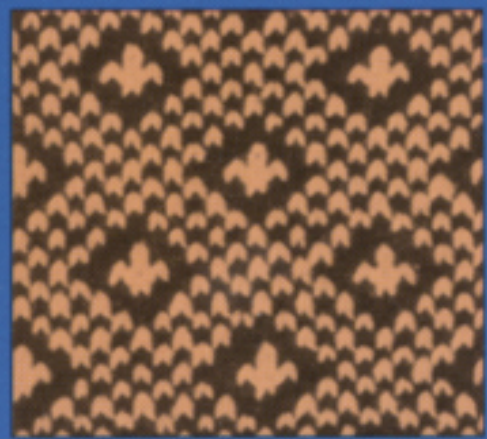
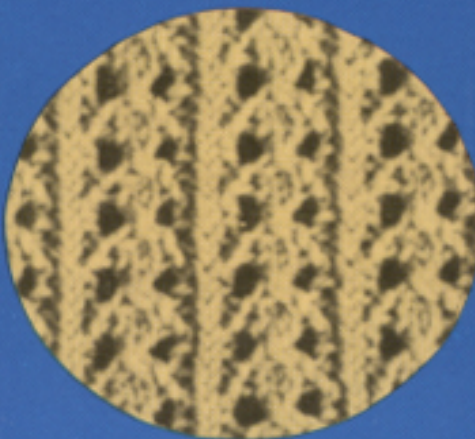
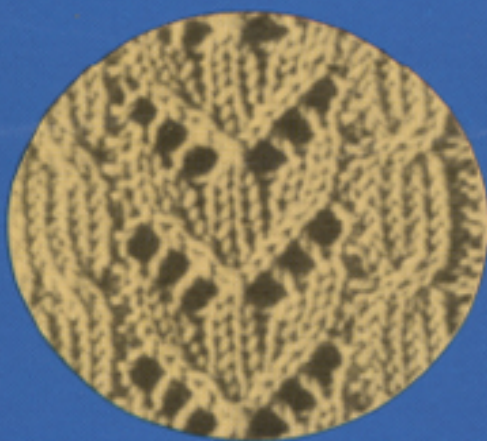
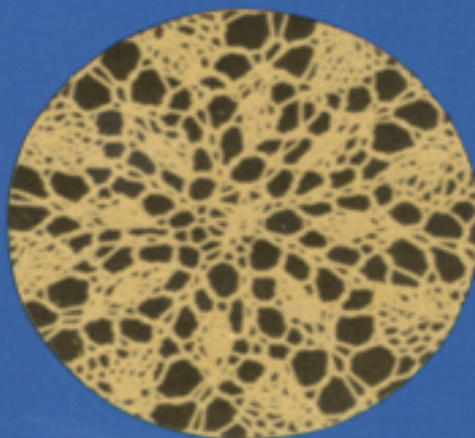


James Norbury

TRADITIONAL KNITTING PATTERNS

from Scandinavia,
the British Isles,
France, Italy and
other European
Countries



Traditional Knitting Patterns

*Traditional
Knitting Patterns*

*from
Scandinavia, the British Isles, France,
Italy and other European Countries*

JAMES NORBURY

**DOVER PUBLICATIONS, INC
NEW YORK**

Copyright

Copyright © 1973 by Dover Publications, Inc.

Copyright © 1962 by James Norbury.

All rights reserved.

Bibliographical Note

This Dover edition, first published in 1973, is an unabridged republication of the work first published in 1962 under the title *Traditional Knitting Patterns*. This edition is published through special arrangement with B.T. Batsford, Ltd., 4 Fitzhardinge Street, London, the original publishers. A new expanded table of contents has been prepared especially for this edition.

International Standard Book Number

ISBN-13: 978-0-486-21013-1

ISBN-10: 0-486-21013-8

Manufactured in the United States by Courier Corporation

21013815

www.doverpublications.com

For Betty Morgan and Ronald Setter

*My friends, we will not go again or ape an ancient rage,
Or stretch the folly of our youth to be the shame of age,
But walk with clearer eyes and ears this path that wandereth,
And see undrugged in evening light the decent inn of death;
For there is good news yet to hear and fine things to be seen,
Before we go to Paradise by way of Kensal Green.*

G. K. Chesterton

Contents

Introduction: In Search of Beauty

Abbreviations

On Reading Charts

Special Note on Colour Knitting

I. ARABIC KNITTING

Arabic Knitting Patterns

Crossed Stocking Stitch

Embossed Diamond

Embossed Cross Stitch

Embossed Chequer

Embossed Pennant

Chequer and Diagonal

II. SPANISH KNITTING

Spanish Knitting Patterns

Madeira Leaf Stitch Border

Square Medallion (1)

Square Medallion (2)

Diagonal Lace Madeira

Vandyke Madeira

Madeira Mesh

Madeira Mesh Diamond Stitch

Madeira Cascade

Insertion

Madeira Wave Stitch

Madeira Leaf

Diagonal Madeira

Madeira Lace Edging

III. ITALIAN AND FRENCH KNITTING

Italian Knitting Patterns

Crochet-knit Striped
Crochet-knit Ric-rac
Crochet-knit Travelling Eyelet
Crochet-knit Shell
Double Ric-rac
Crochet-knit Ladder Stitch
Lace Butterfly
Miniature Leaf
Crochet-knit Treble Shell
Crochet-knit Trellis
Lace Vandyke Border
Lace Medallion
Wave and Leaf
Herringbone
Corded Rib
Moss and Vandyke
Lozenge
Basket
Zigzag
Embossed Rib
Embossed Ladder
Embossed Vandyke
Embossed Pyramid
Embossed Chequer

French Knitting Patterns

Travelling Vine
Florette
Travelling Eyelet
Travelling Leaf
Chequered Florette
Shower Stitch
Honeycomb Tweed

Striped Check
Tweed Knot Stitch
Bubble Tweed
Stripe and Spot
Twisted Ladder
Honeycomb Trellis
Tulip
Chain Cable
Figure of Eight
Ear of Corn
Lovers' Knot

IV. GERMAN AND AUSTRIAN KNITTING

German Knitting Patterns

Bell Rib
Ribbed Beehive
Trellis Ladder
Waffle Rib
Clustered Cable
Travelling Cable
Fuchsia
Embossed Leaf (1)
Embossed Leaf (2)
Simple Lace
Umbrella
Lace Rib
Bavarian Basket
Bavarian Block
Bavarian Check
Bavarian Diamond

Austrian Knitting Patterns

Tyrolean Diamond
Tyrolean Fern
Tyrolean Leaf
Tyrolean Cable and Bobble

Lace Mats

Round Mat

Square Mat

V. DUTCH KNITTING

Dutch Knitting Patterns

Pyramid

Squared Chequer

Diamond Knot

Quartered Diamond

Ladder and Diamond

Hexagonal Quilting

Quilted Leaf

Ladder and Feather

Lace and Diamond

Vandyke and Lace

Chequer and Lace

Ladder and Lace

Marriage Lines Lace

Ladder Stitch

Arrow and Lace

Pique Lace

VI. SCANDINAVIAN KNITTING

Norwegian Knitting Patterns

Double Cable

Twin Cable

Ladder Cable

Lace Cable

Swedish Knitting Patterns

Chequer

Woven

Elongated Chequer

Square

Danish Knitting Patterns

Pyramid
Chequer
Block
Broken Chequer

VII. FAIR ISLE AND SHETLAND KNITTING

Shetland Knitting Patterns

Old Shale
Shell
Crest of the Wave
Feather and Fan
Bead Stitch
Madeira and Ladder
Cats Paw
Mrs. Hunter's
Eyelet
Fern Stitch
Lace Hole

VIII. BRITISH ISLES KNITTING

English Knitting Patterns

Diamond Quilting
Diamond Quilting (Two-colour Version)
Hexagonal Quilting
Quilted Travelling Leaf
Basket Weave
Dewdrop
Lattice
Acorn
Blackberry
Dotted Chevron
Club Stitch
Diamond Block
Lacy Diamond
Fern Stitch

Scottish Knitting Patterns

Mock Kilting

Rib Pattern

Cable

Seeded Rib

Bubble Rib

Chequer

Mock Tartan

Sanquar No. 1

Sanquar No. 2

Sanquar No. 3

Irish Knitting Patterns

Moss Stitch Rib

Arrow Rib

Twisted Basket

Twisted Chequer

Herringbone

Wave and Seed

Tweed Striped

Striped Ladder

Fishermen's Sweaters

INTRODUCTION

In Search of Beauty

‘ART IS SKILL in making things that are useful’. In this simple dictum my friend the late Eric Gill, sounded the death-knell on the cranks and phonies who spell fine art in capital letters and common or garden craftsmanship in small ones. Some months later he enlarged upon the theme by stating categorically that, ‘the artist is not a special kind of man but every man is a special kind of artist’.

Many people still think that the sanity of Gill’s phrases led to the acceptance of parallels that cannot be justified in the realm of common sense. What he virtually does is equate the work of Michelangelo with the day-to-day job of the ordinary bricklayer. Surely, since Michelangelo himself was content to be called a workman, there is some justification in this suggestion. A brick properly laid is as significant as a painting, a carving or a piece of sculpture. The tragedy of our age is that we have divorced things from the places where they were meant to be, and shut them up in art galleries where at times the most beautiful objects tend to look like eccentric monstrosities because they have been divorced from their proper setting.

Once we accept the full implications of Gill’s definitions, we see that the splendour of the Taj Mahal; the elegance of a Chippendale chair or a Sheraton writing-desk; the perfect shape of a Wedgwood teapot; or the fashion lines of a well-designed knitted sweater, all form an intrinsic part of the creative pattern of being called into existence by man the craftsman. They are a tribute to ‘otherness’, to that sense of timeless wonder that is man’s true habitation.

The principles of design are basic. They cannot be classified into any specific category. The great builders of the past, those architects whose genius created the temples of Greece, the palaces of Rome, the stately homes of Florence, all called on the craftsman in gold and silver, in metal and stone,

in silk and wool, to add to their basic creation those refinements that made it a thing of immortal splendour.

What are these principles? They are the simple shapes of the circle, the square, the cross and the waved line that are fundamental to all forms of design. Rooted as they are in man's thirst for divine things, they represent his finite being seeking to know and understand the meaning of infinity.

The circle, the serpent swallowing its own tail, a line that has neither beginning nor end, is the oldest symbol of eternity. The square, the formal lines of the habitation that became the home is an attempt to capture the sense of infinity in finite terms. The cross, with its four arms extending endlessly into space is the mark of the adventurous spirit that is always seeking to move from the known to the unknown, from death to life, from mortal imprisonment into that world of a being which satisfied the immortal longings within him. The waved line, the ever-recurring upsurge of the water of life that nourishes the seeds out of which the whole of creation has emerged.

This concept of design is an integral part of the true philosophy of living and doing and being. It is rooted in the primitive mystery and magic that surrounded man in the dawn time of life on this planet. These symbols were used to decorate the robes of the witch-doctors, and the vestments of the ancient priest. They mark them as being a race apart, human beings dedicated to the service of the gods and seeking to bring about the reconciliation between the known and the unknown. Later the same symbols were used to decorate the home, to remind man that this was his temporary habitation. Beyond the shadow of the walls of the cave he inhabited was a world surging with life and dominated by the haunting sense of the unknown.

The first fabrics that man produced were simple cloths made from undyed fibres out of which he created clothes for himself and hangings for his home. At a much later stage in the development of the craft of weaving, man painted simple patterns on these cloths and later still learnt how to weave the patterns into the fabric itself.

Knitted fabrics are an integral part of the development of textiles to be used in the service of man. It is not surprising, therefore, that we find in traditional knitting patterns a repetition of the principles of design that has already become part of the woven textile story.

With the rise and fall of ancient cultures designs became more complex, colours more varied and although the symbolic meaning of the patterns

themselves have been lost in the mists of antiquity, the patterns still remain as part of our universal heritage.

It is interesting that in the textiles of ancient Peru; the knitted tent flaps of the early Nomads of North Africa; the magnificent knitted carpets of the Renaissance; the wonderful draperies and bedspreads made by the Dutch people in the seventeenth and eighteenth centuries; the exquisite knitted lace of France, Vienna and Shetland; the gaily decorated peasant coats of the Austrian Tyrol; the highly sophisticated sweaters of Fair Isle; all embody within themselves a common tradition.

Each little pocket of craftsmen gave their own particular twist to our story. The knitters of the Austrian Tyrol sprinkled their heavily embossed fabric with brightly coloured embroidered flowers reflecting the beauty of late spring in the Austrian valleys. The knitters of Fair Isle, inheriting their designs from Spanish sources, still preserve the Catholic tradition that made Christendom. We can still find on the sweaters they knit 'The Sacred Heart', 'The Rose of Sharon', 'The Star of Hope' and 'The Crown of Glory'.

When we move to the ice-cold wastes of Norway, we find that the fir tree and the reindeer have been copied in their woven and knitted fabrics and that even peasant costumes have been transformed into dancing figures that form border patternings on their gay sweaters. The fishermen and sailors, who were great knitters in their day, have taken the ropes and the anchors and have translated these into cable patterns and embossed designs, thus allying their day-to-day life as they go down to the sea in ships with the craft they practised in knitting jerseys to protect them from the elements.

In this book of *Traditional Knitting Patterns*, I have collected together a selection of the basic fabrics that I have found in all those parts of the world I have visited where the knitter's craft is an essential part of the life of the common people. It is surprising how the fabrics themselves reflect in some ways the temperament of their creators.

The Mediterranean countries have given us gaily coloured designs that have within them something of the laughter and sunshine that makes for the gaiety of the life of the common people. Germany and Austria present a more sombre mood, a heavier, more prosaic approach in texturing and patterning. In Holland we find a puritan simplicity and an almost stark and severe approach that reflects the sturdy and simple life of these good-hearted people. In Scandinavia, white with all the radiance of the snow is fundamental, the patterns themselves being worked in dark greens, dark reds,

dark browns and dark blues, reflecting the violent contrast the snowscape presents in mid-winter.

It is through these simple truths that I have studied for over thirty years now, that I have learnt to know something of the history and habits of the common people all the world over, and it is from the universality of design, the constant recurrence of the same symbol in a different setting, that I have acquired a sense of universal kinship with all men that has become basic to my own philosophy of living.

We are all of us, like the man in Plato's cave, seeing the shadows of ourselves on the walls of our prison house and alas, all too often we mistake the shadow for the substance. The knitter's craft has taught me to have a profound respect for the aesthetic heritage that is the birthright of all mankind. It has led me to seek the Good; the best tools and the finest material out of which to create the ideas that have dominated my days; to seek the True; the perfection in line and structure that is the most perfect expression in terms of design I can find for those things I have made with my hands; to forget Beauty; knowing that if a thing is good and true then beauty can well be left to look after herself.

Abbreviations

- alt. alternate.
- C. Contrast.
- C.3. Cable 3 by slipping next 3 sts. on cable needle, leave at back, K.B.3, then K.3 across sts. on cable needle.
- C.2F. Cable 2 front by slipping next 2 sts. on cable needle, leave at front, K.2, then K.2 sts. from cable needle.
- C.2B. Cable 2 back, as above but leaving cable needle at back of work.
- C.4F. Cable 4 front by slipping next 4 sts. on to cable needle, leave at front, K.4, then K.4 from cable needle.
- C.4B. Cable 4 back, as above but leaving cable needle at back of work.
- C.B.2F.&
- C.B.2B. As above but working into the back of the sts. that form the cable.
- C.B.3B. Slip next 3 sts. on cable needle, leave at back, K.B.3, then K.B.3 from cable needle.
- C.B.3F. As above but leaving cable needle at front of work.
- Cr.2. Cross 2 by knitting 2 together then knit into 2nd st. before dropping st. off needle.
- Cr.1F. Cross 1 front by knitting into front of 2nd st., back of first st. then slipping both sts. off the needle.
- Cr.1B. Cross 1 back by knitting into back of 2nd st., front of first st. then slipping both sts. off the needle.
- D. Dark.
- G. Ground shade.

- inc. increase by working into front and back of stitch.
- K. Knit.
 - K.B. Knit into back of stitch.
 - L. Light.
 - M. Main colour.
 - M.B. Make bobble by purling into front and back of next st. twice, turn, K.4, turn, P.4, turn, K.4, turn, slip 2nd, 3rd and 4th st. over first st. then slip first st. on to right-hand needle.
 - M.1K. Make 1 by picking up loop that lies between st. just worked and following st. and knitting into back of it.
 - M.1P. Make 1 purlwise, as above but purling into back of st.
 - P. Purl.
 - P.B. Purl into back of stitch.
 - p.s.s.o. pass slip stitch over.
 - rep. repeat.
 - sl. slip.
 - sl.1F. slip 1 front by slipping next st. on cable needle, leave at front, P.1, then knit st. from cable needle.
 - sl.1B. slip 1 back by slipping next st. on cable needle, leave at back, K.1, then purl st. from cable needle.
 - st. stitch.
 - t.b.l. through back of loop.
 - tog. together.
 - Tr.1B. Trellis 1 back by slipping next st. on to cable needle, leave at back, K.2, purl st. from cable needle.
 - Tr.2F. Trellis 2 front, by slipping next 2 sts. on to cable needle, leave at front, P.1, then K.2 sts. from cable needle.
 - Tw.2. Twist 2 by knitting into 2nd and first st. on left-hand needle then

slip both sts. off needle together.

- Tw.3. Twist 3 by knitting into 3rd, 2nd and first st. on left-hand needle then slip all sts. off needle together.
- Tw.1B. Twist 1 back by slipping next st. on to cable needle, leave at back, K.2, then purl st. from cable needle.
- Tw.2F. Twist 2 front by knitting into front of 2nd st. then front of first st. on left-hand needle then slipping 2 sts. off needle together.
- Tw.2B. Twist 2 back by knitting into back of 2nd st. then back of first st. on left-hand needle then slipping 2 sts. off needle together.
- w.b. Wool back—take wool to back of needle.
- w.f. Wool forward.
- w.o.n. Wool on needle.
- w.r.n. Wool round needle.

On Reading Charts

Knitting from charts is very simple providing the following points are applied when working from the chart. Each row of squares represents one row of knitting and each square a single stitch. The odd rows on the chart are knitted and the even rows purled when working on two needles. All rounds are knitted when working on four needles or more.

One important point to remember is that if you are working from a chart and there are an odd number of rows, in the first repeat the odd rows are knitted and the even rows purled and in the second repeat the odd rows are purled and the even rows knitted.

Special Note on Colour Knitting

When coloured fabrics are being produced in stocking stitch, the wool not in use is always stranded across the back of the work. Where it has to be

stranded over more than five stitches it should be twisted round the wool in use on every third stitch thus preventing long strands at the back of the work.

Where a number of colours are used for a pattern, falling mainly in blocks of colour, then what is known as Motif Knitting is the method used. This method is to cut short lengths of wool, as used in embroidery, using a separate length for each colour in use and twisting the colours where they meet to avoid gaps in the work.

I

Arabic Knitting

ARABIC KNITTING is a generic term. It covers the earliest known types of knitting that were carried out by Nomadic people living in the desert places of North Africa who were, as far as we are aware, the first knitters and are probably the antecedents of the Arabs of the present time.

The earliest known specimens of this type of knitting were all worked on frames. The frames were either circular or narrow oblong ones; the circular frames being used mainly for knitting sandal socks, the narrow oblong ones for carpets, tent flaps and possibly articles of clothing that were worn by the Tribal Leaders.

The knitting action was similar to the 'Bobbin Work' that many older readers will remember doing in the days of their own childhood. Four nails were inserted round the hole at the top of a bobbin and a cord produced by making loops on the four nails and then passing the loops singly over a length of wool that had been wound round the inside of each nail. The wool was wound round in an anti-clockwise direction producing a twisted loop, and it was from this twisted action that 'Crossed Stocking Stitch' was formed that is the basic texture of all Arabic Knitting.

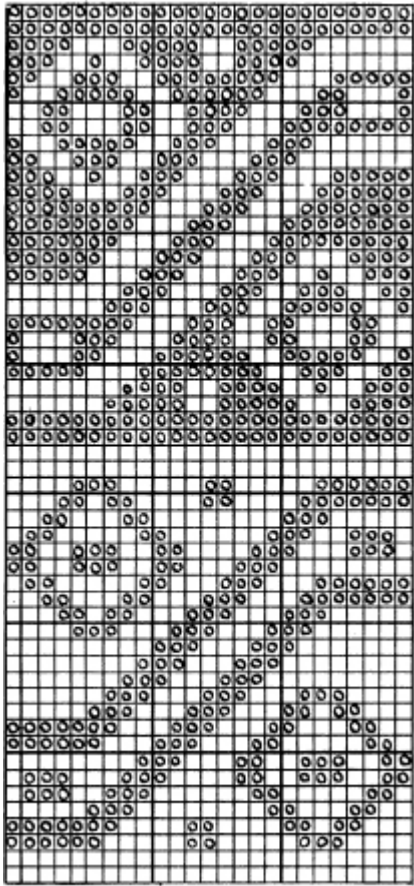
When working on the frame a hook would be used to lift the loop over the twisted loop that had been placed on the peg, working in a circular motion on the round frame and in a backwards and forwards motion on the narrow oblong frame.

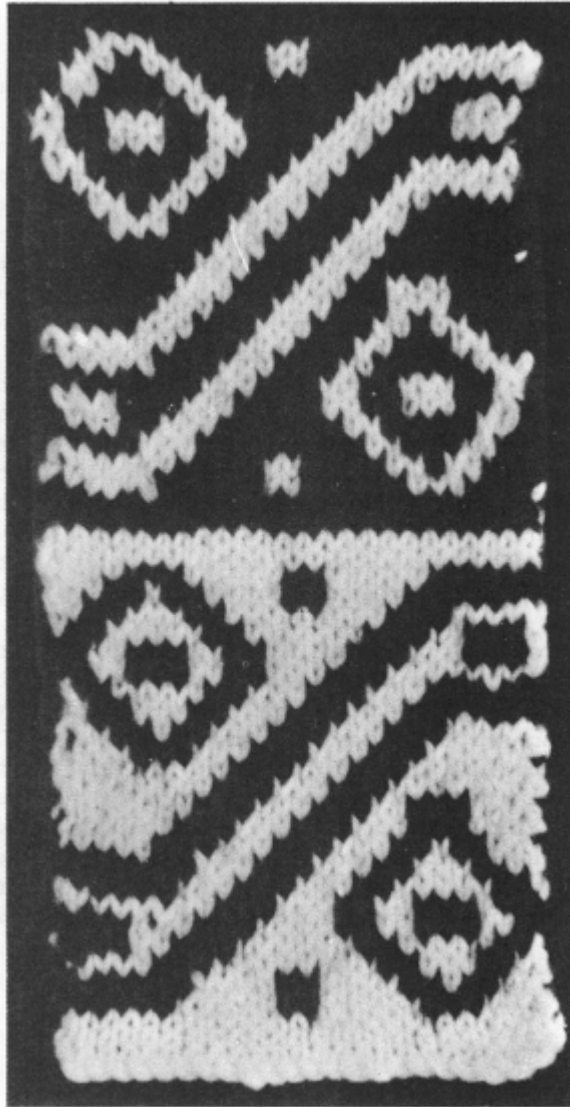
We do not know at what stage in the development of the craft of knitting the frames were dispensed with and the work done directly on hooked knitting needles. We do know that up to the middle of the nineteenth century hooked needles were still used in many parts of Europe and that 'Crossed Stocking Stitch' was then known as 'Continental Stocking Stitch'.

Another interesting point is seen in the difference between the English and the Continental method of knitting. In Continental Knitting the action is much more like a crochet action than a knitting one and produces a twisted stitch on the knit row but a straight stitch on the purl row, so that whereas in Arabic Knitting every pattern stitch on every row was twisted, in Continental Knitting the stitches are twisted on the knit row only.

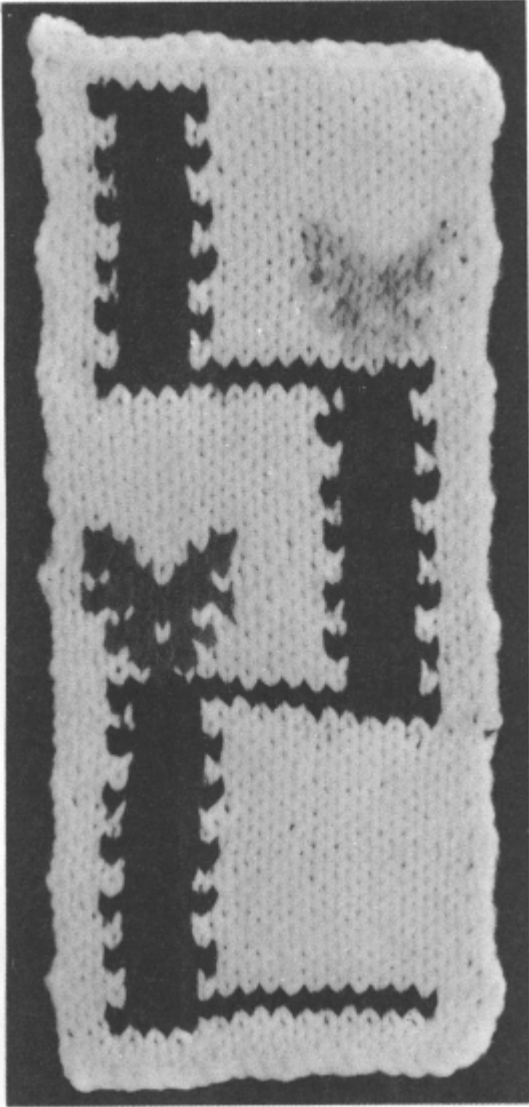
There is one other point of historical interest that is worthy of note. In knitted fabrics produced by a method known as Peruvian Needle Knitting, we find a similarity in design to Arabic Knitting. This is probably due to the fact that knitting was taken to Spain from Africa by the early traders and from Spain to South America at the time of the conquest of Mexico and Peru. Hence we find that early Spanish Knitting and pre-Columbian Knitting in South America bear a marked similarity in design to Arabic Knitting.

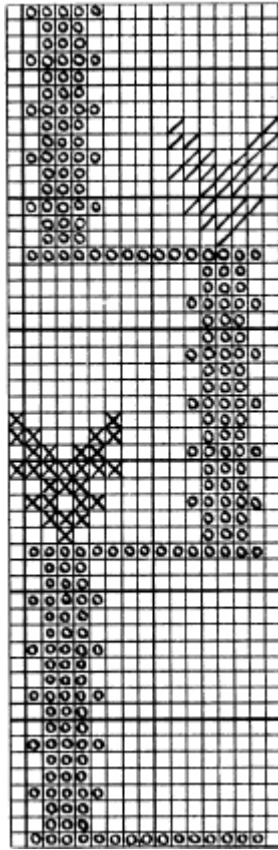
ARABIC



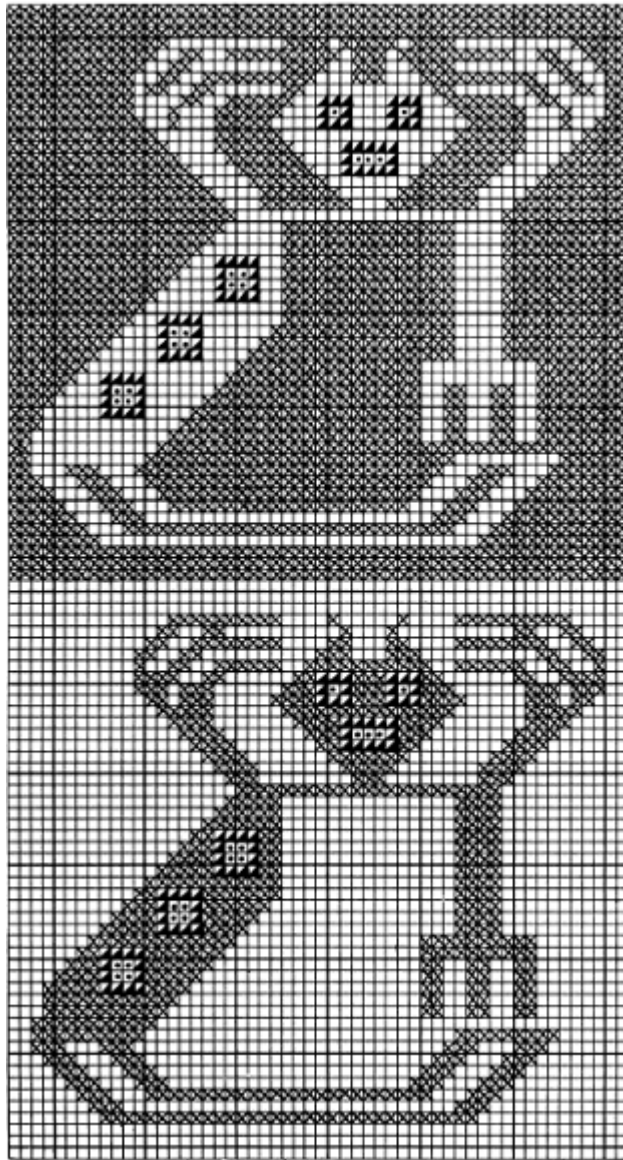


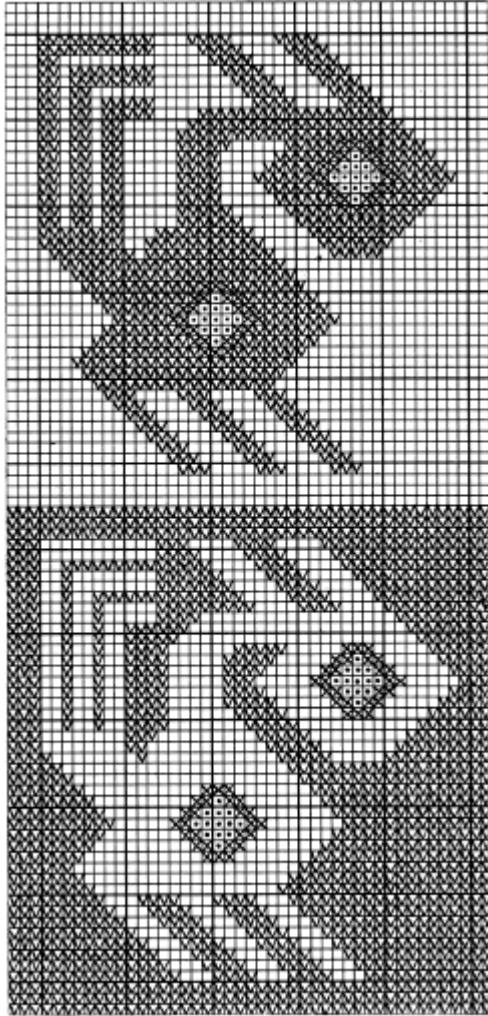
1

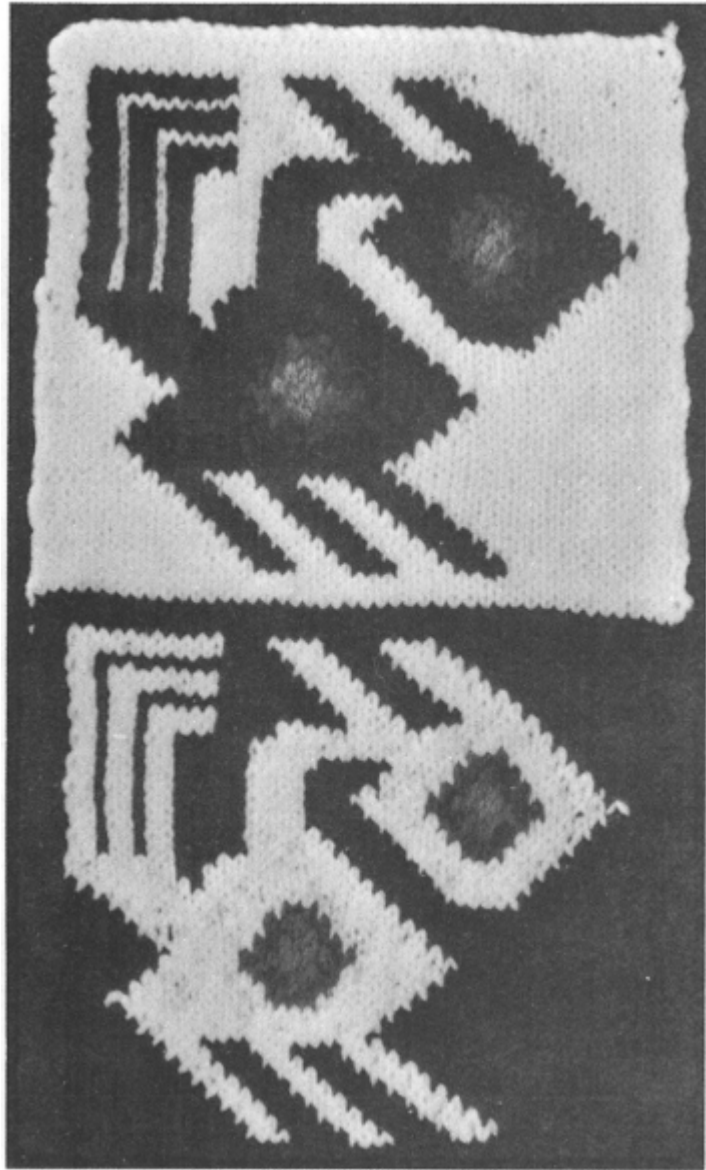


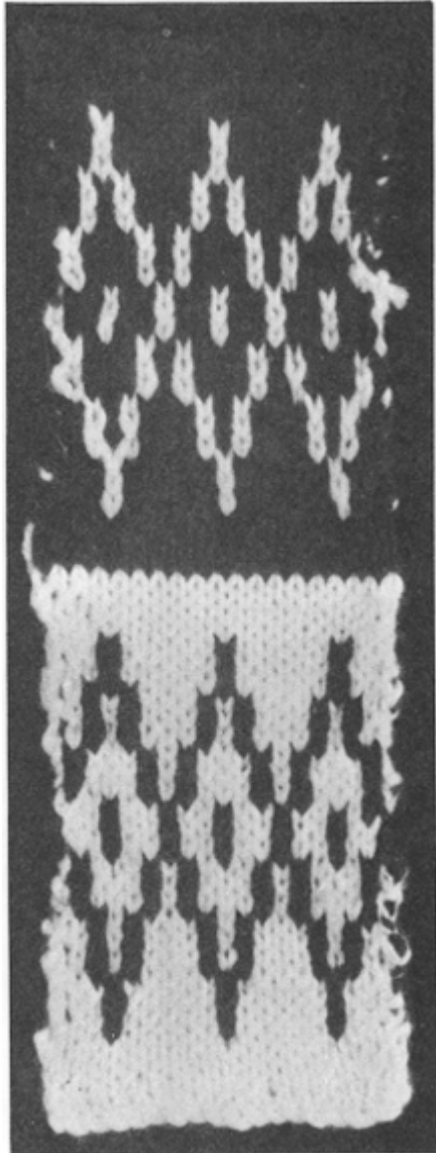


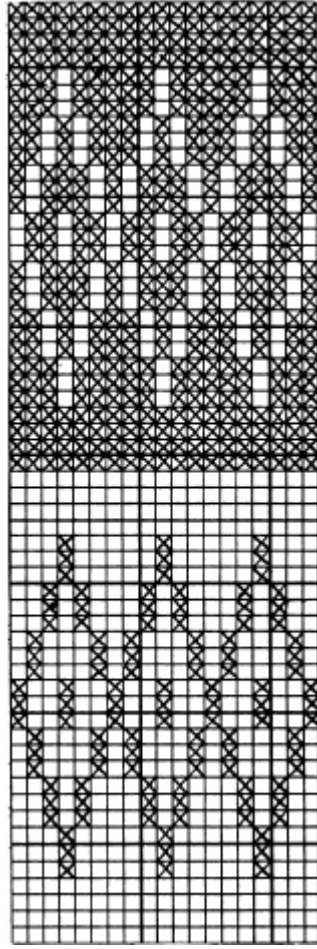


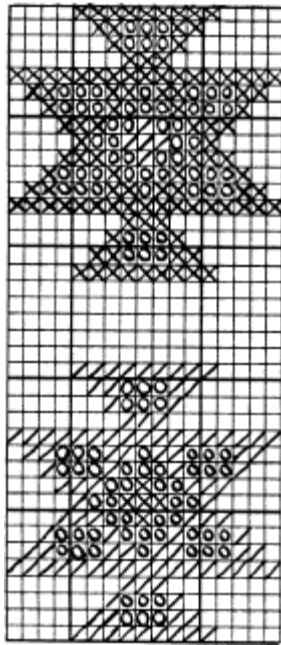
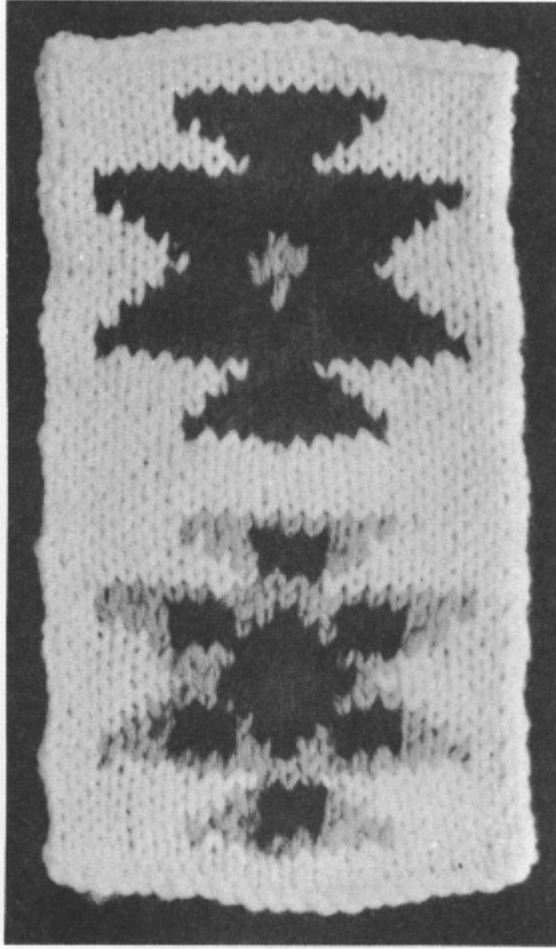


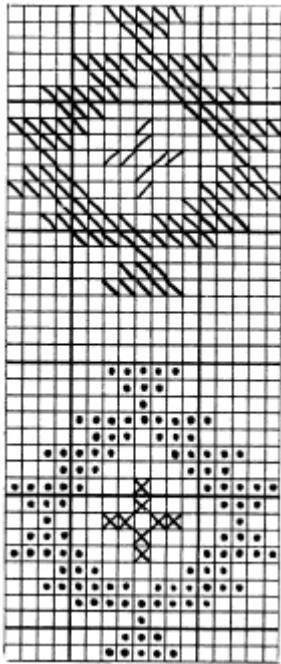
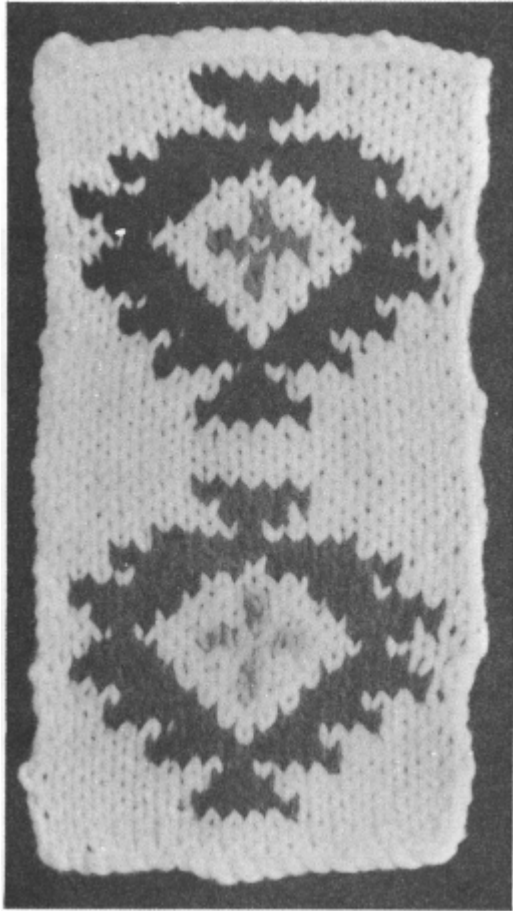


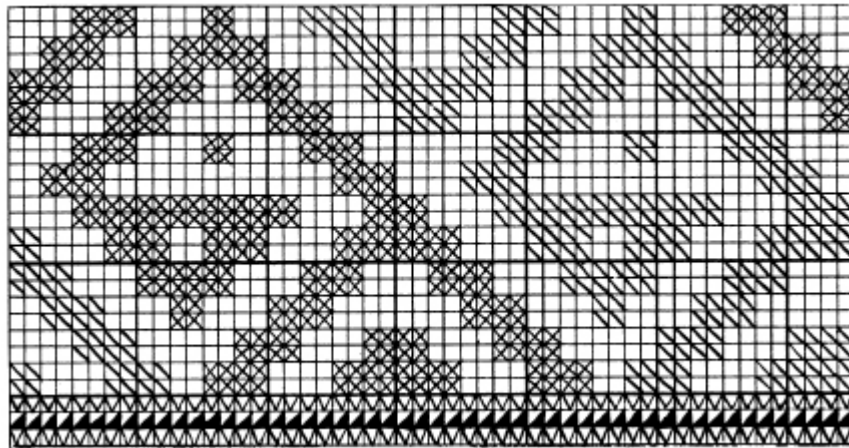
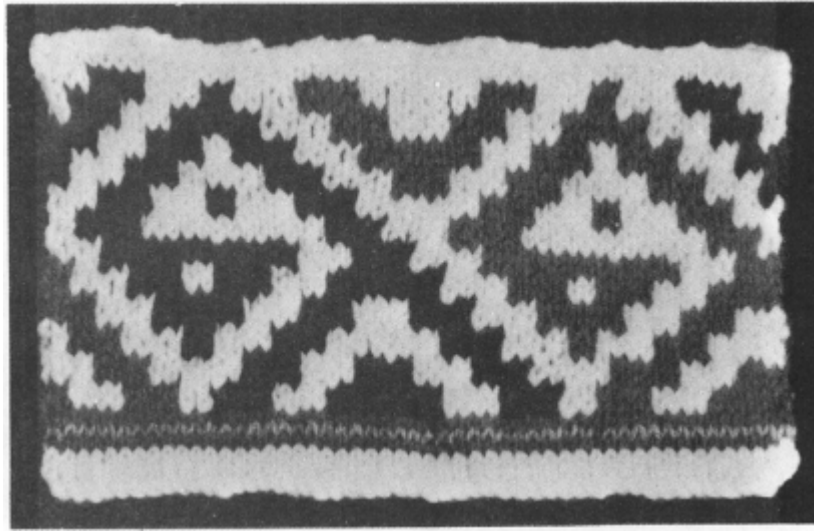




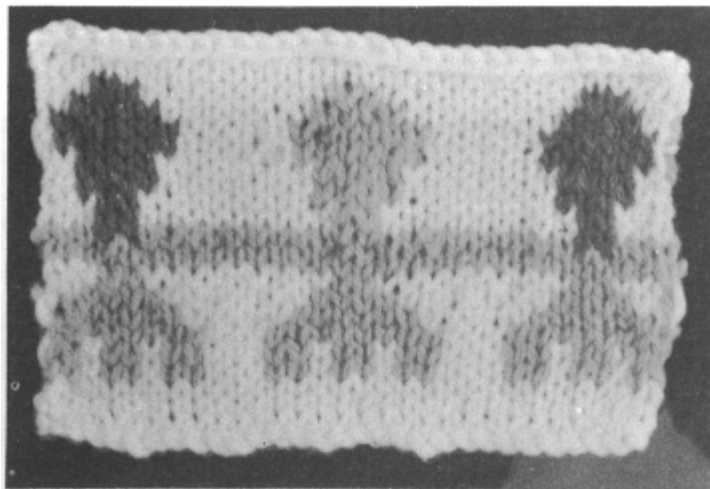


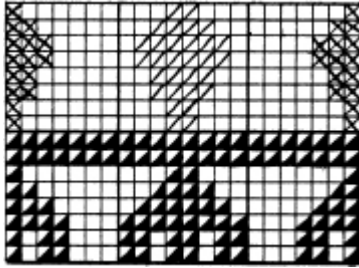




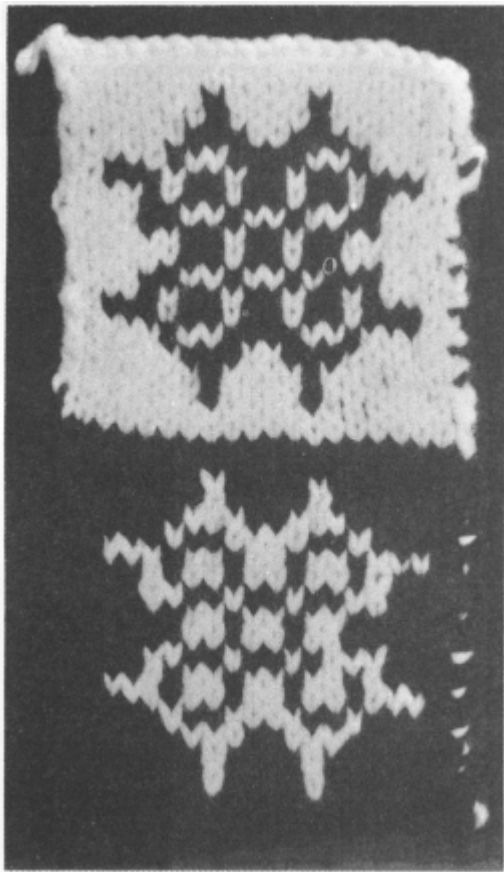


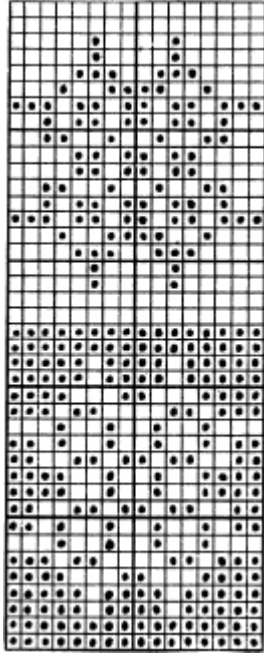
8





9



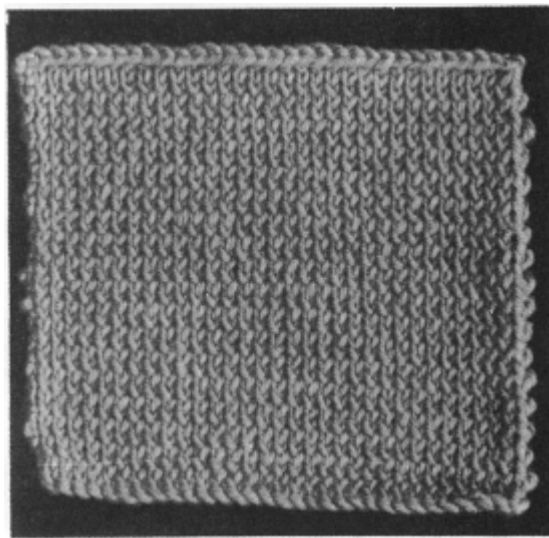


ARABIC KNITTING PATTERNS

Crossed Stocking Stitch Pattern

1st row K.B. all across.

2nd row Purl all across.



11

Embossed Diamond Pattern

Multiple of 8 + 1

1st row Purl.

2nd row Knit.

3rd row + P.4, K.B.1, P.3, rep. from + P.1.

4th row + K.4, P.B.1, K.3, rep. from + K.1.

5th row + P.3, K.B.3, P.2, rep. from + P.1.

6th row + K.3, P.B.3, K.2, rep. from + K.1.

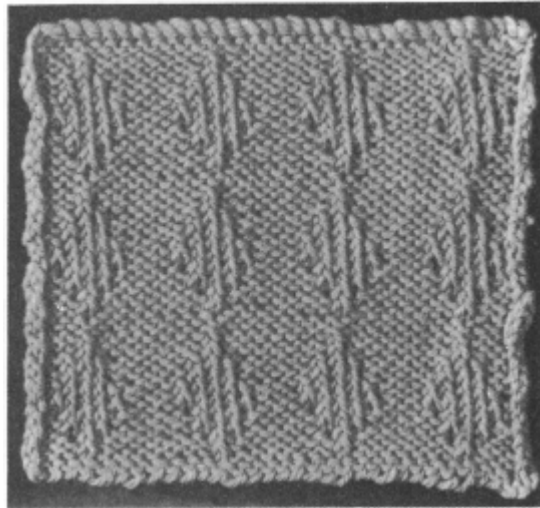
7th row + P.2, K.B.5, P.1, rep. from + P.1.

8th row + K.2, P.B.5, K.1, rep. from + K.1.

9th & 10th rows As 5th & 6th.

11th & 12th rows As 3rd & 4th.

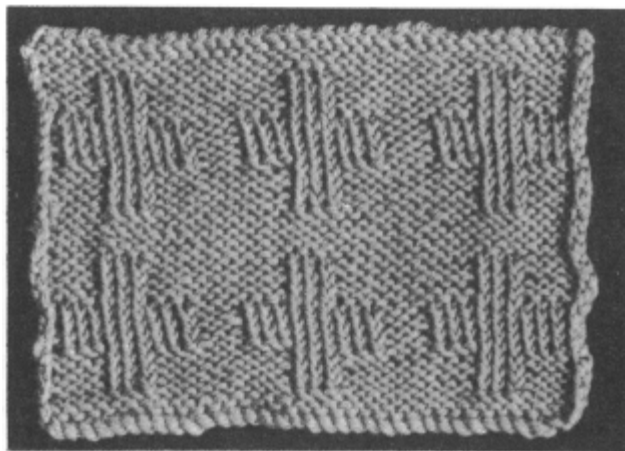
These 12 rows form the pattern



12

Embossed Cross Stitch Pattern

Multiple of 12 + 1



13

1st row Purl.

2nd row Knit.

3rd row + P.5, K.B.3, P.4, rep. from + P.1.

4th row + K.5, P.B.3, K.4, rep. from + K.1.

5th & 6th rows As 3rd & 4th.

7th row + P.2, K.B.9, P.1, rep. from + P.1.

8th row + K.2, P.B.9, K.1, rep. from + K.1.

9th & 10th rows As 7th & 8th.

11th–14th rows Rep. 3rd & 4th twice.

15th & 16th rows As 1st & 2nd.

These 16 rows form the pattern

Embossed Chequer Pattern

Multiple of 10 + 1

1st row Purl.

2nd row + K.4, P.B.3, K.3, rep. from + K.1.

3rd row + P.4, K.B.3, P.3, rep. from + P.1.

4th row As 2nd.

5th row Purl.

6th row Knit.

7th row + K.B.2, P.7, K.B.1, rep. from + K.B.1.

8th row + P.B.2, K.7, P.B.1, rep. from + P.B.1.

9th row As 7th.

10th row Knit.

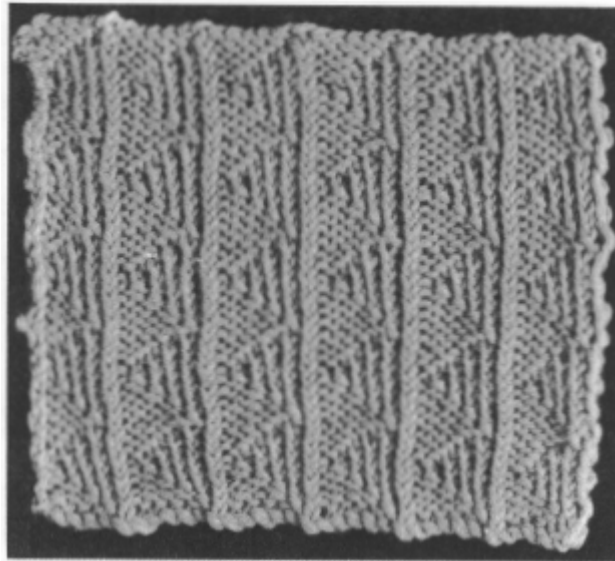
These 10 rows form the pattern



14

Embossed Pennant Pattern

Multiple of 6



15

1st row K.B.1, P.5.

2nd row K.4, P.B.2.

3rd row K.B.3, P.3.

4th row K.2, P.B.4.

5th row K.B.5, P.1.

6th, 7th & 8th rows As 4th, 3rd & 2nd.

These 8 rows form the pattern

Chequer and Diagonal Pattern

Multiple of 8 + 4

1st row K.B., all across.

2nd row P.B.4, + K.4, P.B.4, rep. from + to end.

3rd row + P.1, K.B.4, P.3, rep. from + P.1, K.B.3.

4th row P.B.2, K.2, + K.2, P.B.4, K.2, rep. from + to end.

5th row + P.3, K.B.4, P.1, rep. from + P.3, K.B.1.

6th row K.4, + P.B.4, K.4, rep. from + to end.

7th row K.B., all across.

8th row P.B.4, + K.4, P.B.4, rep. from + to end.

9th row + K.B.4, P.4, rep. from + K.B.4.

10th & 11th rows As 8th & 9th.

12th row P.B., all across.

13th row + P.4, K.B.4, rep. from + P.4.



16

14th row P.B.1, K.3, + K.1, P.B.4, K.3, rep. from + to end.

15th row + P.2, K.B.4, P.2, rep. from + P.2, K.B.2.

These 22 rows form the pattern

16th row P.B.3, K.1, + K.3, P.B.4, K.1, rep. from + to end.

17th row + K.B.4, P.4, rep. from + K.B.4.

18th row P.B., all across.

19th row + P.4, K.B.4, rep. from + P.4.

20th row K.4, + P.B.4, K.4, rep. from + to end.

21st & 22nd rows As 19th & 20th.

These 22 rows form the pattern

II

Spanish Knitting

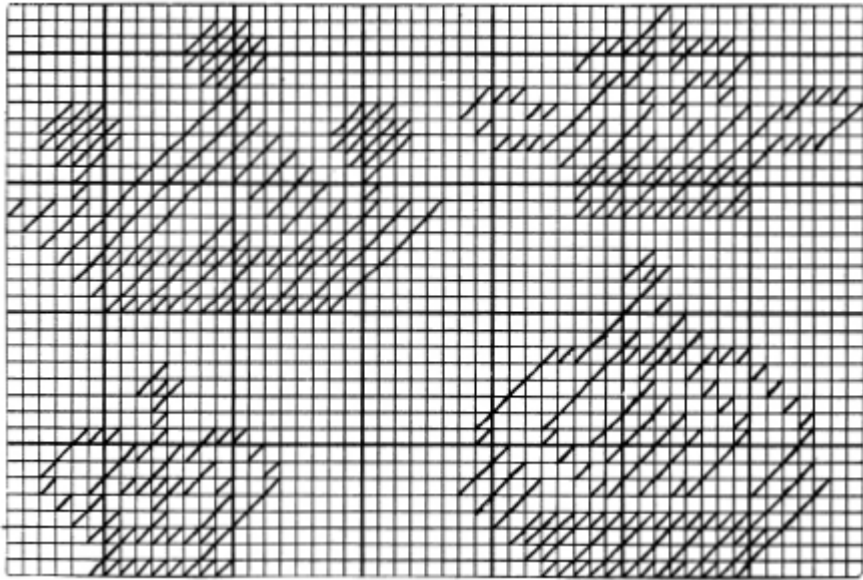
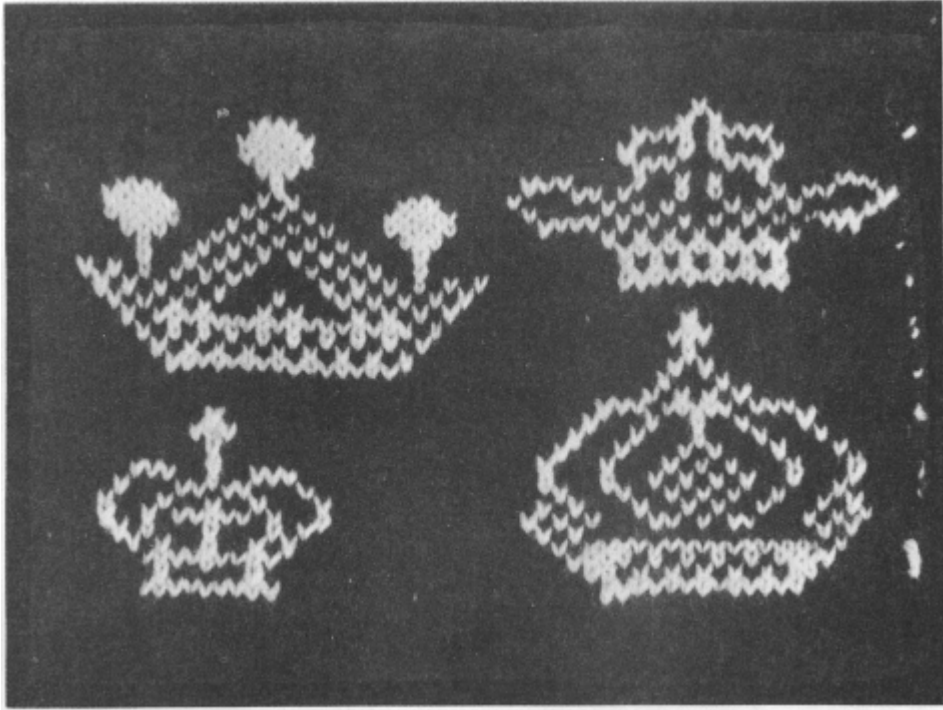
ALTHOUGH we have no exact knowledge as to when knitting arrived in Spain from North Africa, we do know that by the ninth century it was a flourishing craft in that country.

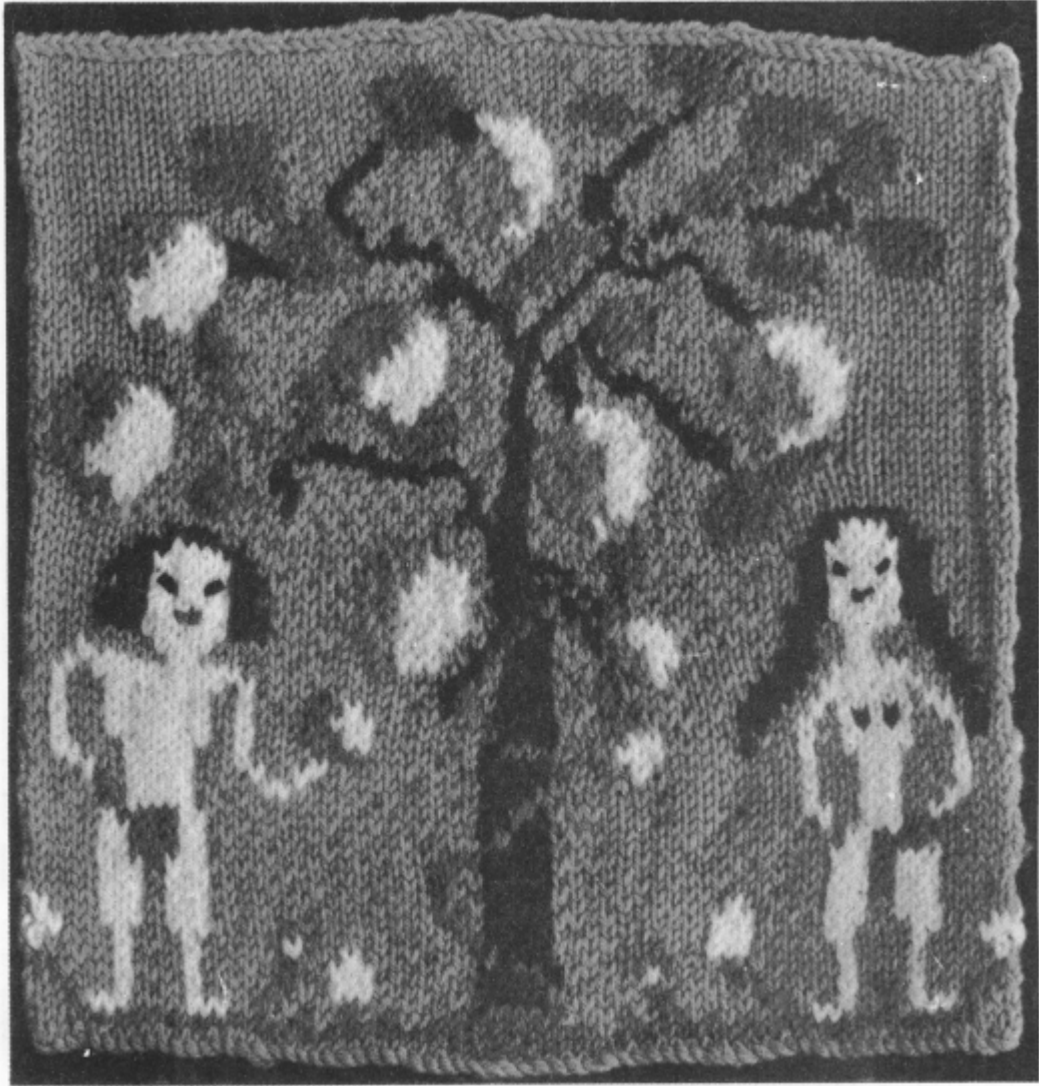
In the Ashmolean Museum in Oxford there is a wonderful example of a Spanish Altar Glove knitted in the ninth century. At a first glance this glove appears to have been made from a piece of magnificent brocade but when we examine it carefully we find that it has been knitted in 'Crossed Stocking Stitch', thus following the Arabic tradition, and is in fine silks of many colours with gold and silver threads introduced into the knitting.

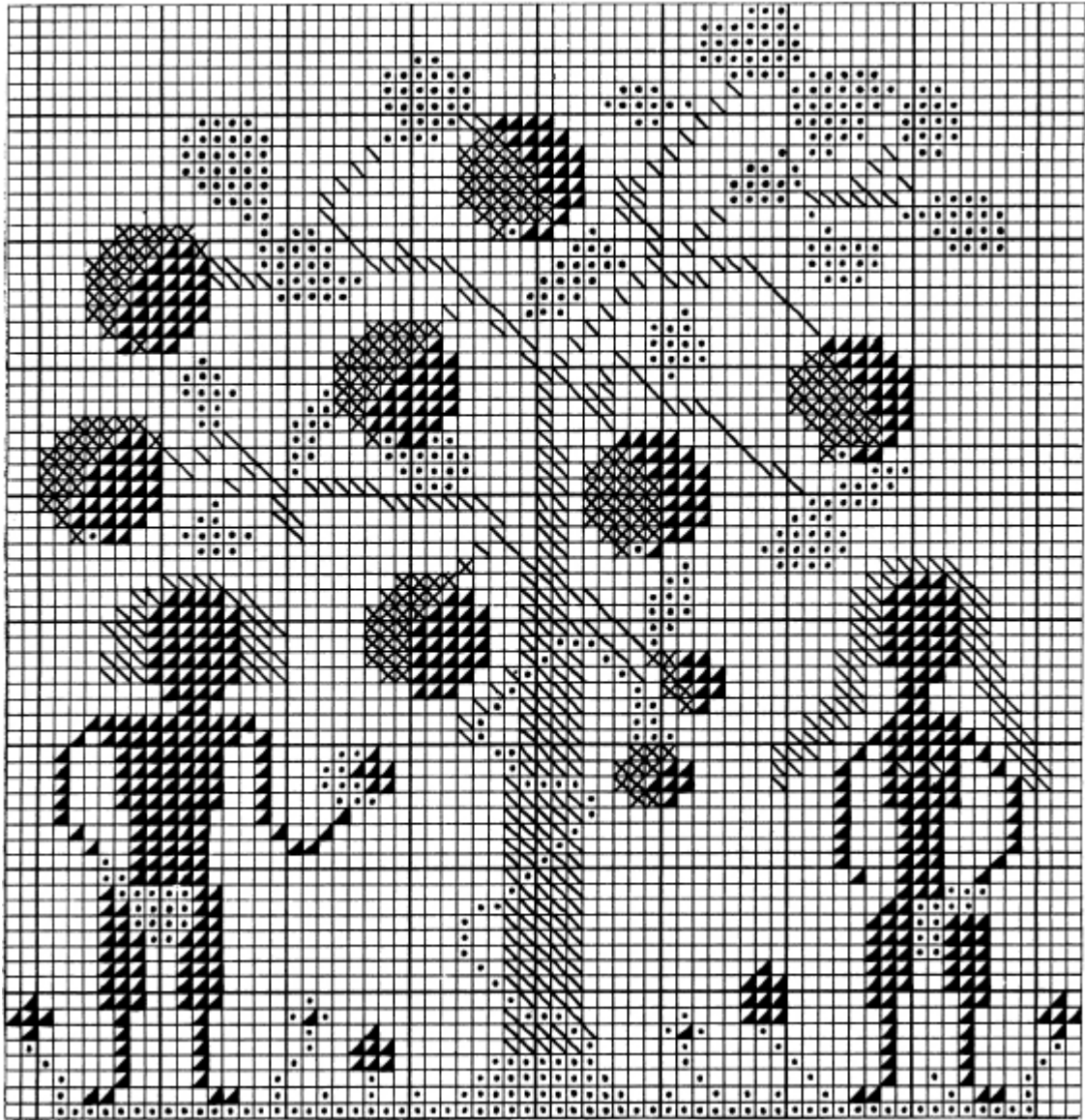
It is highly probable that most of the knitting done in Spain during the early centuries of the Christian era, was carried out in the service of the Catholic Church. The Altar Gloves referred to are a perfect example of this and in several places in Spain there are wonderful examples of knitted Altar Frontals.

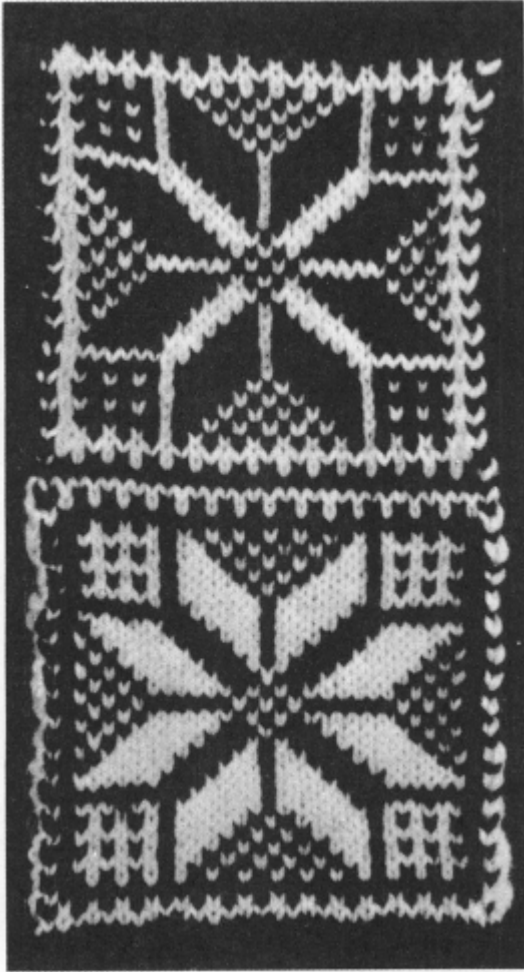
It is also possible that we owe the origin of Lace Knitting to the Spanish tradition. The names of some of the patterns themselves are evidence of this fact.

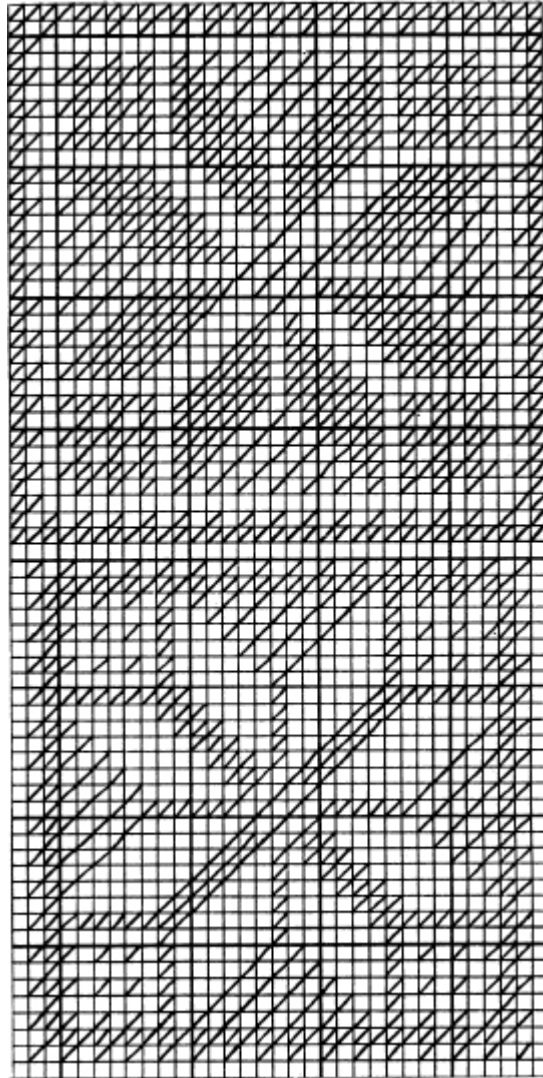
SPANISH

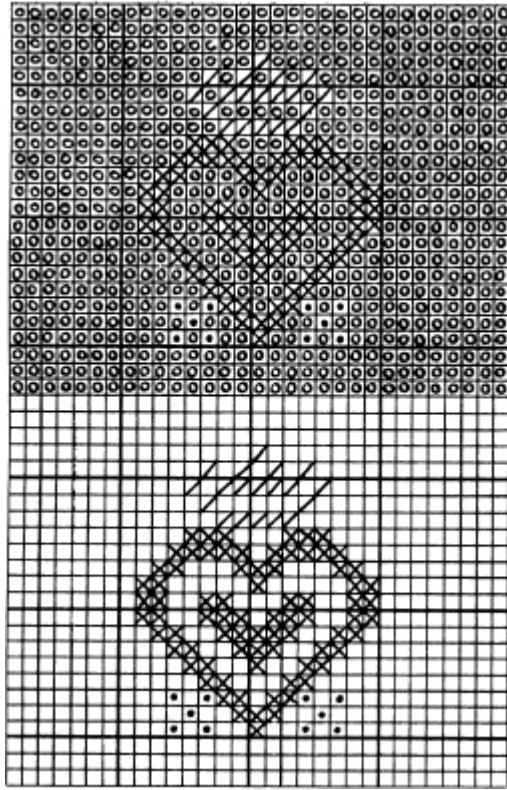


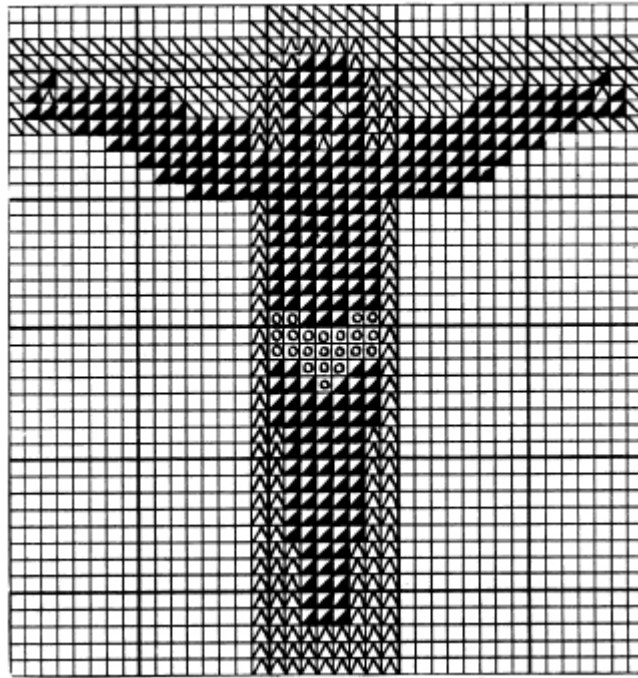








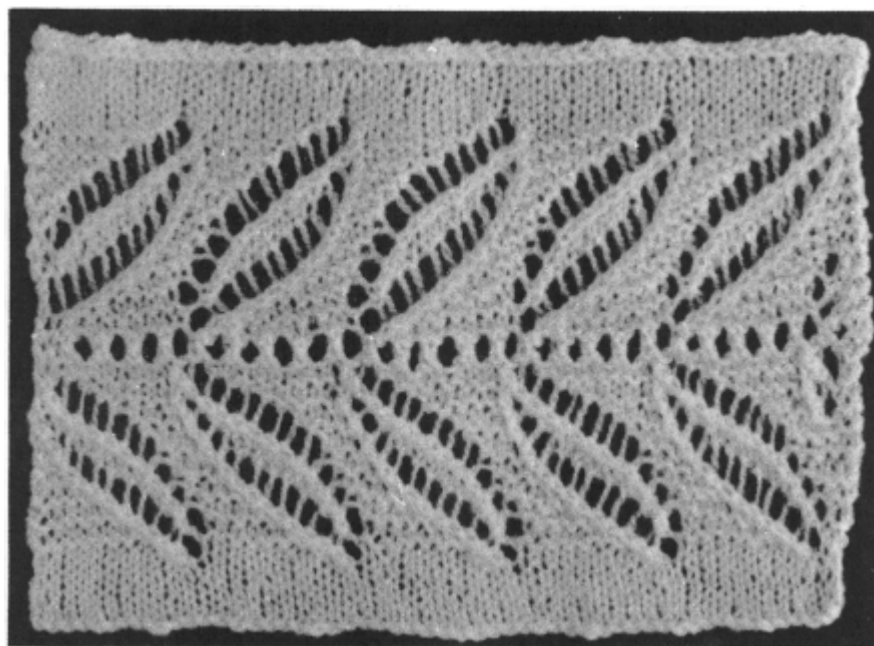




SPANISH KNITTING PATTERNS

Madeira Leaf Stitch Border Pattern

Multiple of 10 + 4



22

1st row Knit.

2nd row Purl.

3rd–6th rows Rep. 1st & 2nd twice.

7th row K.2, + w.f., K.2 tog. t.b.l., K.8, rep. from + K.2.

8th row K.2, + K.7, P.2 tog. t.b.l., w.r.n., P.1, rep. from + K.2.

9th row K.2, + (w.f., K.2 tog. t.b.l.) twice, K.6, rep. from + K.2.

10th row K.2, + K.5, P.2 tog. t.b.l., w.r.n., P.2, K.1, rep. from + K.2.

11th row K.2, + (K.1, w.f., K.2 tog. t.b.l.) twice, K.4, rep. from + K.2.

12th row K.2, + K.3, P.2 tog. t.b.l., w.r.n., P.3, K.2, rep. from + K.2.
13th row K.2, + (K.2, w.f., K.2 tog. t.b.l.) twice, K.2, rep. from + K.2.
14th row K.2, + K.1, P.2 tog. t.b.l., w.r.n., P.4 K.3, rep. from + K.2.
15th row K.2, + (K.3, w.f., K.2 tog. t.b.l.) twice, rep. from + K.2.
16th row K.2, + P.4, P.2 tog. t.b.l., w.o.n., K.4, rep. from + K.2.
17th row K.3, + K.4, w.f., K.2 tog. t.b.l., K.2, w.f., K.2, tog. t.b.l., rep. from + K.1.
18th row K.2, + P.2, P.2 tog. t.b.l., w.o.n., K.5, P.1, rep. from + K.2.
19th row K.2, + w.f., K.2 tog. t.b.l., K.5, w.f., K.2 tog. t.b.l., K.1, rep. from + K.2.
20th row K.2, + P.2 tog. t.b.l., w.o.n., K.6, P.2, rep. from + K.2.
21st row K.3, + w.f., K.2 tog. t.b.l., K.6, w.f., K.2 tog. t.b.l., rep. from + K.1.
22nd row K.2, + K.7, P.1, P.2 tog. t.b.l., w.o.n., rep. from + K.2.
23rd row K.2, + K.1, w.f., K.2 tog. t.b.l., K.7, rep. from + K.2.
24th & 26th rows Knit.
25th row K.2, + w.f., K.2 tog. t.b.l., rep. from K.2.
27th row K.2, + K.2 tog., w.f., K.8, rep. from + K.2.
28th row K.1, + w.r.n., P.2 tog., K.7, P.1, rep. from + w.r.n., P.2 tog., K.1.
29th row K.2, + P.2 tog., w.o.n., K.6, K.2 tog., w.r.n., rep. from + K.2.
30th row K.2, + P.1, w.r.n., P.2 tog., K.6, P.1, rep. from + K.2.
31st row K.1, + K.2 tog., w.f., K.5, K.2 tog., w.f., K.1, rep. from + K.3.
32nd row K.2, + P.3, w.r.n., P.2 tog., K.5, rep. from + K.2.
33rd row K.2, + K.4, K.2 tog., w.f., K.2, K.2 tog., w.f., rep. from + K.2.
34th row K.2, + K.1, P.4, w.r.n., P.2 tog., K.3, rep. from + K.2.
35th row K.2, + K.2, K.2 tog., w.f., K.3, K.2 tog., w.f., K.1, rep. from + K.2.
36th row K.2, + K.2, w.r.n., P.2 tog., P.4, K.2, rep. from + K.2.
37th row K.2, + K.1, K.2 tog., w.f., K.2, K.2 tog., w.f., K.3, rep. from + K.2.

38th row K.2, + K.4, w.r.n., P.2 tog., P.3, K.1, rep. from + K.2.

39th row K.2, + K.2 tog., w.f., K.1, K.2 tog., w.f., K.5, rep. from + K.2.

40th row K.2, + K.6, w.r.n., P.2 tog., P.2, rep. from + K.2.

41st row K.1, + (K.2 tog., w.f.) twice, K.6, rep. from + K.3.

42nd row K.2, + P.1, K.7, w.r.n., P.2 tog., rep. from + K.2.

43rd row K.1, + K.2 tog., w.f., K.8, rep. from + K.3.

44th row Purl.

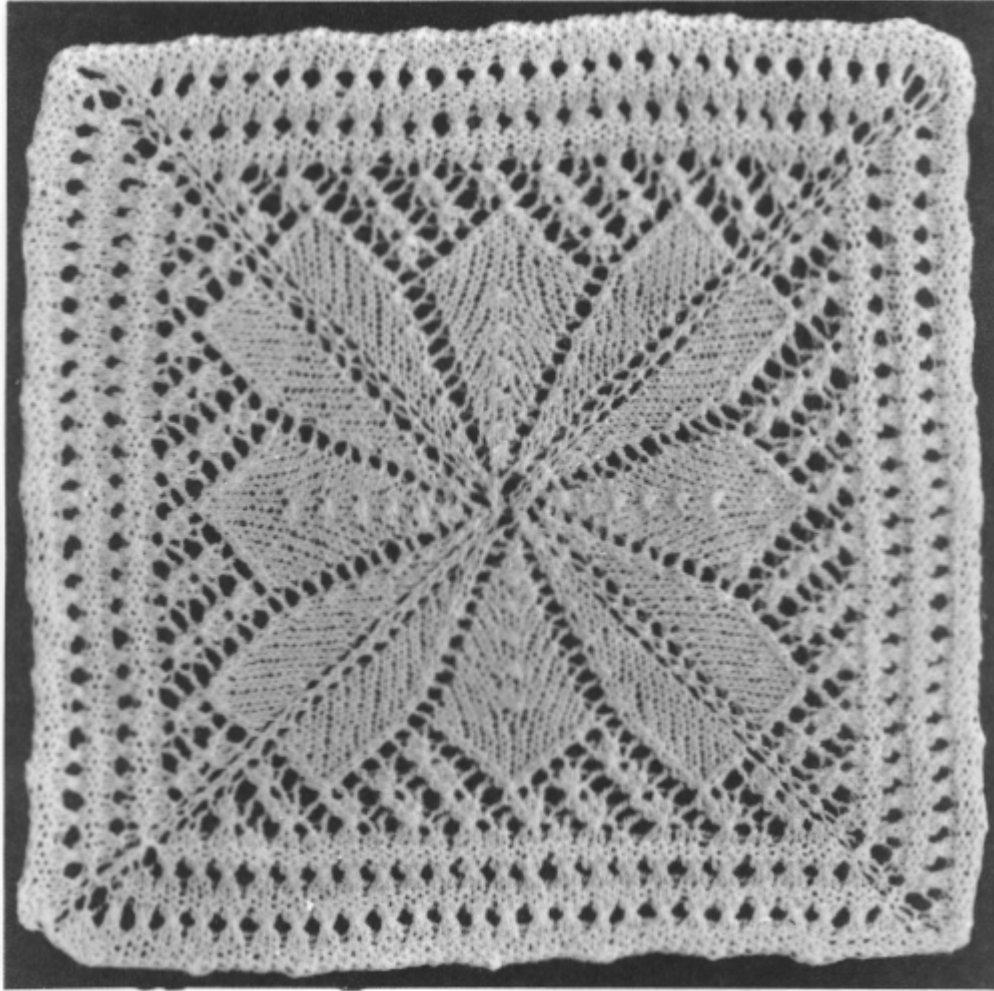
45th row Knit.

46th–49th rows Rep. 44th & 45th twice.

These 49 rows form the pattern

Square Medallion (1)

With Ground Shade



23

Cast on 2 sts. on each of 4 needles.

Each set of instructions followed by + is to be worked four times.

1st round and every other round to the 43rd round and 49th round. Knit throughout.

2nd round W.f., K.1, w.f., K.1, +.

4th round W.f., K.1, w.f., sl.1, K.1, p.s.s.o., w.f., K.1, +.

6th round W.f., K.2 tog., w.f., K.1, w.f., sl.1, K.1, p.s.s.o., w.f., K.1, +.

8th round W.f., K.2, w.r.n., P.3 tog., w.o.n., K.2, w.f., K.1, +.

10th round W.f., K.1, K.2 tog., w.f., K.3, w.f., Sl.1, K.1, p.s.s.o., K.1, w.f., K.1, +.

12th round W.f., K.3, w.f., K.1, P.3 tog., K.1, w.f., K.3, w.f., K.1, +.
14th round W.f., K.2, K.2 tog., w.f., K.5, w.f., sl.1, K.1, p.s.s.o., K.2, w.f., K.1, +.
16th round W.f., K.4, w.f., K.2, P.3 tog., K.2, w.f., K.4, w.f., K.1, +.
18th round W.f., K.3, K.2 tog., w.f., K.7, w.f., sl.1, K.1, p.s.s.o., K.3, w.f., K.1, +.
20th round W.f., K.5, w.f., K.3, P.3 tog., K.3, w.f., K.5, w.f., K.1, +.
22nd round W.f., K.4, K.2 tog., w.f., K.9, w.f., sl.1, K.1, p.s.s.o., K.4, w.f., K.1, +.
24th round W.f., K.6, w.f., K.4, P.3 tog., K.4, w.f., K.6, w.f., K.1, +.
26th round W.f., K.5, K.2 tog., w.f., K.11, w.f., sl.1, K.1, p.s.s.o., K.5, w.f., K.1, +.
28th round W.f., K.7, w.f., K.5, P.3 tog., K.5, w.f., K.7, w.f., K.1, +.
30th round W.f., K.6, K.2 tog., w.f., K.1, w.f., sl.1, K.1, p.s.s.o., K.7, K.2 tog., w.f., K.1, w.f., sl.1, K.1, p.s.s.o., K.6, w.f., K.1, +.
32nd round W.f., K.6, K.2 tog., w.f., K.3, w.f., sl.1, K.1, p.s.s.o., K.5, K.2 tog., w.f., K.3, w.f., sl.1, K.1, p.s.s.o., K.6, w.f., K.1, +.
34th round W.f., K.1, w.f., ++ sl.1, K.1, p.s.s.o., K.3, K.2 tog., w.f., K.1, w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.1, w.f., rep. once from ++; sl.1, K.1, p.s.s.o., K.3, K.2 tog., w.f., K.1, w.f., K.1, +.
36th round W.f., K.3, w.f., ++ sl.1, K.1, p.s.s.o., K.1, K.2 tog., w.f., K.3, w.f., sl.1, K.1, p.s.s.o., K.2, w.f., rep. once from ++; sl.1, K.1, p.s.s.o., K.1, K.2 tog., w.f., K.3, w.f., K.1, +.
38th round ++ W.f., K.1, w.f., sl.1, K.2 tog., p.s.s.o., rep. from ++ 8 times; w.f., K.1, w.f., K.1, +.
40th round W.f., K.3, ++ w.f., Sl.1, K.1, p.s.s.o., K.2, rep. from ++ 8 times; w.f., K.1, +.
42nd round ++ W.f., K.1, w.f., Sl.1, K.2 tog., p.s.s.o., rep. from ++ 9 times; w.f., K.1, w.f., K.1, +.
44th round With C: w.f., K.43, w.f., K.1, +.

45th, 46th, 51st, 52nd, 57th & 58th rounds With C: P. throughout.

47th round With G: w.f., K.45, w.f., K.1, +.

48th round With G: w.f., K.1, ++ w.f., sl.1, K.1, p.s.s.o., rep from ++ 22 times, w.f., K.1, +.

50th round With C: w.f., K.49, w.f., K.1, +.

53rd round With C: w.f., K.51, w.f., K.1, +.

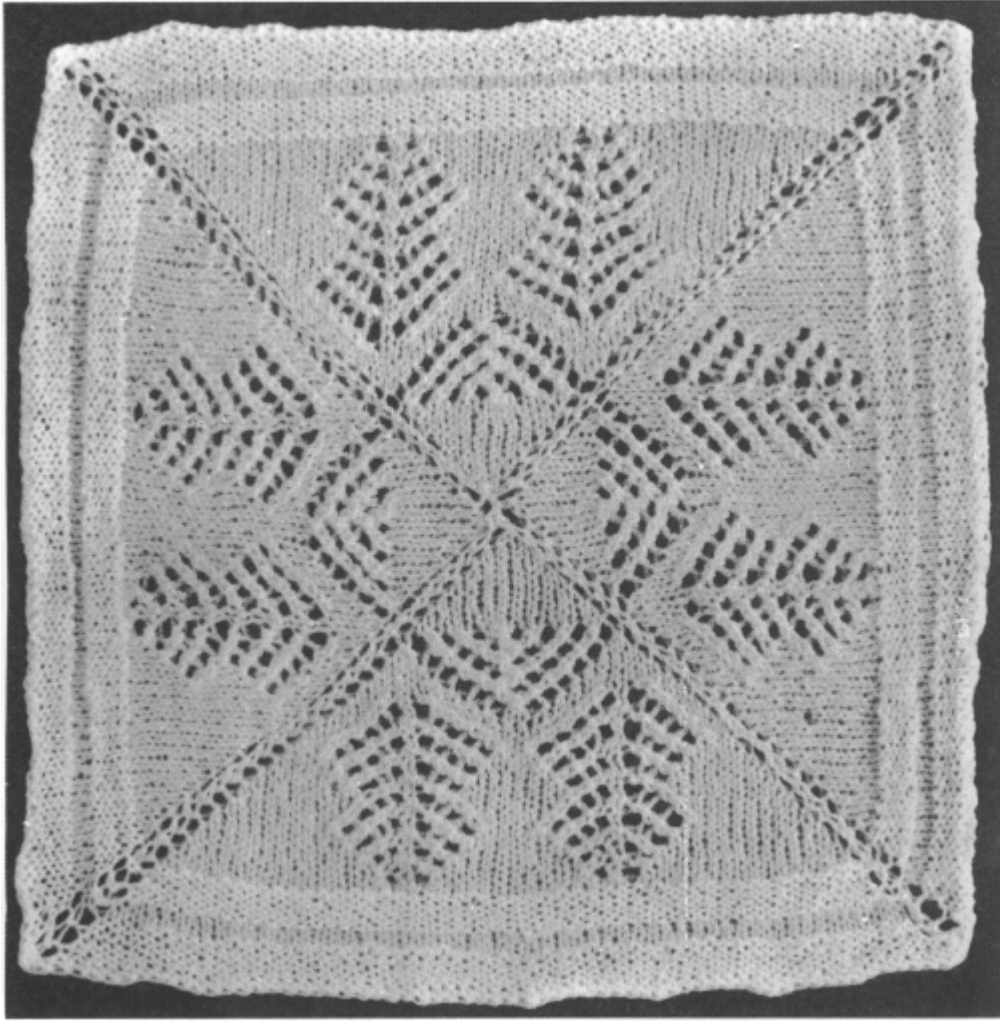
54th round With C: w.f., K.1, ++ w.f., sl.1, K.1, p.s.s.o., rep. from ++ 25 times, w.f., K.1, +.

55th round With C: Knit.

56th round With C: w.f., K.55, w.f., K.1, +.

These 56 rounds complete the pattern

Square Medallion (2)



24

With G., cast on 2 sts. on each of four needles. Each set of instructions followed by + is to be worked four times.

1st round W.f., K.1, w.f., K.1, +.

Every even-numbered round, from 2nd to the 48th and the 56th round. K. throughout.

3rd round W.f., K.3, w.f., K.1, +.

5th round W.f., K.5, w.f., K.1, +.

7th round W.f., K.7, w.f., K.1, +.

9th round W.f., K.9, w.f., K.1, +.

11th round W.f., K.11, w.f., K.1, +.

13th round W.f., K.13, w.f., K.1, +.

15th round W.f., K.1, ++ w.f., sl.1, K.1, p.s.s.o., rep. once from ++, w.f., sl.1, K.2 tog., p.s.s.o., +++ w.f., K.2 tog., rep. once from +++, w.f., K.2 tog., w.f., K.1, w.f., K.1, +.

17th round W.f., K.3, ++ w.f., sl.1, K.1, p.s.s.o., rep. once from ++, w.f., sl.1, K.2 tog., p.s.s.o., +++ w.f., K.2 tog., rep. once from +++, w.f., K.3, w.f., K.1, +.

19th round W.f., K.5, w.f., sl.1, K.1, p.s.s.o., w.f., sl.1, K.2 tog., p.s.s.o., ++ w.f., K.2 tog., rep. once from ++, w.f., K.5, w.f., K.1, +.

21st round W.f., K.7, w.f., sl.1, K.1, p.s.s.o., w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.2 tog., w.f., K.7, w.f., K.1, +.

23rd round W.f., K.2, K.2 tog., w.f., K.1, w.f., sl.1, K.1, p.s.s.o., K.2, w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.2 tog.; w.f., K.2, K.2 tog., w.f., K.1, w.f., sl.1, K.1, p.s.s.o., K.2, w.f., K.1, +.

25th round W.f., K.2, K.2 tog., w.f., K.3, w.f., sl.1, K.1, p.s.s.o., K.2, w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.2, K.2 tog., w.f., K.3, w.f., sl.1, K.1, p.s.s.o., K.2, w.f., K.1, +.

27th round W.f., K.2, ++ K.2 tog., w.f., rep. once from ++, K.1, +++ w.f., sl.1, K.1, p.s.s.o., rep. once from +++, K.5, +++++ K.2 tog., w.f., rep. once from +++++, K.1, +++++ w.f., sl.1, K.1, p.s.s.o., rep. once from +++++, K.2, w.f., K.1, +.

29th round W.f., K.2, ++ K.2 tog., w.f., rep. once from ++, K.3, +++ w.f., sl.1, K.1, p.s.s.o., rep. once from +++, K.3, +++++ K.2 tog., w.f., rep. once from +++++, K.3, +++++ w.f., sl.1, K.1, p.s.s.o., rep. once from +++++, K.2, w.f., K.1, +.

31st round W.f., K.2, ++ K.2 tog., w.f., rep. twice from ++, K.1, +++ w.f., sl.1, K.1, p.s.s.o., rep. twice from +++, K.1, +++++ K.2 tog., w.f., rep. twice from +++++, K.1, +++++ w.f., sl.1, K.1, p.s.s.o., rep. twice from +++++, K.2, w.f., K.1, +.

33rd round W.f., K.4, ++ K.2 tog., w.f., rep. once from ++, K.3, +++ w.f., sl.1, K.1, p.s.s.o., rep. once from +++, K.3, +++++ K.2 tog., w.f., rep. once from +++++, K.3, +++++ w.f., sl.1, K.1, p.s.s.o., rep. once from +++++, K.4, w.f., K.1, +.

35th round W.f., K.6, ++ K.2 tog., w.f., rep. once from ++, K.1, +++ w.f., sl.1, K.1, p.s.s.o., rep. once from +++, K.5, ++++ K.2 tog., w.f., rep. once from ++++, K.1, +++++ w.f., sl.1, K.1, p.s.s.o., rep. once from +++++, K.6, w.f., K.1, +.

37th round W.f., K.8, K.2 tog., w.f., K.3, w.f., sl.1, K.1, p.s.s.o., K.7, K.2 tog., w.f., K.3, w.f., sl.1, K.1, p.s.s.o., K.8, w.f., K.1, +.

39th round W.f., K.8, ++ K.2 tog., w.f., rep. once from ++, K.1, +++ w.f., sl.1, K.1, p.s.s.o., rep. once from +++, K.5, ++++ K.2 tog., w.f., rep. once from ++++, K.1, +++++ w.f., sl.1, K.1, p.s.s.o., rep. once from +++++, K.8, w.f., K.1, +.

41st round W.f., K.8, ++ K.2 tog., w.f., rep. once from ++, K.3, +++ w.f., sl.1, K.1, p.s.s.o., rep. once from +++, K.3, ++++ K.2 tog., w.f., rep. once from ++++, K.3, +++++ w.f., sl.1, K.1, p.s.s.o., rep. once from +++++, K.8, w.f., K.1, +.

43rd round W.f., K.10, ++ K.2 tog., w.f., rep. once from ++, K.1, +++ w.f., sl.1, K.1, p.s.s.o., rep. once from +++, K.5, ++++ K.2 tog., w.f., rep. once from ++++, K.1, +++++ w.f., sl.1, K.1, p.s.s.o., rep. once from +++++, K.10, w.f., K.1, +.

45th round W.f., K.12, K.2 tog., w.f., K.3, w.f., sl.1, K.1, p.s.s.o., K.7, K.2 tog., w.f., K.3, w.f., sl.1, K.1, p.s.s.o., K.12, w.f., K.1, +.

47th round W.f., K.14, K.2 tog., w.f., K.1, w.f., sl.1, K.1, p.s.s.o., K.9, K.2 tog., w.f., K.1, w.f., sl.1, K.1, p.s.s.o., K.14, w.f., K.1, +.

49th round With C: w.f., K.49, w.f., K.1, +.

50th, 52nd, 54th, 58th, 60th & 62nd rounds With C: P. throughout.

51st round With C: w.r.n., P. 51, w.r.n., P.1, +.

53rd round With C: w.r.n., P. 53, w.r.n., P.1, +.

55th round With G: w.f., K.55, w.f., K.1, +.

57th round With C: w.f., K.57, w.f., K.1, +.

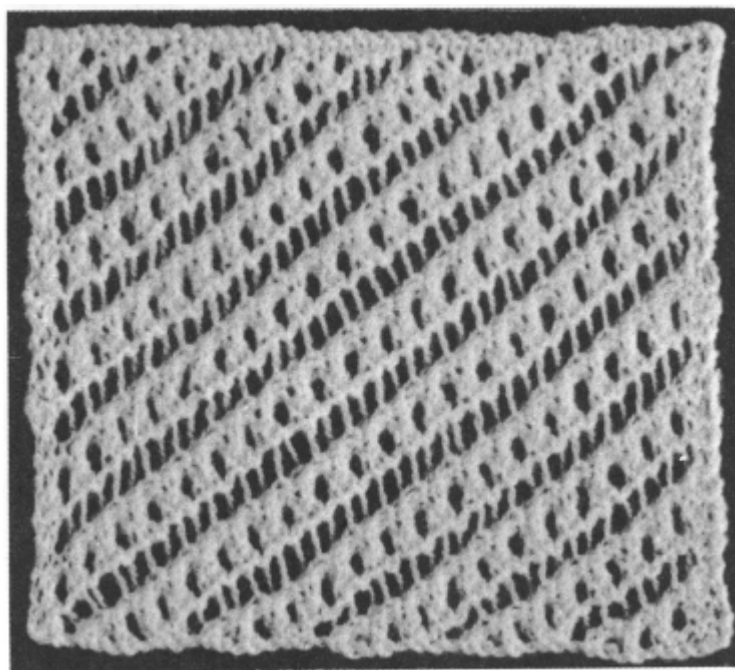
59th round With C: w.r.n., P.59, w.r.n., P.1, +.

61st round With C: w.r.n., P.61, w.r.n., P.1, +.

These 61 rounds complete the pattern

Diagonal Lace Madeira Pattern

Multiple of 8 + 4



25

1st row K.2, + w.r.n., P.2 tog., K.1, P.2 tog., w.o.n., K.3, rep. from + K.2.

2nd row K.2, + K.5, P.2 tog., w.o.n., K.1, rep. from + K.2.

3rd row K.2, + K.2, w.r.n., P.2 tog., K.1, P.2 tog., w.o.n., K.1, rep. from + K.2.

4th row K.2, + K.3, P.2 tog., w.o.n., K.3, rep. from + K.2.

5th row K.1, + P.2 tog., w.o.n., K.3, w.r.n., P.2 tog., K.1. rep. from + K.3.

6th row K.2. + K.1, P.2 tog., w.o.n., K.5, rep. from + K.2.

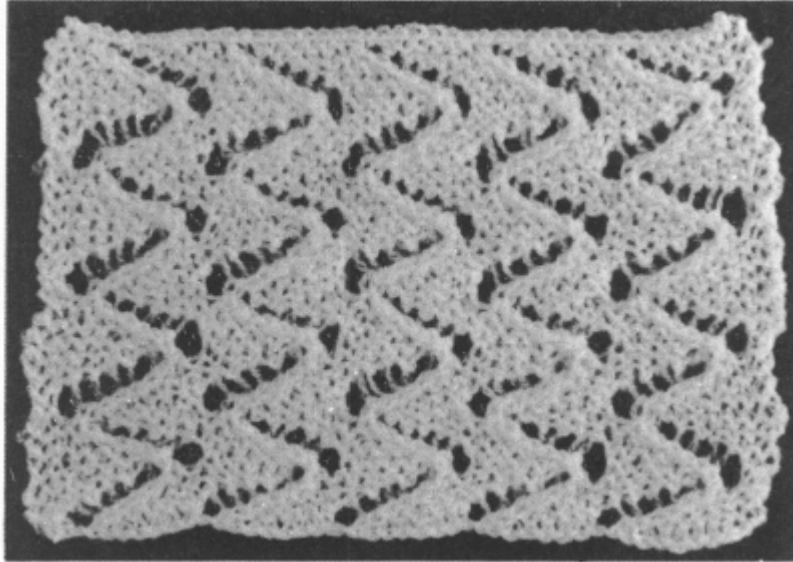
7th row K.2, + K.1, P.2 tog., w.o.n., K.3, w.r.n., P.2 tog., rep. from + K.2.

8th row K.1, + P.2 tog., w.o.n., K.6, rep. from + K.3.

These 8 rows form the pattern

Vandyke Madeira Pattern

Multiple of 8 + 4



26

1st row K.2, + K.6, K.2 tog., w.f., rep. from + K.2.

2nd row K.2, + K.1, w.r.n., P.2 tog., K.5, rep. from + K.2.

3rd row K.2, + K.4, K.2 tog., w.f., K.2, rep. from + K.2.

4th row K.2, + K.3, w.r.n., P.2 tog., K.3, rep. from + K.2.

5th row K.2, + K.2, K.2 tog., w.f., K.4, rep. from + K.2.

6th row K.2, + K.5, w.r.n., P.2 tog., K.1, rep. from + K.2.

7th row K.2, + K.2 tog., w.f., K.6, rep. from + K.2.

8th row K.2, + K.6, P.2 tog. t.b.l., w.o.n., rep. from + K.2.

9th row K.2, + K.1, w.f., K.2 tog. t.b.l., K.5, rep. from + K.2.

10th row K.2, + K.4, P.2 tog. t.b.l., w.o.n., K.2, rep. from + K.2.

11th row K.2, + K.3, w.f., K.2 tog. t.b.l., K.3, rep. from + K.2.

12th row K.2, + K.2, P.2 tog. t.b.l., w.o.n., K.4, rep. from + K.2.

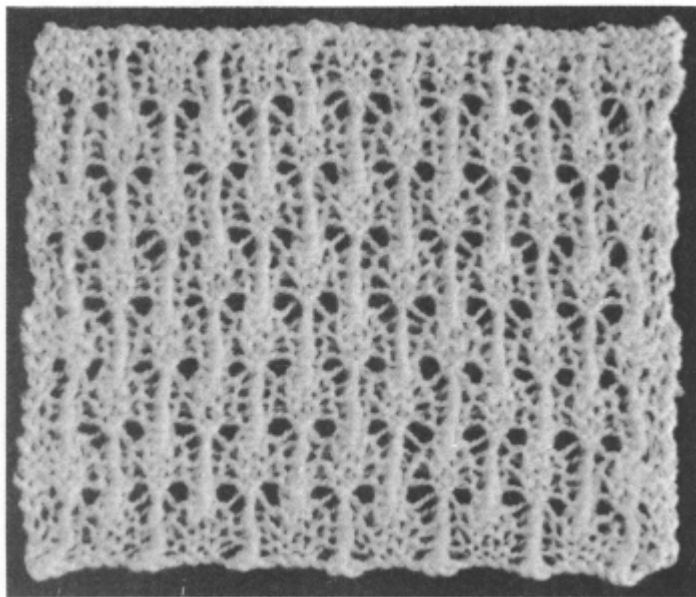
13th row K.2, + K.5, w.f., K.2 tog. t.b.l., K.1, rep. from + K.2.

14th row K.2, + P.2 tog. t.b.l., w.o.n., K.6, rep. from + K.2.

These 14 rows form the pattern

Madeira Mesh Pattern

Multiple of 6 + 7



27

1st–6th rows K.2, + w.r.n., P.3 tog., w.o.n.,

*7th–12th rows K.2, + K.3, w.r.n., P.3 tog., K.3, rep. from + w.r.n., P.3 tog.,
w.o.n., K.2. w.o.n., rep. from + K.5.*

These 12 rows form the pattern

Madeira Mesh Diamond Stitch Pattern

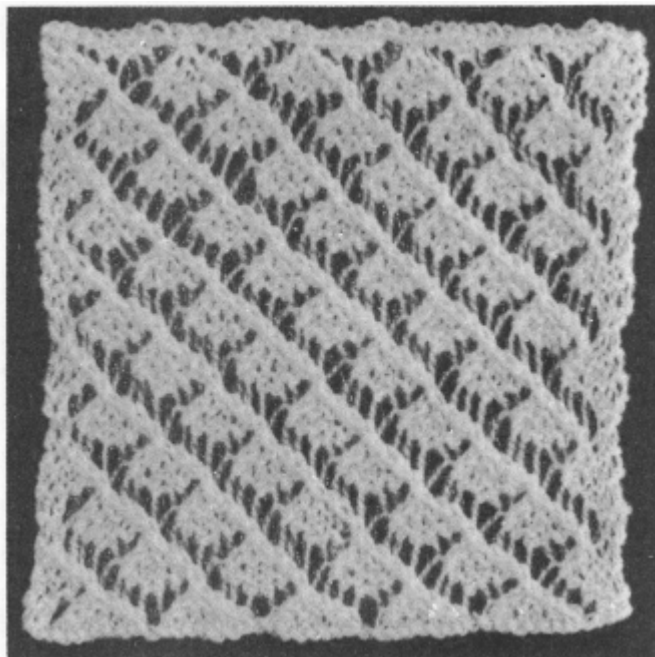
Multiple of 8 + 4

1st row K.2, + w.f., K.2 tog. t.b.l., K.6, rep. from + K.2.

*2nd row K.2, + w.r.n., P.2 tog., K.3, P.2 tog. t.b.l., w.o.n., K.1, rep. from +
K.2.*

3rd row K.2, + K.2, w.f., K.2 tog. t.b.l., K.1, K.2 tog., w.f., K.1, rep. from + K.2.

4th row K.2, + K.2, w.r.n., P.3 tog. t.b.l., w.o.n., K.3, rep. from + K.2.



28

5th row K.2, + K.4, w.f., K.2 tog. t.b.l., K.2, rep. from + K.2.

6th row K.2, + K.1, P.2 tog. t.b.l., w.o.n., K.1, w.r.n., P.2 tog., K.2, rep. from + K.2.

7th row K.2, + K.1, K.2 tog., w.f., K.3, w.f., K.2 tog. t.b.l., rep. from + K.2.

8th row K.1, P.2 tog. t.b.l., + w.o.n., K.5, w.r.n., P.3 tog. t.b.l., rep. from + w.o.n., K.5, w.r.n., P.2 tog., K.2.

These 8 rows form the pattern

Madeira Cascade Pattern

Multiple of 20 + 5

1st, 4th, 6th, 8th, 10th, 12th, 14th, 16th, 18th rows K.2, P. to last 2 sts., K.2.

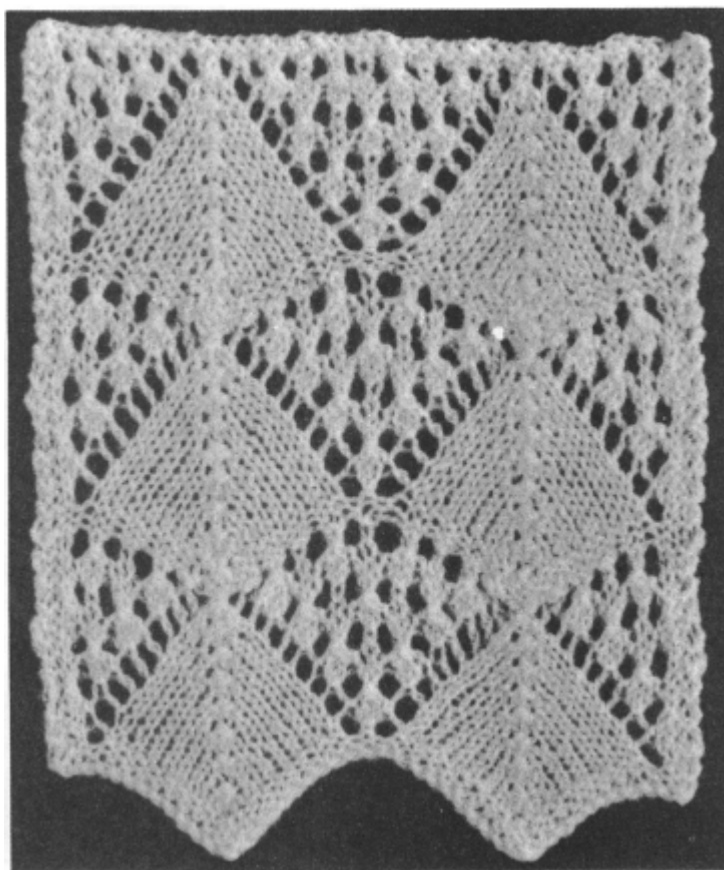
2nd row Knit.

3rd row K.2, + K.1, w.f., K.8, P.3 tog., K.8, w.f., rep. from + K.3.

5th row K.2, + K.2, w.f., K.7, P.3 tog., K.7, w.f., K.1, rep. from + K.3.

7th row K.2, K.2 tog., + w.f., K.1, w.f., K.6, P.3 tog., K.6, w.f., K.1, w.f.,
Sl.1, K.2 tog., p.s.s.o., rep. from + w.f., K.1, w.f., K.6, P.3 tog., K.6, w.f.,
K.1, w.f., K.2 tog. t.b.l., K.2.

9th row K.2, + K.4, w.f., K.5, P.3 tog., K.5, w.f., K.3, rep. from + K.3.



29

11th row K.2, + K.1, w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.1, w.f., K.4, P.3 tog.,
K.4, w.f., K.1, w.f., sl.1, K.2 tog., p.s.s.o., w.f., rep. from + K.3.

13th row K.2, + K.6, w.f., K.3, P.3 tog., K.3, w.f., K.5, rep. from + K.3.

15th row K.2, K.2 tog., + w.f., K.1, w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.1,
w.f., K.2, P.3 tog., K.2, w.f., K.1, w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.1,
w.f., sl.1, K.2 tog., p.s.s.o., rep. from + w.f., K.1, w.f., sl.1, K.2 tog.,

p.s.s.o., w.f., K.1, w.f., K.2, P.3 tog., K.2, w.f., K.1, w.f., sl.1, K.2 tog.,
p.s.s.o., w.f., K.1, w.f., K.2 tog. t.b.l., K.2.

17th row K.2, + K.8, w.f., K.1, P.3 tog., K.1, w.f., K.7, rep. from + K.3.

19th row K.2, + K.1, (w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.1) twice, w.r.n., P.3
tog., w.o.n., (K.1, w.f., sl.1, K.2 tog., p.s.s.o., w.f.) twice, rep. from + K.3.

20th row Knit.

These 20 rows form the pattern

Insertion

Cast on 32 sts.

*1st–6th, 19th–24th, 27th, 28th, 31st, 32nd, 35th, 36th, 39th, 40th, 43rd–
48th, 61st–66th, 69th, 70th, 73rd, 74th, 77th, 78th, 81st & 82nd rows*
Sl.1, K.3, w.f., sl.1, K.1, p.s.s.o., K.22, w.f., sl.1, K.1, p.s.s.o., K.2.

7th–18th, 49th–60th rows Sl.1, K.1, + K.2, w.f., sl.1, K.1, p.s.s.o., rep. from
+ 6 times, K.2.

25th & 83rd rows Sl.1, K.3, w.f., sl.1, K.1, p.s.s.o., + w.f., K.2 tog., w.f.,
sl.1, K.1, p.s.s.o., rep. twice from + K.10, w.f., sl.1, K.1, p.s.s.o., K.2.

26th & 84th rows Sl.1, K.3, w.f., sl.1, K.1, p.s.s.o., K.10, + P.1, K.3, rep.
once from +, P.1, K.3, w.f., sl.1, K.1, p.s.s.o., K.2.

29th & 79th rows Sl.1, K.3, w.f., sl.1, K.1, p.s.s.o., K.2, + K.2 tog., (w.f.)
twice, sl.1, K.1, p.s.s.o., rep. twice from + K.8, w.f., sl.1, K.1, p.s.s.o.,
K.2.

30th & 80th rows Sl.1, K.3, w.f., sl.1, K.1, p.s.s.o., K.8, + P.1, K.3, rep.
once from +, P.1, K.5, w.f., sl.1, K.1, p.s.s.o., K.2.

33rd & 75th rows Sl.1, K.3, w.f., sl.1, K.1, p.s.s.o., K.4, + K.2 tog., (w.f.)
twice, sl.1, K.1, p.s.s.o., rep. twice from +, K.6, w.f., sl.1, K.1, p.s.s.o.,
K.2.

34th & 76th rows Sl.1, K.3, w.f., sl.1, K.1, p.s.s.o., K.6, + P.1, K.3, rep.
once from +, P.1, K.7, w.f., sl.1, K.1, p.s.s.o., K.2.

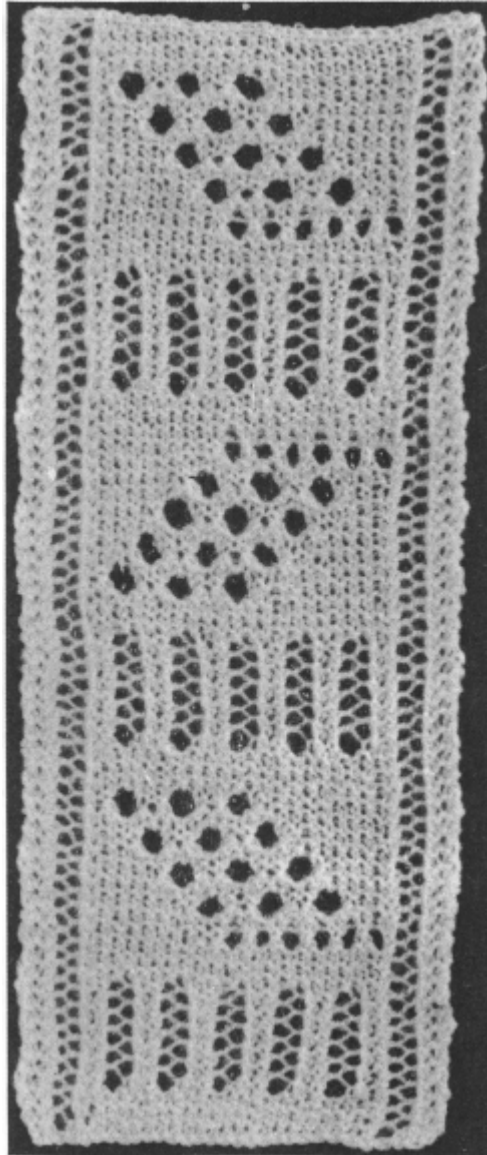
37th & 71st rows Sl.1, K.3, w.f., sl.1, K.1, p.s.s.o., K.6, + K.2 tog., (w.f.)
twice, sl.1, K.1, p.s.s.o., rep. twice from +, K.4, w.f., sl.1, K.1, p.s.s.o.,
K.2.

38th & 72nd rows Sl.1, K.3, w.f., sl.1, K.1, p.s.s.o., K.4, + P.1, K.3, rep.
once from +, P.1, K.9, w.f., sl.1, K.1, p.s.s.o., K.2.

41st & 67th rows Sl.1, K.3, w.f., sl.1, K.1, p.s.s.o., K.8, + K.2 tog., (w.f.)
twice, sl.1, K.1, p.s.s.o., rep. twice from +, K.2, w.f., sl.1, K.1, p.s.s.o.,
K.2.

42nd & 68th rows Sl.1, K.3, w.f., sl.1, K.1, p.s.s.o., K.2, + P.1, K.3, rep.
once from +, P.1, K.11, w.f., sl.1, K.1, p.s.s.o., K.2.

Rep. from the 1st row.



30

Madeira Wave Stitch Pattern

Multiple of 12 + 5



31

1st & 29th rows K.2, + w.f., K.2 tog. t.b.l., K.10, rep. from + w.f., K.2 tog. t.b.l., K.1.

2nd row K.2, + P.2, K.9, P.1, rep. from + P.1, K.2.

3rd & 31st rows K.2, + K.1, w.f., K.2 tog. t.b.l., K.7, K.2 tog., w.f., rep. from + K.3.

4th row K.2, + P.3, K.7, P.2, rep. from + P.1, K.2.

5th & 33rd rows K.2, + K.2, w.f., K.2 tog. t.b.l., K.5, K.2 tog., w.f., K.1, rep. from + K.3.

6th row K.2, + P.4, K.5, P.3, rep. from + P.1, K.2.

7th & 35th rows K.2, + K.3, w.f., K.2 tog. t.b.l., K.3, K.2 tog., w.f., K.2, rep. from + K.3.

8th row K.2, + P.5, K.3, P.4, rep. from + P.1, K.2.

9th & 37th rows K.2, + K.4, w.f., K.2 tog. t.b.l., K.1, K.2 tog., w.f., K.3, rep. from + K.3.

10th row K.2, + P.6, K.1, P.5, rep. from + P.1, K.2.

11th & 39th rows K.2, + K.5, w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.4, rep. from + K.3.

12th row K.2, P. to last 2 sts., K.2.

13th, 15th, 17th, 19th, 21st, 23rd, 25th & 27th rows K.2, + K.2, w.f., K2. tog. t.b.l., rep. from + K.3.

14th, 16th, 18th, 20th, 22nd, 24th, 26th & 28th rows K.2, P.1, + P.2, w.r.n., P.2 tog., rep. from + K.2.

30th row K.2, + K.1, P.11, rep. from + K.3.

32nd row K.2, + K.2, P.9, K.1, rep. from + K.3.

34th row K.2, + K.3, P.7, K.2, rep. from + K.3.

36th row K.2, + K.4, P.5, K.3, rep. from + K.3.

38th row K.2, + K.5, P.3, K.4, rep. from + K.3.

40th row K.2, + K.6, P.1, K.5, rep. from + K.3.

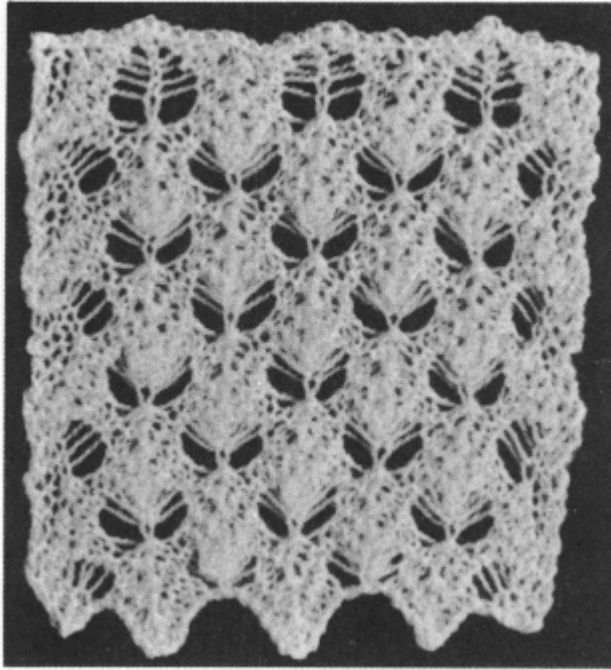
41st row K.2, + K.6, w.f., K.2 tog. t.b.l., K.4, rep. from + K.3.

42nd row K.2, P. to last 2 sts., K.2.

These 42 rows form the pattern

Madeira Leaf Pattern

Multiple of 12 + 5



32

1st–6th rows K.2, + K.1, w.f., K.4, P.3 tog., K.4, w.f., rep. from + K.3.

7th–12th rows K.2, P.2 tog., + K.4, w.f., K.1, w.f., K.4, P.3 tog., rep. from + K.4, w.f., K.1, w.f., K.4, P.2 tog., K.2.

These 12 rows form the pattern

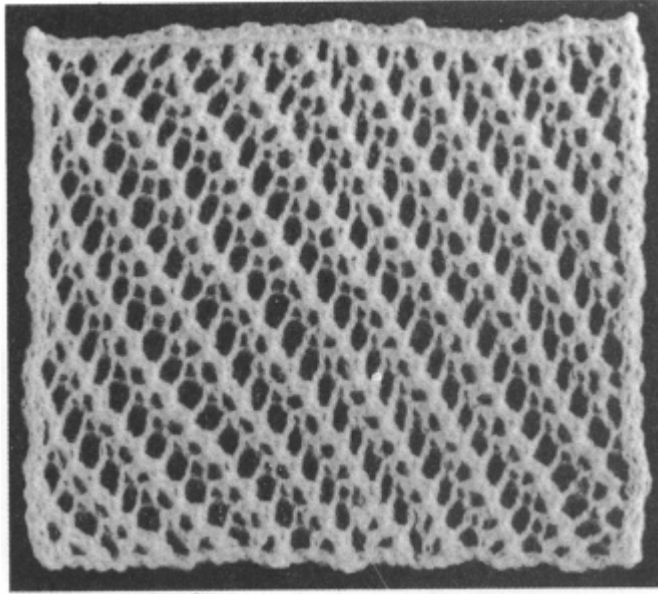
Diagonal Madeira Pattern

Multiple of 4 + 4

1st row K.2, + w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.1, rep. from + K.2.

2nd, 4th & 6th rows Purl.

3rd row K.2, + K.1, w.f., sl.1, K.2 tog., p.s.s.o., w.f., rep. from + K.2.



33

5th row K.1, K.2 tog., + w.f., K.1, w.f., sl.1, K.2 tog., p.s.s.o., rep. from + w.f., K.1, w.f., K.2 tog. t.b.l., K.2.

7th row K.2, K.2 tog., + w.f., K.1, w.f., sl.1, K.2 tog., p.s.s.o., rep. from + w.f., K.1, w.f., K.2 tog. t.b.l., K.1.

8th row Purl.

These 8 rows form the pattern

Madeira Lace Edging Pattern

Cast on 37 sts.

1st row K.4, w.r.n., P.2 tog., K.4, w.f., K.5, w.f., K.1, w.f., K.5, (w.r.n., P.2 tog.) 7 times, w.o.n., K.2.

2nd row W.r.n., P.3 tog., (w.r.n., P.2 tog.) 8 times, K.1, p.2 tog., w.o.n., K.3, w.r.n., P.2 tog., K.1, P.2 tog., w.o.n., K.7, w.r.n., P.2 tog., K.2.

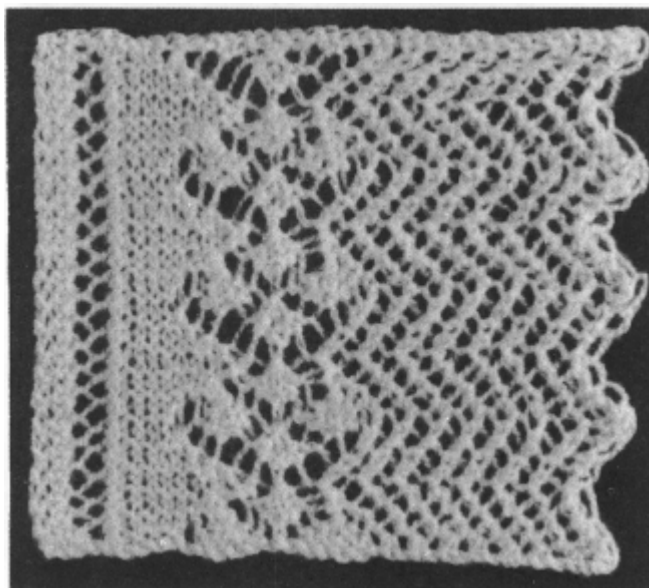
3rd row K.4, w.r.n., P.2 tog., K.6, P.3 tog., w.o.n., K.5, w.r.n., P.3 tog., (w.r.n., P.2 tog.) 8 times, K.1.

4th row W.r.n., P.3 tog., (w.r.n., P.2 tog.) 7 times, P.2 tog., w.r.n., P.2 tog., K.1, P.2 tog., w.o.n., K.10, w.r.n., P.2 tog., K.2.

5th row K.4, w.r.n., P.2 tog., K.5, P.2 tog., K.2, w.r.n., P.3 tog., w.r.n., P.3 tog., (w.r.n., P.2 tog.) 7 times, K.1.

6th row W.r.n., P.3 tog., (w.r.n., P.2 tog.) 7 times, w.o.n., K.1, w.r.n., P.2 tog., K.9, w.r.n., P.2 tog., K.2.

7th row K.4, w.r.n., P.2 tog., K.6, P.2 tog., w.o.n., K.3, (w.r.n., P.2 tog.) 7 times, w.o.n., K.2.



34

8th row (W.r.n., P.2 tog.) 8 times, w.o.n., K.5, w.r.n., P.2 tog., K.7, w.r.n., P.2 tog., K.2.

9th row K.4, w.r.n., P.2 tog., K.4, P.2 tog., w.o.n., K.1, w.r.n., P.2 tog., K.1, P.2 tog., w.o.n., K.1, (w.r.n., P.2 tog.) 7 times, w.o.n., K.2.

10th row (W.r.n., P.2 tog.) 8 times, w.o.n., K.3, w.r.n., P.3 tog., w.o.n., K.3, w.r.n., P.2 tog., K.5, w.r.n., P.2 tog., K.2.

These 10 rows form the pattern

III

Italian and French Knitting

WE HAVE no evidence as to the period at which Spanish Knitting moved from the sacred to the secular; that is when it ceased to be a craft carried on in the service of the Church and became one associated with the Secular fashions of the period. There seems to be no doubt, however, that the visits of Spanish nobles to Italy, particularly to Rome and Florence, were to have a decisive influence on Italian Knitting.

In Italy the craft became more self-conscious and more sophisticated. The designs lost something of their primitive origins and started to reflect the aesthetic movement that was to dominate Florence in particular, and was to reach its culmination in the Italian Renaissance.

We can still see outstanding examples of Italian fashion knitwear of the fifteenth and sixteenth centuries in the Florentine Coats and Jerkins that are to be found in many museums including the Victoria and Albert Museum in London. Here ornateness runs riot. Bright-coloured silk, silver and gold threads, even semi-precious stones are all at times used in the creation of floral and symbolic patternings that in many respects resembled the woven brocades of the same period.

It is also interesting to note that even in this later period of Italian knitting we still find traces of the Arabic influence in the self-coloured Dice and Diamond patterned designs that are found on the borders of most of these garments.

The Italians undoubtedly used hooked needles; in fact in common with the French, who use the word 'tricot' for either crochet or knitting, the same word is used in Italian for both crafts.

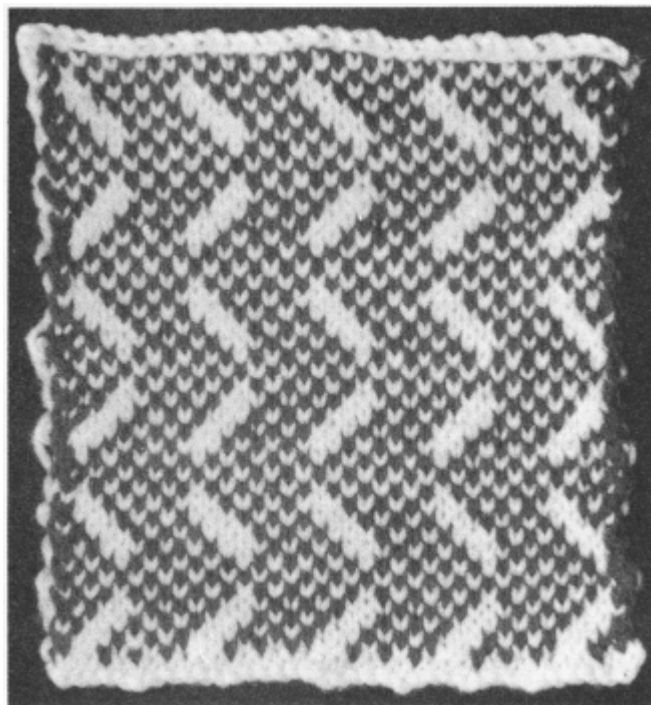
Although we can trace no historical continuity in the Italian story, the revival of Italian knitwear at the present time has placed them to the forefront of knitwear fashion. Even in our own age they are still using brocaded effects

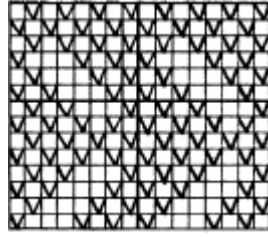
for some of the suits and dresses that form part of the *haute couture* of the Italian knitwear collections, and probably the influence of hooked knitting is still to be found in the crochet-knit fabrics that are tending more and more to dominate the Italian fashion story.

In France we find in the knitter's craft the marriage of the Spanish and Italian traditions. Spain had started to develop lace knitting as early as the twelfth century and we still find wonderful examples in Spanish lace, particularly in babies' wear, in Southern Spain at the present time.

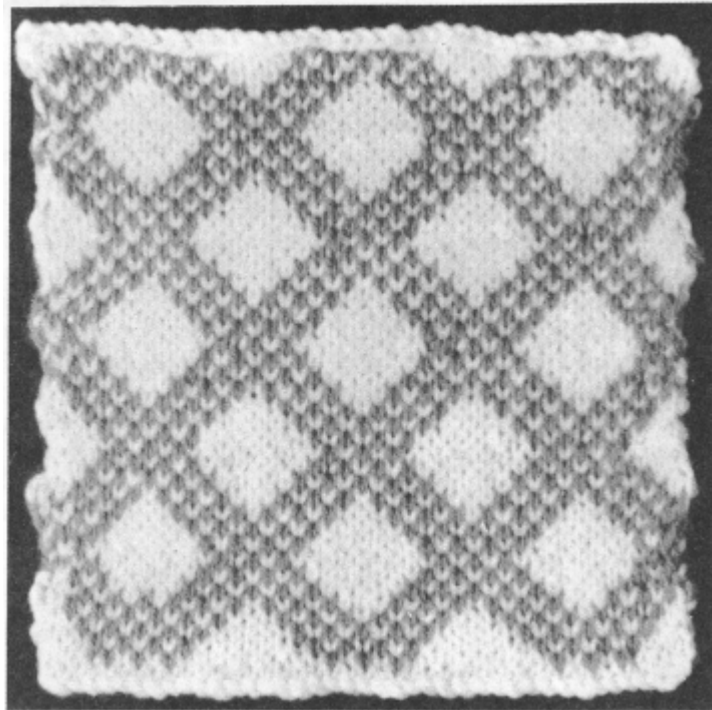
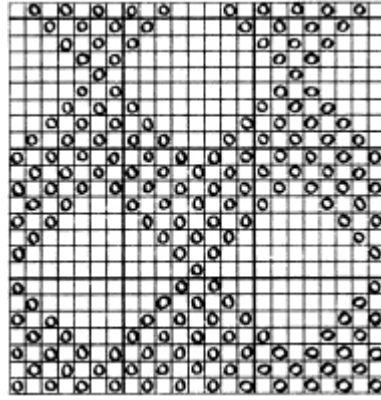
The French specialised in the knitting of stockings whose elaborate lace patternings made them one of the marvels of Europe. Henry VIII had several pairs of French knitted hosiery and in Hatfield House you can still see in the museum there, a pair of lace stockings copied from a French design reputed to have been made by a Mrs. Montague, who was a Lady of the Chamber to Queen Elizabeth.

We can find little trace of colour knitting in France until just prior to the French Revolution, but today the tradition has been revived and we find Jacquard sweaters and jackets very popular in France at the present time.

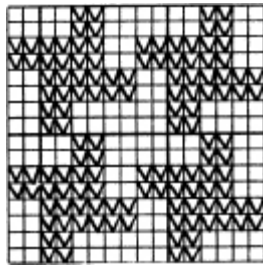
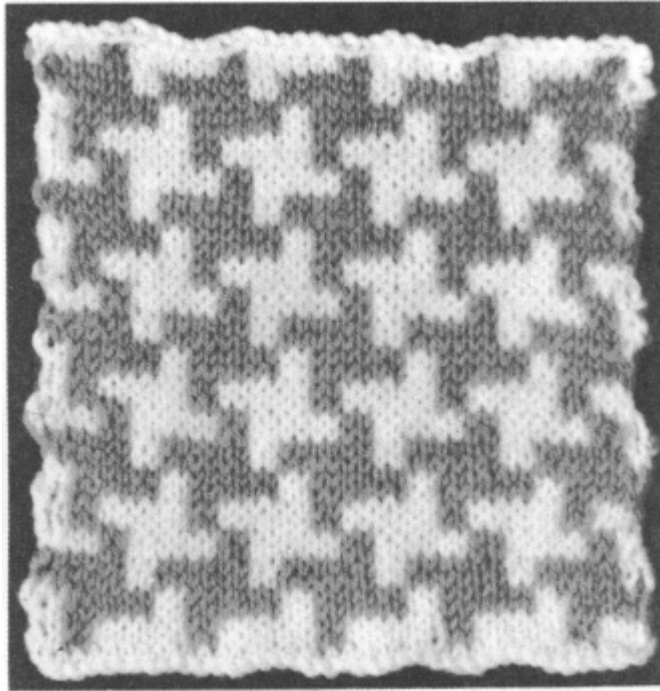




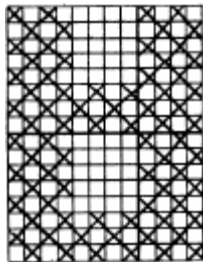
35

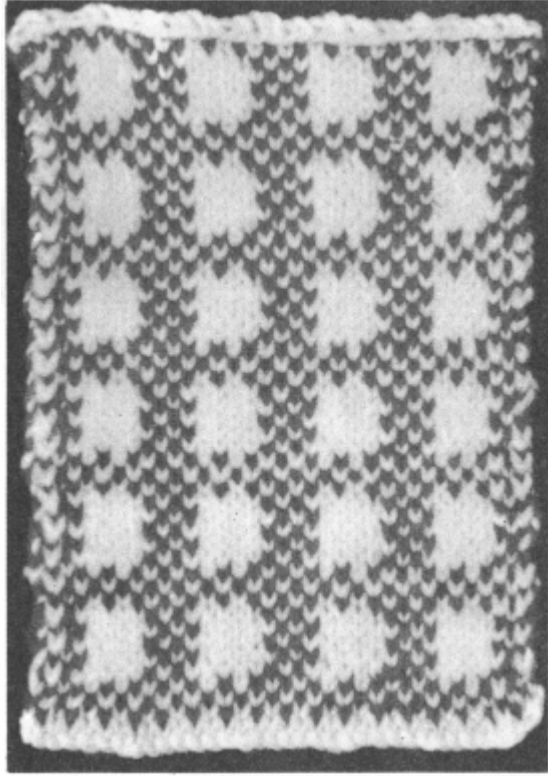


36



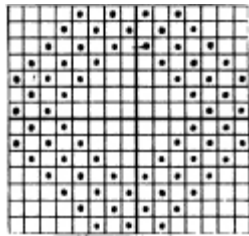
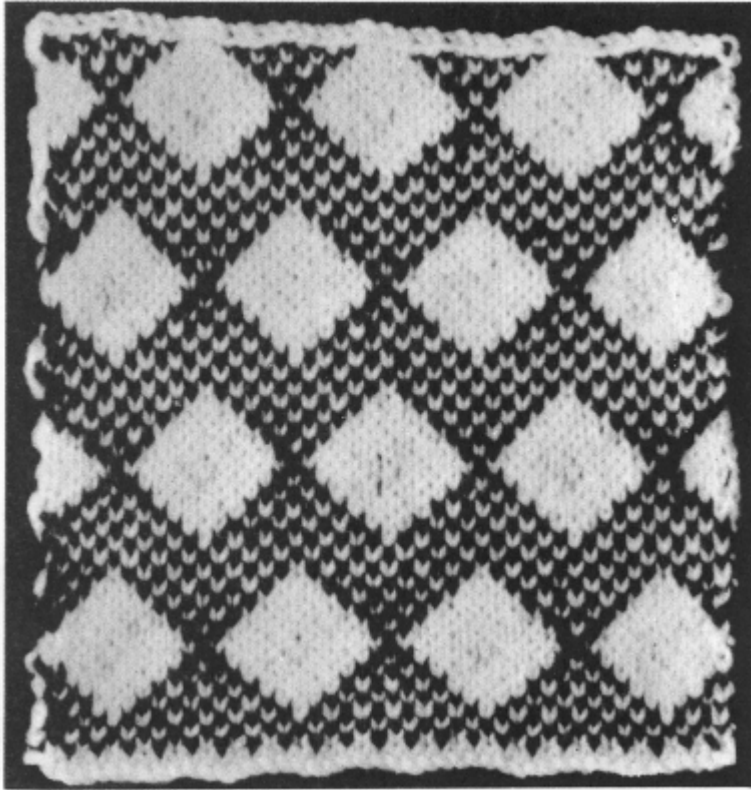
37

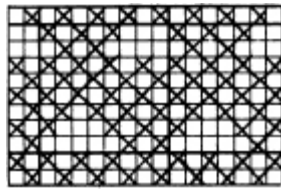
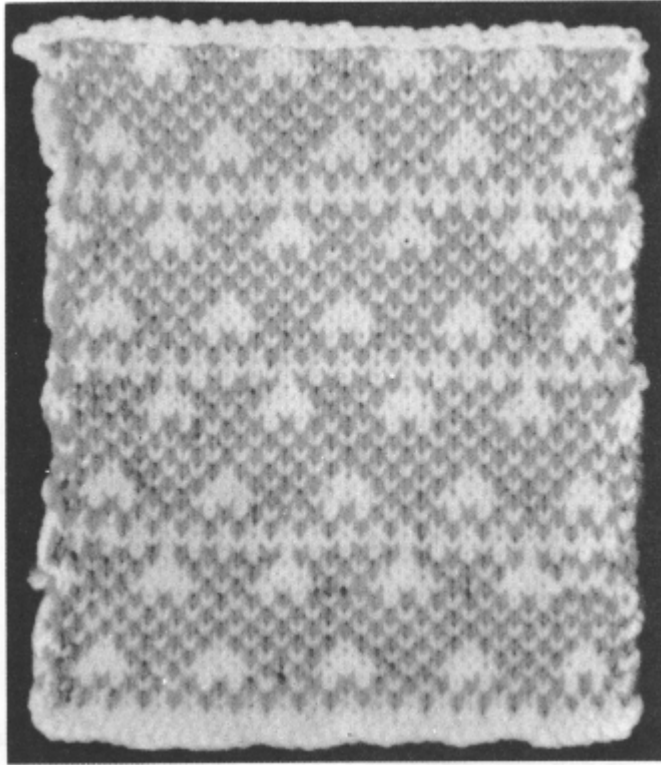




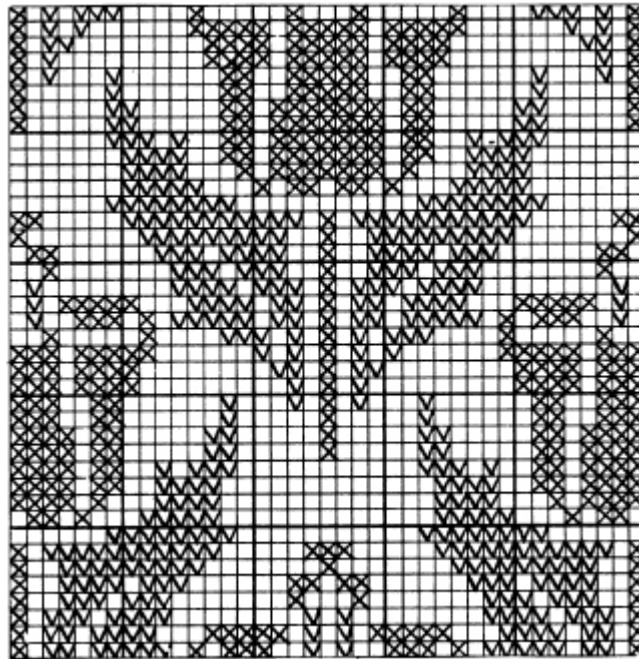
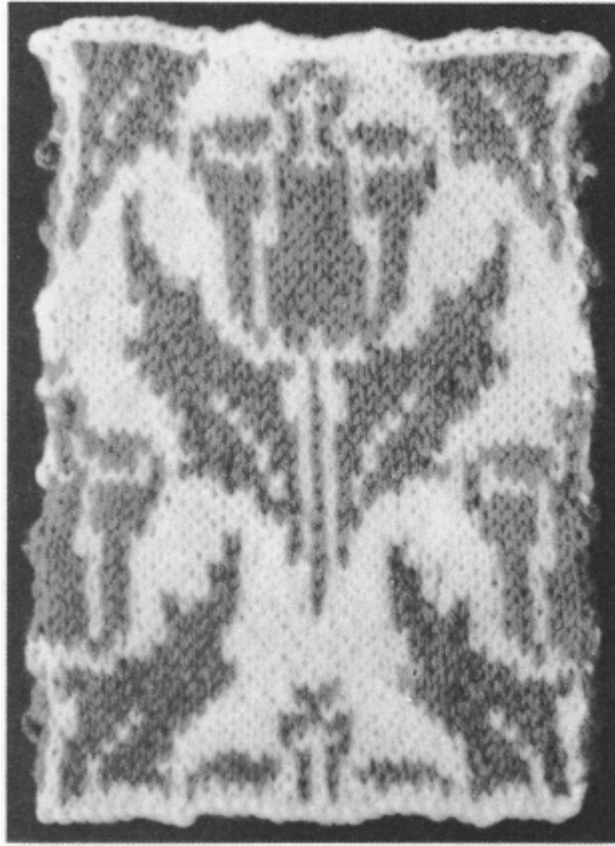
38

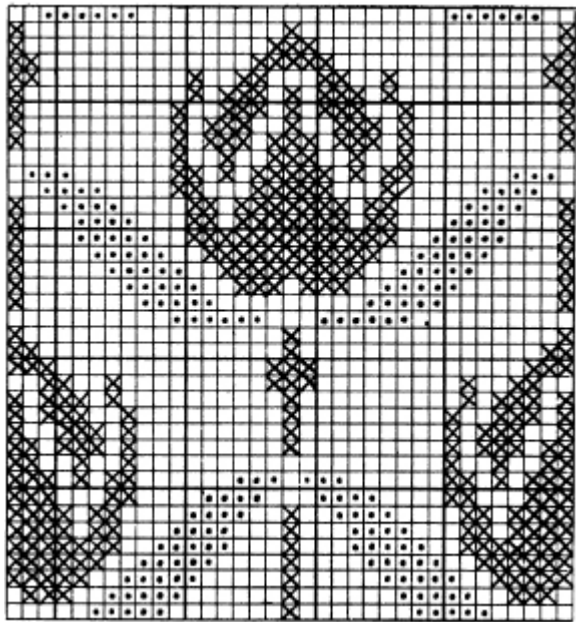
ITALIAN

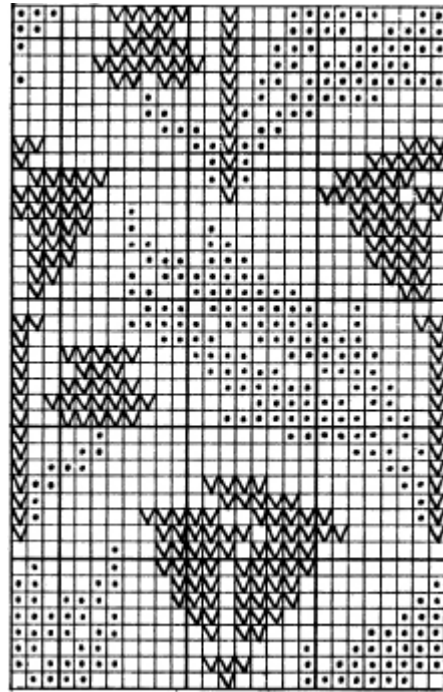


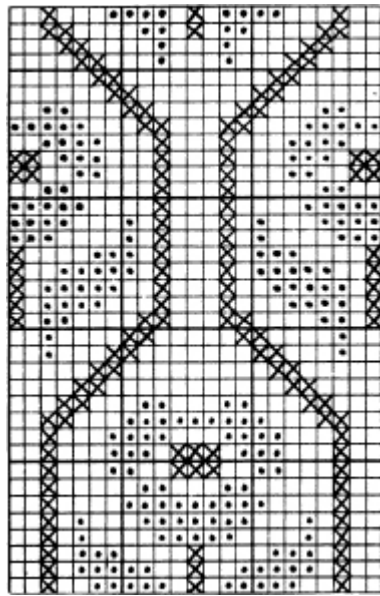
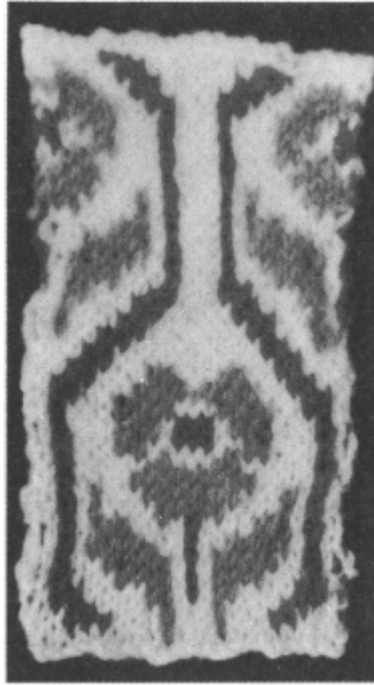


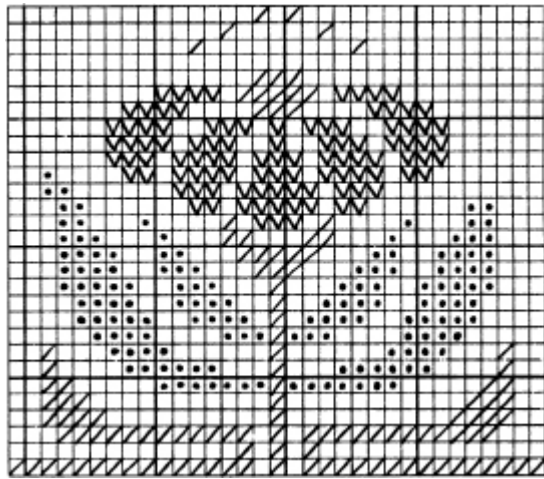
40



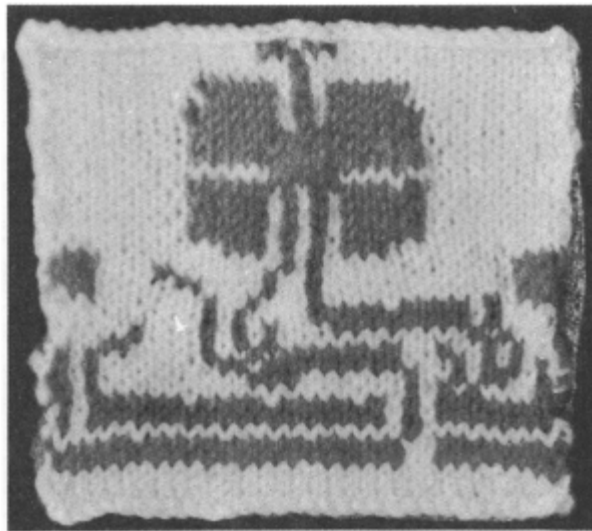


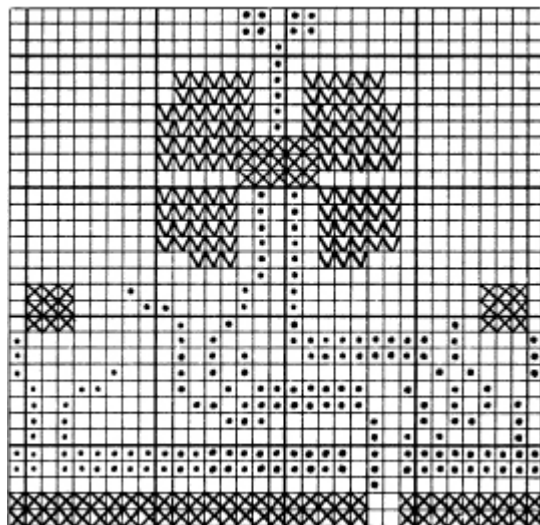






45

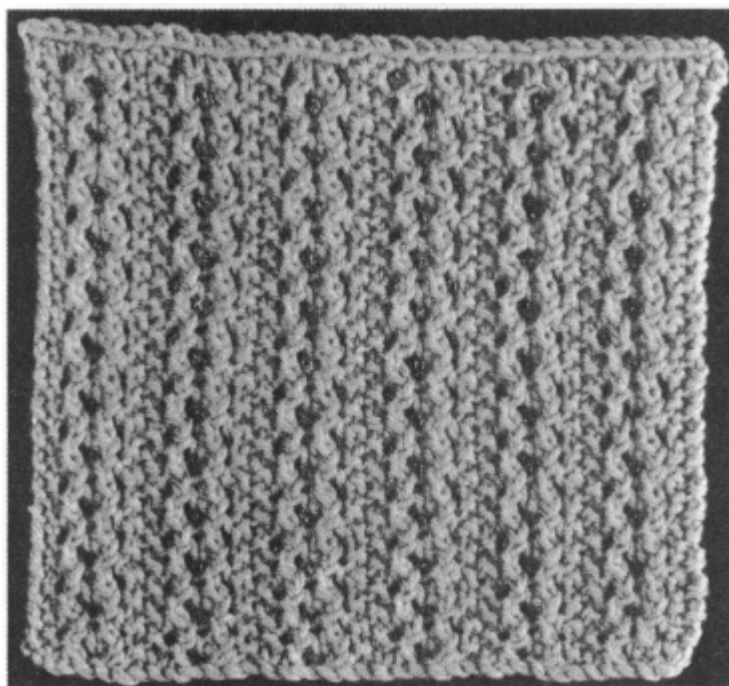




ITALIAN KNITTING PATTERNS

Crochet-knit Striped Pattern

Multiple of 6 + 2



47

1st row + K.1, P.1, K.2 tog., (w.f.) twice, K.2 tog. t.b.l., rep. from + K.1, P.1.

2nd row + P.1, K.1, P.1, P. into front of first w.f., P. into back of second w.f., P.1, rep. from + P.1, K.1.

3rd row + K.1, P.1, w.o.n., K.2 tog. t.b.l., K.2 tog., w.f., rep from + K.1, P.1.

4th row + P.1, K.1, P.4, rep. from + P.1, K.1.

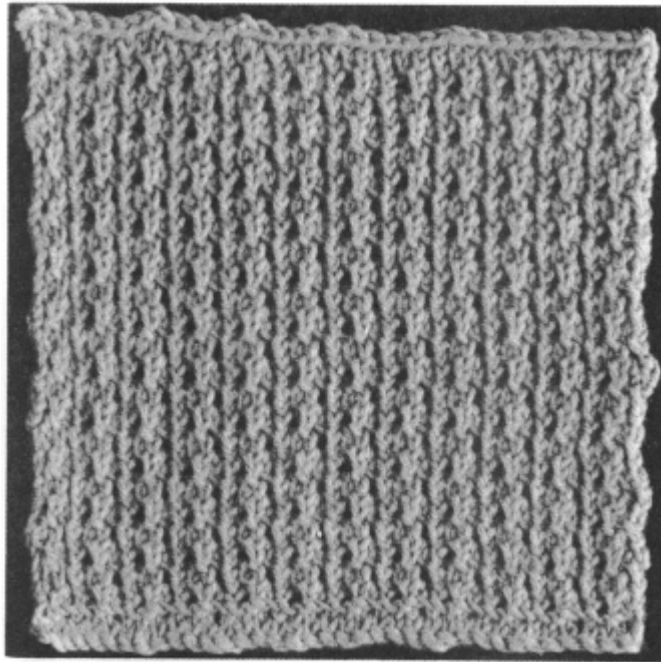
These 4 rows form the pattern

Crochet-knit Ric-rac Pattern

Multiple of 3 + 1

1st row + K.B.1, M.1K, K.2 tog. t.b.l., rep. from + K.B.1.

2nd row + P.B.1, P.2, rep. from + P.B.1.



48

3rd row + K.B.1, K.2 tog., M.1K, rep. from + K.B.1.

4th row As 2nd.

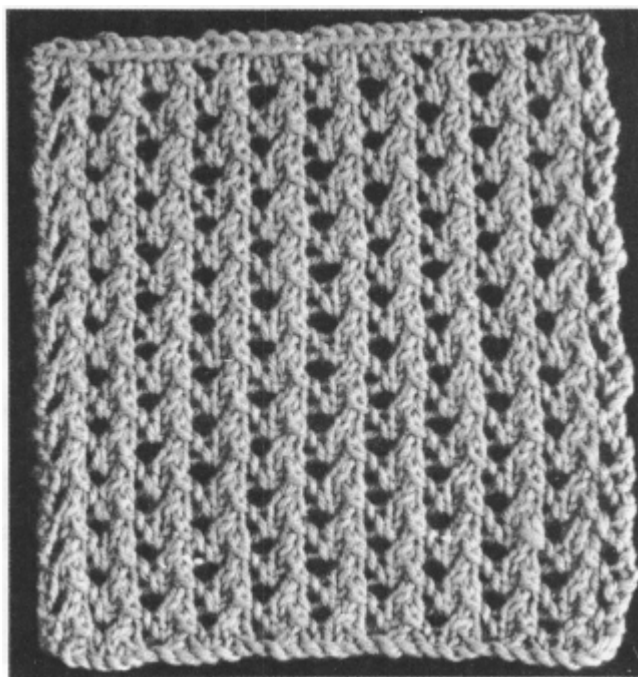
These 4 rows form the pattern

Crochet-knit Travelling Eyelet Pattern

Multiple of 6 + 8

1st row K.1, w.f., K.2 tog. t.b.l., K.2, + K.2 tog., w.f., K.2 tog. t.b.l., K.2, rep. from + K.2 tog., w.f., K.1.

2nd row K.1, P.1, + P.4, P. into front and back of next st. (w.f. of previous row), rep. from + P.5, K.1.



49

3rd row K.2, + K.2 tog., w.f., K.2 tog. t.b.l., K.2, rep. from + to end.

4th row K.1, P.2, + P. into front and back of next st., P.4, rep. from + P. into front and back of next st., P.2, K.1.

These 4 rows form the pattern

Crochet-knit Shell Pattern

Multiple of 6 + 3

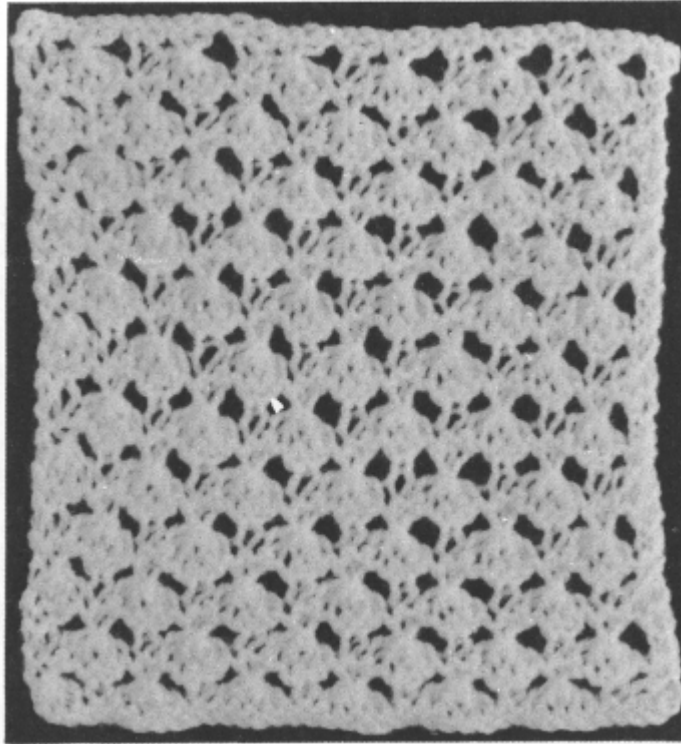
1st row K.1, + w.f., K.1, rep. from + K.1. (Wrong side.)

2nd row K. dropping w.f's of previous row.

3rd row K.1, K.3 tog., + (w.f.) twice, K1, (w.f.) twice, sl.2, K.3 tog., p.2.s.s.o., rep. from + (w.f.) twice, K.1, (w.f.) twice, K.3 tog., K.1.

4th row K.1, + K.1, (K. into front and back of 2 w.f's), rep. from + K.2.

5th & 6th rows As 1st & 2nd.



50

7th row K.1, + K.1, (w.f.) twice, sl.2, K.3 tog., p.2.s.s.o., (w.f.) twice, rep. from + K.2.

8th row As 4th.

These 8 rows form the pattern

Double Ric-rac Pattern (see page 64)

Multiple of 11 + 3

1st row K.1, + K.B.2, P.1, Tw.2F., Cr.2 by K.2 tog., then K. into 2nd st.

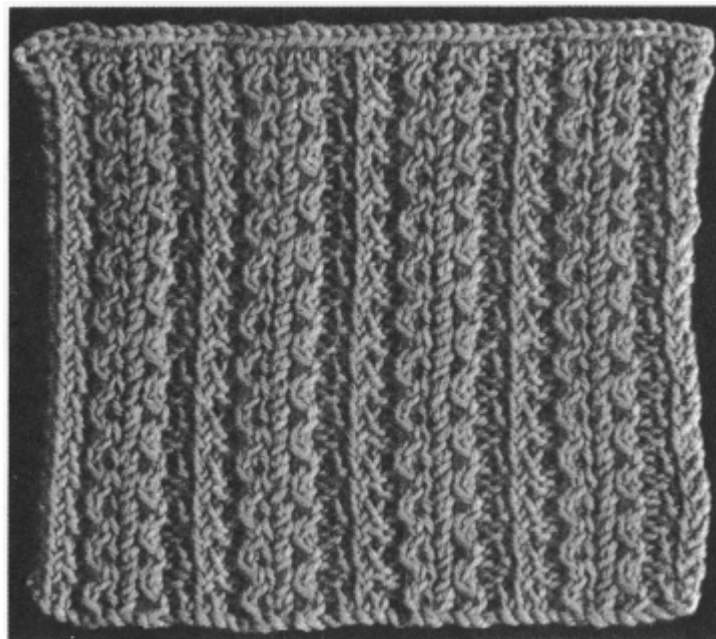
before dropping st. off needle, Tw.2B, P.1, K.B.1, rep. from + K.B.1, K.1.

2nd row K.1, + P.B.2, K.1, P.6, K.1, P.B.1, rep. from + P.B.1, K.1.

3rd row K.1, + K.B.1, P.2, Tw.2B., Cr.2, Tw.2F., P.2, rep. from + K.B.1., K.1.

4th row K.1, + P.B.1, K.2, P.6, K.2, rep. from + P.B.1, K.1.

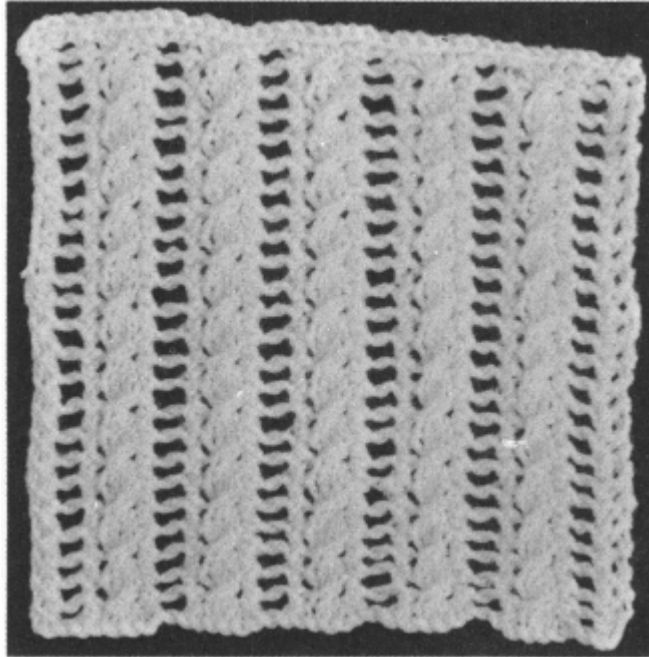
These 4 rows form the pattern



51

Crochet-knit Ladder Stitch Pattern

Multiple of 7 + 6



52

1st row K.1, + K.2 tog., (w.f.) twice, K.2 tog. t.b.l., K.3, rep. from + K.2 tog., (w.f.) twice, K.2 tog. t.b.l., K.1.

2nd row K.1, + K.1, (K.B.1, K.1) into w.f's of previous row, K.1, P.3, rep. from + K.1, (K.B.1, K.1), K.2.

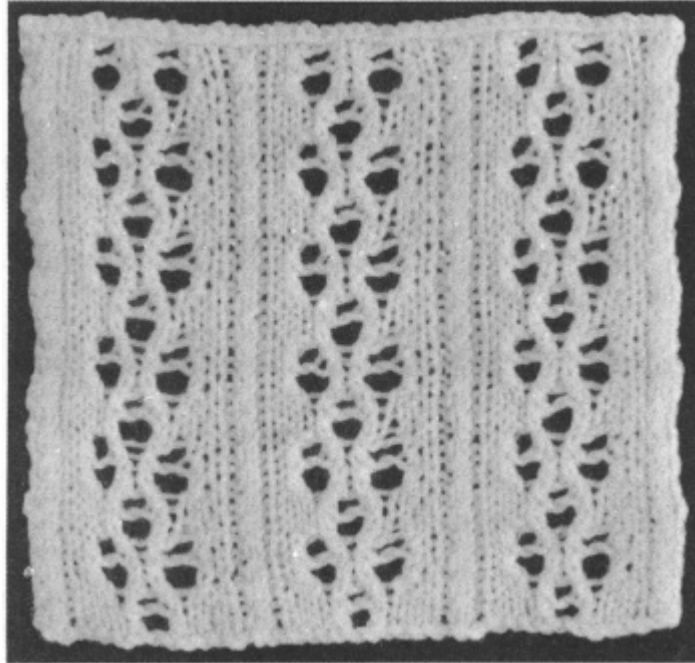
3rd row K.1, + K.2 tog., (w.f.) twice, K.2 tog. t.b.l., Tw.3, rep. from + K.2 tog., (w.f.) twice, K.2 tog. t.b.l., K.1.

4th row K.1, + K.1, (K.B.1, K.1) into w.f's of previous row, K.1, P.3, rep. from + K.1, (K.B.1, K.1), K.2.

These 4 rows form the pattern

Lace Butterfly Pattern

Multiple of 14 + 4



53

1st row + P.1, Tw.2, P.1, K.3, K.2 tog., (w.f.) twice, K.2 tog. t.b.l., K.3, rep. from + P.1, Tw.2, P.1.

2nd row + K.1, P.2, K.1, P.4, (K.B.1, K.1, into w.f's), P.4, rep. from + K1, P.2, K.1.

3rd & 4th rows As 1st & 2nd.

5th row + P.1, Tw.2, P.1, K.1, K.2 tog., (w.f.) twice, K.2 tog. t.b.l., K.2 tog., (w.f.) twice, K.2 tog. t.b.l., K.1, rep. from + P.1, Tw.2, P.1.

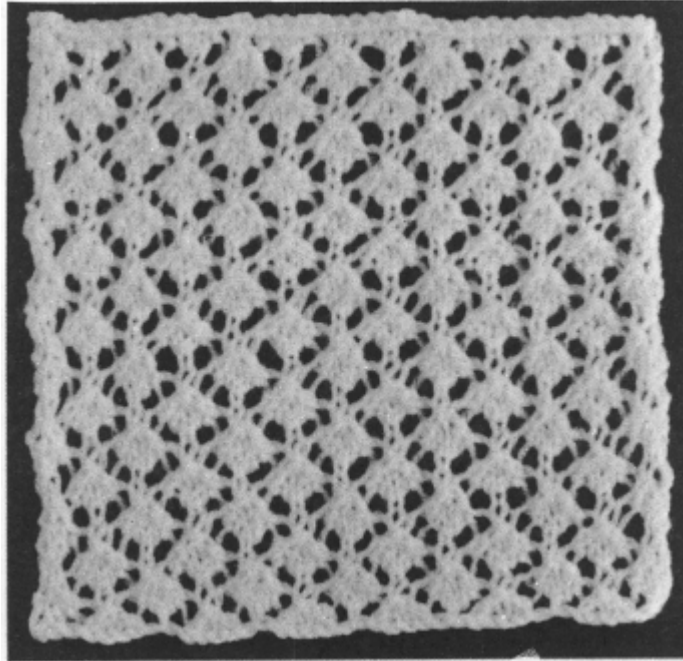
6th row + K.1, P.2, K.1, P.2, (K.B.1, K.1), P.2, (K.B.1, K.1.), P.2, rep. from + K.1, P.2, K.1.

7th & 8th rows As 5th & 6th.

These 8 rows form the pattern

Miniature Leaf Pattern

Multiple of 6 + 3



54

1st row K.1, + K.1, w.f., K.2 tog. t.b.l., K.1, K.2 tog., w.f., rep. from + K.2.

2nd row K.1, + P.2, w.r.n., P.3 tog., w.r.n., P.1, rep. from + P.1, K.1.

3rd row Knit.

4th row K.1, + P.1, P.2 tog. t.b.l., w.r.n., P.1, w.r.n., P.2 tog., rep. from + P.1, K.1.

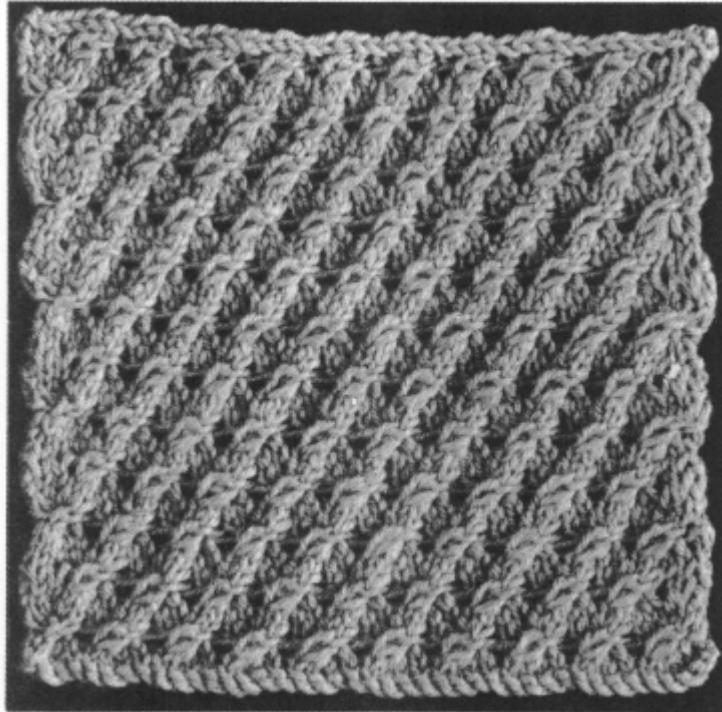
5th row K.1, K.2 tog., + w.f., K.3, w.f., K.3 tog., rep. from + w.f., K.3, w.f., K.2 tog. t.b.l., K.1.

6th row Purl.

These 6 rows form the pattern

Crochet-knit Treble Shell Pattern

Multiple of 4 + 2



55

1st row Purl. (Wrong side.)

2nd row K.1, + w.f., K.1, rep. from + K.1.

3rd row K.1, P. to last st., dropping w.f., of previous row, K.1.

4th row K.1, + work treble as follows: K. into 4th & 3rd sts., leave on needle, K. 1st st., drop off needle, K.1, drop all 3 sts. off needle, rep. from + K.1.

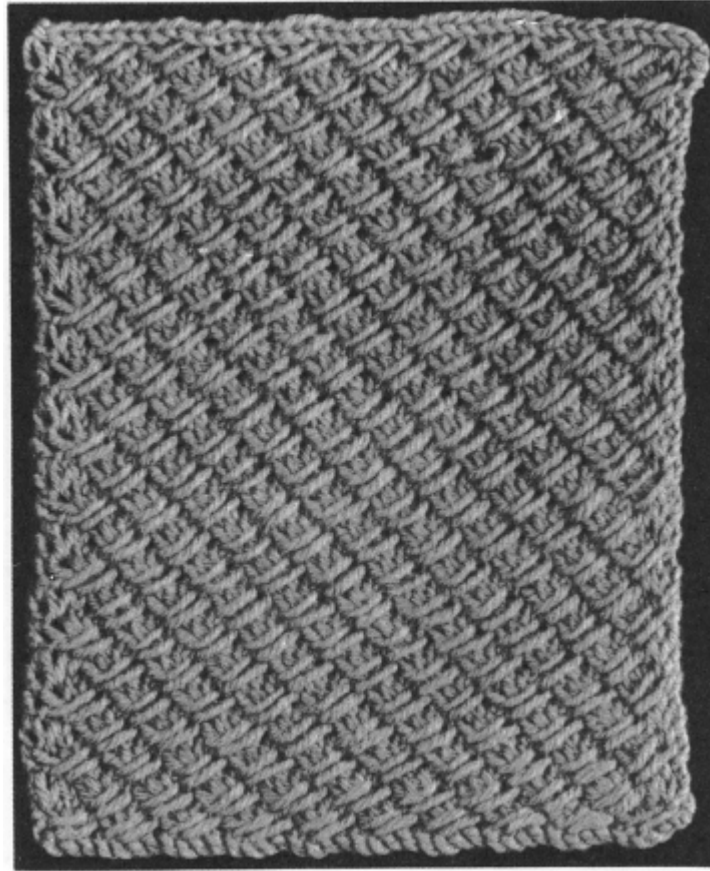
5th–7th rows As 1st–3rd.

8th row K.3, + work treble, rep. from + K.3.

These 8 rows form the pattern

Crochet-knit Trellis Pattern

Multiple of 4 + 2



56

1st row (Wrong side) K.1, + P. to last st., wrapping wool twice round needle for each st., K.1.

2nd row K.1, + sl. next 4 sts. on to right-hand needle thus forming long sts; now sl. back on to left-hand needle; place point of right-hand needle *through* 3rd & 4th st. on left-hand needle, cross over 1st & 2nd st., then K.4 (this action is called Trellis Four), rep. from + K.1.

3rd row As 1st.

4th row K.3, + Trellis Four, rep. from + K.3.

These 4 rows form the pattern

Lace Vandyke Border Pattern

Multiple of 12 + 5



57

1st row K.2, + K.1, w.f., K.2 tog. t.b.l., K.7, K.2 tog., w.f., rep from + K.3.

2nd row K.2. + P.3, K.7, P.2, rep. from + P.1, K.2.

3rd row K.2, + K.2, w.f., K.2 tog. t.b.l., K.5, K.2 tog., w.f., K.1, rep. from + K.3.

4th row K.2, + P.4, K.5, P.3, rep. from + P.1, K.2.

5th row K.2, + K.1, (w.f., K.2 tog. t.b.l.) twice, K.3, (K.2 tog., w.f.) twice, rep. from + K.3.

6th row K.2, + P.5, K.3, P.4, rep. from + P.1, K.2.

7th & 11th rows K.2, + K.2, (w.f., K.2 tog. t.b.l.) twice, K.1, (K.2 tog., w.f.) twice, K.1, rep. from + K.3.

8th row K.2, + P.6, K.1, P.5, rep. from + P.1, K.2.

9th row K.2, + K.1, (w.f., K.2 tog. t.b.l.) twice, w.f., sl.1, K.2 tog., p.s.s.o., w.f., (K.2 tog., w.f.) twice, rep. from + K.3.

10th row K.2, + K.2, P.9, K.1, rep. from + K.3.

12th row K.2, + K.3, P.7, K.2, rep. from + K.3.

13th row K.2, + K.3, w.f., K.2 tog. t.b.l., w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.2 tog., w.f., K.2, rep. from + K.3.

14th row K.2, + K.4, P.5, K.3, rep. from + K.3.

15th row K.2, + K.4, w.f., K.2 tog. t.b.l., K.1, K.2 tog., w.f., K.3, rep. from + K.3.

16th row K.2, + K.5, P.3, K.4, rep. from + K.3.

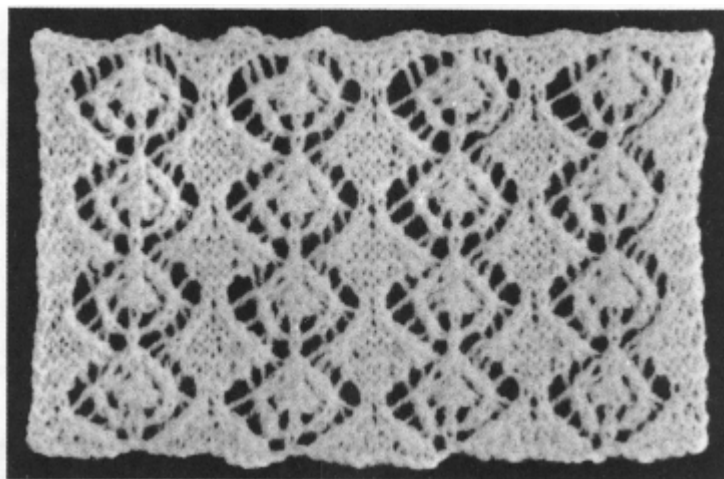
17th row K.2, + K.5, w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.4, rep. from + K.3.

18th row Knit.

These 18 rows form the pattern

Lace Medallion Pattern

Multiple of 11 + 4



58

1st row K.2, + K.3, K.2 tog., w.f., K.1, w.f., K.2 tog. t.b.l., K.3, rep. from + K.2.

2nd row K.2, + K.2, P.2 tog. t.b.l., w.r.n., P.3, w.r.n., P.2 tog., K.2, rep. from + K.2.

3rd row K.2, + K.1, (K.2 tog., w.f.) twice, K.1, (w.f., K.2 tog. t.b.l.) twice, K.1, rep. from + K.2.

4th row K.2, + P.2 tog. t.b.l., w.r.n., P.2 tog. t.b.l., w.o.n., K.3, (w.r.n., P.2 tog.) twice, rep, from + K.2.

5th row K.2, + K.1, (w.f., K.2 tog. t.b.l.) twice, K.1, (K.2 tog., w.f.) twice, K.1, rep. from + K.2.

6th row K.2, + K.2, w.r.n., P.2 tog., w.r.n., P.3 tog., w.r.n., P.2 tog. t.b.l., w.o.n., K.2, rep. from + K.2.

7th row K.2, + K.3, w.f., K.2 tog. t.b.l., K.1, K.2 tog., w.f., K.3, rep. from + K.2.

8th row K.2, + K.4, w.r.n., P.3 tog., w.o.n., K.4, rep. from + K.2.

These 8 rows form the pattern

Wave and Leaf Pattern

Multiple of 10 + 5

1st row K.2, + w.f., K.2 tog. t.b.l., K.8, rep. from + w.f., K.2, tog. t.b.l., K.1.

2nd row K.2, + P.1, w.r.n., P.2 tog., P.5, P.2 tog., t.b.l., w.r.n., rep. from + P.1, K.2.

3rd row K.2, + K.2, w.f., K.2 tog. t.b.l., K.3, K.2 tog., w.f., K.1, rep. from + K.3.

4th row K.2, + P.3, w.r.n., P.2 tog., P.1, P.2 tog. t.b.l., w.r.n., P.2, rep. from + P.1, K.2.

5th row K.2, + K.4, w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.3, rep. from + K.3.

6th & 22nd rows K.2, P. to last 2 sts., K.2.

7th row K.2, K.2 tog., + (w.f.) twice, K.2 tog. t.b.l., K.3, K.2 tog., (w.f.) twice, sl.1, K.2 tog., p.s.s.o., rep. from + (w.f.) twice, K.2 tog. t.b.l., K.3, K.2 tog., (w.f.) twice, K.2 tog. t.b.l., K.2.

8th, 14th, 26th & 28th rows K.2, + P.2, K.1, P.5, K.1, P.1, rep. from + P.1, K.2.

9th row K.2, + K.2, (w.f.) twice, sl.1, K.2 tog., p.s.s.o., K.1, K.3 tog., (w.f.) twice, K.1, rep. from + K.3.



59

10th, 12th, 24th & 30th rows K.2, + P.3, K.1, P.3, K.1, P.2, rep. from + P.1, K.2.

11th row K.2, + K.3, (w.f.) twice, sl.2, K.3 tog., p.2.s.s.o., (w.f.) twice, K.2, rep. from + K.3.

13th row K.2, + K.1, K.3 tog., (w.f.) twice, K.3, (w.f.) twice, sl.1, K.2 tog., p.s.s.o., rep. from + K.3.

15th row K.2, K.3 tog., + (w.f.) twice, K.5, (w.f.) twice, sl.2, K.3 tog., p.2.s.s.o., rep. from + (w.f.) twice, K.5, (w.f.) twice, sl.1, K.2 tog., p.s.s.o., K.2.

16th row K.2, + P.1, K.1, P.7, K.1, rep. from + P.1, K.2.

17th row K.2, + K.5, w.f., K.2 tog. t.b.l., K.3, rep. from + K.3.

18th row K.2, + P.3, P.2 tog. t.b.l., w.r.n., P.1, w.r.n., P.2 tog., P.2, rep. from + P.1, K.2.

19th row K.2, + K.2, K.2 tog., w.f., K.3, w.f., K.2 tog. t.b.l., K.1, rep. from + K.3.

20th row K.2, + P.1, P.2 tog. t.b.l., w.r.n., P.5., w.r.n., P.2 tog., rep. from + P.1, K.2.

21st row K.2, K.2 tog., + w.f., K.7, w.f., sl.1, K.2 tog., p.s.s.o., rep. from + w.f., K.7, w.f., K.2 tog. t.b.l., K.2.

23rd row K.2, + K.2, K.2 tog., (w.f.) twice, sl.1, K.2 tog., p.s.s.o., (w.f.) twice, K.2 tog. t.b.l., K.1, rep. from + K.3.

25th row K.2, + K.1, K.3 tog., (w.f.) twice, K.3, (w.f.) twice, sl.1, K.2 tog., p.s.s.o., rep. from + K.3.

27th row K.2, K.3 tog., + (w.f.) twice, K.5, (w.f.) twice, sl.2, K.3 tog., p.2.s.s.o., rep. from + (w.f.) twice, K.5, (w.f.) twice, sl.1, K.2 tog., p.s.s.o., K.2.

29th row K.2, + K.2, (w.f.) twice, sl.1, K.2 tog., p.s.s.o., K.1, K.3 tog., (w.f.) twice, K.1, rep. from + K.3.

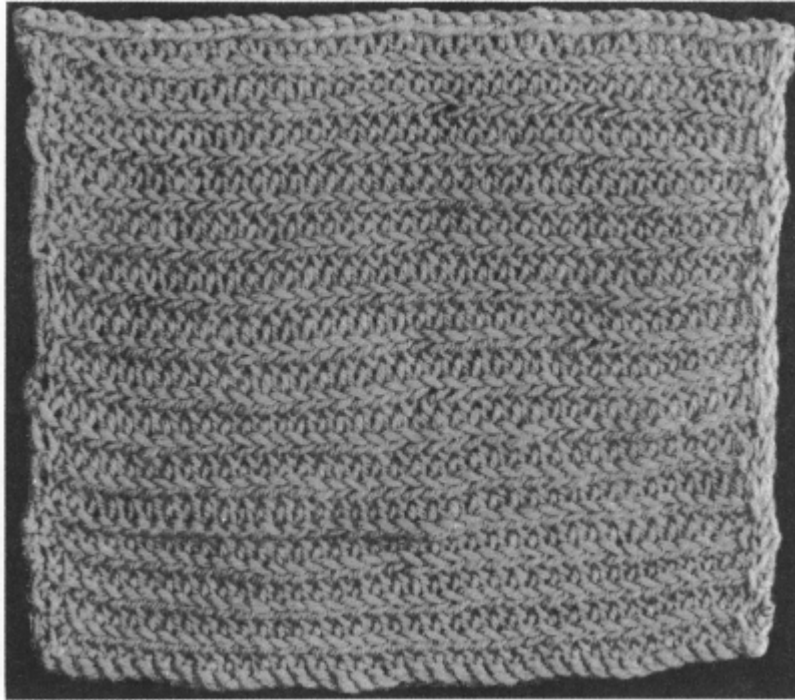
31st row K.2, + K.3, (w.f.) twice, sl.2, K.3 tog., p.2.s.s.o., (w.f.) twice, K.2, rep. from + K.3.

32nd row K.2, + P.4, K.1, P.1, K.1, P.3, rep. from + P.1, K.2.

These 32 rows form the pattern

Herringbone Pattern

Odd number of stitches



60

1st row (Wrong side) K.1, P. to last st., K.1.

2nd row K.2, + K.2 tog. t.b.l., K. into 2nd st., sl. sts. off needle, then sl. last st. back on to left-hand needle, rep. from + K.2.

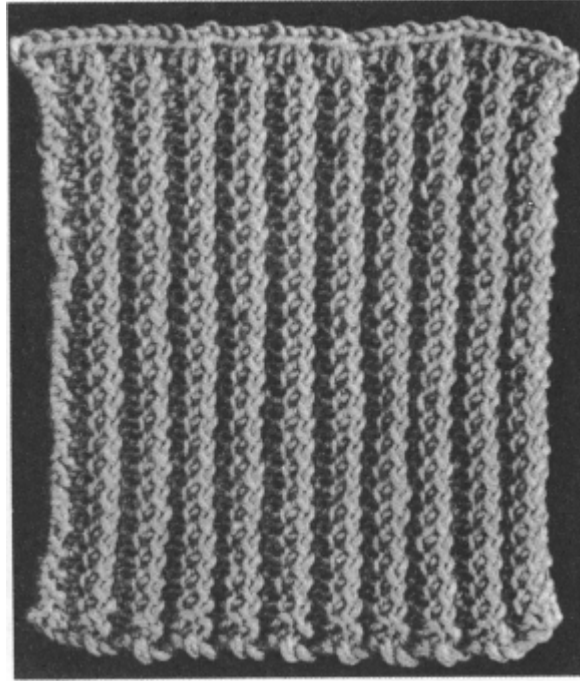
3rd row K.1, P. to last st., K.1.

4th row K.1, + K.2 tog. t.b.l., K. into 2nd st. then sl. last st. back on to left-hand needle, rep. from + K.1.

These 4 rows form the pattern

Corded Rib Pattern

Multiple of 4 + 2



61

1st & every row K.1, + K.2 tog. t.b.l., M.1K., P.2, rep. from + K.1.

Moss and Vandyke Pattern

Multiple of 15 + 9

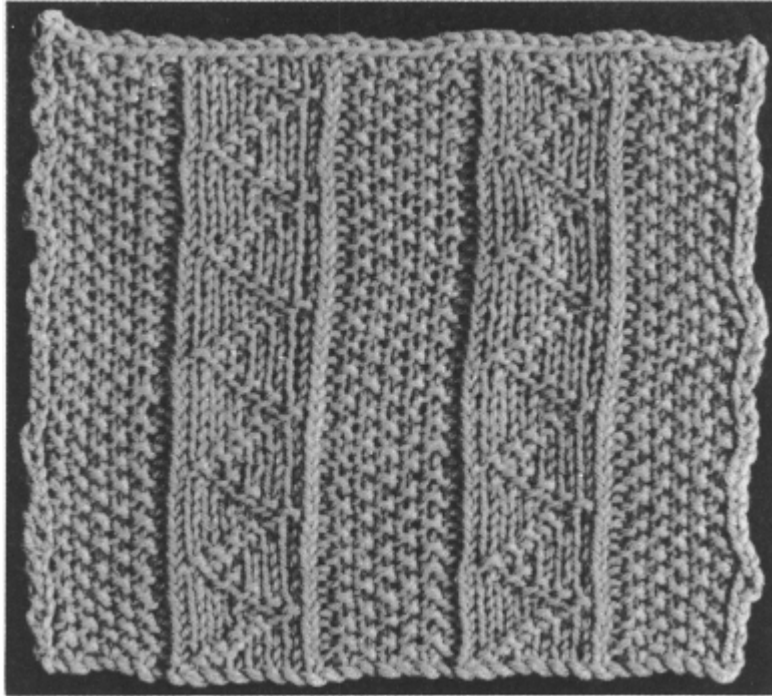
1st row + K.B.1, (P.1, K.1) 3 times, P.1, K.B.1, K.4, P.2, rep. from + K.B.1, (P.1, K.1) 3 times, P.1, K.B.1.

2nd row + P.B.1, K.2, P.1, K.1, P.1, K.2, P.B.1, P.1, K.2, P.3, rep. from + P.B.1, K.2, P.1, K.1, P.1. K.2, P.B.1.

3rd row + K.B.1, (P.1, K.1) 3 times, P.1, K.B.1, K.2, P.2, K.2, rep. from + K.B.1, (P.1, K.1) 3 times, P.1, K.B.1.

4th row + P.B.1, K.2, P.1, K.1, P.1, K.2, P.B.1, P.3, K.2, P.1, rep. from + P.B.1, K.2, P.1, K.1, P.1, K.2, P.B.1.

Lozenge Pattern (see page 75) Multiple of 5



62

5th row + K.B.1, (P.1, K.1) 3 times, P.1, K.B.1, P.2, K.4, rep. from + K.B.1, (P.1, K.1) 3 times, P.1, K.B.1.

6th row As 4th.

7th row As 3rd.

8th row As 2nd.

These 8 rows form the pattern

Lozenge Pattern (see page 75)

Multiple of 5

1st row + P.1, K.4, rep. from +.

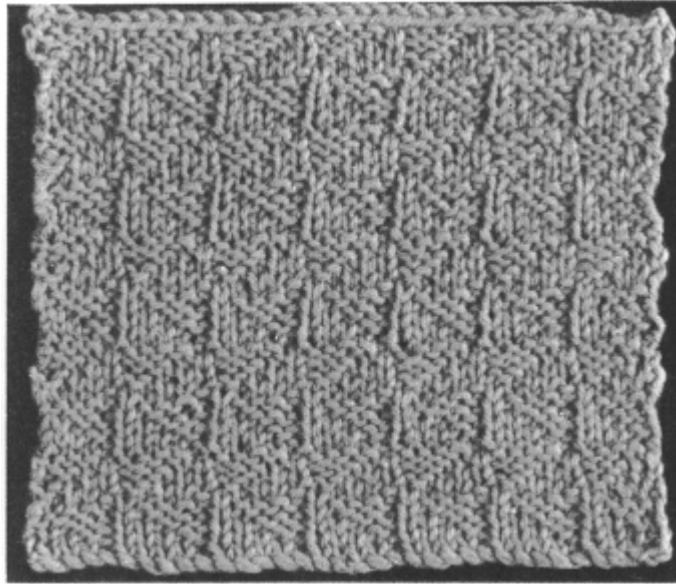
2nd & 3rd rows + P.3, K.2, rep. from +.

4th & 5th rows + P.1, K.4, rep. from +.

6th & 7th rows + K.2, P.3, rep. from +.

8th row + K.4, P.1, rep. from +.

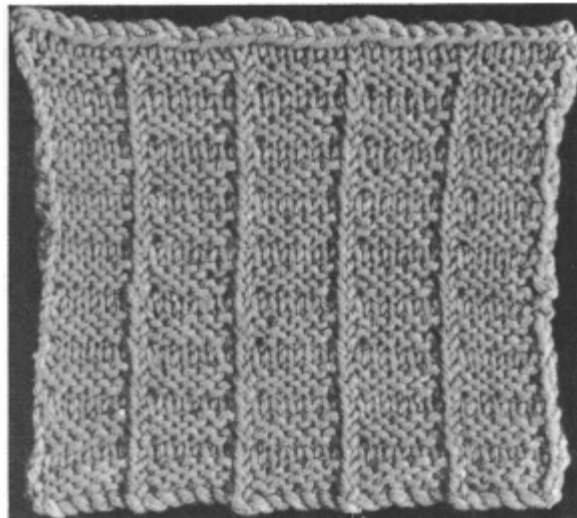
These 8 rows form the pattern



63

Basket Pattern

Multiple of 6 + 1



64

1st row + K.B.1, P.5, rep. from + K.B.1.

2nd row + P.B.1, K.5, rep. from + P.B.1.

3rd row + K.B.1, K.5, rep. from + K.B.1.

4th row + P.B.1, P.5, rep. from + P.B.1.

These 4 rows form the pattern

Zigzag Pattern

Multiple of 8



65

1st–4th rows + P.4, K.4, rep. from +.

5th row + K.2, P.4, K.2, rep. from +.

6th row + P.2, K.4, P.2, rep. from +.

7th & 8th rows As 5th & 6th.

9th–12th rows + K.4, P.4, rep. from +.

13th row + P.2, K.4, P.2, rep. from +.

14th row + K.2, P.4, K.2, rep. from +.

15th & 16th rows As 13th & 14th.

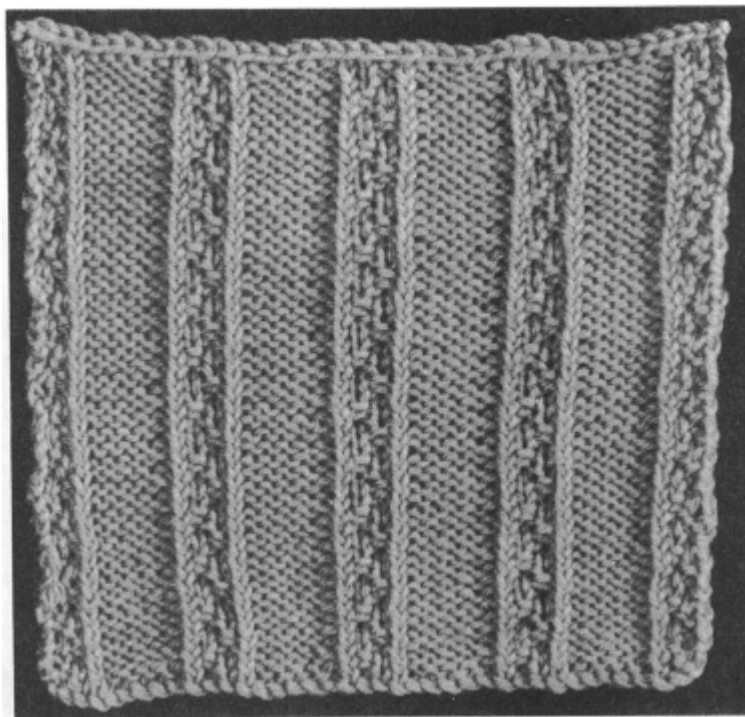
These 16 rows form the pattern

Embossed Rib Pattern

Multiple of 9 + 4

1st row + K.B.1, K.1, P.1, K.B.1, P.5, rep. from + K.B.1, K.1, P.1, K.B.1.

2nd row + P.B.1, K.1, P.1, P.B.1, K.5, rep. from + P.B.1, K.1, P.1, P.B.1.



66

3rd row + K.B.1, P.1, K.1, K.B.1, P.5, rep. from + K.B.1, P.1, K.1, K.B.1.

4th row + P.B.1, P.1, K.1, P.B.1, K.5, rep. from + P.B.1, P.1, K.1, P.B.1.

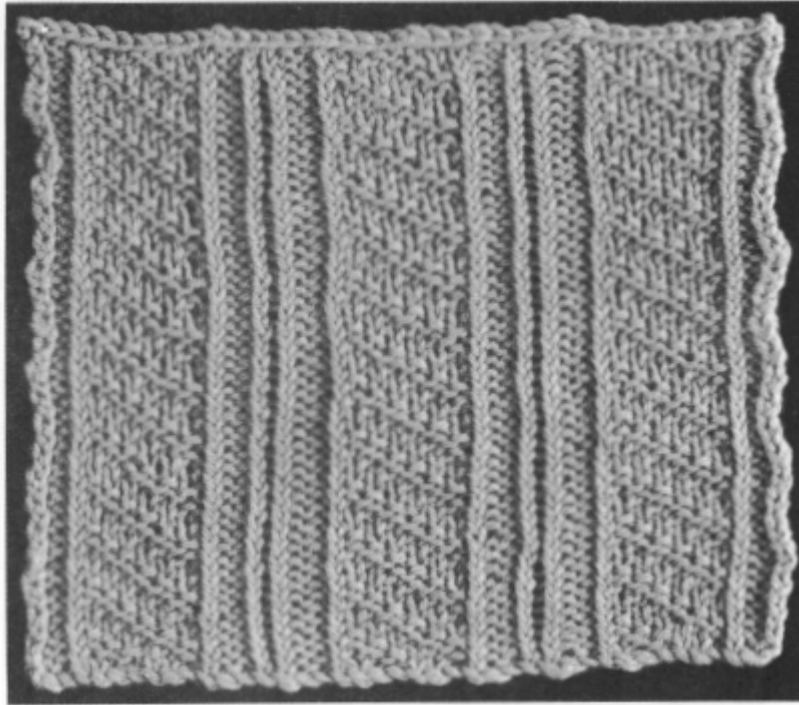
These 4 rows form the pattern

Embossed Ladder Pattern

Multiple of 14

1st row + K.B.1, p.2, K.B.1, P.1, K.2, P.2, K.1, K.B.1, P.2, K.B.1, rep. from +.

2nd row + (P.B.1, K.2) twice, P.2, (K.2, P.B.1) twice, rep. from +.



67

3rd row + K.B.1, P.2, K.B.1, K.1, P.2, K.2, P.1, K.B.1, P.2, K.B.1, rep. from +.

4th row P.B.1, K.2, P.B.1, P.2, K.2, P.2, P.B.1, K.2, P.B.1, rep. from +.

These 4 rows form the pattern

Embossed Vandyke Pattern

Multiple of 8

1st row + K.B.4, P.4, rep. from +.

2nd row + K.4, P.B.4, rep. from +.

3rd row + P.1, K.B.4, P.3, rep. from +.

4th row + K.3, P.B.4, K.1, rep. from +.

5th row + P.2, K.B.4, P.2, rep. from +.

6th row + K.2, P.B.4, K.2, rep. from +.

7th row + P.3, K.B.4, P.1, rep. from +.

8th row + K.1, P.B.4, K.3, rep. from +.

9th row + P.4, K.B.4, rep. from +.

10th row + P.B.4, K.4, rep. from +.



68

11th row + K.B.1, P.4, K.B.3, rep. from +.

12th row + P.B.3, K.4, P.B.1, rep. from +.

13th row + K.B.2, P.4, K.B.2, rep. from +.

14th row + P.B.2, K.4, P.B.2, rep. from +.

15th row + K.B.3, P.4, K.B.1, rep. from +.

16th row + P.B.1, K.4, P.B.3, rep. from +.

These 16 rows form the pattern

Embossed Pyramid Pattern

Multiple of 8 + 1

1st row + P.1, K.B.1, rep. from + P.1.

2nd row + K.1, P.B.1, rep. from + K.1.

3rd & 4th rows As 1st & 2nd.

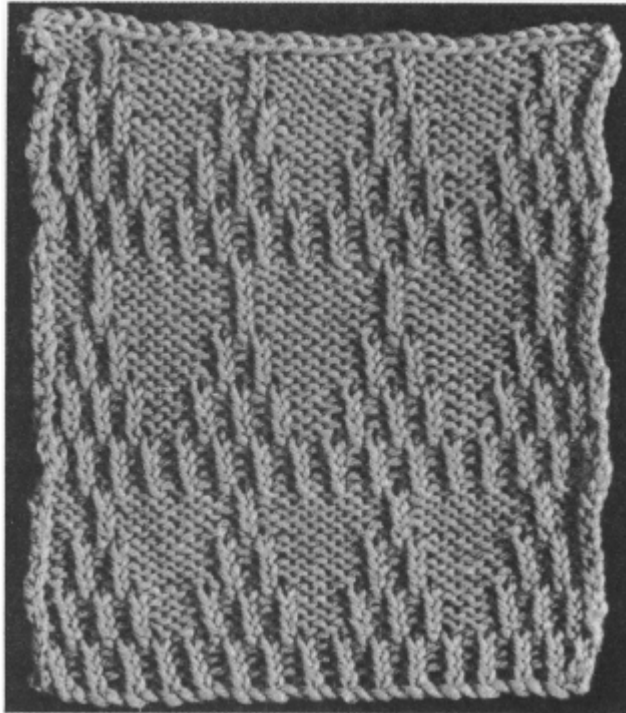
5th row + P.2, (K.B.1, P.1) 3 times, rep. from + P.1.

6th row + K.2, (P.B.1, K.1) 3 times, rep. from + K.1.

7th & 8th rows As 5th & 6th.

9th row + P.3, K.B.1, P.1, K.B.1, P.2, rep. from + P.1.

10th row + K.3, P.B.1, K.1, P.B.1, K.2, rep. from + K.1.



69

11th & 12th rows As 9th & 10th.

13th row + P.4, K.B.1, P.3, rep. from + P.1.

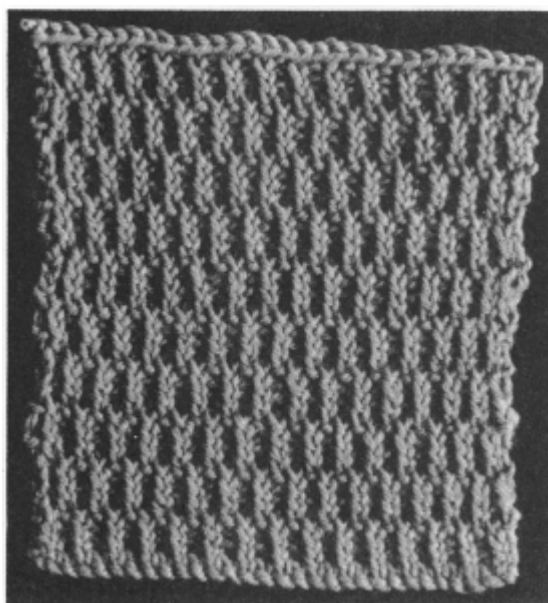
14th row + K.4, P.B.1, K.3, rep. from + K.1.

15th & 16th rows As 13th & 14th.

These 16 rows form the pattern

Embossed Chequer Pattern

Multiple of 2 + 1



70

1st row K.B. all across.

2nd row + K.1, P.B.1, rep. from + K.1.

3rd row + P.1, K.B.1, rep. from + P.1.

4th row As 2nd.

5th row As 1st.

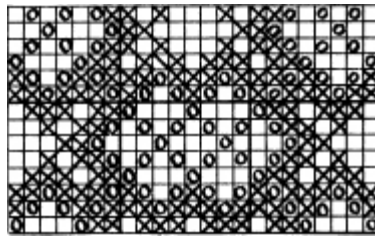
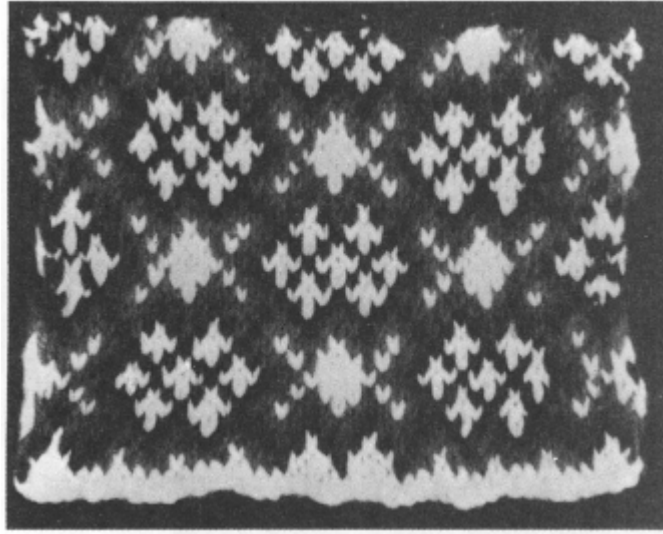
6th row + P.B.1, K.1, rep. from + P.B.1.

7th row + K.B.1, P.1, rep. from + K.B.1.

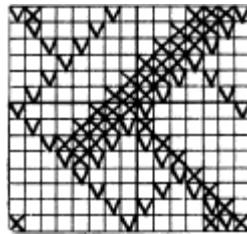
8th row As 6th.

These 8 rows form the pattern

FRENCH

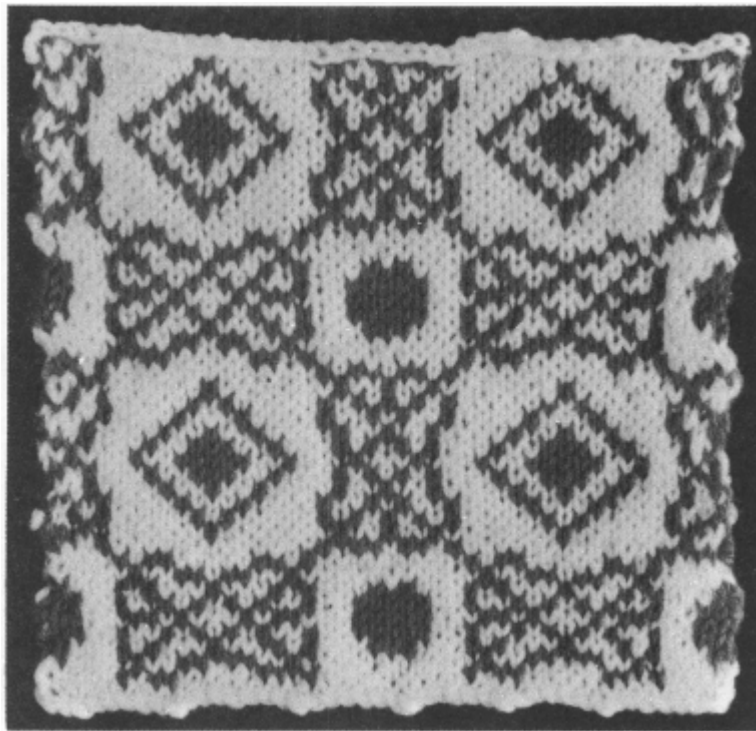


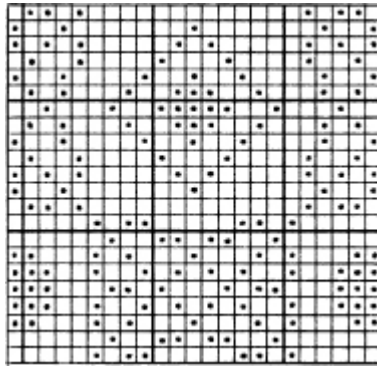
71



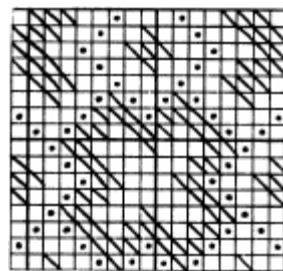
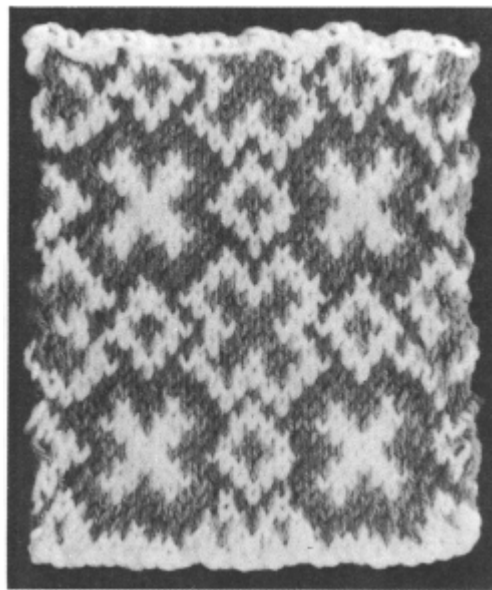


72

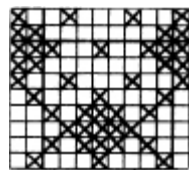


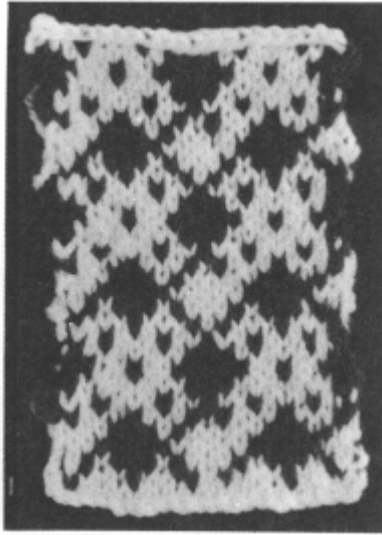


73

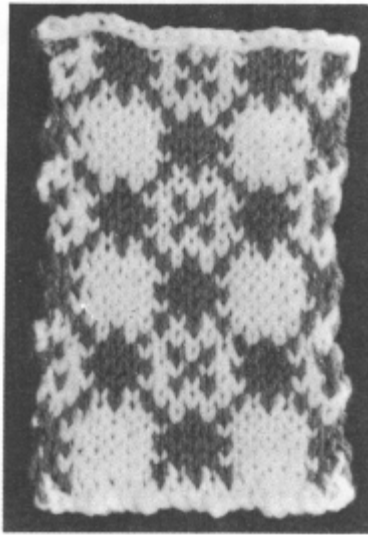
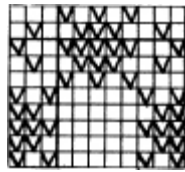


74





75

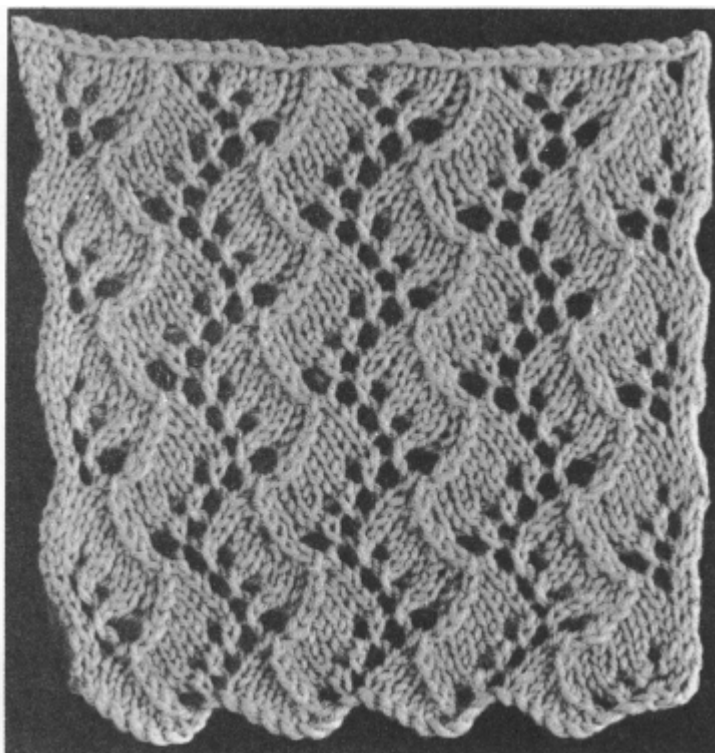


76

FRENCH KNITTING PATTERNS

Travelling Vine Pattern

Multiple of 8 + 4



77

1st row K.2, + w.f., K.B.1, w.f., K.2 tog. t.b.l., K.5, rep. from + K.2.

2nd row P.2, + P.4, P.2 tog. t.b.l., P.3, rep. from + P.2.

3rd row K.2, + w.f., K.B.1, w.f., K.2, K.2 tog. t.b.l., K.3, rep. from + K.2.

4th row P.2, + P.2, P.2 tog. t.b.l., P.5, rep. from + P.2.

5th row K.2, + K.B.1, w.f., K.4, K.2 tog. t.b.l., K.1, w.f., rep. from + K.2.

6th row P.2, + P.1, P.2 tog. t.b.l., P.6, rep. from + P.2.

7th row K.2, + K.5, K.2 tog., w.f., K.B.1, w.f., rep. from + K.2.

8th row P.2, + P.3, P.2 tog., P.4, rep. from + P.2.

9th row K.2, + K.3, K.2 tog., K.2, w.f., K.B.1, w.f., rep. from + K.2.

10th row P.2, + P.5, P.2 tog., P.2, rep. from + P.2.

11th row K.2, + w.f., K.1, K.2 tog., K.4, w.f., K.B.1, rep. from + K.2.

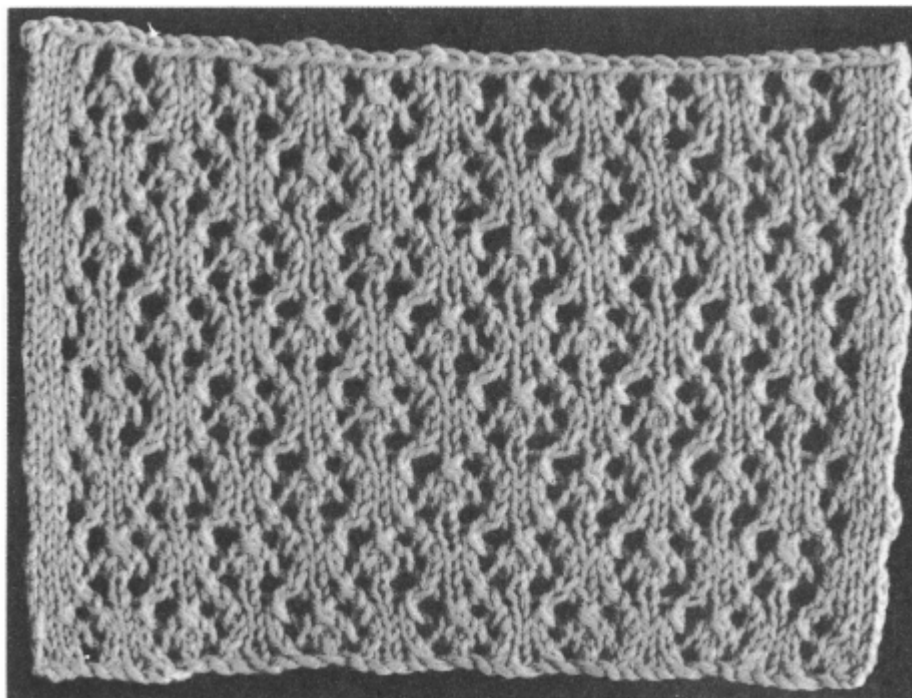
12th row P.2, + P.6, P.2 tog., P.1, rep. from + P.2.

(Note that on all odd rows 1 st. extra is added and on even rows 1 st. is lost thus bringing the sts. back to the original number.)

These 12 rows form the pattern

Florette Pattern

Multiple of 6 + 5



78

1st row K.2, + K.1, w.f., K.2 tog. t.b.l., K.1, K.2 tog., w.f., rep. from + K.3.

2nd & every alt. row Purl.

3rd row K.2, + K.2, w.f., K.3, w.f., K.1, rep. from + K.3.

5th row K.2, K.2 tog., + w.f., K.2 tog. t.b.l., K.1, K.2 tog., w.f., sl.1, K.2 tog., p.s.s.o., rep. from + w.f., K.2 tog. t.b.l., K.1, K.2 tog., w.f., K.2 tog. t.b.l., K.2.

7th row K.2, + K.1, K.2 tog., w.f., K.1, w.f., K.2 tog. t.b.l., rep. from + K.3.

9th row K.2, + K.2, w.f., K.3, w.f., K.1, rep. from + K.3.

11th row K.2, + K.1, K.2 tog., w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.2 tog. t.b.l., rep. from + K.3.

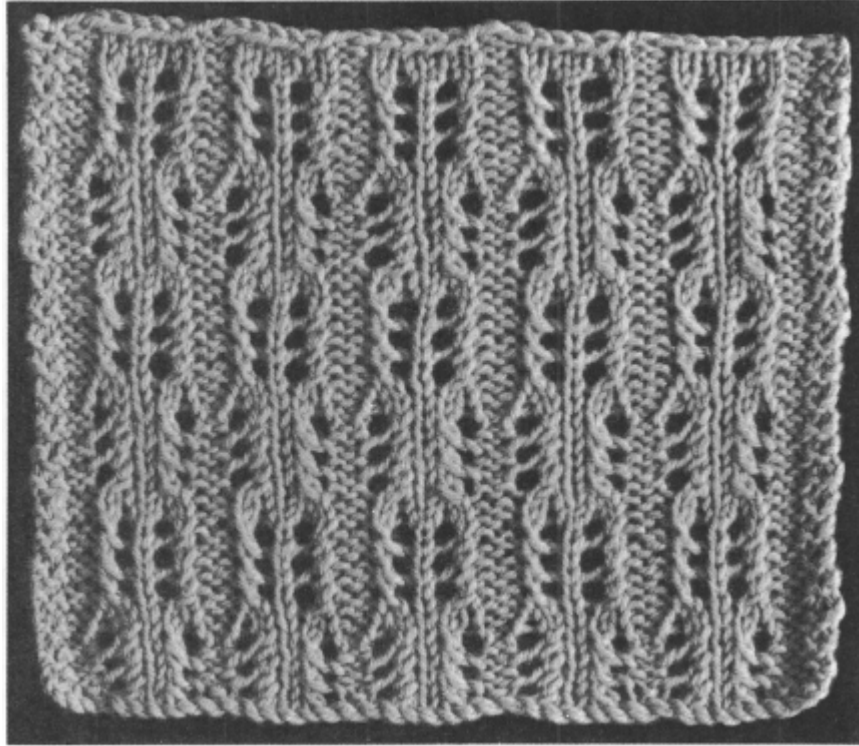
12th row Purl.

(Note that number of sts. are increased on 3rd and 9th rows and decreased back to their original number on the 5th and 11th rows).

These 12 rows form the pattern

Travelling Eyelet Pattern

Multiple of 7 + 6



79

1st, 3rd & 5th rows K.2, + P.2, w.o.n., K.2 tog. t.b.l., K.1, K.2 tog., w.r.n.,
rep. from + P.2, K.2

2nd, 4th, 6th, 8th, 10th, 12th & 14th rows K.2, + K.2, P.5, rep. from + K.4.

7th & 15th rows K.2, + P.2, K.5, rep. from + P.2, K.2.

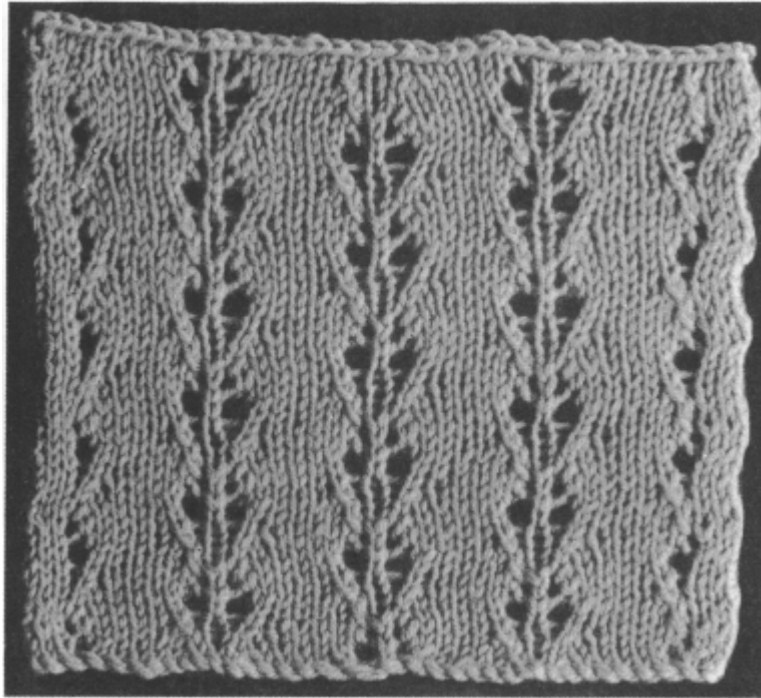
9th, 11th & 13th rows K.2, + P.2, K.2 tog., w.f. K.1, w.f., K.2 tog. t.b.l., rep.
from + P.2, K.2.

16th row K.2, + K.2, P.5, rep. from + K.4.

These 16 rows form the pattern

Travelling Leaf Pattern

Multiple of 16 + 5



80

1st & 3rd rows K.2, + K.1, w.f., K.5, K.2 tog., K.1, K.2 tog. t.b.l., K.5, w.f.,
rep. from + K.3.

2nd, 4th & 6th rows Purl.

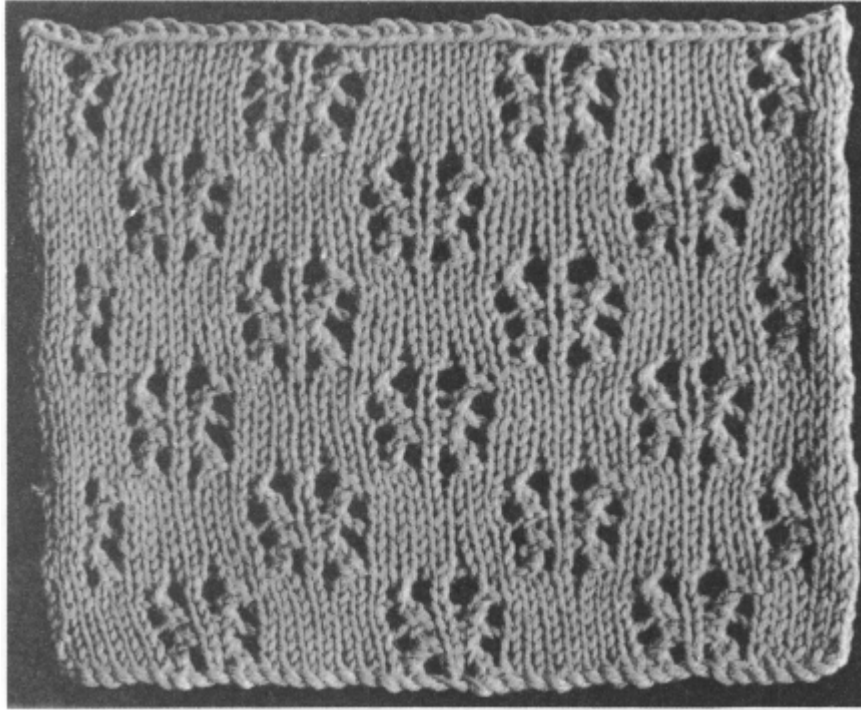
5th & 7th rows K.2, + K.1, K.2 tog. t.b.l., K.5, w.f., K.1, w.f., K.5, K.2 tog.,
rep. from + K.3.

8th row Purl.

These 8 rows form the pattern

Chequered Florette Pattern

Multiple of 12 + 5



81

1st & 7th rows K.2, + K.4, P.2 tog., w.o.n., K.1, w.r.n., P.2 tog., K.3, rep. from + K.3.

2nd & every alt. row Purl.

3rd & 5th rows K.2, + K.4, w.r.n., P.2 tog., K.1, P.2 tog., w.o.n., K.3, rep. from + K.3.

9th & 15th rows K.2, + K.1, w.r.n., P.2 tog., K.7, P.2 tog., w.o.n., rep. from + K.3.

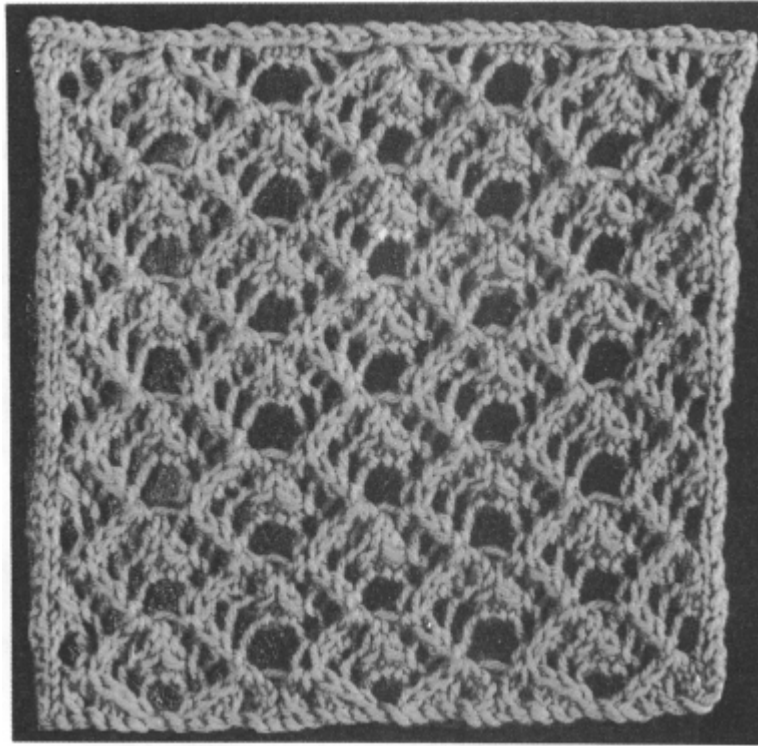
11th & 13th rows K.2, + K.1, P.2 tog., w.o.n., K.7, w.r.n., P.2 tog., rep. from + K.3.

16th row Purl.

These 16 rows form the pattern

Shower Stitch Pattern

Multiple of 12 + 4



82

1st row K.2, + K.2 tog., w.f., K.2, K.2 tog., (w.f.) twice, K.2 tog. t.b.l., K.2, w.f., K.2 tog. t.b.l., rep. from + K.2.

2nd row P.2, + P.3, P.2 tog. t.b.l., w.o.n., (K.1, P.1, into 2 w.f.'s of previous row) w.r.n., P.2 tog., P.3, rep. from + P.2.

3rd row K.2, + K.2, K.2 tog., w.f., K.4, w.f., K.2 tog. t.b.l., K.2, rep. from + K.2.

4th row P.2, + P.3 tog. t.b.l., w.r.n., P.1, w.r.n., P.4, w.r.n., P.1, w.r.n., P.3 tog., rep. from + P.2.

5th row K.2, + w.f., K.2 tog. t.b.l., K.2, w.f., K.2 tog. t.b.l., K.2 tog., w.f., K.2, K.2 tog., w.f., rep. from + K.2.

6th row P.2, + P.1, w.r.n., P.2 tog., P.6, P.2 tog. t.b.l., w.o.n., K.1, rep. from + P.2.

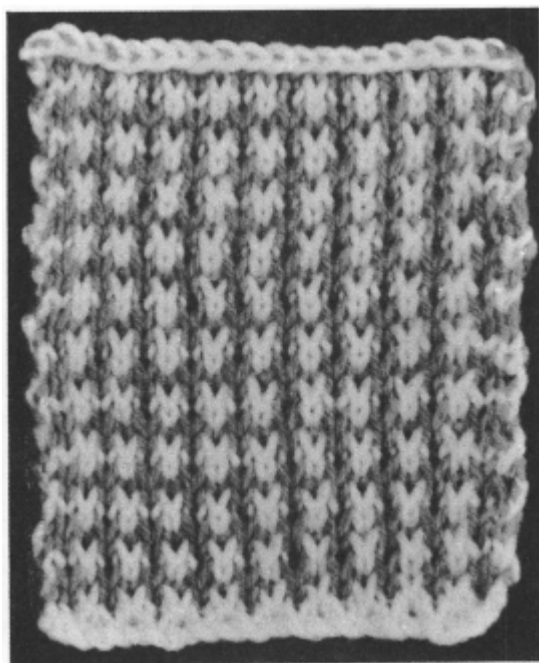
7th row K.2, + K.2, w.f., K.2 tog. t.b.l., (K.1, K.2 tog.) twice, w.f., K.2, rep. from + K.2.

8th row P.2, + P.2, w.r.n., P.1, w.r.n., P.3 tog., P.2 tog. t.b.l., w.r.n., P.1, w.r.n., P.2, rep. from + P.2.

These 8 rows form the pattern

Honeycomb Tweed Pattern

Odd number of stitches



83

1st row Using L: + K.1, sl.1 purlwise, rep. from + K.1.

2nd row Using L: Purl.

3rd row Using D: K.2, + sl.1P., K.1, rep. from + K.1.

4th row Using D: Purl.

These 4 rows form the pattern

Striped Check Pattern (see page 91)

Multiple of 4 + 3

1st row Using 1st C: K.1, + sl.1 purlwise, K.3, rep. from + sl.1P., K.1.

2nd row Using 1st C: P.1, + keeping wool at front, sl.1P., P.3, rep. from + sl.1P., P.1.

3rd row Using 2nd C: K.3, + sl.1P., K3, rep. from + to end.

4th row Using 2nd C: P.3, + keeping wool at back, sl.1P., P.3, rep. from + to end.

5th & 6th rows Using 3rd C: As 1st & 2nd.

7th & 8th rows Using 4th C: As 3rd & 4th.

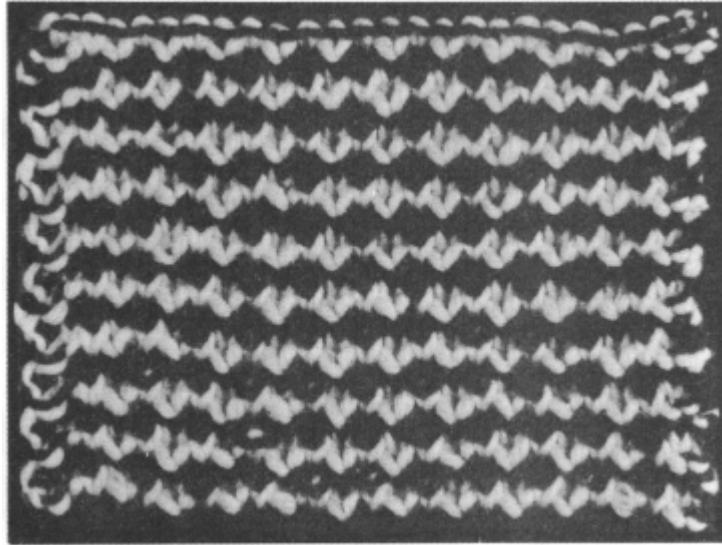
These 8 rows form the pattern



84

Tweed Knot Stitch Pattern

Odd number of stitches



85

1st row (Wrong side.) Using D: Knit.

2nd row Using D: + K.1, K. into loop below next st. and drop st. off needle, rep. from + K.1.

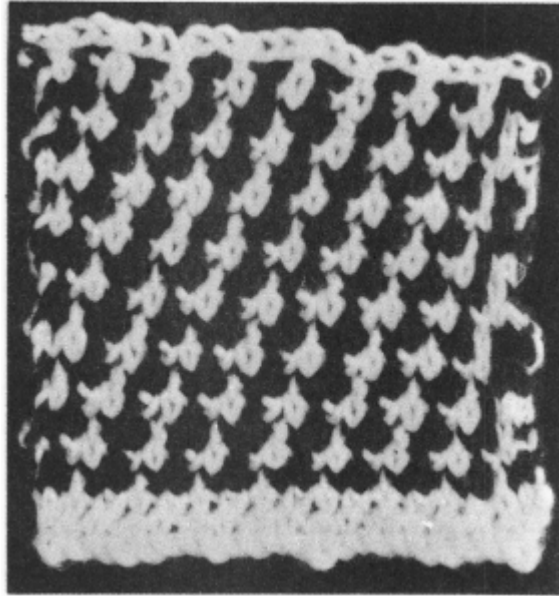
3rd row Using L: Knit.

4th row Using L: K.2, + K. into loop below, K.1, rep. from + K.1.

These 4 rows form the pattern

Bubble Tweed Pattern

Multiple of 3 + 2



86

1st row Using L: K.1, + sl.1 purlwise, K.2 tog. t.b.l., M.1K., rep. from + K.1.

2nd row Using L: P.1, + P.2, keeping wool at front sl.1P., rep. from + P.1.

3rd row Using D: K.2, + sl.1P., K.2 tog. t.b.l., M.1K., rep. from + sl.1, K.2.

4th row Using D: P.2, + sl.1P., keeping wool at front P.2, rep. from + to end.

5th row Using L: K.3, + sl.1P., K.2 tog. t.b.l., M.1K., rep. from + sl.1, K.1.

6th row Using L: P.1, + keeping wool at front sl.1P., P.2, rep. from + P.1.

7th & 8th rows Using D: As 1st & 2nd.

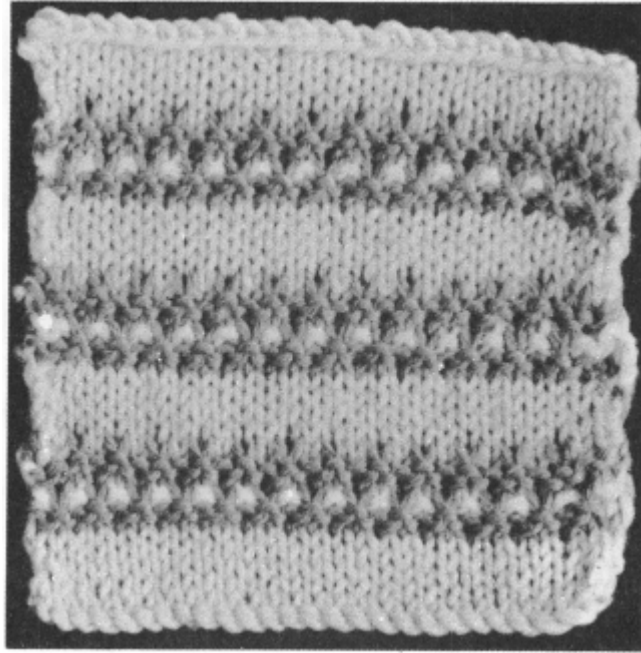
9th & 10th rows Using L: As 3rd & 4th.

11th & 12th rows Using D: As 5th & 6th.

These 12 rows form the pattern

Stripe and Spot Pattern

Odd number of stitches



87

1st row Using L: Knit.

2nd row Using L: Purl.

3rd & 4th rows As 1st & 2nd.

5th & 6th rows Using M: Knit.

7th row Using 1st C: + K.1, sl.1 purlwise, rep. from + K.1.

8th row Using 1st C: + K.1, w.f., sl.1P., w.b., rep. from + K.1. Break off 1st C.

9th & 10th rows Using M: Knit.

11th row Using L: K.1, + K.1, sl.1P., rep. from + K.2.

12th row Using L: P.2, + keeping wool at front sl.1P., P.1, rep. from + P.1.

13th–18th rows As 1st–6th.

19th row Using 2nd C: K.2, + sl.1P., K.1, rep. from + K.1.

20th row Using 2nd C: K.2, + w.f., sl.1P., w.b., K.1, rep. from + K.1.

21st & 22nd rows As 9th & 10th.

23rd row Using L: + K.1, sl.1P., rep. from + K.1.

24th row Using L: + P.1, keeping wool at front sl.1P., rep. from + P.1.

These 24 rows form the pattern

Twisted Ladder Pattern

Multiple of 5 + 4

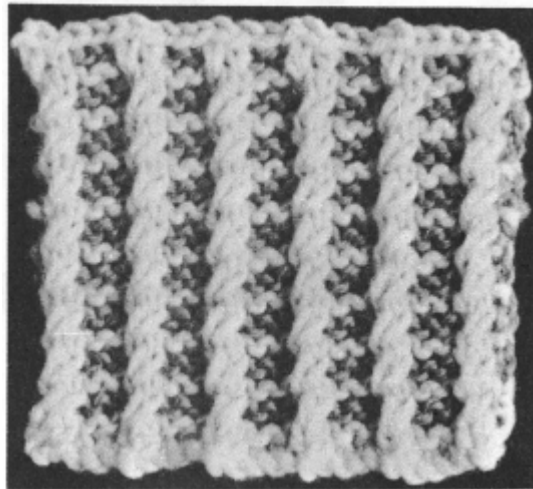
1st row Using G: K.1, + Tw.2, K.3, rep. from + Tw.2, K.1.

2nd row Using G: K.1, + P.2, K.3, rep. from + P.2, K.1.

3rd row Using C: K.1, + sl.2 purlwise, K.3, rep. from + sl.2P., K.1.

4th row Using C: K.1, + w.f., sl.2P., w.b., K.3, rep. from + w.f., sl.2P., w.b., K.1.

These 4 rows form the pattern



88

Honeycomb Trellis Pattern

Multiple of 12 + 2

1st row K.1, + P.4, Cr.1F., Cr.1B., P.4, rep. from + K.1.

2nd row K.1, + K.4, P.4, K.4, rep. from + K.1.

3rd row K.1, + P.4, Cr.1B., Cr.1F., P.4, rep. from + K.1.

4th row As 2nd.

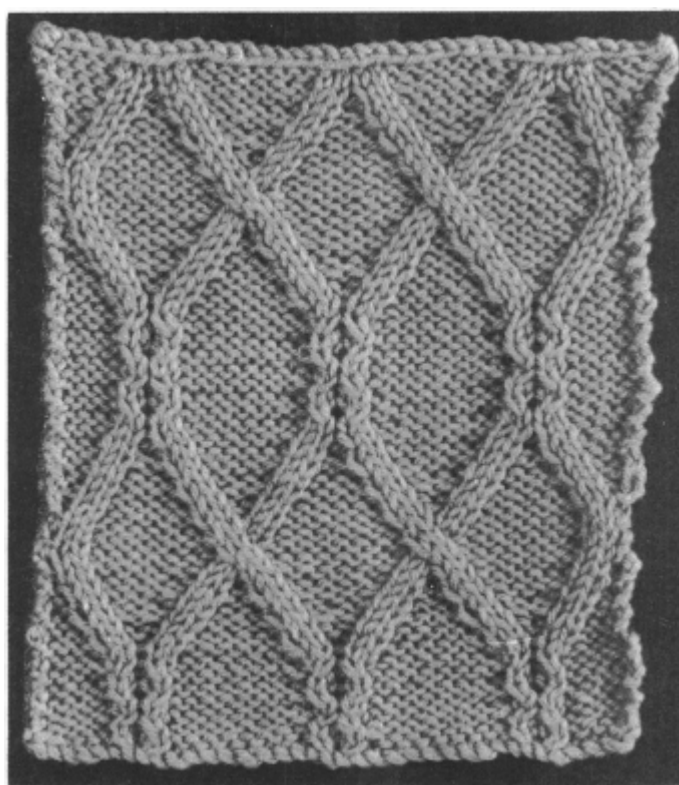
5th–8th rows Rep. 1–4.

9th row K.1, + P.3, Tr.1B., Tr.2F., P.3, rep. from + K.1.

10th row K.1, + K.3, P.2, K.2, P.2, K.3, rep. from + K.1.

11th row K.1, + P.2, Tr.1B., P.2, Tr.2F., P.2, rep. from + K.1.

12th row K.1, + K.2, P.2, K.4, P.2, K.2, rep. from + K.1.



89

13th row K.1, + P.1, Tr.1B., P.4, Tr.2F., P.1, rep. from + K.1.

14th row K.1, + K.1, P.2, K.6, P.2, K.1, rep. from + K.1.

15th row K.1, + Tr.1B., P.6, Tr.2F., rep. from + K.1.

16th row K.1, + P.2, K.8, P.2, rep. from + K.1.

17th row K.3, P.8, + C.2F., P.8, rep. from + K.3.

18th row As 16th.

19th row K.1, + Tr.2F., P.6, Tr.1B., rep. from + K.1.

20th row As 14th.

21st row K.1, + P.1, Tr.2F., P.4, Tr.1B., P.1, rep. from + K.1.

22nd row As 12th.

23rd row K.1, + P.2, Tr.2F., P.2, Tr.1B., P.2, rep. from + K.1.

24th row As 10th.

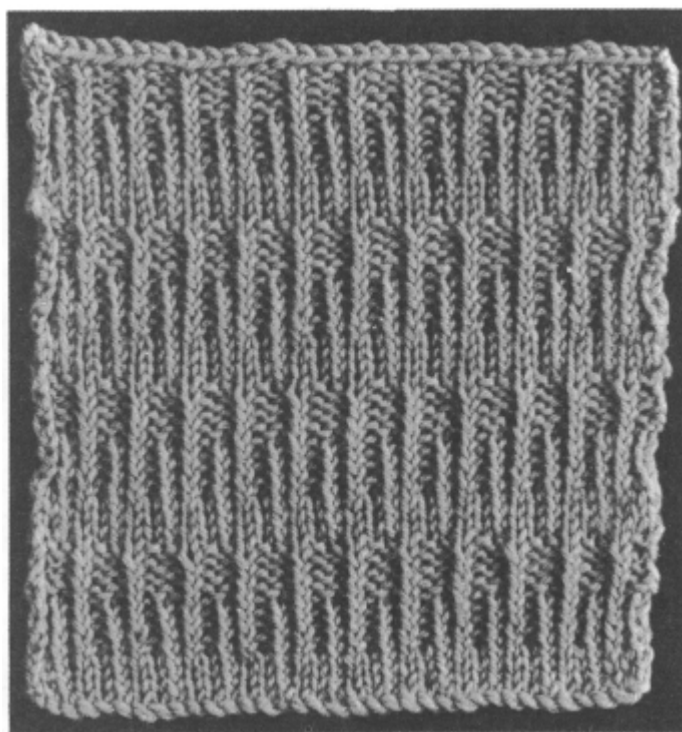
25th row K.1, + P.3, Tr.2F., Tr.1B., P.3, rep. from + K.1.

26th row K.1, + K.4, P.4, K.4, rep. from + K.1.

These 26 rows form the pattern

Tulip Pattern

Multiple of 3



90

1st row + K.B.1, K.2, rep. from +.

2nd row + P.2, P.B.1, rep. from +.

3rd & 4th rows As 1st & 2nd.

5th row + K.B.1, P.1, K.B.1, rep. from +.

6th row + P.B.1, K.1, P.B.1, rep. from +.

7th & 8th rows As 5th & 6th.

9th row + P.2, K.B.1, rep. from +.

10th row + P.B.1, K.2, rep. from +.

11th & 12th rows As 9th & 10th.

These 12 rows form the pattern

Chain Cable Pattern

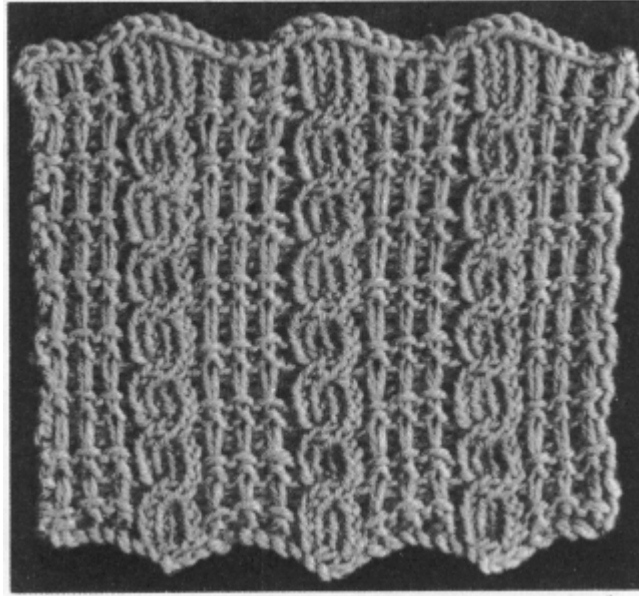
Multiple of 11 + 7

1st row + P.7, C.B.2B., rep. from + P.7.

2nd row + (K.1, P.1) 3 times, K.1, P.B.4, rep. from + (K.1, P.1) 3 times, K.1.

3rd row + (P.1, w.o.n., sl.1 purlwise) 3 times, P.1., K.B.4, rep. from + (P.1, w.o.n., sl.1P.) 3 times, P.1.

4th row + (K.1, w.f., sl.1P., dropping w.o.n. of previous row, w.b.) 3 times, K.1, P.B.4, rep. from + (K.1, w.f., sl.1P. as before, w.b.) 3 times, K.1.



91

5th row + (P.1, keeping wool at back sl.1P.) 3 times, P.1, K.B.4, rep. from + (P.1, keeping wool at back sl.1P.) 3 times, P.1.

6th row + (K.1, w.f., sl.1P., w.b.) 3 times, K.1, P.B.4, rep. from + (K.1, w.f., sl.1P., w.b.) 3 times, K.1.

These 6 rows form the pattern

Figure of Eight Pattern (see page 97)

Multiple of 9 + 2

1st row + K.2, P.2, Tw.3, P.2, rep. from + K.2.

2nd row + P.2, K.2, P.3, K.2, rep. from + P.2.

3rd row + P.4, Tw.3, P.2, rep. from + P.2.

4th row As 2nd.

5th–8th rows Rep. 1–4 once more.

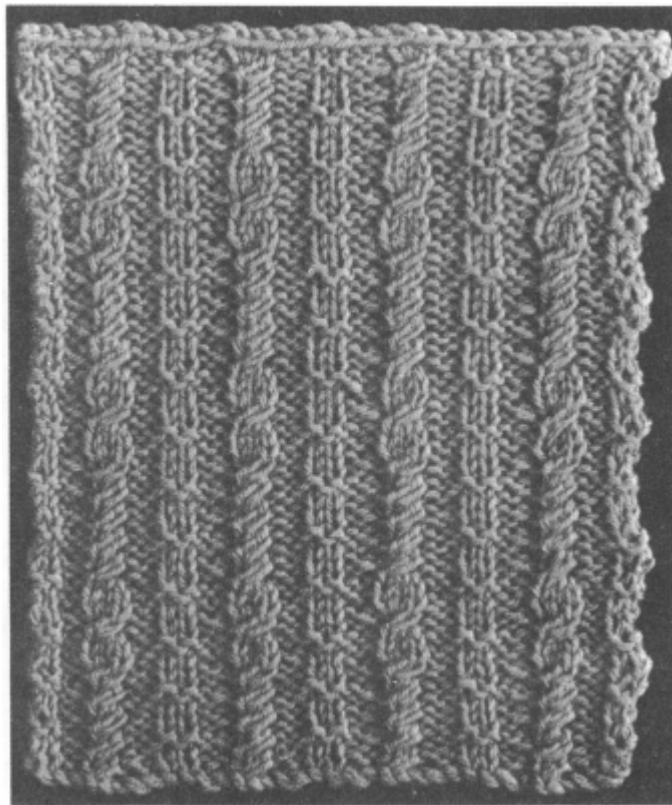
9th & 10th rows As 1st & 2nd.

11th row + P.4, K.3, P.2, rep. from + P.2.

12th row As 2nd.

13th–16th rows As 9th–12th.

These 16 rows form the pattern



92

Ear of Corn Pattern (see page 98)

Multiple of 11 + 4

1st row Using M: + Cr.1F., Cr.1B., K.7, rep. from + Cr.1F., Cr.1B.

2nd row Purl.

3rd row + Cr.1F., Cr.1B., P.1, K.6, rep. from + Cr.1F., Cr.1B.

4th row + P.9, K.2, rep. from + P.4.

5th row + Cr.1F., Cr.1B., P.3, K.4, rep. from + Cr.1F., Cr.1B.

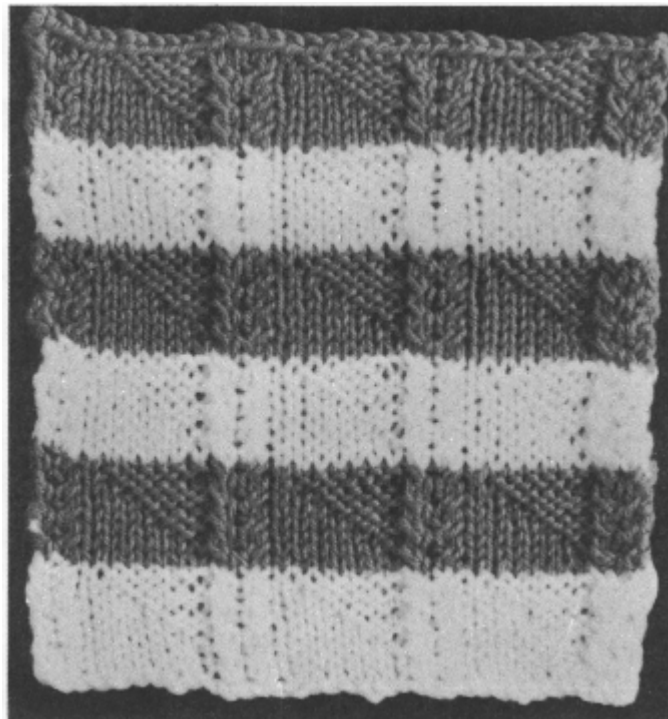
6th row + P.7, K.4, rep. from + P.4.

7th row + Cr.1F., Cr.1B., P.5, K.2, rep. from + Cr.1F., Cr.1B.

8th row + P.5, K.6, rep. from + P.4.

9th–16th rows Using C: Rep. 1–8.

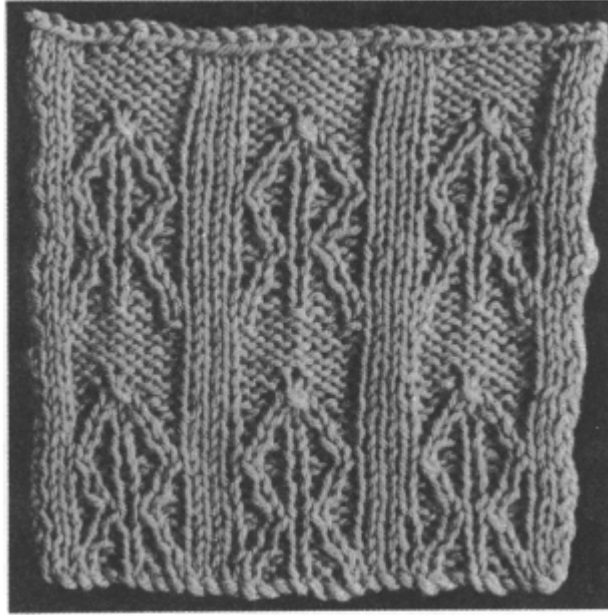
These 16 rows form the pattern



93

Lovers' Knot Pattern

Multiple of 10 + 3



94

1st row + K.4, P.2, K.1, P.2, K.1, rep. from + K.3.

2nd row + P.4, K.2, P.1, K.2, P.1, rep. from + P.3.

3rd row + K.3, sl.1F., P.1., K.1, P.1, sl.1B., rep. from + K.3.

4th row + P.3, (K.1, P.1) 3 times, K.1, rep. from + P.3.

5th row + K.3, P.1, sl.1F., K.1, sl.1B., P.1, rep. from + K.3.

6th row + (P.3, K.2) twice, rep. from + P.3.

7th row + K.3, P.1, sl.1B., K.1, sl.1F., P.1, rep. from + K.3.

8th row As 4th.

9th row + K.3, sl.1B., P.1, K.1, P.1, sl.1F., rep. from + K.3.

10th row As 2nd.

11th–14th rows As 3rd–6th.

15th row + K.3, P.2, M.1P., w.b., sl.1, K.2 tog., p.s.s.o., M.1P., P.2, rep. from + K.3.

16th row + P.3, K.7, rep. from + P.3.

17th row + K.3, P.7, rep. from + K.3.

18th row As 16th.

19th row As 17th.

20th row + P.4, K.5, P.1, rep. from + P.3.

These 20 rows form the pattern

IV

German and Austrian knitting

TRADITIONAL KNITTING PATTERNS in Germany and Austria illustrate to perfection a different phase in the development of the craft from those we have seen in the earlier chapters of this book. We must remember that today we see Germany and Austria as two large countries almost covering the centre of the European Continent.

It is interesting to remember that prior to the twentieth century both these countries had quite a different geographical background to the one we know today. The unification of the Austro-German Empire had certainly welded together the group of states that formed these two countries, but had not been able to stamp out the local traditions and regional habits that one still finds in both these countries.

Pause for a moment to consider that in southern Austria the local *patois* is sprinkled with Italian phrases; as one moves eastward one discovers the southern language; that again is distinct from German although both German and Austrian have a common derivation, is definitely influenced by Russian; move westwards where Germany borders on France and you will discover border towns and villages where both languages are spoken quite fluently.

It is only when we recognise these regional developments that took place in middle Europe from the ninth century onwards, that we can understand the wide diversity to be found in the knitting patterns common and local to these areas.

The gaiety of Vienna is captured in the cobweb-like lace for which she is world-famous. The knitting of this was taught originally in the convents, but today in the art schools in Vienna there are special classes that have maintained and preserved this ancient legacy. Move into the Austrian Tyrol and there you have the rural robustness of a Morris Dance. The patterns themselves are simple shapes copying leaves and flowers, the fabric itself

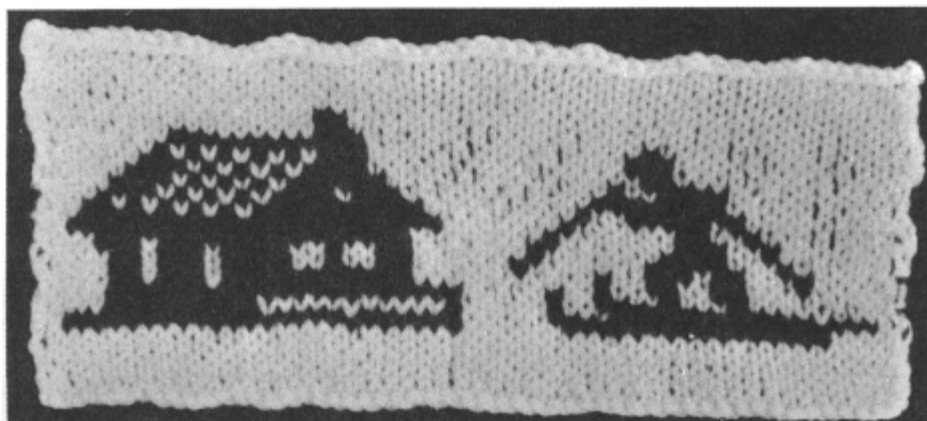
being liberally sprinkled with touches of light coloured embroidery reminiscent of the floral splendour of the mountainsides of the Tyrol in late spring.

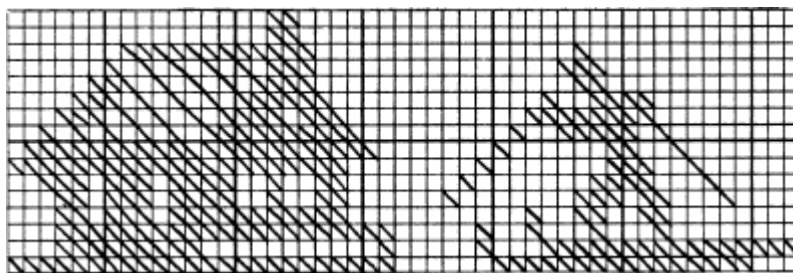
Pause for a moment to think of the Bavarian influence. Here in the heavy wooded forests that surround towns and villages, that were completely isolated from the rest of the community until means of modern transport were available, we find heavy fabrics full of cables, twists and knots reminiscent of the gnarled branches of the old trees that can still be seen in woodland places.

North Germany tells still a different story. Here the influence of the Puritan Revolt that swept Europe during the Reformation, has left a mark of austerity on knitted fabrics. They are as simple and as delightful as the quaint customs of the early Quakers who witnessed to simplicity in their way of life and the clothes they wore.

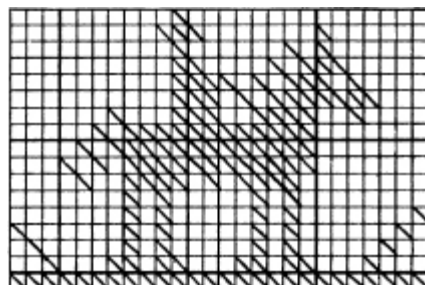
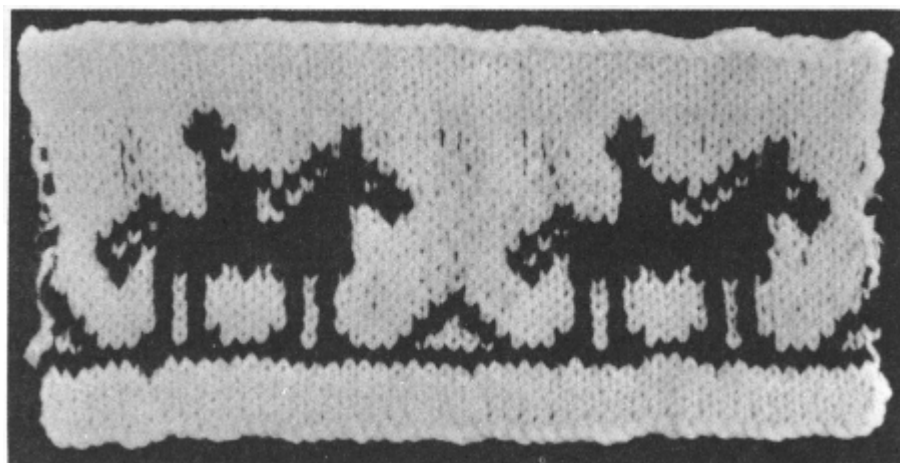
Even today we find this diversity has been preserved and modern means of communication, the moving of peoples from one section of Germany and Austria to another, the influence of industrial developments in both countries, have all to a certain extent unified the approach to the knitter's craft. The regional influences are still very strong.

You can still buy a knitted peasant-coat in the villages of the Tyrol, the pattern of which can be traced back for at least two or three hundred years. You can still see the exquisite laces in Vienna that graced the tables and probably the underclothes of the Court of Maria Theresa. You can still buy in the village shops in Bavaria, heavy jerseys the patterning on which is again at least a hundred to a hundred and fifty years old. No matter how much modern developments may destroy regional boundaries, regional customs and traditions are still well preserved.



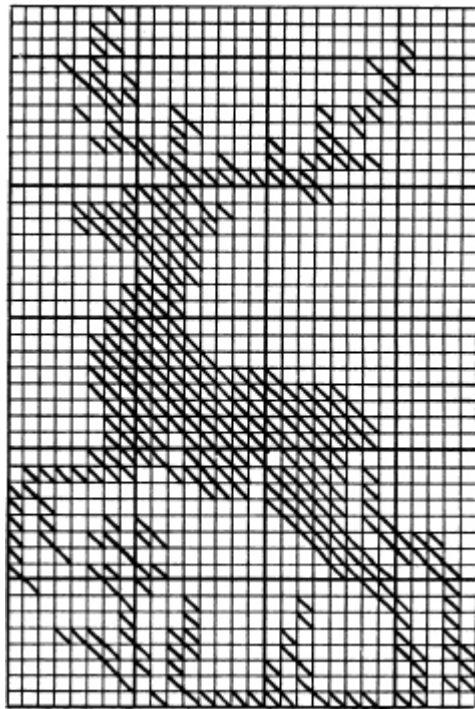


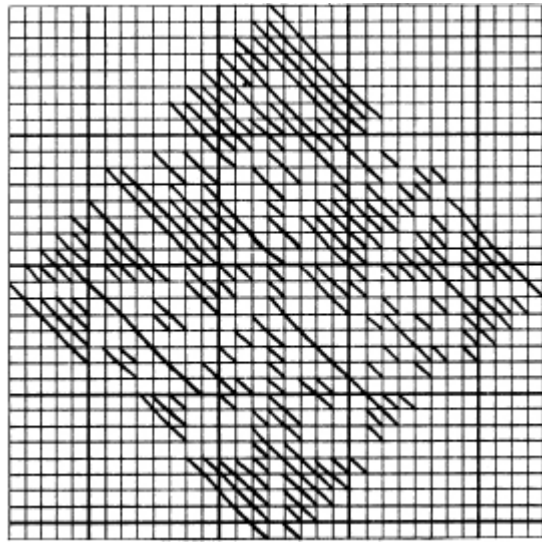
95

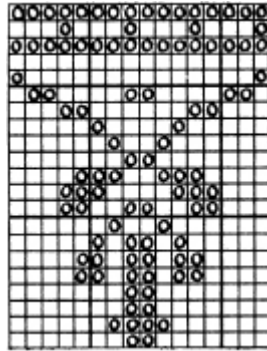


96

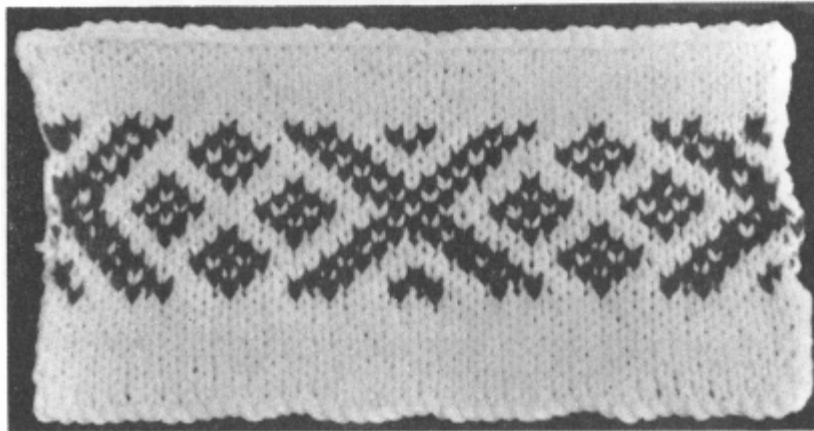
GERMAN

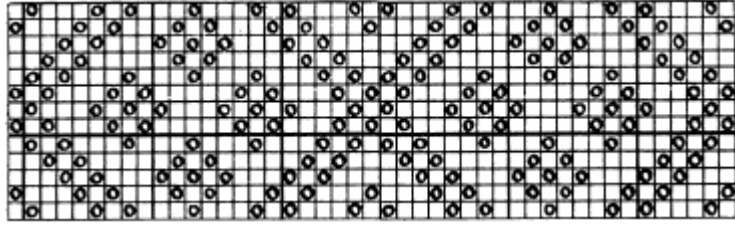




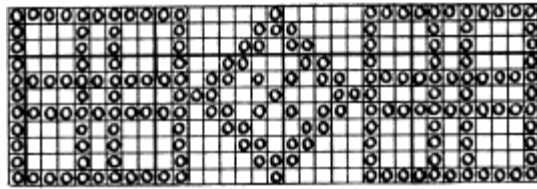


99

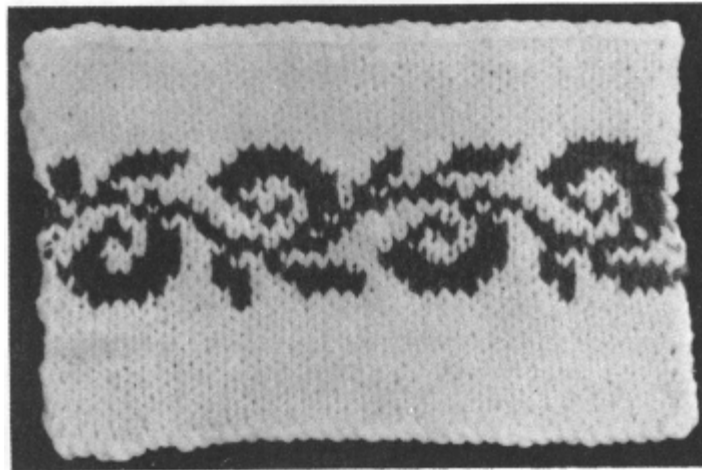


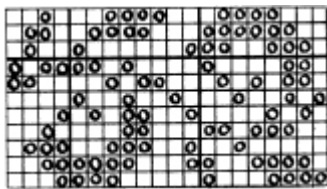


100

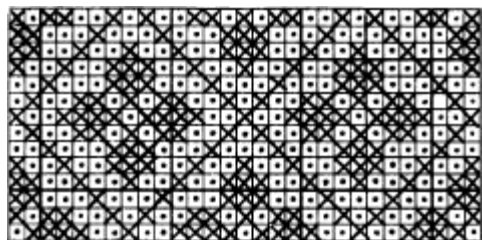


101

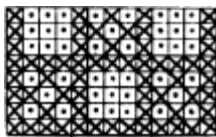


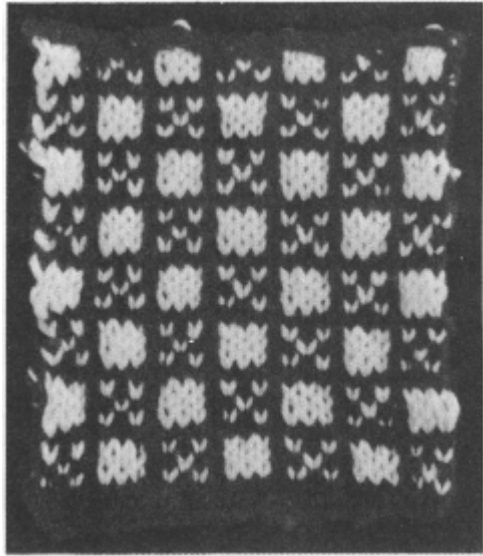


102

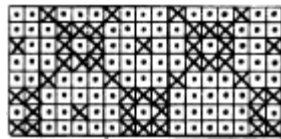


103

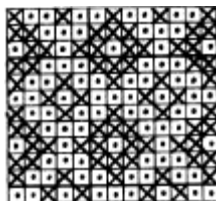




104



105



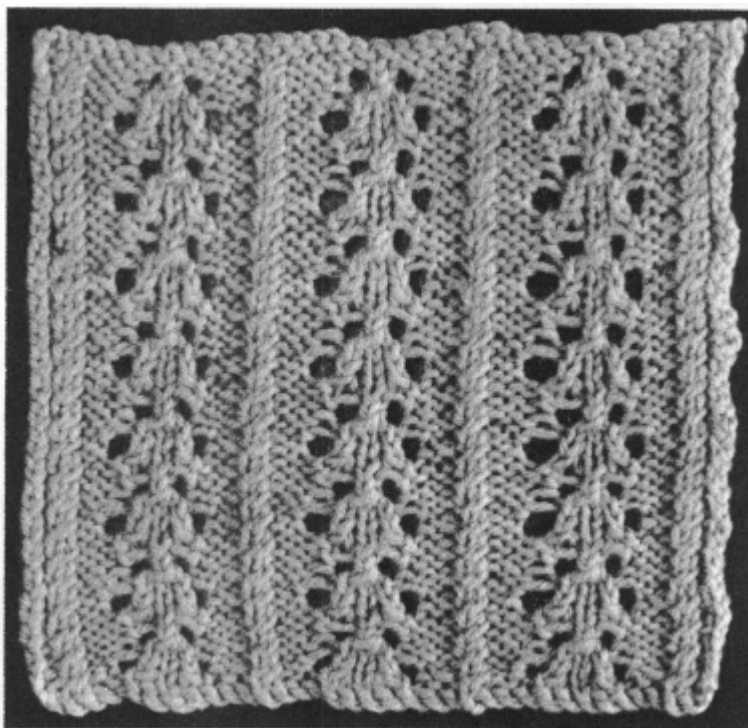


106

GERMAN KNITTING PATTERNS

Bell Rib Pattern

Multiple of 11 + 6



107

1st row (Wrong side) + K.2, P.2, K.2, P.5, rep. from + K.2, P.2, K.2.

2nd row + P.2, Tw.2, P.2, w.o.n., K.2 tog. t.b.l., K.1, K.2 tog., w.r.n., rep. from + P.2, Tw.2, P.2.

3rd row + K.2, P.2, K.3, P.3, K.1, rep. from + K.2, P.2, K.2.

4th row + P.2, Tw.2, P.3, K.3, P.1, rep. from + P.2, Tw.2, P.2.

5th row + K.2, P.2, K.3, w.r.n., P.3 tog., w.o.n., K.1, rep. from + K.2, P.2, K.2.

6th row + P.2, Tw.2, P.4, K.1, P.2, rep. from + P.2, Tw.2, P.2.

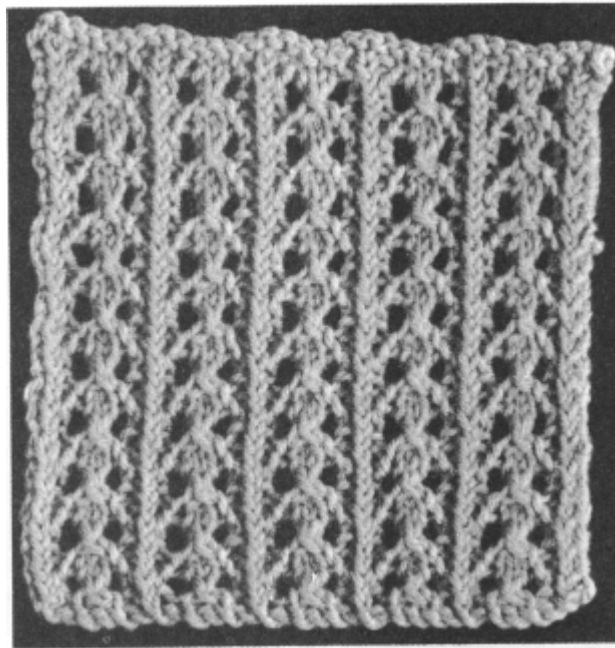
These 6 rows form the pattern

Ribbed Beehive Pattern

Multiple of 6 + 3

1st row (Wrong side) K.1, + P.B.1, K.1, P.3. K.1, rep. from + P.B.1, K.1.

2nd row K.1, + K.B.1, P.1, w.o.n., sl.1, K.2 tog., p.s.s.o., w.r.n., P.1, rep. from + K.B.1, K.1.



108

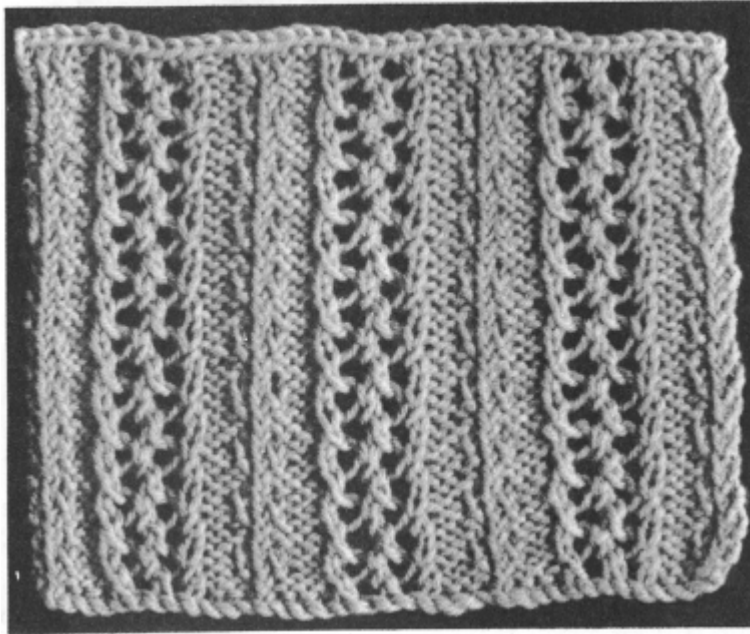
3rd row As 1st.

4th row K.1, + K.B.1, P.1, K.3, P.1, rep. from + K.B.1, K.1.

These 4 rows form the pattern

Trellis Ladder Pattern

Multiple of 12 + 3



109

1st row K.1, + K.B.1, P.3, K.1, (w.f., K.2 tog. t.b.l.) twice, P.3, rep. from + K.B.1, K.1.

2nd row K.1, + P.B.1, K.3, P.5, K.3, rep. from + P.B.1, K.1.

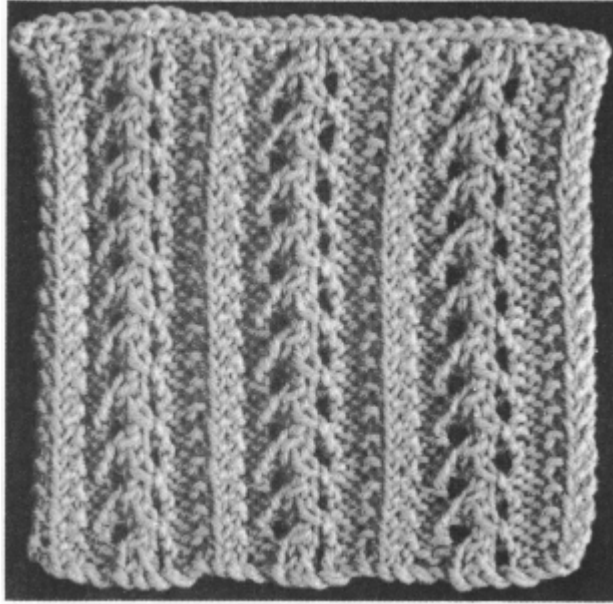
3rd row K.1, + K.B.2, P.2, (K.2 tog., w.f.) twice, K.1, P.2, K.B.1, rep. from + K.B.1, K.1.

4th row K.1, + P.B.2, K.2, P.5, K.2, P.B.1, rep. from + P.B.1, K.1.

These 4 rows form the pattern

Waffle Rib Pattern

Multiple of 10 + 3



110

1st row K.1, + K.B.1, K.1, P.2, w.o.n., K.2 tog. t.b.l., K.1, P.2, K.1, rep. from + K.B.1, K.1.

2nd row K.1, + P.B.1, K.3, P.3, K.3, rep. from + P.B.1, K.1.

3rd row K.1, + K.B.1, K.1, P.2, K.1, K.2 tog., w.r.n., P.2, K.1, rep. from + K.B.1, K.1.

4th row K.1, + P.B.1, K.3, P.3, K.3, rep. from + P.B.1, K.1.

These 4 rows form the pattern

Clustered Cable Pattern

Multiple of 12 + 6

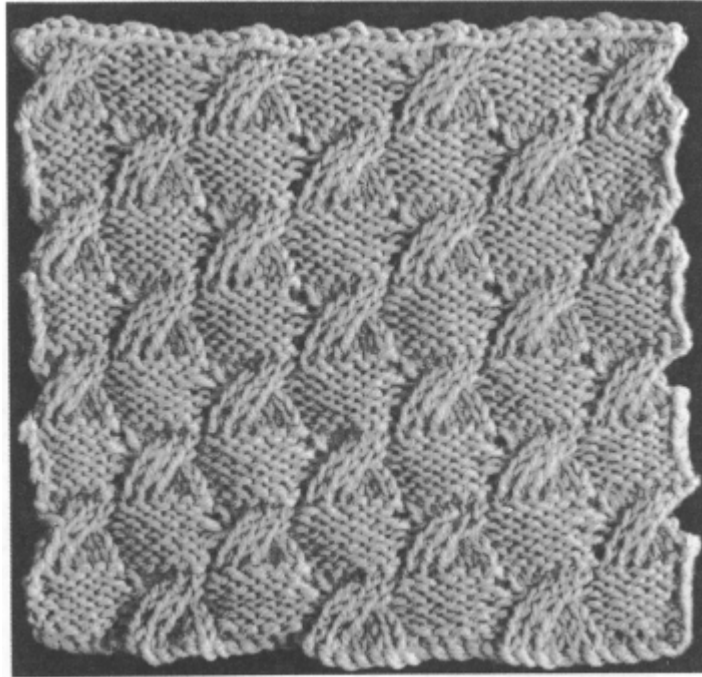
1st row + P.6, K.3, K.B.3, rep. from + P.6.

2nd row + K.6, P.B.3, P.3, rep. from + K.6.

3rd & 4th rows As 1st & 2nd.

5th row + P.6, sl. next 3 sts. on cable needle, leave at back, K.B.3, then K.3 across sts. on cable needle, rep. from + P.6.

6th row + K.6, P.3, P.B.3, rep. from + K.6.



111

7th row + K.3, K.B.3, P.6, rep. from + K.3, K.B.3.

8th row + P.B.3, P.3, K.6, rep. from + P.B.3, p.3.

9th & 10th rows As 7th & 8th.

11th row + C.3, as on 5th row, P.6, rep. from + C.3.

12th row + P.3, P.B.3, K.6, rep. from + P.3, P.B.3.

These 12 rows form the pattern

Travelling Cable Pattern

Multiple of 5 + 1

1st row + P.1, K.B.4, rep. from + P.1.

2nd row + K.1, P.B.4, rep. from + K.1.

3rd & 4th rows As 1st & 2nd.

5th row + P.1, CB.2F., rep. from + P.1.

6th row As 2nd.

7th row K.B.1, + P.1, K.B.4, rep. from +.

8th row + P.B.4, K.1, rep. from + P.B.1.

9th & 10th rows As 7th & 8th.

11th row K.B.1, + P.1, CB.2F., rep. from +.

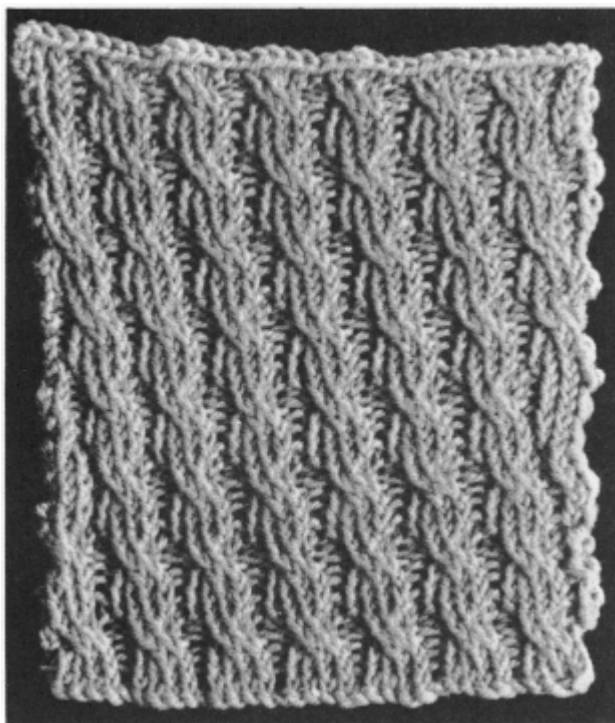
12th row As 8th.

13th row K.B.2, + P.1, K.B.4, rep. from + P.1, K.B.3.

14th row P.B.3, + K.1, P.B.4, rep. from + K.1, P.B.2.

15th & 16th rows As 13th & 14th.

17th row K.B.2, + P.1, CB.2F., rep. from + P.1, K.B.3.



112

18th row As 14th.

19th row K.B.3, + P.1, K.B.4, rep. from + P.1, K.B.2.

20th row P.B.2, + K.1, P.B.4, rep. from + K.1, P.B.3.

21st & 22nd rows As 19th & 20th.

23rd row K.B.3, + P.1, CB.2F., rep. from + P.1, K.B.2.

24th row As 20th.

25th row + K.B.4, P.1, rep. from + K.B.1.

26th row P.B.1, + K.1, P.B.4, rep. from +.

27th & 28th rows As 25th & 26th.

29th row + CB.2F., P.1, rep. from + P.1, K.B.1.

30th row P.B.1, + K.1, P.B.4, rep. from +.

These 30 rows form the pattern

Fuchsia Pattern

Multiple of 8

1st row + P.3, K.2, w.r.n., P.3, rep. from +.

2nd row + K.3, P.3, K.3, rep. from +.

3rd row + P.3, K.3, w.r.n., P.3, rep. from +.

4th row + K.3, P.4, K.3, rep. from +.

5th row + P.3, K.4, w.r.n., P.3, rep. from +.

6th row + K.3, P.5, K.3, rep. from +.

7th row + P.3, K.3, K.2 tog., P.3, rep. from +.

8th row + K.3, P.4, K.3, rep. from +.

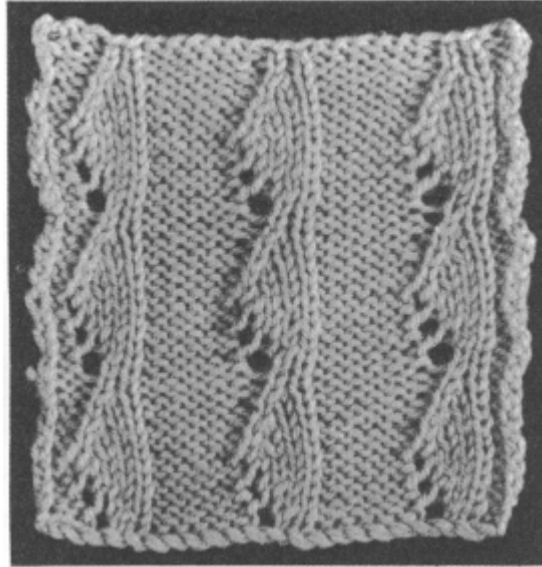
9th row + P.3, K.2, K.2 tog., P.3, rep. from +.

10th row + K.3, P.3, K.3, rep. from +.

11th row + P.3, K.1, K.2 tog., P.3, rep. from +.

12th row + K.3, P.2, K.3, rep. from +.

These 12 rows form the pattern



113

Embossed Leaf Pattern (1)

Multiple of 8 + 1

1st row + P.4, K.1, w.r.n., P.3, rep. from + P.1.

2nd row + K.4, P.2, K.3, rep. from + K.1.

3rd row + P.4, K.2, w.r.n., P.3, rep. from + P.1.

4th row + K.4, P.3, K.3, rep. from + K.1.

5th row + P.4, K.3, w.r.n., P.3, rep. from + P.1.

6th row + K.4, P.4, K.3, rep. from + K.1.

7th row + P.4, K.4, P.3, rep. from + P.1.

8th row As 6th.

9th row + P.4, K.2, K.2 tog., P.3, rep. from + P.1.

10th row + K.4, P.3, K.3, rep. from + K.1.

11th row + P.4, K.1, K.2 tog., P.3, rep. from + P.1.

12th row + K.4, P.2, K.3, rep. from + K.1.

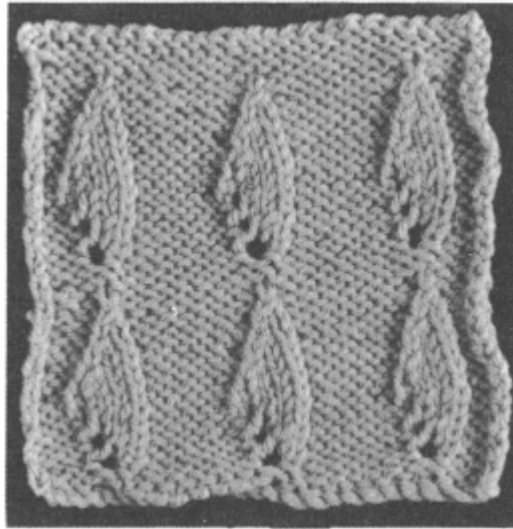
13th row + P.4, K.2 tog., P.3, rep. from + P.1.

14th row + K.4, P.1, K.3, rep. from + K.1.

15th row Purl.

16th row Knit.

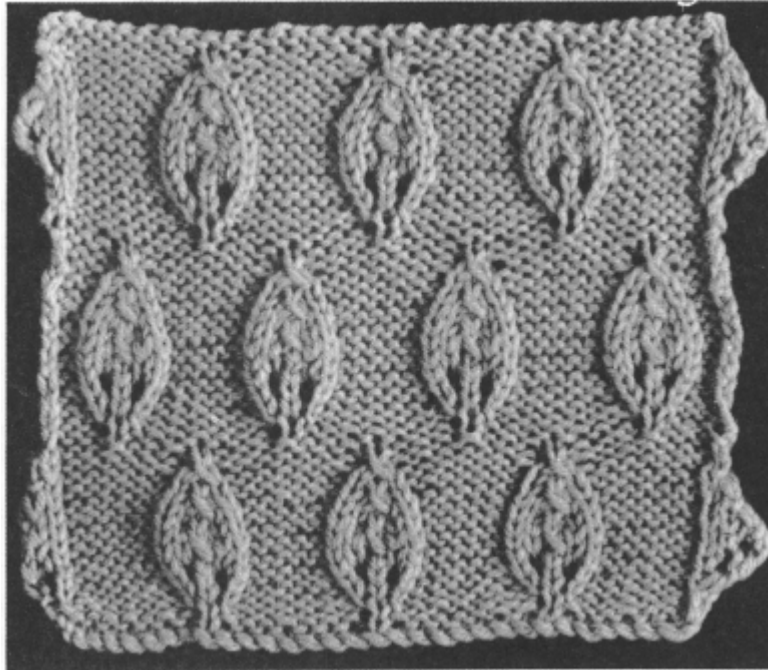
These 16 rows form the pattern



114

Embossed Leaf Pattern (2)

Multiple of 8 + 1



114a

1st row + K.1, P.7, rep. from + K.1.

2nd row + P.1, K.7, rep. from + P.1.

3rd row + K.1, M.1K., P.7, M.1K., rep. from + K.1.

4th row + P.2, K.7, P.1, rep. from + P.1.

5th row + K.1, w.f., K.1, P.7, K.1, w.f., rep. from + K.1.

6th row + P.3, K.7, P.2, rep. from + P.1.

7th row + K.1, w.f., K.2, P.7, K.2, w.f., rep. from + K.1.

8th row + P.4, K.7, P.3, rep. from + P.1.

9th row K.2 tog., K.2, + P.7, K.2, sl.1, K.2 tog., p.s.s.o., K.2, rep. from + P.7,
K.2, K.2 tog. t.b.l.

10th row As 6th.

11th row K.2 tog., K.1, + P.7, K.1, sl.1, K.2 tog., p.s.s.o., K.1, rep. from +
P.7, K.1, K.2 tog. t.b.l.

12th row As 4th.

13th row K.2 tog., + P.7, sl.1, K.2 tog., p.s.s.o., rep. from + P.7, K.2 tog. t.b.l.

14th row As 2nd.

15th row + P.4, K.1, P.3, rep. from + P.1.

16th row + K.4, P.1, K.3, rep. from + K.1.

17th row + P.4, M.1K., K.1, M.1K., P.3, rep. from + P.1.

18th row + K.4, P.3, K.3, rep. from + K.1.

19th row + P.4, K.1, (w.f., K.1) twice, P.3, rep. from + P.1.

20th row + K.4, P.5, K.3, rep. from + K.1.

21st row + P.4, K.2, w.f., K.1, w.f., K.2, P.3, rep. from + P.1.

22nd row + K.4, P.7, K.3, rep. from + K.1.

23rd row + P.4, K.2, sl.1, K.2 tog., p.s.s.o., K.2, P.3, rep. from + P.1.

24th row As 20th.

25th row + P.4, K.1, sl.1, K.2 tog., p.s.s.o., K.1, P.3, rep. from + P.1.

26th row As 18th.

27th row + P.4, sl.1, K.2 tog., p.s.s.o., P.3, rep. from + P.1.

28th row + K.4, P.1, K.3, rep. from + K.1.

These 28 rows form the pattern

Simple Lace Pattern

Multiple of 6 + 1

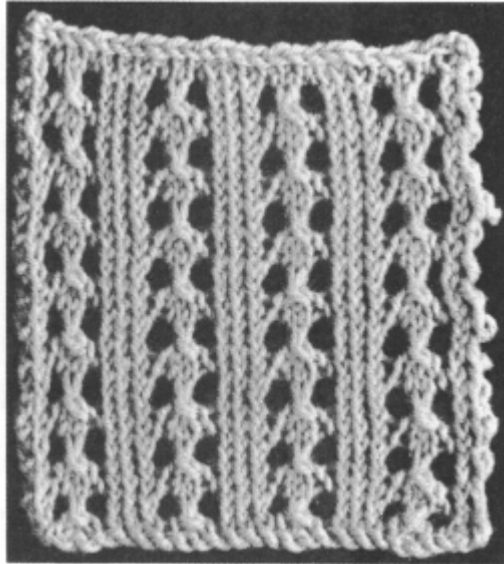
1st row (Wrong side) + P.B.2, P.3, P.B.1, rep. from + P.B.1.

2nd row + K.B.2, w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.B.1, rep. from + K.B.1.

3rd row As 1st.

4th row + K.B.2, K.3, K.B.1, rep. from + K.B.1.

These 4 rows form the pattern



115

Umbrella Pattern

Multiple of 18 + 1

1st row (Wrong side) + P.1, (P.B.1, K.3) 4 times, P.B.1, rep. from + P.1.

2nd row + K.1, w.f., K.B.1, P.2 tog., P.1, (K.B.1, P.3) twice, K.B.1, P.1, P.2 tog., K.B.1, w.f., rep. from + K.1.

3rd row + P.2, P.B.1, K.2, (P.B.1, K.3) twice, P.B.1, K.2, P.B.1, P.1, rep. from + P.1.

4th row + K.2, w.f., K.B.1, P.2, (K.B.1, P.1, P.2 tog.) twice, K.B.1, P.2, K.B.1, w.f., K.1, rep. from + K.1.

5th row + P.3, (P.B.1, K.2) 4 times, P.B.1, P.2, rep. from + P.1.

6th row + K.3, w.f., K.B.1, P.2 tog., (K.B.1, P.2) twice, K.B.1, P.2 tog., K.B.1, w.f., K.2, rep. from + K.1.

7th row + P.4, P.B.1, K.1, (P.B.1, K.2) twice, P.B.1, K.1, P.B.1, P.3, rep. from + P.1.

8th row + K.4, w.f., K.B.1, P.1, (K.B.1, P.2 tog.) twice, K.B.1, P.1, K.B.1, w.f., K.3, rep. from + K.1.

9th row + P.5, (P.B.1, K.1) 4 times, P.B.1, P.4, rep. from + P.1.

10th row + K.5, w.f., K.2 tog. t.b.l., (K.B.1, P.1) twice, K.B.1, K.2 tog., w.f., K.4, rep. from + K.1.



116

11th row + P.6, P.B.2, K.1, P.B.1, K.1, P.B.2, P.5, rep. from + P.1.

12th row + K.6, K.B.2, P.1, K.B.1, P.1, K.B.2, K.5, rep. from + K.1.

These 12 rows form the pattern

Lace Rib Pattern

Multiple of 5 + 3

1st row (Wrong side) + K.3, P.B.2, rep. from + K.3.

2nd row + P.3, K.B.2, w.r.n., rep. from + P.3.

3rd row + K.3, P.B.3, rep. from + K.3.

4th row + P.3, K.B.3, w.r.n., rep. from + P.3.

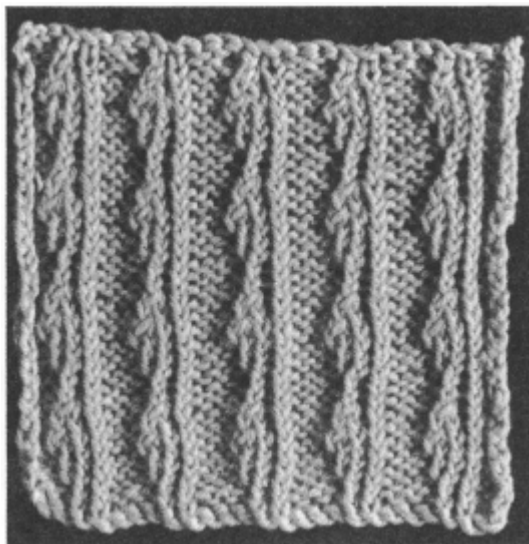
5th row + K.3, P.B.4, rep. from + K.3.

6th row + P.3, K.B.2, K.2 tog., rep. from + P.3.

7th row As 3rd.

8th row + P.3, K.B.1, K.2 tog., rep. from + P.3.

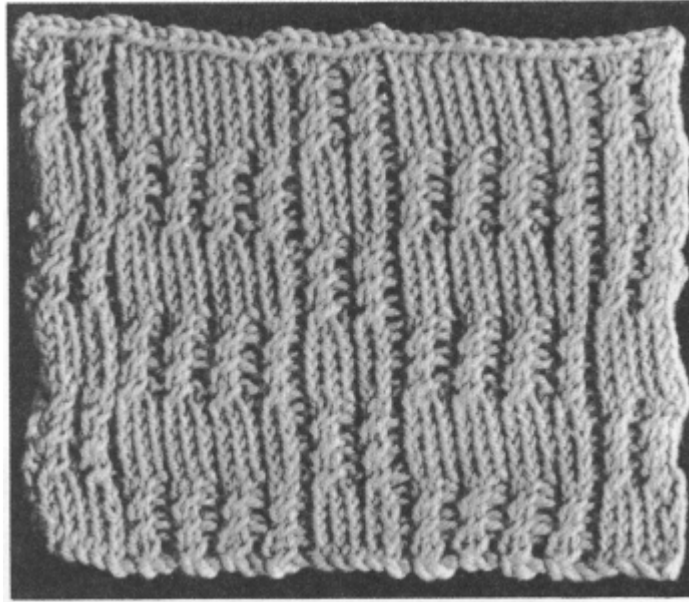
These 8 rows form the pattern



117

Bavarian Basket Pattern

Multiple of 18 + 7



118

1st row + P.1, K.B.5, (P.1, Tw.2) 4 times, rep. from + P.1, K.B.5, P.1.

2nd row + K.1, P.B.5, (K.1, P.2) 4 times, rep. from + K.1, P.B.5, K.1.

3rd–6th rows Rep. 1st & 2nd twice.

7th row + (P.1, Tw.2) twice, P.1, K.B.11, rep. from + (P.1, Tw.2) twice, P.1.

8th row + (K.1, P.2) twice, K.1, P.B.11, rep. from + (K.1, P.2) twice, K.1.

9th–12th rows Rep. 7th & 8th twice.

These 12 rows form the pattern

Bavarian Block Pattern (see page 118)

Multiple of 14 + 4

1st & 2nd rows Knit.

3rd row + P.1, Tw.2, P.1, K.B.10, rep. from + P.1, Tw.2, P.1.

4th row + K.1, P.2, K.1, P.B.10, rep. from + K.1, P.2, K.1.

5th–8th rows Rep. 3rd & 4th twice.

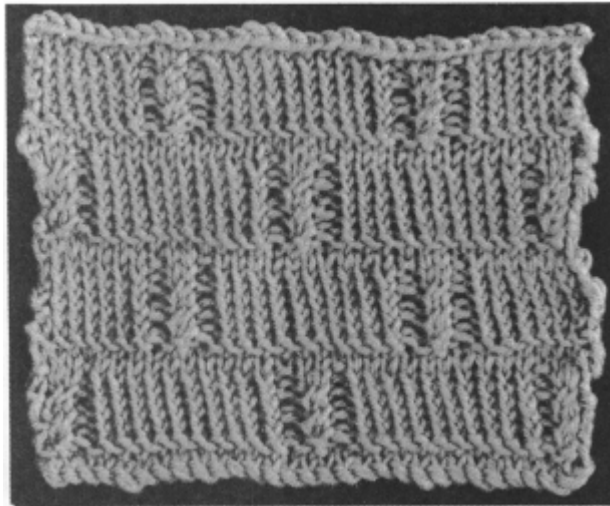
9th & 10th rows Knit.

11th row + K.B.7, P.1, Tw.2, P.1, K.B.3, rep. from + K.B.4.

12th row + P.B.7, K.1, P.2, K.1, P.B.3, rep. from + P.B.4.

13th–16th rows Rep. 11th & 12th twice.

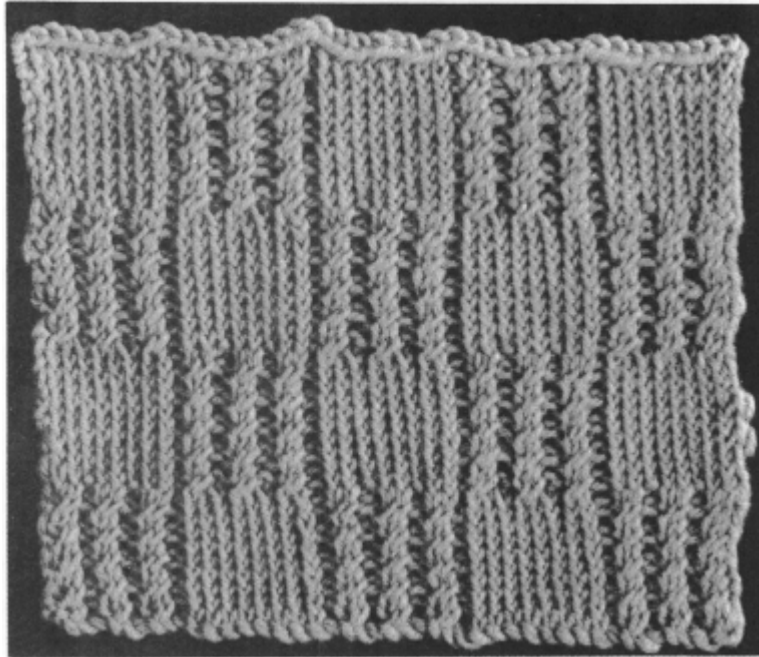
These 16 rows form the pattern



119

Bavarian Check Pattern

Multiple of 18 + 10



120

1st row + (P.1, Tw.2) 3 times, P.1, K.B.8, rep. from + (P.1, Tw.2) 3 times, P.1.

2nd row + (K.1, P.2) 3 times, K.1, P.B.8, rep. from + (K.1, P.2) 3 times, K.1.

3rd–10th rows Rep. 1st & 2nd four times.

11th row P.1, + K.B.8, (P.1, Tw.2) 3 times, P.1, rep. from + K.B.8, P.1.

12th row K.1, + P.B.8, (K.1, P.2) 3 times, K.1, rep. from + P.B.8, K.1.

13th–20th rows Rep. 11th & 12th four times.

These 20 rows form the pattern

Bavarian Diamond Pattern

Multiple of 18 + 1



121

1st row P.1, + (Tw.2, P.1) 3 times, K.B.2, (P.1, Tw.2) twice, P.1, rep. from +.

2nd row K.1. + (P.2, K.1) twice, P.B.2, (K.1, P.2) 3 times, K.1, rep. from +.

3rd & 4th rows As 1st & 2nd.

5th row P.1, + (Tw.2, P.1) twice, K.B.8, P.1, Tw.2, P.1, rep. from +.

6th row K.1, + P.2, K.1, P.B.8, K.1, (P.2, K.1) twice, rep. from +.

7th & 8th rows As 5th & 6th.

9th row P.1, + Tw.2, P.1, K.B.14, P.1, rep. from +.

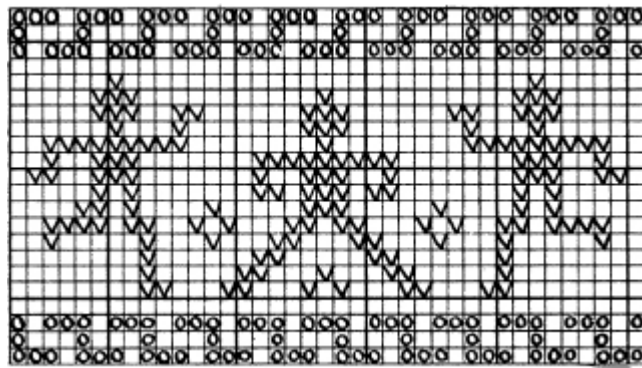
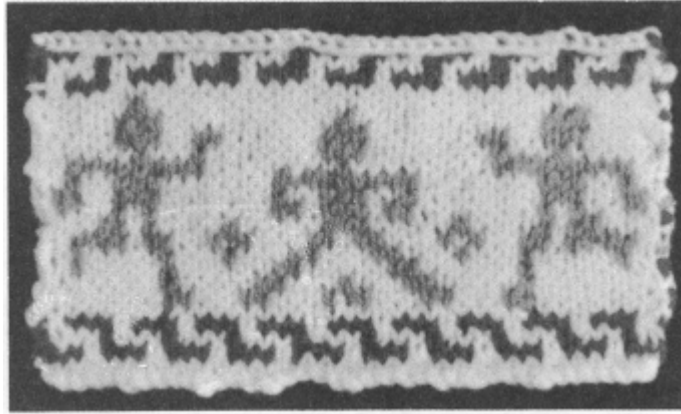
10th row K.1, + P.B.14, K.1, P.2, K.1, rep. from +.

11th & 12th rows As 9th & 10th.

13th–16th rows Rep. 5th & 6th twice.

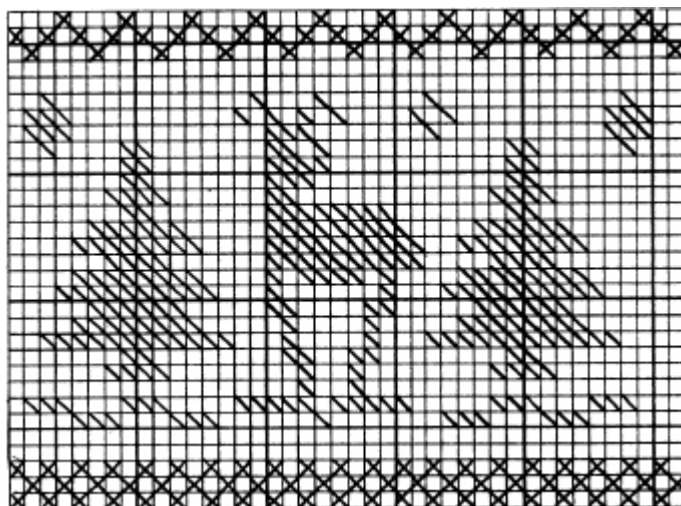
These 16 rows form the pattern

AUSTRIAN

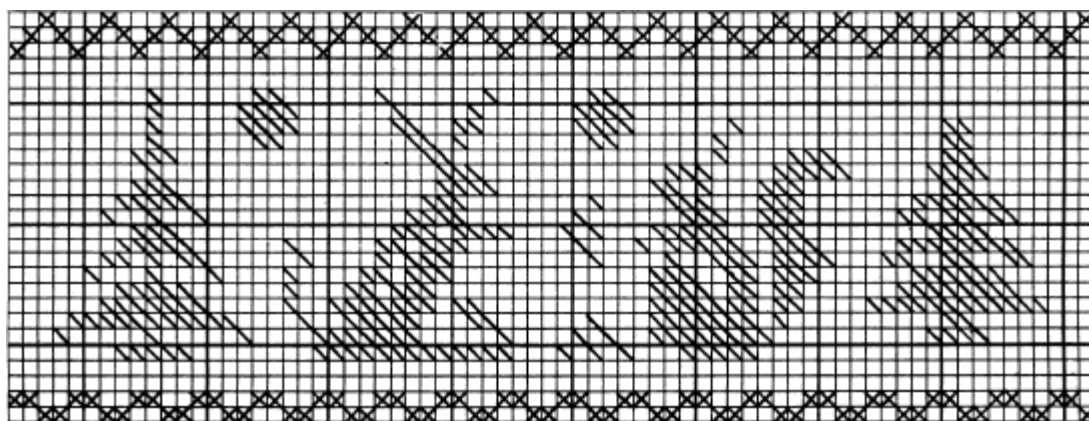
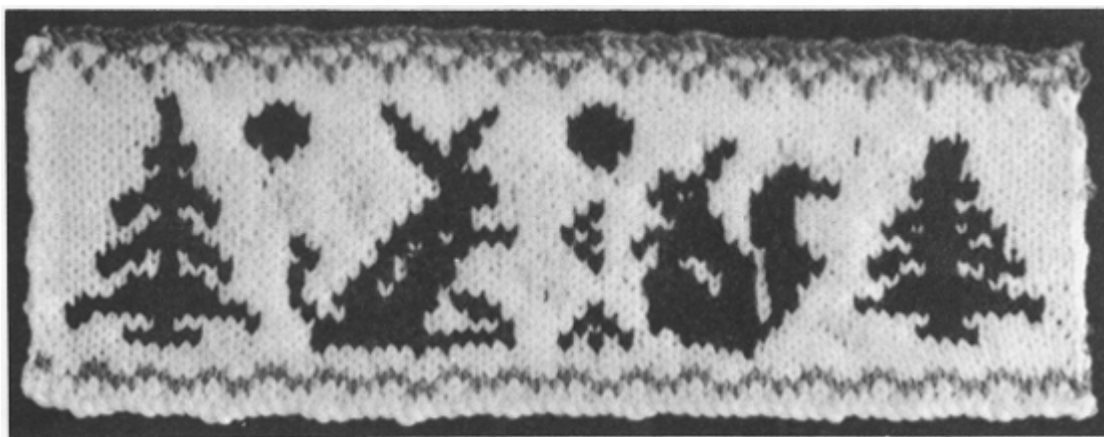


122

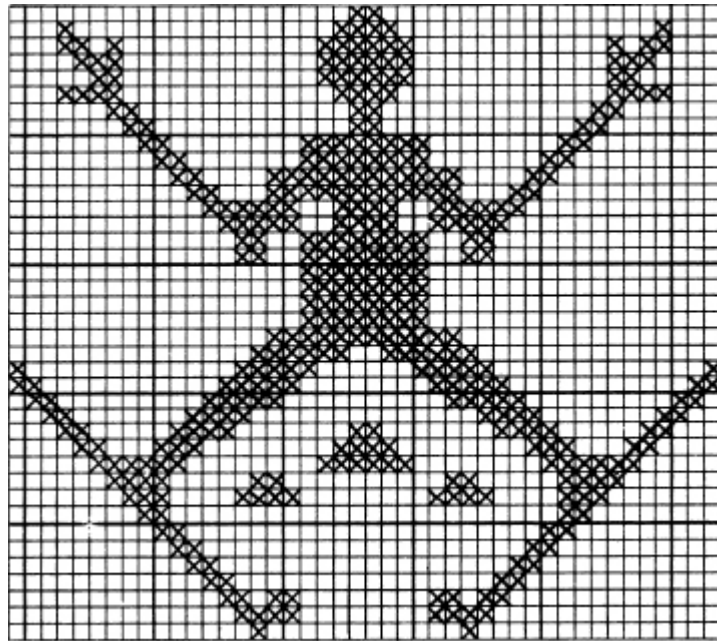
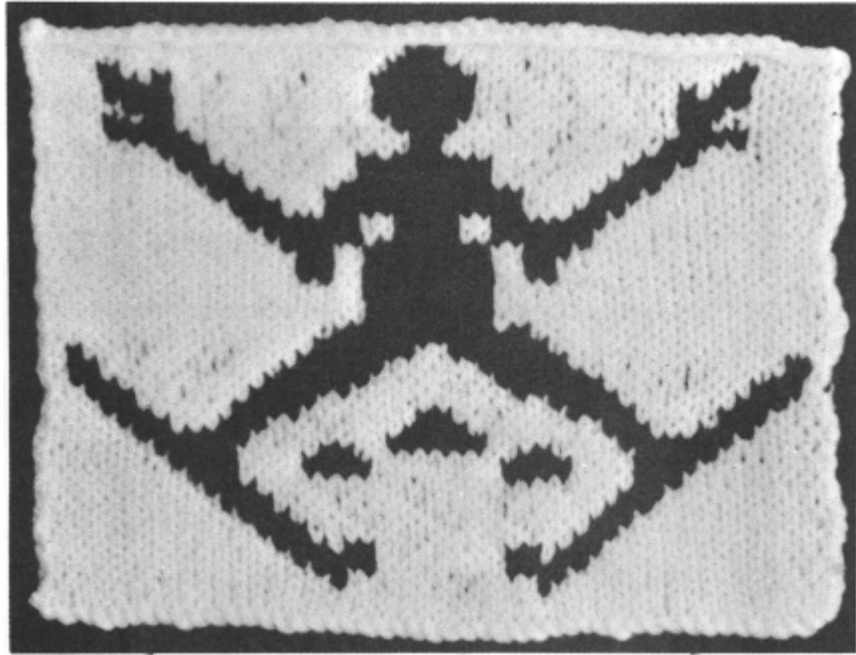




123



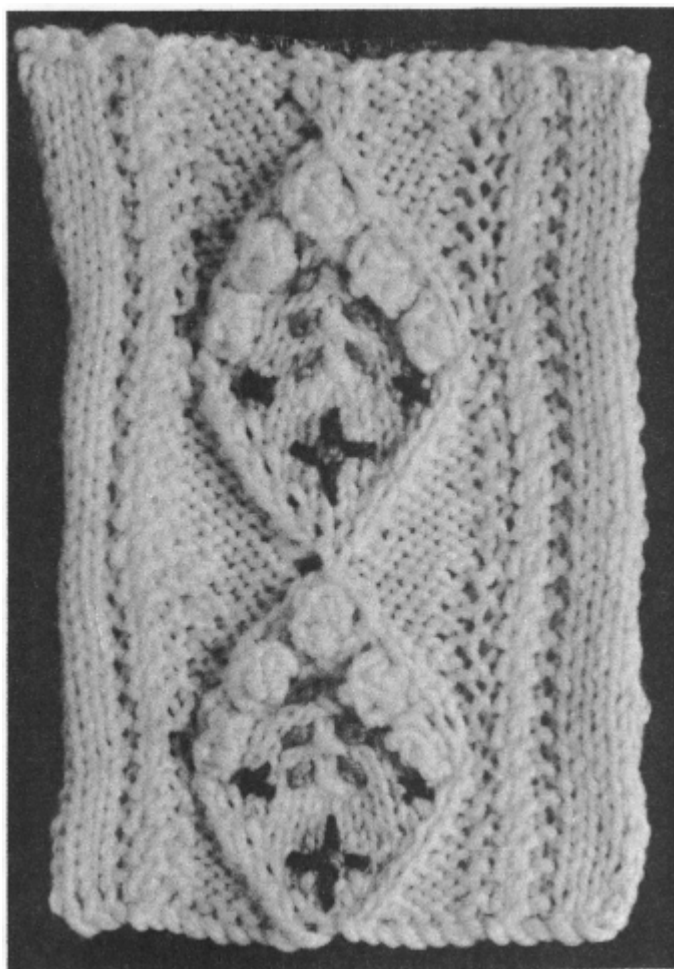
124



AUSTRIAN KNITTING PATTERNS

Tyrolean Diamond Pattern

Cast on 21 sts.



126

1st row P.1, Tw.2, P.5, K.2 tog., M.1K., K.1, M.1K., K.2 tog. t.b.l., P.5, Tw.2, P.1.

2nd row P.4, K.4, P.5, K.4, P.4.

3rd row P.1, Tw.2, P.1, P.3, K.2 tog., M.1K, K.3, M.1K, K.2 tog. t.b.l., P.4, Tw.2, P.1.

4th row P.4, K.3, P.7, K.3, P.4.

5th row P.1, Tw.2, P.3, K.2 tog., M.1K, K.5, M.1K, K.2 tog. t.b.l., P.3, Tw.2, P.1.

6th row P.4, K.2, P.9, K.2, P.4.

7th row P.1, Tw.2, P.2, K.2 tog., M.1K, K.7, M.1K, K.2 tog. t.b.l., P.2, Tw.2, P.1.

8th row P.4, K.1, P.11, K.1, P.4.

9th row P.1, Tw.2, P.1, K.2 tog., M.1K, K.9, M.1K, K.2 tog. t.b.l., P.1, Tw.2, P.1.

10th row Purl.

11th row P.1, Tw.2, inc. by purling into front and back of next st., K.1, M.B., K.3, sl.1, K.2 tog., p.s.s.o., K.3, M.B., K.1, inc. in next st., Tw.2, P.1.

12th row As 8th.

13th row P.1, Tw.2, P.1, inc. in next st., K.4, sl.1, K.2 tog., p.s.s.o., K.4, inc. in next st., P.1, Tw.2, P.1.

14th row As 6th.

15th row P.1, Tw.2, P.1, inc. in next st., P.1, K.1, M.B., K.1, sl.1, K.2 tog., p.s.s.o., K.1, M.B., K.1, P.1, inc. in next st., P.1, Tw.2, P.1.

16th row As 4th.

17th row P.1, Tw.2, P.1, inc. in next st., P.2, K.2, sl.1, K.2 tog., p.s.s.o., K.2, P.2, inc. in next st., P.1, Tw.2, P.1.

18th row As 2nd.

19th row P.1, Tw.2, P.1, inc. in next st., P.3, K.2 tog. t.b.l., M.B., K.2 tog., P.3, inc. in next st., P.1, Tw.2, P.1.

20th row P.4, K.5, P.3, K.5, P.4.

21st row P.1, Tw.2, P.1, inc. in next st., P.4, sl.1, K.2 tog., p.s.s.o., P.4, inc. in next st., P.1, Tw.2, P.1.

22nd row P.4, K.6, P.1, K.6, P.4.

23rd row P.1, Tw.2, P.5, P.2 tog., M.1K., K.1, M.1K., P.2 tog., P.5, Tw.2, P.1.

24th row P.4, K.5, P.3, K.5, P.4.

These 24 rows form the pattern

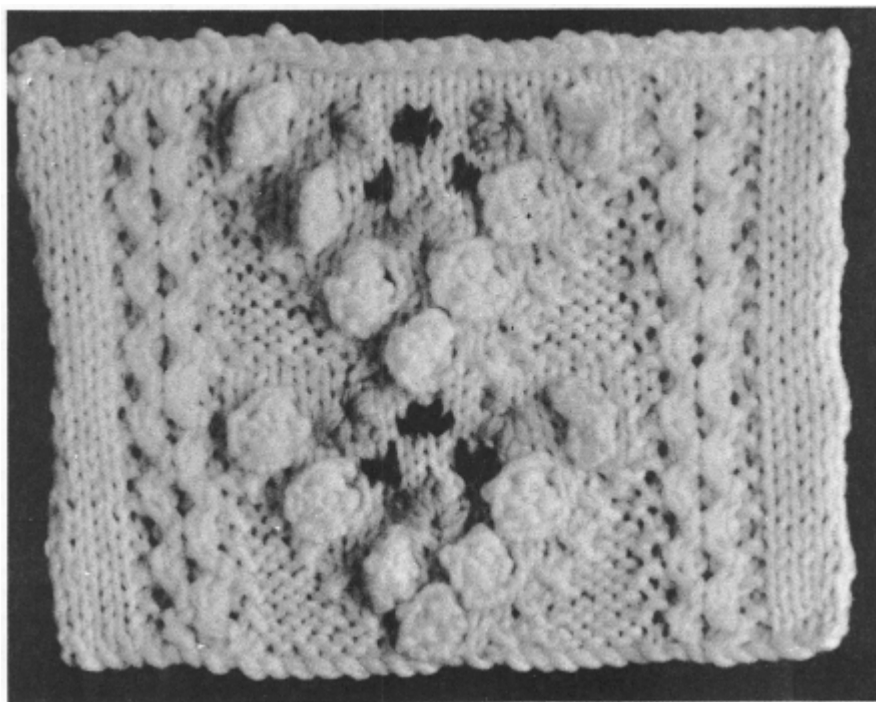
Tyrolean Fern Pattern

Cast on 29 sts.

1st row K.1, Tw.2F., Tw.2B., K.1, P.5, Tw.2B., K.1, M.B., K.1, Tw.2F., P.5, K.1, Tw.2F., Tw.2B., K.1.

2nd row K.1, P.4, K.6, P.7, K.6, P.4, K.1.

3rd row K.1, Tw.2B., Tw.2F., K.1, P.4, Tw.2B., K.5, Tw.2F., P.4, K.1, Tw.2B., Tw.2F., K.1.



4th row K.1, P.4, K.5, P.9, K.5, P.4, K.1.

5th row K.1, Tw.2F., Tw.2B., K.1, P.3, Tw.2B., K.1, M.B., K.3, M.B., K.1,
Tw.2F., P.3, K.1, Tw.2F., Tw.2B., K.1.

6th row K.1, P.4, K.4, P.11, K.4, P.4, K.1.

7th row K.1, Tw.2B., Tw.2E., K.1, P.2, Tw.2B., K.9, Tw.2F., P.2, K.1,
Tw.2B., Tw.2F., K.1.

8th row K.1, P.4, K.3, P.13, K.3, P.4, K.1.

9th row K.1, Tw.2F., Tw.2B., K.1, P.1, Tw.2B., K.1, M.B., K.7, M.B., K.1,
Tw.2F., P.1, K.1, Tw.2F., Tw.2B., K.1.

10th row K.1, P.4, K.2, P.15, K.2, P.4, K.1.

11th row K.1, Tw.2B., Tw.2F., K.1, Tw.2B., K.13, Tw.2F., K.1, Tw.2B.,
Tw.2F., K.1.

12th row K.1, P.4, K.1, P.17, K.1, P.4, K.1.

13th row K.1, Tw.2F., Tw.2B., K.3, M.B., K.11, M.B., K.3, Tw.2F., Tw.2B.,
K.1.

14th row As 12th.

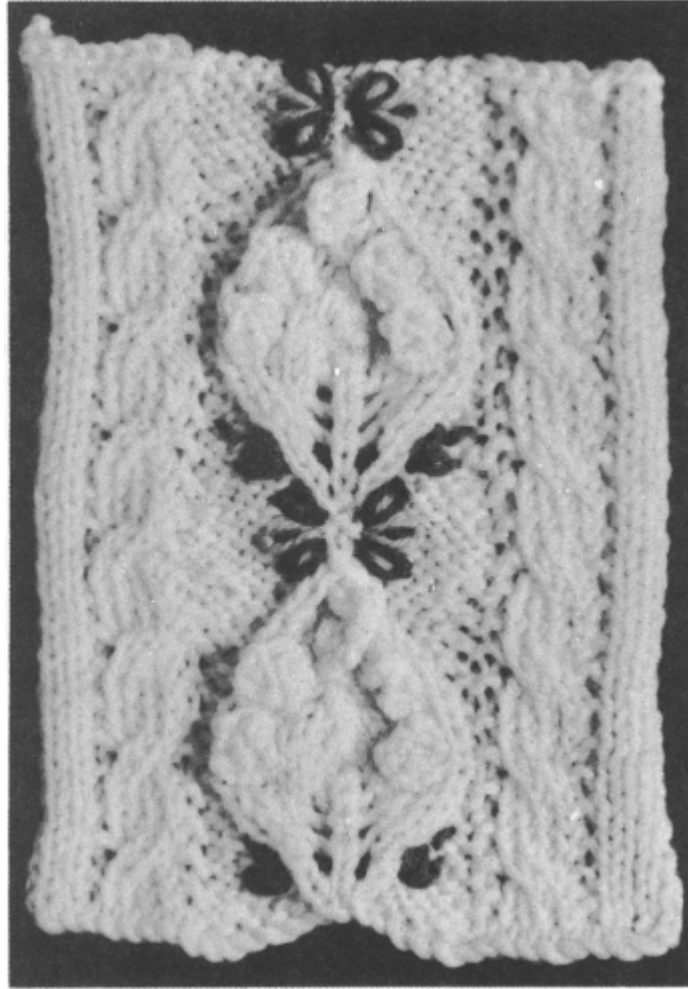
15th row K.1, Tw.2B., Tw.2F., K.19, Tw.2B., Tw.2F., K.1.

16th row As 12th.

These 16 rows form the pattern

Tyrolean Leaf Pattern

Cast on 25 sts.



128

1st row K.1, K.B.4, K.1, P.2 tog., P.4, M.1K., K.1, M.1K., P.4, P.2 tog., K.1, K.B.4, K.1.

2nd row K.1, P.B.4, K.6, P.3, K.6, P.B.4, K.1.

3rd row K.1, K.B.4, K.1, P.2 tog., P.3, (K.1, w.f.) twice, K.1, P.3, P.2 tog., K.1, K.B.4, K.1.

4th row K.1, P.B.4, K.5, P.5, K.5, P.B.4, K.1.

5th row K.1, CB.2F., K.1, P.2 tog., P.2, K.2, w.f., K.1, w.f., K.2, P.2, P.2 tog., K.1, CB.2B., K.1.

6th row K.1, P.B.4, K.4, P.7, K.4, P.B.4, K.1.

7th row K.1, K.B.4, K.1, P.2 tog., P.1, K.3, w.f., K.1, w.f., K.3, P.1, P.2 tog., K.1, K.B.4, K.1.

8th row K.1, P.B.4, K.3, P.9, K.3, P.B.4, K.1.

9th row K.1, K.B.4, K.1, P.2 tog., K.4, w.f., K.1, w.f., K.4, P.2 tog., K.1, K.B.4, K.1.

10th row K.1, P.B.4, K.2, P.11, K.2, P.B.4, K.1.

11th row K.1, CB.2F., K.1, P.1, K.1, M.B., K.7, M.B., K.1, P.1, K.1, C.B.2B., K.1.

12th row As 10th.

13th row K.1, K.B.4, K.1, inc. by purling into front and back of next st., K.4, sl.1, K.2 tog., p.s.s.o., K.4, inc. in next st., K.1, K.B.4, K.1.

14th row As 8th.

15th row K.1, K.B.4, K.1, inc. in next st., P.1, K.1, M.B., K.1, sl.1, K.2 tog., p.s.s.o., K.1, M.B., K.1, P.1, inc. in next st., K.1, K.B.4, K.1.

16th row As 6th.

17th row K.1, CB.2F., K.1, inc. in next st., P.2, K.2, sl.1, K.2 tog., p.s.s.o., K.2, P.2, inc. in next st., K.1, CB.2B., K.1.

18th row As 4th.

19th row K.1, K.B.4, K.1, inc. in next st., P.3, K.2 tog. t.b.l., M.B., K.2 tog., P.3, inc. in next st., K.1, K.B.4, K.1.

20th row As 2nd.

21st row K.1, K.B.4, K.1, inc. in next st., P.4, sl.1, K.2 tog., p.s.s.o., P.4, inc. in next st., K.1, K.B.4, K.1.

22nd row K.1, P.B.4, K.7, P.1, K.7, P.B.4, K.1.

23rd row K.1, CB.2F., K.1, P.13, K.1, CB.2B., K.1.

24th row K.1, P.B.4, K.15, P.B.4, K.1.

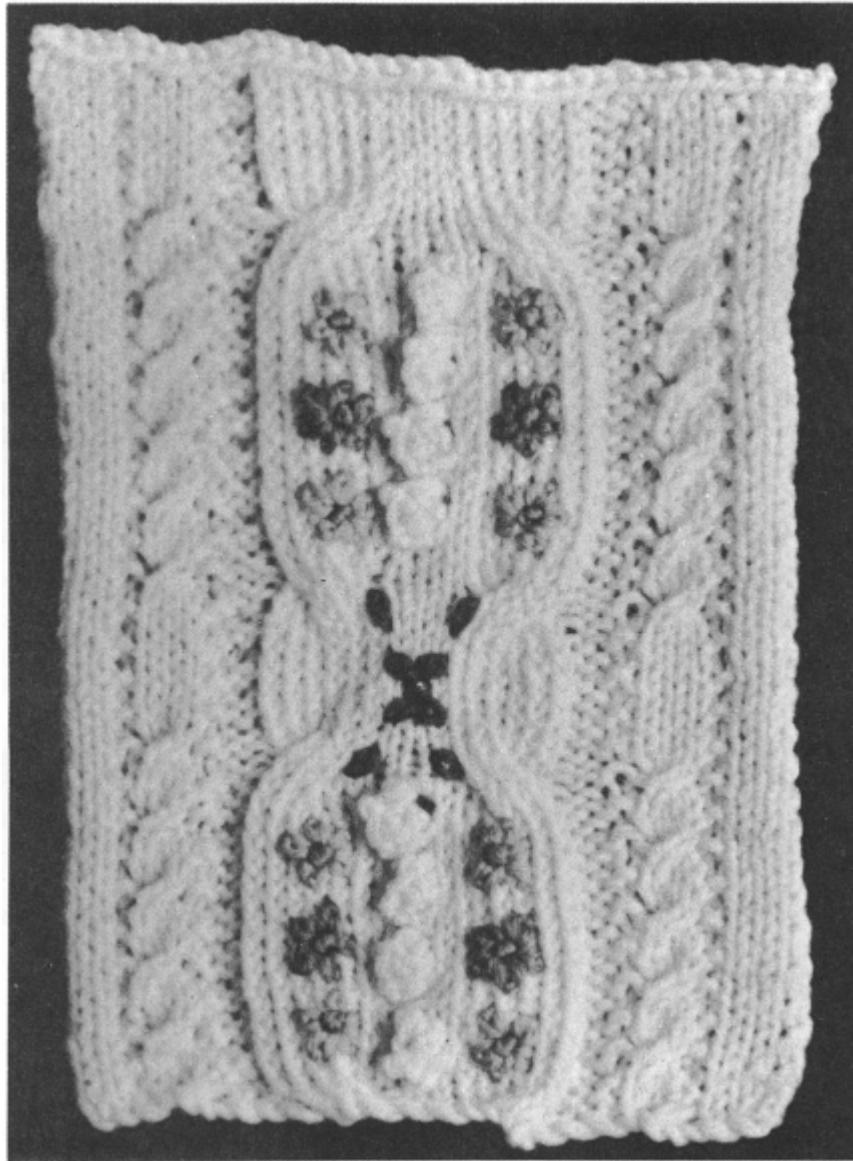
These 24 rows form the pattern

Tyrolean Cable and Bobble Pattern

Cast on 29 sts.

1st row K.1, Tw.3, K.1, P.2, CB.3B., K.3, CB.3F., P.2, K.1, Tw.3, K.1.

2nd & every alt. row K.1, P.3, K.3, P.B.6, P.3, P.B.6, K.3, P.3, K.1.



129

3rd row K.5, P.2, K.B.6, K.3, K.B.6, P.2, K.5.

5th row K.1, Tw.3, K.1, P.2, K.B.6, K.1, M.B., K.1, K.B.6, P.2, K.1, Tw.3, K.1.

7th row K.5, P.2, K.B.6, K.3, K.B.6, P.2, K.5.

8th row As 2nd.

9th–20th rows Rep. 5–8 three times.

21st row K.1, Tw.3, K.1, P.2, CB.3F., K.3, CB.3B., P.2, K.1, Tw.3, K.1.

23rd row As 3rd.

25th–30th rows Rep. 3rd & 4th three times.

These 30 rows form the pattern

Lace Mats

ABBREVIATIONS

○ K.

! w.f.

∪ sl.1, K.2 tog., p.s.s.o.

∩ sl.1, K.1, p.s.s.o.

∧ K.2 tog.

⋈ K.B.1.

□ No stitch.

→ Slip first st. from left-hand needle on to right-hand needle, then commence patt. Do this on all needles.

→→ Slip first 3 sts. from left-hand needle on to right-hand needle, then commence patt. Do this on all needles.

⌘ Crochet edge.

Round Mat

Worked with 4 needles

Cast on 3 sts. on first and second needle and 2 sts. on third needle.

1st round Knit.

2nd & every alt. round Knit.

3rd round + w.f., K.1, rep. from +.

5th round + w.f., K.1, rep. from +.

7th round + w.f., K.3, w.f., K.1, rep. from +.

9th round + w.f., K.1, sl.1, K.2 tog., p.s.s.o., K.1, w.f., K.1, rep. from +.

10th round Knit.

Continue to work from chart.

Square Mat

Worked with 5 needles

Cast on 2 sts. on each of 4 needles.

1st round Knit.

2nd & every alt. round Knit.

3rd round + K.B.1, w.f., K.1, w.f., rep. from +.

5th round + K.B.1, w.f., K.3, w.f., rep. from +.

7th round + K.B.1, w.f., K.5, w.f., rep. from +.

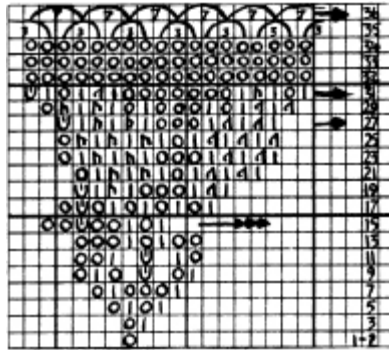
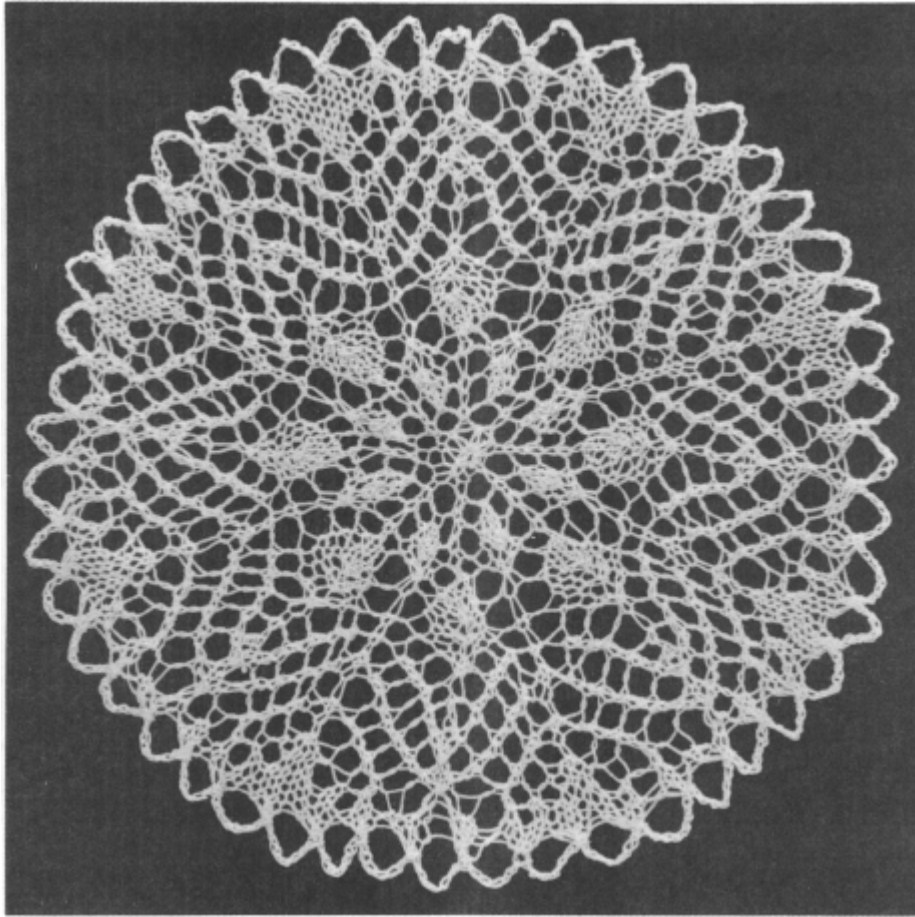
9th round + K.B.1, w.f., K.1, K.2 tog., w.f., K.1, w.f., sl.1, K.1, p.s.s.o., K.1, w.f., rep. from +.

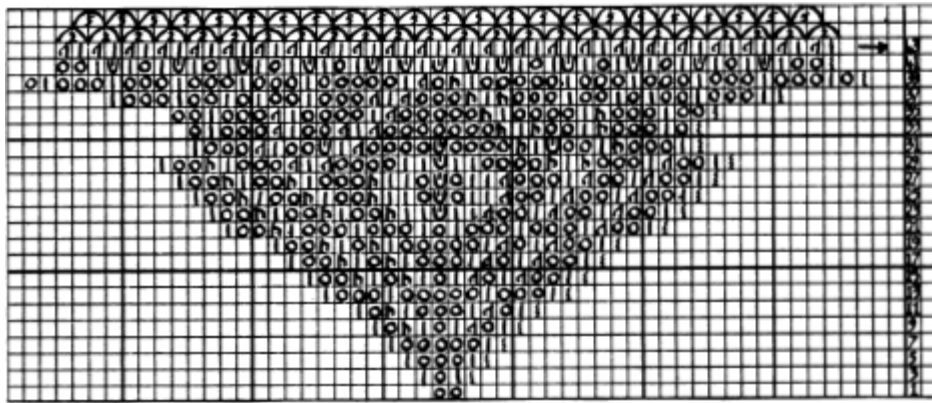
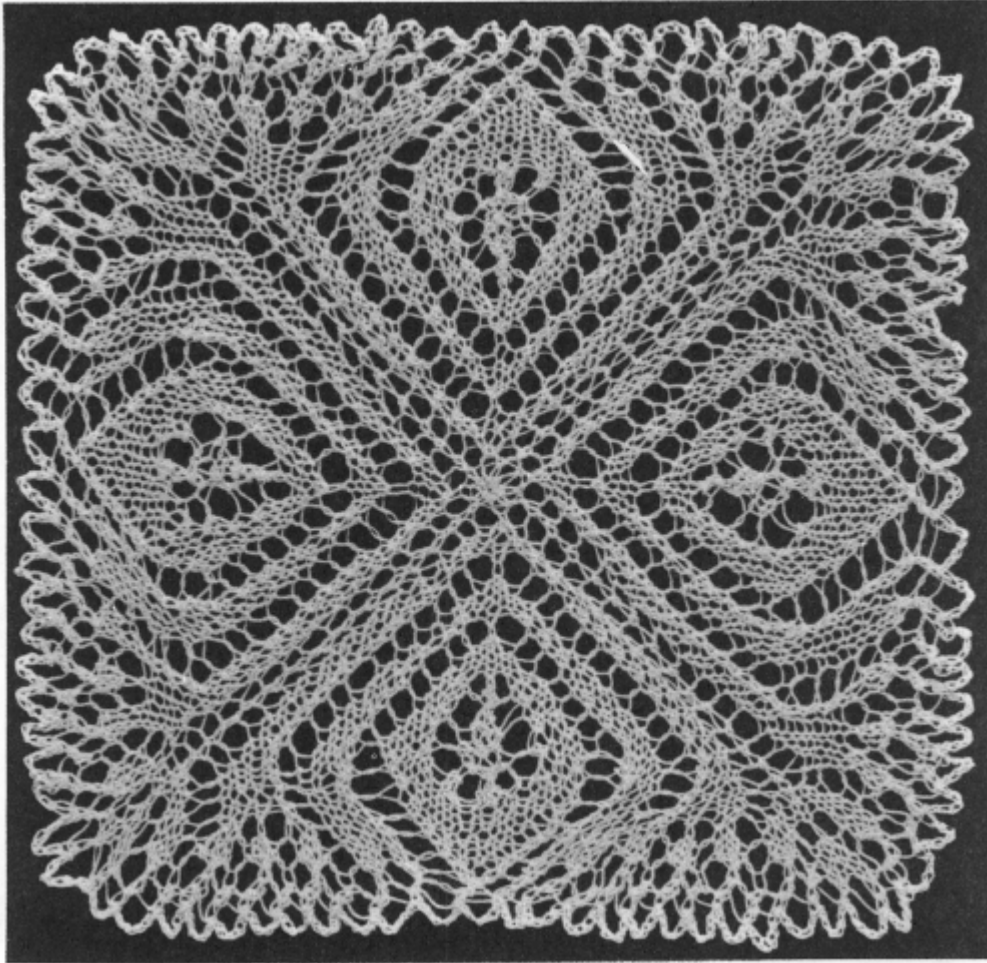
11th round + K.B.1, w.f., K.1, K.2 tog., w.f., K.3, w.f., sl.1, K.1, p.s.s.o., K.1, w.f., rep. from +.

13th round + K.B.1, w.f., K.3, w.f., K.5, w.f., K.3, w.f., rep. from +.

14th round Knit.

Continue to work from chart.





V

Dutch Knitting

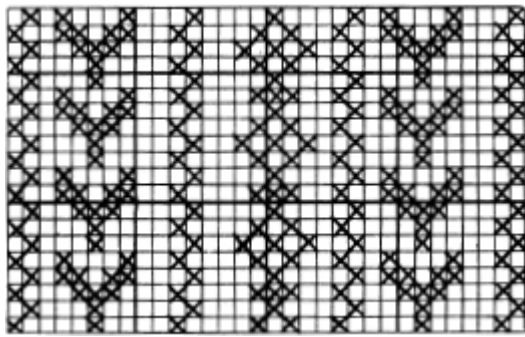
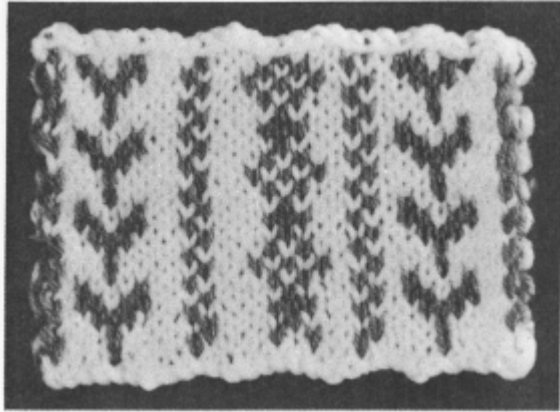
ALTHOUGH HOLLAND borders on both Germany and France there is little sign of the knitting in either of these countries having influenced Dutch traditional patterns. These are, in essence, simple and austere, reflecting the living background of the Dutch household.

It is not known when knitting started to be practised in Holland. We do know the Dutch people were famous for their quilting, the use of fine lines of stitching to create embossed shapes, and patterns on fabric. The quilting patterns certainly influenced the development of knitting patterns and we find that most of the traditional stitches try to copy the same principles in design as Dutch quilting.

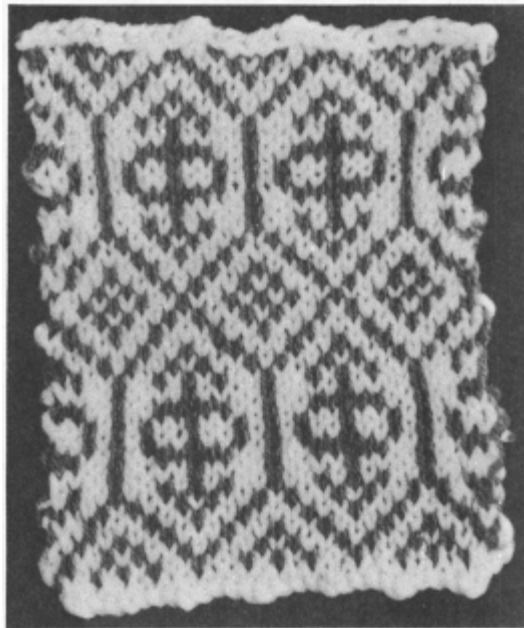
In many of the historical examples of quilted bedspreads we find that when the quilting was completed the centre of the squares, diamonds and other shapes that form the basic design were then embroidered with birds and flowers, the embroidery being padded to give an embossed effect to the finished design.

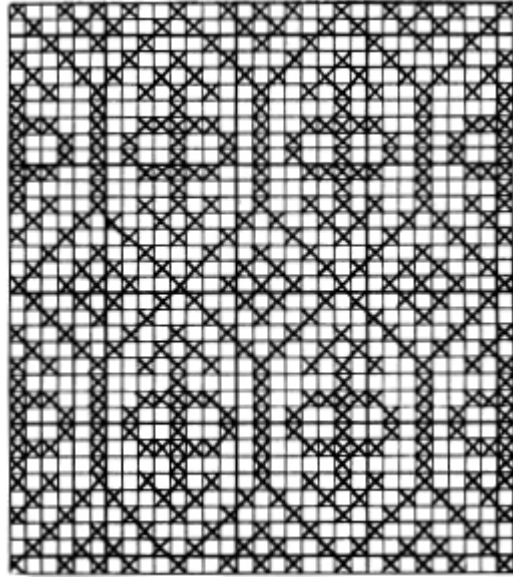
In the seventeenth and eighteenth centuries the Dutch specialised in embossed knitting, the patterns being in twisted stocking-stitch on a reverse stocking-stitch ground. A very fine example of this type of knitting, in the collection at the Victoria and Albert Museum, consists of a knitted cotton petticoat that is literally covered with embossed birds, beasts, flowers and trees, and at first sight looks much more like a piece of woven and embroidered fabric than a specimen of hand knitting.

DUTCH



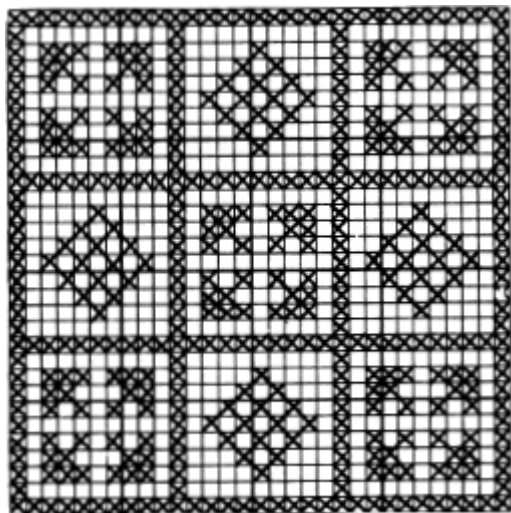
132



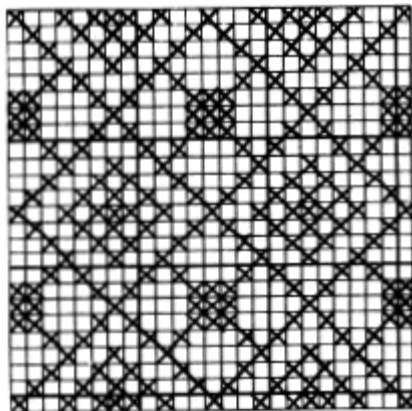
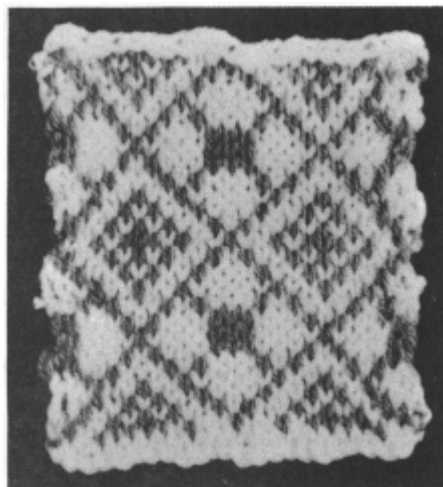


133





134



135

DUTCH KNITTING PATTERNS

Pyramid Pattern

Multiple of 15 + 7



136

1st row + P.1, K.B.5, P.1, K.8, rep. from + P.1, K.B.5, P.1.

2nd row + K.1, P.B.5, K.1, P.8, rep. from + K.1, P.B.5, K.1.

3rd row + P.1, K.B.5, P.9, rep. from + P.1, K.B.5, P.1.

4th row + K.1, P.B.5, K.9, rep. from + K.1, P.B.5, K.1.

5th row + P.2, K.B.3, P.3, K.6, P.1, rep. from + P.2, K.B.3, P.2.

6th row + K.2, P.B.3, K.3, P.6, K.1, rep. from + K.2, P.B.3, K.2.

7th row + P.2, K.B.3, P.10, rep. from + P.2, K.B.3, P.2.

8th row + K.2, P.B.3, K.10, rep. from + K.2, P.B.3, K.2.

9th row + P.3, K.B.1, P.5, K.4, P.2, rep. from + P.3, K.B.1, P.3.

10th row + K.3, P.B.1, K.5, P.4, K.2, rep. from + K.3, P.B.1, K.3.

11th row + P.3, K.B.1, P.11, rep. from + P.3, K.B.1, P.3.

12th row + K.3, P.B.1, K.11, rep. from + K.3, P.B.1, K.3.

These 12 rows form the pattern

Squared Chequer Pattern

Multiple of 10 + 2

1st row Knit.

2nd row Purl.

3rd row + K.2, P.8, rep. from + K.2.

4th row + P.2, K.8, rep. from + P.2.

5th row + K.2, P.2, K.B.4, P.2, rep. from + K.2.

6th row + P.2, K.2, P.B.4, K.2, rep. from + P.2.

7th–10th rows Rep. 5th & 6th twice.

11th & 12th rows As 3rd & 4th.

These 12 rows form the pattern



Diamond Knot Pattern

Multiple of 14 + 2



138

1st row Knit.

2nd row Purl.

3rd row + K.2, P.12, rep. from + K.2.

4th row + P.2, K.12, rep. from + P.2.

5th row + K.2, P.5, K.B.2, P.5, rep. from + K.2.

6th row + P.2, K.5, P.B.2, K.5, rep. from + P.2.

7th row + K.2, P.4, K.B.4, P.4, rep. from + K.2.

8th row + P.2, K.4, P.B.4, K.4, rep. from + P.2.

9th row + K.2, P.3, K.B.6, P.3, rep. from + K.2.

10th row + P.2, K.3, P.B.6, K.3, rep. from + P.2.

11th row + K.2, P.2, K.B.1, CB.3B., K.B.1, P.2, rep. from + K.2.

12th row + P.2, K.2, P.B.8, K.2, rep. from + P.2.

13th & 14th rows As 9th & 10th.

15th & 16th rows As 7th & 8th.

17th & 18th rows As 5th & 6th.

19th & 20th rows As 3rd & 4th.

These 20 rows form the pattern

Quartered Diamond Pattern

Multiple of 18 + 1



139

1st row Purl.

2nd row Knit.

3rd row + P.9, K.B.1, P.8, rep. from + P.1.

4th row + K.8, P.B.3, K.7, rep. from + K.1.

5th row + P.7, K.B.5, P.6, rep. from + P.1.

6th row As 4th.

7th row + P.5, (K.B.1, P.3) twice, K.B.1, P.4, rep. from + P.1.

8th row + K.4, P.B.3, K.5, P.B.3, K.3, rep. from + K.1.

9th row + P.3, K.B.5, P.3, K.B.5, P.2, rep. from + P.1.

10th–17th rows Rep. rows 8–1.

18th row Knit.

These 18 rows form the pattern

Ladder and Diamond Pattern

Multiple of 14 + 7

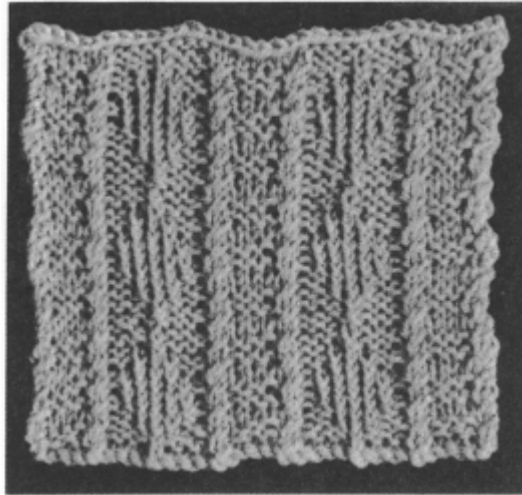
1st row + Tw.2, P.3, Tw.2, P.3, K.B.1, P.3, rep. from + Tw.2, P.3, Tw.2.

2nd row + P.2, K.3, P.2, K.3, P.B.1, K.3, rep. from + P.2, K.3, P.2.

3rd row + Tw.2, K.3, Tw.2, P.2, K.B.3, P.2, rep. from + Tw.2, K.3, Tw.2.

4th row + P.7, K.2, P.B.3, K.2, rep. from + P.7.

5th row + Tw.2, P.3, Tw.2, P.1, K.B.5, P.1, rep. from + Tw.2, P.3, Tw.2.



140

6th row + P.2, K.3, P.2, K.1, P.B.5, K.1, rep. from + P.2, K.3, P.2.

7th row + Tw.2, K.3, Tw.2, P.1, K.B.5, P.1, rep. from + Tw.2, K.3, Tw.2.

8th row + P.7, K.2, P.B.3, K.2, rep. from + P.7.

9th row + Tw.2, P.3, Tw.2, P.2, K.B.3, P.2, rep. from + Tw.2, P.3, Tw.2.

10th row + P.2, K.3, P.2, K.3, P.B.1, K.3, rep. from + P.2, K.3, P.2.

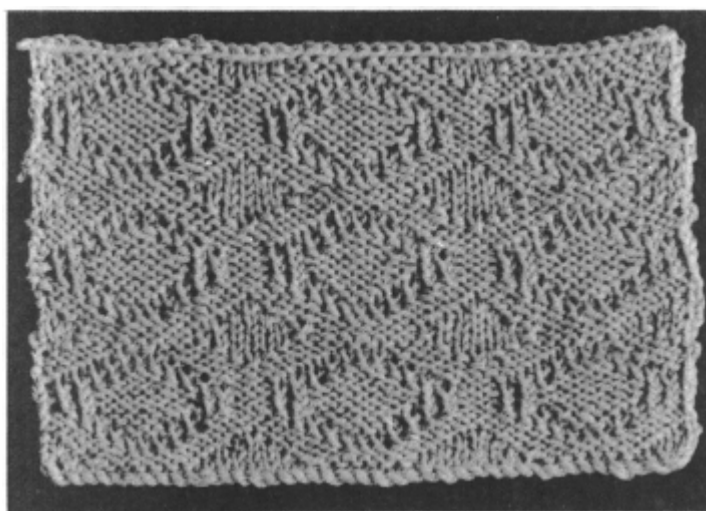
11th row + Tw.2, K.3, Tw.2, P.3, K.B.1, P.3, rep. from + Tw.2, K.3, Tw.2.

12th row + P.7, K.7, rep. from + P.7.

These 12 rows form the pattern

Hexagonal Quilting Pattern

Multiple of 14 + 1



141

1st row + K.4, P.7, K.3, rep. from + K.1.

2nd row + P.3, K.9, P.2, rep. from + P.1.

3rd row + K.2, P.4, K.B.3, P.4, K.1, rep. from + K.1.

4th row + P.1, K.4, P.B.5, K.4, rep. from + P.1.

5th row + P.4, K.B.2, P.3, K.B.2, P.3, rep. from + P.1.

6th row + K.3, P.B.2, K.5, P.B.2, K.2, rep. from + K.1.

7th row + P.2, K.B.2, P.7, K.B.2, P.1, rep. from + P.1.

8th row + K.2, P.B.2, K.7, P.B.2, K.1, rep. from + K.1.

9th row As 7th.

10th & 11th rows As 6th & 5th.

12th & 13th rows As 4th & 3rd.

14th row As 2nd.

These 14 rows form the pattern

Quilted Leaf Pattern

Multiple of 18 + 7



142

1st row + P.1, Tw.2, rep. from + P.1.

2nd row + K.1, P.2, rep. from + K.1.

3rd & 4th rows As 1st & 2nd.

5th row + (P.1. Tw.2) twice, P.4, P.2 tog., w.o.n., K.B.1, w.r.n., P.2 tog., P.3, rep. from + (P.1, Tw. 2) twice, P.1.

6th row + (K.1, P.2) twice, K.5, P.B.3, K.4, rep. from + (K.1, P.2) twice, K.1.

7th row + (P.1, Tw.2) twice, P.3, P.2 tog., w.o.n., K.B.3, w.r.n., P.2 tog., P.2, rep. from + (P.1, Tw.2) twice, P.1.

8th row + (K.1, P.2) twice, K.4, P.B.5, K.3, rep. from + (K.1, P.2) twice, K.1.

9th row + (P.1, Tw.2) twice, P.2, P.2 tog., w.o.n., K.B.5, w.r.n., P.2 tog., P.1, rep. from + (P.1, Tw.2) twice, P.1.

10th row + (K.1, P.2) twice, K.3, P.B.7, K.2, rep. from + (K.1, P.2) twice, K.1.

11th row + (P.1, Tw.2) twice, P.3, w.o.n., K.B.2, sl.1, K.2 tog., p.s.s.o., K.B.2, w.r.n., P.2, rep. from + (P.1, Tw.2) twice, P.1.

12th row As 8th.

13th row + (P.1, Tw.2) twice, P.4, w.o.n., K.B.1, sl.1, K.2 tog., p.s.s.o., K.B.1, w.r.n., P.3, rep. from + (P.1, Tw.2) twice, P.1.

14th row As 6th.

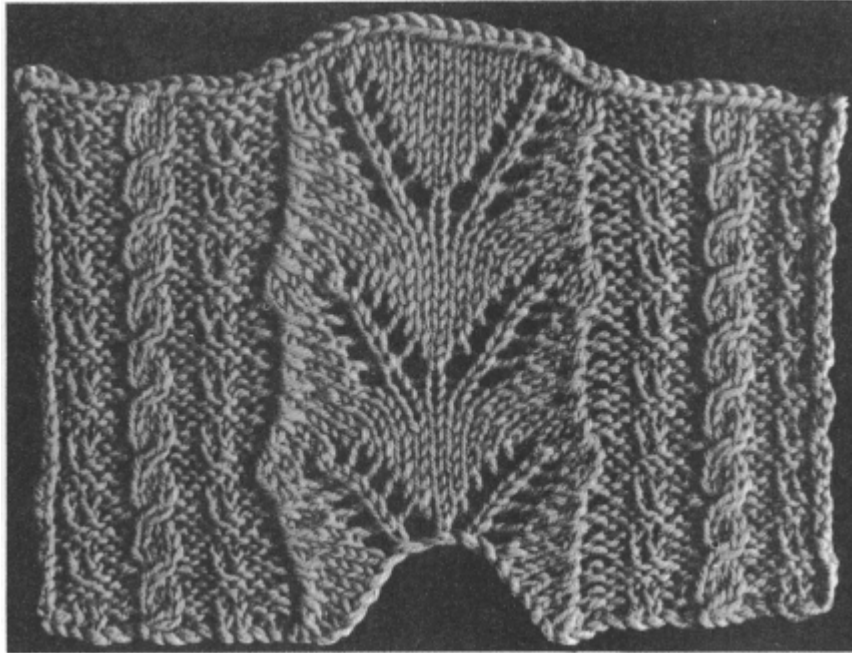
15th row + (P.1, Tw.2) twice, P.5, w.o.n., sl.1, K.2 tog., p.s.s.o., w.r.n., P.4, rep. from + (P.1, Tw.2) twice, P.1.

16th row + (K.1, P.2) twice, K.6, P.B.1, K.5, rep. from + (K.1, P.2) twice, K.1.

These 16 rows form the pattern

Ladder and Feather Pattern

Multiple of 34 + 15



143

1st row + P.2, K.B.2, P.2, Tw.3, P.2, K.B.2, p.2, K.3 tog., K.5, (w.f., K.1) 3 times, w.f., k.5, K.3 tog. t.b.l., rep. from + P.2, K.B.2, P.2, Tw.3, P.2, K.B.2, P.2.

2nd row + K.2, P.B.2, K.2, P.3, K.2, P.B.2, K.2, P.19, rep. from + K.2, P.B.2, K.2, P.3, K.2, P.B.2, K.2.

3rd row + P.6, K.3, P.6, K.3 tog., K.4, w.f., K.1, w.f., K.3, w.f., K.1, w.f., K.4, K.3 tog. t.b.l., rep. from + P.6, K.3, P.6.

4th row + K.6, P.3, K.6, P.19, rep. from + K.6, P.3, K.6.

5th row + P.2, K.B.2, P.2, Tw.3, P.2, K.B.2, P.2, K.3 tog., K.3, w.f., K.1, w.f., K.5, w.f., K.1, w.f., K.3, K.3 tog. t.b.l., P.2, K.B.2, P.2, Tw.3, P.2, K.B.2, P.2.

6th row As 2nd.

7th row + P.6, K.3, P.6, K.3 tog., K.2, w.f., K.1, w.f., K.7, w.f., K.1, w.f., K.2, K.3 tog. t.b.l., P.6, K.3, P.6.

8th row As 4th.

9th row + P.2, K.B.2, P.2, Tw.3, P.2, K.B.2, P.2, K.3 tog., K.1, w.f., K.1, w.f., K.9, (w.f., K.1) twice, K.3 tog. t.b.l., rep. from + P.2, K.B.2, P.2, Tw.3,

P.2, K.B.2, P.2.

10th row As 2nd.

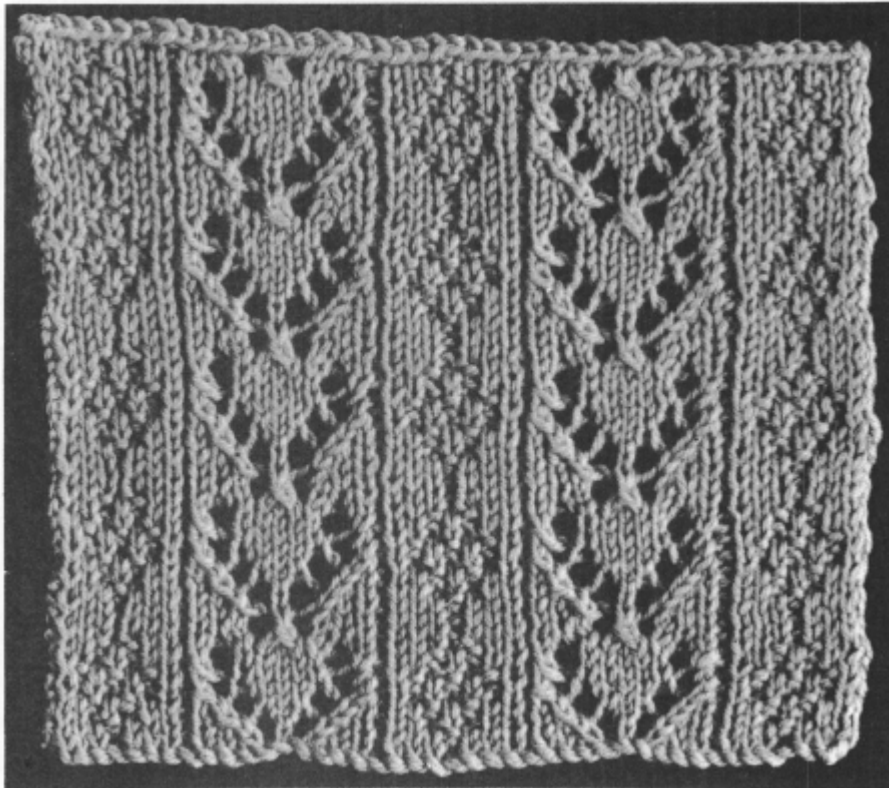
11th row + P.6, K.3, P.6, K.19, rep. from + P.6, K.3, P.6.

12th row + K.6, P.3, K.6, P.19, rep. from + K.6, P.3, K.6.

These 12 rows form the pattern

Lace and Diamond Pattern

Multiple of 18 + 9



144

1st row + (P.1, K.3) twice, P.1, K.2, K.2 tog., w.f., K.1, w.f., K.2 tog. t.b.l.,
K.2, rep. from + (P.1, K.3) twice, P.1.

2nd row + (K.1, P.3) twice, K.1, P.9, rep. from + (K.1, P.3) twice, K.1.
3rd row + P.1, K.2, P.1, K.1, P.1, K.2, P.1, K.1, K.2 tog., w.f., K.3, w.f., K.2 tog. t.b.l., K.1, rep. from + P.1, K.2, P.1, K.1, P.1, K.2, P.1.
4th row + K.1, P.2, K.1, P.1, K.1, P.2, K.1, P.9, rep. from + K.1, P.2, K.1, P.1, K.1, P.2, K.1.
5th row + (P.1, K.1) 4 times, P.1, K.2 tog., w.f., K.5, w.f., K.2 tog. t.b.l., rep. from + (P.1, K.1) 4 times, P.1.
6th row + (K.1, P.1) 4 times, K.1, P.9, rep. from + (K.1, P.1) 4 times, K.1.
7th row + P.1, K.2, P.1, K.1, P.1, K.2, P.1, K.2 tog., w.f., K.5, w.f., K.2 tog. t.b.l., rep. from + P.1, K.2, P.1, K.1, P.1, K.2, P.1.
8th row As 4th.
9th row + (P.1, K.3) twice, P.1, K.3, w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.3, rep. from + (P.1, K.3) twice, P.1.
10th row + (K.1, P.3) twice, K.1, P.9, rep. from + (K.1, P.3) twice, K.1.

These 10 rows form the pattern

Vandyke and Lace Pattern

Multiple of 20 + 11

1st row + P.1, K.B.1, P.7, K.B.1, P.1, w.o.n., K.2 tog. t.b.l., K.5, K.2 tog., w.r.n., rep. from + P.1, K.B.1, P.7, K.B.1, P.1.
2nd row + K.1, P.B.2, K.5, P.B.2, K.1, P.9, rep. from + K.1, P.B.2, K.5, P.B.2, K.1.

3rd row + P.1, K.B.3, P.3, K.B.3, P.1, K.1, w.f., K.2 tog. t.b.l., K.3, K.2 tog., w.f., K.1, rep. from + P.1, K.B.3, P.3, K.B.3, P.1.

4th row + (K.1, P.B.4) twice, K.1, P.9, rep. from + (K.1, P.B.4) twice, K.1.



145

5th row + P.2, K.B.7, P.2, K.2, w.f., K.2 tog. t.b.l., K.1, K.2 tog., w.f., K.2, rep. from + P.2, K.B.7, P.2.

6th row + K.3, P.B.5, K.3, P.9, rep. from + K.3, P.B.5, K.3.

7th row + P.4, K.B.3, P.4, K.3, w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.3, rep. from + P.4, K.B.3, P.4.

8th row + K.5, P.B.1, K.5, P.9, rep. from + K.5, P.B.1, K.5.

These 8 rows form the pattern

Chequer and Lace Pattern (see page 145)

Multiple of 17 + 10

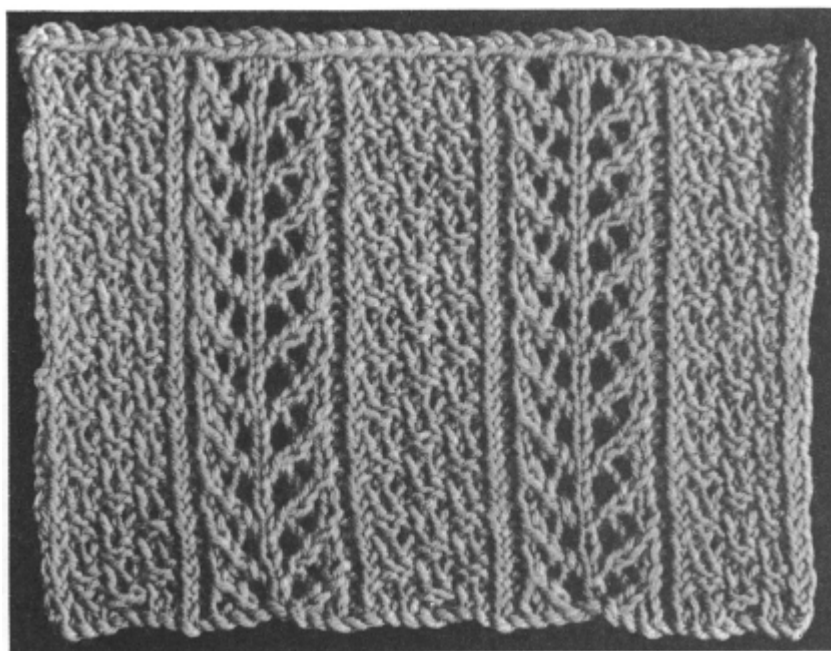
1st row + P.1, K.B.3, P.2, K.B.3, P.1, K.1, K.2 tog., w.f., K.1, w.f., K.2 tog. t.b.l., K.1, rep. from + P.1, K.B.3, P.2, K.B.3, P.1.

2nd row + K.1, P.B.3, K.2, P.B.3, K.1, P.7, rep. from + K.1, P.B.3, K.2, P.B.3, K.1.

3rd row + P.1, K.B.1, P.2, K.B.2, P.2, K.B.1, P.1, K.2 tog., w.f., K.3, w.f., K.2 tog. t.b.l., rep. from + P.1, K.B.1, P.2, K.B.2, P.2, K.B.1, P.1.

4th row + K.1, P.B.1, K.2, P.B.2, K.2, P.B.1, K.1, P.7, rep. from + K.1, P.B.1, K.2, P.B.2, K.2, P.B.1, K.1.

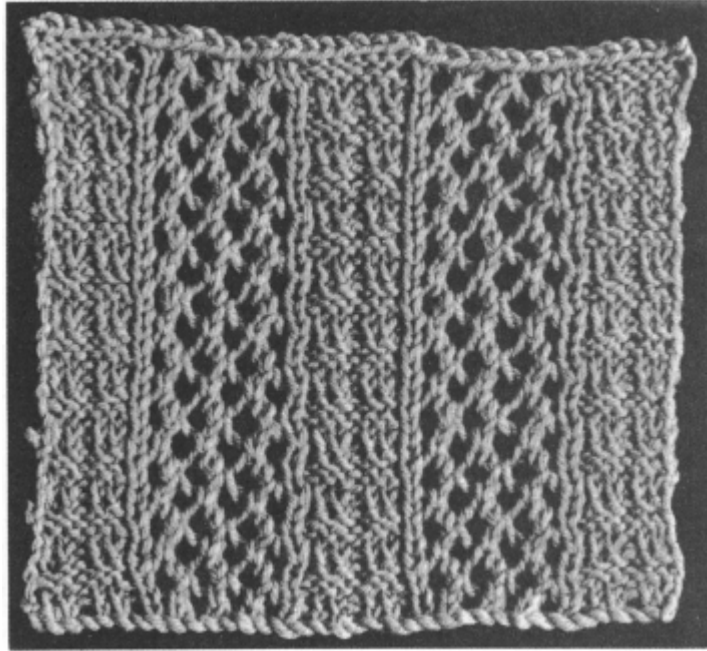
These 4 rows form the pattern



146

Ladder and Lace Stitch

Multiple of 15 + 7



146a

1st row + (P.1, K.B.2) twice, P.1, K.1, (w.f., K.2 tog.) 3 times, K.1, rep. from + (P.1, K.B.2) twice, P.1.

2nd row + (K.1, P.B.2) twice, K.1, P.8, rep. from + (K.1, P.B.2) twice, K.1.

3rd row + P.7, K.1, (K.2 tog., w.f.) 3 times, K.1, rep. from + P.7.

4th row + K.7, P.8, rep. from + K.7.

These 4 rows form the pattern

Marriage Lines Lace Pattern

Multiple of 14 + 7



147

1st row + P.7, K.1, w.f., K.2 tog., K.4, rep. from + P.7.

2nd & every alt. row + (K.1, P.B.1) 3 times, K.1, P.7, rep. from + (K.1, P.B.1) 3 times, K.1.

3rd row + P.7, K.2, w.f., K.2 tog., K.3, rep. from + P.7.

5th row + P.7, K.3, w.f., K.2 tog., K.2, rep. from + P.7.

7th row + P.7, K.4, w.f., K.2 tog., K.1, rep. from + P.7.

9th row + P.7, K.3, K.2 tog. t.b.l., w.f., K.2, rep. from + P.7.

11th row + P.7, K.2, K.2 tog. t.b.l., w.f., K.3, rep. from + P.7.

13th row + P.7, K.1, K.2 tog. t.b.l., w.f., K.4, rep. from + P.7.

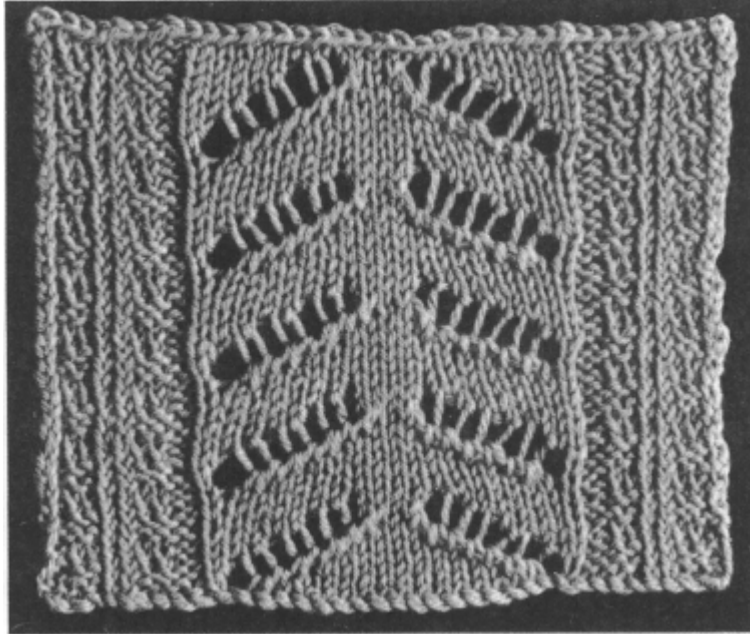
15th row + P.7, K.2 tog. t.b.l., w.f., K.5, rep. from + P.7.

16th row + (K.1, P.B.1) 3 times, K.1, P.7, rep. from + (K.1, P.B.1) 3 times, K.1.

These 16 rows form the pattern

Ladder Stitch Pattern

Multiple of 29 + 10



148

1st row + P.4, K.B.2, P.4, K.1, w.f., K.2 tog., K.13, K.2 tog. t.b.l., w.f., K.1, rep. from + P.4, K.B.2, P. 4.

2nd row + K.4, P.B.2, K.4, P.2, w.r.n., P.2 tog. t.b.l., P.11, P.2 tog., w.r.n., P.2, rep. from K.4, P.B.2, K.4.

3rd row + P.2, K.B.6, P.2, K.3, w.f., K.2 tog., K.9, K.2 tog. t.b.l., w.f., K.3, rep. from + P.2, K.B.6, P.2.

4th row + K.2, P.B.6, K.2, P.4, w.r.n., P.2 tog. t.b.l., P.7, P.2 tog., w.r.n., P.4, rep. from + K.2, P.B.6, K.2.

5th row + P.4, K.B.2, P.4, K.5, w.f., K.2 tog., K.5, K.2 tog. t.b.l., w.f., K.5, rep. from + P.4, K.B.2, P.4.

6th row + K.4, P.B.2, K.4, P.6, w.r.n., P.2 tog. t.b.l., P.3, P.2 tog., w.r.n., P.6, rep. from + K.4, P.B.2, K.4.

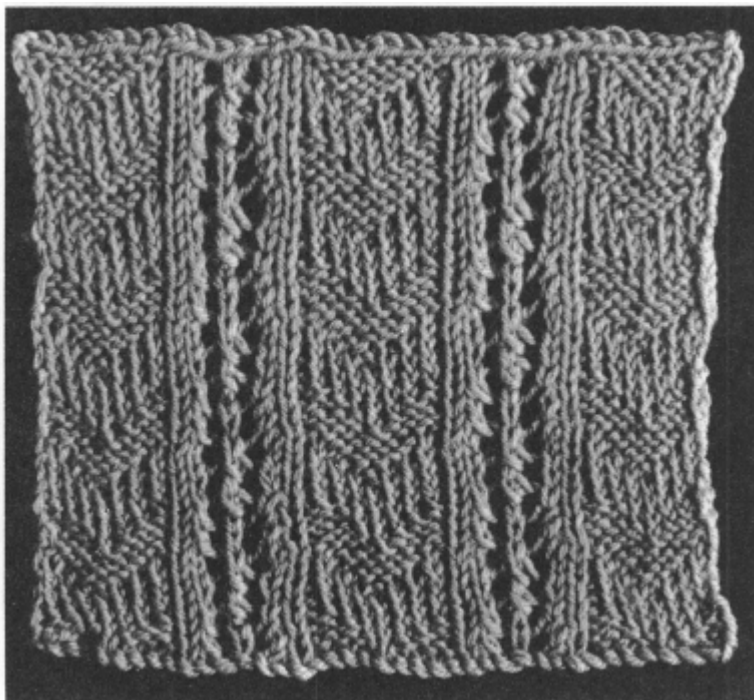
7th row P.2, K.B.6, P.2, K.7, w.f., K.2 tog., K.1, K.2 tog. t.b.l., w.f., K.7, rep. from + P.2, K.B.6, P.2.

8th row + K.2, P.B.6, K.2, P.19, rep. from + K.2, P.B.6, K.2.

These 8 rows form the pattern

Arrow and Lace Pattern

Multiple of 16 + 9



149

1st row + P.4, K.B.1, P.4, K.1, K.2 tog., w.f., K.1, w.f., K.2 tog. t.b.l., K.1,
rep. from + P.4, K.B.1, P.4.

2nd row + K.3, P.B.3, K.3, P.7, rep. from + K.3, P.B.3, K.3.

3rd row + P.2, K.B.5, P.2, K.1, K.2 tog., w.f., K.1, w.f., K.2 tog. t.b.l., K.1,
rep. from + P.2, K.B.5, P.2.

4th row + K.1, P.B.7, K.1, P.7, rep. from + K.1, P.B.7, K.1.

5th row + P.1, K.B.3, P.1, K.B.3, P.1, K.2, w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.2, rep. from + P.1, K.B.3, P.1, K.B.3, P.1.

6th row + K.1, P.B.2, K.3, P.B.2, K.1, P.7, rep. from + K.1, P.B.2, K.3, P.B.2, K.1.

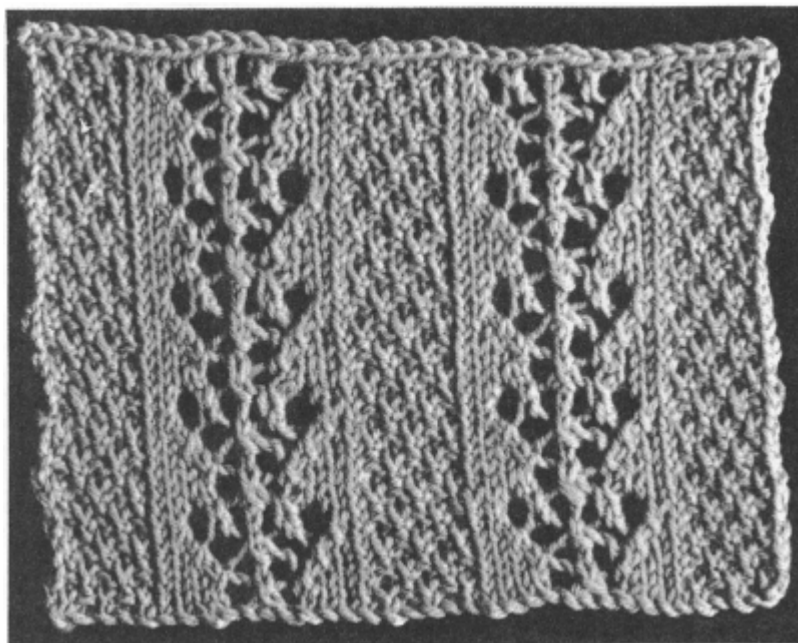
7th row + P.1, K.B.1, P.5, K.B.1, P.1, K.2, w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.2, rep. from + P.1, K.B.1, P.5, K.B.1, P.1.

8th row + K.9, P.7, rep. from + K.9.

These 8 rows form the pattern

Pique Lace Pattern

Multiple of 16 + 7



150

1st row K.B.2, P.1, K.B.1, P.1, K.B.2, K.3, w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.3, rep. from + K.B.2, P.1, K.B.1, P.1, K.B.2.

2nd row + P.B.2, K.1, P.B.1, K.1, P.B.2, P.9, rep. from + P.B.2, K.1, P.B.1, K.1, P.B.2.

3rd row + (K.B.1, P.1) 3 times, K.B.1, K.2, K.2 tog. t.b.l., w.f., K.1, w.f., K.2 tog., K.2, rep. from + (K.B.1, P.1) 3 times, K.B.1.

4th row + (P.B.1, K.1) 3 times, P.B.1, P.9, rep. from + (P.B.1, K.1) 3 times, P.B.1.

5th row + K.B.2, P.1, K.B.1, P.1, K.B.2, K.1, K.2 tog. t.b.l., w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.2 tog., K.1, rep. from + K.B.2, P.1, K.B.1, P.1, K.B.2.

6th row + P.B.2, K.1, P.B.1, K.1, P.B.2, P.2, P. into front and back of w.f. of previous row, P.1, P. into front and back of w.f., P.2, rep. from + P.B.2, K.1, P.B.1, K.1, P.B.2.

7th row + (K.B.1, P.1) 3 times, K.B.1, (K.2 tog. t.b.l., w.f.) twice, K.1, (w.f., K.2 tog.) twice, rep. from + (K.B.1, P.1) 3 times, K.B.1.

8th row + (P.B.1, K.1) 3 times, P.B.1, P.9, rep. from + (P.B.1, K.1) 3 times, P.B.1.

These 8 rows form the pattern

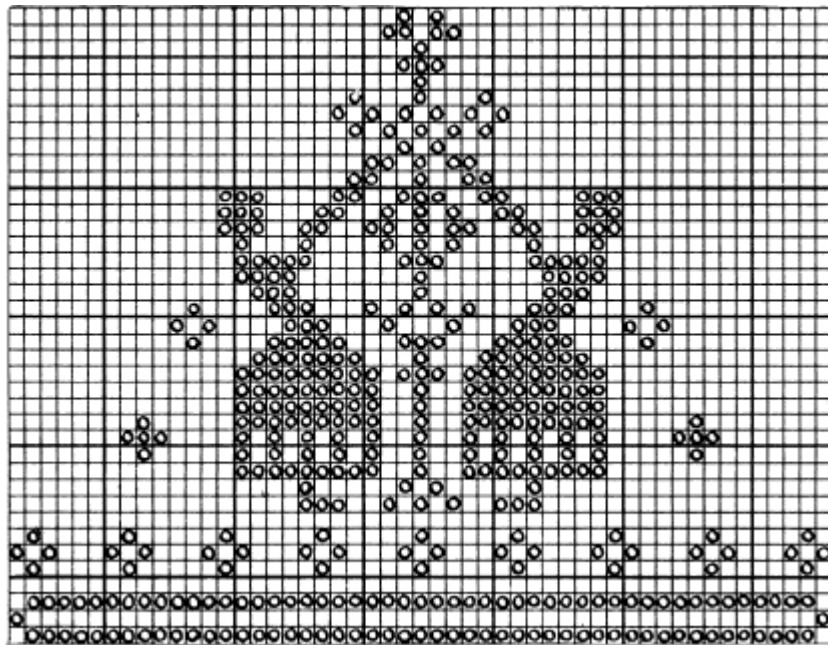
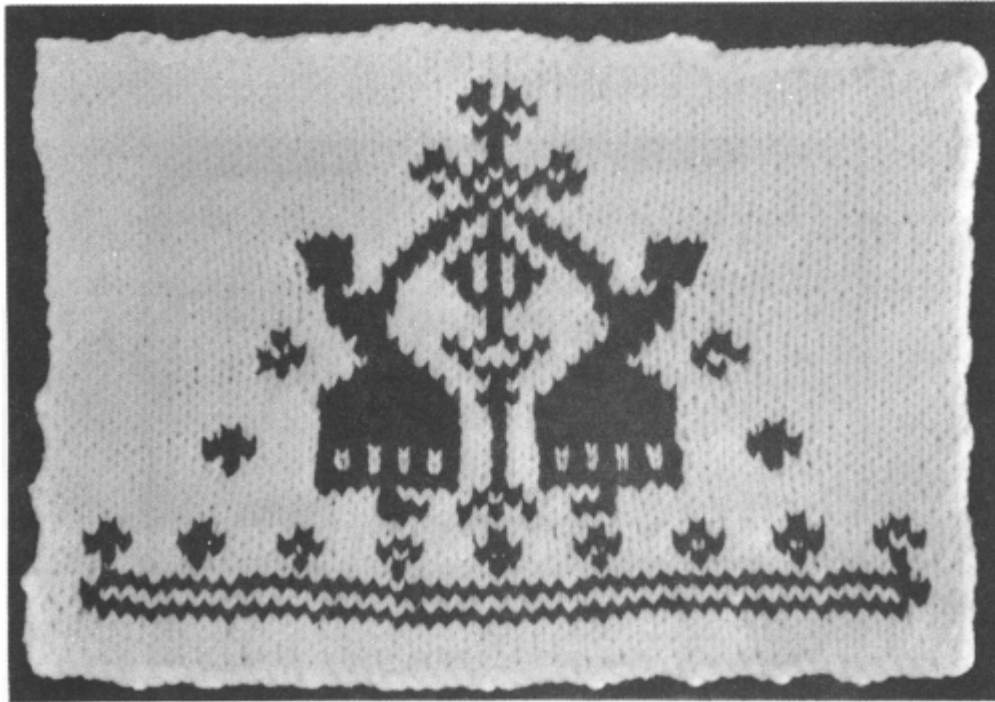
VI

Scandinavian Knitting

KNITTING was undoubtedly practised in Norway as early as the ninth century, as the early immigrants, who travelled from Norway to the Faroes and the Shetlands, took knitting with them as one of their established crafts. In Norway for centuries they have specialised in coloured knitting, using navy, dull red and dark green on a white ground, and these colours are still used in the sweaters in the shops in Oslo at the present time.

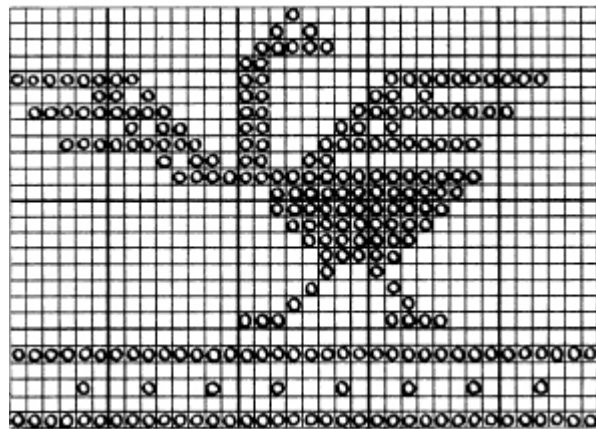
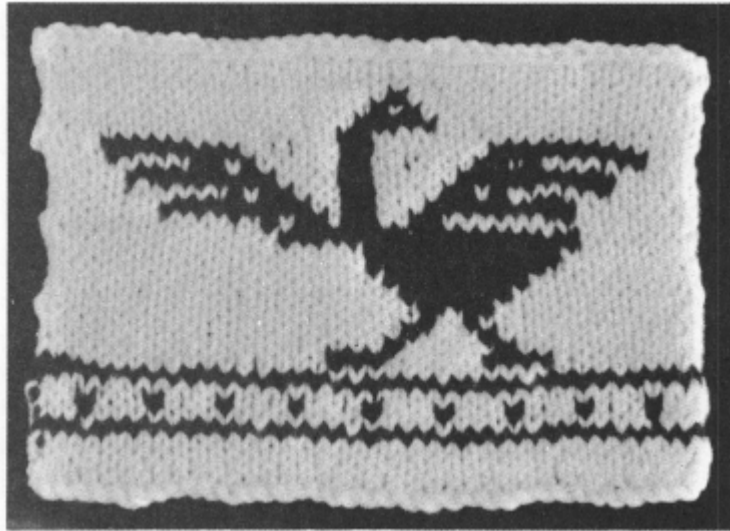
The Swedish tradition was undoubtedly developed from the Norwegian knitters' craft, but here the coloured designs become more varied and more sophisticated than the simple patterns one finds in Norwegian designs. There appears to be no native tradition for self-coloured knitting patterns, but one does find variations of patterns from Germany and Holland worked in self colour in various parts of Scandinavia.

In Denmark knitting was unknown until the fifteenth century, when a group of stocking knitters from Holland were invited to settle outside Copenhagen to produce hosiery for the members of the Danish Court. It was these knitters who taught the Danes the craft and even today we find a very strong Dutch influence in Danish knitting.

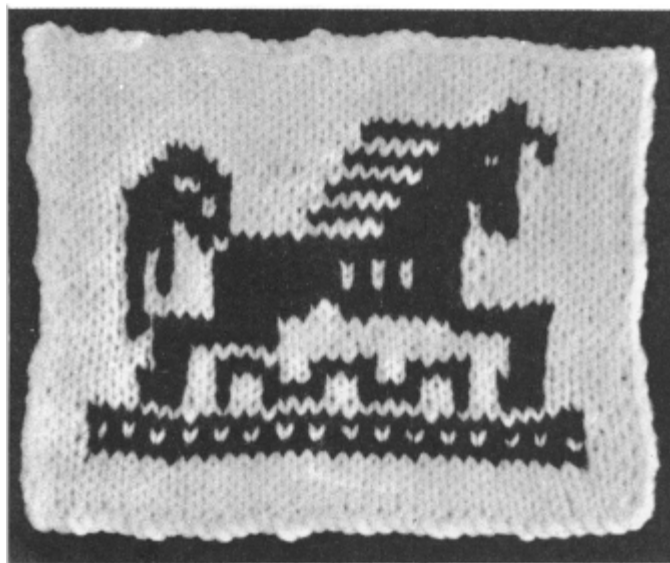


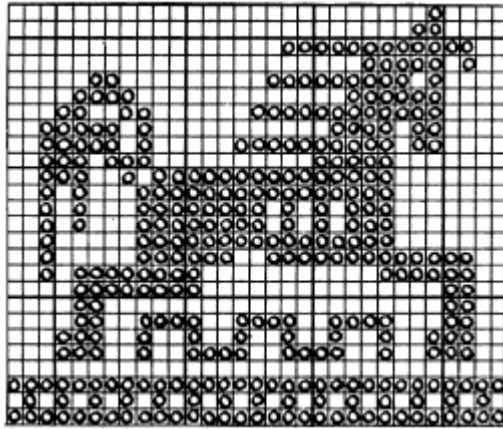
151

SCANDINAVIAN



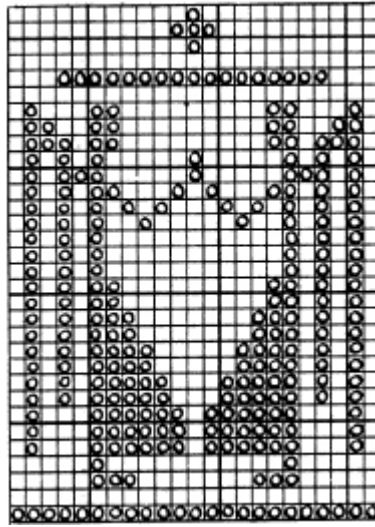
152

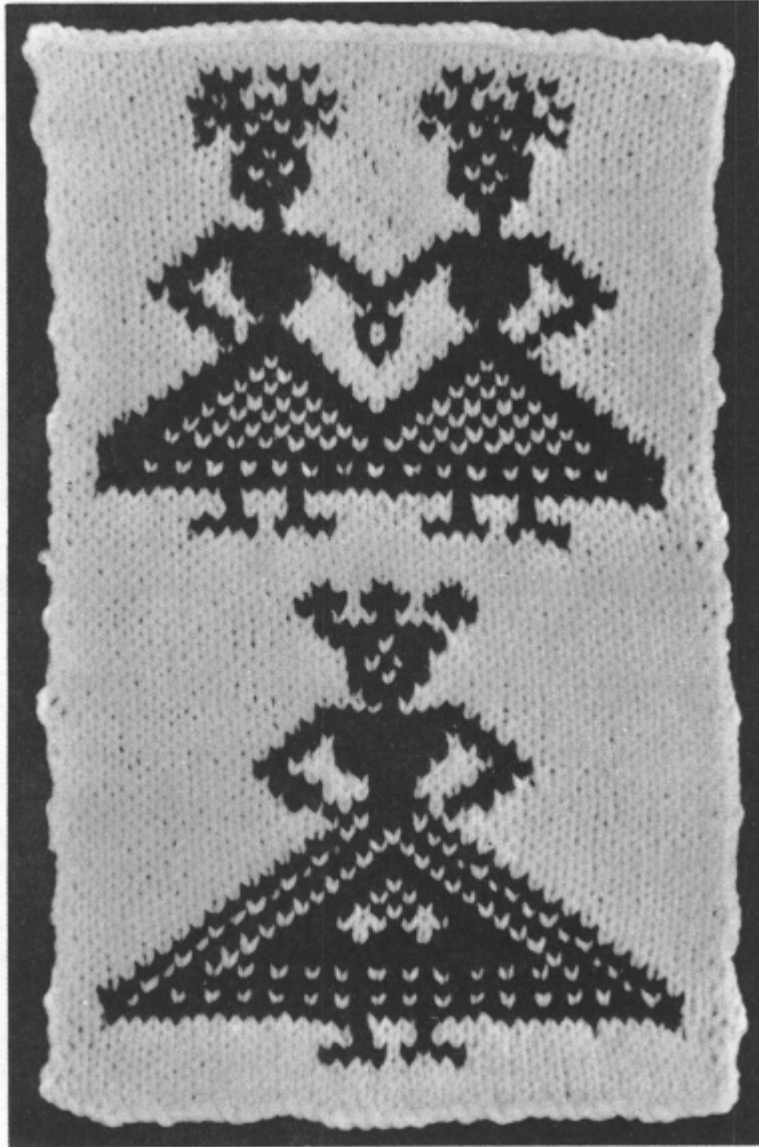


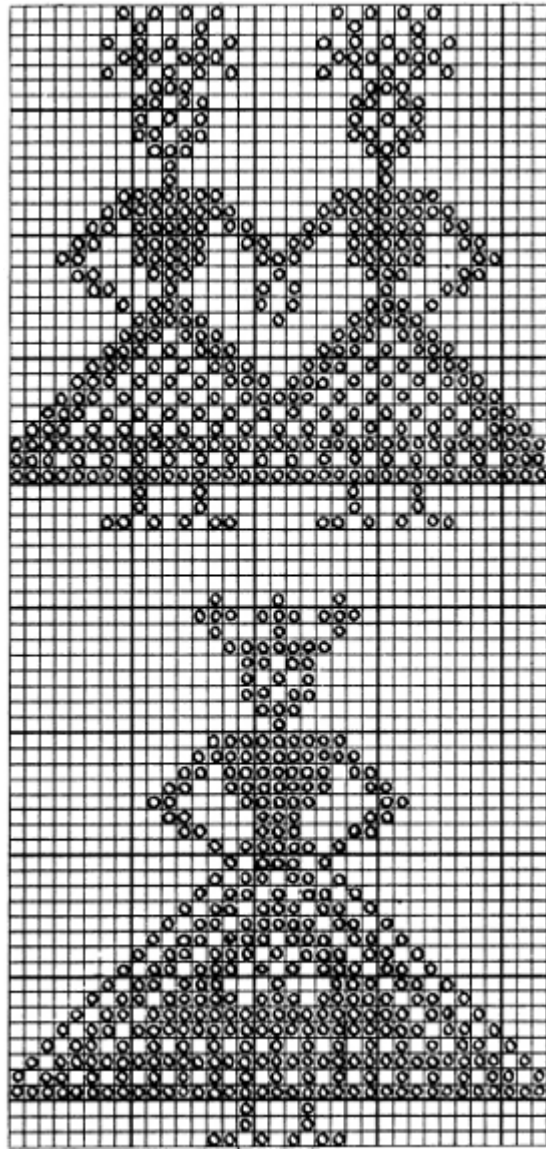


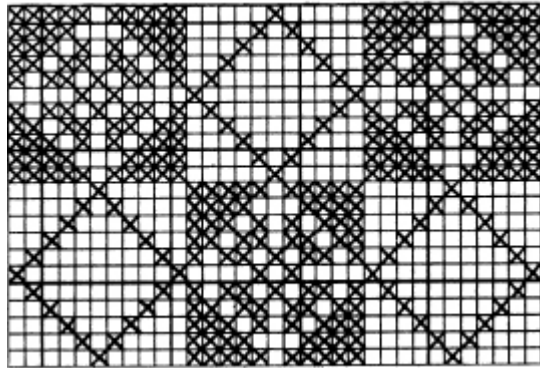
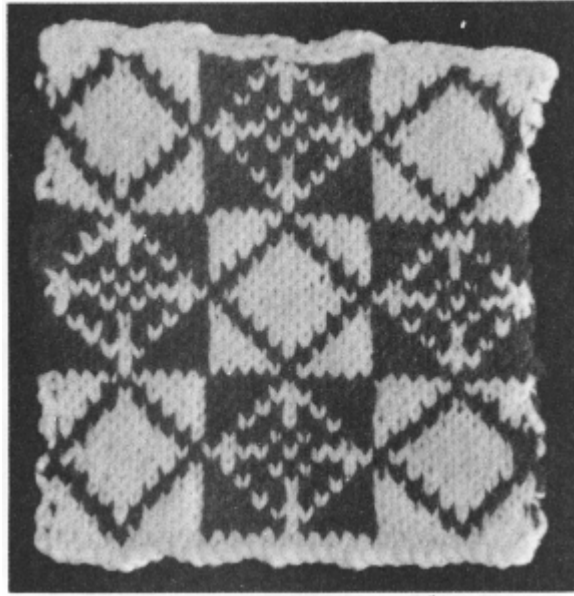
153





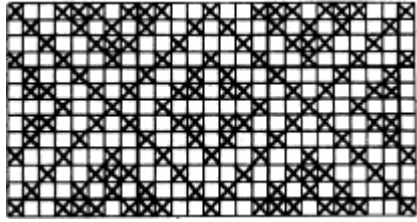




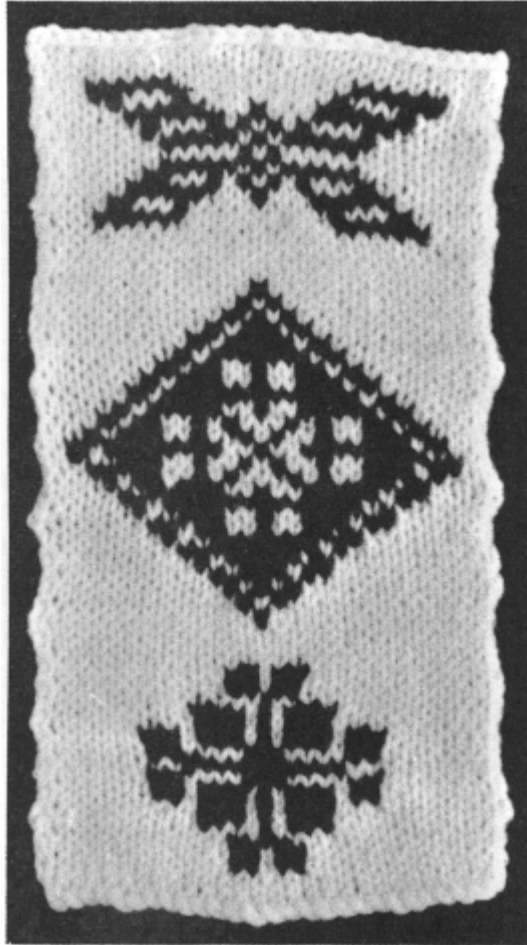


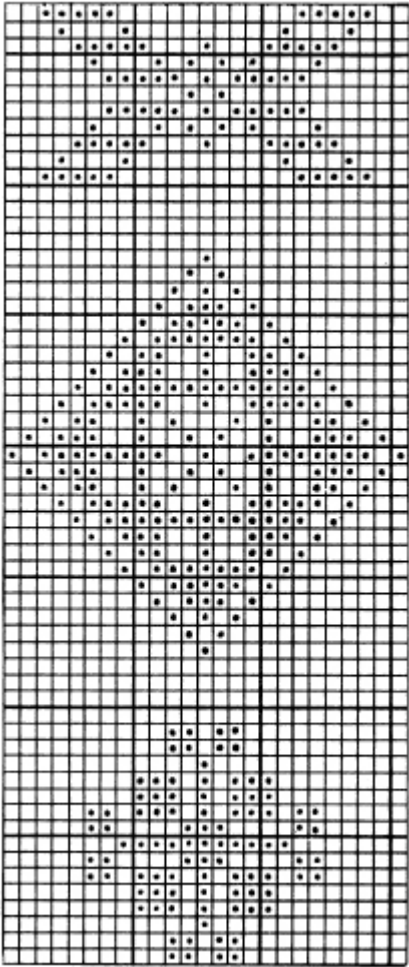
156

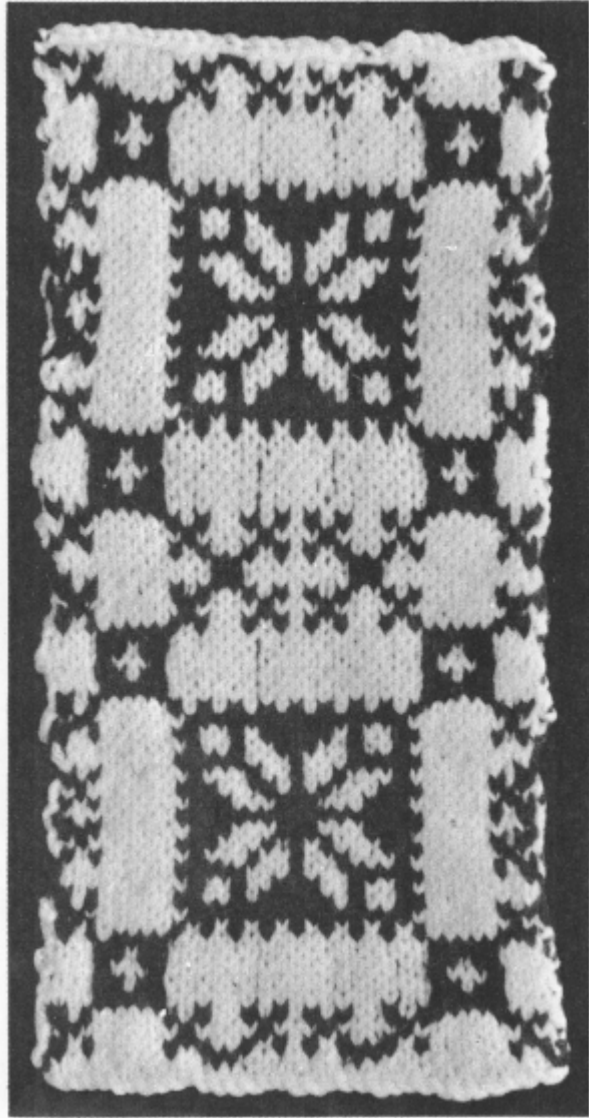


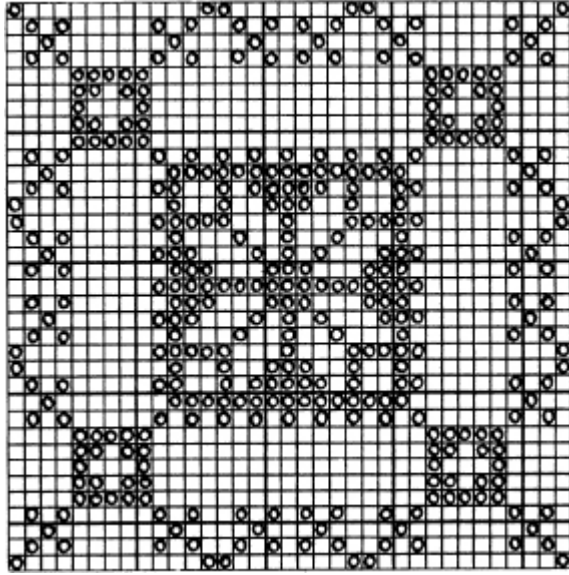


157

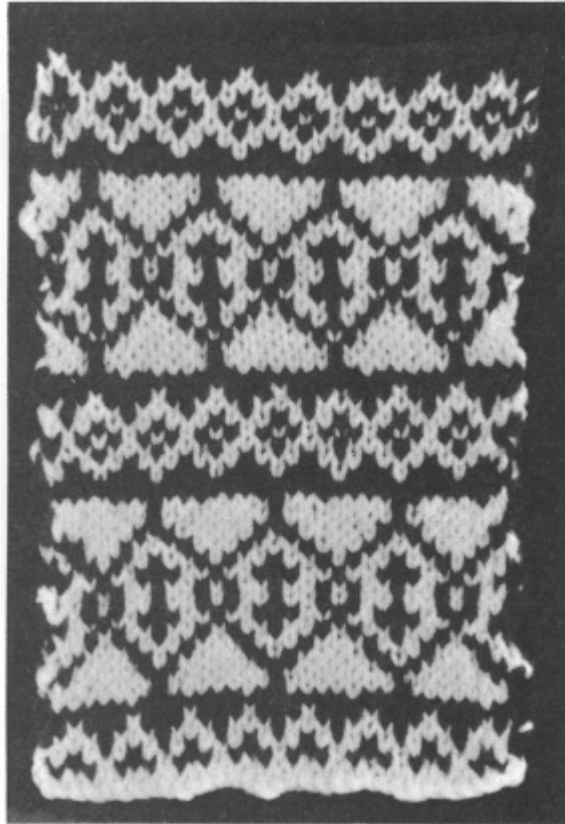


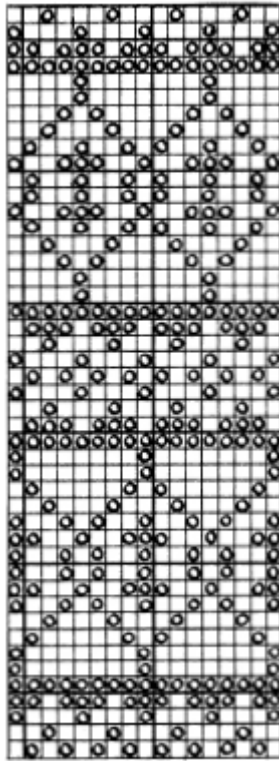




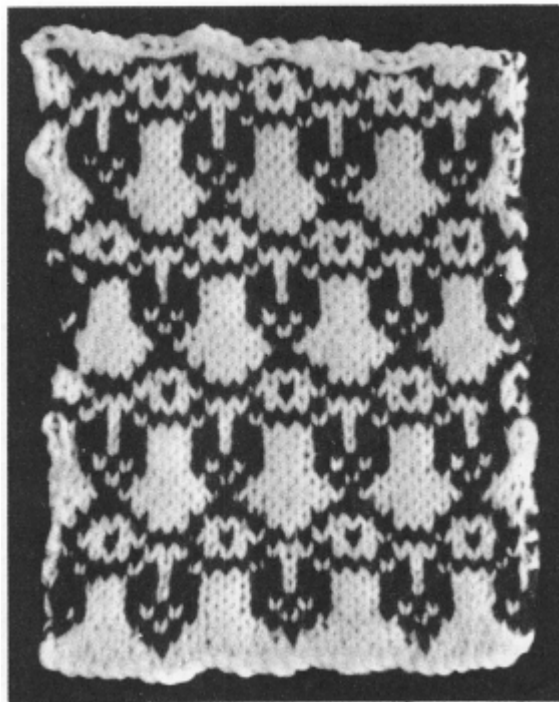


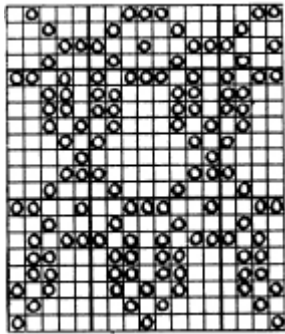
159



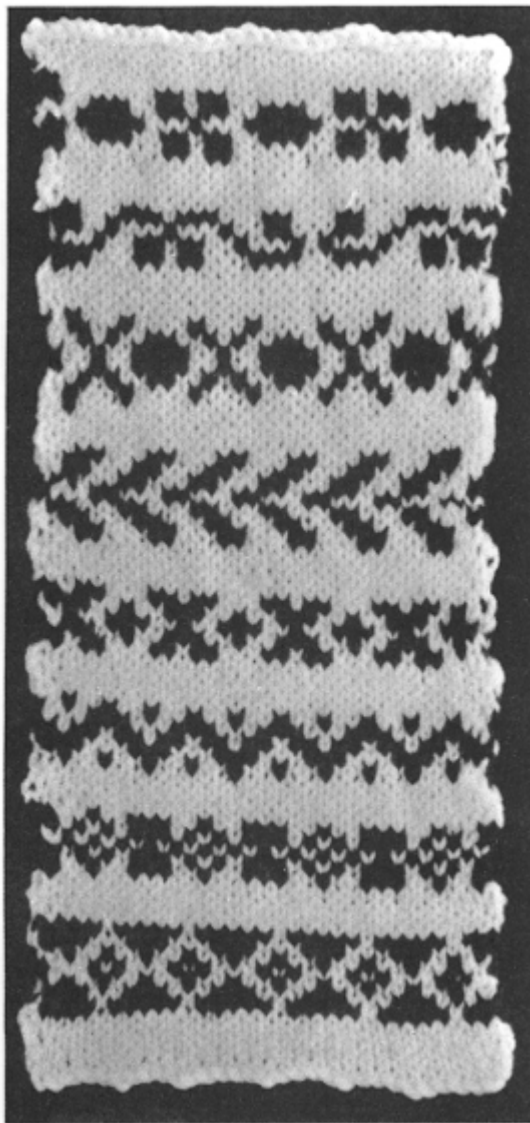


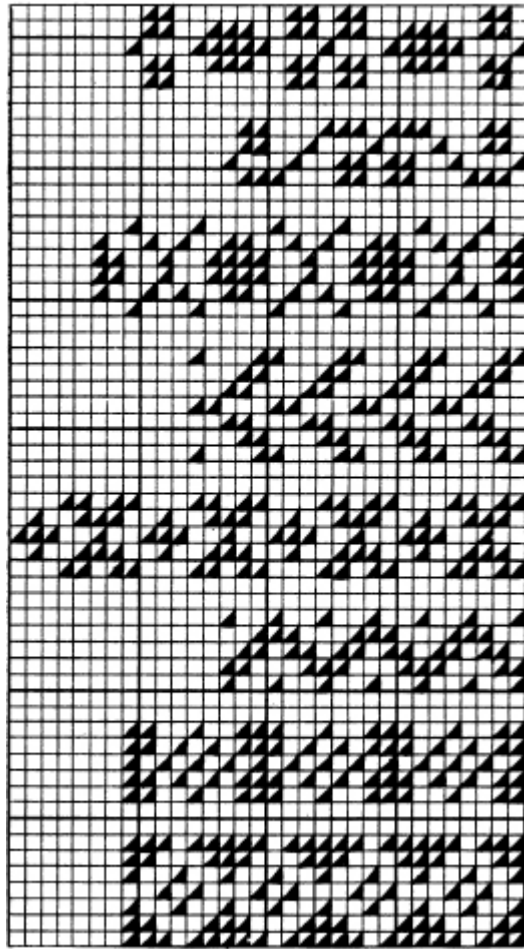
160



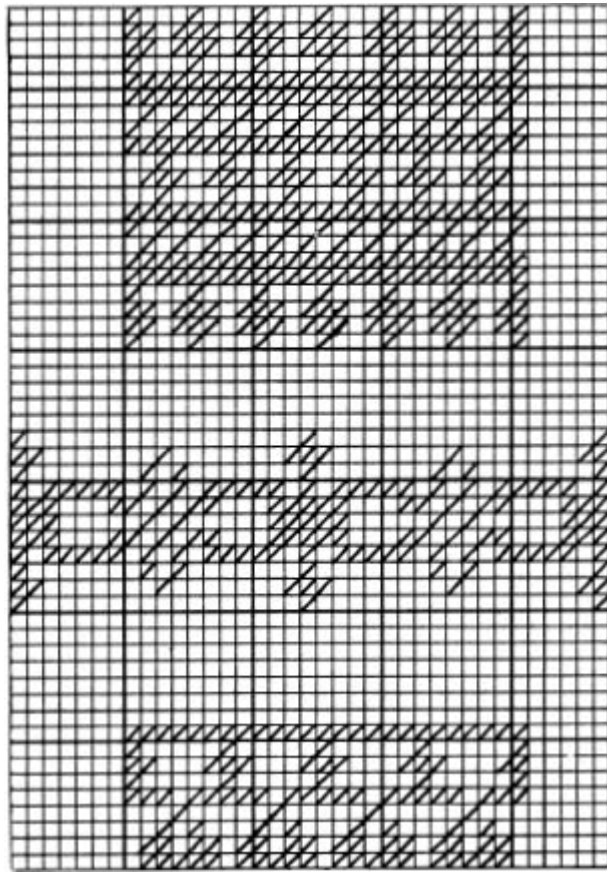


161





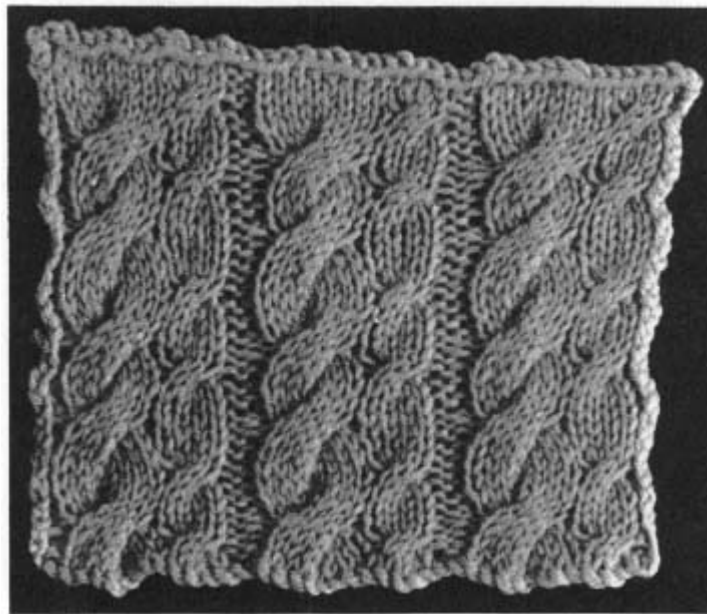




SCANDINAVIAN KNITTING PATTERNS NORWEGIAN

Double Cable Pattern

Multiple of 14 + 2



164

1st row + P.2, K.12, rep. from + P.2.

2nd & every alt. row + K.2, P.12, rep. from + K.2.

3rd row + P.2, C.2B., K.8, rep. from + P.2.

5th row + P.2, K.4, C.4B., rep. from + P.2.

7th–14th rows Rep. 1–4 twice.

15th & 16th rows As 1st & 2nd.

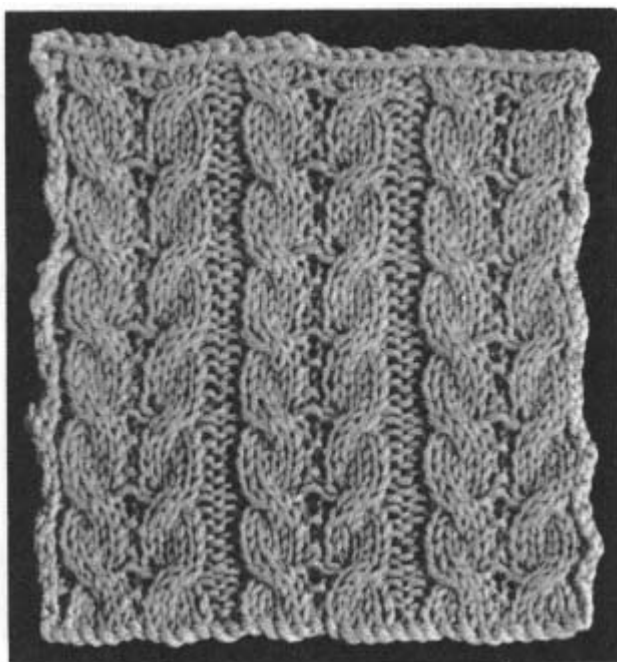
17th row As 5th.

18th row + K.2, P.12, rep. from + K.2.

These 18 rows form the pattern

Twin Cable Pattern

Multiple of 11 + 2



165

1st row + P.2, K.9, rep. from + P.2.

2nd & every alt. row + K.2, P.4, K.1, P.4, rep. from + K.2.

3rd & 4th rows As 1st & 2nd.

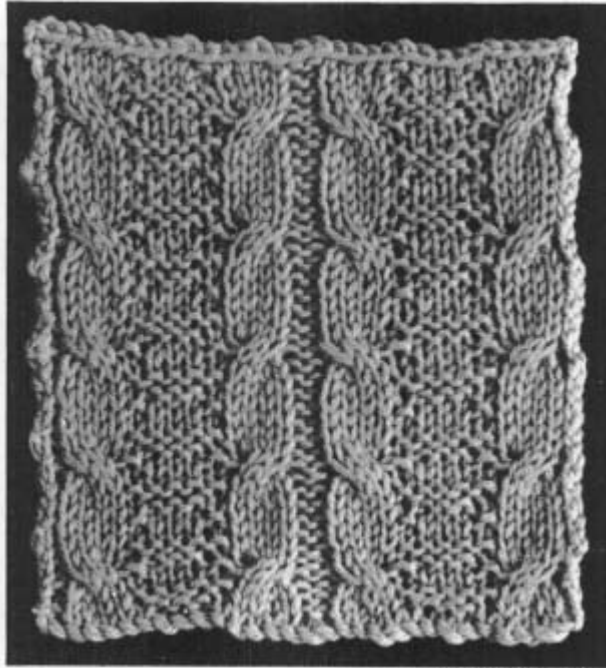
5th row + P.2, C.2B., K.1, C.2F., rep. from + P.2.

6th row + K.2, P.4, K.1, P.4, rep. from + K.2.

These 6 rows form the pattern

Ladder Cable Pattern

Multiple of 15 + 2



166

1st row + P.2, K.5, P.3, K.5, rep. from + P.2.

2nd row + K.2, P.4, K.5, P.4, rep. from + K.2.

3rd row + P.2, K.13, rep. from + P.2.

4th row + K.2, P.4, K.1, P.3, K.1, P.4, rep. from + K.2.

5th row + P.2, C.2B., K.1, P.3, K.1, C.2F., rep. from + P.2.

6th row As 2nd.

7th & 8th rows As 3rd & 4th.

These 8 rows form the pattern

Lace Cable Pattern

Multiple of 19 + 2



167

1st row + P.2, K.B.4, K.1, w.f., K.2 tog. t.b.l., K.3, K.2 tog., w.f., K.1, K.B.4, rep. from + P.2.

2nd, 4th & 6th rows + K.2, P.B.4, K.1, P.7, K.1, P.B.4, rep. from + K.2.

3rd row + P.2, K.B.4, K.2, w.f., K.2 tog. t.b.l., K.1, K.2 tog., w.f., K.2, K.B.4, rep. from + P.2.

5th row + P.2, CB.2F., K.3, w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.3, CB.2B., rep. from + P.2.

7th row + P.2, K.B.4, K.9, K.B.4, rep. from + P.2.

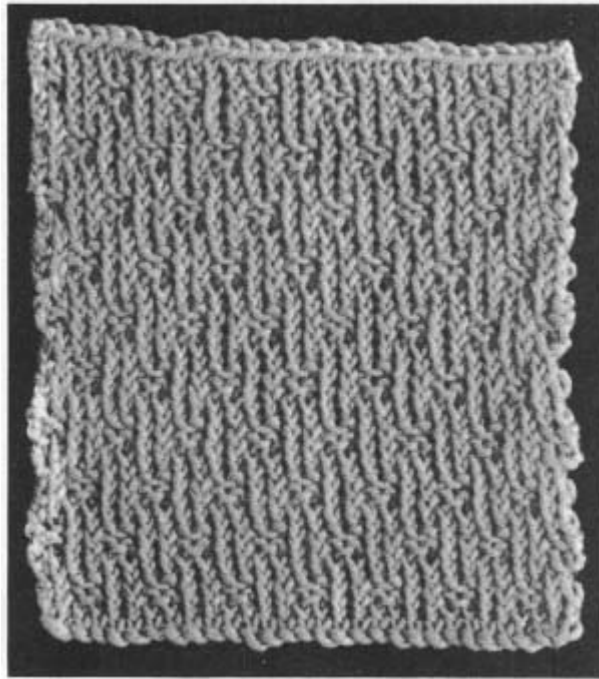
8th row + K.2, P.B.4, K.1, P.7, K.1, P.B.4, rep. from + K.2.

These 8 rows form the pattern

SWEDISH

Chequer Pattern

Multiple of 4 + 2



168

1st row K.B. all across.

2nd row P.B. all across.

3rd row + K.B.2, P.2, rep. from + K.B.2.

4th row + P.B.2, K.2, rep. from + P.B.2.

5th & 6th rows As 1st & 2nd.

7th row + P.2, K.B.2, rep. from + P.2.

8th row + K.2, P.B.2, rep. from + K.2.

These 8 rows form the pattern

Woven Pattern

Multiple of 2 + 1

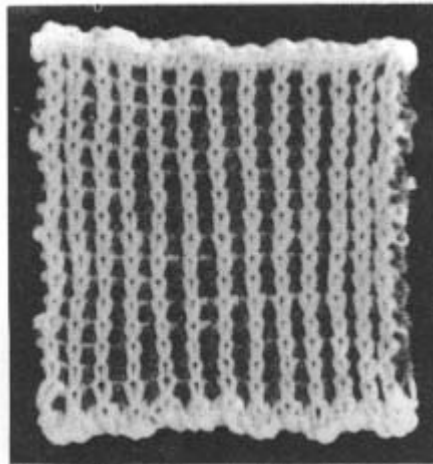
Special Note. In working this pattern it is important that the Dark is carried loosely throughout the pattern.

Using Light cast on an odd number of sts. and P.1 row. Join in Dark.

1st row + K.1L., take D. to back in front of K. st., sl.1L., bring D. to front, rep. from + K.1L.

2nd row P.2L., carry D. across front of 2 sts. purled, + take D. to back, sl.1L., bring D. to front, P.1L., rep. from + P.1L.

These 2 rows form the pattern



169

Elongated Chequer Pattern

Multiple of 4 + 2

1st row + K.B.2, P.2, rep. from + K.B.2.

2nd row + P.B.2, K.2, rep. from + P.B.2.

3rd–6th rows Rep. 1st & 2nd twice.

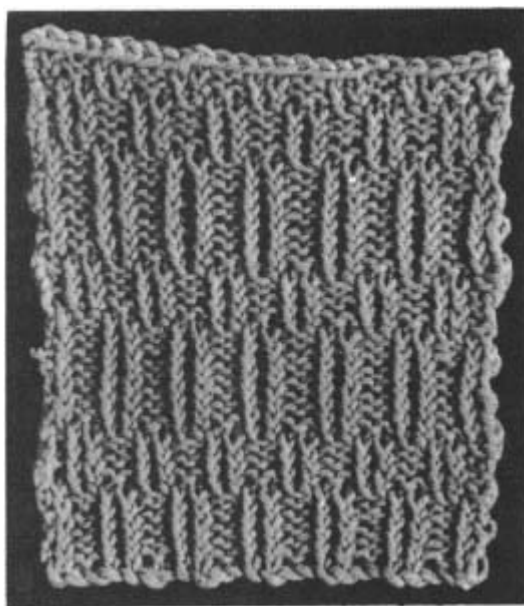
7th row + P.2, K.B.2, rep. from + P.2.

8th row + K.2, P.B.2, rep. from + K.2.

9th & 10th rows As 7th & 8th.

11th & 12th rows As 1st & 2nd.

These 12 rows form the pattern



170

Square Pattern

Multiple of 6 + 2

1st row + K.B.2, P.4, rep. from + K.B.2.

2nd row + P.B.2, K.4, rep. from + P.B.2.

3rd row + P.2, K.4, rep. from + P.2.

4th row + K.2, P.4, rep. from + K.2.

5th–8th rows Rep. 3rd & 4th twice.

These 8 rows form the pattern



171

DANISH

Pyramid Pattern

Multiple of 6 + 1

1st row + K.1L., 5D., rep. from + 1L.

2nd row + P.1L., 5D., rep. from + 1L.

3rd row + K.2L., 3D., 1L., rep. from + 1L.

4th row + P.2L., 3D., 1L., rep. from + 1L.

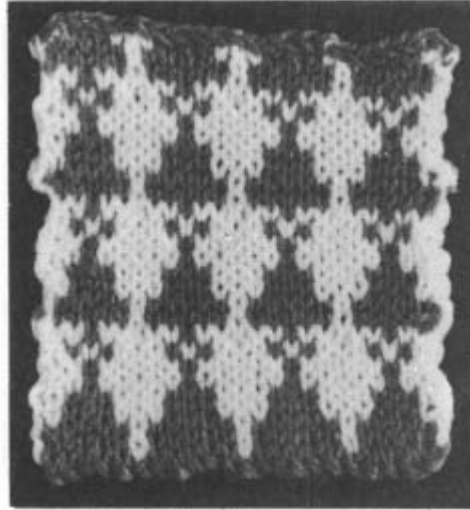
5th row + K.3L., 1D., 2L., rep. from + 1L.

6th row + P.3L., 1D., 2L., rep. from + 1L.

7th row + K.2L., 1D., 1L., 1D., 1L., rep. from + 1L.

8th row + P.3L., 1D., 2L., rep. from + 1L.

These 8 rows form the pattern



172

Chequer Pattern

Multiple of 8 + 5

1st row + K.3D., 1L, 1D., 3L., rep. from + 3D., 1L., 1D,

2nd row + P.2D., 1L., 2D., 3L., rep. from + 2D., 1L., 2D.

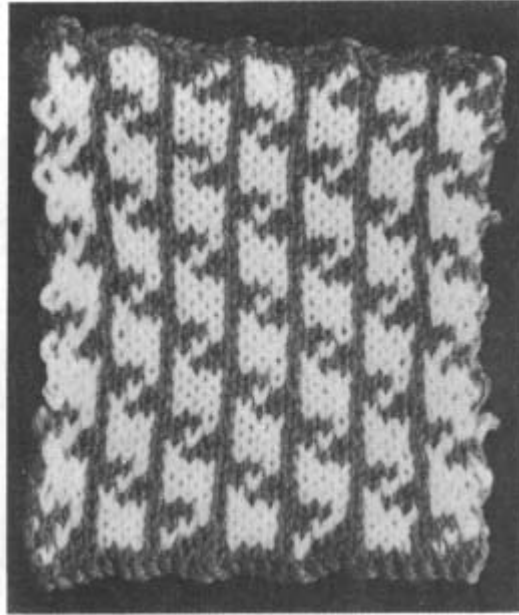
3rd row + K.1D., 1L., 3D., 3L., rep. from + 1D., 1L., 3D.

4th row + P.1D., 3L., 1D., 1L., 2D., rep. from + 1D., 3L., 1D.

5th row + K.1D., 3L., 2D., 1L., 1D., rep. from + 1D., 3L., 1D.

6th row + P.1D., 3L., 3D., 1L., rep. from + 1D., 3L., 1D.

These 6 rows form the pattern



173

Block Pattern

Multiple of 6 + 3

1st row + K.3D., 3L., rep. from + 3D.

2nd row P.2D., 1L., + 2L., 3D., 1L., rep. from +.

3rd row + K.2L., 3D., 1L., rep. from + 2L., 1D.

4th row P.1L., 2D., + 1D., 3L., 2D., rep. from +.

5th row + K.2D., 3L., 1D., rep. from + 2D., 1L.

6th & 7th rows As 4th & 5th.

8th row P.1D., 2L., + 1L., 3D., 2L., rep. from +.

9th row + K.1L., 3D., 2L., rep. from + 1L., 2D.

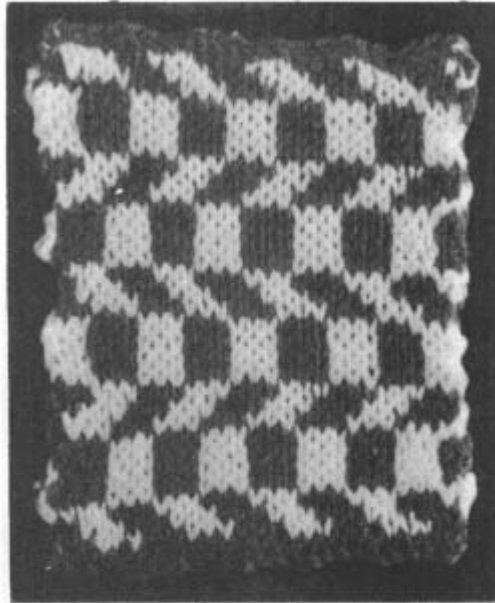
10th row P.3D., + 3L., 3D., rep. from +.

11th row + K.3L., 3D., rep. from + 3L.

12th row P.3L., + 3D., 3L., rep. from +.

13th & 14th rows As 11th & 12th.

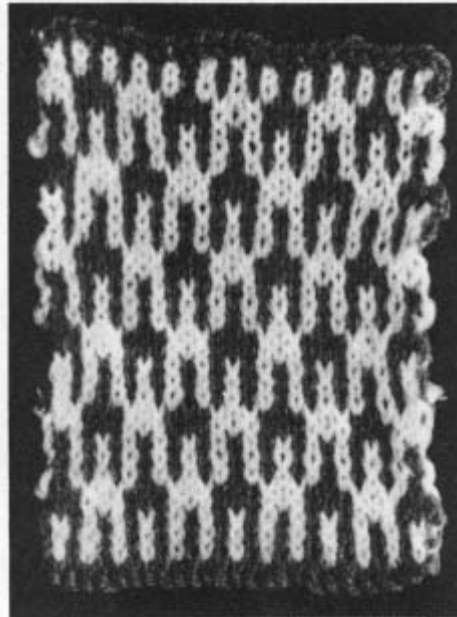
These 14 rows form the pattern



174

Broken Chequer Pattern

Multiple of 6 + 3



1st row + K.1D., 1L., rep. from + 1D.

2nd row + P.1D., 1L., rep. from + 1D.

3rd row As 1st.

4th row + P.3D., 3L., rep. from + 3D.

5th row + K.3D., 3L., rep. from + 3D.

6th row + P.1L., 1D., rep. from + 1L.

7th row + K.1L., 1D., rep. from + 1L.

8th row As 6th.

9th row + K.3L., 3D., rep. from + 3L.

10th row + P.3L., 3D., rep. from + 3L.

These 10 rows form the pattern

VII

Fair Isle and Shetland Knitting

FAIR ISLE knitting is certainly one of the most interesting examples of the craft in Europe today. It has certain characteristics that are peculiar to itself and although there is a tendency to call all forms of colour knitting ‘Fair Isle Knitting’, to do so is quite fallacious.

True Fair Isle patterns are Spanish in origin and in all of them we find a variation of the Armada Cross. No one knows exactly how these patterns reached Fair Isle from Spain, the current theory being that they were taken to Fair Isle by sailors of the Spanish Armada; or, if you like a more gruesome version of the theory, that the natives of Fair Isle copied the patterns from the clothing worn by the washed-up corpses that lay on the beaches round the island.

Although certain knitters in Shetland copy Fair Isle patterns, Shetland patterns themselves are definitely Norwegian in origin. Genuine Shetland patterning is always done in natural-coloured wools—white, cream, fawn, brown, grey and black. The wool is simply scoured and spun, no dyes of any kind being used. Nowadays Shetland wool can be purchased in the shops that has been dyed to match all the colours of the rainbow, but this is comparatively modern, lacking roots in the traditional story of knitting.

The hand knitters of the small island of Unst, the most northerly in Shetland, are world famous for their lace knitting. Their work is as fine as a cobweb, the wool being spun by hand, and in the most beautiful specimens being as fine as a human hair.

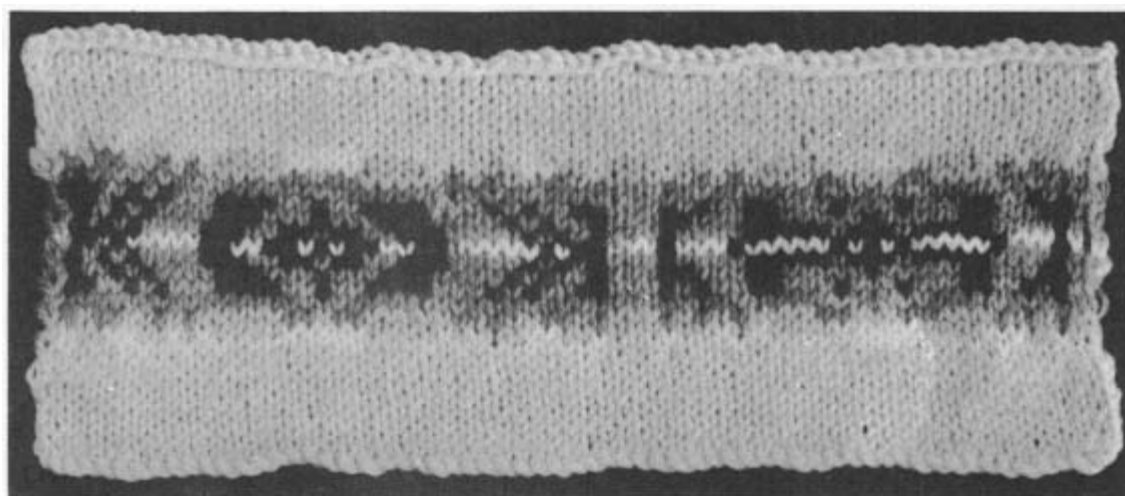
The Shetland lace tradition is not linked in any way with the earlier historical developments of the knitter’s craft. Its origins are interesting. In the early years of the nineteenth century a Mrs. Jessie Scanlon visited Shetland, taking with her a collection of hand-made laces she had acquired during the Grand Tour. The Hunter family of Unst, who were very excited about these

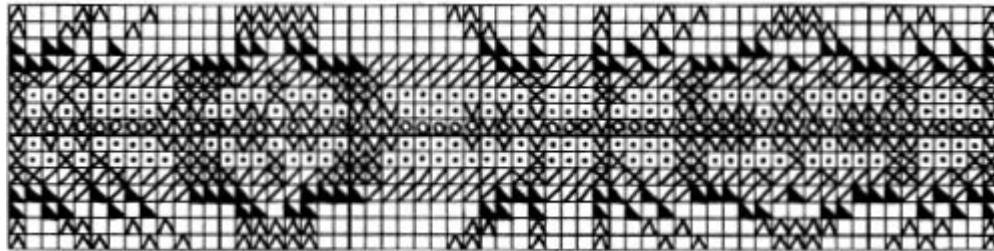
laces, developed a technique for copying them in hand knitting. The work of this family became world famous, and one of the earliest lace shawls they knitted was presented to Queen Victoria in the early years of her reign. The Hunter family have knitted shawls for the British Royal Family right up to the present time. The last of the Hunter family I met personally died a few years ago at the age of eighty-one, and in the collection of historical knitting owned by Patons & Baldwins Limited is the last shawl that Mrs. Hunter knitted; it is a museum piece, and is valued today at about £200.

Shetland lace patterns have never been written down, but have been handed down from one generation to another in an aural tradition that links these simple island people with the tradition that formed part of the background of craftsmanship before the printed work came into being.

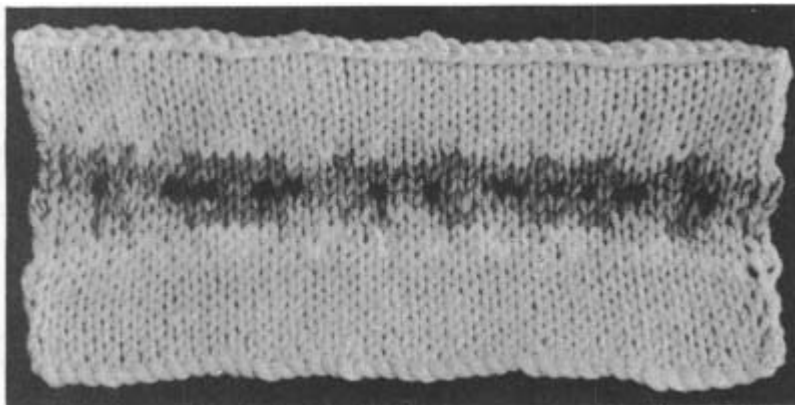
The patterns themselves are built up from a series of simple lace stitches formed into diamonds, hexagonal shapes and lace stripes. The counter-change of patterns has led to an ever-changing variety of designs, so that no two shawls are ever identical, making each one as it is completed a unique contribution to the knitter's craft.

FAIR ISLE AND SHETLAND

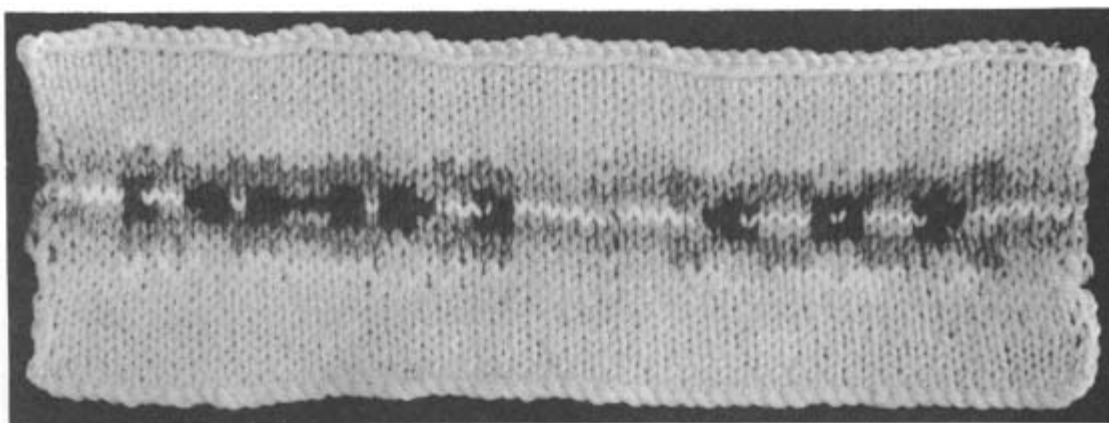


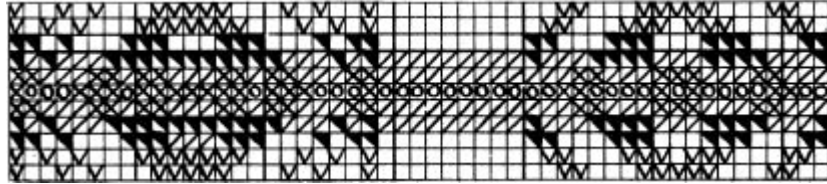


176

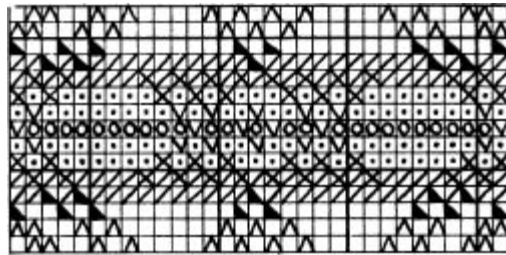
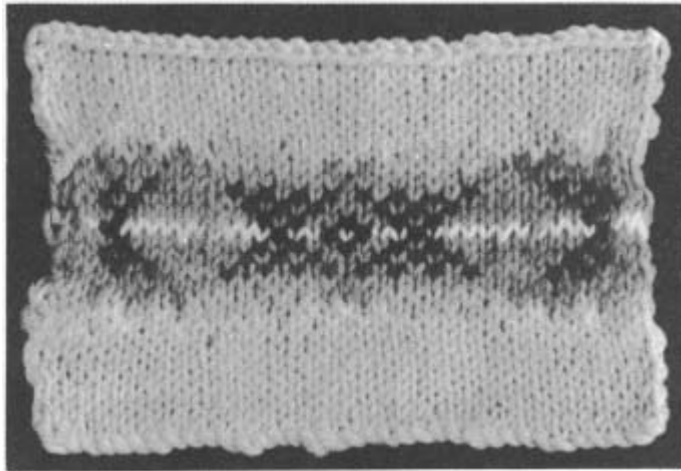


177

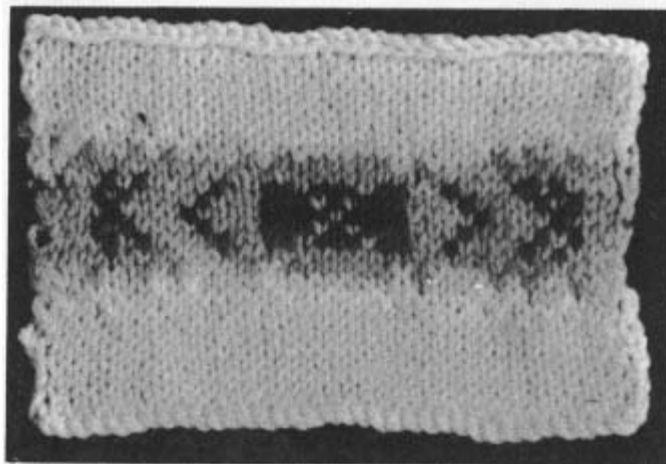


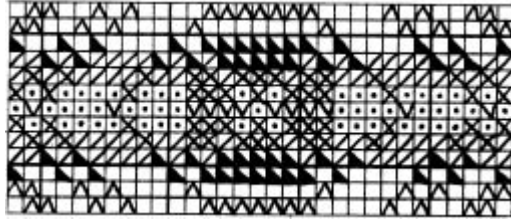


178

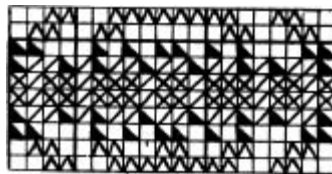
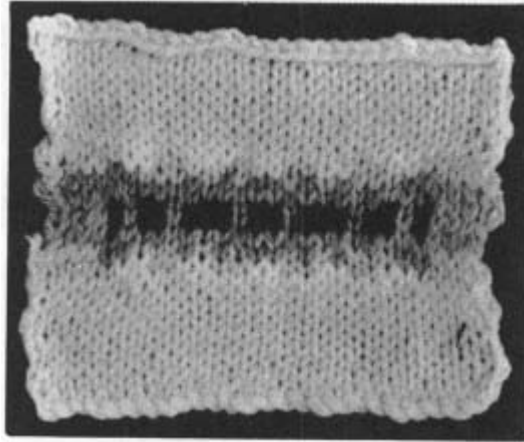


179





180



181

NOTE ON FAIR ISLE KNITTING

In Fair Isle Knitting the multi-coloured effect is obtained by changing the ground shade on one row and the contrast used on the pattern on the next, thus forming sequences of two rows in ground shade and two rows in pattern throughout up to the centre of the Chart.

For example:

In the 1st row a light shade is used for ground shade.

In the 2nd row the same ground shade is used and the 1st contrast introduced for pattern.

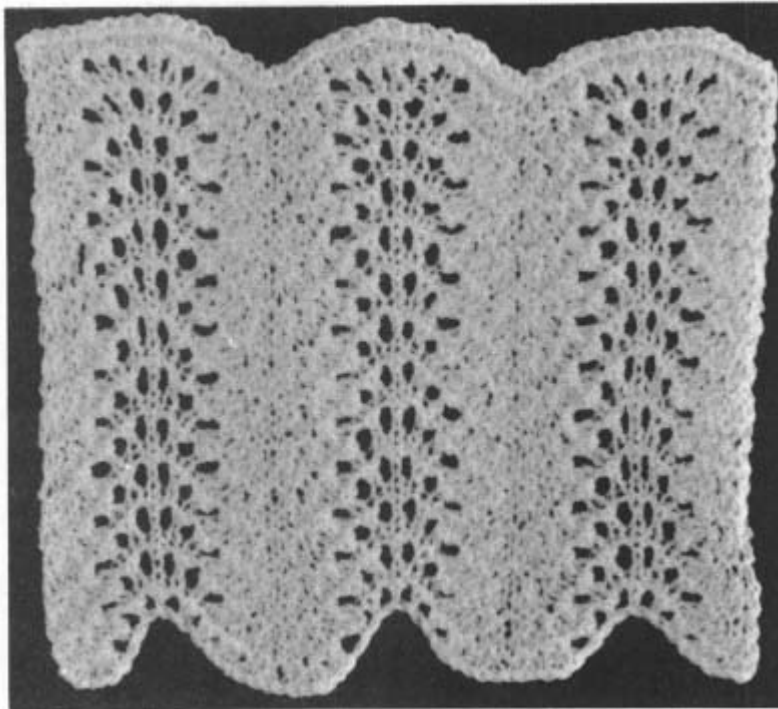
In the 3rd row the medium is used for ground shade, but the 1st contrast still used for the pattern.

In the 4th row medium is still used for the ground shade and the 2nd contrast for the pattern.

SHETLAND KNITTING PATTERNS

Old Shale Pattern

Multiple of 18 + 1



182

1st row + K.1, (K.2 tog.) 3 times, (w.f., K.1) 5 times, w.f., (K.2 tog.) 3 times, rep. from + K.1.

2nd & 3rd rows Knit.

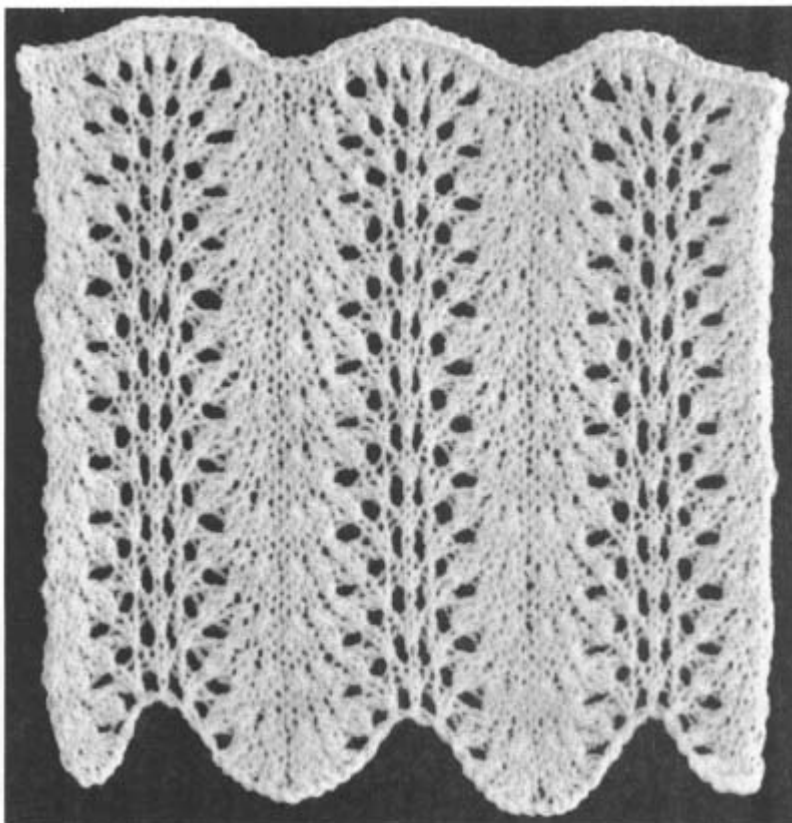
4th row Purl.

These 4 rows form the pattern.

This pattern is usually knitted in graduated stripes in the natural colours of Shetland Wool.

Shell Pattern

Multiple of 18 + 1



183

1st row + K.1, (K.2 tog.) 3 times, (w.f., K.1) 5 times, w.f., (K.2 tog. t.b.l.) 3 times, rep. from + K.1.

2nd row Purl.

3rd row Knit.

4th row Purl.

These 4 rows form the pattern

Crest of the Wave Pattern (see page 180)

Multiple of 12 + 1

1st & 2nd rows Knit.

3rd row Purl.

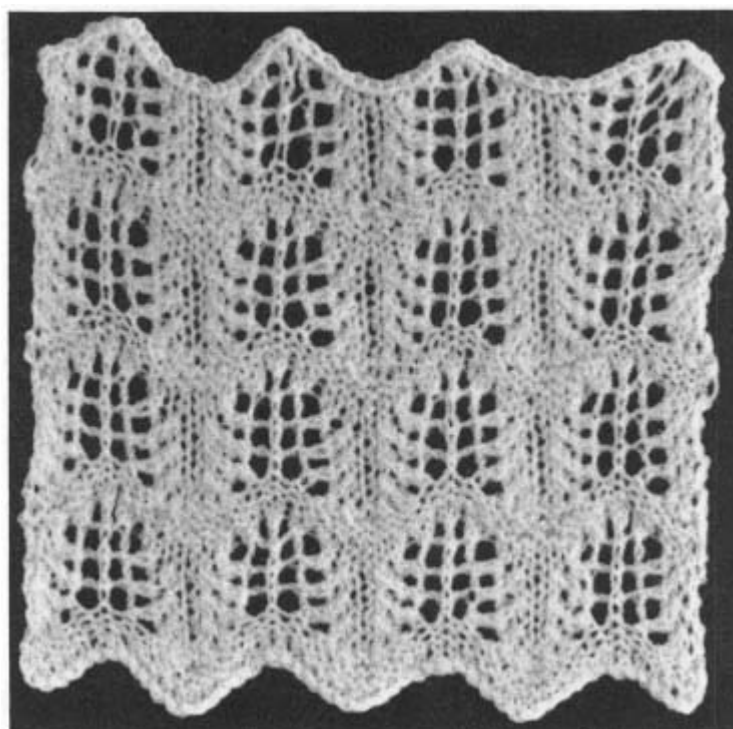
4th row Knit.

5th row + K.1, (K.2 tog.) twice, (w.f., K.1) 3 times, w.f., (K.2 tog. t.b.l.) twice, rep. from + K.1.

6th row Purl.

7th–12th rows Rep. 5th & 6th three times.

These 12 rows form the pattern



184

Feather and Fan Pattern (see page 181)

Multiple of 14 + 1

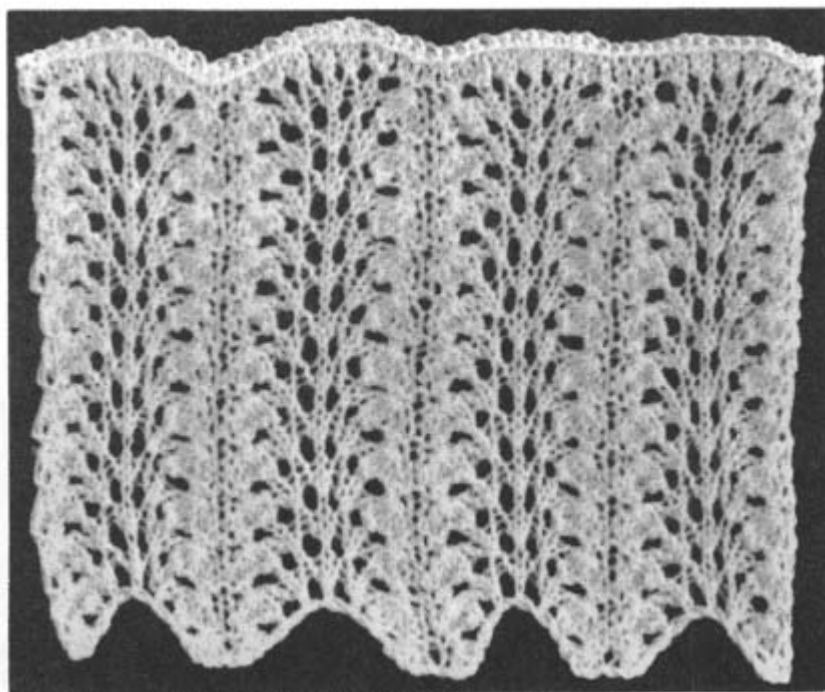
1st row + K.1, K.4 tog., (w.f., K.1) 5 times, w.f., sl.2, K.2 tog., p.2.s.s.o., rep. from + K.1.

2nd row + K.4, P.7, K.3, rep. from + K.1.

3rd row Knit.

4th row Purl.

These 4 rows form the pattern



185

The following are the basic stitches used in Shetland lace knitting. I have given the principle of the patterns that I use to build up Shetland lace patterns as outlined at the beginning of this section.

Bead Stitch Pattern

Multiple of 9

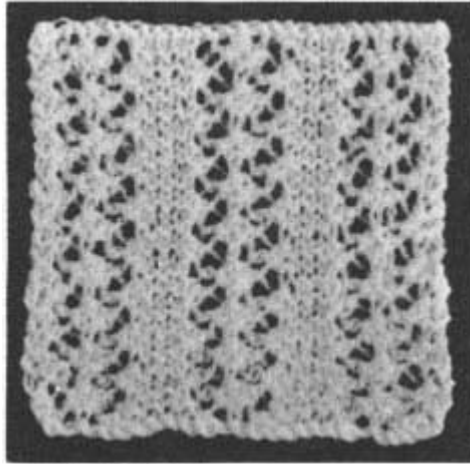
1st row + K.2, K.2 tog., w.f., K.1, w.f., K.2 tog., K.2, rep. from +.

2nd row + K.1, K.2 tog., w.f., K.3, w.f., K.2 tog., K.1, rep. from +.

3rd row + K.2, w.f., K.2 tog., K.1, K.2 tog., w.f., K.2, rep. from +.

4th row + K.3, w.f., K.3 tog., w.f., K.3, rep. from +.

These 4 rows form the pattern

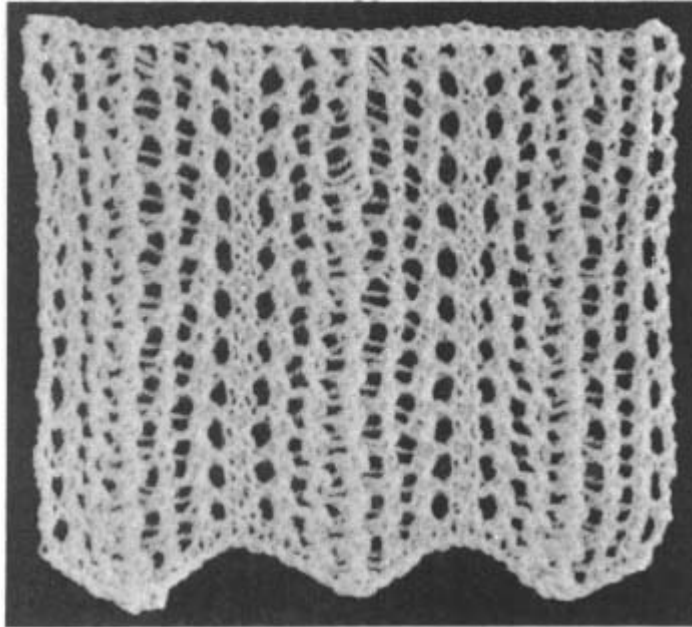


186

Madeira stitch—a fan-shaped openwork lace pattern worked against either a plain or a bead stitch background. The Madeiras can either be worked in simple fan formations, or more intricate groundings formed by ladder stitch formations worked into the Madeira motif.

Madeira and Ladder Pattern

Multiple of 13



187

1st row + K.6, w.f., K.2 tog., K.5, rep. from +.

2nd row + K.5, w.f., K.3 tog., w.f., K.5, rep. from +.

3rd row + K.3, w.f., K.2 tog., w.f., K.3 tog., w.f., K.2 tog., w.f., K.3, rep. from +.

4th row + K.1, (w.f., K.2 tog.) twice, w.f., K.3 tog., (w.f., K.2 tog.) twice, w.f., K.1, rep. from +.

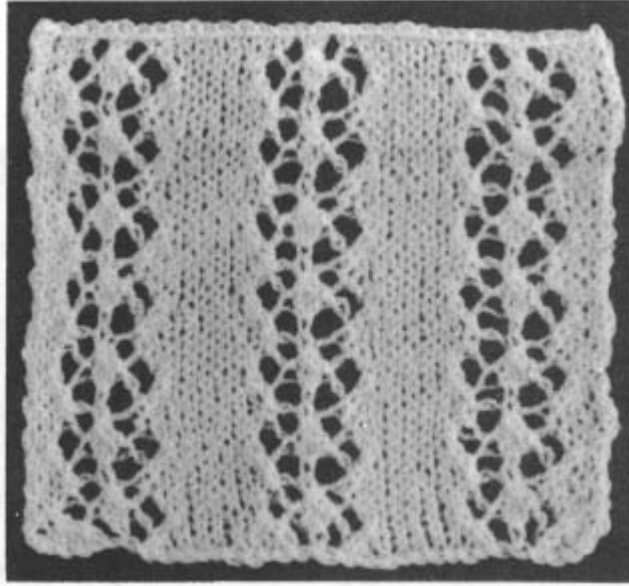
These 4 rows form the pattern

Cats Paw Pattern

Multiple of 11

1st row + K.3, K.2 tog., w.f., K.1, w.f., K.2 tog. t.b.l., K.3, rep. from +.

2nd & 4th rows Purl.



188

3rd row + K.2, K.2 tog., w.f., K.3, w.f., K.2 tog. t.b.l., K.2, rep. from +.

5th row + K.4, w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.4, rep. from +.

6th row Purl.

These 6 rows form the pattern

Mrs. Hunter's Pattern

Multiple of 4 + 2

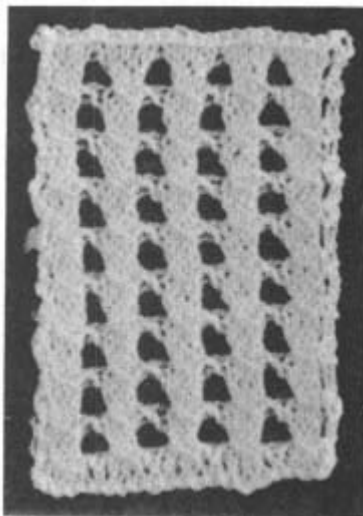
1st row Knit.

2nd row Purl.

3rd row K.1, + sl.1, K.3, p.s.s.o. 3 K. sts., rep. from + K.1.

4th row P.1, + P.3, w.r.n., rep. from + P.1.

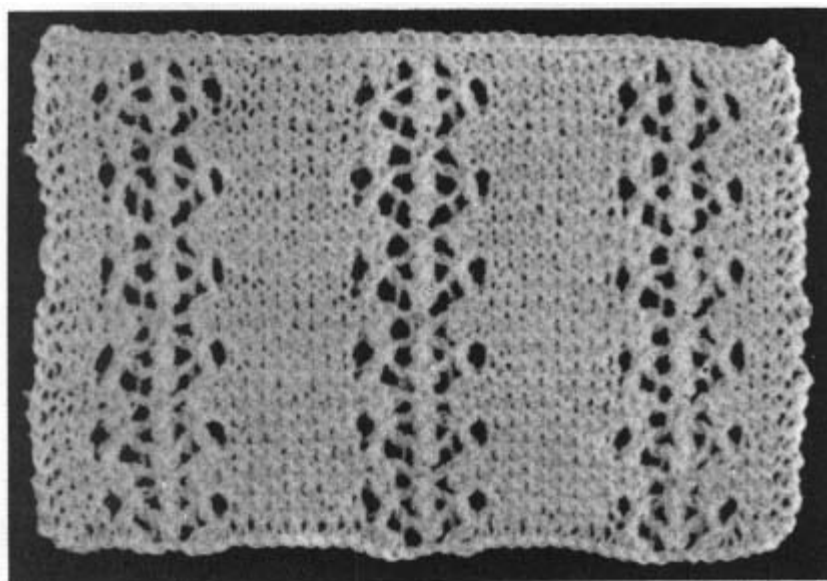
These 4 rows form the pattern



189

Eyelet Pattern

Multiple of 15



190

1st row + K.5, K.2 tog., w.f., K.1, w.f., K.2 tog., K.5, rep. from +.

2nd row + K.4, K.2 tog., w.f., K.3, w.f., K.2 tog., K.4, rep. from +.

3rd, 5th & 7th rows Knit.

4th row + K.4, w.f., K.2 tog., w.f., K.3 tog., w.f., K.2 tog., w.f., K.4, rep. from +.

6th row + K.6, w.f., K.3 tog., w.f., K.6, rep. from +.

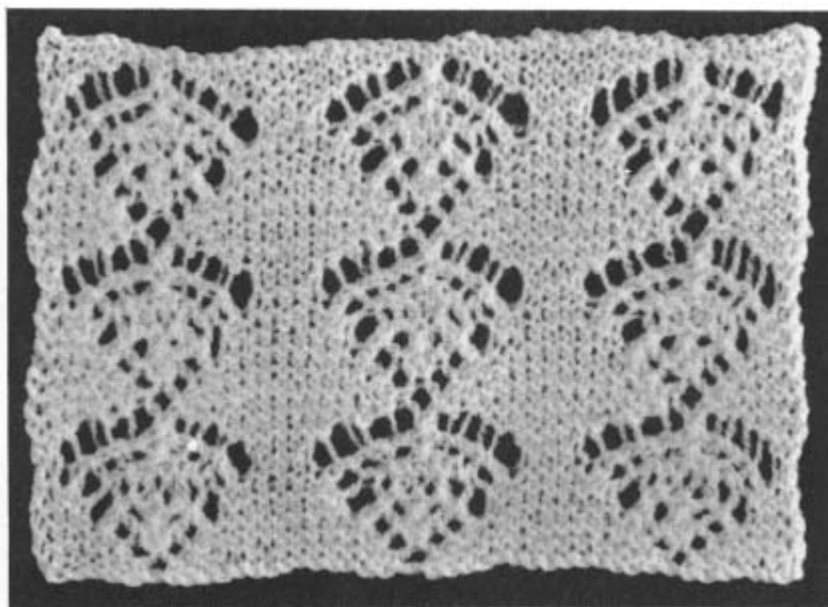
8th row Knit.

A variation of this stitch is worked by repeating the first row twice and deleting the 8th row, there still being 8 rows to the pattern.

These 8 rows form the pattern

Fern Stitch Pattern

Multiple of 15



191

1st row + K.7, w.f., K.2 tog., K.6, rep. from +.

2nd, 4th, 6th, 8th & 10th rows Knit.

3rd row + K.5, K.2 tog., w.f., K.1, w.f., K.2 tog., K.5, rep. from +.

5th row + K.4, K.2 tog., w.f., K.3, w.f., K.2 tog., K.4, rep. from +.

7th row + K.4, w.f., K.2 tog., w.f., K.3 tog., w.f., K.2 tog., w.f., K.4, rep. from +.

9th row + K.2, K.2 tog., w.f., K.1, w.f., K.2 tog., K.1, K.2 tog., w.f., K.1, w.f., K.2 tog., K.2, rep. from +.

11th row + K.2, (w.f., K.2 tog.) twice, K.3, (K.2 tog., w.f.) twice, K.2, rep. from +.

12th row + K.3, w.f., K.2 tog., w.f., K.2 tog., K.1, K.2 tog., w.f., K.2 tog., w.f., K.3, rep. from +.

13th row + K.4, w.f., K.2 tog., w.f., K.3 tog., w.f., K.2 tog., w.f., K.4, rep. from +.

14th row + K.5, w.f., K.2 tog., K.1, K.2 tog., w.f., K.5, rep. from +.

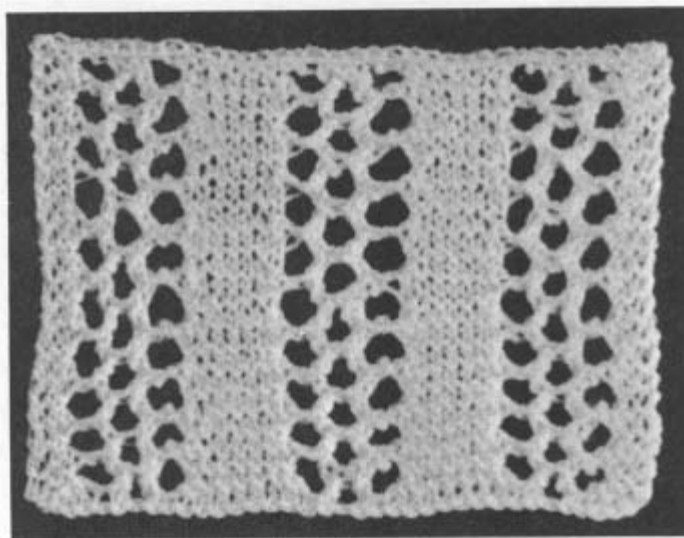
15th row + K.6, w.f., K.3 tog., w.f., K.6, rep. from +

16th row Knit.

These 16 rows form the pattern

Lace Hole Pattern

Multiple of 12



1st row + K.4, K.2 tog., (w.f.) twice, K.2 tog., K.4, rep. from +.

2nd row + K.5, (K.1, P.1) in w.f's of previous row, K.5, rep. from +.

3rd row + K.2, K.2 tog., (w.f.) twice, (K.2 tog.) twice, (w.f.) twice, K.2 tog., K.2, rep. from +.

4th row + K.3, (K.1, P.1) into w.f's of previous row, K.2, (P.1, K.1) into w.f's of previous row, K.3, rep. from +.

These 4 rows form the pattern

VIII

British Isles

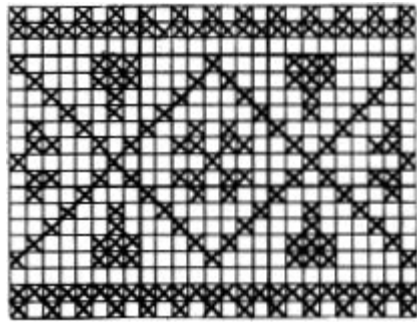
THE BRITISH ISLES represents the richest tradition in knitting patterns that can be found in any part of the world.

The British are an island race who have been constantly subjected to invasions; one of the unique contributions made by Britain to the human story has been her ability to assimilate the various cultures she has come into contact with and re-create out of them her own heritage.

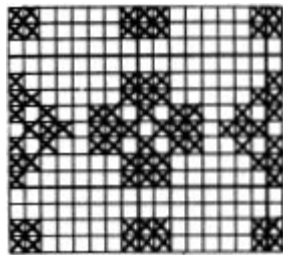
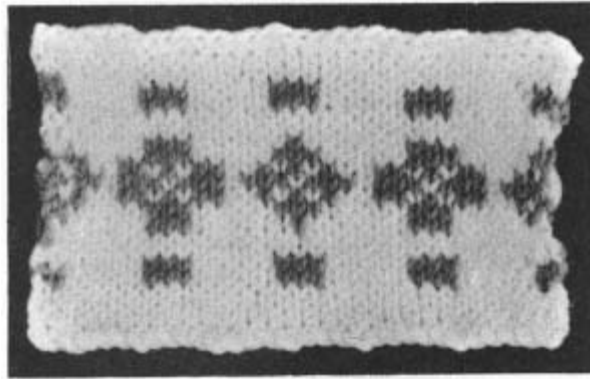
The Coptic Christians who founded the first British Church brought the knitting of the Nomads of North Africa. The Normans linked Britain with the developing culture of Europe. The French gave bountifully of their lace stockings and the Italians of their Florentine knitted silk jackets. Later the men of Flanders came, establishing themselves as weavers. The Dutch merchants traded with Britain, part of their wares being the knitted stockings for which they were justly famous. The fishermen round the coastlines created their own patterns that they knitted in the Bridal Shirts, the traditional sweater of their port that they wore on their wedding day.

With the genius for assimilation Britain not only copied the traditional patterns from all these countries, but added to them her native genius, recreating out of them patterns of her own.

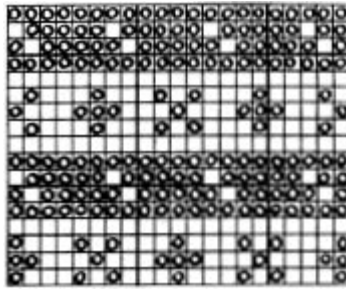
BRITISH ISLES



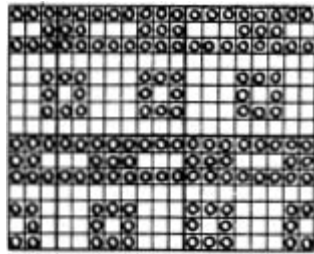
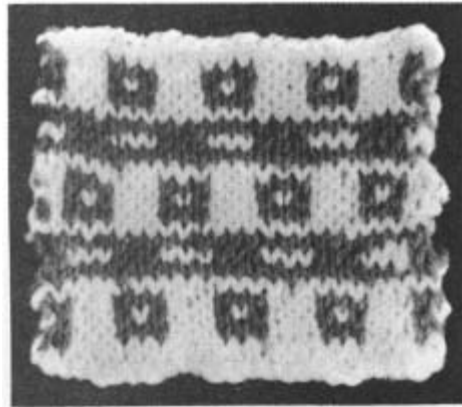
193



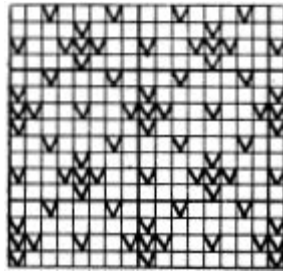
194



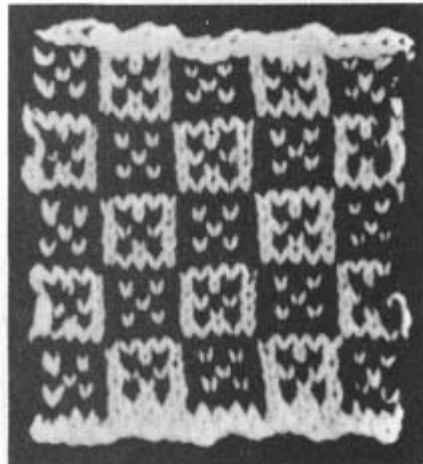
195

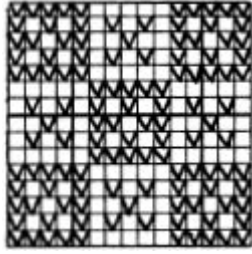


196

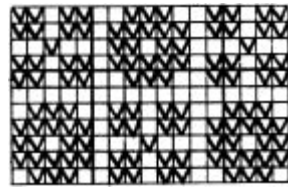
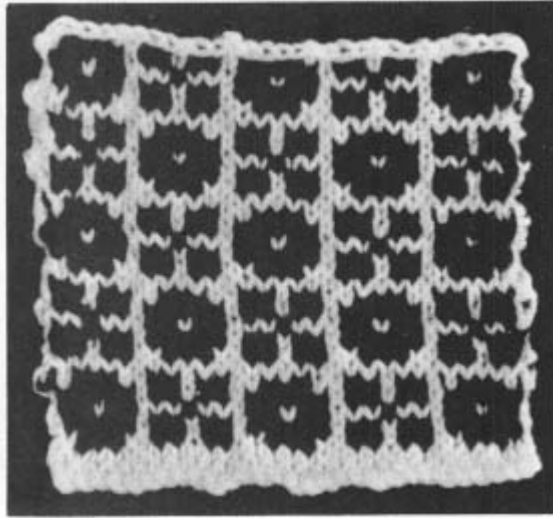


197

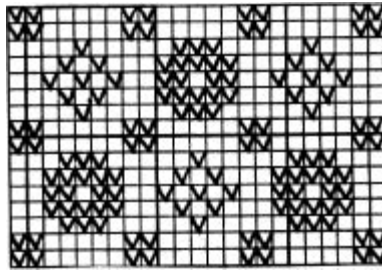
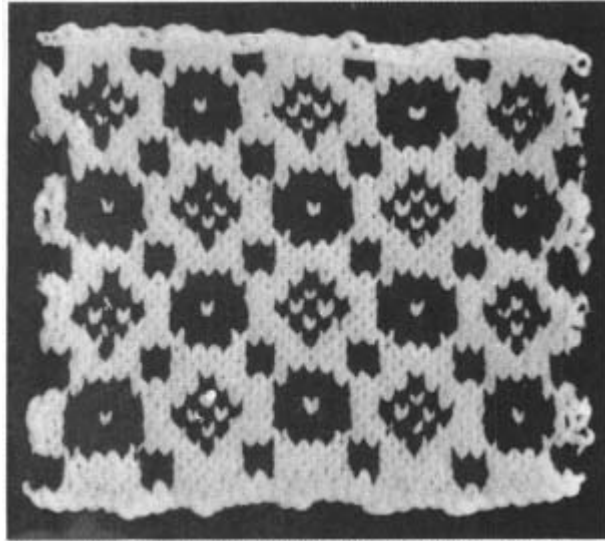


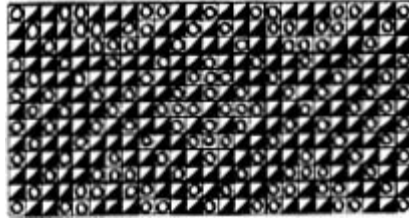
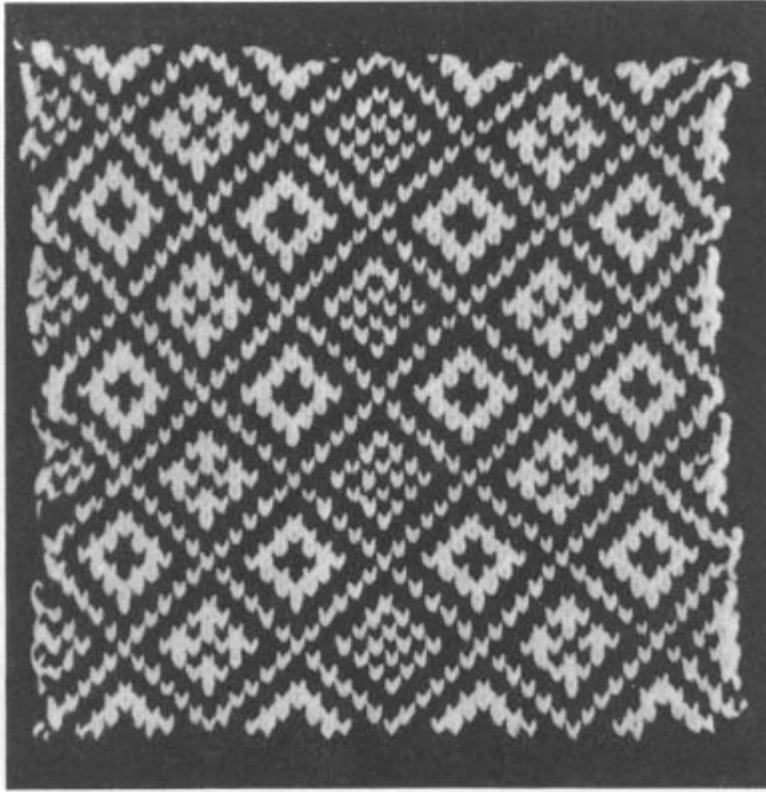


198

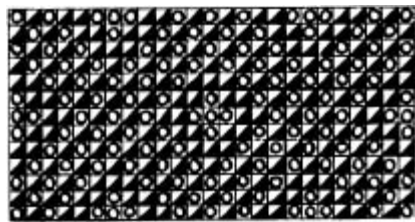
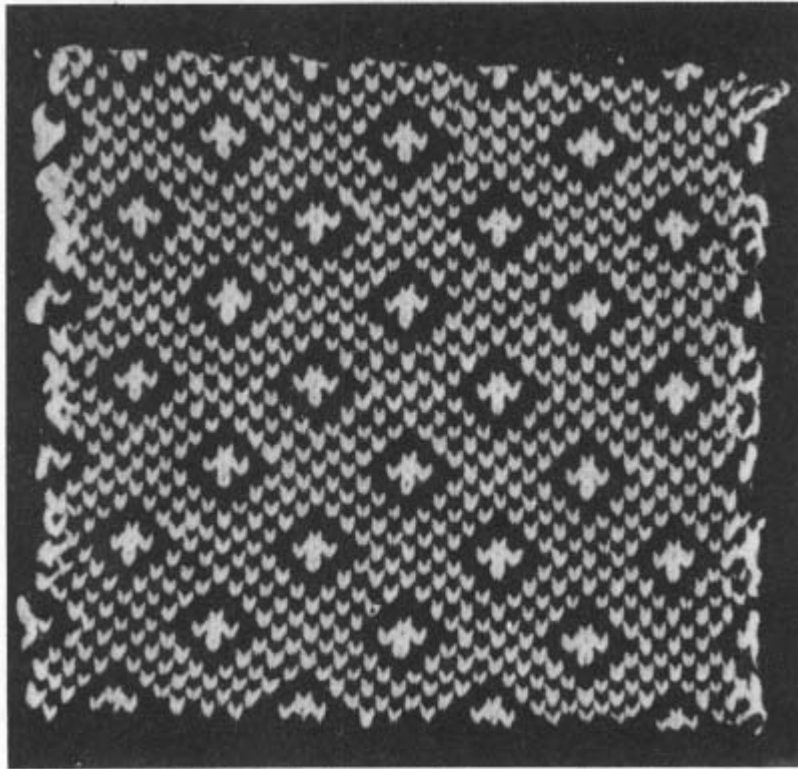


199



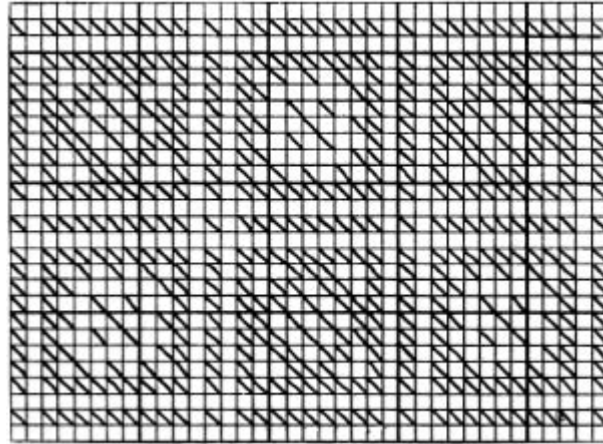


201

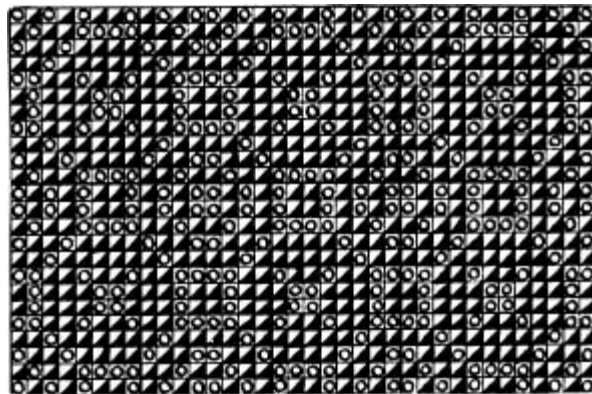
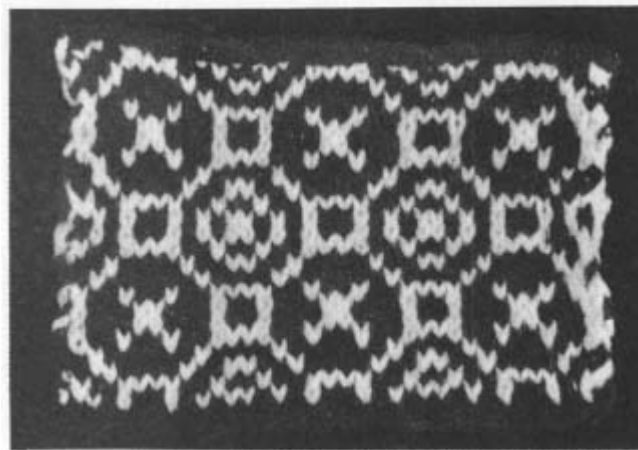


202

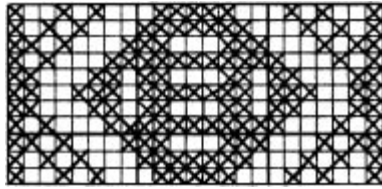
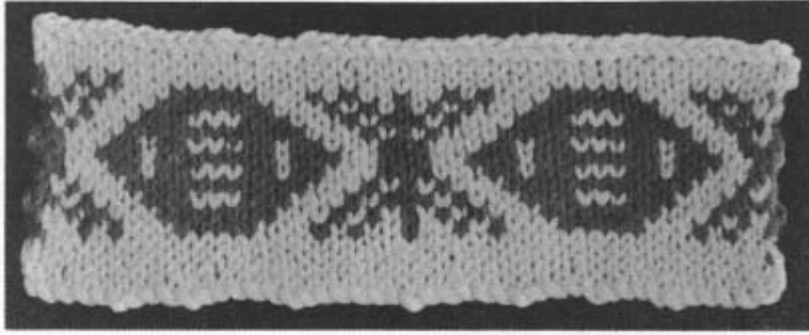




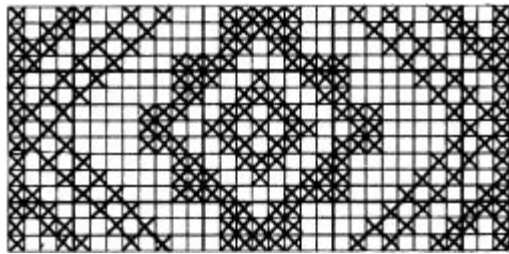
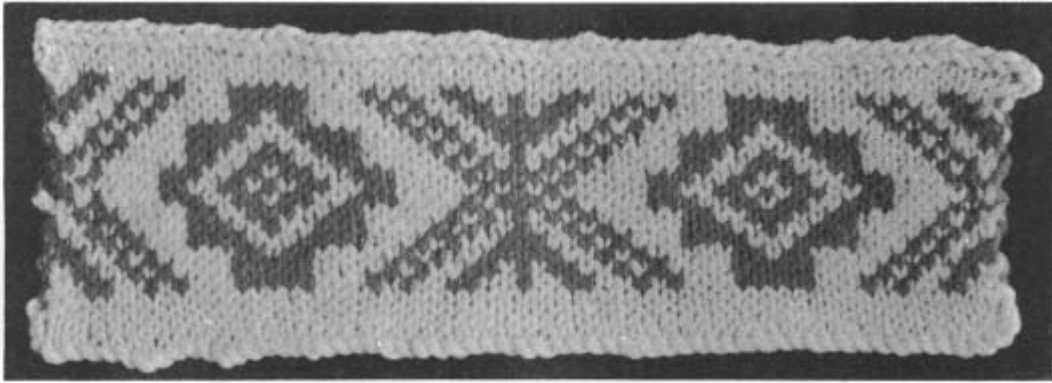
203



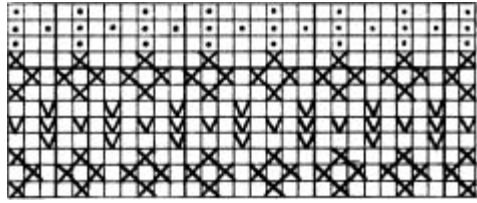
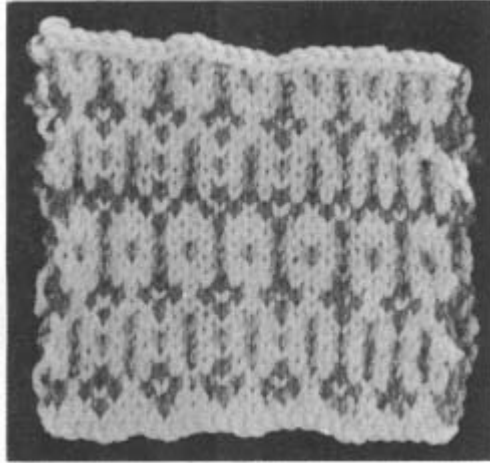
204



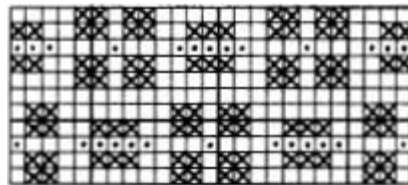
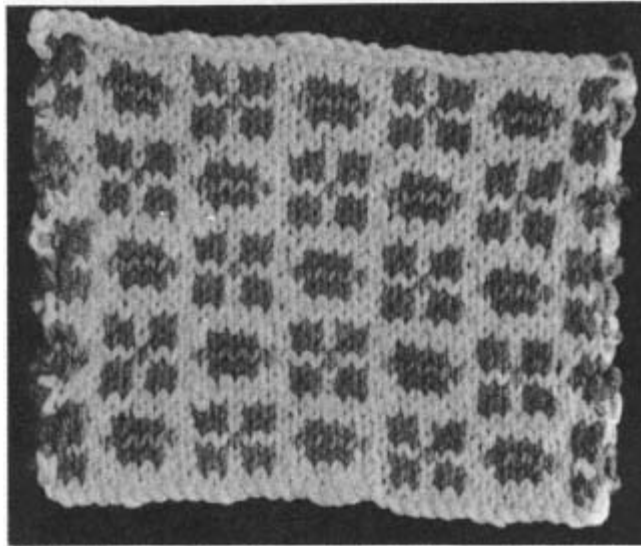
205



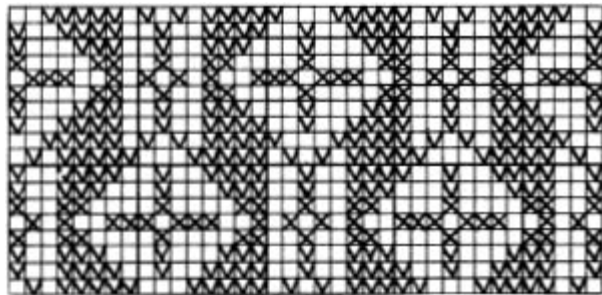
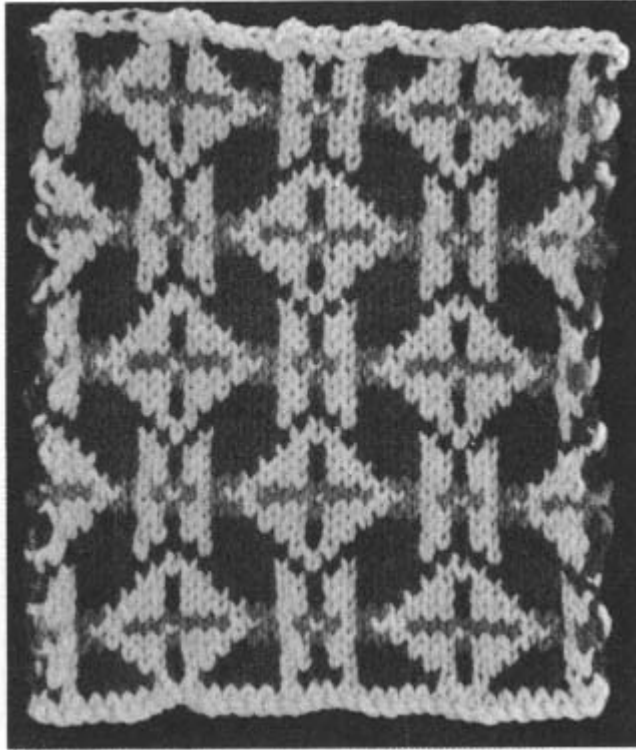
206

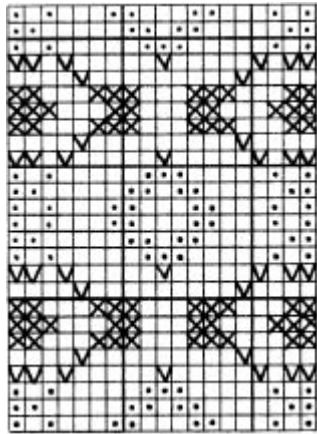
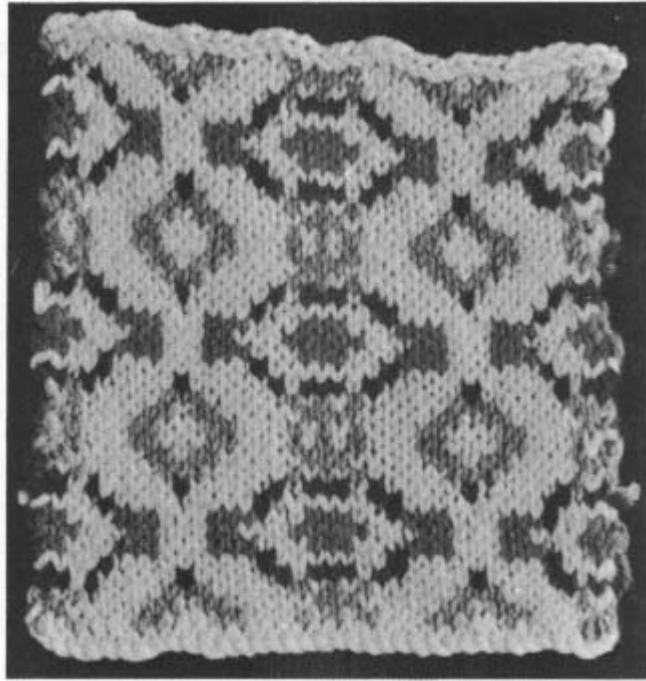


207



208



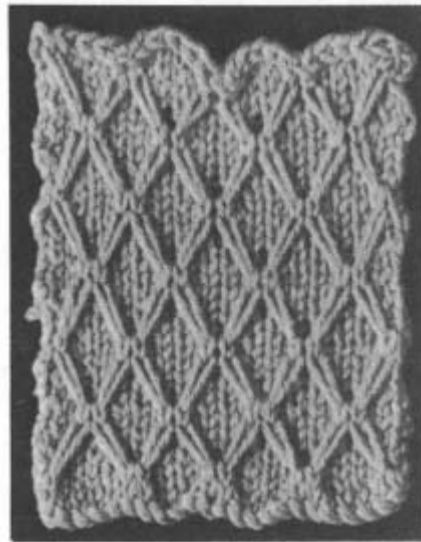


BRITISH ISLES

ENGLISH KNITTING PATTERNS

Diamond Quilting Pattern

Multiple of 6 + 2



211

1st row P.1, + w.r.n., P.5, w.r.n, P.1, rep. from + P.1.

2nd row K.1, + sl.1, drop w.r.n., K.4, sl.1, drop w.r.n., rep. from + K.1.

3rd row P.1, + sl.1, P.4, sl.1, rep. from + P.1.

4th row K.1, + sl.1, K.4. sl.1, rep. from + K.1.

5th row As 3rd.

6th row K.1, + drop next st., leave at front, K.2, pick up drop st. and K., sl.2, drop next st., sl.2 sl.sts. back on to left-hand needle, K. drop st., K.2, rep. from + K.1.

7th row P.1, + P.2, (w.r.n., P.1) twice, P.2, rep. from + P.1.

8th row K.1, + K.2, (sl.1, drop w.r.n.) twice, K.2, rep. from + K.1.

9th row P.1, + P.2, sl.2, P.2, rep. from + P.1.

10th row K.1, + K.2, sl.2, K.2, rep. from + K.1.

11th row As 9th.

12th row K.1, + sl.2, drop next st., leave at front, sl.2 back on needle, K. drop st., K.2, drop next st., K.2, K. drop st., rep. from + K.1.

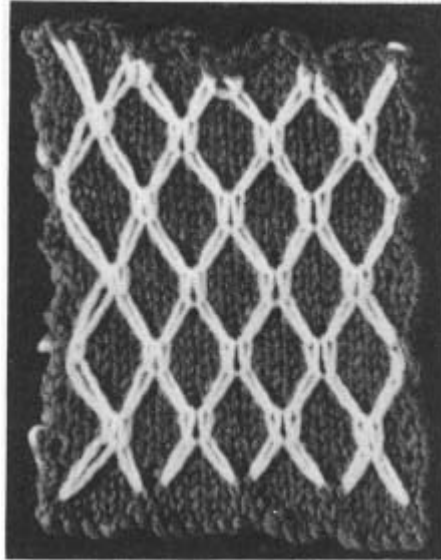
These 12 rows form the pattern

Diamond Quilting Pattern (Two-colour Version)

Multiple of 6 + 2

1st row P.1G., w.r.n.C., P.1C., P.4G., w.r.n.C., P.1C., rep. from + P.1G.

2nd row Using G: K.1, + sl.1, drop w.r.n., K.4, sl.1, drop w.r.n., rep. from + K.1.



212

3rd row Using G: P.1, + sl.1, P.4, sl.1, rep. from + P.1.

4th row Using G: K.1, + sl.1, K.4, sl.1, rep. from + K.1.

5th row As 3rd.

6th row K.1G., + drop next st., leave at front, K.2 G., pick up drop st., K. in C., sl. next 2 sts., drop next st., sl.2 back on needle, K. drop st. in C., K.2G., rep. from + K.1.

7th row P.1G., + P.2G., (w.r.n., P.1C.) twice, P.2G., rep. from + P.1.

8th row Using G: K.1, + K.2, (sl.1, drop w.r.n.) twice, K.2, rep. from + K.1.

9th row Using G: P.1, + P.2, sl.2, P.2, rep. from + P.1.

10th row Using G: K.1, + K.2, sl.2, K.2, rep. from + K.1.

11th row As 9th.

12th row K.1G., sl.2, drop next st., sl.2 back on needle, pick up drop st., K. in C., K.2G., drop next st., K.2G., pick up drop st., K. in C., rep. from + K.1.

These 12 rows form the pattern

Hexagonal Quilting Pattern

Multiple of 6 + 2

1st row P.1, + P.2, (w.r.n., P.1) twice, P.2, rep. from + P.1.

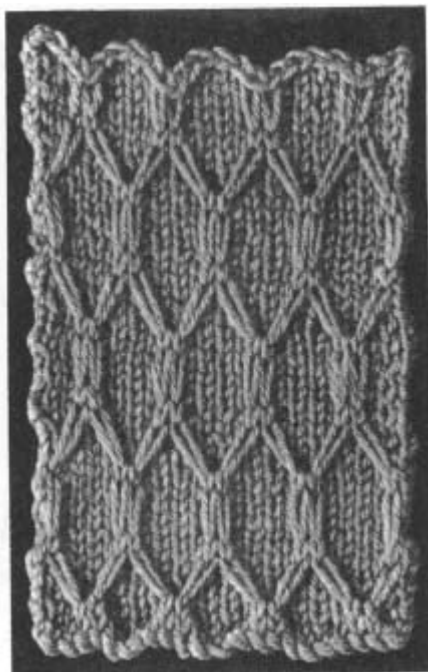
2nd row K.1, + K.2, (sl.1, drop w.r.n.) twice, K.2, rep. from + K.1.

3rd row P.1, + P.2, sl.2, P.2, rep. from + P.1.

4th row K.1, + K.2, sl.2, K.2, rep. from + K.1.

5th row As 3rd.

6th row K.1, + sl.2, drop next st. at front, sl.2 back on needle, K. drop st.,
K.2, drop next st., K.2, K. drop st., rep. from + K.1.



213

7th row P.1, + w.r.n., P.5, w.r.n., P.1, rep. from + P.1.

8th row K.1, + sl.1, drop w.r.n., K.4, sl.1, drop w.r.n., rep. from + K.1.

9th row P.1, + sl.1, P.4, sl.1, rep. from + P.1.

10th row K.1, + sl.1, K.4, sl.1, rep. from + K.1.

11th row As 9th.

12th row Knit.

13th row As 7th.

14th row As 8th.

15th row As 9th.

16th row As 10th.

17th row As 9th.

*18th row K.1, + drop next st., leave at front, K.2, pick up drop st. and K.,
sl.2, drop next st., sl.2 sl. sts. back on to left-hand needle, K. drop st., K.2,
rep. from + K.1.*

19th row P.1, + P.2, (w.r.n., P.1) twice, P.2, rep. from + P.1.

20th row K.1, + K.2, (sl.1, drop w.r.n.) twice, K.2, rep. from + K.1.

21st row P.1, + P.2, sl.2, P.2, rep. from + P.1.

22nd row K.1, + K.2, sl.2, K.2, rep. from + K.1.

23rd row As 21st.

24th row Knit.

These 24 rows form the pattern

Quilted Travelling Leaf Pattern

Multiple of 10 + 1

1st row + K.1G., P.3G., w.r.n.C., P.2C., P.4G., rep. from + K.1G.

2nd row + K.5G., K.1C., sl. next st., drop w.r.n., K.3G., rep. from + K.1G.

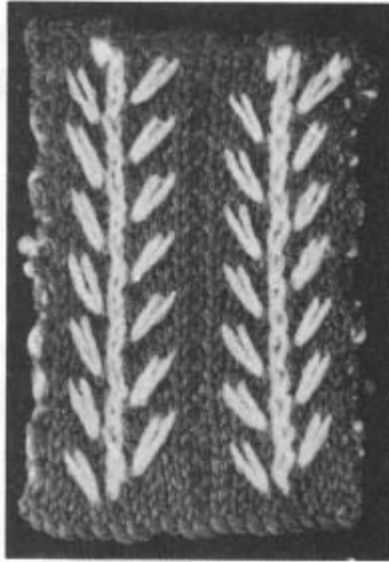
3rd row + K.1G., P.3G., sl.1, P.1C., w.r.n., P.1C., P.3G., rep. from + K.1G.

*4th row + K.4G., sl.1, drop w.r.n., K.1C., drop next st., leave at front, K.2G.,
pick up drop st. K. in G., K.1G., rep. from + K.1G.*

5th row + K.1G., P.3G., w.r.n.C., P.2C, sl.1, P.3G., rep. from + K.1G.

*6th row + K.2G., sl.2, drop next st. and leave at front, sl.2 back on needle, K.
drop st. G., K.2G., K.1C., sl.1, drop w.r.n., K.3G., rep. from + K.1G.*

The 3rd to 6th rows form the pattern



214

Basket Weave Pattern

Multiple of 4 + 2

1st row Knit.

2nd row K.1, P. to last st., K.1.

3rd row K.2, + P.2, K.2, rep. from +.

4th row K.1, P.1, + K.2, P.2, rep. from + P.1, K.1.

5th & 6th rows Rep. 1st & 2nd.

7th row K.1, P.1, + K.2, P.2, rep. from + P.1, K.1.

8th row K.2, + P.2, K.2, rep. from +.

These 8 rows form the pattern



215

Dewdrop Pattern

Multiple of 6 + 1

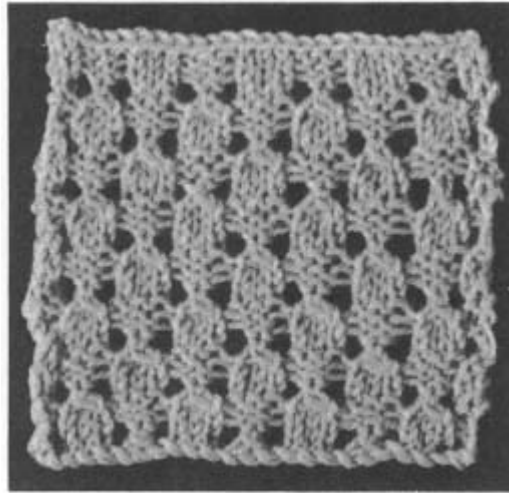
1st row K.2 tog., w.f., + K.3, w.f., sl.1, K.2 tog., p.s.s.o., w.f., rep. from + K.3, w.f., K.2 tog.

2nd row K.2, + P.3, K.3, rep. from + P.3, K.2.

3rd row P.2, + K.3, P.3, rep. from + K.3, P.2.

4th row As 2nd.

5th row K.2, + w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.3, rep. from + w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.2.



216

6th row As 3rd.

7th row As 2nd.

8th row As 3rd.

These 8 rows form the pattern

Lattice Pattern

Multiple of 8 + 2

1st row K.1, + C.4F., rep. from + K.1.

2nd row Purl.

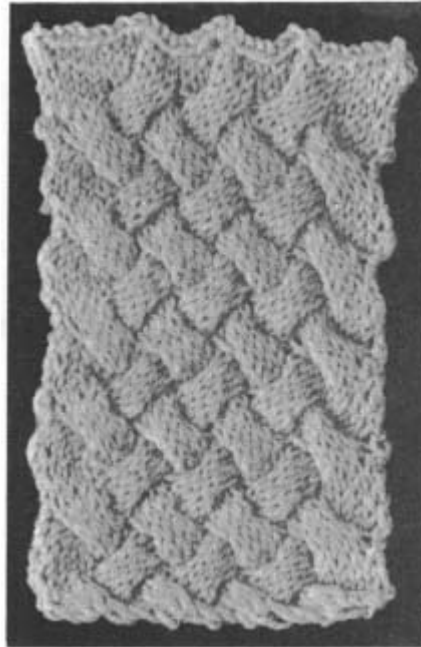
3rd row Knit.

4th row Purl.

5th row K.5, + C.4B., rep. from + K.5.

6th, 7th & 8th rows As 2nd, 3rd & 4th.

These 8 rows form the pattern



217

Acorn Pattern

Multiple of 10 + 2

1st row K.1, P.3, K.4, + P.6, K.4, rep. from + P.3, K.1.

2nd row K.4, P.4, + K.6, P.4, rep. from + K.4.

3rd row K.1, P.1, + Cr.A by slipping next 2 sts. on to spare needle, leave at back, K.2, P.2, from spare needle, (K.1, P.1) into thread connecting 2 sts. of previous row, Cr.B. by slipping next 2 sts. on to spare needle, leave at front, P.2, K.2, from spare needle, P.2, rep. from + P.1, K.1.

4th row K.2, + P.2, K.2, rep. from +.

5th row K.1, P.1, + K.2, P.2, rep. from + K.2, P.1, K.1.

6th row As 4th.

7th row K.2, + sl.1, K.1, p.s.s.o., P.6, K.2 tog., K.2, rep. from +.

8th row K.1, P.2, K.6, + P.4, K.6, rep. from + P.2, K.1.

9th row K.1, K. once into thread of previous row + Cr.B., P.2, Cr.A, (K.1, P.1) into thread of previous row, rep. from + K.1 into thread of previous row, K.1.

10th row K.1, P.1, + K.2, P.2, rep. from + K.2, P.1, K.1.

11th row K.2, + P.2, K.2, rep. from +.

12th row As 10th.

13th row K.1, P.3, + K.2 tog., K.2, sl.1, K.1, p.s.s.o., P.6, rep. from + K.2 tog., K.2, sl.1, K.1, p.s.s.o., P.3, K.1.

Rep. from 2nd to 13th rows incl.



218

Blackberry Pattern

Multiple of 16 + 15

1st row (Wrong side) + P.3, K.1, P.3, cast on 4, P. cast on sts., P.4, K.1, P.3, K.1, rep. from + P.3, K.1, P.3, cast on 4, P. cast on sts., P.4, K.1, P.3.

2nd row + K.3, P.1, K.11, P.1, K.3, P.1, rep. from + K.3, P.1, K.11, P.1, K.3.

3rd row + P.3, K.1, P.2, cast on 4, P. cast on sts., P.1, P.5 tog., cast on 4, P. cast on sts., P.3, K.1, P.3, K.1, rep. from + P.3, K.1, P.2, cast on 4, P. cast on sts., P.1, P.5 tog., cast on 4, P. cast on sts., P.3, K.1, P.3.

4th row + K.3, P.1, K.15, P.1, K.3, P.1, rep. from + K.3, P.1, K.15, P.1, K.3.

5th row + P.3, K.1, P.1, (cast on 4, P. cast on sts., P.1, P.5 tog.) twice, cast on 4, P. cast on sts., P.2, K.1, P.3, K.1, rep. from + P.3, K.1, P.1, (cast on 4, P. cast on sts., P.1, P.5 tog.) twice, cast on 4, P. cast on sts., P.2, K.1, P.3.

6th row + K.3, P.1, K.19, P.1, K.3, P.1, rep. from + K.3, P.1, K.19, P.1, K.3.



219

7th row + P.3, K.1, (P.1, P.5 tog.) 3 times, P.1, K.1, P.3, cast on 4, P. cast on sts., K.1, rep. from + P.3, K.1, (P.1, P.5 tog.) 3 times, P.1, K.1, P.3.

8th row + (K.3, P.1) 3 times, K.8, rep. from + (K.3, P.1) 3 times, K.3.

9th row P.3, + (K.1, P.3) twice, K.1, P.2, cast on 4, P. cast on sts., P.1, P.5 tog., cast on 4, P. cast on sts., P.3, rep. from + (K.1, P.3) 3 times.

10th row K.3, + (P.1, K.3) twice, P.1, K.15, rep. from + (P.1, K.3) 3 times.

11th row P.3, + (K.1, P.3) twice, K.1, P.1, (cast on 4, P. cast on sts., P.1, P.5 tog.) twice, cast on 4, P. cast on sts., P.2, rep. from + (K.1, P.3) 3 times.

12th row K.3, + (P.1, K.3) twice, P.1, K.19, rep. from + (P.1, K.3) 3 times.

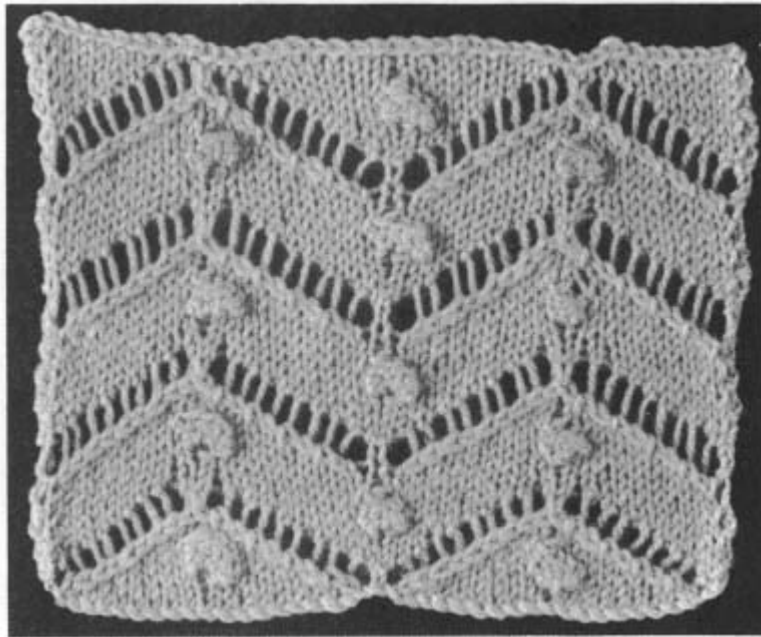
13th row P.3, + K.1, P.3, cast on 4, P. cast on sts., K.1, P.3, K.1, (P.1, P.5 tog.) 3 times, P.1, rep. from + K.1, P.3, cast on 4, P. cast on sts., K.1, P.3,

K.1, P.3.

Rows 2–13 incl. complete the pattern when first pattern has been done.

Dotted Chevron Pattern

Multiple of 20 + 1



220

1st row K.1, + w.f., sl.1, K.1, p.s.s.o., K.15, K.2 tog., w.f., K.1, rep. from +.

2nd row K.1, P.1, + w.r.n., P.2 tog., P.13, P.2 tog., w.r.n., P.3, rep. from +
w.r.n., P.2 tog., P.13, P.2 tog., w.r.n., P.1, K.1.

3rd row K.3, + w.f., sl.1, K.1, p.s.s.o., K.11, K.2 tog., w.f., K.5, rep. from +
w.f., sl.1, K.1, p.s.s.o., K.11, K.2 tog., w.f., K.3.

4th row K.1, P.3, + w.r.n., P.2 tog., P.9, P.2 tog., w.r.n., P.7, rep. from + w.r.n.,
P.2 tog., P.9, P.2 tog., w.r.n., P.3, K.1.

5th row K.5, + w.f., sl.1, K.1, p.s.s.o., K.3, Make Bobble thus: K.1, P.1, K.1, P.1, K.1 into next st., turn, K.5, turn, cast off 4, K.3, K.2 tog., w.f., K.9, rep. from + w.f., sl.1, K.1, p.s.s.o., K.3, Make Bobble, K.3, K.2 tog., w.f., K.5.

6th row K.1, P.5, + w.r.n., P.2 tog., P.5, P.2 tog., w.r.n., P.11, rep. from + w.r.n., P.2 tog., P.5, P.2 tog., w.r.n., P.5, K.1.

7th row K.7, + w.f., sl.1, K.1, p.s.s.o., K.3, K.2 tog., w.f., K.6, Make Bobble, K.6, rep. from + w.f., sl.1, K.1, p.s.s.o., K.3, K.2 tog., w.f., K.7.

8th row K.1, P.7, + w.r.n., P.2 tog., P.1, P.2 tog., w.r.n., P.15, rep. from + w.r.n., P.2 tog., P.1, P.2 tog., w.r.n., P.7, K.1.

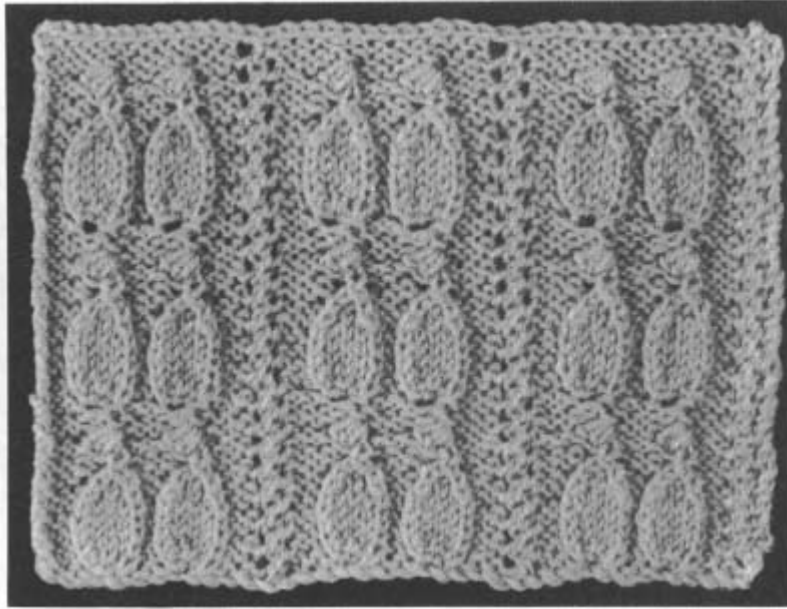
9th row K.9, + w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.17, rep. from + w.f., sl.1, K.2 tog., p.s.s.o., w.f., K.9.

10th row K.1, P. to last st., K.1.

These 10 rows form the pattern

Club Stitch Pattern

Multiple of 13 + 2



221

1st row K.1, w.f., + K.2 tog., (P.3, K.5 into next st.) twice, P.3, w.o.n., rep. from + K.2 tog., (P.3, K.5 into next st.) twice, P.3, K.1.

2nd row K.1, + (K.3, P.5) twice, K.3, w.f., K.2 tog., rep. from + K.1.

3rd row K.1, w.f., + K.2 tog., (P.3, K.5) twice, P.3, w.o.n., rep. from + K.2 tog., (P.3, K.5) twice, P.3, K.1.

4th row As 2nd.

5th row As 3rd.

6th row As 2nd.

7th row K.1, w.f., + K.2 tog., P.3, (sl.1, K.1, p.s.s.o., K.1, K.2 tog., P.3) twice, w.o.n., rep. from + K.2 tog., P.3, (sl.1, K.1, p.s.s.o., K.1, K.2 tog., P.3) twice, K.1.

8th row K.1, + (K.3, P.3) twice, K.3, w.f., K.2 tog., rep. from + K.1.

9th row K.1, w.f., + K.2 tog., P.3, (sl.1, K.2 tog., p.s.s.o., P.3) twice, w.o.n.,
rep. from + K.2 tog., P.3, (sl.1, K.2 tog., p.s.s.o., P.3) twice, K.1.

10th row K.1, + (K.3, P.1) twice, K.3, w.f., K.2 tog., rep. from + K.1.

11th row K.1, w.f., + K.2 tog., (P.3, K.5 into next st.) twice, P.3, w.o.n., rep.
from + K.2 tog., (P.3, K.5 into next st.) twice, K.1.

12th row K.1, + (K.3, P.5 tog.,) twice, K.3, w.f., K.2 tog., rep. from + K.1.

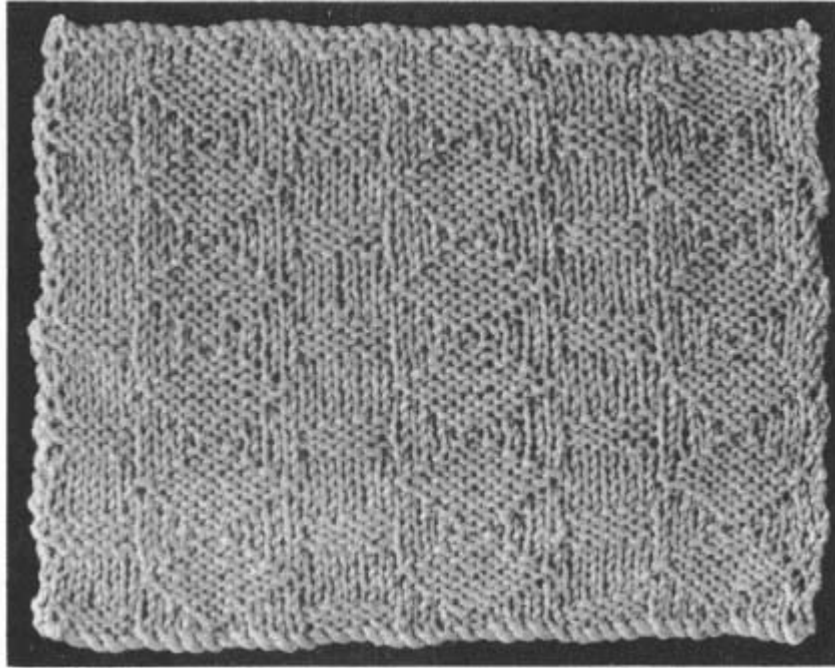
13th row K.1, w.f., + K.2 tog., P.11, w.o.n., rep. from + K.2 tog., P.11, K.1.

14th row K.1, + K.11, w.f., K.2 tog., rep. from + K.1.

These 14 rows form the pattern

Diamond Block Pattern

Multiple of 14 + 2



222

1st row (Wrong side) K.6, P.4, K.1, + P.4, K.5, P.4, K.1, rep. from + P.4, K.1.

2nd row K.4, + P.3, K.3, P.5, K.3, rep. from + P.3, K.3, P.5, K.1.

3rd row K.1, P.7, + K.5, P.9, rep. from + K.5, P.2, K.1.

4th row K.2, + P.7, K.7, rep. from +.

5th row K.1, + P.5, K.9, rep. from + K.1.

6th row As 4th.

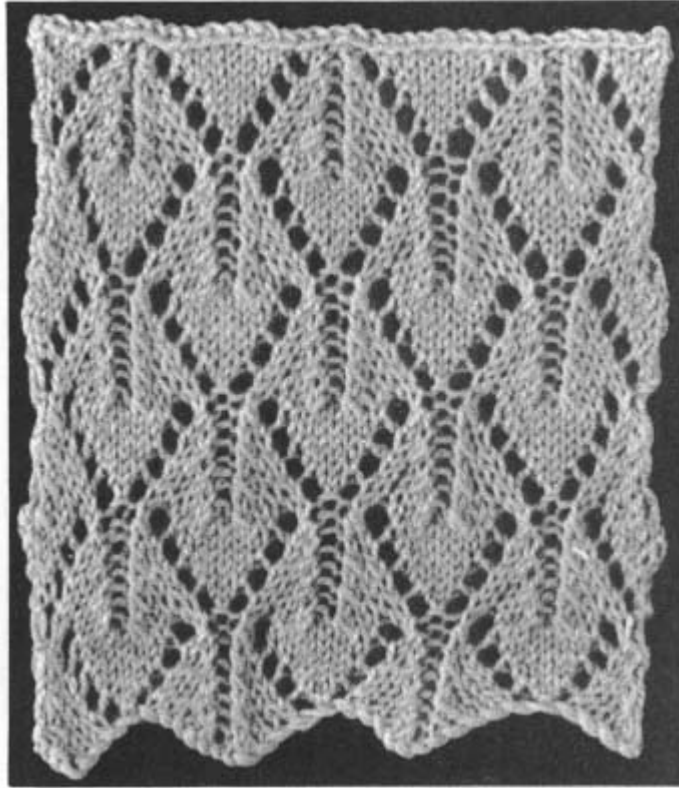
7th row As 3rd.

8th row As 2nd.

These 8 rows form the pattern

Lacy Diamond Pattern

Multiple of 12 + 1



223

1st row P.1, + K.2 tog., K.3, w.f., K.1, w.f., K.3, K.2 tog. t.b.l., P.1, rep. from +.

2nd, 4th, 6th & 8th rows K.1, + P.11, K.1, rep. from +.

3rd row P.1, + K.2 tog., K.2, w.f., K.3, w.f., K.2, K.2 tog. t.b.l., P.1, rep. from +.

5th row P.1, + K.2 tog., K.1, w.f., K.5, w.f., K.1, K.2 tog. t.b.l., P.1, rep. from +.

7th row P.1, + K.2 tog., w.f., K.7, w.f., K.2 tog. t.b.l., P.1, rep. from +.

9th row K.1, + w.f., K.3, K.2 tog. t.b.l., P.1, K.2 tog., K.3, w.f., K.1, rep. from +.

10th, 12th & 14th rows P.6, K.1, + P.11, K.1, rep. from + P.6.

11th row K.2, + w.f., K.2, K.2 tog. t.b.l., P.1, K.2 tog., K.2, w.f., K.3, rep. from + w.f., K.2, K.2 tog. t.b.l., P.1, K.2 tog., K.2, w.f., K.2.

13th row K.3, + w.f., K.1, K.2 tog. t.b.l., P.1, K.2 tog., K.1, w.f., K.5, rep. from + w.f., K.1, K.2 tog. t.b.l., P.1, K.2 tog., K.1, w.f., K.3.

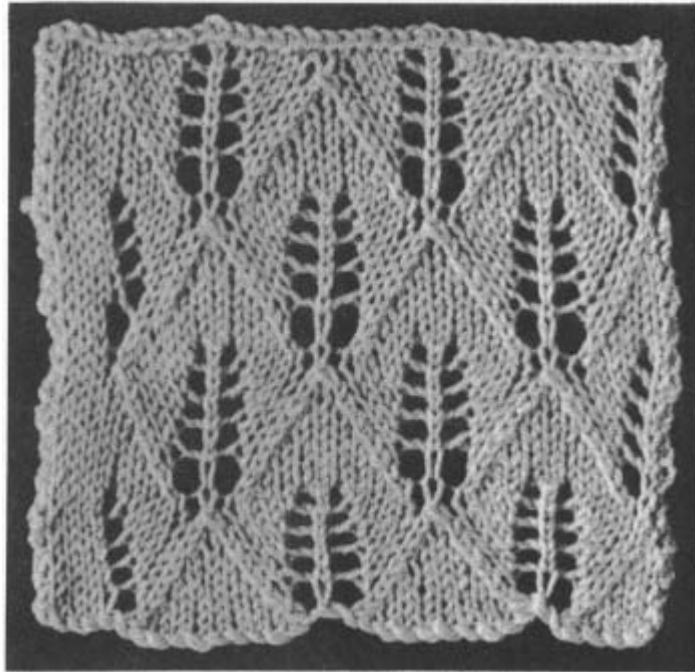
15th row K.4, + w.f., K.2 tog. t.b.l., P.1, K.2 tog., w.f., K.7, rep. from + w.f., K.2 tog. t.b.l., P.1, K.2 tog., w.f., K.4.

16th row As 10th.

These 16 rows form the pattern

Fern Stitch Pattern

Multiple of 12



224

1st row K.5, + K.2 tog., w.f., K.1, w.f., sl.1, K.1, p.s.s.o., K.7, rep. from + K.2 tog., w.f., K.5.

2nd & every alt. row K.1, P. to last st., K.1.

3rd row K.4, + K.2 tog., K.1, w.f., K.1, w.f., K.1, sl.1, K.1, p.s.s.o., K.5, rep. from + K.2 tog., K.1, w.f., K.5.

5th row K.3, + K.2 tog., K.2, w.f., K.1, w.f., K.2, sl.1, K.1, p.s.s.o., K.3, rep. from + K.2 tog., K.2, w.f., K.5.

7th row K.2, + K.2 tog., K.3, w.f., K.1, w.f., K.3, sl.1, K.1, p.s.s.o., K.1, rep. from + K.2 tog., K.3, w.f., K.5.

9th row K.1, K.2 tog., + K.4, w.f., K.1, w.f., K.4, sl.1, K.2 tog., p.s.s.o., rep. from + K.4, w.f., K.5.

11th row K.2, + w.f., sl.1, K.1, p.s.s.o., K.7, K.2 tog., w.f., K.1, rep. from + w.f., sl.1, K.1, p.s.s.o., K.8.

13th row K.2, + w.f., K.1, sl.1, K.1, p.s.s.o., K.5, K.2 tog., K.1, w.f., K.1, rep. from + w.f., K.1, sl.1, K.1, p.s.s.o., K.7.

15th row K.2, + w.f., K.2, sl.1, K.1, p.s.s.o., K.3, K.2 tog., K.2, w.f., K.1, rep. from + w.f., K.2, sl.1, K.1, p.s.s.o., K.6.

17th row K.2, + w.f., K.3, sl.1, K.1, p.s.s.o., K.1, K.2 tog., K.3, w.f., K.1, rep. from + w.f., K.3, sl.1, K.1, p.s.s.o., K.5.

19th row K.2, + w.f., K.4, sl.1, K.2 tog., p.s.s.o., K.4, w.f., K.1, rep. from + w.f., K.4, sl.1, K.1, p.s.s.o., K.4.

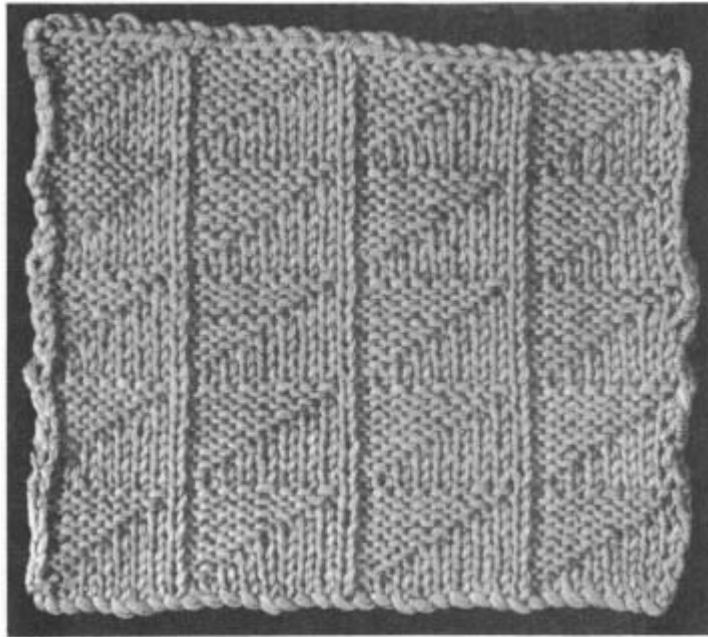
20th row K.1, P. to last st., K.1.

These 20 rows form the pattern

SCOTTISH KNITTING PATTERNS

Mock Kilting Pattern

Multiple of 9



225

1st row + K.8, P.1, rep. from +.

2nd row + K.2, P.7, rep. from +.

3rd row + K.6, P.3, rep. from +.

4th row + K.4, P.5, rep. from +.

5th row + K.4, P.5, rep. from +.

6th row + K.6, P.3, rep. from +.

7th row + K.2, P.7, rep. from +.

8th row + K.8, P.1, rep. from +.

These 8 rows form the pattern

Rib Pattern (see page 212)

Multiple of 4

1st row + K.B.1, K.2, P.1, rep. from +.

2nd row + K.1, P.2, P.B.1, rep. from +.

3rd row + K.B.1, K.1, P.2, rep. from +.

4th row + K.2, P.1, P.B.1, rep. from +.

5th row + K.B.1, P.3, rep. from +.

6th row + K.3, P.B.1, rep. from +.

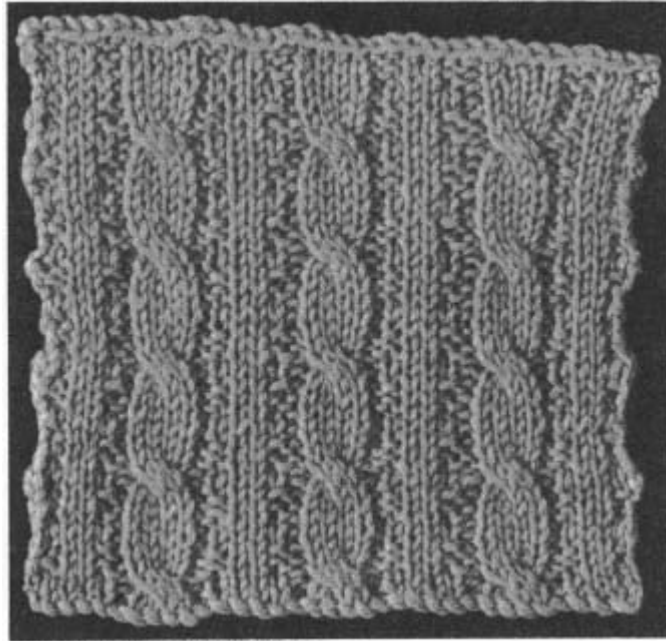
These 6 rows form the pattern



226

Cable Pattern

Multiple of 5 + 1



227

1st row + P.1, K.4, rep. from + P.1.

2nd row + K.1, P.4, rep. from + K.1.

3rd row + P.2, K.2, P.2, C.2F., rep. from + P.2, K.2, P.2.

4th row + K.2, P.2, K.2, P.4, rep. from + K.2, P.2, K.2.

5th & 6th rows As 1st & 2nd.

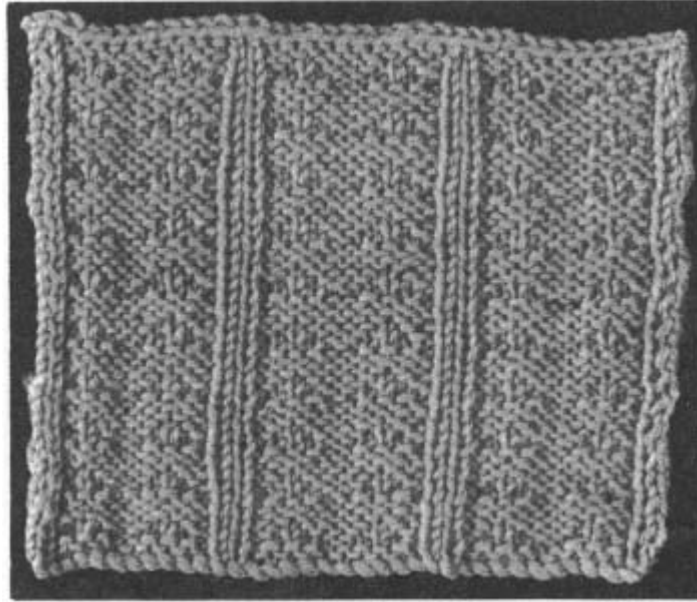
7th row + P.2, K.2, P.2, K.4, rep. from + P.2, K.2, P.2.

8th row + K.2, P.2, K.2, P.4, rep. from + K.2, P.2, K.2.

These 8 rows form the pattern

Seeded Rib Pattern

Multiple of 12 + 2



228

1st row + K.2, P.10, rep. from + K.2.

2nd row + P.2, (K.1, P.3, K.1) twice, rep. from + P.2.

3rd row + K.2, (P.2, K.1, P.2) twice, rep. from + K.2.

4th row + P.2, K.10, rep. from + P.2.

These 4 rows form the pattern

Bubble Rib Pattern (see page 214)

Multiple of 4 + 2

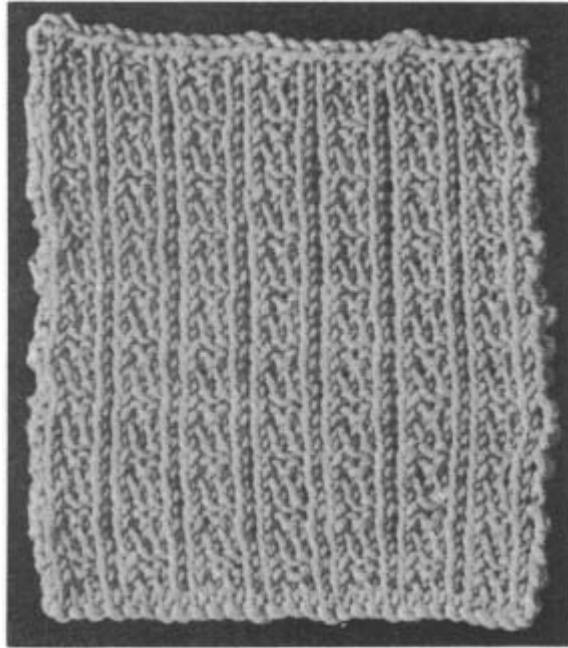
1st row K.B. all across.

2nd row P.B. all across.

3rd row + K.B.2, P.2, rep. from + K.B.2.

4th row + P.B.2, K.2, rep. from + P.B.2.

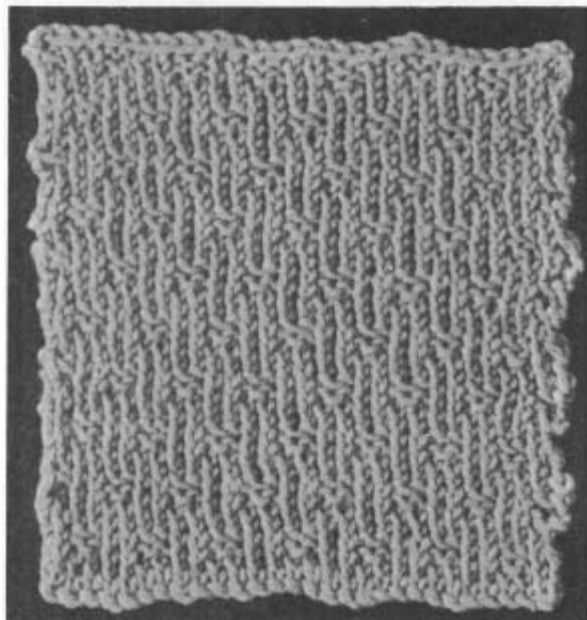
These 4 rows form the pattern



229

Chequer Pattern

Multiple of 4 + 2



230

1st row K.B. all across.

2nd row P.B. all across.

3rd row + K.B.2, P.2, rep. from + K.B.2.

4th row + P.B.2, K.2, rep. from + P.B.2.

5th row K.B. all across.

6th row P.B. all across.

7th row + P.2, K.B.2, rep. from + P.2.

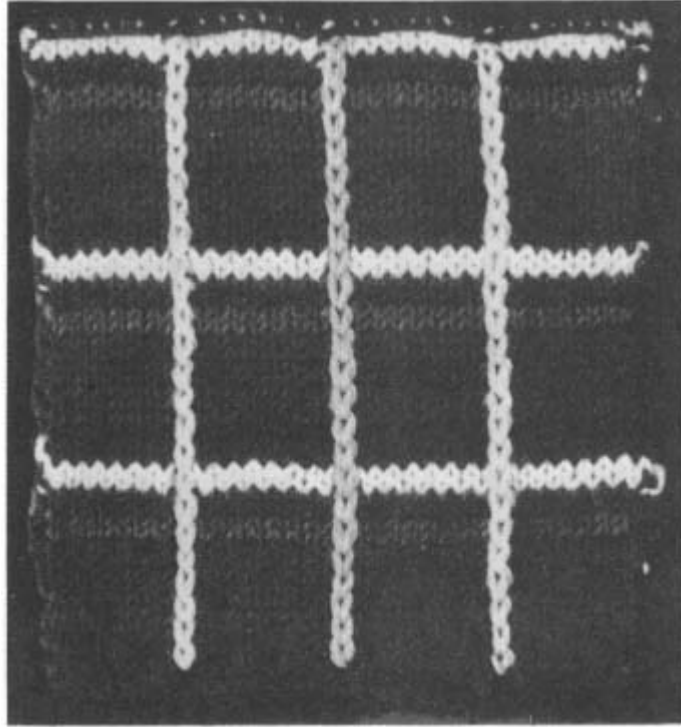
8th row + K.2, P.B.2, rep. from + K.2.

These 8 rows form the pattern

Mock Tartan Pattern

Multiple of 16 + 1

(Special Note: The colours in this pattern are picked out from Scottish Tartans, a ground shade and four contrasting colours being used.)



231

1st row Using G: P.1, K.7, rep. from + P.1.

2nd row Using G: Purl.

3rd–10th rows Rep. 1st & 2nd four times.

11th & 12th rows Using 1st C: As 1st & 2nd.

13th & 14th rows Using G: As 1st & 2nd.

15th & 16th rows Using 2nd C: As 1st & 2nd.

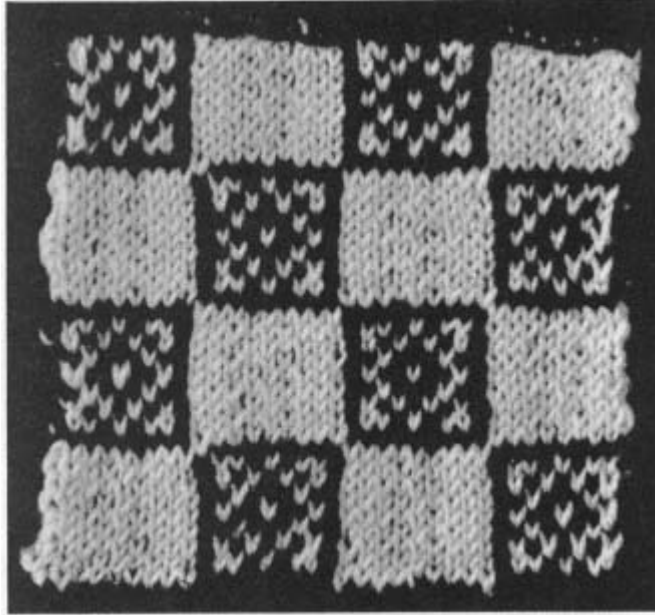
(When knitting is completed, work a chain st. in crochet using 3rd contrast up 1st and every alternate purl st. ridge. Complete by working chain st. up remaining P. st. ridges in 4th contrast.)

These 16 rows form the pattern

Sanquar Pattern No. 1

Multiple of 18

(This pattern has become world famous and is used for gloves and stockings. Two colours are used, brown and natural or dark grey and white, being the traditional colours used for these patterns.)



232

1st row + K.9D., 9L., rep. from +.

2nd row + P.9L., 1D., 2L., 1D., 1L., 1D., 2L., 1D., rep. from +.

3rd row + (K.1D., 1L) 4 times, 1D., 9L., rep. from +.

4th row + P.9L., 2D., 1L., 3D., 1L., 2D., rep. from +.

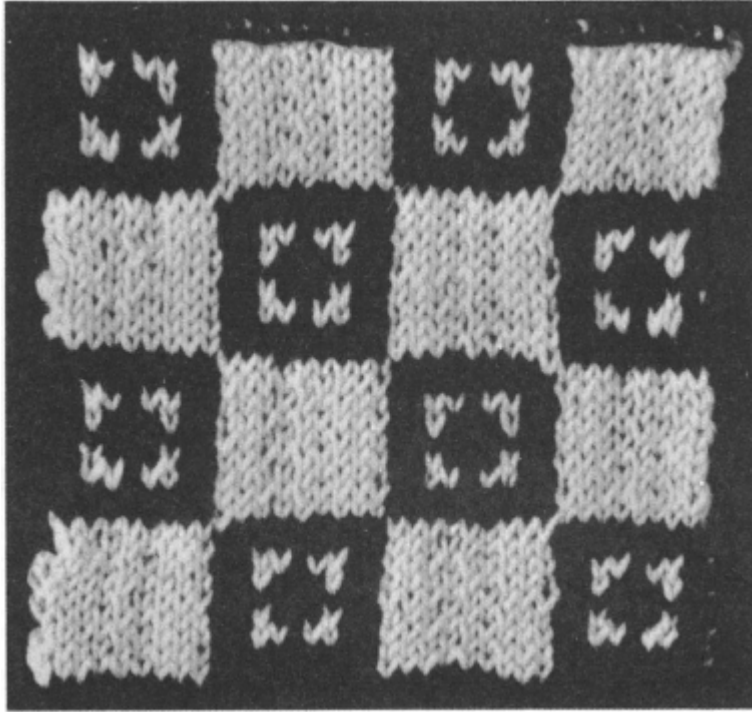
5th row + K.1.D, 1L., (2D., 1L.) twice, 1D., 9L., rep. from +.

6th–9th rows Rep. 4th, 3rd, 2nd & 1st.

10th–18th rows Reading Purl for Knit and Knit for Purl throughout work as rows 1–9, thus interchanging patt. block for self colour block throughout.

Sanquar Pattern No. 2

Multiple of 18



233

1st row + K.9D., 9L., rep. from +.

2nd row + P.9L., 9D., rep. from +.

3rd row + K.2D., 2L., 1D., 2L., 2D., 9L., rep. from +.

4th row + P.9L., 2D., 1L., 3D., 1L., 2D., rep. from +.

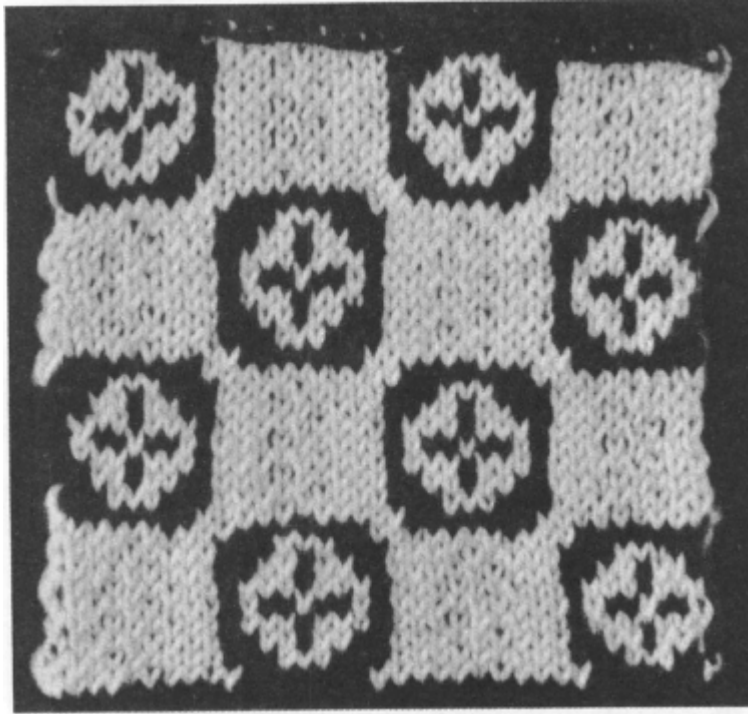
5th row + K.9D., 9L., rep. from +.

6th-yth rows Rep. 4th, 3rd, 2nd & 1st.

10th–18th rows Reading Purl for Knit and Knit for Purl throughout work as rows 1–9, thus interchanging patt. block for self colour block throughout.

Sanquar Pattern No. 3

Multiple of 18



234

1st row + K.1L., 7D., 10L., rep. from +.

2nd row + P.9L., 3D., 3L., 3D., rep. from +.

3rd row + K.2D., 2L., 1D., 2L., 2D., 9L., rep. from +.

4th row + P.9L., (1D., 3L) twice, 1D., rep. from +.

5th row + K.1D., 1L., (2D., 1L.) twice, 1D., 9L., rep. from +.

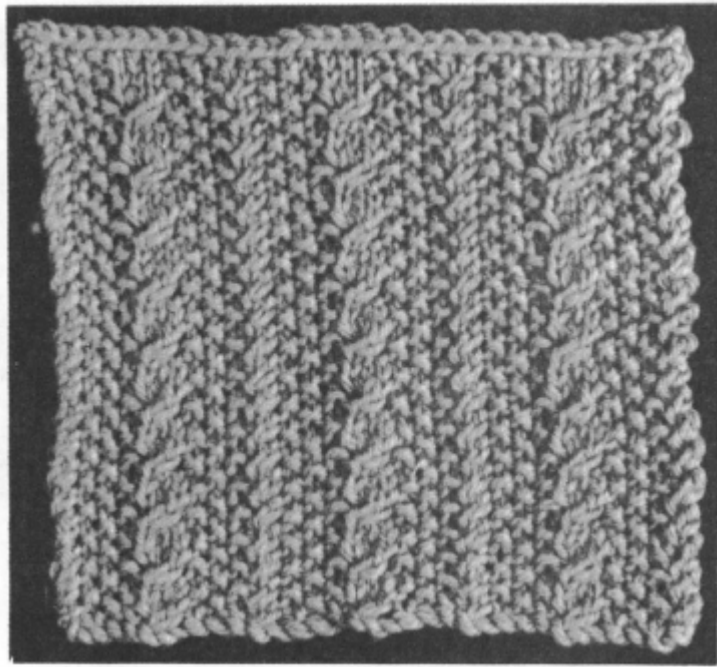
6th–9th rows Rep. 4th, 3rd, 2nd & 1st.

10th–18th rows Reading Purl for Knit and Knit for Purl throughout work as rows 1–9, thus interchanging patt. block for self colour block throughout.

IRISH KNITTING PATTERNS

Moss Stitch Rib Pattern

Multiple of 11 + 2



235

1st row + Tw.2, K.1, P.1, K.1, Tw.3, K.1, P.1, K.1, rep. from + Tw. 2.

2nd row + P.2, K.1, P.1, K.1, P.3, K.1, P.1, K.1, rep. from + P.2.

3rd row + Tw.2, K.1, P.1, K.5, P.1, K1, rep. from + Tw.2.

4th row As 2nd.

These 4 rows form the pattern

Arrow Rib Pattern

Multiple of 14 + 3

1st row (Wrong side) + P.4, K.3, P.3, K.3, P.1, rep. from + P.3.

2nd row + Tw.3, Cr.P.1F. by slipping next st. on cable needle leave at front, P.1, K. st. from cable needle, P.2, Tw.3, P.2, Cr.P.1B. by slipping next st. on cable needle leave at back, K.1, P. st. from cable needle, rep. from + Tw.3.

3rd row + P.3, K.1, P.1, K.2, P.3, K.2, P.1, K.1, rep. from + P.3.

4th row + K.3, P.1, Cr.P.1F., P.1, K.3, P.1, Cr.P.1B., P.1, rep. from + K.3.

5th row + P.3, K.2, P.1, K.1, P.3, K.1, P.1, K.2, rep. from + P.3.

6th row + Tw.3, P.2, Cr.P.1F., Tw.3, Cr.P.1B., P.2, rep. from + Tw.3.

7th row + P.3, K.3, P.5, K.3, rep. from + P.3.

8th row + K.3, P.4, rep. from + K.3.

These 8 rows form the pattern



236

Twisted Basket Pattern

Multiple of 8 + 3

1st row + P.5, Tw.3, rep. from + P.5.

2nd row + K.5, P.3, rep. from + K.5.

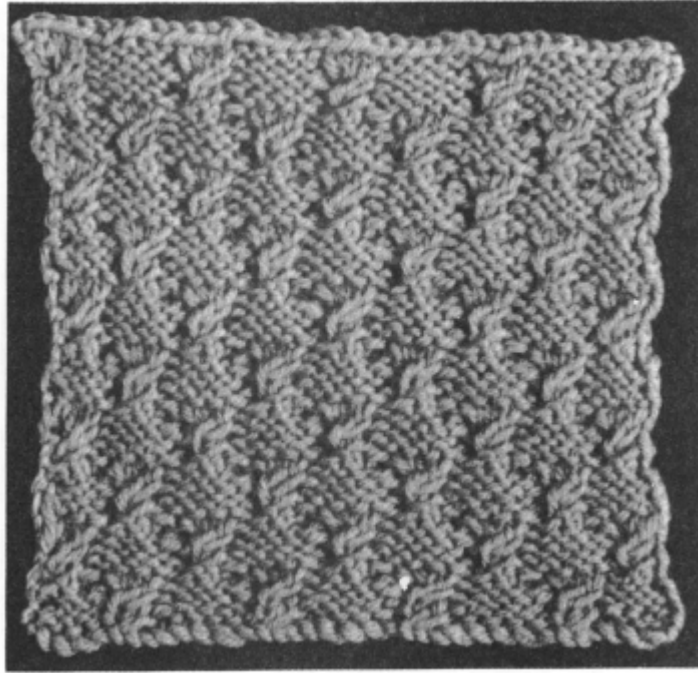
3rd & 4th rows As 1st & 2nd.

5th row P.1, + Tw.3, P.5, rep. from + Tw.3, P.1.

6th row K.1, + P.3, K.5, rep. from + P.3, K.1.

7th & 8th rows As 5th & 6th.

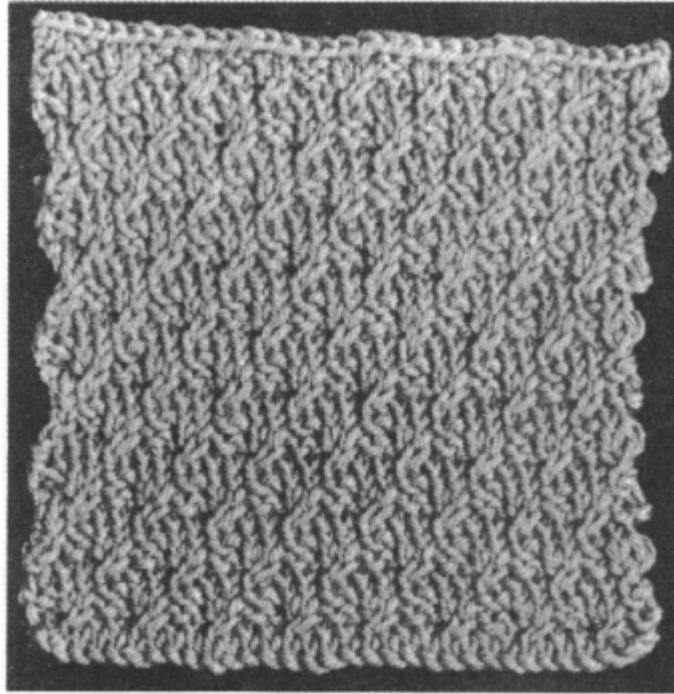
These 8 rows form the pattern



237

Twisted Chequer Pattern

Multiple of 4 + 2



238

1st row K.B. all across.

2nd row P.B. all across.

3rd row + P.2, Tw.2, rep. from + P.2.

4th row + K.2, P.2, rep. from + K.2.

5th & 6th rows As 1st & 2nd.

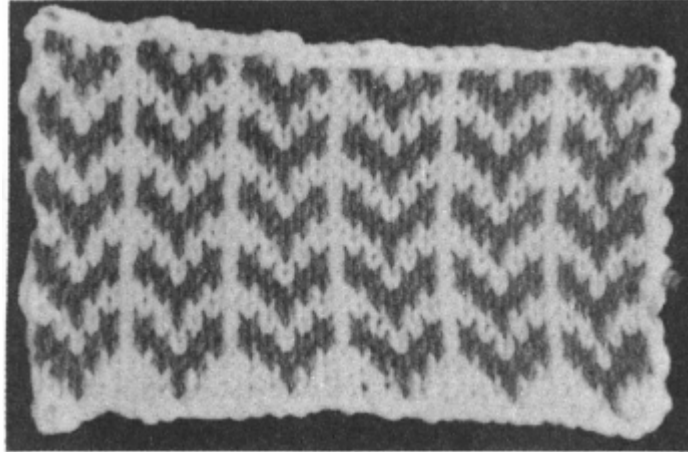
7th row + Tw.2, P.2, rep. from + Tw.2.

8th row + P.2, K.2, rep. from + P.2.

These 8 rows form the pattern

Herringbone Pattern

Multiple of 6 + 1



239

1st row + K.B.1L., K.2L., 1D., 2L., rep. from + K.B.1L.

2nd row + P.B.1L., P.1L., 3D., 1L., rep. from + P.B.1L.

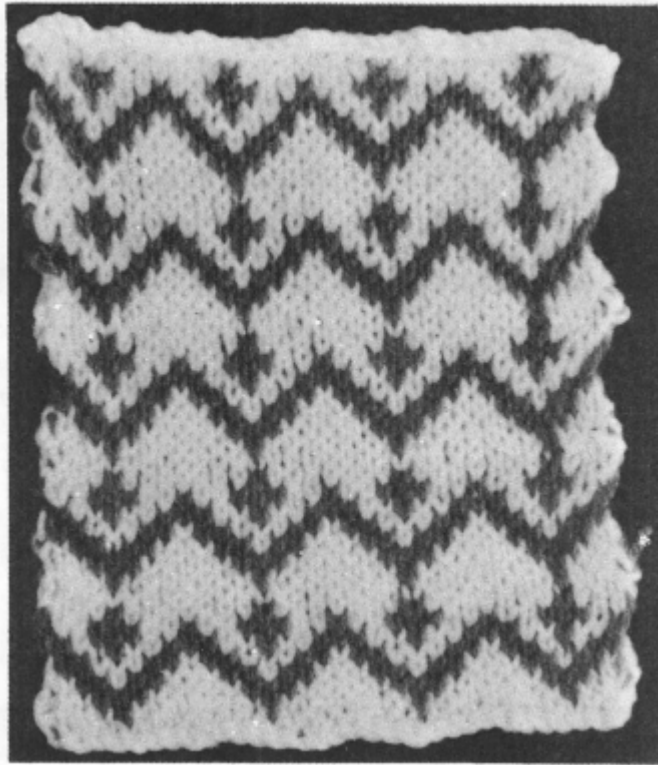
3rd row + K.B.1L., K.2D., 1L., 2D., rep. from + K.B.1L.

4th row + P.B.1L., P.1D., 3L., 1D., rep. from + P.B.1L.

These 4 rows form the pattern

Wave and Seed Pattern

Multiple of 8 + 1



240

1st row + K.4L., 1D., 3L., rep. from + 1L.

2nd row + P.3L., 3D., 2L., rep. from + 1L.

3rd row + K.2L., 2D., 1L., 2D., 1L., rep. from + 1L.

4th row + P.1L., 2D., 3L., 2D., rep. from + 1L.

5th row + K.2D., 2L., 1D., 2L., 1D., rep. from + 1D.

6th row + P.1D., 2L., 3D., 2L., rep. from + 1D.

7th row As 1st.

8th row Using L: Purl.

These 8 rows form the pattern

Tweed Striped Pattern

Multiple of 8

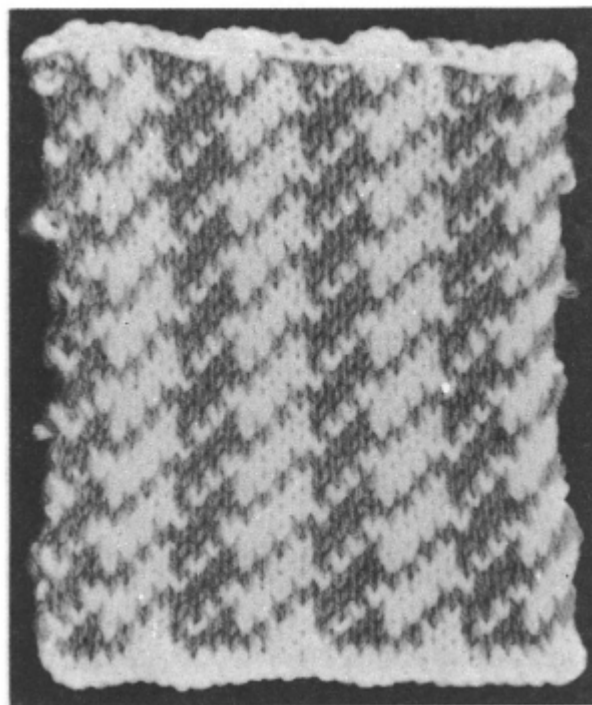
1st row + K.3L., 4D., 1L., rep. from +.

2nd row + P.1D., 1L., 2D., 1L., 1D., 2L., rep. from +.

3rd row + K.1L., 1D., 2L., 1D., 1L., 2D., rep. from +.

4th row + P.3D., 4L., 1D., rep. from +.

These 4 rows form the pattern



241

Striped Ladder Pattern

Multiple of 3 + 1

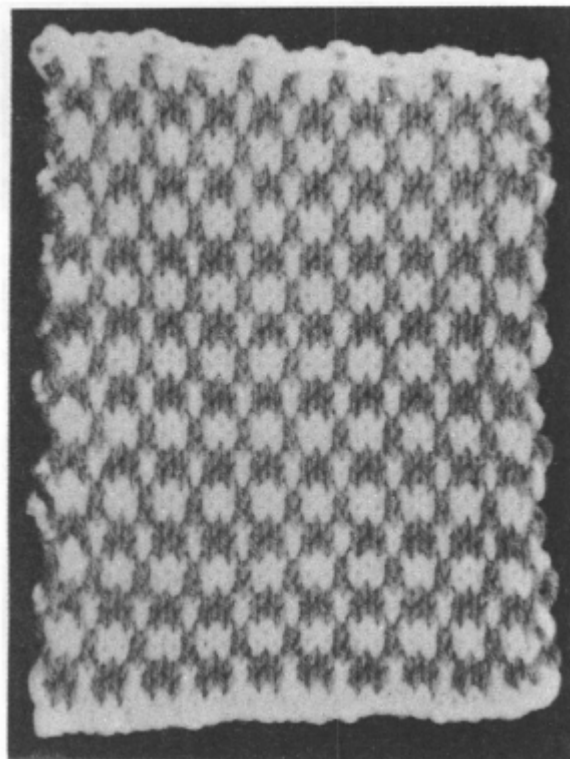
1st row + K.B.1L., K.2D., rep. from + K.B.1L.

2nd row + P.B.1L., P.2D., rep. from + P.B.1L.

3rd row + K.B.1D., K.2L., rep. from + K.B.1D.

4th row + P.B.1D., P.2L., rep. from + P.B.1D.

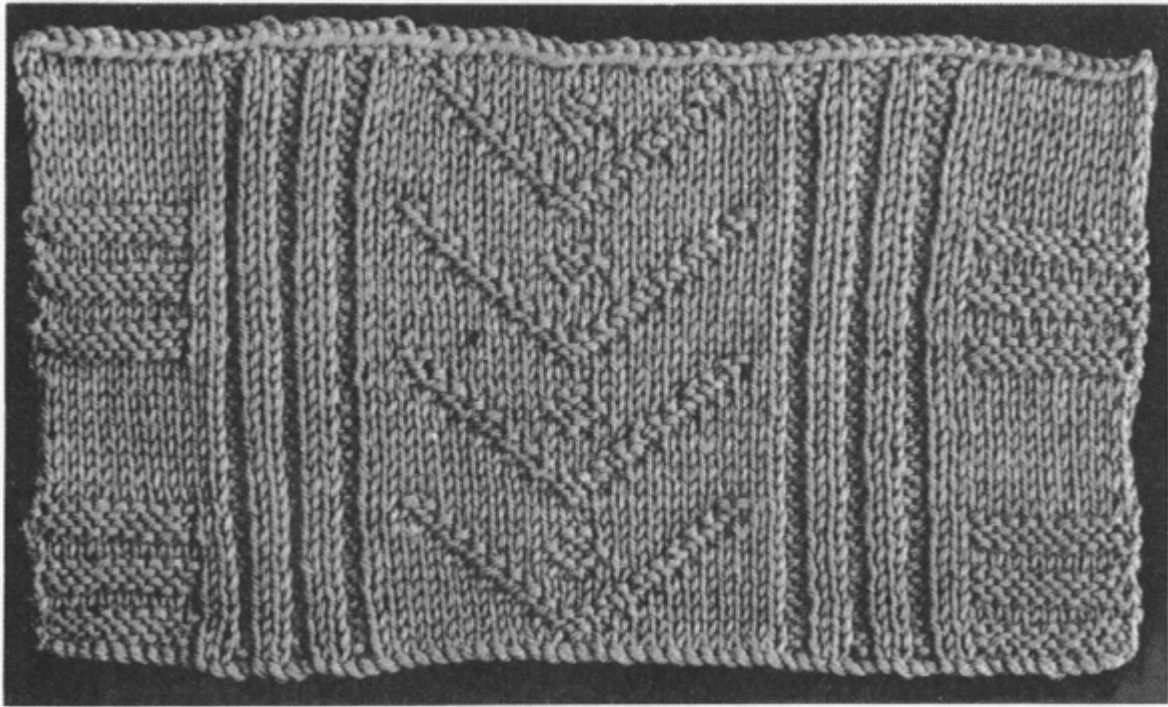
These 4 rows form the pattern

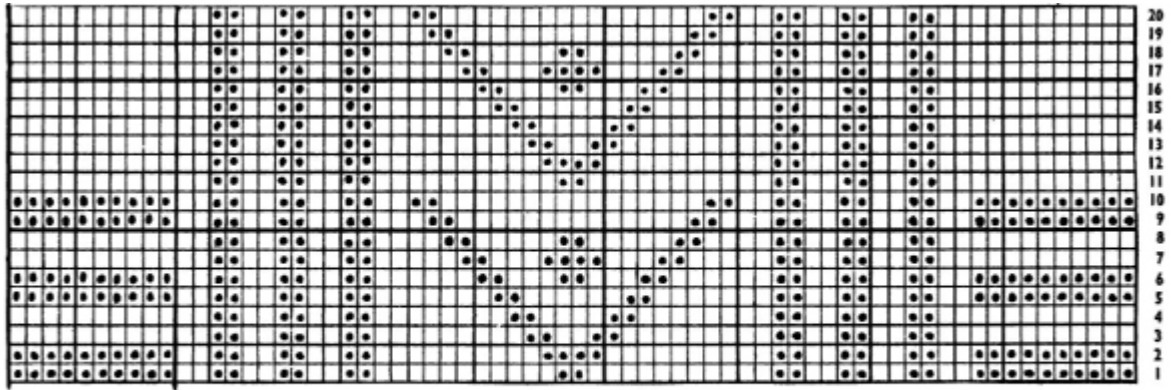


NOTE ON USE OF CHARTS FOR FISHERMEN'S SWEATER PATTERNS

In reading the charts, the odd rows are knit rows and the even rows purl rows; the dots on the knit rows being purled and on the purl rows being knitted throughout.

The large circles represent the cable movement that is worked across the number of stitches within the circle, thus if we have 8 stitches it will be a cable 4 movement, 10 stitches a cable 5 movement, etc.





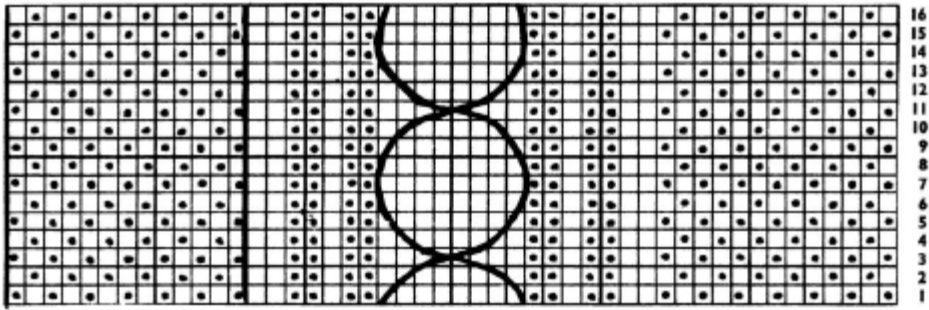
Last 10 sts. K. row
 First 10 sts. P. row

58 st. rep.

243

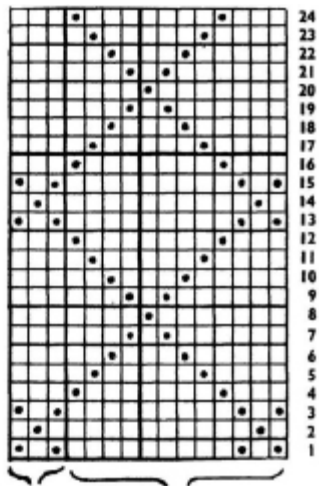
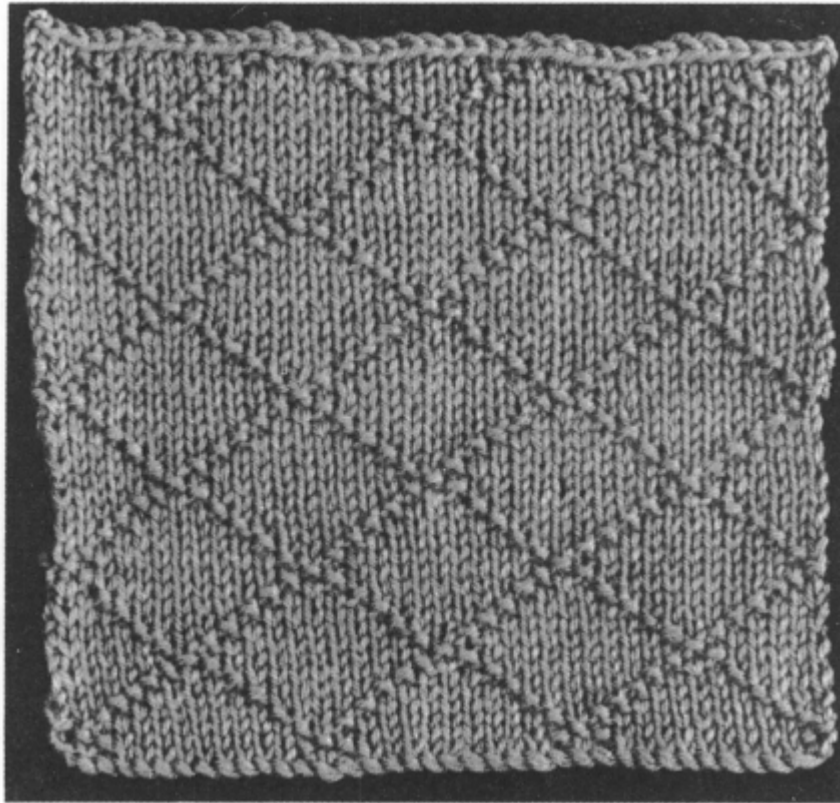
PORT: INVERNESS

FISHERMEN'S SWEATERS

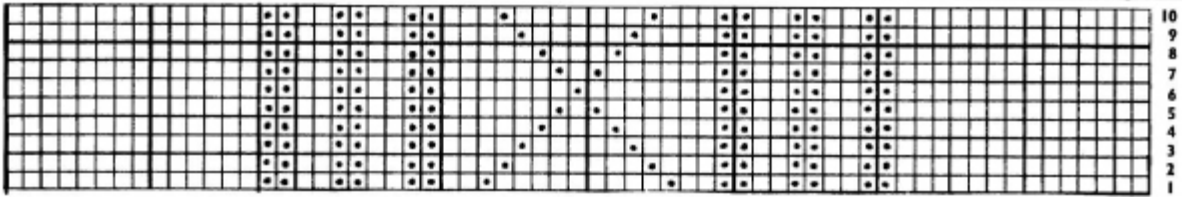
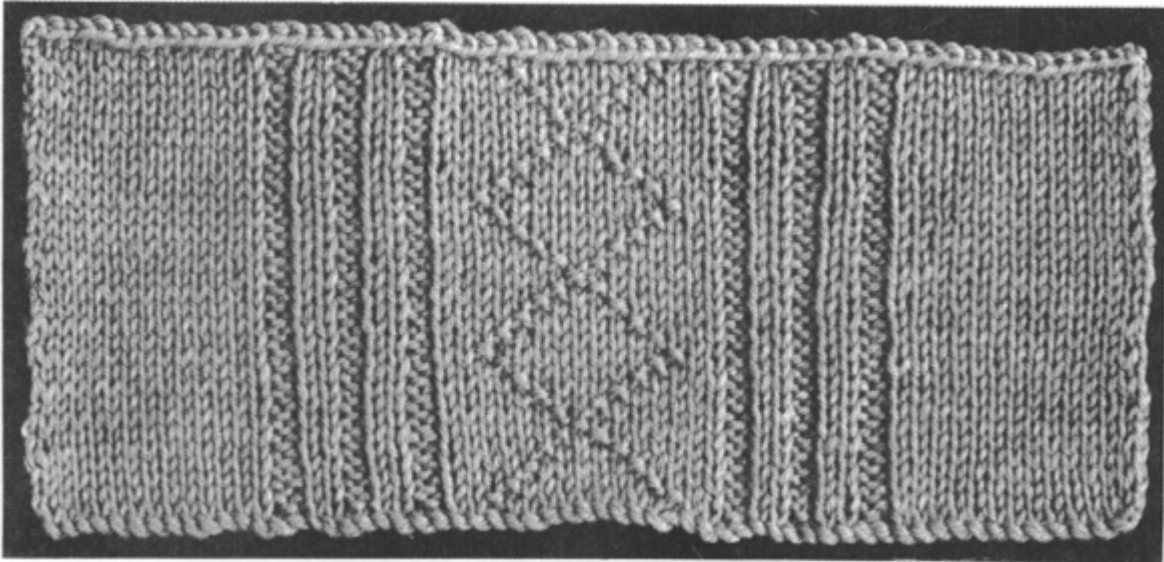


Last 13 sts. K. row
 First 13 sts. P. row

35 st. rep.



Last 3 sts. K. row 12 st. rep.
 First 3 sts. P. row

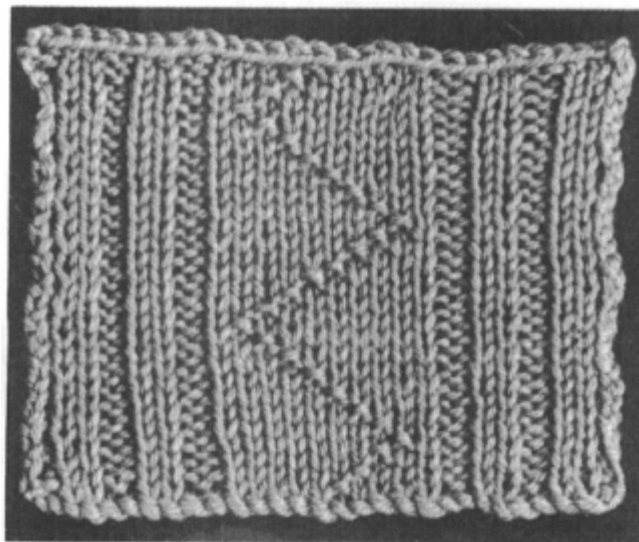


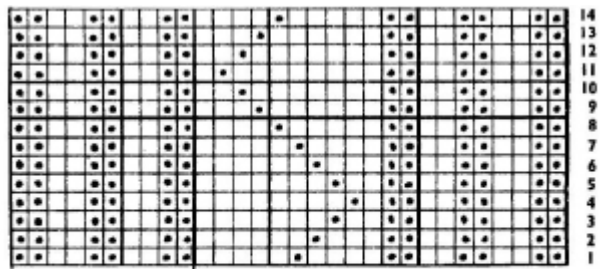
Last 14 sts. K. row
 First 14 sts. P. row

50 st. rep.

246

PORT: MOST EAST COAST PORTS



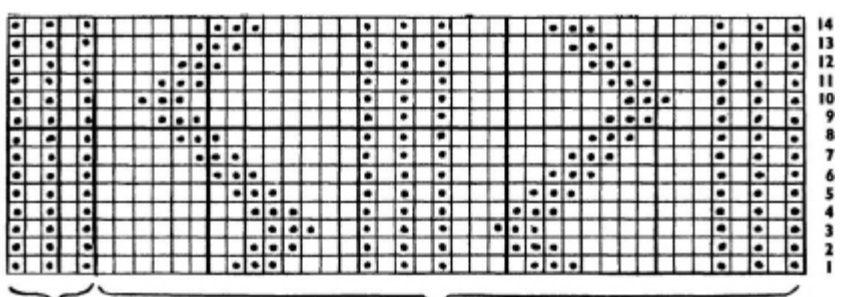
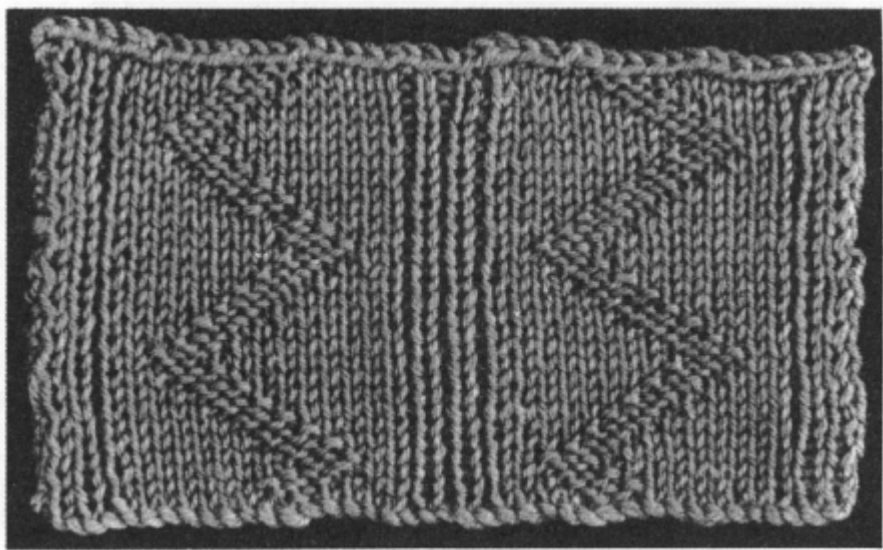


Last 10 sts. K. row
 First 10 sts. P. row

20 st. rep.

247

PORT: LERWICK

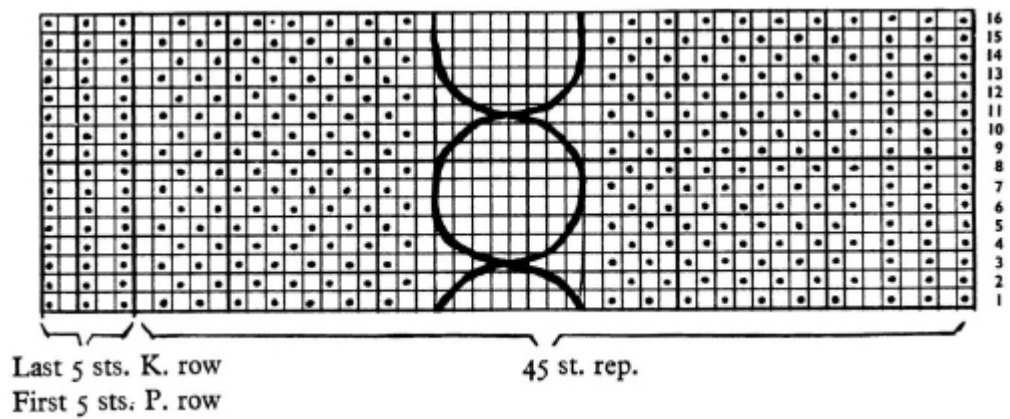


Last 5 sts. K. row
 First 5 sts. P. row

38 st. rep.

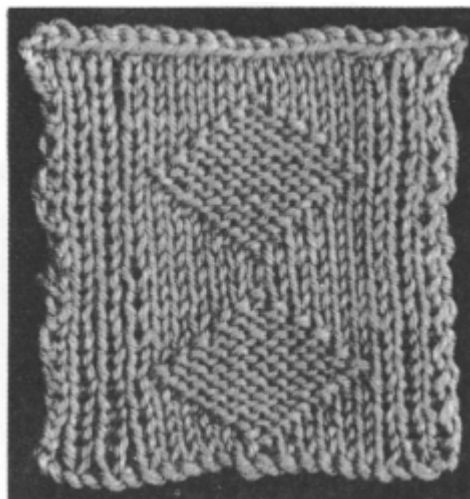
248

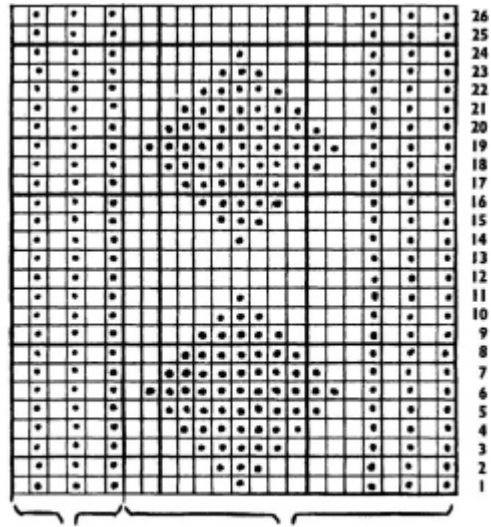
PORT: WICK



250

PORT: GARDENSTOWN, BANFFSHIRE

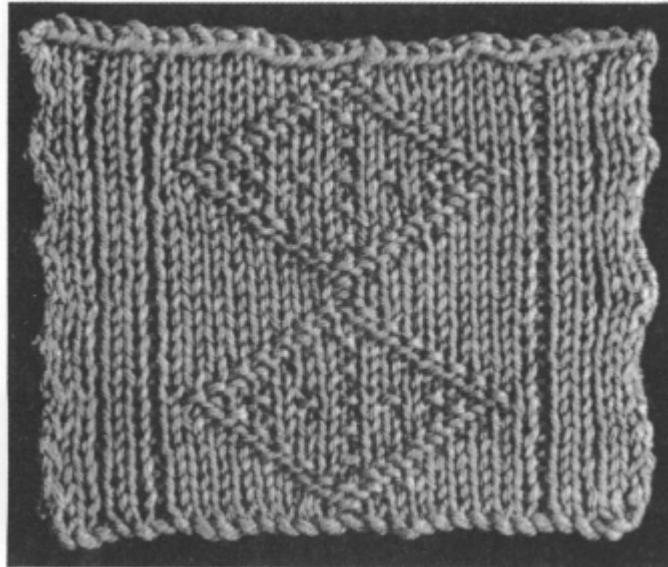


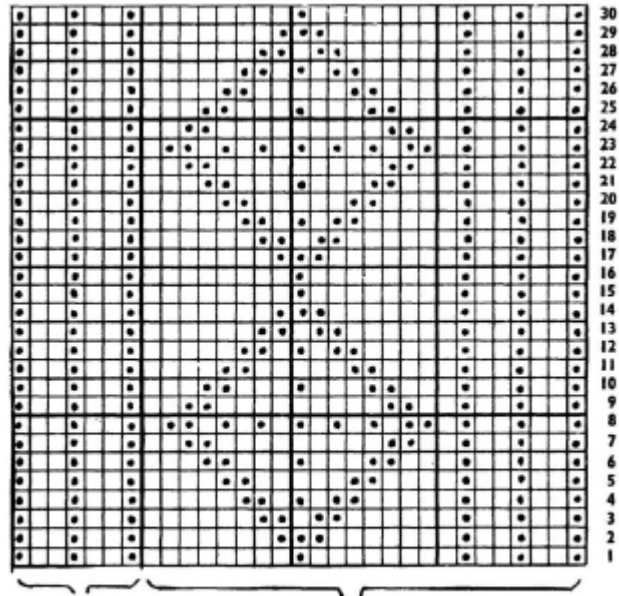


Last 6 sts. K. row 18 st. rep.
 First 6 sts. P. row

251

PORT: PETERHEAD

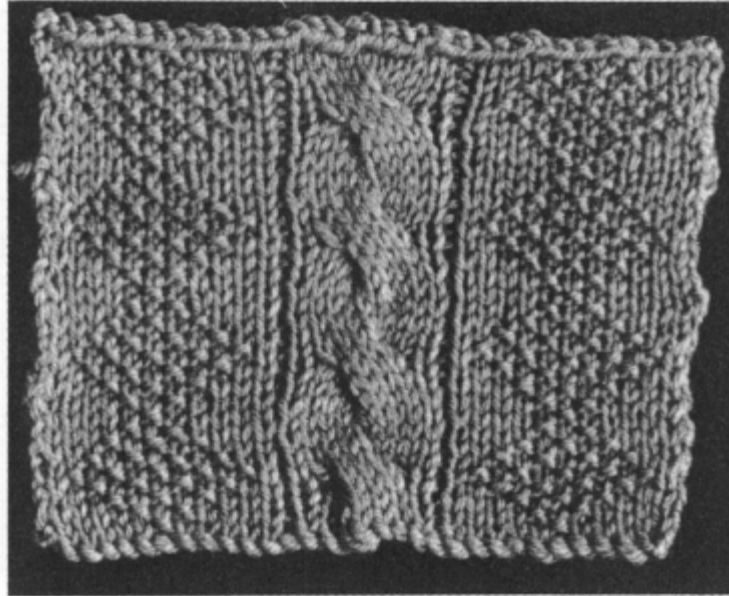


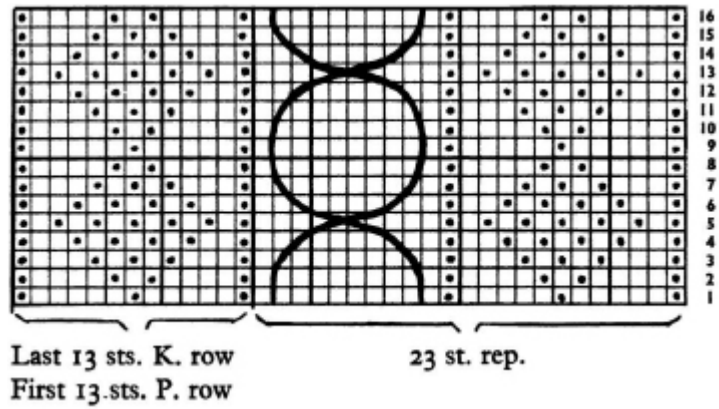


Last 7 sts. K. row 24 st. rep.
 First 7 sts. P. row

252

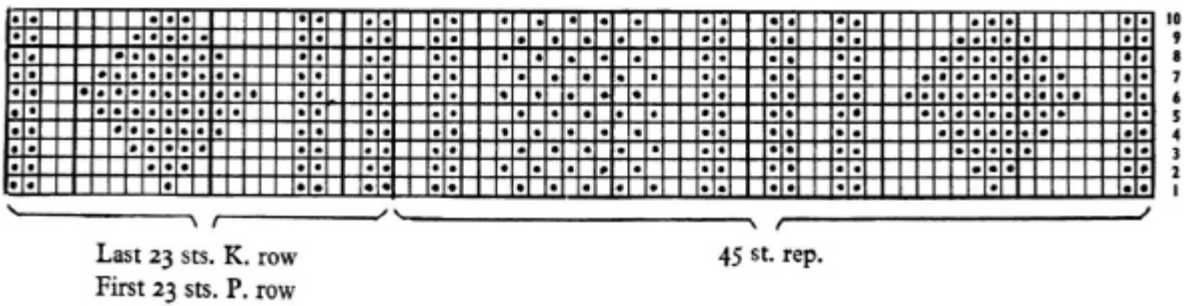
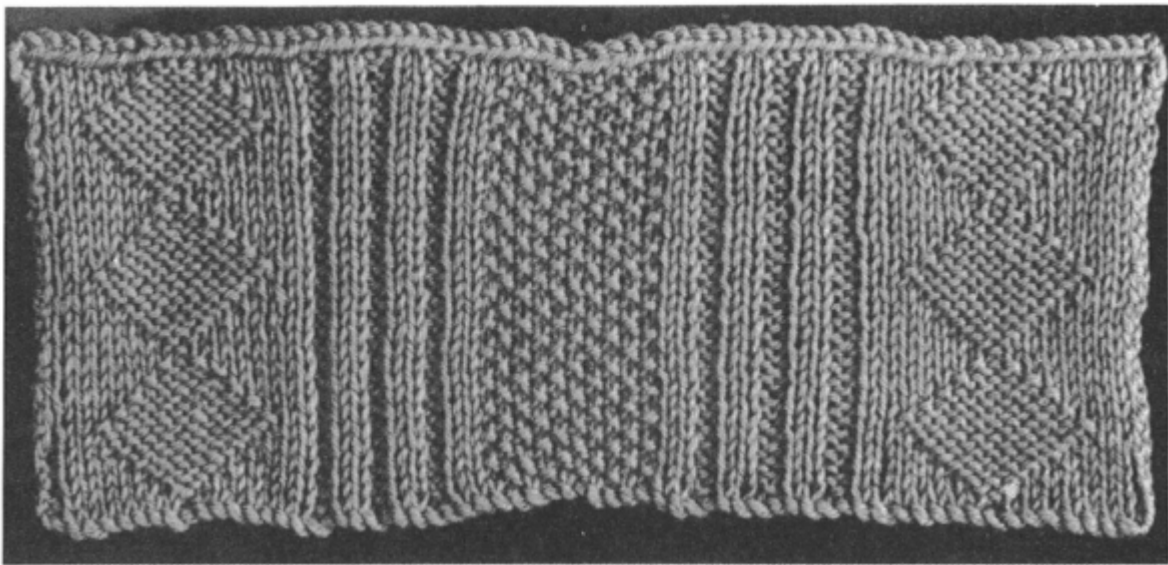
PORT: CRUDEN BAY, PETERHEAD AREA





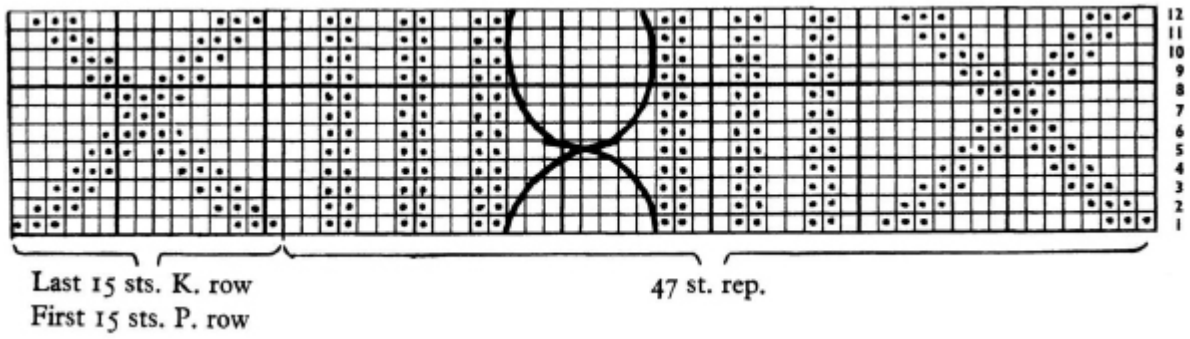
253

PORT: BUCKIE



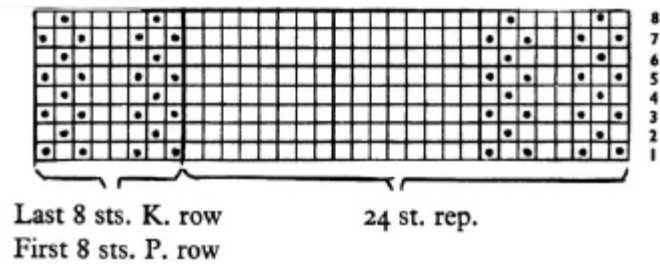
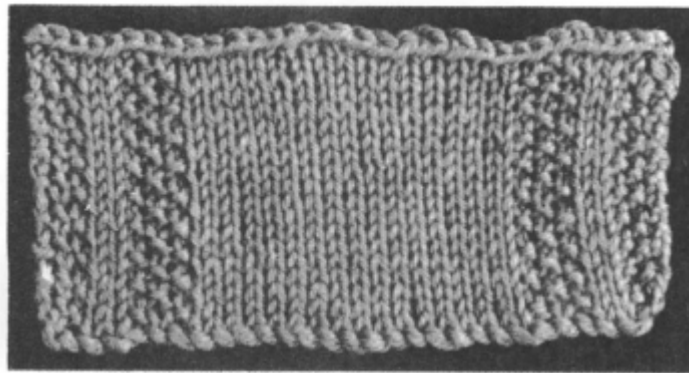
254

PORT: CULLEN



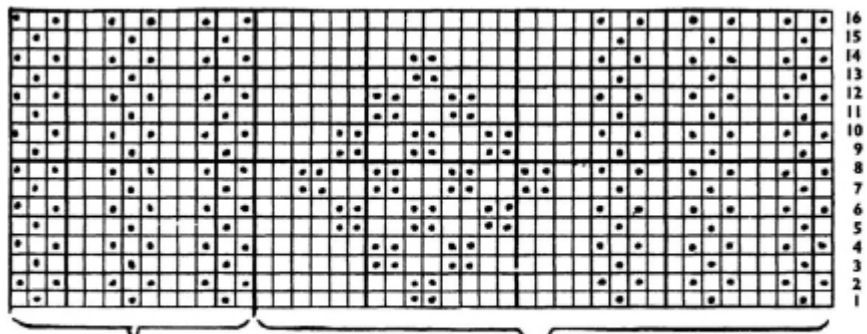
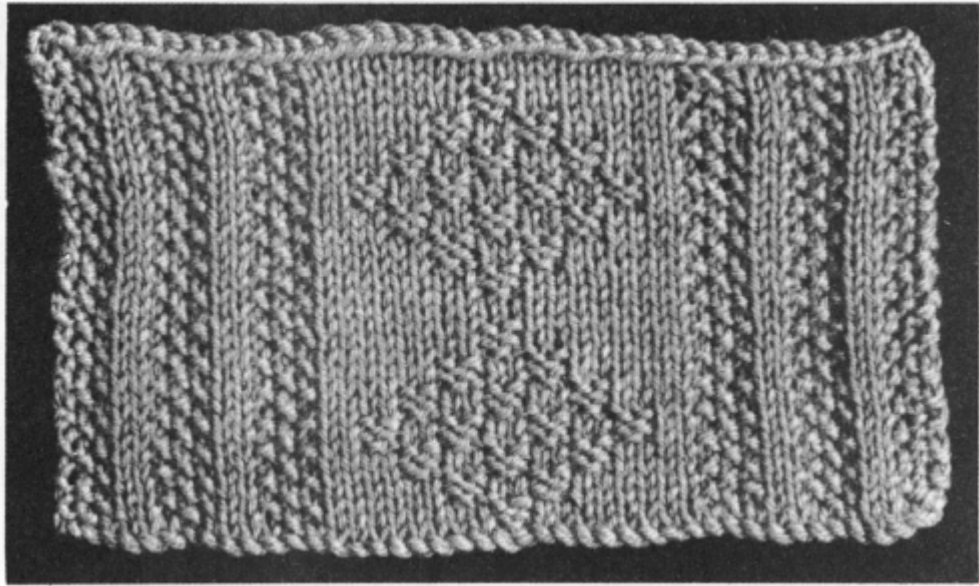
256

PORT: INVERNESS—NAIRN



257

PORT: KIRKCALDY—FIFE COASTS



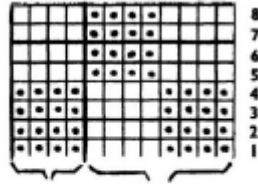
Last 13 sts. K. row
 First 13 sts. P. row

31 st. rep.

258

PORT: BANFF—PORT KNOCKIE—PORTSOY

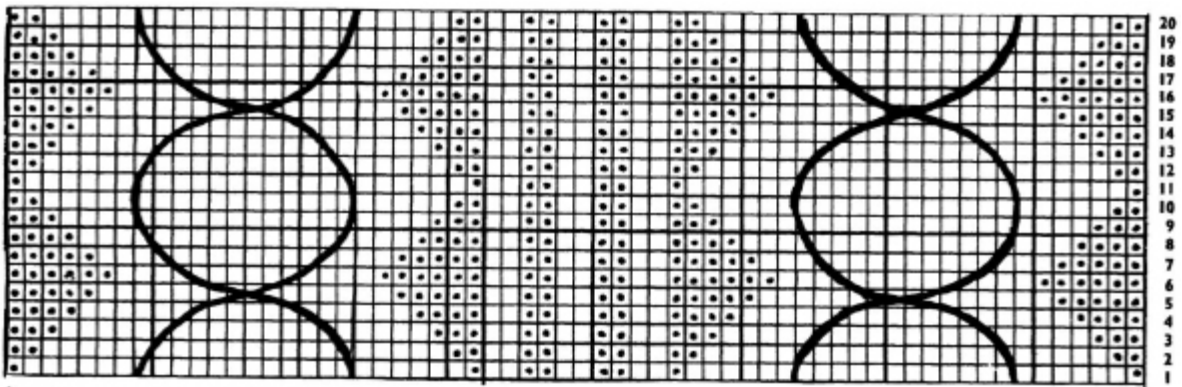
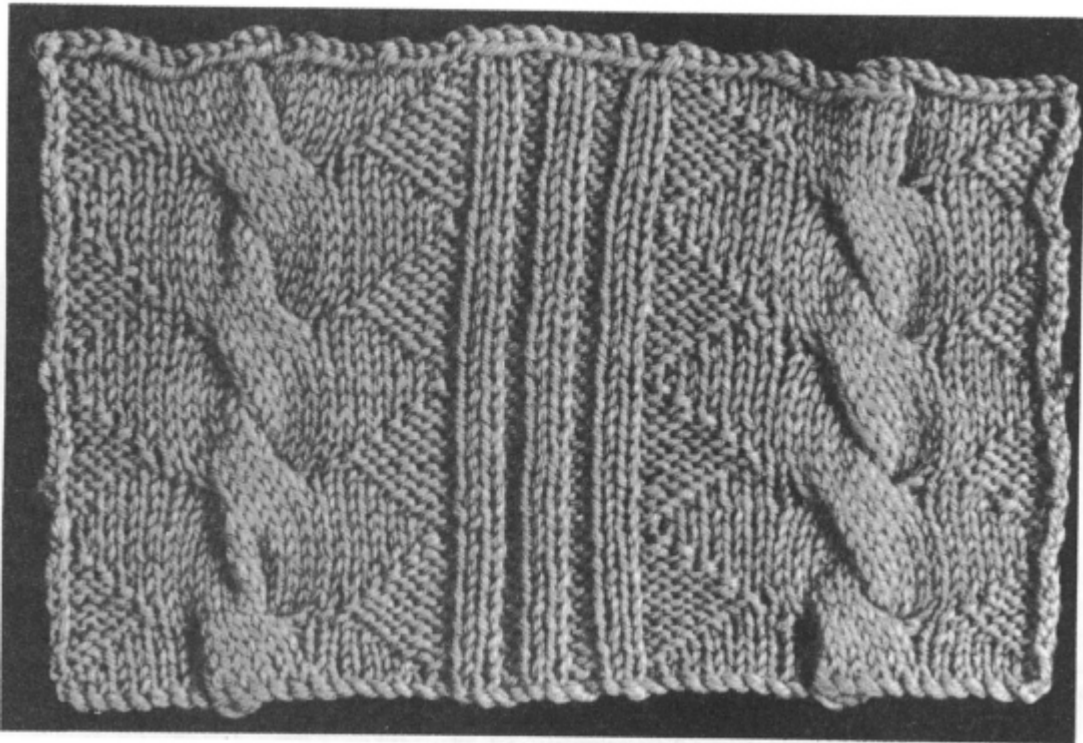




Last 4 sts. K. row 8 st. rep.
 First 4 sts. P. row

259

PORT: COMMON, MAINLY TO SOUTH AS ST. MONANCE AND KIRKCALDY

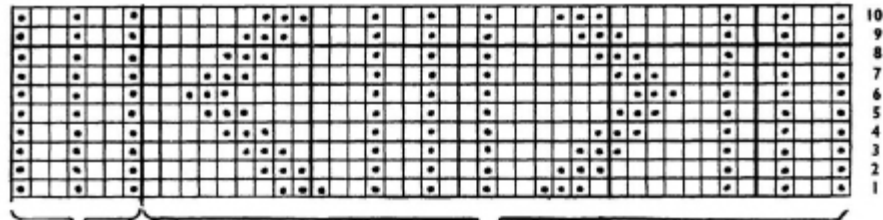
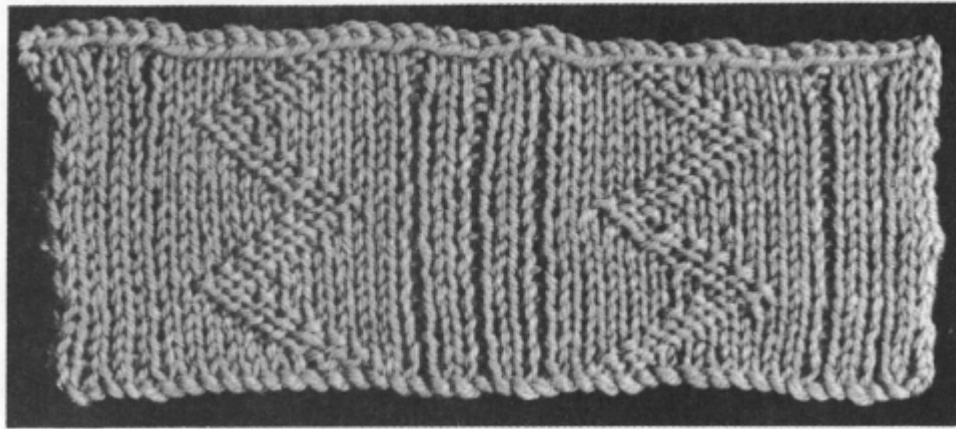


Last 26 sts. K. row
 First 26 sts. P. row

36 st. rep.

260

PORT: INVERNESS AREA

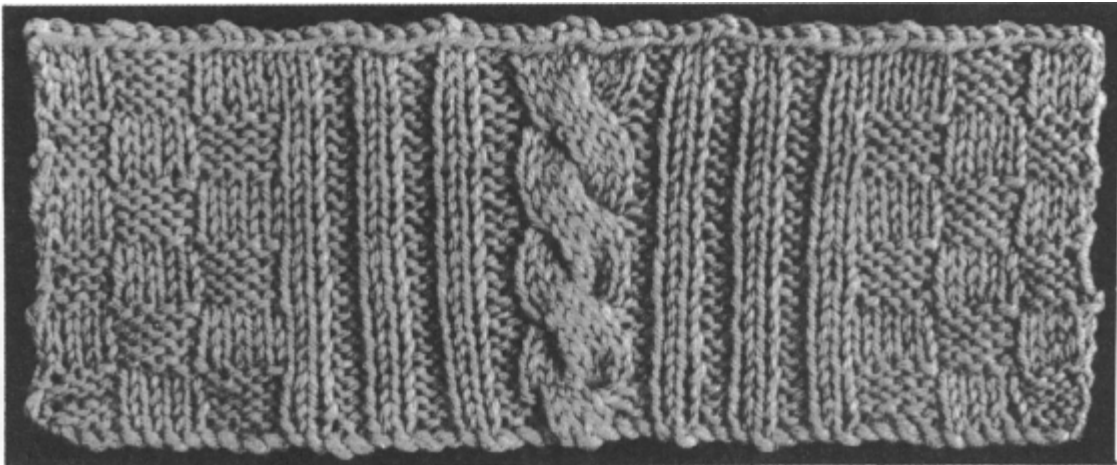


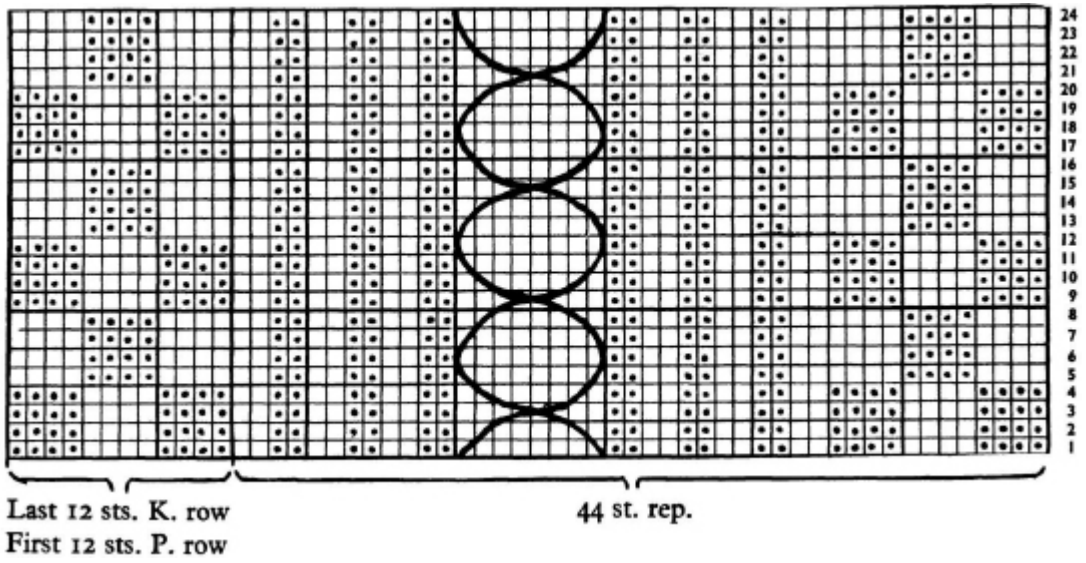
Last 7 sts. K. row
First 7 sts. P. row

38 st. rep.

261

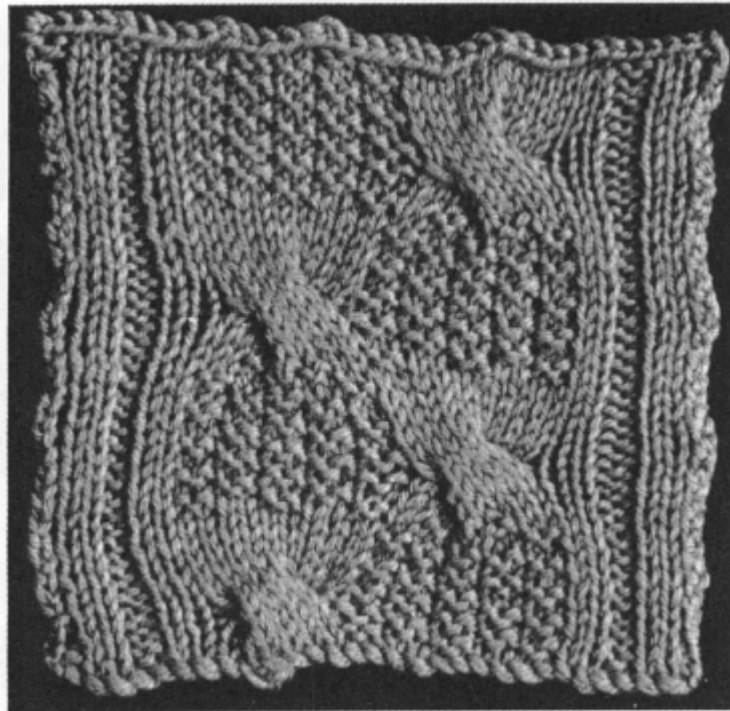
PORT: LERWICK OR WICK

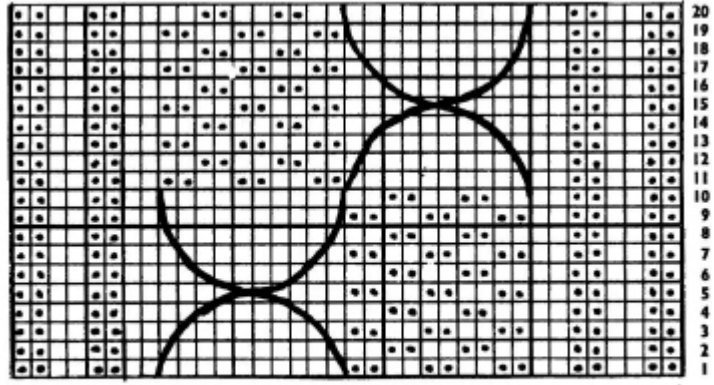




262

PORT: COMMON SOUTH OF INVERNESS





Last 6 sts. K. row
 First 6 sts. P. row

30 st. rep.

263

PORT: PETERHEAD

www.doverpublications.com