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Nostalgia



2021
Issue 61
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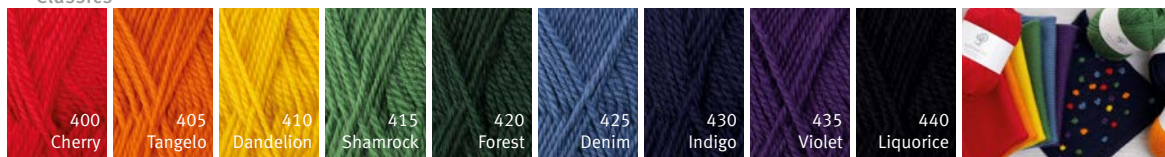
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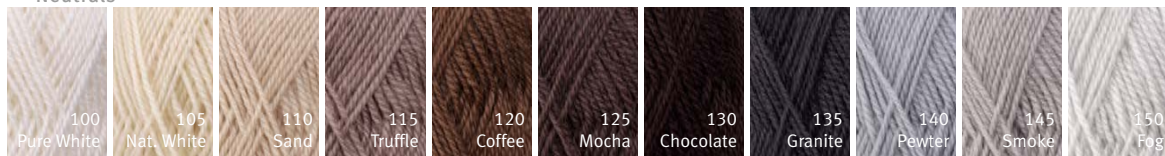
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Timeless by
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P20

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Editor's notes

Rie Natalenko

Nostalgia is a contemplation of the past, combined with a yearning to return—in your thoughts if not in fact—to a past time, or your home or homeland, or maybe to family and friends. It's a feeling of regretful longing when you think about things that have happened in the past. The original meaning of the word was homesickness. That is the theme of this issue, and Naomi James examines the concept in fascinating detail in her article.

You'll really enjoy our many visits to the past in this issue, with some excellent articles and some creative patterns—some reminiscent of times gone by, and some putting a new spin on old ideas.

We've all been enjoying Simone Cross' writings about dyeing with natural dyes, and she brings that series to a close with a great piece on dyeing with lichen. Lichen certainly carries with it an aura of the past, a suggestion of antiquity, and yet it creates such vibrant dye colours! Alan R Jones, our favourite plantscaper, reveals how we can grow lichen for our own dyeing efforts, or just to add a touch of nostalgia to our own gardens. I'd like to thank Simone and Alan for their wonderful complementary series of articles over the past year or so.

Many of you know that my roots are in England, and that I love to go back to see my extended family there. On my travels in the last few years, I've visited several working mills—wool, cotton and silk mills, to see how the historical processes for these yarns have evolved. This issue on nostalgia was the perfect opportunity to write about them! I've also included a piece on the Ruddington Frame Knitters' Museum, which still has working frame knitting looms. What an insight into such skilled processes that are falling into obscurity!

Naomi has researched a great crochet pioneer of the nineteenth century, Mary Card, who was a woman well ahead of her time and who led a fascinating and creative life. Wendy Knight's article on her discovery of her grandmother's book is intriguing, and she has "translated" one of the patterns for us into the terminology with which we are familiar. I was so impressed with Wendy's pattern



My mum, Alice, aged 19, and my gran, Grace, when she was young

that I have asked her to source some patterns from centuries gone by and re-present them in modern knitting and crochet terms. It's a series I'm sure you'll enjoy!

Other patterns include Jenny Occleshaw's full layette—of the kind that young mothers in the past were thrilled to receive for their new babies. It would make the perfect outfit today! Jenny also has a little newsboy outfit which evokes long-gone traditions in a smart, modern way. Michelle Gordon's timeless, stylish 1930s coat is a wonderful project, as is Simone Cross' cowl and Margaret Stump's woven muff. You can easily wear these fashions from the past to make a very contemporary wardrobe statement.

Other patterns include a modern take on the old tissue box cover by Elayne Watson, a clever felted keepsake holder by Rachel Preston, and a delicate crochet edging for a handkerchief, by Jenny Occleshaw. Amy's story, Nostalgia, will ring true with many of our experiences during this difficult time of COVID-19, when so much of what we took for granted seems to have disappeared...

...Speaking of which, it is with sadness that I read of the closing of **Indie Road Magazine**. Gaille Smith, who was the editor, was my predecessor as Editor of **Yarn**, and her vision for a creative textile magazine for the younger demographic was compelling. She wrote that it was because of the loss of advertising due to the pandemic that the magazine had to fold. This is not her problem alone. It is an ongoing issue—and yet it may be worth considering, since people are staying home, that this could be the ideal opportunity to put your online business in front of customers and clients.

Enjoy this trip back in time! If you have any yarn-related stories about your past, why not share them with your fellow readers? Contact me at yarneditor@artwearpublications.com.au and let us know.

Happy Crafting!

Rie

Nostalgia isn't what it used to be...

BY NAOMI JAMES

You think back and dream of things that used to be. Only the good things filter through, and you long for 'the good old days'.

How many times do we hear, "In my day", "When I was young", "When I was growing up..." We know, if we think about it, that things were not all good, but it's often the good things we long for, the good things we miss, especially if the world—or we—have changed so much that we can never get them back.

I have several scents which remind me of the past. I remember the smell of my Grandma's house. I only have to close my eyes and touch rough weaving and I can remember the feel of sitting on my Grandfather's knee. My fingers can still feel the rough workmen's tweed trousers he wore. Certain songs still make me close my eyes and smile. When there's a really fine, light rain, I remember running in a field with Mum, laughing. Scent and touch, music and weather—all these trigger moments in my brain that pull me back to the past. I'm sure everyone has these triggers which initiate nostalgia.

I've often wondered why our brains do this. Behavioural scientists have explored the phenomenon of nostalgia in recent years and concluded that feelings of nostalgia have been found to help us in many ways. Feelings of nostalgia, they claim, improve your ability to cope and improve your mood (Batcho, 2013). They increase social connectedness (Zhou et al 2008). They make you feel better about yourself (Vess et al 2012). They



<https://pixabay.com/photos/childhood-baby-costume-newborn-2935722/>

allow you to deal with stress and find meaning in life (Routledge 2011). They help psychological growth (Baldwin and Landau 2014). They can act as a defence mechanism, and as a comfort (Routledge 2011). So, nostalgia is certainly not a bad thing. In fact, it's extremely useful in these challenging times.

I'm sure we all have fibre-, yarn-, or textile-related memories of the past. I used to have a sheepskin toy which I would hold and rub to my nose when I was a baby. Occasionally, the hint of a scent, or the touch of a piece of sheepskin will bring back huge waves of comfort. One day, when helping my brother choose a sheepskin for his dog to lie on, I was completely overcome, so much so that it brought tears to my eyes. The tactile and olfactory memories were overwhelmingly strong at that moment.

I've spoken to many of my friends who have had similar experiences. One thing it shows is how important it is for children to have familiar blankets and toys around them for comfort and security. The texture and scent of familiar objects is linked with feelings of well-being and contentment.

Nostalgia links the past, present and future.

We know the past was not all good—but that shouldn't stop us from yearning a little for the good things that have gone. They live on in our memories, allow us to smile as we recall the joys, bring us pleasure as we share them with others. Nostalgia is not a bad thing. It is positive, helpful, and allows us to cope with the present.

By the same token, we should count it a privilege to listen to the stories of others as they share their precious memories with us. Those reminiscences are important to them, and they are sharing their treasured moments.

As to the future... when we make something with love for a new member of the family, we are contributing to that child's memories. We are helping them form the foundation that will help them cope in later life. One day, who knows, they will look back with nostalgia and remember with love the texture or the special smell of the blanket or toy that you made. 



1 - Lichen-dyed wool (back) and wool/silk (front) skeins

A proven history: *Dyeing with Lichen*

BY SIMONE CROSS

Lichen has been used for dyeing more than five centuries ago as a dyestuff. Lichen has a magic trick of its own—it develops its colour in an alkali vat by providing the right environment for the enzyme in the lichen called orcein to convert orcin to orchil, creating the colour. In fact, Harris, Donegal and Shetland tweeds owe their characteristic smell to the boiling lichen used in the dyeing process.

Here in subtropical Queensland I can forage for two main types for dyeing, the long ‘old man’s beard’ (horse-hair like) and the curly (foliose) lichen. Lichen usually grows on the southern-most face of trees, rocks or fenceposts or in dense forest—and on the roofs of houses in Australia.

How do you test a lichen for colour in the forest?

Not all lichens produce a dye. The main spot test used (for dye potential) is the C⁺ test. To test the lichen you will need some household bleach and a cotton bud. Scratch the lichen slightly as you spot the bleach onto different parts of the lichen. Note the colour change (or lack thereof) within a few minutes.

How do you dye yarn with the lichen vat?

Lichen dye does not need a mordant. The colour will fix and should not fade for many years—and then only if left in



2- Foraging for lichen on a rock

Simone Cross is a botanical dyer who uses lichen, leaves, bark, seeds and flowers for dyeing yarns. If you have any questions about lichen dyeing, please email her on gumblossomyarns@icloud.com



3a - Two lichen jars: Old Man's Beard and Foliose Lichen. **3b** - Shaken jars of foliose lichen. **3c** - Day 3 and Day 1.

3d - L to R: Day 5 and Day 3. **4** - Lichen Jar day 7 containing yarn. **5** - Lichen-dyed yarn, drying.



direct sunlight. Because of the ammonia, you will need to wear gloves and dye your fibre in a well-ventilated room.

How do you develop the lichen dye?

There are two main methods of developing your curly grey-green (or other) lichen dye. The first uses dilute ammonia and the second uses one-hundred percent cloudy ammonia.

POT METHOD (one-third ammonia in water)

Half-fill a glass jar with the lichen [note that the lid should not be metal].

Add a mixture of one part ammonia to two parts water. Stir with a bamboo skewer.

Oxygen is required for the chemical reaction to take place, so fill the jar three-quarters full with the solution and remove the lid and stir to replenish the oxygen. Some people shake the jar vigorously each day and keep it in a warm place (if you live in a cold place).

The dye should be left to ferment for at least three months in a warm place for an intense dye colour.

Dyeing (1)

Pour half the lichen dye liquid through a strainer into a saucepan. Return the strained lichens to the jar and top up with a new ammonia/water mixture (you should get another couple of batches out of the lichen).

Add water to your dye pot and submerge the material (wool, cotton, linen or silk) after pre-soaking it in water. Bring to the boil and simmer gently for about an hour or until you achieve the colour you want.

Remove your dyed yarn and leave it to dry. You can repeat the dyeing of new (pre-wet) yarn skeins by reheating the pot and dyeing until the colour is exhausted.

Each subsequent dyed yarn will be lighter as the dye pot

becomes exhausted, resulting in a colour gradient.

JAR METHOD (ammonia alone)

Half-fill a glass jar with the lichen.

Add cloudy ammonia to three quarters of the height of the jar. Stir with a bamboo skewer.

The dye should be left to ferment for six to seven days to achieve an intense dye colour. The development of colour is shown in figs 3a-3d.

Add more pieces of lichen to keep the vat lively and full of colour.

When the jar liquid is a deep maroon or purple colour, you are ready to dye in it.

Dyeing (2)

Pre-soak your yarn, linen or cotton and squeeze dry (in a towel). I use 50g-100g of fibre per 1 litre - 1.5 litre jar. On day 7, put on your gloves and add the yarn slowly to the jar (in a sink or tub).

Leave it in the jar for up to ten minutes, making sure the yarn has contact with the dye liquid (fig 4).

Remove slowly, checking that the yarn has taken the dye well, and let the ammonia mixture drain leaving the dye bath intact. Rinse the yarn and allow to dry (fig 5).

All the images in this article show dyeing using the Jar Method.

TROUBLESHOOTING:

Why does the colour not develop in my lichen jar?

Always use an all glass (a large instant coffee) jar with no metal or plastic in the lid. Also remove as much of the bark off the back of your foliose lichen before putting it into the ammonia. Apparently, lichen growing on rocks gives the strongest colour.



Two in one. Tree like lichen is *Usnea species* and the cup-like one is *Physcia stellaris*

Flavoparmelia caperata

What is lichen? Well, it's not a plant—but some lichens certainly exhibit plant-like features. Like plants, they do go through the process of photosynthesis for energy, but the similarity ends there. Plants have roots to draw up water and nutrients whereas lichens absorb these. A lichen is not a single organism but is a symbiotic partnership between fungus, algae or cyanobacteria.

There are 3,500 known species of lichenised fungi in Australia. These are grouped into four basic growth forms;

- 1 **Crustose:** crust-like, grows very tight on the substrate,
- 2 **Squamulose:** Grows in tight clusters resembling flattened pebbles,
- 3 **Foliose:** Leaf-like growth with loose sheets of tissue,
- 4 **Fruticose:** Free-standing, tubular branches resembling small trees.

I'm Lichen it...

How to grow Lichen

BY ALAN R JONES

Naturally, the conditions have to be just right for lichens to reproduce. In damp conditions they will expand (grow) along the substrate. In dry conditions the lichens will crumble and be carried off by the wind. These spores must meet up with an alga in order for a new lichen to form.

Lichens have numerous uses including making anti-viral and anti-bacterial medications, traditional Asian medicines, perfumes, soap making, dyeing and—as any model train buff will know—for making model trees and shrubs! People who live in the harsh environment above the arctic circle harvest lichens as food for their

reindeer. In desert regions sheep and rodents graze on lichens.

Lichens are present on every continent of our planet, and some can survive in the harshest conditions. They can grow on tree bark, old fencing, paving, concrete pots, benches—the list is seemingly endless. Gardeners have long grown lichens to give their gardens that old-world charm and the patina of age.

So, how do you grow them? Firstly, don't try growing them in full sun as they won't survive for very long. Choose whatever you wish to grow the lichen on and move it to a damp spot under the shade of a tree. Using a spray bottle filled with either milk, watered-down yoghurt or a seaweed solution, liberally apply the solution



Left: *Xanthoria parietina*. Right: *Xanthoria parietina* and *Flavoparmelia caperata*

to all surfaces and wait! Within a few weeks the sprayed bench, pot or whatever you are using will become darker—which means the lichen spores and algae have combined and started to grow. It will take a couple of years for a heavy crop of lichen to form. In most climates there is nothing else for the grower to do except sit back and wait. If there is a prolonged period of drought, a light spray with water every couple of months would not go amiss.

It should be noted that it is a bit hit-and-miss which lichen you will attract, but more than likely it will be similar to those lichen naturally occurring in your environment. If you wish to grow a specific type of lichen you will need to gather a couple of teaspoons of lichen flakes and the same amount of soil near where the lichen is growing. Add this soil/lichen flake mix to milk or seaweed solution and apply it with a paintbrush to your desired surface. Again, patience is the key as lichens are very slow growing.

For the best results you should gather your specimens from a similar environment to where they will ultimately be living.

Lichen can also be grown indoors in a terrarium in a warm room of around 21C. An old jar, fish tank, or large enough bottle would also work. I've even seen an old bubble-gum machine used!

A layer of pebbles or gravel should be put at the bottom to a depth of about five centimetres or more. On top of this, a five centimetre layer of humus-rich organic matter should be added. Then it's a matter of choice what lichen you want to add to your terrarium. Add a few small rocks or dead twigs that already have lichen attached.

Reindeer lichen (*Cladonia rangiferina*) is a particularly impressive variety to grow as it grows to about ten centimetres tall. With its tree-like appearance I'm sure this particular type of lichen



Cladonia rangiferina

features on many a model railway! As your terrarium won't get rained on, it's important to spray lightly with water when the soil (organic matter) dries out.

Alan is a landscape designer, plantscaper and horticulturalist, who lives in the Southern Highlands of NSW. He can be found at ThymeToDesign.com.au, thymetodesign@gmail.com

News! News!

This is a super-cute little set of baggy pants with braces and a newsboy cap for your new arrival or to make for someone you know who is having a baby.

Knitted in 8-ply (DK) and Aran (10-ply) for the peaked cap, it is both a quick knit and sure to keep the chills away. The pants feature a contrast waistband and cuffs and also have elastic at the waist. The braces cross at the back and button at the front with traditional style leather-look buttons. Patches on the knees complete the look. A gorgeous little peaked cap with a button on the top finishes the outfit perfectly.

BY JENNY OCCLESHAW



Newsboy Cap

Using the set of four 5mm dpns and Aran (10-ply) cast on 55 sts, arranged as 19, 17, 19 sts.

1st round: *K3, P2, rep from * to end of round.

2nd to 5th round: As for round one.

6th round: Knit.

7th round: Knit.

8th round: K1, * K6, m1, repeat from * to end of round. 64 sts.

9th round: Knit.

10th round: K1, * K21, m1, repeat from * to end of round. 67 sts.

11th round: Knit.

12th round: K1, * K22, m1, repeat from * to end of round. 70 sts.

13th round: Knit.

Cont in st st (every round knit) until work measures 8.5cm from cast on edge.

Shape Crown

1st round: * K3, K2tog, rep from * to end of round. 56 sts.

2nd round: Knit.

3rd round: Knit.

4th round: * K5, K2tog, rep from * to end of round. 48 sts.

5th round: Knit.

6th round: * K4, K2tog, rep from * to end of round. 40 sts.

7th round: Knit.

8th round: * K3, K2tog, rep from * to end of round. 32 sts.

9th round: Knit.

10th round: * K2, K2tog, rep from * to end of round. 24 sts.

11th round: Knit.

12th round: * K1, K2tog, rep from * to end of round. 16 sts.

13th round: * K2tog, rep from * to end of round. 8 sts.

Break off yarn, thread through rem

sts, pull up tightly and fasten off.

Brim

Using 5mm circular needle, pick up and knit 24 sts along the **cast on edge** of the cap.

Note: you will be working backwards and forwards in rows.

Beg with a purl row, work 5 rows st st.

6th row: K2tog, K20, K2tog. 22 sts.

7th row: P2tog, P18, P2tog.

8th row: K2tog, K16, K2tog.

9th row: P2tog, P14, P2tog. 16 sts.

10th row: K1, m1, K14, m1, K1.

11th row: P1, m1, P16, m1, P1.

12th row: K1, m1, K18, m1, K1.

13th row: P1, m1, P20, m1, P1. 24 sts.

Beg with a knit row, work a further 4 rows st st. Cast off.

To Make Up

Fold the brim in half at row 9 and stitch side edges closed. Sew cast-off edge to inside where the stitches were picked up. Lastly, make a few small stitches inside the hat to ensure the brim stays where you want it to. Sew the button securely on top of crown. Sew in any loose ends.

Materials

PANTS

Cleckheaton Country
Naturals 8-ply (DK), 50g balls:
2 balls Main Colour (M) and 1
ball Contrast Colour (C).

CAP

Pure Wool Aran (10-ply), 50g
balls: 1 ball

3.75mm knitting needles

3.25mm knitting needles

5mm double pointed knitting
needles (dpns)

5mm 40cm circular knitting
needle

Wool needle

3 x 2.5mm buttons

2cm wide elastic for the
waistband

Sewing needle and thread

Measurements

To fit: 0-3 months

Leg Length: 14cm

From bottom hem to waist:
33cm

Braces: 29cm

Tension

For Pants

24 sts and 29 rows to 10cm
worked in st st on 3.75mm
knitting needles

For Cap

20 sts and 24 rows to 10cm
worked over st st on 5mm
knitting needles



Newsboy Baggy Pants

Right Leg

Using 3.75mm needles and M, cast on 52 sts.

Beg with a knit row, work 7 rows st st.

Next row (WS), Ridge: Knit.

Join in C and work 8 rows st st for contrast cuff. Break off C and cont in M.

Shape Back

1st row: K10, w+t.

2nd row: Purl to end.

3rd row: K21, w+t.

4th row: Purl to end.



5th row: K32, w+t.

6th row: Purl to end.

7th row: K43, w+t.

8th row: Purl to end.

Cont working in st st across all 52 sts for a further 16 rows.

Inc 1st at each end of next and every foll 6th row until there are 62 sts.

Work 3 rows st st without further shaping.

Cast on 4 sts at beg of next 2 rows.

70 sts.

Work 4 rows.

Leg Shaping

Dec 1st at each end of next and every foll 6th rows until 60 sts rem.

Work 3 rows without shaping, ending with RS facing for next row.

Change to 3.25mm needles and C.

Work 7 rows st st.

Next row: Knit, creating the ridge.

Break off C and using M, work 7 rows st st.

Cast off.

Left Leg

Using 3.75mm needles and M, cast on 52 sts.

Beg with a knit row, work 7 rows st st.

Next row (WS): Knit, creating the ridge.

Join in C and work 9 rows st st for contrast cuff.

Break off C and cont in M.

Shape Back

1st row: P10, w+t.

2nd row: Knit to end.

3rd row: P21, w+t.

4th row: Knit to end.

5th row: P32, w+t.

6th row: Knit to end.

7th row: P43, w+t.

8th row: Knit to end.

Continue working in st st across all 52 sts for a further 15 rows.

Inc 1st at each end of next and every foll 6th row until there are 62 sts.

Work 3 rows st st without further shaping.

Cast on 4 sts at beg of next 2 rows.

70 sts.

Work 4 rows

Leg Shaping

Dec 1st at each end of next and foll 6th rows until 60 sts rem.

Work 3 rows without shaping, ending with RS facing for next row.

Change to 3.25mm needles and C.

Work 7 rows st st.

Next row: Knit, creating the ridge.

Break off C and using M, work 7 rows st st.

Cast off.

Patches (Make 2)

Using 3.75mm needles and C, cast on 12 sts.

Working in Garter st throughout, inc in first and last st of 1st row.

Work 17 rows.

Dec 1st at each end of next row.

Cast off.

Braces (Make two the same)

Stripe Pattern

Work 2 rows M, then 2 rows C.

Using 3.75mm needles and C, cast on 8 sts.

1st row: K3, P1, K3, P1.

2nd row: K1, P3, K1, P3.

Work in 2 row stripe patt (above) until Brace measures 26cm.

Buttonhole row: Patt 3, cast off 2 sts, patt to end.

Next row: Patt 3, cast on 2 sts, patt to end. Cont in striped patt until work measures 29cm.

Cast off.





To Make Up

Press pieces according to the instructions on the ball band.
Darn in any loose ends.
Join front and back seams.
Join leg seams and turn up leg hems at ridge line.
Do the same with the waistband.
I find it handy to pin my seams for a really accurate finish.
Leave a gap in the waistband seam for inserting elastic. You can measure the baby's tummy for the elastic or just make a guess. Don't make the elastic too tight: babies don't want to be uncomfortable around their tummies.

Sew on the knee patches. You can place them evenly about half way

up the leg (or unevenly if you want a more rustic look.)

Stitch the braces in position approx 7cm apart on the back waistband and sew buttons onto the front approx 6cm each side of the centre seam.

I don't recommend knotting the waistband elastic as it will be very bulky. Overlap the ends and stitch them together using a sewing needle and polyester thread. 

A Drop Stitch Original Design.
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For assistance with patterns,
contact Drop Stitch Designs
jennyocclshaw@hotmail.com,
www.dropstitchdesign.com

All boxed in





My Gran always had a crocheted cover on her tissue box. Hers was delicate and lacy, with a ribbon threaded through the crochet on the side. That sort of cover doesn't really work in the décor of today, so even though this is a nostalgia issue, I'm just going to give you the basic pattern and you can do whatever you want with it.

Sides

Measure the side of your tissue box from bottom to top.

Make a chain of that length plus one stitch.

Row 1: Dc into second ch from the hook, dc into each ch, ch1, turn.

Row 2: dc into each st, ch1, turn.

Rep row 2 until the work is the width of the tissue box. Count the rows.

This number is X. Mark with a stitch marker.

Rep row 2 until the next section is the length of the tissue box. Count the rows since the stitch marker. This number is Y. Mark this point with another stitch marker.

Rep row 2 for a further X rows. Mark this point with a stitch marker.

Rep row 2 for a further Y rows.

Join to the starting chain, using whatever type of join you like—sewing or dc or anything. If you don't like the look of the join, it can always go on the inside!

Materials

Any type of yarn,
Crochet hook to suit,
Tapestry needle (optional).

Top

Make a chain of X stitches plus 1.

Row 1: dc into second chain from the hook, dc into each ch, ch1, turn.

Row 2: dc into each st, ch1, turn.

Rep row 2 until the work reaches from the short edge of the tissue box to the start of the slit. Count the rows. This is number Z.

If X is even, halve X and subtract 2. If X is odd, halve X and subtract 1.

Row 3: dc in each st until you reach the number calculated above, ch1, turn.

Row 4: dc in each st, ch1, turn.

Rep row 4 until the work measures the length of the slit in the box. On the last row, finish off. Count the rows from row 3.

Join your yarn at the opposite end of the work at the point you began row 3.

Rep row 3

Rep row 4 until you have the same number of rows on each side of the slit. If necessary, join new yarn at the outside of a row.

Row 5a: If X is even: dc in each st, ch2, dc in each st, ch1, turn

or

Row 5b: if X is odd: dc in each st, ch1, dc in each st, ch1, turn.

Row 6: dc in each st and each ch to end, ch1, turn.

Row 7: dc in each st to end, ch1, turn.

Rep row 7 until there are Z rows since row 5. Finish off.

Making up

Join the yarn at the start of the slit.

Dc around the slit. This makes it look tidier. Using any type of join, attach the top to the sides, lining up the corners (where you placed the stitch markers). If you don't like the look of the join, it can always be turned to the inside.

Decorate your tissue box however you want. I have seen ones covered in flowers, or made to look like a cake or a kombi van. I've seen couches, lego blocks, whales and elephants, houses, pianos, a tardis or a train... just let your imagination take over and match your tissue box cover to your home or the interests of the person you are making it for! 🧶





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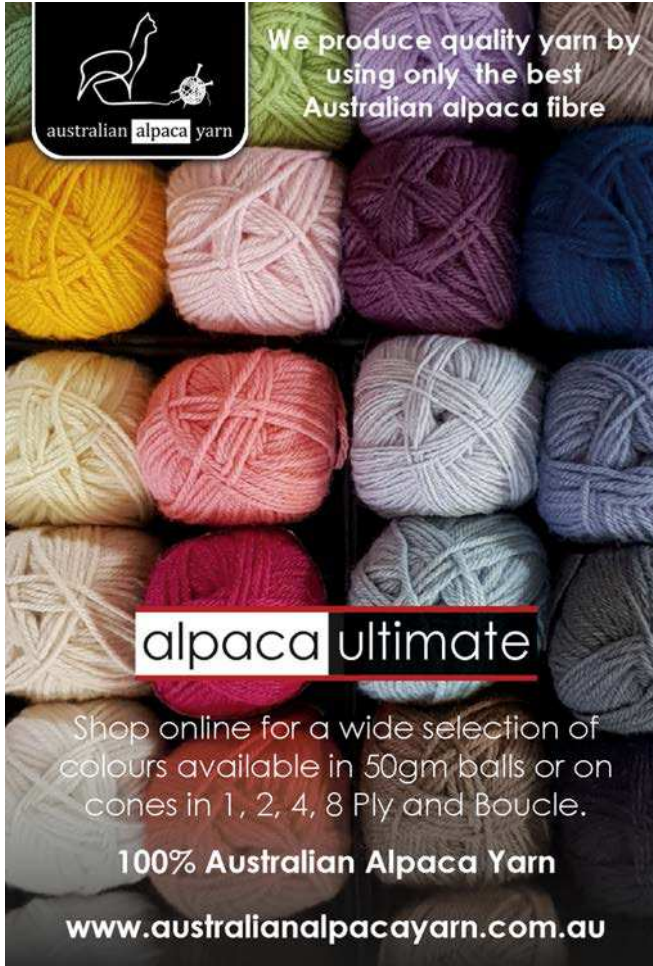


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A tour of:

The 'devil'

'those dark, satanic mills'

I've been wanting to write this article for a while now, but it didn't seem to fit into any of the issues. However, the Nostalgia issue seemed to be ideal for a topic that revisits the past. I have family in England, and although I can't visit them at the moment—and I have no idea when I'll be able to—I have always embellished my visits with special outings to textile-related places along the way.

In my wanderings in the last few years we've visited four different mills which recreated the way that textiles used to be made in years gone by. In Macclesfield is the Paradise Mill, which wove silk. In Matlock, Masson Mills recreates the manufacturing of cotton cloth, and in Uffculme, Coldharbour Mill is one of the oldest woollen mills in the UK. We also visited Stott's Bobbin Mill in the Lake District, which makes the bobbins that are used in the mills.

At each mill we took a tour and learned about the manufacturing process, but also about the social history of the industrial revolution.

BY RIE NATALENKO

It's not surprising that William Blake called them "dark, satanic mills" in his hymn, *Jerusalem*.

So join me now on a tour of some of the textile mills in England...

Paradise Mills

(Silk)

Paradise Mills, originally built in 1824 as the upper mill and rebuilt and added to (the lower mill) in 1862, are situated next to the Silk Museum in Macclesfield—and you really can't visit one without the other. The expert guide conducted the tour and we saw Europe's largest collection of silk handlooms in their original setting. The tour follows all the stages of the silk weaving process from cocoon to fabric, and includes a demonstration on the restored looms. I was lucky enough to have a go myself on one of the Jacquard looms!

The mill was originally used for cotton and silk, but from 1891 it



Silk loom



Above and below: Silk winders





Jacquard pattern



Silk ties



Above and below: Cotton making



Silk knitted cap



was used exclusively for silk. It was operated by the firm of Cartwright & Sheldon from 1912, and by the 1930s, there were 70 looms in use. In 1983 work began in order to restore the machinery to working order, with the idea of opening a working museum where silk could again be woven on the old handlooms.

Today, the top floor is exactly as it was in 1912, with 3 rows of Jacquard hand looms (26 in all). There are also machines which wind the silk onto bobbins, shuttles and rolls, a design room, and the office. The guide could operate and explain all of the machines and brought the mill to life for us. There is currently a wonderful virtual tour available which is well worth viewing.

<https://www.youtube.com/watch?v=HIdMcEd4&feature=youtu.be>

The Jacquard technique is one of the forerunners of the punch card computers. It revolutionised loom weaving because after it was invented in France in 1800, highly

complex patterns and designs could be produced relatively simply. I say 'relatively', because to change a pattern on a Jacquard loom, it took two women workers three days.

Masson Mills

(Cotton)

Sir Richard Arkwright's Masson Mill was built in the 18th century on the banks of the River Derwent at Matlock. It manufactured cotton. The museum is in the main part of the old mill, and its layout is much the same as it was originally. As you go on the excellent and informative tour, you learn a lot about production of the cotton yarn and fabric.

The mill has a massive collection of textile machinery and we watched some fascinating machine demonstrations. The tour starts in the 'doubling room' where the cotton yarn is spun and several strands doubled to make them stronger and prepare them for weaving.

The main part of the tour is in the weaving shed. The warped threads are measured on the warping mill and the weft threads have to be wound onto pirns—which are like really long, thin bobbins—which are then loaded into the boat shuttles. The noise of even a few looms is deafening, so I can hardly imagine the ear-shattering clamour of 1000 looms running all at once. No wonder

the phrase 'cloth ears' was coined.

It referred to the deafness that cloth makers suffered because of the machines. The looms held up to 1200 ends and each loom would take a week to set up. The shuttles travelled back and forth across the looms at up to 100 kilometres an hour! Some of the common phrases that we use today originated in these factories. The phrases 'to cotton on' and 'lost the thread' relate to the problems with threading a loom. A 'tenter' is a wooden frame over which the cloth is stretched, and the hooks which held them tight are 'tenterhooks'. Today, of course, it means being in an uncomfortable state of tension.

We heard some horrific stories about the conditions in the mills. Apart from the deafness, workers often caught byssinosis, a lung disease caused by breathing in the fibres. Some of the shuttles, called 'kissing shuttles'—because the workers had to suck the thread through a hole in order to thread it—helped spread tuberculosis through the factories. One young girl fell into the machine called 'the devil' which is in the spinning and carding room. It was used to break up the bales of cotton. You can see the spikes



The 'devil'



Making the sliver

on it in the picture on page 15 and above. The child died, and the mill sent a bill to her parents for the cost of the ruined cotton.

Children were allowed to work in the mill from the time they were old enough to 'pull their own weight'—literally—a phrase which was used on the factory floor. Another phrase, 'carrying the can', which has come to mean taking responsibility for a job, also comes from the cotton mills. It originated from the practice of making children reach their arms around a barrel of cotton fibres and carry it the length of the factory. If they could do that successfully, they were old enough to work there. Some children were able to carry the can successfully, and hence get a job, as young as six years old. We are shocked about this, today, but what choice did families have when there was no form of social security?

Richard Arkwright, who owned the mill, was a fairer employer than most, and he provided his workers with good housing, allotments, free medical care and sick pay.

Masson Mills eventually closed in 1991. Today the museum is still powered by the river Derwent that drives the hydroelectric turbines. There's a shopping village attached, and I can recommend it as a fascinating place to visit for those



Wool cloth on the loom

who love to learn more about the making of fabric.

Coldharbour Mill

(Wool)

We visited Coldharbour Mill, in Uffculme, which is one of the oldest woollen mills in the UK. It's been in continuous production since 1797 until it closed in 1981. Today it's a great working wool museum where you can see crafts people making traditional textiles, beautiful knitting yarn and hand-woven rugs.

The lowest part of the site, the level 1 combing shed, used to deal with the initial cleaning and combing of the unwashed wool—the wool would have been washed, combed and made into 'tops'. Today, they buy in

wool tops and the rest of the process is done on site. The wool is dyed first (hence the phrase 'dyed in the wool') rather than dyeing at the yarn stage. In the past, urine was used as a mordant for the dye. Workers used specific chamber pots for urine, which was collected by the person whose job it was to 'take the piss'.

After the wool is dyed, the gill box draws out the fibres, and new colours are created by blending together the standard colours. This is then called a 'sliver'. The next process draws the slivers out further, and gives the fibres a twist to strengthen them so they can be wound onto a bobbin. The thread from a pair of bobbins is then drawn out to a seventh of its diameter, and given a further light twist. This 'roving' is then sent to a



Wool winding machine



Bobbins

spinning frame or is drawn out again to make it thinner. After spinning, it is used for the warp and weft on the looms. When warping the looms up, those who could 'reel off' quickest would make the most money.

We had a great tour, and the lady who showed us round was lovely. When she discovered that I was a weaver, she adjusted her talk to discuss the process in a bit more detail. The rugs and throws that the volunteers make in the mill are gorgeous, and the shop has all sorts of goodies for the textile enthusiast.

Stott Park Mill

(Bobbins)

The mills we had visited all used thousands of bobbins, so when we were in the Lake District, we visited Stott Park Bobbin Mill, which made bobbins. It was fascinating.

We joined the tour, once again, and learned how this working mill produced literally millions of wooden bobbins vital to the Lancashire spinning and weaving industries. Bobbin making began in the Lake District in the 1780s. It expanded because of the demand for bobbins, spools, pirns and reels in the Lancashire textile industry—and mills all over Britain.

Over the course of the century more than 100 bobbin mills went into production, peaking in about 1860, when about 60 mills were active. Stott Park Mill is the only working bobbin



Reels, spools, pirns and bobbins

mill left in the Lake District today. We watched the whole process from tree to bobbin—all on the original belt driven machinery. It is a comparatively small mill in historical perspective, with only 250 men and 'bobbin boys' working there in hard conditions to produce a quarter of a million bobbins a week. The bands on the shafts for the machines turned continuously all day. There was no off switch. At the end of the day, the operator had to knock the band onto the free-spinning side of the shaft to stop it. So that's why to this day the end of the day is called 'knocking off time.'

Even though the Factory Act of 1833 had led to some improvements in conditions for the children who worked in the textile mills and factories, it was still legal to employ children as young as nine to work nine hours a day, and, according to anecdotal evidence, children who were much younger were often given jobs.

The mill was a male preserve,

although one female worker is recorded in the 1890s. Most lived away from their families. Work in a bobbin mill could be unhealthy and dangerous, with the constant risk of accidents on the machines and the danger of developing respiratory diseases caused by continuous exposure to sawdust. One task of the bobbin makers was covering bobbins with shellac. This was so toxic that it was only done for one hour—the last hour of the day—on a Friday. The workers were often off their faces by the end of the day. They called it 'happy hour', and in some workplaces today the last hour of the working week is still called 'happy hour'.

There are so many interesting facts to learn about the early manufacturing of those things we textile artists take for granted—from slivers and tops to yarns of all different types, to the fabrics themselves. If ever you get the chance, believe me, you will thoroughly enjoy visiting the old textile mills!



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Timeless

Materials

Bendigo Woollen Mills
Rustic 100% wool (200g/7oz,
400m/437yds, 11-15 wpi,
CYCA# 3 DK, Australian equiv.
8 ply), 2(2, 3, 3, 3) balls in
colour 901 Pebble (A) and
2(2, 3, 3, 3) balls in colour 905
Earth (B).

Makr Teddy Soft 100%
polyester (100g/3.5oz,
60m/65yds, up to 5 wpi,
CYCA# 7 Jumbo) 3 balls in
colour 27352 Brown Fox (C),
4mm (US 6) straight needles,
6mm (US 10) straight needles,
5 stitch holders,
darning needle,
10 buttons (diameter 20mm).

Tension

19 sts and 29 rows to
10cm/4ins in pattern using
4mm needles.

Finished measurements

To fit: 86(96, 106, 117, 127)
cm or 24(38, 42, 46, 50) in
bust. The garment is styled
with positive ease. Actual
bust measurement is 99(107,
119, 127, 140) cm. Length at
centre back is 94.5(96.5, 99,
100.5, 102.5) cm.

NOTE: Only one colour is
worked in each row. Do not
cut yarn but carry along
up the side, twisting when
necessary.



BY MICHELLE GORDON



The late 1930s saw many chequered coats with thick fur collars worn by the ladies of the time. Today the fur is not real, but the style remains timeless.

Ridge check pattern

(multiple of 4 sts plus 3)

Row 1(WS): Purl in A.

Attach colour B.

Rows 2 and 4: K3(B), *sl 1 wyib, k3(B); rep from * to end.

Row 3: P3(B), *sl 1 wyif, p3(B); rep from * to end.

Row 5: Purl in B.

Rows 6 and 8: K3(A), *sl 1 wyib, k3(A); rep from * to end.

Row 7: P3(A), *sl 1 wyif, p3(A); rep from * to end.

Back

Using 4mm needles and A, cast on 97(105, 117, 125, 137) sts.

Note: An extra stitch is included on both sides for seaming. These are knitted on every row, as follows:

Row 1(WS): K1, patt to last st, k1.

Row 2(RS): K1, patt to last st, k1.

Beg with row 1 of stitch pattern, work a total of 181(183, 185, 187, 189) rows, ending on WS row.

Armhole shaping

Keeping patt correct, work next 16 rows as follows:

Cast off 3(3, 5, 6, 6) sts at beg of next 2 rows. 91(99, 107, 113, 125) sts.

Cast off 2(2, 3, 4, 5) sts at beg of next 2 rows. 87(95, 101, 105, 115) sts.

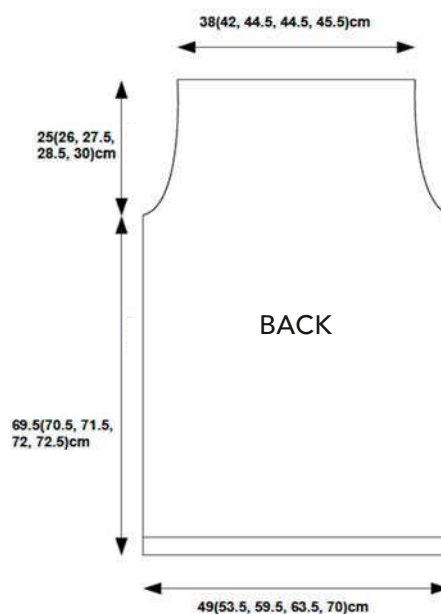
Cast off 1(1, 2, 3, 4) sts at beg of next 2 rows. 85(93, 97, 99, 107) sts.

Cast off 1(1, 1, 2, 3) sts at beg of next 2 rows. 83(91, 95, 95, 101) sts.

Cast off 1(1, 1, 1, 2) sts at beg of next 2 rows. 81(89, 93, 93, 97) sts.

Cast off 1 st at beg of next 6 rows. 75(83, 87, 87, 91) sts.

Without further shaping, work another 56(60, 64, 66, 72) rows.



Cast off row: Patt 20(24, 26, 26, 28) sts, cast off centre 35 sts, patt to end. Slip rem sts on to stitch holders as shoulder seams will be joined using Kitchener Stitch or the 3 needle bind-off method. You can find instructions for both of these on YouTube. If preferred, cast off all sts and seam shoulders as usual.

Left Front

Using 4mm needles and A, cast on 53(57, 65, 69, 73) sts.

As before, there is an edge st for seaming, which is knit every row. The last 9 sts are worked in 1x1 rib as shown below.

Row 1(WS): (P1, k1) 4 times, p1, patt 43(47, 55, 59, 63), k1.

Row 2(RS): K1, patt 43(47, 55, 59, 63), k1, (p1, k1) 4 times.

Using the above set out, work a total of 68(70, 72, 74, 76) rows.

Pocket opening

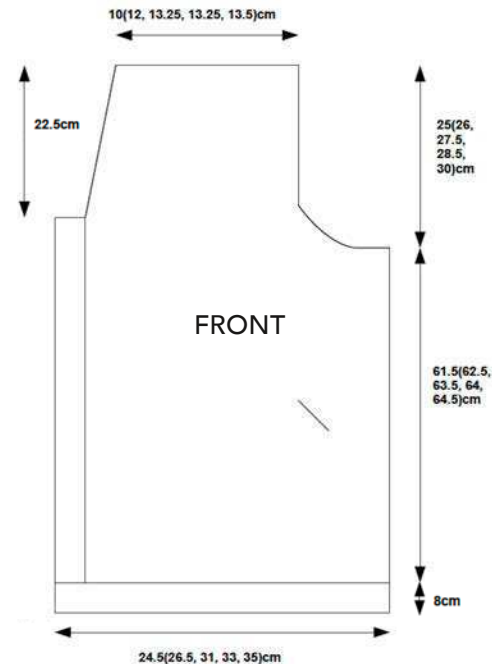
Next Row (WS): (P1, k1) 4 times, p1, patt 34(38, 46, 50, 54), turn, slip rem 10 sts onto a stitch holder. 43(47, 55, 59, 63) sts.

Work another 19 rows.

Next Row (WS): (P1, k1) 4 times, p1, patt to last 2 sts, p2tog. 42(46, 54, 58, 62) sts.

Next Row (RS): K2tog, patt to last 9 sts, k1, (p1, k1) 4 times. 41(45, 53, 57, 61) sts.

Rep last 2 rows 13 times, then WS row once more.



14(18, 26, 30, 34) sts.

Slip these sts on to a second stitch holder.

Using B(A, A, B, B), cast on 29 sts, with RS facing, patt across 10 sts from first stitch holder. 39 sts.

Working on these 39 sts, work 48 rows patt.

Join sections:

Next Row (RS): Patt 39, patt across 14(18, 26, 30, 34) sts from second stitch holder. 53(57, 65, 69, 73) sts. Work another 63 rows.

Armhole and lapel shaping

Carefully read through this section before knitting as lapel shaping begins before armhole shaping ends and starts on different rows for each size.

Row 1(RS): Cast off 3(3, 5, 6, 6) sts, patt to end. 50(54, 60, 63, 67) sts.

Rows 2, 4, 6, 8, 10, 12 and 14: Patt to end.

Row 3: Cast off 2(2, 3, 4, 5) sts, patt to end. 48(52, 57, 59, 62) sts.

Row 5: Cast off 1(1, 2, 3, 4) sts, patt to end. 47(51, 55, 56, 58) sts.

Note – remember to check for start of lapel shaping for your size (below).

Row 7: Cast off 1(1, 1, 2, 3) sts, patt to end.

Row 9: Cast off 1(1, 1, 1, 2) sts, patt to end.

Rows 11, 13 and 15: Cast off 1 st, patt to end.



AT SAME TIME work Lapel Shaping as follows:

Cast off 9 sts in rib at beg of **Row 8(12, 16, 18, 24).**

Row 9(13, 17, 19, 25): Patt to last 2 sts, k2tog.

Cont dec 1 st at lapel edge on every 5th row 12(12, 6, 6, 12) times, then in every 4th row 0(0, 8, 8, 0) times. 20(24, 26, 26, 28) sts.

Work 3(3, 1, 1, 3) rows without further shaping.

Slip sts on to a stitch holder for shoulder.

Right Front

Using 4mm needles and A, cast on 53(57, 65, 69, 73) sts.

Row 1(WS): K1, patt 43(47, 55, 59, 63), p1, (k1, p1) 4 times.

Row 2(RS): K1, (p1, k1) 4 times, patt 43(47, 55, 59, 63), k1.

Using the above set out, work a total of 15(21, 27, 33, 39) rows.

Next row (buttonhole): K1, p1, k1, cast off 3 sts, work to end. 50(54, 62, 66, 70) sts.

Next row: Work to last 3 sts, cast on

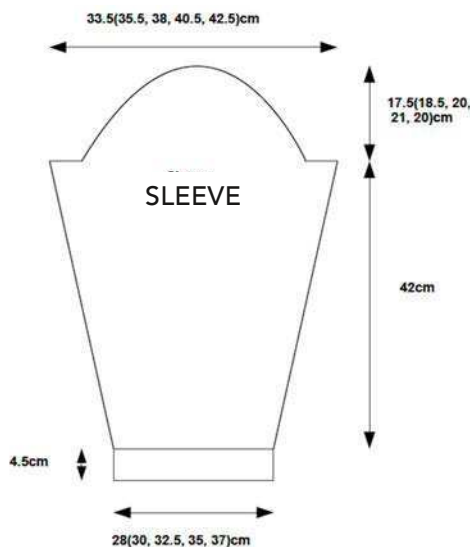
3 sts, p1, k1, p1. 53(57, 65, 69, 73) sts.

Work another 22 rows and then work another buttonhole.

Rep these 24 rows another 6 times for a total of 8 buttonholes,

AT THE SAME TIME begin pocket opening after 67(69, 71, 73, 75) rows have been completed as follows:

RS row: K1, (p1, k1) 4 times, patt 34(38, 46, 50, 54), turn, slip rem 10 sts onto a stitch holder. 43(47, 55, 59, 63) sts.



Work 20 rows on these 43(47, 55, 59, 63) sts.

Next row (WS): P2tog, patt to last 9 sts, (p1, k1) 4 times, p1. 42(46, 54, 58, 62) sts.

Next row (RS): K1, (p1, k1) 4 times, patt to last 2 sts, k2tog. 41(45, 53, 57, 61) sts.

Rep these last 2 rows 13 times, then WS row once more. 14(18, 26, 30, 34) sts.

Slip these sts on to a second stitch holder.

Using B(A, A, B, B), cast on 29 sts, patt across 10 sts from first stitch holder. 39 sts.

Working on these 39 sts, work 48 rows patt.

Join sections:

Next Row (RS): Patt 39, patt across 14(18, 26, 30, 34) sts from second stitch holder. 53(57, 65, 69, 73) sts. Work another 63 rows.

Armhole and lapel shaping

Row 1(WS): Cast off 3(3, 5, 6, 6) sts, patt to end. 50(54, 60, 63, 67) sts.

Rows 2, 4, 6, 8, 10, 12 and 14: Patt to end.

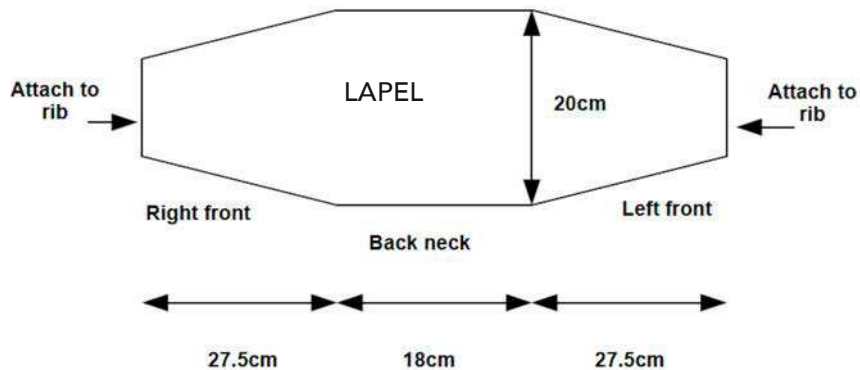
Row 3: Cast off 2(2, 3, 4, 5) sts, patt to end. 48(52, 57, 59, 62) sts.

Row 5: Cast off 1(1, 2, 3, 4) sts, patt to end. 47(51, 55, 56, 58) sts.

Note – remember to check for start of lapel shaping for your size (below).

Row 7: Cast off 1(1, 1, 2, 3) sts, patt to end.

Row 9: Cast off 1(1, 1, 1, 2) sts, patt to end.



Rows 11, 13 and 15: Cast off 1 st, patt to end. **AT SAME TIME work**

Lapel Shaping as follows:

Cast off 9 sts in rib at beg of **Row 8(12, 16, 18, 24).**

Row 9(13, 17, 19, 25): Patt to last 2 sts, k2tog.

Cont dec 1 st at lapel edge on every 5th row 12(12, 6, 6, 12) times, then in every 4th row 0(0, 8, 8, 0) times. 20(24, 26, 26, 28) sts.

Work 3(3, 1, 1, 3) further rows without shaping.

Slip sts onto a stitch holder for shoulder.

Sleeves

(Make 2)

Using 4mm needles and A, cast on 57(61, 65, 69, 73) sts.

Beg with row 1 of pattern, work 17 rows (remember the extra stitch on each end for seaming).

Row 18 (RS): K1, m1, pattern to last st, m1, k1. 59(63, 67, 71, 75) sts.

Work 22 rows.

Rep these 23 rows another 3 times, then row 18 once more. 67(71, 75, 79, 83) sts.

Work 17 rows.

Cast off 3(3, 5, 6, 6) sts at beg of next 2 rows. 61(65, 65, 67, 71) sts.

Cast off 2(2, 3, 4, 5) sts at beg of next 2 rows. 57(61, 59, 59, 61) sts.

Work 2 rows.

Cast off 1 st at beg of next 2 rows. 55(59, 57, 57, 59) sts.

Rep last 4 rows 4(4, 8, 11, 8) times. 47(51, 41, 35, 43) sts.

Cast off 1 st at beg of next 22(26, 14, 6, 14) rows. 25(25, 27, 29, 29) sts.

Cast off 2 sts at beg of next 2 rows.

21(21, 23, 25, 25) sts.

Cast off 3 sts at beg of next 2 rows.

15(15, 17, 19, 29) sts.

Cast off.

Cuffs (Make 2)

Using 6mm needles and C, cast on 32(34, 37, 40, 42) sts.

Knit 12 rows. Cast off.

Hem

Using 6mm needles and C, cast on 9 sts.

Knit every row until desired length. It is advisable to sew the hem as you proceed.

The finished length will be approx. 102(110.5, 125.5, 133.5, 144) cm.

Lapel collar

Using 6mm needles and C, cast on 19 sts.

Knit 1 row.

Cast on 5 sts at beg of next 12 rows. 79 sts.

Knit 6 rows.

Cast off 5 sts at beg of next 12 rows. 19 sts.

Cast off.

Pocket edge (Make 2)

Using 4mm needles and A, cast on 35 sts.

Work 25 rows in pattern. Cast off.

Fold over lengthwise and stitch along edges.

Finishing

Weave in loose ends and block.

Using 3 needle bind-off method, or Kitchener Stitch if preferred, join the shoulder seams.

Sew in the sleeves and seam sides.

Sew the lining of the pockets and attach the pocket edge.

Sew on the lapel collar, sleeve cuffs and hem. Attach buttons on the sleeve cuffs and right front, matching buttonholes.

People

Mary Card (1861-1940)

BY NAOMI JAMES

Mary Card was a crochet pattern designer, born on September 24, 1861 at Castlemaine, Victoria. Her father, David, was a watchmaker and jeweller. She was the eldest of twelve children and when she was twelve, the family moved to Melbourne.

Mary studied at the Melbourne Ladies' College and the National Gallery School of Design, and in 1890 established her own school in Hawthorne. By 1903, she had to give up the school because she was becoming increasingly deaf. She needed to find an occupation where her deafness would not be a handicap, so she decided to become a 'professional designer and teacher of needlework through the press'.

She had joined a Ladies' Work Association which repaired valuable crochet pieces and learned to mend old lace, and from this had taught herself Irish Crochet. She came up with a new chart method of crochet and wrote her patterns using this, rather than the traditional printed directions.

She published her designs in the American Ladies' Home Journal, Australian Home Beautiful and New Idea (which became Everylady's Journal). Her first book, **Mary Card's Crochet Book No. 1**, was published in 1914. She developed giant charts to cater for crocheters with failing eyesight. Her designs used Australian flora and fauna as inspiration, and several of her patterns, including one from 1916 depicting an



Australian soldier (above) raised money for charities during World War I. This Anzac design was first published in **Everylady's Journal** on 6 March 1916 and titled 'Your Own Soldier-Boy in Crochet. How to Make the ANZAC Cushion Cover. Special Design by MARY CARD'.

She wrote, "So many correspondents have asked me for a 'Soldier' subject in filet crochet, that at last I have arranged one, although the young man himself would probably be rather pictured in something else than lace...The best suggestion I can make for the use of this pattern is to work it in fine thread, or silk of a khaki shade, mount it as a cover for a MSS or newspaper-cutting book, and fill the book with cuttings of very many fine poems, verses, stories and incidents of the war appearing in the daily press, and keep this as a memento of the times. The men at the front do not see the news day by day as we do, and many of them,

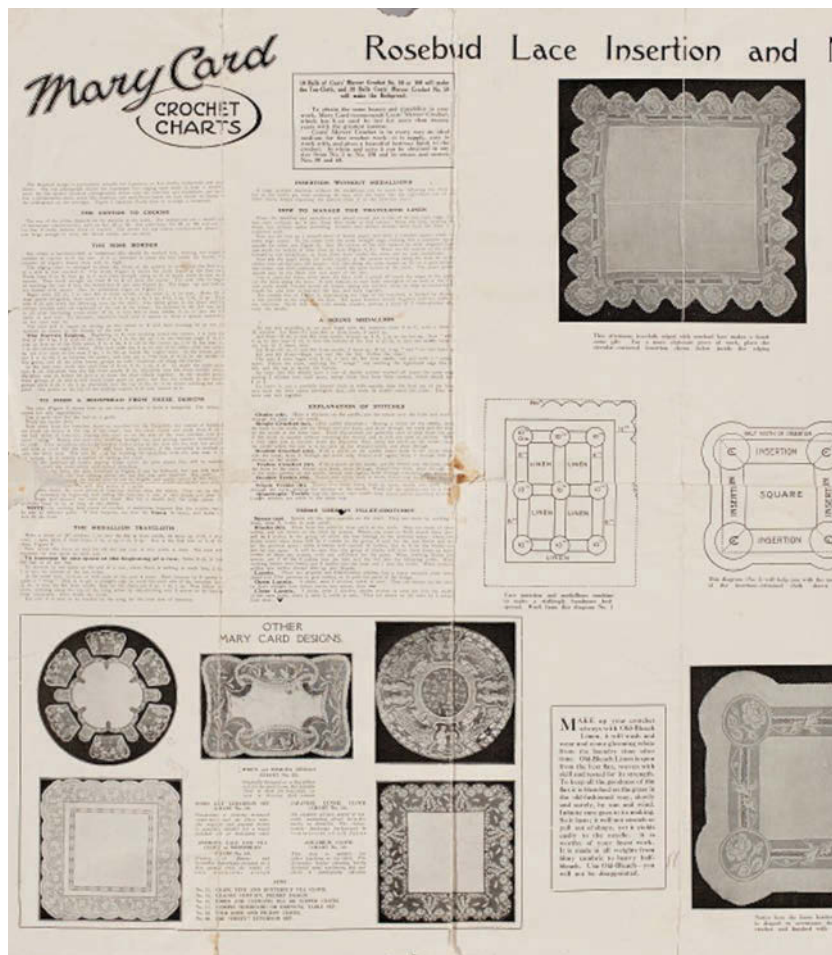


when they return, will be glad to see in type what they have missed during their absence."

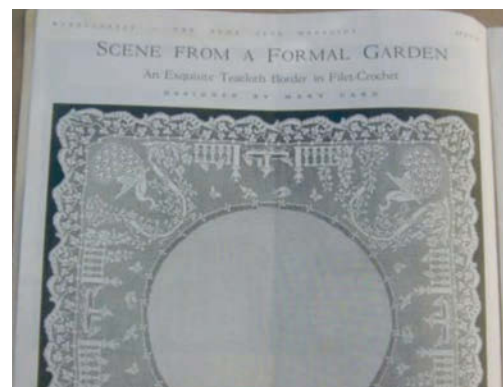
Her pattern testers came from all over Australia, '...on stations in Queensland, in Western Australia ... in lighthouses, at lonely railway gates on the great trunk lines ... wherever a good worker in need of an interest is to be found'.

It sounds like today, with everyone working from home!

In 1917, Mary went to the USA to launch some new designs and in New York, she set up the Mary Card Crochet Company to reprint her books. She contributed to **Needlecraft Magazine**, starting with the February 1918 issue. The Editor wrote, "**Needlecraft** is proud of this new contributor, as Needlecraft's million and more readers are sure to be so soon as they have learned to know and appreciate her work...Although a comparative stranger to crochet-workers in



Needlecraft Magazine pattern, Aug 1919



Needlecraft / The Home Arts Magazine: pattern, Oct 1933

this country, Miss Card has long enjoyed a reputation as the most expert designer her native land—Australia—has ever known. More, her life, her plans, her methods are positively inspiring...Later, perhaps next month, we hope to tell you something of her interesting story, as brought out by an interviewer from an Australian publication; but the temptation to let her talk a little to you herself, exactly as she would do if she were face to face with her big audience, is too strong to be resisted."

Later, Mary settled in England and continued to produce her designs as chief designer for Weldon's, publisher of knitting, crochet and dress patterns. Her heart was always returning to Australia, however. She once wrote, "I have had to nail up a placard on my study wall with Advance Australia in big letters just to remind myself that I belong to a pioneer land."

In 1940, as her health was failing, she returned to Victoria to live with her sister. She died later that year, aged 79.

Above: one of her patterns

She still has a very enthusiastic following today. Her crochet patterns can be found in the following publications:

Mary Card's Crochet Book No. 1

Mary Card's Crochet Book No. 2:
New designs and arrangements for fancy-workers

Mary Card's Crochet Book No. 3:
The Complete Art of Making Irish Crochet, Both Old and Modern, Without A Teacher

New Crochet For Australasian Fancy Workers, Published by Everylady's Journal

Needlecraft Magazine:

February 1918

August 1919

May 1921

January 1930

December 1931

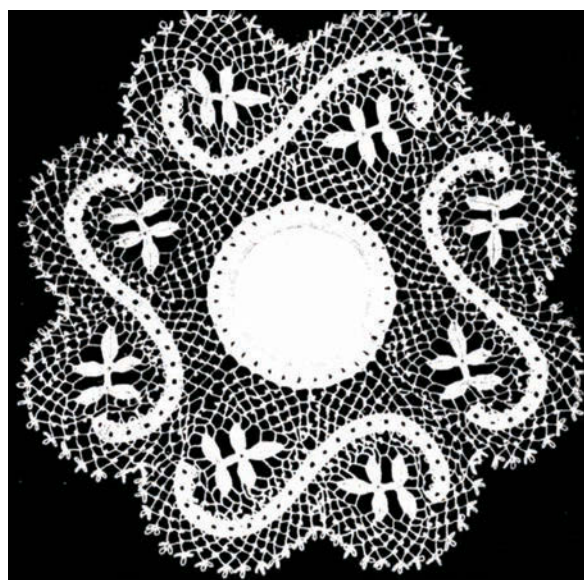
August 1935

Needlecraft / the Home Arts Magazine:

October 1933.



A piece from the Museum of Applied Arts and Sciences



The ancient craft of: Nalbinding

BY ELAYNE WATSON

There are lots of names for this ancient craft: nalbinding, naalbinding, nålbinding, nålbindning, nålebinding, nålbindning, nålning, naaldbinden, naalebinding, nail binding, looping, knotless netting, knotless knitting, needle binding, looped needle netting, needle looped fabric, single-needle knitting, and fancy buttonhole filling. It is also called nålaga, nålbundna, nålade, knudeløst, binding, påtning, sömning, vantsöm, vattsaum (Icelandic), and kinnasompelu (Finnish). In Polish it is Iglowy. In German it is schlingentechnik (looping technique) and nadelarbeit (needlework). The French call it 'travail à l'aiguille' (worked with a needle)—and I'm sure there must be more. Marta Broden is said to have introduced the term 'nålbinding' in 1972. It is made up of two Norwegian words; nål, meaning needle, and binding, meaning to bind or sew.

Nalbinding is worked as you go. You measure your head, hand or foot and try the garment on as you work. You use whatever size stitches you want to, and whatever thickness of yarn you want. This means that there aren't many detailed patterns.

It uses a single large-eyed needle to create a stretchy fabric using short lengths of wool. The stitches are not pulled tightly together, but are of similar size because they are often wound around your thumb. This creates a mesh of interlocking loops. There are some excellent YouTube videos which teach the basics of Nalbinding if you want to have a go. I was able to pick up



Coppergate sock

the basics straight away, using a tapestry needle, although traditional nalbinding needles are made from antler or bone or smooth wood.

Nalbinding, although sharing some attributes with knitting and crochet, predates knitting by a few thousand years. It was mostly used for socks, stockings, hats and mittens, but other items such as milk strainers and decorative items have also been discovered.

One of the earliest known nalbound items, a fragment of textile dating back 10,000 years, was found in a cave in Nahal Hemar, Israel. Another early example is a fragment found at Friesack, Germany. It dates to 7,750 BCE. Several other Stone Age finds are from Denmark. A beret-shaped hat from the Tarim Basin in China was found with the Charchen Man mummy, which makes it from the Bronze Age. A pair of socks found in Oxyrhynchus, Egypt, dating back to the Roman era, were misidentified by early textile researchers as having been knitted, but are now recognised as having been nalbound.

Examples have been found which date from the middle ages in many

Scandinavian countries, and two German examples are the cap of Saint Simeon from the eleventh century and the cashmere cap of Saint Bernard from the twelfth century. Examples have been found of the craft in North America but it is argued that it might have been carried there by Scandinavian settlers. In Papua New Guinea the indigenous people make bilums (bags) from bast fibre that are used to carry anything from firewood to babies.

The craft is still common in areas of central Asia, but has died out in many areas of the world. Today it is being revived. There are groups of, for example, Viking re-enactors who are again becoming expert practitioners of this wonderful craft.

I was first intrigued by the technique when I saw the 'Coppergate sock' on display in a museum in York, several years ago. During excavation of the Coppergate area of York, a sock was found in the backyard of one of the wattle buildings, which clearly indicated a Viking influence in the textiles. It dates from the tenth century and was worked in nalbinding, a technique never



Child's sock



before recorded in England. It looks a lot like a slipper—it would have covered the whole foot but stopped short of the ankle. I watched some demonstrations of nalbinding at a heritage reenactment event in York and was captivated.

After that, I looked for examples of this ancient craft whenever I visited museums. I saw some goat or camel hair socks in the British Museum made with this technique. There was also a child's sock which was made for the left foot. It had a separate big toe, which would allow a thong-like sandal to be worn. There are clearly six or seven colours of wool used, and it has a tassel tie at the front. In the National Museum in Helsinki we saw an ancient mitten fragment, and were shown a precious prehistoric example of a nalbinding needle in the Stockholm museum.

Nålbinding and looping techniques have some advantages over knitting and crochet: the fabric doesn't ladder—as happens with a dropped stitch in knitting, and can be harder-wearing, thicker, and warmer than knitted or crocheted fabric. Many of the stitches nalbinders use today are named after the stitches used in the ancient finds, such as the York, Oslo, Åsle, Mammen, and Korgen stitches.

One drawback to the techniques would seem to be that the short lengths of wool yarn have to be spit-spliced together or

From top right: British Museum camel hair socks; A needle from Stockholm; Examples of nalbinding.

Below: Mitten fragments from Helsinki



overlapped. However, Sally Pointer, in a fascinating YouTube video (https://www.youtube.com/watch?v=HmXqSlxLN_Q) suggests that it was probably used for continuous cordage, and demonstrates this using flax or nettle. It is a simple and brilliant idea which adds to the ongoing research surrounding this marvellous technique.

Note from the editor, Rie:

If any readers of *Yarn* are nalbinding practitioners, please contact me at yarneditor@artwearpublications.com.au. I would love to include an article about modern nalbinding in a future issue.



Soft white pin loom squares create a luscious, romantic muff.



Romantic Muff

Add a big, sparkly brooch or a sweet bouquet of flowers for a particularly nostalgic look.



Swap out the matching shoulder strap for a silk scarf or a man's tie for a more contemporary, utilitarian style.





I've always thought that a muff was both an incredibly functional and a wonderfully romantic piece of apparel. I love the cosy feel of being able to protect my hands and body from winter chills, and I particularly love the idea of having a hidden pocket on the inside of the muff to stow away secret notes from admirers... or at least to keep my cell phone close at hand.

This muff comes with two pockets, an outside zipped pocket that can double as a purse, and a hidden, inner pocket for the truly valuable stuff. It's woven in white, fluffy yarns to reflect an earlier era when many muffs were made of fur. More recently, muffs are often used at winter weddings and this muff would look wonderful as you glide down the aisle.

Method

1 Weave forty-one 4" squares. I used the very soft, bulky weight yarn for the first two layers* on the loom and the easier-to-weave-with worsted weight yarn for the third layer and for weaving.

**To weave with two yarns, wind on the first yarn and cut, leaving enough of a tail to make a knot. Tie the tail to the second colour/yarn and use it to finish winding and weaving the square.*

2 Construct a five square by six square piece of fabric using 30 squares and joining with a double overcast stitch. To join two squares with the double overcast stitch, start by placing the two edges, right sides together. The

loops will probably be staggered—this is good. Starting at one side, pull your threaded tapestry needle through the first pair of loops and then take a second whip stitch through the same pair of loops. Continue to the next pair of loops, whip stitching twice through that pair. Repeat this process until you reach the end. Open and flatten the squares. You will find that the right side is quite flat but that there is a welt of stitching on the underside. This will be hidden on the inside of your muff (figure 1).

3 Construct a three square by three square piece of fabric joining with a double overcast stitch. This piece will be the inside tube for the muff (figure 2).

4 Join the last two squares to make a phone holder pocket and whip stitch it on top of the inside tube, leaving a short end open. You could optionally choose to add more than one pocket to the inside tube but you will need to weave an extra square or two for those extra pockets.

Materials

Yarn Bee Alpaca Twist, white, 90% acrylic, 10% alpaca 10-ply (#4 worsted weight) (160m/170yd per skein). You need 176m/192yd.

Buttercream Angel Hair, white, 51% acrylic, 27% polyamide, 22% wool 12-ply (#5 bulky weight) (100m/110yd per skein). You need 155m/170yd.

Note: If you use only one yarn for your muff, the total yardage requirement for the muff would be 326m/356yd.

4" pin loom,
Tapestry needle,
A sharp yarn needle, such as a doll needle or darning needle,
4.0 mm (G-6) crochet hook,
15 cm /6" or longer zip,
Quilt wadding, extra-loft type, baby crib size package (1.1m x 1.5m/45in x 60in),
20x50cm/8x20in fabric for the zipped purse/pocket,
Sewing thread and needle.

For the shoulder strap

Two gold coloured D-rings and matching swivel clasps.
For a more contemporary strap, use a man's silk tie or a long scarf.

Finished size

30cm x 18cm x 18cm (12in x 7in x 7in).

Figure 1

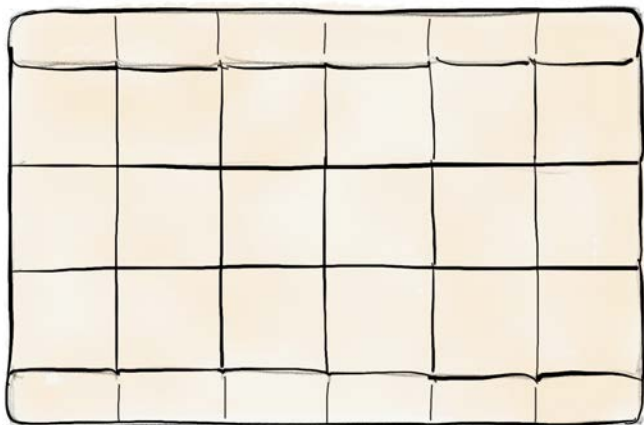


Figure 2

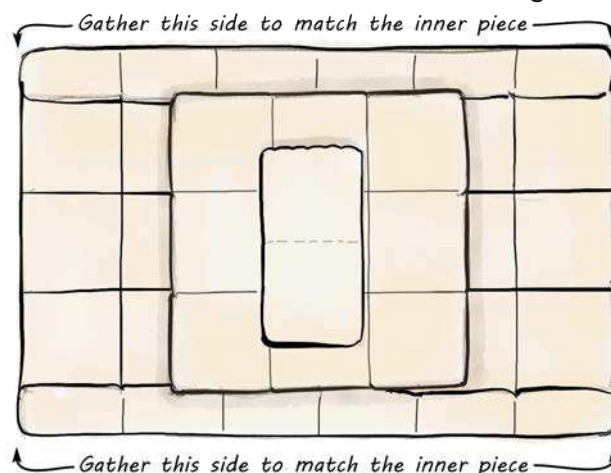
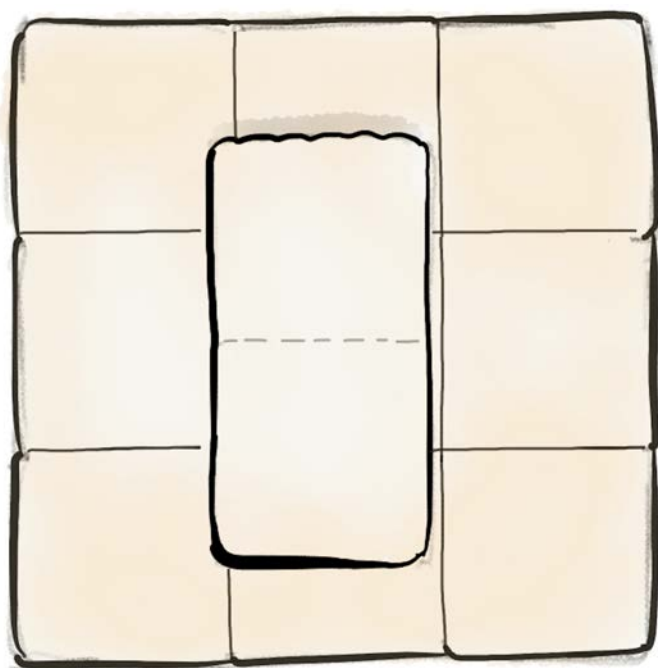


Figure 3

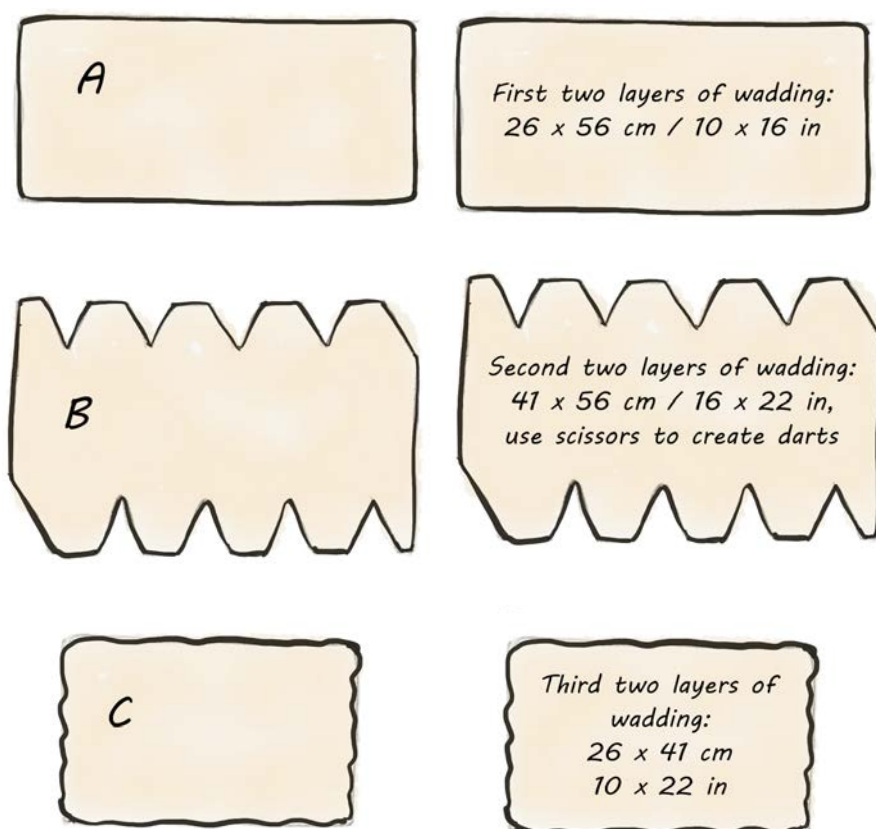


5 Fold a 5cm/2in edge to the inside on each of the longer sides of your 30 square fabric and whip stitch the edge in place so that your fabric now measures approximately 61 x 41cm /24 x 16in.

6 Run a doubled yarn (for strength) through the folded edge and gather the side, reducing the length by half to match the inside tube. Whip stitch this gathered edge to the edge of the inside tube. You'll notice that the outside piece has twice as many squares in it so you can use the squares as a measure, gathering two squares to line up with each one square on the inside tube. This will mean bending the outer piece in and up, which will leave room to add the quilt wadding. Complete the same process on the other long edge (figure 3).

7 Insert six layers of quilt wadding. I suggest that you use an extra-loft wadding. Keep in mind that if you don't use a high-loft wadding you may need to add a few extra layers (figure 4).

Figure 4



Cut and add the wadding as follows:

A. Lay in two layers measuring 26 x 56cm /10 x 22in.

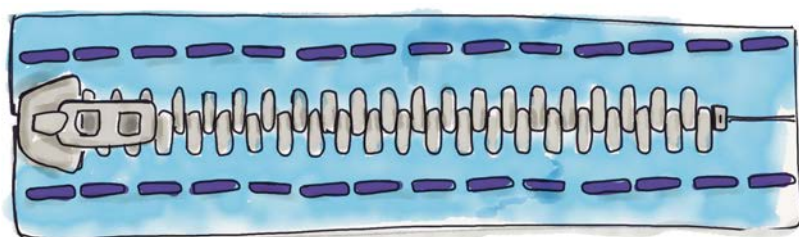
B. On top of that, lay in two layers measuring 41 x 56cm /16 x 22in. Because this layer will extend to the gathered edges of the muff, use scissors to take out some of the material as shown in the diagram.

C. Lay in the two top layers closest to the inside tube measuring 26 x 41cm /10 x 16in.

8 Roll the muff closed just enough to join the two ends of the inside tube using a whip stitch or double overcast stitch.

9 Bring the two outside edges together, overlapping the quilt wadding to encase the inside tube. Baste (tack) this outside edge using a contrasting coloured yarn to keep the edges lined up evenly. Using a whip stitch or double overcast stitch, join the two sides, leaving a 15 to 20cm /6 to 8in opening in the middle for the zipped purse/pocket.

Figure 5



10 The best way to attach a zip to pin loom squares is first to sew a row of running stitches on each side of the zip using a sharp pointed needle such as a doll needle or darning needle. Then pin the zip to the inside of the



muff edge and whip stitch the edge of the muff to your line of stitches on the zip.

Keep in mind that you only need about 15cm / 6in of zip. If your zip is longer than that, you only need to add stitching on the part of the zip you'll be using. If using a longer zip, tie it off by wrapping the zip with yarn at the point where you want the slider to stop. The long end of the zip will just get tucked into the muff, out of the way (figure 5).

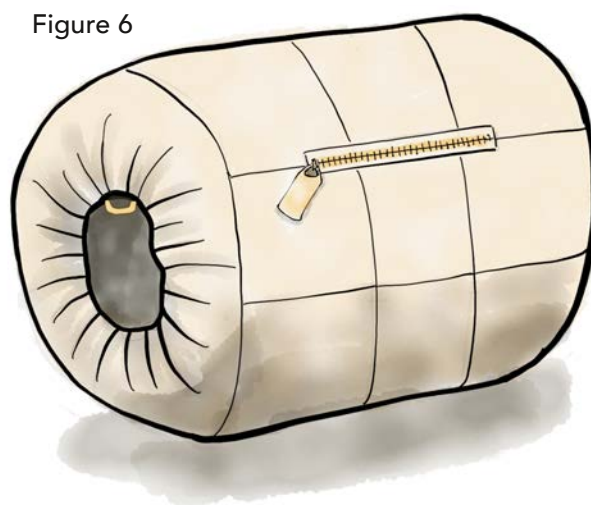
11 To make the muff pocket/purse. Using the 20 x 50cm / 8 x 20in fabric, turn over the short edges and stitch a narrow, 0.6cm / ¼in, hem on each short edge, either by hand or using a machine. Fold the fabric with right sides facing and stitch side seams. Slide the pocket through the zipped opening into the muff, positioning the top edges right under the zip. Using the needle and thread, stitch the top edges of the pocket to the muff fabric.

12 To make the 2cm / ¾in crocheted shoulder strap, first determine your preferred length for the strap, using a tape measure or length of yarn over your shoulders.

Using the same yarn as the muff, chain a length that is about five to seven cm shorter than your preferred strap length to allow for stretching. Turn and double crochet along the length of the chain. Turn again and double crochet along the other side of the chain. Slip stitch a line of the same coloured yarn or a contrasting coloured yarn along the length of the trough/middle.

If the strap shows a tendency to twist after you are

Figure 6



finished (it will definitely twist a bit while you are working on it), use a steam iron to soften and flatten it. Sew the swivel hooks to the ends of the strap. Using the same yarn as in the muff, sew the D-rings on the edge of the interior tube on either side and attach the strap (figure 6).

13 To change the style, remove the crocheted strap and use a silk scarf or a man's silk tie to give your muff a more casual, contemporary look.

Margaret Stump is a pin loom weaver in Minnesota, USA, and is looking forward to taking her new muff to bonfires and other outdoor activities this winter. In addition to meeting with friends outdoors, Margaret will be posting new pin loom ideas and techniques on her website, Pinloomweaving.com, all year long.

Traditional Baby's



Layette

BY JENNY OCCLESHAW



Materials

Australian Superfine Merino 3-ply, 50g balls:

Jacket: 3(4, 5) balls,

Dress: 5(6, 7) balls,

Bonnet: 1(1, 1) ball,

Bootees: 1(1, 1) ball,

Bloomers: 1(1, 1) ball,

2.25mm crochet hook or size needed to create correct tension, 4mm crochet hook for Bloomers, 11 x 1cm buttons for Jacket, 3m of 1cm wide ribbon for Bonnet, Bootees and Dress.

Tension

24.5sts and 13.5 rows to 10cm over pattern fabric, using 2.25mm hook.

Abbreviations

Shell: 7 tr in next st.

Crab Stitch: Work as for dc, working from left to right instead of right to left so that stitches are worked backwards.

Dec: Draw up a loop in each of next 2 sts, yoh and draw through all 3 loops on hook.

DecTr: (yoh, draw up a loop in next tr, yoh and draw through first 2 loops on hook) twice, yoh and draw through all 3 loops on hook.

Measurements

To Fit: Newborn (3 months, 6 months).

Fits underarm: 35(40, 45) cm.

JACKET

Length: 21(26, 29) cm.

Sleeve fits: 11(13, 16) cm.

DRESS

Length: 30(35, 39) cm.

BONNET

Measures around face: 25(27.5, 30) cm.

BOOTEES

Fits foot: 7(8, 9.5) cm.

This very pale pink crocheted baby's layette comprises a dress, jacket, bonnet, bloomers and bootees. It would be perfect for a christening outfit and is crocheted in 3-ply. If you wanted a long christening dress, just continue the pattern until the dress is the required length. It would look spectacular in white! It's a project for crocheters with experience in making garments, although the pattern itself isn't difficult. Its lovely old-fashioned look is perfect for this nostalgia-themed issue of Yarn.



Jacket

(Begins at neck edge) Using 2.25mm hook, make 51(60, 60)ch.

1st row (WS): miss 1ch, 1dc in each ch to end. 50(59, 59)dc.

2nd row: (1dc, 1ch) in first dc, 1tr in next dc, [2tr in next dc, 1tr in each of next 4(5, 5)dc] 9 times, 2tr in next dc, 1tr in each of last 2dc, 60(69, 69) tr, counting (1dc, 1ch) as 1tr.

3rd row: (1dc, 1ch) in first tr, 1tr in next tr, [2tr in next tr, 1tr in each of next 5(6, 6)tr] 9 times, 2tr in next tr, 1tr in each of last 2tr, 1tr in top of turning ch. 70 (79, 79) tr.

4th row: (1dc, 1ch) in 1st tr, 1tr in each of next 2tr, [2tr in next tr, 1tr in each of next 6(7, 7)tr] 9 times, 2tr in next tr, 1tr in each of last 2tr, 1tr in top of turning ch. 80(89, 89) tr.

Cont in this manner until there are



160(169, 189) tr.

Next row: (1dc, 1ch) in first tr, 1(2, 1)tr in next tr. 1tr in each of next 6(5, 6)tr, [2tr in next tr, 1tr in each of next 7(16, 18)tr] 2(9, 9) times, 2tr in next tr, 1tr in each of next 5(6, 7) tr, 1(2, 1)tr in next tr, 1tr in top of turning ch. 163(181, 199) sts.**



Begin Pattern

Next row: 1ch, (1dc, 1ch, 1dc) in first tr, miss 2(2, 0)tr; **Shell**, miss 1(2, 1) tr, [(1dc, 1ch, 1dc) in next tr, miss 1 tr, **Shell**, miss 1tr] 4(5, 6) times, [(1dc, 1ch, 1dc) in next tr, miss 2tr, **Shell**, miss 2tr] 6(6, 7) times, [(1dc, 1ch, 1dc) in next tr, miss 1tr, **Shell**, miss 1tr] 12(14, 15) times, (1dc, 1ch, 1dc) in next tr, [miss 2tr, **Shell**, miss 2tr, (1dc, 1ch, 1dc) in next tr] 6(6, 7) times, [miss 1tr, **Shell**, miss 1tr, (1dc, 1ch, 1dc) in next tr] 4(5, 6) times, miss next 1(2, 1)tr; **Shell**, miss next 2(2, 0)tr; (1dc, 1ch, 1dc) in top of turning ch. 34(38, 43) Shells.

Divide for Armholes

1st row: (1dc, 2ch, 1tr) in first 1ch sp, * 3ch, 1dc in centre tr of shell, 3ch, (1tr, 1ch, 1tr) in next 1ch sp *, rep from * to * 3(4, 5) times, 3ch, 1dc in centre tr of shell, 3ch, 1tr in next 1ch sp, 1ch, miss next 6(6, 7) shells, 1tr in next 1ch sp, rep from * to * 11(13, 14) times, 3ch, 1dc in centre tr of shell, 3ch, 1tr in next 1ch sp, 1ch, miss next 6(6, 7) shells, 1tr in next 1ch sp, rep from * to * 5(6, 7) times.

2nd row: 1ch, (1dc, 1ch, 1dc) in first 1ch sp, * **Shell**, in next dc, (1dc, 1ch, 1dc) in next 1ch sp, rep from * working last (1dc, 1ch, 1dc) in

turning ch loop.

3rd row: (1dc, 2ch, 1tr) in first 1ch sp, * 3ch, 1dc in centre tr of shell, 3ch, (1tr, 1ch, 1tr) in next 1ch sp, rep from * to end.

Last 2 rows form patt.

Cont in patt until patt measures 21(26, 29)cm, ending with a 2nd row. Fasten off.

Sleeves

With WS facing, beg where 6(6, 7) shells were missed, join yarn with a sl st in 1ch sp before 1st shell.

Work in patt for Jacket until work measures 10(12, 15) cm or (1cm less than length desired to allow for cuffs) from end of yoke, ending with a 3rd row.

Begin Cuff

Next row: 1ch, 1dc in 1ch sp, * 2dc in next 3ch sp, 1dc in next dc, 2dc in next 3ch sp, 1dc in next 1ch sp, rep from * to end.

Next row: 1ch, 1dc in each dc to end. Rep last row once. DO NOT TURN.

Next row: Crab Stitch all across. Fasten off.

To Make Up

Using a flat seam, join the sleeve seams. With right side facing, work 1 row dc evenly along front edges,

working 6 x 3ch button loops along right side of yoke. Work 1 row Crab stitch evenly around neck, front edges and lower edge. Sew on buttons.

Dress

Yoke

Work as for **Jacket** to **

Next row: 1ch, 1dc in first tr, * miss 2tr, **Shell**, miss 2tr, 1dc in next tr, rep from * working last dc in top of turning ch. DO NOT TURN.

Next row: **Crab Stitch** all across. Fasten off.

Skirt

Using 2.25mm hook, make 234(266, 298)ch.

1st row: Miss 1ch, (1dc, 1ch, 1dc) in next ch, * miss 3ch, **Shell**, miss 3ch, (1dc, 1ch, 1dc) in next ch, rep from * to end. 29(33, 37) Shells.

2nd row: (1dc, 2ch, 1tr) in first ch sp, * 3ch, 1dc in centre tr of shell, 3ch, (1tr, 1ch, 1tr) in next 1ch sp, rep from * to end.

3rd row: 1ch, (1dc, 1ch, 1dc) in first ch sp, * **Shell** in next dc, (1dc, 1ch, 1dc) in next 1ch sp, rep from * to end. Rep 2nd and 3rd rows until work measures 21.5(26, 29.5) cm from beg, ending with a 3rd row. DO NOT



TURN.

Next row: Crab Stitch: all across. Fasten off.

To Make Up

Using a flat seam, join skirt seam. Sew skirt to last tr row on yoke, easing in fullness on skirt, having yoke beginning and ending at back seam and leaving 15(16,17) cm on yoke and 2 complete patts on skirt free for each armhole.

Work 1 row dc around back opening, working five 3ch button loops along right side of opening. Work 1 row **Crab Stitch** evenly around neck and back opening, fasten off. Work dc across 2 patts left free at underarm on skirt. Sew on buttons. Make a bow from ribbon and sew in position as shown in photograph.

Bonnet

Using 2.25mm hook, make 6ch, join with a sl st to form a ring.

1st round: 3ch, 11tr in ring, sl st in 3rd ch at beg. 12tr, counting 3ch as 1tr.

2nd round: 3ch, 1tr in same place as sl st, 2tr in each tr to end, sl st in 3rd ch at beg. 24tr.

3rd round: 3ch, 1tr in same place as sl st, 1tr in next tr, (2tr in next tr, 1tr in next tr) 11 times, sl st in 3rd ch at beg. 36tr.

4th round: 3ch, 1tr in same place as sl st, 1tr in each of next 2tr, (2tr in next tr, 1tr in each of next 2 tr) 11 times, sl st in 3rd ch at beg. 48tr. Cont inc in this manner until there are 60(60,72) tr.

A and C only: Next round: 3ch, 1tr in same place as sl st, 1tr in each tr to end, sl st in 3rd ch at beg.

B only: Next round: 3ch, 1tr in same place as sl st, (1tr in each of next 9tr, 2tr in next tr) 5 times, 1 tr in each of next 8tr, 2tr in last tr, sl st in 3rd ch at beg.

All sizes 61(67, 73) sts.

Next row: 1ch, (1dc, 1ch, 1dc) in same place as sl st, * miss 2tr, **Shell**, miss 2tr, (1dc, 1ch, 1dc) in next tr, rep from * to end, **turn**.

Cont in patt (as for skirt of dress) until work measures 9(10, 11) cm from beg of patt, ending with a 3rd patt row. DO NOT TURN.

Next row: Crab Stitch: all across. Fasten off.

To Make Up

Attach ribbons and darn in all ends.

Bootees

(Begin at instep) Make 2

Using 2.25mm hook, make 10ch.

1st row: Miss 3ch, 1tr in each ch to end. 8tr, counting 3ch as 1tr.

2nd row: (1dc, 1ch) in first tr, 1tr in each tr to end, 1tr in top of turning ch. Rep 2nd row: 2(3, 3) times.

Make 22(28, 34) ch, sl st in top of first st of last row.

1st round: 3ch, work 6tr along the side of instep, working along other side of foundation ch: work 3tr in first ch, 1tr in each of next 6ch, 3tr in next ch, work 7tr along other side of instep, 1tr in each of next 22(28, 34) ch, sl st in 3rd ch at beg. 48(54, 60) sts.

2nd round: 3ch, 1tr in each tr to end, sl st in 3rd ch at beg.

Rep 2nd round 1(2, 2) times.

Next round: 1ch, 1dc in same place as sl st, (**Dec**) 12 times, 1dc in each tr to end, sl st in first dc at beg.

Next round: 1ch, 1dc in same place as sl st, 1dc in each st to end, sl st in first dc. 36(42, 48) dc.

Next round: 1ch, 1dc in same place as sl st, * (**Dec**, 1dc in next dc) twice, 1dc in next dc, (**Dec**, 1dc in next dc) twice, * 1dc in each of next 5(8, 11) dc, rep from * to * once, 1dc in each dc to end, sl st in first dc.



Next round: 1ch, 1dc in same place as sl st, (**Dec**) 4 times, 1dc in each of the next 6(9, 12) dc, (**Dec**) 4 times, 1dc in each dc to end, sl st in first dc. Fasten off.

With RS facing, join yarn with a sl st to centre back of bootie for cuff (work along other side of chain).

1st round: 1ch, 1dc in same place as sl st, 1dc in each ch or tr to end, sl st in first dc. 30(36, 42) dc.

2nd round: 3ch, * 1ch, miss 1dc, 1tr in next dc, rep from * to last dc, 1ch, miss 1dc, sl st in 3rd ch at beg.

3rd round: 3ch, 1tr in next ch sp, * 1tr in next tr, 1tr in next ch sp, rep from * to end, sl st in 3rd ch at beg.

4th round: 3ch, 1tr in each tr to end, sl st in 3rd ch at beg.

5th round: 1ch, 1dc in same place as sl st, * miss 2tr, **Shell**, miss 2tr, 1dc in next tr *, rep from * to * 4(5, 6) times, miss 2tr, **Shell**, miss 2tr, sl st in first dc. DO NOT TURN.

6th round: Crab stitch to end.

Fasten off.

To Make Up

Using a flat seam, join sole seam. Thread ribbon through holes and tie into a bow.

Bloomers

Using 4mm hook and yarn held double throughout, make 52(58, 64) ch.

1st row: 1ch, miss 1st dc, dc in each ch to end. 51(57, 63) dc.

2nd row and 3rd row: 1ch, 1dc in same st, dc, in each dc to end. 51(57, 63) dc.

4th row: Sl st across 4 sts, 1ch, dc in each dc until 4dc before end of row, **Turn**.

5th row: 1ch, 1dc in same st, **Dec** x1, dc in each dc until 3 dc before end of row, **Dec** x1, 1dc in next st, **Turn**.

6th row: As row 5.

7th row: 1ch, 1dc in each dc to end. 39(45, 51) dc. Fasten off.

Make another piece to match.

Fold the bloomer pieces in half at the side seam and join centre back and front seams.

Commence crocheting at the centre back seam: 1ch, 1dc in same st, 1dc in each dc all round, sl st in first dc. 79(91, 103) dc.

Work in rounds from now on.

Rounds 10-20 inclusive: 1ch, 1dc in same place as sl st, dc in each dc to end of round, join with sl st to first dc.

Round 21: ch 3, 1tr in same place, 1tr in each st to end, sl st in top of 3ch at beg.

Round 22: ch 3, * ch 1, miss 1tr, 1tr in next tr, rep from * to end of round, join with a sl st to top of 3ch at beg.

Round 23: ch 3, 1tr in same sp, * 1tr in next 1ch sp, 1tr in next tr, rep from * to end of round, join with a sl st in top of 3ch at beg.

Round 24: Crab Stitch all around. Fasten off.

Leg Edging

With RS facing, work around the lower edge of each leg as follows:

Next row: 1ch, (1dc, 1ch, 1dc) in first 1ch sp, * **Shell**, in next dc, (1dc, 1ch, 1dc) in next 1ch sp, rep from * working last dc in turning ch loop. Fasten off.

To Make up.

Thread ribbon through eyelet holes at the waist of the bloomers, Tie in a bow at the front. Darn in all ends.

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Circular knitting machine



One of the purchased
lace knitted scarves

In the frame: *for knitting*

BY RIE NATALENKO

I was born in Nottingham, and have a great nostalgic affinity with the history of the area. When I visit my cousins, I always call in to the Ruddington Framework Knitters' Museum and say hello to the wonderful volunteers who keep it running.

The Framework Knitters' Museum is a small but amazing historical museum in Ruddington, which documents the history of frame knitting. The museum is a faithful recreation of a 19th century framework knitters' yard. Those who take a tour around discover how framework knitters and their families lived and worked there in Victorian times. Framework knitting has a 400-year history from the late 1500s. It played its role in the Industrial Revolution and in the infamous Luddite riots of the nineteenth century, and it was the catalyst for the Nottingham lace industry.



The first knitting frame was invented in 1589 by William Lee. The frame made it possible for workers to make knitted goods 100 times faster than by hand. Neither Elizabeth I nor James I granted Lee a patent for his invention, perhaps because they thought the new machine would take work away from hand knitters, which would leave them in poverty. Lee died penniless, but his brother struggled through and the framework knitting trade began to flourish.

By the early 1800s, 20,000 frames were in use across the East Midlands—almost half of them in Nottinghamshire. The frameworkers diversified from wool to cotton and silk, and the Nottingham lace industry was born. This was so successful that the industrialists built bigger and better machines to produce lace, and the old frameshops fell into disuse.

It was no fun to be a frameworker. The working conditions were cramped and dangerous and the hours were long. They had to rent the knitting frames from the owners (the Master Hosiers) and buy all their own materials. The Master Hosiers also owned the houses the knitters lived in. The whole family had to work, even the smallest of the children, who were often sick and malnourished. The 1833 Royal Commission on Children in Factories reported of the frameworkers:

"...They are, many of them, unhealthy and dyspeptic; ... from the long period of labour endured in a close and confined atmosphere ... I can tell a stockinger well by his appearance; there is a paleness and certain degree of emaciation and thinness about them ... hopeless poverty is producing fearful demoralisation..."

It was a common insult in the Midlands to call someone 'poor as a stockinger'—meaning a framework knitter. In 1811 all of their frustration with living and working



Left and above: Holly's sampler

conditions exploded in the Luddite rebellion. It started in Nottingham, where the Luddites attacked the factories, assaulted the Master Hosiers and broke the frames. The leader of the Luddites was supposedly called Ned Ludd, but he may have been a fictional figure, or maybe a real person who hid behind a fictitious name, much like another famous Nottinghamshire legend, Robin Hood! The unrest spread, the troops were called in, and the uprising was eventually put down.

There are some wonderful videos online, made by the Ruddington Museum, which show you what it was like to be a framework knitter, what the museum holds, and the story of the Luddites: www.frameworkknittersmuseum.org.uk/about-us/video-gallery/

In the late 60s, the local Ruddington community raised funds to save the cottages and last frameshop which was about to be demolished—and what a wonderful thing they did!

Today the museum has 15 working frames—and students from local universities study the old techniques. One girl, Holly, who was working on a frame when we visited, was making a sampler of traditional lace knitting patterns.

I bought a couple of stunning lace knitted scarves from the shop there. They were made by a gentleman who has since passed away, and I was told that nobody can do some of these patterns any more. Once the stock is sold, there will be no more. How could I resist! 

Something Blue

BY JENNY OCCLESHAW



The beautiful lace edging is crocheted directly onto the linen handkerchiefs. One hanky has three little blue bullion knot flowers embroidered with one strand of embroidery cotton, making it a perfect gift for a bride-to-be. These handkerchiefs need to be purchased especially for this project as they have been hemmed in a special way so that you can crochet straight onto them.

First Handkerchief

Tension is important when crocheting with cotton. Too tight and the work will not sit flat and too loose and your work will not have any definition. If you haven't crocheted with cotton this fine before you might want to make a practice sample first before you work your final piece.

***Note that the edging is worked directly onto the handkerchief.**

1st row: Attach cotton 1.5cm to the left of one corner and work dc along edge of handkerchief, working 3dc into each corner, join with a sl st into first dc.

2nd row: 3ch, miss 2dc, 1tr into next dc, 6ch, 1tr into top of last tr, (a cross st made) 5ch, *miss 4dc, thread over hook twice, insert hook into next dc and draw loop through (4 loops on hook), thread over and draw through 2 loops, thread over, miss 2dc, insert



Reverse side pictured

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Reverse side

Materials

2 Linen handkerchiefs, 25cm x 25cm—available from:
www.mielkesfiberarts.com/hndkrchf.htm,
50g ball of no.40 Cebelia Crochet Cotton,
0.75 mm crochet hook,
2 shades blue embroidery cotton,
Embroidery needle,
Needle for darning in ends of crochet cotton.



hook into next dc and draw loop through (5 loops on hook), (thread over and draw through 2 loops) 4 times, 4ch, 1tr into joining at centre of cross thus completing cross, 5ch, rep from * making 2 cross sts closely together at corners, join with sl st in 3rd of 6ch of first cross st.

3rd row: 6ch, * 1tr into next leg of same cross st, 3ch, 1dc into 5ch sp, 3ch, 1tr into first leg of next cross st, 3ch, rep from * join with a sl st in 3rd of 6ch at beg.

4th row: Sl st into sp, 5ch, 1tr into same sp, 2ch, 1tr into same sp, 3ch, *1dc into next dc, 3ch, (1tr, 2ch, 1tr, 2ch and 1tr) into next sp, 3ch, rep from * join with sl st to 3rd of 5ch at beg. Fasten off.

To Finish

Darn in ends very carefully and press hanky and edging.

Second Handkerchief

Tension is important when crocheting with cotton. Too tight and the work will not sit flat and too loose and your work will not have any definition. If you haven't crocheted with cotton this fine before you might want to make a practice sample first before you work your final piece.

***Note that the edging is worked directly onto the handkerchief.**

1st row: Attach cotton 1cm to the left of one corner and work dc along edge of handkerchief, working 3dc into each corner, join with a sl st into first dc.



2nd row: 3ch, (to count as a tr), * miss 2dc, 1tr into next dc, 4ch, 1dtr into each of next 3dc leaving last loop of each on hook, thread over and draw through all loops on hook, (cluster made), 4ch, 1tr into next dc, rep from * to end, adjusting spacing as necessary to ensure a cluster is worked at each corner with an odd number of clusters in between.

3rd row: Sl st into each of next 2ch of 4ch loop, 1dc into same loop, * 4ch, 1dc into next 4ch loop, 6ch, 1dc into next loop, rep from * to end, making 6ch loops over clusters at corners, join with sl st in first dc.

4th row: Sl st into first 6ch loop * (1dc, 1htr, 2tr, 1dtr, 2tr, 1htr, 1dc) in 6ch sp 1ch, 1dc in 4ch sp, 1ch, rep from * into each 4ch sp and 6ch sp to end, sl st into 1st dc. Fasten off.

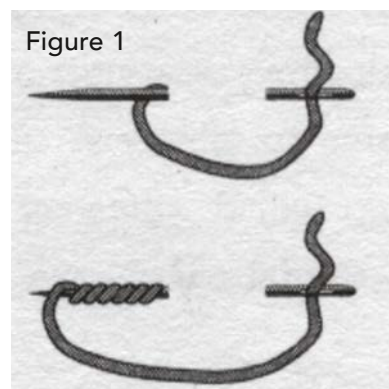
To Finish

Darn in ends very carefully and press the hanky and the edging.

Embroidery

In the corner of the hanky, embroider three small flowers, each one composed of 8 bullion knots.

Figure 1



Bullion Knots

To work a bullion knot, bring the needle up at one end of the stitch. Now take a stitch through the fabric the length of the finished bullion knot and wrap the thread around the needle as many times as required. Keeping the thread quite tight around the needle, gently pull the needle through the fabric. Complete the knot by taking the needle back at the end of the stitch (see fig 1, above).



Each bullion knot has 12 wraps. Use a single strand of either DMC or Anchor embroidery cotton. I made two light blue flowers and one medium blue.

The easiest way to make the flowers is to work the four points first and then fill in the other petals. This way you will have an even spread of petals. Be very careful with the finishing as you want the back to look as tidy as possible.

Wrapped in nature



Gum Leaf Cowl

Brioche Abbreviations

Sl1yo: Bring the yarn to the front of the work, slip one stitch purlwise, bring the yarn over the right needle and to the back of the work. (you must first bring the working yarn to the front of the work before slipping the next stitch purlwise. This slipped stitch with its yarn-over, is considered one stitch. Then bring the yarn over the needle and over the slipped stitch to the back of the work, ready to work the next stitch.)

BRK/brk or brioche knit: knit the next stitch (that was slipped in the previous row) together with its yarn over.

BRP/brp or brioche purl: purl the next stitch (that was slipped in the previous row) together with its yarn over.

BY SIMONE CROSS



Bringing back the nostalgic dreams of winters past, this chunky cowl is toasty warm and softly sculptured. It can be wrapped around once, twice or three times, depending on how you feel. Wrap yourself in nature's warmth in this botanically-dyed squishy brioche cowl—your go-to fashion accessory for any setting.

Preparation

If you are new to 2-colour brioche (in the round) watch the “Unapologetic Knitter” video tutorial (www.youtube.com/watch?v=q8De96grbEc)

Instructions

TIP: Use a very stretchy cast-on such as the ‘Old Norwegian/ Twisted German cast-on’ (<http://verypink.com/2012/01/04/german-twistedold-norwegian-cast-on/>).

[com/2012/01/04/german-twistedold-norwegian-cast-on/](http://www.verypink.com/2012/01/04/german-twistedold-norwegian-cast-on/)).

Using 4.5mm circular needle and MC, cast on 328 stitches loosely, and turn work, being careful not to twist the stitches. Place stitch marker to mark the beg of rounds, before joining and knitting in the round. Knit 5 rounds. This edge will curl up and look like an i-cord



Materials

Gum Blossom Yarns' botanically-dyed Millpost Merino 4-ply yarns (100g skein, 343m/373 yds, 100% non-super wash merino wool, 14 wpi): One skein each of colour 'Gum leaf-Silver grey' (MC, light colour) and 'Gum leaf Dark-grey' (C1, dark colour), **AND** Skein Yarn, 4-ply Sock yarn (100g/400m, 80% wool, 20% nylon), 'Whisper' (C2, lightly speckled yarn). This cowl can also be knitted in 8-ply yarn (use 150g for each colour, 5mm needles and cast on half the number of stitches), 4.5mm (US 7) circular needle, 100cm (40in) long.

Notions

1 Stitch marker (I use a piece of tied yarn) to mark beg of round.

Tension/Gauge

(over brioche) 16 sts and 20 rows to 10cm/4ins in 2-colour brioche stitch using 4.5mm needles. The extra-plump Millpost Merino knits up more like a 5-ply, so this is an average gauge.

Measurements

Approximately 168cm (66ins) around and 15cm (6ins) wide. One size fits all.

edging—it will sit comfortably on the neck because of this.

Set up the two-colour brioche stitch pattern:

Brioche Set-up Round: *sl1yo, p1; rep from * to end, slip marker.

Round 1: *brk1, sl1yo; rep from * to last 2 sts, brk1, sl1wyif, slip marker.

Join in C1.

Round 2: Using C1, *sl1yo, brp1; rep from * to end, slip marker.

Round 3: Using MC, *brk1, sl1yo; rep from * to end, slip marker.

Rep Rounds 2 and 3 another 7 times, total of 17 rounds of brioche completed, changing to C2 in place of C1 at beg of round 13.

Rounds 18-27: Rep Round 2 (C2) and Round 3 (MC) 5 times (10 rounds in total). Cut MC and work rem using C2 only.

Rounds 28-33: Rep Round 2 and Round 3, 3 times (6 rounds in total).

Round 34: *sl1yo, p1; rep from * to end, slip marker.

Round 35: Knit each stitch together with its yarn over to end of round, slip marker.

Knit 5 rounds.

Cast off loosely using a very stretchy cast off. (<http://verypink.com/2015/03/04/simple-stretchy-bind-off/>).

I recommend doing this trick to get a neat last stitch in your cast off, which is to pick up the left leg of the stitch below your last stitch, and cast off the two stitches as if they were your last stitch. (<https://verypink.com/2018/04/11/binding-off-tidying-last-stitch/>)

Sew in your ends and wrap yourself in nature's warmth! 





Create this cute little felted keepsake pouch to keep all your keepsakes safe with this easy to follow project

Keep your special memories safe...

BY RACHEL PRESTON



Lay the old towel on the work surface. This will help to soak up any excess water and bubbles.

Outside of pouch

Lay a piece of bubble wrap on the towel, bubble side up.
Taking the piece of silk, cut a circular shape slightly larger than the pouch you would like to make, then lay the piece of silk on the bubble wrap.
Take the wool roving and gently pull and separate a small tuft of wool from the very tip of the length. It helps to hold the roving in one hand

Materials

30-40g of wool roving in different colours,
3 small pieces of bubble wrap,
A bottle with holes in the lid filled with warm water and a few squirts of detergent,
A piece of silk material,
An old towel.

about 15 to 20cms away from the end and gently pull fibres away with the other hand.

Lay the tuft down on the edge of the silk circle (fig 1) following the edge around, laying more tufts of wool until you have gone around the whole edge.
Sprinkle the wool with the warm soapy water and then take the second

piece of bubble wrap and place it over the wool, bubble side down. Rub over the wool to spread the water through the wool, then remove the bubble wrap and check that the wool is still in place.
Place the bubble wrap back over and rub over for about five minutes.

Creating slots for tie

Take one of the pieces of bubble wrap and cut a few strips about 1cm in width.
Place the strips of bubble wrap around the edging.
Place small tufts of wool over the pieces of bubble wrap in sections, leaving sections of the bubble wrap free (fig 2). The idea is to create sections that are felted to the silk at the top and bottom but have a

space in the middle for a cord to be threaded through.
Once you have these tufts all around the outside of the pouch, place the bubble wrap over and rub over for about five minutes. Remove the bubble wrap and check that the wool is still in place.

Completing outside of pouch

Pull tufts of wool and lay them on the silk, with the tuft pointing out from the centre, creating a flower-like shape.

Wet with the soapy water and place the bubble wrap over, bubble side down and rub over it for a few minutes.

Using a contrasting coloured wool, create a flower-like design on the pouch going from the centre of the circle to the outer edge. This is done by taking a small tuft of wool and lightly twisting it at both ends. This will create a leaf or petal-like shape. Add several to create a flower design to your pouch (fig 3). Wet the area then place the bubble wrap over and rub over the area for about five minutes.

Check the wool and then continue to rub over the area for about ten minutes, making sure to rub over the whole circle evenly.

Inside of pouch

Flip the circle over.

Lay tufts of wool in the circle, pointing from the centre out once again.

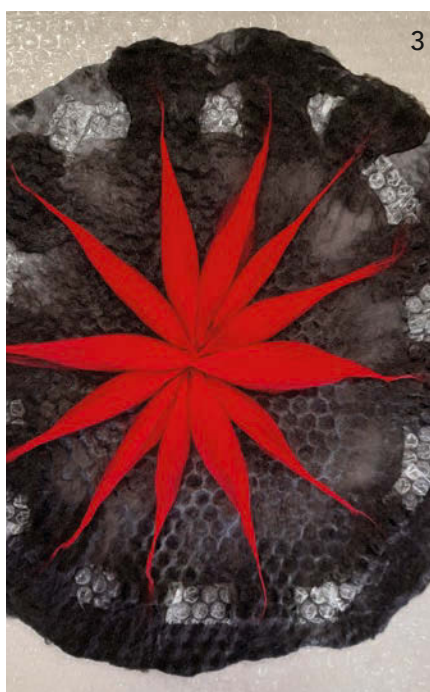
Lay the bubble wrap over and rub over for a few minutes. You may not need to add any more water, as the project may be wet enough now.

Making pockets

Cut small triangles from the bubble wrap. Place these around the circle, pointing from the centre out, leaving spaces in between. These will create the pockets in the pouch to help keep your treasures safe.

Lay tufts of wool over the triangles leaving the top of the triangle free (fig 4).

Rub over with the bubble wrap once again to settle the wool in. Check the wool to make sure it has not moved



and then continue to rub over the whole circle with the bubble wrap for about ten minutes.

Continue to rub over both sides of the circle with the bubble wrap for about ten more minutes on both sides.

Check to see if it has felted by pinching a little of the wool. If it feels like it is pulling away, continue to felt the circle. If it holds in place then the wool has felted.

Rinse the pouch and let it dry.

The tie

Take a thin length of wool roving approximately 30cms long.

Wet the length with warm soapy

water and squeeze the water through the wool.

When the length is wet, start from the one end and roll it between the palms of your hands, moving your way down the length until the wool is holding firm and feels felted. Allow to dry.

To make up

Thread the tie through the slots on the pouch and gather the edges closed. There you have it! A cute little pouch with pockets to keep your treasures safe.

Nostalgia

BY AMY LANE

The spring rain pounded fiercely outside the yarn store, battering at the windows and making the cosy little knitting group even cosier. Patrice had spent much of the knitting session comforting her tiny daughter, and now that Annabelle was sleeping, she sank into the corner of the couch, almost too tired to knit.

Her husband, Michael, set his crochet project aside—a sweater, sized for about a one-year-old, since he moved, in his words, “at the speed of molasses” with his newly-reawakened craft.

“Here, love—let me take her,” he murmured. “You can knit for a while.”

“Thanks, sweetheart.” With a sigh, she relinquished her precious burden and picked up her project. “What are you working on?” Babette, the yarn store owner, asked. “Those aren’t your, uhm, usual.”

Patrice laughed as she looked at the red, black and white striped scarf in her hands. She usually favoured subtle colours for home décor and fine wool for clothes, but this was 10-ply, and the colours were very, very specific.

“Michael’s soccer team,” she said, winking at her husband. “He was talking about how soon we could enrol Annabelle in soccer, and given

he’s got about four years to wait, I thought the least I could do was make him a scarf so he didn’t forget the game.”

Everybody—Cliff, Kyle, Julia, Jenny, and Babette—held their hands to their hearts. “Aw...”

Patrice carefully didn’t look at Michael. While part of her story was true, the part she’d left out was that Michael had voluntarily given up going to soccer games this year, because he didn’t want to overburden Patrice with the baby. And, of course, the expense of it hadn’t been practical, not this year. It had been a generous gesture on his part, but she felt his loss keenly. Her husband didn’t ask much—and he worked very hard to embrace her hobbies as his own. It seemed really unfair that he should have to give up going to watch soccer when it made him so happy.

“Oh,” Kyle said into the quiet, “but once the little one starts playing, it will be like discovering soccer all over again. My niece Ally started playing and Cliff and I love going to watch her. They’re just so excited to chase the ball around the field, right?”

Cliff sighed. “Ah, but it was fun when we were kids. I played until I hit Uni—I wasn’t that good.”

“Me neither,” Michael said, laughing.

“But I sure did love it though.” He looked to Babette, Jenny, and Julie.

“Ladies—did you love soccer?”

“I loved swimming,” Jenny said tartly.

“Still do. Go three days a week.”

Babette laughed, and then she sobered. “My grandkids play—I remember all the hurry of getting my own children out to the pitch. So busy. Now I just get to watch the games. Still, makes me remember when the children were small. Just seeing a scarf like that one,” she nodded to the work in Patrice’s hands, “can take me back.”

“My wife was a fierce Perth

supporter,” Julie said, her voice fond but not sad. “I follow them devotedly since she’s passed, tell her the scores at night in my prayers.” She laughed.

“They’re rubbish right now—she’s probably furious.”

There was sad laughter then—everybody missed Annie.

“My parents split up when I was a kid,” Michael said, stroking his daughter’s cheek. “But my father still coached us in soccer. We grew up, went to Uni, and he still took us to soccer games. He passed before I met Patrice—he would have loved her.”

The sense of nostalgia pervaded the little yarn store, and Patrice was still mulling over Michael’s words as they rushed into their apartment. Michael was holding the carrier and Patrice carried the umbrella to keep their infant dry.

Once everyone was settled and dry, and supper was on the table, Patrice looked at her mate and life partner.

“You could still go,” she said, sad for the days when this wouldn’t even have been an issue. “To the soccer games. You could still go.”

The smile he gave her was radiant—and not bittersweet at all. “No worries, love. Did you see me talking to Kyle and Cliff before we left? They asked if I wanted to help them coach their niece’s team—apparently coaches are in short supply. And they have a local team they play with once a week. I could do that too. And you and Anabelle could come to the games, and she could play like her dad when it’s time.”

Patrice smiled at him, relieved—he sounded genuinely happy with the plan, and not like he was missing out.

“And you,” Michael continued, winking, “could do the same thing with dance.”

And her smile turned radiant. It turned out, they weren’t missing out on their hobbies at all when they got to share them as a family.



The way things *used to be*

BY WENDY KNIGHT

Having grown up in the same region of Victoria as I now live, I've always admired migrants. I cannot imagine having the bravery required to pick up your life and move to another country. The questions of how, when and why must be so daunting, regardless of the reasons prompting the move.

After the Great War (WW1), a pretty young English girl fell in love with a young man in uniform, from the colonies. After marrying in London, they sailed to Australia to start their new life together. As she was leaving behind all she had ever known, that new bride must have faced the dilemma of what's most useful, and most precious, to take to her new country. All her belongings were to be stowed in an old oak seaman's chest, so the available space was limited. Apart from obvious things such as clothing, she also packed photos and autograph books, mementos and dolls, plus handcraft necessities including ***Beeton's Book of Needlework*** and a beading loom with a stock of glass beads.

That young couple were my grandparents, and that's how I came to have my Granny's treasured copy of ***Beeton's Book of Needlework*** on my bookshelf. Whereas knitting and dressmaking were once essential to clothe a family, nowadays cheap, mass-produced clothing has changed everything: handcrafts have become a creative outlet.

Being surrounded by handcraft skills doesn't guarantee an interest in such things, but I think my fate was sealed a long time ago. Apparently, I was always fascinated by the



process of knitting, so was taught to knit at the tender age of four, and sewing followed not long after that! I never dreamed that knitting could become a career until I found a Patons advertisement for "an interesting position in handknitting" and managed to secure the pattern writer's job. Although it required extensive knitting experience, it was essentially an apprenticeship, as pattern writing was learnt on the job.

Knitting patterns once assumed that the knitter had a broad knowledge of

knitting terms and techniques, and there was an assumption that a more experienced knitter could easily be found to help, if confusion did arise. In the days of ***Beeton's Book of Needlework***, patterns came in only one size, with the knitters making their own adjustments to ensure a good fit! However, during the late 1970s and early 1980s knitting gained a reputation for being an old person's dowdy hobby, and extensive, handed-down knitting knowledge found few takers in the younger generation. We still see occasional outdated references in the press to 'grandma's knitting'!

The upshot of reduced community knitting knowledge was that yarn companies began to include extra details and to explain techniques more thoroughly. It was no longer acceptable to tell knitters to "Work Right Front to correspond to Left Front". Both fronts now needed to be written out.

Also, around this time, text was streamlined in patterns to save space: K.1 and P.1 became K1 and P1, and

the “the” was dropped in most instances. If you compare the photos of patterns in *Beeton's Book* with their updated versions, the differences and similarities are most interesting. Which version would you prefer to work from?

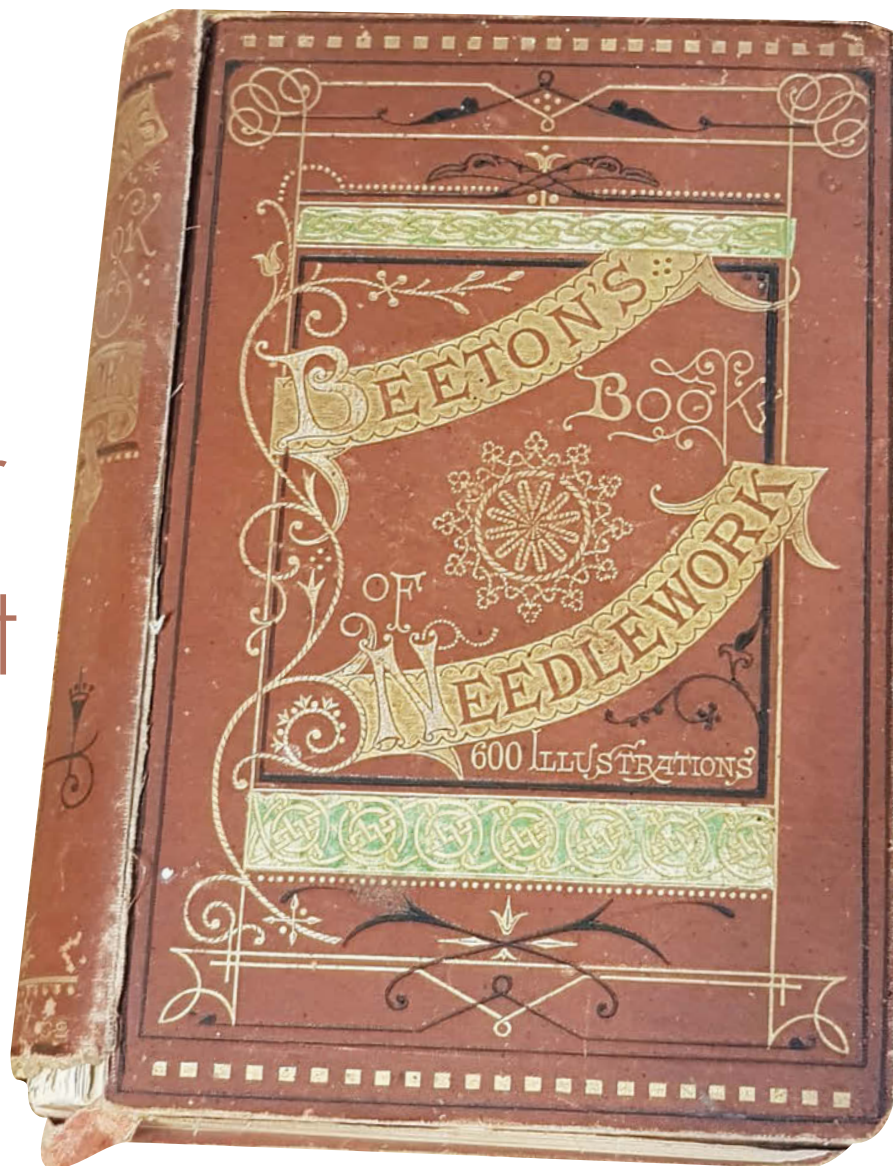
Presents From The Past

Knitted border for a Bedquilt

‘TRANSLATED’ BY
WENDY KNIGHT



Wendy Knight has
“translated” the old
pattern into the notation
we use today.
From p 338-p340 *Beeton's
Book of Needlework*



Cast on a multiple of 32 sts, plus 1
extra st.

Picot Edging

Work 4 rows st st.

Row 5: K1, * yfwd, K2tog, rep from *
to end.

Work 5 more rows st st, beg with a
purl row

Main Pattern

Row 1: K1, * yfwd, K1tbl, (P5, K1tbl)
5 times, yfwd, K1, rep from * to end.

Row 2: P2, * (P1tbl, K5) 5 times,
P1tbl, P3, rep from * ending last rep
with P2 instead of P3.

Row 3: K2, * yfwd, K1tbl, (P5, K1tbl)

5 times, yfwd, K3, rep from * ending
last rep with K2 instead of K3.

Row 4: P3, * (P1tbl, K5) 5 times,
P1tbl, P5, rep from * ending last rep
with P3 instead of P5.

Row 5: K3, * yfwd, K1tbl, (P5, K1tbl)
5 times, yfwd, K5, rep from * ending
last rep with K3 instead of K5.

Row 6: P4, * (P1tbl, K3, K2tog) 5
times, P1tbl, P7, rep from * ending
last rep with P4 instead of P7.

Row 7: K4, * yfwd, K1tbl, (P4, K1tbl)
5 times, yfwd, K7, rep from * ending
last rep with K4 instead of K7.

Row 8: P5, * (P1tbl, K4) 5 times,
P1tbl, P9, rep from * ending last rep

with P5 instead of P9.

Row 9: K5, * yfwd, K1tbl, (P4, K1tbl)
5 times, yfwd, K9, rep from * ending
last rep with K5 instead of K9.

Row 10: P6, * (P1tbl, K4) 5 times,
P1tbl, P11, rep from * ending last rep
with P6 instead of P11.

Row 11: K6, * yfwd, K1tbl, (P4, K1tbl)
5 times, yfwd, K11, rep from * ending
last rep with K6 instead of K11.

Row 12: P7, * (P1tbl, K2, K2tog) 5
times, P1tbl, P13, rep from * ending
last rep with P7 instead of P13.

Cont in this manner for 15 more
rows, purling yfwds in st st sections
on WS rows, and dec (as before) in

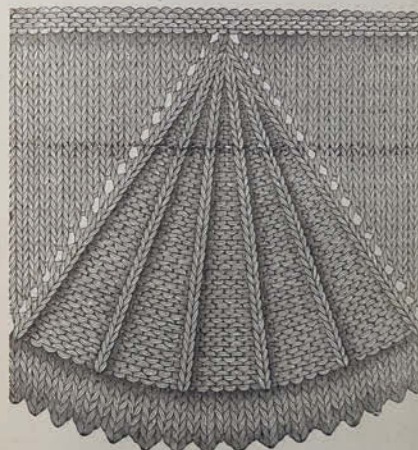
beginning and at the end of the 84th and 85th rows; decrease 1 stitch in the middle of the 85th row, so that the 85th row has 13 stitches left. After this work with red wool 86th row: Knitted. 87th row: Knit 1, purl 2, knit 1, purl 2, knit 1, purl 2, knit 1, purl 2, knit 1. Repeat these last 2 rows 3 times more and knit plain to the 94th, decreasing one, however, on each side. Now work with the whole number of stitches, taking up the selvedge stitches of the gored part and dividing them with the 30 other stitches on four needles. Knit once more in rounds; the next 20 rounds are alternately 1 round knitted, 1 round purled. In the 2 last knitted rounds decrease twice close together in the middle of the back part of the shoe. Knit 8 rounds; in every other round decrease twice in the middle of the front of the shoe, leaving 9 stitches between the two decreases. The number of stitches between the decreases decreases with every round, so that the decreases form slanting lines meeting in a point. Cast off after these 8 rounds, by knitting together 2 opposite stitches on the wrong side. The sock part is edged with a raised red border, which is worked by taking all the red stitches of the 1st round of the shoe on the needle and knitting 4 rounds, so as to leave the purled side of the stitch always outside; then cast off very tight. Draw a piece of braid through the open-work row in the sock part, and finish it off at either end with tassels to match.

327.—Knitted Border for a Bedquilt.

Materials: Messrs. Walter Evans and Co.'s No. 8 white knitting cotton; thick steel pins.

Cast on a sufficient number of stitches for the length of the border, which must be able to be divided by 31; knit 4 plain

rows: 5th row: Alternately make 1, knit 2 together. Then 5 more plain rows.



327.—Knitted Border for a Bedquilt.

Now begin the pattern:—1st row: * Make 1, knit 1 slantways (to knit a stitch slantways, insert the needle from the front to the back and from right to left); † purl 5; knit 1 slantways. Repeat from † 4 times more than from * to the end of the row.

purl sections between the ribs in Rows 18 and 24, leaving a single purl st rem between Ktbl ribs.

Row 28: P15, * P1tbl, (P2tog tbl) 5 times, P29, rep from * ending last rep with P15 instead of P29.

Row 29: K15, * yfwd, (K1tbl) 6 times, yfwd, K29, rep from * ending last rep with K15 instead of K31.

Row 30: P16, * (P1tbl) 6 times, P31, rep from * ending last rep with P16 instead of P31.

Row 31: K16, * yfwd, (K2tog tbl) 3 times, yfwd, K31, rep from * ending last rep with K16 instead of K31.

Row 32: P17, * P3tog, P33, rep from * ending last rep with P17 instead of P33.

Row 33: Purl.

Row 34: Knit.

Cast off loosely purlways.

2nd row: Purled. 3rd row: Knit 2, * make 1; knit 1 slantways; † purl 5; knit 1 slantways. Repeat from † four times more. Repeat from * to the end of the row. 4th row: The same as the second.

The continuation of the work is clearly shown in our illustration. The increasing caused by knitting the *made* stitches is regularly repeated in each second row, so that the stitches between the striped divisions increase, and form large triangles; the striped divisions, on the other hand, are narrowed so as to form the point of the triangles. To obtain this result, decrease five times in the 6th, 12th, 18th, and 24th rows, by purling together the two last stitches of one purled division, so that each division has but eleven stitches left in the 25th row. In the 28th row knit together one purled stitch with one knitted slantways, so that there will be only 6 stitches left for each division; these stitches are knitted slantways in the 29th and 30th rows. In the 31st row they are knitted together, two and two. There remain in each division three more stitches, which are knitted together in the 34th row. Two rows entirely purled complete the upper edge of the border.

328.—Knitted Quilt.

Materials: 8-thread fleecy wool; wooden needles.

This pattern may be worked in narrow strips of different colours, and in that case each strip should contain 1 row of patterns; or the quilt may be composed of wide strips with several rows of patterns, those of one row being placed between those of the preceding. In the first case, that is if you work narrow strips, you may use several colours; but if wide strips are preferred, they should be of two colours only. Our pattern

For
stitches.

Yarn Library

Alterknit Rebellion:



Radical Patterns for Creative Knitters

Anna Bauer

(David & Charles)

ISBN: 9781446308271

RRP: \$44.99

The hönsestrik movement, a particular style of knitting featuring colourful pattern repeats and politically-motivated messages from the 1970s (Denmark), and the idea of a 'freer' style of knitting are the inspirations for Anna Bauer in her book *Alterknit Rebellion*.

Within this book, Bauer has instructional patterns for 12 basic garments and accessories, plus an extensive library of stitch patterns for borders and repeated patterns for us to use.

Bauer offers some advice on techniques, such as choosing a yarn, yardage required, testing tension, knitting in patterns (knitting with two or more different coloured yarns), corrugated rib, Latvian weave, plackets and buttonholes, and

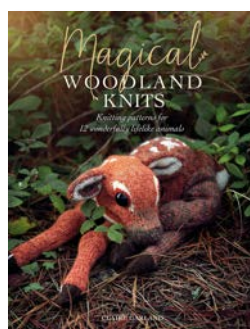
creating bobbles, as well as creating and choosing the design of the pattern to be incorporated into your knitted item.

The projects provided by Bauer are considered by her to be basic starting points. She wants us to compose with patterns, borders and details using the pattern library provided (which has been sorted according to how many stitches the width of the repeat has) or your own pattern library. She has cardigans, jumpers, beanies and more—including a pair of knitted hot pants!

The results are fun and can be quite brightly coloured, contain a message (serious or funny)—but above all, should reflect yourself and free up your knitting.

- Rachel White

Magical Woodland Knits:



Knitting patterns for 12 wonderfully lifelike animals

Claire Garland

(David & Charles)

ISBN: 9781446308103

RRP: \$49.99

First and most important, Claire Garland's patterns are not intended as toys. They contain unsuitable parts such as hard and sharp items.

Second, this book is definitely not suitable for inexperienced knitters.

The finished woodland animals and birds are very detailed and wonderful to look at, but composed of many pieces, some of which are quite complicated. Some of the photos of the steps are also quite complicated.

In addition, I found at least one photo where some of the information mentioned in the instructions is missing (the A, B, C and D referred to when creating the embroidery stitches). Some background knowledge is assumed regarding knitting, embroidery, and construction.

Projects include a rabbit, squirrel, pheasant, mallard duck, blue tit, badger and more. They are lovely, but involved and difficult. If you are an experienced knitter and have constructed three-dimensional animals or birds before, you will enjoy the challenge of these creatures.

- Elaine Rowe



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Stitch guide

KNIT STITCHES ABBREVIATIONS

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

KNITTING NEEDLE SIZES

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

Common Crochet Symbols (US terms)

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

Crochet term conversions

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

YARN CONVERSION GUIDE

Australian Ply	Equivalents described as	USA CYCA number	Wraps per inch	Approx. needle size	Sts to 10cm (4") in stocking st	Approx. crochet hook size	Aust/UK dc, CYCA sc to 10cm (4")
1 ply	Single, very fine weight, cobweb	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 13 - 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	4.5-5.5mm 7 to 1-9	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	6.5-9mm K-10 ½ to M-13	8-11
14 ply	roving, chunky, extra bulky, rug, super bulky, pencil roving	6: super bulky	6-7	8 mm & over USA size 11 + Imperial 0 - 000	7-11	9 mm and larger M-13 and larger	5-9
20 ply	Polar, roving, Icelandic	None as yet	6 or less	10 mm & over USA size 15 + Imperial 000 +	10 or less	No standard	No standard

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

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

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

Stitch guide

Pattern Difficulty Guide

EASY
okay for
beginners



INTERMEDIATE
some variety in the
pattern



ADVANCED
lots of technique
needed



Crochet Abbreviations

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

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Write to Rie at yarneditor@artwearepublications.com.au

*Hi Alicia! The work is amazing, isn't it! Alexander doesn't release patterns, unfortunately, but he wants his work to inspire you to create your own. If you do, could you show us here at **Yarn**? We love receiving photos of your work. ~Rie*



I agree with you, Sally—his work is so inspiring. I had the same thought as you about the models he uses. Would the work look good on me? I'd still like to try (lol!) ~Rie

Hi Helen! Sorry, not sorry (lol!) ~Rie



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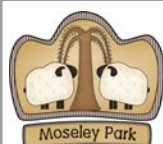


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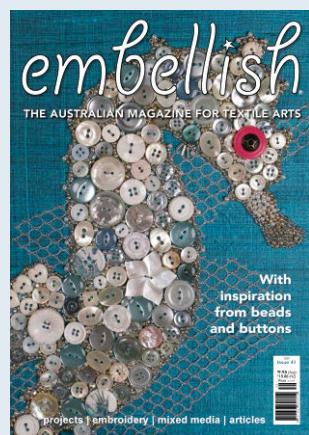
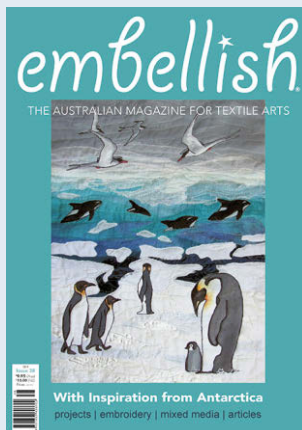
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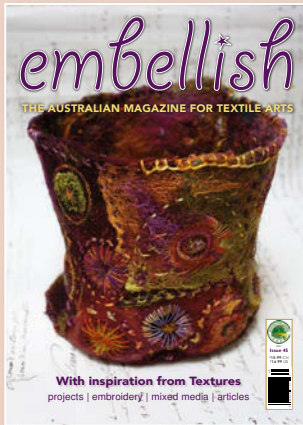
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