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Knitting with love

Whether you're about to plan what **FESTIVE GIFTS** to cast on, or fancy trying out the brand-new yarns for autumn-winter with some smaller projects, our designers have created a wide range of patterns to inspire you and your needles.

Lovely lace projects include **ELIZABETH LOVICK**'s Estonian shawl, and a romantic cape from **ELINE OFTEDAL**. Mary Henderson brings us an intricate Fair Isle cardigan, beret and mittens, while we have cosy cabled sweaters from **SARAH HATTON** and Elena Nodel.

Explore hat design with Woolly Wormhead in her **MASTERCLASS**, and find out about a life-changing knitting holiday to India. We also have tips on how to stay calm when knitting problems arise, in an exclusive extract from Rachael Matthews' new book exploring **MINDFULNESS** and knitting.



We have lots of ideas for Christmas gift knitting!



Try Estonian lace knitting with this lovely shawl



HAPPY KNITTING!
from *The Knitter* team



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Your collectable patterns



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The Knitter

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Printed in the UK by William Gibbons.
Distributed in the UK by Seymour Distribution Ltd, 2 East Poultry Avenue, London ECTA 9PT Tel: 020 7429 4000

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* and *The Knitter*. Her latest design for us is a soft, lacy and feminine capelet. Turn to **page 23** for the pattern.



SARAH HATTON
Sarah honed her skills as part of Rowan's in-house design team, and since becoming an independent designer her work has appeared in top knitting magazines and in her own range of pattern books. For this issue, Sarah has created a sophisticated, cabled jumper for women in a luxurious yak-blend yarn. Find it on **page 28**.



The Knitter
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ANGHARAD THOMAS
Designer, researcher and teacher Angharad is a volunteer archivist at the Knitting & Crochet Guild, and shares her explorations into the history of hand-knitted gloves through her blog, www.knittinggloves.wordpress.com. She has created a brand-new design for us inspired by traditional Dales gloves, on **page 59**.

HELEN ARDLEY
Helen is a prolific designer; formerly part of the Rowan and Patons design team, she now creates patterns for a wide range of knitting and crochet magazines. Helen has a particular talent for designing beautiful bags, and her latest example, with a smart fabric and neat, machine-stitched lining, was inspired by woven textiles. Turn to **page 44**.



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Mary Henderson

Jura

Bright, beautiful Fair Isle cardigan
will bring a smile to your face
while knitting it and wearing it!



The cardigan is knitted in the round with a steek, which is then cut



Mary Henderson

Jura

WE LOVE the colour palette Mary Henderson has put together for her intricate cardigan. Bands of Fair Isle feature OXO and heart motifs, as well as delicate 'peerie' patterns. Colourful corrugated ribbing is used at the hem, cuffs and neckline, while the button bands are worked in single-colour moss stitch. The cardigan is knitted in the round, incorporating steek stitches which are then cut and reinforced with crochet. It's worked in Blacker Yarns' new Tamar Lustre Blend wool, which has a gorgeous drape and shimmer.

STITCH PATTERNS

MOSS STITCH (multiple of 2 sts)

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

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

Rep these 2 rows for patt.

PATTERN NOTE

All body stitch counts after joining in the round include 11 steek sts, unless otherwise noted.

BODY

Using 3mm circular needles and yarn F, cast on 217 (241:265:289:313:337) sts. Do not join into the round.

Starting with a WS row, work rows 1-18 of Chart A, working 2-st rep to last st, then work last st. Do not turn at end of last row.

Join to work in the round as folls: Place steek marker on RH needle, then using the backwards loop cast-on method, cast on 11 sts with yarn F onto RH needle,

SIZE

| | XS | S | M | L | XL | XXL | |
|---------------|-------|-------|-------|---------|---------|---------|----|
| TO FIT BUST | 76-81 | 86-91 | 92-97 | 101-107 | 112-117 | 122-127 | cm |
| | 30-32 | 34-36 | 38-40 | 42-44 | 46-48 | 50-52 | in |
| ACTUAL BUST | 82 | 91 | 99 | 108 | 117 | 125 | cm |
| | 32¼ | 35¾ | 39 | 42½ | 46 | 49¼ | in |
| ACTUAL LENGTH | 59½ | 59½ | 61 | 63 | 63 | 63½ | cm |
| | 23½ | 23½ | 24¾ | 24¾ | 24¾ | 25 | in |
| SLEEVE SEAM | 43 | 43 | 43 | 43 | 43 | 43 | cm |
| | 17 | 17 | 17 | 17 | 17 | 17 | in |

pm, and join to work in the round, being careful not to twist sts. 228 (252:276:300:324:348) sts, including 11 sts for steek.

BEGIN BODY CHART

Round 1: Placing markers after the first 54 (60:66:72:78:84) sts and after foll 108 (120:132:144:156:168) sts to mark side 'seams', set patt as folls: Starting with st 1, work row 1 of Chart B to steek marker, ending on st 25, work Chart C to end of round.

Cont in patt as set for 86 rounds more, ending after round 32 of Charts. Set Body aside.

SLEEVES

(both alike)
Using 3mm DPNs (or 3mm circular needles, 80-100cm long, for Magic Loop) and yarn F, cast on 54 (54:54:60:60:66) sts. Pm and join to work in the round, being careful not to twist sts.

Work rounds 1-18 of Chart A, ending on st 2.

Knit 1 round in yarn F.

Begin to work Chart D over all sts; AT THE SAME TIME, inc 1 st at each end of next round, then every foll 8 (6:4:4:4:3) rounds 11 (14:20:19:21:24) times more, working inc sts into patt. 78 (84:96:100:104:116) sts.

Cont even in patt until Sleeve meas approx. 43cm from cast-on, ending after round 12 of Chart D.

Break yarns and slip last 3 (4:4:5:6:6) sts of round and first 3 (4:4:5:6:6) sts of round to

holder. Slip rem 72 (76:88:90:92:104) sts to separate holder.

YOKE

Return to sts held for Body. Cont to work Charts B and C for Body as folls:

Next round: With yarn C, *patt to 3 (4:4:5:6:6) sts after next side 'seam' mrk, slip last 6 (8:8:10:12:12) sts worked onto holder (removing mrk); rep from * once more, patt to end of round.

Joining round: With yarn E, *patt across body to held underarm sts, pm, patt across held sts of Sleeve, pm; rep from * once more, patt to end of round.

360 (388:436:460:484:532) sts:
51 (56:62:67:72:78) sts for Right Front,
52 (57:63:68:73:79) sts for Left Front,
72 (76:88:90:92:104) sts for each Sleeve,
102 (112:124:134:144:156) sts for Back,
and 11 sts for steek.

Last 2 rounds worked count as rounds 33-34 of Charts B and C.

Starting with st 1 (23:23:23:23:23) and ending with st 13 (15:15:15:15:15) of Chart B on each round, work 8 rounds even in Charts as set without shaping, ending after round 42 of Charts.

Raglan dec round: With yarn F, *patt to 3 sts before mrk, SSK, K1, slm, K1, K2tog; rep from * 3 times more, patt to end. 8 sts dec'd.

With yarn G only, rep Raglan dec round 0 (1:1:1:1:1) time more.

Size XS only

Body dec round: With yarn G, *patt to 3 sts

YARN

Blacker Yarns Tamar Lustre Blend 4ply (4ply weight; 100% wool; 350m/380yds per 100g skein)

| | | | | | | | |
|-----------------------|---|---|---|---|---|---|--------------|
| A KENSEY | 1 | 1 | 1 | 1 | 1 | 1 | x100g SKEINS |
| B RED RIVER | 1 | 1 | 2 | 2 | 2 | 2 | x100g SKEINS |
| C CAMEL | 1 | 1 | 2 | 2 | 2 | 2 | x100g SKEINS |
| D SHALES BROOK | 1 | 1 | 1 | 1 | 1 | 1 | x100g SKEINS |
| E TRESILLIAN | 1 | 1 | 1 | 1 | 1 | 1 | x100g SKEINS |
| F WITHY BROOK | 2 | 2 | 2 | 2 | 2 | 2 | x100g SKEINS |
| G OTTERY | 1 | 1 | 1 | 1 | 1 | 1 | x100g SKEINS |

before mrk, SSK, K1, slm, patt to mrk, slm, K1, K2tog; rep from * once more, patt to end.

All sizes

348 (372:420:444:468:516) sts:
49 (54:60:65:70:76) sts for Right Front,
50 (55:61:66:71:77) sts for Left Front,
70 (72:84:86:88:100) sts for each Sleeve,
98 (108:120:130:140:152) sts for Back, and
11 sts for steek. Last 2 rounds count as
rounds 43–44 of Charts B and C.

Work even for 10 (11:12:12:12:14) rounds,
removing 4 sleeve markers as you pass
them and ending after round 54 (55:1:1:1:3)
of Charts. 2 markers remain: beg of round
and steek mrk.

SHAPE YOKE

Note: Work all Dec rounds of Yoke in
corresponding colour from correct round
of chart.

Dec round 1: (K3, K2tog) to 2 (1:4:3:2:0) sts
before steek mrk, patt to mrk, work steek
to end. 281 (300:339:358:377:415) sts.

Starting with st 22 (1:17:20:22:15) and
ending with st 3 (25:8:6:3:10) of Chart B
on each round, work even for 14 (13:12:12:
26:24) rounds, ending after round
14 (14:14:14:28:28) of Chart.

Dec round 2: (K2, K2tog) to 2 (1:4:3:2:0) sts
before steek mrk, knit to mrk, work steek
to end. 214 (228:258:272:286:314) sts.

Starting with st 20 (1:22:15:20:18) and
ending with st 6 (25:4:11:6:8) of Chart on
each round, work even for 14 (15:18:23:

NEEDLES & ACCESSORIES

1 set 3mm (UK 11/ US 2–3) circular needles,
60–80cm long
1 set 3mm (UK 11/ US 2–3) double-pointed
needles (DPNs), or circular needles, 80–100cm
long, for Magic Loop method
1 pair 2.75mm (UK 12/US 2) knitting needles
10 stitch markers
Waste yarn or stitch holders
7 buttons
7 locking markers or pins
2mm (UK 14/US B/1) crochet hook
Tapestry needle

TENSION

28 sts and 30 rows to 10cm over colourwork
patt on 3mm needles

YARN STOCKISTS

Blacker Yarns
01566 777635
www.blackeryarns.co.uk

For general abbreviations, see p95



The colourful
ribbed cuffs are a
beautiful touch

10:12) rounds, ending after round
29 (30:33:38:39:41) of Chart.

Dec round 3: (K1, K2tog) to 2 (1:4:3:2:0) sts
before steek mrk, knit to mrk, work steek
to end. 147 (156:177:186:195:213) sts.

Starting with st 17 (1:14:22:17:20) and
ending with st 8 (25:11:4:8:5) of Chart on
each round, work even for 2 rounds,
ending after round 32 (33:36:41:42:44) of
Chart.

SHORT ROWS

With yarn F only, work short rows as foll:
Short row 1 (RS): K90 (96:110:116:122:134),
w&t.
Short row 2 (WS): P45 (48:55:58:61:67),
w&t.
Short row 3: Knit to 6 sts before last w&t,
w&t.
Short row 4: Purl to 6 sts before last w&t,
w&t.
Short row 5: Knit to end of round, working
wraps with wrapped sts. ▶

CHARTS

Chart A

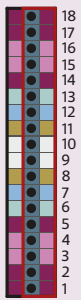


Chart B

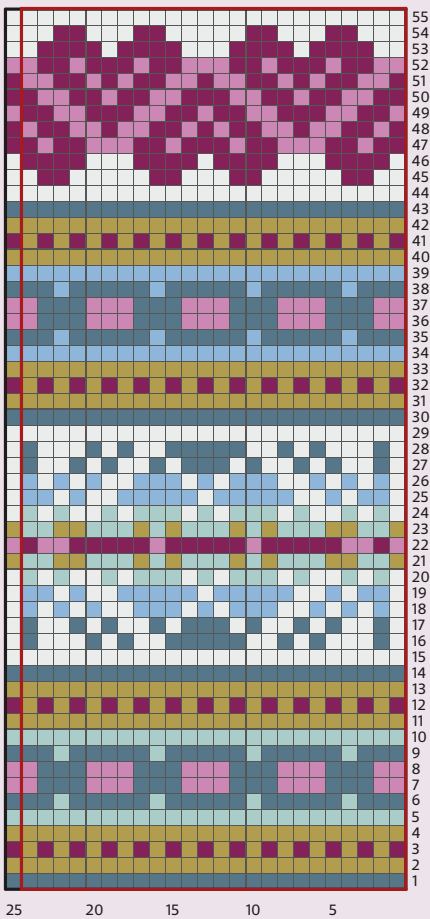
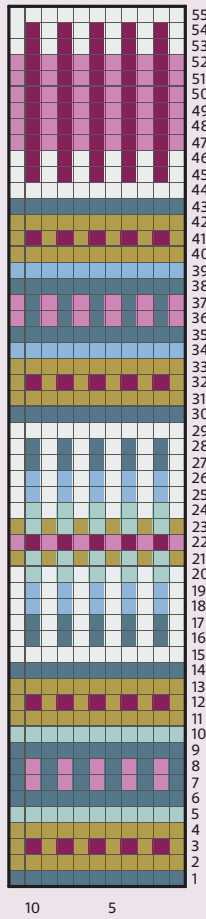


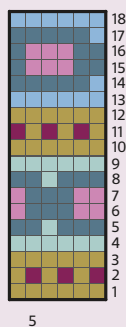
Chart C



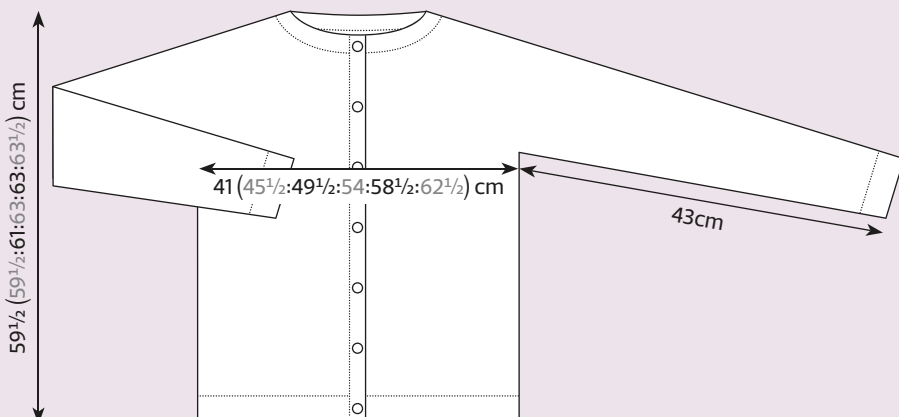
KEY



Chart D



BLOCKING DIAGRAM



Next round: Knit to end of round, working wraps with wrapped sts.

Dec round 4: With yarn F, (K1, K2tog) to 1 st before steek mrk, remove mrk, cast off 11 sts of steek, removing beg of round mrk. 91 (97:111:117:123:135) sts.

NECKBAND

Note: Stitch remaining from cast-off counts as first stitch of row 1 of neckband. Work Chart A over all sts for 9 rows. Cast off in patt on foll row.

MAKING UP

PREPARE STEEKS

With crochet hook and yarn G, work a line of single crochet between 1 leg of centre st of steek and 1 leg of st to the right of centre st. Fasten off.

Rep with other leg of centre st of steek and 1 leg of st to the left. Cut steek.

BUTTONBAND

With RS facing, using 2.75mm needles and yarn B, picking up and working across folded edge between body and steek, pick up and knit 134 (136:138:142:144:146) sts down left front, from cast-off at neck down to hem.

Work 9 rows in moss st.

Cast off in patt.

Mark locations of 7 buttons, evenly spaced, using locking markers or pins.

BUTTONHOLE BAND

With RS facing, using 2.75mm needles and yarn B, and, picking up and working across folded edge between body and steek, pick up and knit 134 (136:138:142:144:146) from hem of right front to cast-off edge of neck. Work 3 rows in moss st.

Next row (RS): Patt to 2 sts before location of first mrk on buttonband, *patt 2 tog, (yo) twice, patt to location of next mrk on buttonband; rep from * 5 times more, patt 2 tog, (yo) twice, patt to end.

Next row (WS): Patt across, dropping 1 yarnover of each double yarnover and working remaining yarnovers into patt. Work 4 rows in moss st. Cast off in patt.

Sew on buttons in place of locking markers. Graft together underarm sts.

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

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The Knitter loves...

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

MOODY BLUES

Inspired by the moors of the West Country, Kettle Yarn Co.'s new pattern collection showcases its latest yarn with four stunning knit and crochet designs. Baskerville is a luxurious, 4ply blend of Exmoor Blueface and British Gotland wool with silk.

Baskerville - Dawn to Dusk features an elegant, top-down cardigan with i-cord edgings by Courtney Spainhower, and 'Walkham' by Hanna Maciejewska, a feminine, fitted cardigan with delicate lace and cable details.

'Teign' is a sophisticated, cosy colourwork wrap by company founder Linda Lencovic, while the collection also includes a striking crochet shawl by Kat Goldin.

The print book plus PDF version costs £14; the PDF book only is £12.50. Patterns are also available to buy individually via Ravelry.com. www.kettleyarnco.co.uk



Just delicious! New shades joining the *Fyberspates Scrumptious* range include *Jade*, *Persimmon*, *Key Lime* and *Daffodil* www.fyberspates.com



PURE LUXURY

We're coveting the delicious bundles of cashmere joy now in stock at Loop Knitting. The *Menage a Trois* bundles (£88) contain three skeins of *Lux Adorna* pure cashmere yarn in a choice of beautiful curated colourways, while for more colourful creations, try the *Fun Size Bundles* (£42) with eight mini skeins - themes include 'First Date', 'High Tea' and 'Bohemian'. A real touch of luxury for your needles. www.loopknittingshop.com 020 7288 116

Knitting kits make great gifts, and we love the 'Linus on the Line' kits from Midwinter Yarns. They contain Swedish Ullcentrum yarn in gradient and self-striping shades, and a pattern to create a colourful triangular shawl. £20 each.

www.midwinteryarns.com 07792 813280



Above: 'Teign' is a cosy colourwork wrap by Linda Lencovic.

Left: 'Bovey' by Courtney Spainhower features panels of lace and colourwork



BT Ganseys

by Brooklyn Tweed

The beauty, craftsmanship and utility of fishermen's sweaters have inspired this new collection from Brooklyn Tweed. Designs explore traditional shapes and stitch patterns to create modern, feminine knits.

The five sweater designs include 'Caspian', a saddle-shoulder gansey with chain cables, designed by Brooklyn Tweed founder Jared Flood; and 'Vanora', a V-neck sweater by Michele Wang which combines knit-and-purl patterns with delicate cables.

'Breslin' has a textured yoke and a sleek fit, while 'Fairweather' by Véronik Avery has a flared shape and is decorated with cables and lace. 'Larus' is a roomy tunic by Norah Gaughan, with chevron patterning. The collection also has three unisex hat designs showcasing gorgeous stitch patterns.

Digital patterns are available to buy individually; sweater designs cost \$9.60 each, and the hat patterns are \$8.40 each. www.brooklyntweed.com

Stitches on screen



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The Fruity Knitting podcast discusses saddle shoulders and intarsia
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▶ GANSEY TECHNIQUES

A demonstration of sweater knitting using a traditional knitting belt
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▶ KNITTING CHAT

Nicole chats about her yarn purchases, her latest projects - and her new dog!
<http://bit.ly/gentleknit7>



▶ MAGIC BALLS!

How to create small, colourful projects using tiny leftovers of yarn
<http://bit.ly/magball>

Knitting With Rainbows

by Carol Feller

Gradient yarns and mini-skein sets are such fun to knit with, and in her latest book Carol Feller brings us gorgeous ways to show off their beauty. *Knitting With Rainbows* looks at some of the different types of gradients available and suggests stitch patterns and techniques that work well with each type.

The book contains 11 accessory patterns, including a range of lovely shawls. 'Mardyke' is a parallelogram shape knitted on the bias that looks amazing in a gradient yarn, as does the 'Fenn's Quay' textured cowl. 'Shanakiel' combines a colour-change yarn with a solid colour for a dramatic effect, and 'Half Moon Street' uses a contrasting colour pattern to break the division between each hue.

Pretty hats include 'Sunday's Well' with its herringbone pattern, and 'Stave Hat', which works a colourwork design in a self-stripping yarn. There's also a pair of chic armwarmers, and socks with an undulating rib pattern. Print book (€22) is distributed by Fyberspates (www.fyberspates.com) and is also available directly from www.stolenstitches.com



- ❶ 'Anglesea' is a crescent shawl with smooth colour transitions
- ❷ 'Gillabey' is worked in a gradient yarn
- ❸ 'Half Moon Street'

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STYLISH SCARVES *Intriguing ways to keep your neck warm*



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by Jared Flood

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VENN
by Ella Austin

Price £3.50 as an individual download, or £10 as part of the e-book *Colour & Line* (contains 7 projects)
www.ravelry.com/patterns/sources/colour-and-line



Super-chunky yarn

TEACAKE

by Lisa Richardson

Price £12.50 as part of Rowan's *Knitting & Crochet Magazine 60* (contains 43 projects)
www.knitrowan.com 01484 950630



MANOS DEL URUGUAY

MANOS DEL URUGUAY

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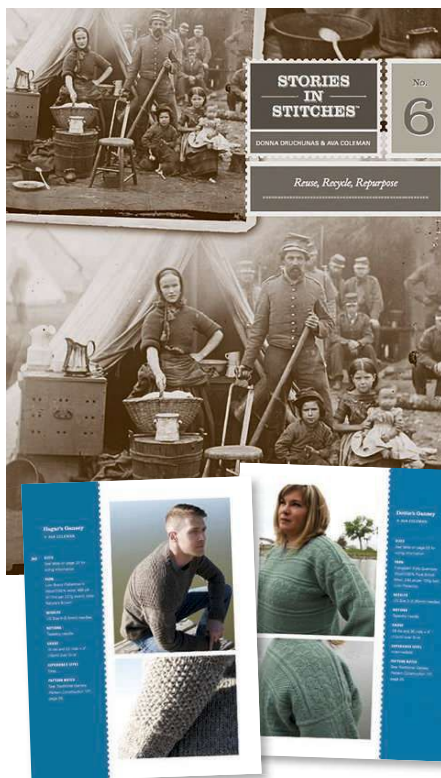
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Stories from our knitting past

Donna Druchunas and Ava Coleman explore the personal tales of knitters of bygone days in their *Stories In Stitches* magazine series. Volume 6 is out now, and focuses on Civil War and Victorian knitting in the USA.

Essays and projects in this volume consider the role of recycling during this era - the sweaters, socks, bedspreads, and rugs that were made from recycled materials, and recycled design ideas brought to America by immigrants from around the world.

Readers will find projects for four handsome ganseys, a range of Victorian sock patterns, interesting essays considering fishermen's sweaters, and a chapter intriguingly titled "Dressed for Death Row". *Stories in Stitches 6* costs \$24.99 plus postage from www.storiesinstitches.net



Top shopping! Find 300 stalls at the Knitting & Stitching Show, Harrogate on 24-27 November

www.theknittingandstitchingshow.com/harrogate 020 7688 6830



Woolly Wormhead's new e-book, *Painted Woolly Toppers for Kids*, has 10 quirky hat designs using hand-dyed, variegated yarns and exploring shape and structure. Perfect for kids who love to stand out!
www.woollywormhead.com

LABEL WITH LOVE

When you've worked hard to create special knitted gifts for loved ones, it's nice to take care over their wrapping. You could add a personal touch with gift tags from Fraser & Parsley. Decide on your own wording, typeface, colours and logo (choose from a yarn ball and needles, hedgehogs, bees, acorns and many more), and the team will produce your own unique gift tags to attach to your presents. Prices start at £10 for 10 gift tags. Note cards, writing paper, address stamps and even personalised phone cases are also available in your chosen theme.



On my needles

Louise Smith,
editorial assistant



None of us likes to admit that we might be serial project hoarders, but I think it's time I did! Last Christmas, my dad decided to treat me to a new project for my needles. He'd found a pattern book he liked at John Lewis (I should mention that he doesn't actually knit), and told me to pick out a design. The book was *Spirit* by Kim Hargreaves - a beautiful collection of striking and modern designs.

I took no time at all in choosing 'Bold', a simple A-line jacket with Fair Isle details and ribbed edging. True to the pattern, dad bought me some Rowan Creative Linen and began (not so patiently) waiting for me to finish my cardigan. Well, here we are almost a whole year later, and I've only just decided to begin casting it on...
www.kimhargreaves.co.uk

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Great gift ideas at Baa Ram Ewe

The Leeds-based yarn shop and online store Baa Ram Ewe is always an excellent source of yarns and patterns. We've spotted some lovely products that will make ideal Christmas gifts for your knitting friends - or to add to your own festive wishlist!

To keep knitters' hands soft and smooth, try the Lanolin Salve. It uses lanolin sourced during wool processing, and costs £4.99 for a 25g jar. There's also a lovely lanolin soap (£4.99 for a 150g bar); both are made by Mitchells in Bradford.

Baa Ram Ewe's own Titus wool is a hugely popular blend of Wensleydale and Bluefaced Leicester, and three attractive new shades have been launched. Bishopthorpe (pictured) is a stunning purple, while Viking is a burnt orange, and Dalby is a beautiful forest green.

The shop is also stocking two gorgeous knitting kits using Titus, designed by Marie Wallin. 'Wren' is Fair Isle yoked jumper for women, while the 'Finch' sweater has an all-over stranded colourwork pattern.
www.baaramewe.co.uk 0113 278 1788



Woolly greeting Vanessa Bee's charming Christmas cards feature wool details £2.25 each. www.vanessabeedesigns.co.uk



Scheepjes is a Dutch brand with exciting yarns including the delicious Mohair Rhythm, Alpaca Rhythm and Noorse Sokkenwol. They're available in the UK from Wool Warehouse.
www.woolwarehouse.co.uk 01926 882 818

SPEEDY STITCHES!

Could you be Britain's fastest knitter? ICHF Events has teamed up with UK Hand Knitting to find out! The Nation's Fastest Knitter competition will take place at craft events including the Stitching, Sewing & Hobbycrafts Show in Manchester on 2-4 February, and in London on 20-22 April. Don't worry if you can't make the shows, the UKHK will run regional heats online.
www.ichfevents.co.uk 01425 272711



DIARY DATES

Events and workshops
to inspire your knitting

21 October Bovey Tracey
Norwegian Selbu Mittens
www.spinayarndevon.co.uk
01626 836203

22 October Falkirk
Two-handed Colourwork
www.mcadirect.com 0131 558 1747

22 October London
Knitted Festive Gifts
knitforpeace@charitiesadvisorytrust.org.uk
020 7794 9835

22 October Rochdale
Christmas Knits
www.yarnbarn.co.uk 01706 750824

22 October Cambridge
Rovaniemi Mittens
www.sheepshopcambridge.co.uk
01223 311268

22 October Warrington
Short Row Shaping
www.blacksheepwools.com 01925 764231

25 October Bovey Tracey
Moebius Designs
www.spinayarndevon.co.uk
01626 836203

26 October Salisbury
Professional Finishing Techniques
www.borntoknit.co.uk 07557 985935

28 October Warrington
Continental Knitting and Fair Isle
www.blacksheepwools.com 01925 764231

30 October London
Fisherman's Knits with Julia Billings
www.wildandwoollyshop.co.uk
020 8985 5231

30 October Stamford
Professional Finishing Part 2
www.i-love-ewe.com 01780 762645

30 October Edinburgh
Finishing Your Knits
www.gingertwiststudios.com
07599 479445

3 November Cambridge
Intarsia Design Workshop
www.knitrowan.com/calendar/intarsia-design-workshop
01223 361292

Tell us about your event!
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NEC, Birmingham - 4-6 November

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OF 1

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ExCeL, London - 17-19 November

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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.

yeoman-yarns.co.uk

NEW! Sugar Cane DK, "eco-green", soft, clear colours, & thermo-reactive. 13 shades including printed tonals.

Cashmere Blend (new!)

Cashmix Sublime fine 2 ply 90 merino/10 cashmere 6 shades [250gr/2400m]

Pure Merinos

DK Merino Sport 35 shades [50gr/125m]

Sport 4 ply 40 shades [100gr/400m]

Polo 1 ply 38 shades [50gr/750m]

Merino & wool blends

Volga 3 ply 50 new wool/50 ac 28 shades [50 gr/355m]

Felting pure wool 1 ply 15 shades [50gr/750m]

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

Mohairs/fancies/silk blends

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

Lurex

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!

Catalogues

Individual cards-up to 5-are Free! Just call or email with address and which cards you want.

Comprehensive Catalogues; hand knitting £4.50.

Machine knitting £5.95. Both for £9.50

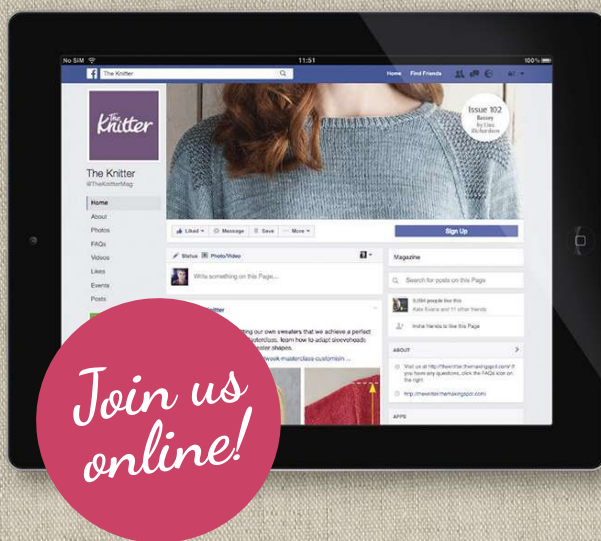
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The Knitter

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Eline Oftedal
Sissel

A luxurious layer for your
shoulders, this pretty mohair cape
features an intricate lace pattern



Eline Oftedal
Sissel

“I HAVE always wanted to create something with the lace stitch pattern known as Frost Flower,” says Eline Oftedal. “It is an intricate pattern, with repetitions that are pleasing to the eye. I have used it here to create a shoulder warmer that will add style to anything it is slipped over. If you are a novice lace knitter, bear in mind that the mohair yarn I have used is difficult to rip back if you make a mistake, so you might consider using something smoother.”

CHART NOTES

CHART B

A double yarnover is made between the end of round 14 (and every following even round) and the beginning of rnd 15 (and every following odd round). Make sure to keep a beginning of round marker in place between these two yarnovers, and not to drop the second yarnover when working the last stitch of the following round. On rounds 16, 18, 20, 22 and 24, work the first yarnover of the round by knitting it through the back of the loop.

CHART C

A double yarnover is made between the end of round 24 of Chart B/round 2 of Chart C and round 1 of Chart C. Make sure to keep the beginning of round marker in place between these two yarnovers, and not to drop the second yarnover when working the last stitch of the following round. On round 2, work the first yarnover of the round by knitting it through the back of the loop.

SIZE

| | | | |
|-----------------------|------|------|----|
| | S | M | |
| ACTUAL CIRCUM-FERENCE | 129½ | 145½ | cm |
| | 51 | 57¼ | in |
| ACTUAL LENGTH | 42 | 48 | cm |
| | 16½ | 19 | in |

YARN

Bergère de France Pure Douceur (Heavy DK/worsted weight; 58% superkid mohair, 37% polyamide, 5% wool; 250m/273yds per 50g ball)
Bourgogne (M1138); 3 x 50g balls

NEEDLES & ACCESSORIES

1 set 4.5mm (UK 9/US 7) circular needles, 100cm long
Stitch marker
Tapestry needle
140cm length ribbon

TENSION

21 sts and 24 rows to 10cm over Chart B on 4.5mm needles

YARN STOCKISTS

Bergère de France
www.bergeredefrance.co.uk

For general abbreviations, see p95

STITCH PATTERNS

CHART A (WRITTEN INSTRUCTIONS)

(multiple of 17 sts)

Rnd 1: *K3, K2tog, K3, yo, P1, yo, K3, SSK, K3; rep from * to end of rnd.

Rnd 2: *K2, K2tog, K3, yo, K1, P1, K1, yo, K3, SSK, K2; rep from * to end of rnd.

Rnd 3: *K1, K2tog, K3, yo, K2, P1, K2, yo, K3, SSK, K1; rep from * to end of rnd.

Rnd 4: *K2tog, K3, yo, K3, P1, K3, yo, K3, SSK; rep from * to end of rnd.

Rep rnds 1 to 4 for pattern.

CHART B (WRITTEN INSTRUCTIONS)

(multiple of 34 sts)

Rnd 1: *K3, K2tog, K4, yo, P2, (K2tog, yo, K2) three times, P2, yo, K4, SSK, K3; rep from * to end of rnd.

Rnd 2: *K2, K2tog, K4, yo, K1, P2, (K2, yo, SSK) three times, P2, K1, yo, K4, SSK, K2; rep from * to end of rnd.

Rnd 3: *K1, K2tog, K4, yo, K2, P2, (K2tog, yo, K2) three times, P2, K2, yo, K4, SSK, K1; rep from * to end of rnd.

Rnd 4: *K2tog, K4, yo, K3, P2, (K2, yo, SSK) three times, P2, K3, yo, K4, SSK; rep from * to end of rnd.

Rnds 5 to 12: Repeat rnds 1 to 4 twice more.

Rnd 13: *Yo, SSK, K2, yo, SSK, P2, yo, K4, SSK, K6, K2tog, K4, yo, P2, K2, yo, SSK, K2; rep from * to end of rnd.

Rnd 14: *K2, K2tog, yo, K2, P2, K1, yo, K4, SSK, K4, K2tog, K4, yo, K1, P2, K2tog, yo, K2, K2tog, yo; rep from * to end of rnd.

Rnd 15: (Note: Keep beg of rnd mrk in place between two yarnovers) *Yo, SSK, K2, yo, SSK, P2, K2, yo, K4, SSK, K2, K2tog, K4, yo, K2, P2, K2, yo, SSK, K2; rep from * to end of rnd, making sure not to drop first yarnover

of foll rnd.

Rnd 16: (Note: Work first st of rnd through back of loop) *K2, K2tog, yo, K2, P2, K3, yo, K4, SSK, K2tog, K4, yo, K3, P2, K2tog, yo, K2, K2tog, yo; rep from * to end of rnd.

Rnds 17 to 24: Repeat rnds 13 to 16 twice more.

Rep rnds 1 to 24 for pattern.

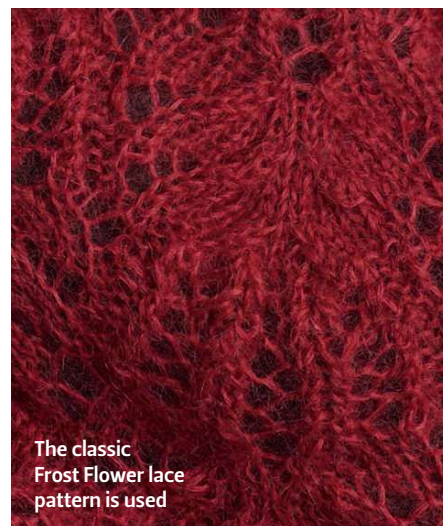
CHART C (WRITTEN INSTRUCTIONS)

(multiple of 34 sts)

Rnd 1: (Note: Keep beg of rnd mrk in place between two yarnovers) *Yo, SSK, K2, yo, SSK, (P2, K2) 6 times, yo, SSK, K2; rep from * to end of rnd, making sure not to drop first yarnover of foll rnd.

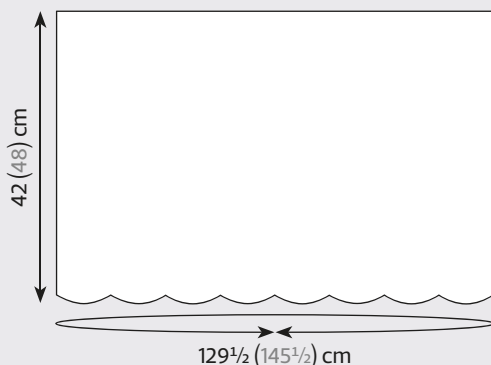
Rnd 2: (Note: Work first st of rnd through back of loop) *K2, K2tog, yo, (K2, P2) 6 times, K2tog, yo, K2, K2tog, yo; rep from * to end of rnd.

Rep rnds 1 and 2 for pattern.



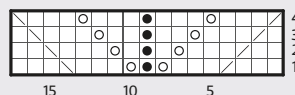
The classic Frost Flower lace pattern is used

BLOCKING DIAGRAM



CHARTS

Chart A



KEY

- Knit
- Purl
- Yo
- SSK
- K2tog

Chart B

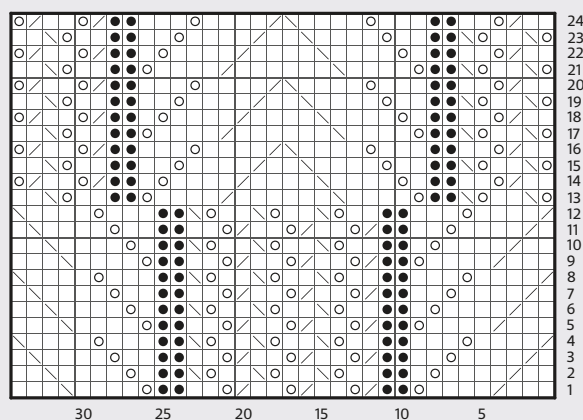
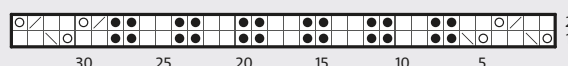


Chart C



CAPE

Using 4.5mm circular needles, cast on 272 (306) sts.

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

Purl 1 rnd.

Work rnds 1 to 4 of Chart A 3 times.

Work rnds 1 to 24 of Chart B twice.

Rep rnds 1 to 2 of Chart C until work meas approx. 40 (46) cm from cast-on edge, ending after rnd 2 of Chart.

Eyelet rnd: *Yo, SSK, K2, yo, SSK, (yo, P2tog, K2) 5 times, yo, P2tog, K2, yo, SSK, K2; rep from * to end.

Beg with rnd 2, cont to work Chart C for 2cm more.

Cast off loosely in patt.

FINISHING

Weave in ends.

Gently press the cape with an iron set on 'wool' and the steam function on, following any yarn care instructions on the ball band.

Press carefully to shape and even out uneven knitting.

Thread a ribbon through the yarnover holes in the Eyelet round and the lace pattern of the lace panels, using photographs as a guide, and draw to tighten the neck opening. ☹

The neck opening is cinched in using a length of ribbon



Sissel



The mohair yarn softens the look of the stitches and creates a warm fabric

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Sarah Hatton

Hartland

Sophisticated, feminine cabled sweater
is a soft and versatile design

Hartland

Neat cables
and twisted
stitches create
a smart fabric





Sarah Hatton
Hartland

IF YOU'RE looking for a cabled sweater for autumn that will look as good with a smart skirt as with jeans, take a look at Sarah Hatton's sophisticated design. The neat arrangement of cables and twisted stitches produces a lovely fabric; a scooped neckline adds to the feminine look. The sweater is knitted in Rowan's Softyak DK, which has a lovely softness and handle thanks to the blend of cotton, yak fibre and nylon. It's machine-washable and available in 14 glowing shades.

BACK

Using 3.25mm needles cast on 110 (114:118:126:134:142:146:154) sts.

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

Row 2: *P2, K2; rep from * to last 2 sts, P2. These 2 rows set rib.

Cont in rib as set until work measures 5 (5:5:5:6:6:6:6)cm, ending with WS facing for next row.

Next row: Rib 5 (4:5:9:6:5:7:5), [M1, rib 10 (9:9:9:12:13:11:12)] 10 (12:12:12:10:10:12:12) times, M1, rib to end.

121 (127:131:139:145:153:159:167) sts.

Change to 4mm needles.

Cont as follows:

Row 1 (RS): K1 (0:0:0:1:1:0:0), (P1, K1) 5 (7:8:10:10:12:14:16) times, P2, Tw3L, P2, C3B, K1, C3F, P2, Tw3L, P2, K1, (P1, K1) 4 (4:4:4:5:5:5:5) times, P2, Tw3L, P2, C3B, K1, C3F, P2, C3F, K1, C3B, P2, C3B, K1, C3F, P2, Tw3L, P2, K1, (P1, K1) 4 (4:4:4:5:5:5:5) times, P2, Tw3L, P2, C3B, K1, C3F, P2, Tw3L, P2, (K1, P1) 5 (7:8:10:10:12:14:16)

SIZE

| | 8 | 10 | 12 | 14 | 16 | 18 | 20 | 22 | |
|---------------|-----|-----|-----|-----|------|-----|-----|-----|----|
| TO FIT BUST | 81 | 86 | 91 | 97 | 102 | 107 | 112 | 117 | cm |
| | 32 | 34 | 36 | 38 | 40 | 42 | 44 | 46 | in |
| ACTUAL BUST | 84½ | 89½ | 93 | 99½ | 104½ | 111 | 116 | 123 | cm |
| | 33¾ | 35¼ | 36½ | 39 | 41 | 43¾ | 45¾ | 48¼ | in |
| ACTUAL LENGTH | 54 | 54 | 54 | 57 | 57 | 59 | 59 | 61 | cm |
| | 21¼ | 21¼ | 21¼ | 22½ | 22½ | 22¾ | 22¾ | 24 | in |
| SLEEVE SEAM | 45 | 45 | 46 | 46 | 47 | 47 | 47 | 47 | cm |
| | 17¾ | 17¾ | 18 | 18 | 18½ | 18½ | 18½ | 18½ | in |

YARN

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

| CREAM (230) | 9 | 10 | 10 | 11 | 12 | 13 | 13 | 14 | x50g BALLS |
|-------------|---|----|----|----|----|----|----|----|------------|
| | | | | | | | | | |

times, K1 (0:0:0:1:1:0:0).

Row 2: K13 (16:18:22:23:27:30:34), P3, K2, P7, K2, P3, K13 (13:13:13:15:15:15:15), P3, K2, (P7, K2) 3 times, P3, K13 (13:13:13:15:15:15:15), P3, K2, P7, K2, P3, K13 (16:18:22:23:27:30:34).

Row 3: K1 (0:0:0:1:1:0:0), (P1, K1) 5 (7:8:10:10:12:14:16) times, P2, K3, P2, K7, P2, K3, P2, K1, (P1, K1) 4 (4:4:4:5:5:5:5) times, P2, K3, P2, (K7, P2) 3 times, K3, P2, K1, (P1, K1) 4 (4:4:4:5:5:5:5) times, P2, K3, P2, K7, P2, K3, P2, (K1, P1) 5 (7:8:10:10:12:14:16) times, K1 (0:0:0:1:1:0:0).

Row 4: K13 (16:18:22:23:27:30:34), P3, K2, P7, K2, P3, K13 (13:13:13:15:15:15:15), P3, K2, (P7, K2) 3 times, P3, K13 (13:13:13:15:15:15:15), P3, K2, P7, K2, P3, K13 (16:18:22:23:27:30:34).

These 4 rows set pattern.

Cont in pattern as set until work measures 34 (34:33:36:35:37:36:38)cm, ending with RS facing for next row.

SHAPE ARMHOLES

Cast off 5 (6:6:7:7:8:8:9) sts at beg of next 2 rows.

111 (115:119:125:131:137:143:149) sts.

Dec 1 st at each end of 3 (3:5:7:8:9:11:11)

rows, then on 3 (3:2:2:2:2:2:2) foll RS rows.

99 (103:105:107:111:115:117:123) sts. **

Cont without shaping until armhole measures 20 (20:21:21:22:22:23:23)cm, ending with RS facing for next row.

SHAPE SHOULDERS

Cast off 8 (9:9:10:10:11:12:13) sts at beg of next 2 rows.

83 (85:87:87:89:93:93:97) sts.

Cast off 8 (9:10:10:10:11:11:13) sts at beg of next 2 rows.

67 (67:67:67:69:71:71:71) sts.

Leave rem sts on a holder.

FRONT

Work as given for Back to **.

Cont without shaping until armhole measures 9 (9:10:9:10:10:10:10)cm, ending with RS facing for next row.

SHAPE FRONT NECK

Next row (RS): Patt 30 (32:33:34:36:38:39:42), turn and leave rem sts on a holder.

Cont on these sts only for first side of neck.

Dec 1 st at neck edge of next 8 rows,

4 (4:4:4:6:6:6:6) foll alt rows, then on 2 foll 4th rows.

16 (18:19:20:20:22:23:26) sts.

Cont without shaping until armhole matches Back to start of shoulder shaping, ending with RS facing for next row.

SHAPE SHOULDER

Next row: Cast off 8 (9:9:10:10:11:12:13) sts, patt to end.

Work 1 row.

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

With RS facing working on rem sts, leave centre 39 sts on a holder, rejoin yarn to rem sts and patt to end.

Complete to match first side of neck, reversing all shapings.

SLEEVES (both alike)

Using 3.25mm needles cast on

54 (54:58:58:62:62:62:62) sts.

BLOCKING DIAGRAM



NEEDLES & ACCESSORIES

1 pair 3.25mm (UK 10/US 3) knitting needles
1 pair 4mm (UK 8/US 6) knitting needles
Cable needle (cn)
Stitch holders

TENSION

24 sts and 32 rows to 10cm over rice st st on 4mm needles.
Centre cable panel meas 13cm on 4mm needles.
Narrow cable panel meas 6.5cm on 4mm needles.

YARN STOCKISTS

Rowan 01484 950630
www.knitrowan.com

SPECIAL ABBREVIATIONS

C3B: Slip next 2 sts onto cn and hold at back of work, K1, then K2 from cn.
C3F: Slip next st onto cn and hold at front of work, K2, then K1 from cn.
Tw3L: Slip 1, knit into front and back of next st, K1, pass slipped stitch over these 3 sts.
For general abbreviations, see p95

Work 9 rows in rib as set on Back, ending with WS facing for next row.

Next row (WS): Rib 7 (7:9:9:11:11:11:7), M1, [rib 10 (10:10:10:10:10:7:8), M1] 4 (4:4:4:4:4:6:6) times, rib to end. 59 (59:63:63:67:67:69:69) sts.

Change to 4mm needles.

Row 1 (RS): K0 (0:0:0:0:0:1:1), (P1, K1) 5 (5:6:6:7:7:7:7), P2, Tw3L, P2, C3B, K1, C3F, P2, C3F, K1, C3B, P2, C3B, K1, C3F, P2, Tw3L, P2, (K1, P1) 5 (5:6:6:7:7:7:7) times, K0 (0:0:0:0:0:1:1).

Row 2: K12 (12:14:14:16:16:17:17), P3, K2, (P7, K2) 3 times, P3, K12 (12:14:14:16:16:17:17).

Row 3: K0 (0:0:0:0:0:1:1), (P1, K1) 5 (5:6:6:7:7:7:7), P2, K3, P2, (K7, P2) 3 times, K3, P2, (K1, P1) 5 (5:6:6:7:7:7:7) times, K0 (0:0:0:0:0:1:1).

Row 4: K12 (12:14:14:16:16:17:17), P3, K2, (P7, K2) 3 times, P3, K12 (12:14:14:16:16:17:17).

These 4 rows set cable and Rice Stitch pattern.

Working inc sts into patt, inc 1 st at each end of next and 12 (13:11:6:6:13:17:19) foll 10th (10th:10th:8th:8th:8th:8th:6th) row, then on every foll - (-:12th:10th:10th:10th:-:-) row to 85 (87:91:93:97:101:105:109) sts.

Cont without shaping until Sleeve measures 45 (45:46:46:47:47:47)cm, ending with RS facing for next row.

SHAPE SLEEVE TOP

Cast off 5 (6:6:7:7:8:8:9) sts at beg of next 2 rows.



Cable patterning is used on the sleeves

75 (75:79:79:83:85:89:91) sts.
Dec 1 st at each end of next 7 (7:7:7:7:9:9) rows, then on every alt row to 27 sts.
Dec 1 st at each end of next 4 rows. 19 sts.
Cast off 4 sts at beg of next 2 rows. 11 sts.
Cast off rem 11 sts.

MAKING UP

Join right shoulder seam.

NECKBAND

With RS facing, using 3.25mm needles pick up and knit 30 (30:30:30:32:32:32:32) sts down left side of neck, work across 39 sts from front neck holder and AT SAME TIME

dec 4 sts across these sts, 30 (30:30:30:32:32:32:32) sts up right side of neck, work across 67 (67:67:67:71:71:71:71) sts from Back neck holder and AT THE SAME TIME dec 8 sts across these sts. 154 (154:154:154:162:162:162:162) sts. Beg with 2nd row, work 11 rows in rib as set on Back. Cast off in rib.

Block pieces gently to measurements, following any yarn care instructions on the ball band.
Join left shoulder and neckband seam.
Join side and sleeve seams. Sew in sleeves using the set-in method. ☺ ▶

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Kirstie



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Nicki Merrall

Meltwater

A lustrous yarn shows off the beauty of the lace and cable stitches on this wrap



Nicki Merrall
Meltwater

“MY LATTICE shawl has a deep lace panel in a trellis stitch pattern; this merges into the main panel in a solid diamond pattern, before merging back into the final panel in trellis stitch,” says Nicki Merrall. “To keep things simple and allow one pattern to flow into the next, the shawl is worked in one, so that when worn the two lace panels will face in opposite directions. A crochet cast-on is used, to make the cast-on and cast-off edges look the same.”

STITCH PATTERNS

CHART A (multiple of 4 sts + 4)

Row 1: P1, *C2B, P2; rep from * to last 3 sts, C2B, P1.

Row 2: K1, P2, *K2, P2; rep from * to last st, K1.

Row 3: K2tog; *yo twice, SSK, K2tog; rep from * to last 3 sts, yo twice, SSK.

Row 4: P1, K first loop of double yo, K into back loop of second yo, *P2, K1, Ktbl; rep from * to last st, P1.

Row 5: K1, *P2, C2F; rep from * to last 3 sts, P2, K1.

Row 6: P1, K2, *P2, K2; rep from * to last st, P1.

Row 7: Yo, *SSK, K2tog, yo twice; rep from

SIZE

160cm x 39cm (63in x 15¼in)

YARN

Debonnaire Yarns Monarch (Heavy laceweight; 80% superfine merino; 20% silk; 600m/656yds per 100g skein) Peacock Blue; 2 x 100g skeins

NEEDLES & ACCESSORIES

1 set 4mm (UK 8/US 6) circular needles, or straight needles if preferred
4mm (UK 8/US 6) crochet hook for cast-on
Cable needle (cn) - optional

TENSION

28 sts and 40 rows to 10cm over Chart A using 4mm needles, after blocking.

30 sts and 40 rows to 10cm over Chart B using 4mm needles, after blocking.

Note: the shawl will be slightly narrower over the Chart B section.

YARN STOCKISTS

Debonnaire Yarns

07887 994351

www.debonnaireyarns.com

* to last 4 sts, SSK, K2tog, yo.

Row 8: K1, P2, *K1, Ktbl, P2; rep from * to last st, K1.

CHART B (multiple of 4 sts + 4)

Row 1: P1, *C2B, P2; rep from * to last 3 sts, C2B, P1.

Row 2: K1, P1, *P1, K2, P1; rep from * to last 2 sts, P1, K1.

Row 3: C2B, *C2F, C2B; rep from * to last 2 sts, C2F.

Row 4: P1, K1, *K1, P2, K1; rep from * to last 2 sts, K1, P1.

Row 5: K1, P1, *P1, C2F, P1; rep from * to last 2 sts, P1, K1.

Row 6: P1, K1, *K1, P2, K1; rep from * to last 2 sts, K1, P1.

Row 7: C2F, *C2B, C2F; rep from * to last 2 sts, C2B.

Row 8: K1, P1, *P1, K2, P1; rep from * to last 2 sts, P1, K1.

WRAP

Using 4mm needles and a 4mm crochet hook, cast on 110 sts using the crochet method.

(For a refresher on the crochet cast-on method, see our Masterclass in Issue 73 or visit <http://bit.ly/tkcrochetco>)

SPECIAL ABBREVIATIONS

C2B: Slip 1 st to cn and hold at back, K1; K1 from cn. Or: miss first st, K second st through front of loop; K missed st through front of loop; slip both sts off right-hand needle.

C2F: Slip 1 st to cn and hold at front, K1; K1 from cn. Or: miss first st, K second st through back of loop; K missed st through front of loop; slip both sts off right-hand needle.

For general abbreviations, see p95

CHARTS

Chart A

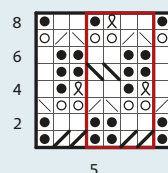
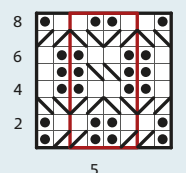


Chart B



KEY

- K on RS; P on WS
- P on RS; K on WS
- ⊗ Ktbl
- ⊘ K2tog
- ◻ SSK
- ▧ C2B
- ▨ C2F
- ◻ Repeat
- Yo
- ◻ Yo twice

Rows 1–4: Knit.

Row 5 (RS): K3; reading from right to left, work row 1 of Chart A over 104 sts; K3.

Row 6 (WS): K3; reading from left to right, work row 2 of Chart A over 104 sts; K3.

These two rows set the chart pattern. Working the next row each time, continue as set in Chart A, rep chart 14 times.

Row 117 (RS): K3; work row 1 of Chart B over 104 sts; K3.

Row 118 (WS): K3; work row 2 of Chart B over 104 sts; K3.

These two rows set chart pattern. Working the next row each time, continue as set in Chart B, rep chart 51 times.

Row 525 (RS): K3; work row 1 of Chart A over 104 sts; K3.

Row 526 (WS): K3; work row 2 of Chart A over 104 sts; K3.

These two rows set chart pattern. Working the next row each time, continue as set in Chart A, rep chart 14 times.

Rows 637–640: Knit.

Cast off loosely knitwise.

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

Meltwater



The lacy wrap
is a generous
length

HAT SHAPE, STRUCTURE & FIT

Woolly Wormhead explains the key elements of hat design, to help you create your own unique styles and patterns

Classic beret style with decreases integrated within the stitch pattern



About our expert

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

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

IN MY previous article about crown shaping in Issue 97, I mentioned how various multiples (and their subsequent decrease ratios) affect the overall structure and style or shape of a hat. The reason I start at the crown when I begin a new hat design is to ensure that the overall structure will work, and that the design will have continuity throughout. To be able to understand structure, shape and fit, we need to think about the different parts of a hat and the numbers that determine them.

ABOUT EASE

Ease is really important when it comes to fit, and we can't talk about hat shape without mentioning it!

To keep a knitted hat on our heads, it needs to be smaller than our head - make your hat the same size, and it'll likely fall off. This is what's known as negative ease - when a garment or accessory is smaller than the body part it will fit.

For a hat, I would usually recommend somewhere between 5cm to 7.5cm (2in to 3in), or around 12.5%. But it depends. A beanie with 10cm (4in) of negative ease

PHOTOGRAPH BY BANKSIA FOR WOOLLY WORMHEAD

or more is going to look very sporty, whereas a slouchy hat with 5cm (2in) of negative ease or less is going to appear very casual. Overall intent of style plays a role, as does comfort. Accommodating hair plays a big part too; those with short hair and/or simple styles may be more comfortable with a closer-fitting hat, whereas a looser hat often preserves hair styles better (i.e. avoid 'hat-hair'). Purpose, is another important factor - keeping out wind chill, and endurance in rougher climates, demand more negative ease.

THE CROWN IN RELATION TO SHAPE

We've learnt that different decrease ratios will affect the crown, and the crown is one of the key parts of the hat that determines the style. For instance, a slow decrease ratio of less than 3 sts decreased per round (on average) will give us something pointy, like a pixie hat. The fewer stitches decreased on average, the steeper the slope gets and the pointier the hat.

The same is true when we decrease more rapidly. Decrease on average 4 sts per round and you'll get a flat circle that sits perfectly on top of a close-fitting hat like a beanie. Increase the ratio slightly, and you'll move through berets and then into gathered crowns, with the latter working on anything above an average of 8 sts decreased on average, and which would work perfectly for a slouchy hat.

Once we know the shape of crown that we'd like, and the ratio of decreases to create that, we treat that as our structural multiple, and if we're working bottom up we would work backwards. If we don't know yet how we'd like the hat to finish, then we'll work with a number that allows different options (a multiple of 12 gives us all the possibilities, with a 24 being the ultimate magic number!)

WORKING BACKWARDS - CONSIDERING THE BRIM IN RELATION TO THE CROWN

The brim will have a solid relationship with the crown, and it's this area where we first consider fit. The brim of a knitted hat is the most important part as far as gauge and ease is concerned, as it's the part that keeps the hat on the head!

If we're working towards a beanie style hat, a half-dome or watch cap style, then the brim will work on the same multiples as the crown. With this style of hat we are simply creating a tube with a circle on



This slouchy hat is an elongated beanie, with virtually no additional width

KEY ELEMENTS OF HAT DESIGN

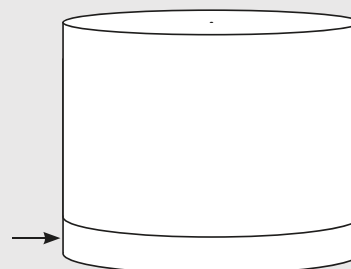
The crown

This is the area that determines shape and structure more than anything else. Will it be pointy, square, gathered, flat or round?



The brim

This has limited determination on shape and structure compared to the crown and body, but is crucial for fit. How snug would we like our hat to be - how much negative ease?



The body

This works with the crown to determine overall shape, and is the link between the structures of the brim and the crown. Will it be loose and slouchy or snug and fitted? Tall and tapered?

Masterclass

top, with no other shaping besides that of the crown.

If we're working towards a beret style, then the crown multiple is relevant for the start of the body - for the increase round immediately after the brim - and so to determine the brim multiple we need to take our working backwards one step further. In my previous article I mentioned that the common increase formula for a beret from the brim into the body is $K2, M1$ (where $M1$ is a lifted bar increase), i.e. an increase of 50% from the brim into the body - berets always seem to follow this rule. To work backwards from the crown, we want to reduce the crown multiple by 33% to get the same ratio. So for instance, if our crown works on a multiple of 6, the brim will work on a multiple of 4. This is where it gets awkward with some

numbers, and we might need to go back and reconsider our crown structure, as not all numbers will happily lose 33%! There are of course ways around this, and we can invent a multitude of formulas to make it work, but to fully understand the concept we want to try and keep the numbers straightforward.

If we're working towards a slouchy style, something that has a little room in the body but not as much room as a beret, and something less hugging than a beanie, then the same applies - the crown multiple is relevant for the body, immediately following the increase round after the brim.

This time, though, we won't need to increase as many stitches after the brim, and I would normally increase somewhere between 20% up to 33%, depending on

how loose I'd like the fit and shape of the hat to be. Again, we would work backwards but we have room to adjust the figures to our needs here - a crown multiple of 8 could equate to a brim multiple of 6, for instance. That's a 33% increase from brim to body/crown. A slouchy hat is much more flexible in numbers, and is a lot easier to design and knit because of this. Or a multiple of 9 at the crown could be a multiple of 7 at the brim (and that combination makes for a pretty interesting hat structure...).

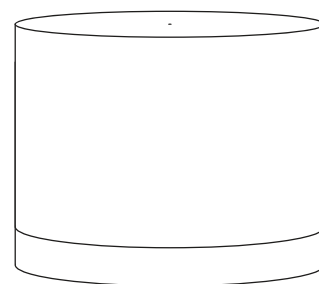
BRINGING IT ALL TOGETHER IN THE BODY

Having determined our brim and crown structures, we can start to think about the body shape. Although the crown determines the overall structure, the body still plays an important part in determining style. Yes, the crown will determine whether we have a pointy, flat or gathered finish, and will determine the mathematical structure of the whole hat, but the body determines whether we will have slouch or length or height.

Slouch is determined by two things - length, width, or both. We either increase after the brim (hence a beret automatically looks slouchy, as we increase 50%), work a longer length than normal before starting the crown decreases (extra-long beanies are a good example of this) or we do a little of both (the slouchy hats currently in fashion generally follow this rule). By knitting for longer, you're creating more fabric, just as you would be in your increased stitches, only in a different place. How and when you create that extra fabric determines your style.

CONCLUSION

The main differences between beanies, berets and slouchy hats are determined by the different parts of the hat, as described.



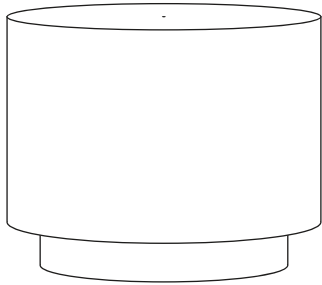
A beanie will flow smoothly and simply from the brim into the body, which then flows into the crown. All parts of the hat



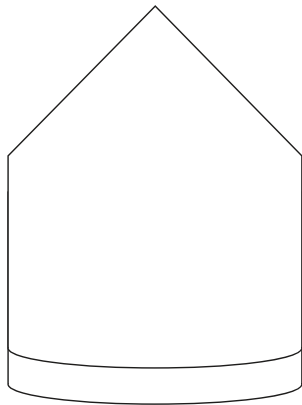
A typical slouch style hat, with little additional width and a gathered crown

TANGLED RIVER BY WOOLLY WORMHEAD

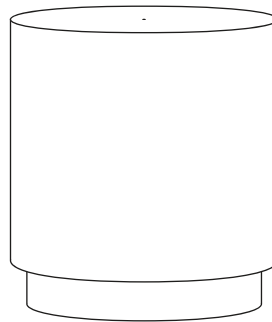
work on the same mathematical structure, and a good design will make the most of this. The brim and the body together form the cylinder of the hat, and the circle atop is the crown. The length of the cylinder generally works out to be about two thirds of the overall length, although row gauge will affect this. The brim and body of a beanie will both have negative ease.



A beret shares some structure with a beanie – although it is two cylinders of different diameters (the brim and the body) the total length of the those together will be the same as a beanie. What makes a difference is the much larger circle at the crown, due to the 50% extra stitches. This adds extra length to the hat, and the additional stitches add the room. The brim of a beret has negative ease and the body has positive ease.



A pixie hat, too, shares a similar structure with a beanie, with the key difference being the crown. Invariably the brim and body form the cylinder (although they can of course be different stylistically, and use different stitch patterns) but instead of a circle at the top of the cylinder, we have a cone. Personally, I tend to make the length of the hat before starting the crown shaping (the cylinder) shorter than that of a beanie, so that the point on the hat is softer, and it will also be less likely to flop over. The brim and body of a pixie will both have negative ease.



A slouchy hat can be any of the above, or none of them. It can be two cylinders or one, it can have a flat crown (a circle) or a gathered crown or even a pixie hat – I have designed and published more than one pattern for a slouchy pixie hat! The brim of a slouchy hat has negative ease and the body has positive ease, but not as much as a beret. It's not really surprising that slouchy hats have become so popular; they're easy to wear, but they're also easier to design as the maths is more flexible and forgiving, and they allow for much more experimentation. They don't fit the traditional rules of knitted hats. ☹️



Example of a beanie style hat, designed to be close-fitting

BUTTONETTE: BY WOOLLY WORMHEAD



For this pixie-style hat, the decreases are started earlier in the knitting, resulting in a short body

'BUZZBA' BY WOOLLY WORMHEAD



Helen Ardley

Ripon Bag

Smart tote bag has a geometric slip stitch pattern inspired by woven textiles

ARROW-LIKE MOTIFS decorate this chic tote bag designed by Helen Ardley. The colourwork is produced by working a slip stitch pattern in two natural shades. Helen has finished her bag with garter stitch striped edgings, faux leather handles, and a fabric lining. The yarn used is Wendy's Ramsdale DK, a 100% wool using a blend of Masham fleece from the Yorkshire Dales, which is also dyed, spun and balled in Yorkshire.

FRONT AND BACK (make 2)

Note: On all RS rows, slip all slipped sts with yarn at back, on all WS rows slip all slipped sts with yarn at front.

Using 4mm needles and yarn A cast on 81 sts.

Purl 1 row.

Change to yarn B.

Row 1 (RS): K9, *Sl2, K7, Sl2, K15; rep from * to last 20 sts, Sl2, K7, Sl2, K9.

Row 2: K9, *Sl2, P7, Sl2, K15; rep from * to last 20 sts, Sl2, K7, Sl2, K9.

Change to yarn A.

Row 3: K2, *(Sl1, K1) twice, Sl1, K4, Sl2, K3, Sl2, K4, (Sl1, K1) 3 times; rep from * to last st, K1.

Row 4: K2, *(Sl1, K1) twice, Sl1, P4, Sl2, K3, Sl2, P4, (Sl1, K1) 3 times; rep from * to last st, K1.

Change to yarn B.

Row 5: K7, *Sl2, K4, Sl1, K1, Sl1, K4, Sl2, K11; rep from * to last 22 sts, Sl2, K4, Sl1,

K1, Sl1, K4, Sl2, K7.

Row 6: K7, *Sl2, P4, Sl1, K1, Sl1, P4, Sl2, K11; rep from * to last rep at end, K7.

Change to yarn A.

Row 7: K2, *Sl1, K1, Sl1, K4, Sl2, K7, Sl2, K4, (Sl1, K1) twice; rep from * to last st, K1.

Row 8: K2, *Sl1, K1, Sl1, P4, Sl2, K7, Sl2, P4, (Sl1, K1) twice; rep from * to end, K1.

Change to yarn B.

Row 9: K5, *Sl2, K4, (Sl1, K1) 3 times, Sl1, K4, Sl2, K7; rep from * to last 24 sts, Sl2, K4, (Sl1, K1) 3 times, Sl1, K4, Sl2, K5.

Row 10: K5, *Sl2, P4, (Sl1, K1) 3 times, Sl1, P4, Sl2, K7; rep from * to last rep, K5.

Change to yarn A.

Row 11: K2, *Sl1, K4, Sl2, K11, Sl2, K4, Sl1, K1; rep from * to last st, K1.

Row 12: K2, *Sl1, P4, Sl2, K11, Sl2, P4, Sl1, K1; rep from * to last st, K1.

Change to yarn B.

Row 13: K3, *Sl2, K4, (Sl1, K1) 5 times, Sl1, K4, Sl2, K3; rep from * to end.

Row 14: K3, *Sl2, P4, (Sl1, K1) 5 times, Sl1, P4, Sl2, K3; rep from * to end.

Change to yarn A.

Row 15: K5, *Sl2, K15, Sl2, K7; rep from * to last 24 sts, Sl2, K15, Sl2, K5.

Row 16: P5, *Sl2, K15, Sl2, P7; rep from * to last 24 sts, Sl2, K15, Sl2, P5.

Change to yarn B.

Row 17: K2, *Sl1, K8, Sl2, K3, Sl2, K8, Sl1,

SIZE

30cm x 34cm (12in x 13½in)

YARN

Wendy Ramsdale DK (DK weight; 100% wool; 112m/122yds per 50g ball)

A Skipton (3302); 3 x 50g balls

B Malham (3301); 3 x 50g balls

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

1 pair 4mm (UK 8/US 6) knitting needles

Bag handles (sample uses Knit Pro faux leather bag handle, 57cm)

Lining fabric, 37cm x 66cm (14½in x 26in)

TENSION

25 sts and 40 rows to 10cm over patt on 4mm needles

YARN STOCKISTS

Wendy c/o Thomas B. Ramsden

01943 872264

www.tbramsden.co.uk

For general abbreviations, see p95

K1; rep from * to last st, K1.

Row 18: K2, *Sl1, P8, Sl2, P3, Sl2, P8, Sl1, K1; rep from * to last st, K1.

Change to yarn A.

Row 19: K3, *Sl2, K8, Sl1, K1, Sl1, K8, Sl2, K3; rep from * to end.

Row 20: P3, *Sl2, P8, Sl1, K1, Sl1, P8, Sl2, P3; rep from * to end.

These 20 rows form the pattern.

Work a further 5 repeats of pattern.

Change to 3.25mm needles.

Knit one row in yarn A.

Next row (dec): *K9, K2tog; rep from * to last 4 sts, K4. 74 sts.

Change to yarn B.

Knit 2 rows.

Change to yarn A.

Knit 2 rows.

Work the last 4 rows 6 more times.

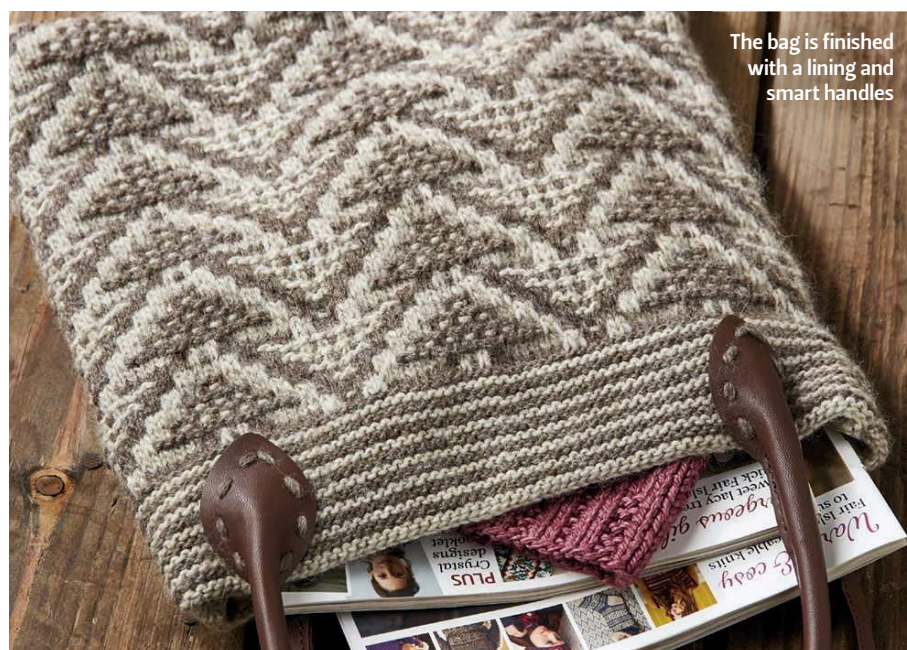
Cast off.

FINISHING

Sew in all loose ends. Placing WS together, sew down both side seams and across the bottom of the bag using mattress stitch.

Sew the handles to top part of bag.

Make a lining to fit inside bag and attach to top rim of bag. ☺



In the loop



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



Lace lessons

Please pass on my thanks to Donna Druchunas for her enjoyable supplement with Issue 101, 'The World of Lace'. I have knitted many lace shawls over the years, and tried many traditional lace stitch patterns such as Old Shale, Print O' The Wave, Cat's Paw and so on. It is always welcome to come across new stitches, and Donna's article introduced me to some styles I was not familiar with, such as Arctic lace and Japanese lace.

I like the idea of making the sampler shawl pattern in the supplement, and replacing some of the lace patterns with those detailed in Donna's article. I rarely adapt knitting patterns, so this will be an enjoyable way to try some new stitches and create a unique sampler shawl for myself.

Joan Watson
Hampshire

Joan wins a copy of *Lace One-Skein Wonders* by Judith Durant (Storey, £13.99)

KIRSTIE SAYS: Donna's sampler shawl incorporating lace traditions from around the world has been one of our favourite patterns in recent issues. Whether you follow Donna's pattern, or swap in lace stitches of your own choosing, you'll be rewarded with a beautiful shawl to wear.

Donna will be exploring more knitting traditions from different countries, including the thrummed knits of Newfoundland in Issue 104 (on sale 8 November), and Andean knitting and Bavarian twisted stitches in the New Year.

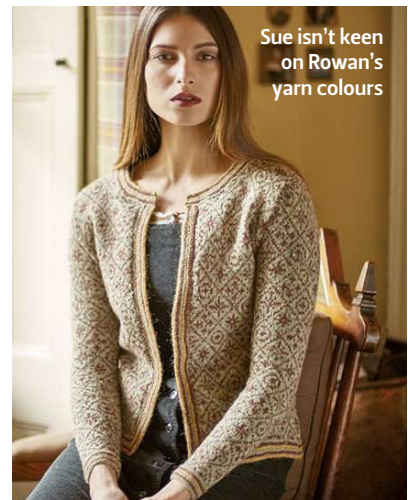
Rowan's palette

I've just read your article on the changing face of Rowan in Issue 100. Despite the obvious quality of their yarns, I've always struggled to find more than a handful of colours that I like in most of their ranges. There is usually a preponderance of very dark colours, while the lighter ones often seem dreary to me. I prefer bright, cheerful colours, which have always been thin on the ground at Rowan, and it now appears that most of these will be gone.

Thank you for a great magazine - by far the best on the market. It's the only one that caters for the more experienced knitter and is far less fashion-obsessed than others. I have been knitting for more than 50 years and prefer larger projects with interesting stitch patterns, of which there are plenty in *The Knitter*. The combination of these and the fascinating articles are just right for the more discerning knitter. My only slight niggle is the excessive number of pictures for some of the designs, particularly for the 'collections', as I feel this is rather a waste of space. Overall, though, *The Knitter* is streets ahead of all other magazines.

Sue Johncock
via email

HELEN SAYS: Interesting to hear your thoughts on Rowan's colour range.



According to Rowan's design manager, David MacLeod, the company decided to focus on a classic, muted palette that does appeal to many of its customers; of course, there will be other knitters who prefer much brighter colours, or colour-effect yarns. It will be interesting to hear what other knitters feel about the changes at Rowan, which is one of Britain's best-loved brands.

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 a pack of Sirdar Malabar yarn plus a jumper pattern, worth £35. Check your issue next month to see if you're a winner of our Subs Stars draw!

Dr K Stappert,
Bangor
Mrs N Williams,
Aylesbury
Mrs R Mackintosh,
Glasgow



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.

Your tweets!

We asked...

What's on your needles right now? I have @BomBella socks



"I'm so thrilled you're knitting my socks! I'm knitting Camp and Trail socks from @pompommag.

Love handknit socks!"
Ella Austin @BomBella

"I have @strickmich Club pattern, @coopknits Rosaleen shawl, @Bristolvy Harewood Hap, my Golden Wheat shawl & plain socks!"
Jen Arnall-Culliford @JenACKnitwear

"I have a new design by me on my needles, in Blacker Swan DK"
amanda jones @knittingmand

"Delighted you're not expecting one answer! @cc_almon socks, @purlsoho socks, @hattonknits dress and Peggy & Ena vintage baby top"
Katherine Lymer @KatherineLymer

"too much! @Ysolda Cruden, @Bristolvy Harewood Hap, @ToftAlpacaShop Platypus and @ToftAlpacaShop Imaginarium monster..."
Caroline Wright @crochetyknitter

"A scrappy cowl using Wollmeise oddments, a pair of socks, and a large lace shawl"
Kirsten McTeer @scarlett17uk1

"The Fascinating Mitts MKal. It's a pattern to celebrate the 50th anniversary of Star Trek."
Nathalie De Buysere @Loenieke

"Fair Isle jumper for 2 year old x"
Foxy badga @HobartRuth

"A Lana Grossa jacket"
Mrs. D @MrsDmomofthree

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Sandra Nesbitt

Marrakesh Bolster

Slip stitch mosaic patterns create an appealing fabric on this generously sized bolster cushion



Marrakesh Bolster

“**THIS MOROCCAN-INSPIRED** bolster showcases traditional slip stitch in a very unexpected way,” says Sandra Nesbitt. “The series of mosaic patterns enables you to work Fair Isle-effect patterns without worrying about the yarn strands at the back of the work. You get a neat finish, too.”

PATTERN NOTES

Slip stitch mosaic colourwork utilises a method of slipping stitches to bring the colour used in the previous row to the top. You always work two rows in each colour. The charts show the first of these two rows because the second row, although it is worked in purl, is the same as the first row worked in reverse.

Slip stitches purlwise on every row, taking the yarn across the WS of the fabric. The coloured blocks denote where the colourful stitches will be on the finished work. Use the colour given for the first stitch of each row across the entire row.

STITCH PATTERNS

CHART A (WRITTEN INSTRUCTIONS)

- Row 1:** K in yarn A.
- Row 2:** P in yarn A.
- Row 3:** K1B, *K3, Sl1, K1, Sl1, K3, Sl1; rep from * to last st, K1B.
- Row 4 and all even rows:** Using colour used for previous row: P1, Sl1, then working P instead of K, work the repeat as given for the last row from * to last st, omit the final st in the repeat, P1.
- Row 5:** K1A, *K1, Sl2, K3, Sl2, K2; rep from

- * to last st, K1A.
- Row 7:** K1B, *Sl1, K3, Sl1, K3, Sl1, K1; rep from * to last st, K1B.
- Row 9:** K1A, *K2, Sl2, K1, Sl2, K2, Sl1; rep from * to last st, K1A.
- Row 11:** K1B, *K1, Sl1, K5, Sl1, K2; rep from * to last st, K1B.
- Row 13:** K1A, *Sl1, K2, Sl3, K2, Sl2; rep from * to last st, K1A.
- Row 15:** K1B, *K2, Sl1, K3, Sl1, K3; rep from * to last st, K1B.
- Row 17:** K1A, *Sl2, K2, Sl1, K2, Sl2, K1; rep from * to last st, K1A.
- Row 19:** K1B, *K3, Sl1, K1, Sl1, K3, Sl1; rep from * to last st, K1B.
- Row 21:** K1A, *K1, Sl2, K3, Sl2, K2; rep from * to last st, K1A.
- Row 23:** K1B, *K1, Sl1, K3, Sl1, K3, Sl1; rep from * to last st, K1B.
- Row 25:** Knit using A.
- Row 26:** Purl using A.

CHART B (WRITTEN INSTRUCTIONS)

- Row 1:** Knit in yarn B.
- Row 2:** Purl in yarn B.
- Row 3:** K1C, *K1, Sl2, K2; rep from * to last st, K1C.
- Row 4 and all even rows:** Using colour used for previous row: P1, Sl1, then working P instead of K, work the repeat as given for the last row from * to last st, omit the final st in the repeat, P1.
- Row 5:** K1B, *K4, Sl1; rep from * to last st, K1B.
- Row 7:** K1C, *K1, Sl2, K2; rep from * to last st, K1C. ▶



Bolster end is a heptagon, worked from the outside in

SIZE

- Length: 46cm (18in)
- Diameter: 20cm (8in)
- Circumference: 61cm (24in)

YARN

- Yarn Stories** Fine Merino DK (DK weight; 100% wool; 120m/131yds per 50g ball)
- A** Cream (2504); 3 x 50g balls
- B** Anthracite (2500); 3 x 50g balls
- C** Burnt Sienna (2502); 2 x 50g balls

NEEDLES & ACCESSORIES

- 1 pair 3.25mm (UK 10/US 3) double-pointed needles (DPNs)
- 1 pair 4mm (UK 8/US 6) knitting needles
- Bolster insert, 46cm x 20cm (18in x 8in)

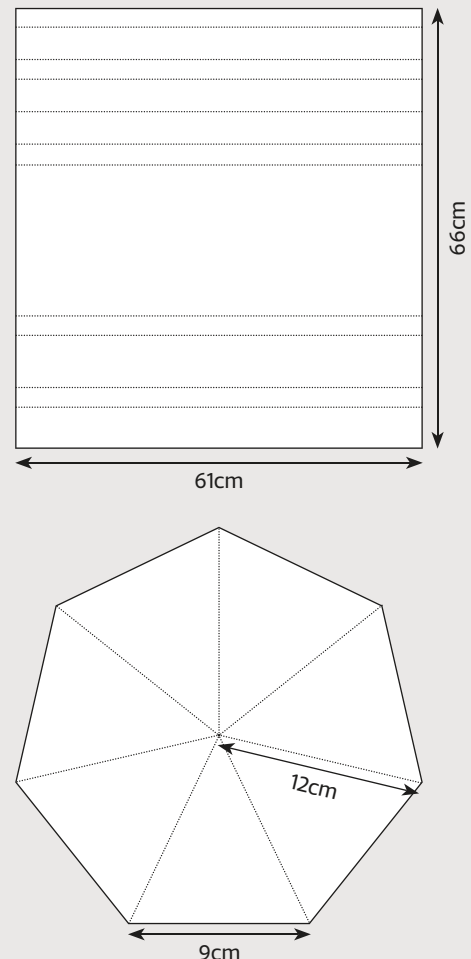
TENSION

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

YARN STOCKISTS

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

BLOCKING DIAGRAM





The open end is gathered with an i-cord tie and tassels

Row 9: Knit in yarn B.
Row 10: Purl in yarn B.

CHART C (WRITTEN INSTRUCTIONS)

Row 1: Knit in yarn A.
Row 2: Purl in yarn A.
Row 3: K1C, *K6, Sl3, K1, Sl3, K7; rep from * to last st, K1C.
Row 4 and all even rows: Using colour used for previous row: P1, Sl1, then working P instead of K, work the repeat as given for the last row from * to last st, omit the final st in the repeat, P1.
Row 5: K1A, *Sl3, K6, Sl1, K6, Sl3, K1; rep from * to last st, K1A.
Row 7: K1C, *K3, Sl2, K1, Sl2, K3, Sl2, K1, Sl2, K4; rep from * to last st, K1C.
Row 9: K1A, *Sl1, K7, Sl3, K7, Sl2,; rep from * to last st, K1A.
Row 11: Knit in yarn C.
Row 13: K1A, *K4, Sl3, K1, Sl1, K1, Sl1, K1, Sl3, K5; rep from * to last st, K1A.
Row 15: Knit in yarn C.
Row 17: As row 9.
Row 19: As row 7.
Row 21: As row 5.
Row 23: As row 3.
Row 25: Knit in yarn A.
Row 26: Purl in yarn A.

CHART D (WRITTEN INSTRUCTIONS)

Row 1: Knit in yarn A.
Row 2: Purl in yarn A.
Row 3: K1B, *K3, Sl1, K1, Sl3, K3, Sl3, K1, Sl1, K3, Sl1; rep from * to last st, K1B.

Row 4 and all even rows: Using colour used for previous row: P1, Sl1, then working P instead of K, work the repeat as given for the last row from * to last st, omit the final st in the repeat, P1.
Row 5: K1A, *Sl1, K7, Sl1, K1, Sl1, K7, Sl1, K1; rep from * to last st, K1A.
Row 7: K1B, *K1, Sl2, K1, Sl3, K5, Sl3, K1, Sl2, K2; rep from * to last st, K1B.
Row 9: K1A, *K7, Sl1, K3, Sl1, K8; rep from * to last st, K1A.
Row 11: K1B, *Sl1, K1, Sl3, K9, Sl3, K1, Sl2; rep from * to last st, K1B.
Row 13: K1A, *K5, Sl2, K1, Sl1, K1, Sl1, K1, Sl2, K6; rep from * to last st, K1A.
Row 15: K1B, *Sl2, K15, Sl2, K1; rep from * to last st, K1B.
Row 17: As row 13.
Row 19: As row 11.
Row 21: As row 9.
Row 23: As row 7.
Row 25: As row 5.
Row 27: As row 3.
Row 29: K1A, *K1, Sl2, K13, Sl2, K2; rep from * to last st, K1A.

CHART E (WRITTEN INSTRUCTIONS)

Row 1: Knit in yarn A.
Row 2: Purl in yarn A.
Row 3: K1C, *K4, Sl1; rep from * to last st, K1C.
Row 4 and all even rows: Using colour used for previous row: P1, Sl1, then working P instead of K, work the repeat as given for the last row from * to last st,

omit the final st in the repeat, P1.

Row 5: K1B, *K1, Sl1, K3; rep from * to last st, K1B.
Row 7: K1A, *K3, Sl1, K1; rep from * to last st, K1A.
Row 9: K1C, *Sl1, K4; rep from * to last st, K1C.
Row 11: K1B, *K2, Sl1, K2; rep from * to last st, K1B.
Row 13: K1A, *K4, Sl1; rep from * to last st, K1A.
Row 15: Knit using A.
Row 16: Purl using A.

CHART F (WRITTEN INSTRUCTIONS)

Row 1: K1C, *K1, Sl2, K2; rep from * to last st, K1C.
Row 2 and all even rows: Using colour used for previous row: P1, Sl1, then working P instead of K, work the repeat as given for the last row from * to last st, omit the final st in the repeat, P1.
Row 3: K1A, *Sl1, K3, Sl1; rep from * to last st, K1A.
Row 5: K1C, *K2, Sl2, K1; rep from * to last st, K1C.
Row 7: K1A, *Sl2, K2, Sl1; rep from * to last st, K1A.
Row 9: K1C, *K3, Sl2; rep from * to last st, K1C.
Row 11: K1A, *K1, Sl2, K2; rep from * to last st, K1A.
Row 13: K1C, *Sl1, K3, Sl1; rep from * to last st, K1C.
Row 15: K1A, *K2, Sl2, K1; rep from * to last st, K1A.
Row 17: K1C, *Sl2, K3; rep from * to last st, K1C.
Row 19: K1A, *K3, Sl2; rep from * to last st, K1A.

BOLSTER BODY

Using 4mm needles and yarn A, cast on 142 sts.

Work rows 1-26 of Chart A using A and B.
 Work rows 1-10 of Chart B using B and C.
 Work rows 1-26 of Chart C using A and C.
 Work rows 1-10 of Chart B using B and C.
 Work rows 1-30 of Chart D using A and B.
 Work rows 3-30 of Chart D using A and B.
 Work rows 3-28 of Chart D using A and B.
 Knit 1 row using A.

Purl 1 row using A.

Work rows 1-10 of Chart B using B and C.
 Work rows 1-16 of Chart E using A, B and C.
 Work rows 1-20 of Chart F using A and C.
 Work rows 1-8 of Chart F using A and C.
 Knit 4 rows using C.

Next row: *K3, K2tog, yo; rep from * to end using C.

Marrakesh Bolster

Knit 3 rows using C.
Work rows 1-20 of Chart A using A and B.
Knit 4 rows using B.
Cast off using B.

BOLSTER END

Using 4mm needles and yarn C, cast on 142 sts.

Rows 1-5: Knit.

Row 5: Purl using yarn B.

SHAPING

Row 1 (RS): K1, *K9, s2kpo, K8; rep from * to last st, K1. 128 sts.

Work 2 rows in st st.

Row 4 (WS): P1, *P7, s2ppo, P8; rep from * to last st, P1. 114 sts.

Work 2 rows in st st.

Row 7: K1, *K7, s2kpo, K6; rep from * to last st, K1. 100 sts.

Work 2 rows in st st.

Row 10: P1, *P5, s2ppo, P6; rep from * to last st, P1. 86 sts.

Work 2 rows in st st.

Row 13: K1, *K5, s2kpo, K4; rep from * to last st, K1. 72 sts.

Work 2 rows in st st.

Row 16: P1, *P3, s2ppo, P4; rep from * to last st, P1. 58 sts.

Work 2 rows in st st.

Row 19: K1, *K3, s2kpo, K2; rep from * to last st, K1. 44 sts.

Work 2 rows in st st.

Row 22: P1, *P1, s2ppo, P2; rep from * to last st, P1. 30 sts.

Work 2 rows in st st.

Row 25: K1, *K1, s2kpo; rep from * to last st, K1. 16 sts.

Work 2 rows in st st.

Row 28: P1, *P2tog; rep from * to last st, P1. 9 sts.

Break off yarn, leaving a long tail. Thread through rem 9 sts and pull tight to secure.

FINISHING

I-CORD TIE

Using 3.25mm DPNs and yarn B, cast on 5 sts.

Knit one row and do NOT turn the work.

*Slide sts to the other end of the DPN. Knit a 2nd row by bringing the yarn behind the work and starting with the first st. Tug the work from the bottom after each first stitch to even out the tension. Rep from * until tie meas approx. 76cm. Cast off.

TASSELS (make 2)

Using 3.25mm DPNs and yarn B, cast on 16 sts.

Knit until work is 8cm.



Cast off 9 sts, fasten off the 10th st. Slip rem 6 sts off needle and unravel them on every row for the fringe.

TASSEL BANDS (make 2)

Using 3.25mm DPNs and yarn B, cast on 12 sts.

Knit 1 row. Cast off.

MAKING UP

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

Sew outer edge of bolster bottom onto cast-on edge of bolster body with RS facing. Sew up side seam of bolster bottom with RS facing, taking care to line up the pattern. Thread i-cord tie through the eyelets.

Make 2 small balls of yarn to go into the tassel heads. Sew each of the i-cord tie ends to these balls. Weave yarn in and out of every st along side edge of each of the tassels. Place the wool balls into the tassel heads before sewing up. Sew up the back seams of the tassel heads. Sew the tassel bands round each of the tassel necks. ☺

SPECIAL ABBREVIATIONS

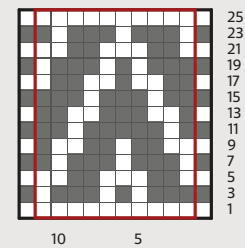
s2ppo: Slip 1 st knitwise twice, slip these 2 sts back to left-hand needle, slip 2 sts to right-hand needle as if to purl 2 together through back of loop, pass the 2 slipped sts over.

K1A (B/C): Knit 1 st in yarn A (B/C).

For general abbreviations, see p95

CHARTS

Chart A



KEY

- Yarn A
- Yarn B
- Yarn C

Chart B

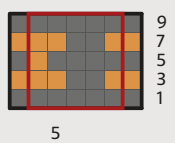


Chart C

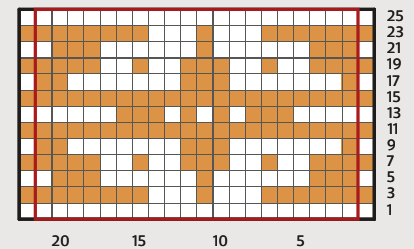


Chart D



Chart E

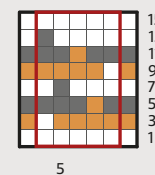


Chart F

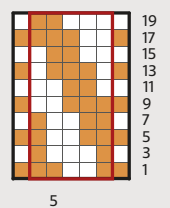


CHART NOTES

Each pair of rows is worked in alternate colours. Using the colour given for the first colour of each row, knit all matching sts on RS rows and purl on WS rows, slipping all stitches given in the alternating colour.



1



2

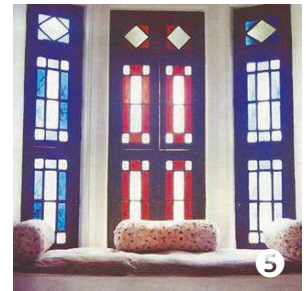


3



4

1 Geraldine's cushion, based on tutor Jane Crowfoot's design
 2 + 4 Participants show off their proud creations
 3 Geraldine and her husband Chris
 5 Local architecture, textiles and colours inspired the knitters' projects



5

Indian summer

Geraldine Maggio tells Penny Batchelor about her amazing experiences on a knitting holiday to Mysore, India with the charity Knit for Peace

IT WAS while at a knitting retreat in Northamptonshire that keen knitter Geraldine Maggio heard about the charity Knit for Peace and its work both in the UK and abroad. Dame Hilary Blume, who founded the charity, mentioned the Knit for Peace knitting holiday to Mysore, which would be attended by popular designer and teacher Jane Crowfoot.

Knit For Peace organises the holidays to support its work, and the price includes a donation towards the charity. The Green Hotel in Mysore, where participants stay, is one of the charity's many projects, and gives all its profits to local causes. A holiday to Mysore, says Knit for Peace, benefits

both the charity itself and gives guests the opportunity to visit other local projects.

This was just the sort of trip that Geraldine was looking for. "My husband and I had always wanted to go to India, but did not want to go on a typical guided tour and didn't feel brave enough to go under our own steam, she says. "This holiday seemed to tick all the boxes in terms of knitting with a great designer, seeing India from a different perspective, and also supporting the amazing work this charity does. All the people that I was sitting with that day on the Northamptonshire retreat were suitably inspired and, in fact, we all ended up going on the holiday!"

Twenty knitters and six husbands and partners took the plunge in January 2016, including two from Switzerland, one from the Netherlands, and one American.

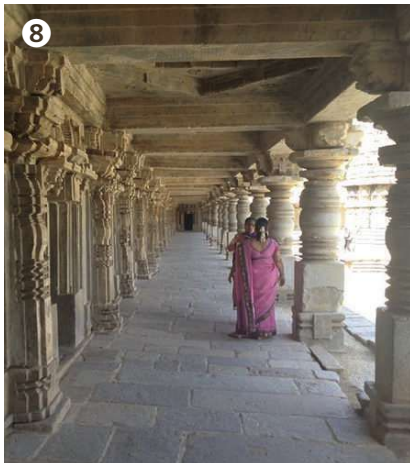
Jane Crowfoot designed two special projects for the holiday - a Fair Isle cushion and a crocheted bag - and participants could choose one to make. They received the yarn before they left the UK, but details of the projects were kept secret until they arrived in Mysore. Geraldine chose the cushion, and received ten vibrant colours of Rowan Cotton Glacé, reflective of the hues of India. The holidaymakers could follow the pattern or make their own adjustments as they wished, drawing on



6



7



8



9



10

6 Mysore Palace was a must-see destination 7 Guests stayed at the Green Hotel 8 Somnathpur Temple was a tranquil place 9 Gorgeous colours and scents of Mysore's Flower Market 10 Craft sessions and classes took place every morning

© ALAN JUDD

their experience of being in Mysore. One knitter, says Geraldine, chose to include intarsia monkeys on her cushion.

Teaching-wise, the participants could join in the classes they were interested in and were appropriate for their skill set. "Jane taught small groups in an informal way, covering subjects such as two-handed Fair Isle knitting and purling; simple crochet including surface crochet, mirror work and beading; short-row shaping; making Dorset buttons, and finishing techniques," says Geraldine.

Of course, being in such a beautiful country, there were lots of opportunities to put down the needles and explore. Mornings were for crafting, whilst afternoons were for exploring Mysore. Local attractions that the group visited

(travelling by auto rickshaw, an experience in itself!) included Mysore Palace, the Devaraja Market, and the Chamundi Hills.

"On the first Sunday evening, a trip was arranged for us all to go to Mysore Palace to see it illuminated," Geraldine says. "The charity also organised trips to see number of projects it is supporting. We visited a supplementary school; two government schools, to see the libraries the charity has provided; a girls' orphanage; and a project for disabled children and their mothers. During these visits we had the wonderful opportunity to meet and talk with local people and explore what a difference the charity is making to their everyday lives."

There was also the chance to explore further afield. Geraldine and her husband went to Somnathpur, 35km away from

Mysore and home to a temple built in 1268. "It was the most beautiful spot, so peaceful and still. We learnt a great deal about life in India from our driver... he told us about the caste system, education and politics."

Geraldine and her husband enjoyed the trip so much that they have booked to go back in 2017. The holiday had a profound effect on them: "We were humbled by the amazing work of the charity that we saw in Mysore, whilst being aware that this is only a small amount of the work that it does. Since returning home I have started a Knit For Peace group in my town." ☺

The 2017 holiday to Mysore on 21 January to 2 February will be led by Sarah Hazell. Visit www.knitforpeace.org.uk or call 020 7794 9835 for details.



Elizabeth Lovick

Maarika

This elegant square shawl uses elements
from Estonian lace knitting traditions



Elizabeth Lovick
Maarika

TAKING ELEMENTS from traditional Estonian lace knitting, Elizabeth Lovick has designed this beautiful square shawl. It is worked from the centre out, starting with a circular cast-on method, and incorporates a range of patterns including hearts formed from clusters of nups. Elizabeth has knitted her shawl using a pure baby alpaca laceweight yarn from Knit Picks, called Alpaca Cloud; it is available in a wide range of muted and bright shades.

CHART NOTES

Only odd-numbered rounds are charted. Even-numbered rounds are knitted, working the 7 loops of any nups as K7tog tbl.

CHART PATTERNS

CHART A (written instructions)

Round 1 (RS): (K1, yo) twice, K1. 5 sts.

Round 2 and all alternate rounds: Knit, working nups as K7tog tbl where appropriate.

Round 3: K1, yo, K3, yo, K1. 7 sts.

Round 5: K1, yo, K5, yo, K1. 9 sts.

Round 7: K1, yo, K3, nupp, K3, yo, K1. 11 sts.

Round 9: K1, yo, K3, nupp, K1, nupp, K3, yo, K1. 13 sts.

Round 11: K1, yo, K3, nupp, K2tog, yo, K1, nupp, K3, yo, K1. 15 sts.

Round 13: K1, yo, K3, nupp, K2tog, yo, K1, yo, SSK, nupp, K3, yo, K1. 17 sts.

Round 15: K1, yo, K3, nupp, K2tog, yo, K1, nupp, K1, yo, SSK, nupp, K3, yo, K1. 19 sts.

Round 17: K1, yo, K4, nupp, K2, nupp, K1, nupp, K2, nupp, K4, yo, K1. 21 sts.

Round 19: (K1, yo) twice, SSK, (K3, nupp, nupp) twice, K3, K2tog, (yo, K1) twice.

SIZE

95cm (37½) square, after blocking

YARN

Knit Picks Alpaca Cloud (Laceweight; 100% baby alpaca; 400m/440yds per 50g skein) Cora (26783); 2 x 50g skeins

NEEDLES & ACCESSORIES

1 set 4mm (UK 8/US 6) circular needles, at least 100cm long
5mm (UK 6/US 8) needle for casting off
4 stitch markers

23 sts.

Round 21: K1, yo, K3, yo, SSK, K11, K2tog, yo, K3, yo, K1. 25 sts.

Round 22: Knit.

CHART B (written instructions)

Round 1: K1, yo, K3, *K2, yo, SSK, K4, nupp, K4, K2tog, yo, K3; rep from * to last 3 sts, K2, yo, K1.

Round 2 and all even-numbered rounds: Knit, working nups as K7tog tbl where appropriate.

Round 3: K1, yo, K4, *K3, yo, SSK, K2, nupp, K1, nupp, K2, K2tog, yo, K4; rep from * to last 4 sts, K3, yo, K1.

Round 5: K1, yo, K5, *K4, yo, SSK, K2, nupp, K4, K2tog, yo, K5; rep from * to last 5 sts, K4, yo, K1.

Round 7: K1, yo, K3, K2tog, yo, *T2F, yo, SSK, K2, yo, SSK, (K3, K2tog, yo) twice; rep from * to last 7 sts, T2F, yo, SSK, K2, yo, K1.

Round 9: K1, yo, K3, K2tog, yo, T2F, *T2F, yo, SSK, K2, yo, SSK, K1, K2tog, yo, K3, K2tog, yo, T2F; rep from * to last 7 sts, T2F, yo, SSK, K2, yo, K1.

Round 11: K1, yo, K3, K2tog, yo, T2F, *T2F twice, yo, SSK, K2, yo, K3tog tbl, yo, K3, K2tog, yo, T2F; rep from * to last 9 sts, T2F twice, yo SSK, K2, yo, K1.

Round 13: K1, yo, K3, K2tog, yo, T2F twice, *T2F twice, yo, SSK, K1, K2tog, yo, K3, K2tog, yo, T2F twice; rep from * to last 9 sts, T2F twice, yo, SSK, K2, yo, K1.

Round 15: K1, *yo, K1, yo, SSK, K2, K2tog, yo, T2F 3 times, yo, SSK, K1, K2tog; rep from * to last 4 sts, (yo, K1) twice.

Round 17: K1, *yo, K3, yo, SSK, K2, K2tog, yo, T2F twice, yo, SSK, K1, K2tog; rep from * to last 4 sts, yo, K3, yo, K1.

Round 19: K1, *yo, K5, yo, SSK, K2, K2tog, yo, T2F, yo, SSK, K1, K2tog; rep from * to last 6 sts, yo, K5, yo, K1.

TENSION

15 sts and 30 rows to 10cm over Charts on 4mm needles

YARN STOCKISTS

Knit Picks www.knitpicks.com

SPECIAL ABBREVIATIONS

T2F: Knit the second st through the back of the loop, then knit the first st normally; slip both sts off the needle.

nupp: (K1, yo, K1, yo, K1, yo, K1) into same st; on return round, knit the 7 loops together through the back of the loops.

For general abbreviations, see p95

Round 21: K1, *yo, K7, yo, SSK, K7, K2tog; rep from * to last 8 sts, yo, K7, yo, K1.

Round 23: K1, *yo, K4, nupp, K4, yo, SSK, K5, K2tog; rep from * to last 10 sts, yo, K4, nupp, K4, yo, K1.

Round 25: K1, *yo, K4, nupp, K1, nupp, K4, yo, SSK, K3, K2tog; rep from * to last 12 sts, yo, K4, nupp, K1, nupp, K4, yo, K1.

Round 27: K1, *yo, K4, nupp, K2tog, yo, K1, nupp, K4, yo, SSK, K1, K2tog; rep from * to last 14 sts, yo, K4, nupp, K2tog, yo, K1, nupp, K4, yo, K1.

Round 29: K1, *yo, K4, nupp, (K2tog, yo) twice, K1, nupp, K4, yo, K3tog tbl; rep from * to last 16 sts, yo, K4, nupp, (K2tog, yo) twice, K1, nupp, K4, yo, K1.

Round 31: K1, *yo, K4, nupp, (K2tog, yo) 3 times, K1, nupp, K3, K2tog; rep from * to last 18 sts, yo, K4, nupp, (K2tog, yo) 3 times, K1, nupp, K4, yo, K1.

Round 33: K1, *yo, K1, yo, SSK, K3, nupp, (K2tog, yo) twice, K1, nupp, K3, K2tog; rep from * to last 2 sts, (yo, K1) twice.

Round 35: K1, *yo, K3, yo, SSK, K3, nupp, K2tog, yo, K1, nupp, K3, K2tog; rep from * to last 4 sts, yo, K3, yo, K1.

Round 36: Knit, working nups as K7tog tbl.

CHART C (written instructions)

Round 1: K1, yo, K3, *K2, yo, SSK, K3, nupp, K1, nupp, K3, K2tog, yo, K3; rep from * to last 3 sts, K2, yo, K1.

Round 2 and all even-numbered rounds: Knit, working nups as K7tog tbl where appropriate.

Round 3: K1, yo, K4, *K3, yo, SSK, K3, nupp, K3, K2tog, yo, K4; rep from * to last 4 sts, K3, yo, K1.

Round 5: K1, yo, K5, *K4, yo, SSK, K5, K2tog, yo, K5; rep from * to last 5 sts, K4, yo, K1.

CHARTS

Chart A

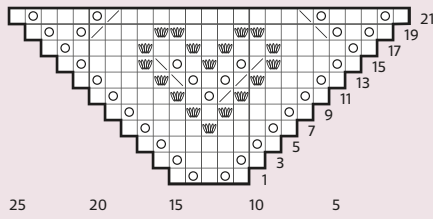


Chart D

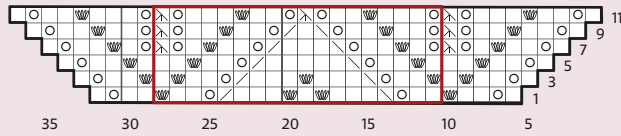


Chart B

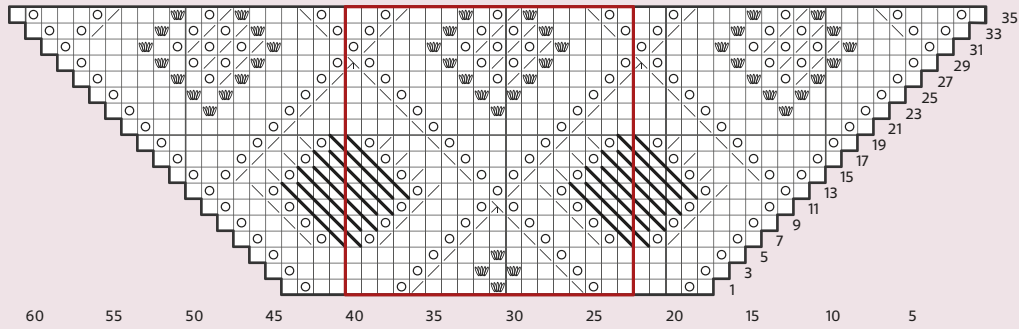
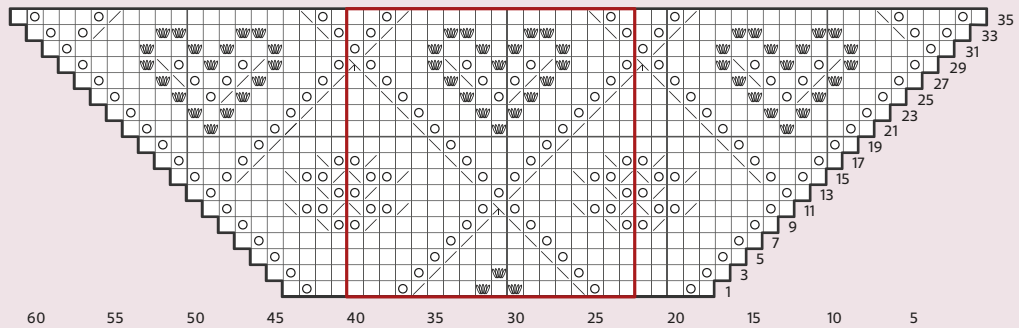


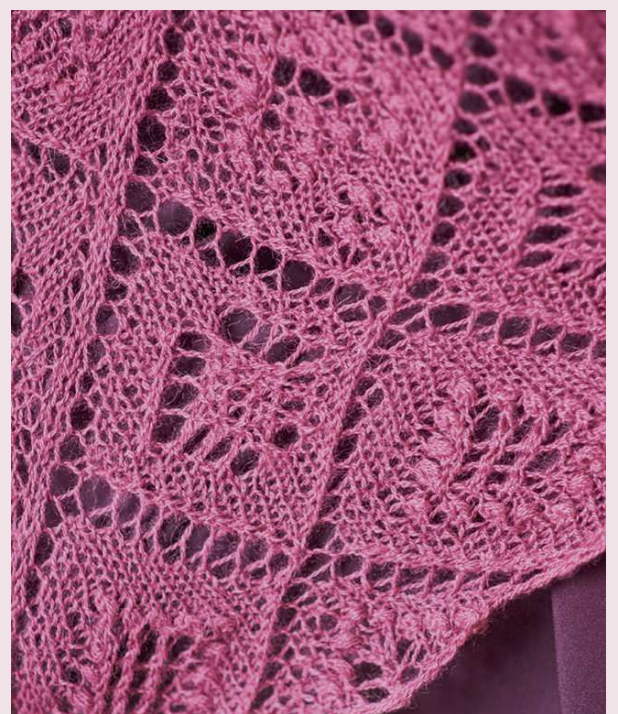
Chart C



KEY

- Knit
- Yo
- K2tog
- K3togtbl
- SSK
- Nupp
- T2L
- Repeat

Diamonds are filled with heart-shaped clusters of nups and eyelet flowers





The draping shawl is knitted in a baby alpaca laceweight

Round 7: K1, yo, K6, *K5, yo, SSK, K3, K2tog, yo, K6; rep from * to last 6 sts, K5, yo, K1.

Round 9: K1, yo, K5, *K2tog, yo twice, SSK, K4, yo, SSK, K1, K2tog, yo, K5; rep from * to last 9 sts, K2tog, yo twice, SSK, K4, yo, K1.

Round 11: K1, yo, K4, *(K2tog, yo twice, SSK) twice, K3, yo, K3tog tbl, yo, K4; rep from * to last 12 sts, (K2tog, yo twice, SSK) twice, K3, yo, K1.

Round 13: K1, yo, K7, *K2tog, yo twice, SSK, K5, K2tog, yo, K7; rep from * to last 11 sts, K2tog, yo twice, SSK, K6, yo, K1.

Round 15: K1, yo, *K1, yo, SSK, K3, (K2tog, yo twice, SSK) twice, K2, K2tog, yo; rep from * to last 2 sts, K1, yo, K1.

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

Round 19: K1, yo, *K5, yo, SSK, K9, K2tog, yo; rep from * to last 6 sts, K5, yo, K1.

Round 21: K1, yo, *K3, nupp, K3, yo, SSK, K7, K2tog, yo; rep from * to last 8 sts, K3,

nupp, K3, yo, K1.

Round 23: K1, yo, *K3, nupp, K1, nupp, K3, yo, SSK, K5, K2tog, yo; rep from * to last 10 sts, K3, nupp, K1, nupp, K3, yo, K1.

Round 25: K1, yo, *K3, nupp, K2tog, yo, K1, nupp, K3, yo, SSK, K3, K2tog, yo; rep from * to last 12 sts, K3, nupp, K2tog, yo, K1, nupp, K3, yo, K1.

Round 27: K1, yo, *K3, nupp, K2tog, yo, K1, yo, SSK, nupp, K3, yo, SSK, K1, K2tog, yo; rep from * to last 14 sts, K3, nupp, K2tog, yo, K1, yo, SSK, nupp, K3, yo, K1.

Round 29: K1, yo, *K3, nupp, K2tog, yo, K1, nupp, K1, yo, SSK, nupp, K3, yo, K3tog tbl, yo; rep from * to last 16 sts, K3, nupp, K2tog, yo, K1, nupp, K1, yo, SSK, nupp, K3, yo, K1.

Round 31: K1, yo, *K4, nupp, K2, nupp, K1, nupp, K2, nupp, K3, K2tog, yo; rep from * to last 18 sts, K4, nupp, K2, nupp, K1, nupp, K2, nupp, K4, yo, K1.

Round 33: K1, *yo, K1, yo, SSK, (K3, nupp,

nupp) twice, K3, K2tog; rep from * to last 2 sts, (yo, K1) twice.

Round 35: K1, *yo, K3, yo, SSK, K11, K2tog; rep from * to last 4 sts, yo, K3, yo, K1.

Round 36: Knit.

CHART D (written instructions)

Round 1: K1, yo, K2, nupp, *K2, yo, SSK, K3, nupp, K1, nupp, K3, K2tog, yo, K2, nupp; rep from * to last 3 sts, K2, yo, K1.

Round 2 and all even-numbered rounds: Knit, working nups as K7tog tbl.

Round 3: K1, yo, K2, nupp, K1, *nupp, K2, yo, SSK, K3, nupp, K3, K2tog, yo, K2, nupp, K1; rep from * to last 4 sts, nupp, K2, yo, K1.

Round 5: K1, yo, K2, nupp, K2, *K1, nupp, K2, yo, SSK, K5, K2tog, yo, K2, nupp, K2; rep from * to last 5 sts, K1, nupp, K2, yo, K1.

Round 7: K1, yo, K2, nupp, *K1, yo, K3tog tbl, yo, K1, nupp, K2, yo, SSK, K3, K2tog, yo, K2, nupp; rep from * to last 9 sts, K1, yo, K3tog tbl, yo, K1, nupp, K2, yo, K1.

Round 9: K1, yo, K2, nupp, *K2, yo, K3tog tbl, yo, K2, nupp, K2, yo, SSK, K1, K2tog, yo, K2, nupp; rep from * to last 11 sts, K2, yo, K3tog tbl, yo, K2, nupp, K2, yo, K1.

Round 11: K1, yo, K2, nupp, *K3, yo, K3tog tbl, yo, K3, nupp, K2, yo, K3tog tbl, yo, K2, nupp; rep from * to last 13 sts, K3, yo, K3tog tbl, yo, K3, nupp, K2, yo, K1.

SHAWL

Using 4mm circular needles and a circular cast-on method (we like this one: <http://bit.ly/circularcaston>) cast on 6 sts.

Work in the round as follows:

Round 1: KFB into every stitch. 12 sts.

Round 2: (K3, pm) 4 times.

Work through Chart A, repeating it 4 times per round. Note that even-numbered rounds are not charted and are knitted, with the 7 loops of each nupp knitted together through the backs of the loops.

Work through the 36 rounds of Chart B.

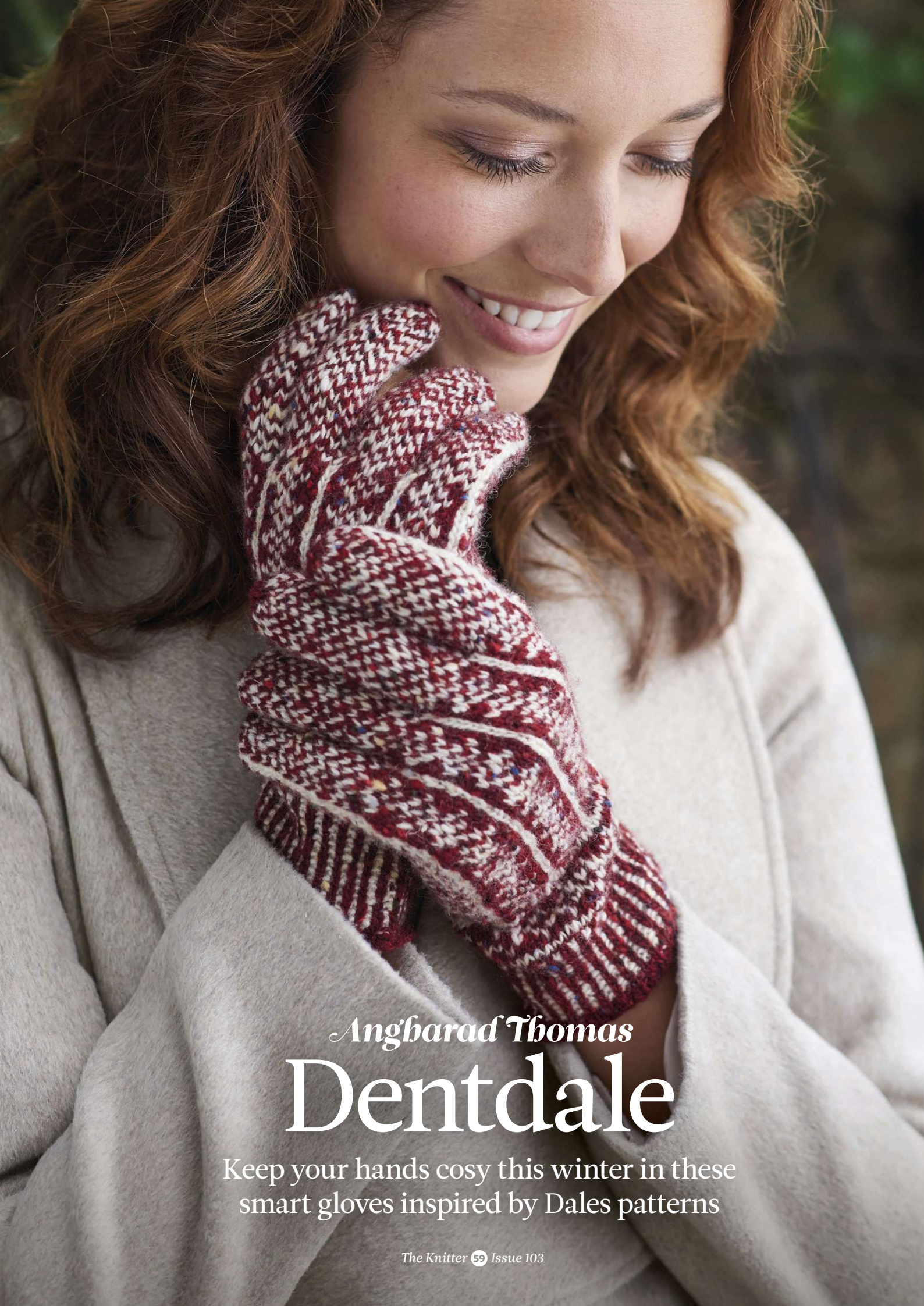
Work through the 36 rounds of Chart C.

Work through the 36 rounds of Chart B, again, and then through the 11 rounds of Chart D.

Cast off loosely using a 5mm needle.

FINISHING

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



Angbarad Thomas
Dentdale

Keep your hands cosy this winter in these smart gloves inspired by Dales patterns



Angharad Thomas Dentdale

“**THIS DESIGN** is inspired by the two-colour gloves traditionally knitted in the village of Dent in the Yorkshire Dales, but are worked on larger needles with heavier wool than the originals,” says Angharad Thomas. “The patterns are adapted from those found on Dales gloves that are in collections such as the Dales Countryside Museum and the Knitting & Crochet Guild.”

PATTERN NOTES

The gloves are knitted in the round on double-pointed needles or circulars, whichever is preferred. One colour is held in each hand and this should be kept constant. The yarn is loosely stranded and the strands will embed themselves in the fabric with washing and wearing.

PATTERN

Note: needle size can be varied to adjust the size of the finished glove. A smaller or larger needle size will give a smaller or larger glove. Size adjustments have to be made in this way as the pattern dictates an exact number of stitches.

RIGHT GLOVE

Using 3.25mm needles, yarn A and the thumb method, cast on 60 sts. Pm and join to work in the rnd, taking care not to twist sts.

Rnd 1: Using yarn A, K1, P1 to end of rnd.

Rnd 2: Using yarn A, K1, using yarn B, P1, to end of rnd.

Rep rnd 2, 13 times (14 rnds of two-colour rib) or as many as wanted here.

SIZE To fit average woman's hand
Actual palm circumference: 19cm (7½in)
Length from wrist to top of middle finger: 25cm (10in)

YARN

Debbie Bliss Fine Donegal (4ply weight; 95% merino wool, 5% cashmere; 380m/415yds per 100g ball)

A Deep Rose (54007); 1 x 100g ball

B Snowdrift (54001); 1 x 100g ball

NEEDLES & ACCESSORIES

1 set 3.25mm (UK 10/US 3) double-pointed needles (DPNs), or circular needles, 80cm long, for Magic Loop method

Note: Sets of needles smaller and larger could

be useful for adjusting the size for smaller or bigger hands
Stitch marker
Waste yarn

TENSION

36 sts and 36 rows to 10cm over colourwork pattern on 3.25mm needles, after blocking

YARN STOCKISTS

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

SPECIAL ABBREVIATIONS

Inc 1B: Increase by knitting the stitch then knitting into the left loop of the stitch below it through the back loop.

Inc rnd: Using yarn A, K 14, inc1B, K13, inc1B into next st, K15, inc1B into next st, K13, inc1B into next st, K1. 64 sts.

Using yarn B, knit 1 rnd.

Using yarn A, knit 1 rnd.

CUFF PATTERN

Knit 5 rnds from Chart A.

Using yarn A, knit 1 rnd.

Using yarn B, knit 1 rnd.

BEGIN HAND AND THUMB

Rnd 1: Working from Chart B, knit 32 sts in pattern, repeating the sts in the red box 4 times, pm, M1, K1, M1, pm, knit 31 sts from Chart B, working the 2-st repeat to end of rnd. 2 sts inc'd.

Rnd 2: Work Chart B to mrk, slm, work thumb section of Chart, slm, work Chart B to end of rnd.

Last 2 rnds set pattern for hand and thumb, working the thumb sts between the two markers.

Cont to work Chart B as set until rnd 22 of chart is completed.

86 sts; 22 sts increased for thumb.

THUMB GUSSET

Rnd 23: Work Chart B to mrk, slm, K1, slip next 21 sts onto thread, turn work, cast on 3 sts, turn work, work Chart B to end. 68 sts.

ABOVE THE THUMB

Work 14 rnds from Chart C, working the sts in the first repeat to mrk, the sts in the

centre between mrks and the sts in the second repeat to end.

FINGERS

Note: The fingers are worked in seed stitch i.e. alternate colours on alternate rnds.

Keep 'seam' sts in yarn B.

FOURTH (LITTLE) FINGER

Rnd 1: K1, keeping 'seam' st in yarn B, knit 8 sts from the back of the hand, leaving rem sts on a length of yarn; keeping seed st correct, cast on 4 sts, knit across 8 sts from palm of hand. 21 sts for finger.

Join in the rnd and knit in seed st until finger measures 6.5cm or length required.

Shape top of finger

Break yarn B.

Rnd 1: Working in yarn A, K2tog 10 times, K1. 11 sts.

Rnd 2: K2tog 5 times, K1. 6 sts.

Break yarn leaving a 15cm tail. Thread tail through rem sts, pull tight and take to inside of work.

THIRD FINGER

Take 8 sts from back of hand, left of fourth finger, onto needle, knit these in pattern, cast on 4 sts, knit 8 sts from palm of the hand, pick up 3 from base of little finger. 23 sts for finger.

Join in the rnd and knit in seed st until finger measures 7cm or length desired.

Shape top of finger

Rnd 1: Break yarn B. Working in yarn A, K2tog 11 times, K1. 12 sts.

Rnd 2: K2tog 6 times. 6 sts.

Finish as for fourth finger.

CHARTS

Chart A



Chart C

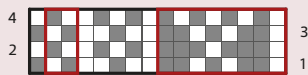
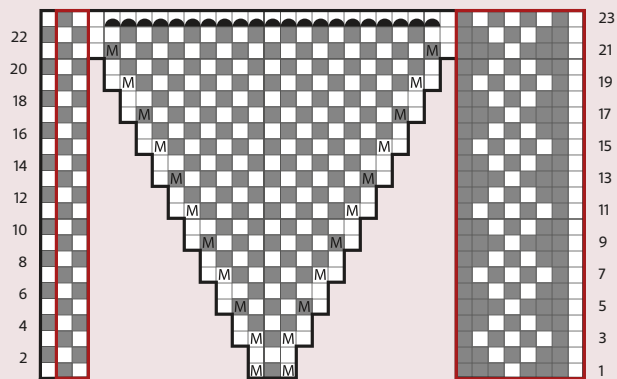


CHART NOTES

The charts should be read from right to left, each row representing one round.

After the rib, all sts will be knitted.
For general abbreviations, see p95

Chart B



KEY

- Yarn A
- Yarn B
- M M1
- ▬ Place these sts on a holder, cast on 3
- Repeat

SECOND FINGER

Take 8 sts from back of hand onto needle, knit these in pattern, cast on 4 sts, knit 8 sts from palm of hand, pick up 3 from base of third finger. 23 sts for finger.

Complete as for as third finger, working to 8cm or length desired.

FIRST FINGER

Take remaining 19 sts from hand, knit in pattern, pick up 4 from base of second finger. 23 sts for finger.

Knit and finish as third finger.

THUMB

Place 21 sts from thread onto needle, rejoin yarn A and yarn B and knit in seed st.

Pick up 5 sts from base of first finger keeping sts at edge of thumb gusset in yarn B and others in seed st. 26 sts for thumb.

Join in to the rnd and knit until thumb measures 5cm or length required.

SHAPE TOP OF THUMB

Rnd 1: Break yarn B. Working in yarn A, K2tog 13 times. 13 sts.

Rnd 2: K2tog 6 times, K1. 7 sts.

Complete as for first finger.

LEFT GLOVE

Work as for Right Glove, working Charts in reverse so that the pattern is on the back of the hand and the seed st on the palm.

FINISHING

Darn in all ends, using these to catch together any holes at the base of the fingers and thumb. Wash lightly and block gently to measurements, following any yarn care instructions on the ball band. ☺



Hand pattern is adapted from traditional Dales glove designs



Palms and fingers are worked in seed pattern, where two colours are alternated



SWATCHES
SHOWN
ACTUAL
SIZE

Yarn choice

Our favourite yarns for autumn-winter projects offer stunning colours, luxurious fibres and cosy fabrics



DEBBIE BLISS Lhasa

Shade pictured **Pumpkin (09)**
Skein weight/length **50g/100m**
Needle size **6mm (UK 4/US 10)**
Tension **16 sts and 24 rows to 10cm**
Fibre content **50% cashmere, 50% yak**
Care **Hand wash** RRP **£25.00**
Contact **01535 664222**
www.designeryarns.uk.com

A new addition to the Pure Bliss Collection for autumn/winter, Lhasa is a sumptuous blend of luxury fibres. The chainette construction of this aran-weight yarn is incredibly airy and lightweight. The knitted fabric is warm and cosy, and boasts a lovely, downy halo - perfect for knitwear to wrap up in. Colours range from soft neutrals to vibrant brights.



GINGER TWIST STUDIO Sheepish DK

Shade pictured **Crunchy Leaves**
Skein weight/length **100g/223m**
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 **£16.50**
Contact **07599 479445**
www.gingertwiststudio.com

A 100% British treat for your needles! This fantastic hand-dyed DK-weight knits up into a classically woolly yet wonderfully soft fabric, perfect for any of your knitting needs. Its spin is balanced and springy, and is great to work with. The Bluefaced Leicester wool takes up the dyes well, creating satisfyingly rich shades, all in delicate, semi-solid colourways.



STRANDED DYEWORKS Paradise MCN

Shade pictured **Highway Code**
Skein weight/length **100g/400m**
Needle size **2.5mm (UK 13-12/US 1-2)**
Tension **28 sts and 44 rows to 10cm**
Fibre content **80% merino wool, 10% cashmere, 10% nylon**
Care **Machine wash 30°C RRP £18.00**
Contact **www.etsy.com/shop/strandeddyeorks**

A lovely hand-dyed gem of a yarn, Paradise feels incredibly soft and luxurious, with a touch of cashmere added to the fibre mix. This 4ply yarn is so enjoyable to knit with, and creates a fabric that is next-to-skin soft and full of bounce. There is a great range of colourways, both in vibrant variegation and more subtle semi-solid shades.



SUBLIME Lola

Shade pictured **Delphinus (542)**
Ball weight/length **100g/63m**
Needle size **12mm (UK -/US 17)**
Tension **8 sts and 11 rows to 10cm**
Fibre content **100% merino wool**
Care **Hand wash RRP £10.90**
Contact **01924 369666**
www.sublimeyarns.com

This is a bold and chunky yarn, ready to be knitted into snug, enveloping designs for winter. Two plump plies are spun to give a distinct pop and interest to your stitches. The palette features 10 shades, from powder pastels and neutrals to stronger colours. *The first Sublime Lola design book* is full of cosy, textured garments and accessory patterns for women.



MIRASOL Umiña

Shade pictured **Silver Cloud (10003)**
Skein weight/length **100g/255m**
Needle size **4.5-5.5mm (UK 7-5/US 7-9)**
Tension **16-20 sts and 22-26 rows to 10cm**
Fibre content **50% alpaca, 50% wool**
Care **Hand wash RRP £8.75**
Contact **01535 664222**
www.intercontinentalyarns.co.uk

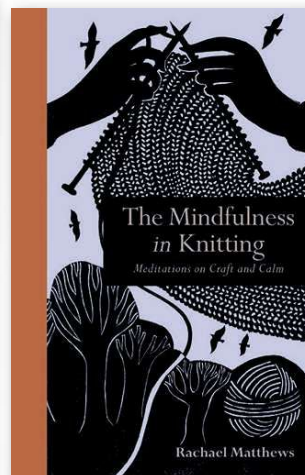
This new DK yarn from Mirasol is wonderfully soft and subtly gleaming, and is an absolute delight to knit with. Its two plies are spun in a plump and rounded construction, creating a fabric full of bounce and drape, and offering great stitch definition. The palette divides its 16 shades between lovely tonal neutrals and more vivid jewelled colours.



LOUISA HARDING Pitturissimo

Shade pictured **Cressida (205)**
Ball weight/length **100g/150m**
Needle size **5-6mm (UK 6-4/US 8-10)**
Tension **16-18 sts and 22-24 rows to 10cm**
Fibre content **75% merino wool, 25% bamboo viscose**
Care **Hand wash RRP £13.25**
Contact **01535 664222**
www.designeryarns.uk.com

A new, chunkier version of the flamboyant Pittura collection, this aran-weight yarn is full of glow and spark, with a whirl of colours spun into a single ply. There are eight variegated shades, mostly complementary with a bit of contrast to add zing. Pattern support is chock-full of bold and feminine designs which show off the colour changes well.



Great reads

Our favourite new books offer ideas for beautiful festive gifts, and explore the link between knitting and wellbeing

PRETTY KNITTED HANDS

by Clara Falk & Kamilla Svanlund
(Search Press, £12.99)

This attractive collection of 27 mittens and wristwarmers has a distinctly Scandinavian feel, with many of the projects having been photographed in a snowy Sweden. A wide range of techniques appears in the book, including stranded colourwork using traditional Nordic motifs, Latvian braids, classic cables and Bavarian twisted stitches.

The projects are divided by season, and range from lacy wristwarmers for spring and summer to cosy mittens for winter. Our favourite designs include embroidered mitts; a pair of wristwarmers called 'Elsa' with leaf motifs; delicate silk fingerless gloves knitted in pure silk that would be perfect for a spring wedding; and 'Kerstin', 1970s-inspired colourwork mitts. We particularly love 'Sacha', a classic pair of festive Fair Isle mittens, ideal for the coming season. Each pattern fits an average wrist size of 20cm.

Pattern instructions and charts are clear and easy to follow, and there's a handy how-to section detailing special techniques such as Latvian braids.



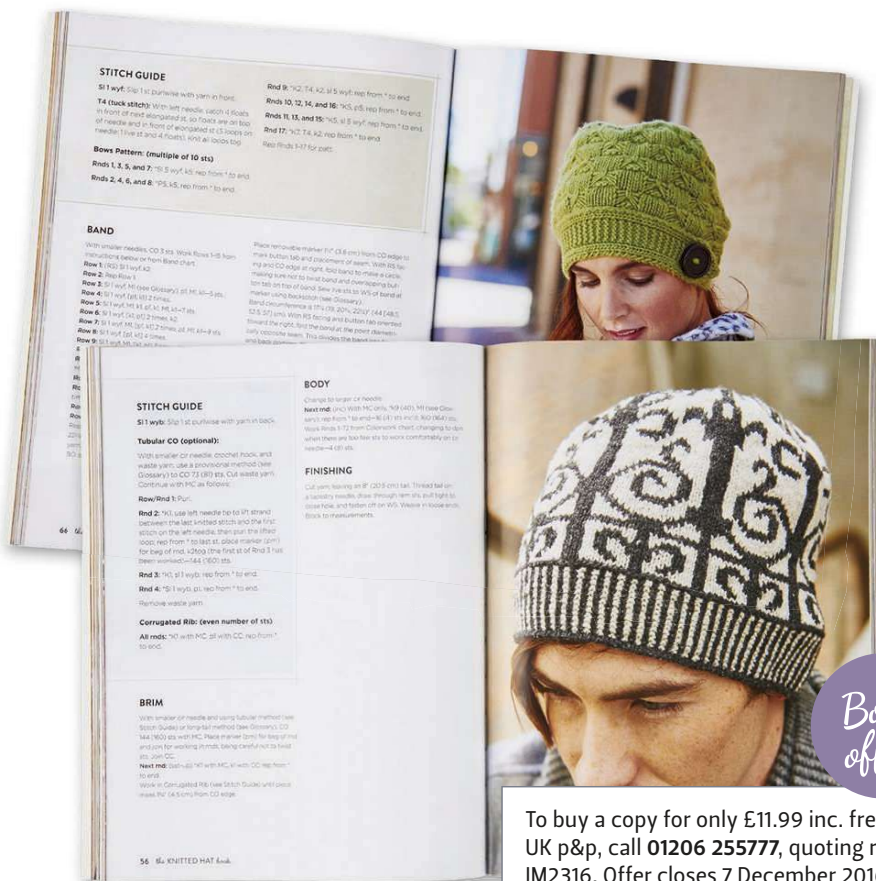
THE KNITTED HAT BOOK
by Interweave Editors (Interweave Press,
£16.99)

It's that time of year again when we get to accessorise our heads with colours, cables, and eye-catching textures. This diverse collection from Interweave showcases 20 on-trend hats from 11 knit wear designers.

Show off your style with 'Timber', a cabled toque by Meghan Babin, or give yourself a challenge with 'Crisscross', a slip-stitch beanie by Faina Goberstein. Each hat begins with its own introduction and stitch guide. There's also a thorough glossary of diagrams to walk you through each technique used throughout.

If you're looking for something a little different to knit, then we recommend casting on 'Frolic', a striped "paperbag" hat with a gathered opening, for optional ponytails. We also love the lacy tam, 'Sterling', worked in a silvery grey yarn with a flower focal point on the crown.

Each of the hats will take you through a journey of techniques and styles, from simple and understated to complex and show-stopping.



To buy a copy for only £11.99 inc. free UK p&p, call 01206 255777, quoting ref IM2316. Offer closes 7 December 2016.



THE MINDFULNESS IN KNITTING

by Rachael Matthews (Leaping Hare Press, £8.99)

As knitters, we know that our craft can promote mental wellbeing, helping us to focus on the moment and block out unwanted thoughts and distractions. Rachael Matthews' interesting book explores the relationship between knitting and mindfulness through a series of essays, which will encourage even seasoned knitters to review how we work.

Rachael offers advice on improving mindfulness while we knit, from finding the right posture, yarns and colours, to thinking about the environment around us. She suggests ways to remain calm when knitting problems arise, and provides a range of mindfulness exercises.

There are also fascinating essays on community projects and 'craftivism' activities, improving concentration, valuing our skills and labour, and the connections between knitting and meditation. It's a thought-provoking read for anyone passionate about our craft.

• Read an extract from this book on page 66

KEEPING THE SACRED KNITTING SPACE OPEN

Rachael Matthews muses on the challenge of keeping calm when knitting problems arise, in this exclusive extract from her new book *The Mindfulness in Knitting*



KNITTING IS often abandoned for negative reasons. Misunderstood patterns, wrong stitch numbers, feline attacks or having to rush off somewhere are all gloomy interruptions. In worst cases, we never return. When finishing, let's ensure the needles remain open

to our arrival. Harnessing problems positively makes restarting easier.

Consider the many things happening while we are knitting. While cruising along the rows or rounds, our meditation might be beautifully focused, our breathing flowing through good posture and our interaction with the universe loved and understood. Yarn glides with ease through our fingers. At some moment today this practice will end. Right now the experience is beautiful and we will keep going.

A sudden thought mindfully notes that our last sequence of pattern is over and it is time to revisit our instructions. We find our place. Our half-smile droops slightly as a frown creases our brow. We read the pattern again and again. It doesn't make sense. This is a bit like being woken up unexpectedly from a good sleep. We measure, we count, recount and remeasure. Something is wrong. We pause. It is suddenly blindingly obvious that our meditative flow has been intercepted by a stupid mistake. Meditation teaches us to accept all emotions as they rise up, which we do, as we listen to a whole new wave of irritated thoughts.

Peaceful work is challenged, for we have encountered a

disruptive blunder, either of our own doing or somebody else's. 'Idiotic we must be, trying to be authentically mindful and not really understanding what we were actually doing!' or 'The pattern writer is surely to blame for not explaining coherently what they wanted us to do.' Or 'Perhaps we should be blaming the publisher for misprinting the instruction?'

Gifts in Disguise

Acknowledge these thoughts we can, but do we really want them to linger around unsolved until our next knitting encounter? Protecting the peace we have cultivated over the last rows, our first instinct might be to put the problem back in the bag, box up the piece and carry that away with us instead.

Trials and tribulations can be gifts in disguise. Technical hiccups, which prevent the plain sailing we enjoy in our knitting, are hurdles, specifically put there to teach us how to leap with confidence into problem-solving mode. It is a natural human condition to feel beaten, but it is also natural to be in control and to win. Like superheroes, the faintest whiff of a pattern malfunction should fill us with strength and a lust to get on top of the problem, coolly sifting through the pattern parts until we find a smooth route back to

rhythmic knitting. Problems do not block you, they present an aperture for you to peer into and study. Bring the problem into the present and notice how alert and ready you are to crack the mess.

Complications highlight how much we are in control of our work. Some problems may not

“ PROBLEMS DO NOT
BLOCK YOU, THEY
PRESENT AN APERTURE
FOR YOU TO PEER INTO
AND STUDY ”

be problems at all, we just need to approach their confusion in a different way. Often we go over the same problem again and again and know in our hearts that we are not truly looking for the answer. Cloudy or disengaged heads find it hard to follow thoughts through in depth. Becoming more present in the face of the problem, we let the clues and ideas guide us, facilitating a passage for the mind to actually work out the problem.

Be a Miss Marple (or Hercule Poirot)

Abbreviations in knitting patterns can be so very small, and a mindful approach when reading them helps us see the clues in every bracket, dot and comma. Some patterns assume you know which part of the garment you are knitting and which direction you are knitting it in. Orientating yourself sometimes requires you to have the lateral thinking of a great detective. Take out your mindful magnifying glass and take responsibility for problem-solving. We know from crime fiction that detectives are always summoning up great bouts of confidence and flashing their torches around in dark spooky corridors. Your knitting project belongs to you, it was started by you and it will be concluded by you. Let it happen.

If a problem with the pattern has led you to wind up your knitting until another day, finish with the anticipation of gleefully cracking a major case. Next time, through a well-lit, self-assured, forensic deconstruction of the scene, you will love to overthrow the turbulence, dare to solve the problem and remain in charge of your knitting. If you dropped a stitch twenty rows down, why not take a crochet hook and attempt to pick it up? Enrolling fellow detectives to talk through the problem with you enables you to share the gift of power from new knowledge. Whatever your approach, the causes of the trial cease to be important when the way you solved the problem becomes forever part of your experience.

The Process of Refinement

Solving problems in a knitting pattern that you are writing yourself can be equally rewarding. Tricky thoughts about mistakes are bound to arise: let these thoughts lead you to the right answers. Influences are everywhere to help you as you work. Catch them if you can.

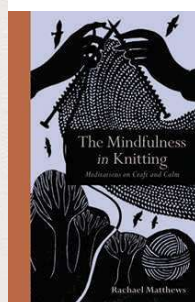
The assumption that a designer should work from a fully formed concept can be taken with a pinch of salt. Some designers have the pattern fully prepared before they start, others allow for changes to happen. The commitment of time we make to our slow craft requires us to have clarity in our direction, but this does not mean we can't add sophistication to our ideas. If you need to change your mind and unravel your work, you have not wasted time, you are just 'refining an idea'. Unravel your work as many times as you like, because good design is always heavily polished. The more you polish your ideas, the more perfect your design will be.



Rachael's book explores how knitting can nurture mental wellbeing

Let the work take as long as it needs. As the yogi says, it is the work that you possess. Let your journey be a long and joyful one. ☺

Rachael Matthews is the Director of Cast Off Knitting Club, and Prick Your Finger, a textile resource, shop and gallery that focuses on socially engaged projects. She has also curated knitted pieces for the V&A, the Barbican, the Tate Modern and the Crafts Council.



This is an extract from **The Mindfulness in Knitting: Meditations on Craft and Calm** by Rachael Matthews, published by Leaping Hare Press (£8.99). We have eight copies of Rachael's book to give away! For a chance to win a copy, visit our competition website and fill in your details: <http://competition.immediate.co.uk/mindful>

Open to UK entrants only. Closing date is 11pm on 7 November 2016. For terms and conditions visit www.theyarnloop.com/competition-rules

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Mary Henderson

Kelvingrove

These traditional Fair Isle hat and mittens use two bright colours for a cheerful effect



Mary Henderson
Kelvingrove

MARY HENDERSON loves the knitting traditions of Scotland, and in particular Fair Isle colourwork. She has used classic flower motifs and corrugated ribbing to create her hat and mittens set; working them in two bright colours gives them a modern feel. Mary has used Superfine Alpaca DK from UK Alpaca, a soft and lofty DK-weight blend with a gorgeous handle.

BERET

Using 3.75mm DPNs, yarn A and the long-tail method, cast on 120 sts. Pm and join to work in the round, taking care not to twist sts.

Work seed rib as foll:

Round 1: *K1B, K1A; rep from * to end.

Round 2: *K1B, P1A; rep from * to end.

Repeat rounds 1 and 2 three more times, then round 1 once more, placing 6 stitch markers evenly across round (20 sts between each marker).

Using yarn B only, work inc round as folls:

Next round (Inc) (counts as rnd 1 of chart):

** (K2, KFB) to 2 sts before mrk, K2; rep from ** to end.

156 sts (26 sts between each marker).

Change to 4mm DPNs.

Work rounds 2-28 of Hat Chart.

DECREASE FOR CROWN

Keeping chart correct, cont as foll:

SIZE

Beret

Brim circumference 48cm (19in)

Mittens

Hand circumference 19½cm (7¾in)

Length 24cm (9½in)

YARN

UK Alpaca Superfine Alpaca DK (DK weight; 70% superfine alpaca, 30% wool; 112m/122yds per 50g ball)

2 x 50g balls of each to make the set:

A Mustard (0515) and **B** Rose Pink (0714)

OR 1 x 50g ball of each colour to make either the beret or the mittens

NEEDLES & ACCESSORIES

1 set 3.75mm (UK 9/US 5) double-pointed needles (DPNs), plus extra DPN for casting off

1 set 4mm (UK 8/US 6) double-pointed needles (DPNs)
 Stitch markers
 Stitch holder or scrap yarn for thumb sts

TENSION

24 sts and 28 rows to 10cm over seed rib on 4mm needles.

26 sts and 28 rows to 10cm over Fair Isle pattern on 4mm needles.

YARN STOCKISTS

UK Alpaca 01884 243 579

www.ukalpaca.com

SPECIAL ABBREVIATIONS

RT: placement stitch for Right thumb.

LT: placement stitch for Left thumb.

For general abbreviations, see p95

Round 29: (K11, s2kpo, K12) to end.

Round 30 and all even rounds: Knit.

Round 31: (K10, s2kpo, K11) to end.

Round 33: (K9, s2kpo, K10) to end of round.

Round 35: (K8, s2kpo, K9) to end of round.

Round 37: (K7, s2kpo, K8) to end of round.

Round 39: (K6, s2kpo, K7) to end of round.

Round 41: (K5, s2kpo, K6) to end of round.

Round 43: (K4, s2kpo, K5) to end of round.

Round 45: (K3, s2kpo, K4) to end of round.

Round 47: (K2, s2kpo, K3) to end of round.

Round 49: (K1, s2kpo, K2) to end of round.

Round 51: (S2kpo, K1) to end of round.

Round 52: K2tog across round. 6 sts.

Cut yarn leaving a 6cm tail. Pull tail through remaining sts and fasten off.

Dampen beret and stretch over a 30cm plate, steaming lightly with an iron and following any yarn care instructions on the ball band. Allow to dry completely before removing plate.

MITTENS

Using yarn A and 3.75mm DPNs, cast on 46 sts.

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

Work seed rib as foll:

Round 1: *K1B, K1A; rep from * to end.

Round 2: *K1B, P1A; rep from * to end.

Repeat rounds 1 and 2 seven more times, then round 1 once more.

Change to 4mm DPNs.

Next round: Work Chart A, pm, work

Chart B.

Last round sets placement for Charts A and B. Work rounds 2-4 of Charts as set.

PLACE THUMB GUSSET

Round 5: Work Charts as set, placing a marker either side of the stitch marked on Chart B for left or right glove.

Round 6: Work Charts to marker, slm, M1R, K1, M1L, slm, work Charts to end. (Counts as row 2 of Chart C).

Continue working from the Mitten Charts as set, AT THE SAME TIME working from Chart C from round 3, working increase sts into the striped pattern until rnd 8 of Chart C is completed.

Next rnd: Cont in patt, place thumb sts on a stitch holder or scrap yarn, cast on 1 st over the gap and continue to work from the Charts A and B until round 50 is completed.

THUMB

Arrange sts over 3 DPNs, pick up 1 st either side of cast-on st and work in striped stitch as set by Chart C for 10 rounds.

Next round: *K2tog, K1; rep from * to last 2 sts, K2tog. 11 sts.

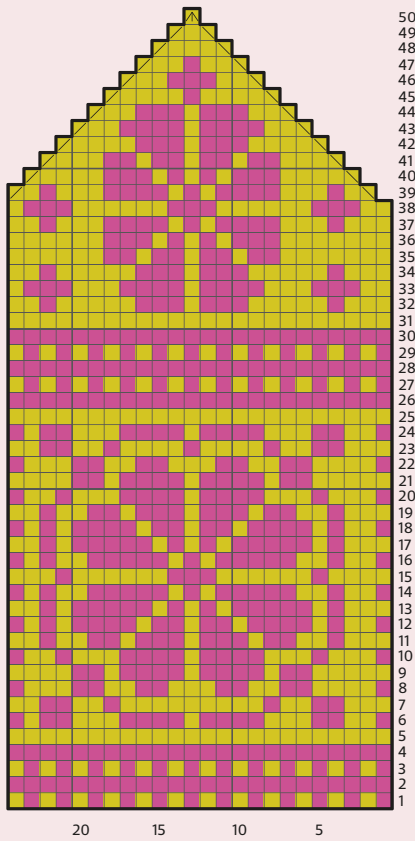
Next round: *K2tog, K1; rep from * to last 2 sts, K2tog. 7 sts.

Cut yarn, leaving a 10cm tail. Pull tail through remaining sts and fasten off.

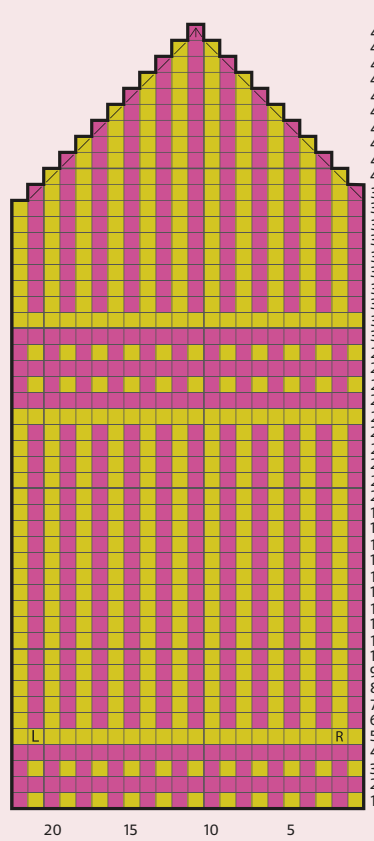
Block gently if desired, following any yarn care instructions on the ball band. ☺

CHARTS

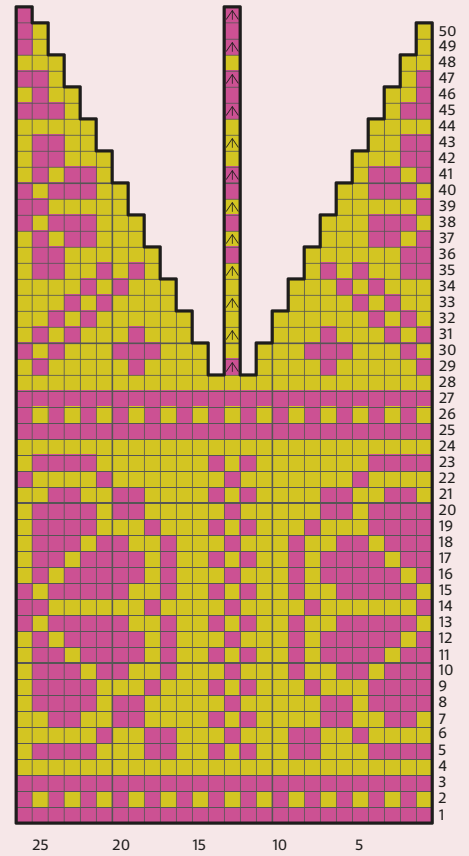
Mittens Chart A



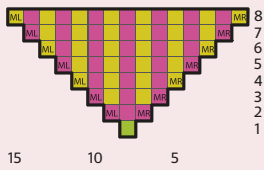
Mittens Chart B



Hat Chart



Mittens Chart C



KEY

- Yarn A
- Yarn B
- M1L
- M1R
- Left thumb marker
- Right thumb marker
- Marked thumb stitch

“ THE SET USES FLOWER MOTIFS AND A SEED RIB PATTERN ”



The crown has a lovely pattern

Gorgeous Gift Guide



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A knitting revolution

The East Midlands became the centre of knitting on an industrial scale in the 19th century, as Penny Batchelor discovers

THE TOWNS and cities of Lancashire are well known for being at the heart of Britain's cotton textile industry in the 19th century, yet fewer people are aware that the East Midlands was a crucial hotspot for knitting on an industrial scale during the Victorian era.

At that time, the British Empire brought with it a large market to cater for around the world, while at home the emerging middle classes demanded quality knitted products.

The knitting industry had developed from a home-based trade in the 18th century, staffed by those who had lost the right to share agricultural land following the Enclosure Act, to industrial-scale production in the 19th and 20th centuries in factories powered by steam, and then later by electricity. The knitting industry offered a job for school leavers right through until their retirement; it shaped the trajectory of people's lives, forged

communities, friendships and support networks for those who became ill or lost their jobs, and determined the futures of the East Midland residents employed by it.

In the book *Twisted Yarns: The Story of the Hosiery Industry in Hinckley*, written and researched by Su Barton and Rhianydd Murray, the authors write of how mass-produced knitting began as primarily a home-based activity, with a knitting frame taking up the

❶ + ❷ The Ruddington Framework Knitters Museum allows visitors to see inside the home of a framework knitter, and examine the equipment they used ❸ Sock knitting machines transformed production ❹ This machinery was used to make stockings



downstairs room. Frames were usually rented from a middleman. As the authors point out: "This would not be a problem while there was plenty of work, but if a large household was dependent on knitting for an income and frame rent had to be paid whether working or not..." then at times it was a financial gamble. Workers were paid depending on how much they had knitted and the going rate for products.

The rise of the factory

Some employers, such as Joshua Clark in Hinckley, had frame shops, sometimes referred to as factories, according to *Twisted Yarns*. This took the industry out of the home. With the rise of engineering and the development of mechanical power, these frame shops became more like modern-day factories. According to research by Su and Rhianydd, the first powered hosiery factory in Leicestershire was that of Cartwright & Warner in Loughborough, which opened in about 1840.

Even with modern technology, there was still a place for paid knitting in the home. Hand-operated circular Griswold machines and the flat Lamb knitting machines were used to knit hosiery. With child labour coming to an end due to the 1876 Education Act, making school compulsory for children between the ages of five and 14, machines were a way for the women in the family to earn extra money, and for the children to learn their trade in the evenings.

When knitting became a trade primarily undertaken in factories, rather than in the home, workers became subject to government laws, which sometimes they perceived as being to their detriment. *Twisted Yarns* reports that Christmas parties in factories were memorable occasions until legislation banned alcohol on the shop floor!

Preserving heritage

After the Second World War, the arrival of cheaper products from overseas meant that the East Midlands knitting industry took a downturn from which it never recovered. Yet museums in the region are keeping the memory of the knitting trade alive, from a technical and social history point of view.

The Ruddington Framework Knitters Museum near Nottingham has working examples of machinery, and focuses on the communities that grew up around the trade. As part of the museum, there's a chapel attended by the workers and a house showing the living conditions of a factory worker.

Masson Mills, in Matlock Bath, Derbyshire, is said to be the finest surviving and best preserved Arkwright cotton mill. Sir Richard Arkwright built the mill in 1783 and was credited with inventing the spinning frame, although the patents were later overturned. Arkwright planned for Masson Mills to be built in the Italian style and become the greatest of his

mills. Production there carried on until 1991, making it the world's oldest continuously working mill.

Visitors nowadays to the Masson Mills Working Textile Museum can see its collection of textile machinery from the 18th, 19th and 20th centuries and experience what it was like – with sights, scents and sounds – to be a worker there. It holds the largest bobbin collection in the world and gives machinery demonstrations twice a day.

Wigston Framework Knitters Museum in Wigston Magna, Leicestershire, offers a smaller and more personal insight into the knitting industry's past. The workshop of the last master hosier, Edgar Carter, was locked up and left upon his death in 1952. It's now a museum showcasing eight hand frames for making gloves, mitts and golf hose, plus all the tools necessary to keep each machine running.

Visits to these three museums bring to life the history of the knitting industry in the region and importance of the craft to England's manufacturing heritage. ❹

CONTACTS

- **Ruddington Framework Knitters Museum** 0115 984 6914
www.frameworkknittersmuseum.org.uk
- **Masson Mills** 01629 581001
www.massonmills.co.uk
- **Wigston Framework Knitters Museum**
wigstonfwkmuseum@live.co.uk

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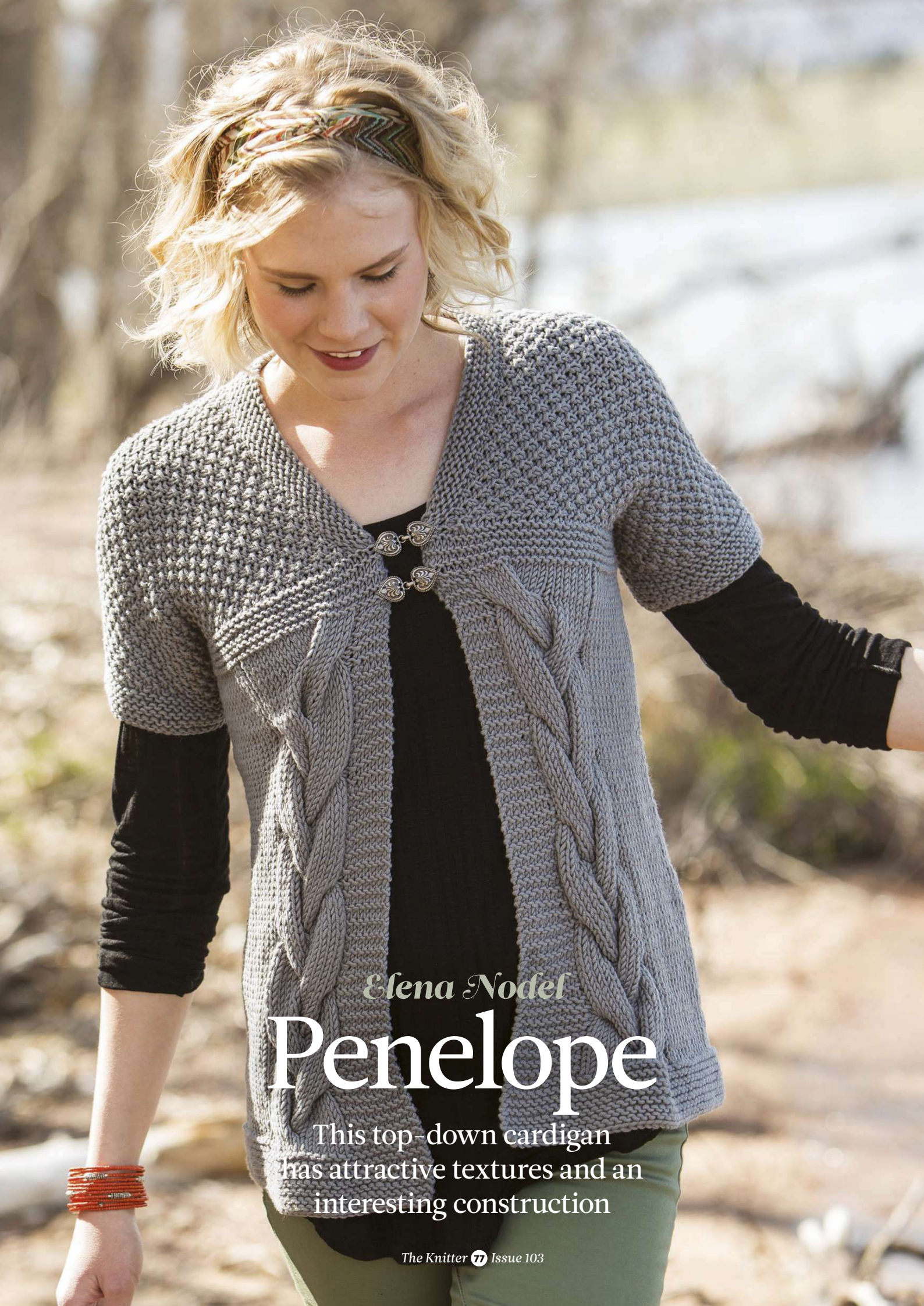
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Elena Nodel

Penelope

This top-down cardigan has attractive textures and an interesting construction



Elena Nodel
Penelope

THIS TOP-DOWN cardigan designed by Elena Nodel has an unusual construction. The double moss stitch bodice has raglan shaping on the back, but not on the front. The lower body is worked in stocking stitch with striking cable panels. Stitches for the sleeves are picked up and worked in rounds to the garter cuffs. Two pewter clasps substitute for buttons and buttonholes. The Longwood merino wool from Cascade Yarns is practical and warm, and comes in a range of muted shades and natural colours.

PATTERN NOTES

The back of the bodice and part of the sleeves have raglan shaping. While working raglan increases, there will always be a 'seam' stitch on each side of the raglan marker; knit the seam stitches on right-side (RS) rows and purl them on wrong-side (WS) rows. Once the armhole reaches sufficient depth, sleeve stitches will be placed on a holder to be worked later. The front bodice stitches will be picked up and the lower body will be worked next. The bodice and lower body are worked back and forth in rows; the sleeves are worked in rounds.

STITCH PATTERNS

DOUBLE MOSS STITCH WORKED IN ROUNDS

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

SIZE

| | 8 | 10 | 12 | 14 | 16 | 18 | 20 | 22 | |
|---------------|-----|-----|-----|-----|-----|-----|-----|------|----|
| TO FIT BUST | 81 | 86 | 91 | 97 | 102 | 107 | 112 | 117 | cm |
| | 32 | 34 | 36 | 38 | 40 | 42 | 44 | 46 | in |
| ACTUAL BUST | 83 | 88½ | 94½ | 99½ | 105 | 110 | 116 | 121½ | cm |
| | 32¾ | 34¾ | 37¼ | 39¼ | 41¼ | 43¼ | 45¾ | 47¾ | in |
| ACTUAL LENGTH | 66 | 66½ | 67½ | 68½ | 69 | 69 | 70 | 71 | cm |
| | 26 | 26¼ | 26¾ | 27 | 27¼ | 27¼ | 27¾ | 28 | in |
| SLEEVE SEAM | 10½ | 10½ | 10½ | 10½ | 10½ | 10½ | 10½ | 10½ | cm |
| | 4¼ | 4¼ | 4¼ | 4¼ | 4¼ | 4¼ | 4¼ | 4¼ | in |

NEEDLES & ACCESSORIES

2 sets 5mm (UK 6/US 8) circular needles, 40cm and 80cm long
1 set 4.5mm (UK 7/US 7) circular needles, 60cm or 80cm long
Stitch markers
Cable needle (cn)
Stitch holders
2 x 5cm metal clasps

YARN

Cascade Yarns Longwood (Aran weight; 100% superwash extrafine merino wool; 175m/191yds per 100g ball)

| GREY FROST 02 | 5 | 5 | 5 | 6 | 6 | 6 | 6 | 7 | x100g BALLS |
|---------------|---|---|---|---|---|---|---|---|-------------|
|---------------|---|---|---|---|---|---|---|---|-------------|

Rnd 2: Knit the K sts and purl the P sts.

Rnd 3: *P1, K1; rep from * to end.

Rnd 4: Rep Rnd 2.

Rep Rnds 1–4 for pattern.

DOUBLE MOSS STITCH WORKED IN ROWS

Row 1 (RS): *K1, P1; rep from * to last st, K1.

Row 2: Knit the K sts and purl the P sts.

Row 3: *P1, K1; rep from * to last st, P1.

Row 4: Rep Row 2.

Rep Rows 1–4 for pattern.

BODICE

Using 4.5mm circular needles and the long-tail method, cast on 75 (81:87:89:93:99:101:107) sts.

Do not join for working in the rnd.

(Knit 1 row, purl 1 row) 3 times, then knit 1 row.

Change to 5mm needles, 80cm long.

Set-up row 1 (RS): (K1, P1) 12 (13:14:14:15:16:16:17) times, K1, pm, (K1, P1) 12 (13:14:15:15:16:17:18) times, K1, pm, (K1, P1) 12 (13:14:14:15:16:16:17) times, K1.

Set-up row 2: Knit the K sts and purl the P sts, slipping markers when you come to them.

SHAPE BODICE

Row 1 (RS): (Work (P1, K1) to 3 sts before mrk, P1, KFB, K1, slm, K1, M1P, K1) 2 times, work (P1, K1) to last st, P1. 4 sts inc'd.

Row 2 (WS): (Knit the K sts and purl the P sts to 2 sts before mrk, K1, P1, slm, P1,

K1) 2 times, knit the K sts and purl the P sts to the end.

Row 3: (Work (K1, P1) to 2 sts before mrk, KFB, K1, slm, K1, M1P) 2 times, work (K1, P1) to last st, K1. 4 sts inc'd.

Row 4: Rep Row 2.

Rep these 4 rows 8 (9:9:10:10:10:11:11) more times, then rep Rows 1 and 2 again 1 (0:1:0:1:1:0:1) time, ending with a WS row. 151 (161:171:177:185:191:197:207) sts; 44 (47:50:51:54:56:57:60) sts for each sleeve, 63 (67:71:75:77:79:83:87) sts for back.

DIVIDE FOR BODY AND SLEEVES

With RS facing, K1, slip next 43 (46:49:50:53:55:56:59) sts onto a stitch holder for sleeve, use the backward-loop method to cast on 2 (3:5:5:7:8:9:10) sts over gap, remove mrk, KFB (first st of back), work in patt to 1 st before next mrk, KFB, remove mrk, slip next 43 (46:49:50:53:55:56:59) sts onto waste yarn or holder for other sleeve, use the backward-loop method to cast on 2 (3:5:5:7:8:9:10) sts, K1.

71 (77:85:89:95:99:105:111) sts.

Cut yarn.

LOWER BODY

Holding the bodice upside down with RS facing, join yarn to left bodice edge.

Using 5mm needles, 80cm long, pick up and knit 5 sts along garter stitch band and 31 (32:33:35:36:38:40:41) sts evenly spaced along left bodice edge, K71 (77:85:89:95:99:105:111) live sts, then pick up and knit

TENSION

16 sts and 23 rows to 10cm over double moss st on 5mm needles.

16 sts and 20 rows to 10cm over st st on 5mm needles.

YARN STOCKISTS

Cascade Yarns

www.cascadeyarns.com

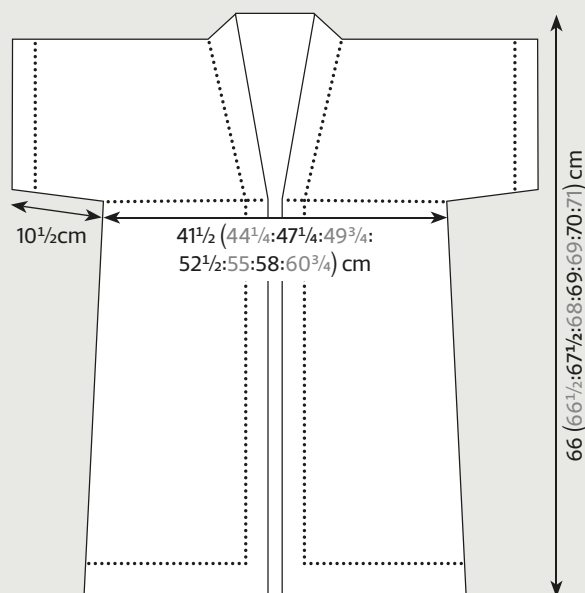
SPECIAL ABBREVIATIONS

C12F: Slip 6 sts onto cn and hold at front of work, K6, then K6 from cn.

C12B: Slip 6 sts onto cn and hold at back of work, K6, then K6 from cn.

For general abbreviations, see p95

BLOCKING DIAGRAM



This pattern is taken from *Wanderlust*, a book of 46 patterns edited by Tanis Gray (Interweave Press, £15.99).

Readers can **save £5** on this book! To buy a copy for just £10.99 inc. free UK p&p, call **01206 255777** and quote ref. IM2116 before 7 December 2016.

31 (32:33:35:36:38:40:41) sts evenly spaced along right bodice edge and 5 sts along garter stitch band.

143 (151:161:169:177:185:195:203) sts.

Knit 9 rows (4 garter ridges on RS).

Set up for cable panels as foll.

Set-up row 1 (RS): K5, P1, K18, P1, knit to last 25 sts, P1, K18, P1, K5.

Set-up row 2 (WS): K6, P18, K1, purl to last 25 sts, K1, P18, K6.

Rep these 2 set-up rows 2 more times.

Work cable charts as foll:

Row 1 (RS): K5, P1, work Row 1 of Left Cable chart, P1, knit to last 25 sts, P1, work Row 1 of Right Cable chart, P1, K5.

Row 2 (WS): K6, work Row 2 of Right Cable chart, K1, purl to last 25 sts, K1, work Row 2 of Left Cable chart, K6.

Cont in this manner, working through Row 16 of Charts, then rep Rows 1–16 and AT THE SAME TIME when piece measures 7.5cm from dividing row, ending with a WS row, inc 1 st in each garter band as foll:

Inc row 1 (RS): K4, KFB, P1, work chart as established, P1, knit to last 25 sts, P1, work chart as established, P1, KFB, K4. 145 (153:163:171:179:187:197:205) sts.

Working inc'd sts in garter st, cont even in patt until piece measures 15cm from dividing row, ending with a WS row. ▶



The cardigan is closed at the bust with two metal clasps

Penelope

CHART

Chart - Left Cable

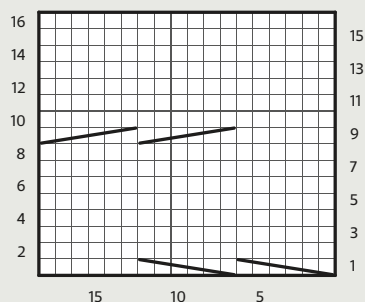
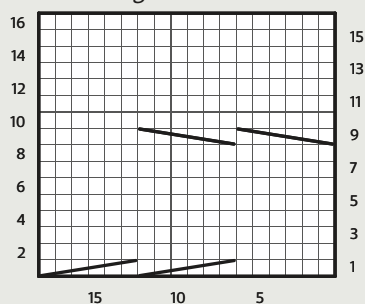


Chart - Right Cable



KEY

□ K on RS; P on WS

C12B

C12F



Chunky cables run up the front to the bodice

Bodice features a double moss stitch pattern



Inc row 2 (RS): K5, KFB, P1, work chart as established, P1, knit to last 26 sts, P1, work chart as established, P1, KFB, K5. 147 (155:165:173:181:189:199:207) sts. Working inc'd sts in garter st, cont even until piece measures 23cm from dividing row, ending with a WS row.

Inc row 3 (RS): K6, KFB, P1, work chart as established, P1, knit to last 27 sts, P1, work chart as established, P1, KFB, K6. 149 (157:167:175:183:191:201:209) sts. Working inc'd sts in garter st, cont even until piece measures 30.5cm from dividing row, ending with a WS row.

Inc row 4 (RS): K7, KFB, P1, work chart as established, P1, knit to last 28 sts, P1, work chart as established, P1, KFB, K7. 151 (159:169:177:185:193:203:211) sts. Working inc'd sts in garter st, cont even until piece measures 40.5cm from dividing row, or about 5cm less than desired total length, ending with a RS row.

LOWER EDGING

Change to 4.5mm needles. Knit 12 rows (6 garter ridges on RS). Cast off all sts knitwise.

SLEEVES

Return 43 (46:49:50:53:55:56:59)

held sleeve sts onto 5mm needles, 40cm long.

With RS facing and beg at base of underarm, join yarn and pick up and knit 3 (2:2:4:3:5:5:6) sts, pm, then pick up and knit 2 (2:3:4:4:4:5:5) more sts.

48 (50:54:58:60:64:66:70) sts total.

Cont in patt as established for 6 rnds.

Dec rnd 1: Work in patt to 3 sts before mrk, K3tog or P3tog as necessary to maintain patt. 2 sts dec'd.

Work 6 rnds even in patt.

Dec rnd 2: K3tog or P3tog as necessary to maintain patt, work in patt to end of rnd. 44 (46:50:54:56:60:62:66) sts.

Work even in patt for 1 to 3 rnds as necessary to end with Rnd 1 or 3 of patt.

CUFFS

Change to shorter 4.5mm circular needles. (Knit 1 rnd, purl 1 rnd) 4 times, then knit 1 rnd.

Cast off all sts purlwise.

FINISHING

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

Sew metal clasps to correspond to top and bottom of garter stitch band. ☸

A close-up photograph of a person's lower legs and feet. They are wearing blue denim jeans that are rolled up at the ankles. Underneath the jeans, they are wearing thick, hand-knitted socks. The socks are primarily a vibrant green color, with thin, horizontal stripes of a golden-brown or tan color. The knitting pattern is a complex, textured ribbed design. The person is standing on a light-colored, possibly concrete or stone, floor. The overall aesthetic is rustic and handmade.

Katya Frankel
Radnor

Broken rib socks for men are knitted
in a handsome hand-painted yarn

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Katya Frankel
Radnor

WORKING A broken rib pattern produces a smart stepped texture on these socks for men, designed by Katya Frankel. They're worked from the top down with a slip stitch heel, and instructions for two sizes are given. Katya has used a hand-painted, variegated sock yarn from Knit Picks, called Hawthorne Fingering Multi; her chosen colourway blends olive and pine green shades with touches of teal, tan and dark brown.

PATTERN NOTES

The sample is knitted in the larger size, which used up every last metre of the skein. Please note that if your tension varies, or you need to make a longer leg or foot portion, then you may run out of yarn. Please check tension carefully and/or make sure you have enough yarn if making the larger size.

When working the foot, maintain the Leg Stitch Pattern as set over the new stitch count.

STITCH PATTERNS

LEG STITCH PATTERN

(multiple of 14 sts)

Rnds 1 and 2: *P2, K8, P2, K2; rep from * to end.

Rnds 3 and 4: *P8, K2, P2, K2; rep from * to end.

Rnds 5 and 6: *K6, (P2, K2) twice; rep from * to end.

Rnds 7 and 8: *P4, K2, P2, K2, P4; rep from * to end.

Rnds 9 and 10: *(K2, P2) twice, K6; rep

SIZE

| | M | L | |
|----------------------------|----|-----|----|
| TO FIT FOOT CIRCUM-FERENCE | 24 | 29 | cm |
| | 9½ | 11½ | in |
| ACTUAL FOOT CIRCUM-FERENCE | 19 | 24 | cm |
| | 7½ | 9½ | in |

YARN

Knit Picks Hawthorne Fingering (4ply weight; 80% superwash wool, 20% polyamide; 326m/357yds per 100g skein) Laurelhurst (26445); 1 x 100g skein

from * to end.

Rnds 11 and 12: *K2, P2, K2, P8; rep from * to end.

Rnds 13 and 14: *K2, P2, K8, P2; rep from * to end.

Rnds 15 and 16: *K2, P8, K2, P2; rep from * to end.

Rnds 17 and 18: *K8, P2, K2, P2; rep from * to end.

Rnds 19 and 20: *P6, (K2, P2) twice; rep from * to end.

Rnds 21 and 22: *K4, P2, K2, P2, K4; rep from * to end.

Rnds 23 and 24: *(P2, K2) twice, P6; rep from * to end.

Rnds 25 and 26: *P2, K2, P2, K8; rep from * to end.

Rnds 27 and 28: *P2, K2, P8, K2; rep from * to end.

Rep rnds 1 to 28 for pattern.

CUFF AND LEG

Using 3mm DPNs, cast on 56 (70) sts.

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

SET UP RIB PATTERN

Rnd 1: *(P2, K3) twice, P2, K2; rep from * to end.

Rep rnd 1 for pattern until piece measures 3cm from cast-on.

LEG

Change to Leg Stitch Pattern and work until sock measures 19cm, or desired leg length from cast-on. Make note of the last pattern round worked.

HEEL

Turn work and remove mrk. Heel flap is

NEEDLES & ACCESSORIES

1 set 3mm (UK 11/US 2-3) double-pointed needles (DPNs), or circular needles, 80cm long, for Magic Loop method
Stitch markers
Darning needle

TENSION

29 sts and 40 rows to 10cm over st st and Leg Stitch Pattern in the round on 3mm needles, after blocking

YARN STOCKISTS

Knit Picks www.knitpicks.com

For general abbreviations, see p95

worked in rows over 28 (35) sts.

Set-up row (WS): Sl1, P27 (34), turn.

Row 1 (RS): *Sl1, K1, rep from * to last 0 (1) sts, K0 (1) turn.

Row 2 (WS): Sl1, purl to end, turn.

Rep rows 1 and 2, 13 (16) more times, working a WS row last.

TURN HEEL

Row 1 (RS): Sl1, K16 (19), SSK, K1, turn.

Row 2 (WS): Sl1, P7 (6), P2tog, P1, turn.

Row 3: Sl1, K to 1 st before gap, SSK to close the gap, K1, turn.

Row 4: Sl1, P to 1 st before gap, P2tog to close the gap, P1, turn.

Rep rows 3 and 4 until all sts have been worked.

18 (21) sts.

FOOT

Set-up rnd (RS): Sl1, knit across the heel sts, pick up and knit 14 (17) sts along heel gusset, pm for end of rnd, work the foll rnd of Leg Stitch Pattern, pm, pick up and knit 14 (17) sts along the other side of heel gusset, knit to mrk.
74 (90) sts.

SHAPE GUSSET

Rnd 1: Work in Leg Stitch Pattern across instep sts to mrk, slm, K1, SSK, knit to 3 sts before mrk, K2tog, K1. 2 sts dec'd.

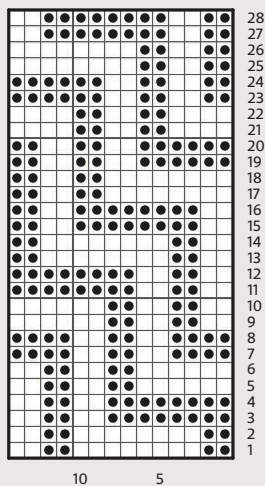
Rnd 2: Work in foot patt across instep sts, slm, knit to end.

Rep rnds 1 and 2 until there are 28 (35) sole sts remaining. 56 (70) sts in total.

FOOT

Rnd 1: Work the foll row of Leg Stitch

CHART



KEY

- Knit
- Purl

Pattern across instep sts, slm, knit to end. Rep this rnd, working the sole sts in stocking st and the instep in Leg Stitch Pattern as established until sock measures 5cm shorter than the desired foot length.

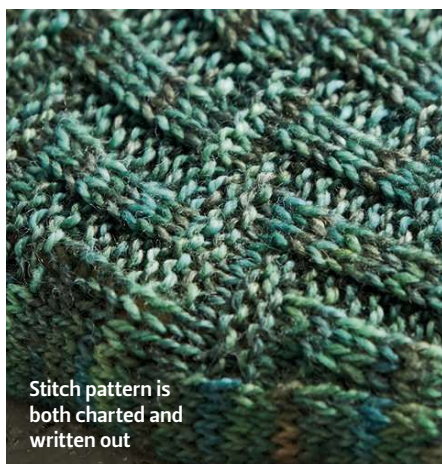
TOE

Dec rnd: *K1, SSK, knit to 3 sts before next mrk, K2tog, K1, rep from * once more. 4 sts dec'd. Rep the Dec rnd every 3rd round 3 times, then every alt round 3 times, then work Dec rnd every round until 8 (10) sts rem.

FINISHING

Cut yarn, leaving a long tail. Thread tail through rem sts using a darning needle. Graft toe sts together using Kitchener st.

Wet socks thoroughly, then squeeze out all excess water and lay to dry on a flat surface. Once dry, tidy up the corners around the heel and weave in all ends on the wrong side of the sock. ☺

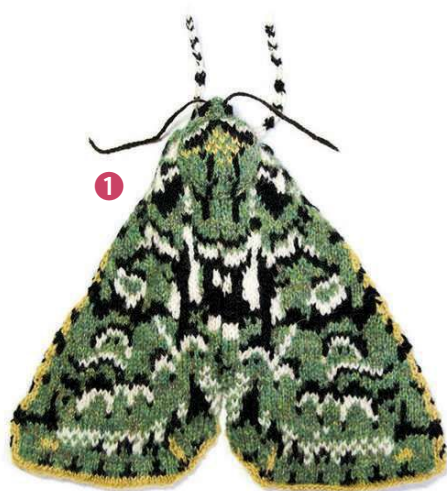


Stitch pattern is both charted and written out



Using a multicoloured yarn adds extra interest to the socks

Meet the artists



1 Max's knitted Merveille du Jour moth 2 A still from the animated film *I am Ahab* 3 Benoit the Bee 4 This flying fish was knitted from a specimen at the Grant Museum 5 'Gruesome Bear' 6 Large-scale creation called 'Severed Monster Head'



7 + 10 Max sells jewellery for knitters through her website, Max's World 8 Zaddachs Emperor moth 9 *Urania sloanus* moth 11 Scarlet Tiger moth

MEET THE ARTISTS

Max Alexander

Max's knitted characters range from zoological specimens to more gruesome creatures, as Katy Bevan discovers



I CAME across Max Alexander's animated films in 2012 while writing the catalogue introduction for *WOW: Wonders of Wool*. This was an exhibition conceived by Trevor Pitt and Rachael Matthews in Penrith, featuring textile artists such as Deirdre

Nelson, Celia Pym and Felicity Ford. Later on, Max popped up, literally, behind the counter of the Prick Your Finger yarn shop while I was visiting. Max had landed the job of making props for the TV show *Call the Midwife*, including knitting a foetus for one episode. It was running to her local store, Prick Your Finger, to discuss the right kind of yarn for foetal knitting (like you do) that introduced her to shop owner Rachael Matthews. Then, when I started writing as The Crafter, we met at the Knitting & Stitching Show and I just had to buy one of Max's Crafter necklaces to embrace the name.

At Camberwell College of Arts her sculptures were made of welded metals, until her mum sent her some yarn for her birthday. "I learnt to knit during the second year and everything got a lot softer, although I kept some horror elements with my enormous severed monster head complete with dripping i-cord blood!"

Max began animating her creations, winning prizes for some of her knit-movie shorts such as *I am Ahab* (more domestic violence than *Moby Dick*), and *Learning to Knit*, which takes competitive knitting to a deadly conclusion. While working with toy and homewares designer Donna Wilson, she animated some of Donna's characters - making a bunch of long-legged hares do the can-can. (I really couldn't make this up - check out Max's films on her website.)

She moved on to study animation for a time at the University of the West of England in Bristol with Arril Johnson from Aardman. "I really enjoy bringing knitting to life in that way, but unfortunately I don't have the space or time for animation any more, so I have to find other ways to breathe life into wool."

Indeed, Max has been doing just that, taking on extinct or little-known lifeforms and immortalising them in wool. At the Grant Museum of Zoology, University College London, she led a group of makers responding to Ruth Marshall's knitted pelts for the exhibition *Strange Creatures*. Skulls, bugs, bones and fish were reproduced based on the specimens in the museum cabinets. Max knitted a flying fish and a hoverfly. "It was a really interesting experience to knit directly from the specimens - quite like drawing with wool."

You have to look really closely and follow the form as you knit."

More recently, Max has turned her investigator's eye to making moths. I wonder if this is some kind of psychological warfare - a yarn hoarder's way of trying to control the savage eaters; in fact, she once had to remove one of her sculptures from an exhibition as it was infested. Armed with graph paper and pencil, Max plots out the latest specimen for her moth collection, a Merveille du Jour moth (*Griposia aprilina*), worked up on 2.25mm needles and fine Shetland wool - its huge colour palette ensuring accuracy.

"I study a lot of images of each species and actual specimens when possible. I make a rough chart for the wings to start and

then adjust as I go," says Max. "They're pretty slow to make, as I often have four or more colours in a row. You really have to pay attention to get them in the right order and avoid a huge tangle of yarn!"

One of the most spectacular is the *Urania sloanus* moth that became extinct in the early 1900s.

"So far I've made about 25 different species and I've got a very long must-knit list. I've been trying to do more and more complex designs." I'm looking forward to seeing what comes off her needles next. ☺

Forthcoming appearances:
Kendal Wool Gathering, 29th-30th October
Yarnporium, London, 5th-6th November

www.maxsworld.co.uk www.thecrafter.me

Max's knitted moths are delicate and intricate; this is a Blossom moth



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is worked in a luxurious aran yarn





Helen - Ardley
**Minster
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HELEN ARDLEY'S cosy, aran-weight throw is perfect as a lap blanket. She has combined three lace stitch patterns and five colours to produce an informal, patchwork effect. The throw is finished with two lace borders knitted on to the long sides of the project, and worked in two different colours. Helen has used Yarn Stories Fine Merino and Baby Alpaca yarn, which comes in a palette of rich, handsome colours and neutrals, and has a luxurious softness and handle.

THROW

FIRST LACE PANEL

Using 5mm needles and yarn A, cast on 153 sts.

Knit 2 rows.

Row 1 and all WS rows: Purl.

Row 2: K1, *yo, Sl1, K1, pssso, K3, K2tog, yo; K1 rep from * to end.

Row 4: K2, *yo, Sl1, K1, pssso, K1, K2tog, yo, K3; rep from * to last rep, K2.

Row 6: P1, * K2, yo, Sl1, K2tog, pssso, yo, K2, P1; rep from * to end.

Row 8: P1, *Sl1, K1, pssso, (K1, yo) twice, K1, K2tog, P1; rep from * to end.



A ladder-like lace pattern is used on the largest section

SIZE

115cm x 100cm
 (45½in x 39½in)

YARN

Yarn Stories Fine Merino and Baby Alpaca Aran (Aran weight; 70% merino, 30% baby alpaca; 95m/104yds per 50g ball)

A Leaf; 6 x 50g balls

B Mulberry; 2 x 50g balls

C French Navy; 2 x 50g balls

D Thistle; 1 x 50g ball

E Fuchsia; 1 x 50g ball

The last row forms the pattern.
 Rep Row 8 until work measures 65cm, ending on a purl row.

Next row: As row 2.

Next row: Purl.

Next row: As row 4.

Next row: Purl.

Next row: As row 6.

Next row: Purl.

SECOND LACE PANEL

Change to yarn B.

Row 1 (RS): K2, K2tog, yo, K1, yo, Sl1, K1, pssso, *K3, K2tog, yo, K1, yo, Sl1, K1, pssso; rep from * to last 2 sts, K2.

Row 2 and all WS rows: Purl.

Row 3: K1, *K2tog, yo, K3, yo, Sl1, K1, pssso, K1; rep from * to end.

Row 5: K2tog, yo, K5, *yo, Sl1, K2tog, pssso, yo, K5; rep from * to last 2 sts, yo Sl1, K1, pssso.

Row 7: Sl1, K1, pssso, yo, K5, *yo, Sl1 2 tog knitwise, K1, p2sso, yo, K5; rep from * to last 2 sts, yo, K2tog.

Row 9: As row 7.

Row 11: K2, yo, Sl1, K1, pssso, K1, K2tog, yo, *K3, yo, Sl1, K1, pssso, K1, K2tog, yo; rep from * to last 2 sts, K2.

Row 13: K3, yo, Sl1, K2tog, pssso, yo, *K5, yo, Sl1, K2tog, pssso, yo; rep from * to last 3 sts, K3.

Row 15: K1, *yo, Sl1, K1, pssso, K3, K2tog, yo, K1; rep from * to end.

Row 17: As row 11.

Row 19: As row 13.

Row 21: K3, yo, Sl1 2 tog knitwise, K1, p2sso, yo, *K5, yo, Sl1 2 tog knitwise, K1, p2sso, yo; rep from * to last 3 sts, K3.

Row 23: As row 21.

Row 25: As row 3.

Row 27: As row 5.

Row 28: Purl.

These 28 rows form the pattern.

NEEDLES & ACCESSORIES

1 set 5mm (UK 6/US 8) circular needles, 80-100cm long

TENSION

17 sts and 21 rows to 10cm over lace patt on 5mm needles

YARN STOCKISTS

Yarn Stories 01484 848431

www.yarnstories.com

For general abbreviations, see p95

Work a further full repeat of pattern, ending on a WS row.

Change to yarn C.

Work 2 full repeats of pattern, ending on a RS row.

THIRD LACE PANEL

Change to yarn D.

Row 1 and all WS rows: Purl.

Row 2: K1, *yo, Sl1, K1, pssso, K3, K2tog, yo, K1; rep from * to end.

Row 4: K2, *yo, Sl1, K1, pssso, K1, K2tog, yo, K3; rep from * to last rep, K2.

Row 6: P1, * K2, yo, Sl1, K2tog, pssso, yo, K2, P1; rep from * to end.

These 6 rows form the pattern.

Work a further 4 reps of pattern.

Change to yarn E.

Work 4 reps of pattern.

Change to yarn A.

Work 1 rep of pattern.

Knit 2 rows.

Cast off.

FINISHING

BORDERS

Using yarn B, pick up and knit 209 sts up right side of throw.

**Work rows 1 to 6 of Third Lace Panel.

Purl 1 row.

Knit 2 rows.

Cast off. **

Using yarn C, pick up and knit 209 sts down left side of throw.

Work from ** to **.

Sew in all loose ends. Block to measurements and steam to shape, following any yarn care instructions on the ball band. ☺

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LACE STITCH
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THE YARN LOOP

The Yarn Loop is a fantastic directory where you can find a knitting and crocheting community hub, plus the directory for some of the UK's top Knitting magazines including Simply Knitting, Simply Crochet and The Knitter:

www.theyarnloop.com

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8 NOVEMBER

NEXT MONTH

*Glamorous knits and
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+

*We visit the **Faroe Isles**,
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*Discover
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The Knitter

STOCKMAN

Abbreviations

| | | | |
|---------------|---|------------------|---|
| alt | alternate | MB | make a bobble |
| approx | approximately | mrk | marker |
| beg | beginning | P | purl |
| cn | cable needle | patt | pattern(s) |
| cont | continue | PB | place bead |
| dc | double crochet (US single crochet) | PFB | purl into front and back of stitch |
| dec | decrease (work two stitches together) | pm | place marker |
| DK | double knitting | prev | previous |
| DPN | double-pointed needle | pssso | pass slipped stitch over |
| dtr | double treble (US treble crochet) | P2tog | purl 2 stitches together |
| est | established | P3tog | purl 3 stitches together |
| fol | following | pwise | purlwise |
| inc | increase | rem | remain(ing) |
| K | knit | rep(s) | repeat(s) |
| KFB | knit into front and back of stitch | rev st st | reverse stocking stitch |
| K2tog | knit the next two stitches together | RH | right hand |
| kwise | knitwise | RS | right side |
| meas | measures | skpo | slip 1, knit 1, pass slipped stitch over |
| M1 | make one (inc 1 stitch) | sk2po | slip 1, knit 2 tog, pass slipped stitch over |
| M1pw | make 1 st purlwise: with RH needle lift the strand between next and last st from front to back and purl through the back loop | s2kpo | slip 2 tog kwise, knit 1, pass slipped sts over slip |
| M1L | left leaning increase: with left needle tip, lift strand between needles from front to back. Knit lifted loop through back of loop | Sl | slip |
| M1R | right leaning increase: with left needle tip, lift strand between needles from back to front. Knit lifted loop through front of loop | sl st | slip stitch |
| | | ss | slip stitch (crochet) |
| | | slm | slip marker |
| | | SSK | slip 2 stitches one at a time, return to LH needle, knit 2 slipped stitches together tbl |
| | | SSP | slip 2 stitches one at a time, return to LH needle, purl 2 slipped stitches together tbl |
| | | st(s) | stitch(es) |
| | | st st | stocking stitch |
| | | tbl | through back of loop |
| | | tog | together |
| | | tr | treble crochet (US double crochet) |
| | | w&t | wrap and turn |
| | | WS | wrong side |
| | | wyib | with yarn in back |
| | | wyif | with yarn in front |
| | | yb | take yarn back (no inc) |
| | | yf | bring yarn to front (no inc) |
| | | yfwd | yarn forward |
| | | yo | yarn over |
| | | ym | yarn round needle |



An archive of all our Masterclasses is available online: <http://bit.ly/tech-index>

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Yarn Stories

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www.yarnstories.com



This bolster on page 48 uses Yarn Stories yarn

Pattern updates

Our archive of updates can be found at:

www.theyarnloop.com/magazine/the-knitter/corrections

ISSUE 70

Ore
The left and right front bands should have 29 sts, not 28, after all increases have been made.

ISSUE 98

Gwindra
Row 1 of the edging chart should read: K2, yo, K2tog, P1, K8, P1, K2tog, yo, K1, SSK.

ISSUE 98

Chamomile
The 243 (268:293:318:343:368) sts given at the end of the Yoke

doesn't apply to the last 3 sizes until after row 3.

ISSUE 99

Belle de Crécy
In row 2 of short-row shaping, substitute a P2tog for P2tog tbl.

ISSUE 100

Llangennith
In Chart A, the cable in row 1 should be the same as the cable in row 3, and they should both be worked as thus: slip next st to cn and hold at front of work, K1, K1 from cn.



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Issue 88



Issue 87



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Meet Angharad Thomas

Knitting designer Angharad loves to create two-colour gloves based on British regional traditions, such as the lovely pair on page 59



ANGHARAD THOMAS has a passion for knitting and designing two-colour gloves, particularly traditional styles from the Yorkshire Dales and Sanquhar. We talked to her

about her knitting life and her work with the Knitting & Crochet Guild archives.

When did you first become interested in knitted gloves?

“I was given a pair of patterned gloves in the 1980s, and these came from a friend’s aunt who lived in the Yorkshire Dales. I knew about Dales gloves, so I thought that these were Yorkshire ones. But I did some research and found out that they were actually a Sanquhar pattern from Scotland.

“Almost 30 years later, my daughter and I were looking at a book with about 30 pairs of gloves on the front cover. She said, ‘Wouldn’t it be amazing to knit all those gloves?’ So that’s when I made a start! The whole northern European tradition of patterned knitting is a source of endless fascination to me, and the patterned gloves are very much part of that.”

How many pairs of gloves do you think you’ve knitted?

“I’ve always knitted plain gloves, so innumerable pairs of them, and more than 30 of the two-coloured ones. I’ve knitted seven pairs on the knitting machine, as I also machine knit.”

Tell us about your work with the Knitting and Crochet Guild.

“I’m one of the team of volunteers in the Collection of the Knitting & Crochet Guild (www.kcguild.org.uk/our-collection). This is a massive resource with thousands of knitted and crocheted items, tools, publications and yarn samples. We sort and catalogue, get the Collection out to people

through trunk shows and presentations, and represent the Guild at shows. Get in touch via the website if you or your group would like to visit, or to host a trunk show. We’ll be at the Knitting and Stitching Show in Harrogate, 24th–27th November.”

Where do you find inspiration for your designs, and who are your design heroes?

“I am always drawn to ‘folk’ textiles and love the randomness that you get in scrap quilts and patchworks. My design heroes are the Modernists who believed that good design could make life better for ordinary people. Eva Zeisel was a remarkable designer who trained in ceramics but designed all sorts of things throughout her life, including textiles. She died aged 105 in 2011. In knitting terms, Marion Foale, Elizabeth Zimmermann and Brooklyn Tweed get my vote, design-wise.”

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

“Look at art and design books rather than ‘how-to-do-it’ books. Colour is the most important design choice in a garment. Allow some unevenness in your knitting, it gives life to the fabric.”

Do you have a favourite yarn to work with?
Pretty much any wool – it retains warmth while it’s wet, so there’s nothing as else as good for gloves.”

What do you have on your needles today?

“I’m teaching a lace workshop quite soon, so I’m brushing up on that!”

www.knittinggloves.wordpress.com

Bankfield Hall in Halifax is hosting an exhibition of Angharad’s gloves from 12 November to 14 January: www.museums.calderdale.gov.uk/whatson/exhibitions/hand-glove



1 Sanquhar-style gloves 2 ‘Stitchwort’ from *The Knitter* 82 3 ‘Bonham’ pattern is sold to raise funds for the Knitting & Crochet Guild 4 Angharad’s latest glove design in progress

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2 external pockets

Wipe clean lining on the inside

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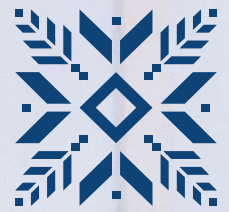


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The Knitter **Lansallos**

*Authentic Victorian gansey
recreated for modern knitters
by Penelope Hemingway*

Historic
**CORNISH
DESIGN**





Penelope Hemingway
Lansallos

THIS AUTHENTIC Cornish gansey has been ‘reverse-engineered’ from a Victorian photograph by designer and historian Penelope Hemingway. Its traditional design includes textured stitch patterns worked in knit-and-purl, a welt bearing the wearer’s initials, and sleeves knitted in the round from the top down. It’s sized for a loose, comfortable fit, and has been knitted in a classic 5ply gansey wool from Wendy. This is available in cream, red and navy, as well as the Atlantic Blue used here.

PATTERN NOTES

Use the Channel Island cast-on (for details, see <http://bit.ly/channelislandbbr>) or any strong elastic cast-on throughout.

Our sample features knitted initials on the lower right front. Penelope has given instructions for this section; we didn’t have space to print all 26 alphabet charts, so if you would like to include this feature visit <http://bit.ly/Lansallos> to download the PDF.

CHART NOTES

Charts are worked in the round until the end of the gusset shaping, then are worked flat. Numbers on charts are given for working both flat and in the round.

STITCH PATTERNS

FAUX SEAM PATTERN (worked over 3 sts)

Rnd 1: P3.

Rnd 2: P1, K1, P1.

Rep these 2 rnds for patt.

SIZE

| | S | M | L | |
|---------------|--------|----------|-----------|----|
| TO FIT CHEST | 86-91½ | 96½-101½ | 106½-111½ | cm |
| | 34-36 | 38-40 | 42-44 | in |
| ACTUAL CHEST | 102 | 112 | 122½ | cm |
| | 40¼ | 44 | 48¼ | in |
| ACTUAL LENGTH | 71 | 73 | 75½ | cm |
| | 28 | 28¾ | 39¾ | in |
| SLEEVE SEAM | 59 | 59 | 59 | cm |
| | 23½ | 23½ | 23½ | in |

YARN

Wendy Guernsey 5ply (Baby/Sport weight; 100% wool; 224m/245yds per 100g ball)

| ATLANTIC BLUE (674) | 8 | 9 | 10 | x100g BALLS |
|---------------------|---|---|----|-------------|
| | | | | |

NEEDLES & ACCESSORIES

1 set 2.5mm (UK 12-13/US 1-2) circular needles, 100cm long
1 set 2.75mm (UK 12/US 2) circular needles, 100cm long
1 set 2.75mm (UK 12/US 2) double-pointed needles (DPNs) or circular needles, 80cm long for Magic Loop method (for sleeves)
1 set 2.5mm (UK 12-13/US 1-2) DPNs or circular needles, 80cm long, for Magic Loop method (for sleeves)
Cable needle (cn)
Stitch markers
Stitch holders

BODY

Using 2.5mm circular needles, cast on 236 (260:284) sts. Pm and join to work in the rnd, being careful not to twist sts.

Knit 1 rnd.

Purl 1 rnd.

Knit 1 rnd.

Rib rnd: *K2, P2; rep from * to end of rnd. Rep last rnd until work meas 10cm.

Change to 2.75mm needles.

Next rnd: S1m, M3, K118 (130:142), pm, M3, K118 (130:142).

242 (266:290) sts.

Next rnd: *P1, K1, P1, P to mrk; rep from * once more.

Next 2 rnds: *Work Faux Seam patt over next 3 sts, K to mrk, slm; rep from * once more.

Note: If not working the initialled version, repeat last row 21 more times.

INITIALLED VERSION ONLY

Next rnd: *Work Faux Seam patt, K to 9 (10:11) sts before mrk, pm, K to mrk, slm, work Faux Seam patt, K to end.

Note: Count number of sts to be used for initials as follows: Add number of sts used by first desired initial chart, plus 9 sts for Centre Motif chart, plus sts used by second desired initial chart. Total number of sts is represented by figure X in foll rnd.

Next rnd: Work Faux Seam patt, K to X sts before mrk, work chart for desired second initial, work Centre Motif chart, work chart for desired first initial, slm, K to next mrk, work Faux Seam patt, K to end of rnd.

Cont in Faux Seam patt, st st, and Charts as set until 15 rnds of Initial and Centre charts have been completed.

Next rnd: Work Faux Seam patt, K to next mrk, remove mrk, K to mrk, work Faux Seam patt, K to end.

Next rnd: *Work Faux Seam patt, K to mrk; rep from * once more.

Rep last rnd 4 times more.

BOTH VERSIONS

Next rnd: *Work Faux Seam patt, M1R, K to mrk, M1L; rep from * once more. 246 (270:294) sts.

BEGIN CHART A

Rnd 1: *Work Faux Seam patt, beg with st 7 (1:7), work Chart A to next mrk, ending with st 6 (12:6); rep from * once more. Last rnd sets pattern for Chart A placement. Beginning and ending as indicated in last rnd, cont in patt as set working through Chart A until rnd 13 has been completed.

Next rnd: *Work Faux Seam patt, K to mrk; rep from * once more.

Rep last rnd twice more.

Next rnd: *Work Faux Seam patt, P to mrk; rep from * once more.

Next rnd: *Work Faux Seam Patt, K to mrk; rep from * once more.

Rep last rnd once more.

Next rnd: *Work Faux Seam Patt, K2tog, K to 2 sts before mrk, SSK; rep from * once more. 242 (266:290) sts.

BEGIN CHARTS B, C AND D

Rnd 1: *Work Faux Seam patt, P0 (3:6), work row 1 of Chart B 0 (1:1) times, P3 (2:4),

TENSION

22.5 sts and 32 rows to 10cm over Chart B on 2.75mm needles

YARN STOCKISTS

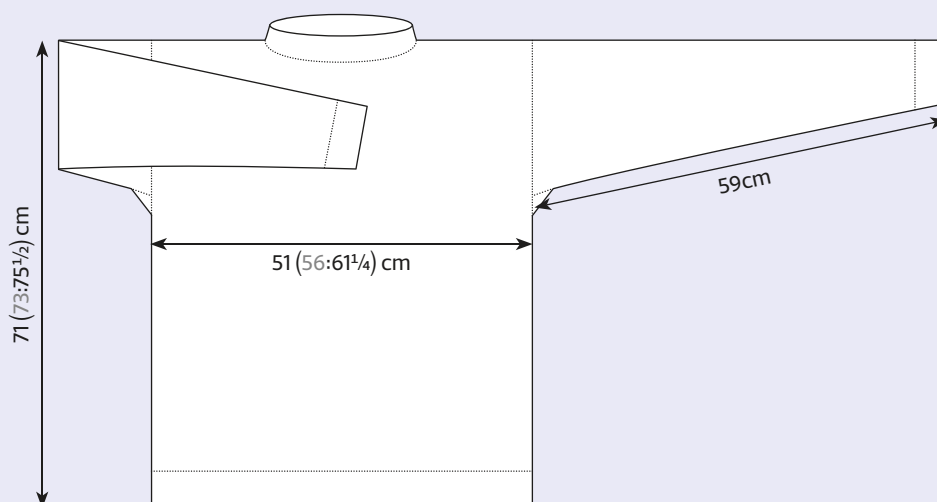
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01943 872264 www.tbramsden.co.uk

SPECIAL ABBREVIATIONS

M3: Pick up bar between last st on RH needle and next st on LH needle from back to front. Knit into front, back, and front of this picked-up stitch. 3 sts inc'd.

C4B: Slip 2 sts to cn and hold in back, K2; K2 from cn.

For general abbreviations, see p95 of the main magazine

BLOCKING DIAGRAM

work row 1 of Chart B, P0 (0:1), work row 1 of Chart C, work row 1 of Chart D, P0 (0:1) work row 1 of Chart B, P3 (2:4) work row 1 of Chart B 0 (1:1) times, P0 (3:6); rep from * once more.

Rnd 2: *Work Faux Seam patt, P0 (3:6), work next rnd of Chart B 0 (1:1) times, P3 (2:4), work next rnd of Chart B, P0 (0:1) work next row of Chart C, work next row of Chart D, P0 (0:1), work next row of Chart B, P3 (2:4) work next row of Chart B 0 (1:1) times, P0 (3:6); rep from * once more. Last 2 rnds set placement for rib and Charts B, C and D.

Cont to work Charts as set, working through all rounds of Charts until work meas 36cm from cast-on, ending after an odd (even:odd) rnd of Charts C and D.

SHAPE GUSSETS

Next rnd: *M1P, K3, M1P, pm, patt as set to mrk, slm; rep from * once more. 4 sts inc'd.

Next 2 rnds: *P1, K to 1 st before mrk, P1, slm, patt to mrk, slm; rep from * once more.

Gusset inc rnd: *M1P, K to mrk, M1P, slm, patt as set to mrk, slm; rep from * once more. 4 sts inc'd.

Next 2 rnds: *P1, K to 1 st before mrk, P1, slm, patt to mrk, slm; rep from * once more. Rep last 3 rnds 6 (7:8) times more, then rep Gusset inc rnd once more. 278 (306:334) sts: 21 (23:25) sts in each gusset.

Place first 21 (23:25) sts of rnd (with mrks) on holder for one gusset, next 118 (130:142) sts on holder for front, and foll 21 (23:25) sts (with mrks) on separate holder for second gusset. 118 (130:142) sts rem for back.

BACK

Turn and cont to work back and forth in patt as set over rem 118 (130:142) sts, slipping first st of every row pwise, until work meas approx. 26½ (28:29) cm from held sts. Break yarn, leaving a long tail, and leave sts on holder.

FRONT

With WS facing, join yarn to 118 (130:142) sts held for Front and work back and forth in patt as set, slipping first st of every row purlwise, until work meas 20½ (21:22) cm from held sts, ending after a WS row.

Next row (RS): Patt 39 (44:48), slip next 40 (42:46) sts to holder for front neck, slip last 39 (44:48) sts of row to separate holder for right shoulder.

LEFT SHOULDER

Turn and work over rem 39 (44:48) sts only for left neck and shoulder, slipping first st of every RS row, until work meas same as Back to shoulder. Break yarn and leave rem sts on holder.

RIGHT SHOULDER

With RS facing, join yarn to 39 (44:48) sts held for right shoulder and work in patt on these sts, slipping first st of every WS row, until work meas same as Back to shoulder. Break yarn and leave rem sts on holder.

Work as for Back. With WS facing, join first and last sets of 39 (44:48) sts of Front and Back using the three-needle cast-off. Leave 40 (42:46) centre sts of Front and Back on separate holders for neck.

SLEEVES

Using 2.75mm needles, join yarn and knit across 21 (23:25) held sts of one gusset (keeping both mrks in place), pick up and knit 42 (44:46) sts to shoulder seam, pick up and knit 42 (44:46) sts to gusset sts. Join to work in the rnd. First mrk is beg of rnd. 105 (111:117) sts.

Next 3 rnds: P1, K to 1 st before mrk, P1, slm, K to end.

BEGIN CHART

Rnds 1-2: P1, K to 1 st before mrk, P1, slm, work chart E to end of rnd.

Rnd 3: P2tog, K to 2 sts before mrk, SSP, slm, work chart E to end. 2 sts dec'd. Rep last 3 rnds 8 (9:10) times more.

87 (91:95) sts: 3 sts rem between mrks.

Next rnd: P3tog, remove mrk, work Chart to end. 85 (89:93) sts.

Next 2 rnds: P1, patt to end.

Dec rnd: P1, K2tog, patt to last 2 sts, SSK. 2 sts dec'd.

Keeping in patt, rep last 3 rnds 20 (19:18) times more, then work 2 more rnds even in patt, ending after rnd 31 of chart. 43 (49:55) sts.

Cont in st st and P1 'seam' as set, dec 1 st at each end of every foll 3rd rnd 1 (2:3) times more. 41 (45:49) sts.

Work even in patt until Sleeve meas 47cm from pick-up edge.

Next rnd: P1, K2tog, knit to end. 40 (44:48) sts.

Change to 2.5mm needles. Work in K2, P2 rib for 12cm. Cast off loosely in patt.



The sweater can be personalised with the wearer's initials

NECKBAND

With RS facing, using 2.75mm needles and starting at left shoulder seam, pick up and K 14 (16:16) sts down left front neck, patt across 40 (42:46) held sts from front neck, pick up and K 14 (16:16) sts up right front neck, patt across 40 (42:46) held sts of back neck.

Join to work in the rnd. 108 (116:124) sts.

Next rnd: *Pm, K8 (12:12), pm, (P2, K2) 11 (11:12) times, P2; rep from * once more.

Dec rnd: *K2tog, K to 2 sts before mrk, K2tog, slm, rib to next mrk, slm; rep from * once more. 4 sts dec'd.

Next 2 rnds: *K to mrk, slm, rib to next mrk, slm; rep from * once more.

Rep last 3 rnds 2 (4:4) times more.

96 (96:104) sts.

Next rnd: Sl1, *P2tog (removing mrk), patt to 1st before next mrk, SSP (removing mrk); rep from * once more. Replace mrk for beg of rnd. 92 (92:100) sts.

Work in patt as set for 3 (0:0) rnds more.

Purl 1 rnd.

Knit 1 rnd.

Cast off loosely purlwise.

FINISHING

Weave in ends. Gently wash and block into shape, paying special attention to the shoulder seams. ☺

CHARTS

Chart D

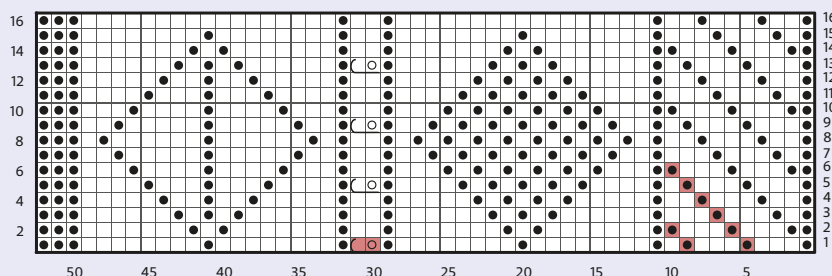


Chart C

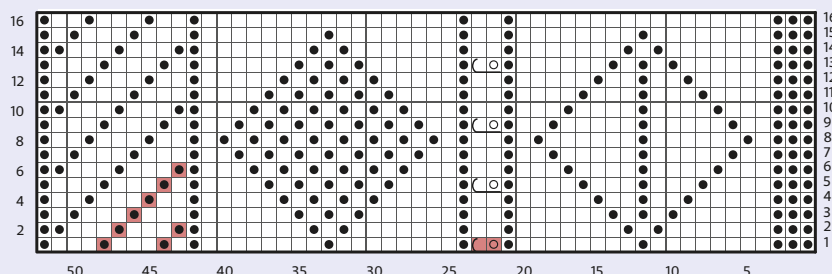


Chart E (Sleeve)

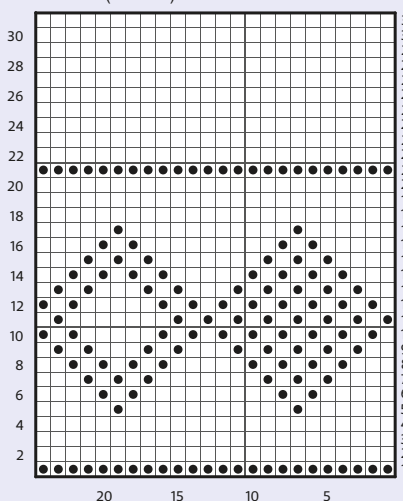


Chart A

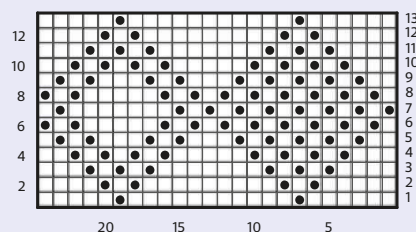


Chart B



KEY

□ K on RS; P on WS

● P on RS; K on WS

■ K these sts on first repeat

▨ C4F

Gansey stories

Penelope Hemingway's design was based on this wonderful Victorian photograph, as she explains: "This photo was taken by Lewis Harding at his home, Osprey Cottage, in Polperro, Cornwall. Seated on the left is Charles Jolliff Sr, one-time landlord of The Three Pilchards Inn, in Polperro, while standing centre is Charles Jolliff Jr. Seated right (and wearing our gansey) is James Curtis, who was Charles Jolliff's Sr's son-in-law. The little girl on his knee is Kate Curtis, born 1874 - which dates the picture to around 1877.

"James was married to Emily Jolliff (called 'Emma' in later censuses). According to the censuses, our gansey-wearer, James, was a merchant sailor, then 'fisherman', later 'fishmonger' at Lansallos. Emily - who probably knitted the gansey - was from Lansallos, too. On the 1861 census, Emma's occupation is 'Knitter' and she is found on



COURTESY POLPERRO HERITAGE PRESS

Census night visiting the Curtis family on Pier Head, in Lansallos.

"It's a safe bet to say the knitter of James Curtis's gansey was Emily Curtis, nee Jolliff. There are some photos of men from the Curtis family wearing their ganseys, and they are much plainer than our one, and have a fairly bland horizontal pattern - which also makes me fairly certain the gansey was knitted by James's wife, rather than, say, his mother!"