

The Australian magazine for creative people

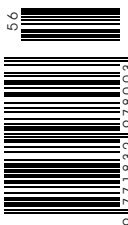
Yarn[®]

knit | felt | crochet | weave | spin

Renew

2019
Issue 56
\$9.95 AUD
\$15.00 NZ

56



9 177183 21978003

ASHFORD WHEELS & LOOMS

Ashford Silk Merino

Check out our 5 **NEW** colours - Flamingo #113, Berries #114, Skyscape #115, Avocado #116, Citrus #117.

20% Silk 80% Merino. Soft, silky and luxurious. Perfect for felting and spinning.

Available **NOW** in 19 beautiful colourways and white.



Blending Board

Create beautiful rolags for spinning or felting.

Carding area
30 x 30cm.



Drum Carders

Effortless fibre preparation.
20cm width.
Choose 72 or
120 point cloth.



Caterpillar Cotton

100% cotton variegated dyed yarn with a beautiful crimp, spiral plied texture. 200gm cones.

Samplett Loom

Sample new yarns and techniques.

Choose 25 or 40cm weaving width with built-in second heddle option.



e-Spinner 3

Portable, light and compact. Quiet 12v motor drives flyer. Includes 3 jumbo bobbins, tensioned lazy kate, foot switch and carry bag.



Kiwi 3

Our most popular wheel now with folding treadles.



Includes 3 large bobbins, built-in lazy kate and wooden threading hook.

Still at an affordable price!



Folding Table Loom

Weave traditional and modern patterns to create your own original fabrics.

Choose 40, 60 or 80cm width, 4 or 8 shafts or 60cm 16 shafts.

Just add yarn!



ACT

Crafty Frog

Kambah, ACT 2902
Ph. 02 6296 6240
info@craftyfrog.com.au
www.craftyfrog.com.au

New South Wales

Aunt Jenny

Ph. 02 6100 3052
www.auntjenny.com.au

By Lynette

Berry, NSW 2535
Ph. 04 3946 8698
bylynette@bigpond.com.au
www.bylynette.com.au

Glenora Weaving & Wool

Gerringong, NSW 2534
Ph. 02 4234 0422
christine@glenoraweaving.com.au
www.glenoraweaving.com.au

Petlins Spinning & Weaving

Rhodes, NSW 2138
Ph. 02 9736 1501
orders@petlins.com
www.petlins.com

Spinners Haven

Armidale, NSW 2350
Ph. 02 6772 8795
spinnershaven@nsw.chariot.net.au

Tijuna Alpacas Wool Shop

Razorback, NSW 2571
Ph. 04 1820 3257
www.tijuna-alpacas.com.au

South Australia

Scratch @ Itch Arts & Crafts

Laura, SA 5480
Ph. 08 8662 2663
scratch@itch.net.au

Victoria

Wondoflex Yarn Craft Centre

Malvern, VIC 3144
Ph. 03 9822 6231
enquiries@wondoflex.com.au
www.wondoflex.com.au

Woolsy Trading Post

Geelong West, Geelong, VIC 3218
Ph. 03 5222 1571
www.woolsytradingpost.com.au

Tasmania

The Wool Shop

Moonah, TAS 7009
Ph. 03 6278 1800
Fax 03 6278 1808
woolssuppliers@bigpond.com

Western Australia

Bilby Yarns

Willagee, WA 6156
Ph. 08 9331 8818
bilbyarn@tpg.com.au
www.bilbyyarns.com

New Zealand

Hands Ashford NZ Ltd

Elmwood, Christchurch
Ph/Fax 03 355 9099
hands.craft@clear.net.nz
www.handscraftstore.com

Knit World Mail Order

Ph. 04 586 4530
Fax 04 586 4531
sales@knitworld.co.nz
www.knitworld.co.nz

Visit one of these authorised Ashford dealers to find out more about the full range of carders, weaving looms, spinning wheels, fibres and textile equipment.

www.ashford.co.nz



Contents

ISSUE 56 DECEMBER 2019

Each Issue

- 2 Editor's Notes
- 51 Yarn Library
- 52 Stitch Guide and Pattern Difficulty Guide
- 54 Mailbox

Articles

- 3 Recycled Yarn - *Naomi James*
- 4 How to Prepare Recycled Yarn - *Elayne Watson*
- 14 Joining Pin Loom Squares - *Margaret Stump*
- 20 Yarn Holder From a Plastic Bottle - *Bohdan Makarov*
- 22 Revival When You Dye - *Elayne Watson*
- 38 Renew Yourself With Craft - *Naomi James*
- 41 A New Wave of Crochet Cables - *Mara Cunnett*
- 45 Pet Bed From a Jumper - *Maria Layne*
- 46 Memory Cushions From Cardigans - *Rie Natalenko*

Fiction

- 32 Renewal - *Amy Lane*

Places

- 18 My Moroccan Yarn - *Tuula Harman*
- 30 Renewal in New Zealand - *Debra Hinton*

Patterns

CROCHET

- 6 Renewing Your Love - *Jenny Occleshaw*
- 28 Multi-Strand Chain Necklace - *Penny Eamer*
- 43 Pompom Beanie - *Jenny Occleshaw*

KNIT

- 24 Reclaimed Baby Set (Beanie, Scarf, Booties)
- *Jenny Occleshaw*

OTHER YARN CRAFTS

- 8 Renewal of a Silk Scarf (Nuno Felting) - *Rachel Preston*
- 11 Life's A Beach (Pin Weaving) - *Margaret Stump*
- 15 Renewing a Blouse with Tatting - *Daphne Scott*
- 33 Jumper Bags and a Bangle (Felting/Fulling)
- *Penny Eamer*
- 35 Needle Weaving a Fun Scarf - *Lynda Worthington*
- 48 I-Cord Bags - *Marjorie Post*

ON THE COVER

Weave A Fun Scarf by
Lynda Worthington - P35

Photography by
Andromeda Lembo





Editor's notes

 Yarn Magazine

Rie Natalenko

Renewal. Making things new. Regeneration. Rejuvenation. Restoration. Revitalisation. This issue looks at many different interpretations of renewal.

Personally, I hate waste. Maybe my mother taught me too well, since she grew up in the war years. "Waste not, want not," my grandmother used to say. I hate throwing things away, and always look at ways I might repurpose or reuse anything before it goes in the bin. I have a couple of large boxes of clothes that I intend one day to rework into something that I can use or wear. I rescue beautiful hand-knitted jumpers from op shops and unravel them or felt them. I'd love to encourage readers of Yarn to do the same. It's very important in this throw-away society.

Maria Layne has a project which is very close to my heart. She shows you how to turn an old jumper into a cat bed—and I show you how I repurposed my Dad's cardigans into memory pillows. What wonderful ideas! Amy Lane's beautiful story is about the renewal of a felted jumper—and Penny Eamer shows us how to do that! Bohdan Makarov is back with some yarn holders made from plastic bottles—such a simple idea and so effective.

Daphne Scott shows us how to renew an old blouse with some fine tatting, while Rachel Preston revitalises a silk scarf by nuno-felting it. Jenny Occleshaw shows us projects from yarn that is recycled by the manufacturers, and yarn that is recycled from existing garments. Naomi James notes all the ways we can recycle yarn, and Elayne Watson gives us some great tips on how to prepare recycled

yarn for re-use. She also has an introductory article on dyeing, which is a great way to renew a garment or some recycled yarn.

There are some great projects that can use yarn that has been recycled, including Lynda Worthington's simple scarf using a weaving blank, Marjorie Post's bags made from i-cords, and Penny Eamer's simple chained necklace.

Mara Cunnett looks at new ways to create crochet cables, while Margaret Stump's beautiful pin-woven cushion cover will renew the look of your room. And what better way to renew your spirit and your enthusiasm for yarn than to visit other countries? Debra Hinton and Tuula Harman share their overseas travels and their yarny discoveries.

Finally, Naomi James has a wonderful article on the ways that yarn crafts can help you to renew yourself. This must-read piece will give you all the well-researched answers as to why it's in our best interests to knit, crochet, spin, weave, felt or do any other enjoyable yarn craft. We always knew intuitively that it was good for us, but this wonderful article lists all the ways crafting can and does help us in life.

Thank you to those who let us know what you enjoy, and what you would like to see in **Yarn**.

I love my job as editor, and it makes my day to hear from happy readers. Let me know at yarneditor@artwearepublications.com.au.

I'd love to hear from you.

Rie

Apologies and omissions

In Debra Hinton's *Knitting Around The World* (**Yarn** 54) the photos for the Shetland and Iceland swatches were swapped about. The Shetland one is pale blue with a red and yellow motif while the Iceland one is dark grey and red.

In Stephenie Milne's piece on 99-year-old knitter Joan Meade (**Yarn** 54), the photographer was Sheila Stanley.



Recycled: *Yarn*

BY NAOMI JAMES

These days, it's becoming more and more fashionable to return to the 'good old days' of thrift, and making do with what we have. It's all for a good cause, after all—the best cause, saving the planet. While buying new is always fun, and certainly keeps the wheels of the economy turning, recycling for our own economy is becoming more and more of a hot topic everywhere you look.

If you are a spinner, recycling yarn is lots of fun. You could take yarns from multiple sources, even short ends, card them with fleece or tops, and/or ply them together to make an entirely new, and 100% unique skein. The texture often does come out somewhat irregular, but that can be part of the joy—never knowing exactly how it will turn out in the end. Makers of art yarn will know what I am talking about here!

You could take an old item of clothing, and unravel it to reuse the yarn. Simple and effective, but often the fibres of older clothing aren't in top condition, or may not use the quality of wool or cotton we might



usually like. However, the benefit of this approach is that we can take a piece of clothing that may have a brilliant colour, or maybe a jumper that someone in the family loves but has outgrown, and remake it into something new to treasure. If you manage to unravel a long and usable length, this is the most basic way of recycling something old to be new again. You can even cut strips of old T-shirts or a dress you loved, and

make them into balls of yarn for knitting, crochet or weaving.

Another method of bending recycled yarn to your will is to dye it. You could dye it before or after respinning and plying. The exciting part of this method is that, not necessarily knowing the composition of the recycled yarn the way you know your hand-spun yarns, the dying process can have truly unexpected results. Pink jumper, plus blue dye, equals—wait, where did that green tinge come from? Surprising dye lots can be half the fun of recycling unknown yarns!

Have a look through that old clothes bag in the attic. Rummage through the 'To Donate' box in the spare room. Look at old clothes in the op-shop in a totally new way—what if I pulled this entirely apart and made something genuinely unique with it?

If your experiments end up anything like mine, you will no doubt have people asking you, "How did you come up with that amazing texture?" Imagine their shock when you tell them your new coat is made from your old school cardigan!





How to prepare *Recycled Yarn*

BY ELAYNE WATSON

Do you or does someone in your family have beautiful hand knitted garments that you don't wear anymore? Have you wished that you could make something with them instead of donating them?

When you go to secondhand stores you often see beautiful garments or blankets which have been hand knitted or crocheted with seriously good quality yarn. They may have been discarded because the garment has stains or is a little worn.

These garments or blankets or scarves can be recycled, and there

is a certain sense of achievement when you see something beautiful and new made from something that somebody else threw away.

It doesn't really matter if the original item has a stain or a hole because any unusable yarn can simply be discarded. If a garment is made with good quality yarns such as wool or cotton you can still get many years of wear from the yarn.

You can recycle many knitted or crocheted garments from your wardrobe, jumble sales, or charity shops—but choose them carefully. Look for plain wool and cotton because it's difficult to reclaim fancy yarns such as mohair.

You can also source very cheap balls of yarn from second-hand stores.

So what must you do to make the yarn usable again?

BALLS OF YARN

When you buy yarn from a second hand store it's always best to wash it before you use it. You never really know where it's been. Did someone's cat wee on it? Did it sit in a basket for years and years? It's a bit scary to think about the possibilities. So here are some tips for clean, tangle free, usable yarn.

Just in case the yarn dye bleeds, wash similar colours together—and since most second-hand yarn does not have a label and you don't know what it is, treat it as wool.

If you want to avoid tangles while washing the yarn, you need to turn it into a skein. You can use a swift, or a niddy noddly, or the back of a



chair, or your husband's hands, or whatever else allows you to form a skein. Once the skein is made, tie the yarn in at least three places.

- Fill either a large clean container or your clean sink with lukewarm water.
- Add wool wash.
- Submerge your hanks of yarn by pressing them down to allow the water to be absorbed. Don't swish it around too much because if your fibres are wool they could felt easily even with cool water.
- Let the yarn soak for about fifteen minutes, then pull each hank from the water and squeeze the excess water back into the container.
- Don't wring it because you don't want to stretch the fibres.
- Place the skeins on a dry towel, and roll the towel up tightly. Take out as much moisture as possible.

● Unroll the towel and hang the skeins to dry on a drying rack or clothesline.

GARMENTS OR BLANKETS

Wash the item well before you begin to unravel it. Follow the recommendations for the type of yarn, and be extremely careful if it's wool.

- Unpick any seams or sewing, remove borders or edgings, and separate the garment into pieces.
 - Snip into the end of the knitting or crochet and pull on the yarn to unravel the stitches.
 - Wind the yarn into skeins as described in *Balls of Yarn*, discarding any stained or worn bits of yarn.
 - When you come to an end either start a new skein or tie the ends together.
- When you unwind the wool, it often looks like two-minute noodles

(above). This kinky yarn is difficult to work with because it can cause gauge issues and might be lumpy and bumpy.

Soak the skeins of 'noodle yarn' in warm water overnight, then hang the yarn up to dry. If the yarn still has kinks after that, then repeat the soaking process but add weight to the yarn when it's drying to help pull the kinks from the skein.

If you want to change the colour of the yarn, the best time to dye it is when it's in dry skeins. This way you will get the most consistent colour.

You can use the resulting yarn for knitting, crochet, or weaving—and it's a real joy to produce something wearable and beautiful from something that was discarded. 

A close-up photograph of a red crocheted heart hanging from a tree branch. The heart is made of red yarn and is decorated with several small, colorful buttons in shades of red, orange, yellow, green, blue, and pink. A red ribbon is tied around the top of the heart and hangs down. The heart is positioned in front of a large, light-colored ceramic pot containing a tree with thick, gnarled branches. The pot is filled with white and grey pebbles. The background is slightly blurred, showing more of the tree and the pot.

This crocheted heart, made with recycled yarn, has a multitude of uses. You can stitch a ribbon to it and just hang it somewhere to be decorative or you can fill it with lavender as I have done and hang it on a clothes hanger or place it in a drawer.

Several would make a beautiful row of bunting. You could also use a finer yarn and a smaller hook to make a smaller version.

In pastel shades this would look very pretty for a baby's room. Naturally it would also make a great gift.

Renewing Your Love

BY JENNY OCCLESHAW



1st Top Piece

MAKE A MAGIC RING:

Round 1: work 6dc into the magic ring...6 sts

Round 2: work 2dc into each dc...12 sts

Round 3: *1dc in next dc, 2dc in next dc, rep from * to end of round...18 sts

Round 4: *1dc in each of next 2dc, 2dc in next dc, rep from * to end of round...24 sts

Round 5: *1dc in each of next 3dc, 2dc in next dc, rep from * to end of round...30 sts

Round 6 - 8: work 3 rounds dc without further increase. Fasten off.

2nd Top Piece

Repeat rounds 1-8 to make the second piece but **do not fasten off.**

Round 9:

Join to first top piece:

30dc around first top piece, 30dc around second top piece...60sts

Round 10: 1dc in each dc all round...60 sts

Round 11: *1dc in next 8dc, **inv dec**, rep from * to end of round...54 sts

Round 12: 1dc in each dc all round.

Round 13: *1dc in next 7dc, **inv dec**, rep from * to end of round...48 sts

Round 14: 1dc in each dc to end.

Round 15: *1dc in next 6dc, **inv dec**, rep from * to end of round...42 sts

Round 16: 1dc in each dc to end.

Round 17: *1dc in next 5dc, **inv dec**, rep from * to end of round...36 sts

Abbreviations

Invisible Decrease (inv dec)

1. Insert hook into front loop only of next st.
2. Insert hook into front loop only of foll st.
3. Yarn over and draw through first two loops.
4. Yarn over and pull through remaining two loops.

Round 18: 1dc in each dc to end.

Round 19: *1dc in next 4dc, **inv dec**, rep from * to end of round...30 sts

Round 20: 1dc in each dc to end.

Round 21: *1dc in next 3dc, **inv dec**, rep from * to end of round...24 sts

Round 22: 1dc in each dc to end.

Round 23: *1dc in next 2dc, **inv dec**, rep from * to end of round...18 sts

Round 24: 1dc in each dc to end.

Add Buttons

At this point sew buttons on one side of the heart in a random pattern.

It is much easier to sew them on prior to stuffing the heart.

Stuffing

Stuff the heart firmly with a mixture of the polyester filling and lavender.

Finishing

Round 25: *1dc in next dc, **inv dec**, rep from * to end of round...12 sts

Round 26: 1dc in each dc to end.

Round 27: ***inv dec**, rep from * to end of round.

Add a little more stuffing as required. Fasten off and darn in the end. Stitch ribbon to top of the heart.



Note

The heart is made by working the tops of the heart separately first and then joining the two pieces together and working in rounds down to the bottom point.

Materials

1 x 50g ball of 8 ply wool (I used a recycled and hand dyed ball of 8 ply in pink/apricot shades), 3mm crochet hook, Polyester fibre filling, Small amount of dried lavender, 60cm length of 1cm wide ribbon, Sewing needle and matching cotton thread, Stitch marker, 16 buttons 1.25 cm diameter (use recycled buttons if you can).

Tension

22 dc in width and 24 rows to 10cm over dc fabric, using 3mm hook.

This is a firm fabric as you don't want the stuffing to show through.

Measurements

12cm high by 12cm wide at widest point



You will need

A favourite scarf to renew.
(See the note on choosing a scarf),
Approx. 60-100g of wool roving. Choose a colour that works well with the colours in the scarf,
Two pieces of bubble wrap slightly longer and wider than your scarf,
Netting the same size as the bubble wrap. A netted curtain would work well,
A piece of dowel or pool noodle slightly wider than the bubble wrap,
Three old towels,
A bottle with a lid that will restrict the flow of water. I use an old detergent bottle,
Soap. Use a soap that's gentle on your hands, I use biodegradable dishwashing liquid.

The work space

Choose a work area that's a comfortable height. It should be more or less waterproof. The work surface should be long enough to spread out the length of the scarf.



Renewal of a silk scarf

BY RACHEL PRESTON

Renew, refresh and revitalise a favourite silk scarf using a nuno felting technique. With wool roving and a simple felting process you can transform a scarf creating a new, unique, renewed garment.

Choosing a scarf

The fabric of the scarf needs to be an open weave. Silk, muslin or an open weave cotton fabric will work. During the felting process the fibres of the wool will become entangled with the weave of the scarf.

The size of the scarf is another consideration. During the felting process the fibres of the wool pull together, causing the scarf to shrink. Starting out with a larger scarf will give you a better result.

How much wool roving you will need will depend on the size of your scarf.

In this project the scarf I started with was approximately 50cm wide and 180cm long. I used 60g of wool roving in covering the scarf. A larger scarf will mean that you will need to use more roving.

Preparation

Cover your work surface with a couple of old towels. This will absorb any excess water.

Lay the large piece of bubble wrap down on your work surface bubble side down. Lay the scarf on top of the bubble wrap and spread out flat.

Make up a soapy solution by filling the plastic bottle with warm water and adding about 10 drops or a good squirt of the biodegradable detergent or your chosen soap.

Felting

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

Lay the tuft on the scarf starting at one end in a horizontal direction. Pull more tufts of wool and continue to lay them on the scarf (photo 1), working until you cover the entire scarf.

Add another layer of wool tufts, this time laying them in a vertical direction. Basically, we want the two layers of tufts of wool to cross over each other at a 90-degree angle (photo 2). The two layers of wool should form a thin layer that covers the entire scarf. It's ok if the coverage is uneven, as this will create an interesting effect.

Sprinkle some soapy water over the fibres, adding enough water to wet the fibres. Knowing how much water to add is something that gets easier with time and experience. Too much water can leave you with a bit of a slippery soapy mess and the wool will not felt. If you find yourself in this position use an old towel to soak up some of the excess water. With too little water you may find that the fibres are not wet enough to felt, in this case just add a little more water.

Once the fibres are wet, place the second piece of bubble wrap over the wet fibres bubble side down, being careful not to disrupt them (photo 3). Gently start to pat/ push down onto the wool and rub over the bubble wrap for a minute or two. You can add a little of the soapy solution to the top of the bubble wrap, so your hands move smoothly.

Remove the bubble wrap and check the wool. The wool should be evenly wet and in place. Tidy up the edges of the scarf, folding over any overhanging wool to create a neat edge. Place the bubble wrap back over the scarf and rub over the bubble wrap for a few more minutes.



Remove the bubble wrap, check the wool is still in place and lay the piece of netting over the scarf (photo 4). Take the piece of dowel or pool noodle and starting at one end of the scarf roll up the three layers—bubble wrap, scarf and netting—around the dowel. Then roll up everything in a towel.

Use the flats of your hands and gently roll the roll back and forth for approximately 50 rolls. Put some music on and rock out to the beat. This part is a bit of a workout. Unroll the roll, being careful not to disrupt any of the wool, and starting from the opposite end of the scarf, roll it back up and repeat the rolling process. Unroll the roll and repeat rolling from each end once again checking the wool each time you unroll. You should be up to about 200 rolls by now, a great workout so far.

Unroll the roll once again and remove the netting. Check that the wool is still in place and roll the roll back up without the netting. Roll the roll again for about 50 rolls. Change ends and repeat.

Repeat once again from each end. Unroll the roll again and look over the scarf. By now the wool should have started to felt.

Help it along a little by taking the second piece of bubble wrap and scrunch it up in one hand, trying to keep the bubbles on the outside.

Rub over the scarf in a circular motion, with very little downward pressure to start with. The wool should be holding in place, but if any wool moves, become gentler in your movements.

Continue to rub over the scarf for about ten minutes, making sure that you move over the scarf evenly. We want to make sure that the whole scarf felts evenly. Gradually add more downward pressure.

You will notice that as you rub over the scarf, the wool fibres will start to become a bit firmer and will pull together. This means that the wool has nearly felt. Pinch the wool between your thumb and first finger and pull slightly. If the wool comes away keep working at the wool until it has felted. It will be necessary to check the wool over the whole scarf, as there may be places that have not felted as much as others.

Once the wool stays intact, we can move onto the next step.



Finishing

Rinse the scarf in warm to hot water, removing any remaining soap. Turn the bubble wrap over on the work surface so that the bubbles are facing up.

Holding the scarf in one hand, throw down onto the bubble wrap, pick it back up and throw it back down. Repeat this a few more times.

Then take the scarf and rub it on the bubble wrap with downward pressure.

Repeat the throwing and rubbing steps a few more times, alternating between the two.

The wool will start to pull tight and shrink a little more, and the fabric of the scarf will become crinkled and textured (photo 5).

After a few minutes of throwing and rubbing the scarf should be completed. All that's left to do is rinse it again and hang it to dry.

You now have a one-of-a-kind, renewed, recycled, and re-energised nuno felted scarf.





BY MARGARET STUMP

Because pin looms are tiny and easy to use, pin loom weaving invites tapestry-like compositions such as beach scenes and other landscapes. My next dream project is an album blanket made up of many vacation snapshots to complement the cushions.

You can show how much you love the beach with a comfy cushion that shows the best of the seaside—day and night. Use the daytime and nighttime cushion covers to make one perfect cushion or make two cushions with plain backs.

Life's a Beach

Daytime and Nighttime cushion covers



Daytime

Ocean

Using *Melilla Seaglass* #13, weave eight squares, using the **Trellis Pattern** to represent ocean waves.

Separate the squares into those that are greener and those that are bluer. Join a strip of four green squares using the double overcast stitch. [See Margaret's article, *Joining Pin Loom Squares* (Page 14) for complete directions.]

Join a strip of four blue squares and then join the two strips together. Because the trellis pattern has a tendency to pull the squares in, edge the two sides of this double strip with a row of double crochet in matching green and blue in order to maintain the same width as the sky and beach strips.

Weave a 5cm square in worsted weight natural colour and fold diagonally in half. Whip stitch in place on the ocean as the sail of a boat far out in the water. Add a

Materials

10cm/4" pin loom,
5cm/2" pin loom, optional, to make
the triangular sail on the daytime
cushion,
4.0mm crochet hook,
Tapestry needle,
40cm cushion insert,
La Mode naturals, #4283 Fish
button.

Yarn

Beach and ocean:

Cascade Yarns, Melilla:
(60m 10-ply) Seaglass, #13.
(68m 10-ply) Bengal, #10.
(58.5m 10-ply) Blues, #12.

Day sky: Paton's Classic Wool,
(18.2m 10-ply) yellow.
Unknown maker, (7.3m 8-ply) sky
blue.

Yellow nylon novelty yarn with
woven embellishment, (5.5m 8-ply)
bright yellow.

Night sky: Sesia, Windsurf Lux,
(29.3m 8-ply) navy with silver
painted highlights.

Moon, moon reflection, and

edging: Lion Brand Yarns,
Fisherman's Wool, (86m 10-ply)
natural.
Lamb's Pride Bulky, (<1m 12-ply)
M-05 Creme M-10.

Beach ball:

Paton's Classic Wool:
(<1m 10-ply) red.
(<1m 10-ply) dark brown.

Finished size

Approx. 40cm by 40cm

Notes

The ocean colours of blue and green, particularly noticeable on the daytime cushion, were created by carefully selecting portions of the variegated Seaglass colourway in order to create four squares of green and four squares of blue. Similarly, the beach colours of the squares for the night and day beaches came from the same skein of Melilla yarn in Bengal #10. Weave light portions of the yarn for the day beach and weave the darkest brown sections of the yarn for the night beach.

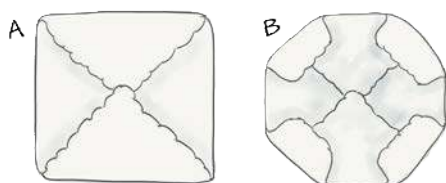


diagram 1

Trellis Pattern

R1: Weave plain.

R2: U3, 01, U3, 01, U3, 01, U3, 01, U3, 01, U3, 01, U3.

3R3: Weave plain.

4R4: W2, U3, 01, U3, 01, U3, 01, U3, 01, U3, 01, U3, W2.

5R5: Weave plain.

6R6: U3, 01, U3, 01, U3, 01, U3, 01, U3, 01, U3, 01, U3.

7R7: Weave plain.

8R: W2, U3, 01, U3, 01, U3, 01, U3, 01, U3, 01, U3, W2.

R9: Weave plain.

R10: U3, 01, U3, 01, U3, 01, U3, 01, U3, 01, U3, 01, U3.

R11: Weave plain.

R12: W2, U3, 01, U3, 01, U3, 01, U3, 01, U3, 01, U3, W2.

R13: Weave plain.

R14: U3, 01, U3, 01, U3, 01, U3, 01, U3, 01, U3, 01, U3.

R15: Weave plain.

R16: Weave plain.

Key

R = Row

W = Weave—either up or down, over and under each thread.

U = Under

O = Over

line for the mast and stitching along the bottom for the hull. Stitch a tiny red star at the top of the sail.

Beach

Using *Melilla Bengal #10*, weave four squares from the lightest tan colour yarn segments in plain weave. Join the four squares together and join them to the bottom of the ocean squares in double overcast stitch. Weave one square worsted weight natural yarn to be used for the beach ball. Turn under the four corners and secure, then turn under the secondary corners (**diagram 1**).

Flip over so that the turned-in corners are to the inside and whip stitch the beach ball to the beach, tucking in and rounding out the edges to create a ball shape as you stitch it in place. Using red yarn, add the beach ball pattern (**diagram 2**).

Sky and sun

1. Weave three squares using the following directions: Wind on one layer of yellow novelty yarn. Wind on three layers of yellow yarn (lay the yellow yarn right over the layer of novelty yarn in order to get a brighter, more textured look). Weave through with a sky blue yarn.

2. Weave two squares using the following directions: Wind three layers of sky blue on the loom. For one square, weave through with a doubled yellow yarn. For the other square, weave through with a single yellow yarn. This is to give a sense of diminishing yellow in the sky further away from the sun.

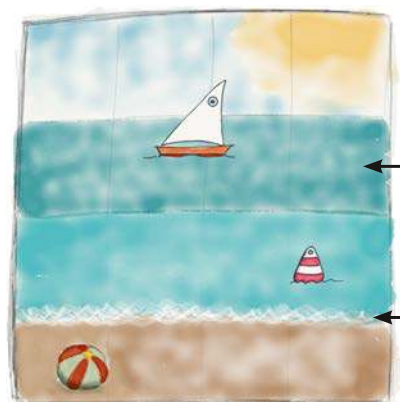
3. Join the squares using double overcast stitch in the following order: two bright yellow squares on the right, the doubled over yellow thread in the



12 x 12" 30.5 cm



16 x 16" ... 40.5 x 40.5 cm



There will be a woven-in pattern to represent the waves

The waves at the water's edge are made with some simple frilly crochet

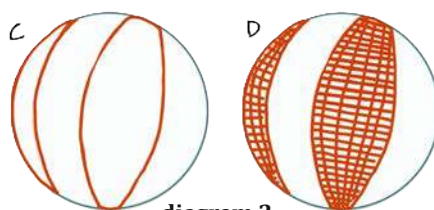


diagram 2

middle, the square with the least amount of yellow on the left.

You have one bright yellow square left over. Starting in the centre of the square, slip stitch a spiral in yellow worsted weight yarn around the square to the outside. This slip stitched spiral will cause the square to round out. Place this square on the diagonal over the other two bright squares to represent the sun and stitch in place. Stuff some yarn ends under the square to help maintain the rounded shape.

Beach waves

There are two layers of slip stitching used to create the effect of waves at the edge of the beach.

First layer: using a selection of light tan yarn from the *Melilla Bengal skein*, slip stitch a soft zig zag, back and forth across the seam between beach and ocean all the way across the cushion.

Second layer: using natural yarn, slip stitch a pattern of crescent waves across the cushion (**diagram 3**).

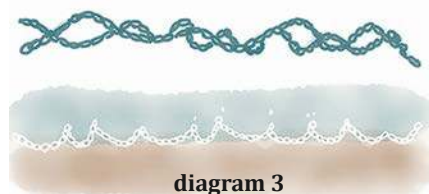


diagram 3

Fish

Add a fish happily jumping out of the water. The fish in the sample cushion is a button by La Mode.

Finishing

Edge the cushion cover with two lines of crochet in natural wool: double crochet followed by half treble crochet. Whip stitch three sides of the cushion cover to a plain back or to the matching Nighttime cushion cover, popping in a 40cm cushion insert before stitching closed.



Nighttime Ocean

Using *Melilla Blues #12*, weave eight squares, weaving in the **Trellis Pattern** to represent the ocean waves. Join two strips of four dark blue squares using the double overcast stitch. [See Margaret's article, *Joining Pin Loom Squares* (Page 14) for complete directions.]

Join the two strips together. Because the trellis pattern has a tendency to pull the squares in, edge the two sides of this double strip with a row of double crochet in dark blue in order to maintain the same width as the sky and beach strips.

Beach

Using *Melilla Bengal #10*, weave four squares from the darkest colour yarn segments in plain weave. Join the four squares together and join them to the bottom of the ocean squares. Weave one square from a medium brown to be used for the beach ball. Turn under the four corners and secure, then turn under the secondary corners (**diagram 1**). Flip over so that the turned in corners are to the inside and whip stitch the beach ball to the beach, tucking in and rounding out the edges to create a ball shape as you stitch it in place. Using dark brown yarn, add the beach ball pattern (**diagram 2**).

Sky

Using *Sesia-Windsurf Lux* or any navy sparkly yarn, weave four squares for the night sky. Join them together using double overcast stitch and join them to the top of the ocean squares. Weave one square to represent the moon



in natural wool. Turn in the corners and the secondary corners and stitch in place, but unlike the beach ball, try to keep the turned in segments as small as possible to create a big, full moon. Edge the moon with double crochet. Do not add an extra chain at the corners. This will assist in rounding it out. Place the moon in the centre of the sky and whip stitch it in place in the same natural yarn.

Beach waves

There are two layers of slip stitching used to create the effect of waves at the edge of the beach.

First layer: using a selection of medium brown from the *Melilla Bengal* yarn skein, slip stitch in a soft zig zag, back and forth from the beach into the ocean all the way across the cushion.

Second layer: using a light blue from the *Melilla Seaglass* yarn skein, slip stitch in a larger zig zag at least twice across the cushion to create the look of waves (**diagram 3**).

Moon reflection

Starting with the bulky yarn in natural and then using the thinner natural yarn, add short stitches of yarn to create the look of the moon's reflection on the water. Keep in mind that the closer the reflection is to the moon, the closer the lines of stitches should be. The further the reflection is from the moon, the greater the spacing between the rows of stitches.

Finishing

Edge the cushion cover with two lines of crochet in natural wool—double crochet followed by half treble crochet. Whip stitch three sides of the cushion cover to a plain back or to the matching Daytime cushion cover, popping in a 40cm cushion insert before stitching closed.



Joining: *Pin Loom Squares*

BY MARGARET STUMP

Pin loom squares are fun to weave and lovely to look at but without a good join, all you have is a growing stack of coasters. While there are many ways to join the pin loom squares, here are three ways that I rely on for many of my pin loom projects.

A. DOUBLE OVERCAST STITCH

This is the stitch that I would recommend using to join your 'Life's a Beach' pin loom pillow tops. Place two squares together with the right side to the inside. Line up the loops at the top of the square. Using a tapestry needle and matching yarn, take two overcast stitches joining one loop in the front square to one loop in the back square. Do this with each of the loops across the square. Knot the yarn at the end of the square. When you finish, open and pull firmly to flatten the join out. There will be a lumpy seam on the back side, but the join in front should be quite flat. This is an extremely strong join, useful in projects that might take some pulling but it is very difficult to take out so make sure that you have the right sides of the project to the inside before you begin to sew.

B. MATTRESS STITCH

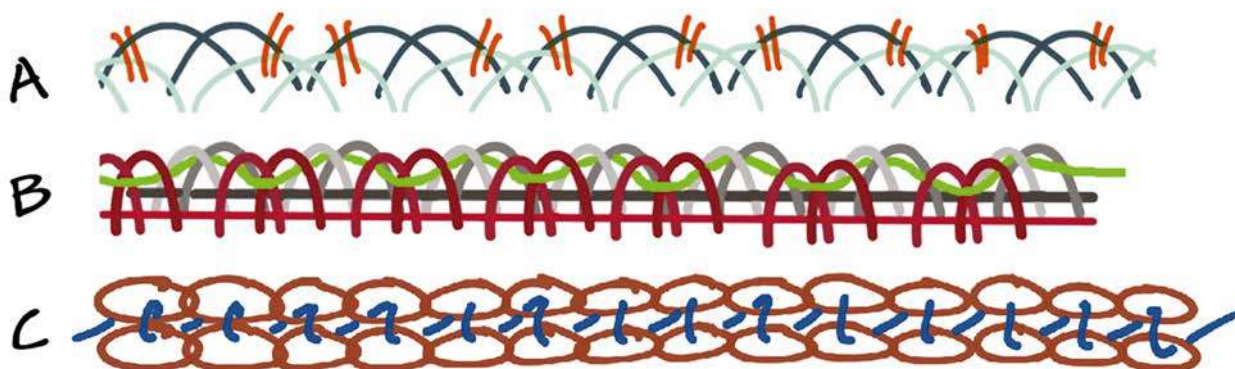
Place two squares together with the right side to the inside. Line up the loops at the top of the square. Try to stagger the front and back loops

because you will be weaving back and forth through them. Using a 12.5cm / 5in needle, sew in and out through the two loops in the back, then sew in and out through the two loops in the front. You will be weaving the yarn back and forth through each pair of loops across the square. By using a longer needle, you can weave back and forth through much or all of the square and then pull the yarn through. Then open up the two squares and pull firmly to stretch and flatten the join. The seam will have a zig-zag or dogtooth look that is quite flat.

C. Double crochet whip stitched together

This third join is used to join the two 'Life's a Beach' pin loom pillow tops together. Add a double crochet edge to each pin loom square or use a double crochet edge as a finishing element to a pin loom project. Line up the two double crocheted edges together and whip stitch for a lasting join. You can choose to use a matching or a contrasting colour for the whip stitch to create extra design elements.

*Margaret Stump has been a weaver for many years, primarily weaving on simple looms and often returning to her first love, pin looms. She is the author of three recent books about pin loom weaving, **Pin Loom Weaving**, **Pin Loom Weaving To Go** and **Adorable Beasts**; 30 pin loom animals and 4 playscapes.*



Tatting is a great way to liven up a tired blouse, or to trim one that is plain.

BY DAPHNE SCOTT



Make the first flower and measure it. Measure the blouse edges and decide how many flowers you will need.

Pattern for blouse edging

This edging is a flower with 6 petals and uses 2 shuttles continuous thread method. The last petal of the first flower is a split ring. Every other flower begins and ends with a split ring.

When using shuttle 2, reverse the order of the Double Stitch.

For a blouse like the one in the picture, make the required strips to be attached to the bottom of the sleeves, the bottom of the blouse, the edge of the front opening and the edge of the side slits. The flowers on the edge of the side slit are only joined at one petal. All the other flowers are joined at two petals.

Flowers joined at two petals

(Figure 1, Page 16)

First flower

Ring: Begin with shuttle 1. 6 Double Stitches, picot, 6 Double Stitches, picot, 6 Double Stitches, picot, 6 Double Stitches. Continue with shuttle 1.

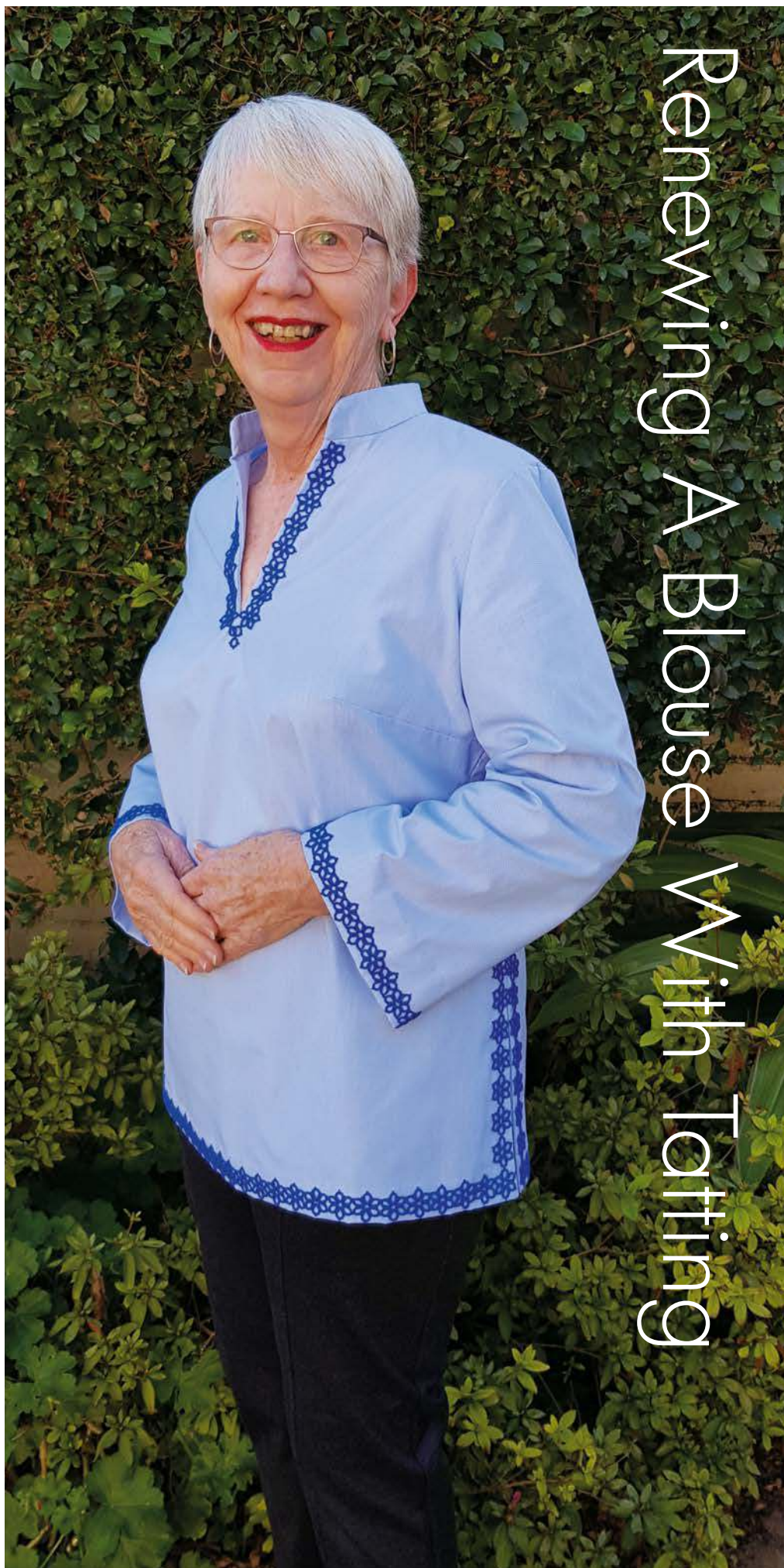
Ring: 6 Double Stitches, join to last picot of previous ring, 6 Double Stitches, picot, 6 Double Stitches, picot, 6 Double Stitches. Repeat this ring 3 times.

Split ring: 6 Double Stitches, join to last picot of previous ring, 6 Double Stitches/6 Double Stitches, join to first picot of the first ring, 6 Double Stitches.

Second flower

Split ring: Continue with shuttle 1. 6 Double Stitches, picot, 6 Double Stitches/6 Double Stitches, picot, 6 Double Stitches. Continue with shuttle 1.

Ring: 6 Double Stitches, join to first picot of previous ring, 6 Double Stitches, join



Renewing A Blouse With Tatting

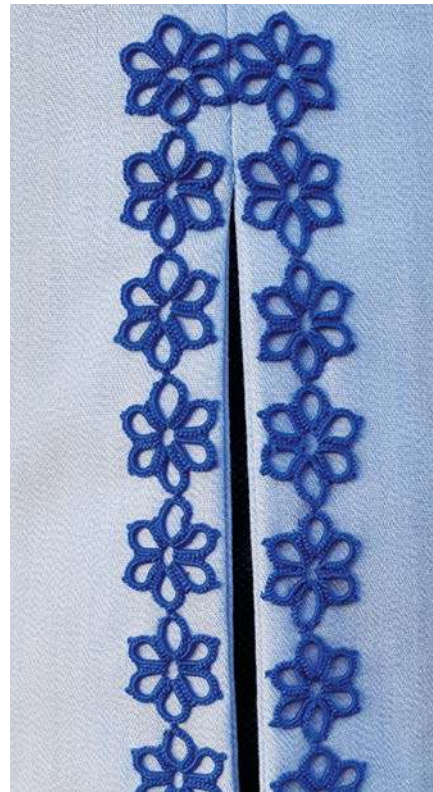
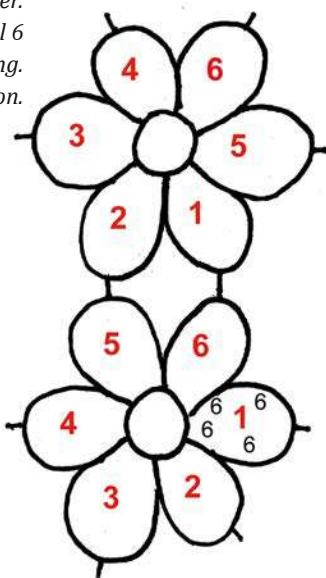
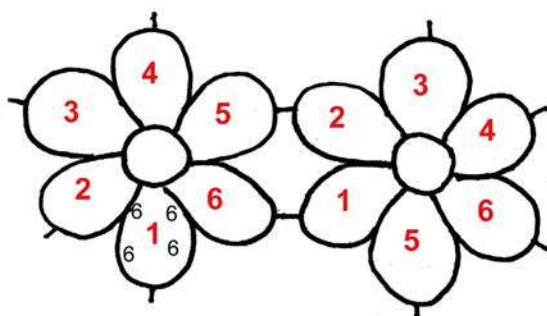


Figure 1: Start with the left flower. Petal 6 on the first flower is a split ring. Petal 1 and petal 6 of every other flower is a split ring. On the Right is the Horizontal option.



to second picot of ring 5 of previous flower; 6 Double Stitches, picot, 6 Double Stitches.

Ring: 6 Double Stitches, join to last picot of the previous ring, 6 Double Stitches, picot, 6 Double Stitches, picot, 6 Double Stitches. Repeat 1 time. Reverse work.

Ring: Continue with shuttle 2. 6 Double Stitches, join to last picot of the first ring, 6 Double Stitches, picot, 6 Double Stitches, picot, 6 Double Stitches.

Split ring: 6 Double Stitches, join to last picot of previous ring, 6 Double Stitches/ 6 Double Stitches, join to last picot of ring 4, 6 Double Stitches. Reverse work.

Third flower

Split ring: Continue with shuttle 1. 6 Double Stitches, picot, 6 Double Stitches/6 Double Stitches, picot, 6 Double Stitches. Continue with shuttle 1.

Ring: 6 Double Stitches, join to first picot of previous ring, 6 Double Stitches, join

to second picot of ring 4 of previous flower, 6 Double Stitches, picot, 6 Double Stitches.

Ring: 6 Double Stitches, join to last picot of previous ring, 6 Double Stitches, picot, 6 Double Stitches, picot, 6 Double Stitches. Repeat this ring 1 time. Reverse work.

Ring: Continue shuttle 2. 6 Double Stitches, join to last picot of the first ring, 6 Double Stitches, picot, 6 Double Stitches, picot, 6 Double Stitches.

Split ring: 6 Double Stitches, join to last picot of previous ring, 6 Double Stitches/ 6 Double Stitches, join to last picot of ring 4, 6 Double Stitches. Reverse work. Repeat the third flower until you have the desired length.

Flowers joined at one petal

(Figure 2, right)

First Flower

Same as first flower where two petals are joined.

Second Flower

Split ring: Continue with shuttle 1.

6 Double Stitches, picot, 6 Double Stitches/6 Double Stitches, picot, 6 Double Stitches. Continue with shuttle 1.

Ring: 6 Double Stitches, join to first picot of previous ring, 6 Double Stitches, picot, 6 Double Stitches, picot, 6 Double Stitches.

Ring: 6 Double Stitches, join to last picot of previous ring, 6 Double Stitches, picot, 6 Double Stitches, picot, 6 Double Stitches. Reverse work.

Ring: Continue with shuttle 2. 6 Double Stitches, join to last picot of first ring, 6 Double Stitches, picot, 6 Double Stitches, picot, 6 Double Stitches.

Ring: 6 Double Stitches, join to last picot of previous ring, 6 Double Stitches, picot, 6 Double Stitches, picot, 6 Double Stitches.

Split ring: 6 Double Stitches, join to last picot of previous ring, 6 Double Stitches/ 6 Double Stitches, join to last picot of third ring, 6 Double Stitches. Reverse work. Repeat the second flower until you have the desired length.



What is Tatting?

BY DAPHNE SCOTT

Tatting can be used for clothing, trims on clothing, jewellery, headbands, belts, scarves, greetings cards, tablecloths, doilies, table runners, drink coasters, bags, decorative pens and more.

Shuttles were used by fisherman about 2000 years ago to make nets. They used a heavy cord. Over time, different knots were used in this process, and about 1000 years ago the technique of using a shuttle was passed on to weavers. A finer thread was used to make lace which was sewn onto satin and velvet garments for

royalty. Children and maidservants were taught to make lace edgings which were sold to the weavers.

The English called it *knotting*, the French called it *frivolet*, and the Americans called it *tatting*. Patterns were originally passed down by word of mouth. People new to tatting would examine pieces of tatting to work out the pattern. In the nineteenth century, patterns started to appear in magazines.

Tatting was popular in Queen Victoria's time. She tatted for pleasure while the working class tatted as a means of income. It lost popularity after the First World War but had a revival after the Second World War. At that time, white and neutral colours were used. Tatting has become very popular in Japan in recent years.

Modern tatting books include a variety of patterns as well as instructions on how to do the specific techniques for those items. The patterns are presented in different formats: written, abbreviated and in diagrams with the number of double stitches indicated. The Internet has made it much easier for tatters—with videos and written instructions on how to do specific techniques as well as free patterns to download and attempt.

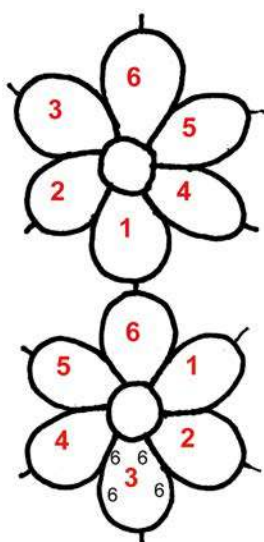


Figure 2: Start with the bottom flower. Petal 6 on the first flower is a split ring. Petal 1 and petal 6 of every other flower is a split ring.

Optional flower

(Figure 3, right)

Optional: 3 rings at the base of the tatting on the front opening.

Ring: 6 Double Stitches, picot, 6 Double Stitches, picot, 6 Double Stitches, picot, 6 Double Stitches.

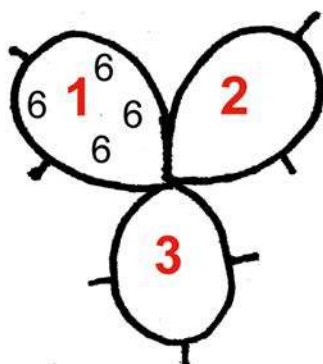
Ring: 6 Double Stitches, join to the last picot of the previous ring, 6 Double Stitches, picot, 6 Double Stitches, picot, 6 Double Stitches.

Ring: 6 Double Stitches, picot, 6 Double Stitches, picot, 6 Double Stitches, picot, 6 Double Stitches.

To Make Up

Stitch the trim neatly to the edge of the blouse.

Figure 3: Start with ring 1





My Moroccan Yarn

BY TUULA HARMAN

I wanted to find a textile tour that included hands on experiences, engagement with the masters of traditional arts and crafts and also cultivated my own cultural perspective of the peoples of Morocco—and of course to expose my senses to the colours, sights and smells of Morocco that I had read and heard so much about. I found all that with tour organiser and leader Keryn James on the Thread Songs Moroccan Textile Tour.

Keryn James is a textile collector, archaeologist and ex-ABC producer who has travelled to Morocco for years. She organised the 27-day tour into four different parts, each encompassing a different area and encapsulating the special interests and activities of that particular region. We travelled in two four-wheel-drives with wonderful Berber drivers who translated along the way and helped us to understand the intricacies of Moroccan life.

In this article, I will concentrate on a few of the textile-related experiences, even though I am tempted to relate my other adventures!

One of the many highlights while in Fes was an Artisanal tour within the Medina. The most memorable and fascinating visit was to Morocco's last traditional brocade master weaver, Abdelkader Ouazzani, who has been weaving his beautiful glistening brocade fabric for over 60 years. I loved watching Ouazzani bent over his seventeenth century loom as he juggled the fine multicoloured weft threads with absolute certainty and precision—with the help of an assistant who manoeuvred the multitude of warp threads. Brocade weaving is laborious, and it takes a day to weave one metre, hence only the very rich can afford this traditional hand-woven brocade fabric.

We visited textile workshops in the Medieval walled town of Sefrou. The days spent in the small Sefrou textile studio included visits by artisans from the fondouks (mediaeval buildings used as inns and stables for travelling merchants, now restored to accommodate workspaces and showrooms for traditional Moroccan crafts). It was like being in an open museum of cultural adventure and at the same time bridging intercultural sisterhood.



The ever-efficient and bubbly visual artist, Jess Stephens, who heads Culture Vultures and Studio Sefrou, gave us five days jam-packed with new and wondrous activities.

The first of the workshops was intricate hand-knotted button-making, which was demonstrated by talented and patient local women using a few basic tools. These buttons have a 2000-year history and were thought to have been brought to Morocco by migrating Jews. They are worn on the traditional djellaba (a hooded kaftan) worn by women in Morocco. This was followed by our somewhat clumsy, yet rewarding effort to complete a colourful button or two to take home.

Next, we listened to an interesting narration by a local weaver and academic on the sacred rituals surrounding the loom and carpet-making in Morocco. This was followed by a demonstration of boucherouite rug making (knotting fabric scraps to make a rug). Then we were given a small lap loom to produce our own masterpiece for a collective art piece, which proved to be relatively easy for the creative ladies.

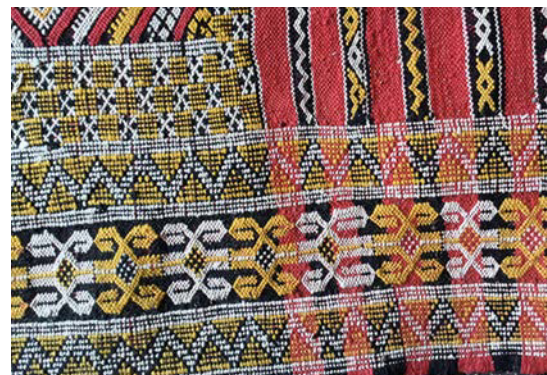
There was a flurry of activity as we prepared natural dye vats using Foua (wild madder) and some blue powdery stone—bought from a herbalist—as well as avocado skins and pits collected from the market. We tied, twisted and folded scarves made of fine wool and linen before placing them into the various vats to cook. The

exciting part was to untie our bundles and admire the results. Overall the exercise was a pleasing success.

We visited a women's cooperative, located in a remote rural village over the Middle Atlas Mountains, where we were greeted with smiles and the traditional mint tea and homemade cakes. Co-op Azta has seven women members from the surrounding farms and they work in a small room that was built with government funding grants to encourage and support self-sufficiency and traditional crafts.

The room was filled by three large vertical looms, with different types of weaving in progress, and several woven and vibrantly embroidered cushion-covers and mats hung on ropes stretched across the room and on walls like party decorations. I was fascinated by the Hassira mat that is woven by twisting miniature palm leaf strips and straw and then embroidered with traditional symbols.

The tour had many more special moments, encounters and amazing scenery and culinary delights, and I can only advise you to go and see them for yourself! All over the world traditional culture and its arts and crafts are lost to modernisation and urbanisation, but fortunately some governments—together with artisans and other interested parties—are trying to salvage, protect and promote traditional heritage. I feel extremely privileged to have shared some amazing textile experiences on this journey in Morocco.



BY BOHDAN MAKAROV

My wife wanted a yarn holder so that the cat didn't play with the yarn. Actually, she wanted several yarn holders for different colours of yarn, and she wanted to use them all at the same time. I'm sure you have had the same problem!

I wanted them to be cheap, easy to make and, of course, I wanted her to be happy... for various reasons...

This works, and she is happy—and it didn't cost me anything (except for the cost of the soft drink itself.)

Materials

A 2-litre soft drink bottle,
Stanley knife or curved nail scissors,
Felt marker.

Method

Measure 14 cms from the opening of the bottle.

Draw around the bottle and up one side with the felt marker forming an extension flap about 4cm wide (figures 1 and 2).

Cut along the line (figure 3).

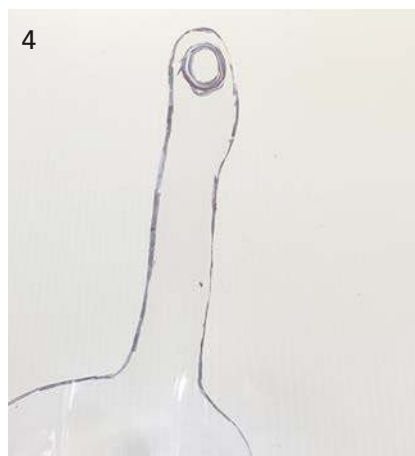
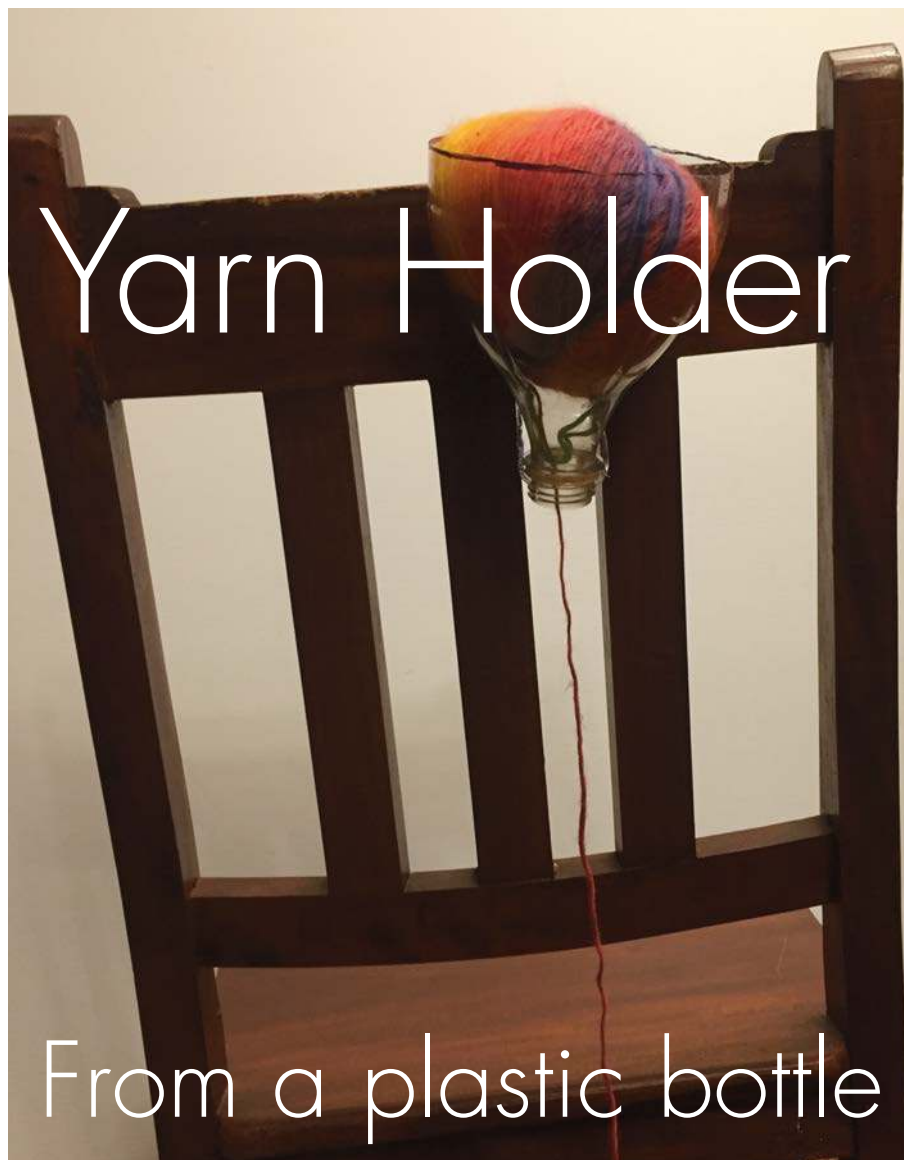
Draw a circle at the end of the 'extension' part which is slightly larger than the opening of the bottle (figure 4).

Cut out the hole.

Fold the extension down and put the hole around the opening of the bottle (figure 5) to make sure it fits.

Now you can clip the whole thing around a chair back, put your yarn in, and you have a yarn holder that is (almost) cat-proof.

Make several, and you can have all the different yarns for your project in easy reach.





Huacaya and
suri alpaca
hand knitting
yarns

Natural and
enhanced
colours

Grown and
entirely
produced in
Australia



www.knitalpaca.com.au



Salamanca Wool Shop

All things wool for fashion, warmth and comfort. Salamanca Wool Shop showcases the best of Tasmanian woollen produce, whether ready-made or individually created, and supports this with premium woollen and natural fibre products sourced from interstate and overseas. They can also meet your creative needs, with yarn, patterns and craft accessories to create an individual piece. From astronauts to scientists in Antarctica, wool is the traveller's best friend.

Where there's a wool there's a way!



69 Salamanca Place, Hobart, TAS 7004 • P 61 3 6234 1711

www.salamancawoolshop.com

www.artwearpublications.com.au

Craft Alive

DIARY DATES 2019-2020

MILDURA

12 - 14 JULY, VIC

HAWKESBURY

19 - 21 JULY, NSW

TOWNSVILLE

9 - 11 AUGUST, QLD

CAIRNS

16 - 18 AUGUST, QLD

DUBBO

30 AUG - 1 SEPT, NSW

TAMWORTH

6 - 8 SEPTEMBER, NSW

TOOWOOMBA

19 - 22 SEPTEMBER, QLD

MORWELL

18 - 20 OCTOBER, VIC

LAUNCESTON

1 - 3 NOVEMBER, TAS

LOGAN

29 NOV - 1 DEC, QLD

PENRITH

7 - 9 FEBRUARY, NSW

SHEPPARTON

14 - 16 FEBRUARY, VIC

WAGGA WAGGA

6 - 8 MARCH, VIC

NEWCASTLE

26 - 29 MARCH, NSW

BALLARAT

3 - 5 APRIL, VIC

SUNSHINE COAST

17 - 19 APRIL, QLD

CANBERRA

30 APRIL - 3 MAY, ACT

MT GAMBIER

29 - 31 MAY, SA

BENDIGO

11 - 14 JUNE, VIC

WODONGA

3 - 5 JULY, VIC

WWW.CRAFTALIVE.COM.AU

**BUY YOUR TICKETS
ONLINE & SAVE!**



@CraftAlive



Revival When *You Dye*

Often, all you need to do to renew your old knitted, crochet or woven items is to dye them. Dyeing will give them a new lease on life. Often a beautiful item that you have found at an op shop will also look better if it's dyed.

We don't really know when people started dyeing fabric and yarn. There's certainly evidence that people dyed their clothes as far back as the Bronze age in Europe.

Dyeing can be done at any stage of the making of an item—fibre, yarn, fabric or the finished item.

If a dye is to take properly and be colourfast, then you have to select the proper dye for the material to be dyed, and select the best method for dyeing the fibre, yarn or fabric. Some dyes also need a mordant—a substance which 'fixes' the dye to the fabric.

One of the problems with recycled clothing or yarn is that you don't

BY ELAYNE WATSON

always know what the yarn or fabric was made of.
Was it 100% wool?
Did it have some acrylic or silk mixed in there?

When dyeing an item that you're not sure about, the best thing to do is to think of it as an adventure! The results may surprise you. You may have a beautifully dyed item, but the zips don't dye. You may end up with a garment where the stitching dyes a different shade from the rest. If this doesn't matter, then go for it!

Types of dyes

Natural Dyes

There are many types of dyes. The dyes we get from flowers, nuts, berries and other forms of vegetables and plants (as well as from animal and mineral sources) are known as natural dyes.

We'll be looking at natural dyes in future issues of Yarn magazine.

Synthetic Dyes

Other dyes are known as synthetic dyes. These are based on a particular type of chemical composition. The main ones are acid (anionic) dyes, basic (cationic) dyes, direct dyes, vat dyes, reactive dyes, pigment dyes, all-purpose dyes etc. Each variety is suitable for dyeing certain materials using different processes.

You have to pick the right sort of dye for the fabric or yarn that you are dyeing.

The dyes that are readily available will have instructions on them, and will tell you which fabrics and methods of dyeing they are suitable for.

Warning

Check the METHOD of dyeing as well as the type of dye. With some dyes, especially acid dyes, the fabric or yarn must be able to withstand some agitation, and must be able to be washed in warm or hot water.

You don't want the yarn or fabric to shrink or felt.

Fibre guide to Dyeing

Cellulose fibres Typically those made from plant matter and include cotton, linen, rayon, hemp, ramie, lyocell (tencel), bamboo, and pineapple plant fibre.	● Fibre reactive dyes (best results) ● Direct dyes ● Vat dyes ● All purpose dyes ● Naphthol dyes
Protein fibres Usually the hair of animals: wool, angora, mohair, cashmere, etc. Silk (including soy silk) is the only non-hair animal fibre. It can be dyed like wool or like cellulose fibres.	● Acid dyes (usually best choice) ● Acidic reactive dyes ● Natural dyes ● Vat dyes ● All-purpose dyes
Synthetic fibres	
Polyester	● Disperse dyes
Nylon	Reacts much like protein fibre ● Acid dyes (better) ● Disperse dyes
Spandex	● Metal complex acid dyes note: polyester spandex blends cannot be dyed.
Acetate/Acetate Rayon	● Disperse dyes
Acrylic	● Disperse dyes ● Basic dyes
Blends	
Acrylic and wool blends	Acid dyes will colour both the acrylic and the wool.
Silk and linen blends	Fibre-reactive dye in the first instance, and then follow it up with an acid dye. You can try an all-purpose dye instead, but the colour won't be as intense.
Cotton and spandex	Fibre-reactive dyes
Blended fabrics with both synthetic and natural fibres	Depending on the blend, all-purpose dyes or dyeing in a two-step process.

Reclaimed Yarn Baby Set

BY JENNY OCCLESHAW





This is the perfect set for a beginner knitter—a hat, scarf and two sets of shoes.

All are basic knits, and all can be knitted with yarn that has been reclaimed from Mum or Dad's loved (or unloved) jumper.

Here, the yarn is Bambini 8, and the pom-poms are luxurious Rowan Angora Haze.

These little garments feature simple increases and decreases and are mostly knitted in garter stitch.

Scarf

Using 3.75mm needles and 8-ply, cast on 13 sts.

1st row: Knit.

Work in garter stitch throughout.

Inc one st at each end of the next row.

Next row: knit

Rep the last 2 rows until there are 21sts.

Cont without further shaping until scarf measures 58cm

Next row: Sl 1, K1, pss0, knit to last 2 sts, K2tog.

Next row: Knit.

Rep these 2 rows until 13 sts rem. Cast off.



Gather the ends of the scarf into the middle forming a pleat and stitch in place. Sew one pom-pom to each end of the scarf. Darn in any loose ends. Using 3.25mm needles and 8-ply, cast on 80sts.

Work 6 rows garter st.

Change to 3.75mm needles and continue in garter st until work measures 10.5cm from cast on edge.

Materials



150gm 8-ply charcoal,
50gm 8-ply light grey,
Small amount of 4-ply baby wool (cream),
3.75mm knitting needles,
3.25mm knitting needles,
1 set of four 2.75mm double pointed knitting needles (dpns),
Sewing needle,
Polyester sewing cotton,
Wool needle,
Pompom rings to make pompom
5.5cm (2 1/2 inches) in diameter,
2cm (3/4 inch) in diameter and
4cm (1 1/2 inches) in diameter.

Measurements

To Fit: 0-3 months

Scarf - Length: 62cm,
Width: 8cm.

Hat - Length: 12cm,
Diameter: 32cm un-stretched.

Shoes - Sole: 9cm.

Tension

26 sts and 42 rows to 10cm over garter st, on 3.75mm needles.

To Make Up

Make 2 pompoms using the 5.5cm templates and cream 4-ply wool.



Hat

Shape Crown

1st row: *K8, K2tog, rep from * to end...72 sts.

2nd and alt rows: Knit

3rd row: *K7, K2tog, rep from * to end...64 sts.

5th row: *K6, K2tog, rep from * to end...56 sts.

7th row: *K5, K2tog, rep from * to end...48 sts.

9th row: *K4, K2tog, rep from * to end...40 sts.

11th row: *K3, K2tog, rep from * to end...32 sts.

13th row: *K2, K2tog, rep from * to end...24 sts.

15th row: *K1, K2tog, rep from * to end...16 sts.

17th row: K2tog all across...8 sts. Break off yarn, thread through rem sts, pull up tightly and fasten off.

To Make Up

Stitch centre back seam. Make a pom-pom using the 4cm template and cream 4-ply wool. Stitch the pom-pom firmly to the top of the hat. 

Boots

(Make 2 the same)

Using 3.25mm needles and main colour, cast on 32 (38, 44) sts.

1st row (RS): K2, m1, K13 (16,19), m1, K2, m1, K13 (16,19), m1, K2 ...36 (42, 48) sts.

2nd row: Purl.

3rd row: K2, m1, K15 (18,21), m1, K2, m1, K15 (18, 21), m1, K2 ...40 (46, 52) sts.

4th row: Purl.

5th row: K2, m1, K17 (20,23), m1, K2, m1, K17 (20, 23), m1, K2 ...44 (50, 56) sts.

6th row: Purl.

Ridge Row: Purl.

Begin Upper

Begin with a purl row, work 5 (7, 7) rows in st st, ending with RS facing for next row.

Shape Foot

1st row: K20 (23, 26), K2tog tbl, K2tog, knit to end ...42 (48, 54) sts.

2nd row: P19 (22, 25), P2tog, P2tog tbl, purl to end ...40 (46, 52) sts.

3rd row: K18 (21, 24), K2tog tbl, K2tog, knit to end ...38 (40,50) sts.

4th row: P17 (20, 23), P2tog, P2tog

tbl, purl to end ...36 (42, 48) sts.

5th row: K16 (19, 22), K2tog tbl, K2tog, knit to end ...34 (40, 46) sts.

6th row: P15 (18, 21), P2tog, P2tog tbl, purl to end ...32 (38, 44) sts.

7th row: K14 (17, 20), K2tog tbl, K2tog, knit to end ...30(36, 42) sts.

8th row: Purl.

9th row: K13 (16, 19), K2tog tbl, K2tog, knit to end ...28 (34, 40) sts.

10th row: Purl.

Change to contrast colour.

Work in 14 (18, 22) rows K1, P1 rib. Cast off in rib.

To Make Up

Fold cast on edge in half and join seam to form sole. Join back seam from sole to ankle. Fold rib in half on wrong side and slip stitch in place. Press lightly using a damp cloth and warm iron if needed. 

Shoes with ties

(Make 2 the same)

Using 3.75mm needles and 8-ply cast on 32 sts.

1st row: * K1, inc in next st, K12, inc in next st, K1, rep from * to end of row.

2nd and alt rows: Purl

3rd row: * K1, inc in next st, K14, inc in next st, K1, rep from * to end...36 sts.

5th row: * K1, inc in next st, K6, inc in next st, K1, rep from * to end...40 sts.

7th row: * K1, inc in next st, K18, inc in next st, K1, rep from * to end...44 sts.

9th row: * K1, inc in next st, K20, inc in next st, K1, rep from * to end...52 sts.

10th:15th rows: Knit

Shape instep

16th row: K30, turn.

17th to 33rd rows: K7, sl 1, K1, pssso, turn.

34th row: K7, sl 1, K1, pssso, K13... 34 sts.

35th to 37th rows: Knit across all sts.
Cast off.

I-Cord ties

See I-Cord Instructions.

For each shoe make a 2-stitch I-cord tie 30cm long using two 2.75mm dpns and cream 4-ply wool. Stitch each tie to the centre back of the heel so they can be tied in a bow at the ankle.

I-Cord Instructions

Using two 2.75 mm dpns, cast on 2 sts.

Knit 1 row. * Without turning, slide the sts to the opposite end of the needle. Taking the yarn firmly across wrong side of work from left to right, knit 1 row. Repeat from * until I-cord is length required.

To Make Up

Make 2 pompoms using the 2cm or 4cm template and 4-ply. Stitch the pompoms firmly to the toes of the shoes.



Materials

Small amount of 8-ply yarn in main colour,
Small amount of 8-ply yarn in contrast colour,
3.25mm knitting needles,
Pompom rings to make pompom 2cm (3/4 inch) in diameter and 4cm (1 1/2 inches) in diameter.
Wool needle for sewing up.

Size

To Fit: 0-3, (3-6, 6-9) months
Length of Boot: 8 (9,10)cm

Tension

24 sts and 34 rows to 10cm over stocking st on 3.25mm needles.





Multi-strand chain necklace

BY PENNY EAMER



This necklace is simple to make and only requires chain stitch. It's a great way to use recycled yarns from a favourite garment that you no longer wear. You can make many variations with this method. You can also add beads and other embellishments as you work.

Materials

A selection of coordinated yarns—ply and type are not important,

A selection of hooks,
Darning needle with large eye and (optional) a smaller needle with sewing thread,
Button for closure,
Scissors.

The example shows four chains of different thicknesses but you can alter this to suit your own design. You can increase it to eight chains in different thicknesses using the same four yarns or you can have more yarns and make even more variations. The type of yarn makes no difference—as long as you like the combination, anything goes!

The important factor is to make the final lengths so that they hang well (Diag 4). Having said that, however, I suggest making *all your chains the same length to start with and then shorten* each one as you put them together. Leave a 35cm (or longer) length of yarn at *both ends of each chain!* That's important. The number of chains you have depends on your preference and on the thicknesses of your selected yarns.

The following instructions are for the example shown, a four-strand necklace with four different thicknesses of chain. I made the thinnest chain shorter and gradually increased the length, so the thickest chain was the longest (fig 6). Again, you can alter this as you like. Find four yarns that are different but coordinated. My thinnest yarn was dark and had some glitz in it so it did not get 'lost' easily.

NB. Don't forget to leave *at least 35cms* of yarn on *each end of each chain* length.

The Necklace

Make the first chain using all four yarns and chain them with your fingers *as one yarn* (figs 1 and 2). Select two of these yarns, one thicker



Figure 1



Figure 2

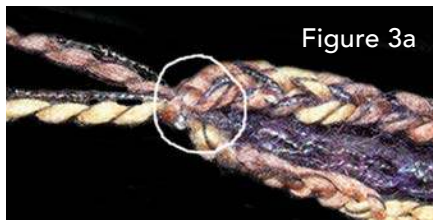


Figure 3a

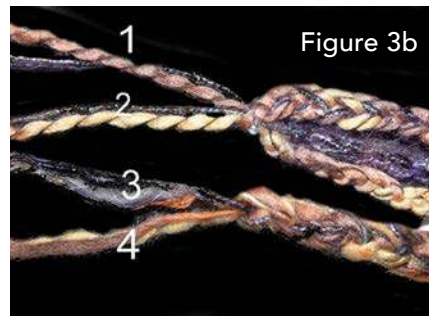


Figure 3b

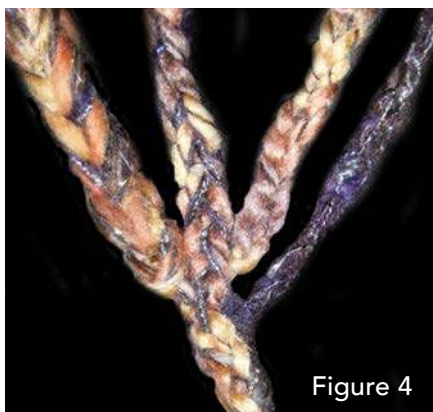


Figure 4

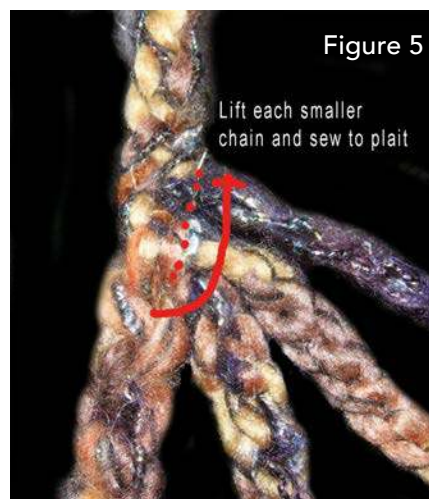


Figure 5

than the other, and using a 6mm (UK size) hook, chain both *as one yarn*, to the same length as the first chain. Use the hook size you feel is best for your yarn.

Split these two yarns (one yarn being thick and one thin) and chain each to the same length as before. This gives you four chains, each a different thickness and appearance. Decide which chain you want to be the shortest through to the longest. Shorten the lengths to suit by unpicking a few chain stitches. If possible, use a necklace bust or a model throughout this project.

Attach the three thinner chains together, either crocheting them together or sewing. Then take the four ends and divide into two x two yarn sections (fig 3a).

Take the thickest four-strand chain and divide into two trying to keep the two strands similar in thickness (fig 3b).

Take all four sections and make *a four strand, tight plait, 5 or 6cm long. ** Try to curve the plait slightly left or right to fit the shape of the neck. **NOTE:** You can alter the length and seating of the necklace by lengthening the plaited ends.

Now wrap/bind the next 7 or 8cm of all yarns very tightly together (Diag 1). If your yarns make this binding too thick, cut and sew off one or two, to make it thinner. This will form the loop for the fastening. Fold this *bound* length back on itself and sew it to form a loop (Diag 2). Cut off any excess.

Repeat this process *to** on the other end of the necklace. Neatly tie/sew off the end of the plait and sew a button

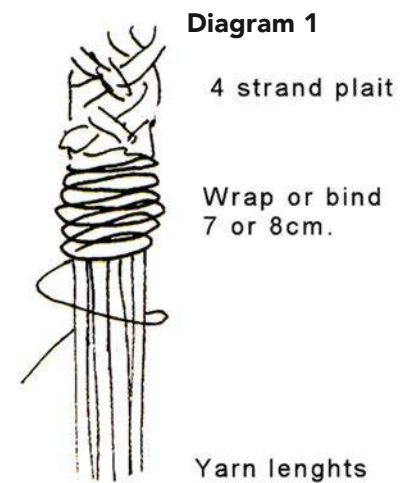


Diagram 1

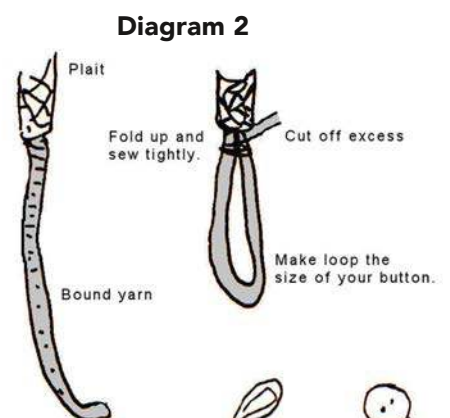


Diagram 2

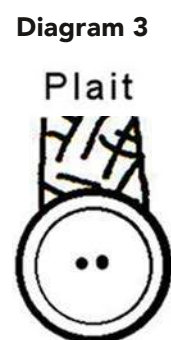


Diagram 3

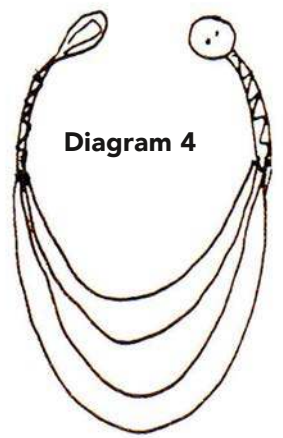


Diagram 4

that fits the loop, onto the end (Diag 3). Now check how the individual strands hang on a bust or a model and if necessary, sew the chain lengths into position on the plait as shown (fig 5). This encourages them to fall one above the other. If you have the right length chains to start with you *may* not need to do this. Different yarns, colours and embellishments will, of course, give a different look to each necklace—no two will ever be the same. You could also include narrow strips of fabric, lace and ribbon into your mix. Enjoy making them, wearing them or giving them away.

To see more of Penny's work visit pennyeamer.crevado.com



Handmade dolls at GUILD Dunedin



Felted wool at the Tin Pin Geraldine

BY DEBRA HINTON

I had never been to the South Island of New Zealand, so I investigated my options, picked a workshop and planned an itinerary. I was delighted to find a day workshop with Fleur Woods who creates the loveliest embroidered floral textile artwork.

I flew into Christchurch and took a leisurely drive to Dunedin, stopping at wool shops along the way. And while I didn't have a firm idea of what direction my holiday craft project would take, I trusted my inner woolly radar to steer me in the right direction. I stopped at the Ashford Craft Shop on the northern outskirts of Ashburton. I spent a lovely half-hour browsing through the wide selection of New Zealand yarns and a wide variety of knick-knacks and patterns and chatting with the proprietor and other customers.

Next morning I popped into Demco Wool and Sewing Centre in the centre of Timaru. This small shop is jam-packed with goodies. I happily set off on the local bus on Saturday morning to explore Dunedin and meet Fleur who was hosting a small pop-up shop in GUILD. As the bus made its way into the city centre my wool-dar pinged and I jumped off at the next stop and scooted back to Knit World. It

Renewal in New Zealand



Oamaru Textile Exchange

was here that I picked up a gorgeous skein of Naturally Amuri 4ply 75% Merino / 25% possum yarn. It told me that it wanted to become a daisy neck warmer/cowl, and I am happy to report that is exactly what has happened.

More yarn happiness awaited me the next day at the stitching workshop. Fleur had some heavy-

weight line for us to use as a base for the peony we were to stitch. I am always amazed at the variations amongst workshop participants (no matter the medium) as we selected different threads and yarn, stitches and colours. I soon abandoned any attempt at 'capturing the essence' of a peony and simply enjoyed playing with mark making. Not only was there regular embroidery



Doe Spins yarn at Oamaru Textile Exchange

thread provided, there were also some delectable hand-spun yarns from Union Fibre. Although the variegated grey yarn doesn't have the right properties for daisy making, it is perfect for knitting into a cord for a necklace—onto which I am threading my new found craft of hand embroidered disks (right).

In Oamaru, when I was heading back, I decided to explore the Victorian Precinct. There is a lot to interest a textile junkie (alongside steampunk and the lovely old architecture itself). The Oamaru textile exchange (left) is full of luscious goodies, hand-spun and dyed yarns, fleece, knitted garments, looms, tools and books. Doe Spins yarns are stocked here and a skein of the purple luscious 70% Merino/ 30% silk yarn whispered that it too wanted to become a daisy neck warmer/cowl, and who was I to argue? These soft and airy neck warmers are both cosy and elegant, with the added bonus of being a quick project that only takes a skein. You could also knit a light lace one, if daisy weaving is not your thing.

In and around the village of Geraldine there are a number of wool shops, but I only managed to



pop into The Pin Tin—which as the name suggests, caters for those who knit and sew alike.

In Christchurch, my quest for all things textile and yarn found me bussing it out to the Tannery, an upmarket shopping mall in the coastal suburb of Woolston. What a joy it was to discover the Wool Yarn Fibre shop [it is run by the Canterbury Area of Creative Fibre (The National Woolcraft Society)] with marvellous jewel-coloured hand-spun yarns, fleeces and



Oamaru Textile Exchange

expertly made garments. Behind the shopfront is the Christchurch Guild of Weavers and Spinners, Inc.—a vast area for meetings and workshops along with their library and other resources. Watching Mary Catharine Jackson spinning was entrancing. Although, sadly, this is not a craft I am adept at, I am very good at appreciating and buying artisan yarn!

www.unionfibre.co.nz

doespins.com

cheweavespin.blogspot.com

fleurwoodsart.com

BY AMY LANE

Renewal



Ally's squeal of dismay brought her Uncle Kyle running to the laundry room, where his sister was pulling clothes out of the drier.

"Oh no! Uncle Kyle look!"

She'd started to cry, so Kyle picked her up and soothed her, looking at his sister Elizabeth for clarification.

"Oh, Kyle—darn it! Look at it now!"

Kyle couldn't suppress a groan. "Oh no—well it'll hardly fit now, will it?"

"I'm sorry!" Ally wailed, and Kyle soothed her some more.

"It's not your fault, sweetling," he said. "It just ended up in the drier, that's all."

"But it was my favorite jumper and Sadie got grape juice on it and I thought I would wash it and..."

Another storm of weeping followed, and both Kyle and Elizabeth looked heavenward.

"Oh!" he said, finally understanding.

"Well, it was a logical thing to do, Poppet, but wool doesn't work that way in the washer and drier."

"But I love it," she sniffled. "It's pink and blue and I love it and now we have to give it away." She sniffled some more and Kyle reached for the shrunk jumper from his sister.

"Well now, I don't know who we'd give it to," he said thoughtfully. "It would only fit the tiniest of babies, and it's too thick to be comfortable." He gazed at it some more. "But you know, maybe we can just fix it up a little. It's still pretty, right?"

Ally looked it over critically. "All the flowers and the design are still there," she said, taking a shuddery breath and tracing them with her finger. "And it's so soft!"

"It's felted now," Kyle told her. He actually liked the process—when it was done on purpose. "You know what? Do you mind if I play with it a little bit? I think I can make something really wonderful with this, and you can still have the pretty

flowers and the soft yarn. What do you think?"

"If you can fix it so I can still touch it and see it and use it, Uncle Kyle, it'll be magic," she said soberly, and he grinned at her.

"Yarn magic—it's a true thing." He set her down. "Now let me take this to my flat, and your Uncle Cliff and I will have some ideas, yes?"

She kissed his cheek as he put her down. "I can't wait to see what you do with your magic."

"Neither can I," said Elizabeth as Ally scampered off. "Seriously, Kyle—what are you going to do with it? It will certainly never fit again."

Kyle grinned at her. "Have faith, Elizabeth. Haven't you heard? My yarn and I are magic!"

A few hours later, Cliff was looking at him dubiously. "We're going to what?" he asked, eyes wide as he took in Kyle's rotary cutter, the cutting mat and the clear plastic ruler used to make every cut precise. Kyle outlined what they were going to do to repurpose one very thick, very small pink and blue sweater, and Cliff swallowed. "Okay, love—that's fine. As long as you're the one to cut it up."

Kyle laughed nervously—he'd borrowed the equipment from his sister, and he had no pattern for this, only hope. "Okay," he muttered, on his knees in their kitchen, squaring up the bottom of the jumper for the first cut. "Here goes."

"Uncle Kyle! Uncle Cliff, I love it!"

Ally squealed, and Kyle and Cliff exchanged relieved looks. "All of this is from my jumper?"

Kyle nodded and picked up the purse he'd made with the body of the sweater. "It is indeed," he said. "I cut this out, and Uncle Cliff sewed it together and made the little polymer

clay decorations, which was a tricky bit of business. And then he used many lengths of the same coloured wool to plait the strap."

"It's so pretty!" Ally breathed. "I especially love the tassels!"

"So glad you like it, Ally," Cliff said shyly. He loved his fiancé's family, and had worked especially hard because Ally had been his biggest champion since the day he and Kyle had moved in together.

"And look what I made here," Kyle said. "Cliff made some more little buttons and sewed them to another bit of the jumper. Do you see?"

"A bangle!" Ally squealed. "Help me put it on!" Her mother helped her to clip it on, and she ran to the bathroom to see how it looked.

"Oh, you boys outdid yourself," Elizabeth said on a note of relief. "She was so upset about that jumper—you really did pull some magic out of your hats, didn't you?" Cliff met Kyle's eyes and they both nodded.

"But you know this isn't the end," Cliff said grimly.

"Oh yes, I know," Kyle agreed.

"Sorry, loves," Elizabeth sighed, listening to Ally babble at her father about her new bangle and matching purse. "You two are going to have to knit another sweater."

BY PENNY EAMER



These three bags and the bangle were all made from the same 'pre loved', partially felted, size 14 Jumper (**figure 1**). It was a thick, manufactured 'wool rich blend' garment and contained approximately 65% wool. The way it was manufactured made it ideal for cutting up as, although it was only lightly felted, the stitches did not run. The inside was totally different from the outside and there were no 'long' stitches inside as is so often the case with these jumpers. I actually prefer the 'inside out' bag to the 'right side out' bag. The front of the jumper and the cuff end of one sleeve were used for Bag 1. The *inside* of the back and the cuff end of the second sleeve were used for Bag 2. The neck was used for Bag 3.

NOTE: this bag only works with a turtle neck style and with a reasonably thick jumper. The 'bangle' was made from a strip of left over fabric. To see the areas used more clearly see **figure 2**. Coordinated polymer clay decorations were used (**figure 3**).

Bags 1 and 2

Step 1

Cut a rectangle from the front of the jumper, leaving the ribbed hem on. This will be folded in half to make the bag, so make the rectangle the height (plus seam allowance) and twice the required width of the bag (**figure 2**). To make the pocket, cut off the cuff end of one sleeve at a point approximately at the elbow, (leaving

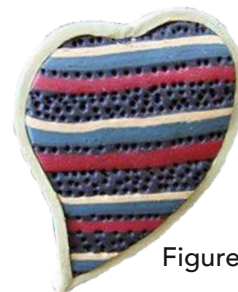


Figure 3

Jumper bags and a bangle



BANGLE





Bag variation 1



Bag variation 2

the ribbed cuff on). Make it the required length of a pocket plus a seam allowance (**figure 4**).

Step 2

Fold the rectangle in half, right side in, and stitch bottom and side. Oversew the edges (**figure 5**).

Note: for bag 2, treat the *inside* as the right side of the fabric.

Take the sleeve and, **keeping the seam of the sleeve in the centre back**, sew the bottom securely. The seam will then be up against the body of the bag and not visible. Turn both items right side out, fold the ribbing down on both and secure. Lining is optional. Pin the sleeve 'pocket' into position on the front of the bag and then sew on by hand (**figure 6**).

Select coordinated yarns and plait several lengths together to form a handle. Knot each end to form a tassel. Attach the ends securely to the bag as shown.

Bag 3

This is a small bag but still holds a fair bit. It needs snap fasteners, a zip, or similar to close the top securely as the bag *may* tend to 'droop' a little. This droop can be reduced by using covered *metal* handles.

Cut below the neck (front and back) in a curve to points of shoulders keeping the neck itself in one piece (**figure 7**). Remove the garment label carefully. Stitch well along the curve and then across each end to round off the corners until you get a shape you like. Trim off excess. Turn the

Figure 4

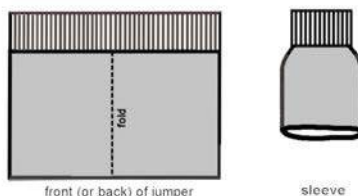


Figure 5

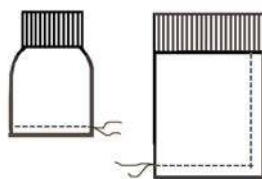


Figure 6

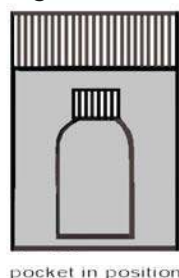


Figure 7

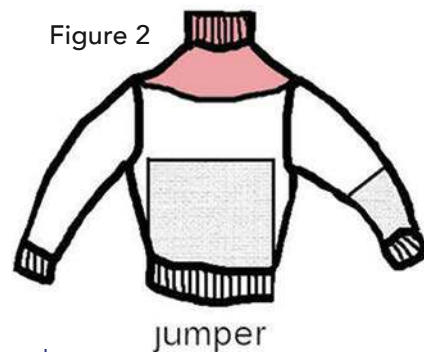


bag inside out. Use the bag shape as a pattern to cut the lining. Sew a strip of jumper fabric around thick cord and sew the ends into the neck of the bag to make a handle. Line the bag and add fasteners. Add decorative bits of your choice. I used circles cut from the fabric and stiffened on the back with PVA glue to decorate the neckline. I also made a tassel to hang under the bag.



Figure 1

Figure 2



Bangle

Coat the back of a strip of the remaining fabric with fabric stiffener or PVA glue, making sure it is pushed well into the fabric and any excess is wiped off.

When the glue is dry, cut a strip about 3cm longer than your wrist circumference and as wide as you want your bangle to be. Sew snap fasteners onto the underside close to one end, and try it for size. Mark the point where it fits and sew the other fasteners in this position on the right side near the other end of the strip. Cut off any excess. Decorate as desired. Decorations can be made from polymer clay to match the fabric colours exactly or you can use your preferred 'bits' (**figure 3**).

Many jumpers can be used to make these bags and the results will all be completely different. Have fun with this unusual idea.

To see more of Penny's work visit pennyeamer.crevado.com or www.deviantart.com/pennyeamer

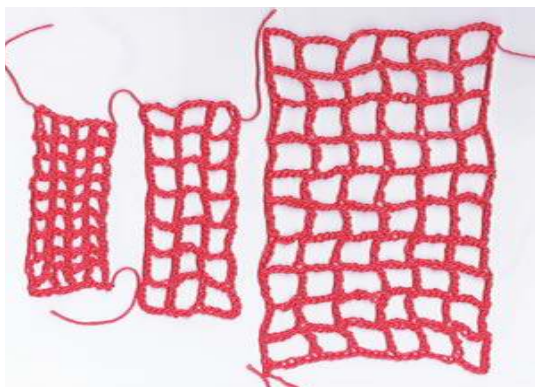
Needle-weaving a fun scarf

BY LYNDA WORTHINGTON

This fun scarf may be made in any size you wish—it may be the size of the weaving scarf blank you've purchased, or you may wish to create your own scarf blank if you can't find one to suit. You can even up-cycle old net curtains or other net-like material.

For this project, I used a purchased blank, but I've included instructions for you to create your own.

The yarns you choose for the 'weft' can be reclaimed from old treasures, leftover from other projects or something special from your stash. This is a great way to use up those feather and fancy yarns that you have no idea what else to do with.



Creating the scarf blank

The resulting weaving scarf blank will be determined by the thickness of the yarn you use, and the size of the holes you create in the net. Therefore, a little 'trial and error' is required, and an understanding of the structure of the net.

The smallest net size shown in the photo was created by making a string of chain stitches (using a multiple of three) and adding eight chains.

Row 1: miss 7ch, 1tr in next ch, *2ch, miss 2ch, 1tr in next ch; repeat from * to end.

Row 2: 5ch, *1tr in next tr; 2ch; repeat from * to end, finishing the row with a tr.

Repeat row 2 as many times as you need until scarf blank reaches the desired length.

Because I was missing 2ch before creating the 1tr, I added 2ch between each tr. At the beginning of each repeated row I added 5ch which equated to the netting hole being 2ch tall, 2ch wide, and 1ch in the corner (which would take the final tr in the next row—unless it is your final row, in which case it will create the corner edge.)

Knowing this structure means you can increase stitches to create larger holes if needed.

Block and press the resulting net to stop it curling up. I pinned my test pieces to my ironing board and steam pressed carefully.



Materials



Weaving scarf blank,
Assortment of yarns (you can use ribbons and laces as well),
Bag clips (used for closing plastic bags),
Large-eyed plastic needle,
Tearaway stabiliser,
Sewing thread (colour to blend in),
Sewing machine.

Weaving the scarf

Lay out your weaving scarf blank to determine how long you will need to cut lengths of yarn, allowing for a fringe each end plus a little extra. Cut multiple lengths of each of your chosen yarns to this measurement.

Thread your first yarn onto the needle and weave, under and over (photo 1), to the end of the scarf, leaving a fringe length at the start and the end. For your second piece of yarn, start weaving from the same end as your previous piece, beginning with an 'over' first. Initially I used a bulldog clip (photo 2) to hold down and prevent previous woven pieces of yarn from moving, but moved to using a bag clip (photo 3) as this meant I could keep the yarns from crossing over each other and creating a mess. For my scarf I used five yarn pieces per hole.

Continue weaving your yarn pieces in until you have filled all the holes



1



2



3



4



5



6



7



8



9

(photo 4). Make sure your woven yarns are not sitting taut, but are 'relaxed'.

Finishing

Sewing: place some tearaway stabiliser beneath one end of the scarf (photo 5), pin carefully in place (photos 5 and 6) and slowly stitch along the end of the net area of the scarf blank with your sewing machine (photos 7 and 8), removing pins as you get to them—a slight zigzag will allow a little more 'give' than a plain straight stitch. Repeat for the other end of your scarf. Tear away the stabiliser, trim the fringe to the length you require (photo 9) and you are finished!

Knotting

Another way to finish is to knot the fringe, using your choice of knot, then trim it to your chosen length.



FELTFINE

SUPPLIER OF
RAW MATERIALS & TOOLS
TO FIBRE ARTISTS

w: feltfine.com.au

m: 0422 160 506

WOOL & FIBRE

PROCESSING SERVICES

ALSO AVAILABLE

e: feltfine.au@gmail.com

f @feltfine



Earth Palette

Fast, Cold, Dyes, for Wool, Silk and Cotton

Earth Palette Cold Dyes are a complete Dyeing package.

We have Dyes suitable for Wool, Silk and Animal fibres, as well as a range of Cotton Reactive Dyes.

All our dyes are fast to light, washing, dry cleaning, rubbing and perspiration.

www.earthpalette.com.au Ph: 0407 603 145

Contact us to Advertise Here

PHONE:

(03) 9888 1853

**ARTWEAR
PUBLICATIONS**

WEB:

www.artwearpublications.com.au

australian alpaca yarn

We produce quality yarn by using only the best Australian alpaca fibre

alpaca ultimate

Shop online for a wide selection of colours available in 50gm balls or on cones in 1, 2, 4, 8 Ply and Boucle.

100% Australian Alpaca Yarn

www.australionalpacayarn.com.au

Loving the new look of Yarn?



Showcase your publications with eye-catching design and layout

**Mishy Dee
Creative Designs**

Publication design
and layout specialist

+612 66851461

mldavies@bigpond.net.au

www.mishydeecreativedesigns.com.au



The Write Impression

For help with your writing

Newsletters - blogs - website -
advertisements - books - proposals - articles
- artist statements

Writing, Ghost writing, Editing, Proofreading,
Writing training

**Dr Rie Natalenko will help you to
succeed**

rie@thewriteimpression.com.au

0412 791 306

www.TheWriteImpression.com.au



Renew Yourself with Craft

What if someone told you that there was a way to reduce your stress, make you calmer and happier, reduce pain, and strengthen your cognitive abilities all at the same time—without medicine? The good news is, it's true—and the great news is, if you're reading *Yarn* magazine, you probably already know about it and do it every day!

Crafting and making art has been proven, time and again, to have numerous health benefits. Many people throughout history have knitted for pleasure, including Albert Einstein, Julia Gillard and Christopher Walken. But the benefits run so much deeper than just the enjoyment of using your hands and your creativity—science shows us that our bodies can react strongly to activities that use both our hands and our minds.

Knitting and crochet have been the subject of several studies over the years, with mental health patients, office workers, new parents, senior citizens, and other groups being the focus. Yarn crafts have been compared to guided meditation in terms of the number of benefits they gave the participants in the fight against illness, aging, stress, and pain.

BY NAOMI JAMES

If we look at knitting and crochet from the perspective of self-treatment, we can easily see how it can have so many benefits. As yarn artists, we can all relate to the many stories of people who take up knitting, crochet, felting or spinning as a way to relax, and switch off their minds after a long day of work or childcare (or both). So if we already practise this relaxation technique, and we know that it is scientifically proven to assist wellbeing, the question becomes: how can we push it even further, to maximise the benefits of such a wonderful and powerful health tool?

Community

One of the things that we at *Yarn* magazine can attest to is the positive benefit of being a member of a like-minded community. Whether you connect to other yarn artists online, in a social setting or even just at shows and fairs, being part of a larger group of people who all have the same interests can be immensely beneficial. As well as the practical aspect of sharing our ideas and patterns, there is the social side to it as well. We meet people with whom we can 'talk shop'—discuss techniques, methods, yarn weights and hook sizes—knowing the people we're talking to will actually

understand us (which is not always the case at home!). The sense of belonging found in a crafter's circle can be incredibly rewarding, and many a lifelong friendship has been forged over a pair of knitting needles or a loom.

Giving back to the community is another way to gain a sense of purpose, and knitting or crocheting for charity is very common these days. That sense of being part of something larger than yourself, of helping to make someone else's life that little bit easier, can be enough to stimulate the release of dopamine in your brain. This means that when we help others, we ourselves can benefit.

Groups of people who come together to make newborn clothes, toys for underprivileged children, or blankets for the homeless, can be found in places like *Ravelry* and on *Facebook*. It doesn't have to be in person—if you don't live near a place that has social meet-ups, there are stitch-alongs you can join online which share patterns, and participants send in their finished products for donation or sale to assist those in need. Even something as simple as helping someone learn to knit—whether it be someone isolated, housebound, stressed out, or just lonely—can make us feel good about ourselves and our role in the world. Life is hard for everyone

sometimes—why not help brighten someone's day using something we already love to do?

Mental Health

Crafting has a long history of being taught and used in the treatment of depression and mood disorders, and recent studies have even explored its use in the ongoing treatment of other mental illnesses. In 2009, the University of British Columbia in Canada conducted studies of anorexia nervosa patients treated using craft therapy. They found 74% of participants reported that knitting helped them clear their minds of intrusive thoughts, and 53% felt a sense of satisfaction and accomplishment in their work.

Focusing on something other than our own issues can be immensely beneficial in easing the symptoms of many mental health disorders. If we are able to concentrate on which yarn to use next, where the next stitches in a pattern need to go, and how our finished product is turning out, these can be powerful distractions from negative thinking and self-harming thought patterns. On top of which, the feeling of pride when we finish our first piece, or reflect on the satisfaction of creating something out of nothing, could be enough to rekindle a sense of self-worth or motivation in someone who has been lacking positive reinforcement.

Stress and Meditation

Meditation is well-known to reduce stress—we have all heard that. One of the easiest forms of meditation to learn and to practise is called mindfulness. It's a word that's thrown around so much these days, you might be forgiven for brushing it off as a buzzword. But mindfulness is an ancient practice, and an extremely simple concept: simply the act of concentrating on the here and now—on your senses and your surroundings—being aware of everything that is happening right



now, with the aim of thinking about nothing but those sensations. For us yarn artists, that can mean really paying attention to your roving, and appreciating how the colours make you feel, and how the texture feels against your skin. Concentrate on how the fibres feel when you spin them, as the yarn runs through your fingers. Close your eyes and run that scarf against your cheek, appreciate its softness and warmth. Allow yourself to be hypnotised by the spinning of the wheel, the working of the treadle, the rhythmic movement of the shuttle back and forth. Let yourself be genuinely carried away by the repetitive movements and the comforting sensations of your craft, and see if you are able to hold onto a single stressful thought.

Brain Health

Speaking of stress, there is more to the stress-relieving ability of craft than just relaxation. As it turns out, studies published in *Art Therapy: Journal of the American Art Therapy Association* show that just 45 minutes of artmaking significantly reduced participants' cortisol levels, even if they felt they were bad or unskilled at it. No extra benefit was found in people who had prior experience, versus those who were making art for the first time.

Girija Kaimal, Assistant Professor of creative arts therapies at Drexel University, who ran the study,

concluded that it was the process of creativity, and the unique usage of underutilised neural pathways, that prompted the lower stress response. Further studies are ongoing, to identify links between artmaking and other biological responses.

Craft has also been identified as potentially helpful in strengthening cognitive function, and even delaying the onset of dementia. The University of Texas conducted a 2014 study of the effects of quilting and digital photography on the memory function of older participants. They found that participants who practised intellectually stimulating pastimes, such as the problem solving and active memory involved in artmaking, showed significantly improved cognitive function, versus those who pursued less demanding activities, such as reading newspapers and magazines. As it turns out, yarn craft can actually help us stay mentally young as we age.

Pain Relief

Many of us also deal with the physical side of aging on a daily basis. Arthritis, tendonitis, chronic pain and other illnesses plague us regularly. The good news is, yarn craft can help with this too. The Arthritis Foundation recommends knitting to patients, encouraging an almost sports-like frame of mind. Doing hand and finger warm-ups before knitting, taking regular breaks



and ensuring you get daily practice can all help with long-term dexterity, and can help to reduce inflammation in people who suffer from pain in the extremities. Moreover, concentrating on your craft can distract you from your pain, and stop your brain's natural obsessiveness from making it worse.

Strangely enough, however, the act of crafting can also cause us to retreat into our own minds, and make us think more deeply about ourselves and our situations. This may not always be a good thing, but in certain scenarios it has been shown to assist in the processing of difficult information.

Cancer patients have been involved in studies on the effects of artmaking on end-of-life decisions, on pain management and on acceptance. In 2013, *Palliative Medicine Journal* reported that cancer patients 'consistently' expressed their feelings that artmaking and craft improved their quality of life, if only because it gave patients something to talk about other than cancer!

Other studies reviewed by the AMA's inhouse journal, *JAMA Internal Medicine*, showed that for patients dealing with advanced cancer, craftmaking gave them some peace, silence in which to think about their choices, and space in which to come to terms with their situations. It was also evident that it assisted with

anxiety, depression, and kept them from dwelling on their pain, both physical and mental.

Ongoing physical health is precious, and should be protected when we are young, and preserved as best we can as we get older. Even if you don't suffer from physical pain, you are doing your body a huge favour by taking care of it now, and preventing problems later in life. It's important to choose knitting needles and crochet hooks that you can hold comfortably, and that minimise awkward finger positioning, and use support gloves and wrist guards when you feel you need to.

Finding a comfortable spot in which to knit and crochet daily is vital, as long periods of sitting are well-known to be bad for spine and hip pain. Make sure to use support cushions where you need them; and heat pads and pillows can also be placed in trouble spots. Find a good lamp—possibly even with a magnifier—so that you never have to squint or twist to find where you dropped that stitch. Using the right equipment, your time spent spinning, weaving, knitting or crocheting can easily be spent in comfort and good health.

Learning

Maintaining good health is great, but improving ourselves is even better. Lots of people like to listen

to relaxing and beautiful music while working, and it's well-known that this can have a stress-relieving effect. But have you ever considered learning something new while spinning or knitting? Podcasts are everywhere these days, and in the almost oversaturated market nearly everyone can find one to suit their tastes. From true crime, to new languages, to ancient history, and everything in between, you can learn about almost anything from podcasts.

Another idea is audiobooks—listen to your favourite Jane Austen novel, or the latest John Grisham while you stitch. *Youtube* is another great resource, where you can find anything from real-life stories of transgenderism, to poetry readings, and lectures about quantum physics. Why not enrich your artmaking with learning something new, and enriching your brain as well? Lifelong learning, of course, is yet another proven way to keep our brains young, and keeping your brain 'plastic' and active will have immediate effects on your memory and mood.

These are just a few of the ways in which artmaking can help an artist's mind and body. Studies are being conducted all the time that bring to light new and sometimes surprising findings about the physical, mental and social benefits of craft.

Last December we featured the research of Dr Pippa Burns on the health benefits of crochet, for example. Everyone has a story about themselves or someone they know having their lives enriched by craft. For myself, it has brought me peace and calm, has helped with mental health issues, and as an unexpected bonus, bonding over a shared love of different crafts has even brought me closer to my mother. There are probably immense benefits to craftmaking that I haven't even touched on here, so please write to us at yarneditor@artwearpublications.com.au, and share with us your own stories of healing through craft! 



Front-Post/Back-Post cables



Two-colour cables

A New Wave Of *Crochet Cables*

In this issue, I set out to explore all the different ways in which crochet cables can be achieved, beyond the post-stitch cables with which most of us are familiar. Boy, was that a big call on my part! Once you start paying attention to cable patterns, you start noticing just how many feature new and innovative cable techniques, and I'm not even counting the Tunisian variations. It's not just a new wave of cables—it's a tidal wave out there!

POST-STITCH CABLE: My journey started with familiarising myself with how standard post-stitch cables work. There are many ways in which post-stitch cables can be worked, but they tend to be either: Front-Post Only cables (FPO) or Front-Post/Back-Post cables (FP/BP). As you might assume, FPOs use only front-post stitches to form the cables, either working in the round with the right side always facing, or working an extra row of background stitches on the wrong side rows. FP/BPs use a combination of front-post stitches and back-post stitches to form the cables.

In both techniques, the post-stitches link together to make cables, which

BY MARA CUNNETT

can be either anchored to other post stitches or to the background fabric. The first thing I learned was that a nice toothy wool is a good yarn to start with. Cotton has a tendency to 'deconstruct' its own stitches, with the fibres separating rather than clinging together to form a solid cable.

FPO and MOSAIC CROCHET:

The next technique I tried was a combination of FPO and mosaic crochet, designed to produce differently coloured cables. In this technique, you work in the round, alternating rows between two coloured yarns. One colour (Yarn A) is used to create post stitch cables with chain spaces between them. Yarn B is used to work background stitches into the previous row of Yarn B stitches, working around and in front of the Yarn A chain spaces, covering them up entirely.

Yarn A stitches are always worked into Yarn A stitches and always sit to the front. Yarn B stitches always work into Yarn B stitches and always sit to the back of the work. It's difficult to visualise, but it is actually very intuitive and easy to work up.

It has the added bonus of creating a very dense, warm fabric.

LIVE LOOP CABLES: Next, I decided to try my hand at something very different—Live Loop Cables. This is an exciting technique pioneered by Sue Perez, who has a book coming out shortly on the subject. The cables are worked in a very similar fashion to knit cables, and the effect is of very smooth three-dimensional cables.

I won't lie, this was challenging. As a 'Never-Knitter', this did not feel at all natural or intuitive! Again, these cables are worked in the round, and the basic idea is to pull up several loops, remove the hook and leave the 'live loops' to be worked on the next round. After the old loops are worked, you then pull up the next set of loops for the next round. If you want to know how that went, just picture me on the couch, fists raised to the air, covered in stitch markers, screaming "NOOOOOOOO!!!!" in slow motion, as my meticulously worked loops disappeared into thin air every time I came back around to work them—every single time.

I eventually decided that stitch markers were essential, and was only able to maintain my loops by



Live Loop Cables

leaving the stitch markers in at all times, even as I was working the loops! Luckily, Sue was very patient, helpful and encouraging, and I did get a swatch done eventually. I have no doubt there are people who will find this a lot easier than I did, but it does take some practice.

MOCK CABLES: Another set of techniques I dabbled with are 'Mock Cables'. They aren't really cables, but they give the illusion of them. I tried a couple of different kinds, but the most successful was a technique using modified hdc and inserting regular spike stitches two rows below. While it's a very simple technique, the effect is really quite sweet, with the vertical spike stitch creating a faux cable twist.

Other techniques I came across used crossed trebles rather than post stitches, or back-post v-stitches to create their mock cables. Plenty of other mock cable patterns exist all over the internet, and I'd encourage people to have a look at what's out there as alternatives to actual cables.

SIDEWAYS POST-FREE CABLES:

These were my next challenge. Again, the technique looks messy—you're working from four different balls of yarn simultaneously, and at one point I had seven stitch markers in active use. That said, it's actually an easy and intuitive technique once you get started. This technique is comprised of four rows of cables sitting one on top of the next, with each pair of cables intertwining



Mock Cables using hdc spike stitches

sideways. You can only work four stitches at a time from each row, to ensure that the cables can pass in front of one another. I have to say, the effect is well worth the initial set-up, and the tangled strands!

The great thing about crochet is that the stitches are three-dimensional. This allows plenty of scope for creating actual freestanding cables which fully intertwine. In my travels, I came across several great examples of free-standing intertwining cables—from simple ch12 loops which are braided over the top of background stitches, to whole crocheted strips which are intricately twisted and looped through one another as you work. I would encourage people to look for Anastasia Smith's simple *Braided Tank Top* and Sabrina Beyea's dramatic *Twisted Cable Cowl* for inspiration.



Sideways cables

So what did I learn?

- Turn the telly off. Most cable techniques require a lot of concentration.
- Use a nice woolly wool, so that the strands which make up the stitches cling neatly together.
- Stitch counts... count. Particularly with post stitch cables, the stitch count can change from row to row, so be alert.
- When crossing **post stitch cables**, always work skipped stitches from right to left (in the order they were skipped). It may sound obvious, but it's one of those things people don't tell you.
- When working **Live Loop cables**, pull up looser-than-usual loops and never allow live loops to be off the stitch marker. They will disappear without warning and—this is true—they will LAUGH while they're doing it.

Pattern Credits

Rope Cable tutorial: The Unravelled Mitten blog

Passaic Pullover: Anastasia Popova

Heart Swell Hat: Amy Gunderson

Live Loop Cable Swatch tutorial: Sue Perez, Mrs Micawber's Recipe for Happiness blog

Square Mock Cable-Knit Hat: Lisa van Klaveren

Winding Road: Dora Ohrenstein, *Crochet Every Way Stitch Dictionary*

Post-Free Sideways Cable tutorial: Brenda BK Anderson

A woman with long brown hair is smiling at the camera. She is wearing a blue knitted beanie with a large pom-pom on top. She is also wearing a dark blue cardigan with a colorful striped (red, white, and blue) V-neck collar and two visible buttons. The background is a rustic wooden wall made of horizontal planks.

BY JENNY OCCLESHAW

Pom-pom Beanie

This beanie is made with recycled yarn. It's quick to make, worked in 2 strands of 8ply (DK) yarn or you could use one strand of a good thick chunky yarn.

Just test your tension first. The beanie only uses a few simple stitches, mainly treble and chain and starts at the crown with a magic ring.

Materials

2 x 100 gm balls of 8 ply (DK) yarn. (I used Wool and the Gangs New Wave Wool which is a mixture of Cotton and 45% recycled polyester. The shade is Dusty Denim.)

6mm Crochet hook,
7cm Pompom maker,
Wool needle.

Measurements

To fit an average ladies size head, approx 55cm in diameter. It has stretch.

Abbreviations

(UK/AUS terms used)

Crab Stitch: work as for dc, but work from right to left around your work instead of left to right (see diagram).

Magic Ring:

Step 1: Take the tail end of the yarn (leaving a couple of inches for the tail) and grab it between the thumb and forefinger of your non-dominant hand.

Step 2: Wrap yarn once around two fingers and cross over the yarn on top of your forefinger.

Step 3: The working end of the yarn should be hanging behind the loop you just made.

Step 4: Carefully slide your middle finger out of the loop. While still grasping the yarn with your thumb and forefinger, insert your crochet hook through the loop.

Step 5: Pull up the working end of the yarn through the circle.

Step 6: You should have one loop on the hook.

Step 7: Grasp the circle between your thumb and forefinger, close to the hook.

Step 8: Wrap yarn around hook (yarn over).

Step 9: Pull yarn through loop—chain made.



BY JENNY OCCLESHAW

Beanie

Using 6mm hook and yarn held double, work as follows:

Round 1: Magic circle, ch2, tr 8 times in circle. Join with sl st to top of first tr. (8 sts)

Round 2: ch2, 2tr in each st. Join with sl st to top of first tr. (16 sts)

Round 3: ch2, *tr in first st, 2tr in next* repeat around. join with sl st to top of first tr. (24 sts)

Round 4: ch2, *tr in first 2 sts, 2tr in next st* rep from * around, join with sl st to top of first tr. (32 sts)

Round 5: ch2, *tr in first 3 sts, 2tr in next st* rep from * around, join with sl st to top of first tr. (40 sts)

Round 6: ch2, *tr in first 4 sts, 2tr in next st* rep from * around, join with sl st to top of first tr. (48 sts)

Round 7: ch2. * tr in first 5 sts, 2tr in next st* rep from * around, join with a sl st to top of first tr. (56 sts)

Round 8: ch2, *tr in first 6 sts, 2tr in next st, * rep from * around, join with a sl st to top of first tr. (64 sts)

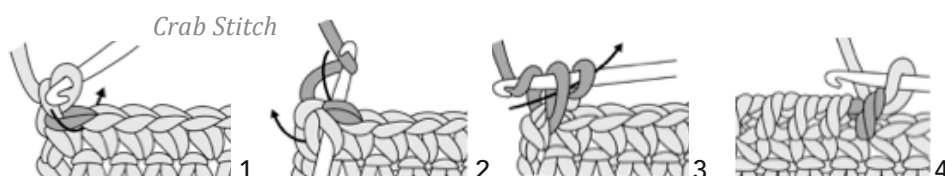
Rounds 9 to 13 inclusive: ch2, tr in each st all round, join with a sl st to top of first tr.

If you want to make your beanie longer you can add more rounds at this point so you can have a turn-up brim. Otherwise stop at the end of round 13.

Round 14: 1ch, work a round in crab stitch, finish off with a sl st to top of first st of this round.

To Make Up

Darn in all loose ends. Make a pompom using the pompom maker. Attach very securely to the top of the beanie.



Pet Bed From a Jumper

BY MARIA LAYNE

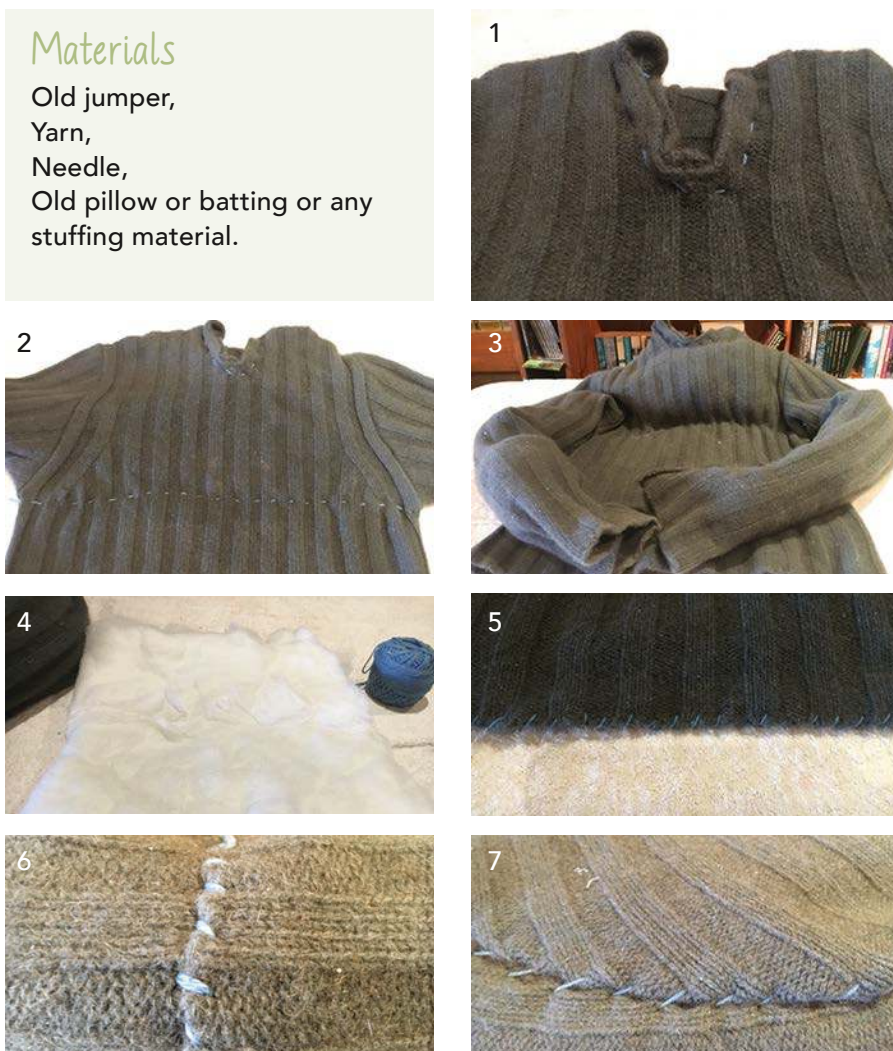


If you have an old jumper that is stained, or is a bit worn, or you simply don't wear any more, turn it into a dog or cat bed! Your cat or little dog will love you, and you can feel virtuous every time they snuggle down into something you made yourself.

Sew the neck closed (figure 1). Sew across the chest from beneath the arm to the other side, joining the back to the front as you go (figure 2). Stuff the sleeves and chest cavity (figure 3). Make a flat pad with the stuffing and pad the lower part of the jumper (figure 4). Sew up the bottom of the jumper (figure 5). Sew the sleeves to one another, by tucking one inside the other and sewing around (figure 6). Sew the sleeves to the bottom of the pet bed (figure 7).

Materials

Old jumper,
Yarn,
Needle,
Old pillow or batting or any stuffing material.





Memory Cushions From Cardigans



BY RIE NATALENKO



Last year we lost my dad. He had two favourite cardigans that I had bought him. They were possum merino, and my mum had added knitted pockets.

I remember him wearing them, especially the beige one, and I have a lovely picture of him with it on.

After he died, it took a while for me to be ready to make the memory cushions, but now Mum has the beige one and I have the dark grey one.

Materials

Cardigan,
Cushion insert to fit.

Note

There are pockets
on both cardigans,
but this doesn't
matter.

Method

Lay the cardigan flat and do
up the buttons (fig 1).
Cut across from underarm to
underarm (fig 2).

With right sides together, hand sew
the bottom or machine using a zigzag
stitch (fig 3).

Overlock the top edge or machine
with a zig zag stitch, or turn the edge
and hand sew it, so it doesn't unravel.
Unbutton the cardigan.

To Make Up

Turn right side out and insert the
cushion.

Button the cardigan again.

If it is too wide, turn it right side in
again and stitch either side (or both
sides if there are pockets) to make it
smaller.

Cuddle, remember and enjoy. 🧶





I-Cord Bags

BY MARJORIE POST
The Dragon Fly Studio



Currently there is a popular craft tool called the 'easy weaver knitting tool' (pictured right). It may be one of those things you just have to own—but you may wonder what to do with all the i-cord you create.

When I realised that I could use the beautiful cords for weaving, I began creating small bags, handy for carrying mobile phones, note pads, grocery lists, and other small items. These bags are pretty and eye catching. I received requests for them and how to make them.

The little device takes sock weight or similar types of yarn, either from your stash, purchased for the project, or recycled from unraveled items. The larger bag is made of hand painted, multicoloured sock yarn. The small bags are made of left over scrap yarns in random colours.

The small bags measure approximately 18cm x 20cm. The larger one is appropriate for a water bottle, a book or an iPad, and measures approximately 23cm x 25cm. The straps are long enough to go over the shoulder and allow the bag to tuck under the arm for safe carrying.

You can use wool, or blends, and then line the bags with soft cotton fabric, or polar fleece to protect the contents.

I use an Ashford Sampleit 10" rigid heddle loom (pictured), with a common cotton warp—but any loom will do! As you weave, mark the edge of the fabric at intervals to create a piece twice the length of your finished bag.

Remove the finished fabric from your loom and lay it with the wrong side

facing (pictured bottom right). Finish off the ends with small dabs of fabric glue, and make sure everything on the right side looks neat and tidy.

Black fabric, or any hand dyed cotton fabric, is good for lining the bags. Measure your woven piece and cut a rectangle for lining of the same size, allowing an extra 1cm seam allowance all around.

I-Cord Bag

Body

Fold the woven rectangle in half, right side out.

Using a tapestry needle and some of the yarn from your weaving, whip stitch around the two side edges. These edges will be covered later.

Fold the lining fabric in half with wrong side out and stitch the two side edges. Turn the remaining raw edges under 1cm and press. Slide the resulting "pocket" into the woven bag body and using a smaller needle and ordinary sewing thread, slip stitch the pressed edges to the



bag body. This will result in a bag with a lining.

Bag Strap

To make the shoulder strap, choose a length of i-cord twice as long as your desired finished length plus twice the width of your bag.

For extra strength, fold the i-cord in half and then twist it. For example, if I want a 56cm strap, I allow 112cm plus extra cord to finish off the handsewn outer sides of the bag.

If my bag is 18cm x 20cm, I will need $18 \times 2 = 36\text{cm}$ more, a total of $112 + 36 = 148\text{cm}$.

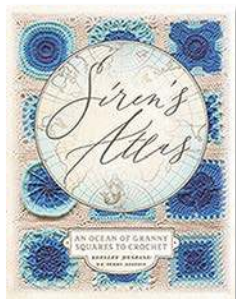
Fold the cord in half. Using the smaller needle and sewing thread, whip stitch the cord along one side of the bag body, using the now doubled cord to cover the raw edges of the bag.

Make Up

Loop the cord to create the handle and bring the cord down on the opposite of the body edge and sew. Applying the cord to the side edges will add to the strength of the cord as well as covering side seams. You can add a button and loop or use magnetic snaps for closure. 



Yarn Library



Siren's Atlas: An Ocean of Granny Squares to Crochet

Shelley Husband

Published by Shelley Husband
ISBN: 978-0-6483497-8-5
RRP: \$30.56 AUD (paperback)

This lovely book has 64 new granny squares designed by the very talented Shelley Husband. The squares were inspired by the seas of the world, and *Siren's Atlas* certainly shows us the versatility of the granny square.

The book starts with what you need to have, and what you need to know, then explains—in a way that is easy to understand—how to read patterns and charts.

There's a pictorial index of all the patterns, then each of the patterns is set out clearly, with accompanying illustration and chart. At the end of the book is a glossary with explanations of all the stitches, and a section which gives you yarn information.

The book is easy to navigate and you will never find yourself "all at sea." I must admit that I'm a great fan of Shelley Husband's work, ever since I joined her crochet-a-long in *Yarn* issue 47 (pictured right). Her step-by-step instructions are excellent and very easy to follow, and the book is available in both US and UK (Australian) versions.



The Sirens were mythical creatures who lured sailors to their deaths. I am certainly pulled by the lure of this book to crochet yet another excellent project. If you're looking for a gift for a friend who crochets—or for yourself—you can't go past this book.

- Maria Layne

can do BOOKS

- Mail order
- Shop online
- Fast Shipping

candobooks.com.au



Free
catalogue

Contact us for
a free catalogue.

39 Clifford Street, Huntingdale VIC 3166
Tel: 1300 308 261
Email: info@candobooks.com.au



Beneath the Surface

Shelley Husband

Published by Shelley Husband
ISBN: 978-0648349730
RRP: \$15.13 AUD (paperback)

Shelley Husband is an excellent crochet instructor, and her book *Beneath the Surface* is a slim volume showing you how to create a beautiful crocheted blanket.

Shelley writes clearly, as usual, and illustrates each step precisely. There's very little that a beginning crocheter can't do, especially if they are willing to stretch themselves and learn a couple of new techniques.

The book starts with some very useful tips and tricks, and after the (very clear) patterns, Shelley has included all the crochet charts.

After you make the squares, the surface crochet is applied in a different colour to provide depth and contrast. The technique of surface crochet is both striking and effective, and the resulting blanket (or whatever you choose to make) is stunning.

Available in both US and UK (Australian) versions, this will make an excellent addition to your crochet library.

- By Maria Layne

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'

Common Crochet Symbols (US terms)

chain stitch (ch)		back loop only	
slip stitch (sl st)		front loop only	
single crochet (sc)		decrease dc	
half double (hdc)		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.

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	1	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			

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		

Issue 56 Advertisers Index

ArtWear Publications	CraftAlive..... 21	Knit Spin Weave..... 56
Subscriptions..... IBC	Earth Palette..... 37	Marlyn Alpaca..... 56
ArtWear Publications Survey... 56	Embellish.....BC	Mishy Dee Creative Designs.... 37
Ashford Handicrafts Ltd..... IFC	Felt.....BC	Moseley Park..... 56
Australian Alpaca Yarn..... 37	Feltfine..... 37	Rie Natalenko..... 37
Australian Textile Art Award (ATAA)..... 55	Fibreworks (Hand Dyed Textile Supplies)..... 56	Salamanca Wool Shop (TAS Wool Co.)..... 21
Banksia Yarns..... 56	Handspinners and Weavers SA. 56	Tailored Strands..... 54
Batik Oetoro..... 56	Kathy's Fibres..... 56	Textile Fibre Forum.....BC
Can Do Books..... 51	knitalpaca..... 21	Vintage Made.....BC

Acknowledgements

The production of this magazine would not be possible without the dedicated **Yarn** contributors who designed the patterns and wrote the articles. Thank you for contributing to the success of **Yarn** issue 56. Thanks must also go to Bob Natalenko, Wendy Knight, Andromeda Lembo, Lynda Worthington, Kylie Albanese and Michelle Davies for their extraordinary effort. Thank you. Also, Thank YOU, the readers, because without you this Australian independent publication could not continue.

YARN is an independent Australian publication

ArtWear Publications P/L has taken reasonable steps to ensure that the copyright of each article or project resides with the contributing author. We secure from each author a warranty stating such, or that the author has obtained all necessary rights, licences and permissions such that publication will not infringe on any third party's copyright.

ArtWear Publications P/L relies on these warranties when asserting that the copyright is owned by the authors. Instructions for the published projects have been checked for accuracy and are published in good faith. We cannot guarantee successful results and offer no warranty either expressed or implied. All companies and brands mentioned are included for editorial purposes, and all copyrights and trademarks are acknowledged.

ArtWear Publications P/L takes no responsibility for the accuracy of the content of any advertisements, advertorials or paid promotions. Any claims and statements are not those of the publisher.

A good idea begins
with a good
Yarn®

PUBLISHER

ArtWear Publications Pty Ltd

EDITOR

Rie Natalenko

CONSULTING EDITORS

Wendy Knight, Bob Natalenko, Naomi James

ART DIRECTOR

Kylie Albanese, smileykylies@bigpond.com

SENIOR GRAPHIC DESIGNER

Michelle Davies, mldavies@bigpond.net.au

PHOTOGRAPHY

M31. Andromeda Lembo
andromeda.lembo@gmail.com

Location Woonona, NSW

Models Chase Lane, Andromeda Lembo,
Rachel Preston, Daphne Scott.

Article photography by author, contributor or
designer or by our magazine photographers.

CONTRIBUTORS

Mara Cunnett, Penny Eamer, Tuula Harman,
Debra Hinton, Naomi James, Amy Lane,
Maria Layne, Bohdan Makarov, Rie Natalenko,
Jenny Occleshaw, Marjorie Post, Rachel Preston,
Daphne Scott, Margaret Stump, Elayne Watson,
Lynda Worthington.

ADMIN ASSISTANT

Dawn Bordin

ADVERTISING SALES & MARKETING

Lynda Worthington 03 9888 1853
thegirls@artwearpublications.com.au

Published in Australia

Printed by C&C Offset Printing Co., Ltd
Australian distribution by Gordon & Gotch
Agents order online or call customer service on
1300 650 666

New Zealand distribution by CRAFTCO Ltd
Tel +64 (0)3 963 0649

USA and Canada distribution
by DISTICOR Magazine Distribution Services
Tel +905 619 6565

UK distribution by Manor House
Tel +44 (0) 1672 514 288

World Wide Digital Distribution by GGA www.pocketmags.com.au

Please address comments, letters, and enquiries
to: thegirls@artwearpublications.com.au
or write to YARN Magazine,
PO Box 469, Ashburton, VIC 3147.
Tel +61 3 9888 1853

All contents © YARN Magazine 2019. The
purchaser of this magazine may make a single
copy of any pattern contained within for personal
use only. Please do not give copies to your friends.
Contact us to talk about reproductions, including
intended sale of items made from patterns within
this magazine. If you have any questions about
obtaining permissions or about this policy, please
contact us at the address above.

YARN ® is a registered trademark of
ArtWear Publications P/L
Ashwood, VIC.
ISSN 1832-9780

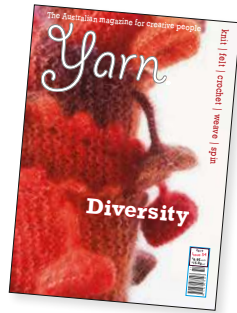
Here are a few of the letters we received...

Please let us know what you think about the magazine!

Write to Rie at yarneditor@artwearpublications.com.au

I just read the Diversity issue – cover to cover! This has been the BEST issue yet. Well done, **Yarn** magazine!

Thank you, Beryl. I really enjoyed preparing the Diversity issue (Yarn 54). We had some fabulous contributions! Rie



A wooden toy structure, possibly a small table or a frame, made of light-colored wood. It has four vertical posts, each topped with a small, round, light-colored knob. The posts are connected by horizontal bars, forming a rectangular frame. The structure sits on a pink circular base. The background is a green and blue patterned surface.

*Thank you so much for letting us know how well the embroidery swift (**Yarn 52**) worked! Bohdan is a very talented, creative man. He has a design for a yarn holder made from plastic bottles in this issue, which is also very useful. **Rie***



Photo: Kristin Schmitt

Pom-pom Beanie

This beanie is made with a simple cable stitch and a pom-pom. It's perfect for the winter months. The beanie is made with a simple cable stitch and a pom-pom. It's perfect for the winter months.

Materials: 1 skein of yarn, 1 pom-pom.

Instructions: 1. Cast on 10 stitches. 2. Knit 2 rows. 3. *K2, P2, K2, P2* repeat for 12 rows. 4. Bind off. 5. Attach pom-pom to the top of the beanie.

**Jenny has more fantastic patterns in this issue. See contents for more information on all our features.*



- Luxuriously soft and versatile.
- Stylish, elegant and light.
- Your imagination can be your springboard.
- New Stockist Enquiries Welcome



Contact Tailored Strands or ask at your local Wool retailer



P (03) 5345 6169 f (03) 5345 6187
PO Box 368 Creswick Victoria 3363

info@tailoredstrands.com.au
www.tailoredstrands.com.au



Australian Textile Art Award

Call for entries to the inaugural biennial Australian Textile Art Award

A juried non-acquisitive award of \$2000

We invite contemporary, creative textile artists from across Australia, working in any style of textile media, to enter.

The artworks chosen as finalists will be exhibited in an exhibition hosted by The Embroiderers Guild, VIC and will be part of a limited-edition accompanying book.

Entry forms are available at www.australiantextileartaward.com.au

Closing date of entries: 10th January 2020

Official exhibition opening and award winner announcement: 20th March 2020

ATAA Exhibition: 21st March to 5th April 2020

For more information go to www.australiantextileartaward.com.au or like and follow our Facebook page @AustralianTextileArtAward to keep up with all the latest.

 **ARTWEAR
PUBLICATIONS**





WEB:
www.banksiayarns.com.au
EMAIL:
shop@banksiayarns.com.au



PHONE:
(02) 4943 8808
WEB:
www.dyeman.com



PHONE:
(08) 8389 6417
WEB:
www.kathysfibres.com



Knit Spin Weave

EMAIL:
tracy@knitspinweave.com.au
WEB:
www.knitspinweave.com.au



PHONE:
(02) 9481 0949
WEB:
www.marlynalpaca.com.au



Moseley Park

PHONE:
0407 603 145
WEB:
www.moseleyparkhome.com



Hand dyed textile supplies
Australian colours on Australian wool

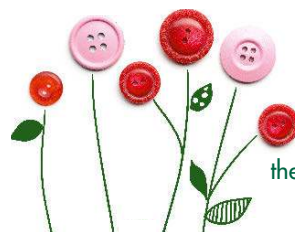
Redrock Books & Gallery, 65 Fibebrace St, Horsham VIC 3400
P 0408 837 530 E info@fibreworks.net.au W fibreworks.net.au

HANDSPINNERS & WEAVERS GUILD of SA
LITTLE GLORY GALLERY
spinning, weaving & felting supplies

Great range of handspun, woven & felted garments, gifts and yarn

196 South Road, Mile End. 5031
Open Wed and Sat 11am-3pm, Sun 1-4pm
Phone (08) 83524843

e spinweavesa@gmail.com
w sites.google.com/site/handspinweavesa/



Advertise Here

Contact us at
thegirls@artwearpublications.com.au
or phone us on +61 3 9888 1853

We would like to hear from you

We'd love you to help us help you through answering some questions - three respondents from across our magazines will win a one year subscription to their choice of one of our magazines.

1. How did you first find out about this or any others of our magazines?
2. Do you subscribe, purchase individually from us, purchase at the newsagent, or "other" (please state).
3. Are you reading a print or digital version?
4. Is there something you would like to see in this or others of our magazines? Please remember to state which magazine(s).

Please respond via our Contact Form on our website by 15th March 2020 with the first line in the comments area being "We would like to hear from you". A simple number with your answers next to it will be fine.

We look forward to hearing from you - thank you.

www.artwearpublications.com.au



SUBSCRIPTION AND SALES ORDER FORM

HOW TO ORDER - as of 05.09.2018

ONLINE: Orders for subscriptions, back issues and merchandise can be placed directly (and securely) on our ArtWear website
www.artwearpublishations.com.au

BY MAIL: Please complete this form and post to ArtWear Publications Subscriptions, PO Box 469, Ashburton VIC 3147, Australia.

BY PHONE: Please phone +61 (0)3 9888 1853 during business hours.

PLEASE NOTE

- All prices are given in \$AUD. Prices include shipping, handling and, where applicable, GST.
- Unless you specify otherwise, all subscriptions will begin with the next issue to go on sale. This prevents purchasers from receiving duplicate copies.
- Please also note that we cannot process credit card orders if your credit card is within 30 days of its expiry date.
- Please allow 4-6 weeks for delivery.

POSTED EVERY	MARCH	JUNE	SEPTEMBER	DECEMBER
Textile Fibre Forum	✓	✓	✓	✓
Felt		✓		✓
Embellish	✓	✓	✓	✓
Yarn	✓	✓	✓	✓
Vintage Made		✓		✓

CAN'T DECIDE WHICH MAGAZINE TO BUY?

Save up to 9.55% on the cover price of our magazines by subscribing to Felt and 2 others, or Felt and 3 others, excluding Vintage Made which is not available as part of a bundle.



Please circle and fill in where required. To ensure we can process your order efficiently, please check your totals carefully.

TEXTILE	ONE YEAR SUBSCRIPTION	TWO YEAR SUBSCRIPTION			TEXTILE SECTION SUBTOTAL
Start with Issue number	4 issues	8 issues			
Australia	\$38	\$72			
NZ	\$58	\$112			
Rest of the World	\$66	\$128			
Felt MAGAZINE	ONE YEAR SUBSCRIPTION	TWO YEAR SUBSCRIPTION	DVD 3 Felt Projects by Wendy Bailey	CD Issues 1 & 2 of Felt Magazine	FELT SECTION SUBTOTAL
Start with Issue number	2 issues	4 issues			
Australia	\$19	\$36	\$35	\$10	
NZ	\$29	\$56	\$40	\$15	
Rest of the World	\$33	\$64	\$42	\$17	
embellish	ONE YEAR SUBSCRIPTION	TWO YEAR SUBSCRIPTION	ORIZOMEGAMI BOOK Fold and dye designs for paper and fabric		EMBELLISH SECTION SUBTOTAL
Start with Issue number	4 issues	8 issues			
Australia	\$38	\$72		\$15	
NZ	\$58	\$112		\$20	
Rest of the World	\$66	\$128		\$22	
Yarn MAGAZINE	ONE YEAR SUBSCRIPTION	TWO YEAR SUBSCRIPTION			YARN SECTION SUBTOTAL
Start with Issue number	4 issues	8 issues			
Australia	\$38	\$72			
NZ	\$58	\$112			
Rest of the World	\$66	\$128			
Vintage Made MAGAZINE	ONE YEAR SUBSCRIPTION	TWO YEAR SUBSCRIPTION			VINTAGE MADE SUBTOTAL
Start with Issue Number	2 issues	4 issues			
Australia	\$28	\$55			
NZ	\$38	\$75			
Rest of the World	\$42	\$83			
BUNDLE PACKAGE DEAL	ONE YEAR SUBSCRIPTION TO 3 MAGAZINES	ONE YEAR SUBSCRIPTION TO 4 MAGAZINES	Felt magazine MUST be a selection in this bundle, excluding Vintage Made, which is not available in this bundle.		BUNDLE PACKAGE SUBTOTAL
Australia	\$90	\$126	☒ Felt Magazine ☒ Vintage Made Magazine		
NZ	\$140	\$196			
Rest of the World	\$160	\$224			
Start with Issue Numbers ... Yarn Magazine, ... Textile Fibre Forum, ... Felt Magazine and ... Embellish Magazine					
TOTAL PAYMENT DUE					

NAME _____ ADDRESS _____

SUBURB _____ STATE _____ POST CODE _____ COUNTRY _____

PHONE NUMBER _____ EMAIL _____ A copy of your order will be emailed to you.

BILLING INFORMATION Payment Method (tick one) ☐ Visa ☐ Mastercard ☐ Cheque/Australia Post Money Order (AUD only)

CARD NO EXPIRY DATE ____/____ SECURITY CODE _____ (3 digits on reverse)

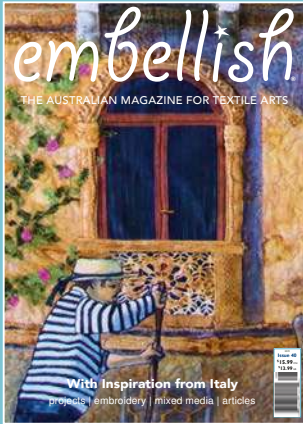
SIGNATURE _____ ☐ Tick here to subscribe to our e-newsletter – please provide your email address above.

☐ Please tick here if you do not have email and require a receipt – enclose a stamped, self-addressed envelope.

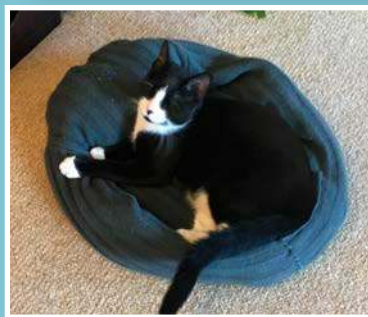
PRIVACY POLICY

Customer details collected are used for delivery of goods and information pertaining to ArtWear Publication titles. We will not sell or distribute your details to anyone.

HAVE YOU SEEN OUR OTHER TITLES?



WHAT'S INSIDE



AND MORE...



Ask for our other titles from your local stockist.

Ap ARTWEAR PUBLICATIONS

www.artwearpublications.com.au
(03) 9888 1853