

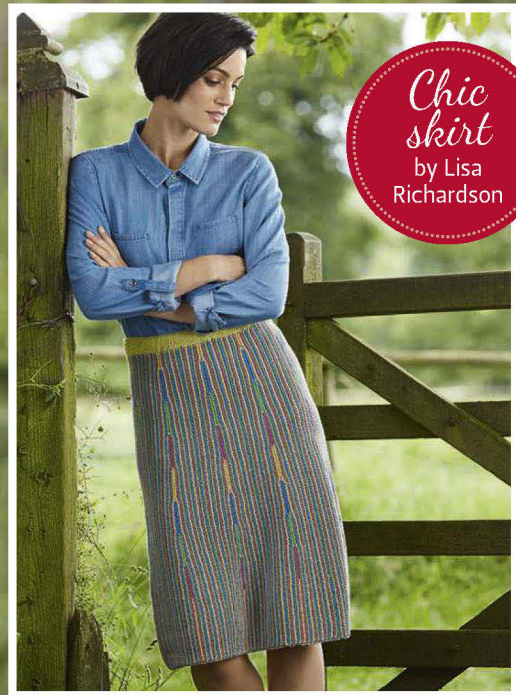
# The Knitter

 knit smarter

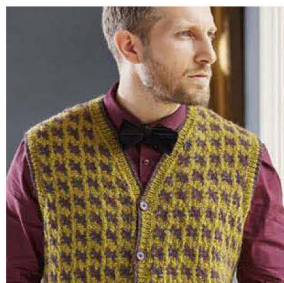
## FRESH LOOKS

Light layers and delicate stitches to fit & flatter

*Stripe top by  
Siân Brown*



STYLISH KNITS IN LACE, CABLES AND COLOUR



# Debbie Bliss

## Falkland Aran

PURE BLISS COLLECTION

### Organic and naturally farmed

Surrounded by the Atlantic Ocean, the Falklands archipelago is the home to wonderful fauna and flora. Combine this with clear blue skies, huge open spaces and vast sandy beaches and you have an ecological paradise.

This the perfect home for the Falkland sheep. All Falkland sheep are truly farmed in a completely organic way with no use of pesticides or dips.

The sheep are allowed to roam freely in their natural habitat for most of the year and only come in when it is time for shearing.

Because of the climate the animals do not suffer from fly strike and therefore the practice of muesling is not carried out.

The fleece of the Falkland sheep is particularly white, thus giving beautiful, pure shades when dyed, while the softness of the fibre lends luxury to the knitted fabric.

Falkland Aran from Debbie Bliss, organic, eco and animal friendly.

designeryarns

dy



Cable Jacket from the Debbie Bliss Falkland Aran Book  
For details of complete Debbie Bliss range please visit: [www.designeryarns.uk.com](http://www.designeryarns.uk.com)



## Time to relax

We love the lazy days of summer, taking time out to knit in sunny gardens, parks or, if we're lucky, by the swimming pool! Our latest collection has designs that will keep you feeling cool and comfortable, as well as being entertaining to knit.

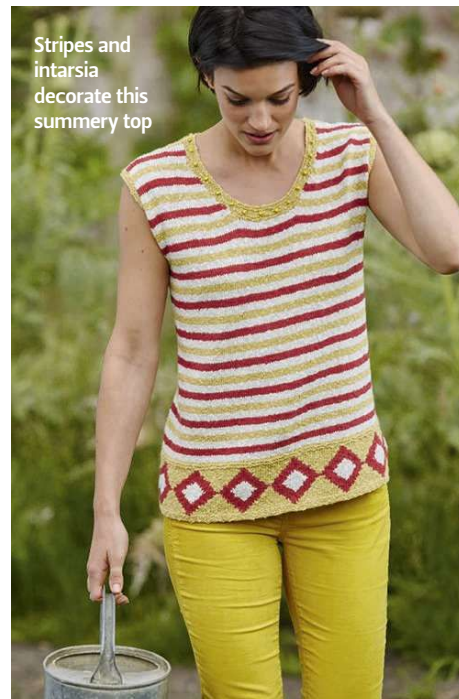
Seasonal projects in this issue include the colourful beaded top by **SIAN BROWN** on our front cover, a lacy cardigan by **SUE BLACKER**, and a fresh, short-sleeved jumper with an intricately cabled yoke.

**ANNIKEN ALLIS** brings us her romantic take on the twinset, with her lace-trimmed vest and matching poncho, while **ELINE OFTEDAL** looks to the traditions of her native Norway for her pretty socks.

Our **MASTERCLASS** explores different options for left-leaning decreases, and we also chat with stars of the knitting world including Di Gilpin, Linda Lencovic from Kettle Yarn Co., and textile artist Freddie Robins.



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



Stripes and intarsia decorate this summery top



Pat Menchini's smart men's waistcoat



Find this glamorous top on page 58



## Your collectable patterns

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Stripes, intarsia details and beads decorate this summery top

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Flattering, silky tunic features an array of pretty stitch patterns

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Romantic poncho in a soft alpaca yarn comes with a matching vest

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Norwegian-inspired bedsocks have a pattern of roses and leaves

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Feminine top with an intricate cabled yoke is knitted from the top down

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Tailored details make this neat A-line skirt feel extra-special

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Textured sleeveless top has a dramatic twisted front section

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An all-over lace stripe pattern makes this cardigan feel light and airy

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Colourwork jumper for boys has a traditional look and practical details

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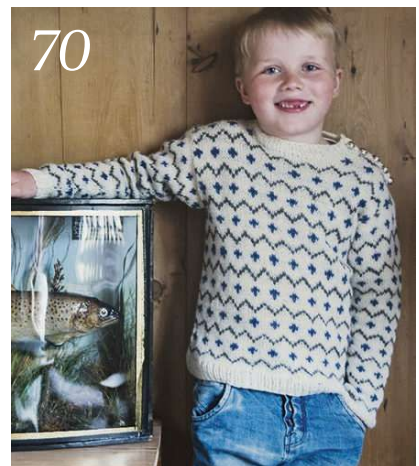
Smart waistcoat for men with a houndstooth-effect pattern

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Little girls will love this bright raglan dress with its lovely cable pattern

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Loose, oversized and chic, this lacy shrug is an ideal beach cover-up



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# The Knitter

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**DEBORAH HELMKE**  
After spending more than 10 years working as a designer in the garment industry in New York City, Deborah now creates handknit patterns for knitting magazines and yarn companies. She specialises in intricate stitch patterns and feminine shapes. Her dramatic textured wrap top can be found on **page 58**.



**ANNIKEN ALLIS**  
Originally from Norway, Anniken has lived in England since 1990. She loves to knit, crochet and spin, and also teaches workshops around the UK and hosts popular online lace and beading clubs. Her skills with lace stitches are legendary, and this month she has created a soft lace vest top with a matching poncho, on **page 32**.



The Knitter  
CONTRIBUTORS



**ELINE OFTEDAL**  
Norwegian designer Eline loves to create Scandinavian-inspired knitwear with a modern flavour. She began selling her patterns on Etsy some years ago, and this led to her being published in *Vogue Knitting*. Her latest design for us is a pair of pretty bedsocks decorated with a blooming rose pattern. Turn to **page 39**.

**DONNA DRUCHUNAS**  
Donna is an author, designer and teacher with a boundless enthusiasm for knitting and fibre. In the latest instalment of our series on global knitting traditions, she explores the lace knitting styles of Europe and beyond, and brings us an exquisite pattern for a lace sampler shawl. Find it all in our **free supplement**.



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*Siân Brown*

# Aegina

This colourful tunic feels relaxed yet pretty  
- perfect for sunny days at home or abroad

Aegina



Warm stripes and wooden bead details add a summery touch



## Sian Brown Aegina

**COOL AND** comfortable, this tunic top by Sian Brown has a stripe pattern in summery colours. It's complemented by two-colour diamond motifs around the deep lower hem, which are worked using the intarsia technique. The round neckline is decorated with small wooden beads. The top was knitted in Rowan's Panama linen-cotton blend, but this yarn has since been discontinued; although many shops will still have stocks of Panama, we have suggested an alternative from Patons.

### PATTERN NOTES

When working from Chart, RS rows are knit rows and read from right to left. WS rows are purl rows and read from left to right. Use small amounts of yarn for each area of colour and twist yarns on wrong side to prevent a hole.

#### PLACING BEADS (PB)

Bring bead up on yarn, take yarn with bead to back of work, slip next st purlwise, yfwd leaving bead in place on RS of work.

### BACK

Using 3mm needles and yarn B, cast on 121 (128:134:142:149:157:163:170) sts. Knit 5 rows.

Change to 3.25mm needles.

Beg with a K row, work in patt from chart.

**Row 1:** Patt last 8 (1:4:8:1:5:8:1) sts of chart, work across row 1 of chart 5 (6:6:6:7:7:8) times, patt first 8 (1:4:8:1:5:8:1) sts of chart.

**Row 2:** Patt last 8 (1:4:8:1:5:8:1) sts of chart, work across row 2 of chart 5 (6:6:6:7:7:8) times, patt first 8 (1:4:8:1:5:8:1) sts of chart.

### SIZE

	8	10	12	14	16	18	20	22	
TO FIT BUST	82	86	92	97	102	107	112	117	cm
	32	34	36	38	40	42	44	46	in
ACTUAL BUST	87	92	96	101	107	113	118	123	cm
	34	36	38	40	42	44½	46	48	in
ACTUAL LENGTH	59	60	61	62	63	64	65	66	cm
	23¼	23½	24	23½	24¾	25	25¼	25¾	in

These 2 rows set the chart. Cont in patt to end of row 29.

Change to 3mm needles. Using yarn B, purl 5 rows.

Change to 3.25mm needles.

Beg with a K row, cont in st st and stripes of 4 rows A, 4 rows C, 4 rows A, 4 rows B until Back meas 38 (39:39:40:40:41:41:42) cm from cast-on edge, ending with a P row.

#### SHAPE ARMHOLES

Cast off 4 (4:4:5:5:5:6:6) sts at beg of next 2 rows. 113 (120:126:132:139:147:151:158) sts.

**Next row:** K2, skpo, K to last 4 sts, K2tog, K2. 2 sts dec'd.

**Next row:** P to end.

Rep the last 2 rows 0 (2:3:4:6:8:8:10) times more.

111 (114:118:122:125:129:133:136) sts.

Work straight until Back meas 57 (58:59:60:61:62:63:64) cm from cast-on edge, ending with a P row.

#### SHAPE BACK NECK AND SHOULDER

**Next row:** K32 (33:34:35:36:37:38:39),

turn and work on these sts for first side of neck shaping.

**Next row:** P2tog, P to end. 1 st dec'd.

**Next row:** Cast off 6 sts, K to last 2 sts, K2tog. 7 sts dec'd.

Rep the last 2 rows twice more.

Work 1 row.

Cast off rem 8 (9:10:11:12:13:14:15) sts.

With RS facing, slip centre 47 (48:50:52:53:55:57:58) sts on a holder, rejoin yarn to rem sts, K to end.

**Next row:** Cast off 6 sts, P to last 2 sts, P2tog tbl.

**Next row:** Skpo, K to end.

Rep the last 2 rows twice more.

Cast off rem 8 (9:10:11:12:13:14:15) sts.

### FRONT

Work as given for Back until 44 rows fewer have been worked than Back to neck shaping.

#### SHAPE FRONT NECK

**Next row:** K44 (45:46:47:48:49:50:51), turn and work on these sts for first side of neck shaping.

**Next row:** P to end.

**Next row:** K to last 2 sts, K2tog. 1 st dec'd.

Rep the last 2 rows 17 times more.

26 (27:28:29:30:31:32:33) sts.

Work 7 rows straight.

#### SHAPE SHOULDER

Cast off 6 sts at beg of next and 2 foll right side rows.

Work 1 row.

Cast off rem 8 (9:10:11:12:13:14:15) sts.

With RS facing, slip centre 23 (24:26:28:29:31:33:34) sts on a holder, rejoin yarn to rem sts, K to end.

**Next row:** P to end.

**Next row:** Skpo, K to end.

Rep the last 2 rows 17 times more.

Work 8 rows straight.

#### SHAPE SHOULDER

Cast off 6 sts at beg of next and 2 foll WS rows.

Work 1 row.

## YARN

Rowan Panama (4ply weight; 55% viscose, 33% cotton, 12% linen; 135m/148yds per 50g ball)									
<b>A</b> DAISY 301	3	3	3	4	4	4	5	5	x50g BALLS
<b>B</b> ORCHID 304	2	3	3	3	3	3	4	4	x50g BALLS
<b>C</b> BEGONIA 306	2	2	2	2	3	3	3	3	x50g BALLS

Alternative yarn suggestion:

Patons 100% Cotton 4ply (4ply weight; 100% cotton; 330m/360yds per 100g ball)									
<b>A</b> CREAM 1692	2	2	2	2	2	2	3	3	x100g BALLS
<b>B</b> VANILLA 1745	1	2	2	2	2	2	2	2	x100g BALLS
<b>C</b> RED 1115	1	1	1	1	2	2	2	2	x100g BALLS

Cast off rem 8 (9:10:11:12:13:14:15) sts.

### NECK EDGING

Join right shoulder seam. Thread beads onto yarn. With RS facing and 3.25mm needles and yarn B, pick up and knit 39 sts down left side of front neck, knit across 23 (24:26:28:29:31:33:34) sts from front neck holder, pick up and knit 39 sts up right side of front neck, 8 sts down right side of back neck, K47 (48:50:52:53:55:57:58) sts from back neck holder, pick up and knit 8 sts up left side of back neck. 164 (166:170:174:176:180:184:186) sts. Knit 1 row.

**Dec row:** K9 (10:12:6:10:9:7:8), K2tog, [K16 (14:16:14:12:14:12:11), K2tog] 8 (9:8:10:11:10:12:13) times, K9 (10:12:6:10:9:7:7). 155 (156:161:163:164:169:171:172) sts. K1 row.

**Dec row:** K8 (9:11:5:9:8:6:7), K2tog, [K15 (13:15:13:11:13:11:10), K2tog] 8 (9:8:10:11:10:12:13) times, K9 (10:12:6:10:9:7:7). 146 (146:152:152:152:158:158:158) sts.

**Bead row:** P3, (PB, P5) to last 5 sts, PB, P4.

Change to 3mm needles. Knit 3 rows. Cast off.

### ARMBANDS

Join left shoulder and neckband seam. With RS facing and using 3.25mm needles, pick up and K100 (100:104:104:108:108:112:112) sts evenly round armhole edge. Knit 4 rows. Cast off.

## TO MAKE UP

Join side seams. Weave in ends. Gently block to measurements, following any yarn care instructions on the ball band. ➤



The lower border has an intarsia diamond pattern

## NEEDLES & ACCESSORIES

1 pair 3mm (UK 11/US 2-3) knitting needles  
1 pair 3.25mm (UK 10/US 3) knitting needles  
23 (23:24:24:24:25:25:25) wooden beads  
Stitch holder

## TENSION

27 sts and 36 rows to 10cm over st st on 3.25mm needles

## YARN STOCKISTS

Rowan 01484 950630

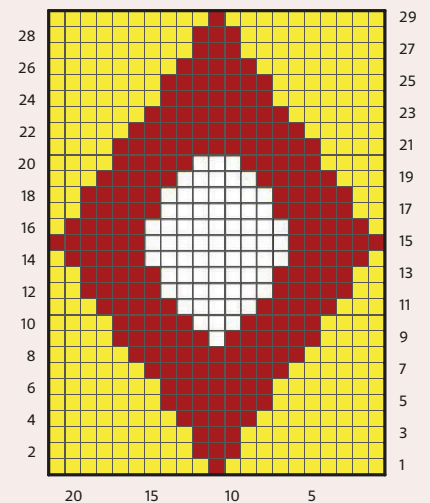
[www.knitrowan.com](http://www.knitrowan.com)

Patons 01484 681881

[www.makeitcoats.com](http://www.makeitcoats.com)

For general abbreviations, see p95

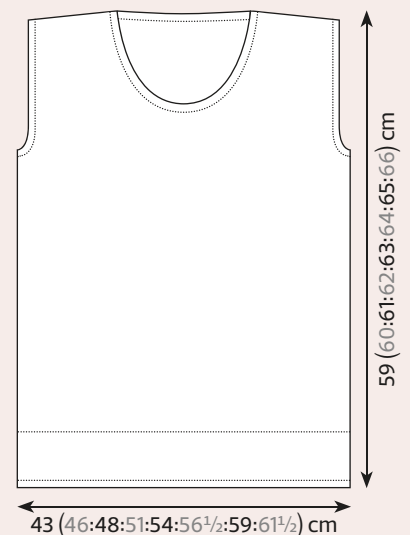
## CHART



## KEY

□ Yarn A    ■ Yarn B    ■ Yarn C

## BLOCKING DIAGRAM



*Aegina*



The hip-length top has a soft, relaxed feel

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# Be Creative with YEOMAN YARNS

Our great summer cotton and linen range has been a big hit! For autumn we stock another great range of merinos and blends, so here's a list of main plies and products, but the full range you can find on-line, or on receipt of a catalogue or cards.

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**Kajam** alpaca blend Aran 14 shades [100gr/150m]

### Mohairs/fancies/silk blends

**Boucles, tweeds, crepes, brushed mohairs** etc. many colours, many options

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**Manila** 2 ply 10 shades [50gr/600m]

**Angelina** 4 ply Lurex ribbon 5 shades [100gr/300m]

**Starlight** 3 shades [100gr/300m]

**Fine Lurex** blending 16 shades [50gr/1100m]

### Acrylic

**Cashmilon** 4 ply 36 shades [500gr/2000m]

**Softly softly** 1 ply acrylic 2/30 in 33 shades [500gr/7500m]

**Supersheen** 1 ply bright shiny acrylic 38 shades [500g/7500m]

We indicate metrage so risk-free substitution is easy. All our prices include p&p on orders over £25 so no nasty hidden extras!

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# The Knitter loves...

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

## NATURAL HUES

Jamieson and Smith's Shetland Heritage yarn has become very popular with knitters creating Fair Isle colourwork and other traditional-style knits, thanks to its soft yet slightly handspun feel and its gorgeous, vintage-inspired colours, developed in association with the Shetland Museum. Now the range has expanded to include six completely undyed shades.

Exploiting the colour variation found in the fleeces of Shetland sheep, the 4ply-weight pure wool is now offered in natural white, fawn, a mid-brown, light and dark grey, and a rich 'Shetland Black'.

The colours would look lovely worked together to make traditional hap shawls, or combined with any of the 12 dyed shades for spectacular stranded colourwork.

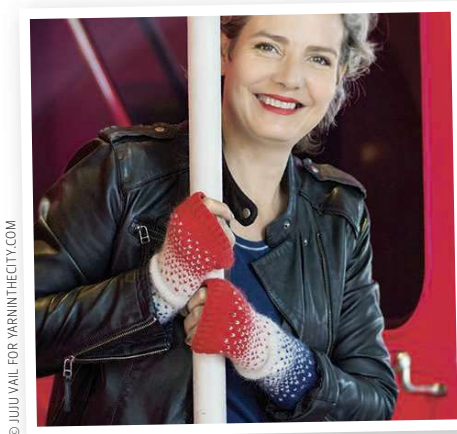
[www.shetlandwoolbrokers.co.uk](http://www.shetlandwoolbrokers.co.uk);  
01595 693579; £3.20 per 25g/110m ball



*Coastal style* Rowan's new Magazine 60 is packed with gorgeous colourwork and cabled knits for autumn [www.knitrowan.com](http://www.knitrowan.com) 01484 950630



The Shetland Heritage Naturals range has six undyed shades of grey, brown, white and black



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**Yarn In The City** are hosting the delightful-sounding 'Knitting in the Country' retreat from 30th September to 2nd October. There'll be knitting tuition, the chance to make the Waterloo Mitts (pictured above), and a mini marketplace, all in the peaceful Devon countryside. [www.madeonholiday.com](http://www.madeonholiday.com) 01548 821429

## AHOY NESSIE!

To mark the upcoming Loch Ness Knitting Festival, the shores of the Loch are being invaded by strange creatures... As part of the Knitted Nessie Challenge, knitters are busy making monsters for a record-breaking attempt at Dores Beach on 24th September. If you want to take part, there's still time to send in your little monsters - there'll be a prize for the best creation! [www.lochnessknitfest.com](http://www.lochnessknitfest.com)



## CLASSIC FAMILY KNITS



## Falkland Aran

by Debbie Bliss

New for autumn-winter, Debbie Bliss's Falkland Aran yarn is an organic, animal-friendly wool farmed in the South Atlantic. To showcase her new yarn, Debbie has created a book of 12 patterns for all the family, featuring cables, simple textures and stripes.

The book has a mix of sweaters and smaller accessories. Garments include a handsome guernsey for men and boys, a chunky cable and moss stitch jumper for men, and a richly textured tunic for girls. For women, there's a

relaxed jumper with a cable and double moss stitch pattern, a neat and pretty cropped cable sweater, and a striking jacket with sections of contrasting textures. There's also a three-colour sweater with an asymmetric collar and intricately textured fabric.

Quick-knit projects include smart cabled mitts, a cosy blackberry stitch cowl, a classic beanie hat, and a ribbed cowl, bobble hat and handwarmer set.

[www.designeryarns.uk.com](http://www.designeryarns.uk.com) 01535 664222

## Stitches on screen



The best online knitting videos



### ESTONIAN LACE

Create beautiful Estonian gathered stitches with Donna Druchunas

<http://bit.ly/estgath>



### SING A SONG OF KNITS

The London Bulgarian Choir perform a traditional song about sock knitting

<http://bit.ly/lbcsocksong>



### VINTAGE KNOW-HOW

Tips on working with vintage patterns from *Piecework's* Karen Brock

<http://bit.ly/pwvppatt>



### KATE'S STORY

Listen again to designer Kate Davies' interview with Radio 4's *Woman's Hour*

<http://bit.ly/whrkate>

## Yorkshire Shores

by Alison Moreton and Graeme Knowles-Miller

The Leeds yarn store Baa Ram Ewe has a dedicated following around the UK for its wonderful yarns and designs. Its all-new book, *Yorkshire Shores*, has nine patterns by Alison Moreton and Graeme Knowles-Miller inspired by Yorkshire ganseys and using Baa Ram Ewe's own Dovestone DK yarn.

The 'Saltwick Bay' poncho, for example, combines traditional stitch patterns from three coastal towns, while the comfortable 'Withernsea' tunic features patterns inspired by the classic Gladys Thompson book, *Patterns for Guernseys, Jerseys and Arans*.

'Robin Hood's Bay' is a men's saddle-shoulder sweater with a cabled panel, and 'Flamborough' is an open-fronted cardigan with a decorative collar. The collection includes socks using the famous Betty Martin stitch pattern, and a textured hat and mitts.

The entire collection can be bought as a printed book for £15, or as individual PDF patterns or mini e-books via Ravelry. The e-books include a bonus pattern for a sampler-style patchwork blanket.

[www.baaramewe.co.uk](http://www.baaramewe.co.uk) 0113 278 1788



1



2

1 'The Ropes' is a fitted jumper with a decorative welt  
2 'Withernsea' tunic  
3 'Saltwick Bay' has a range of traditional gansey stitches



## JUST CHARMING! The sweetest knits for little ones



### BLUEBELL by Linda Whaley

Price £9.50 as part of the pattern book  
*Little Rowan Blossom* (contains 15 projects)  
[www.knitrowan.com](http://www.knitrowan.com) 01484 950630



←  
Pretty  
pixie  
hood

### DESIGN 1 by Sublime

Price £9 as part of the pattern book *The 19th little*  
*Sublime hand knit book* (book 704)  
[www.sublimeyarns.com](http://www.sublimeyarns.com) 01924 369666



### BAIRNS CROFTHOOSE YOKE by Ella Gordon

Price £5.04  
[www.ravelry.com/patterns/library/bairns-croft-hoose-yoke](http://www.ravelry.com/patterns/library/bairns-croft-hoose-yoke)

Kirstie Allsopp  
presents

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## Get ready for Yarndale 2016!

The creative festival of crafts celebrating all things woolly and wonderful, Yarndale is a highlight of the autumn festival calendar. This year's event is to be held on 24-25 September in Skipton, North Yorkshire, and visitors are sure to have a wonderful day out.

The marketplace is at the heart of the show, with more than 100 exhibitors. Local shops Baa Ram Ewe and Purl & Jane will be on hand, along with yarn brands including Eden Cottage, Blacker Yarns, Bigwigs Angora, The Border Mill, Midwinter Yarns and UK Alpaca.

There'll be a range of workshops in a range of fibre arts from knitting and crochet to felting and embroidery. Marvel at the decor, too, including a kilometre-long stretch of knitted bunting, and 1000 crochet mandalas.

[www.yarndale.co.uk](http://www.yarndale.co.uk) 01756 770323



*Art in colour* Be inspired by the glorious textiles of Missoni at the Fashion & Textile Museum, London

[www.ftmlondon.org](http://www.ftmlondon.org) 020 7407 8664



**Noro** has added lovely solid shades to its Silk Garden Sock range, and has some chic pattern leaflets to showcase the colours. Designs include pretty lace and cable sweaters for women. £3.50 each.

[www.designeryarns.uk.com](http://www.designeryarns.uk.com) 01535 664222

## VIP SUBSCRIBERS!

Every month, three of our subscribers will win a prize as a thank-you for their loyalty to *The Knitter*. This month, the winners (below) will each receive this lovely Sirdar pattern with yarn, worth £19.95. You'll be hooked in no time!

Check your issue next month to see if you're a winner of our Subs Stars draw!

**Mrs K Baxter, Llandudno**  
**Mrs Gwendolen Gerrish, Nottingham**  
**Mrs Geraldine Mcleish, Inverness**



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



## On my needles

Helen Spedding,  
operations editor



This is my 'Featherweight Cardigan', a design by Hannah Fettig. It's a hugely popular pattern – 8274 projects on Ravelry at the last count! – and that's thanks to its elegantly simple design and its flexibility. It's knitted from the top down, with absolutely no sewing up required, and can be worked in either laceweight or 4ply yarn.

I used Sulka Legato 4ply from Mirasol, a blend of extrafine merino, baby alpaca and mulberry silk that feels incredible. I fell in love with this shade, Leaf (23), when I saw it in my local yarn store, Wool, in Bath. The original pattern suggests working the collar in stocking stitch or ribbing, but I noticed while browsing Ravelry that some knitters had used an elegant cabled design for their collar. This was a pattern created by Himawari, a Ravelry user who kindly posted her chart online for other knitters to use.

[www.knitbot.com](http://www.knitbot.com)



The cabled collar was an adaptation inspired by another knitter on Ravelry

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**HURRY! OFFER ENDS** 16 September 2016

\*Save 60% offer available to UK Direct Debit orders only and is subject to availability. After your first 13 issues, your subscription will continue at £38.90 every 13 issues thereafter, saving you 40% on the shop price. Your subscription will start with the next available issue. Lines open weekdays 8am to 8pm and Saturday 9am to 1pm.



## Youthful style at Conway + Bliss

The designers Conway + Bliss are known for their eye-catching handknits with a young, modern style. To celebrate their brand-new yarn, Odin, they have released a range of pattern leaflets which are fun and fresh.

Cables take centre stage in the collection; designs include a roomy cowl-neck sweater with cabled ribbing and a bold central panel, and a cropped cabled jumper with striking bobbed sleeves.

There's also a zipped cardigan with stripe detailing that's reminiscent of American baseball jackets, and an intarsia wrap in a bubblegum-pink shade decorated with a huge eagle motif. Accessories include textured cushions, a chunky braided cowl, a pompom hat, and a pair of neat slippers.

Odin is a super-chunky yarn blend of 75% wool and 25% acrylic with a roving texture. It comes in a palette of 16 vibrant colours, and is machine-washable on a cool setting. For more details of the yarn and pattern leaflets, visit the Designer Yarns website. [www.designeryarns.uk.com](http://www.designeryarns.uk.com) 01535 664222



*Zing!* KnitPro has added a new interchangeable set to its colourful Zing needle range £37; [www.knitpro.eu](http://www.knitpro.eu)



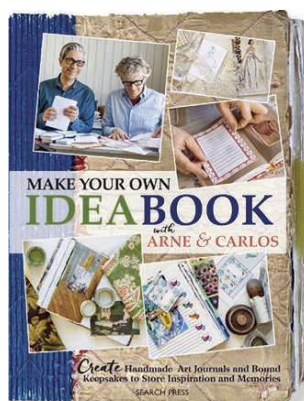
## KNITS IN TIME

The Sheringham Museum in North Norfolk is hosting an exhibition examining First World War knitting patterns, both for the troops and the home front. Reproduction items are displayed alongside modern recordings of propaganda knitting songs and films from the Imperial War Museum. There is also a selection of knitwear from the recent WW1 film *Tell Them Of Us*.

[www.sheringhammuseum.co.uk](http://www.sheringhammuseum.co.uk); 01263 824482; runs until 30 September

The new book from design duo **Arne & Carlos** shows us how to create our own 'idea books' - ideal for collecting ideas and inspiration for future knitting projects and designs.

£14.99 [www.searchpress.com](http://www.searchpress.com)



## DIARY DATES

Events and workshops to inspire your knitting

**3 September** London  
Continental Knitting/two-handed Fair Isle  
[knitforpeace@charitiesadvisorytrust.org.uk](mailto:knitforpeace@charitiesadvisorytrust.org.uk)  
020 7794 9835

**4 September** Dorking  
Learn to Spin  
[www.gilliangladrag.co.uk](http://www.gilliangladrag.co.uk) 01306 898144

**10 September** Warrington  
Professional Finishing  
[www.blacksheepwools.com](http://www.blacksheepwools.com) 01925 764231

**10 September** London  
Great London Yarn Crawl  
& Pop-up Marketplace  
[www.yarninthecity.com](http://www.yarninthecity.com)

**10 September** Cambridge  
Knitting Cables with Joanne Scrace  
[www.sheepshopcambridge.co.uk](http://www.sheepshopcambridge.co.uk)  
01223 311268

**10 September** Lichfield  
Bead Knitting  
01543 415837

**10 September** Falkirk  
Steeking with Confidence  
[www.mcadirect.com](http://www.mcadirect.com) 0131 558 1747

**11 September** Edinburgh  
Professional Finishing with Carol Meldrum  
[www.beinspiredfibres.com](http://www.beinspiredfibres.com)

**14 September** High Wycombe  
Professional Finishing  
01494 462666

**17 September** Ipswich  
Finishing Techniques  
[www.jennywrenyarns.co.uk](http://www.jennywrenyarns.co.uk)  
01473 805208

**17 September** Leeds  
Knitting with Colour  
[www.baaramewe.co.uk](http://www.baaramewe.co.uk) 0113 278 1788

**24-25 September** Skipton  
Yarndale  
[www.yarndale.co.uk](http://www.yarndale.co.uk) 01756 770323

**24-25 September** Masham  
Masham Sheep Fair  
[www.mashamsheepfair.com](http://www.mashamsheepfair.com)

**24-25 September** Masham  
Llandovery Sheep Festival  
[www.llandoverysheepfestival.co.uk](http://www.llandoverysheepfestival.co.uk)

Tell us about your event!  
[theknitter@immediate.co.uk](mailto:theknitter@immediate.co.uk)

# COME AWAY WITH US!

Join us on our first holidays...



**FANCY THE** idea of getting some serious knitting time in? We know we do! What could be better than sharing a holiday with like-minded souls, taking time to knit, seeing some gorgeous sights, and perhaps learning some new skills along the way?

This year, we are very excited to be working with Arena Travel on several holidays – see below for details. The trip to Florence will have both knitting and crochet tutors (I'm so looking forward to being the knitting tutor!), so why not bring a friend? (It'll be fun for you both and save on single supplements too!) Come and join us – book your place today!

*Kirstie*



## FLORENCE *Reader holiday*

### INCLUDES ALL THIS...

- Travel dates 3rd-7th November
- Return flights London Heathrow-Pisa
- The company and expertise of tutors Kirstie McLeod and Carol Meldrum
- Knitting and crochet workshops with Kirstie and Carol, with a lovely kit included!
- 4 nights at the 4★ Grand Hotel Baglioni on a bed & breakfast basis
- All visits as detailed in the itinerary
- Coach transfers throughout
- The services of an experienced Arena Travel Tour Manager

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TO BOOK OR FOR MORE DETAILS, GO TO  
[www.arenatravel.com/florence](http://www.arenatravel.com/florence)  
OR CALL **01473 660800**

## CHRISTMAS MARKETS *Reader cruise*

### INCLUDES ALL THIS...

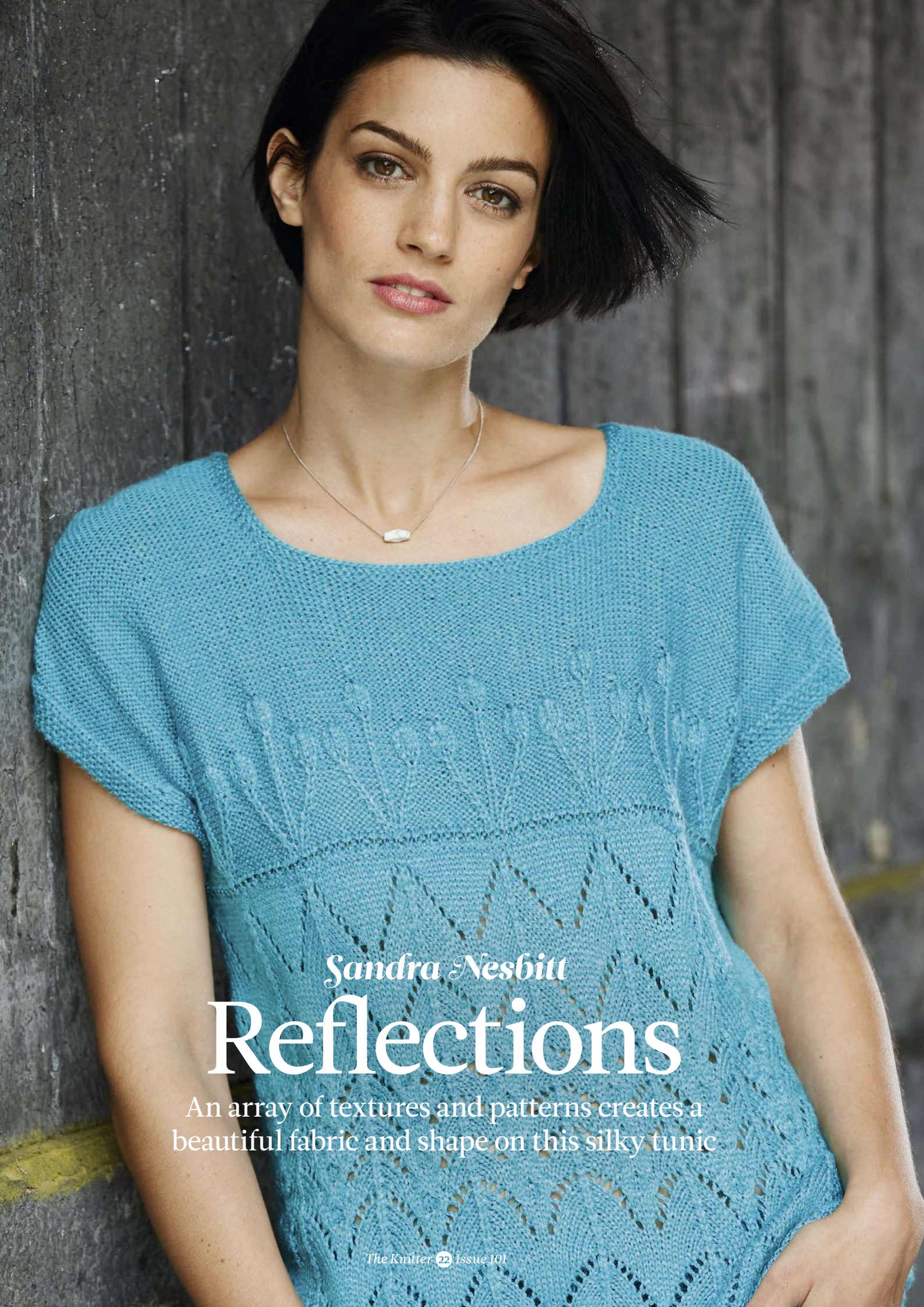
- Travel dates 28th November -1st December
- Return flights London Heathrow to Cologne/Dusseldorf
- 3 nights full-board stay on the 4★ Switzerland cruise ship
- Knitting and crochet workshops, with a kit included!
- Explore Christmas Markets in Cologne, Koblenz, Boppard and Rudesheim
- All visits as detailed in the itinerary
- Coach transfers throughout
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OR CALL **01473 660800**

This holiday will be operated in partnership with Arena Travel

\*Find full payment details and options at [www.arenatravel.com](http://www.arenatravel.com). Please ensure you check this website for the latest details on all holidays.



*Sandra Nesbitt*

# Reflections

An array of textures and patterns creates a beautiful fabric and shape on this silky tunic



Tiny cables at the waist produce a cinched-in effect



Sandra Nesbitt  
Reflections

## SIZE

	8	10	12	14	16	18	20	22	24	26	
TO FIT BUST	81	86	91	97	102	107	112	117	122	127	cm
	32	34	36	38	40	42	44	46	48	50	in
ACTUAL BUST	91½	97½	100½	105	109½	114	118½	123	127½	133½	cm
	36	38½	39½	41½	43	45	46¾	48½	50¼	52½	in
ACTUAL LENGTH	78	79	79	81	83	83	83	89	89	90	cm
	30½	31	31	32	32½	33½	33½	35	35	35½	in

## YARN

**Fyberspates** Scrumptious 4ply (4ply weight; 45% silk, 55% merino wool; 365m/399yds per 100g skein)

AZURE (319)	3	3	4	4	4	4	4	5	5	5	x100g SKEINS
-------------	---	---	---	---	---	---	---	---	---	---	--------------

**PLAY WITH** textures on this feminine, silky top by Sandra Nesbitt. “Shaping at the waist is achieved by incorporating cabling into the already established Wave pattern,” says Sandra. “Above the bustline, the Flower Buds pattern allows a little stretch to the fabric.” The garment is worked using a 4ply silk-merino yarn, and beads are added using the crochet hook method.

## CHART NOTES

All WS rows are purled apart from where the moss stitch selvedge has been added for the armholes.

## STITCH PATTERNS

### MOSS STITCH WORKED FLAT OVER AN ODD NUMBER OF STS

**Row 1:** \*K1, P1; rep from \* to last st, K1. Rep this row.

### MOSS STITCH WORKED FLAT OVER AN EVEN NUMBER OF STS

**Row 1:** \*K1, P1; rep from \* to end.  
**Row 2:** \*P1, K1; rep from \* to end.  
Rep these 2 rows.

### MOSS STITCH WORKED IN THE ROUND

**Rnd 1:** \*K1, P1; rep from \* to end.  
**Rnd 2:** \*P1, K1; rep from \* to end.

### WAVE PATTERN

(worked over a 17-st rep + 18 sts)

**Row 1 (RS):** K2tog, K6, yo, K1, \*K1, yo, K6, s2kpo, K6, yo, K1; rep from \* to last 9 sts, K1, yo, K6, SSK.

**Row 2 and all even rows:** Purl.

**Row 3:** K2tog, K5, yo, K2, \*K2, yo, K5, s2kpo, K5, yo, K2; rep from \* to last 9 sts, K2, yo, K5, SSK.

**Row 5:** K2tog, K4, yo, K3, \*K3, yo, K4, s2kpo, K4, yo, K3; rep from \* to last 9 sts, K3, yo, K4, SSK.

**Row 7:** K2tog, K3, yo, K4, \*K4, yo, K3, s2kpo, K3, yo, K4; rep from \* to last 9 sts, K4, yo, K3, SSK.

**Row 9:** K2tog, K2, yo, K5, \*K5, yo, K2, s2kpo, K2, yo, K5; rep from \* to last 9 sts, K5, yo, K2, SSK.

**Row 11:** K2tog, K1, yo, K6, \*K6, yo, K1, s2kpo, K1, yo, K6; rep from \* to last 9 sts, K6, yo, K1, SSK.

**Row 13:** K2tog, yo, K7, \*K7, yo, s2kpo, yo, K7; rep from \* to last 9 sts K7, yo, SSK.

### CABLE WAVE PATTERN

(worked over 17-st rep + 18 sts)

**Row 1 (RS):** K2tog, K3, yo, C4B, \*C4F, yo, K3, s2kpo, K3, yo, C4B; rep from \* to last 9 sts, C4F, yo, K3, SSK.

**Row 2 and all even rows:** Purl.

**Row 3:** K2tog, K2, yo, K5, \*K5, yo, K2, s2kpo, K2, yo, K5; rep from \* to last 9 sts, K5, yo, K2, SSK.

**Row 5:** K2tog, K1, yo, K2, C4F, \*C4B, K2, yo, K1, s2kpo, K1, yo, K2, C4F; rep from \* to last 9 sts, C4B, K2, yo, K1, SSK.

**Row 7:** K2tog, yo, K7, \*K7, yo, s2kpo, yo, K7; rep from \* to last 9 sts, K7, yo, SSK.

### FLOWER STEMS PATTERN

(worked over 17-st rep + 1 st)

**Row 1:** \*K2, P14, K1; rep from \* to last st, K1.

**Row 2:** P1, \*P1, K14, P2; rep from \* to end.

**Row 3:** \*K1, Tw2L, P12, Tw2R; rep from \* to last st, K1.

**Row 4 and all even rows:** P1, \*K16, P1; rep from \* to end.

**Row 5:** \*K1, P1, Tw2L, P10, Tw2R, P1; rep from \* to last st, K1.

**Row 7:** \*K1, P2, Tw2L, P8, Tw2R, P2; rep from \* to last st, K1.

**Row 9:** \*K1, P3, Tw2L, P6, Tw2R, P3; rep from \* to last st, K1.

**Row 11:** \*K1, P4, Tw2L, P4, Tw2R, P4; rep from \* to last st, K1.

### FLOWER BUDS PATTERN

(worked over 17-st rep + 18 sts)

Note the number of sts differs on some rows.

**Row 1:** K1, P1 (P4, M1, K1, M1) twice, P5. 21 sts per rep.

**Row 2:** K5, (P3, K4) twice, K1, P1.

**Row 3:** K1, P1, (P4, K1, M1, K1, M1, K1) twice, P5. 25 sts per rep.

**Row 4:** K5, (P5, K4) twice, K1, P1.

**Row 5:** K1, P1, (P4, K5) twice, P5.

**Row 6:** K5, (P5, K4) twice, K1, P1.

**Row 7:** K1, P1 (P4, Sl2, K3tog, p2sso) twice, P5. 17 sts per rep.

**Row 8:** K16, P1.

**Row 9:** M1, K1, M1, P16. 19 sts per rep.

**Row 10:** K16, P3

**Row 11:** K1, M1, K1, M1, K1, P16. 21 sts per rep.

**Row 12:** K16, P5.

**Row 13:** K5, P16.

**Row 14:** K16, P5.

**Row 15:** Sl2, K3tog p2sso, P16. 17 sts per rep.

**Row 16:** K17.

## BACK

Using 3.5mm needles and the cable cast-on method, cast on 130 (139:143:149:156:162:168:175:181:190) sts.

## NEEDLES & ACCESSORIES

1 pair 3.5mm (UK 10-9/ US 4) knitting needles  
 1 set 3mm (UK 11/US 10-9) circular needles,  
 40cm long  
 Cable needle (cn)  
 Stitch holders  
 Approx. 500 size 8 seed beads (optional)  
 Fine crochet hook, approx. 0.6–0.75mm,  
 for adding beads

## TENSION

26 sts and 31 rows to 10cm over rev st st on  
 3.5mm needles.  
 1 repeat of cable wave pattern measures  
 5.5cm wide by 2.5cm high.  
 1 repeat of wave pattern measures 6cm wide  
 by 4.5cm high.

## YARN STOCKISTS

**Fyberspates** 01829 732525  
[www.fyberspates.co.uk](http://www.fyberspates.co.uk)

## SPECIAL ABBREVIATIONS

**PB:** Place bead. Slip bead onto crochet hook.  
 Using crochet hook, pull next st on LH needle  
 off needle and through bead. Place st back on  
 LH needle and slip this st.

**Tw2F:** Slip 1 st onto cn at front of work, P1,  
 K1 from cn.

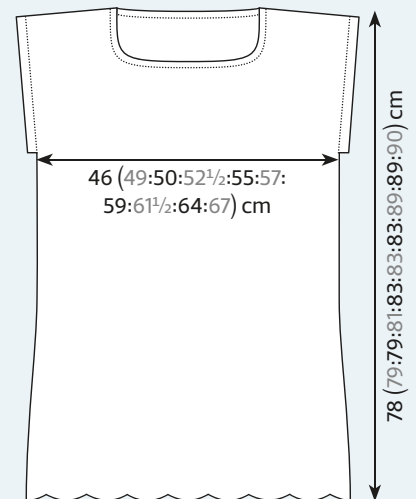
**Tw2B:** Slip 1 st onto cn at back of work, K1,  
 P1 from cn.

**C4F:** Slip next 2 sts to cn at front of work,  
 K2, K2 from cn.

**C4B:** Slip next 2 sts to cn at back of work,  
 K2, K2 from cn.

**For general abbreviations, see p95**

## BLOCKING DIAGRAM



Knit 2 rows.

Work moss stitch worked flat for 3 rows,  
 working PB instead of purl sts on Row 2  
 (optional).

### BEGIN WAVE PATTERN

**Row 1:** K5 (1:3:6:1:4:7:2:5:1) work  
 Wave Pattern to last 5 (1:3:6:1:4:7:2:5:1) sts,  
 K to end.  
 Row 1 sets Wave pattern placement.  
 Cont in pattern as set, working the 14-row  
 patt rep 5 (5:5:5:5:6:6:6:6:6) times.  
 Work rows 1-6 of Wave pattern once more.

### BEGIN CABLE WAVE PATTERN

**Row 1:** K5 (1:3:6:1:4:7:2:5:1) work Cable  
 Wave pattern to last 5 (1:3:6:1:4:7:2:5:1) sts,  
 K to end.  
 Row 1 sets Cable Wave pattern placement.  
 Cont in pattern as set, working the 8-row  
 pattern rep 4 (4:4:5:5:4:4:5:5) times.

### BEGIN WAVE PATTERN

Work rows 1-14 of the Wave pattern twice  
 more.

Knit 3 rows.

Work moss stitch worked flat for 3 rows,  
 working PB instead of purl on Row 2  
 (optional).  
 Cast on 5 sts at each edge on rows 2 and 3.  
 140 (149:153:159:166:172:178:185:191:200)  
 sts.

### BEGIN FLOWER STEMS PATTERN

**Row 1:** Moss st 10 (6:8:11:6:9:12:7:10:6),  
 work Flower Stems pattern to last  
 10 (6:8:11:6:9:12:7:10:6) sts, moss st to end.  
 Row 1 sets placement for Flower Stems

pattern.

Work all 12 rows of Flower Stems pattern  
 once.

### BEGIN FLOWER BUDS PATTERN

Using placement of Flower Stems pattern,  
 continue as set, working instead through  
 Flower Buds pattern.  
 When all 16 rows are complete, cont in  
 rev st st, working first and last 10 (6:8:11:6:  
 9:12:7:10:6) sts in moss stitch as set for  
 20 rows.\*\*

### BACK NECK AND SHOULDER SHAPING

Work another 20 (24:24:24:28:28:28:32:  
 32:36) rows in rev st st working first and  
 last 10 (6:8:11:6:9:12:7:10:6) sts in moss  
 stitch as set.  
 The back will now be split into two sides  
 as the shoulders are cast off. Cont working  
 moss stitch edging as you cast off.

**Row 1 (RS):** Cast off 8 (8:8:8:9:9:10:10:11)  
 sts, P until there are 40 (43:45:47:48:50:53:  
 55:58:61) sts on RH needle, place rem sts on  
 a holder.

**Row 2:** Knit.

Cont in rev st st, completing each side  
 separately:  
 Cast off 8 (8:8:8:9:9:10:10:11) sts at beg  
 of next WS row.  
 32 (35:37:39:39:41:44:45:48:50) sts.  
 Cast off 8 (8:9:9:9:10:10:10:11:12) sts at beg  
 of next WS row.

24 (27:28:30:30:31:34:35:37:38) sts.

Cast off 8 (8:9:9:9:10:11:11:12:12) sts at beg  
 of next WS row.

16 (19:19:21:21:21:23:24:25:26) sts.

Cast off 9 (9:9:10:10:10:11:12:12:12) sts at beg

of next WS row.

7 (10:10:11:11:11:12:12:13:14) sts.

Cast off rem 7 (10:10:11:11:11:12:12:13:14) sts.

With RS facing transfer 44 (47:47:49:52:54:  
 54:55:55:56) sts to a holder and rejoin yarn  
 to neck edge.

**Row 1 (RS):** Purl

**Row 2 (WS):** Cast off 8 (8:8:8:9:9:9:10:10:11)  
 sts, K40 (43:45:47:48:50:53:55:58:61)  
 (including st left over from cast-off).  
 40 (43:45:47:48:50:53:55:58:61) sts.

**Row 3:** Purl.

Cont in rev st st, shaping as folls:

Cast off 8 (8:8:8:9:9:10:10:11) sts at beg  
 of next RS row.

32 (35:37:39:39:41:44:45:48:50) sts.

Cast off 8 (8:9:9:9:10:10:10:11:12) sts at

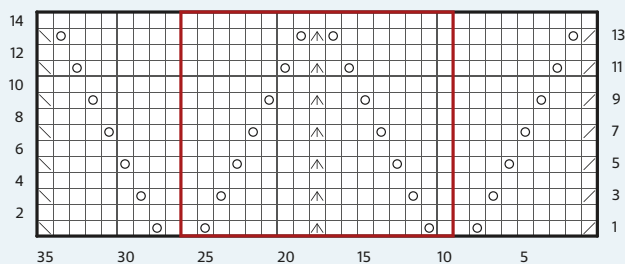


Flower motifs at the  
 bust are highlighted  
 with a row of beads

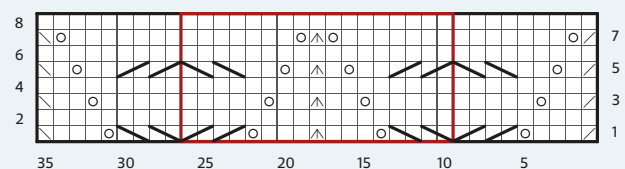
# Reflections

## CHARTS

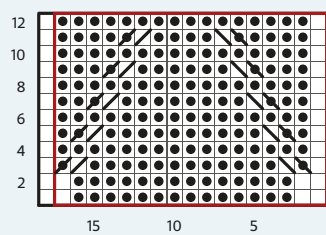
Wave Pattern



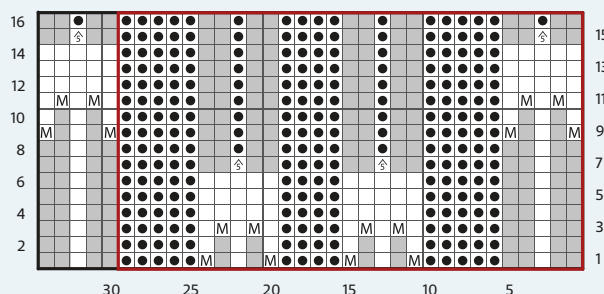
Wave Cable Pattern



Flower Stems Pattern



Flower Buds Pattern



## KEY

- K on RS; P on WS
- P on RS; K on WS
- Yo
- SSK
- K2tog
- M1
- S2kpo
- Sl 2, K3tog, pssso
- Repeat
- Tw2f
- Tw2b
- C4B
- C4F

beg of next RS row.

24 (27:28:30:30:31:34:35:37:38) sts.

Cast off 8 (8:9:9:9:10:11:11:12:12) sts at beg of next RS row.

16 (19:19:21:21:21:23:24:25:26) sts.

Cast off 9 (9:9:10:10:10:11:12:12:12) sts at beg of next RS row.

7 (10:10:11:11:11:12:12:13:14) sts.

Cast off rem 7 (10:10:11:11:11:12:12:13:14) sts.

## FRONT

Work as for Back to \*\*.

### FRONT NECK AND SHOULDER SHAPING

The front is now split into two sides worked separately. Cont working moss stitch edging as you work each side of the front.

### FRONT RIGHT NECK SHAPING.

**Row 1 (RS):** Purl 48 (51:53:55:57:59:62:65:68:72), turn work.

**Row 2:** Sl 1, Knit to end.

Work the last 2 rows 10 (12:12:12:14:14:14:16:16:18) times [20 (24:24:24:28:28:28:32:32:36) rows total].

### FRONT RIGHT SHOULDER

**Row 1 (RS):** Cast off 8 (8:8:8:9:9:9:10:10:11) sts, P until there are 40 (43:45:47:48:50:53:55:58:61) sts on RH needle.

**Row 2:** Knit.

Cont working in rev st st, shaping as folls: Cast off off 8 (8:8:8:9:9:9:10:10:11) sts at beg of next WS row.

32 (35:37:39:39:41:44:45:48:50) sts.

Cast off 8 (8:9:9:9:10:10:10:11:12) sts at beg of next WS row.

24 (27:28:30:30:31:34:35:37:38) sts.

Cast off 8 (8:9:9:9:10:11:11:12:12) sts at beg of next WS row.

16 (19:19:21:21:21:23:24:25:26) sts.

Cast off 9 (9:9:10:10:10:11:12:12:12) sts at beg of next WS row.

7 (10:10:11:11:11:12:12:13:14) sts.

Cast off rem 7 (10:10:11:11:11:12:12:13:14) sts.

### FRONT LEFT NECK SHAPING

Transfer centre 44 (47:47:49:52:54:54:55:55:56) sts to a holder and rejoin yarn to neck edge.

**Row 1 (RS):** Purl.

**Row 2:** Sl 1, K to end.

Work last 2 rows 10 (12:12:12:14:14:14:16:16:18) times [20 (24:24:24:28:28:28:32:32:36) rows total].

### FRONT LEFT SHOULDER

**Row 1 (RS):** Purl.

**Row 2 (WS):** Cast off 8 (8:8:8:9:9:9:10:10:11) sts, K40 (43:45:47:48:50:53:55:58:61) (including st left on needle from cast-off).

**Row 3:** Purl.

Cont in rev st st, shaping as folls:

Cast off 8 (8:8:8:9:9:9:10:10:11) sts at beg of next RS row.

32 (35:37:39:39:41:44:45:48:50) sts.

Cast off 8 (8:9:9:9:10:10:10:11:12) sts at beg of next RS row.

24 (27:28:30:30:31:34:35:37:38) sts.

Cast off 8 (8:9:9:9:10:11:11:12:12) sts at beg of next RS row.

16 (19:19:21:21:21:23:24:25:26) sts.

Cast off 9 (9:9:10:10:10:11:12:12:12) sts at beg of next RS row.

7 (10:10:11:11:11:12:12:13:14) sts.

Cast off rem 7 (10:10:11:11:11:12:12:13:14) sts.

Weave in ends. Use cast-on and cast-off yarn ends for seaming.

## FINISHING

Block the two pieces of work gently to measurements, following any yarn care instructions on the ball band.

Seam the Back and Front together at the shoulder.

### NECK EDGE

Using 3mm circular needles, knit 44 (47:47:49:52:54:55:55:55:56) sts from back holder, pick up and knit 6 sts from the side of neck from back neck edge to shoulder seam, pick up and knit 16 (18:18:18:20:20:20:22:22:24) sts from the side of the neck from shoulder seam to front neck edge, K 44 (47:47:49:52:54:55:55:55:56) sts from front holder, pick up and knit 16 (18:18:18:20:20:20:22:22:24) sts from the side of the neck from neck edge to shoulder seam, and pick up and knit 6 sts from the side of neck from shoulder seam to back neck edge.

132 (142:142:146:156:160:162:166:166:172) sts.

Join for working in the round.

**Rnd 1 (RS):** Purl.

Work 2 rounds in moss stitch pattern in the round.

Cast off.

Join side seams and the additional sts under the armhole. Weave in ends. ☘

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nordic by nature



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# In the loop



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



Star letter



Anniken Allis designed these two shawls in Issue 100

## Spectacular shawls

I have died and gone to heaven. I knit shawls for my church's prayer shawl ministry, which means I am always knitting them. The shawl designs in Issue 100 are examples of the primary reason that I subscribe to *The Knitter*. The two large shawl designs by Anniken Allis, 'Beausoleil' and 'Irma', are breathtaking, and the 'Odisha' stole by Sarah Hatton, while a little less intricate, is very lovely.

I cannot thank you enough for such beautiful patterns which will be a joy for me to knit, and hopefully will

be a blessing to those to whom they will be given.

Vicki, via email

Vicki wins a copy of *Sock Yarn Shawls II* by Jen Lucas (Martingale, £21.99)

**KIRSTIE SAYS:** We're so glad you like the shawl patterns in Issue 100, and hope you enjoy knitting them! We'll be having more intricate lace shawls from designers including Anniken Allis and Elizabeth Lovick in forthcoming issues of *The Knitter* this autumn and winter.

## Cruelty-free wool

What an exciting surprise to come across a mention of The Vegetarian Wool Company in issue 98! Since going vegan some years ago, I have tried without success to find vegan-friendly wool sources so that I could still knit with wool. I look forward to getting in touch with The Vegetarian Wool Company.

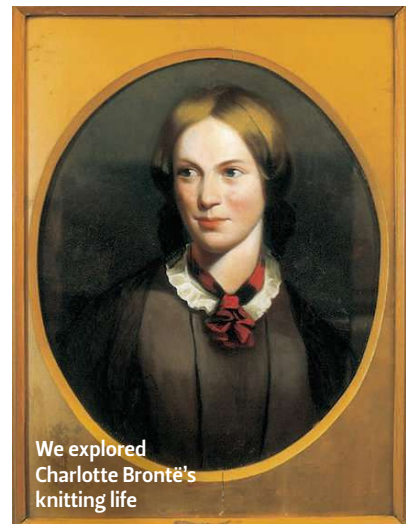
If you ever come across other sources of vegetarian animal fibres, please let us readers know! I would love to knit airy mohair sweaters with vegetarian mohair, for example, or cobweb shawls with vegetarian Shetland/mohair/alpaca/bison etc.

Thanks for all the beautiful patterns in your magazine, as well as the helpful masterclasses. I especially like the feminine, vintage-style patterns and the patterns for classic or traditional garments.

Leanne Silva  
Alberta, Canada

**HELEN SAYS:** It was very interesting meeting Pete Burgess of the Vegetarian Wool Company at Wonderwool Wales - his flock is not slaughtered for meat. You can find out more about his products by emailing [PicknKnit@gmail.com](mailto:PicknKnit@gmail.com).

Interesting blog posts on the subject of vegetarian wool can be found at The Fake Sheep ([www.thefakesheep.wordpress.com](http://www.thefakesheep.wordpress.com)) and Another Sunday Girl (<http://bit.ly/asgcfwool>). If other readers know of wool producers who do not send their lambs or sheep to slaughter for meat, we'd be interested to hear details.



We explored Charlotte Brontë's knitting life

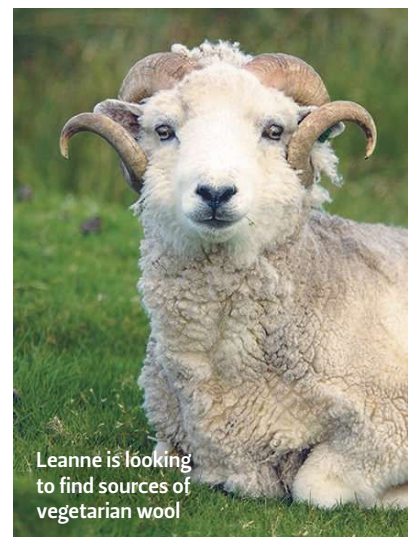
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## Charlotte's secrets

I enjoyed your article about Charlotte Brontë in Issue 100, and especially liked seeing the tiny baby socks that had been hidden in a collection of Charlotte's letters. Please keep the historical articles coming, I love them!

Karen Halls  
via email

**HELEN SAYS:** We'll have much more from historian Penny Hemingway in future issues, including articles about Victorian knitting schools, and early knitting book writers such as Jane Gaugain.



Leanne is looking to find sources of vegetarian wool

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# Your tweets!

We asked...

What would you knit if money were no object?



"Enough sock yarn to get every knitter to knit a pack of a scarf, mittens and socks for every refugee"

GumBlossomYarns @GumBlossomYarns

"More BFL. And local wonders. Bought yarn at my local farmers market this week from 12 miles away"

Sunny Psota @Sunnywhoknits

"A cashmere blanket. It would weigh about a pound :)"

Quinn Piper @QuinnPiper

"Hundreds of tiny knitted hats, cardis and rompers for premature babes to donate to my local NICU."

Angela Turner @designbabyknits

"A full length Aran coat for myself"

Glynis Martin @glynism

"I would use more natural fibres"

Deborah Tayler @dtayler

"All qiviut all the time."

Kate Walker @katew\_uni

"If money was no object I'd give up the day job to design and knit whatever I wanted!"

Kirsten McTeer @scarlett17uk1

"Anything cashmere. Or silk. And I'd have to get all new needles in every size just to be safe."

Lizzi Campbell @lizzibc

"Silk slouch socks and yak fibre hats"

The Wool Cave @thewoolcave1

"King-size blanket/throw in pure cashmere! Or better yet, British alpaca!"

Jennifer Bonner @jennbonn68

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Blanket squares and toys are good ways to use up scraps of yarn



Guest column

# Ideas for yarn leftovers

BY PENNY BATCHELOR



**LIKE MOST** knitters, I have a stash of lovely yarn waiting to be knitted up into jumpers, cardigans or cowls... and I also have

a few plastic boxes shoved under the settee full of half balls, odds and ends left over from projects that time forgot.

Now if they were all the same yarn type, weight and squishiness, these bits and bobs would be perfect for me to spontaneously design a Fair Isle hat or add an embellishment to a garment. The trouble is, they're not. Ranging from laceweight to super-chunky, 100% wool to linen and alpaca mixes, they're the detritus of many a much-loved project.

When it comes to buying wool for a project, I always seem to underestimate what I'll need. I'm petite and usually need to shorten the body on jumper and cardigan patterns to fit me. Thinking that I can save some cash by buying fewer skeins is, of course, a false economy, because when I run out I need to buy more and pay the postage charges that go with them (sadly I don't live near a super-duper British yarn store). So what to do with the leftovers? It's very tempting to throw them away and reclaim the space under my settee. What stops me is the knowledge that it's such a waste of good yarn.

First, I store my bits and bobs of yarn sorted by colour. Now and again I hear

of a charity that's asking for yarn donations of a specific hue, and that's a good opportunity for me to tidy up whilst helping others. As for using up my own leftovers, I find that knitted toys are a good way to go. Children don't care if their doll has blue hair and green arms – in fact, it rather increases the toys' desirability.

Knitted food also goes down well with the little ones, using up little amounts of yarn to make sweets, cupcakes and sandwiches – although here sticking to real-life colours is recommended, because who wants a sandwich with mouldy green bread?

Flowers are another good choice for getting rid of woolly odds and ends. Susie Johns' *Knitted Flowers* book contains 20 great patterns, or there are plenty of free ones on the internet. Make the stems by sewing up a stocking stitch strip around a straw to your desired length, then attach the flower on top. I still have the bunch of roses I knitted for my wedding bouquet – they've lasted far longer than real blooms ever would!

From now on I'll make sure that I estimate and not guesstimate the amount of yarn I need for a project. However, it's good to know though that there are lots of options to turn waste yarn into a knitted object of desire.

Read Penny's blog celebrating British knitting at [www.awoollyyarn.co.uk](http://www.awoollyyarn.co.uk)

CACTUS AND RAUNZEL PATTERNS FROM SIMPLY KNITTING ISSUE 150. FIND SQUARES & EGG COSY PATTERNS AT WWW.UKHANDKNITTING.COM



*Anniken Allis*

# Finola

Soft and romantic, this  
luxurious twinset comprises  
a lacy poncho and vest

*Finola*





*Anniken Allis*  
**Finola**

**ANNIKEN ALLIS** has created this dreamily pretty poncho with matching vest top. The shaped vest features a scooped neckline and a lacy hem. The poncho has a complementary lace pattern and an asymmetric shape, with one side shallower than the other. Both have been knitted in Artesano's pure alpaca DK yarn; at the time of writing, it was unclear whether this yarn would still be available, so we have suggested an alternative baby alpaca yarn.

## STITCH PATTERNS

### CHART A - WORKED IN THE ROUND

(multiple of 10 sts)

**Rnd 1:** \*Yo, K3, sk2po, K3, yo, K1; rep from \* to end.

**Rnds 2, 4, 6, 8 and 10:** Knit.

**Rnd 3:** \*K1, yo, K2, sk2po, K2, yo, K2; rep from \* to end.

**Rnd 5:** Remove mrk, K1, replace mrk, \*(yo, K1) twice, sk2po, (K1, yo) twice, sk2po; rep from \* to end.

**Rnd 7:** \*K3, yo, sk2po, yo, K4; rep from \* to end.

**Rnd 9:** \*Yo, sk2po, yo, K3, yo, sk2po, yo, K1; rep from \* to end.

### CHART A - WORKED IN ROWS

(multiple of 10 sts)

**Row 1:** \*Yo, K3, sk2po, K3, yo, K1; rep from \* to end.

**Rows 2, 4, 6, 8 and 10 (WS):** Purl.

**Row 3:** \*K1, yo, K2, sk2po, K2, yo, K2; rep from \* to end.

**Row 5:** K1, \*(yo, K1) twice, sk2po, (K1, yo) twice, sk2po; rep from \* to last 9 sts, (yo, K1) twice, sk2po, (K1, yo) twice, K2.

## NEEDLES & ACCESSORIES

3 sets 4mm (UK 8/US 6) circular needles, 100cm, 80cm, and 40cm long (or 1 set 100cm long needles, if working Magic Loop method)  
Stitch markers  
Stitch holders or waste yarn  
Tapestry needle

## TENSION

20 sts and 29 rows to 10cm in st st, after blocking.  
18.5 sts and 25 rows to 10cm in Chart B, after blocking.

## YARN STOCKISTS

**Artesano Yarns** 0118 950 3350  
[www.artesanoyarns.co.uk](http://www.artesanoyarns.co.uk)

**Row 7:** \*K3, yo, sk2po, yo, K4; rep from \* to end.

**Row 9:** \*Yo, sk2po, yo, K3, yo, sk2po, yo, K1; rep from \* to end.

## CHART B - WORKED IN THE ROUND

(multiple of 10 sts)

**Rnd 1:** \*K1, K2tog, (K1, yo) twice, K1, SSK, K2; rep from \* to end.

**Rnds 2, 4, 6, 8 and 10:** Knit.

**Rnd 3:** \*K2tog, K1, yo, K3, yo, K1, SSK, K1; rep from \* to end.

**Rnd 5:** Remove marker, K1, replace marker, \*K1, yo, K5, yo, K1, sk2po; rep from \* to end.

**Rnd 7:** \*K3, yo, sk2po, yo, K4; rep from \* to end.

**Rnd 9:** \*K1, K2tog, yo, K3, yo, SSK, K2; rep from \* to end.

Rep Rnds 1-10 for pattern.

## CHART B - WORKED IN ROWS

(multiple of 10 sts)

**Row 1:** \*K1, K2tog, (K1, yo) twice, K1, SSK, K2; rep from \* to end.

**Rows 2, 4, 6, 8 and 10 (WS):** Purl.

**Row 3:** \*K2tog, K1, yo, K3, yo, K1, SSK, K1; rep from \* to end.

**Row 5:** K2tog, yo, \*K5, yo, K1, sk2po, K1, yo; rep from \* to last 8 sts, K5, yo, K1, SSK.

**Row 7:** \*K3, yo, sk2po, yo, K4; rep from \* to end.

**Row 9:** \*K1, K2tog, yo, K3, yo, SSK, K2; rep from \* to end.

Rep Rows 1-10 for pattern.

## GARTER STITCH

**Rnd 1:** Purl.

**Rnd 2:** Knit.

Rep rnds 1-2 for pattern.

## Alternative yarn suggestion

**King Cole** Baby Alpaca DK (DK weight; 100% baby alpaca; 100m/109yds per 50g ball)

**Top:** 5 (6:7:8:8) x 50g balls

**Poncho:** 6 (7:9:10:11) x 50g balls

For general abbreviations, see p95



The vest top is worked in the round, and features a lacy hem and shaping at the waist for a neat fit

## TOP BODY

Using 4mm circular needles, 80cm long, cast on 180 (200:220:240:260) sts.

Join to work in the rnd, being careful not to twist sts. Place one mrk at beg of rnd and one mrk after 90 (100:110:120:130) sts to mark side 'seam'.

Starting with a purl rnd, work 7 rnds in garter st.

Begin working Chart A, working 10-st rep of chart 18 (20:22:24:26) times across each rnd. Cont until all 10 rnds of chart have been completed.

**Next rnd:** \*K22 (24:27:29:32), pm, K46 (52:56:62:66), pm, K22 (24:27:29:32), slm; rep from \* once more.

## SIZE (TOP)

TO FIT BUST	8-10	12-14	16-18	20-22	24-26	
	81-86	91-97	102-107	112-117	122-127	cm
	32-34	36-38	40-42	44-46	48-50	in
ACTUAL BUST	90	100	110	120	130	cm
	35½	39¼	43¼	47¼	51¼	in
ACTUAL LENGTH	61	61¼	62	63	64	cm
	24	24¼	24½	24¾	25¼	in

## SIZE (PONCHO)

TO FIT BUST	8-10	12-14	16-18	20-22	24-26	
	81-86	91-97	102-107	112-117	122-127	cm
	32-34	36-38	40-42	44-46	48-50	in
CIRCUMFERENCE AT HEM	124½	135	151½	162	178½	cm
	49	53¼	59¾	63¾	70¼	in
ACTUAL LENGTH	46½	48	52½	53	54	cm
	18¼	19	20¾	20¾	21¼	in

## YARN (TOP)

<b>Artesano</b> Alpaca DK (DK weight; 100% superfine alpaca; 100m/109yds per 50g skein)						
SWEET PEA (CA13)	5	6	7	8	8	x50g SKEINS

## YARN (PONCHO)

<b>Artesano</b> Alpaca DK (DK weight; 100% superfine alpaca; 100m/109yds per 50g skein)						
SWEET PEA (CA13)	6	7	9	10	11	x50g SKEINS

### SHAPE WAIST

**Rnd 1:** \*K to 2 sts before next mrk, K2tog, slm, K to next mrk, slm, SSK, K to next mrk, slm; rep from \* once more. 4 sts dec'd. Knit 5 rnds.

Rep last 6 rnds 4 times more.

160 (180:200:220:240) sts.

Knit 10 rnds.

**Rnd 1:** \*K to mrk, M1L, slm, K to next mrk, slm, M1R, K to next mrk, slm; rep from \* once more. 4 sts inc'd.

Knit 7 rnds.

Rep last 8 rnds 4 times more.

180 (200:220:240:260) sts.

Cont in st st until body meas 39 (38½:37½:37½:37½) cm from cast-on, or desired length to armhole.

Place last 90 (100:110:120:130) sts of rnd on holder for Front and cont back and forth across first 90 (100:110:120:130) sts of rnd for Back.

## BACK

Cont in st st, cast off 4 (5:6:7:8) sts at beg of next 2 rows. 82 (90:98:106:114) sts.

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

**Next row (WS):** P2, P2tog, purl to last 4 sts, P2tog tbl, P2. 2 sts dec'd.

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

70 (78:82:86:90) sts.

Cont in st st until armhole meas

19 (20:21½:22½:23½) cm, ending after a WS row.

### SHAPE RIGHT NECK

**Row 1 (RS):** K19 (23:24:25:27), turn. Place rem 51 (55:58:61:63) sts of row on holder.

**Row 2 (WS):** P1, P2tog, P to end. 18 (22:23:24:26) sts.

**Row 3:** K to last 3 sts, K2tog, K1.

17 (21:22:23:25) sts.

### SHAPE RIGHT SHOULDER

**Row 1 (WS):** P12 (14:14:16:16), w&t.

**Row 2 (RS):** K to end.

**Row 3:** P6 (7:7:8:8), w&t.

**Row 4:** Knit to end.

**Row 5:** P to end, working wraps with wrapped sts.

Place sts on holder.

### SHAPE LEFT NECK

Place centre 32 (32:34:36:36) sts of back on holder for back neck. With RS facing, join yarn to 19 (23:24:25:27) rem sts.

**Row 1 (RS):** K to end.

**Row 2 (WS):** P to last 3 sts, P2tog tbl, P1. 18 (22:23:24:26) sts.

**Row 3:** K1, SSK, K to end.

17 (21:22:23:25) sts.

**Row 4:** P to end.

### SHAPE LEFT SHOULDER

**Row 1 (RS):** K12 (14:14:16:16), w&t.

**Row 2 (WS):** P to end.

**Row 3:** K6 (7:7:8:8), w&t.

**Row 4:** P to end.

**Row 5:** K to end, working wraps with wrapped sts.

Place sts on holder.

## FRONT

Work as for Back until armhole meas

7 (7½:8:8½:9½) cm, ending after a WS row.

70 (78:82:86:90) sts.

### SHAPE LEFT NECK

**Row 1 (RS):** K24 (27:28:29:30), turn.

Place rem sts on holder.

Dec 1 st at neck edge of every row 6 (6:6:6:4) times, then every foll RS row 1 (0:0:0:1) time more. 17 (21:22:23:25) sts.

Cont working in st st until Left Front matches Back to shoulder shaping, ending after a RS row.

### SHAPE LEFT SHOULDER

**Row 1 (WS):** P12 (14:14:16:16), w&t.

**Row 2 (RS):** K to end.

**Row 3:** P6 (7:7:8:8), w&t.

**Row 4:** K to end.

**Row 5:** P to end, working wraps with wrapped sts.

Place sts on holder.

### SHAPE RIGHT NECK

Leave 22 (24:26:28:30) sts on holder for front neck. Rejoin yarn to rem 24 (27:28:29:30) sts.

Dec 1 st at neck edge of every row 6 (6:6:6:4) times, then every foll RS row 1 (0:0:0:1) time more. 17 (21:22:23:25) sts.

Cont working in st st until Right Front matches Back to shoulder shaping, ending after a WS row.

### SHAPE RIGHT SHOULDER

**Row 1 (RS):** K12 (14:14:16:16), w&t.

**Row 2 (WS):** P to end.

**Row 3:** K6 (7:7:8:8), w&t.

**Row 4:** P to end.

**Row 5:** K to end, working wraps with wrapped sts.

Place sts on holder.

# Finola

## FINISHING

Join shoulders using three-needle cast-off.

### NECKBAND

Using 4mm circular needles, 40cm long, starting at left shoulder seam with RS facing, pick up and knit 28 (29:31:32:33) sts to front neck holder, knit across 22 (24:26:28:30) sts from holder, pick up and knit 28 (29:31:32:33) sts to right shoulder seam, pick up and knit 5 sts to back neck, knit 32 (32:34:36:36) sts from back neck holder, pick up and knit 5 sts to left shoulder seam. Pm and join to work in the rnd. 120 (124:132:138:142) sts. Work 2 rows in garter st. Cast off purlwise.

### ARMBANDS

Using 4mm circular needles, 40cm long, starting at underarm with RS facing, pick up and knit 4 (5:6:7:8) sts from underarm cast-off, pick up and knit 38 (41:43:45:47) sts to shoulder seam, pick up and knit 38 (41:43:45:47) sts to underarm, pick up and knit 4 (5:6:7:8) sts from underarm cast-off. 84 (92:98:104:110) sts. Pm and join to work in the rnd. Work 2 rows in garter st. Cast off purlwise.

Repeat for other armhole.

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

## PONCHO

Note: When measuring, stretch the fabric to simulate blocking.

Using 4mm needles, cast on 144 (164:184:194:214) sts. Knit 3 rows.

### BEGIN CHART A

**Row 1 (RS):** K2, M1, work row 1 of Chart A to last 2 sts, working rep 14 (16:18:19:21) times, M1, K2. 2 sts inc'd. Keeping first and last 2 sts of every row in garter st and rem sts in chart patt, inc 1 st at each end of every row (2 sts in from each edge) 9 times more, working increased sts into chart patt. 164 (184:204:214:234) sts.

### BEGIN CHART B

**Row 1 (RS):** K2, M1, work row 1 of Chart B to last 2 sts, working chart rep 16 (18:20:21:23) times, M1, K2.

Keeping first and last 2 sts of every row in garter st and rem sts in chart patt, inc 1 st at each end of every row (2 sts in from each edge) 32 (32:37:42:47) times more, working increased sts into chart patt. 230 (250:280:300:330) sts.

### Sizes 8-10, 12-14 and 20-22 only

Do not turn at end of last row. Pm for beg of rnd, join to work in the rnd, and starting with st 1, work next rnd of Chart B to end of rnd.

### Sizes 16-18 and 24-26 only

**Next row (RS):** Starting with st 1 of chart, work Chart B to end of row, then join to work in the rnd. Pm for beg of rnd.

### All sizes

Cont to work in patt in the rnd until a total of 6 (6:7:7:7) 10-row/rnd repeats of Chart B have been worked.

### YOKE

Work in st st for 26 (28:30:30:32) rnds.

### Sizes 8-10, 12-14 and 24-26 only

\*K1 (3:3), K2tog, (K2, K2tog) 28 (30:--:40) times; rep from \* once more.

### Sizes 16-18 and 20-22 only

\*K2, K2tog; rep from \* to end.

### All sizes

172 (188:210:225:248) sts.

Work even in st st for 10 (11:11:12:12) rnds.

### Size 8-10 only

K2, K2tog, \*K1, K2tog; rep from \* to end of rnd.

### Size 12-14 only

\*K2, K2tog, (K1, K2tog) 30 times; rep from \* once more.

### Sizes 16-18 and 20-22 only

(K1, K2tog) to end of rnd.

### Size 24-26 only

\*K2, K2tog, (K1, K2tog) 9 times; rep from \* 7 times more.

### All sizes

115 (126:140:150:168) sts.

Work in st st for 10 (11:11:12:12) rnds.

### Size 8-10 only

(K3, K2tog) twice, (K2, K2tog, K3, K2tog) 10 times, (K3, K2tog) 3 times.



The asymmetric poncho can be worn with the shorter side at the front, at the side or the back

### Size 12-14 only

\*K1, K2tog, (K2, K2tog) 15 times; rep from \* once more.

### Size 16-18 only

\*(K1, K2tog) 4 times, (K2, K2tog) twice; rep from \* 6 times more.

### Size 20-22 only

\*K2, K2tog, (K1, K2tog) 7 times; rep from \* 5 times more.

### Size 24-26 only

\*K1, K2tog; rep from \* to end.

### All sizes

90 (94:98:102:112) sts.

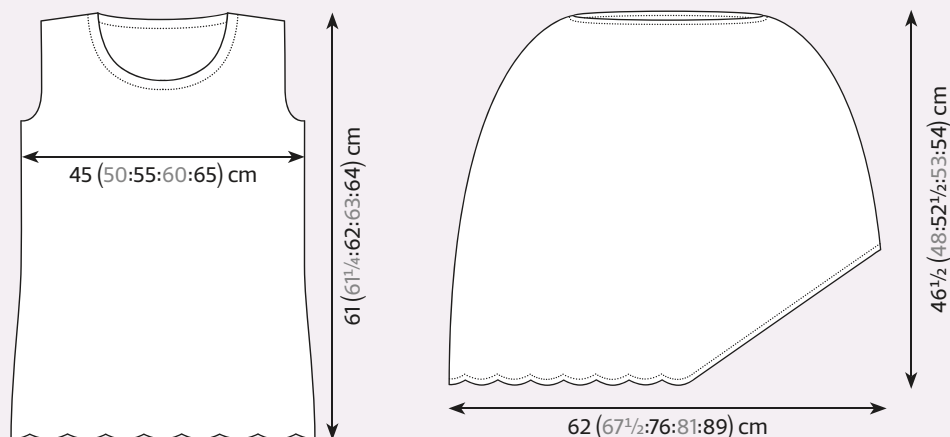
Work in garter st for 3 rnds.

Cast off using the sewn cast-off as follows: Cut a length of yarn approx. 3 times the length of your work and thread onto a tapestry needle. Holding the knitting needle with the stitches in the left hand and the tapestry needle in your right hand: \*Insert tapestry needle into the first 2 sts on the knitting needle as if to purl and draw the length of yarn all the way through. Without taking the sts off the LH needle, insert tapestry needle into the first st on the knitting needle again as if to knit, draw the yarn through and slip the stitch off. Rep from \* until all sts are cast off.

## FINISHING

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

**BLOCKING DIAGRAM**



**CHARTS**

Chart A (rounds)

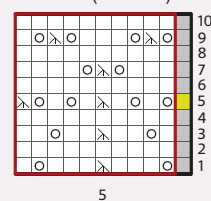


Chart B (rounds)

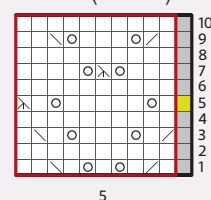


Chart A (rows)

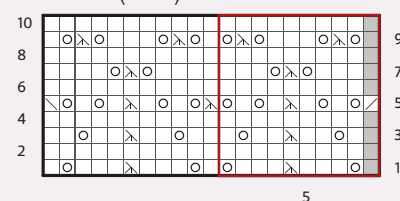
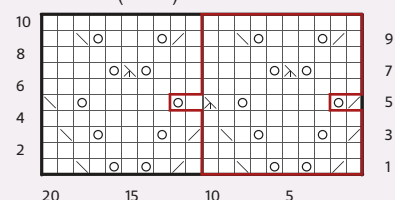


Chart B (rows)



**KEY**

- K on RS; P on WS
- Yo
- Sk2po
- Remove mrk, K1, replace mrk
- K2tog
- SSK
- No stitch
- Repeat



Main stitch pattern on the poncho complements the lace on the vest hem

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*Sara*  
Sara Huntington,  
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*Elaine Ostdal*  
**Rosalina**

Norwegian-inspired bedsocks  
feature a pretty stranded  
colourwork pattern of roses



Eline Oftedal  
**Rosalina**

**THESE SOFT** and pretty bedsocks feature a pattern of roses, inspired by traditional Norwegian decorative arts. Designed by Eline Oftedal, they are knitted in Yarn Stories Fine Merino 4ply using 3mm needles for a relaxed fit. The socks are worked from the cuff down, with stranded colourwork on the legs.

## SOCKS

Using 3mm needles and yarn B, cast on 72 sts.  
Pm and join to work in the round, taking care not to twist sts.

**Round 1:** \*K2, P2; rep from \* to end of round.  
Round 1 sets rib. Cont to work in rib as set for 9 more rounds.

Change to yarn A.  
Work 3 rnds in st st.

### BEGIN CHART

Working in st st and changing colours where indicated, work Row 1 of Chart, repeating the 18-st rep 4 times across the round.

Cont to work as set until all 22 rounds of Chart have been worked twice.

### HEEL

Change to yarn B. The heel is worked over 36 sts back and forth in rows.

## SIZE

Actual sock circumference 25cm (10in).  
Length is adjustable.

## YARN

**Yarn Stories** Fine Merino 4ply (4ply weight; 100% merino wool, 178m/195yds per 50g ball)

- A** Duck Egg; 2 x 50g balls
- B** Raspberry; 1 x 50g ball
- C** Spring Green; 1 x 50g ball

## NEEDLES & ACCESSORIES

1 set 3mm (UK 11 /US 2-3) double-pointed needles (DPNs), or circular needles, 60cm long, for Magic Loop method  
Stitch markers

## TENSION

29 sts and 37 rows to 10cm over st st in the round on 3mm needles

Turn work so WS is facing.

**Row 1 (WS):** Sl1 pwise, P35, turn.

**Row 2 (RS):** Sl1, K35, turn.

Repeat these 2 rnds 16 times (32 rows in total).

### TURN HEEL

**Row 1:** Sl1 pwise, P20, P2tog, P1, turn.

**Row 2:** Sl1, K7, SSK, K1, turn.

**Row 3:** Sl1 pwise, P to 1st before gap made by turn in last row, P2tog, P1, turn.

**Row 4:** Sl1, K to 1st before gap made by turn in last row, SSK, K1, turn.

Continue to rep Rows 3-4 until all sts have been used up. 22 sts remain in heel.

### GUSSET

Change to yarn A and resume working in the round as follows:

Pick up and knit 18 sts up the side of the heel flap, pm, knit the 36 instep sts, pm, pick up and knit 18 sts down the side of the heel flap and knit across 11 sts of the heel.  
Pm to mark beg of round. 94 sts.

**Dec rnd:** K to 3 sts before mrk, K2tog, K1, slm, K to mrk, slm, K1, SSK, K to end.  
2 sts dec'd.

**Next rnd:** Knit.

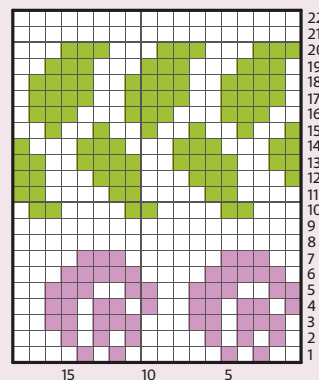
Repeat these 2 rnds until 72 sts remain.  
On next round remove beg of round mrk and knit to first mrk - this will become the new beg of round.

## YARN STOCKISTS

**Yarn Stories** 01484 848431  
[www.yarnstories.com](http://www.yarnstories.com)

For general abbreviations, see p95

## CHART



## KEY

- Yarn A
- Yarn B
- Yarn C

Continue to knit every round without shaping until foot meas 5cm less than desired foot length.

### SHAPE TOE

Change to yarn B.

**Decrease rnd:** \*K1, SSK, K to 3 sts before mrk, K2tog, K1; rep from \* once more.

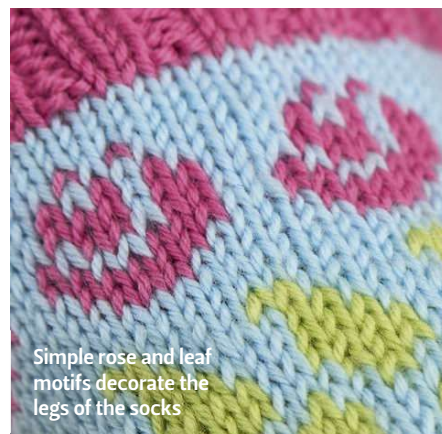
**Next rnd:** Knit.

Repeat these two rnds until 24 sts remain.

## FINISHING

Slip the 12 instep sts onto one needle and the 12 sole sts on to a second needle, and join using Kitchener stitch.

Weave in loose ends. Wash the socks gently and block on sock blockers, or steam using an iron on the wool setting, following any yarn care instructions on the ball band.  
Gently press the socks to shape. ☺



Simple rose and leaf motifs decorate the legs of the socks



Heels, toes and cuffs are worked in a contrast colour

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Di is involved with the new Loch Ness Knitting Festival



'Brooklyn Long Snood', knitted in Lalland yarn



1 Di likes to create complex knitted textures 2 + 3 The colours of Di's Lalland yarn reflect the Scottish countryside 4 Lalland, a pure Scottish lambswool, is a light DK-weight yarn which offers good stitch definition for textured knits and traditional ganseys



'Seol Tunic' is part of Di's ready-to-wear cashmere collection

# Scottish moods

A pair of hiking boots brought designer Di Gilpin to Scotland aged 24 and she has stayed there ever since. Penny Batchelor finds out why

© ANDY LUCK, WILDFENEYE



**DI GILPIN** is best known for having her own hand knitting design studio and ready-to-wear fashion label near St Andrews in Scotland. Yet it was on the Isle of Skye where her career and love affair with Scotland started. Her Great Uncle Jimmy had paid for a pair of hiking boots for her, and these

boots made for walking took her on an exploration of Scotland, particularly Skye and the Western Isles.

The country had such an effect on her that a few months after the end of her trip she returned to live in an old croft on the West Coast with a van, a bicycle, and lots of tins of beans and pairs of knitting needles. Since then, the Scottish landscape has been a constant inspiration for Di's

design work. "I love Scotland," she says. "I was an adopted child, and in a way I think Scotland adopted me! I am inspired every day here with the light, colour, landscape, the sea and knitting heritage."

When the opportunity came to present workshops at a brand-new knitting show in the Scottish Highlands, Loch Ness Knit Fest, she jumped at the chance. The show, which will run from 29th September to



1-3 Di's knitting designs often combine cables, textures and intarsia to create dramatic, organic fabric 4 'Moray Star' is a made-to-order gansey available in merino or lambswool 5 The 'Angel Bonnet' can be bought as a pattern or knitting kit



2nd October this year, will be a celebration of Scottish knitting and designers.

Di brings to the show her expertise in working in fashion, intarsia, contemporary gansey knitting and dropped stitch cables with colour combining. "Loch Ness Knit Fest will be a great opportunity to develop new and interesting relationships with our Scandinavian friends," Di says. "Christel Seyfarth, the inspiration behind the event, is a brilliant Danish designer from the island of Fanø. I have admired her design work for a long time, and the wonderful Strikkefestival that she hosts on Fanø each year."

Di will be teaching at Strikkefestival, as well as presenting her own knitwear collection. "I am so excited to be able to

present our collections to the catwalk!," Di says. "With such a long history of hand knitting in Scandinavia and the Baltic countries, I think it is really important to connect and share our common stories about knitting, techniques and history."

### Home-grown yarn

Five years ago, Di changed the way she worked, by creating a small company to focus on designing her own collections and patterns. She has her own Scottish yarn range as well: a 100% Scottish lambswool called Lalland, that is available in 16 colours. This was a labour of love for Di, who wanted to make a yarn that reflected the colours of Scotland in a very distinct way, be soft and light, and also have great

stitch definition for gansey-style knitting.

Production manager Sheila Greenwell was Gilpin's right-hand woman working on the yarn. It took them three years to develop the colour palette, the twist in the yarn, and pattern support. "This year we have had our first proper outings with the yarn, to the Edinburgh Yarn Festival and other shows," Di reports. "The response has been wonderful, and we have found some lovely shops who would like to stock the yarn! We are now planning a 50% lambswool, 50% cashmere blend made in Scotland."

Her own design label has a great following in Japan and North America. Di has collaborated with fashion designers including Graeme Black, Paul Hardy and



6



Sleeveless top and green jumper created for Graeme Black's fashion show



'Twisted Hazel' handwarmers



7



8



9



10



11

⑥ 'Gruainne Frock Coat' is a handknit pattern inspired by an Irish pirate queen!  
⑦ - ⑩ Di collaborated with fashion designer Graeme Black to produce knitwear for cashmere brand 1436 Erdos ⑪ 'Delaunay' is a design from Rowan's *Shore Lines* book



Di created this spiral cashmere top for Graeme Black's 2014 runway show

Erdos 1436. These collaborations, she says, "have helped stretch my imagination and knowledge and allowed me to see handknitting in a new way... I love looking at new and innovative ways to knit." Her made-to-order items can take weeks to create, and for larger production runs Di has a troop of elite knitters who live within a 15-mile radius.

Di has published a plethora of patterns throughout her career, but there's one that stands out as her favourite. Published in a Rowan 2005 pamphlet *Shore Lines*, and also available on Ravelry.com, 'Delaunay' is a colour-blocked sweater with bold geometric shapes, named after Di's favourite artist Sonia Delaunay.

When it comes to designing, Gilpin loves

seamless knitting. "I love the fact that when knitting seamlessly you are creating a form and the pattern/design at the same time, which means you can create a great 'fit'." Luckily she's currently working on designing three tights patterns.

What about the future? Di is planning a collaboration with The Fibre Co., designing patterns that use both her own lambswool and The Fibre Co. yarns. Plus there's a very special design for *The Knitter* using The Fibre Co. yarn. Watch this space! 📌

[www.digilpin.com](http://www.digilpin.com)  
[www.lochnessknitfest.com](http://www.lochnessknitfest.com) 01463 219219

Read Penny Batchelor's blog celebrating British knitting at [www.auwoollyarn.co.uk](http://www.auwoollyarn.co.uk)

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*Corrina Ferguson*  
**Coralue**

A beautifully intricate, textured yoke makes an impact on this silky top



Corrina Ferguson  
**Coralue**

**BEAUTIFUL TWISTED** cables around the yoke decorate this short-sleeved raglan jumper by Corrina Ferguson. The garment is worked in the round from the top down. “The cable pattern knits up like a dream in the wool and silk blend sportweight yarn, which is light and lofty,” says Corrina. The Stitch Sprouts yarn she has used is hard to source in the UK, so we have suggested an alternative yarn from Sublime.

## STITCH PATTERNS

### TWISTED RIB

(multiple of 4 sts)

**Rnd 1:** \*P2, K2tog, leaving sts on needle, K first st again; rep from \*.

**Rnd 2:** \*P2, K2; rep from \*.

Rep Rnds 1 and 2 for pattern.

### YOKE

Using 3.75mm circular needles, 40cm long, cast on 144 (144:152:160) sts.

Pm and join to work in the rnd, being careful not to twist sts.

Work 12 rnds in Twisted Rib.

Work set-up rnds as follows:

#### Sizes S and M only

**Rnd 1:** \*Pfb, place new mrk for beg of rnd, Pfb, work 46 sts in rib as established, Pfb, pm, Pfb, work 22 sts in rib, Pfb, pm, Pfb, work 46 sts in rib, Pfb, pm, Pfb, work 22 sts

## SIZE

	S	M	L	XL	
TO FIT BUST	81-86	91-97	101-107	112-117	cm
	32-34	36-38	40-42	44-46	in
ACTUAL BUST	85	97	106	120½	cm
	33½	38¼	41¾	47½	in
ACTUAL LENGTH	47	51½	56½	63½	cm
	18½	20¼	22¼	25	in
SLEEVE SEAM	5	4	5	4	cm
	2	1½	2	1½	in

## YARN

**Stitch Sprouts** Yellowstone (Baby/sport weight; 80% wool, 20% silk; 261m/285yds per 100g skein)

SNOW	3	3	4	5	x100g SKEINS

Alternative yarn:

**Sublime** Baby Cashmere Merino Silk 4ply (4ply weight; 75% wool, 20% silk, 5% cashmere; 170m/186yds per 50g ball) Aran (0871); 5 (5:7:8) x 50g balls

## NEEDLES & ACCESSORIES

2 sets 3.75mm (UK 10-9/US 5) circular needles, 40cm and 80cm long

1 set 3.75mm (UK 10-9/US 5) double-pointed needles (DPNs)

Stitch markers

Cable needle (cn)

Stitch holders or waste yarn

## TENSION

23 sts and 32 rnds to 10cm over reverse st st using 3.75mm needles

## YARN STOCKISTS

**Stitch Sprouts** [www.stitchsprouts.com](http://www.stitchsprouts.com)

**Sublime** 01924 369666

[www.sublimeyarns.com](http://www.sublimeyarns.com)

in rib, purl the final 2 sts before beg-of-rnd mrk. 152 (152:-:-) sts.

**Rnd 2:** Work even in rib, purling the sts on either side of the mrks.

#### Size L only

**Rnd 1:** \*Work 50 sts in rib, pm, work 26 sts in rib, pm; repeat from \* once more.

**Rnd 2:** Work even in rib.

#### Size XL only

Work 3 more rnds in rib as established, ending last rnd 1 st before mrk. Place new mrk for beg of rnd.

**Rnd 4:** Work 52 sts in rib as established, pm, work 28 sts in rib, pm, work 52 sts in rib, pm, work 28 sts in rib.

#### All sizes

Beg with Rnd 1 (1:1:3), work Yoke Chart as follows:

**Rnd 1 (1:1:3):** (Work chart to rep line, work 12-st rep 4 times, work to end of chart, slm, work chart to rep line, work 12-st rep twice, work to end of chart, slm) twice. Cont to work chart in this way through Row 24, then work Rows 1-14 (1-24:1-24:1-24) once more, then Rows 0 (0:1-14:1-24) once more, bringing new sts into chart pattern and working an extra repeat when necessary. 304 (344:400:440) sts.

#### Sizes S and L only

Work Transition Chart A as follows:

**Rnd 1:** [Work 88 (-:112:-) sts in Transition Chart A, slip next 64 (-:88:-) sts to st holder or waste yarn for sleeve, cast on 6 sts] twice. Cont to work Transition Chart A through Row 15.

192 (-:240:-) sts for body.

#### Sizes M and XL only

Work Transition Chart B through Rnd 5. -(368:-:464) sts.

**Next rnd:** [Purl -(104:-:128) sts, slip next -(80:-:104) sts to holder or waste yarn for sleeve, cast on -(6:-:8) sts] twice.

-(220:-:272) sts for body.

#### All sizes

Place new beg-of-rnd mrk at centre of underarm sts and 2nd shaping mrk at centre of opposite underarm sts.

Work in reverse st st (purl every rnd) until body measures 7½ (7½:10:12½) cm from underarm.

#### WAIST SHAPING

**Dec rnd:** (P1, P2tog, P to 3 sts before next mrk, P2tog, P1) twice. 4 sts dec'd.

Rep Dec rnd every 8 rnds twice more.

180 (208:228:260) sts.

Work 8 rnds even.

**Inc rnd:** (P1, M1P, P to 1 st before next mrk, M1P, P1) twice. 4 sts inc'd.

Rep Inc rnd every 8 rnds twice more.

192 (220:40:272) sts.

## SPECIAL ABBREVIATIONS

**M1P:** Make one purlwise by purling into back of loop between two sts.

**Pfb:** Purl into front and back of stitch.

**C2B:** Slip next st to cn and hold at back of work, K1, K1 from cn.

**Tw2B:** Slip next st to cn and hold at back of work, K1, P1 from cn.

**Tw2F:** Slip next st to cn and hold at front of work, P1, K1 from cn.

For general abbreviations, see p95

## KEY

□ K on RS; P on WS

● P on RS; K on WS

▽ Pfb

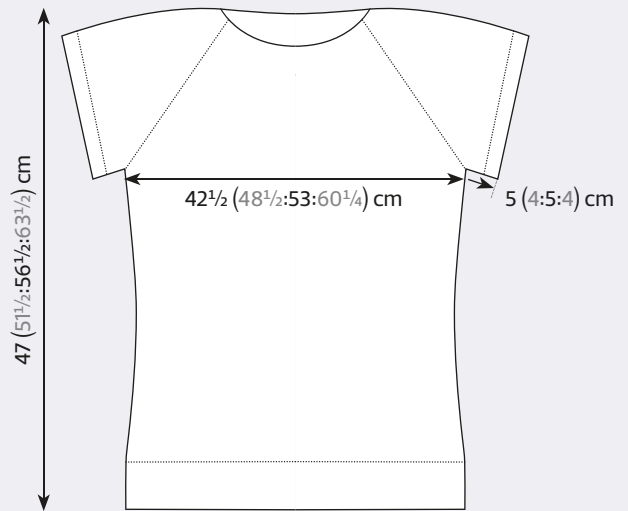
▧ C2B

▨ Tw2B

▩ Tw2F

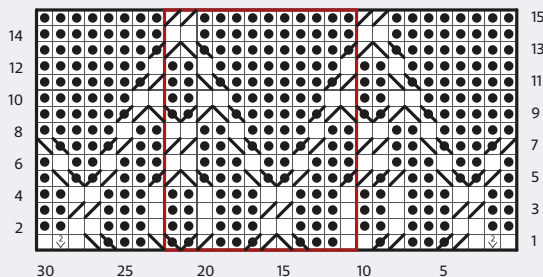
◻ Repeat

## BLOCKING DIAGRAM

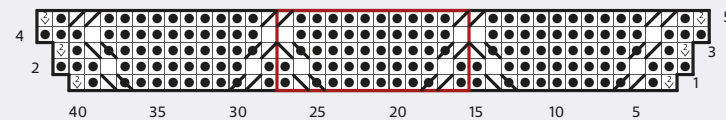


## CHARTS

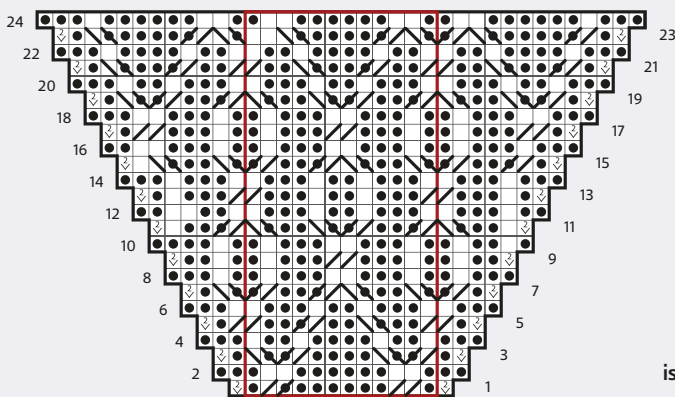
Transition Chart A



Transition Chart B



Yoke



The garment is knitted from the top down



Cont in rev st st until body meas approx. 30½ (30½:33:35½)cm from underarm. Work 12 rnds of Twisted Rib. Cast off loosely.

## SLEEVES

Place 64 (80:88:104) sts on DPNs. Pick up 4 (4:4:8) sts from the underarm. Pm and join to work in the round, being careful not to twist sts. 68 (84:92:112) sts.

### Sizes S and L only

Cont to work Yoke Chart beg with Rnd 15,

omitting increase sts at beg and end of rnds and incorporating cast-on underarm sts into chart patt. Cont to work chart in this way through Rnd 24.

### All sizes

Work in Twisted Rib for 10 rnds.

Cast off loosely.


## FINISHING

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



This pattern is taken from the book *Warm Days, Cool Knits* by Corrina Ferguson (Interweave Press, £16.99), which has

20 lightweight designs for women. Readers can **save £5** on this book! To buy a copy for just £11.99 inc. free UK p&p, call **01206 255777** and quote ref. IM1316 before 12 October 2016.



*Lisa Richardson*  
**Cybill**

Elegant shaping and tailored details  
ensure this colourful striped skirt  
has a flattering fit

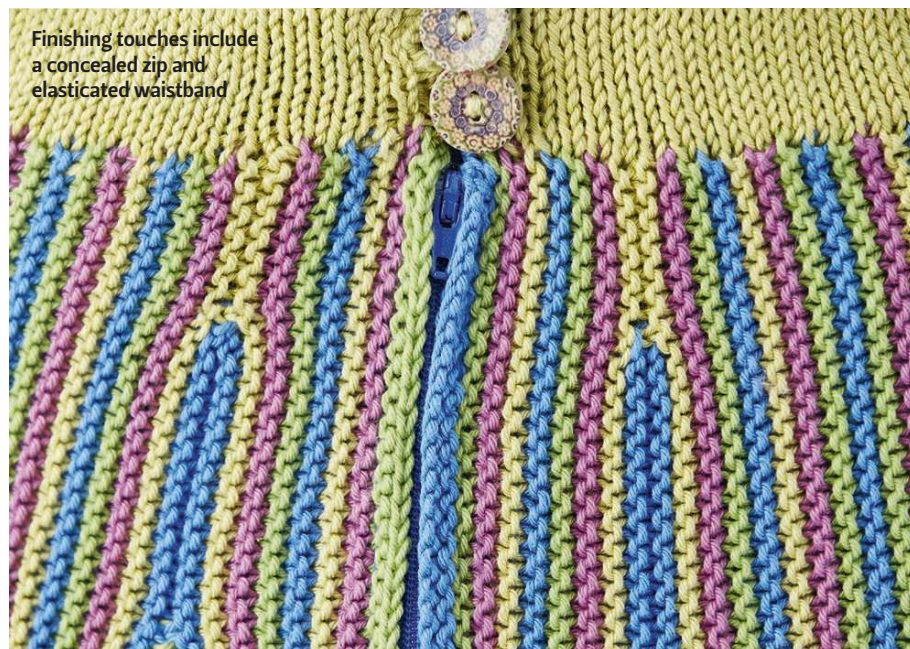


Sideways-knitted skirt is shaped using short rows



Lisa Richardson  
**Cybill**

**KNITTED SKIRTS** can sometimes look bulky or unflattering, but we think this chic design by Lisa Richardson is really neat and elegant. Knitted sideways, the stripe pattern incorporates 'godets' for a subtle A-line shape. The waistband incorporates elastic for a good fit, while the design also has a hidden zip opening and button fastenings. It's knitted in Rowan's classic Cotton Glacé yarn.



Finishing touches include a concealed zip and elasticated waistband

## SIZE

	S	M	L	1XL	2XL	
ACTUAL WAIST	72	81	94	106	120	cm
	28	32	37	42	47	in
ACTUAL HEM	140	167	181	209	237	cm
	55	66	71	82	93	in
ACTUAL LENGTH	62	62	62	62	62	cm
	24½	24½	24½	24½	24½	in

## YARN

**Rowan Cotton Glacé** (DK weight; 100% cotton; 115m/126yds per 50g ball)

	A	B	C	D	
<b>A GREENGAGE</b> (864)	3	4	4	4	5 x50g BALLS
<b>B ROSE</b> (861)	3	3	4	4	4 x50g BALLS
<b>C SHOOT</b> (814)	3	3	4	4	5 x50g BALLS
<b>D COBALT</b> (850)	3	3	4	4	4 x50g BALLS

## NEEDLES & ACCESSORIES

1 pair 3mm (UK 11/US 3-2) knitting needles  
1 pair 3.25mm (UK 10/US 3) knitting needles  
Length of 2.5cm wide elastic to fit around waist  
2 buttons  
18cm zip

## TENSION

22 sts and 43 rows to 10cm over garter st on 3.25mm needles

## YARN STOCKISTS

**Rowan** 01484 950630  
[www.knitrowan.com](http://www.knitrowan.com)

## SKIRT

(knitted sideways)

Using 3.25mm needles and yarn D, cast on 136 sts.

Working in garter st throughout, work in stripes as follows:

**Rows 1 and 2:** Using yarn D.

**Rows 3 and 4:** Using yarn C.

**Rows 5 and 6:** Using yarn B.

**Rows 7 and 8:** Using yarn A.

**Rows 9 to 16:** As Rows 1 to 8.

## SHAPE GODET

**Row 17:** Using yarn D, K128, w&t.

**Row 18:** Using yarn D, K to end.

**Row 19:** Using yarn C, K114, w&t.

**Row 20:** Using yarn C, K to end.

**Row 21:** Using yarn B, K100, w&t.

**Row 22:** Using yarn B, K to end.

**Row 23:** Using yarn A, K86, w&t.

**Row 24:** Using yarn A, K to end.

**Row 25:** Using yarn D, K72, w&t.

**Row 26:** Using yarn D, K to end.

**Row 27:** Using yarn C, K58, w&t.

**Row 28:** Using yarn C, K to end.

**Row 29:** Using yarn B, K44, w&t.

**Row 30:** Using yarn B, K to end.

**Row 31:** Using yarn A, K30, w&t.

**Row 32:** Using yarn A, K to end.

**Rows 33 and 34:** As Rows 29 and 30.

**Rows 35 and 36:** As Rows 27 and 28.

**Rows 37 and 38:** As Rows 25 and 26.

**Rows 39 and 40:** As Rows 23 and 24.

**Rows 41 and 42:** As Rows 21 and 22.

**Rows 43 and 44:** As Rows 19 and 20.

**Rows 45 and 46:** As Rows 17 and 18.

Rows 17 to 46 complete godet.

Now working across all sts, cont in striped garter st as follows:

**Rows 47 and 48:** Using yarn A.

**Rows 49 and 50:** Using yarn B.

**Rows 51 and 52:** Using yarn C.

**Rows 53 and 54:** Using yarn D.

**Rows 55 to 60:** As Rows 47 to 52.

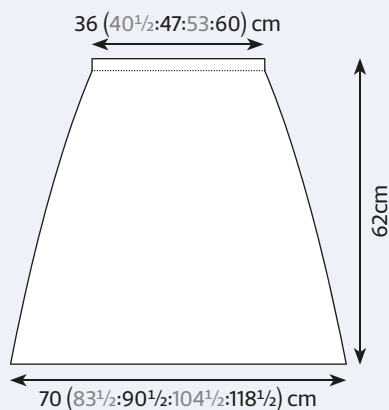
Rep last 60 rows 9 (11:12:14:16) times more,

## SPECIAL ABBREVIATIONS

**w&t:** Slip next st from left needle onto right needle, taking yarn to opposite side of work between needles and then slipping same st back onto left needle, turn work. When working back across wrapped sts on the following row work the wrapped st and the wrapping loop together as one st.

For general abbreviations, see p95

## BLOCKING DIAGRAM



ending with RS facing for next row.  
Cast off.

## WAISTBAND

With RS facing, using 3mm needles and yarn A, pick up and knit 166 (186:216:243:276) sts evenly along shorter row-end edge of skirt section.

Beg with a P row, work in st st for 10 rows, ending with WS facing for next row.

**Row 11 (WS):** Knit (to form fold line).

Beg with a K row, work in st st for 10 rows, ending with RS facing for next row.

Cast off.

## MAKING UP

Do NOT press.

Fold waistband in half to inside along fold line row and sew cast-off edge in place on inside. Thread elastic through waistband and sew ends of elastic securely in place at each end of waistband, then sew ends of waistband closed.

Join cast-on and cast-off edges of skirt section to form centre back seam, leaving seam open for 18cm (measured from pick-up row of waistband). Insert zip into this opening. To fasten ends of waistband, attach 2 buttons to one end of waistband and make 2 button loops to correspond at other end of waistband. Gently block to measurements, following any yarn care instructions on the ball band. ☺



The cotton yarn gives a good weight to the skirt, helping it to hang well

SWATCHES  
SHOWN  
ACTUAL  
SIZE



# Yarn choice

We look ahead to autumn with our selection of pure wools and luxurious blends that will be perfect for seasonal knitwear



## WOOLYKNIT Blue Faced Leicester

Shade pictured **Peridot**  
Ball weight/length **50g/102m**  
Needle size **4mm (UK 8/US 6)**  
Tension **22 sts and 28 rows to 10cm**  
Fibre content **100% Bluefaced Leicester wool**  
Care **Hand wash** RRP **£4.68**  
Contact **01457 877984**  
**www.woolyknit.com**

This lovely DK is a great all-round yarn and will suit everything from simple stocking stitch to intricate cables. Soft and woolly, the Bluefaced Leicester fibre gives a warm glow to the fabric, and the spin is even and rounded. The palette offers 14 shades including two natural marled shades as well as powdered pastels and richer colours.



## DEBBIE BLISS Falkland Aran

Shade pictured **Teal (10)**  
Skein weight/length **100g/180m**  
Needle size **5mm (UK 6/US 8)**  
Tension **19 sts and 26 rows to 10cm**  
Fibre content **100% merino wool**  
Care **Machine wash 30°C** RRP **£12.95**  
Contact **01535 664222**  
**www.designeryarns.uk.com**

This new aran yarn is gorgeous and gleaming, with a smooth next-to-skin softness. Spun from organic merino wool, its three plump and lightly twisted plies come together to make a round and bouncy yarn, perfect for textured and cabled knits. The 16 shades run from natural to bright, and the *Falkland Aran* pattern book has lovely designs for the whole family.



THE FIBRE CO.  
**Arranmore**

Shade pictured **Odhran**  
Skein weight/length **100g/160m**  
Needle size **5-6mm (UK 6-4/US 8-10)**  
Tension **14-17 sts to 10cm**  
Fibre content **80% wool, 10% silk, 10% cashmere**  
Care **Hand wash 30°C RRP £18.50**  
Contact **07749 466 037**  
[www.thefibreco.com](http://www.thefibreco.com)

This is Donegal tweed with a hefty dollop of luxury! The inclusion of silk and cashmere has upscaled the classic tweed yarn and added extra softness, and the palette features gorgeous colours we've come to expect from The Fibre Co. There are rich shades and lovely neutrals, all chock-full of flecks of colour - some contrasting, and some complementary.



KNIT PICKS  
**Stroll Tonal Sock Yarn**

Shade pictured **Blue Yonder (24906)**  
Skein weight/length **100g/422m**  
Needle size **2.25-3.25mm (UK 13-10/US 1-3)**  
Tension **28-32 sts to 10cm**  
Fibre content **75% superwash merino wool, 25% nylon**  
Care **Machine wash 30°C RRP £8.90**  
Contact [www.knitpicks.com](http://www.knitpicks.com)

This is the handpainted version of the very popular Stroll sock yarn. There are 37 gorgeous colourways, with some shades much more distinctly variegated than others - and we are so pleased they are now all available in the UK! The knitted fabric is soft and comfortable, and will create lovely shawls and garments, as well as stunning socks.



DAUGHTER OF A SHEPHERD  
**Hebridean & Zwartbles**

Shade pictured **Dark Brown**  
Skein weight/length **100g/233m**  
Needle size **3.5-4.5mm (UK 10-7/US 4-7)**  
Tension **24 sts and 32 rows to 10cm**  
Fibre content **75% Hebridean wool, 25% Zwartbles wool**  
Care **Hand wash RRP £18.00**  
Contact [www.daughterofashepherd.com](http://www.daughterofashepherd.com)

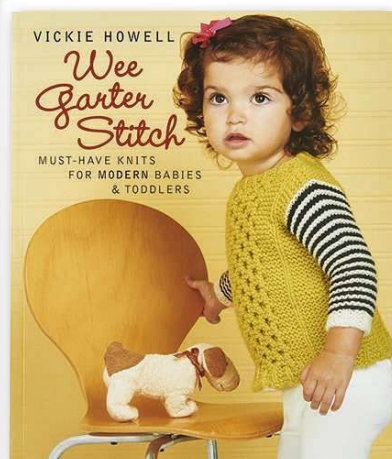
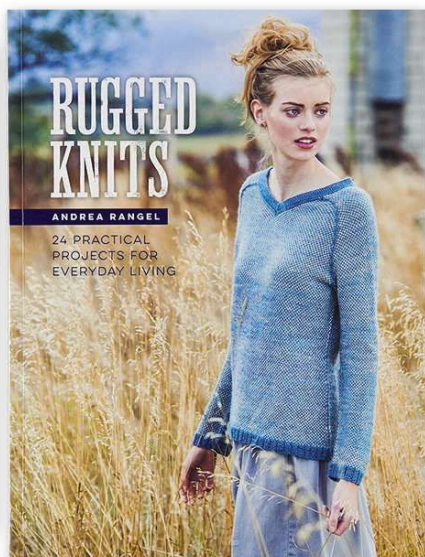
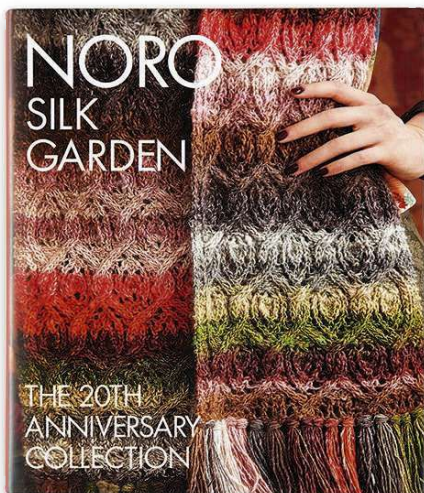
With its soft and sleek woolliness and deep, lustrous espresso shade shot through with highlights, Daughter of a Shepherd's limited-edition yarn flies the flag for fully British yarn with style and beauty. This is a true wool-lover's treat - gliding through the fingers as you knit, it creates a fabric that blooms, softens and drapes beautifully with washing.



PATONS  
**Tweed Style**

Shade pictured **Navy Tweed (83)**  
Ball weight/length **50g/75m**  
Needle size **6-7mm (UK 4-2/US 10-10½)**  
Tension **15 sts and 20 rows to 10cm**  
Fibre content **50% wool, 50% acrylic**  
Care **Machine wash 30°C RRP £5.25**  
Contact **01484 681881**  
[www.makeitcoats.com](http://www.makeitcoats.com)

Soft and chunky, this new yarn from Patons for the autumn/winter season looks like a single ply, but is in fact different-coloured, gently spun strands of fibre intertwined into a very lightweight strand. There are eight tweedy colourways available - some more subtle like our sample, and others a bit more zingy. Great for comfortable garments and accessories.



# Great reads

Celebrate colour, texture, shape and style with our favourite new knitting books offering pattern for all the family

## NORO SILK GARDEN – THE 20TH ANNIVERSARY COLLECTION (Sixth & Spring, £17.99)

Noro's Silk Garden yarn has become iconic since its launch 20 years ago. Knitters love this silk-mohair-lambswool blend for its texture and feel, and particularly for the gloriously vivid and glowing colourways created by Eisaku Noro.

This pattern collection has 30 projects showcasing the beauty of Silk Garden's colour changes. Most are accessories, using simple shapes and rich textures. Cabled socks, brioche hats and lacy gloves look wonderful in this yarn, as do the cowls worked in jewel-like star stitches and a bamboo-stitch wrap.

Shawls are well suited to showing off this yarn, and the book contains shawls using lace, unusual textures and shaping.

Garments include a drape-front cardigan that combines a variegated colourway with the new solid Silk Garden Solo to emphasise its shape. There's also a modern boxy cardigan to fit busts of 34in–46in.

Other stand-out projects include a mitred squares blanket, an entrelac handbag, and dramatic modular cape.



To buy this for just £13.49, call 01273 488005 or go to [www.thegmcgroup.com](http://www.thegmcgroup.com) and use code R5084 before 8th November 2016.

RUGGED KNITS

by Andrea Rangel (Interweave Press, £16.99)

Andrea Rangel set out to create a book of practical knitted projects that would become everyday essentials. She has definitely succeeded with this book, which has 24 patterns that are sensible yet infused with touches of beauty and luxury.

'Base Layer', for example, is a subtly textured sweater with options for both men and women, that is soft enough to be worn next to the skin. The 'Hazy Cloud' pullover has a sweatshirt shape but is worked in an indulgently soft yarn. 'Elderberry Road' will become your new favourite cardigan, with its colour blocking and waist shaping.

Other comfortable pieces include a unisex yoked jacket inspired by Icelandic *lopapeysa*, a roomy hoody with a flattering fit, a generously sized triangular wrap, and a drop-shoulder sweater with a deep scoop neck and bands of colourwork. Women's garments are sized to fit 34in-48in busts, while men's sizes cover 38in-54in chests.

The book offers a range of accessories, too, such as a fluffy cowl, a practical buff, an infinity scarf, waffle mitts, and socks.



Book offer!

To buy a copy for only £11.99 inc. FREE UK p&p, call 01206 255777, quoting ref IM1416. Offer closes 12 October 2016.



Book offer!

Readers can buy this book for £11.24. Call 01273 488005 or go to [www.themcgroup.com](http://www.themcgroup.com) and use code R5085 before 8th November 2016.

WEE GARTER STITCH

by Vickie Howell (Sixth & Spring, £14.99)

Packed with 25 quick-knit projects that will be perfect as gifts for babies and toddlers, this book by Vickie Howell shows how garter stitch can be used in multiple ways to create sweet, modern designs.

For example, a short-sleeved cardigan pairs a garter stitch yoke with a mosaic stitch in grey and neon, and a pretty dress uses colourful chevron stripes. There's also a pullover with an Aran honeycomb body and striped garter stitch sleeves.

Other garments include a striped cotton jumper, a hooded poncho, leggings, and the sweetest mini Cowichan-style sweater with coyote motifs.

There is a wide range of smaller projects, such as hats and bonnets, simple socks, fringed moccasin boots and baby shoes. We love the zebra playmat, and the snuggly blanket with short-row circles surrounded by garter stitch for a patchwork effect.

The book also contains step-by-step photos for a range of techniques including short rows, i-cords, cables, and working duplicate stitch and Kitchener stitch on a garter stitch fabric.



*Deborah Helmke*  
**Torcere**

A dramatic twist makes this soft, textured top stand out from the crowd

*Torcere*

A slub stitch  
creates a pleasing  
textured fabric



Deborah Helmke  
**Torcere**

**THIS CHIC** and unusual top by Deborah Helmke features a dramatic twist at the front, which is created at the sewing-up stage. A horizontal slub stitch produces a textured fabric; the garment is knitted in The Fibre Co. Acadia, a DK yarn that blends merino, alpaca and silk for a soft and lustrous feel. Deborah's design includes waist shaping, side slits and a back that's longer than the front, for a distinctly modern shape.

## PATTERN NOTES

This garment is worked in two pieces. Follow the construction diagram for finishing instructions. The top of the front is twisted before sewing up. Side slits are finished at edges with garter stitch. The back length is longer than the front from hem to armhole, and the armhole for the front is longer than for the back.

## STITCH PATTERNS

### K2, P2 RIB

(multiple of 4 sts + 2)

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

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

Rep last 2 rows for pattern.

### HORIZONTAL SLUB STITCH

(multiple of 10 sts)

**Rows 1, 3, 5 and 7 (RS):** Knit.

**Rows 2 and 6 (WS):** Purl.

**Row 4 (WS):** \*K6, P4; rep from \* to end.

**Row 8 (WS):** \*K1, P4, K5; rep from \* to end.

## SIZE

	8-10	12-14	16-18	20-22	24-26	
TO FIT CHEST	81-86	91-97	102-107	112-117	122-127	cm
	32-34	36-38	40-42	44-46	48-50	in
ACTUAL CHEST	82	91½	103	114	126	cm
	32¼	36	40½	45	49½	in
ACTUAL LENGTH AT BACK	65½	67½	69½	70½	71½	cm
	25¾	26½	27¼	27¾	28¼	in

## YARN

**The Fibre Co.** Acadia (DK weight; 60% merino wool, 20% alpaca, 20% silk; 133m/145yds per 50g skein)

THISTLE	6	7	8	9	10	x50g SKEINS
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## NEEDLES & ACCESSORIES

1 pair 4mm (UK 8/US 6) knitting needles  
Tapestry needle  
Stitch markers  
2 removable markers

## TENSION

21 sts and 28 rows to 10cm in Horizontal Slub Stitch on 4mm needles

## YARN STOCKISTS

**The Fibre Co.** 07749 466037

[www.thefibreco.com](http://www.thefibreco.com)

For general abbreviations, see p95

Rep rows 1 to 8 for pattern.

## BACK

Using 4mm needles, cast on

96 (108:120:132:148) sts.

**Row 1 (RS):** K5, pm, work in K2, P2 rib to last 5 sts, pm, K5.

**Row 2 (WS):** K5, slm, work in K2, P2 rib to mrk, slm, K5.

These 2 rows set the garter st and rib patt.

Cont in patt as set until work meas 4cm from cast-on, ending after a WS row and increasing 4 (2:0:0:0) sts and decreasing 0 (0:0:2:8) sts evenly between markers on last row.

100 (110:120:130:140) sts.

### BEGIN HORIZONTAL SLUB STITCH

**Row 1 (RS):** K5, slm, work Horizontal Slub Stitch to mrk, slm, K5.

Cont in garter st and Horizontal Slub Stitch as set until work meas 20cm from cast-on, ending after a WS row.

\*\*Remove markers, then place removable markers at either end of row to mark end of side slits.

### SHAPE WAIST

Begin 5 sts either end of row into Horizontal Slub Stitch patt on next row, maintaining patt as set; AT THE SAME TIME, dec 1 st at each end of next row, then every foll RS row 9 times more.

80 (90:100:110:120) sts.

Work even in patt until piece meas 5 (6½:7½:8:8½) cm from removable markers, ending after a WS row.

Inc 1 st at each end of next row, then every foll 18 (18:14:10:8) rows 3 (3:4:5:6) times more, working increases into patt. 88 (98:110:122:134) sts.

Work even in patt until piece meas 26½ (27½:28:27½:26) cm from removable markers, ending after a WS row.

### SHAPE ARMHOLES

Cast off 2 (2:3:5:6) sts at beg of next 4 rows. 80 (90:98:102:110) sts.

Dec 1 st at each end of next row, then every foll RS row 1 (1:2:3:6) times more.

76 (86:92:94:96) sts.\*\*\*

Work even in patt until armhole meas 14½ (15½:17:18½:21) cm, ending after a WS row.

### \*\*\*\* SHAPE BACK NECK

**Next row (RS):** Patt 22 (24:26:26:28) and place these sts on holder, cast off 32 (38:40:42:40) sts, patt to end. 22 (24:26:26:28) sts.

### LEFT BACK NECK

Work 1 WS row in patt.

Dec 1 st at neck edge of next row, then every foll 4th row once more.

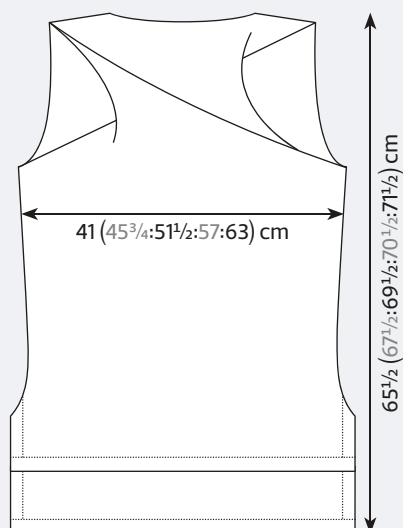
20 (22:24:24:26) sts.

Cast off 6 (7:7:7:8) sts at beg of next 2 WS rows. 8 (8:10:10:10)

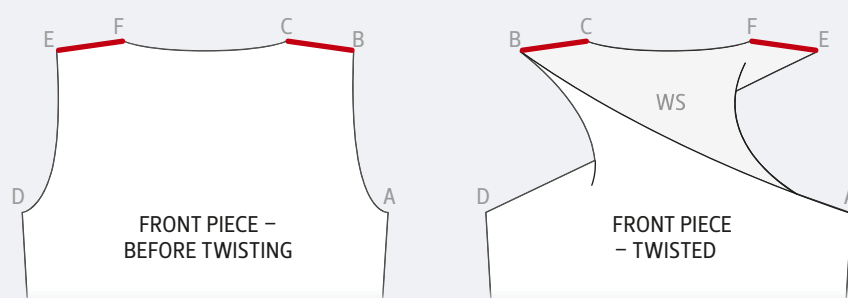
Dec 1 st at neck edge of next RS row.

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

### BLOCKING DIAGRAM



### CONSTRUCTION DIAGRAM



●● THE DRAMATIC TWIST AT THE FRONT IS CREATED AT THE SEWING-UP STAGE ●●

#### RIGHT BACK NECK

With WS facing, join yarn to 22 (24:26:26:28) sts held for right back neck and work as for left back neck, reversing shapings.

#### FRONT

Work as for Back until piece meas 10cm from cast-on, ending after a WS row.

Work as for Back from \*\* to \*\*\*.

Work even in patt until armhole meas 33 (35:38:41:46) cm, ending after a WS row.

Continue as for Back from \*\*\*\* to end, working right front neck as per left back neck, and left front neck as for right back neck.

#### FINISHING

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

With WS facing, using diagram as a guide, place pieces together and twist front piece so the WS is on the outside. Sew shoulder seams.

Sew side seams, leaving open edges with garter st for side slits. ☹



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*Sue Blacker*

# Polzeath

This lightweight cardigan has an attractive openwork fabric



Sue Blacker  
**Polzeath**

**THIS OPENWORK** cardigan by Sue Blacker is worked flat in five pieces, and two length options are given - either finishing just on the hips, or longer if you prefer. "This cardigan is designed to have a wide neck to accommodate shirt collars," says Sue. "The buttons may be omitted, in which case the button holes can also be omitted from the buttonhole band. The sleeves may be extended to three-quarter length if desired, which will require extra yarn."

## SIZING NOTE

When deciding which size to make, note that the stitch pattern is very stretchy.

## STITCH PATTERNS

**MOSS STITCH** (even number of sts)

**Row 1:** (K1, P1) to end.

**Row 2:** (P1, K1) to end.

Repeat these 2 rows for pattern.

### LACE STRIPE PATTERN

**Row 1 (RS):** K in yarn A.

**Row 2:** P in yarn A.

**Row 3:** K in yarn B.

**Row 4:** P in yarn B.

**Row 5:** K in yarn A.

**Row 6:** P in yarn A.

**Row 7:** In yarn B, K1, \*yo, K2tog; rep from \* to last st, K1.

**Row 8:** P in yarn B.

**Rows 9-20:** Repeat rows 5-8 of Lace Stripe Pattern, 3 more times (4 lace stripes in total plus one plain stripe).

These 20 rows form the pattern of

## SIZE

	10-12	14-16	18-20	
TO FIT BUST	86-91	97-102	107-112	cm
	34-36	38-40	42-44	in
ACTUAL BUST	90	104	117	cm
	35¼	41	46	in
ACTUAL LENGTH (SHORTER VERSION)	57	59	61	cm
	22½	23	24	in
ACTUAL LENGTH (LONGER VERSION)	64	66	68	cm
	25¼	26	27	in
SLEEVE SEAM	18	19	20	cm
	7	7½	8	in

## NEEDLES & ACCESSORIES

1 pair 3.25mm (UK 10/US 3) knitting needles  
1 pair 4mm (UK 8/US 6) knitting needles  
6 buttons (7 buttons for longer version)  
Stitch holder

## TENSION

22 sts and 32 rows to 10cm over moss stitch using 3.25mm needles, after blocking.

22 sts and 30 rows to 10cm over Lace Stripe pattern using 4mm needles, after blocking.

alternating plain and lace stripes, making a depth of approx. 6.5cm when blocked.

## PATTERN NOTES

The design includes instructions for a yoke section in moss st worked at the Back only, with options to include moss st at the fronts or to omit it from the Back. Note - omitting the moss st yoke(s) will make for a speedier project but will require additional laceweight yarn.

Carry the yarn not being used up the side of the work, being careful not to pull it too tightly, which will reduce the stretchiness of the fabric (and require more yarn and time!).

## LEFT FRONT

Using 3.25mm needles and yarn A, cast on 44 (52:58) sts.

**Row 1 (WS):** Purl.

Now work in moss st for 12 rows, until work meas approx. 4cm, ending on a WS row.

### BEGIN LACE STRIPE PATTERN

Change to 4mm needles.

Starting on the RS, begin working Lace Stripe pattern. Repeat these 20 rows until work meas 36cm (43cm for longer version), ending on a WS row.

Note: the shorter version will have approx. 5 repeats of the 20-row lace and stripe pattern, and the longer length will have 6 repeats.

### SHAPE ARMHOLE

**Next row (RS):** Cast off 5 sts at beg of row.

39 (47:53) sts.

Keeping pattern correct, work 1 row, then dec 1 st at armhole edge at beg of next row and the foll 5 (11:11) alt rows.

33 (35:41) sts.

Cont in pattern until armhole meas 14 (15½:16½) cm, unless working optional moss st yoke on the Front.

To work moss st yoke on the Front, when armhole meas 5cm, change to 3.25mm needles, yarn A and work in moss st for yoke, cont until armhole meas 14 (15½:16½) cm.

### SHAPE NECK

Dec 1 st at neck edge of every row until 20 (22:26) sts remain.

Cont until armhole meas 20 (21½:24) cm, ending on a WS row.

Cast off 10 (11:13) sts at beg of next RS row.

Work 1 row.

Cast off rem 10 (11:13) sts.

## RIGHT FRONT

Work as for Left Front to Shape Armhole, ending at right armhole edge of a RS row.

### SHAPE ARMHOLE

**Next row (WS):** Cast off 5 sts at beg of row. 39 (47:53) sts.

Keeping pattern correct, dec 1 st at armhole edge at beg of next row and foll 5 (11:11) alt rows. 33 (35:41) sts.

Cont in pattern until armhole meas 14 (15½:16½) cm, unless working optional moss st yoke on the Front. ▶

**YARN**

**Blacker Yarns** Lyonesse (4ply weight; 50% linen, 50% Corriedale wool; 175m/190yds per 50g ball)

<b>A</b> HEMATITE	6	7	8	x50g BALLS
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**Blacker Yarns** St Kilda (Laceweight; 100% wool; 380m/416yds per 50g ball)

<b>B</b> NATURAL	2	2	3	x50g BALLS
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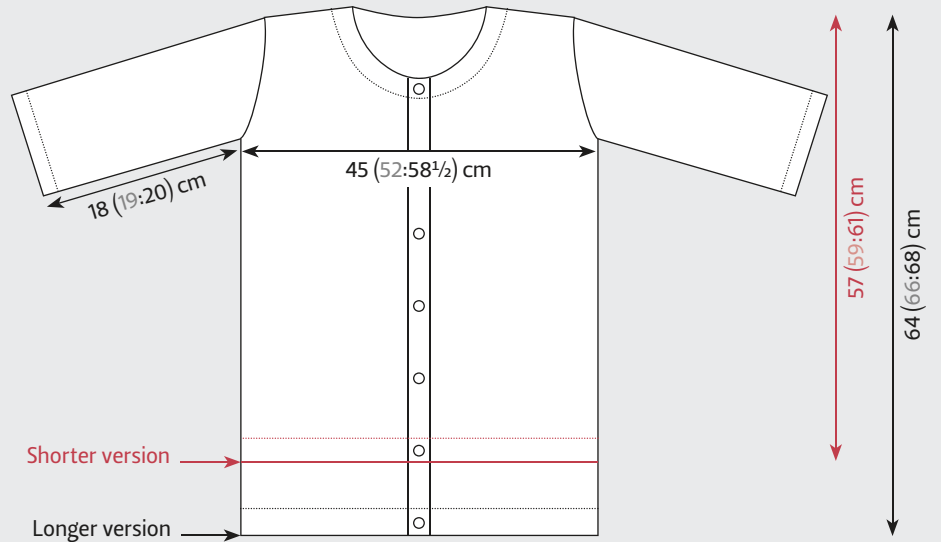
Note: Longer version will require 100g more of yarn A (2 extra balls) and 50g more of yarn B (1 extra ball).

**YARN STOCKISTS**

**Blacker Yarns** 01566 777 635  
[www.blackeryarns.co.uk](http://www.blackeryarns.co.uk)

For general abbreviations, see p95

**BLOCKING DIAGRAM**



Lace stripe pattern combines a 4ply and a laceweight yarn

*Polzeath*

Moss stitch yoke is worked on the back, and can be extended to the front if desired



To work moss st yoke on the Front, when armhole meas 5cm, change to 3.25mm needles, yarn A and work in moss st for yoke, cont until armhole meas 14 (15½:16½) cm.

## SHAPE NECK

Dec 1 st at neck edge of every row until 20 (22:26) sts remain.  
Cont until armhole meas 20 (21½:24) cm, ending with a RS row.  
Cast off 10 (11:13) sts at beg of next WS row.  
Work 1 row.  
Cast off rem 10 (11:13) sts.

## BACK

Using 3.25mm needles and yarn A, cast on 100 (116:132) sts.  
**Row 1 (WS):** Purl.  
Work in moss st for 12 rows (4cm) as for Fronts.  
  
Change to 4mm needles.  
Work Lace Stripe Pattern as for Fronts.  
Repeat these 20 rows to same length as fronts to armholes, ending with a WS row.

## SHAPE ARMHOLES

Cast off 6 (7:8) sts at beg of next 2 rows.  
88 (102:116) sts.  
Keeping pattern correct, dec 1 st at beg of next row and foll 11 (19:23) rows.  
76 (82:92) sts.

When armhole meas 5cm, change to 3.25mm needles, yarn A only and work in moss st for yoke.  
Note: if yoke has been worked on Fronts, change to 3.25mm needles, yarn A and moss st at same point as on Fronts.

Continue until armhole meas 20 (21½:24) cm.

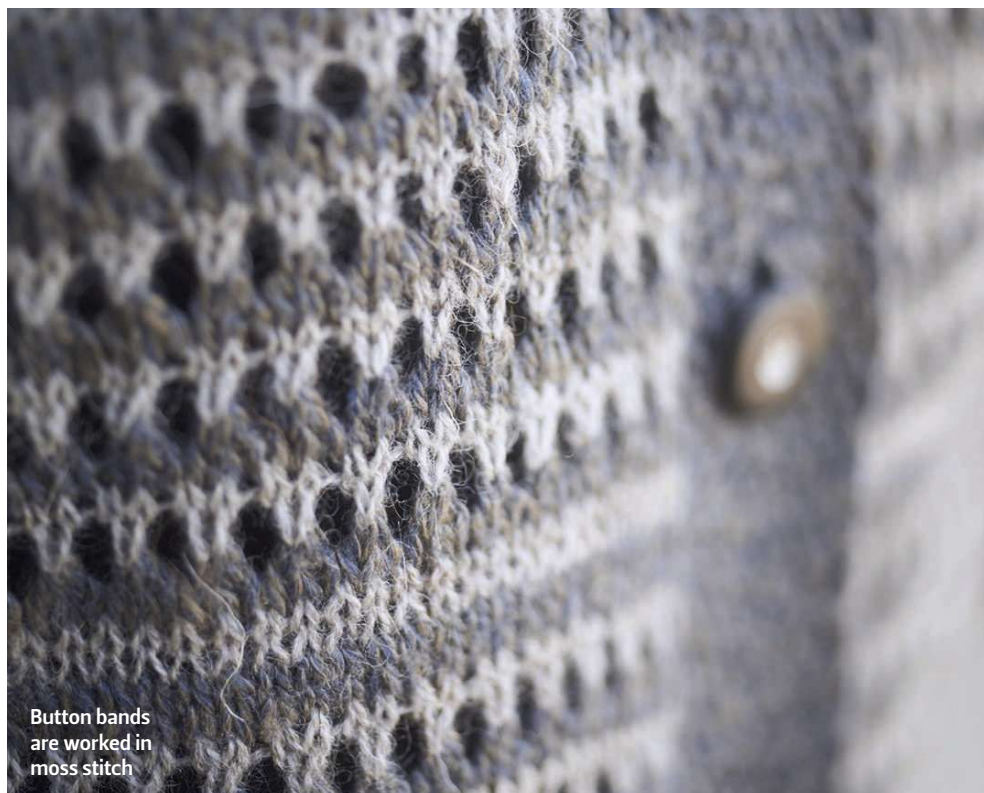
Cast off 10 (11:13) sts at beg of next 4 rows, Leave remaining 36 (38:40) sts on holder for back neck.

## SLEEVES (make two)

Note: For a closer-fitting sleeve cuff, cast on 60 (66:74) sts and increase by 2 sts every 4th round, 8 (9:9) times after completing the moss st cuff and changing to 4mm needles.

Using 3.25mm needles and yarn A, cast on 76 (84:92) sts.

**Row 1 (WS):** Purl.  
Now work in moss st for 12 rows, ending with a WS row.



Button bands are worked in moss stitch

Change to 4mm needles.

Work in Lace Stripe Pattern for 18 (19:20) cm (for short sleeves) or 28 (29:30) cm (for three-quarter length sleeves).

## SHAPE TOP

Cast off 6 (7:8) sts at beg of next 2 rows.  
64 (70:76) sts.  
Dec 1 st at each end of every row 14 (7:6) times, then every alternate row 2 (10:10) times; then every row until 21 (23:29) sts remain.  
Cast off.

## MAKING UP

Join front and back shoulder seams.

## NECKBAND

Using 3.25mm needles and yarn A, with RS facing pick up and knit 21 (23:25) sts from right front neck, pick up and knit 36 (38:40) sts from back neck holder, pick up and knit 21 (23:25) sts down left front.  
78 (84:90) sts.  
Work 13 rows in moss st.  
Cast off.

## LEFT FRONT BAND

Using 3.25mm needles and yarn A, pick up and knit (136 (136:146) sts [154 (154:160) sts for longer version] along whole front edge

to top of collar and work 13 rows in moss st.  
Cast off.

## BUTTONHOLE BAND

Work as for Left Front band, but work buttonholes on 5th and 6th rows as follows:  
**Short version:** Moss st 5, (cast off 5, moss st until there are 19 (19:21) sts on RH needle) 5 times, cast off 5, moss st to end.  
**Long version:** Moss st 5, (cast off 5, moss st until there are 18 (18:19) sts on RH needle) 6 times, cast off 5, moss st to end.  
**Row 6:** Cast on 5 sts where they were cast off on the previous row.

## TO FINISH

Sew in sleeves. Join side and sleeve seams. Sew on buttons. Darn in all ends.  
Wash garment, following any yarn care instructions on the ball band. Block to dry, or dry flat and steam press to correct measurements when dry. ☺



For more patterns and knitting kits using Blacker's range of yarns, visit

[www.blackeryarns.co.uk](http://www.blackeryarns.co.uk)

1 Baskerville is Kettle Yarn Co.'s newest yarn; it's an indigo-dyed blend of British wool and silk  
 2 The popular Twist Fingering, in shade 'Rubber Ducky'  
 3 Linda's love of colour is reflected in her gorgeous yarn shades  
 4 'Bagatelle Cowl' by Rachel C. Brown uses Islington DK BFL-silk blend



# Yarn dreams

Linda Lencovic's quest to find her perfect yarn led her to launch her own business. Penny Batchelor found out how she realised her dream and set up Kettle Yarn Co.



**COLOUR IS** in Canadian-born Linda Lencovic's blood. Her love of art – she moved from Vancouver to London in 2006 to complete a Master of Fine Arts degree in painting –

led to a love of knitting and a driving quest to find the elusive pill-free yarn.

Like many knitters, Linda learnt to knit as a child, and took up her needles again in adulthood, the craft keeping her company during a period of ill health when she spent long hours in doctors' surgeries. "The more yarns I used, the more I wanted to find the 'perfect yarn' – one that was soft enough to wear against my wimpy skin, but robust enough not to pill horribly on wearing," she says. "I wanted something that felt

good while being knit up, and even better when worn. It was important to me that the items would also look like new for many years afterwards. Not a simple ask!"

While that brief would have left many people daunted, Linda ploughed on with her quest. "I spent months researching yarns to pick for projects. Swatching, rubbing, yanking, hanging when wet – I tortured my poor swatches, to make sure they held up to my high standards. The testing naturally led to trying some hand-dyeing, and from there it was only a short leap to sharing my hard-won finds with others."

The result was the birth in 2013 of Kettle Yarn Co., named after the kettle dyeing process of setting the dye on the yarn through heating in a large pot.

The first noticeable thing about Linda's yarns, available in lace, fingering, DK and aran weights, is their wonderfully bright and rich colours. Some are one solid shade, while others have subtle variation. Baskerville, Kettle Yarn Co.'s latest yarn, is a 2ply blend of Exmoor Blueface, British Gotland and silk. Each 100g hank is worsted-spun and lightly twisted to give it traditional handspun character. There are four seaside shades: Dawn, a light grey; and Umbra, Eventide and Dusk, shades of blue ranging from light to dark.

It's a yarn that Linda is evidently proud of. She lovingly describes it as a "new British blend... like no other, melding the lustrous, velvety crimp of fine British Gotland wool and the frothy loft of Exmoor Blueface. With a hint of luminous



5 Linda's online shop stocks a range of charming knitting bags and pouches 6 The indulgent Beyul Lace blends baby yak, silk and ethically sourced merino 7 'Jetty' crescent shawl was designed by Linda 8 Beyul is available in a range of rich, glowing shades; this grey is called 'Yurt'



'Arcade' is a chic jumper by Isabelle Kraemer using Islington DK



silk adding a gentle shimmer, this unique blend is a subtly modern take on traditional rustic yarns."

Using British wool is one of the company's aims to back up its strong ethical and environmental principles. Linda in the past discontinued a cashmere-blend yarn when she discovered ethical issues. It's important for her to support animal welfare other small businesses and the environment, she explains.

"We've all heard the horror stories of British sheep farmers having to burn or bury their fleeces as it costs more to shear them for fibre than the money the British Wool Board will pay them for the wool. In my eyes it is vital to support small-scale wool producers in the UK who are developing new breeds, keeping old breeds

alive, and thriving and caring for their small flocks of animals in an ethical way."

Steering crafters away from mass-produced yarns and introducing them to other fibres that are not readily available is one of Linda's joys. While many other yarn companies ship fibres across the world in the course of its production, Kettle Yarn Co. tries to reduce its carbon footprint by sourcing yarns locally. Baskerville fibres, for example, come from British sheep farmers, are spun in John Arbon's mill in Devon, and then dyed in Linda's kitchen in Hastings.

This new autumn/winter season, Kettle Yarn Co. will launch its first printed collection of patterns, created using Baskerville by an international star cast of designers. Other patterns will include

a mystery shawl project with Kirsten Kapur, and a collaboration with Argentinian designer Joji Locatelli.

Both Linda Lencovic and the knitting industry have come a long way since she knitted her first scarf at the age of nine. In the past, knitters had little choice but to buy mass-produced yarns, whereas now indie dyers and spinners sell their yarns worldwide on the internet. As Linda says: "There is a sense that people are finally reaching outside of their comfort zones, and discovering new and exciting fibres as a result... more and more customers want to know how their products are being produced, in what conditions, and with what impact. Hallelujah!" ☺

[www.kettleyarnco.co.uk](http://www.kettleyarnco.co.uk)

Gudni Andreassen

# Árni

Boys will approve of the appealing colourwork and practical fit of this classic drop-shoulder jumper

## SIZE

	4yrs	6yrs	8yrs	
TO FIT CHEST	58½	63½	67	cm
	23	25	26¼	in
ACTUAL CHEST	66	72	78	cm
	26	28¼	30¾	in
ACTUAL LENGTH	43	47	52	cm
	17	18½	20½	in
SLEEVE SEAM	30	40	43	cm
	15	18½	20½	in

## YARN

Navia Duo (4ply weight; 100% wool; 180m/197yds per 50g ball)

A NATURAL WHITE (N21)	3	3	4	x50g BALLS
B MEDIUM GREY (N23)	1	1	1	x50g BALLS
C DENIM (N239)	1	1	1	x50g BALLS

## NEEDLES & ACCESSORIES

1 set 3.5mm (UK 10-9/US 4) circular needles, 60cm long  
1 set 3.5mm (UK 10-9/US 4) double-pointed needles (DPNs)  
1 set 4mm (UK 8/US 6) circular needles, 60cm long  
1 set 4mm (UK 8/US 6) double-pointed needles (DPNs)  
4mm (UK 8/US 6) crochet hook  
5 silver buttons  
Stitch holder

## TENSION

20 sts and 30 rows to 10cm over Chart and st st on 4mm needles.  
Tension note: Navia yarn is designed to be knitted with a slightly looser tension than you might expect for a yarn of this weight, to allow for a little fulling to happen in the washing process.

**WORKED IN** an undyed white wool, with a stranded colourwork pattern of grey chevrons and tiny blue crosses, this boy's jumper has a simple, appealing fabric. It's sized to fit boys aged four to eight years, and is knitted in the round. Shoulder seams are joined using the three-needle cast-off, while the left shoulder is finished with a buttoned opening worked in crochet.

Navia's Duo 4ply yarn is a blend of Faroese and Shetland wool for a traditional feel, mixed with Australian lambswool for added softness. It comes in a range of natural shades and bright shades including blues, greens, terracotta and plum.

## CHART NOTE

Row/round numbers are shown on the right of the chart, which begins worked in the round and is worked in rows after the back and front are divided.

## BODY

(worked in the round)  
Using 3.5mm circular needles and yarn A, cast on 132 (144:156) sts.  
Pm and join to work in the round, taking care not to twist sts.

**Round 1:** (K1, P1) to end.  
Round 1 sets 1x1 rib.  
Work 9 more rounds in 1x1 rib as set.

Change to 4mm circular needles.

## BEGIN CHART

Begin to work Chart, repeating the 6-st rep 22 (24:26) times around and repeating rows 1 to 22 until work measures 25 (30:33) cm from cast-on edge.

## DIVIDE FRONT AND BACK

Cast off 1 st, work in patt until there are 65 (71:77) sts on RH needle after mrk for the Front, cast off 1 st, cont in patt to end for the Back.  
65 (71:77) sts each Front and Back.

Complete each section separately from this point onwards.

## BACK

Working back and forth in rows, continue working from the Chart, AT THE SAME TIME shaping armholes as follows:

### SHAPE ARMHOLES

Cast off 2 sts at beg of the next 2 rows, then 1 st at beg of the next 2 rows.  
59 (65:71) sts.

Cont working Chart without shaping until work meas 43 (47:52) cm.  
Leave sts on a holder.

## FRONT

Cast off 2 sts at beg of the next 2 rows, then 1 st at beg of the next 2 rows.  
59 (65:71) sts.  
Cont working Chart without shaping until work meas 38 (42:46) cm.

**Next row:** Patt 22 (24:26), cast off the centre 15 (17:19) sts for the neck, work to end.  
22 (24:26) sts rem for each shoulder.

### SHAPE NECK

Work each side separately as follows:  
Cast off 2 (2:3) sts at the neck edge of the next RS row, and 1 (2:2) sts at the neck edge of the foll RS row. 19 (20:21) sts.  
Continue straight until the work measures 43 (47:52) cm. Work the other side in the same way, but reverse the shaping.

### JOIN RIGHT SHOULDER

Place the Back and Front sections together with RS facing and cast off 19 (20:21) sts using the three-needle cast-off method.

### JOIN LEFT SHOULDER

Knit together the 8 outermost sts from both the Back and the Front sections using the three-needle cast-off method.  
Cast off the rem sts from each edge separately to leave an opening. ▶

“ WORKED IN THE  
ROUND USING A  
FAROESE WOOL,  
THIS JUMPER HAS  
A TRADITIONAL  
LOOK AND FEEL ”



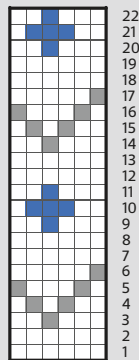
## YARN STOCKISTS

Navia c/o The Island Wool Company  
0845 200 1162  
[www.islandwool.co.uk](http://www.islandwool.co.uk)

## SPECIAL ABBREVIATIONS

**dc:** Double crochet (US single crochet).  
**ch:** chain.  
For general abbreviations, see p95

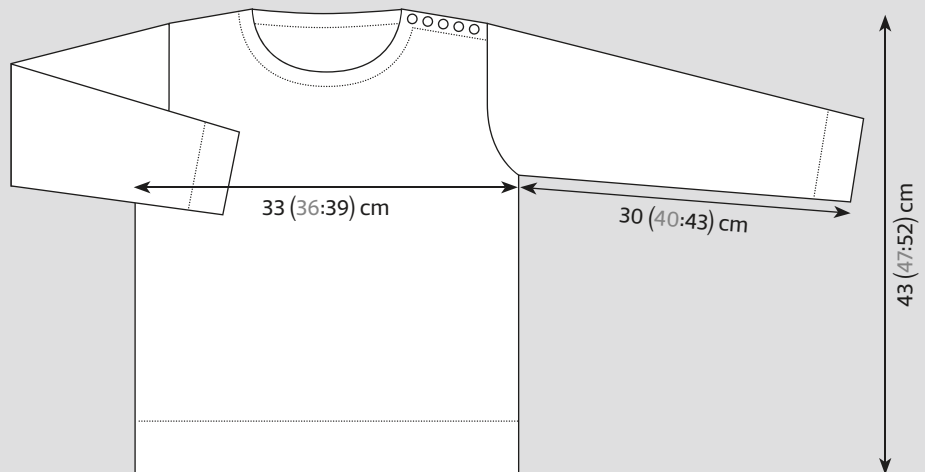
## CHART



## KEY

- Yarn A
- Yarn B
- Yarn C

## BLOCKING DIAGRAM



## SLEEVES

Using 3.5mm DPNs and yarn A cast on 32 (34:34) sts.  
Pm and join to work in the round, taking care not to twist sts.  
Work 10 rounds in 1x1 rib as for Body.

Change to 4mm DPNs.  
Knit 1 round, inc evenly to 35 (37:39) sts.

## BEGIN CHART

Starting on st 2 (1:6) and ending on st 6 (1:2) begin following Chart AT THE SAME TIME increasing as follows:

**Inc round:** K1, M1, patt to last st, M1, K1.  
Rep inc round every 5th round until there are 65 (69:73) sts.  
Continue without shaping until work meas 38 (40:43) cm, ending with a row 2 or a row 8 of Chart.  
Cast off.

## NECK

Using 3.5mm DPNs and yarn A, pick up and knit 52 (56:60) sts around neck edge.  
**Row 1:** (K1, P1) to end.  
**Row 2:** (K1, P1) to end.  
Rep rows 1-2 four more times.  
Cast off.

## BUTTONHOLES (LEFT SHOULDER)

Using 4mm crochet hook and yarn A, dc 18 (20:22) along Back shoulder opening.

The left shoulder has a buttoned opening



Work 3 rows in double crochet.  
Fasten off.  
Mark placement for 5 buttons.

Using 4mm crochet hook and yarn A, dc 18 (20:22) along Front shoulder opening.  
**Next row:** Using Back shoulder edging as a guide, \*work in dc to buttonhole mrk, ch1, skip 1 dc; rep from \* 4 more times,

dc to end.  
Fasten off.

## MAKING UP

Sew in sleeves and attach buttons.  
Weave in ends. Wash in a wool wash such as Navia Wool Care and gently block to measurements, following any yarn care instructions on the ball band. ☺

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# OPTIONS FOR DECREASING

Trying different methods for left-leaning and centred decreases can produce pleasing results, as Jen Arnall-Culliford shows



## About our expert

Jen Arnall-Culliford is a technical knitting editor and knitwear designer with an encyclopaedic knowledge of knitting techniques

AS WITH any hobby, it's all too easy to get stuck in a knitting rut. It's much easier to continue doing things the way that we always have done, rather than to try out something new. This is particularly true when the new thing we try may take some practice to master; the benefits, however, can be great.

In this Masterclass article I shall take you through some options for leaning and centred decreases - each has advantages and disadvantages in terms of ease of working and the finished look of the stitch. Pick up your knitting and try them out - you never know, you might find a new favourite stitch!

## SINGLE DECREASES

When you decrease a stitch the resulting stitch leans. The simple K2tog (knit next two stitches together) leans to the right, and is so neat that there is little need to experiment with alternatives. By contrast, there are many options for working a single left-leaning decrease. Here are five options, all of which may be used interchangeably - just don't mix and match within a project as they each look slightly different.

**K2TOG TBL** (*Knit next 2 stitches together through the back loops*)



This is a simple option for working a left-leaning single decrease. It's not used particularly often, however, since the front stitch gets

twisted and it doesn't mirror the right-leaning K2tog very neatly. It's great if you're working twisted stitches, though, and it's also quick and easy to remember.

1. Insert right needle tip into first two stitches on your left needle through the back loops.
2. Wrap yarn around right needle tip.
3. Pull loop through and slip both stitches off the left needle tip.

**SKPO** (*Slip 1 stitch, knit 1 stitch, pass slipped stitch over*)



This single decrease was used extensively in vintage knitting patterns, but has been somewhat overtaken by more modern alternatives. The

first stitch is slipped knitwise, so as with K2tog tbl, the front stitch is twisted, meaning it's not a perfect mirror image to the right-leaning K2tog.

1. Slip 1 stitch knitwise.
2. Knit 1 stitch.
3. Pass slipped stitch over.

**SSK** (*Slip, slip knit*)



Barbara Walker is credited with inventing the SSK decrease. It combines slipping stitches with working them through the back loop

in such a way as to untwist the front stitch. It is therefore a much better mirror image to K2tog. When working SSK decreases on alternate rows/rounds (such as in the gusset decreases of a sock), the column of stitches lies significantly neater if you purl/knit through the back loop of the stitch on the following row/round.

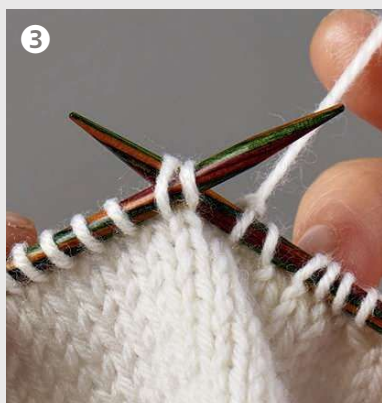
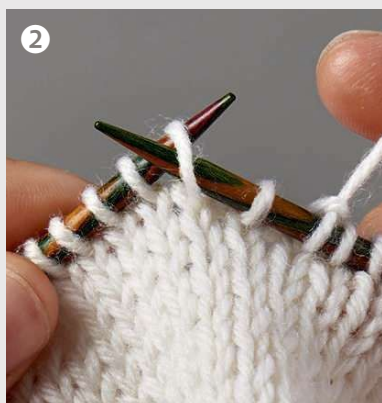
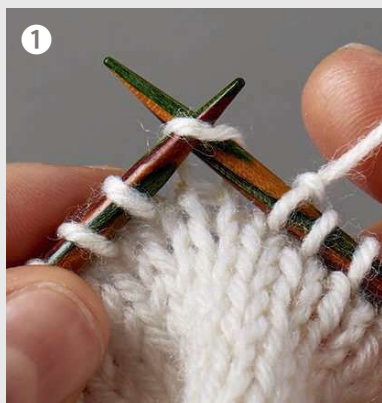
1. Slip 1 stitch knitwise.
2. Slip next stitch knitwise.
3. Insert left needle tip into the front of the two slipped stitches on the right needle.
4. Knit these two stitches together (you are effectively knitting them together through the back loops, without the bother of returning them to your left needle tip first).
5. Since the swatch is worked flat, purl the decrease stitch through the back loop on the next row.

**MODIFIED SSK**



This is a slight variation on the standard SSK decrease. Some knitters will find that it helps the decrease to lie flatter and ▶

## How to work the modified SSK



more neatly; for others the improvement is less noticeable. This is my preferred left-leaning single decrease as, for me, it gives a great balance of being both easy to work, and neat. The modified SSK is also improved by working the resulting stitch through the back loop on the following row or round.

- ❶ Slip 1 stitch knitwise.
- ❷ Slip 1 stitch purlwise.
- ❸ Insert left needle tip into the front of the 2 slipped stitches on the right needle.
- ❹ Knit these two stitches together (you are effectively knitting them together through the back loops, without the bother of returning them to your left needle tip first). Since the swatch is worked flat, purl the decrease stitch through the back loop on the next row.

### SYTK (*Slip, yank, twist, knit*)



I first heard about this particular left-leaning decrease from the designer Jared Flood, who was raving about the neatness of its finished effect.

He pointed me to a great blogpost on Techknitting, and whenever I'm looking for as perfect a mirror to K2tog as possible, this is my decrease of choice.

It is slightly less quick to work than an SSK, but when you're looking for tidiness it's hard to beat. The reason that K2tog looks neater than other left-leaning decreases is that K2tog automatically hides any yarn slack at the back of the work, whereas other left-leaning decreases result in yarn slack being in the front stitch, which makes it look sloppy next to K2tog. Sytk works by moving the slack to the rear stitch (by yanking), and twisting to ensure that it stays there. Like the SSK options above, it looks best in alternate row decrease columns, when the stitch above is worked through the back loop.

- ❶ Slip 1 stitch knitwise.
- ❷ Insert right needle tip into next stitch purlwise.
- ❸ Yank - use the right and left needle tips to 'stretch' this stitch. You are taking up any slack yarn from the adjacent stitches into the stitch on your needle tips. Don't actually stretch the yarn.
- ❹ Remove the right needle tip (thus leaving the large 'stretched' stitch on the left needle tip).
- ❺ Insert the right needle tip into the

'stretched' stitch as if to purl through the back loop and slip to right needle.

- ❻ Then return the 'stretched', twisted stitch to the left needle tip.
- ❼ Return the first slipped stitch to the left needle tip (without further twisting).
- ❽ Insert right needle tip into the back loops of the two stitches on the left needle tip and knit these two stitches together.

### DOUBLE DECREASES

While single decreases (1 stitch decreased) will always lean either left or right, double decreases (2 stitches decreased) can be centred, or lean to the left or right. Depending on where you are shaping, and what you desire your finished result to be, you can choose which decrease to use.

### CENTRED DOUBLE DECREASE (S2KPO)



Really handy for lace patterning and crown shaping, the centred double decrease makes a satisfying vertical column of shaping. It's easy

to work, and gives a really neat finish.

- ❶ Insert right needle tip to next 2 stitches, as if to K2tog.
- ❷ Slip these two stitches from left to right needle tip.
- ❸ Knit next stitch.
- ❹ Pass two slipped stitches over.

### SK2PO (*Sl1, K2tog, pssso; or slip 1, knit 2 together, pass slipped stitch over*)



Whilst some designs use this as a centred decrease - in that it leans both left and right - to my eye the finished result of sk2po has a more

left-leaning flavour.

- ❶ Slip 1 stitch knitwise.
- ❷ Knit next 2 stitches together.
- ❸ Pass slipped stitch over.

### K3TOG (*Knit next 3 stitches together*)



For a faster rate of decrease, with a right-leaning stitch, K3tog is the stitch of choice. It's simple to work, and really neat.

- ❶ Insert right needle

tip into next three stitches knitwise.

2. Wrap the yarn around the right needle tip.

3. Pull the loop through and slip the three stitches off the left needle tip.

**K3TOG TBL** (*Knit next 3 stitches together through the back loops*)



K3tog tbl suffers from the same drawbacks as its K2tog cousin - namely, that the front stitch is twisted, and contains some slack yarn, making it

less tidy than its partner K3tog.

1. Insert right needle tip into next three stitches knitwise, through the back loops.

2. Wrap the yarn around the right needle tip.

3. Pull the loop through and slip the three stitches off the left needle tip.

**SSSK** (*Slip, slip, slip, knit*)



The SSSK is the double decrease cousin of the SSK. It's worked in a similar manner, and gives a neater finish to a left-leaning double

decrease than K3tog tbl does.

1. Slip 1 stitch knitwise.

2. Slip 1 stitch knitwise.

3. Slip 1 stitch knitwise.

4. Insert left needle tip into the front of the 3 slipped stitches on the right needle tip.

5. Knit these three stitches together (as before, you are effectively knitting them together through the back loops, without the bother of returning them to your left needle tip first).

So next time a pattern calls for leaning decreases, don't forget that you are the boss of your knitting, and you can choose which of the options given above is most pleasing to you. ☺

## HELPFUL LINKS

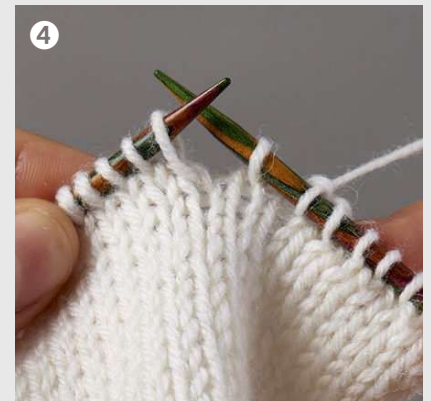
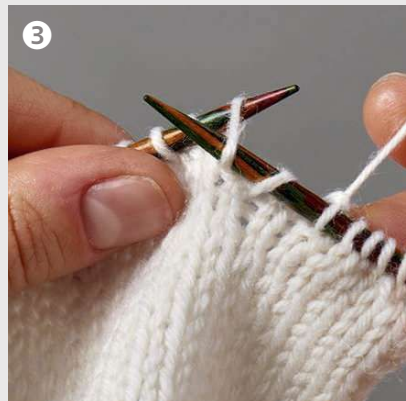
- **Techknitting** - all-round brilliant resource for illustrated tutorials:

[www.techknitting.blogspot.co.uk](http://www.techknitting.blogspot.co.uk)

- **Knittinghelp.com** - these video tutorials are where I learned most of my decrease techniques:

[www.knittinghelp.com](http://www.knittinghelp.com)

## How to work the SYTK (Slip, yank, twist, knit)



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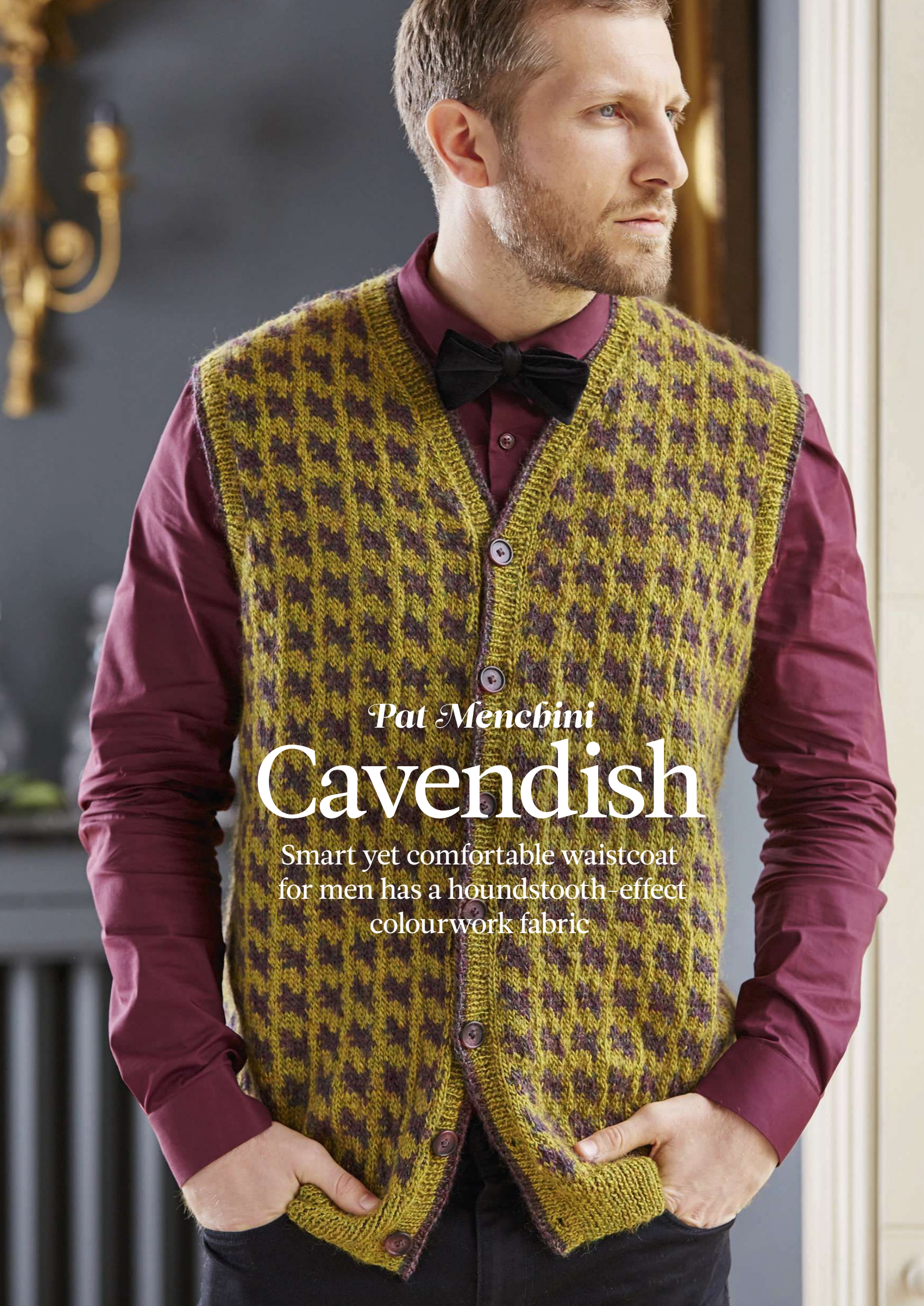
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*Pat Menchini*

# Cavendish

Smart yet comfortable waistcoat  
for men has a houndstooth-effect  
colourwork fabric



Pat Menchini  
**Cavendish**

**WHETHER WORN** to the office or while relaxing at home, this men's waistcoat by Pat Menchini will add a smart, comfortable layer to your outfit. The houndstooth pattern is worked over a simple eight-stitch, eight-row repeat that's straightforward to follow and memorise. Pat has used a practical wool-acrylic DK-weight yarn from King Cole, called Panache.

## BACK

Using 3.25mm needles and yarn A, cast on 105 (117:129:141:153) sts.

**Row 1 (RS):** K2, (P1, K1) to last st, K1.

**Row 2:** P2, (K1, P1) to last st, P1.

These 2 rows set rib.

Work 16 more rows in rib.

**Next row (RS):** K5 (5:3:6:4), \*M1, K5 (4:5:4:4), M1, K5 (5:4:4:4); rep from \* to last 0 (4:0:7:5) sts, K0 (4:0:7:5).

125 (141:157:173:189) sts.

**Next row:** Purl.

Change to 4mm needles.

Join in yarn B and work in patt from Chart. Note: carry colour not in use loosely across back of work over not more than 3 sts at a time. On row 8 of chart, although this row is worked in A only, do not break off B, but as before carry it loosely across back of work.

**Row 1 (RS):** Knit, reading from right to left from chart work the first 2 sts as indicated, then rep the 8 patt sts 15 (17:19:21:23) times, finally work the last 3 sts as indicated.

**Row 2:** Purl, reading from left to right from

## SIZE

	S	M	L	1XL	2XL	
TO FIT CHEST	81-86	91-97	102-107	112-117	122-127	cm
	32-34	36-38	40-42	44-46	48-50	in
ACTUAL CHEST	88	98	109	120	132	cm
	34½	38¾	43¼	47¼	52¼	in
ACTUAL LENGTH	63	64	65	66	67	cm
	25	25¼	25¾	26	26½	in

## YARN

**King Cole Panache** (DK weight; 50% wool, 50% acrylic; 312m/342yds per 100g ball)

<b>A</b> PASTURE (2060)	5	5	6	6	7	x100g BALLS
<b>B</b> HEATHER (2063)	2	2	2	3	3	x100g BALLS

## NEEDLES & ACCESSORIES

1 pair 3.25mm (UK 10/US 3) knitting needles  
1 pair 4mm (UK 8/US 6) knitting needles  
7 buttons

## TENSION

29 sts and 25 rows to 10cm over patt on 4mm needles

## YARN STOCKISTS

**King Cole** 01756 703670  
[www.kingcole.com](http://www.kingcole.com)

chart work the first 3 sts as indicated, then rep the 8 patt sts 15 (17:19:21:23) times, finally work the last 2 sts as indicated.

**Rows 3-8:** Rep rows 1-2 three times but working rows 3-8 from chart. These 8 rows set the patt.

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

## SHAPE ARMHOLES

Cast off 9 (12:14:17:19) sts at beg of next 2 rows.

107 (117:129:139:151) sts

Dec 1 st at each end of every row until

87 (93:101:107:115) sts rem.

Cont straight until Back meas 63 (64:65:66:67) cm from beg, ending after a WS row.

## SHAPE SHOULDERS

Cast off 6 (7:7:8:9) sts at beg of next 6 rows, then 7 (6:9:9:9) sts at beg of next row.

**Next row:** Cast off 7 (6:9:9:9) sts, work to end dec 1 st at centre.

Slip rem 36 (38:40:40:42) sts, divided equally, onto 2 separate oddments of yarn and leave.

## RIGHT FRONT

Using 3.25mm needles and yarn A, cast on 53 (59:65:71:77) sts.

Work 18 rows in rib as for Back.

**Next row (RS):** K5 (4:5:3:4), \*M1, K6 (5:5:4:5), M1, K6 (6:5:5:4); rep from \* to last 0 (0:0:5:1) sts, K0 (0:0:5:1).

61 (69:77:85:93) sts.

**Next row:** Purl.

Change to 4mm needles.

Join in yarn B and work in patt from Chart.

**Rows 1-8:** Work as given for Back but repeating the 8 patt sts 7 (8:9:10:11) times only.

Cont in patt as set on these 8 rows until Front meas 42cm from beg, ending at side edge.

## SHAPE ARMHOLES

Cast off 9 (12:14:17:19) sts at beg of next row. 52 (57:63:68:74) sts.

On Left Front only, work 1 row straight.

Dec 1 st at armhole edge on every row until 42 (45:49:52:56) sts rem.

## SHAPE FRONT SLOPE \*\*

**Next row (RS)(dec row):** K1A, skpo with A, patt to end.

**Next row:** Patt to last 2 sts, P2A.

\*\*\* Cont decreasing on every RS row as set until 25 (27:30:33:36) sts rem.

Work a few rows straight until Front meas same as back to shoulder, ending at armhole edge.

## SHAPE SHOULDER

Cast off 6 (7:7:8:9) sts at beg of next row, and the 2 foll alt rows.

Work 1 row.

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

## LEFT FRONT

Work as for Right Front to \*\*.

**Next row (RS)(dec row):** Patt to last 3 sts, then with A K2tog, K1.

**Next row:** P2A, patt to end.

Complete as for Right Front working from \*\*\* to end.

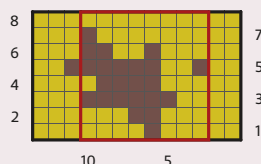
## SPECIAL ABBREVIATIONS

**M1:** Make one stitch by picking up and knitting into back of horizontal strand lying before next stitch.

**Skpo:** Slip next stitch, K1, pass slipped stitch over stitch just knitted.

For general abbreviations, see p95

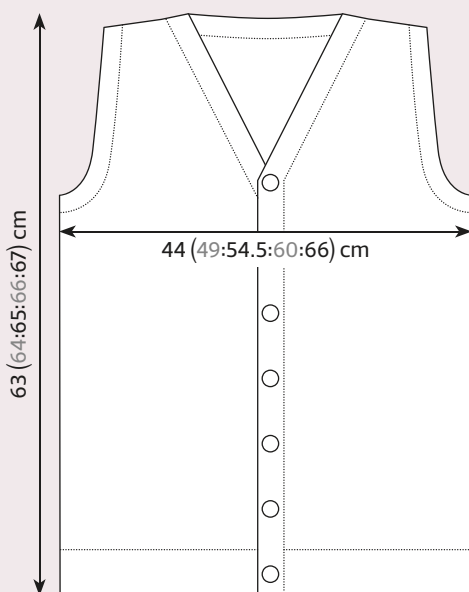
## CHART



## KEY

■ Yarn A  
■ Yarn B

## BLOCKING DIAGRAM



## ARMHOLE BORDERS

Join shoulders.

Using 3.25mm needles and yarn A, pick up and K 123 (133:145:155:163) sts evenly round armhole.

Beg on row 2, work 6 rows in rib as on Back.  
Break A. Join in B neatly.

**Next row (WS):** Purl.

**Next row:** Work in rib.

Cast off in rib.

## LEFT FRONT BORDER

Using 3.25mm needles, rejoin A neatly to centre of back of neck and with RS facing, K across 18 (19:20:20:21) sts from length of yarn, pick up and K47 (47:49:49:49) sts evenly down Left Front as far as first front

slope decrease, finally pick up and K 138 (139:142:144:145) sts evenly to lower edge of Left Front.

203 (205:211:213:215) sts.

Note: if you prefer, use 3.25mm circular needles to hold the stitches, working backwards and forwards in rows.

Beg with row 2, work 3 rows in rib as on Back.

**Next row (RS):** Rib 70 (71:76:74:76), \*cast off 3 sts in rib, rib 18 (18:18:19:19) (including st on right needle after cast-off); rep from \* 5 times more, cast off 3 sts, rib to end.

**Next row:** Work in rib, casting on 3 sts in each place where sts were cast off.

**Next row:** Work in rib.

Break A. Join in B neatly.

**Next row (WS):** Purl.

**Next row:** Work in rib.

Cast off in rib.

## RIGHT FRONT BORDER

Work as for Left Front Border, commencing at lower corner of Right Front and omitting buttonholes.

## MAKING UP

Omitting ribbing, press work on WS, following any yarn care instructions on the ball band.

Join borders at centre back of neck.

Join side seams and armhole borders.

Sew on buttons.

Press seams carefully. ☹

*Cavendish*



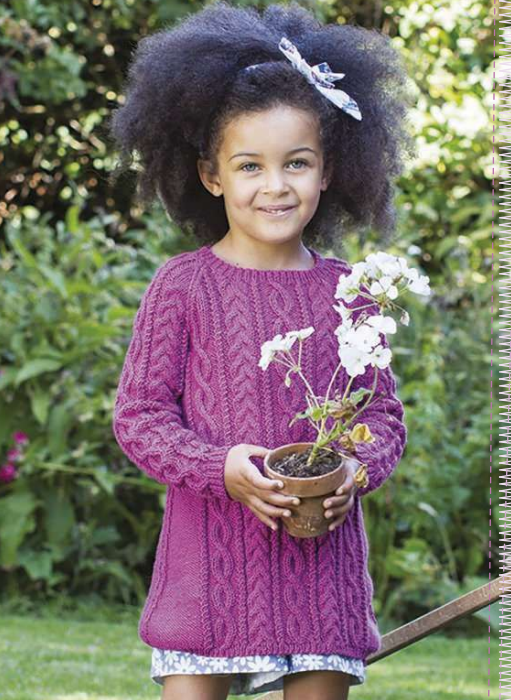
The 8-stitch,  
8-row pattern is  
easy to memorise



*Linda Whaley*

# Flora

Cabled raglan dress for little girls  
has a lovely shape and pattern



Linda Whaley  
**Flora**

**COSY AND** comfortable, this tunic dress for little girls by Linda Whaley has a sweet design. It's sized to fit children aged from three to seven years, and is knitted in Rowan's Wool Cotton DK-weight yarn. The garment features lovely cable patterning, raglan shaping, full-length sleeves and ribbed edgings.

## BACK

Using 3mm needles cast on 109 (113:117:121:125) sts.

**Row 1 (RS):** P1, \*K1, P1; rep from \* to end.

**Row 2:** K1, \*P1, K1; rep from \* to end.

These 2 rows form rib.

Work in rib for a further 2 rows, inc 1 st at centre of last row and ending with RS facing for next row.

110 (114:118:122:126) sts.

Change to 3.75mm needles.

Now place chart as follows:

**Row 1 (RS):** K2, P17 (19:21:23:25), work next 72 sts as row 1 of chart, P17 (19:21:23:25), K2.

**Row 2:** P2, K17 (19:21:23:25), work next 72 sts as row 2 of chart, K17 (19:21:23:25), P2. These 2 rows set the sts – centre 72 sts in patt from chart, first and last 2 sts of every row in st st, with all other sts in rev st st. Keeping sts correct throughout as now set, cont as follows:

**Row 1 (RS):** K2, work next 34 (36:36:38:38) sts as row 1 of chart, K2.

**Row 2:** P2, work next 34 (36:36:38:38) sts as row 2 of chart, P2.

These 2 rows set the sts – first and last 2 sts of every row in st st with all other sts in patt from chart.

Keeping sts correct throughout as now set,

## SIZE

TO FIT	3 yrs	4 yrs	5 yrs	6 yrs	7 yrs	
ACTUAL CHEST	62	63	66	68	69	cm
	24	25	26	26¾	27	in
ACTUAL LENGTH	46	48	50	52	54	cm
	18	19	19½	20½	21½	in
SLEEVE SEAM	26	28	30	32	34	cm
	10	11	12	12½	13½	in

## YARN

**Rowan Wool Cotton** (DK weight; 50% cotton, 50% merino wool; 113m/124yds per 50g ball)

FLOWER (943)	6	6	7	8	8	x50g BALLS

## NEEDLES & ACCESSORIES

1 pair 3mm (UK 11/US 2-3) knitting needles  
1 pair 3.75mm (UK 9/US 5) knitting needles  
Cable needle (cn)  
Stitch markers

## TENSION

26½ sts and 32 rows to 10cm over patt using 3.75mm needles

## YARN STOCKISTS

**Rowan** 01484 950630  
[www.knitrowan.com](http://www.knitrowan.com)

every foll 6th row until 82 (84:88:90:92) sts rem.

Cont straight until Back meas 29½ (31:32½:34:35½) cm, ending with RS facing for next row.

## SHAPE RAGLAN ARMHOLES

Place markers at both ends of last row (to denote base of armhole openings).

**Next row (RS):** K1, skpo, patt to last 3 sts, K2tog, K1.

**Next row:** P1, P2tog, patt to last 3 sts, P2tog tbl, P1.

Rep last 2 rows 1 (1:2:1:1) times more.

74 (76:76:82:84) sts.

**Next row (RS):** K1, skpo, patt to last 3 sts, K2tog, K1.

**Next row:** P2, patt to last 2 sts, P2.

Rep last 2 rows 18 (19:19:21:22) times more, ending with RS facing for next row.

36 (36:36:38:38) sts.

Break yarn and leave sts on a holder.

## FRONT

Work as given for Back until 48 (50:50:54:54) sts rem in raglan armhole shaping.

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

## SHAPE FRONT NECK

**Next row (RS):** K1, skpo, patt 6 (8:8:10:10) sts and turn, leaving rem sts on a holder.

Work each side of neck separately.

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

0 (0:0:1:1) alt row and at same time dec 1 st at raglan armhole edge of 2nd and foll

0 (1:1:2:2) alt rows. 4 sts.

Work 0 (1:1:1:1) row, ending with RS facing for next row.

**Next row (RS):** K1, Sl1, K2tog, pssso.

**Next row:** P2.

**Next row:** K2tog and fasten off.

With RS facing, slip centre 30 (28:28:28:28) sts onto a holder, rejoin yarn and patt to last 3 sts, K2tog, K1. 8 (10:10:12:12) sts.

Complete to match first side, reversing shapings.

## SLEEVES

Using 3mm needles cast on 37 (39:39:41:41) sts.

Work in rib as given for Back for 8 rows, inc 1 st at centre of last row and ending with RS facing for next row.

38 (40:40:42:42) sts.

Change to 3.75mm needles.

Note - Size 3yrs will begin and end in the middle of a 4-st cable. For this size only work the cable rows as knit until there are enough sts to work the cable.

Beg on st 20 (19:19:18:18) and ending on st 53 (53:54:54:55) and repeating the 12-row patt repeat throughout, cont in patt from chart as follows:

**Row 1 (RS):** K2, work next 34 (36:36:38:38) sts as row 1 of chart, K2.

**Row 2:** P2, work next 34 (36:36:38:38) sts as row 2 of chart, P2.








These 2 rows set the sts – first and last 2 sts of every row in st st with all other sts in patt from chart.

Keeping sts correct throughout as now set,

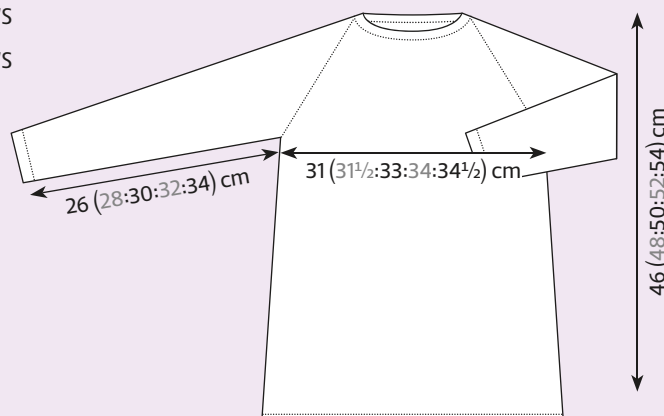
### SPECIAL ABBREVIATIONS

- C2F:** Slip next st onto cn and leave at front of work, K1, then K1 from cn.
- C4B:** Slip next 2 sts onto cn and leave at back of work, K2, then K2 from cn.
- C4F:** Slip next 2 sts onto cn and leave at front of work, K2, then K2 from cn.
- Tw3F:** Slip next 2 sts onto cn and leave at front of work, P1, then K2 from cn.
- Tw3B:** Slip next st onto cn and leave at back of work, K2, then P1 from cn.

### KEY

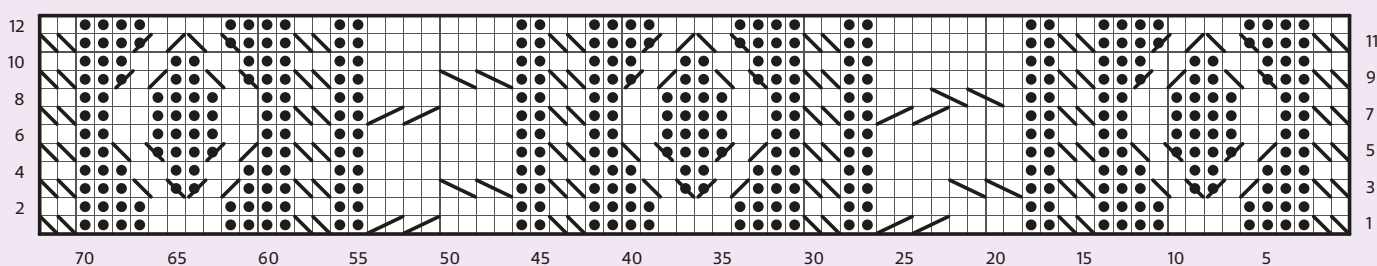
-  K on RS; P on WS
-  P on RS; K on WS
-  C2F
-  Tw3F
-  Tw3B
-  C4F
-  C4B

### BLOCKING DIAGRAM



For general abbreviations, see p95

### CHART



cont as folls:

Work 2 rows, ending with RS facing for next row.

**Next row (RS):** K2, M1, patt to last 2 sts, M1, K2. 2 sts inc'd.

Working all sleeve incs as set by last row, inc 1 st at each end of 6th and every foll 6th row to 54 (52:54:54:54) sts, then on every foll 8th row until there are 58 (60:62:64:66) sts, taking inc sts into chart patt.

Cont straight until sleeve meas 26 (28:30:32:34) cm, ending with RS facing for next row.

#### SHAPE RAGLAN

Place markers at both ends of last row (to denote base of armhole opening).

Working all raglan decreases in same way as back armhole raglan decreases, dec 1 st at each end of next and every foll alt row until 22 sts rem.

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

#### LEFT SLEEVE ONLY

Dec 1 st at each end of next row, then cast off 4 sts at beg of foll row. 16 sts.

Dec 1 st at beg of next row, then cast off 5 sts at beg of foll row. 10 sts.

Rep last 2 rows once more.

#### RIGHT SLEEVE ONLY

Cast off 5 sts at beg and dec 1 st at end of

next row. 16 sts.

Work 1 row.

Rep last 2 rows twice more.

#### BOTH SLEEVES

Cast off rem 4 sts.

### MAKING UP

Block and press pieces carefully, following any yarn care instructions on the ball band. Join both front and right back raglan armhole seams.

#### NECKBAND

With RS facing and using 3mm needles, pick up and knit 13 sts from top of left sleeve, and 5 (7:7:9:9) sts down left side of front neck, work across 30 (28:28:28:28) sts on front holder as folls: K3 (2:2:2:2), skpo, P2, skpo, patt 5 sts, K2tog, patt 5 sts, K2tog, P2, K2tog, K3 (2:2:2:2), pick up and knit 5 (7:7:9:9) sts up right side of front neck, and 13 sts from top of right sleeve, then work across 36 (36:36:38:38) sts on back neck holder as folls: K2tog, K4 (4:4:5:5), skpo, P2, skpo, patt 4 sts, K2tog, skpo, patt 4 sts, K2tog, P2, K2tog, K4 (4:4:5:5), skpo. 89 (91:91:97:97) sts.

Beg with row 2, work in rib as given for Back for 5 rows, ending with RS facing for next row.

Cast off in rib.

Join side and sleeve seams. ☺



This pattern also appears in *Little Rowan Blossom*, a pattern booklet with 15 designs for girls. For stockist details, call 01484 950630 or visit

[www.knitrowan.com](http://www.knitrowan.com).

# Meet the artists



1 'The Perfect' is one of Freddie's eerie machine-knitted pieces  
 2 'Headlong' from the *Cosy* exhibition  
 3 'Anyway' is an architectural piece of seamless knitting  
 4 'Craft Kills', a self-portrait inspired by Saint Sebastian



'Odd Sweaters' make for strangely uncomfortable viewing



A house from the 2002 *Knitted Homes of Crime* exhibition



This piece is entitled 'The Saddest Sight of All'

5 'Pocky' from *Collection of Knitted Folk Objects*  
 6 A hand-knit piece 7 'How to Make a Piece of Work when you are Too Tired to Make Decisions'

ALL PHOTOS © DOUGLAS ATFIELD EXCEPT BOTTOM CENTRE (EON CAREY) AND BOTTOM RIGHT (ED BARBER, COURTESY OF CRAFTS COUNCIL)

## MEET THE ARTISTS

# Freddie Robins

To Freddie Robins, knitting is a 'discomfort blanket' that helps her explore complex emotions, as Katy Bevan explains



**ON A VISIT** back to my hometown in 2002, I stumbled upon an exhibition called *Cosy* in the local art gallery, The Minories, Colchester. *Cosy* it wasn't – jumpers with four arms or total head coverings were suspended from the ceiling; names like 'Noway', 'Fourway', 'Armed' and 'Headlong' suggested strange-shaped bodies. In the corner a knitted figure was impaled painfully with knitting needles, across the chest, the slogan 'Craft Kills': a martyr to knitting.

It was revolutionary: it made me think, it was in an art gallery, and it was knitting.

The name of the artist was Freddie Robins, and I was determined to find out more about this woman who could express complex emotions and concepts just by looping wool together.

From a collection inspired by female killers, 'Knitted Homes of Crime', to 'Bad Mother', a truncated arm dripping with inappropriateness, Freddie's work is concerned with internalised problems: crime, death, misery and emotional damage. These are things not normally associated with the gentle art of knitting: societal norms are turned on their head and given some tricky intarsia to do.

"Knitting is my way of interpreting, communicating and coming to terms with the world that I inhabit," says Freddie. "It sits between me and my internal world, and the physical world around me, like some form of knitted comfort, or rather discomfort blanket."

We finally met when we co-curated an exhibition *Knit 2 Together: Concepts in Knitting* for the Crafts Council in 2005. Even the simplest of projects involves making many small decisions and that includes curating a large show. In response Freddie made her piece 'How to Make a Piece of Work when you are Too Tired to Make Decisions' (2004) using the rolling of dice at each change of direction or colour, leaving a large part of the final outcome to chance.

'Feel the Fear and Make it Anyway' takes the form of a roadside grave marker, a life-like knitted tree wrapping complete with bark, knots and cellophane-wrapped flowers tied to the trunk; it acknowledges the danger of making work that may provoke a strong reaction in others. Many people are frozen into inaction by the fear of how their work will turn out – whether it's any good, and what others might think. Wary of making mistakes, the risks become increasingly scary. Freddie's project entitled *The Perfect* explores the travails of a perfectionist creating new work. The result is

a number of seamless bodies, or skins, manufactured on a new Shima Seiki WholeGarment knitting machine at the University of Manchester, the only one available in the country at the time. The resulting figures came out perfectly, but lacked the messy humanity to make them seem 'right'. The 2013 exhibition *Out on a Limb* found some of these skins re-imagined as body parts, dismembered, filled, and embellished with found objects that have personal resonance.

Jump neatly on to 2016 the exhibition *What do I need to do to make it OK?*, curated by Liz Cooper, where Freddie has made another figure, weighed down by the huge number of knitting needles that sprout from its hands, head hanging low in defeat. 'I'm so Bloody Sad' describes the internal struggle of striving for perfection that is doomed to fail.

Freddie says she knits to keep life at bay, taking life one stitch at a time. "Time is a ball of wool," she says, paraphrasing the Scottish poet laureate Jackie Kay from her poem *The Knitter*. "Jackie knitted to keep death away; I knit to begin again."

Currently senior tutor and reader in textiles at the Royal College of Art, Freddie commutes between London and her home and studio in Essex. New work explores local tales of witchcraft, her move to the countryside, and whether the romantic idyll is anything more than propaganda – so be prepared to have your preconceptions about novelty landscape jumpers exploded. ☺

[www.freddiebobins.com](http://www.freddiebobins.com) [www.thecrafter.me](http://www.thecrafter.me)

## “ FREDDIE'S WORK EXPLORES CRIME, DEATH, MISERY AND EMOTIONAL DAMAGE ”

### 'What do I need to do to make it OK?' Exhibition tour dates

Forty Hall, Enfield, London  
25 August – 20 November 2016  
[www.fortyhallestate.co.uk](http://www.fortyhallestate.co.uk)

The National Centre for Craft & Design, Sleaford, Lincolnshire  
8 March – 14 May 2017  
[www.nationalcraftanddesign.org.uk](http://www.nationalcraftanddesign.org.uk)

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*Bergère de France*

# Heloise

Cover up in comfort and style this summer with this floaty, lacy shrug



Bergère de France  
**Heloise**

**THIS LOOSE**, floaty, oversized shrug makes a perfect cover-up on the beach, or a casual layer for a summer outfit. It's worked in one piece, using an airy all-over lace stitch; the borders and cuffs are worked in garter stitch. The shrug's shaping helps it to drape beautifully, as does the yarn choice. Bergère de France's Paradou is a soft, downy blend of cotton, acrylic, linen and viscose; it comes in ten summery shades, including blue, cream and yellow, each shot through with an iridescent thread to create an interesting knitted fabric.

## STITCH PATTERN

### LACE STITCH

(over a number of sts divisible by 6 + 3)

**Rows 1 and 3 (RS):** K1, P1, K1, \*yo, sk2po, yo, K1, P1, K1; rep from \* to end.

**Rows 2 and 4:** P1, K1, P1, \*K3, P1, K1, P1; rep from \* to end.

**Rows 5 and 7:** Yo, sk2po, yo, \*K1, P1, K1, yo, sk2po, yo; rep from \* to end.

**Rows 6 and 8:** K3, \*P1, K1, P1, K3; rep from \* to end.

Rep Rows 1 to 8 for pattern.

## BACK AND FRONTS

(made in one piece)

Using 3.5mm needles, cast on 143 (149:161:173:185) sts.

Work 2 rows in garter stitch.

**Row 1 (RS):** K4, work 135 (141:153:165:177) sts in Lace Stitch, K4.

## SIZE

	S	M	L	1XL	2XL	
ACTUAL BACK WIDTH	56	62	68	74	80	cm
	22	24½	26¾	29	31½	in
ACTUAL LENGTH (FLAT)	184	200	216	232	248	cm
	72½	78¾	85	91¼	97½	in
WIDTH	57	60	64	69	74	cm
	22½	23½	25	27	29	in

## YARN

**Bergère de France Paradou** (DK weight; 41% acrylic, 37% cotton, 11% linen, 10% viscose, 1% polyester; 135m/148yds per 50 ball)

FLORAL (43155)	12	13	14	15	16	x50g BALLS
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## NEEDLES & ACCESSORIES

1 pair 3.5mm (UK 10-9/US 4) knitting needles  
4 locking stitch markers in two different colours

## TENSION

25 sts and 30 rows to 10cm over lace stitch on 3.5mm needles

## YARN STOCKISTS

**Bergère de France**

[www.bergeredefrance.co.uk](http://www.bergeredefrance.co.uk)

For general abbreviations, see p95

This row establishes the pattern for Lace Stitch with a garter st border at each edge. Cont in patt as set until work measures 28 (31:34:37:40)cm.

Place a red (or equivalent colour) locking stitch marker into the first stitch to mark the beginning of the right cuff (see diagram), then cont in the patt as set.

When work measures 64 (69:74:79:84)cm, place a red (or equivalent colour) locking stitch marker into the first stitch to mark the end of the right cuff, then cont in the patt as set.

When work measures 120 (131:142:153:164)cm, place a green (or equivalent contrast colour) locking stitch marker into the first stitch to mark the start of the left cuff, then cont in the patt as set.

When work measures 156 (169:182:195:208)cm, place a green (or equivalent contrast colour) locking stitch marker into the first stitch to mark the end of the left cuff, then cont in the patt as set.

When work measures 184 (200:216:232:248)cm, knit 1 row.

Cast off all the sts knitwise on the WS of work.

## CUFFS

### RIGHT CUFF

With RS facing and using 3.5mm needles pick up and knit 85 (90:95:99:104) sts

between the red stitch markers. Work 16 rows in garter stitch. Cast off all the sts knitwise on the WS of work.

### LEFT CUFF

With RS facing and using 3.5mm needles pick up and knit 85 (90:95:99:104) sts between the green stitch markers. Work 16 rows in garter stitch.

Cast off all the sts knitwise on the WS of work.

## FINISHING

Gently block to measurements, following any yarn care instructions on the ball band.

Fold so that the points X correspond with X (see diagram 1), then sew the seam between point V and point W passing through point XX (=blue line on diagram 2).

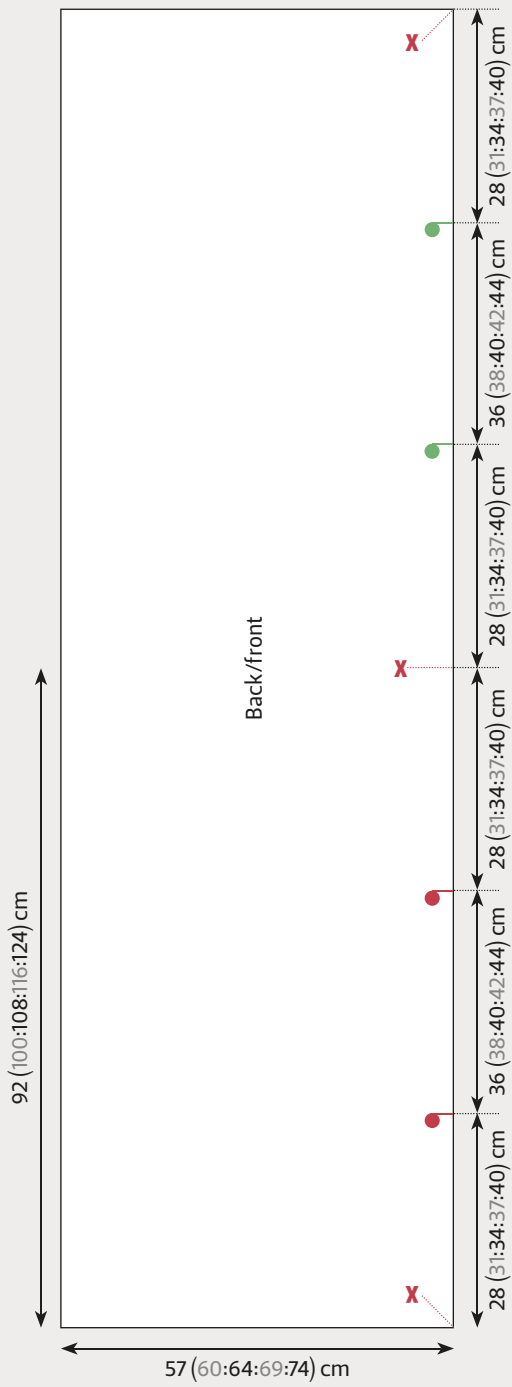
Secure and weave in all ends. ☺



This pattern is taken from Bergère de France's Magazine 184, a seasonal collection of 39 designs for men and women. To order

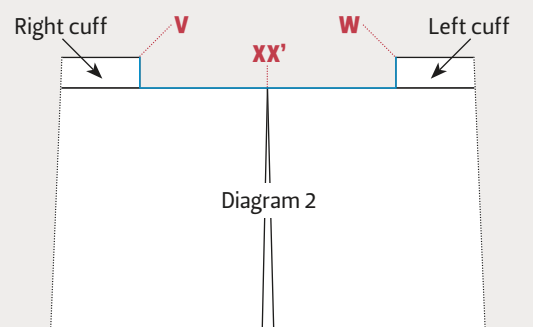
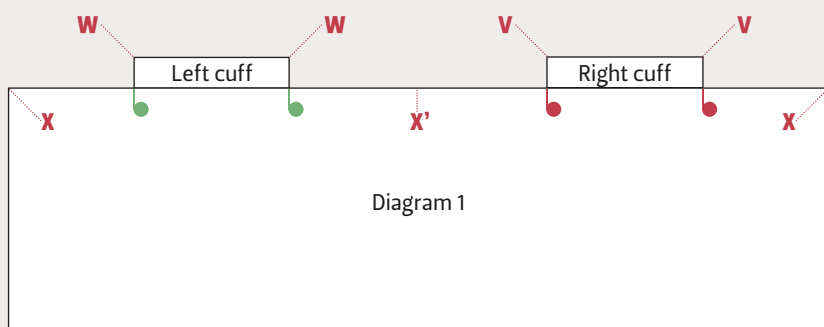
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**BLOCKING DIAGRAM**



Shrug is worked in one piece, then sewn to create a draping shape

**SEWING UP DIAGRAMS**



# The Knitter

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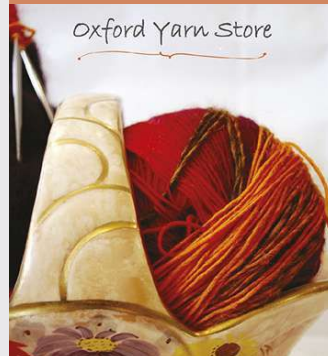
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The  
**Knitter**  
BOUTIQUE

ISSUE 102 ON SALE  
13 SEPTEMBER

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**BOOKLET**



# The Knitter

STOCKMAN

## Abbreviations

<b>alt</b>	alternate	<b>MB</b>	make a bobble
<b>approx</b>	approximately	<b>mrk</b>	marker
<b>beg</b>	beginning	<b>P</b>	purl
<b>cn</b>	cable needle	<b>patt</b>	pattern(s)
<b>cont</b>	continue	<b>PB</b>	place bead
<b>dc</b>	double crochet (US single crochet)	<b>PFB</b>	purl into front and back of stitch
<b>dec</b>	decrease (work two stitches together)	<b>pm</b>	place marker
<b>DK</b>	double knitting	<b>prev</b>	previous
<b>DPN</b>	double-pointed needle	<b>pssso</b>	pass slipped stitch over
<b>dtr</b>	double treble (US treble crochet)	<b>P2tog</b>	purl 2 stitches together
<b>est</b>	established	<b>P3tog</b>	purl 3 stitches together
<b>fol</b>	following	<b>pwise</b>	purlwise
<b>inc</b>	increase	<b>rem</b>	remain(ing)
<b>K</b>	knit	<b>rep(s)</b>	repeat(s)
<b>KFB</b>	knit into front and back of stitch	<b>rev st st</b>	reverse stocking stitch
<b>K2tog</b>	knit the next two stitches together	<b>RH</b>	right hand
<b>kwise</b>	knitwise	<b>RS</b>	right side
<b>meas</b>	measures	<b>skpo</b>	slip 1, knit 1, pass slipped stitch over
<b>M1</b>	make one (inc 1 stitch)	<b>sk2po</b>	slip 1, knit 2 tog, pass slipped stitch over
<b>M1pw</b>	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	<b>s2kpo</b>	slip 2 tog kwise, knit 1, pass slipped sts over
<b>MIL</b>	left leaning increase: with left needle tip, lift strand between needles from front to back. Knit lifted loop through back of loop	<b>Sl</b>	slip
<b>MIR</b>	right leaning increase: with left needle tip, lift strand between needles from back to front. Knit lifted loop through front of loop	<b>sl st</b>	slip stitch
		<b>ss</b>	slip stitch (crochet)
		<b>slm</b>	slip marker
		<b>SSK</b>	slip 2 stitches one at a time, return to LH needle, knit 2 slipped stitches together tbl
		<b>SSP</b>	slip 2 stitches one at a time, return to LH needle, purl 2 slipped stitches together tbl
		<b>st(s)</b>	stitch(es)
		<b>st st</b>	stocking stitch
		<b>tbl</b>	through back of loop
		<b>tog</b>	together
		<b>tr</b>	treble crochet (US double crochet)
		<b>w&amp;t</b>	wrap and turn
		<b>WS</b>	wrong side
		<b>wyib</b>	with yarn in back
		<b>wyif</b>	with yarn in front
		<b>yb</b>	take yarn back (no inc)
		<b>yf</b>	bring yarn to front (no inc)
		<b>yfwd</b>	yarn forward
		<b>yo</b>	yarn over
		<b>ym</b>	yarn round needle



An archive of all our Masterclasses is available online: <http://bit.ly/tech-index>

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'Cavendish' on page 79  
uses King Cole yarn



## Pattern updates

Our archive of updates can be found at:  
[www.theyarnloop.com/magazine/the-knitter/corrections](http://www.theyarnloop.com/magazine/the-knitter/corrections)

### ISSUE 100

#### EXMOOR SHAWL (SUBSCRIBER PATTERN)

The stitch count after the 14 repeats of Chart A should be 128 sts, not 240 sts. Then after working Chart B, the total stitch count should be 138 sts.



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## Issue 100

- ⊕ Cabled cardigan
- ⊕ Heirloom shawl
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- ⊕ Toe-up socks
- ⊕ Vest top
- ⊕ Fitted cardigan
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## Issue 99

- ⊕ Crescent shawl
- ⊕ Polka dot mohair dress
- ⊕ Cabled socks
- ⊕ Lace-panelled jumper
- ⊕ Striped lace cardigan
- ⊕ Boy's jumper
- ⊕ Vintage-style top
- ⊕ Quick-knit shawl
- ⊕ Lace top
- ⊕ Nordic girl's jumper



## Issue 98

- ⊕ Fair Isle tank top
- ⊕ Lacy cardigan
- ⊕ Men's sweater
- ⊕ Dolman-sleeved jumper
- ⊕ Seamless top
- ⊕ Linen-blend jumper
- ⊕ Lace & cable shawl
- ⊕ Striped top
- ⊕ Fair Isle iPad cover
- ⊕ Baby romper suit



## Issue 97

- ⊕ Colourwork jumper
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- ⊕ Baby's cabled cardigan
- ⊕ Beaded socks
- ⊕ Lacy tunic
- ⊕ Intarsia & Fair Isle jacket
- ⊕ Lace vest and cardigan set
- ⊕ Mohair top

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# Meet Siân Brown

After honing her skills in the commercial knitwear industry, Siân now has a busy and successful career as an independent designer



**SIÂN BROWN** is a super-busy designer, creating handknit patterns for a wide range of knitting magazines and yarn companies, as well as selling her own patterns.

After creating the lovely top on the front cover of this issue, we caught up with her for a chat about her knitting life.

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

“My first job after finishing my fashion and textiles degree was as an assistant designer at a menswear company in London. They supplied high street retailers with factory machine knits - I would often see people wearing things I’d designed. My first published pattern was for *Woman’s Weekly* in the early 1990s, commissioned by a kind editor willing to try out a new designer.”

## Why did you move into freelance design?

“After a few years working on commercial knits, I decided to start freelancing. The fashion industry was so fickle that you always felt insecure in jobs, so I thought I’d take charge of getting work for myself. I continued with commercial design, including Pachamama’s handknit ranges, then started working for magazines and yarn companies. I also taught on the London College of Fashion’s knitwear course.”

## You’ve created beautiful designs for the likes of Artesano, Blacker Yarns and Rooster. How do you find the process of collaborating with yarn companies?

“I like working with yarn companies. Normally when I’m designing there is such a huge choice of yarns to pick from, but with yarn companies the choice is narrowed down before you start.”

## Your pattern books include *The Knitted Home* and *Tea Cozies 3 and 4*. Do you have plans to publish more books?

“I’ve recently completed the work for

a book of knitted bags for Search Press which will be released next year, and I’m now working on a book of baby mitts for them as part of its *Twenty to Make* series. I really enjoy creating books.”

## Where do you find inspiration for your designs, and who are your design heroes?

“Sometimes a yarn will inspire certain designs. I make notes of interesting constructions, stitches and colour combinations as I see them. When I first became interested in knit design, Ralph Lauren had just done a lovely collection of Navajo-inspired knits, Kaffe Fassett and Patricia Roberts were well known, and Rowan had just begun producing its books.”

## What’s the best piece of knitting advice you’ve received?

“I’m not sure about advice, but what I’ve picked up from working with a lot of knitters over the years is to try to give them time to do things, and to make everything as clear as possible. I’ve also learned that you need to be very good at managing a lot of projects at once.” ☺

<http://bit.ly/sianbrownravelry>



‘Wild Rose’ is a design from *Simply Knitting* issue 148



① ‘Ophelia’ is a cabled sweater created for *Knit Today* ② Siân loves to work with colour; this is ‘Kallisto’ from the *Rooster Folklore* book ③ ‘Sweetwater’ is a lacy wrap showcasing The Little Knitting Company’s Camelot yarn

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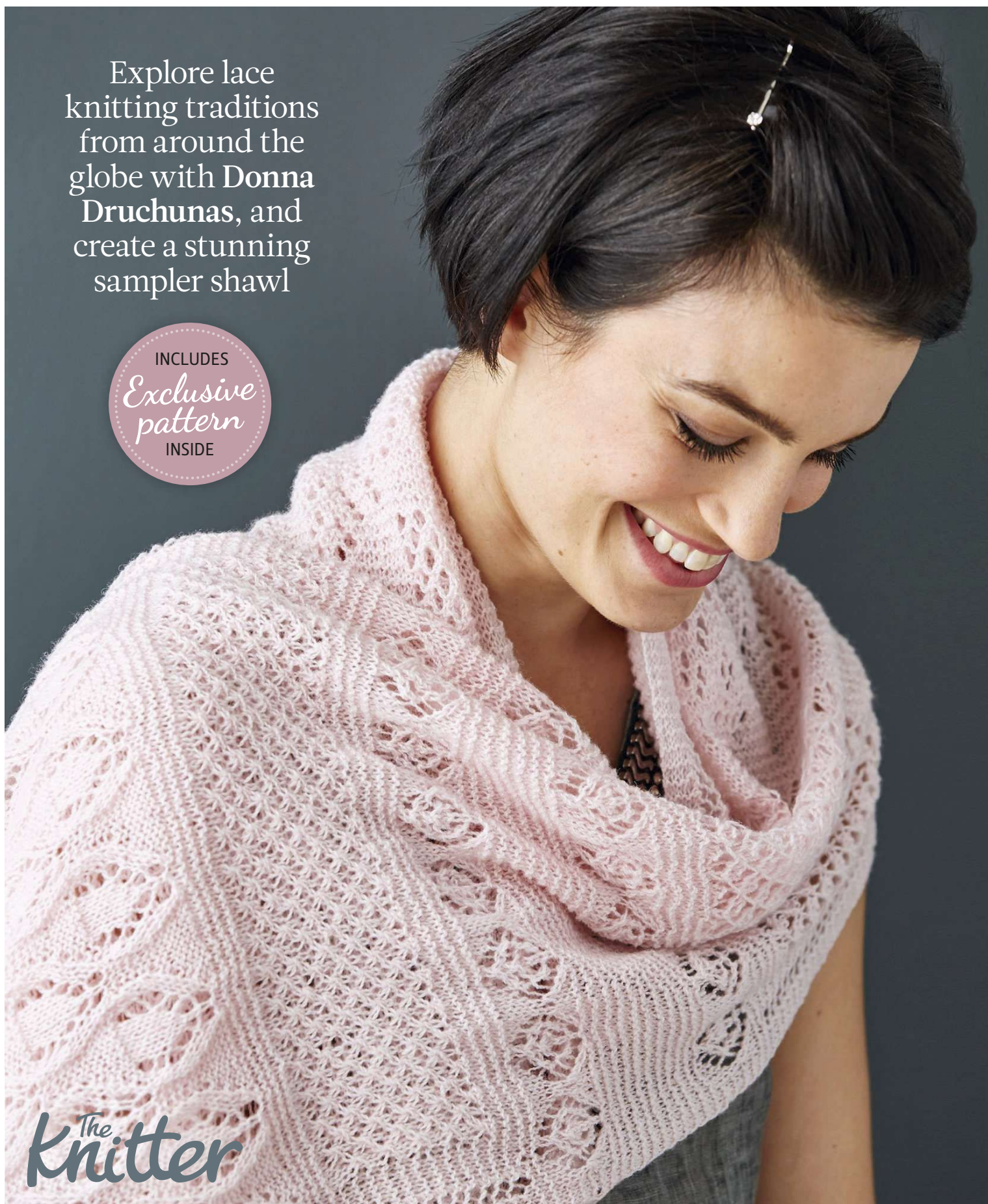




# THE WORLD OF LACE

Explore lace knitting traditions from around the globe with Donna Druchunas, and create a stunning sampler shawl

INCLUDES  
*Exclusive pattern*  
INSIDE



*The*  
**Knitter**



Donna Druchunas  
**Europa**

“**IMAGINE BACKPACKING** around Europe collecting lace stitches instead of mugs or T-shirts - this shawl gives you the chance to do just that!” says designer Donna Druchunas. “I’ve combined some of my favourite stitches from European lace knitting traditions into a stole with a modern touch. Short-row shaping adds a curve so it fits on your shoulders without slipping off.”

## PATTERN NOTES

Centre section is worked first and begun with a provisional cast-on. The first side is worked continuing from the centre. After the first side is bound off, the provisional cast-on is removed, the stitches placed on a needle, and the second side is worked the same as the first.

Some sections are worked over a background of garter stitch, while other sections are worked over a background of stocking stitch, as they are worked traditionally in different parts of Europe. Some patterns have yarnovers and decreases on both RS and WS rows, while others have plain WS rows which may be either knitted or purled. Please check the chart notes and keys carefully before beginning each new section.

## SPECIAL TECHNIQUES

### SHORT ROWS

When instructions tell you to w&t (wrap and turn): Work in patt to the turning point. Wrap by slipping the next stitch

## SIZE

Approx. 48cm (19in) wide x 180cm (71in) long, after blocking

## YARN

**Jamieson & Smith** 2ply Laceweight (Laceweight; 100% wool; 169m/185yds per 25g ball)  
Pale Pink (L101); 8 x 25g balls

## NEEDLES & ACCESSORIES

1 pair 3.5mm (UK 10/US 4) knitting needles  
Stitch markers

## TENSION

22 sts and 39 rows to 10cm over garter st on 3.5mm needles, after blocking

on to the right needle. Bring the yarn to the front, then slip the same stitch back to the left needle. Turn the work and begin the instructions for the next row. On the next complete row, you will work back over the wrapped stitch. Lift the wrap and place it on the left-hand needle together with the corresponding stitch, and knit them together.

## CHART NOTES

### SHETLAND FAGGOTTING SELVEDGE

This Scottish pattern edges main sections of the shawl with simple columns of lace framed by plain knitting. It is worked the same on both RS and WS rows, and the background fabric is garter stitch. All rows are charted.

### ORENBURG CENTRE DIAMOND

This Russian pattern is a large diamond composed of smaller traditional motifs. It is worked with plain WS rows over a background of garter stitch. The WS rows are not charted. Knit all WS rows.

### SHETLAND BEAD PATTERN

This Scottish mesh is worked with lace patterning on both RS and WS rows. All of the RS rows use the same stitches and all of the WS rows use the same stitches, making it easy to memorise. All rows are charted.

### ITALIAN DIAMONDS

This Italian lace design is worked with lace patterning on both RS and WS rows on a background of stocking stitch. All rows are charted.

## YARN STOCKISTS

**Jamieson & Smith** 01595 693579  
[www.shetlandwoolbrokers.co.uk](http://www.shetlandwoolbrokers.co.uk)

## SPECIAL ABBREVIATIONS

**3 into 3:** Insert the right needle into the back of the next 3 sts together through the back, then without dropping the 3 sts from the needles, K1, yo, K1 into all 3 sts. When you have 3 new sts on the right needle, drop the 3 original sts from the left needle.

**Nupp:** Work to the indicated stitch on the chart then, working as loosely as possible, (K1, yo) 4 times and K1 once more all into the same st. When you have 9 new loops on the right needle, drop the old st off of the left needle. On the next row, P9tog.

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

## ESTONIAN MESH

This Estonian pattern is created by using decreases and increases on the same row to create a cluster stitch. The WS rows are charted but are all purl rows. Note that the 4-stitch repeat moves so the odd stitch is at the beginning of the section on some rows and at the end of the section on others.

## BAVARIAN BUDS

This fascinating pattern from a book on traditional Bavarian knitting is unlike anything I’ve seen elsewhere. The pattern has no lace stitches on WS rows, which are not charted. On WS rows, work all stitches as they appear, that is, if you see a knit-V, knit that stitch and if you see a purl-bump, purl that stitch, just as if you were working ribbing. Purl all yarnovers.

## ESTONIAN NUPP BORDER

This border is worked on a background of stocking stitch. WS rows are not charted. The WS rows are purled and when a nupp is encountered, P9tog.

## SHAWL

Using 3.5mm needles and a provisional cast-on method, cast on 107 sts.

## CENTRE

### ITALY

Knit 4 rows.

**Next row (RS):** K4, pm, work Italian Diamonds over centre 99 sts, pm, K4. Last row sets placement for Italian Diamonds patt and garter st.

Cont in patts as set until all rows of Italian

## BLOCKING DIAGRAM



Diamonds are complete. Remove mrks.  
Knit 4 rows, inc 2 sts on last row. 109 sts.

### SCOTLAND

**Next row (RS):** Work Shetland Faggotting Selvedge over first 12 sts, pm, knit to last 12 sts, pm, work Shetland Faggotting Selvedge over last 12 sts.  
Rep last row 3 more times, slipping mrks as you come to them.

**Next row (RS):** Work Shetland Faggotting Selvedge to mrk, slm, work Shetland Bead Pattern over centre 85 sts (work sts 1-3 once, then work sts 4-9 of repeat 13 times, then work sts 10-13 once), slm, work Shetland Faggotting Selvedge over last 12 sts.

Cont in patts as set until Shetland Bead section meas 10cm.

### RUSSIA

Knit 4 rows, maintaining Shetland Faggotting Selvedge.

**Next row (RS):** Work Shetland Faggotting Selvedge to mrk, slm, work garter stitch over next 4 sts, pm, work Orenburg Centre Diamond over centre 77 sts, pm, work garter stitch to mrk, slm, work Shetland Faggotting Selvedge over last 12 sts.  
Last row sets placement for Orenburg Centre Diamond patt and Shetland Faggotting Selvedge.

Cont in patts as set until all rows of Orenburg Centre Diamond are complete.

Knit 4 rows, maintaining Shetland Faggotting Selvedge. ▶



Estonian nupps decorate the border

# Europa

The large central diamond is a traditional Orenburg motif



## SCOTLAND

**Next row (RS):** Work Shetland Faggotting Selvedge to mrk, slm, work Shetland Bead Pattern over centre 85 sts, slm, work Shetland Faggotting Selvedge over last 12 sts.

Last row sets placement for Shetland Bead patt and Shetland Faggotting Selvedge. Cont in patts as set until Shetland Bead section meas 10cm.

Knit 4 rows, maintaining Shetland Faggotting Selvedge. Remove mrks.

## ITALY

Knit 4 rows, dec 2 sts evenly on last row. 107 sts.

**Next row (RS):** K4, pm, work Italian Diamonds over centre 99 sts, pm, K4.

Last row sets placement for Italian Diamonds patt and garter st.

Cont in patts as set until all rows of Italian Diamonds are complete. Remove mrks.

Knit 4 rows.

## FIRST END

Work short-row shoulder shaping as follows:

**Row 1 (RS):** Knit to 10 sts before end of row, w&t.

**Row 2:** Knit to end.

**Row 3:** Knit to 10 sts before previous wrapped st, w&t.

Repeat rows 2 and 3 another 5 times, then work row 2 once more.

## ITALY

Knit 4 rows.

**Next row (RS):** K4, pm, work Italian Diamonds over centre 99 sts, pm, K4.

Last row sets placement for Italian Diamonds patt and garter st.

Cont in patts as set until all rows of Italian Diamonds are complete. Remove mrks.

Knit 4 rows, inc 2 sts on last row. 109 sts.

## ESTONIA

**Next row (RS):** Work Shetland Faggotting

Selvedge over first 12 sts, slm, knit to last 12 sts, slm, work Shetland Faggotting Selvedge over last 12 sts.

Rep last row 3 more times.

**Next row (RS):** Work Shetland Faggotting Selvedge over first 12 sts, slm, work Estonian Mesh over the next 85 sts (work 4-st rep 21 times, then work stitch 5), slm, work Shetland Faggotting Selvedge over last 12 sts.

Last row sets placement for Estonian Mesh and Shetland Faggotting Selvedge.

Cont in patts as set until all rows of Estonian Mesh have been worked twice, then work rows 1-4 once more.

## GERMANY

Knit 4 rows, maintaining Shetland Faggotting Selvedge and dec 1 st on last row. 108 sts.

**Next row (RS):** Work Shetland Faggotting Selvedge over first 12 sts, slm, work Bavarian Buds 6 times over the next 84 sts, slm, work Shetland Faggotting Selvedge over last 12 sts.

Last row sets placement for Bavarian Buds patt and Shetland Faggotting Selvedge.

Cont in patts as set until all rows of Bavarian Buds have been worked twice, then work rows 1-12 once more.

Knit 4 rows, maintaining Shetland Faggotting Selvedge.

## ESTONIA

Remove markers. Knit 4 rows, inc 3 sts on last row. 111 sts.

**Next row (RS):** Work row 1 of Estonian Nupp Border, repeating the 10-st rep 10 times across the row.

Cont in Estonian Nupp Border as set until all rows of chart are complete.

With yarn held double, cast off loosely as follows: K1, \*K1, insert left needle into front of 2 sts on right needle and knit them tog; rep from \* until 1 st rem. Cut yarn and draw tails through final loop to secure and fasten off.

## SECOND END

Remove provisional cast-on and work as for first end, reversing short-row shaping by working the short rows on WS rows.

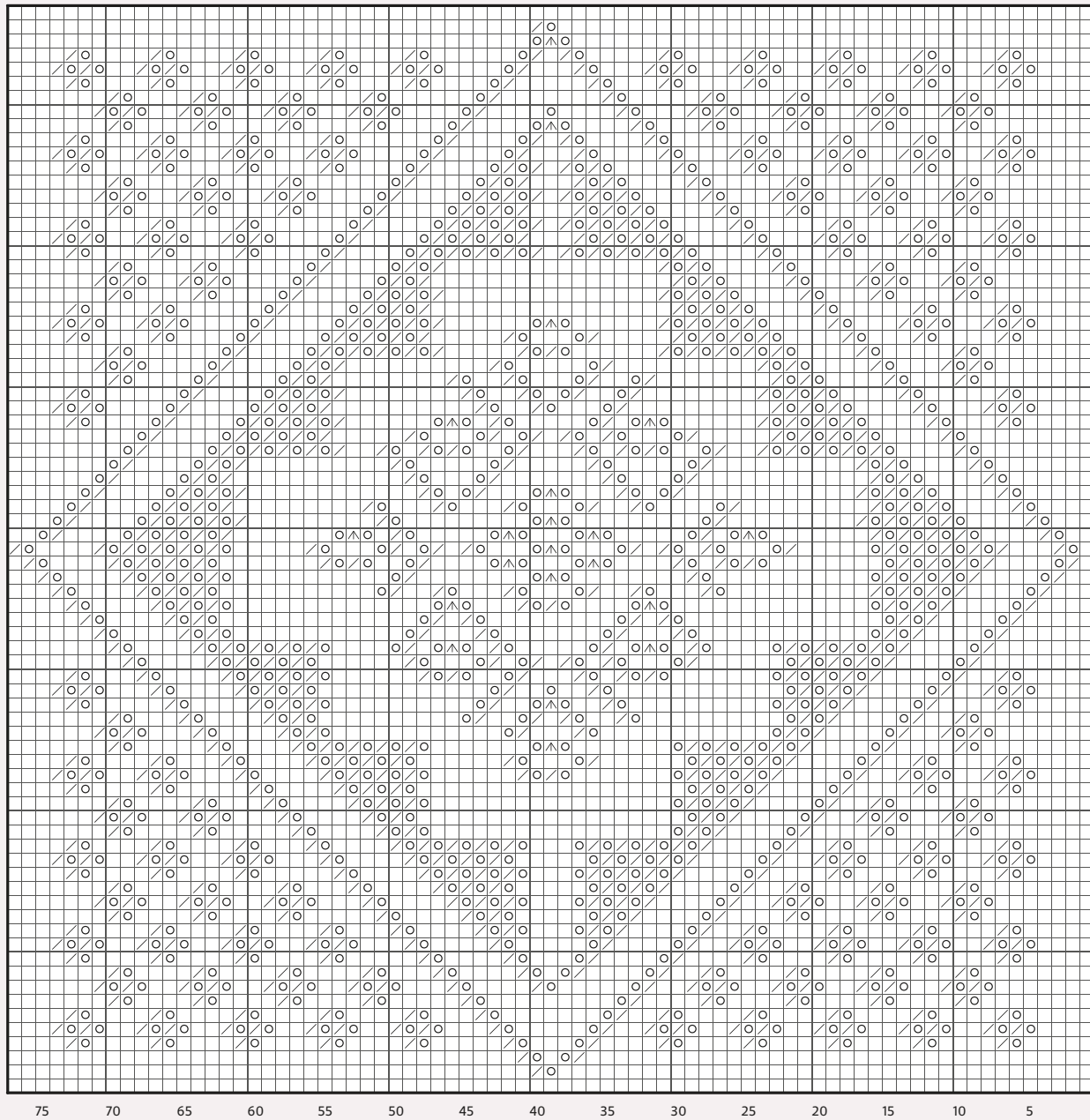
## FINISHING

Weave in ends.

Wash and gently block to measurements, pinning out each point on the ends, and allow to dry thoroughly. ☺

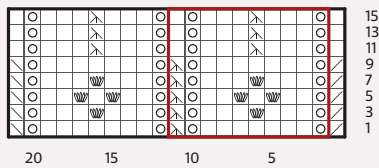
## CHARTS

### Orenburg Centre Diamond

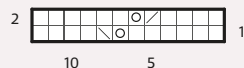


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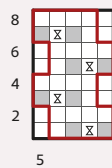
Estonian Nupp Border



Shetland Faggotting Selvedge



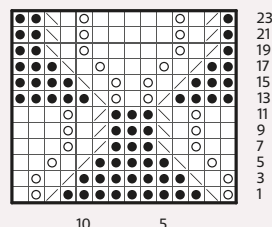
Estonian Mesh



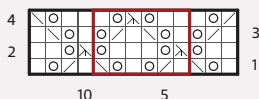
### KEY

- K on RS; P on WS
- P on RS; K on WS
- K2tog
- SSK
- S2kpo
- K3tog tbl
- Yo
- 3 into 3
- Nupp
- No stitch
- Repeat

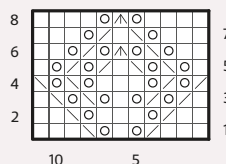
Bavarian Buds



Shetland Bead Pattern



Italian Diamonds



# A World Tour of



**LACE KNITTING** is my obsession. It all began when I read an article about the Oomingmak Musk Ox Producers' Cooperative in Alaska, owned and operated

by over 200 Native Alaskan women who knit lace with musk ox wool. As soon as I read about these amazing knitters, I knew I had to learn more. And after I started gathering my research, I knew I had to write a book to tell their story. I'd never knitted lace, so I worked hard to become proficient enough to design my own lace stitches and the projects for my book, *Arctic Lace* (Nomad Press, 2006).

After I finished the book, I continued to explore lace knitting, and discovered that it is much more varied than I had imagined. Around the world and over time, knitters have developed unique styles of lace knitting that range from easy-intermediate (like the knitting of the Oomingmak knitters) to advanced-insanely-difficult (like some of the patterns of Victorian England). Other styles are used in Estonia, Russia, South America, Lithuania, Germany and Austria. I'm sure there are even more, but these are the ones I've explored so far.

## Arctic lace (ALASKA)

This is the lace knitting style used by the Oomingmak Cooperative in Alaska. They work the simplest kind of lace, next to plain eyelets. Every lace row is followed by a plain purl row and the number of stitches stays the same in every row.

The style of knitting was created by Dorothy Reade, a lace designer, spinner, and teacher from Eugene, Oregon. Reade was an early proponent of using charts for knitting patterns in the United States, and because many of the original knitters in the Alaska cooperative didn't speak English, using charts made it easy to teach the knitters new stitch patterns. A teacher could simply point to the next square on the chart, and then show the knitter what stitch to make with her yarn and needles.

In my book *Arctic Lace*, the holes created by the yarnovers are used to draw



pictures such as simple diamonds and zigzags, as well as more elaborate patterns like butterflies and animals.

This pattern is 'Floral Panel II', designed by Dorothy Reade and published in her book, *25 Original Knitting Designs* (1968).

## Victorian lace (UK)

After the advent of the Industrial Revolution, most women didn't spend much time spinning, weaving, and sewing basic necessities. New knitting books featured "fancy work" that ladies could make while sitting in the parlour. The lace stitches worked by Victorian knitters could be extremely complicated, with lace patterning on both right-side and wrong-side rows and the number of stitches changing constantly. None were charted, and in many 19th-century books there were no pictures to show you what the stitch should look like. Even when pictures were provided, they were engravings of illustrations, not photographs, so the accuracy was not guaranteed. But Victorian knitting books also included very simple stitch patterns that knitters could use to design their own projects.

This pattern is 'Barège Knitting for Shawls' in *The Hand-Book of Needlework* by Miss Lambert (1842). Barège means "a light, silky fabric, typically made from



wool," and the pattern says, "The wool suitable for barège knitting is known as four-thread embroidery fleece. It may also be done in fine cotton."

## Shetland lace (UK)

Shetland lace knitting began in the first decades of the 19th century, if not earlier. It was a style of knitting invented out of economic necessity. For themselves, Shetland women made 'haps', which were simple shawls made with a garter stitch centre and a feather-and-fan border. The elaborate-looking shawls we often equate with 'Shetland knitting' today were produced to be sold in the markets of Britain and beyond. When Queen Victoria wore a lace shawl from the Shetland Islands, the style exploded into popularity and the islands' knitters could hardly keep up with demand.

To make the knitting go faster and the profit go higher, knitters created ingenious designs that combined very simple, easily



memorised stitches in combinations that looked incredibly difficult to make. Although some Shetland motifs have lace patterning on both right-side-and-wrong-side rows, the wrong-side rows are worked in knits, not purls, further speeding up the knitting. Because the yarn used for these shawls was so fine, working on a background of garter stitch gave the shawl the necessary body to hold its shape.

This pattern is the traditional 'Fir Tree' motif which is worked with patterning on right-side rows only. The diagonal lines in the pattern make it easy to see what to do on each row, and it is hardly necessary to look at the chart except at the beginning of each row as a quick reminder.

# Lace

Donna Druchunas reflects on her own love affair with lace knitting, and explores different traditions from around the globe

## Orenburg lace (RUSSIA)

Like Shetland knitters, the knitters of Orenburg, Russia also made lace shawls out of economic necessity. Their products were comprised of simple motifs that could be combined in a variety of ways to create complex patterns that didn't require extensive concentration, worked on a background of garter stitch. The pattern stitches are not written out or charted. Knitters draw little sketches of the patterns they intend to knit, and because they often start knitting as young girls, they have memorised the motifs and do not need further instruction. The simplicity of



Orenburg lace goes even further in that the only decreases used are knit-two-together or knit-three-together. With the fine yarn used and the texture of the garter stitch background, decreases are almost invisible in the finished lace fabric, and knitters don't have to worry about right- or left-slanting decreases in their knitting.

This 'Bowtie' pattern is made up motifs called 'large strawberries' and 'diagonals'.

## Estonian lace

Knitters in Estonia have created interesting and beautiful stitches that seem to be unique to the region. By working multiple increases and multiple decreases, textured stitches such as 'nupps' (the Estonian word for bobbles) and gathered stitches add body to fine lace knitting worked on a background of stocking stitch.

Both nupps and gathered stitches can be worked with different numbers of stitches combined. For example, a basic nupp can be worked by increasing one stitch to five, seven, or nine stitches, which are all purled together on the subsequent wrong-side

### Arctic Lace (ALASKA)

### Victorian Lace (UK)

### Orenburg Lace (RUSSIA)

### Shetland Lace (UK)

### Key

□	K on RS; P on WS	○	Yo
⊘	K2tog	⊗	K3tog
⊙	K2tog tbl	⊠	Sl1, K2tog, pss0
⊚	SSK	⊡	Ktbl
		⊢	K3tog tbl

row. Gathered stitches are worked by inserting the needle into two or more stitches at once and then immediately increasing by working multiple stitches into the same spot. These patterns are charted with an older style of chart that is found in many European books.

This pattern is #258 from the book *Pitsilised Koekirjad* by Leili Reimann (1995 edition). It includes both nupps and gathered stitches along with basic yarnovers and decreases. The



# Knitting history

background is a mixture of knit and purl stitches. Chart note: To make a nupp working into the indicated stitch on the chart, increase to 9 sts: (K1, yo) 4 times, K1. On the next row, purl 9 together.

## Japanese lace

Japanese designers are known for the complexity and elegance of their designs, which often combine lace, cables, bobbles, and other textures all in the same patterns without looking garish. These motifs are used in projects ranging from sweaters and hats to shawls and socks.

In modern Japanese knitting books, all patterns are presented with charts and schematics, and very little in the way of written instruction. In Japan, there is a national standard requiring that all knitting books use the same chart symbols! Some are the same as symbols you'll be familiar with already, while others are different. Many of the Japanese symbols are similar or identical to those used by various publishers in English-language patterns. For example, a knit stitch is a vertical line and purl is a horizontal line. Unusual symbols will often be defined, with pictures illustrating the knitting technique, but it will be assumed that the reader understands basic chart symbols.

Japanese designers also use unusual manoeuvres that may be unfamiliar to European and American knitters. An excellent resource is the book *Clear & Simple Knitting Symbols*, a Japanese-language book. Although you won't be able to read the text unless you are a Japanese speaker, all of the stitches are illustrated with detailed drawings showing how to manipulate the yarn and needles.

This motif was used in *Let's Knit Series #11: Elegant Knits* (2006) as an all-over pattern on a twinset of a short-sleeved top and long-sleeved cardigan. It contains interesting faux cables as well as an unusual type of bobble made out of elongated stitches.



## German lace

Experienced knitters can hardly think of Germany without visions of the elaborate lace doilies and tablecloths designed by Herbert Niebling. Although Niebling wasn't the only designer creating these amazing pieces, he is the most well known today. Born in 1903, Niebling first knitted from commercial patterns and later began designing his own pieces inspired by the beauty he found in his garden. It is said that he didn't chart his designs for his own knitting, but just made up the patterns as he knit and wrote down what he did. His designs are available today in the book *Knitted Lace Designs of Herbert Niebling*, translated from *Gestrickte Spitzendecken* by Eva Maria Leszner (2009).

The motifs on doilies are often difficult to isolate as stand-alone pattern stitches, because the shaping of the circular or oval piece is included in the lace patterning.



Isolated lace motifs were also used in Bavaria, combined with twisted-travelling stitches (a form of cable) on socks and sweaters.

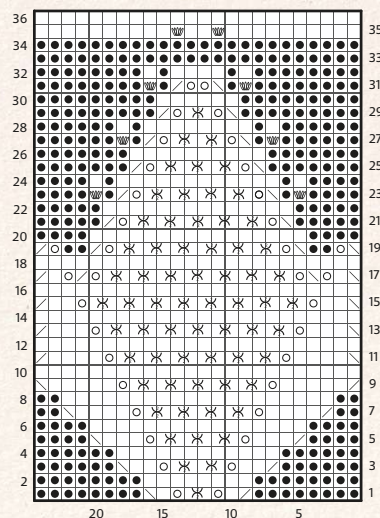
The German doily patterns I have seen were originally charted with the same symbols used in Estonian patterns and patterns from elsewhere in Europe. The Bavarian stitches I've seen have an unusual type of chart that is not on a printed grid, but is made up of rows and columns of typed symbols with yarnovers indicated by the \* symbol in red. I always re-chart these myself, on the computer or graph paper, before trying to knit them.

This unnamed pattern is from the book *Bäuerliches Stricken 3* by Lisl Fanderl (2000 edition).

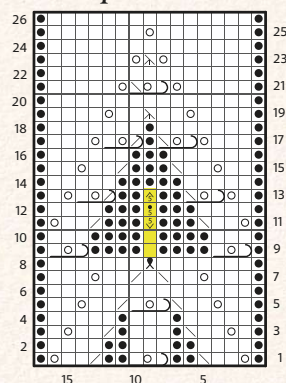
## Other lace traditions

Knitters in other places have made lace as well. I have seen wonderful lace patterns and motifs from many places that I did not mention in this article, including Iceland, the Faroe Isles, Ukraine, Spain, Turkey and Peru. If you've enjoyed this survey of lace knitting traditions, you may want to make further explorations yourself! ☺  
[www.sheepstoshawl.com](http://www.sheepstoshawl.com)

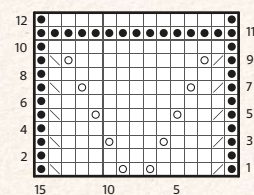
## Estonian lace



## Japanese lace



## German lace



### Key

- K on RS; P on WS
- P on RS; K on WS
- K2tog
- SSK
- Nupp
- Ptbl
- Sl1, K1, pss0
- K2tog tbl, leave st on needle, (ktbl, K1) into stitch
- Pass 3rd st on RH needle over next 2 sts and off, K1, yo, K1
- Pass 3rd st on RH needle over next 2 sts and off, K1, yo, SSK
- Pass 4th st on RH needle over next 3 sts and off, K2tog, yo, K1
- These sts comprise a bobble
- Sl3 tog kwise, K2tog, p3sso
- Purl 5
- Work (K1, yo, K1, yo, K1) into st 2 rows below by inserting RH needle into the centre of this stitch from front to back and drawing it though as if to knit; then drop next st from needle (it will unravel to row 9)