'Marina' is a sideways knitted hat, designed by Woolly Wormhead



About our expert

Woolly Wormhead is a 'hat architect' with an instinctive flair for unusual construction and a passion

for innovation, whose patterns are trusted and celebrated by knitters all over the world. You can find all her hat designs at www.woollywormhead.com

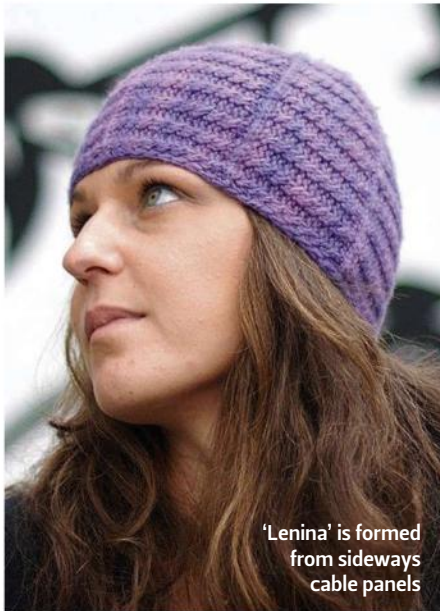
KNITTING (OR designing) a sideways knitted hat is really rather different from knitting a vertical hat (which would be worked from the top down or bottom up).

With a hat knitted side to side, your knitting is turned through 90 degrees; crown shaping is dealt with by short rows; any depth changes are created by increases or decreases. It can be a little tricky to get your head round at first, but once you're into the flow, it's a whole lot of fun.

SLICING THE OTHER WAY

To help us understand how differently a sideways hat is constructed is to a vertical hat, let's look at these diagrams.

When we knit a vertical hat, we usually start at the brim edge and work bottom-up (and occasionally we start at the crown and work down). We generally either work flat (in rows) and have a seam up the centre back, or work in the round, seamlessly. Either way, we would work one part of the hat first, the brim followed by the body and so on, until we finish the hat at the crown (this would be reversed with a top-down hat; starting at the crown and



'Lenina' is formed from sideways cable panels

finishing at the brim). The stitches we cast on would wrap around the head horizontally, and our knitting would grow vertically. **See diagram 1.**

When we knit a sideways knitted hat, everything is turned through 90 degrees. The brim of the hat is created by the selvedge of our piece of knitting, and the crown is worked with short rows. We don't knit the hat in separate but consecutive parts; each row we work on a sideways knit hat touches on each part of the hat, every time. **See diagram 2.**

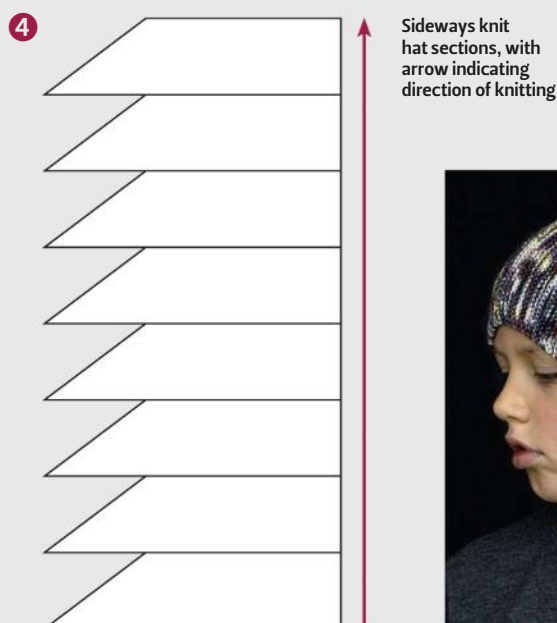
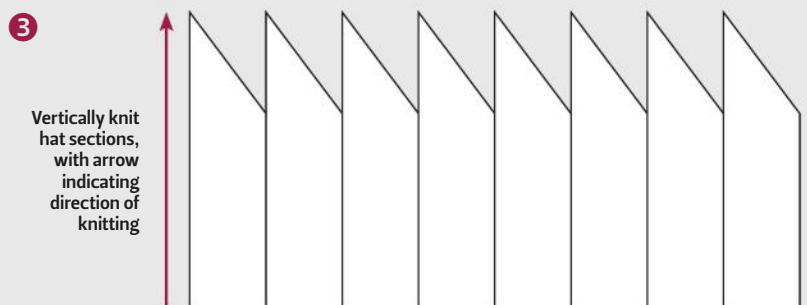
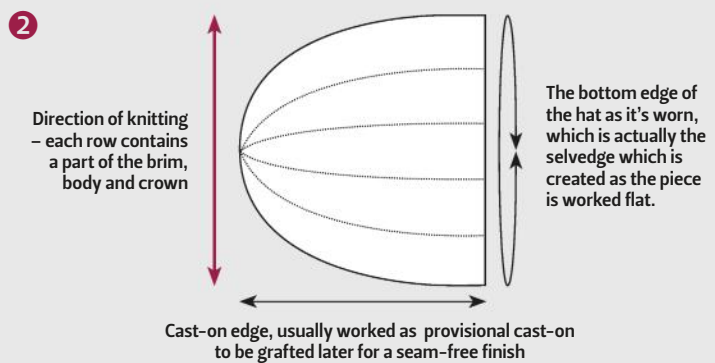
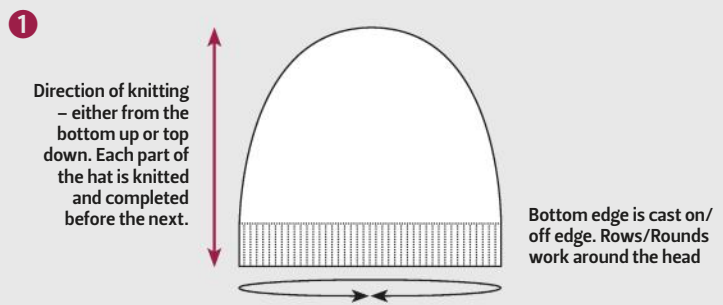
THINKING ABOUT SECTIONS DIFFERENTLY

If we were to work a typical beanie with eight lines of decreases/8 sts decreased every other round throughout the crown, it would look a little like **diagram 3** if broken down and laid flat. You wouldn't necessarily see the vertical lines separating the sections, but within the structure, they are there. (Remember how I said that the best way to start designing a hat is to think about the crown structure and multiples first? They were placed there then, albeit invisibly, dependent on stitch pattern.)

This doesn't actually change for a sideways knit hat – what changes is our direction of knitting – as shown in **diagram 4** – and how we construct the various parts. Whereas with a vertically knit hat stitch gauge is the most important factor in fit, with a sideways knit hat row gauge is.

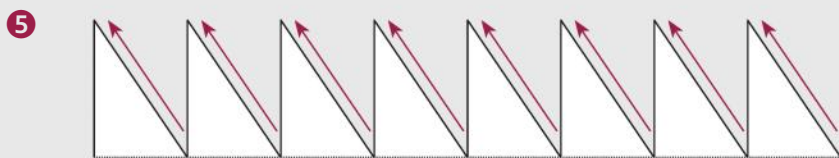
WHAT ABOUT SHAPING?

When we turn our hat knitting through 90 degrees, we make subtle yet major



'Kelvinside' is a slouchy design

Masterclass



changes to the purposes of our stitches. Stitch gauge determines length rather than circumference, and increases or decreases affect length, not width.

If we look at the crown shaping, which is the fundamental part to style and fit, we can see the differences more clearly.

In **diagram 5**, we are looking at the crown segments of a vertically knit hat, with the arrows indicating the direction of shaping. Their path will vary depending on your decrease pattern, whether it be K2tog, SSK (shown) or a combination of decreases. Either way, though, the decreases will occur vertically as you knit, changing the shape of the top of the sections from their full width to a narrow point.

In **diagram 6**, we can see that the direction of knitting has changed, and that to create the same effect in the top of the sections we would work short rows to reduce the depth and bring them to a narrow point for the crown. The short rows are not worked separately from the body or any other part of the hat; as we mentioned before, when you are working sideways you knit stitches from each part of the hat. The short rows would then work the full width of your knitting (i.e. the full length of your hat).

MORE ABOUT SHORT ROWS

With sideways knitting, we don't just use short rows to shape a crown – they are also used to shape a brim.

With a vertically knit hat, we would generally increase 50% of our stitches after the brim band to create a beret, or somewhere between 10% and 30% to create a slouchy hat. When we're working sideways, those increases translate to short rows, and the percentages stay the same. So, bearing in mind that every short row equates to two rows in length, we would place a short row after every four rows worked to create a beret-shaped body.

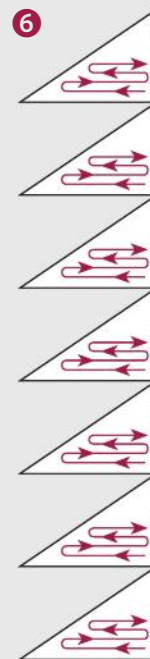
We would place the short row at the part of the row where the brim becomes the body, which in turn means that the brim will be shorter in rows (where rows are the key part of our stitch for fit!).

When you're working sideways, it's often helpful to place stitch markers at the points where the anatomy of the hat changes, or where the short rows should occur. As your knitting grows, the development of the structure becomes more apparent.

THE MATHS OF THE CROWN

The maths for a sideways hat is the same as for a standard hat, except you swap stitch gauge/count for row gauge/count.

The roles of the circumference and radius remain the same; we are still creating a cylinder with a flat circle on top,



'Sherbet Fountain' combines intarsia techniques with sideways knitting

IMAGES © WOOLLY WORMHEAD

only we are doing it on it's side, not sitting up. So the circumference of your knitting is the length of your knitting prior to seaming or grafting. Despite this difference, the maths for calculating the crown remains the same.

Let's look at the maths for a basic beanie from my first hat design article (Crown Shaping Masterclass in Issue 97) again, and swap stitches and rows around.

Using our previous example of a hat knit in DK with a gauge of 22 sts to 10cm, we can assume that the row gauge (at a ratio of 3:4) would give us approximately 30 rows to 10cm. To achieve the same finished size of 45.5cm (the perfect finished size for the average adult female, allowing for 6.5cm of negative ease), we would want to knit a total of 136 rows.

The basic formula for a vertically knit beanie is 8 sts decreases every other row, which gives us 8 lines of decrease in the crown, essentially dividing the hat up into 8 sections. Transposed, that would become 8 panels in our sideways knit hat, with each panel consisting of 17 rows. Unfortunately, if we knit consecutive sections with odd rows we wouldn't create a hat, we'd create a rectangular shape, and so we need to ensure there are an even number of rows in each section. As it's always better to add extra negative ease rather than take it away, we'll work with 128 rows total, or 16 rows to each section, which will give us a finished size of 42.5cm.

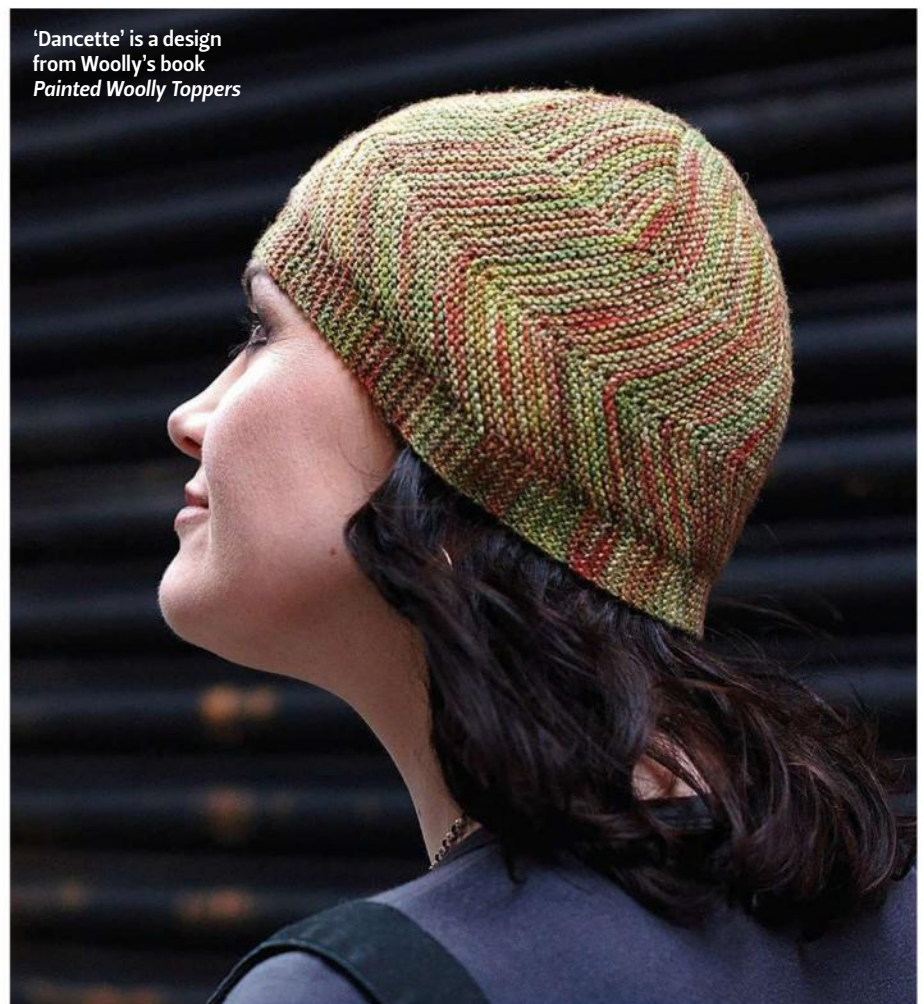
42.5cm/6.28 (2 x pi) = 6.8cm crown circle radius

With our stitch gauge of 22 sts to 10cm or 2.2cm to 1cm, we can calculate how many stitches we need to have in the crown section:

6.8 (length of radius in cm) x 2.2 (number of stitches per cm) = 14.96 sts, rounded to 15 sts

For each stitch wrapped we work 2 rows, and so if we wrapped every stitch of the crown we would have 32 rows in each section, which is a lot more than we need and our cylinder would be too big! (the first and last row of each section, which are non-wraps rows, are also included in the section row count).

We would then only wrap every other stitch, which would give us the correct number of rows for the panel. Our crown then consists of 128 rows worked over 8 sections, with 15 sts worked as short rows



'Dancette' is a design from Woolly's book *Painted Woolly Toppers*

in each section. We will have 16 row edges at the crown end of our knitting, and we would thread our yarn through each of the row edges after seaming/grafting and tighten to close, just as we would with a vertically knit hat.

DETERMINING THE LENGTH

Now that we know we need to allow 15 sts for the crown, we need to determine how many stitches to cast on for the body and the brim. With our basic beanie example, the body and the brim are essentially one piece; although we may wish to change the stitch pattern between the sections, for the sake of our cast-on numbers we treat them as one.

Looking at a size chart for length vs circumference of different head/hat sizes (found at woollywormhead.com/sizing) we can see that the overall length for an average female adult hat is 21cm.

21cm (intended overall length of hat) x 2.2 (number of stitches per cm) = 46.2 sts, rounded to 46 sts

However, we have already learnt that the overall length of a hat also includes the crown radius, which in this example is 15 sts, so the number of stitches in our body/brim section is 31 sts. Overall, we would cast on 46 sts, and if you wish to graft or otherwise seamlessly finish this hat, you would cast the stitches on provisionally.

BEYOND THE BEANIE

You can apply the same maths to a beret or slouchy hat; the differences between the styles has been covered previously, but essentially the body length of a beret is the same as a beanie, only it's a wider cylinder and so has a larger circle at the crown – the extra stitches that you would cast on for a sideways knit beret would mostly be part of the crown section.

To create a gathered finish, you would simply ensure that the number of stitches in the crown section is less than that required to give a flat circle – this way, once all panels are worked, the radius of the crown is much shorter than the circumference requires, and will gather. ☹

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Rico Design
Lukas

Smart yet stylish, comfortable and easy-care,
this jumper for boys ticks all the boxes



Rico Design
Lukas

CABLED JUMPERS for boys never seem to go out of style, do they? This design for boys aged five to ten has a classic design yet won't make your young man feel old fashioned! It combines an array of ropes, braids, diamonds and moss stitch for a richly textured fabric that will be fun to knit. The yarn used is a DK-weight merino-acrylic blend from Rico Essentials, which is machine-washable on a 30°C setting, and comes in a range of neutral shades and warmer colours.

STITCH PATTERNS

1x1 RIB

Row 1: *K1, P1; rep from * to last st, K1.
Row 2: P1, *K1, P1; rep from * to end.
Rep rows 1 and 2.

REV ST ST

Row 1: Purl.
Row 2: Knit.
Rep rows 1 and 2.

CABLE PANEL A

(worked over 6 sts)
Row 1: Knit.
Row 2: Purl.
Rep rows 1 and 2 once more.
Row 5: C6B.
Row 6: Purl.
Rep rows 1 and 2 twice more.
Rep these 10 rows.

SIZE

	5-6 yrs	7-8 yrs	9-10 yrs	
TO FIT CHEST	61	66	71	cm
	24	26	28	in
ACTUAL CHEST	72	80	88	cm
	28 ³ / ₄	31 ¹ / ₂	34 ³ / ₄	in
ACTUAL LENGTH	40	46	52	cm
	15 ³ / ₄	18	20 ¹ / ₂	in
SLEEVE SEAM	34	38	40	cm
	13 ¹ / ₂	15	15 ³ / ₄	in

YARN

Rico Essentials Merino Plus (DK weight; 50% merino, 50% acrylic; 124m/136yd per 50g ball)

LIGHT GREY 013	6	7	8	x50g BALLS

CABLE PANEL B

(worked over 6 sts)
Row 1: Knit.
Row 2: Purl.
Rep rows 1 and 2 once more.
Row 5: C6F.
Row 6: Purl.
Rep rows 1 and 2 twice more.
Rep these 10 rows.

CABLE PANEL C

(worked over 6 sts)
Row 1: Knit.
Row 2: Purl.
Row 3: C3B, C3F.
Row 4: Purl.
Rep rows 1 and 2 once more.
Rep these 6 rows.

CABLE PANEL D

(worked over 15 sts)
Row 1: Tw3F, (P1, K1) 4 times, P1, Tw3B.
Row 2: K1, P2, K1, (P1, K1) 4 times, P2, K1.
Row 3: P1, Tw3F, (P1, K1) 3 times, P1, Tw3B, P1.
Row 4: K2, P2, K1, (P1, K1) 3 times, P2, K2.
Row 5: P2, Tw3F, (P1, K1) twice, P1, Tw3B, P2.
Row 6: K3, P2, K1, (P1, K1) twice, P2, K3.
Row 7: P3, Tw3F, P1, K1, P1, Tw3B, P3.
Row 8: K4, P2, K1, P1, K1, P2, K4.
Row 9: P4, Tw3F, P1, Tw3B, P4.
Row 10: K5, P2, K1, P2, K5.
Row 11: P5, C5F, P5.
Row 12: As row 10.

NEEDLES & ACCESSORIES

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

TENSION

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

YARN STOCKISTS

Rico Design www.rico-design.co.uk

“ THIS JUMPER HAS
A CLASSIC STYLE
WITHOUT LOOKING
OLD FASHIONED! ”

Row 13: P4, Tw3B, K1, Tw3F, P4.

Row 14: As row 8.

Row 15: P3, Tw3B, K1, P1, K1, Tw3F, P3.

Row 16: As row 6.

Row 17: P2, Tw3B, K1, (P1, K1) twice, Tw3F, P2.

Row 18: As row 4.

Row 19: P1, Tw3B, K1, (P1, K1) 3 times, Tw3F, P1.

Row 20: As row 2.

Row 21: Tw3B, K1, (P1, K1) 4 times, Tw3F.

Row 22: P2, K1, (P1, K1) 5 times, P2.

Rep these 22 rows.

BACK

Using 4mm needles and the thumb method, cast on 73 (81:91) sts.
Work in 1x1 rib for 4 (5:6) cm, ending with a RS row.

Next row: K10 (14:19), (M1p, P1) twice, P2, K2, P1, M1p, P2, M1p, P1, K2, P3, M1p, P1, M1p, K4, P2, M1p, (K1, P1) 4 times, K1, M1p, P2, K4, M1p, P1, M1p, P3, K2, P1, M1p, P2, M1p, P1, K2, P3, M1p, P1, M1p, K10 (14:19). 87 (95:105) sts.

Proceed as follows:

Row 1: P10 (14:19), patt 6 sts as given for row 1 of Cable Panel A, P2, patt 6 sts as given for row 1 of Cable Panel C, P2, patt 6 sts as given for row 1 of Cable Panel B, P4, patt 15 sts as given for row 1 of Cable Panel D, P4, patt 6 sts as given for row 1 of Cable Panel A, P2, patt 6 sts as given for row 1 of Cable Panel C, P2, patt 6 sts as given for row 1 of Cable

SPECIAL ABBREVIATIONS

C3B: Slip next 2 sts onto cn and leave at back, K1, then K2 from cn.

C3F: Slip next 1 st onto cn and leave at front, K2, then K1 from cn.

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

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

Tw3B: Slip next st onto cn and leave at back, K2, then P1 from cn.

Tw3F: Slip next 2 sts onto cn and leave at front, P1, then K2 from cn.

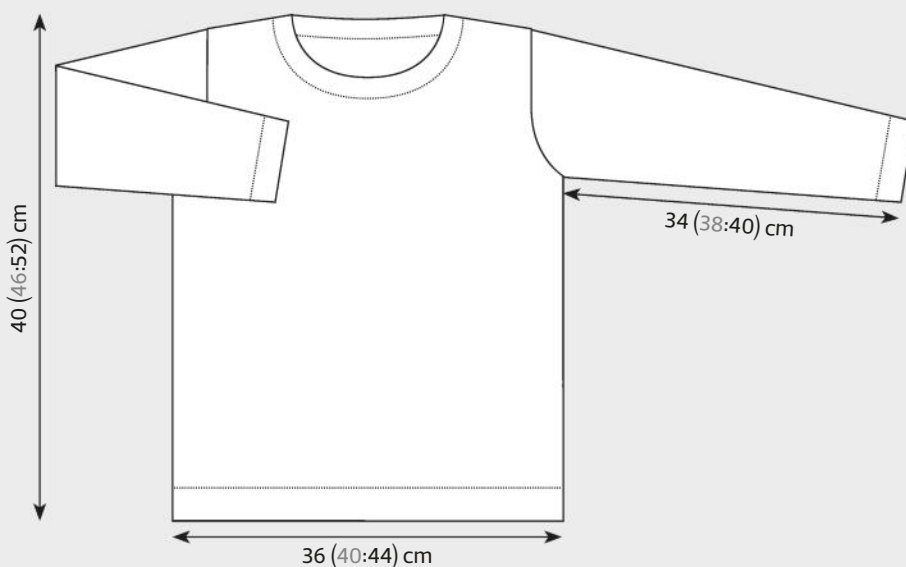
C5F: Slip next 3 sts onto cn and leave at front, K2, then slip last st from cn (nearest st to left-hand needle) back onto left-hand needle, purl this st, then K2 from cn.

M1: Pick up loop between last and next st, and knit into the back of this loop.

M1p: Pick up loop between last and next st, and purl into the back of this loop.

For general abbreviations, see p95

BLOCKING DIAGRAM



Panel B, P10 (14:19).

Row 2: K10 (14:19), patt 6 sts as given for row 2 of Cable Panel B, K2, patt 6 sts as given for row 2 of Cable Panel C, K2, patt 6 sts as given for row 2 of Cable Panel A, K4, patt 15 sts as given for row 2 of Cable Panel D, K4, patt 6 sts as given for row 2 of Cable Panel B, K2, patt 6 sts as given for row 2 of Cable Panel C, K2, patt 6 sts as given for row 2 of Cable Panel A, K10 (14:19).

Rows 1 and 2 set rev st and position of Cable Panels.

Keeping continuity of patt as set (throughout) and commencing with row 3 of each Cable Panel cont until work meas 26 (30:34) cm, ending with a WS row.

SHAPE ARMHOLES

Cast off 2 (3:3) sts in patt at beg of next 4 (2:2) rows. 79 (89:99) sts.

Cast off 2 sts in patt at beg of next 4 (6:6) rows. 71 (77:87) sts.

Cont without shaping until armholes meas 9 (11:13) cm, ending with a WS row. **

Work 8 rows more.

SHAPE NECK

Next row: Patt 22 (23:26) sts, turn and leave rem 49 (54:61) sts on a stitch holder.

Working on these 22 (23:26) sts only proceed as follows:

Next row: Cast off 3 sts in patt, patt to end. 19 (20:23) sts.

Next row: Patt.

Next row: Cast off 2 sts in patt, patt to end.

17 (18:21) sts.

Work 2 rows more without shaping.

Cast off rem 17 (18:21) sts in patt.

With RS facing, rejoin yarn to rem

49 (54:61) sts and proceed as follows:

Next row: Cast off 27 (31:35) sts in patt, patt to end. 22 (23:26) sts.

Next row: Patt.

Next row: Cast off 3 sts in patt, patt to end.

19 (20:23) sts.

Next row: Patt.

Next row: Cast off 2 sts in patt, patt to end.

17 (18:21) sts.

Work 1 row more without shaping.

Cast off rem 17 (18:21) sts in patt.

FRONT

Work as given for Back to **.

SHAPE NECK

Next row: Patt 29 (30:33) sts, turn and leave rem 42 (47:54) sts on a stitch holder.

Working on these 29 (30:33) sts only proceed as follows:

Next row: Cast off 4 sts in patt, patt to end. 25 (26:29) sts.

Next row: Patt.

Next row: Cast off 3 sts in patt, patt to end. 22 (23:26) sts.

Next row: Patt.

Next row: Cast off 2 sts in patt, patt to end. 20 (21:24) sts.

Work 5 rows dec 1 st at neck edge in next and every foll alt row. 17 (18:21) sts.

Work 3 rows more without shaping.

Cast off rem 17 (18:21) sts in patt.

With RS facing, rejoin yarn to rem 42 (47:54) sts and proceed as follows:

Next row: Cast off 13 (17:21) sts in patt, patt to end. 29 (30:33) sts.

Next row: Patt.

Next row: Cast off 4 sts in patt, patt to end. 25 (26:29) sts.

Next row: Patt.

Next row: Cast off 3 sts in patt, patt to end. 22 (23:26) sts.

Next row: Patt.

Next row: Cast off 2 sts in patt, patt to end. 20 (21:24) sts.

Work 5 rows dec 1 st at neck edge in next and every foll alt row. 17 (18:21) sts.

Work 2 rows more without shaping.

Cast off rem 17 (18:21) sts in patt.

SLEEVES

(both alike)

Using 4mm needles and the thumb method, cast on 37 (37:41) sts.

Work in 1x1 rib for 4 (5:6) cm, ending with a RS row.

Next Row: K4 (4:6), P3, M1p, P1, M1p, K4, P2, M1, (K1, P1) 4 times, K1, M1, P2, K4, M1p, P1, M1p, P3, K4 (4:6). 43 (43:47) sts.

Proceed as follows:

Row 1: P4 (4:6), patt 6 sts as given for row 1 of Cable Panel B, P4, patt 15 sts as given for row 1 of Cable Panel D, P4, patt 6 sts as given for row 1 of Cable Panel A, P4 (4:6). ▶



The design has a smart mix of cable stitch patterns

Row 2: K4 (4:6), patt 6 sts as given for row 2 of Cable Panel A, K4, patt 15 sts as given for row 2 of Cable Panel D, K4, patt 6 sts as given for row 2 of Cable Panel B, K4 (4:6). Rows 1 and 2 set rev st st and position of Cable Panels.

Next row: P1, M1p, P3 (3:5), patt 6 sts as given for row 3 of Cable Panel B, P4, patt 15 sts as given for row 3 of Cable Panel D, P4, patt 6 sts as given for row 3 of Cable Panel A, P3 (3:5), M1p, P1. 45 (45:49) sts.

Next row: K5 (5:7), patt 6 sts as given for row 4 of Cable Panel A, K4, patt 15 sts as given for row 4 of Cable Panel D, K4, patt 6 sts as given for row 4 of Cable Panel B, K5 (5:7).

Last 2 rows set shaping.

Keeping continuity of patt asset (throughout) and commencing with row 5 of Cable Panels inc 1 st at each end as before in 7th (5th:3rd) and every foll 8th (6th:4th) row

to 63 (71:67) sts, working inc sts in rev st st.

Size 9-10 yrs only

Inc 1 st at each end as before in every foll 6th to - (:81) sts, working inc sts in rev st st.

For all sizes

Cont without shaping until work meas 34 (38:40) cm, ending with a WS row. Cast off.

SHAPE SLEEVE TOP

Cast off 2 (3:3) sts in patt at beg of next 4 (2:2) rows. 55 (65:75) sts.

Cast off 2 sts in patt at beg of next 4 (6:6) rows. 47 (53:63) sts.

Cast off rem 47 (53:63) sts in patt.

NECKBAND

Join right shoulder seam.

With RS facing, pick up and knit 22 sts

evenly along left side of front neck, 11 (15:19) sts from 13 (17:21) cast-off sts at front of neck, 22 sts evenly along right side of front neck, 5 sts evenly along right side of back neck, 22 (26:30) sts from 27 (31:35) cast-off sts at back of neck and 5 sts evenly along left side of back neck. 87 (95:103) sts.

Commencing with row 2 of 1x1 rib, work for 4cm, ending with a WS row. Cast off loosely in rib.

TO MAKE UP

Join left shoulder and neckband seams. Fold sleeves in half lengthways, place folds to shoulder seams and sew sleeves in position. Join side and sleeve seams. Block garment to measurements and place under damp cloths and leave until dry, following any yarn care instructions on the ball band. ☺



Siân Brown

Primrose Hill

Carry your essentials (and your knitting!)
in this cheerful mosaic-pattern bag



Siân Brown Primrose Hill

A **SLIP** stitch pattern is used to create the smart mosaic fabric on this attractive bag by Siân Brown. Her handbag is fully lined with fabric, and incorporates a layer of wadding. It has been finished with a pair of ready-made wooden bag handles. Siân has knitted her bag in Rooster's Almerino Aran yarn, which comes in a wide choice of soft and sophisticated shades.

PATTERN NOTE

Slip all sts with yarn on the WS of the work.

FRONT AND BACK

(both alike)

Using 4.5mm needles and yarn A, cast on 69 sts.

Knit 1 row.

Foundation row (WS): Using yarn A, purl.

Rows 1 and 2: With yarn B, K4, *Sl1, K3; rep from * to last st, K1.

Row 3: With yarn A, K4, *K1, Sl1, K1, Sl1, K4; rep from * to last st, K1.

Row 4: With yarn A, P1, *P4, Sl1, P1, Sl1, P1; rep from * to last st, P1.

Rows 5 and 6: With yarn B, K2, Sl1, *K7, Sl1; rep from * to last 2 sts, K2.

Rows 7 and 8: As rows 3 and 4.

Rows 9 and 10: As rows 1 and 2.

Row 11: With yarn A, K3, Sl1, *K5, Sl1, K1, Sl1; rep from * to last 4 sts, Sl1, K3.

Row 12: With yarn A, P3, Sl1, P5, *Sl1, P1, Sl1, P5; rep from * to last 4 sts, Sl1, P3.

Rows 13 and 14: With yarn B, K6, Sl1, *K7, Sl1; rep from * to last 6 sts, K6.

Rows 15 and 16: As rows 11 and 12.

These 16 rows form the pattern.

SIZE

30cm (12in) wide x 29 (11½in) deep

YARN

Rooster Almerino Aran (Aran weight; 50% baby alpaca, 50% merino wool; 94m/103yds per 50g ball)

A Cornish (301); 2 x 50g balls

B Custard (305); 1 x 50g ball

NEEDLES & ACCESSORIES

1 pair 4.5mm (UK 7/US 7) knitting needles

Piece of wadding, approx. 36cm wide x 64cm long

Piece of lining fabric, approx. 36cm wide x 64cm long

Pair of bag handles (sample meas. 48cm)

TENSION

22 sts and 30 rows to 10cm over pattern on 4.5mm needles

YARN STOCKISTS

For stockists, contact **Rooster Yarns**

01829 740903

www.roosteryarns.com

For general abbreviations, see p95

Repeat until 6 full pattern repeats have been worked (96 rows total).

Next row: Using yarn A, work row, dec 7 sts evenly across row.

Knit 11 more rows, ending on a WS row.

Change to yarn B.

Cast off.

MAKING UP

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

Pin and sew bottom seam and side seams.

Cut a piece of lining fabric the width of the bag plus seam allowances, and twice the depth of the bag plus seam allowances.

Cut a piece of wadding the same size as the lining fabric.

With the lining fabric on top of the wadding, fold over one of the top edges and sew in place. Put the lining inside the bag and fold over and pin the second top piece to fit just below the top of the knitted bag. It is better to have the lining slightly shorter than the bag, to stop it being loose at the top. Sew in place.

Pin side seams, try inside bag and adjust to fit. It is better to have the lining slightly narrower than the bag to stop it being loose, so that the knitted piece is eased to fit the lining piece. Sew the side seams. Pin the lining into bag and hand sew in place. Sew the handles onto the finished bag. ⊕



Customise the design with your choice of handles

The bag is lined with wadding and fabric



Luxury Hand-Dyed Yarns

Your essential guide to our favourite independent dyers



1. Homespunwonders

Yorkshire Dale Yarns are hand dyed by mother and daughter team Heather and Katie. Inspired by the flora and fauna of the Yorkshire countryside, with both variegated and solid colours available in DK, 4ply, Aran, sock and lace plus Donegal and BFL there is something beautiful for everyone.

www.homespunwonders.co.uk
www.homespunwonders.etsy.com

4. Luxx Yarns

Karin of Luxx Yarns takes great care to select best yarns with fibers of known origin, such as merino from South America, Cotton from Peru or Yak from Tibet. She dyes the majority of yarns in wearable semi-solid colours, all in small batches.

5% coupon for newsletter subscription
www.luxxyarns.com

2. Silk and Co. by Beautiful LOLA

is a good choice for trendy summer beret and cardigan for fresh evenings or small fashionable vest. Soft mix of silk and cotton was twisted for comfortable knitting. Only fashionable in the summer pastel colors, reminding us of the charm of France. Made on the mountain lake in Alpes.

15% discount code - **knitter15**
www.knitlola.com

5. Fisherman's Rib

Fisherman's Rib yarns are part of our Australian story involving colour, community, inspiration, lifestyle, home and sharing. Our yarn is lovingly hand dyed onto the most sumptuous bases for your creative ventures. Get to know us better by following our Instagram journey.

@fishermansrib and @themakerssuitecase
www.etsy.com/au/shop/FishermansRib

3. Perran Yarns

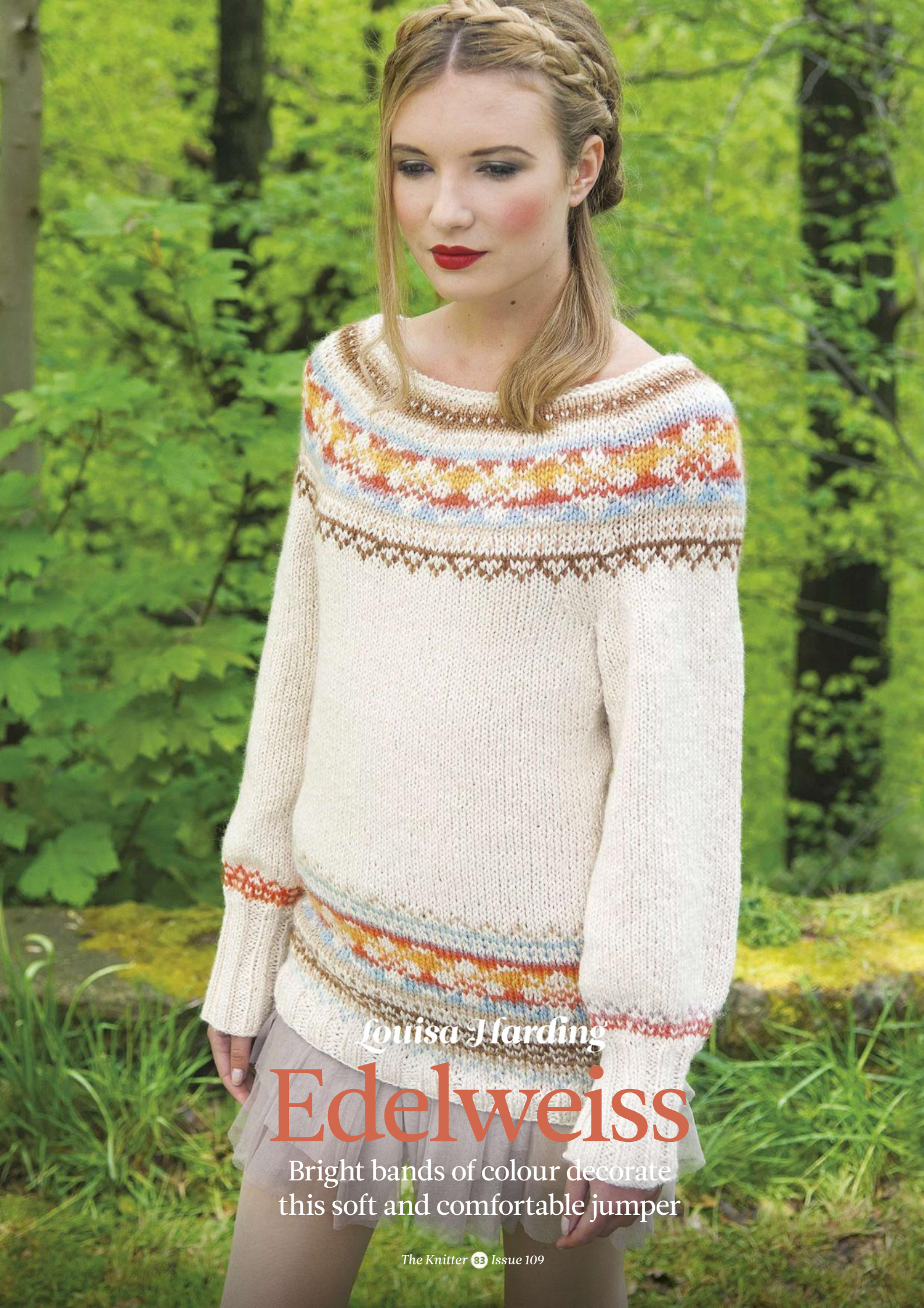
Perran Yarns are an artisan brand of luxury yarns hand-dyed in Cornwall. The softest base yarns are individually kettle-dyed, handpainted or dip-dyed in beautiful wearable colourways. Kits are also available. Pictured is Summer Luxe DK yarn (baby alpaca, linen & silk) in 'Rainbow Flourite'.

20% discount code - 'PERRAN' (orders over £10)
www.perranyarns.etsy.com

6. La Fée Fil

La Fée Fil's yarns are hand dyed with love in France. Natural fibers such as merino, silk and alpaca in speckled, semi-solid and gradient colorways create a fun and joyful universe, each name conjures up a story, giving free rein to your imagination.

Enjoy free shipping on orders over 30€ until 14/05/2017 with the code: OHLAFEEFIL
www.lafeefil.fr



Louisa Harding

Edelweiss

Bright bands of colour decorate this soft and comfortable jumper



Louisa Harding
Edelweiss

LOUISA HARDING has combined two of her aran-weight yarns to create her Fair Isle-effect jumper - a solid colour of Trenzar, and a self-striping shade of Amitola Grande. The body and sleeves are worked in the round, with bands of stranded colourwork around the lower edges. The pieces are then joined together to work the yoke, which also features the colourwork pattern.

BACK AND FRONT

(work in the round to armholes)

Using 5mm circular needles and yarn A, cast on 132 (144:156:168) sts.

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

Work 8 rounds in rib, setting sts as follows:

Rnd 1: (K3, P3) 22 (24:26:28) times, pm to mark the beg/end of each rnd.

Rnd 2: (K3, P3) 22 (24:26:28) times.

The last round forms the rib patt.

Work a further 6 rounds in rib.

Change to 6mm circular needles.

Starting at Chart A row 1, work 36 rounds in stranded pattern, or work from written instructions as follows:

Rnd 1: Knit in yarn A.

Rnd 2: [(K1B, K3A) 3 times] 11 (12:13:14) times.

Rnd 3: [(K1A, K1B) 6 times] 11 (12:13:14) times.

Rnd 4: [(K2A, K1B, K1A) 3 times] 11 (12:13:14) times.

SIZE

	XS	S	M	L	
TO FIT BUST	73	81	88½	96	cm
	28¾	32	35	37¾	in
ACTUAL BUST	82	90	97½	105	cm
	32¼	35½	38½	41¼	in
ACTUAL LENGTH	71	71	71	71	cm
	28	28	28	28	in
SLEEVE SEAM	45½	45½	45½	45½	cm
	18	18	18	18	in

NEEDLES & ACCESSORIES

1 set 5mm (UK 6/US 8) circular needles, 80cm long

1 set 5.5mm (UK 5/US 9) circular needles, 80cm long

1 set 6mm (UK 4/US 10) circular needles, 80cm long

Stitch marker

Stitch holders

YARN

Louisa Harding Trenzar
(Aran weight; 35% wool, 30% lyocell, 23% alpaca, 12% acrylic; 174m/190yds per 100g ball)

NATURAL (311)	4	5	5	6	x100g BALLS

Louisa Harding Amitola Grande
(Aran weight; 80% wool, 20% silk; 250m/273yds per 100g ball)

TIGER LILY (533)	1	1	1	1	x100g BALLS

TENSION

16 sts and 22 rows to 10cm over st st on 5.5mm needles

YARN STOCKISTS

Louisa Harding c/o Designer Yarns

01535 664222

www.designeryarns.uk.com

Rnd 5: Knit in yarn B.

Rnd 6: [(K1B, K1A) 6 times] 11 (12:13:14) times.

Rnd 7: Knit in yarn B.

Rnd 8: [(K1B, K2A) 4 times] 11 (12:13:14) times.

Rnd 9: [(K1A, K2B) 4 times] 11 (12:13:14) times.

Rnd 10: [(K1B, K2A) 4 times] 11 (12:13:14) times.

Rnd 11: Knit in yarn B.

Rnd 12: Knit in yarn A.

Rnd 13: [(K1A, K1B) 6 times] 11 (12:13:14) times.

Rnd 14: Knit in yarn A.

Rnd 15: Knit in yarn B.

Rnd 16: Knit in yarn B.

Rnd 17: (K1A, K4B, K3A, K4B) 11 (12:13:14) times.

Rnd 18: (K2A, K2B, K1A, K3B, K1A, K2B, K1A) 11 (12:13:14) times.

Rnd 19: (K2A, K1B, K1A, K5B, K1A, K1B, K1A) 11 (12:13:14) times.

Rnd 20: (K1A, K1B, K1A, K7B, K1A, K1B) 11 (12:13:14) times.

Rnd 21: (K1B, K1A, K1B, K2A, K3B, K2A, K1B, K1A) 11 (12:13:14) times.

Rnd 22: (K1A, K1B, K4A, K1B, K4A, K1B) 11 (12:13:14) times.

Rnd 23: (K1B, K1A, K1B, K2A, K3B, K2A, K1B, K1A) 11 (12:13:14) times.

Rnd 24: (K1A, K1B, K1A, K7B, K1A, K1B) 11 (12:13:14) times.

Rnd 25: (K2A, K1B, K1A, K5B, K1A, K1B, K1A) 11 (12:13:14) times.

Rnd 26: (K2A, K2B, K1A, K3B, K1A, K2B,

K1A) 11 (12:13:14) times.

Rnd 27: (K1A, K4B, K3A, K4B) 11 (12:13:14) times.

Rnd 28: Knit in yarn B.

Rnd 29: Knit in yarn B.

Rnd 30: Knit in yarn A.

Rnd 31: [(K1A, K1B) 6 times] 11 (12:13:14) times.

Rnd 32: Knit in yarn A.

Rnd 33: Knit in yarn B.

Rnd 34: [(K2A, K1B, K1A) 3 times] 11 (12:13:14) times.

Rnd 35: [(K1A, K1B) 6 times] 11 (12:13:14) times.

Rnd 36: [(K1B, K3A) 3 times] 11 (12:13:14) times.

Change to 5.5mm circular needles.

Work 4 rounds in st st (knit every rnd).

Next rnd (dec): [K3, SSK, K56 (62:68:74), K2tog, K3] twice.

128 (140:152:164) sts.

Work 3 rounds in st st.

Next rnd (dec): [K3, SSK, K54 (60:66:72), K2tog, K3] twice.

124 (136:148:160) sts.

Work 3 rounds in st st.

Next rnd (dec): [K3, SSK, K52 (58:64:70), K2tog, K3] twice.

120 (132:144:156) sts.

Work 23 rounds in st st.

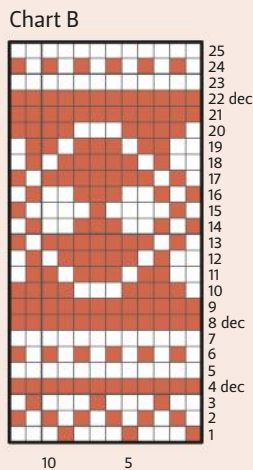
Next rnd (inc): [K3, M1, K54 (60:66:72), M1, K30] twice.

124 (136:148:160) sts.

Work 3 rounds in st st.

Next rnd (inc): [K3, M1, K56 (62:68:74), M1,

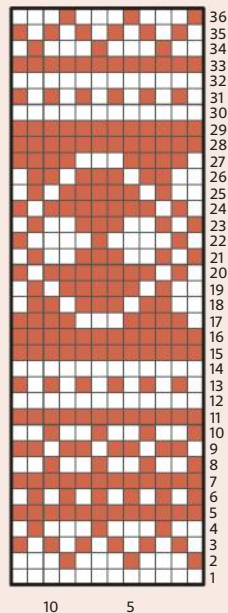
CHARTS



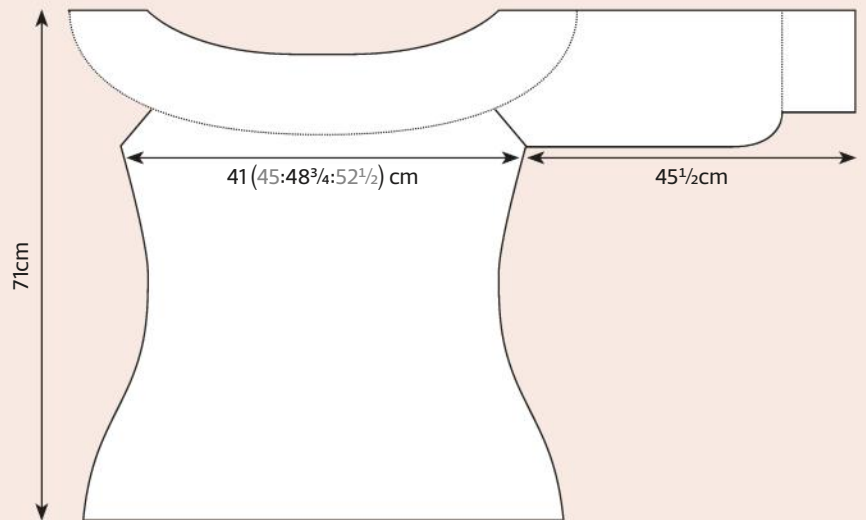
KEY

- Yarn A
- Yarn B

Chart A



BLOCKING DIAGRAM



For general abbreviations, see p95

K3] twice.
128 (140:152:164) sts.
Work 3 rounds in st st.

Next rnd (inc): [K3, M1, K58 (64:70:76), M1, K3] twice.
132 (144:156:168) sts.

Cont to work in st st until work meas 45½cm from cast-on edge.

ARMHOLE SHAPING

Next rnd: Cast off 6 sts, knit until there are 54 (60:66:72) sts on RH needle, slip these 54 (60:66:72) sts onto a holder for front, cast off 12 sts, knit until there are 54 (60:66:72) sts then slip these 54 (60:66:72) sts onto a holder for back, cast off rem 6 sts.

SLEEVES

Using 5mm circular needles and yarn A, cast on 42 (42:48:48) sts and join to work in the round, taking care not to twist sts.

Work 32 rounds in rib, setting sts as folls and using the Magic Loop technique:

Rib rnd 1: (K3, P3) 7 (7:8:8) times, pm to mark beg/end of rnd.

Rib rnd 2: (K3, P3) 7 (7:8:8) times.

The last rnd forms the rib patt.

Work a further 30 rnds in rib.

Sizes XS and S only

Next rnd (inc): (K2, M1, K1) 14 times.
56 (56:-:-) sts.

Sizes M and L only

Next rnd (inc): (K2, M1, K2) 12 times.

- (-:60:60) sts.

Change to 6mm circular needles.

Work 6 rnds in stranded pattern as folls:

Rnd 1: Using yarn B, knit.

Rnd 2: (K1B, K1A) 28 (28:30:30) times.

Rnd 3: Knit in yarn B.

Rnd 4: (K1B, K3A) 14 (14:15:15) times.

Rnd 5: (K1A, K1B) 28 (28:30:30) times.

Rnd 6: (K2A, K1B, K1A) 14 (14:15:15) times.

Change to 5.5mm circular needles.

Work in st st until Sleeve meas 45½cm from cast-on edge.

ARMHOLE SHAPING

Next rnd: Cast off 4 (4:6:6) sts, K until 48 sts on RH needle, slip the 48 sts onto a holder for sleeve, cast off rem 4 (4:6:6) sts.

JOIN FOR YOKE

(worked in rounds)

Yoke foundation rnd 1: With RS of first sleeve facing, and using 5.5mm circular needles, K across 48 sts on holder for first sleeve, K across 54 (60:66:72) sts left on holder for front, K across 48 sts left on holder for 2nd sleeve, K across 54 (60:66:72) sts left on holder for back, pm.
204 (216:228:240) sts.

Yoke foundation rnd 2: Knit to end.

Work 6 rounds in raglan shaping as folls:

Rnd 1 (dec): [K3, SSK, K38, K2tog, K6, SSK,

K44 (50:56:62), K2tog, K3] twice.

196 (208:220:232) sts.

Rnd 2: Knit.

Rnd 3 (dec): [K3, SSK, K36, K2tog, K6, SSK, K42 (48:64:60), K2tog, K3] twice.

188 (200:212:224) sts.

Rnd 4: Knit.

Rnd 5 (dec): [K3, SSK, K36, K2tog, K6, SSK, K40 (46:62:58), K2tog, K3] twice.

180 (192:204:216) sts.

Rnd 6: Knit.

Change to 6mm circular needles.

Starting at Chart B row 1, work 25 rounds in decreasing stranded pattern or work from written instructions as folls:

Rnd 1: [(K1B, K3A) 3 times] 15 (16:17:18) times.

Rnd 2: [(K1A, K1B) 6 times] 15 (16:17:18) times.

Rnd 3: [(K2A, K1B, K1A) 3 times] 15 (16:17:18) times.

Rnd 4 (dec): [K13 (14:15:16)B, K2tog] 12 times.

168 (180:192:204) sts.

Rnd 5: Knit in yarn A.

Rnd 6: [(K1A, K1B) 6 times] 14 (15:16:17) times.

Rnd 7: Knit in yarn A.

Rnd 8 (dec): [K12 (13:14:15)B, K2tog] 12 times.

156 (168:180:192) sts.

Rnd 9: Knit in yarn B.

Rnd 10: (K1A, K4B, K3A, K4B) 13 (14:15:16) times.

Rnd 11: (K2A, K2B, K1A, K3B, K1A, K2B, ▶

Edelweiss

K1A) 13 (14:15:16) times.

Rnd 12: (K2A, K1B, K1A, K5B, K1A, K1B, K1A) 13 (14:15:16) times.

Rnd 13: (K1A, K1B, K1A, K7B, K1A, K1B) 13 (14:15:16) times.

Rnd 14: (K1B, K1A, K1B, K2A, K3B, K2A, K1B, K1A) 13 (14:15:16) times.

Rnd 15: (K1A, K1B, K4A, K1B, K4A, K1B) 13 (14:15:16) times.

Rnd 16: (K1B, K1A, K1B, K2A, K3B, K2A, K1B, K1A) 13 (14:15:16) times.

Rnd 17: (K1A, K1B, K1A, K7B, K1A, K1B) 13 (14:15:16) times.

Rnd 18: (K2A, K1B, K1A, K5B, K1A, K1B, K1A) 13 (14:15:16) times.

Rnd 19: (K2A, K2B, K1A, K3B, K1A, K2B, K1A) 13 (14:15:16) times.

Rnd 20: (K1A, K4B, K3A, K4B) 13 (14:15:16) times.

Rnd 21: Knit in yarn B.

Rnd 22 (dec): [K11 (12:13:14)B, K2tog] 12 times.

144 (156:168:180) sts.

Rnd 23: Knit in yarn A.

Rnd 24: [(K1A, K1B) 6 times] 12 (13:14:15) times.

Rnd 25: Knit in yarn A.

Change to 5mm circular needles.

Work in decreasing patt as folls:

Rnd 26 (dec): [K10 (11:12:13)B, K2tog] 12 times.

132 (144:156:168) sts.

Rnd 27: Using yarn B, knit.

Rnd 28 (dec): [K9 (10:11:12)B, K2tog] 12 times.

120 (132:144:156) sts.

Rnd 29: (K1B, K1A) 60 (66:72:78) times.

Rnd 30: Using yarn B, knit.

Rnd 31 (dec): [K8 (9:10:11)B, K2tog] 12 times.

108 (120:132:144) sts.

Rnd 32: Using yarn B, knit.

Change to yarn A.

Rnd 33: Knit.

Rnd 34: Purl.

Sizes XS and S only

Rnd 35 (dec): [K7 (8:-:-)A, K2tog] 12 times.
96 (108:-:-) sts.

Size M only

Rnd 35 (dec): (K4A, K2tog) 22 times.
- (-:110:-) sts.

Size L only

Rnd 35 (dec): (K4A, K2tog) 24 times.
- (-:-:120) sts.

Turn work and cast off knitwise on WS.

MAKING UP

Sew in ends. Press or block carefully, following any yarn care instructions on the ball band.

Sew cast-off edges of armhole shaping on front, back and sleeves together under the arms. ☹



This design features in Louisa Harding's range of individual pattern leaflets using her Amitola, Amitola Grande and Trenzarn yarns. For more

details, and to find your nearest stockist, visit www.designeryarns.uk or call 01535 664222.

The stranded colourwork bands are knitted in a self-stripping yarn





Bergère de France

Camélia

Soft as a cloud, this feminine cowl-neck jumper uses a beautiful lace stitch



Bergère de France
Camélia

A LOVELY lace pattern is used all over this feminine, cosy sweater. The lace stitch forms a scalloped edging to the body and sleeves, and a soft cowl neck complements the design. The fabric is very airy yet warm, as it is knitted in the fluffy Pure Douceur aran-weight yarn from Bergère de France. This kid mohair blend is available in a range of bright shades and neutral colours.

BACK

Using 4.5mm needles, cast on 110 (118:124:140:150) sts.

Work 2 rows in garter stitch.

Next row (RS): K13 (17:20:11:16), work 84 (84:84:118:118) sts in Patt St following Chart for your size, K13 (17:20:11:16).

Next row (WS): P13 (17:20:11:16), work 84 (84:84:118:118) sts in Patt St following Chart for your size, P13 (17:20:11:16).

Last 2 rows set pattern.

Cont in patt as set until work meas 36 (37:37:38:39) cm.

ARMHOLES

Slip a stitch marker into the beg and end of next row to mark the beg of armholes and cont in patt as set until work meas 52 (54:56:58:60) cm.

SHOULDERS AND NECK

Note: When shaping, each yarnover must

SIZE

	S	M	L	XL	XXL	
TO FIT BUST	90	98	106	116	126	cm
	35½	38½	41¾	45½	49½	in
ACTUAL BUST	100	108	116	126	136	cm
	39½	42½	45¾	49¾	53½	in
ACTUAL LENGTH	54	56	58	60	62	cm
	21¼	22	23	23¾	24½	in
SLEEVE SEAM	50	50	50	50	50	cm
	19¾	19¾	19¾	19¾	19¾	in

YARN

Bergère de France Pure Douceur
(Aran weight; 58% superkid mohair, 37% polyamide, 5% wool; 250m/273yds per 50g ball)

ECRU 29466	4	5	5	6	6	x50g BALLS

be compensated by a decrease.

Next row (RS): Cast off 10 (11:12:14:15) sts, work until there are 23 (25:26:31:34) sts on the RH needle, cast off 44 (46:48:50:52) sts for the neck, work to end.

Next row (WS): Cast off 10 (11:12:14:15) sts, work to cast off sts, put rem sts on a stitch holder. Work will now be completed in two sections.

* **Next row (neck edge):** Cast off 2 sts, work to end.

Cast off 10 (11:12:14:16) sts at the beg of next 1 (1:2:1:2) times alt rows, then 11 (12:0:15:0) sts at the beg of next 1 (1:0:1:0) alt rows. *

With WS facing pick up sts left on stitch holder and rep from * to *.

FRONT

Work as for Back, marking armholes at the same place, cont until work meas 45 (47:49:51:53) cm.

NECK

Next row (RS): Work 41 (44:46:53:57) sts, cast off the central 28 (30:32:34:36) sts, work to end.

Next row (WS): Work to cast-off sts and put rem sts on a stitch holder. Work will now be completed in 2 sections.

* Cast off 3 sts at the beg of the next alt row, 2 sts at the beg of the foll alt row, then 1 st at the beg of the next 5 alt rows.

NEEDLES & ACCESSORIES

1 pair 4.5mm (UK 7/US 7) knitting needles
Stitch markers
Stitch holders

TENSION

19 sts and 24 rows to 10cm over st st on 4.5mm needles.
50 sts of Chart meas 22½cm.

YARN STOCKISTS

Bergère de France
www.bergeredefrance.co.uk

SPECIAL ABBREVIATIONS

Dec 1 purlwise: P1, then slip this st back onto the left needle. Using the right needle take the 2nd stitch on the left needle over the top of the slipped stitch and off the needle to remove this stitch. Put the slipped st back onto the right needle.

For general abbreviations, see p95

Cont on the rem 31 (34:36:43:47) sts until work meas 52 (54:56:58:60) cm.

SHOULDER

Cast off 10 (11:12:14:15) sts at the shoulder edge of the next 2 (2:3:2:1) alt rows, then 11 (12:0:15:16) sts at the beg of the foll 1 (1:0:1:2) alt rows. *

With WS facing pick up sts left on stitch holder and rep from * to *.

SLEEVES

Using 4.5mm needles, cast on 54 (56:58:60:62) sts.

Work in garter stitch for 2 rows.

Next row (RS): K2 (3:4:5:6), work 50 sts in Patt St following Chart for your size, K2 (3:4:5:6).

Next row (WS): P2 (3:4:5:6), work 50 sts in Patt St following Chart for your size, P2 (3:4:5:6).

Last 2 rows set pattern.

Cont in patt as set until work meas 5cm.

Inc row (RS): K1, inc 1, work to last st, inc 1, K1. 2 sts inc'd.

Rep Inc row on every foll 14th (12th:10th:10th:10th) row 5 (8:8:5:1) times, then on every foll 12th (0:8th:8th:8th) row 2 (0:2:6:11) times.

70 (74:80:84:88) sts.

TOP OF SLEEVE

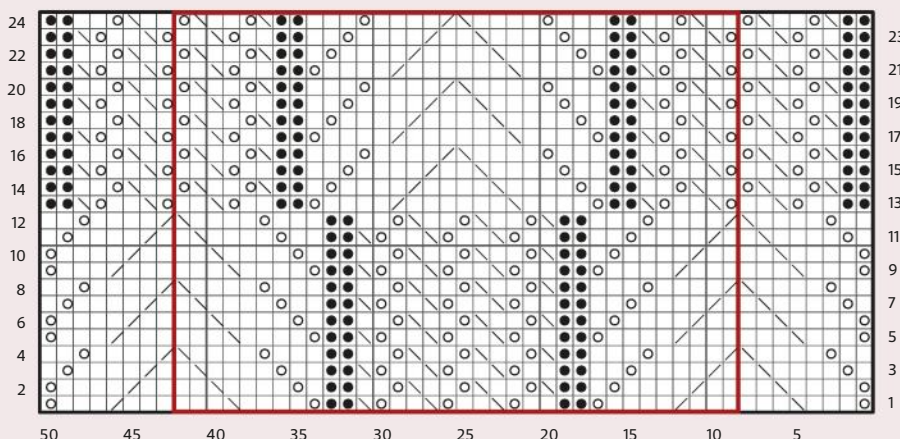
Cont without shaping until work meas

KEY

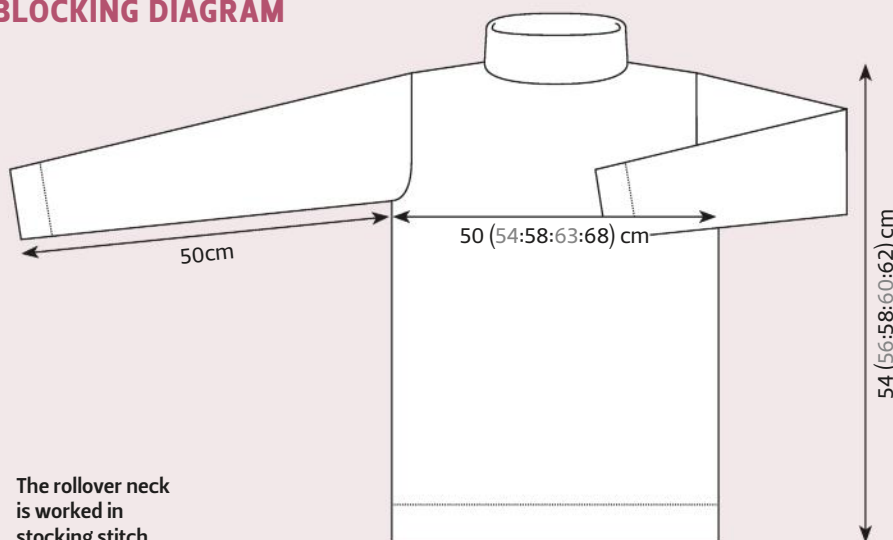
- K on RS; P on WS
- P on RS; K on WS
- Yo
- Skpo on RS; Dec1 pw on WS
- K2tog on RS; P2tog on WS
- Repeat

“ THE FABRIC IS
VERY AIRY YET
WARM, THANKS TO
THE KID MOHAIR-
BLEND YARN ”

CHART



BLOCKING DIAGRAM



50cm. Cast off.

NECKBAND

Using 4.5mm needles, cast on 132 (136:140:144:148) sts.

Work in st st for 20cm, then leave on a holder.

FINISHING

Join shoulder seams.

Using back stitch, graft neckband around neck edge.

Join the edges of the neckband, joining the top 10cm on the RS to allow for turning down.

Sew sleeves into armholes each side of the shoulder seam and between the stitch markers.

Sew sleeve and side seams.

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

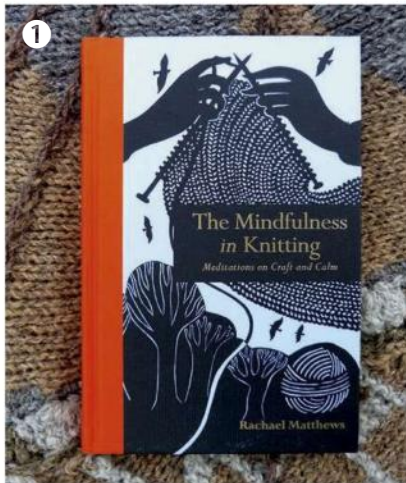


This pattern is taken from Bergère de France's pattern book, *Créations 2016-2017*, which contains seasonal

knitting projects for men, women and children. For stockist details, visit www.bergeredefrance.co.uk.



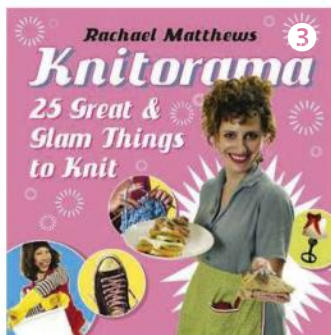
Meet the artists



❶ Rachael's latest book explores knitting and mental wellbeing
 ❷+❸ Her collections of knitting and crochet patterns are fresh and fun
 ❹ A 'map' for her mindful knitting workshops
 ❺ 'Dry Stone Wall', with skulls and crown inspired by symbols carved on a memorial at St Magnus Church on Orkney



❹



❷

❸



Prick Your Finger, Rachael's yarn store in Bethnal Green



❺

IMAGES COURTESY OF RACHAEL MATTHEWS

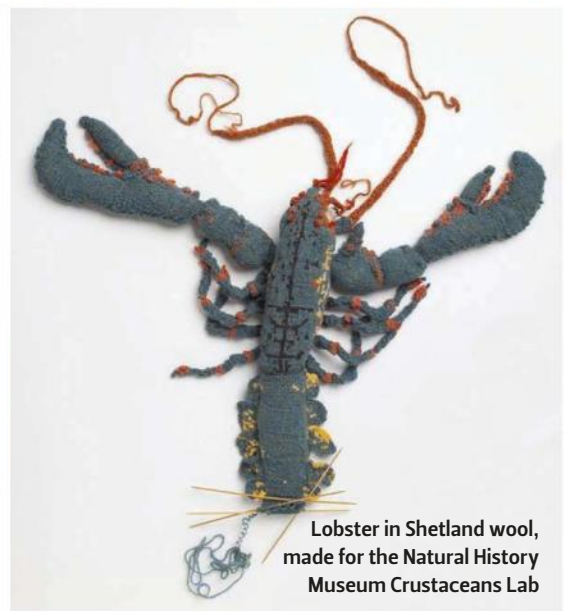


❻



❼

❻ The Knitted Teeth was an educational community project with East London Textile Arts
 ❼ Prick Your Finger specialised in selling British yarns, many hand-spun or dyed



Lobster in Shetland wool, made for the Natural History Museum Crustaceans Lab

Rachael Matthews

Katy Bevan reflects on the work of Rachael Matthews, a textile artist who is rethinking knitting for the rest of us



DID YOU hear about a group of knitters who knitted their way around the Circle Line on the London Underground, or the one about the knitters being thrown out of the Savoy? Then you've already heard of Rachael Matthews. At the helm of the Cast Off Club for Girls and Boys, Rachael was the instigator

of all that knitting in public, reclaiming public spaces.

Back before blogs were a thing, I read a piece by Betsy Greer, then studying at Goldsmiths, which mentioned Rachael and Cast Off. I finally made contact with the artist herself and, on behalf of the publisher I was working for at the time, commissioned her to write a book, *Knitorama*, and later on *Hookorama*. Rachael turned the whole book-making process into a collaborative event, bringing in contributions from contacts and friends, many of them successful artists in their own right - it was a lot of fun.

So when Rachael set up shop with Prick Your Finger in London, I wasn't surprised to find more people being involved and encouraged - from the interns nurtured behind the counter, to the artists given their first exhibition in the window. Strict ethical principles meant all the yarns were from the UK, some hand-spun and hand-dyed; among the skeins was some Herdwick from Cumbria, where Rachael grew up. "I have learned enough about the wool to see myself as a small part of the supply chain, working the fibre from sheep to shoulder," she says.

Everything Rachael does is unconventional - when my invitation came for the shop's opening, it contained a needle and thread so I really did prick my finger. Although her process may seem anarchic, there is a tough-as-Herdwick thread of integrity through everything she does.

During the shop years there were plenty of projects with co-conspirator Louize Harries, including musical spinning performances, an Analogue Amnesty, where tape was spun with other woollens to create hybrid fibres that might reflect the character of the music or film - Rastafarian colours for a reggae tape, cotton for a copy of the movie Ghandi. Then there was the Knitted Wedding at the Pump House Gallery; and Louder Than Bombs, an exhibition at the Stanley Picker Gallery. This reinvented the wool manufacturing process to illustrate the perils of the industry, and as a way of measuring the value of what we do and encouraging us to think about the value of craft.

Rachael's generous and inclusive way of being is perfect to bring insight to the subject of mindfulness in her latest book,

The Mindfulness of Knitting. The book combines knitting and creative meditation, concentrating on the process rather than the outcome, and is non-judgmental about the work that other people manage to create.

Her soft 'Dry Stone Wall' is an ongoing project that seems pertinent now, some of the stones referencing archeological finds. "I was thinking about the dry stone wall rule that you have to place a stone you pick up, finding the hole that fits, rather than looking for the perfect stone."

I asked Rachael if she had time to knit things for herself. "I just seem to work through UFOs [unfinished objects]," she says. "I've also been trying to make samples of 'bad' knitting, repeated lots of times and it is actually really hard!" Work from students is documented and reverse engineered. "I love finding the rhythms of anxiety, or dropping of concentration, and writing the pattern for them is a bit more creative than the usual abbreviations."

Rachael is currently enjoying her new baby, but Prick Your Finger #2 is on the horizon. "It is going to offer a new focus on knitting. A place to study in the remote place we go to when we make textiles, and also the way we can make deep connections with the world and people and the environment from that remote place." Rachael describes it as: "A knitting retreat with no internet access, no mobile phone signal, but plenty of other kinds of communication." I can't wait. ☺

www.rachaelmatthews.co.uk

“ I AM A SMALL PART OF THE SUPPLY CHAIN, WORKING THE FIBRE FROM SHEEP TO SHOULDER ”



A Shamanic Bed for Creatives was shown at the Riflemakers Gallery, Soho, and the National Museum of Women in the Arts, Washington DC



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SCOTLAND



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'A Bird in the Hand' Knitting pattern book is out now! Yarn kits for all the birdies are also available, together with an unique range of cute and quirky knitting kits.

SCOTLAND



The Sewing Station

Facebook: Sewing Station Broughty Ferry
01382 732734

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 Opening Hours: Monday, Tuesday and Wednesday 10am-4.30pm,
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NORTH EAST



Fine Fettle Fibres

www.finefettlefibres.uk
 judith@finefettlefibres.uk
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Specialising in British and Fair Trade yarns in natural fibres, Fine Fettle Fibres also offers workshops, knitting groups and special events for knitters.

Studio 6, Gallery 45, 45 Main Street, Felton, Northumberland NE65 9PP



ONLINE



Ajanta Studios

www.ajantastudios.co.uk

Forget Brexit... Vive La Collaboration!

Ajanta Studios of Kingsbridge, Devon and Bergere de France have formed a partnership to market Bergere yarns, patterns and accessories.

The two businesses have over a hundred years of experience between them, both being family owned and design led.

SOUTH CENTRAL



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SOUTH EAST



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idashouse.co.uk

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SOUTH EAST

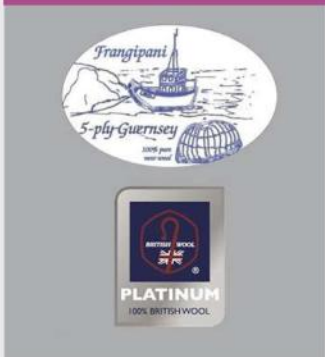


Handmade Studios

www.handmadestudios.org
02392 412901

Handmade Studios is a lovely yarn shop in Hampshire. Brands include Rowan, Debbie Bliss, Susan Crawford, Noro, Red Heart, Navia and Fyberspates also independent dyers like Little Boo Yarns, Devon Sun Yarns, Eden Cottage, Unbelieva-wool and many others.

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SOUTH EAST



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25 APRIL

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The Knitter

Abbreviations

alt	alternate	MB	make a bobble
approx	approximately	mrk	marker
beg	beginning	P	purl
cn	cable needle	patt	pattern(s)
cont	continue	PB	place bead
dc	double crochet (US single crochet)	PFB	purl into front and back of stitch
dec	decrease (work two stitches together)	pm	place marker
DK	double knitting	prev	previous
DPN	double-pointed needle	pss	pass slipped stitch over
dtr	double treble (US treble crochet)	P2tog	purl 2 stitches together
est	established	P3tog	purl 3 stitches together
fol	following	pwise	purlwise
inc	increase	rem	remain(ing)
K	knit	rep(s)	repeat(s)
KFB	knit into front and back of stitch	rev st st	reverse stocking stitch
K2tog	knit the next two stitches together	RH	right hand
kwise	knitwise	RS	right side
meas	measures	skpo	slip 1, knit 1, pass slipped stitch over
M1	make one (inc 1 stitch)	sk2po	slip 1, knit 2 tog, pass slipped stitch over
M1pw	make 1 st purlwise: with RH needle lift the strand between next and last st from front to back and purl through the back loop	s2kpo	slip 2 tog kwise, knit 1, pass slipped sts over slip
MIL	left leaning increase: with left needle tip, lift strand between needles from front to back. Knit lifted loop through back of loop	sl	slip
MIR	right leaning increase: with left needle tip, lift strand between needles from back to front. Knit lifted loop through front of loop	sl st	slip stitch
		ss	slip stitch (crochet)
		slm	slip marker
		SSK	slip 2 stitches one at a time, return to LH needle, knit 2 slipped stitches together tbl
		SSP	slip 2 stitches one at a time, return to LH needle, purl 2 slipped stitches together tbl
		st(s)	stitch(es)
		st st	stocking stitch
		tbl	through back of loop
		tog	together
		tr	treble crochet (US double crochet)
		w&t	wrap and turn
		WS	wrong side
		wyib	with yarn in back
		wyif	with yarn in front
		yb	take yarn back (no inc)
		yf	bring yarn to front (no inc)
		yfwd	yarn forward
		yo	yarn over
		ym	yarn round needle



An archive of all our Masterclasses is available online: <http://bit.ly/tech-index>

Contacts

BOOK PUBLISHERS

Firefly Books

www.fireflybooks.com

Interweave Press

c/o F+W Media

01392 797680

www.fwcommunity.com/uk

Island Wool Company

0845 200 1162

www.islandwool.co.uk

YARN SUPPLIERS

Bergère de France

www.bergeredefrance.co.uk

Blue Sky Fibers

www.blueskyfibers.com

The Fibre Co.

07749 466 037

www.thefibreco.com

Frangipani

01326 240367

www.guernseywool.co.uk

Fyberspates

01244 346653

www.fyberspates.com/retailers

Green Mountain Spinnery

www.spinnery.com

Louisa Harding

c/o Designer Yarns

01535 664222

www.designeryarns.uk.com

Rico

www.rico-design.co.uk

Rooster

For stockists call 01829 740903

www.roosteryarns.com

Rowan

01484 950630

www.knitrowan.com

Shibui Knits

www.shibuiknits.com

Available in the UK from:

A Yarn Story 01225 429239

www.ayarnstory.co.uk

Meadow Yarn 01986 784448

www.meadowyarn.co.uk

Pattern updates

Our archive of updates can be found at:

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

ISSUE 105

Betsy

In Row 7 of the Sleeve pattern there is a K2 that shouldn't be there. The row should read:

Row 7: P1, (K1, P1) 4 (6:8:10) times, P2, C4F, P2, C4B, K12, C4F, P2, C4B, P2, (P1, K1) 4 (6:8:10) times, P1.

ISSUE 105

Travis

For the Right Front, the instructions for shaping the armhole should read as follows:

Next row (WS): Cast off 5 (6:7:8) sts, patt to end. 44 (48:52:56) sts.

Next row (RS): Patt to end.

Next row (WS): K2, skpo, patt to end. 1 st dec'd.

These last 2 rows are then repeated to decrease the armhole.

ISSUE 106

Nordeney

There is a missing line under Right Front Shoulder, after the increases that bring the stitch count to 35 (39:43:45:49:53).

The pattern should read:

Next row (WS): P5, K1, P1tbl, K1, slm, purl to end.

ISSUE 107

Mottisfont

Row 2 of the repeated pattern after changing to 4mm needles should read as follows:

K2 (7:13:18:24:29), P1tbl, (work 16 sts of Left Panel, P1tbl twice, P3, P1tbl twice, work 16 sts of Right Panel, P1tbl) 3 times, K2 (7:13:18:24:29).



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Issue 103



Issue 102



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Issue 99



Issue 98



Issue 97



Issue 96



Issue 95



Issue 94



Issue 93



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My Inspiration Carol Feller

Her beautiful knits are inspired by modern architecture and the colours of County Cork



IRISH DESIGNER Carol Feller has a talent for creating knitwear patterns with beautiful textures and interesting shaping and constructions, and she has recently launched her first-ever yarn, called Nua. We chatted to this popular designer about the people and places who inspire her own creativity.

Who inspired you to take up knitting?

“No one! I actually learned when I was in school, and don’t have a memory of learning! However, rediscovering knitting as an adult was due to online parent friends who were discussing a new online knitting shop, This Is Knit, which had just opened up. It brought up childhood knitting memories, and inspired me to restart so that I could knit for my children.”

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

“In my late teens I was obsessed with architecture, and had originally wanted to be an architect, although I ended up doing structural engineering. I spent a lot of time studying architecture, and Frank Lloyd Wright was the biggest influence on me. I spent hours studying his buildings and redrawing them.”

Which knitwear designer has most inspired you, and why?

“Probably due to my love of architecture, I’m always attracted to the work of designers that has an architectural quality. Norah Gaughan, Woolly Wormhead and Bristol Ivy are all designers that I have huge admiration for. The construction methods they use, interesting patterns and different thinking really help to turn design on its head for me, and open up a world of possibility.”

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

“I live in the country in West Cork, Ireland. While my children all go to school in the city, I enjoy living in the country so much

I just can’t bring myself to move there! Every morning when I walk the dogs, the peace and beauty recharge me. The barren browns of winter fade into vivid spring greens and, finally, into bright summer blues (occasionally!) I’m definitely a country girl, and that channels into the colours I’m drawn to, and the usable, comfortable knits I design.”

What is your favourite knitting book?

“The books I probably use the most are Barbara Walker’s set of stitch dictionaries. They are very accurately written and cover a great range of pattern styles. The patterns are written only, but with the use of Stitchmastery software it’s a quick job to translate them into charts.”

What fibres do you love to work with?

“I love natural fibres and will knit with all types of wool. A mixture with yak or cashmere is just beautiful, and my preference is usually for non-superwash, as I find it gives a little bit of bounce when you knit garments.”

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

“The first big knit-along I did was ‘Ravi’, and it’s still probably one of my favourite designs. It combines a lot of things I like in knitting; an interesting construction, simple details and it’s fun to knit! I actually like it so much I reworked the cardigan for my new yarn with a few modifications (‘Ravi Nua’), tweaking the original just a little to update a few features.”

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

“Up to this point, I’ve spent a lot of time on cables and short rows. I still love those very much, but I have a growing interest in brioche and stranded colourwork. I hope to experiment with both of those a little in the coming year!”

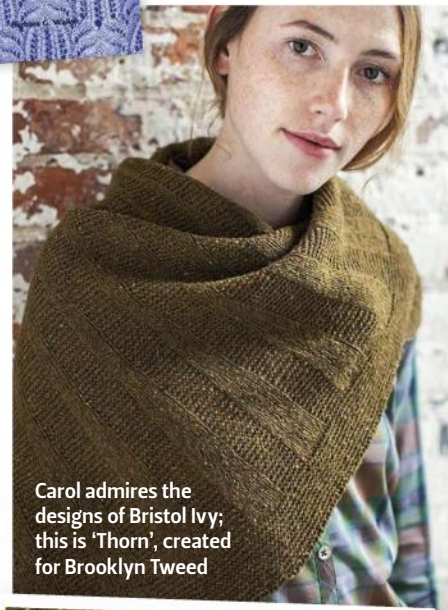
Discover Carol’s yarns and patterns, and read her blog, at www.stolenstitches.com



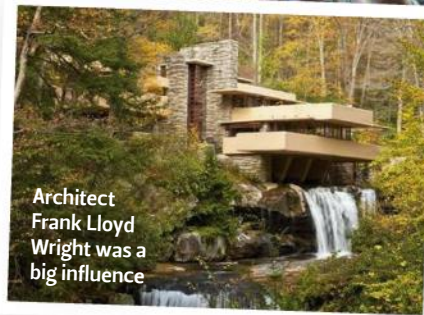
‘Semi-Quaver’, a pattern from 2013



1 ‘Ravi’ is one of Carol’s favourite designs; she has reworked it in her new Nua yarn 2 Barbara Walker’s stitch dictionaries are an essential design tool



Carol admires the designs of Bristol Ivy; this is ‘Thorn’, created for Brooklyn Tweed



Architect Frank Lloyd Wright was a big influence

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Discover Bavarian
travelling stitches
with Donna
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+

*Make a
textured hat*





Donna Druchunas

Bayern

Explore the twisted travelling stitches
of Bavaria with this neat, pretty hat design

DONNA DRUCHUNAS is fascinated by twisted travelling stitch patterns, the delicate textures traditionally used in Bavarian knitting. She has used twisted travelling stitches for her pretty hat, which features a double-thickness brim, and has been knitted in a classic guernsey wool from Frangipani. Here, the stitch patterns are worked using a cable needle, but if you'd like to try knitting them without a cable needle, turn over to page 4 for Donna's instructions and advice.

HAT

Using 3.5mm circular needles, loosely cast on 118 sts.

Rnd 1: (K1tbl, P1) to the end of the round. This rnd sets twisted ribbing. Cont in twisted ribbing for 4cm.

Work 12 rounds in garter stitch as follows: (knit 1 round, purl 1 round) 6 times.

Next round: (K8, M1) 14 times, K6. 132 sts.

Work in twisted ribbing for 4cm.

Work 7 rounds in garter stitch as follows: (knit round, purl 1 round) 3 times, knit 1 more round.

Work 11-stitch repeat of Left Snake Cable chart 12 times around. Follow chart until rows 1-24 have been worked once.

Work 7 rounds in garter stitch as follows: (knit round, purl 1 round) 3 times, knit 1 more round.

Work 2 rounds in twisted ribbing.

Work Crown Shaping chart 6 times around. Follow chart until all rows have been worked once and 12 sts remain.



Tassel is made from plaited i-cords

Divide into 3 sections of 4 sts each. Work 4-stitch i-cord for 15cm on each section as follows:

*Knit 4 sts, slide to other end of needle without turning work; rep from * until i-cord measures 15cm. When cord is desired length work Sl 2 tog kwise, K2tog, p2sso.

Fasten off rem st and repeat for the other two sets of 4 sts. Plait the 3 i-cords together and fasten with a knot.

FINISHING

Wash and dry flat to block, following any yarn care instructions on the ball band. Turn up lower edge to the inside in the middle of the 13-row garter stitch section to form a facing. Whip stitch in place loosely. Weave in ends. ☺

SIZE

To fit an adult head up to 56cm (22in) around.

Finished circumference 45½cm (18in), unstretched.

YARN

Frangipani 5-ply Guernsey Wool (Light DK/sport weight; 100% wool; 220m/240yds per 100g ball) Cornish Gold; 2 x 100g balls

NEEDLES & ACCESSORIES

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

1 set 3.5mm (UK 10-9/US 4) double-pointed needles (DPNs)
Cable needle (cn)

TENSION

29 sts and 32 rnds to 10cm over Twisted Ribbing on 3.5mm needles, unstretched. Note: Gauge is difficult to measure over ribbing and twisted travelling stitch patterns as they are so stretchy. This hat will be very elastic.

YARN STOCKISTS

Frangipani 01326 240367
www.guernseywool.co.uk

SPECIAL ABBREVIATIONS

1/1RPT: Slip 1 st onto cn and hold at back of work, Ktbl, P1 into st on cn.

1/1LPT: Slip 1 st onto cn and hold at front of work, P1, Ktbl into st on cn.

1/1RT: Slip 1 st onto cn and hold at back of work, Ktbl, Ktbl into st on cn.

1/1LT: Slip 1 st onto cn and hold at front of work, Ktbl, Ktbl into st on cn.

2/1RT: Slip 1 st onto cn and hold at back of work, Ktbl twice, Ktbl into st on cn.

2/1LT: Slip 2 sts onto cn and hold at front of work, Ktbl, Ktbl twice into 2 sts on cn.

2/1RPT: Slip 1 st onto cn and hold at back of work, Ktbl twice, P1 into st on cn.

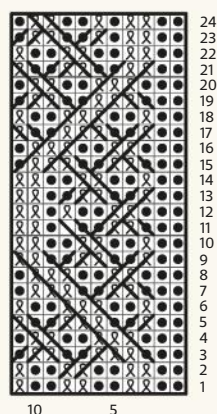
2/1LPT: Slip 2 sts onto cn and hold at front of work, P1, Ktbl twice into 2 sts on cn.

For general abbreviations, see p95 of the main magazine

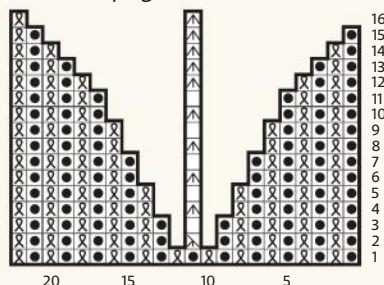
“ THESE DELICATE TEXTURES ARE USED IN TRADITIONAL BAVARIAN KNITS ”

CHARTS

Left Snake Cable



Crown Shaping



KEY

- Ktbl
- Purl
- 1/1RPT
- 1/1LPT
- 1/1RT
- 1/1LT
- 2/1RT
- 2/1LT
- 2/1RPT
- 2/1LPT



Time to travel

Donna Druchunas looks at traditional Bavarian twisted travelling stitches, and different ways to work them



BAVARIA IS famous for its knitwear featuring ornate textured patterns of twisted travelling stitches. In this region of Germany, knitters used these patterns on socks in

the 18th and 19th centuries, and began using them on sweaters and jackets in the early 20th century.

What is a twisted travelling stitch? First, it's a twisted stitch. That is, a stitch knitted through the back loop so it twists and looks more like a small 'x' than a small 'v'. Second, it's a travelling stitch - it moves across the surface of the knitting on an angle, like a tiny cable, creating a delicate and intricate textured pattern.

These designs are traditionally made up of twisted knit stitches forming vertical panels on a background of purls - much like Aran sweaters, but less bulky, as they are rarely worked with more than two or three stitches. Made from lightweight yarn, the knitting draws in like ribbing, making it an excellent choice for hats.

Because only two or three stitches are involved in making the twisted knits travel across the surface of the knitting, it is possible and even desirable to work these stitch crossings without using a cable needle. There are quite a few different ways to do this. I've tried several, and have ultimately landed on the techniques that I found both easy to work and easy to understand. Rather than thinking about holding a cable needle to the front or the back of the work, as instructed by a chart key, I prefer to think about what 'lines' I am 'drawing' as I move the twisted stitches across the fabric background. Let's look at how it's done.

Special abbreviations

Ktbl: Knit through the back loop.

RT: Right Travelling Stitch - twisted travelling st moving to the right over knits.

LT: Left Travelling Stitch - twisted travelling st moving to the left over knits.

RPT: Right Purl Travelling Stitch - twisted

travelling st moving to the right over purls.

LPT: Left Purl Travelling Stitch - twisted travelling st moving to the left over purls.

A/B: 'A' number of stitches moving over 'B' number of stitches. For example:

1/1: One st moving over one other st

2/2: Two sts moving over two other sts

Working without a cable needle

There are two different ways you can work travelling stitches:

- Reverse the order of the stitches first and then knit them in the new order. This is the same basic process that you would do using a cable needle, but you can shift the stitches around without the cable needle.

- If you're doing a 1/1 travelling stitch, you can leave both stitches on the left needle and work them out of order. Sometimes you knit two stitches together as part of this technique. It does not result in a decrease because you also work one stitch a second time.

Reversing the order of the stitches first

1/1 RT: Insert the right needle into the front of the 2nd st on the left needle from right to left, then draw the left needle out of the 2 sts, letting the first st fall free for a moment. Quickly insert the left needle back into dropped st from behind, then slide the st on the right needle back onto the left needle. The position of the sts has been reversed. Knit each st through the back loop.

1/1 RPT: Work as for 1/1 RT, working the sts as Ktbl, P1.

1/1 LT: Insert the right needle into the back of the 2nd st from right to left, then draw the left needle out of the 2 sts, letting the stitch fall free for a moment. Insert the left needle into first st from in front. Then slide the st on the right needle back onto the left needle. The position of the sts has been reversed. Knit each st through the back loop.

1/1 LPT: Work as for 1/1 LT, working the sts as P1, Ktbl.

2/1 RT: Insert the right needle into the front of the 2nd and 3rd sts on the left needle from right to left, then draw the left

needle out of the first 3 sts, letting the first st fall free for a moment. Insert left needle into first st from behind. Then slide the 2 sts on the right needle back onto the left needle. The position of the sts has been reversed. Knit the 3 sts in the new order through the back loop.

2/1 RPT: Work as for 2/1 RT, working the sts as Ktbl twice, P1.

2/1 LT: Insert the right needle into the back of the 3rd st from right to left then draw the left needle out of the first 3 sts, letting 2 fall free for a moment. Insert left needle into the 2 free sts at the front of the work from left to right. Then slide the st on the right needle back onto the left needle. The position of the sts has been reversed. Knit each st through the back loop.

2/1 LPT: Work as for 2/1 LT, working the sts as P1, Ktbl twice.

Working the stitches out of order

When one knit stitch is travelling across another knit stitch, I sometimes work the stitches out of order, because it is faster for me and there's no chance of accidentally dropping a stitch. I don't do this with purling, because I find it too complicated.

1/1 RT: With the right needle, go between the 2 sts and knit into the back of the 2nd st, then knit the first st through the back. Slip both sts off the left needle together.

1/1 LT: With the right needle, go behind the first st and knit the 2nd st through the back. Then knit the first st through the back and slide both off the left needle together. ☺

FURTHER READING

Donna Druchunas: *Bavarian Twisted Stitches: Projects and Techniques* Craftsyt Class (www.craftsy.com)

Lisl Fanderl: *Bäuerliches Stricken* Volumes 1, 2, and 3 (Rosenheimer Verlagshaus, 2011)

Meg Swansen: *Saddle Sleeve Jacket/Cardigan* - DVD (Schoolhouse Press)

Maria Erlbacher: *Twisted-Stitch Knitting* (Schoolhouse Press, 2006)

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