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Versatility

2020

Issue 59

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Eva-Maria Steinkamp

Photography by
Andromeda Lembo

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Editor's notes

Rie Natalenko

As I sit and write this, we're still emerging from lockdown in NSW—but we can see the light at the end of the tunnel. When you read this, in September, I hope the world will be looking a little different, although it's hard to predict anything. It makes you wonder what is 'normal'. As many of you know, I'm also a cruise-ship speaker. That part of my job came to an abrupt end when COVID-19 hit. I have no idea when I'll be travelling again! We've had to adapt to a different world in 2020, and the theme of this issue reflects that idea. We have had to be versatile, to make do, to find new ways of doing things. Our wonderful photographer, Andromeda Lembo, for example, has had to find ways of socially distancing while still taking fabulous photos.

So, what did our contributors make of the theme? Linda Worthington suggests how we can be versatile in our crafting, and we have some wonderful ideas for you to try! Jenny Occleshaw has designed some children's clothes that can be knitted—and worn—several ways. Both the patterns and the garments themselves are versatile. Three designers have added multi-purpose containers. Penny Eamer uses yarn-wrapped cardboard for her pencil or brush holders, Jenny Occleshaw has designed extremely useful little crochet bowls, and Rachel Preston shows us how to make a felted roll to hold our crochet hooks, knitting needles or various brushes. Meg Stump describes a very versatile pin weaving square, and offers many suggestions for its use. Simone Cross' crochet pattern for eco-friendly face wipes and scrubbies is flexible and simple, and Elayne Watson has designed a simple top/



dress/wrap that can be knitted or crocheted and worn in an amazing number of ways. This issue is just packed with creativity.

Speaking of creativity, I know you'll love the knitted creations of Alexander Seraphim. He's a Russian knitwear designer of the highest calibre, and his designs are sure to inspire you. He's also designed a versatile way of fastening his knitwear which is adjustable in the extreme. Let me know what you think of his magnificent garments!

Remember Dr Seuss' 'thneed' in *The Lorax*—the 'Fine-Something-That-All-People-Need'? Amy Lane's characters have a delightful take on a 'thneed' in her story in this issue! In the series on dyeing using plants that you can grow at home, Simone Cross looks at the many ways to dye indigo, and Alan R Jones explains how to grow it in our gardens. Have you ever wondered how to change a knitted pattern to crochet or *vice versa*? Wendy Knight, our very talented technical editor, explains it all. She shows us how to adapt patterns to different yarns, different plies and different crafting techniques.

I'm sure you'll find something in this issue to keep you busy as we emerge into the new world—whatever it looks like. We may not be travelling overseas just yet, but while we stay close to home, crafts are some of the very best ways of keeping ourselves occupied, useful and sane.

Rie



Errors and Omissions

If ever you find an error or omission, let us know, and we will put it up on the website. Sadly, Jenny Occleshaw's rabbit in issue 57 (*Animalia*) was missing its ears. Here is the pattern for the missing ears:

Rabbit ears (make 2)

Using 2.75mm knitting needles and 4-ply cotton, cast on 8 sts.

Rows 1–5: Knit.

Row 6: K3, Kfb, K4 (9sts).

Rows 7–9: Knit.

Row 10: K3, kfb, K1, kfb, K3 (11sts).

Rows 11–43: Knit.

Row 44: K1, K2tog tbl, knit to end.

Row 45: Knit.

Repeat last 2 rows until 3 sts rem.

Break off yarn, thread through rem sts, pull up tightly and fasten off.

To Make Up

Sew ears to top of head using cast on yarn. Darn in any loose ends.



Sock bunny plush toys. Photo courtesy Rose of PetitDesignStudio Etsy shop.

BY LYNDIA
WORTHINGTON

Recent events associated with the COVID-19 pandemic have brought home in a stark way the need to be versatile with what we have at hand. There are many ways we can be versatile with yarn, or knitted, crocheted, woven or felted items to save money, upcycle, reuse, or even wear things in different ways.

Have you used the stay-at-home time to learn to crochet or knit, or to try out new crochet or knitting stitches? Using 4-ply crochet cotton, I investigated the difference between crocheting through the front, back or completely under the stitch in the previous row. The end-result? I had some squares that gave me my answers. I didn't throw them away or hide them in a drawer. They're being used as dishcloths! I must say, they are very efficient cleaners.

Old knitted or crocheted sweaters (or scarves, shawls or blankets)

www.artwearpublications.com.au

Versatility: changing what you have



Crochet samples used as dishcloths.
Photo courtesy Elsie Law.



Catnip vintage kitty: upcycled wool cat toys.

Photo courtesy Ellie of EllieBugMakes Etsy shop.



Tunic dress hooded sweater asymmetrical waterfall jumper.
Photo courtesy Emajane of TheTopianDen Etsy shop.



Sweater slipper socks and boot socks. Photo courtesy Jan of fibersandtwigs Etsy shop.



Sock pug dog plush toys. Photo courtesy Rose of PetitDesignStudio Etsy shop.

may be repurposed in many ways—including combining more than one into a new item. You could felt them (by hand or in a washing machine) and then cut them up to create slippers, beanies, mittens, fingerless gloves, infinity scarves, purses, bags, quilts, cushions, lamp shades, jackets, skirts, softies, cat toys, and so much more. Some possibilities are shown in the photos.

I had to laugh at my attempt many years ago when I tried to machine-felt my husband's stiff old jumper... it came out the cleanest and softest it had ever been, with not a suggestion of felting in sight! I suspect it had to do with the motion of my washing machine (which was very gentle). Felting in the machine relies on agitation and shocks between hot and cold temperatures, so my advice would be to use as little water as possible, make sure the agitation motion of your machine is fairly 'rough' and in action for a long time, and ensure the hot water is *very* hot. You may need to do a few runs through the machine. I fell about laughing after my attempt and didn't try again as the jumper was now too beautiful to felt!

Consider adding embellishments such as re-purposed crocheted doilies, embroidery, and beading to your newly-created items.

Don't throw those old socks out either—especially if they are in pretty good condition but have lost their partner for whatever reason (I'm sure the washing machines of Australia eat them...). You could morph them into sock softies such as bunnies, puppies, monkeys, monsters—you're only limited by your imagination. There's also the easy sock hand puppet created by adding button eyes, a tongue, and a nose, which is then animated with your fingers in the toe area and your thumb in the heel area.

I'm sure I've given you some ideas to think about!



Windowpane Lace

A Very Versatile Pin Loom Square

BY MARGARET STUMP



Pin loom squares have been compared to LEGOs, as you can build them into almost anything you can think of. This very versatile pin loom pattern offers a lacy look for scarves, purses or tops, whatever you choose to put your hand to.

Most of my patterns for pin loom projects involve using a plain weave, also known as a tabby weave, with worsted weight yarn to create a sturdy square for a blanket, pillow top or purse. However, it is also very easy to weave in patterns on a pin loom.

To weave a pattern, you simply skip over or under a specified number of threads to create a whole new look. It can actually be easier and quicker than a plain weave and the results can be delightful.





Materials

Baby Bunny yarn, 60% cotton, 30% modal, 10% angora, 4-ply, tan,
Touch Me yarn, 72% microfibre, 28% wool, 10-ply, dark brown (for joining the Zigzag Spring Scarf),
4" pin loom,
G-6 (4.0 mm) crochet hook (for use with the Windowpane Lace Cell Phone Holder),
Tapestry needle (for use with the Zigzag Spring Scarf).

The pin loom Windowpane Lace pattern is one of my favorites because of the light, lacy look and the speed of weaving.

Windowpane Lace

Row 1: Weave plain.

Row 2: (U3, O1); repeat across the row, U3.

Rows 3-14: Alternate Rows 1 and 2.

Row 15: Weave plain.

Row 16: Weave plain.

The lovely thing about this pattern is that for all the odd rows, you just weave plain. For the even rows, you weave 'under three, over one' all the way across the row, ending with 'under three'. The last row, Row 16, is woven plain as well. This is a pattern that I love because I can weave while I sit outside or watch TV- there's no counting, there are no complex changes in pattern from row to row. It may be the simplest pin loom pattern of all and yet it turns into lovely, lacy cloth.

Mobile Phone Holder

- 1 Weave four squares. You will need 31m/34yd of cotton.
- 2 Join the four squares to make a strip of fabric. Use a double overcast stitch (whip stitch twice in each loop) to join the squares to make an extra strong join.
- 3 Fold the fabric over to make a bag long enough to hold your mobile phone.
- 4 Starting at the bottom of the bag, join the two sides using a double crochet stitch. When you reach the top of the bag, continue with a crochet chain for 90 to 110cms

Margaret's pin loom Honey Bear wears a shrug woven in Windowpane Lace. You can see the Honey Bear pattern at PinLoomWeaving.com

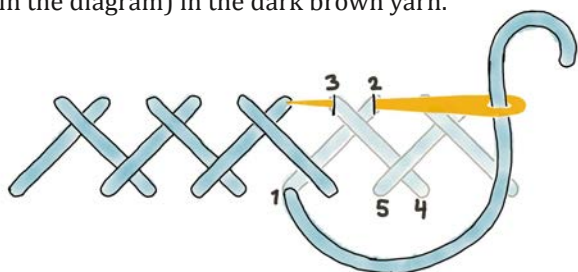


depending upon your preferred length for the strap. Then continue with a double crochet stitch from the top to the bottom on the second side of the bag and knot it at the bottom.

Zigzag Spring Scarf

(10cm by 1.7m)

- 1 Weave 26 squares using the Windowpane Lace pattern. You will need 190m of cotton to weave the squares. Weave more squares if you want to increase the length of the scarf.
- 2 Place the squares in a zigzag pattern, with a 2cm overlap. I would suggest that you overlap the plain woven edge on each square. Secure the edge with a couple of tapestry needles or by tacking the squares in place with a contrasting coloured yarn (diagram top left).
- 3 Join the squares using a herringbone stitch (as shown in the diagram) in the dark brown yarn.



If you enjoyed weaving these Windowpane Lace squares, consider checking out Eloomination.com, a website that contains a treasury of vintage pin loom pattern books, free for personal use, including many different weaving patterns.



Very Versatile Crochet Bowls

BY JENNY OCCLESHAW



These crochet bowls can be used for a variety of purposes. They make handy little nests for rescued wildlife. Be sure to use natural fibres. They also make fabulous little storage containers. Once you have made a few you will easily see how you can make them a bit bigger or even smaller if you want. Vary the yarn you are using to make an interesting colour scheme.



Materials

2 x 50g balls 8-ply yarn,
4mm Crochet Hook.

Measurements

12cm diameter,
7cm in height with top folded
over.

Note

You can make these little
bowls using either half treble
or treble. If you use treble you
will get a bowl which is a bit
deeper. 2 x 50g balls will still
be sufficient.

Bowl (Half Treble)

Using 2 strands of yarn tog and 4mm
hook, chain 5.

Join with a sl st in first ch to form a
ring.

1st round: 2ch, 9htr into centre of
ring, join with a sl st in 2nd ch at beg.

2nd round: 2ch, 1htr into same st as
sl st, 2htr into each st to end, sl st in
2nd ch at beg (20 sts).

3rd round: 2ch, 1htr in same st as sl
st, 1htr into next st, *2htr into next
st, 1htr in next st, rep from * to end
of round, join with a sl st in 2nd ch at
beg (30 sts).

4th round: 2ch, 1htr in same st as
sl st, 1htr into next 2 sts, *2htr into
next st, 1htr into next 2 sts, rep from
* to end of round, join with a slip st in
2nd ch at beg (40 sts).

5th to 12th rounds: 2ch, *1htr into
next st, rep from * to end of round,
join with a sl st in 2nd ch at beg.

Bowl can be made taller at this point
if desired.

Fasten off.

Fold over the last 2 rows to create a
thicker edge.

Darn in all ends.

Bowl (Treble)

Using 2 strands of yarn tog and 4mm
hook, chain 5.

Join with a sl st in first ch to form a
ring.

1st round: 3ch, 9tr into centre of
ring, join with a sl st in 3rd ch at beg.

2nd round: 3ch, 1tr into same st as sl

st, 2tr into each st to end, join with a
sl st in 3rd ch at beg (20 sts).

3rd round: 3ch, 1tr in same st as sl
st, 1tr in next st, *2tr into next st, 1tr
in next st, rep from * to end of round,
join with a sl st in 3rd ch at beg (30
sts).

4th round: 3ch, 1tr into same st as sl
st, 1tr into next 2 sts, *2tr into next st,
1tr into next 2 sts, rep from * to end
of round, join with a sl st in 3rd ch at
beg (40 sts).

5th to 12th rounds: 3ch, *1tr into
next st, rep from * to end of round,
join with a sl st in 3rd ch at beg.

Bowl can be made taller at this point
if desired.

Fasten off.

Fold over the last 2 rows to create a
thicker edge.

Darn in all ends. 

A Drop Stitch Original Design.
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Felted Tool Roll

BY RACHEL PRESTON



This felted roll allows a versatility that is only limited by your imagination. Knitting needles, crochet hooks, make up brushes and coloured pencils—the options are endless really! Keep them all safe and organised in a handy felted roll.



Materials

Approx. 30g of wool roving in the main colour,
Some smaller amounts of different coloured
roving to add decoration,
3 pieces of bubble wrap,
A small old towel,
A bottle with a lid that will restrict the flow of
water (I use an old detergent bottle),
Soap. Use a soap that is gentle on your hands. I
use biodegradable dishwashing liquid,
Needle felting needle,
A piece of sponge.

- 1 Lay an old towel on the work surface. This will help to soak up any excess water and bubbles.
- 2 Measure and mark out a rectangle on the bubble wrap. This will be used as a guide when laying out the wool so that you end up with an even rectangle. Use either masking tape or a marker to mark it out. the rectangle should measure approximately 25cms high and 40cms long.
- 3 Place this piece of bubble wrap on the towel, bubble side up.

To make up a soapy solution

Fill the plastic bottle with warm water and add about ten drops or a good squirt of the biodegradable detergent or your chosen soap. The water should feel slippery to touch. I usually use an old washing detergent bottle, but you could use a bottle with holes in the lid. The idea is to slow the flow of water to a manageable rate so that the water does not disrupt the wool.

The felted roll

Gently pull and separate small tufts of wool from the very tip of the length of roving. It helps to hold the roving in one hand about 15 to 20cms away from the end and pull fibres away with the other hand.

Lay the tuft on the bubble wrap in a horizontal direction. Continue to lay tufts covering the entire rectangle with wool. Lay a second layer of tufts, this time laying the tufts at a 90-degree angle to the first layer. Criss-crossing the fibres over like this will assist in the felting process.

To achieve an even piece of felt, ensure that the layer of wool is even. To check for evenness, gently push your fingertips into the wool layers and feel for thin spots.

Add a little more fibre to the areas that feel a bit thin. Gently sprinkle the fibres with the soapy solution, being careful not to disrupt the fibres and adding enough water to wet the fibres.

Lay the second piece of bubble wrap over the wet fibres, bubble side down, and gently pat and push down onto the layers. You can add a little of the soapy solution to the top of the bubble wrap so that your hands move smoothly.

Move your hands over the entire piece. The water will move through the wool as you rub over it. Continue to rub over the wool for a couple of minutes then remove the bubble wrap. Check the edges of the rectangle and fold in any areas that have been pushed past the outline.

Add another layer of wool to the rectangle, remembering to

Note:

These instructions will take you through the process of creating a felted roll to hold crochet hooks. Making a roll for knitting needles or make-up brushes is easy, just measure the length and add about four centimetres to the height of the rectangle.



crisscross the fibres over—one layer vertically and then the next horizontally, covering the entire rectangle. Lay the bubble wrap bubble side down and rub over the rectangle once again for a few minutes. Remove the bubble wrap and tidy the edges.

Making the pockets

Cut about ten strips of bubble wrap, approximately 2cms wide and 20cms long. Place the strips on the wool rectangle vertically, leaving about 2cms of wool free at the bottom of the bubble wrap strip and about a 2cm gap between each strip. This will help to create the sides and bottom of the pocket (photo 1).





Lay a layer of wool over the strips, leaving the top 5cms of the strips of bubble wrap wool-free. This will create the opening of the pocket. Criss-cross the fibres, so in the first layer the tufts lie in a horizontal direction and in the second layer they lie in a vertical direction. Place the piece of bubble wrap over the top and rub over the wool that you have just added for a few minutes. Remove the bubble wrap and tidy up the top edges of the pockets. Place the bubble wrap back over and rub over for a few more minutes (photo 2).

Felting

Place the bubble wrap back over the wool and rub over the bubble wrap with your hands moving over the entire rectangle for about five minutes.

Remove the bubble wrap and check that the wool is still in place. Flip the rectangle over and repeat the same process on this side. Rub over the rectangle for about five more minutes. Remove the bubble wrap and check the wool is still in place. Continue to rub over both sides for about five more minutes each side, adding downward pressure to assist in the felting process.

Scrunch the piece of bubble wrap up in one hand, keeping the bubbles facing outwards, and rub over the entire rectangle for about five minutes. To felt the wool underneath the tops of the bubble wrap strips, fold them down and rub over that area with the bubble wrap for about five minutes (photo 3).

The wool will begin to pull together and feel quite firm. Continue to felt the roll, rubbing over both sides of the rectangle with the scrunched-up bubble wrap for a further five minutes or so. Add downward pressure as you rub. Remove the strips of bubble wrap, being careful not to disrupt the wool. Continue to rub over the rectangle, going over both sides of the rectangle.

The wool should nearly be felted. Check by doing the pinch test—pinch the felt between your thumb and first finger. If the wool stays intact the wool has felted. If the wool pulls away keep rubbing until the wool has felted.

Rinse the rectangle under warm to hot water to remove any leftover soap. Reshape the rectangle and allow it to dry.

Making a tie

You will need a thin length of wool roving, and a bowl of warm soapy water. Wet the length of wool with the warm water, without over-wetting the wool. Using your palms, roll the wool as if you were rolling a plasticine snake. Continue to move down the entire length of wool to make a cord of felt. Allow to dry.

Add something special

You can add a little needle felting or embroidery for a personal touch. To needle felt a garden design like the one in the picture, you'll need a few scraps of different coloured wool roving, a needle-felting needle and a piece of sponge to sit under the project.

Place the felted roll—pockets facing down—on the sponge, and take a small tuft of a green wool roving and twist it slightly at both ends. This creates a bit of a leaf shape and will work as a stem for the garden design. Starting from one end of the rectangle and working across, place the wool roving on the bottom edge of the roll. Using the felting needle, needle felt the wool by pushing the needle into the wool repeatedly using a straight up and down motion (photo 4).

Be gentle and sure in your movements. Keep your other fingers out of the way of the needle as you felt—the needle is sharp! Push the needle gently into the wool—a rough motion may result in a broken needle. Once the green stem is holding to the felted roll, add more stems along the base of the roll.

Add some flowers. Take a small piece of wool roving and roll it into a loose ball, to make a circular shape. Place small round shapes of different coloured wool on the stems in different positions. Needle felt them in place (photo 5).

Now fill the roll with your crochet hooks, brushes, pencils or knitting needles. Make a cup of tea and relax!



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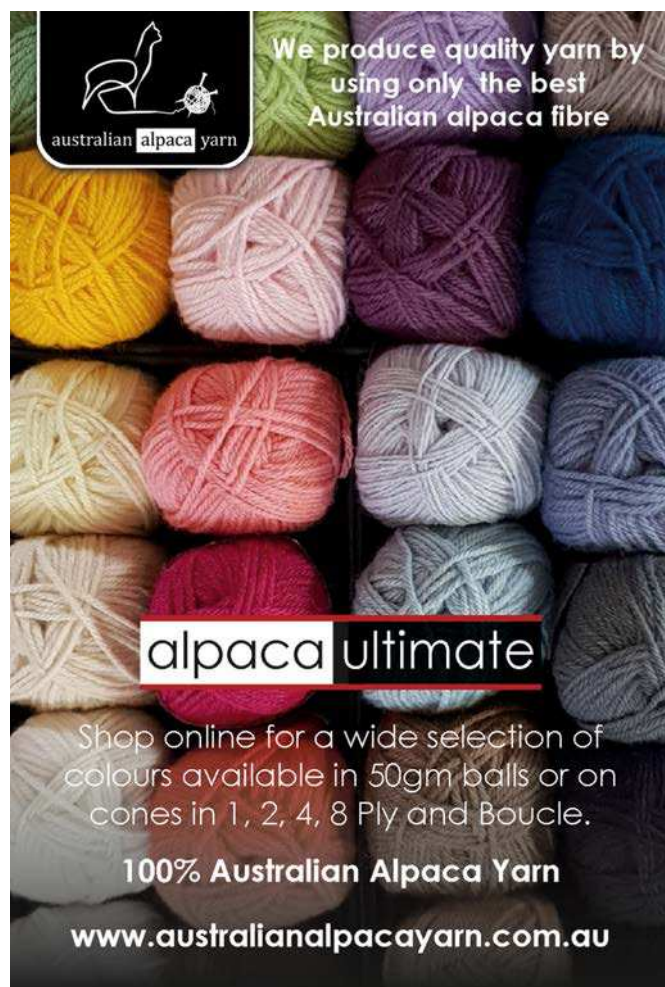
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Botanical Face Pads



eco-conscious, stylish, versatile and reusable

BY SIMONE CROSS AND JODIE PAINTER 

Wet wipes are out! Eco-organic face pads are in! Wash away the grime of the day while doing your skin and the planet a favour. Beauty gurus recommend using these reusable cotton pads as they are fabulous for removing makeup and leave your face feeling really clean. Plus they're easy to wash, clean and dry.

The pads pictured are naturally-dyed by Gum Blossom Yarns with avocado (blush), nasturtium (green), or black bean (blue) complemented with natural un-dyed cotton.



There are three sizes (small, medium and large) for your eyes, face and neck. Make each in a different colour so that you know which to use. The smallest pad is the smoothest design to protect your delicate eye area while cleansing away the built-up grime of the day.

All sizes of the face pads have an optional handy hanging loop to aid drying. Size them for use with babies, children and adults. The super-large size can be used as a coaster, washcloth or dishcloth. These pads are soft, safe and eco-friendly with a myriad of applications.

The Face Pads

Using 4mm hook and chosen yarn, make a magic ring. (There are many YouTube videos on how to do this.)

Small Size

Make in one or two colours

Round 1: Ch2, work 11tr into the ring and join with a sl st to in 2nd ch at beg (12 tr).

Round 2: Ch2, work 1tr into the same st as sl st, 2tr into each st to end, join with a sl st in 2nd ch at beg (24 sts).

Finish: Work 12ch, sl st join to the base chain (3 times) to make a hanging loop. Fasten off. Sew in ends.

Medium Size

Make in one or two colours

Rounds 1-2: Work as for small size.

Round 3: Ch1, 2dc in each st to end, join with a sl st in first dc (48 sts).

Finish: Work 12ch, sl st join to the base chain (3 times) to make a hanging loop. Fasten off. Sew in ends.

Large Size

Make in one or two colours

Rounds 1-2: Work as for small size.

Round 3: Ch1, (1dc, 1ch) in each st to end, join with a sl st in first Ch1 (24 sts).

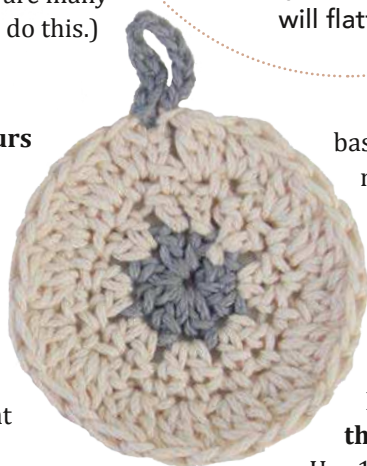
Round 4: Ch2, tr2tog into same st as sl st, (1ch, tr3tog, 1ch) in next st and rep to end, join with a sl st in 2nd ch at beg (24 sts).

Finish: Work 12ch, sl st join to the



TOP TIP:

Not all DK yarns are of equal weight (organic yarns are plumper). If you find your face pad is too tight/loose, rough or thick, change your hook size and maybe cut back on the number of trebles in the second round of crochet. If you do this, make sure to decrease the number of double crochet or trebles that you use in subsequent rounds to ensure your crochet pad will flatten.



base chain (3 times) to make a hanging loop. Fasten off. Sew in ends.

Super-Large Size:

Make in one, two or three colours.

Use 10-ply cotton and a 5mm hook.

Rounds 1- 4: Work as for the large size.

Round 5: Ch1, (1dc, 1ch) in the same loop, (2dc, 1ch) in each st to end, join with a sl st to first Ch1 (72 sts).

Fasten off and sew in ends.

Simone Cross, from Gum Blossom Yarns in Brisbane, is a scientist and a teacher who dyes with eucalypts, seasonal berries, herbs, seeds and garden flowers to produce softer, more natural colours than are commercially available. She can be contacted at gumblossomyarns@icloud.com or visit her website gumblossomyarns.com

Materials

8-ply cotton (natural or un-dyed) for small, medium and large pads, 10-ply cotton for the cup mat (super large), 4mm crochet hook (or equivalent to suit your yarn), Small size pad (less than 10g), Medium (20g) and Large pad (30g) in one colour of yarn. You can use yarn scraps.

NOTE: Commercial mercerised cotton is very rough on your skin.

Special abbreviations

tr2tog = *yoh and draw up a lp in next st, yoh and draw through 2 lps, rep from * in same st, yoh and draw through all 3 lps on hook.

tr3tog = *yoh and draw up a lp in next st, yoh and draw through 2 lps, rep from * twice in same st, yoh and draw through all 4 lps on hook.



Versatile Shawls



The two shawls show a reversible fabric. They are designed with a basic knit/purl pattern, combined with cables. When you understand the construction of this simple pattern, you will see that by just making minor changes, you can knit a variety of shawls with similar patterns.

BY EVA-MARIA
STEINKAMP



The shape of these asymmetrical shawls is created by increasing one stitch in every row on one side edge of your knitting and decreasing one stitch in every second row on the other side edge. This means that the number of stitches on your needle increases by one every second row. Both shawls feature a basic cable pattern that is knitted without a cable needle.



Materials

Naturally dyed
gumblossomyarns.com, 4-ply sock fingering, 80% Merino 20% Nylon, 400yds/373m per skein, Colourway Confetti, 1-2 skeins.
4.5mm (US7) circular needle, Tapestry needle, Pom-pom maker.

Length

Approx. 95cm (37.4in)



Confetti with a Twist

Child's shawl

Cable for the child's shawl

This cable is worked over 3 knit sts:
cable = Knit into front of 3rd st on left-hand needle, then knit 1st and 2nd sts, slipping all sts off left-hand needle together.

Work cable in every 6th row on *same side of your knitting*.

Cast on 4 stitches

Row 1: K1, Kfb, K1, Kfb (6 sts).
Row 2: K4, Kfb, K1, (7 sts).
Row 3: K1, Kfb, K2, K2tog, K1.
Row 4: K to last 2 sts, Kfb, K1 (8 sts).
Row 5: K1, Kfb, K3, K2tog, K1.
Row 6: K2, p3, K1, Kfb, K1 (9 sts).
Row 7: K1, Kfb, p2, K2, K2tog, K1.
Row 8: K2, p2, K3, Kfb, K1 (10 sts).
Row 9: K1, Kfb, K1, p3, K1, K2tog, K1.
Row 10: K2, p1, K3, p2, Kfb, K1 (11 sts).
Row 11: K1, Kfb, K3, p3, K2tog, K1.
Row 12: K2, **first cable**, p3, K1, Kfb, K1 (12 sts).
Row 13: K1, Kfb, p2, K3, p2, K2tog, K1.
Row 14: K4, p3, K3, Kfb, K1 (13 sts).
Row 15: K1, Kfb, K1, p3, **first cable on other side** p1, K2tog, K1.
Row 16: K3, p3, K3, p2, Kfb, K1 (14 sts).
Row 17: K1, Kfb, K3, p3, K3, K2tog, K1.
Row 18: K2, p3, **cable**, p3, K1, Kfb, K1 (15 sts).
Row 19: K1, Kfb, p2, K3, p3, K2,

K2tog, K1.

Row 20: K2, p2, K3, p3, K3, Kfb, K1 (16 sts).

Row 21: K1, Kfb, K1, p3, **cable**, p3, K1, K2tog, K1.

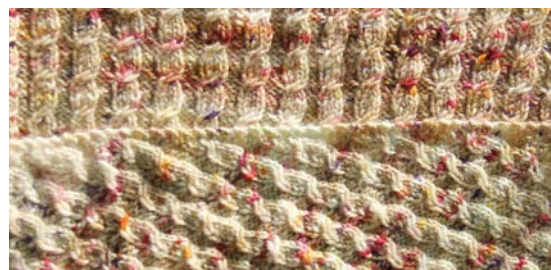
Row 22: K2, p1, K3, p3, K3, p2, Kfb, K1 (17 sts).

Row 23: K1, Kfb, K3, p3, K3, p3, K2tog, K1.

Row 24: K2, **cable**, p3, **cable**, p3, K1, Kfb, K1 (18 sts).

Cont shaping shawl in this manner until it is the desired size. Incorporate all increased sts into the established pattern of K3, P3. In rows where you knit cables, do this over all newly created 3 knit stitch groups. Knit cables in every third row, meaning that you knit cables on both sides, hence creating a reversible fabric.

Confetti with a Twist has 12 pom-poms: one at the point of the triangle and 11 on the opposite side, but feel free to attach as many or as few as you wish. You can either sew them on close to the edge or let them dangle away from the edge on a short piece of wool thread.



Materials

Naturally dyed

gumblossomyarns.com, 8-ply
DK 100% pure wool, 210yds
/ 192m per skein, Colourway
Sienna, 3 skeins.

5-6mm (US 8-10) circular
needle,

Tapestry needle,
Cable needle.

Length

Approx. 178cm (70in).



Sienna

Adult shawl

Cable for Adult shawl

The cable is worked over 4 knit sts:
cab = slip first 2 sts of group of four
knit sts onto cable needle and hold at
front of work, K2, then K2 from cable
needle.

Knit cables in every 10th row on
same side of your knitting.

Cast on 4 stitches

Row 1: K1, Kfb, K1, Kfb (6 sts).

Row 2: K4, Kfb, K1 (7 sts).

Row 3: K1, Kfb, K2, K2tog, K1.

Row 4: K to last 2 sts, Kfb, K1 (8 sts).

Row 5: K1, Kfb, p3, K2tog, K1.

Row 6: K6, Kfb, K1 (9 sts).

Row 7: K1, Kfb, p4, K2tog, K1.

Row 8: K6, p1, Kfb, K1 (10 sts).

Row 9: K1, Kfb, K2, p3, K2tog, K1.

Row 10: K5, p3, Kfb, K1 (11sts).

Row 11: K1, Kfb, K4, p2, K2tog, K1.

Row 12: K4, p4, K1, Kfb, K1 (12sts).

Row 13: K1, Kfb, p2, K4, p1, K2tog, K1.

Row 14: K3, p4, K3, Kfb, K1 (13sts).

Row 15: K1, Kfb, p4, **first cable**,
K2tog, K1.

Row 16: K2, p4, K4, p1, Kfb, K1
(14sts).

Row 17: K1, Kfb, K2, p4, K3, K2tog, K1.

Row 18: K2, p3, K4, p3, Kfb, K1

(15sts).

Row 19: K1, Kfb, K4, p4, K2, K2tog, K1.

Row 20: K2, p2, **first cable on other
side**, p4, K1, Kfb, K1 (16sts).

Row 21: K1, Kfb, p2, K4, p4, K1,
K2tog, K1.

Row 22: K2, p1, K4, p4, K3, Kfb, K1
(17sts).

Row 23: K1, Kfb, p4, K4, p4, K2tog, K1.

Row 24: K6, p4, K4, p1, Kfb, K1

(18sts).

Row 25: K1, Kfb, K2, p4, **cable**, p3,
K2tog, K1.

Row 26: K5, p4, K4, p3, Kfb, K1
(19sts).

Row 27: K1, Kfb, K4, p4, K4, p2,
K2tog, K1.

Row 28: K4, p4, K4, p4, K1, Kfb, K1
(20sts).

Row 29: K1, Kfb, p2, K4, p4, K4, p1,
K2tog, K1.

Row 30: K3, p4, **cable**, p4, K3, Kfb,
K1 (21sts).

Row 31: K1, Kfb, p4, K4, p4, K4,
K2tog, K1.

Row 32: K2, p4, K4, p4, K4, p1, Kfb,
K1 (22sts).

Row 33: K1, Kfb, K2, p4, K4, p4, K3,
K2tog, K1.

Row 34: K2, p3, K4, p4, K4, p3, Kfb,
K1 (23sts).

Row 35: K1, Kfb, **cable**, p4, **cable**, p4,
K2, K2tog, K1.



Cont shaping the shawl in this
manner. Incorporate all increased
stitches into the established pattern
of K4, P4.

In rows where you knit cables, you
do this over all newly created 4 knit
stitch groups. Knit the cables in every
fifth row, meaning that you knit the
cables on both sides, hence creating a
reversible fabric.



You can find out more about
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I found the
perfect
pattern,
but...

Have you ever swooped on the perfect pattern, just what you were looking for, only to realise it's written for an unavailable yarn, the wrong ply, or it's crocheted when you prefer to knit (or vice versa)? What can you do? Let's look at these problems one by one.

UNAVAILABLE YARN

This might be solvable by yarn substitution. You'll need to take into account the quoted tension and also the nature of the quoted yarn—is it smooth, textured, thick'n'thin or perhaps fluffy?

Finding a yarn of a similar nature will make your finished article most like the original photo. Be aware that if the original yarn is worked on larger needles, it will create an open fabric (e.g. lace weight yarn used in a shawl), and if it's worked on smaller needles it creates a thicker, warmer, more insulating fabric (eg mittens or a potholder). This will influence the best choice for a substitute. If the fabric appears to be worked

Adapting Patterns

BY WENDY KNIGHT

on standard needles, you can look for a yarn with a similar quoted tension. Whatever yarn you choose, **knit a swatch** to check if it's really a match. Swatching at this stage is invaluable.

Don't forget to check the length of the original yarn compared to your substitute: you may need to buy more balls of yarn (or fewer).

THE WRONG PLY

Perhaps the pattern is written for a fine yarn but you prefer to use thicker yarns for a quicker result? Maybe it's your favourite pattern, made many times, but you'd like a much thicker, warmer version? With some guidance you can work out the necessary adaptations. Essentially, it's all about mathematics, but don't take fright: knitters use maths a lot more than many realise!

There are six logical, and easy, steps:

1. Record the numbers from the original pattern into a table.
2. Using the quoted tension from the original pattern, convert stitches and rows into measurements.
3. Using the new tension, convert measurements into adjusted stitches and rows.
4. If there's a stitch pattern involved: adjust the stitch count (if necessary) to ensure the number of stitches fit pattern multiples (e.g. an odd number is required for 1x1 rib), or to centre a feature panel (eg cables), or for pattern symmetry.
5. Change numbers in the original pattern, or better still, mark up a photocopy.
6. Check that the number of stitches adds up, keeping a tally after each stage, as if you were knitting the pattern. You might be keen to cast on, but do not skip this important step—it can help you avoid the frustration of frogging (unpicking).

STEPS

1 Collect numbers

Using the back of a 5-ply stocking stitch jumper with set-in sleeves as our example, let's see how this methodical approach works for a single size. Identify all numbers and gather them into a table:

BACK	Original sts/rows	cm	Adjusted sts/rows
At cast on edge	101 sts		
Rows of lower rib	24 rows		
Sts cast off each side at armhole	6 sts		
Across Back, after armhole decreasing	77 sts		
Remaining on stitch holder at back of neck	37 sts		
Total armhole shaping rows including cast off rows	14 rows		
Armhole rows from end of decreases to shoulders	50 rows		
Each shoulder	20 sts		

2 Converting original stitches/rows into measurements

Checking the original pattern, the 5-ply stocking stitch tension is 26 stitches and 35 rows to 10cm, or **2.6 stitches** and **3.5 rows** per 1cm. Divide each number of stitches by 2.6 to get each horizontal measurement in cm, rounding to one decimal point. Divide each number of rows by 3.5 to get each vertical measurement in cm, rounding to one decimal point.

BACK	Original sts/rows	cm	Adjusted sts/rows
At cast on edge	101 sts	38.9	
Rows of lower rib	24 rows	6.9	
Sts cast off each side at armhole	6 sts	2.3	
Across Back, after armhole decreasing	77 sts	29.6	
Remaining on stitch holder at back of neck	37 sts	14.2	
Total armhole shaping rows including cast off rows	14 rows	4	
Armhole rows from end of decreases to shoulders	50 rows	14.3	
Each shoulder	20 sts	7.7	

3 Converting cm into adjusted stitches /rows

Suppose we decide to translate this into a pattern for 12-ply using a stocking stitch tension of 16.5 stitches and 22 rows to 10cm, or **1.65 stitches** and **2.2 rows** per 1cm. Multiply each horizontal cm measurement by 1.65 to get number of stitches, rounding answers to a whole number. Multiply each vertical cm measurement by 2.2 to get number of rows, rounding numbers to an even number.

BACK	Original sts/rows	cm	Adjusted sts/rows
At cast on edge	101 sts	38.9	64 sts
Rows of lower rib	24 rows	6.9	16 rows
Sts cast off each side at armhole	6 sts	2.3	4 sts
Across Back, after armhole decreasing	77 sts	29.6	49 sts
Remaining on stitch holder at back of neck	37 sts	14.2	23 sts
Total armhole shaping rows including cast off rows	14 rows	4	10 rows
Armhole rows from end of decreases to shoulders	50 rows	14.3	32 rows
Each shoulder	20 sts	7.7	13 sts

4 Check for stitch multiples and centring

Check if stitch numbers suit chosen stitch pattern or make suitable adjustments to centre a pattern panel. In this case we'll add one stitch to the cast on for a 1x1 rib band. All other numbers look ok.

5 Mark up the pattern

Ideally using a photocopy of your original pattern, mark it up with the stitch and row numbers you have settled on.

6 Check all new figures

Now it's time to check your maths, without any knitting just yet. As conversion numbers have been rounded, sometimes you may need to adjust the decreases or cast off stitches to achieve the correct number of stitches remaining on the needle after armhole or shoulder shaping.

Cast on: 65 sts ✓

Rib pattern (odd number) ✓

Cast offs at armhole: $65 - (2 \times 4) = 57$ sts ✓

Decreases at armholes: $57 - 49 = 8$ sts to be decreased (ie 4 x one st at each armhole edge) ✓

Cast off shoulders: $49 - (2 \times 13) = 23$ sts ✓

Use these steps for all other garment pieces.

Note that yarn substitution may require changing the rate of decreasing or increasing to suit the number of rows available for the shaping. For example, the sleeve increasing on the 5-ply version might be in every 10th row but on the 12-ply version it may need to be in every 8th row due to fewer rows being available.

Then you can cast on with confidence.

COPYING A FAVOURITE GARMENT

This method of conversion can also be helpful if you want to copy a favourite garment. Measure the favourite garment, listing all the relevant dimensions in cms.

Once you have made a yarn choice, using the quoted yarn tension, follow steps 3 to 6 (inclusive) to work out the basic numbers.

Compare your work frequently with the original garment to check that you are on track.

BACK	Original sts/rows	cm	Adjusted sts/rows
At cast on edge	101 sts	38.9	65 sts
Rows of lower rib	24 rows	6.9	16 rows
Sts cast off each side at armhole	6 sts	2.3	4 sts
Across Back, after armhole decreasing	77 sts	29.6	49 sts
Remaining on stitch holder at back of neck	37 sts	14.2	23 sts
Total armhole shaping rows including cast off rows	14 rows	4	10 rows
Armhole rows from end of decreases to shoulders	50 rows	14.3	32 rows
Each shoulder	20 sts	7.7	13 sts



SWAPPING FROM KNITTING TO CROCHET OR VICE VERSA

Converting from knitting to crochet (or crochet to knitting) can also be based on this method, but will require a strong familiarity with both crafts.

The substituted crochet fabric might not have the same elasticity as the knitted version, so swatching is essential to ensure the adapted garment will still be comfortable.

After translating the original

knitted stitch and row numbers into measurements (in cm), the new numbers can be calculated using a crochet tension (or *vice versa*). Be sure to make allowance for turning chains.

Crafting experience will come into play when translating cast off stitches into slip stitches, as crochet shaping is usually achieved over fewer rows.



An interview with: *Alexander Seraphim*

When I first saw Alexander Seraphim's designs, I knew I had to showcase them in Yarn. I have never seen anything like them. They are truly superb!

I must thank Bohdan Makarov for translating the information that Alexander sent to us in Russian, and for writing this profile for us. Enjoy! - Rie

BY BOHDAN MAKAROV

Alexander Seraphim works as the chief engineer in a factory in Chelyabinsk in Russia. He loves knitting, and believes that knitwear is an area which hasn't reached its full potential as art.

He believes that knitwear producers can create masterpieces, but nobody has ever taken the chance to try. He claims that his work is not there yet—it is not art. I think he underestimates his achievements.

In 1993, two events, which happened a few hours apart, inspired him to design and produce knitwear. One day he was looking through a book on the history of photography and noticed a picture from 1912 of skiers in the Alps. Some women were wearing jackets with embroidered roses on the shoulders and front, some wore traditional sweaters with patterns of snowflakes, crosses and diamonds, and others were wearing jumpers decorated with knitted braids. The next day, Alexander's wife was looking for something to knit in a magazine. She asked Alexander to help her choose something.





He flipped through the magazine and was shocked to see exactly the same roses and snowflakes, crosses, diamonds, and braids. In over 80 years, nothing had changed. At that moment, he decided to change knitwear forever, and bring fresh ideas into its design and decor.

At first, he made sketches, but now he transfers his ideas directly on a square-ruled pattern, where each square constitutes a stitch. After that he designs the embroidery and adds it to the pattern.

He loves to design a garment based on the person who will wear it. His favourite design element is to incorporate twining reptiles such as lizards, snakes and dragons, which hang on the owner, looking into her cleavage, embracing her neck, hugging her tight, snuggling and enveloping her.

Alexander has been married to his wife, Alexandra, for 30 years, and he gives her credit as his muse and co-author of his designs. He is responsible for design, conception and embroidery, while Alexandra is in charge of everything else between the idea and the production: she knits the base, develops and makes lace, and incorporates closures into the new style. Alexandra creates all the innovative decorative details for the knitwear.

Seraphim's knitwear has been featured in ***Vogue Knitting***



and several other international magazines—which brought him a small but loyal following. He has often wanted to make his knitwear more readily available, but this is difficult for a number of reasons. Primarily, he doesn't want the designs to be machine-made for the mass market. The designs are handmade, and should remain so. However, one garment could take up to four or five weeks to knit and embroider.

Alexander once had a dream that with a division of labour between knitters, embroiderers and seamstresses, this could be reduced to seven or eight days. It still wouldn't make for mass market availability—only for high-end fashion—and it would be hard to find and train knitters and embroiderers with the skill level required for his designs. For this dream, he would also need PR, participation in fashion weeks, decent production premises and labour costs.

He approached the Russian government for support, but was told that he couldn't be funded as all funding was for the arts and culture—and what he was doing was neither art nor culture. He found it impossible to attract investment funding, so today he produces the occasional exhibition piece and rare individual orders.

Seraphim's knitwear is the fruit of the creative activity of two people—Alexander and his wife, Alexandra.





For many years, they have kept their techniques a secret. Lately, however, they've been wondering what should come next. Alexander is nearly 60, Alexandra a little younger. They want to pass on their skills and secrets to the younger generation, to create a studio to train their successors. Sadly, Alexander can't see this happening.

In spite of the lack of government support, he is warmed by the letters from enthusiastic knitwear lovers—full of delight and acclaim—which he receives from all over the world.

It's also true that many international designers have 'borrowed' his designs and made good profits from them. He has copyright over his designs in Russia, but it would be prohibitively expensive for him to buy worldwide copyright on every design.

Russia isn't thought of internationally as a hotbed of fashion design, and Alexander tells a story about how one enthusiastic American journalist once took photos of some of his designs and presented them to the president of a famous knitwear company in New York. At first, the president admired them with amazement.

He asked, "Whose are these? Who produces them?"

When he heard that the designer was Russian, he frowned, put the photos aside, and said to the journalist, "My dear, are you really so naive? It's pretty obvious you're being fooled!

"For forty years I've kept my finger on the pulse of our planet's knitting industry. I know all the nuances and details of what knitwear is being made—in Iceland, Australia, Slovakia, Uruguay, Bangladesh. Believe me, Russian knitwear is some of the worst in the world!"

He pointed to the photos.

"Clearly, this was not done in Russia. This Russian is a crook, he probably downloaded images from the site of some novice and as-yet-unknown-to-me talented designer, most likely French or Italian, and passed them off to you as his own."

The journalist failed to convince him.

At **Yarn** magazine we don't need any convincing. Alexander Seraphim is a knitting design genius! 

More of Alexander's amazing knits can be found on his website: <https://knitsbychel.jimdofree.com>
You can also like him on Facebook: www.facebook.com/alexander.seraphim.knits





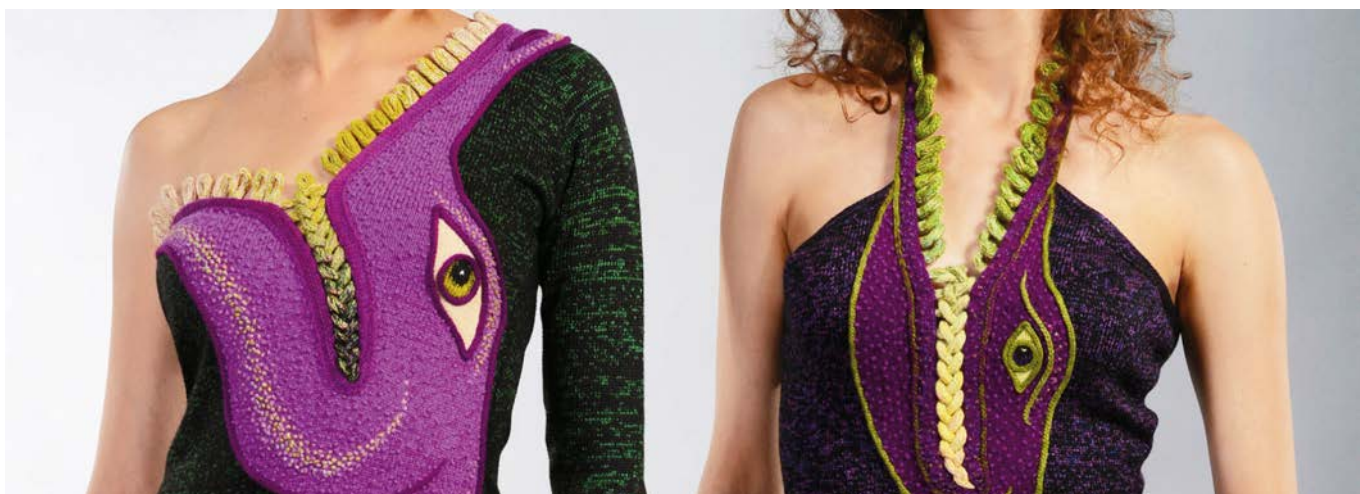
Alexander Seraphim's *Fastener*

The 'Seraphim fastener' is a kind of giant knitted zipper. It's made from the same material as the garment. Reinforced knit fabric loops replace traditional fasteners, and the wearer slips one loop into another to 'zip up' a coat, dress, or whatever. Because it's elastic, it stretches with the item.

This fastening system can lie straight, or can curve in two or even three dimensions. It can be adapted to every sort of knitted garment. The fastener has a decorative fixer—the stop—and unfastening is swift (almost instantaneous). The fastener can be fixed with an ornamental clip at any point you like, allowing you to alter the length of a slash or fit a wrap perfectly.

Since the closure is so adaptable to a design, visually merging with the piece, it becomes another design detail. It will never rip off (unlike buttons), break (unlike plastic or metal zips), or rust and corrode (unlike press studs or hooks and eyes). The iconic closure can be opened instantly, but only after the clip is unfixed (unlike the vagaries of traditional zips!)

In Russia, this invention is protected by 'authorship priority', a type of copyright. Unfortunately, it is completely unprotected abroad because worldwide patent is prohibitively expensive. Because of this, Alexander Seraphim can't sell the rights to manufacture his invention, nor can he supply ready-made closures abroad. 🧶



The versatile vat: *Dyeing with Indigo*



Photo 1: Natural indigo, stitched spiral and random pleated shibori on cotton lawn, by Cathy Moon

Indigo is ubiquitous in our everyday lives—we know it best in blue jeans. The history of indigo in politics, culture, textiles and trade is fascinating, and indigo-dyed cloth is beautiful. The Japanese use indigo dye as an art form, especially in their Shibori technique. Their use of ties, stitch-resists and paste-resists in the indigo dyeing process is highly refined, detailed and complex. Photo 1 shows a stunning example by Cathy Moon, local Australian Shibori artisan.

Indigo can dye all natural fibres and, unusually, dyes cotton particularly well. Indigo is one of the fermented 'vat dyes' which, surprisingly, does not require any mordant. Because of its deep blue colour (after multiple dips in the indigo vat) it can give a rich deep blue background that

BY SIMONE CROSS

can be over-dyed by other (lighter) natural dyes.

The colours of indigo depend on the indigo source (synthetic indigo, bio-indigo and woad), the type of vat (synthetic or organic fructose vat) and the number of repeated dips of your fibre. Any dyer can achieve colours from a pale summer sky through to the darkest navy.

There are two main sources of indigo—either synthetic (made by the petrochemical industry and not disposable in the environment) or bio-indigo used in a fructose vat (which can be easily composted). I have chosen to only use a natural fructose vat as it can dye a turquoise

blue colour through to darker blues (on repeat dips).

The indigotin compound in the bluish indigo leaves is the dye source, but it isn't soluble in water. Indigotin is converted to indigo by being reduced (oxygen removed) in a strong alkali vat to convert the indigotin to indigo that is then available to dye material.

You need three things to dye with indigo in a natural fructose vat: bio-indigo powder, a reducing agent (fructose powder, henna or ripe pears) and an alkali-like lime (calcium hydroxide, slaked lime). The organic fructose vat uses a 1: 2: 3 ratio of indigo powder: calcium hydroxide: fructose. Start a 'mother' vat in a glass jar using 25g indigo, 50g calcium hydroxide and 75g fructose crystals.

TIPS AND TRICKS

Setting up a fructose vat (mother jar)

Wear gloves, apron and face mask. Put 25g indigo powder in a strongly lidded plastic container **with marbles** and add hot tap water. Shake well. Tip the indigo liquid into a 1-2 litre glass mason or weck jar. Use a small funnel to filter out the marbles.

Fill the jar two-thirds full with hot tap water and then *sprinkle* the 50g calcium hydroxide powder on top of the water. It will dissolve itself. Add the 75g of fructose crystals (I pre-dissolve these in a cup of hot tap water) to the glass jar and stir. Close the glass jar and cover it with a towel or place it in hot tap water. The vat works best at 50-55°C. Leave for one hour or overnight and add another one teaspoon of fructose.

Stir lightly, keep the vat warm, wait 15-30 minutes and test the vat. Dip a corner of a piece of paper in the vat 'mother' (it should go from yellow-green to blue) and hold it in the air to oxidise.

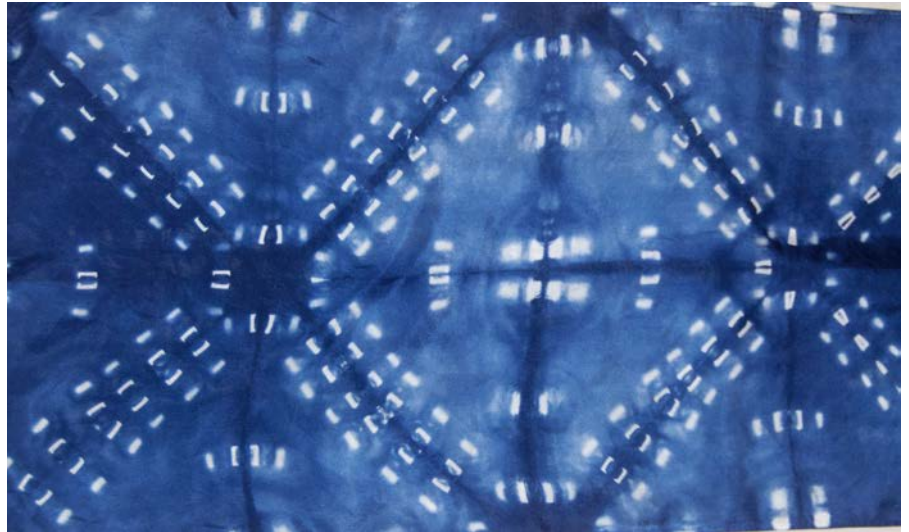
How to tell if your vat is ready

Your vat should be an olive green colour with brownish sludge on the bottom of the jar. If it is blue, reheat the vat to 50°C, add a teaspoon of fructose crystals and if it is still blue, some calcium hydroxide.

You can use the 'mother' vat for dip-dyeing small items or you could make a larger working vat. To do this, fill a 7-9 litre bucket with hot water. Submerge the mother vat and tip its contents under the surface of the hot water. Leave this vat (covered) to develop overnight but keep it warm. Check the pH before dyeing your fibre the next day. The proper pH to get good colour on wool is 9-10 and on cotton or cellulose it's 10-12.

Prepare your yarn or fabric

Tie your yarn into a skein and prewash your fabric. Thoroughly soak your material in lukewarm water prior to dipping (I spin out



Silk scarf, peg resist, indigo dye



'True Blue' sock yarn: indigo dipped then over-dyed with eucalypt leaf

the extra water). Squeeze out extra wetness if you are dyeing yarn.

The magic of an Indigo Vat

Get ready to dip your yarn—have a plastic 'drip' container and a cold water wash bath nearby. The yarn will look olive green as it goes into the vat liquid. Don't let it sit in the sludge at the bottom of the vat. You can get a cornflower blue if you leave yarn for only 1 - 2 mins in the vat.

After you dip dye your yarn or cloth, squeeze the extra indigo dye into the drip container. You can add it back after checking the pH.

Put your freshly-dipped indigo fibre into cold tap water and swirl it. It will oxidise more evenly than in air. Rinse once or twice more until the

magic 'blue' develops and is not leaching out of the fibre any more.

Troubleshooting

Testing the pH: Get some pH paper: the proper pH to get good colour on wool is 9-10 and on cotton or cellulose it's 10-12.

My vat liquid is blue: a reduced indigo vat should be green with blue to purple foam 'flower' on the top. Check the pH and make sure it's at least 10. Check the temperature of the vat. Add 1 teaspoon of fructose and let it sit for 10-15 mins. This should reduce your vat.

My yarn isn't blue: If the fabric remains green when it's in the air or after soaking in water, the remedy



Mini-skeins dipped for 2mins, 5mins and 10mins



Indigo-dyed cotton lawn placemats with shibori-stitch relief patterns

is simple. Rinse it in vinegar. It may or may not change the fabric to blue, but the green colour is colourfast.

My indigo yarn is splotchy: This is probably caused by your yarn floating in the dye bath and picking up the 'flower' or the sludge on the bottom of the vat. Hold your yarn just under the surface of the vat with a spoon and make sure you have plenty of room for the yarn to dye evenly. Some people swirl the fibre slowly under the liquid while it's dyeing.

My indigo washed out: This happens if the vat is not 'balanced'—that is, not reduced, and the pH is wrong.

My indigo leaches out of my yarn

(crocking): Soak your yarn in a weak solution of vinegar for 15 mins, squeeze out the excess water and microwave for 1 minute. Rinse again once the yarn is cool and repeat as necessary. (This is more of a problem with synthetic indigo).

With the resurgence of rejuvenating or repurposing textiles and clothing, having a 'vat party' is becoming popular, with friends re-dipping faded jeans or over-dyeing pre-loved t-shirts. Why not try a small indigo dye kit and have fun with some simple tie-dyeing! Organic fructose indigo dyeing was

perfected by natural dyer Michel Garcia. Refer to his website for details on how to set up your own 'mother' vat.

<https://botanicalcolors.com/2013/02/09/make-an-easy-organic-indigo-vat/>

Simone is the botanical dyer of Gum Blossom Yarns who forages for colour in local plants to dye Australian merino wool, silk and organic cotton yarn. 



Growing...

Indigo

Indigo plants (*Indigofera*, sometimes called *indigofera*) are found throughout tropical and sub-tropical regions of the world. There are about 700 species of *Indigofera*, of which 30 can be found in Australia. The name *Indigofera* is neo-Latin for 'bearing Indigo'. It is not known definitively where the plant originates but it is believed to be from India. The first recorded mention of *Indigofera* can be found on neo-Babylonian cuneiform tablets from seventh century BC Mesopotamia that give a 'recipe' for colouring wool.

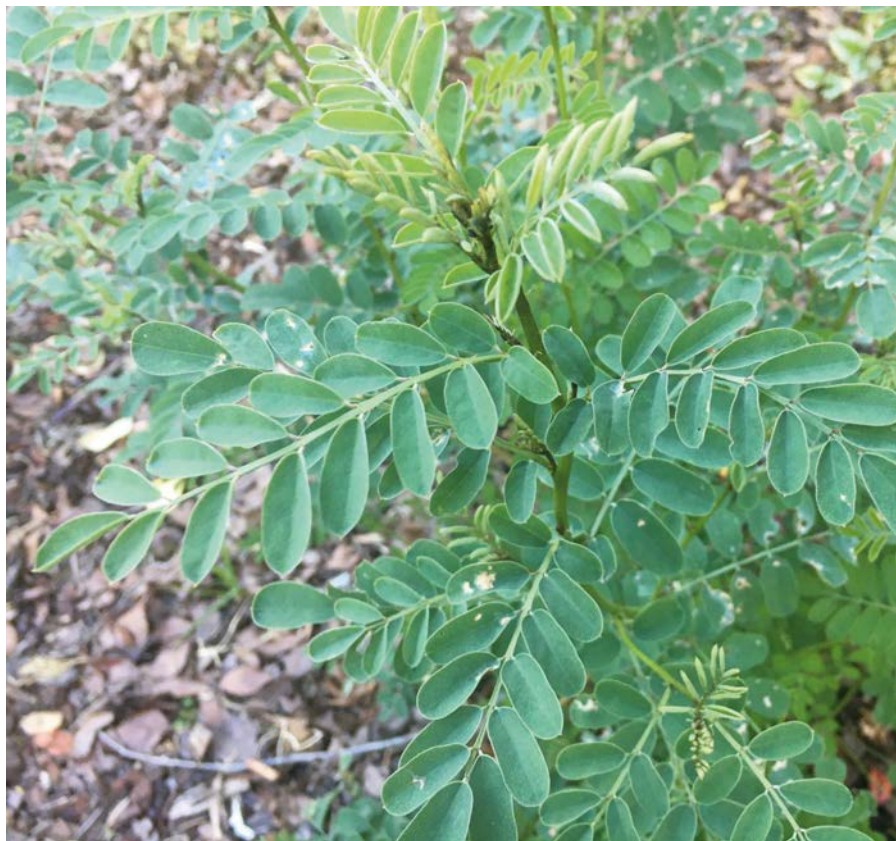
These beautiful shrubs come in a variety of shapes and sizes from prostrate forms to small trees up to two metres tall. The blue-green foliage grows in a spreading habit with beautifully arching branches. Left unchecked the shrub can become straggly but, with a light prune after flowering, the shrub can be a rewarding specimen. The flowers are smooth and form in short spires ranging in colour from purple hues, through to pinks and reds in late winter up to late spring if temperatures remain cool enough.

BY ALAN R JONES

The shrub is a good plant source for wildlife, providing pollen and nectar for many native insects, bees, wasps and butterfly larvae (caterpillars).

Indigofera are members of the pea (Fabaceae) family and one of their characteristics is the ability to fix nitrogen in the soil. Because of this, the plant is often grown as 'green manure'—grown specifically to be dug back into the soil to improve soil structure, water retention and draw minerals up through the soil making them more readily available to plants. *Indigofera* can grow in just about any soil composition except heavy clay and they do tend to grow better in acidic soil. They can tolerate some neglect but do not like their roots in water, so a well-drained soil is required.

Growing *Indigofera* from seed is a relatively straightforward process and is best done from late summer to early autumn. Once the plant has finished



flowering it develops bright green seed pods which ripen to produce hard, almost square seeds. The seeds will need to be soaked in hot water (almost boiling) overnight to soften them before planting. The roots don't like to be disturbed so it's best to start them off in bigger pots rather than trays, with one seed per pot. Use seed raising mix and plant to a depth of twice the diameter of the seed. The pots will need to be kept in a warm spot, window ledge or greenhouse, with limited light as this can inhibit germination.

Once the seedlings are 15 to 20cm tall they can be planted in an area with dappled shade. They'll need watering regularly and a slow release fertiliser should be added in spring. *Indigofera* are moderately frost hardy once established. The most common species grown here in Australia is *Indigofera australis*, though 'australis' in Latin refers to 'southern lands' rather than Australia.

Another option to growing from seed is to propagate

from cuttings. Cuttings should be 10 to 15cm long and include at least one leaf node. Keep the cuttings upright, as upside-down cuttings will not grow. Keep the cuttings in a warm bright spot but not in direct sunlight. Soft-wood cuttings should be taken from late spring throughout summer. Semi-hardwood and hardwood cuttings that have visible new growth emerging can be taken from mid to late summer. Hardwood cuttings take more time to get going so the key is to be patient!



SPINNING YARNS AND WEAVING DREAMS

For Every Season

BY AMY LANE

Hello Grumblefloo—what are you doing with that?” The fluffy grey cat ignored Cliff and continued to drag the frayed and tattered piece of knitting across the hallway floor. “What even is this thing?” Cliff asked, tugging at it gently. Grumblefloo growled and dug his claws into the knitted... whatever it was, wrapping his paws around it and flopping on his side, clutching the thing to his chest and purring. Apparently it was precious, and nobody but Grumblefloo should have it. Cliff understood now.

“Kyle,” he called to his fiancé, who was knitting in the living room.

“Yes, love?”

“Your cat is insane.”

“Uh oh...”

“No, really—come and look!”

Kyle came into the hallway. “Aw...” he said, crouching down by Grumblefloo. “Kitty. What’d you find there, champ? Did you get the thneed?”

“The thneed?”

“Yes—it’s from Dr. Seuss: ‘A Thneed’s a Fine-Something-That-All-People-Need!’”

“Did you make that?” Cliff looked doubtfully at the fringed ‘thneed’ clutched in Grumblefloo’s paws. It was a pretty large item—maybe six feet long by two and a half feet wide. Made with a variety of colours in 4-ply yarn, it was a scrap project of some sort. Kyle’s work was usually much more detailed than that. He was adept in stitchwork and colourwork—this looked to be all garter stitch.

“It was the first thing I knitted,” Kyle said, fondling Grumblefloo’s ears. “My parents used to sentence us... um... send us to my grandparents’ house for a month during the summer holidays. I was running about, driving gran mad one day, and she sat me down and showed me how to cast on. I remember, I got so excited about it, I just kept going and going and going. She stopped me, and showed me the knit stitch. I finished the scrap of yarn she’d given me, and she started pulling out other leftover odds and ends just to keep me busy—see?” He pointed to the joins in the middle of the work. “I tied them together. She taught me how to weave in my ends later.”

“And you just kept knitting?” Cliff asked, enchanted.

“Well, yes.” Kyle stood. “At the end of the summer she showed me how to cast off, and then gave it to me.”

He laughed. “I asked her what it was and she said, ‘a scarf, love. You can wear it when the weather gets nippy.’” “Did you?” Obviously Cliff hadn’t looked at nearly enough of Kyle’s childhood pictures.

“Oh, I did—and then I got better and learned different techniques and made a better one. I used this one in my window at home to block the sun in the summer, or for a bit of warmth on my bed when it got cold.”

“You didn’t have it with you at uni!” Cliff remembered. Kyle had brought a blanket his grandmother had made to university. He had fond memories of cuddling under that thing and watching television together.

“No—see, by then, Ally had been born.”

“You gave her a used scarf?” Cliff was a little surprised—Kyle loved to make new things for people.

“No!” Kyle returned, stung. “I gave her a perfectly crafted, felted, quilted baby blanket made of the best materials that cost me most of my allowance. She *wanted* the ratty old scarf that had the fun pieces of yarn dangling from it and the holes she could stick her wee little fingers through. Babies have few requirements for blankets, and apparently expensive yarn isn’t one of them.”

Cliff laughed—he sounded a bit miffed. “So, Ally kidnapped it for a couple of years—I understand.”

“Well, yes—and then I made her a favourite jumper, and *that* became her best thing, and my sister was going to throw this out the last time I was there.”

“She can’t throw that out!” Cliff said, appalled. “It’s beautiful!”

“It’s hideous!” Kyle returned, laughing. “But it’s very... you know. Useful. A scarf, a wrap, a dressing table cover, a curtain, a baby blanket—it’s been all those things, right?”

They both looked down at their beloved half-grown kitten. “Well,” Cliff said, bending down to scoop up both cat and thneed, “Now it’s a cat bed.” He carried them both to the cushion in the living room and set them gently down. Grumblefloo continued to hug the ‘scarf’ to his chest, purring, and Cliff looked at him fondly. The cat had taste, apparently—his choice of comforter was both full of colour and full of history—and now the cat was a part of it. Cliff scratched Grumblefloo behind the ears and was rewarded by a kitty smile—and a bit of inspiration. “Here,” he said, kissing Kyle’s cheek. “You go and listen to your book and knit—I’m going to rifle through the stash.”

He came back with six of his favourite hand-dyed balls of 4-ply yarn, and one ball of black. Humming to himself, he sat down on the couch next to Kyle and began to cast on. “What are you making?” Kyle asked, curious.

Cliff kissed his cheek. “A thneed.”

*The Lorax, Dr Seuss



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Emmeline

BY JENNY OCCLESHAW

This super practical tunic can be knitted in wool and worn with a long-sleeved t-shirt in winter or knitted in cotton and worn as a practical little summer dress in summer. It's simple to knit with no shaping, however the cabled bodice gives the skirt a lovely full shape. The neck and arm bands are knitted in garter stitch to complement the hem. This is a garment which could easily be managed by knitters with basic experience.

Cable Pattern

1st row: K1, * P2, K6, rep from * to last 3 sts, P2, K1.

2nd row: K1, * K2, P6, rep from * to last 3 sts, K3.

3rd row: K1, * P2, K2, sl 2 sts onto cn, hold at front of work, K2, then K2 from cn, P2, rep from * to last 3 sts, P2, K1.

4th row: as for row 2.

5th row: as for row 1.

6th row: as for row 2.

7th row: K1, * P2, sl 2 sts onto cn, hold at back of work, K2, then K2 from cn, K2, P2, rep from * to last 3 sts, P2, K1.

8th row: as for row 2.

Back

Using 3.75mm knitting needles, cast on 84 sts.

Work 10 rows garter st (every row knit).

Change to stocking stitch and continue until work measures 24cm from cast on edge, ending with RS facing for next row.



Work in cable pattern (left) for a further 20cm.

Divide for Neck:

Next row: Patt 35 sts, cast off 14 sts, patt to end.

** Work this side of neck first.

Patt one row.

Keeping patt correct, cast off 3 sts at beg of next row, and foll alt row once.

Work 1 row.

Cast off 2 sts at beg of next row.

Continue working in cable patt until cabled section measures 24cm.

Cast off rem 27 sts.

With WS facing, rejoin yarn to rem sts and work to correspond with first shoulder. **

Materials



For winter tunic:

5 x 50g balls of Bambini 8 extra fine merino wool (DK), 125m per ball.

For summer dress:

5 x 50g balls of Sirday Snuggly Baby Bamboo DK, 95m per ball.

3.75mm knitting needles,
1 cable needle (cn),
Wool needle for sewing up.

Tension

26 sts and 34 rows to 10cm measured over stocking st on 3.75mm knitting needles.

Measurements

Length from Shoulder: 48cm.

To Fit: 3-4 year old.

Front

Work as for Back until cabled section measures 12cm.

Shape front neck.

Note: When working the first side of the neck you can either leave the stitches not being knitted on a stitch holder or just leave them on the needle. They don't really get in the way.

Next row: Patt 35, cast off next 14 sts, patt to end.

Work as for Back from ** to **.

To Make Up

Neckband: Join right shoulder seam. Using 3.75mm knitting needles, pick up and knit 90 sts around the neck edge (50 sts around front and 40 sts around back). Work 8 rows garter st. Cast off. Join neckband seam and left shoulder seam.

Armbands

Using 3.75mm knitting needles, beg at a point 13cm down from the shoulder on the front, pick up and knit 27 sts, pick up and knit 27 sts from shoulder to a point 13cm down on the back.

Work 8 rows garter st. Cast off.

Join armband seams and side seams.

Darn in any loose ends. Press lightly with a warm iron and a damp cloth if appropriate for the particular yarn.





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Short and Sweet

BY JENNY OCCLESHAW



This combination of outfits is ideal for a new baby. There's a sweet little romper suit which buttons at the shoulders. The back has some shaping so the nappy will fit snugly in. This is topped off with a little cap, either striped or plain.

The same pattern can be used to make a little pair of shorts which team with a long line top which also buttons at the shoulders. Little knitted boots complete the outfit. Knitted in 4-ply pure baby wool, it's very soft against the skin but could also be knitted in cotton if desired.



Romper

Materials

4-ply baby wool (*Bambino*
4-ply was used,
50g ball, 169m per ball)

Main Colour (MC): 1 (1, 2),
Contrast Colour (CC): 1 (1, 1).
3mm knitting needles,
7 x 1cm buttons for rompers,
Stitch holder.

Measurements

3 months (6 months, 12
months)

Chest: 47.5cm (51cm, 54cm).

From shoulder to ankle:
34cm, (38cm, 40cm).

Tension

24st and 32rows to 10cm
worked over stocking stitch on
3.00mm knitting needles.

Stripe Pattern

1st row: CC, Knit.

2nd row: CC, Purl.

3rd row: MC, Knit.

4th row: MC, Purl.

Start at Back Right Leg

Using 3mm knitting needles and MC,
cast on 28 (30, 32) sts.

1st row: wrong side: K 0(2,0), * P2,
K2, rep from * to end of row.

2nd row: * P2, K2, rep from * to last
0 (2,0) sts, P 0(2,0).

Rep 1st and 2nd rows a further 5
times (12 rows rib in total).

Join in CC and work in stripe pattern
(above) for 6 rows. ****

Break off yarn and transfer sts to a
stitch holder.

Left Leg

Work as for right leg to ****, do not
break off yarn.

Join Legs

Keeping stripes correct, knit across
sts of left leg inc one st at end of this



row, then knit across sts of right leg.
57(61,65) sts.

Cont in stripes until work measures
14 (17,19)cm (or length desired)
measured from crotch to waist,
ending with WS row.

Commence Decreases

Next Row (RS): K26 (28,30), sl 1,
K1, psso, K1, K2tog, K26(28,30) 55
(59,63) sts.

Work a further 7 rows.

Next row: K25 (27,29), sl 1, K1, psso,
K1, K2tog, K25(27,29) 53 (57,61) sts.

Work a further 7 rows.

Next row: K24 (26,28), sl 1, K1, psso,

K1, K2tog, K24(26,28) 51 (55,59) sts.
Cont until work measures 21(25,27)
cm measured from crotch ending
with WS row.

Shape Armhole

Keeping stripes correct:

1st row: Cast off 5 sts, knit to end of
row.

2nd row: Cast off 5 sts, purl to end of
row. 41(45,49) sts.

Bodice is worked in striped pattern
with a garter stitch border of 6 sts at
each side.

1st row: Knit.

2nd row: K6, purl to last 6 sts, K6.

Keeping stripes and 6 st garter



Hats

There are 2 styles of beanie. One is striped and one is plain with a contrast brim



border correct cont straight until work measures 6(7, 7.5)cm measured from cast off stitches at armhole edge, ending with WS row. Keeping stripes correct, work 8 rows garter stitch (knit every row).

Shape Neck

1st row (RS): K11, cast off next 19(23,27) sts, knit to end. Work a further 13(15,17) rows on these 11 sts. ***** Cast off. With WS facing, rejoin yarn to rem 11 sts and work 13(15,17) rows. Cast off.

Front

Work as for Back up to *****.
Next row (buttonholes): K2, yo, K2tog, K4, yo, K2tog, K1. Knit a further 2 rows. Cast off. With WS facing, rejoin yarn to rem 11 sts.
Next row (buttonholes): K2, yo, K2tog, K4, yo, K2tog, K1. Knit a further 2 rows. Cast off.

To Make Up

Press pieces lightly if necessary. Join side seams using a fine back stitch seam or mattress stitch if you prefer. Sew on shoulder buttons. Stitch remaining 3 buttons to the front of the rompers in the middle of the bodice.

Striped Beanie

Using 3mm knitting needles and MC, cast on 92 sts. Work 12 rows st st. Join in CC. Working in stripes of 2 rows CC and 2 rows MC, beg st st. Work a total of 20 stripes. **Keeping Stripes correct:**

Shape Crown

Next row: * K8, K2tog, rep from * to last 2 sts, K2.
Next row: Purl.
Next row: * K7, K2tog, rep from * to last 2 sts, K2.
Next row: Purl.
Next row: * K6, K2tog, rep from * to last 2 sts, K2.
Next row: Purl.
Next row: * K5, K2tog, rep from * to last 2 sts, K2.
Next row: Purl.
Next row: * K4, K2tog, rep from * to last 2 sts, K2. Cont dec in this manner until 20 sts rem.
Next Row: K2tog all across. (10 sts). Work a further 12 rows on rem 10 sts. Break off yarn, thread through rem sts, pull up tightly and fasten off.

To Make Up

With row edges of little top piece together, stitch using mattress stitch. With right sides together, sew back seam together, except for rolled edge. Turn right way out and stitch rolled

Beanie Materials

Main Colour (MC): 50g ball, 4-ply baby wool.
Contrast Colour (CC): 50g ball 4-ply baby wool.
NOTE: Only a small amount of contrast colour will be needed for the hat with the contrast brim. 3mm knitting needles, Wool needle.

Measurements

To fit: 3 - 6 Months

edge together so seam does not show. Darn in any loose ends.

Plain Hat with Contrast Brim

Using 3mm knitting needles and CC, cast on 92 sts. Work 12 rows st st. Change to MC. Work in stocking stitch for 6.5cm. **Shape Crown as for striped beanie.**

To Make Up

Place row edges of little top piece together and stitch using mattress stitch. Tie in a knot. With right sides together sew back seam together, except for rolled edge. Turn right way out and stitch rolled edge together so seam does not show. Darn in any loose ends.

Materials

Main Colour (MC): 1 (2, 2)
x 50g balls 4-ply baby wool,
Contrast Colour (CC): 1 (1,1)
x 50g ball 4-ply baby wool,
(Bambini 4-ply was used,
169m per 50g ball),
3.25mm knitting needles,
Wool needle for sewing up,
4 x 1cm buttons.

Measurements

3 months (6 months, 12 months)
Chest Measurement: 38cm (40cm 42cm),
Length shoulder to waist:
30cm (33cm 36cm).

Tension

28 sts and 38 rows to 10cm measured
over stocking st on 3.25mm knitting
needles.

Back

Using 3.25mm knitting needles and MC, cast
on 58(62,66) sts.

Work 4 rows garter stitch.

Work in st st until work measures 16(18,20)
cm from cast on.

Shape Armholes

Remainder of top is worked in garter st in
stripes of 2 rows MC, 2 rows CC.

On the third row of garter st begin armhole
shaping:

Cast off 10(11,12) sts at beg of next 2 rows. 38
(40,42) sts.

Continue in garter stitch stripes until work
measures 10(11,12)cm from armhole shaping.

Shape Neck

Next row: K14, cast off 10(12,14) sts, knit to
end.

Cont on these 14 sts for first side of neck.

Cont in garter st stripes until strap measures
13(14,15)cm from armhole shaping.

Next row (buttonholes): K4, yfwd, K2tog, K3,
yfwd, k2tog, K3.

Cont until strap measures 14(15,16)cm from
start of armhole shaping.

Cast off.

Work other strap to match.

Front

Work as for back until front measures
7(8, 9)cm from armhole shaping.

Work neck shaping as for **Back**.

Sleeveless Top



Straps

Omitting buttonholes, work straps
as for Back until straps measure
11(12,13)cm from start of armhole
shaping. Cast off.

To Make Up

Press lightly if needed. Stitch side
seams using a fine back seam or
mattress stitch if preferred. Darn in
all ends. Sew on buttons.

...and Shorts

Shorts

Make 2 pieces the same

Begin with Right Leg

Using 3mm knitting needles and MC, cast on 28(30,32) sts.

1st row (WS): K0(2,0), * P2, K2, rep from * to end of row.

2nd row: * P2, K2, rep from * to last 0(2,0) sts, P 0(2,0).

Rep 1st and 2nd rows a further 5 times (12 rows rib in total).

Join in CC and work in stripe pattern for 6 rows *****.

Break off yarn and transfer these sts to a stitch holder.

Left Leg

Work as for Right leg to ***** , do not break off yarn.

Join legs

Keeping stripes correct, knit across sts of left leg inc one st at end of this

row, then knit across sts of right leg. 57(61,65) sts.

Cont until work measures 15(18,20) cm (or length desired) measured from crotch to waist, ending with WS row and dec one stitch in centre of last row. 56 (60,64) sts. Break off CC.

Waistband

Next row (RS): Using MC, * K2, P2 rep from * to end of row.

Rep this row 4 more times.

Next row (WS): K1,*yfwd, K2tog, rep from * to last st K1.

Work 5 more rows rib. Cast off.

To Make Up

Press piece lightly if necessary. Join side and leg seams using a fine back stitch or mattress stitch if preferred. Darn in all ends. Thread ribbon through eyelet holes and tie in a bow at the front.



Stripe Pattern

1st row: CC, knit.

2nd row: CC, purl.

3rd row: MC, knit.

4th row: MC, purl.

Materials

4-ply baby wool

(Bambini 4-ply was used, 50g ball, 169m per ball),

Main Colour (MC): 1 (1, 1),

Contrast Colour (CC): 1 (1, 1).

1m of ribbon for waist tie,

3mm knitting needles,

Stitch holder,

Wool needle for sewing up.

Measurements

3 months (6 months, 12 months)

Waist: 46.5cm (50cm, 53cm).

Length from crotch to waist: 21cm (24cm, 26cm).

Tension

24st and 32rows to 10cm worked over stocking stitch on 3mm knitting needles.

Boots

Materials

50g ball 4-ply baby wool, 3mm knitting needles.

Measurements

To Fit: 3 - 6 months

Tension

28 sts and 38 rows to 10cm measured over st st on 3mm knitting needles.



needle (63 sts).

Work 13 rows garter stitch.

Shape Sole

Row 1: K1, * K2tog, K25, K2tog,* K3, rep from * to * once, K1.

Row 2: K26, K2tog, K3, K2tog, K26.

Row 3: K1, *K2tog, K22, K2tog,* K3, rep from * to * once, K1.

Row 4: K23, K2tog, K3, K2tog, K23.

Row 5: K1, *K2tog, K19, K2tog,* K3, rep

from * to * once, K1

Row 6: Cast off.

Make another boot to match.

To Make Up

Join leg and under foot seam. Darn in any loose ends.



Boot

(make 2 alike)

Begin at Cuff. Using 3mm knitting needles, cast on 42 sts.

Work in K1, P1 rib for 6cm, dec one st at the end of last row (41 sts).

Work 4 rows in st st.

Divide for Top of Foot

Next row: K28, turn, p15, turn.

On last 15 sts, work 22 rows. Break yarn.

With RS facing, pick up 11 sts alongside of foot, 15 sts from toe, 11 sts alongside of foot and 13 sts on



Versatile Top

This top is so versatile! Not only can it be worn many different ways, but the design is EASY to adapt to suit anyone, from a child to the largest adult!

BY ELAYNE WATSON



Measurements

Measure around your hips and divide the measurement by two. That is the size of the Granny Square panel. Make two panels—one for the front, and one for the back.

Granny Squares

Make whatever Granny Square you choose with whatever yarn you choose and in whatever colour or colours you choose. Mine were made using Shelley Husband's 'Shine with Hope' pattern which she published especially to raise money for the Australian Bushfire Relief. Unfortunately, she retired the pattern to publish it in her next book of granny squares which will come out sometime next year—but ANY granny square will do from the simplest to the most complicated.

Make four squares to a side, as I have done, or nine smaller squares, or one big square for each panel. You could even do a large square in the middle and surround it with smaller squares. It's ENTIRELY up to you, as long as they add up to the measurement you need. You can crochet the squares (as I have done), or you can knit them. Again, this is entirely up to you. That is how versatile the pattern is!

Joining

Join the completed squares together in whatever way you wish. You can sew them, crochet them, or join them with a flat stitch as I have done. There are many videos on YouTube which show you how to join crocheted granny squares. Join the front

DOUBLE CROCHET BACK LOOP ONLY RIBBING

Ch21

Row 1: Skip the first chain, 1dc into each chain to the end. Count carefully and don't miss the last chain. 20 sts.

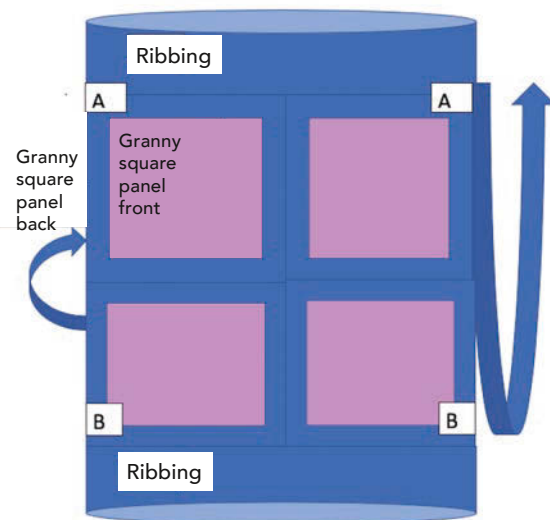
Row 2: 1ch, 1dc into the back loop only of each dc from previous row. 20 sts. Rep Row 2 until the ribbing is the length you want.

To join: dc into the back loop only of each st in the starting chain.

squares and the back squares into two separate panels.

The border

The ribbed border can be made as wide as you like. Mine was 17cms, but anything from 10 to 20 cms would be fine. The border should be able to fit around your hips comfortably. Once again, the pattern you use for the ribbing can be whatever you like as long as it has some stretch to it. Knit or crochet it as one long piece, and join the piece into a circle. There are many stretch stitches you can use. Knitting has a variety of ribbing techniques—simple rib, 2x2 rib, 4x4 rib etc. There are also some great ribbing techniques in crochet. I used the 'double crochet back loop only' stitch (above).



Make two circles of ribbing—one for the top and one for the bottom.

Attaching the borders

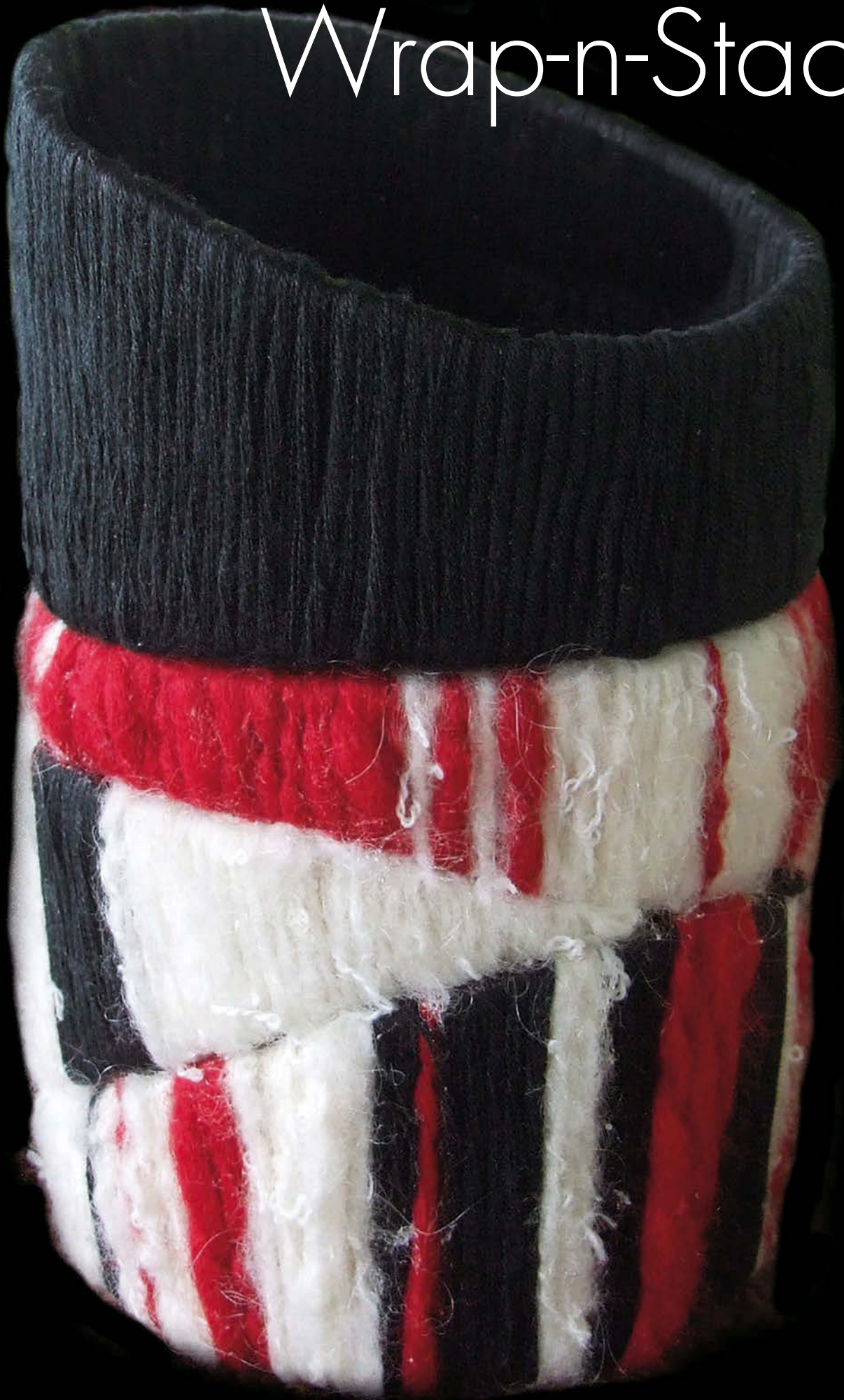
Fold the ribbed circle in half and pin evenly to one edge of the front. Join the ribbing to the front panel in whatever way you choose. I joined the pieces using simple double crochet. Continue by joining the back panel to the ribbing in the same way. Repeat this process with the ribbing at the other end of the front and back panels.

Finishing off

If you wish, you can crochet a border around the left and right sides of the panels (A to B to A on the diagram). I crocheted a single row of double crochet in black for the border.



Wrap-n-Stack



Yarn Vessel

BY PENNY EAMER



This yarn vessel stands alone as an attractive and unique decorative item. It can be as simple or as intricate as you wish. It is easy to make and uses both new and recycled materials depending on your preference and/or available materials.

If properly constructed, it should last for many years. It does not, of course, hold water but can be used for dried arrangements. Make it as a perfect gift for someone who likes unusual things or use it as an attention grabber in your own home.

I have used recycled cardboard sticky tape rolls (in different widths) for this sample (Fig 1) but you could also use PVC piping in varying diameters to alter the vase size and strength.

Post rolls are also good and come in a variety of sizes. Vary the number and thickness of the rings and finishing decorative touches to produce unique results. I cut a 1.5 cm section off the end of one of the wide rolls for variation in width, giving me five roll sections altogether and then sanded all rough-cut edges.

I thickened one wide roll by wrapping thick string around it (Fig 2). I then wound the same string around the thin roll (this time, in the same direction as the wool). This thickening gives a slight increase in width on the vase. This project assumes that you will use empty tape or postal rolls, and preparation techniques are given with that in mind.

Preparation

Peel off any remaining tape and then use any all-purpose sealant to seal the entire roll inside and out. When dry, give it a second coat. This ensures no moisture gets into the cardboard over the years. Sand

finely if needed and then, using a suitable undercoat or gesso, paint all the surfaces. Leave the rolls to dry thoroughly.

Select the yarns you would like to use. I suggest that to start with, for the size shown, you do not use a very fat, chunky and irregular yarn. Experiment before starting, to see if your yarn is suitable. Once your overall colour scheme has been decided, find a paint colour that will go with your yarns and apply two coats to all the rolls inside and out (Fig 3). Leave to dry well and then finely sand if required.

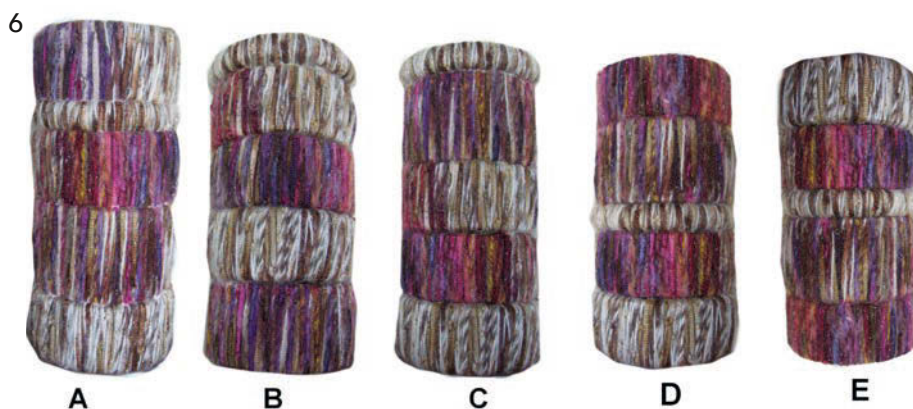
Using a piece of strong card, draw the internal diameter of the roll and cut out the circle accurately. This will form the base of the vessel. Check that this circle fits into the roll, allowing space for the yarn. Seal and cover both sides of this card circle with black or co-ordinated felt. Trim and set aside.

You now need to decide *how* you will wind your yarn colours—for example, do you want each roll to have a different single colour, or do you want blended yarns and colours on each roll? (Fig4). Obviously, these decisions will alter the look of the finished project.



TIP: If you prefer to design your colour and pattern layout before winding, paint your proposed design/colours onto the card rolls in place of a base colour, then all you have to do is copy it when winding! In fact you can even paint the cutting lines onto a roll, then colour it, and then, once you are happy with it, cut it! You may need to touch up the paint if you do it this way.





To blend your yarns as in this example you will sometimes be working with two (or on occasion three or more) yarns and alternating them on the outside. You will need to *cross the yarns over on the inside of the roll*.

To ensure that the cross-over does not show inside, ***always do the following:*** if you are winding from the left towards the RIGHT, keep your spare yarn to the RIGHT of the used yarn.

If you are winding towards the LEFT keep the spare yarns to the LEFT of the used yarn. This will hide the cross over and secure starting and finishing yarn ends as well.

Alternatively, you could use a single yarn that changes colours at intervals. Alternating your colours allows you to cut and work with manageable lengths of yarn and if you want one colour/yarn per roll, you may prefer to push the yarn ball through the roll on each wind to avoid joins. To cut or not to cut? The choice is yours!

Vessel

Coat a small section of the inside of the first roll with PVA glue to hold the start of the yarn, and let it dry a little. As I wound, I applied a light coating of glue on the inside, outside and edges of the roll, just ahead of where I was working. This holds the yarns in place, especially where they cross over, start or finish. To finish off, glue the yarn inside the roll and trim.

After you have wound one or

two rolls, lay them next to one another and then decide on variations for the other rolls (Fig 5). Wind all remaining rolls. Experiment by placing them on top of each other until you find a design that you prefer (Fig 6).

Use PVA glue to join the wound rolls together. Be generous but *do not use so much that it squeezes out to the outside of the vessel!* Make sure the rolls are straight and the colours look good together and then very carefully, place a weight on the top and leave to dry.

Check that the weight is centralised, otherwise your vessel may end up looking like the leaning tower of Pisa! You may like the lean of course, but it's best to *design* it that way deliberately! Smaller vessels can be made in the same way (Fig 7). Now, take your felt covered circle and

glue around the edges. Slip this into the base of the vessel and gently but firmly push it about half a centimetre into the roll (Fig 8). Make sure the base is level and set it aside to dry.

Your vessel is now ready to embellish (Fig 9). You have *endless* options for embellishment, including fine beading, embroidery or chunkier decorations if you prefer. Your yarn, colours and winding patterns will determine what your vessel needs for embellishment. You may prefer to leave it plain. Decisions, decisions, decisions! I first tried clumps of three or four seed beads scattered randomly over a section (Fig 10) then I decided that I preferred larger and chunkier decorations. You could use large beads, tassels or found objects. You could, of course, plan your vessel to highlight special decorative items rather than, as I

have done here, make the vessel and *then* think about decoration! Both methods are equally valid approaches.

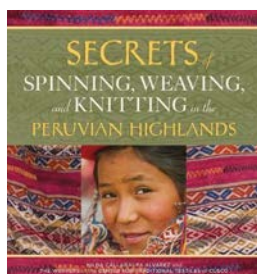
The finished vessel is shown in fig 11. I then added some fancy, purple yarn around the top ring on the bead level (see fig 12).

An endless variety of different vessels can be made just by altering cuts and yarns (fig 13, 15). The very random and crooked cutting method for this vessel is shown in fig 14. Unlike the straight cut method you cannot usually rearrange them as their irregular shapes key them together. You can stack them in a crooked fashion to create a crooked vessel but it requires a bit of planning before you cut! Whatever cutting method or shape you use, you must always seal the card if you want it to last. 🧶



Yarn Library

Secrets of Spinning, Weaving, and Knitting in The Peruvian Highlands



**Nilda Callañaupa Alvarez and
the weavers of the center for
traditional textiles of Cusco**
Thrums Books, 2017

\$17.25 USD

ISBN: 0998452351

If it weren't for COVID-19, I would have been travelling to Peru to visit Machu Pichu. I had booked a day with the local spinners, weavers and dyers of the Cusco region. I bought this book so that I could find out as much as I could before I went.

The *Centro De Textiles Tradicionales Del Cusco* is a non-profit organization that was founded in 1996 by indigenous weavers of the Cusco region. Its mission is to, "promote the empowerment of weavers through the sustainable practice of Peruvian ancestral textiles in the Cusco region. Through workshops, opportunities, and the promotion of their textile art, the CTTC enables weavers

to maintain their identity and textile traditions while improving their quality of life."

This lovely book explains what this mission looks like in practice. It has contributions by many of the young weavers of the area, and is filled with vibrant photos of the women and their work.

The creation of textiles is one of the oldest activities of any culture, and the textiles that are created constitute an excellent way of identifying where someone comes from. The patterns in the textiles tell the story of their history and mythology as surely as any written records. This book provides instructions for various techniques, but it also tells us why the techniques are practised, the history of the technique and the stories that are intertwined with the textiles.

The book has four sections: spinning, weaving, knitting and finishing. In each section, we learn fascinating differences between the traditional techniques and those with which we are familiar.

The first nations people around Cusco spin using a *pushka* or hand spindle, a *pukhu* or supported spindle, and a *mishmi* or single stick spindle. The fine, even yarn is testament to their skill. Women from childhood to old age spin yarn from alpaca, llama and sheep. They hand ply it and dye it and use it in their weaving and knitting.

The weaving is mainly backstrap weaving. Warping is a social activity, and the designs reflect their traditions. I am a weaver, but I would have enormous trouble following their complex designs instructions. I am filled with respect for the women who do this as part of their daily lives.

Their traditional knitting involves complex and intricate colourwork in garments such as the hats—*chullo*—that are worn by children and men. In fact, the men knit these for their sons. The book gives excellent instructions for the scallop casting on technique with one, two or three colours. I found this exceedingly challenging, but couldn't resist giving it a go! I loved the traditional motifs, however.

I admire the careful and colourful ways that they finish their garments—with tubular borders, seams, embroidery, tassels, pompoms, *watanas*, braids—all of them requiring skill and creativity. The meticulous finishes are supposed to protect the garment and the wearer from harm.

This is a fascinating book, but, having tried some of the techniques, it is one that I think I will use for information rather than instruction. I am looking forward one day to travelling there and spending a day or two with these women watching and learning from them. - Rie 

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Stitch guide

KNIT STITCHES ABBREVIATIONS

*, **	repeat directions following * or ** as many times as indicated
alt	alternate
CC	contrast colour
cont	continue
cn	cable needle
cm	centimetre(s)
dec(s)	decrease(s)/decreasing
dpn(s)	double-pointed needle(s)
fol	following
inc(s)	increase(s)/increasing
g st	garter stitch: k all rows (back and forth); in rounds, work 1 round knit, next round purl
K, k	knit
k2tog	knit 2 sts together (decs 1 st; a right-leaning dec)
kfb	knit into the front and back of the same st (increases 1 st)
m	metre(s)
m1	make 1 (raised increase)
m1L	make 1 leaning left
m1R	make 1 leaning right
MC	main colour
mm	millimetre(s)
P, p	purl
Patt	pattern
PM, pm	place marker
psso	pass slipped stitch over
p2tog	purl two sts together.
pw	purl wise
Rem	remain/remaining
Rep	repeat
RS	right side
skp	slip 1, knit 1, pass slipped stitch over
Sl, sl, s	slip
Sm, sm	slip marker
ssk	slip, slip, knit the 2sts tog (left leaning dec)
st(s)	stitch(es)
st st	stocking stitch: k one row, p one row (flat); k all rows (circular knitting)
tbl	work st(s) through back of loop(s)
tog	together
WS	wrong side
w+t	wrap and turn
wyib	with yarn in back
yb	yarn back
yf	yarn forward. Makes a st on a K row by moving yarn to front of work under right hand needle.
yo	yarn over. See also 'yrm'

KNITTING NEEDLE SIZES

	metric	american	imperial		metric	american	imperial
➤	2.00mm	0	14	➤	5.50mm	9	5
➤	2.25mm	1	13	➤	6.00mm	10	4
➤	2.50mm			➤	6.50mm	10½	3
➤	2.75mm	2	12	➤	7.00mm		2
➤	3.00mm		11	➤	7.50mm		1
➤	3.25mm	3	10	➤	8.00mm	11	0
➤	3.50mm	4		➤	9.00mm	13	00
➤	3.75mm	5	9	➤	10.00mm	15	000
➤	4.00mm	6	8				
➤	4.50mm	7	7				
➤	5.00mm	8	6				

Common Crochet Symbols (US terms)

chain stitch (ch)	○	back loop only	⌢
slip stitch (sl st)	●	front loop only	⌢
single crochet (sc)	✕ or +	decrease dc	⌢
half double (hdc)	T	2 st decrease dc	⌢
double (dc)	⌢	chain 3	⌢
treble (tr)	⌢	ch3 picot	⌢
double treble (dtr)	⌢	chain 5	⌢
sc2tog	⌢	2 crossed dc	⌢
sc3tog	⌢	2 crossed dc w/ch	⌢
dc2tog	⌢	magic loop	⌢
dc3tog	⌢	front post dc (fpdc)	⌢
3 dc cluster	⌢	back post dc (bpd)	⌢
3 hdc cluster	⌢	5 dc shell	⌢
5 dc popcorn	⌢	fan	⌢
V-stitch	⌢	beginning of work	⌢
dir of work	➡	end / bind off	⌢

Crochet term conversions

Australian/UK term	Symbol	US term
chain (ch)	○	chain (ch)
slip stitch (sl st)	●	slip stitch (ss)
double crochet (dc)	+	single crochet (sc)
half treble (htr)	⌢	half double crochet (hdc)
treble (tr)	⌢	double crochet (dc)
double treble (dtr)	⌢	treble (tr)
triple treble (ttr)	⌢	double treble (dtr)
front post treble (fptr)	⌢	front post double crochet (fpdc)
back post treble (bptr)	⌢	back post double crochet (bpdc)
start of work	△	start of work
fasten off	▲	bind off
direction of work	↔	direction of work
back loop only	⌢	back loop only
front loop only	⌢	front loop only

YARN CONVERSION GUIDE

Australian Ply	Equivalents described as	USA CYCA number	Wraps per inch	Approx. needle size	Sts to 10cm (4") in stocking st	Approx. crochet hook size	Aust/UK dc, CYCA sc to 10cm (4")
1 ply	Single, very fine weight, cowweb	None as yet	Over 24	No standard	No standard*	No standard	No standard
2 ply	fine weight, lace weight	None as yet	22 or more	2 - 4 mm USA no standard Imperial 14 - 8	Varies * 28 - 32 or even up to 40	No standard	No standard
3 ply	light fingering, fine weight, lace weight, baby	0: lace	20-23	1.5 - 2.25 mm USA size 000 - 1 Imperial 14 - 13	Varies * 32 - 40	Steel ** 1.6-1.4 mm (6, 7, 8) Regular hook B-1	32-42 *
4 ply	Sock, fingering, baby, superfine, light weight	1: super fine	19-20	2.25 - 3.25 mm USA size 1 - 3 Imperial 13 - 10	27 - 32	2.25-3.5 mm B-1 to E-4	21-32
5 ply	sport weight, lightweight, baby, fine	2: fine	15-18	3.25 - 3.75 mm USA size 3 - 5 Imperial 10 - 9	23 - 26	3.5-4.5 mm E-4 to 7	16-20
8 ply	Light worsted, medium weight, DK-double knit	3: light	12-14	3.75 - 4.5 mm USA size 5 - 7 Imperial 9 - 7	21-24	4.5-5.5 mm 7 to I-9	12-17
10 ply	Worsted, Aran, medium weight, Afghan	4: medium	9-11	4.5 - 5.5 mm USA size 7 - 9 Imperial 7 - 5	16-20	5.5-6.5 mm	11-14
12 ply	Heavy worsted, heavy weight, bulky	5: bulky	7-8	5.5 - 8 mm USA size 9 - 11 Imperial 5 - 0	12 - 15	6.5-9 mm K-10 ½ to M-13	8-11
14 ply	roving, chunky, extra bulky, rug, super bulky, pencil roving	6: super bulky	6-7	8 mm & over USA size 11 + Imperial 0 - 000	7-11	9 mm and larger M-13 and larger	5-9
20 ply	Polar, roving, Icelandic	None as yet	6 or less	10 mm & over USA size 15 + Imperial 000 +	10 or less	No standard	No standard

*The 1 & 2 ply yarns are normally used for open worked, lace patterns so the stitch count and needle size can vary tremendously depending on the project.

** Steel crochet hook sizes may differ from regular hooks.

This table compiled by Michelle Moriarty, referencing various encyclopaedias, USA CYCA Standards, Knitpicks, Nancy's Knit Knacks, Ravelry and in consultation with Amelia Garripoli. ©This table is copyright to Yarn Magazine.

Stitch guide

Pattern Difficulty Guide

EASY
okay for
beginners



INTERMEDIATE
some variety in the
pattern



ADVANCED
lots of technique
needed



Crochet Abbreviations

sl st	slip stitch	tr3tog	treble 3 stitches together
sp/s	space/s	4trcl	4 treble cluster
st/s	stitch/es	dtr	double treble
ch	chain	standing st	attach yarn to hook with slip knot and work st indicated
st ch	starting chain	fp	front post
dc	double crochet	bp	back post
dc2tog	double crochet 2 stitches together	picot3	3ch, sl st in 3rd ch from hook
spike dc	spike double crochet	picot5	5ch, sl st in 5th ch from hook
htr	half treble		
tr	treble		
tr2tog	treble 2 stitches together		

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Here are a few of the letters we received...

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Write to Rie at yarneditor@artwearpublications.com.au

Dear Yarn Magazine,

I am so pleased that I found **Yarn** magazine's facebook page while we were all locked down. You post so many things there. Some are funny and some are serious and there are lots of free patterns from various sites. Every day I check what you have posted, and spend a few minutes looking at the ideas. There are lots of things I have saved from there. **Mary**

Thank you, Mary! I'm glad you're enjoying the posts. Maybe there are other readers who haven't found the facebook page. It's at <https://www.facebook.com/YarnMagazineAustralia> and we'd love you to like it. Warmest regards ~ Rie.

I tried to do the butterfly brooch from *Animalia*, and I think I'm going to have to take some needle felting lessons! **Jackie**

Hi Jackie! Needle felting takes a bit of practice, but I know that Reena Harwood, who wrote the instructions for the lovely butterfly, has some needle felting tutorials at her "stabbing school"—including a numbat, which I believe is free. Did you see her blue wren in the Australiana issue? I think it's spectacular. Although Reena's work isn't in this issue, look out for it in the December issue! In the meantime, check out her website for her tutorials. <https://www.reenaleecreations.com.au/> Happy Stabbing! ~ Rie.



Hi Rie!

Joan Meade, who featured as your oldest knitter in issue 54 (*Diversity*), celebrated her one hundredth birthday and this is her latest rug—which was sewn together and returned to her to show at a family gathering. **Stephenie Milne**

Hi Stephenie!

*The rug is amazing! Well done, Joan! Please wish her happy birthday from everyone at **Yarn** magazine! Thank you for letting us know :) Hugs (with appropriate social distancing) ~ Rie.*



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