ROWAN

NEW YORK

A BUILT WORLD

KAL22-00006-ENP

See the end of pattern for shade reference.

NEEDLES
1 pair 4½mm (no 7) (US 7) needles
Cable needle

TENSION
22 sts and 28 rows to 10 cm measured over patt using 4½mm (US 7) needles.

FINISHED SIZE
Each square measures approx 20 cm (8 in) x 20 cm (8 in).

SPECIAL ABBREVIATIONS
C2B = slip next st onto cable needle and leave at back of work, K1, then K1 from cable needle; **C2F** = slip next st onto cable needle and leave at front of work, K1, then K1 from cable needle; **Cr2L** = slip next st onto cable needle and leave at front of work, P1, then K1 from cable needle; **Cr2R** = slip next st onto cable needle and leave at back of work, K1, then P1 from cable needle; **sl 1P** = slip next st purlwise; **wyaf** = with yarn at front (WS) of work.

Extra Large Blanket
Make 2 squares using yarn A, 5 using yarn B and 2 using yarn C (9 squares in total).
Blanket
Make 4 squares using yarn B and 1 using yarn C (5 squares in total).
Extra Large Bed Runner
Make 2 squares using yarn A, 2 using yarn B and 1 using yarn C (5 squares in total).
Large Bed Runner
Make 1 square using yarn A, 2 using yarn B and 1 using yarn C (4 squares in total).
Cushions 1 and 2
Make 1 square using yarn B.
Cushion 3
This square is not applicable to cushion 3.

SQUARE 6
Using 4½mm (US 7) needles cast on 44 sts.
Row 1 (RS): K9, P2, (K10, P2) twice, K9.

Row 2: P8, (sl 1P wyaf, K2, sl 1P wyaf, P8) 3 times.
Row 3: K1, (K6, Cr2R, P2, Cr2L) 3 times, K7.
Row 4: P1, (P6, sl 1P wyaf, K4, sl 1P wyaf) 3 times, P7.
Row 5: K2, (K4, Cr2R, P4, Cr2L) 3 times, K6.
Row 6: P2, (P4, sl 1P wyaf, K6, sl 1P wyaf) 3 times, P6.
Row 7: K3, (K2, Cr2R, P6, Cr2L) 3 times, K5.
Row 8: P3, (P2, sl 1P wyaf, K8, sl 1P wyaf) 3 times, P5.
Row 9: K4, (Cr2R, P8, Cr2L) 3 times, K4.
Row 10: P4, (sl 1P wyaf, K10, sl 1P wyaf) 3 times, P4.
Row 11: K3, C2F, (P10, C2F) 3 times, K3.
Row 12: P3, (sl 1P wyaf) twice, (P10, sl 1P wyaf, sl 1P wyaf) 3 times, P3.
Row 13: K4, C2F, K8, (Cr2R, Cr2L, K8) twice, C2B, K4.
Row 14: P5, sl 1P wyaf, P8, sl 1P wyaf, (K2, sl 1P wyaf, P8, sl 1P wyaf) twice, P5.
Row 15: K5, C2F, K6, (Cr2R, P2, Cr2L, K6) twice, C2B, K5.
Row 16: P6, sl 1P wyaf, P6, sl 1P wyaf, (K4, sl 1P wyaf, P6, sl 1P wyaf) twice, P6.
Row 17: K6, C2F, K4, (Cr2R, P4, Cr2L, K4) twice, C2B, K6.
Row 18: P7, sl 1P wyaf, P4, sl 1P wyaf, (K6, sl 1P wyaf, P4, sl 1P wyaf) twice, P7.
Row 19: K7, C2F, K2, (Cr2R, P6, Cr2L, K2) twice, C2B, K7.
Row 20: P8, sl 1P wyaf, P2, sl 1P wyaf, (K8, sl 1P wyaf, P2, sl 1P wyaf) twice, P8.
Row 21: K8, C2F, (Cr2R, P8, Cr2L) twice, C2B, K8.
Row 22: P9, (sl 1P wyaf) twice, (K10, sl 1P wyaf, sl 1P wyaf) twice, P9.
Row 23: K9, C2F, (P10, C2F) twice, K9.
Row 24: P9, (sl 1P wyaf) twice, (P10, sl 1P wyaf, sl 1P wyaf) twice, P9.
Row 25: K8, (Cr2R, Cr2L, K8) 3 times.
Row 26: P8, (sl 1P wyaf, K2, sl 1P wyaf, P8) 3 times.
Rep rows 3 to 26 once more, then work rows 3 to 8 once again.
Cast off.

BLOCKING
Pin out each square to the size given and then either press according to instructions given on ball band, or cover with a clean, damp, white cloth and leave to dry naturally.
Darn in all ends neatly.

Key

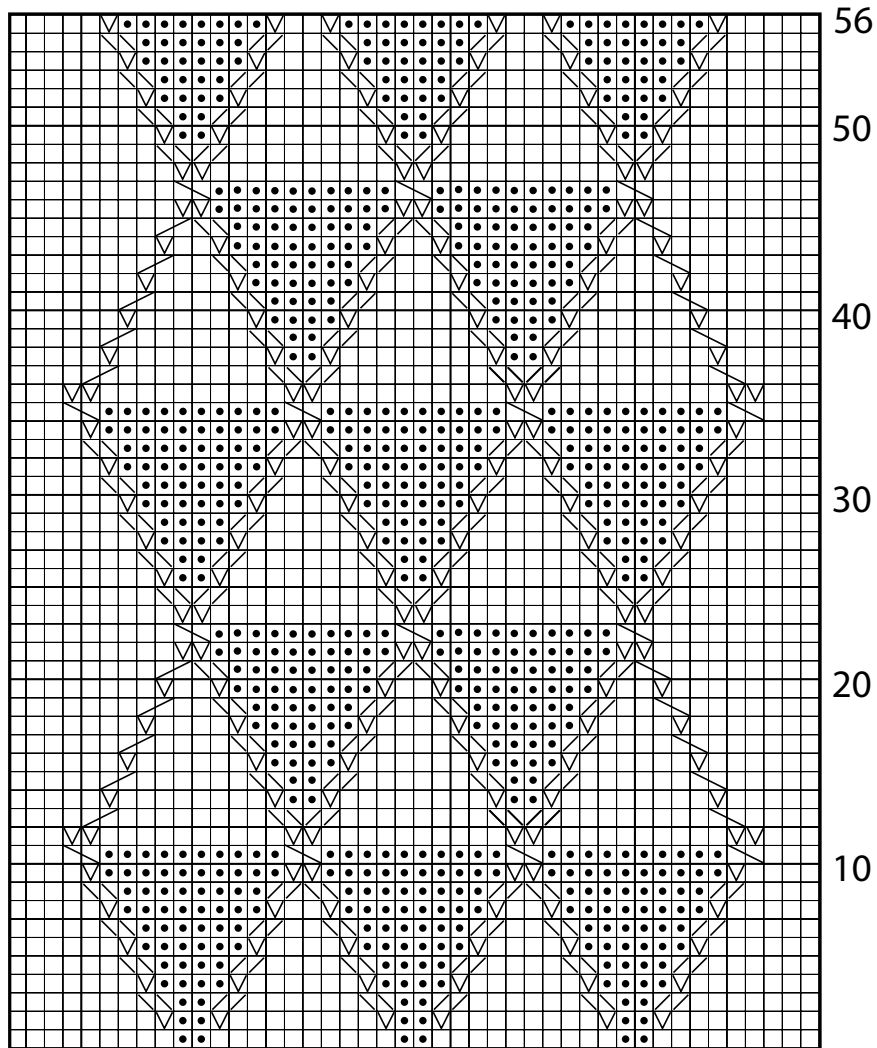☐ K on RS, P on WS
⊡ P on RS, K on WS
☒ sl 1P wyaf
⬚ C2B
⬚ C2F
⬚ Cr2R
⬚ Cr2L

56
50
40
30
20
10

YARN
Pure Wool Superwash Worsted (100gm)

EXTRA LARGE BLANKET
Blue Palette

A Sky 194	7	
B Mineral 192	6	
C Teal 197	9	

Orange Palette

A Carnation 196	7	
B Fern 193	6	
C Tiger 201	9	

Green Palette

A Moonstone 112	7	
B Sage 199	6	
C Raisin 190	9	

BLANKET
Blue Palette

A Sky 194	3	
B Mineral 192	4	
C Teal 197	4	

Orange Palette

A Carnation 196	3	
B Fern 193	4	
C Tiger 201	4	

Green Palette

A Moonstone 112	3	
B Sage 199	4	
C Raisin 190	4	

EXTRA LARGE BED RUNNER
Blue Palette

A Sky 194	4	
B Mineral 192	3	
C Teal 197	4	

Orange Palette

A Carnation 196	4	
B Fern 193	3	
C Tiger 201	4	

Green Palette

A Moonstone 112	4	
B Sage 199	3	
C Raisin 190	4	

LARGE BED RUNNER
Blue Palette

A Sky 194	3	
B Mineral 192	2	
C Teal 197	3	

Orange Palette

A Carnation 196	3	
B Fern 193	2	
C Tiger 201	3	

Green Palette

A Moonstone 112	3	
B Sage 199	2	
C Raisin 190	3	

CUSHION 1
Blue Palette

A Sky 194	2	
B Mineral 192	1	
C Teal 197	2	

Orange Palette

A Carnation 196	2	
B Fern 193	1	
C Tiger 201	2	

Green Palette

A Moonstone 112	2	
B Sage 199	1	
C Raisin 190	2	

CUSHION 2
Blue Palette

A Sky 194	2	
B Mineral 192	1	
C Teal 197	1	

Orange Palette

A Carnation 196	2	
B Fern 193	1	
C Tiger 201	1	

Green Palette

A Moonstone 112	2	
B Sage 199	1	
C Raisin 190	1	

CUSHION 3
Blue Palette

A Sky 194	2	
B Mineral 192	1	
C Teal 197	1	

Orange Palette

A Carnation 196	2	
B Fern 193	1	
C Tiger 201	1	

Green Palette

A Moonstone 112	2	
B Sage 199	1	
C Raisin 190	1	

TENSION

Obtaining the correct tension is perhaps the single factor which can make the difference between a successful garment and a disastrous one. It controls both the shape and size of an article, so any variation, however slight, can distort the finished garment. Different designers feature in our books and it is their tension, given at the start of each pattern, which you must match. We recommend that you knit a square in pattern and/or stocking stitch (depending on the pattern instructions) of perhaps 5 – 10 more stitches and 5 – 10 more rows than those given in the tension note. Mark out the central 10cm square with pins. If you have too many stitches to 10cm try again using thicker needles, if you have too few stitches to 10cm try again using finer needles. Once you have achieved the correct tension your garment will be knitted to the measurements indicated in the size diagram shown at the end of the pattern.

CHART NOTE

Many of the patterns in the book are worked from charts. Each square on a chart represents a stitch and each line of squares a row of knitting. Each colour used is given a different letter and these are shown in the materials section, or in the key alongside the chart of each pattern. When working from the charts, read odd rows (K) from right to left and even rows (P) from left to right, unless otherwise stated. When working lace from a chart it is important to note that all but the largest size may have to alter the first and last few stitches in order not to lose or gain stitches over the row.

WORKING A LACE PATTERN

When working a lace pattern it is important to remember that if you are unable to work both the increase and corresponding decrease and vice versa, the stitches should be worked in stocking stitch.

KNITTING WITH COLOUR

There are two main methods of working colour into a knitted fabric: Intarsia and Fairisle techniques. The first method produces a single thickness of fabric and is usually used where a colour is only required in a particular area of a row and does not form a repeating pattern across the row, as in the fairisle technique.

Fairisle type knitting: When two or three colours are worked repeatedly across a row, strand the yarn not in use loosely behind the stitches being worked. If you are working with more than two colours, treat the "floating" yarns as if they were one yarn and always spread the stitches to their correct width to keep them elastic. It is advisable not to carry the stranded or "floating" yarns over more than three stitches at a time, but to weave them under and over the colour you are working. The "floating" yarns are therefore caught at the back of the work.

Intarsia: The simplest way to do this is to cut short lengths of yarn for each motif or block of colour used in a row. Then joining in the various colours at the appropriate point on the row, link one colour to the next by twisting them around each other where they meet on the wrong side to avoid gaps. All ends can then either be darned along the colour join lines, as each motif is completed or then can be "knitted-in" to the fabric of the knitting as each colour is worked into the pattern. This is done in much the same way as "weaving- in" yarns when working the Fairisle technique and does save time darning-in ends. It is essential that the tension is noted for intarsia as this may vary from the stocking stitch if both are used in the same pattern.

FINISHING INSTRUCTIONS

After working for hours knitting a garment, it seems a great pity that many garments are spoiled because such little care is taken in the pressing and finishing process. Follow the text below for a truly professional-looking garment.

PRESSING

Block out each piece of knitting and following the instructions on the ball band press the garment pieces, omitting the ribs. Tip: Take special care to press the edges, as this will make sewing up both easier and neater. If the ball band indicates that the fabric is not to be pressed, then covering the blocked out fabric with a damp white cotton cloth and leaving it to stand will have the desired effect. Darn in all ends neatly along the selvedge edge or a colour join, as appropriate.

STITCHING

When stitching the pieces together, remember to match areas of colour and texture very carefully where they meet. Use a seam stitch such as back stitch or mattress stitch for all main knitting seams and join all ribs and neckband with mattress stitch, unless otherwise stated.

CONSTRUCTION

Having completed the pattern instructions, join left shoulder and neckband seams as detailed above. Sew the top of the sleeve to the body of the garment using the method detailed in the pattern, referring to the appropriate guide:

Straight cast-off sleeves: Place centre of cast-off edge of sleeve to shoulder seam. Sew top of sleeve to body, using markers as guidelines where applicable.

Square set-in sleeves: Place centre of cast-off edge of sleeve to shoulder seam. Set sleeve head into armhole, the straight sides at top of sleeve to form a neat right-angle to cast-off sts at armhole on back and front.

Shallow set-in sleeves: Place centre of cast off edge of sleeve to shoulder seam. Match decreases at beg of armhole shaping to decreases at top of sleeve. Sew sleeve head into armhole, easing in shapings.

Set-in sleeves: Place centre of cast-off edge of sleeve to shoulder seam. Set in sleeve, easing sleeve head into armhole.

Join side and sleeve seams.
Slip stitch pocket edgings and linings into place.
Sew on buttons to correspond with buttonholes.
Ribbed welts and neckbands and any areas of garter stitch should not be pressed.
Wash as directed on the ball band.

ABBREVIATIONS

K	knit
P	purl
st(s)	stitch(es)
inc	increas(e)(ing)
dec	decreas(e)(ing)
st st	stocking stitch (1 row K, 1 row P)
g st	garter stitch (K every row)
beg	begin(ning)
foll	following
rem	remain(ing)
rev st st	reverse stocking stitch (1 row K, 1 row P)
rep	repeat
alt	alternate
cont	continue
patt	pattern
tog	together
mm	millimetres
cm	centimetres
in(s)	inch(es)
RS	right side
WS	wrong side
sl 1	slip one stitch
psso	pass slipped stitch over
p2sso	pass 2 slipped stitches over
tbl	through back of loop

M1	make one stitch by picking up horizontal loop before next stitch and knitting into back of it
M1P	make one stitch by picking up horizontal loop before next stitch and purling into back of it
yfwd	yarn forward
yrn	yarn round needle
meas	measures
0	no stitches, times or rows
–	no stitches, times or rows for that size
yo	yarn over needle
yfrn	yarn forward round needle
wyib	with yarn at back
sl2togK	slip 2 stitches together knitways

CROCHET TERMS

UK crochet terms and abbreviations have been used throughout. The list below gives the US equivalent where they vary.

ABBREVIATIONS

UK	(US)
dc (sc)	double crochet (single crochet)
htr (hdc)	half treble (half double crochet)
tr (dc)	treble (double crochet)
dtr (tr)	double treble (treble)

EXPERIENCE RATING
(For guidance only**)**

● **Beginner Techniques**
For the beginner knitter, basic garment shaping and straight forward stitch technique.

● ● **Simple Techniques**
Simple straight forward knitting, introducing various, shaping techniques and garments.

● ● ● **Experienced Techniques**
For the more experienced knitter, using more advanced shaping techniques at the same time as colourwork or more advanced stitch techniques.

● ● ● ● **Advanced Techniques**
Advanced techniques used, using advanced stitches and garment shapings and more challenging techniques