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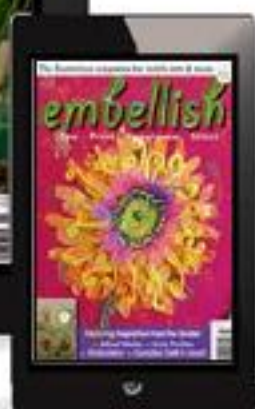


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What's INSIDE!



and more . . .

Acknowledgements Thankyou to our models, Lora-Jean and (my beautiful daughter) Arwen, who modeled our garments at the historic Eltham Hotel, in Eltham NSW; to our Cosy Toes Booties model, and his super Mum; to our contributors and tech editors who as always give their absolute best; and especially to our readers and subscribers for supporting an Australian Independent Publication.

Issue No 37 YARN |

A good idea begins with a good yarn

YARN®

Issue 37/March 2015

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editors' notes.....

the girls!



Glenda

Welcome, to the Jenny Occleshaw issue, no...not really, but Jenny sure does feature a lot in this issue! She has presented some wonderful pieces to me over the last few months, and I just couldn't resist. Of everything though, the *Jane Austen Socks* have my name written all over them! Long and lacy, whimsical and oh so pretty, especially modeled by the long legged and gorgeous Lora-Jean.

They are definitely on my must make list.

We also have some little toys for you to consider, *Zeddicus the Wizard Gnome*, a more challenging knit, and *Three Easter Hens*, which would be perfect nestled in a garden, or perhaps adorning the Easter table!

I would like to introduce you to my lovely daughter Arwen, who is modeling *Tween*, Arwen is in actual fact a tween, and I am beginning to see glimpses of the sweet, adorable (sometimes challenging) young adult she will become. Nancy, a new contributor from Iowa in the USA designed *Tween* for you, a very sweet pattern I hope you will enjoy.

You may notice the emphasis is on Alpaca this issue. We at Yarn have a love for alpacas and alpaca yarn, it is just so soft and warm, and durable. You will find a number of patterns are knit/crocheted using Alpaca, including both of the ladies vests!

Until next time, happy knitting...

Warmest wishes,

Glenda

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Hello Glenda

Thank you so much for introducing us to Elaine MacGregor's use of short rows in her Swing Knitting garments in the December issue. What an exciting contribution to our knitting repertoire to have short rows shaping the colour and patterning of the knitted fabric as well as the garment. Congratulations Elaine! I look forward to seeing more of this stuff. Am also looking forward to trying it out myself.

—Lynne

Thanks for your letter Lynne, we have had so much positive feedback re Elaine's Swing Knitting. (ed)

Hi Wendy and Glenda,

Delighted to find another member of the Yarnosaurus family in the latest copy of Yarn.

Their quirkiness is very appealing to both adults and children. My first Geckosaurus has gone to an international school in Thailand. Splashosaurus attracted lots of interest on Facebook, and another has been knitted for my great niece.

Having been an enthusiastic customer of Bendigo Woollen Mills for over 30 years it was great to find the suggested colours in my stash!

Thanks for a lovely magazine

—Val

Wow, Val that's fantastic that one of our patterns is keeping a child happy in Thailand. Geckosaurus sure is an international traveler. (ed)

Dear Glenda and Wendy,

Congratulations on your first issue of Yarn as editors! You did a wonderful job, I particularly loved that crochet hat, but thought it looked to difficult for my limited crochet skills. Perhaps one to earmark for the future.

I loved reading about the Shetland isles, and the mention of Jamieson & Smith yarns, my 'one day I will knit' item is a wedding ring shawl from this particular yarn. Plus, you never know what life brings, maybe one day I will be able to visit the Shetland Isles in person.

Thank you also for the competition you are running, I am going to knit the XO cardigan for my niece so I can enter the competition. I would love to win a gorgeous knitting book.

Can't wait to read the next issue, once again thanks for a great magazine,

—Ange Wilcock

Thanks for your feedback Ange, I also have longed to make a wedding ring shawl...for those that haven't heard of it; a wedding ring shawl is fine enough to pass through a wedding ring!...perhaps in my future knitting days also. (ed)

Hi Glenda,

Thank you for including me in the production of Yarn for December's issue, I thoroughly loved being able to tech edit some patterns for you, and doing book reviews was an absolute joy. The magazine looks wonderful, you should be very proud.

—Wanda

Aww, thanks Wanda, & thank you for your contributions. (ed)



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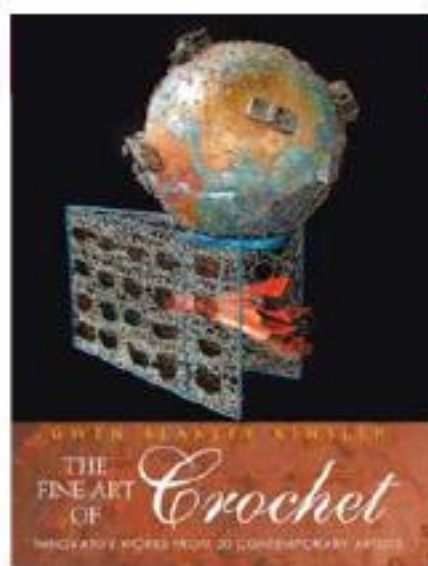


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The Fine Art of Crochet

Gwen Blakley Kinsler (Author House)

ISBN: 978148173186 RRP: £22.93

Every so often a book comes along that 'blows your mind'. This is one.

Place this book next to your favourite chair and you will find yourself dipping into its images

and text like eating an extended smorgasbord meal.

As the founder of CGOA (Crochet Guild of America), Gwen has encouraged not only the development and maintenance of crochet skills/techniques, but also raised the profile of crochet as an Art. This book is a culmination of her passion.

In a very readable style, each chapter profiles the work of an artist who has chosen crochet as their art medium. Insights into each artist's philosophy and practise are revealed through well constructed factual text and accompanied by images of accurately documented works, usually taken in-situ. Just amazing!

In compiling this book, Gwen has captured the development of crochet from the early twentieth century, when the skills of crochet were a necessity in each household, through the fifties and sixties, when wearable crochet exploded into fashion, until today where crochet is seen in art exhibitions around the world as sculptures, installations, canvases and wearables.

This book looks as much forward as it does back, recognising the individuals and organisations that are innovative in their approach and use of crochet. It allows us to believe that crochet and art have a harmonious relationship that is well cemented; to believe that the crochet story is just beginning.

If you want to think outside the square you are within, this understated paperback has integrity and warmth to help you break free.

—Deb McGuire



Felted Friends Create Your Own Soft, Fuzzy Animals

Kaitlyn Nichols (KLUTZ)

ISBN: 9780545647960

RRP: \$24.99

Felted friends is a good book if you want to learn to easily

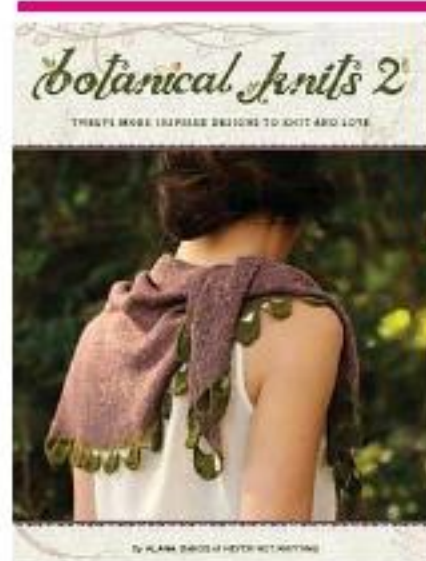
make cute fluffy animals. It is easy to understand and comes with everything you need. It has bright and bold colour. You can make a variety of different friends, including a cat, mouse, squirrel, bunny (rabbit) and a fox.

Arwen Casey, age 10

What a delightful little book to assist you to make needle felted animals. As Arwen mentioned, it comes with all materials to make one of each animal. Plus the needle felting tool, a pad, and complete instructions.

Arwen was eager to delve into the world of needle felting, and whilst she enjoyed the process, she did find the constant stabbing of the wool a little tedious, but then, that IS needle felting isn't it? I considerably enjoyed watching the animals grow into little beings, and found the whole set delightful, perfect for adults and (older) children alike.

—Glenda Brown



Botanical Knits 2 Twelve More Inspired Designs to Knit and Love

Alana Dakos (NNK Press)

ISBN: 9780988324947

RRP: \$30.75

It was with great excitement that I opened the cover of *Botanical Knits 2*. As a big fan of

Alana's previous publications, I was looking forwards to continued innovative designs, beautiful photography and clear instructions.

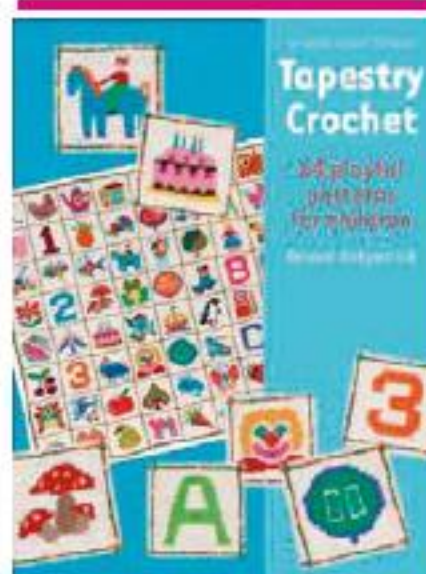
Botanical Knits 2 did not disappoint. With 12 designs, including jumpers, cardigans, shawls, hats and mittens there is bound to be something for everyone.

I really appreciate that Alana gives two yarn recommendations for each pattern - making substitution that much easier; handy for us Aussie knitters as most yarns recommended are based in the US.

The patterns are accompanied by a detailed schematic, ensuring your fit is 'spot on'. The 'sweater' section features a combination of seamed pieces, and my favourite - a top down seamless garment.

Alana has truly provided a 'sequel' to *Botanical Knits* with this publication, as a number of accessories are designed to complement garments in the first book. Although there are no men's or children's knits, the range of lightweight to aran knits for women included in *Botanical Knits 2* will surely please knitters of the world.

—Glenda Brown



Tapestry Crochet : 64 playful patterns for children

Renate Kirkpatrick (Milner Craft Series)

ISBN: 9781863514620 RRP: \$29.99

Renate showcases her 64 motif tapestry crochet rug sampler (8 by 8 squares), which the reader can alter to suit the recipient. Her designs include

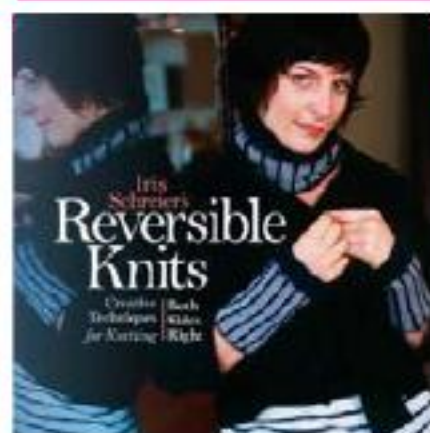
numbers, letters, signs and symbols (such as a heart), children and toys, transport (such as a helicopter), fruit and vegetables, houses, birds and animals.

As a novice crocheter, I appreciated the Crochet Fundamentals section that included Tips and Tricks, Changing Colour and the clear diagrams of Crab stitch,

one of my favourite edgings. The author explains intarsia, tapestry crochet and jacquard and the way the design aesthetic and the overall bulk of the finished product is affected by this technique choice.

Whether in quilting, knitting or crochet such as this one, sample rugs are an excellent teaching tool, as the execution of each square is an achievable goal for the novice craftsperson. More advanced crocheters can inject their own colour choice and personality to complete a rug to suit themselves, using Renate's book as a guide for technique or design. As expected, the Milner Craft Series (Australia) has brought the author's dream to fruition with a marvellously clear and easy to follow, beautifully styled craft book.

—Robynn-El Ross



Reversible Knits

Iris Schreier (Lark)

ISBN: 9781454708421 RRP: \$19.99

At first, being a knitter with basic skills, the prospect of reviewing this title was daunting. However, the more closely I read

the well written text accompanied by specific photo swatches of the techniques being taught, the more I appreciated the skill of the author and the benefit of having this text on my shelf. Firstly, the layout and organisation are terrific! The contents double page uses specific titles for chapter headings based on techniques (lace, cables, multi-yarn knit and purl) under which each project is listed including a page number for easy reference. Each project is rated either beginner, easy, intermediate or difficult with an explanation of the pattern/technique before the project instructions begin. There is a glossary of terms and yarn substitution included.

The subtitle 'Creative Techniques for Knitting Both Sides Right' refers to an explanation of reversible knitting to which this book subscribes, but the variety and depth presented is outstanding. With clever design, each project has simplicity of construction that allows the colour and pattern to take the spotlight. Each project is relatively small, but designed to teach and allow practice and proficiency of a technique, that could then be applied to a larger project of your choice. For those desiring to add a new dimension to their knitting skills or for those who wish to make an original *WOW* wearable, the detail and clarity of this text will give you the confidence to say 'I made it!'

Iris has been comprehensive with her inclusion of photographs, both close up and fashion styling, schematics and explanations, giving every knitter (or non knitter) tools that can lead to success.

I began with the Brooklyn Hipster Scarf and am moving on to make the Asphalt Ascot Scarf that looks like it is woven rather than knitted. A great book for inspiration and teaching.

—Deb McGuire



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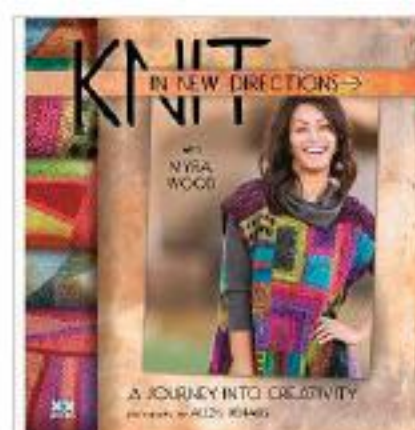




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Knit In New Directions

Myra Wood (XrX Books)

ISBN: 9781933064284

RRP: \$49.95

If you are a fan of freeform, unstructured knitting, this may be the book for you. Instead of traditional patterns, Myra offers templates, which allow you to be as creative as you like.

Myra Wood spends a significant amount of her writing encouraging the reader to be creative, to make mistakes, to think creatively! Techniques are explained (in detail) for strip, modular, creative, short row, crazy Quilt and freeform knitting. She guides you through making a life size template that you can use to guarantee knit-to-fit success.

In my experience knitters and crocheter's are either structured, like patterns, follow the rules, or they are unstructured, make it up as they go, freer crafters. This book is definitely those who are (or wish to be) of the latter variety.

Knit In New Directions would be a great asset for those who wish to design their own knitwear, but are unsure of where to start, I found this book to be really innovative, a great addition to the budding designer's library.

—Glenda Brown

The Royal Alpaca

By Nancy Rieck

You have seen it. You have touched it. You may have passed it up, maybe because of its price. After feeling its silky softness against your skin, you know you should have put it in your shopping basket and taken it home.

History

Six thousand years ago, Amerindians of Peru, Chile, Argentina, and Bolivia domesticated the quirky, post-punk-hair-looking cousin of the camel, the alpaca. Alpaca animals became part of the family, fed lush high Andes Ichu grass, and were so treasured that rituals were created around their lives.

In legends, alpaca were a gift to humans from the goddess Pachmana, the Earth Mother. They were considered “on loan” as long as they were properly cared for and respected. Textiles made from alpaca were most prized, used as currency and burned before letting an invading army acquire their beauty.

Baby alpaca’s fleece was so soft and smooth to the touch, it was reserved for Inca royalty and religious ceremony. Dubbed “The Fiber of the Gods”, it is no wonder it was the envy of the Europeans when Peruvian textiles were first brought back by Spanish conquistadors.

Many native alpaca were either killed or driven to the high mountain desert areas of the Andes by the European conquerors in the 1500’s. In an area known as the Altiplano, alpaca survived in its windy, dry, barren landscape with sparse vegetation. The survival of the fittest made the remaining alpaca hardy and healthy. More rare than cashmere, warmer than wool, the knowledge of how to obtain the “Peruvian Gold” was not discovered by Europeans until a Spanish soldier and traveler, Pedro de Cieza de Leon, discovered its secret. Alpaca fleece.

In the late 1700’s and early 1800’s, the industrial revolution in Europe brought the building of textile mills to England. Massive textile mills were built to process sheep’s fleece and turn their wool into cloth. Sir Titus Salt designed his mill for the unique process of transforming alpaca fleece into beautiful and luxurious cloth. Cloth made from South American alpaca, once again so unique, was saved for royalty. This time the British royal family.

The cloth became a favorite of the royals and spread to the fashion houses of Continental Europe. Sir Titus Salt had a monopoly on taking raw alpaca fleece and processing it through his mill. Good news for South

American poor native alpaca farmers. These traditional alpaca caretakers, by shearing the fleeces of the animals in their herds, now had (and still have) a “cash crop” for their family.

Gentle, intelligent, and social; alpaca’s have played a central role in Andean family and culture, both past and present. An alpaca’s coat is unusually strong and resilient. The fine light fleece of an Alpaca animal does not retain water, is thermal - even when rained on, is resistant to the hardness of the sun and offers protection from the extreme weather changes of the Andes. These characteristics offer the same protection to humans when alpaca coats are sheared, washed, spun, and knitted or woven into a garment.

Alpaca Fleece

Alpaca are sheered once a year to maintain their health and to harvest their fleece. Individual fleece characteristics have certain qualities and are priced by grade and weight. Depending on how it is spun, the result produces a light or heavy weight product that is soft and durable. Smooth feel, uniformity of the fibers, and luxurious appearance are characteristics of the best fleece grades. The highest grades are known as royal and baby alpaca.

Do not call this product “alpaca wool”. In some countries, such as the US, the word “wool” is restricted by law to the use of sheep. Even though alpaca has similar qualities of wool, there are marketable differences. Some farmers refer to their fleece as “fibre” since it has both hair and wool-like qualities.

Alpaca have long fibres with no crimp. Which means it does not stretch and bounce the way wool does. An even larger advantage, alpaca does not have the lanolin (grease) content of wool, so it can be spun raw (unwashed), is hypoallergenic, and does not smell. Alpaca has a higher tensile strength and a natural glossy shine similar to human hair. Add the qualities of lighter weight and a softness that can be worn against the skin, alpaca truly is the “Fiber of the Gods”.

Varieties

There are two distinct varieties of alpaca. Huacaya and Suri.

Huacaya (pronounced wuh-kai-ya) produce a fleece similar to sheep’s wool and are the more common type of alpaca. Huacaya fleece, fluffy and with its natural wave, is especially good for yarn. When knitted or woven into a garment, it will retain its shape over time. A testament for its sturdiness is when archeologist unearthed garments made from alpaca in Peruvian ruins dating back 2500 years.

Separating itself even further, Suri Alpaca, is described by some as not “wool-like in the slightest”. Their fleece hangs in long curly locks. Suri is known for its luster and can be compared to high quality, single coated llama

fleece or kid mohair. From royalty to high fashion, fleece milled from Suri is highly desired in the commercial textile industry. Many high end garments are made from cloth with Suri as part of their fibre content.

Baby alpaca has been distinct in its labeling as the “softest and most prestigious”. It is considered the finest of alpaca fleece and generally is not determined by the age of the animal, but in an animal’s first sheering. Baby alpaca fleece is viewed as the best alpaca, in part to its rareness, durability and lightweight structure.

No matter the divisions of alpaca fleece, many still evaluate Peruvian alpaca to have the highest quality. Countless hours and many life-times of experience continues with families in Peru caring for their herds. Their textiles and knitted garments are sought out world wide.

In the mid-1980’s the three countries of Chili, Bolivia and Peru, negotiated protocols for the export of alpaca animals. Australia, Canada, England, Israel, New Zealand, The United States and other parts of the world now have herds of alpaca. In The United States, small farmers have created “fiber co-ops” to keep down the expense of producing alpaca products. This allows the rest of the world to feel like royalty and wear the warm softness of silky-luxury, too.

In South America, white alpaca is considered to have a higher quality coat and is the predominant colour of alpaca through selective breeding. The white fleece allows a larger multitude of colours to be obtained thanks to dying. It should also be noted, when dyed, the fiber does not loose its sheen.

Yarn

The demand for naturally darker yarn, in various parts of the world, has re-introduced the breeding of darker herds. There are 22 fabulous natural colours and more than 300 shades of un-dyed Alpaca. Natural shades of true blue-black, numerous browns, subtle maroons and peaches, fawns, white-silver-greys and rose-greys. Natural, untouched by chemicals or dyes, alpaca yarn has the range of colours to offer something notable for any celebration in creative hands.

In recent years, Alpaca has joined the elite category of Specialty Yarns. Finer, smoother, softer, stronger, warmer and more breathable alpaca yarn is at the top of its field. (No pun intended!) Like other yarns, there are different uses for the fibre and alpaca fleece is based on microns.

Ultra Fine, Superfine, Fine, Medium and Coarser are the micron divisions. Obviously, the finer the hairs, the softer the yarn and the more expensive the skein. Length of the hair demands a premium price. Remember our long silky Suri friend? Their fibre is so long and silky-soft, it is estimated, that three percent of alpaca yarn is made from Suri fleece.

The uniformity in alpaca fleece allows for spinning of



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any fibre micron to produce a yarn that is soft and fine and has an ultra fine micron rating. With that flexibility, the alpaca fibre can easily be spun with other natural or synthetic fibres. The mixing of fibres widens the range of alpaca yarn to spinners, knitters, crocheters and other fibre enthusiasts.

We now have available to us by way of our local farmer or local yarn shop an array of natural, dyed, and hand-painted colours from lace weight to bulky. One hundred percent alpaca or in combination with other fibres, there are numerous alpaca yarns to entice and inspire our needles to be busy and creative. Wedding ring shawls to bulky ultra-warm sweaters, alpaca can give you wonderful result.

The best description of an alpaca’s coat is: A soft, durable, luxurious and silky natural fibre. The same description can be given when you pick up and hold a skein of alpaca yarn. The little survivor of the Andes is on a bigger stage now with loads of recognition, acceptance and rewards given to you as their gift.

Alpaca yarn is worth the investment. Inspire to take the plunge!

Nancy Rieck; designer, knitter, crocheter and many other forms of art-creator, LOVES her alpaca pieces. She is convinced that you will love the royal alpaca, too.

Read more from Nancy and see her designs on her website: www.KnittingGourmet.com.

Zeddicus the Wizard Gnome

By Jenny Occleshaw

This is a wonderful project for gnome lovers and knitters who like to make toys. This little chap would make a great stocking stuffer for older children or simply knit him for yourself to lift your spirits. Although he looks quite detailed, the main part, legs, body and head are knitted in one piece so construction is really quite simple. Let your imagination run wild with the colours but do take time with finishing so you achieve a really professional result. If making for a child I would be inclined to leave off the gold stars, glasses and wand, just in case they become a choking hazard.





Zeddicus the Wizard Gnome

By Jenny Occleshaw

- **Measurements** Wizard measures 33cm to top of hat.
- **Tension** note that tension is worked much tighter than would usually be the case for 8 ply as you need a very firm fabric for toys.
- 26sts and 41 rows to 10cm of stocking st fabric worked on 2.75mm knitting needles.
- Check tension carefully, if you have fewer stitches try going down one size smaller needle to 2.25mm. If you have more stitches try going up one size larger needle to 3.00mm.
- **Materials** 8ply pure wool was used throughout and mohair for beard, eyebrows and hair. You could use acrylic but it does not have such a nice feel and the tension may not be quite the same. Note that only partial balls are used for this project so it is a good way of using up your stash of odds and ends of 8ply. The largest quantity you will need is for the cape and flesh pink for the head and hands.
- 1 x 50 gram ball of Cleckheaton Country or other pure wool 8ply (DK) in the following shades; dark purple (cape), dark blue (hat), flesh (head, hands and ears), light grey (boots), bright pink (body and trousers), crimson (body), bright purple (lower part of jacket), white mohair 8ply (beard, eyebrows, moustache and hair).
- 1 Pair of 2.75mm knitting needles, 1 stitch holder or spare needle, 10 x 10cm stiff cardboard for lining boots, fabric glue, wool needle, black wool or embroidery cotton for eyes, fimo modelling clay to make wand, 1cm diameter glass bead for wand, glasses (available from teddy supply shops) approx 6cm across, polyester fibre filling, red pencil or blush for cheeks, 1 packet of Maria George gold stars, gold glass beads, polyester cotton, sewing needle, 50cm length of 1cm wide velvet ribbon for cloak.

Wizard Gnome

Body, Legs and Head are all knitted in one piece.

Starting with the right leg, using 2.75mm knitting needles and grey 8ply

*cast on 22sts. Work in stst for 6 rows. **. Break off yarn and leave these sts on a spare needle or stitch holder.

Left leg-work as given for right leg from * -**

Join legs for body.

Next row K20, Sl1, K1, pssso, from left leg, then K2tog, K20 from right leg (42sts).

Next row Purl.

Shape Crotch

1st row K1, K2tog, (K1, inc1, K2) 4 times, Sl1, K1, pssso, K2tog, (K1, inc1, K2) 4 times, Sl1, K1, pssso, K1 (46sts).

2nd row - Purl

3rd row K1, K2tog, K2, (inc1, K3) 4times, Sl1, K1, pssso, K2tog, K2, (inc1, K3) 4times, Sl1, K1, pssso, K1 (50sts).

4th row Purl.

5th row K2, (K1, inc1, K4) to end (58sts).

Work a further 7 rows st st.

Change to dark purple and work 2 rows st st for jacket. Note that jacket is worked in striped pattern of 2 rows dark purple, 2 rows bright pink, 2 rows crimson. Keep stripe pattern and continuity of shaping correct throughout until you reach the head.

Work a total of 8 rows stripe pattern without shaping for jacket.

Keeping continuity of stripe pattern work shaping as follows:

1st dec row K2, (K6, K2tog, K6) to end (54sts). Work a further 3 rows without shaping.

2nd dec row K2, (K5, K2tog, K6) to end (50 sts). Work 1 row.

Side shaping

1st dec row (K9, Sl1, K1, pssso, K4, K2tog, K7) twice, K2 (46sts).

Next row Purl.

2nd dec row (K9, Sl1, K1, pssso, K2, K7) twice, K2 (46sts).

Next row Purl

3rd dec row (K9, Sl1, K1, pssso, K2tog, K7) twice, K2 (38sts).

Next row Purl.

Shoulder shaping

1st dec row (K8, Sl1, K1, pssso, K2tog, K6) twice, K2 (34sts).

2nd dec row (P7, P2tog, P2togTBL, P5) twice, P2 (30sts).

3rd dec row (K6, Sl1, K1, pssso, K2tog, K4) twice, K2 (26sts).

Next row Purl.

Work Head

Break of striped coloured yarn and join in flesh colour for head.

Work 2 rows stst.

1st inc row * inc1, K1, rep from * to end (39sts).

Work in stst for 3 rows.

2nd inc row *K1, inc1, K1, rep from * to end (52sts).

Work 15 rows stst.

1st dec row *K1, K2tog, K1, rep from * to end (39sts).

Work 3 rows stst.

2nd dec row * K1, K2tog, rep from * to end (26sts).

Purl 1 row.

3rd dec row * K2tog, rep from * to end (13sts).

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

Boots (make 2 grey)

Using 2.75mm knitting needles and grey 8ply, cast on 16sts.

1st row increase in 1st 2 sts, K4, increase in next 4 sts, K4, increase in next 2 sts (24sts).

Next row Purl

3rd row (inc1, K1) twice, K4, (inc1, K1) 4 times, K4, (inc1, K1) twice (32sts).

Next row Purl.

Work a further 5 purl rows and then 2 rows stst beg with a knit row.





Shape Front

1st dec row K1, Sl1, K1, pssso, K2tog, K26, K1, Sl1, K1, pssso, K2, K2tog, K1 (36sts).

2nd row Purl

3rd row K1, Sl1, K1, pssso, K2tog, K26, Sl1, K1, pssso, K2tog, K1 (32sts).

4th row Purl

5th and 6th rows Cast off 4sts at beg of next 2 rows (22sts).

7th row Knit.

Purl next 3 rows

Cast off.



Jacket - Lower Piece

Using 2.75mm knitting needles and bright purple 8ply, cast on 84sts.

Work 2 rows garter st. Work a further 4 rows stst.

1st dec row *K5, K2tog, K5 rep from * to end (77sts).

Work 3 rows stst.

5th row *K5, K2tog, K4, rep from * to end (70sts).

Break off bright purple and join in bright pink for belt.

Work 4 rows st st.

Cast off.

Arms (Make 2, arms are worked from the top down with the hand attached and only need to be stuffed lightly).

Using 2.75mm knitting needles and purple coloured 8ply, cast on 8sts.

Work 2 rows stst. Inc1 st at the beg of next 8 rows (16sts).

Cast on 3sts at beg of next 2 rows (22sts).

Work a further 14 rows. Work 2 rows garter st for cuff.

Hand Break off purple and join in flesh coloured 8ply.

Knit one row.

Next row P2, (P2tog, P1) 6 times, P2 (16sts).

Cast on 4sts at beg of next 2 rows for thumb (24sts).

Work 2 rows stst.

Cast off 3sts at beg of next 2 rows (18sts). Work 2 rows stst.

Increase for fingers

Next row K2, inc1, (K1, inc1) twice, K3, inc1, turn and work on these 15sts.

Work little finger

Next row P6, turn, and work on these sts only. Stst 2 rows. Break off yarn, thread through rem sts, pull up tightly and fasten off. Join finger seam.

Work Ring Finger

Next row With 9sts on right hand needle, re-join yarn to work and K1, inc1 from the 7sts on left hand needle. Turn and work on these 12sts only.

Next row P6, turn and work on these sts only. Stst 4 rows. Break off yarn, thread through rem sts, pull up tightly and fasten off. Join finger seam.

Work Middle Finger

With 6 sts on right hand needle, re-join yarn to work and K1, inc1 from the 5sts on left hand needle. Turn and work on these 9sts only.

Next row P6, turn and work on these sts only. Stst 5 rows. Break off yarn, thread through rem sts, pull up tightly and fasten off. Join finger seam.

Work Index Finger

Next row With 3 sts on right hand needle, re-join yarn to work and knit rem 3sts from left hand needle (6sts). Stst 5 rows. Break off yarn, thread through rem sts, pull up tightly and fasten off. Join finger seam.

Note - You may find some tiny gaps between fingers, ensure that you close all these gaps. When stuffing arm and hand, fill palm very lightly and sleeve lightly, this way you can bend the arm to shape and hold things if needed.

Hat

Using 2.75mm knitting needles and navy 8ply, cast on 58sts.

Work 6 rows stst.

1st dec row K2, *K2, K2tog, K4, rep from * to end (51sts).

Work 4 rows stst.

2nd dec row P2, *P1, P2tog, P4, rep from * to end (44sts).

Work 4 rows stst.

3rd dec row K2, *K1, K2tog, K3, rep from * to end (37sts).

Work 4 rows stst.

4th dec row P2, *P2tog, P3, rep from * to end (30sts).

Work 4 rows stst.

5th dec row K2, *K1, K2tog, rep from * to end (24sts).

Work 4 rows stst.

6th dec row *P2tog, P2, rep from * to end (18sts).

Work 4 rows stst.

7th dec row *K1, K2tog, rep from * to end (12sts).

Work 2 rows stst.

8th dec row *P2, P2tog, rep from * to end (9sts).

Work 2 rows stst.

9th dec row *K1, K2tog, rep from * to end (6sts).

Work 2 rows stst.

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

Beard

Using 2.75mm knitting needles and 8ply white mohair, cast on 10sts.

Work 10 rows garter st.

Shaping

1st row K3, inc in next st, K1, inc in next st, K4 (12sts).

Work 3 rows garter st

5th row K4, inc in next st, K1, inc in next st, K5 (14sts).

Work 3 rows garter st.

9th row K5, inc in next st, K1, inc in next st, K6 (16sts).

Work 3 rows garter st.





13th row K6, inc in next st, K1, inc in next st, K7 (18sts).
 Work 3 rows garter st.
 17th row K7, inc in next st, K1, inc in next st, K8 (20sts).
 Work 7 rows garter st.
Commence decrease rows
 1st decrease row K8, K2tog, Sl1, K1, pssso, K8 (18sts).
 Work 3 rows garter st.
 2nd dec row K7, K2tog, Sl1, K1, pssso, K7 (16sts).
 Work 3 rows garter st.
 3rd dec row K6, K2tog, Sl1, K1, pssso, K6 (14sts).
 Work 3 rows garter st.
 4th dec row K5, K2tog, Sl1, K1, pssso, K5 (12sts).
 Work 3 rows garter st.
 5th dec row K4, K2tog, Sl1, K1, pssso, K4 (10sts).
 Work 9 rows garter st.
 Cast off.

Hair

Using 2.75mm knitting needles and 8ply white mohair;
 cast on 14sts.
 Work 60 rows garter st. Cast off.

Eyebrows and Moustache (make 4 pieces the same)

Using 2.75mm knitting needles and 8ply white mohair;
 cast on 7sts.
 Cast off.



Ears

Using 2.75mm knitting needles and flesh coloured 8 ply, cast on 12 sts.
 Work 2 rows. Break off yarn, thread through rem sts, pull up tightly and fasten off.

Nose

Using 2.75mm knitting needles and flesh coloured 8 ply, cast on 16sts.
 1st row Knit
 2nd row P6, P2tog, P2tog tbl, P6 (14sts).
 3rd row K5, Sl1, K1, pssso, K2tog, K5 (12sts).
 4th row P4, P2tog, P2tog tbl, P4.
 Work 4 rows stst beg with a knit row.
 Break off yarn, thread through rem sts, pull up tightly and fasten off.

Cape

Using 2.75mm knitting needles and purple 8ply, cast on 84sts. Work 6 rows garter st.
 Work in stst, but on each purl row knit the first and last 2sts. Work 18 rows stst.
 1st dec row *K5, K2tog, K5, rep from * to end (77sts).
 Work 9 rows stst.
 2nd dec row *K5, K2tog, K4, rep from * to end (70sts).
 Work 3 rows stst.
 3rd dec row *K6, K2tog, K6, rep from * to end (54sts).
 Work 3 rows stst.



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4th dec row K2, (K5, K2tog, K6) to end (50sts).
Purl 1 row.
5th dec row - (K9, Sl1, K1, pssso, K4, K2tog, K7) twice, K2 (46sts).
Purl 1 row.
Eyelet row K2, *yfwd, K2tog, rep from * to last 2 sts, K2.
Next row Purl.
Cast off.

Making Up

There are a fair few pieces to put together with this little Wizard so take your time. If you have used a pure wool 8ply it is a good idea to press the hat and the lower edge piece of the jacket as well as the cape. They will sit better. The boots are lined with stiff card and it is a good idea to do this first.

Cut 2 pieces of 4cm x 7cm card and round the edges. These will be glued into the bottom of the boots. Use a flat or mattress seam for sewing up and stuff really firmly.

Begin by joining the leg seams and then join the back seam of the trousers. Next I suggest joining the head seam and leaving an opening in the back for stuffing. Stuff the head, body and legs, taking careful note to keep the shape of your wizard nice and even. Make sure he is very firm and round. Extra stuffing can be added through the bottom of the legs before you stitch his boots in place. Once you are happy with the shape, stitch the centre back seam closed. The bottom of the legs will still be open.

Boots Fold cast on edge in half and stitch across, then join the sole seam, stopping after the second garter stitch ridge. Glue the cardboard soles you made previously to the inside of each boot sole, pressing cardboard sole down flat. Finish stitching boot seam and then stuff very firmly. With both boots stuffed pin to front of trousers to ensure that you are happy with the position and then stitch in place all round, ensuring that toes face the front.

Using flesh coloured 8ply run a gathering thread around the neckline and pull tight to give the head more definition.

Jacket Wrap one edge of the jacket over the other and place around the waist, pinning in position and placing the seam at front. Place the base of the belt with the first knitted row of the jacket and stitch in position. Stitch one gold star in the centre in place on a belt buckle.

Arms Stuff palms and sleeves very lightly. Position the sleeves to the side of the body and stitch in position. The right hand will be holding the wand which will be stitched in place.

Hat Stitch closed the back seam and stuff lightly to hold the shape. Place on Wizards head and stitch in place all around. The eyebrows will sit just on the edge of the hat. By sewing the hat on first it is easier to place the facial features. Stitch a gold star on top of the hat.

Nose Join the under seam of the nose and then stuff with a little polyester fibre filling. You might need tweezers for this job. Pin the nose in place in the centre of the face. Once the nose is stitched in place it is much easier to place the rest of the features. The eyes are in line with the top of the nose and approx 6 stitches apart. Use either black 8ply or 6 strands of black embroidery cotton and make a french knot for each eye. Stitch an eyebrow above each eye.

Stitch the moustache under the nose.

The Beard Fold the beard in half along its length and stuff lightly. You will see it has a natural curve around the Wizards face. Stitch closed along the length and pin in place under the chin and coming up in a curved shape to meet the hat. Stitch in place.

Hair Fold the hair in half and join the row ends to form top edge. Fold cast on and cast off edges flat and sew across, then position and sew hair in place across back of head, placing directly below base of hat and leaving folded base unattached. Position and sew ears to side of head, placing directly in front of ends of hair piece.

To give your Wizard rosy cheeks use a red soft pencil and gently rub it in a circular motion of the Wizards cheeks. A little bit of blush will have the same effect.

Cape Darn in all ends and press. Thread velvet ribbon through eyelet holes. Sew gold stars in a random pattern on cape. To do this so they look invisible, stitch through the back and come up through a gold bead. Fasten off with several small stitches on reverse side.

Wand Wand is approx 6cm long and is made from FIMO. This is modelling compound which is hardened in the oven at 130 degrees. Take two shades of blue and roll it to a multi coloured thin stick (like a tiny chop stick) Use a skewer to pierce a hole in the thicker end.

Harden in the oven for approx 30 minutes. Allow to cool completely, take the glass bead and stitch through it and the hole in the wand to attach it to the Wizards hand. Stitch through several times so that it is firmly attached. Place glasses on Wizards face if using.

Note that this item is not suitable for small children as many of the parts are quite small. If you would like to make it for a little child, consider embroidering the stars on to the cape and not using the glasses or the wand.

Floral Blanket

By Wendy Knight



Floral Blanket

By Wendy Knight

Yarn Cleckheaton Perfect Day 8 ply, 70% merino wool, 30% alpaca, (50g/1.75oz, 94m/103yds, 11wpi, CYCA #3, DK weight). Quantities: 19 balls Main Colour (**M** – Cream 1000), 6 balls 1st Contrast (**C1** – Silver 1101), 4 balls 2nd Contrast (**C2** – Brown 1003), 3 balls each 3rd Contrast (**C3** – Cloud 1102), 4th Contrast (**C4** – Fawn 1001) and 5th Contrast (**C5** – Charcoal 1103)

Hook and notions Straight 4.50mm (UK 7) crochet hook; wool needle

Tension Motif measures 15.5cm across, using 4.50mm hook.

Finished measurement Blanket measures approx 130cm x 130cm.

Special Abbreviation

dc below = 1dc in sp between 2tr groups on 2nd round, drawing up first lp to height of current round.

I love a project that can be worked on the run, whether waiting in a queue, commuting to work or whenever spare moments might occur. Worked in motifs, this is the perfect portable ... and what could be more inspiring than a blanket full of daisies?

Motif A (make 21)

Using 4.50mm hook and C2, make 5ch and join with a sl st in first ch to make a ring.

1st round: 3ch, 1tr in ring, (1ch, 2tr in ring) 7 times, 1ch, sl st in 3rd ch at beg, sl st in next tr, using M, sl st in ch sp.

2nd round: 3ch, (1tr, 1ch, 2tr) in same ch sp, (2tr, 1ch, 2tr) in each ch sp to end, sl st in 3rd ch at beg, sl st in next tr, sl st in ch sp.

3rd round: 3ch, 5tr in same ch sp, 6tr in each ch sp to end, using C5, sl st in 3rd ch at beg.

4th round: 1ch, working into back loop only, 1dc in same st as sl st, 1dc in each of next 5tr, * dc below, 1dc in each of next 6tr, rep from * to end, dc below in sp before turning ch, using C2, sl st in first dc.

5th round: 3ch, working into back loop only, 1tr in next dc, * (1tr and 1dtr) in next dc, 1ch, (1dtr and 1tr) in next dc, 1tr in each of next 3dc, 1htr in each of next 2dc, 1dc in each of next 2dc, 1htr in each of next 2dc, 1tr in each of next 3dc, rep from * to last 12dc, (1tr and 1dtr) in next dc, 1ch, (1dtr and 1tr) in next dc, 1tr in each of next 3dc, 1htr in each of next 2dc, 1dc in each of next 2dc, 1htr in each of next 2dc, 1tr in next dc, using C1, sl st in 3rd ch at beg.

6th round: 3ch, * 1tr in each of next 3 sts, * (1tr, 1dtr, 1ch, 1dtr, 1tr) in ch sp, 1tr in each of next 4 sts, 1htr in each of next 8 sts, 1tr in each of next 4 sts, rep from * to last corner ch sp, (1tr, 1dtr, 1ch, 1dtr, 1tr) in ch sp, 1tr in each of next 4 sts, 1htr in each of next 8 sts, using M, sl st in 3rd ch at beg.

7th round: 3ch, * 1tr in each st to corner ch sp, 5tr in ch sp, rep from * 3 times, 1tr in each tr to end, sl st in 3rd ch at beg.

Fasten off.

Motif B (make 22)

Work as for Motif A, using C3 in place of C2.

Motif C (make 21)

Work as for Motif A, using C4 in place of C2 and C2 in place of C5.

Make Up

Using a flat seam and following assembly diagram for motif placement, join motifs into a square, 8 motifs by 8 motifs.



Edging

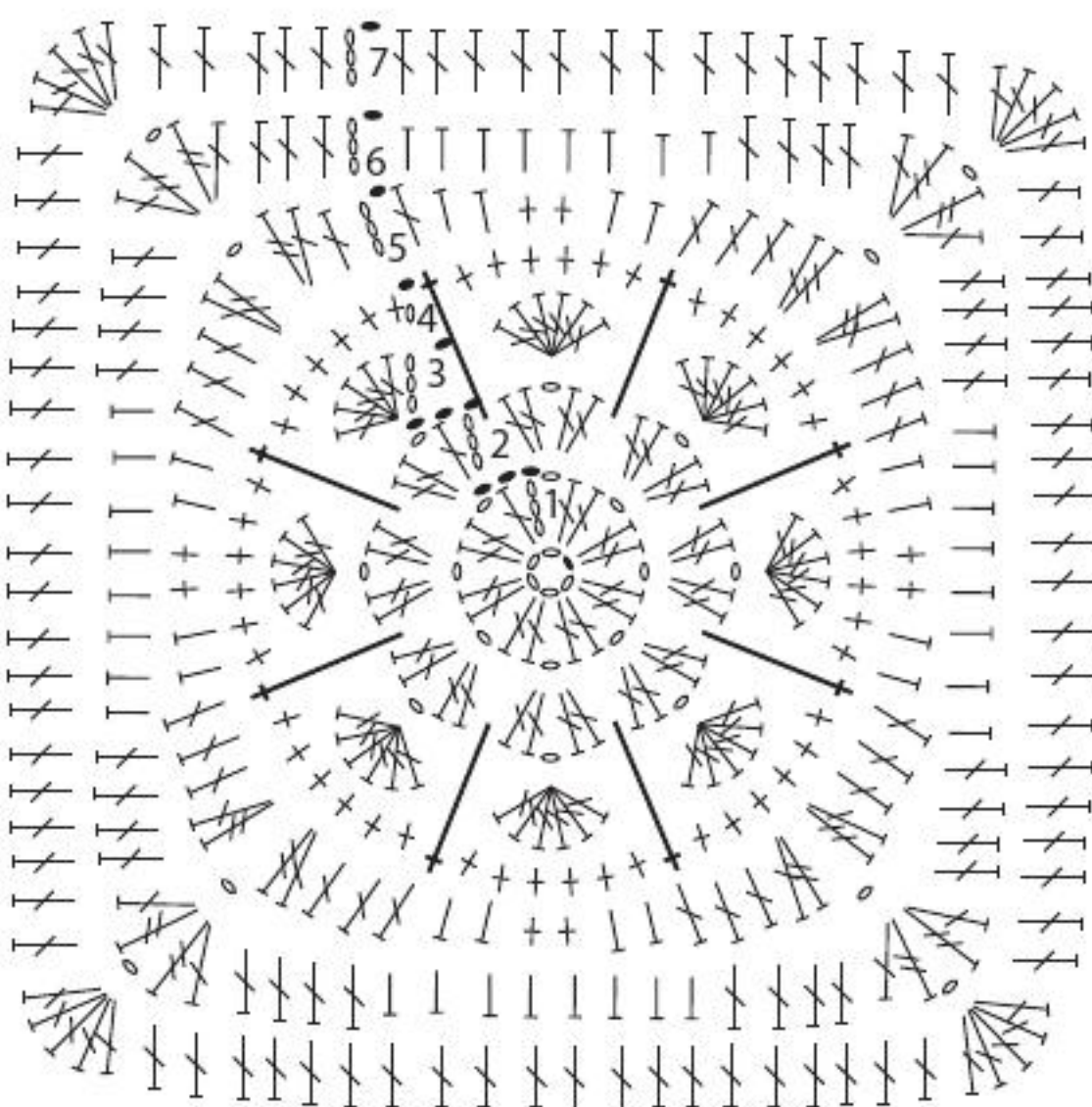
With right side facing, join **M** with a sl st in any corner.

1st round – 3ch, 4tr in same st as sl st, (work 191tr evenly along side of blanket to next corner, 5tr in corner) 3 times, work 191tr evenly along rem side, sl st in 3rd ch at beg.

2nd round – 1ch, 1dc in same st as sl st, miss 1tr, *9tr in next tr (corner), miss 1tr, 1dc in next tr, work (miss 2tr, 6tr in next tr, miss 2tr, 1dc in next tr) 24 times, miss 1tr, rep from * along each side of blanket, sl st in first dc, fasten off.

ASSEMBLY DIAGRAM

B	C	A	B	C	A	B	C
A	B	C	A	B	C	A	B
C	A	B	C	A	B	C	A
B	C	A	B	C	A	B	C
A	B	C	A	B	C	A	B
C	A	B	C	A	B	C	A
B	C	A	B	C	A	B	C
A	B	C	A	B	C	A	B



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KEY

- = slip stitch (sl st)
- = chain (ch)
- ⊕ = double crochet (dc)
- ⌈ = half treble (htr)
- ⌋ = treble (tr)
- ⌋⌋ = double treble (dtr)
- ⌋ = dc below



Chequerboard vest

By Lauris Jephcott for www.knitalpaca.com.au

Yarn knitalpaca 100% alpaca yarns, grown and entirely produced in Australia. 1 x 100g skein of Coloratura suri alpaca (100g/3.5oz, 350m/383yds, 22wpi, CYCA#0, Aust. equiv. 3ply), colour red/green and 8 x 50g balls of Opula huacaya alpaca (50g/1.75oz, 110m/120yds, 15wpi, CYCA#2, Aust. equiv. 5ply), colour natural jet.

Needles and notions 1 x 5mm needles, 1 x 4.5mm circular needle (or flexible needles), 2 x double pointed needles (DPN's) for icord, 2 x buttons.

Tension 20sts and 13 rows to 10 cm in chequerboard pattern.

Finished Measurements Length at centre back 64cm. Circumference at armhole 123cm. Size is small-medium (with lots of positive ease)

A simple vest knitted in luxurious yarns spun from both breeds of alpaca, in hand dyed and natural colours.

Chequerboard pattern (multiple of 8 sts)

Rows 1 to 5 k4, p4 to end

Rows 6 to 10 p4, k4 to end

Back

Using both yarns together, cast on 120sts. Work chequerboard pattern until work measures 64 cm.

Left Front

Using both yarns together, cast on 60sts. Work chequerboard pattern until work measures 34 cm

Next row: K2tog at beginning of next and following alternate rows until 48sts remain.

Work straight until work measures 64 cm.

Cast off.

Right Front

Work as for left front, reversing the shaping.

Armhole facings

Join fronts to back at shoulders.

With right side facing and using 4.5mm needles with single strand of 'Opula', pick up 70 sts, beginning 25cm from shoulder seam (35sts each side of seam).

Row 1: knit.

Row 2: purl.

Repeat twice.

Next row: purl.

Next row: knit.

Repeat once.

Cast off.

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Front facing

With right side facing and beginning at the point where decreases start, pick up 42sts along right front, then 28sts along back neck, and 42sts along left front.

Row 1: knit.

Row 2: purl.

Repeat twice.

Next row: purl.

Next row: knit.

Repeat once.

Cast off.

Finishing

Darn in ends. Join side seams. Create fastening by attaching a button to either side of front at the point where facing begins. Loop a short length (about 5 cm) of icord around buttons, and attach to one side of front. icord with DPN's cast on 3sts. Knit.

Next row: instead of turning work, slide sts to right end of needle, bring yarn behind work and knit.



Acacia Blossom Socks

By Jenny Occleshaw

You know Spring is just around the corner when the wattle blossom appears. Its bright yellow foamy blossom makes a cheerful splash of colour on even the coolest of Spring days. I was inspired by the wattle to knit up this pair of socks. They are made from a lovely combination of merino wool and possum and consequently are super soft. Because the yarn is hand dyed it does not need much embellishment but a simple cable down each side and one down the centre of the foot gives them a special touch of elegance.



Acacia Blossom Socks

By Jenny Occleshaw

Yarn Hokitika possum merino sock yarn (100g/3.5oz, 19wpi, CYCA#1, Aust equiv. 4ply) 1 ball. Available online from <http://www.autoknitter.com> Note any other 4ply Sock yarn would be equally successful.

Needles and Notions 1 set of 4 2.25mm double pointed needles (DPN's), wool needle for grafting toe, fine cable needle.

Measurements **Leg length** - 12cm to Heel **Foot Length** - to fit ladies size 6-8 shoe *(note foot length can be varied)

Tension 36sts and 44 rows to 10cm worked over stocking st on 2.25mm DPN's. Check tension carefully, if your tension is loose i.e. too few stitches per 10cm try using one size small needles i.e. 2.00mm. If your tension is tight i.e. too many stitches, try using one size larger needles i.e. 2.75mm

Notes Special Abbreviation C6R - Slip next 3 stitches onto cable needle and hold at back of work, knit 3 and then knit 3 from cable needle.

Cable Pattern

This is a five row repeat:

1st row - P2, C6R, P2.

2nd row - P2, K6, P2.

3rd row - P2, K6, P2

4th row - P2, K6, P2

5th row - P2, K6, P2



Socks (Make 2 the same)

Using a set of 4 DPN's and merino/possum sock yarn cast on 72sts...24,24,24. Join into a round being careful not to twist the stitches.

Work 20 rounds of K1, P1 rib.

Next round: Knit, increasing 4sts evenly on needle 1 and on needle 3 (80sts).

Next round: Knit

Begin Cable pattern

1st round: 1st needle: K9, P2, C6R, P2, K9. 2nd needle: Knit. 3rd needle: K9, P2, C6R, P2, K9.

2nd round: 1st needle: K9, P2, K6, P2, K9. 2nd needle: Knit. 3rd needle: K9, P2, K6, P2, K9.

3rd round: 1st needle: K9, P2, K6, P2, K9. 2nd needle: Knit. 3rd needle: K9, P2, K6, P2, K9.

4th round: 1st needle: K9, P2, K6, P2, K9. 2nd needle: Knit. 3rd needle: K9, P2, K6, P2, K9.

5th round: 1st needle: K9, P2, K6, P2, K9. 2nd needle: Knit. 3rd needle: K9, P2, K6, P2, K9.

Repeat these five rounds until 8 cable twists have been completed. Leg length should be approx 11.5cm

Next round: Knit, decreasing 4sts evenly on 1st and 3rd needles (72sts).

Divide for Heel

Knit first 18sts on to an empty needle, slip last 18sts from needle 3 onto this same needle. These will be the heel sts and will be worked backwards and forward in rows.

Place all remaining sts on 2 needles (these will become the instep sts).

1st row: Sl 1, purl to end.

2nd row: *Sl 1, K1, rep from * ending with K1.

Repeat these 2 rows a further 13 times and 1st row once.

Turn Heel

Knit 23, turn, P10, turn, K9, Sl1, K1, psso, K1, turn, P10, P2tog, P1, turn, K11, Sl1, K1, psso, K1, turn, P12, P2tog, P1, turn; cont. in this manner until all stitches have been worked on to one needle.

Place instep stitches back on to one needle.

Picking up stitches along side of heel.

Knit half the heel sts on to the empty needle. You will now have your heel sts on two needles and your instep sts on one needle.



Beginning at the centre of the heel knit the first half of the heel sts and then pick up and knit 17sts along a the right side of the heel. On the next needle, knit across instep sts. On the next needle pick up and knit 17sts along left side of heel and knit rem heel sts.

Knitting is now back in the round.

Knit one round, dec 2 sts evenly on instep needle 32sts.

Foot shaping

1st round: 1st needle: knit to last four sts, K2tog k2. **2nd needle:** K12, P2, C6R, P2, K12. **3rd needle:** K2, Sl1, K1, pssso, knit to end.

2nd round: 1st needle: Knit. **2nd needle:** K12, P2, K6, P2, K12. **3rd needle:** Knit.

Cont. in this manner dec on alt rows until 16sts rem on needle 1 and 3; at the same time keeping 5 row cable st pattern correct as set.

Cont. without further shaping but continuing to keep cable pattern correct until 16 cable twists have been worked. * Foot can be made longer at this stage but bear in mind you may need more yarn. This pair of socks used fairly close to 100 grams

Shape Toe

Toe is worked in stocking stitch only.

1st round: 1st needle: Knit to last 4 sts, K2tog, K2. **2nd needle:** K2, Sl1, K1, pssso, K to last 4sts, K2tog, K2. **3rd needle:** K2, Sl 1, K1, pssso, K to end.

2nd round: Knit.

Repeat these 2 rounds until there are 7sts rem on needle 1 and 3 and 14sts on needle 2.

Knit one more round, finishing by knitting all the stitches from needle 1 onto needle 3.

Toe is now ready for grafting.

Grafting: This is an excellent way of invisibly joining two pieces of knitting. The edges are not cast off and the knitting can be joined either while it is still on the needles or after it has been taken off.

Grafting with knitting on the needles: Thread a wool or tapestry needle with a length of knitting yarn. Place the two pieces to be joined with right sides facing and hold the knitting needles in the left hand.

Pass the wool needle knitwise through the first stitch on the front needle and slip the stitch off the knitting needle. Pass the wool needle purlwise through the second stitch on the same needle, leaving the stitch on the needle. Pass purlwise through the first stitch on the back knitting needle and slip the stitch off, then pass knitwise through the second stitch on the same needle, leaving the stitch on the needle. Repeat from *.

Congratulations your amazing socks are now complete.





Cosy Toes

By Jenny Occleshaw

Sizes

Baby: 6-12 months

Toddler: 18 months -2 years

Yarn Blue Sky Alpaca Sport weight (50g/1.75oz, 101m/110yds, 16wpi, CYCA#2, Aust equiv. 5ply) 1 ball in main colour, 1 ball in contrast colour. Colours used in these samples 536 green, 535 blue, 538 pink, and 521 orange.

Needles and Notions 1 pair of 2.75mm knitting needles, wool needle for sewing up, 2 x 'arbee' felt flowers for each pair of booties, available from www.arbee.com.au 1 metre of .5cm satin ribbon, polyester sewing cotton, sewing needle.

Tension 24sts and 40 rows to 10cm measured over stst on 2.75mm knitting needles.

These gorgeous little booties are sure to be a hit with new Mums. The ribbon ties will help keep them securely in place. They are knitted in pure baby Alpaca giving them the softest feel. Two sizes are given. These make a great gift or fete item. Two 50 gram balls will easily make you a couple of pairs.

Booties (make 2 the same)

Note- the booties have a seam at the back of the heel and under the foot.

Using 2.75mm knitting needles and Blue Sky Alpaca in main colour, cast on 37 (43) sts.

Row 1: Knit.

Row 2: K2, m1, K16 (19), m1, K1, m1, K16 (K19), m1, K1, p1.

Row 3: Knit.

Row 4: K3, m1, K16 (19), m1, K3, m1, K16 (19), m1, K2, p1.

Row 5: Knit.

Row 6: K4, m1, K16 (19), m1, K5, m1, K16 (19), m1, K3, p1.

Row 7: Knit.

Row 8: K5, m1, K16 (19), m1, K5, m1, K16 (19), m1, K4, p1.

Row 9: Knit

Row 10: K6, m1, K16 (19), m1, K9, m1, K16 (19), m1, K5, p1.

Row 11: Knit

Row 12: Purl

Row 13: Knit 56 (62) sts.

Row 14, 15, 16 and 17: Work 4 rows garter st without further shaping.

Row 18, 19, 20, 21, 22, 23 and 24: beg with a purl row work 7 rows stst.

Top shaping

Row 25: K20 (21) ssk x4 (5) times, K1, K2tog x 4 (5) times K19 (20), p1.

Row 26: K1, purl to end of row.

Row 27: K18 (20), ssk x 3 (3) times, K1, K2tog, K2tog x3 (3) times, K17 (19), p1.

Row 28: K1, purl to end.



By Lynette

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Row 30: K15 (17), ssk x3 (3) times, K1, K2tog, K2tog x 3 (3) times, K14 (16), p1.

Row 31: Change to contrast colour and purl 3 rows (for both sizes).

Row 35: K2 *yfwd, K2tog, rep from * to last st, K1 (picot row).

Begin with a purl row work 3 rows stst (both sizes)
Cast off.

To Make Up

With right sides together and using a mattress seam or fine back stitch seam, sew heel and sole seam. Fold the top edging to the inside at the picot row and stitch to the first row of the colour change. Ensure that you don't pull this stitching too tightly. Darn in any loose ends.

Turn to the right side. Cut ribbon to the desired length and commencing at centre front, thread through the holes created by the picot row all the way around the top edge and tie in a bow at the centre front.

Stitch the felt flower in place on the toe using polyester cotton and sewing needle. If preferred you could make a small crochet flower in matching yarn or use a little pom pom.



Interview With Jenny Occleshaw



I design and make knitwear. I started knitting as a five year old when we travelled by ship from Australia to the UK. I made a pink hat for my bear. I still have the bear but sadly not the hat. My Mother taught me to knit, a miracle really as she was generally not patient and I think it was in an effort to ensure

I did not fall overboard or explore places I should not be venturing into. In any case it worked because I was hooked from the moment those needles were placed in my hands and have not stopped knitting since.

Although I have been lucky enough to have six books published by New Holland publishers with a seventh coming up next year knitwear design is still not a full time job for me. My full time job is teaching violin and viola. It is very difficult to be a full time craftsperson in Australia. I think this is partly due to my lack of marketing skills and also because of the time consuming nature of the products I make. Balancing making what I love against what sells is always something of a battle, I love designing new socks with complex designs but realise the need to understand that many knitters don't have the time or the confidence to pursue terribly intricate patterns.

Small items like toys often sell well. I have a little range of hedgehogs that have sold really well and are quick to knit up. They are great for Christmas and can adorn a tree or Christmas wreath or even sit in a little stocking.

I was asked what is the best aspect of my job. That would be choosing new yarn for a project, which is very exciting for me. I love colour and the feel of a lovely new skein of yarn. As you start to knit, the project begins to take shape, which is just lovely. Seeing a design when it is complete and has worked as you expected is very satisfying, as is giving a gift of knitting to a friend.

The best thing I have ever learned to do is write down my patterns as I go along. I don't have an infallible memory, despite the fact I think I will remember everything I don't! The most common question I am always asked is "when do you get time to knit," and the answer is, "I am always knitting." I think everyone should have a hobby, it is good for the soul and the stress levels to be a bit creative. You don't have to be professional and there is plenty of help available.

I do run classes and workshops upon request and my website and email are given below.

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A close-up photograph of a person's lower legs wearing a pair of knee-high socks. The socks are knitted in a vibrant orange and pink color palette with a delicate lace pattern. Red ribbons are tied in bows around the ankles. The person is standing on a weathered wooden log. The background is a soft-focus outdoor scene with green foliage and a wooden fence.

These lovely lacy knee high socks can be given an extra touch of nostalgic romance by inserting a length of velvet ribbon in the eyelet holes just below the rib. The leg and foot length can be altered but bear in mind that if you want to make them much longer you may require extra yarn. Although these socks look quite complicated, if you have knitted socks before you will not find them at all difficult. I just love making socks. No sewing up and they make such a lovely gift. They can be tailored to fit just right and made in so many wonderful colours.

Jane Austens Socks

By Jenny Occleshaw

Yarn Rowan Fine Art Shade (100g/3.53oz, 400m/437yds, 22wpi, CYCA#0, equiv Aust 3ply) 2 skeins, Colour 301, (Note: knits as 4 ply).

Needles and Notions 2.25mm (US#1) Double Pointed Knitting Needles (DPN's), wool needle for grafting toe, 1 metre of narrow velvet ribbon in matching colour if desired.

Tension 38sts and 44 rows to 10cm measured over stocking stitch fabric using 2.25mm knitting needles. Measure tension carefully as it is particularly important to have a firm fabric when knitting socks. If you have less sts, try using one size smaller needles i.e. 2.00mm. If you have more sts try using one size bigger needles i.e. 2.75mm.

Lace Pattern - This is worked over the leg length in a 10 round repeat.

1st round: K1, *ssk, (K1, yfwd) twice, K1, K2tog, K1, rep from * to end.

2nd and alt rounds: Knit.

3rd round: As for 1st round.

5th round : K1, *yfwd, ssk, K3, K2tog, yfwd, K1, rep from * to end.

7th round: K1, *K1, yfwd, ssk, K1, K2tog, yfwd, K2, rep from * to end.

9th round : K1, *K2, yfwd, Sl2tog, K1, pssso, yfwd, K3, rep from * to end.

Socks (make 2 the same)

Using a set of 4 DPN's and Rowan Fine Art, cast on 73sts (24,25,25).

Join into the round being careful not to twist stitches.

Work in K1, P1 rib for 20 rounds.

Next round: Knit.

Next round Eyelet round: K1,* yfwd, K2tog, rep from * to end of round (73sts).

Work a further 2 rounds stst.

Commence Lace pattern and work 10 round repeat until leg measures 32cm from cast on edge (or desired length) ending with a 10th round.

Work 1 round stst dec 1st on needle 2 (72sts).

Divide for Heel.

K16sts, slip last 16st from needle 3 onto same needle. These will become the heel sts and will be worked backwards and forwards in rows. Divide the rem sts between 2 needles.

1st row : Sl 1, purl to end.

2nd row : *Sl 1, K1, rep from * to last st, K1.

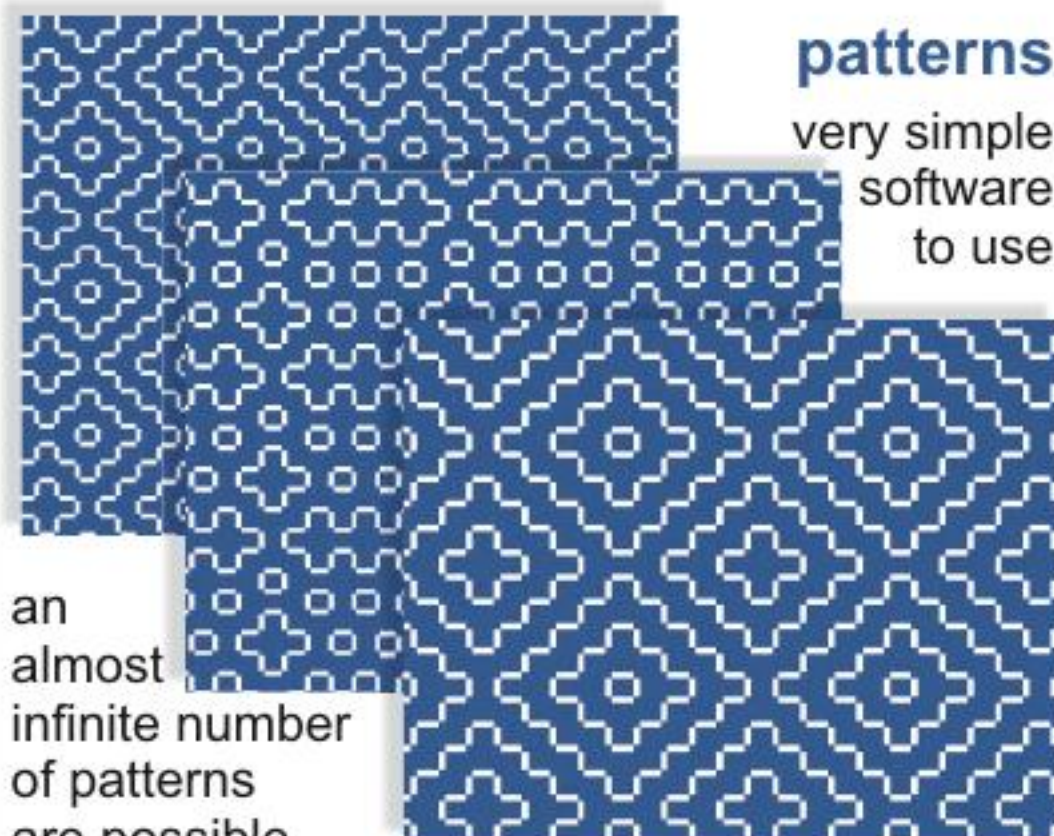
rep these 2 rows a further 13 times and then 1st row once (29 heel rows).

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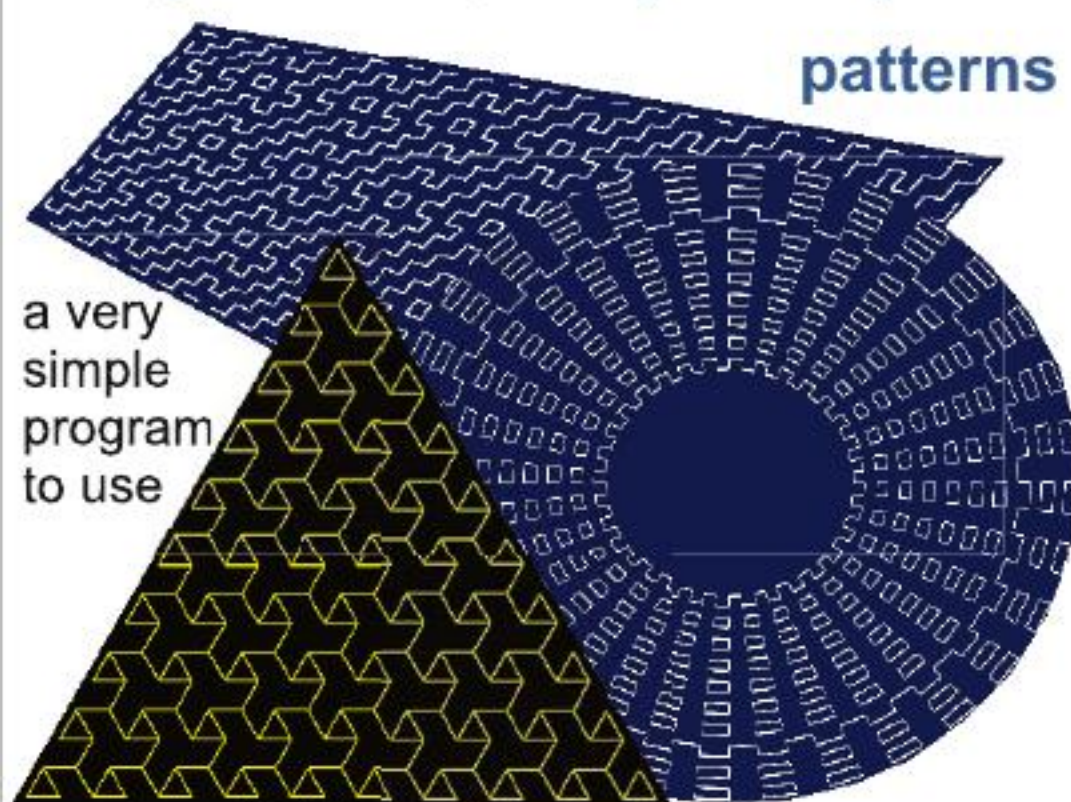
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Turn heel: K2 1, turn, P10, turn, K9, Sl 1, K1, pssso, K1, turn, P10, P2tog, P1, turn, K11, Sl 1, K1, pssso, K1, turn, P12, P2tog, P1, turn.

Cont in this manner until all sts have been worked onto one needle (20 sts).

Knit the 1st 10 heel sts.

Place all instep sts back onto one needle.

Picking up for Sides of Foot and foot shaping.

Commencing at centre of heel, Knit 10 heel sts , pick up and knit 17 sts along 1st side of heel. With next needle knit across instep stitches, dec 6 sts evenly, with next needle, pick up and knit 17sts along next side of heel, knit rem 10 heel sts. **Knitting is now back in the round.**

Knit one round.

Dec for foot shaping

1st round: 1st needle: K to last 4 sts, K2tog, K2, **2nd needle:** Knit, **3rd needle:** K2, Sl 1, k1, pssso, K to end.

2nd round: Knit.

rep these 2 rounds until 17sts rem on needle 1 and 3 and 34sts rem on needle 2.

Cont without further shaping until foot measures 15cm in length from where sts were picked up from side of heel (or length desired).

Shape Toe.

1st round : Knit.

2nd round: 1st needle: K to last 4 sts, K2tog, K2, **2nd needle:** K2, Sl 1, K1, pssso, K to last 4 sts K2tog, K2, **3rd needle:** K2, Sl 1, k1, pssso, K to end.

Rep these 2 rounds until 7 sts rem on needle 1 and 3 and 14 sts rem on needle 2.

Knit one more round, finishing by knitting all the stitches from needle 1 on to needle 3.

Toe is now ready for grafting.

Grafting: This is an excellent way of invisibly joining two pieces of knitting. The edges are not cast off and the knitting can be joined either while it is still on the needles or after it has been taken off.

Grafting with knitting on the needles: Thread a wool or tapestry needle with a length of knitting yarn. Place the two pieces to be joined with right sides facing and hold the knitting needles in the left hand.

Pass the wool needle knitwise through the first stitch on the front needle and slip the stitch off the knitting needle. Pass the wool needle purlwise through the second stitch on the same needle, leaving the stitch on the needle. Pass purlwise through the first stitch on the back knitting needle and slip the stitch off, then pass knitwise through the second stitch on the same needle, leaving the stitch on the needle. Repeat from *.

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Tweed-look Collared Vest

By Tailored Strands

- : **Yarn** 100% Australian Alpaca (50g/1.75oz, 13wpi, CYCA#3, Aust equiv 8ply) 7(8, 8, 9) balls in colour rose grey #003. 100% Australian Alpaca (50g/1.75oz, 19wpi, CYCA#1, Aust equiv 4ply) 6(6, 6, 6, 7) balls in colour ivory #131. Yarn available through Tailored Strands or ecostrands.
- : **Needles and Notions** 5mm (US#8) knitting needles, 6mm (US#10) knitting needles, 5mm (US#8) circular knitting needle.
- : **Tension** With 4ply and 8ply knitted together in stst on 6mm knitting needles, 18sts and 26 rows over 10cm.
- : **Sizes** S 80cm, M 90cm, L 100cm, XL 110cm bust.

Back

*Using 8ply rose grey, and 4ply ivory together on 5mm knitting needles, cast on 96 (100, 106, 110) sts.

Knit 2, purl 2 rib for 10 rows.

Change to 6mm knitting needles and work stst until work measures approximately 38cm.*

Armhole Shaping

Cast off 6sts at beg of next 2 rows.

Dec. 1st at each end of next alternate row 6 times.

Work without any decreasing until garment measures approximately 60cm.

Shoulder Shaping

Cast off 10sts at beg of next 4 rows.

Place remaining sts onto a stitch holder.

Front

Work as for back from * to *.

At the same time as the armhole shaping, create a neck opening.

Armhole Shaping

At the beg of next row cast off 6sts and on the same row, create neck opening by knitting from the castoff sts, knit 39 (41, 44, 46)sts. Cast off 6 sts, knit to end of row.

Next row: cast off 6sts and purl to end of row on this side 39(41, 44, 46)sts.

It is advisable to work both sides together to ensure they match. On each side, decrease 1 st at armhole edge 6 times.

Stst without shaping until garment measures approximately 52cm.

Neck Shaping

On neck edge opening, cast off 3sts.

At this edge, dec 1 st on each alternate row 5 times.

Stst until garment measures approximately 60cm.

Shoulder Shaping

Cast off 10sts at beg of next row.

Work 1 row.

Cast off 10sts.

Cast off remaining sts.

Leave sts from both bands on a stitch holder.

Neck Bands

Make 2, one with buttonhole openings.

Using 5mm knitting needles and 8ply rose grey, cast on 14sts.

Knit 2, purl 2 rib until band fits comfortably along neck edge opening.

Buttonhole opening made by the following:

Rib 5, cast off 4, rib 5

Rib 5, cast on 4, rib 5.

Approximately 14 rows between buttonholes, making 3 buttonholes on the band.

Leave sts from both bands on a stitch holder.

Begin making up by sewing shoulder seams together.

Sew side seams together.

Sew on bands to front neck opening.

Collar

Using 5mm circular knitting needle and 8ply rose grey, and beginning and ending with neck band sts on stitch holders, pick up evenly around neck edge.

Knit 2, purl 2 rib for 46 rows.

Cast off evenly using a larger needle.

Arm Bands

Using 5mm circular knitting needle and 8ply rose grey, pick up evenly around armhole openings.

Knit 2, purl 2 rib for 12 rows.

Cast off evenly using a larger needle.

To Complete

Sew on buttons.

Sew in any ends.



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Corrugated Rib

By Lynne Johnson

I first 'met' Corrugated Rib [CR] when I came across Kaffe Fasset's book, *Glorious Knitting* in 1987. The book and its designs were exciting and it was fun to come across a way of starting a garment that was 'different' but at the same time familiar. The familiar bit was the idea of alternating plain and purl stitches. The difference was that the plain stitches were done with one yarn and the purl with another. It was a version of stranded knitting with two yarns and I set about playing with the idea using various yarns in various combinations.

I found out fairly soon that corrugated rib was different in another way. It doesn't have the same stretch factor of rib done with just one yarn and is relatively flat. This needs to be taken into account if planning to use it for a band on a garment. But for other projects it can be just the fabric to bring different coloured and textured yarns together in delicious combinations.

Recently I met Tim Toshack from **Alpaca Ultimate** near Yass and he had with him a collection of yarns from their range, produced with their own fibre. He told me how he and Graham Lugg, alpaca breeders in the region since 2003, had taken over the Alpaca Ultimate label and business from Penny Pittard and Merilyn Mathews earlier this year. It was inspiring to handle the yarns and to know that I'd be able to source more so close to home. And it wasn't long before I realised that these yarns lent themselves very well to several Corrugated Rib projects that I had in mind to share with Yarn Magazine readers.

This first project is a good way to learn the stitch if it's new to you. It can also be a good way of doing a tension square if you don't like doing tension squares!

Before launching into this however, just a word or two about another way in which Corrugated Rib is different from both normal rib and normal stranded knitting. In normal rib you move the single yarn from back to front for the plain and purl stitches respectively. In normal stranded stocking stitch both yarns stay at the back for the plain rows and in the front for purl. And they both stay at the back when knitting in the round. In both cases the carried yarns are on the 'wrong' side, or the 'private' side of stranded stocking stitch as someone called it.

With Corrugated Rib you are alternating yarns at the same time as you are alternating stitches. This means that the purl yarn needs to be moved to the private side of the work on the plain rows and the plain yarn likewise on the purl rows. If this sounds a bit like being asked to juggle while learning to skate try the following. Cast on 20 stitches with one yarn – I'll call it Yarn A [YA]. Have Yarn B [YB] ready to go. You'll be making a K1xP1 Corrugated Rib fabric.

Practice Row 1: Knit stitch 1 with YA, leave YA at back of work. Purl stitch 2 with YB and take it to back of work. Knit stitch 3 with YA, leave YA at back of work, bring YB forward, Purl stitch 4 with YB and take it to back of work. Continue to end of row. Turn your work so that the stranding or carried yarn side is now facing you. Your first stitch should be YB and in this next row you will be doing plain [knit] with YB and purl with YA.

Practice Row 2: Knit stitch 1 with YB, bring YB forward to stranding side of work, Purl stitch 2 with YA and leave it forward. Take YB back, Knit stitch 3 with it then bring it forward. Purl stitch 4 with YA and leave it on stranding side. Continue to end of row. Repeat these two rows until you get the hang of it. You might have noticed by now that Yarn B is doing all the moving from the front to the back – a travelling yarn if you will.

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Corrugated Rib Mittens And Pony Tail Friendly Hat:

By Lynne Johnson

These designs bring together contrasting yarns in contrasting colours in a K2xP2 rib.
I used Alpaca Ultimate's Purple Mix 10ply boucle as Yarn A [YA] and their Apple Green double knit yarn as Yarn B [YB]. Two 50 gm balls of each was plenty. My needles were 4mm - bluntish ones.

Right Hand Mitten

Cast on 48 stitches with Yarn A and do six rows of stocking stitch to form a rolled edge.

Join in Yarn B and do a 2x2 Corrugated Rib pattern as follows:

Row 1: K2 in YA, K2 in YB to the end of the row.

I usually start a CR section with all Knit stitches to get a 'clean' transition to the subsequent purl stitches in the next row. This isn't as necessary when one of the yarns is a textured one as in this case but it's a habit now.

Wrap the yarns at the end of each row.

Row 2: K2 in YB, P2 in YA to the end of the row.

Row 3: K2 in YA, P2 in YB to the end of the row.

Repeat Rows 2 and 3 fourteen times and Row 2 once.

Fasten off Yarn B and finish off the mitten with Yarn A as follows:

Knit 2 rows in plain, 1 in purl then cast off.

Left Hand Mitten

Do the same cast on and rolled edge as for the Right Hand Mitten with Yarn A and join in Yarn B.

Row 1: K2 in YB, K2 in YA to the end of the row.

Row 2: P2 in YA, K2 in YB to the end of the row.

Row 3: P2 in YB, K2 in YA to the end of the row.

As for Right Hand Mitten from here on.

If you want to use the mitten as a gauge or tension piece before sewing the seams, pin the corners of one of the mittens to a carpet or board and measure the length and breadth. Mine measured 21cms for the 48 stitches and 13cms for the 30 rows of ribbing. This was very useful information before I started on the Pony Tail Friendly hat, but first:

Join the two sides on each mitten with a 2-3cm seam at the top [cast off] edge of each and a 4-5cm seam at the bottom, catching the rolled edge at the beginning of the rib pattern as you go.

Pony Tail Friendly Hat

Cast on 120 stitches in Yarn A and do 6 rows of stocking stitch for the rolled edge.

Join in Yarn B and do the first three rows of Corrugated Rib as for the Right Hand Mitten.

Repeat Rows 2 and 3 eleven times and Row 2 once.

Next comes a transition band of Yarn A done as follows: Fasten off Yarn B or wrap it at the beginning of Rows 25 and 27

Rows 25 and 26: Knit

Row 27: Purl

Row 28: Knit

Rows 29 to 31: Join in Yarn B and continue as for Rows 1 to 3 for the Right Hand Mitten

Repeat Rows 2 and 3 twice and Row 2 once.

It's now time to start the decrease.

Row 37: With YA slip 1, Knit 1, pssso, Purl 2 with YB and continue thus to end of row.

Row 38: K2 YB, P1 YA and continue to end of row.

Row 39: K1 YA, P2 YB and continue to end of row.

Repeat Rows 38 and 39 three times and Row 38 once.

Row 47: This time the decreasing is done on the YB stitches. K1 YA, P2tog YB and continue to the end of the row.

Row 48: K1 YB, P1 YA to the end of the row.

Do 6 rows of stocking stitch in Yarn A and cast off. Join the seam catching the top rolled edge as you go. If the hole for the pony tail is too big run a length of Yarn A through the first row of the top rolled edge and ease to size before fastening off.





Fibre Miles

By Lauris Jephcott — knitalpaca

Every ball of yarn has a story, even before it lands in your hands. Some tell tales of country life, local industry, considerable handling and person to person marketing; some are triumphs of chemistry, machinery and vast distances.

In an age when more and more of us are wanting to find out where our food comes from, and to try to consume food that is grown relatively close to home, isn't it about time that we asked similar questions about our yarn, clothing and homewares? Isn't it time to learn more of the stories of our yarns?

Just like our meat and veggies, the fibres we wear (the natural ones at least) are grown somewhere on a farm, and are processed somewhere for our use. Could we find out where these places are? Are they in Australia? May they be even closer to home? It may come as a pleasant surprise to learn that your knitting yarn is produced in your home state! Transporting fibre and yarns across our continent can certainly add up to many 'fibre miles', but not as many as on 'a slow boat from China'.

As an alpaca farmer in a rural setting I like to try to source food grown as locally as possible (at the very least, grown somewhere in Australia). And I like the idea of knowing something about the stories of the balls of yarn that I knit, hoping that they are also produced as locally as possible.

I like the idea of animals being cared for in a specific place in Australia, being shorn by a talented shearer, of

the fibre being checked, looked at, handled and sorted with yarns in mind, and being processed by people who understand and look after their machinery. Now, it is very difficult (but not impossible) to have all this activity happening in the same place in our country. Hand spinning and dyeing is, of course, the ultimate local production, but quantities are low and often difficult for non-spinners to find. However, it is possible to find mill spun woollen, mohair and alpaca yarns which are grown, processed and developed entirely in Australia (some local processors are advertisers in this magazine). Isn't it worth the time and effort to find them?

Australian Alpaca

There are now probably more than 150,000 alpacas in Australia, on dedicated alpaca studs, small farms and lifestyle blocks, and in broad acre paddocks working as sheep guards. That means around 300,000 kg or more of fibre is produced here each year.

What happens to all that fibre? The major alpaca fleece buying group ships much of the fibre it receives to Peru and New Zealand for processing and manufacturing. Some other alpaca growers prepare and send bales of superfine fleece to international auctions, at this stage still a tiny amount. Many small growers do nothing in particular with their fibre (although it can make good garden mulch – what a waste!) The stark fact is that the vast bulk of Australian alpaca fibre is not well used, and most of that which is put to good use is sent overseas.

Where the lovely concept of 'growing locally, wearing locally' comes unstuck is at the processing stage. There are only a handful of woollen mills still operating in





Australia, but it is worth seeking them out for 'local' product. Many of the garments and products labelled as 'Australian wool' or 'Australian alpaca' are grown in Australia, shipped overseas for at least part of the processing and perhaps manufacturing, and then shipped back home.

When it comes to processing alpaca, the options are even more limited than with wool: machine spinning of alpaca faces additional challenges in the time and effort needed to deal with multiple colours (not just white) and relatively small quantities of fibre available for commercial production. This means that most of the commercial woollen mills don't want the hassle of switching to small runs of alpaca. Fortunately a small number of manufacturers in Australia are using local alpaca for products such as carpets and bedding. Also a handful of alpaca breeders have taken the value-adding step and have invested in small spinning mills which process alpaca fibre. These people are producing small runs of yarns in a range of styles and colours. But reliable production of larger quantities of alpaca yarns is tricky, so most yarn sellers rely on off-shore processing. Most of our yarns do indeed come, if not on a slow boat, at least from China, or New Zealand, or Peru.

I'm not sure what the solution is to these issues: probably the best we can do to reduce our 'fibre miles' is to seek out as much locally grown and produced yarn and other products as possible (perhaps begin with advertisers in this issue). Take a bit of extra time and effort to find local producers, talk to them and try their products. Then sit back with your knitting and feel good about the 'fibre miles'.

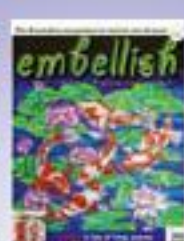




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These little Easter decorations will bring some festive cheer to your house. Three little hens perch together on a branch and three nestle together in a little felted nest. These would also make lovely little gifts or be great items for the Easter table.

Three Easter Hens

By Jenny Occleshaw

Yarn for hens; 1 x 50g/1.76 oz ball of fawn and cream coloured variegated 4ply (note 1x50g/1.76oz ball will make dozens of hens), small amount, less than 20 grams of 4ply red coloured wool for combs and wattles of hen. For nest; 1 x 50g/1.76oz of variegated red and orange 8ply wool suitable for felting.

Needles and Notions polyester fibre filling 1 x 2.00mm double pointed knitting needles (DPN's), 1x 5.00mm DPN's; for each hen 2-3mm black beads for eyes, for each hen 1x ruby red 4mm Swarovski diamond shaped crystal, wool needle, sewing needle, polyester sewing cotton, birch twig approx 15cm long approx 1cm in diameter (or any suitable little twig), 2 x red buttons 1.5cm in diameter, length of nylon thronging (available from jewellery suppliers or jewellery section at Spotlight) 40cm in length, superglue

Measurements Hens measure approx 5cm to top of comb. Nest is approx 7cm in diameter when felted, 3cm in height.

Tension (For Hens) Note the tension is quite tight even for 4ply as it is worked on very small needles. Just do your best here. If your tension is too loose I think you are going to be hard pressed to find a much smaller size needle than 2.00mm. If your tension is too tight you can always go up a size needle.

40sts and 50 rows to 10cm of stst worked on 2.00mm knitting needles.

Felting in the washing machine

Once you have knitted your nest, follow the procedure below for felting. I dry my nests by placing them over a small bowl or tiny tin of cat food, which is about the same size as I want the end product to be.

Machine Felting

Once the felted piece has come out of the washing machine you will need to gently pull it into shape and then leave it to dry over a clothes airer or hang on a hanger in the bathroom. Once it is dry you can then press flat with a warm iron under a damp cloth.

If you have a front-loading washing machine put the knitted piece in a zipped cushion cover. Add a towel and six tennis balls. I washed the piece through this cycle twice to get the 40 per cent shrinkage. For a top-loading washing machine use a short, hot cycle with no spin followed by quickly immersing the piece in cold water to cause the felting.

Be sure to use a yarn designed for felting, not a crepe yarn or a yarn designed for machine washing as these will not felt.

Nest (Make 1)

Using set of 5.00mm DPN's and 8ply yarn cast on 45sts (15, 15, 15).

Join into a ring, taking care not to twist the stitches.

Work 15 rounds knit.

Shape Base

1st round: * K2tog, K7, rep from * to end of round.

2nd round: * K2tog, K6, rep from * to end of round.

3rd round: * K2tog, K5 rep from * to end of round.

4th round: * K2tog, K4, rep from * to end of round.

5th round: * K2tog, K3, rep from * to end of round.

6th round: * K2tog, K2, rep from * to end of round.

7th round: * K2tog, K1, rep from * to end of round.

8th round: K2tog all round.

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

Felt nest accord to instructions above.

Once nest has been felted pull into shape and place over an egg cup or something similar to dry. When dry pop the three Easter hens into their nest.

Three Easter Hens (Make 3 the same)

(Begin at the top of the head)

Using 2.00mm DPN's and variegated 4 ply cast on 6sts (2,2,2).

Join into a ring being careful not to twist sts.

1st round: Knit.

2nd round: * inc 1, K1, rep from * to end (9sts).

3rd round: Knit.

4th round: * inc 1, K2, rep from * to end (12sts).

5th round: Knit.

6th round: * inc 1, K3, rep from * to end (15sts).

7th and 8th round: Knit.

9th round: * inc 1, K4, rep from * to end (18 sts).

10th, 11th and 12th rounds: Knit.

13th round: * inc 1, K5, rep from * to end (21sts).

14th, 15th and 16th rounds - Knit.

17th round: * inc 1, knit, rep from * to end..24 sts

18th round and 19th rounds: Knit.

20th round: * inc 1, knit, rep from * to end (27sts).

21st round: Knit.

22nd round: * inc 1, knit, rep from * to end (30sts).

23rd round: Knit.

24th round: * K1, K2tog, rep from * to end (20sts).

25th round: Knit.

26th round: * K2tog, rep from * to end (10sts).

At this stage stuff the hen very, very firmly and shape so it has a nice plump shape.

Final round - K2tog 5 times, break off yarn, thread through rem sts, pull up tightly and fasten off.

Comb

Using 2 x 2.00mm DPN's and red 4ply, cast on 5sts.

1st row: Purl.

2nd row: Knit.

3rd row: Purl.

4th row: K1, yo twice, K2tog yo twice, K1, yo twice, K1.

5th row: Purl, dropping off the second wrapped loop of each yo.

6th row: K1, K2tog, K1, K2tog, K1.

7th row: Purl.

8th row: Knit.

Cast off.

To Make Up

Fold comb in half wrong sides together with cast on and cast off edges together and stitch together. Pin to top of hens head and stitch in place. Pin the eyes in place approx 0.5cm down from top of head and stitch in place using sewing needle and polyester sewing cotton. Sew the Swarovski bead in the centre of the head approx 1cm down from the top of head using matching cotton and sewing needle.

Hen Wattles

Using 2 x 2.00mm DPN's and red 4ply, cast on 7 sts.

Work 2 rows garter stitch.

Cast off.

Fold piece in half and wrap the yarn tightly around the centre of the piece. Fold in half and stitch over the top of the beak so that the piece sits evenly on each side. Make sure all ends are darned in carefully.

Branch

Sit one button on the end of the twig approx 1.5cm from the end. Cut a length of thronging and bring the end of it under the little twig and then up through the holes of the button and down again through the other button hole, wrapping it around the twig under the button. Add a dab of superglue to secure. Repeat on the other side to match. Ensure that the buttons are sitting evenly on top of the twig as this will help the branch hang evenly.

Next - Hang the twig on something like a door handle or a hook so that it is even as this makes attaching the hens easier. Put a dab of glue on the twig and a dab of glue on the hens and perch them on their branch. Leave them to dry.





crochet projects ... 16 of them



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Being creative comes in many forms.



To Inspire, To Encourage, To Support

It can be the ability to make someone laugh. It can be in a perfect pie crust. It can be to create a jacket, scarf, or bag that expresses you.

Life long learning, growing, experiencing, expressing. We create it with yarn. We knit, crochet, and poke it with needles. Then we add beads, fabric, buttons, zippers and clasps.

Making your creation unique, making it your own, and pushing The Edge of your skills and creativity to reward yourself with an amazing piece of art.

Media has given us the ability to see what others are creating all over the world. The creative juices that are flowing out there are AMAZING. The talent. The skills. We can find inspiration in multiple places.

Pushing The Edge is not for the meek. Pushing The Edge takes patience and determination before you are rewarded. Reward can happen at any age and at any skill level.

You may ask, how can a beginning knitter or crocheter make something that pushes The Edge? Simple. Add beads to a project. Or be creative with the fringe on a garter stitch scarf. Knit a stockinette bag, put it together with a cording and add a decorative pin or button.

Pushing The Edge is not stopping after you bind off.

There is no limit to where skills and creativity can take a project. There is always something to learn, there is always something to master and there definitely is always somebody out there whose creativity is to be admired.

Art is subjective. Therefore, one persons

project may appeal more to one than to another. Some are mainstream where almost everybody likes the piece. Other projects only inspire a few. Most do not think of the scarf they just knit as Art. It is Art in the best form: YOU CREATED IT.

I understand if you are not crazy about the bumps where you made a boo-boo. I understand that you don't want to wear your creation. (That happens to me, too.) But, what

if you added a button or a pin to the area in question? Then found yarn to go with it and added fringe to the bottom? Cover up, add to it, be creative. Look at other forms of media that use different elements for inspiration for your project.

You may still not like it, but show it off to others. You may be surprised and your best friend loves it. It can be your gift to her.

Then you can move on to the next project to push The Edge.

Nancy hopes to Inspire, Encourage, and Support you to take your skills and creativity to your highest expectations and dreams.

Find her in the pages of Yarn Magazine or on her website: www.KnittingGourmet.com.





Tween
By Nancy Rieck

Tween

By Nancy Rieck

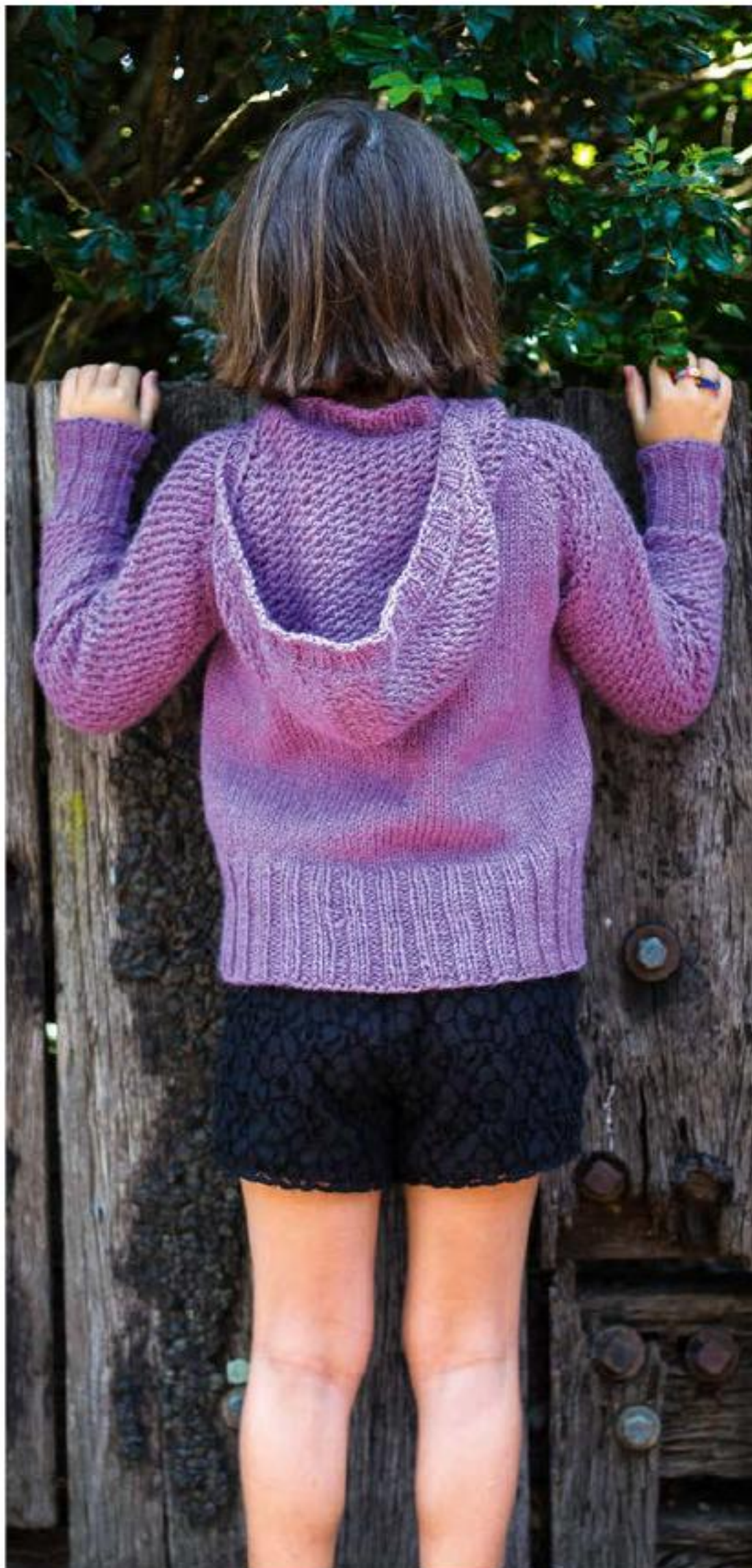
Yarn Patons Jet 12 ply (50g/1.75oz, 74m/80yds, 7wpi, CYCA#5 bulky) 9(10, 11) balls Colour 834 Vintage Pink.

Needles and Notions 4.5mm circular needles 40, 60, 80 mm (US 16, 24 and 32 inches), DPN's or two circular needles needles 4.5mm (US 7) for sleeves, waste yarn, 4 stitch markers, crochet hook, tapestry needle.

Tension 16 sts and 22 rows to 10cm (4inches) in stst.

Finished measurement Sizes 8 (9, 10), 71(76.25, 81.25) cm or 28 (30, 32) inch bust. The garment is styled with positive ease, meaning when finished it measures larger than these sizes and will be loose fitting approximately 5 cm (2 inches) larger.

Notes M: Marker, PM: Place Marker, SM: Slip Marker, RM: Remove Marker, M1:(Make One) Lift st below up to LH needle and k into it, one sts increased. Repeat patterns in between **.



Nancy lives in the U.S. with her husband, daughter, 1 dog and 2 ferrets. Knitting, crocheting and anything else creative is her passion. You can see more of Nancy's work on her website www.KnittingGourmet.com

Body

With waste yarn and crochet hook, chain 64(68, 72). Fasten off. (Extra chains are given than you will use.)

With 40cm (16in) circular needles, starting in 36th (34th, 32nd) chain from right, knit into the back of 20 (22, 24) chains.

Row 1:(RS): Knit.

Row 2: Purl.

Row 3: Knit to end, PM, purl into the back of 6 (6, 6) chains. 24 (26, 28) sts.

Row 4: Purl to end, PM, knit into the back of 6 (6, 6) chains. 30 (32, 34) sts.

Row 5: K2, yo, k2tog, k2, SM, k3, M1, knit to 3 before M, M1, k3, SM, k2, yo, k2tog, k2. 34 (36, 38) sts.

Row 6: P2, yo, k2tog, p2, SM, purl to M, SM, p2, yo, k2tog, p2.

Row 7: K2, yo, k2tog, k2, SM, k4, M1, knit to 4 before M, M1, k4, SM, K2, yo, k2tog, k2, PM, purl into the back of 24 (26, 28) chains. 60 (64, 68) sts.

Do not turn. Being careful not to twist, PM, join in the round and work as follows:

K2, p2tog, yo, k2, SM, knit to M, SM, k2, p2tog, yo, knit to M, SM.

Your sweater is now set up as follows:

Beginning M, sleeve 6 (6, 6) sts, M, Back 24 (26, 28) sts, M, sleeve, 6 (6, 6) sts, M, front 24 (26, 28) sts.

With a different colour of waste yarn, thread a tapestry needle and weave through the 56 (60, 64) sts worked into crocheted chain. Leave until later.

In the Round

Round 1: * K1, M1, k1, [yo, k2tog,] repeat to last 2 sts before M, yo, k2, SM, k1, M1, knit to 1 before M, M1, k1, SM,* . 8 sts increased.

Rounds 2, and 6: *K1, [p2tog, yo,] repeat to 1 st before M, k1, M, SM, knit to M, SM,*.

Round 3: * K2, M1, k1, [yo, k2tog,] repeat to 1 st before M, yo, k1, SM, k2, M1, knit to 2 before M, M1, k2, SM,* . 8 sts increased.

Rounds 4 and 8: *K2, [p2tog, yo,] repeat to 2 sts before M, k2, SM, knit to M, SM,*.

Round 5: * K1, M1, k1, [yo, k2tog,] repeat to last 2 sts before M, yo, k2, SM, k3, M1, knit to 3 before M, M1, k3, SM,* . 8 sts increased.

Round 7: * K2, M1, k1, [yo, k2tog,] repeat to 1 st before M, yo, k1, SM, k4, M1, knit to 4 before M, M1, k4, SM,* . 8 sts increased.

Carefully cut and remove the crocheted chain from your work. Leave waste yarn through the 56 (60, 64) sts worked into crocheted chain. Leave until later.

Repeat rounds 1-8 until you have the stitch count needed for each section.

See Stitch Guide.

Custom Fit Notes

The size of your sweater depends on how long you repeat the Increase Set of 8 Rows.

(Change to larger circulars as needed.) Try the sweater on to see how long your increases need to be. Place your stitches on a piece of waste yarn long enough to give you plenty of ease. Put the sweater on and check. You can modify and check to see if you need more or less sts, more or less rows before the underarm join. You will be casting on extra sts at the body join and sleeve area, so account for this. The sleeves join several inches below the arm pit.

If you have the sts you need but want it longer, stop the increases and make it longer.

Stitch Guide

Back and Front 54 (58, 62) sts each section.

Sleeves 36 (38, 40) each sleeve.

Divide body & sleeves

When you have your desired sts and length:

Size 8 Skip to Round 4.

Round 1: * [Yo, k2tog] to M, SM, knit to M, SM, *.

Round 2: * [P2tog, yo,] to M, SM, knit to M, SM, *.

Size 12 Repeat Rounds 1 and 2.

Round 3: * [Yo, k2tog] to M, SM, knit to M, SM, *.

Round 4: * [P2tog, yo,] to M, RM, place sleeve sts on waste yarn, knit to M, SM, *.

Keep only your beginning marker.

Round 5: * Knit to sleeve section on waste yarn, cast on 6 sts, *. 120 (128, 132) sts.

Beginning marker is placed before 1st set of cast on sts.

Knit all sts in the round to 18 (19.25, 20.5) total cm 7 (7.5, 8) total inches from underarm or 10cm (4 inches) desired finished length.

Bottom Rib

All Rounds: * K2, p2, *.

Work bottom rib for 10cm (4 inches).

Sleeves

Place sleeve sts onto DPN's or 2 circular needles.

Pick up and knit 6 (6, 6) sts at join. Place M at center of picked up sts. 42 (44, 46) sts.

Round 1: K1, *yo, k2tog,* k1.

Round 2: K1, *p2tog, yo,* k1.

Work Rounds 1 and 2 for 17.5 (19, 20.5) cm, 7 (7.5, 8) inches.

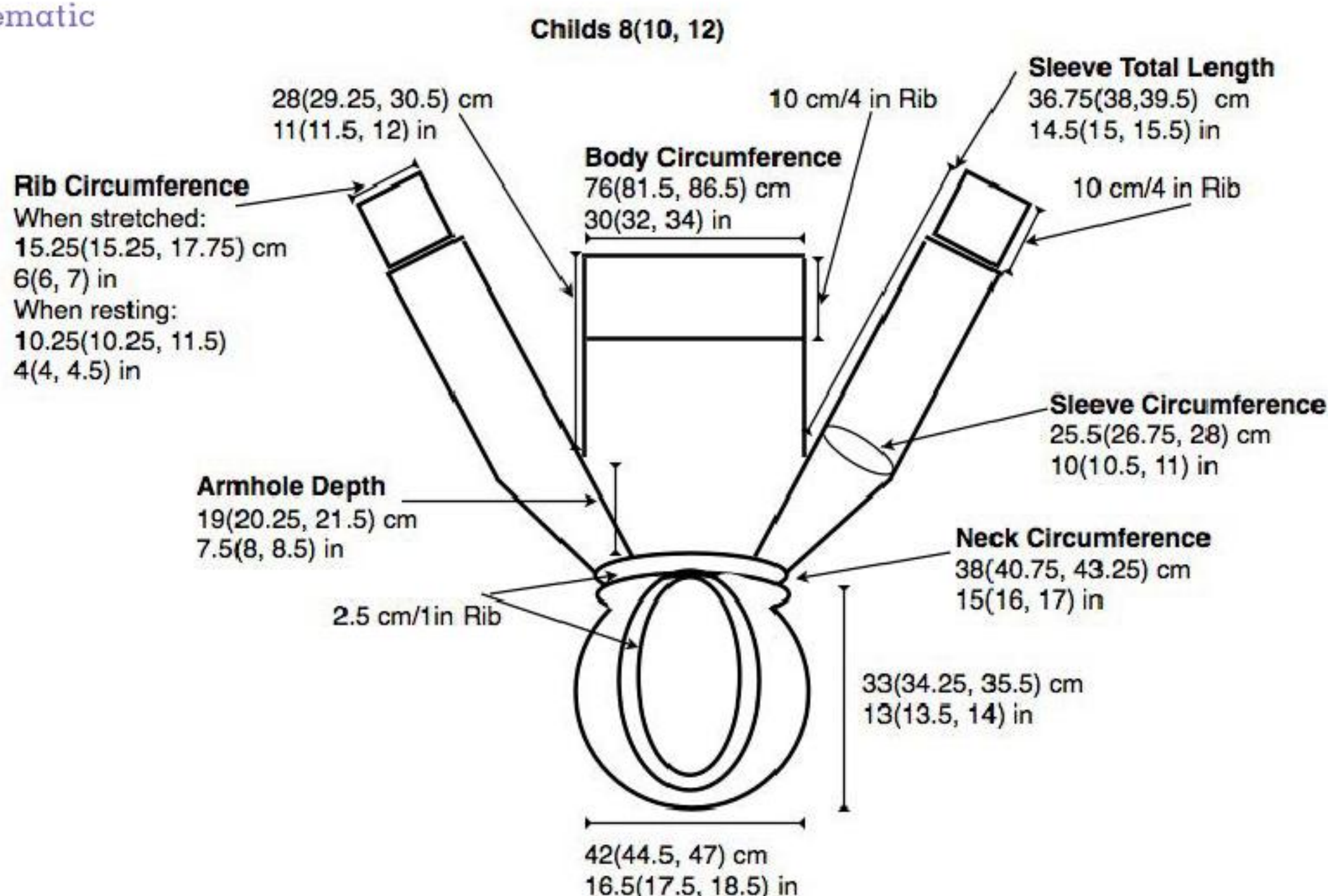
Sleeve Decreases

Round 1: K1, k2tog, *yo, k2tog,* to last 3 sts, k2tog, k1. 2 sts decreased.

Round 2: K1, p3tog, yo *p2tog, yo,* to last 4sts, p3tog, yo, k1. 2 sts decreased.

Rounds 3 and 5: K1, *yo, k2tog,* k1.

Schematic



Rounds 4 and 6: K1, *p2tog, yo,* k1.

Work Rounds 1-6 three times for a total of 12 sts decreased. 30 (32, 34) sts.

Work last two rounds (no decreases) until sleeve measures 26.5(28, 29)cm, 10.5(11, 11.5) inches or 10cm (4 inches) from desired length.

Note: Sleeves are to blouse over the ribbed cuff.

Cuff

Set up Round: *K3 (2, 3), k2tog*, k0 (0, 4). 6 (8, 6) decreases. 24 (24, 28) sts.

All Rounds: *K2, p2,*.

Work cuff rib for 10cm (4 inches).

Cast off all sts very loosely following rib pattern.

Repeat for second sleeve.

Neck

Pick up 56 (60, 64) sts from crochet chain and place on your 40cm (16 inch) circular needles.

With the waste yarn remaining through the stitches on your needles, place a beginning marker.

All Rounds: *K2, p2,*.

Work rib for 2.5cm (1 inch).

Cast off all sts very loosely following rib pattern.

Body Finishing

With tapestry needle weave in all loose ends. Leave in neck waste yarn. Block to size.

Hood

Mark your center 18 sts on your waste yarn at the neck. With circular needles, pick up the remaining 38 (42, 46) sts. With the center facing, and using two separate yarn segments work both sides of the hood as follows:

Pick up and knit the 5 right side sts and with second yarn the 5 left side sts.

Turn and purl each side back.

Note: Right Side refers to the right facing side and Left Side refers to left facing side.

On wrong side rows you will be adding a st from your dormant sts. This will be indicated as: pick up and purl 1 st.

Row 1 (RS): Right Side: k1, yo, k2tog, k2. Left side: sl 1 knitwise, k1, yo, k2tog, k1.

Row 2: Left Side: Pick up and purl 1 st, p1, yo, k2tog, p2. Right Side: Sl 1 purlwise, 1, yo, k2tog, p1, pick up and purl 1 st. 6 sts each side.

Row 3: Right Side: k2, yo, k2tog, k2. Left side: sl 1 knitwise, k1, yo, k2tog, k2.

Row 4: Left Side: Pick up and purl 1 st, * yo, k2tog,* p2. Right Side: Sl 1 purlwise, 1, * yo, k2tog,* , pick up and



purl 1 st. 7 sts each side.

Row 5: Right Side: k1, *yo, k2tog,* k2. Left side: sl 1 knitwise, k1,* yo, k2tog,* k1.

Row 6: Left Side: Pick up and purl 1 st, p1, * yo, k2tog,* p2. Right Side: Sl 1 purlwise, 1, *yo, k2tog* p1, pick up and purl 1 st. 8 sts each side.

Row 7: Right Side: k2, *yo, k2tog,* k2. Left side: sl 1 knitwise, k1, *yo, k2tog*, k2.

Row 8: Left Side: Pick up and purl 1 st, * yo, k2tog,* p2. Right Side: Sl 1 purlwise, 1, * yo, k2tog*, pick up and purl 1 st. 9 sts each side.

Row 9: Right Side: k1, *yo, k2tog,* k2. Left side: sl 1 knitwise, k1,* yo, k2tog,* k1.

Row 10: Left Side: Pick up and purl 1 st, p1, * yo, k2tog,* p2. Right Side: Sl 1 purlwise, 1, * yo, k2tog,* p1, pick up and purl 1 st. 10 sts each side.

Row 11: Right Side: k2, *yo, k2tog,* k2. Left side: sl 1 knitwise, k1, *yo, k2tog*, k2.

Row 12: Left Side: Cut yarn leaving long tail. Right Side: Sl 1 purlwise, 1, * yo, k2tog* , pick up and purl remaining sts work Left Side:* yo, k2tog* p2. 38 (42, 46) sts

All Stitches Working Together

Row 1: Sl 1 knitwise, k1, *yo, k2tog,* k2.

Row 2: Sl 1 purlwise, p1, *yo, k2tog,* p2.

Continue working rows 1 and 2 for 4cm (1 inch) measured from back neck.

Increases

Row 3: Sl 1 knitwise, M1, k1, *yo, k2tog,* M1, k2. 2 sts increased

Row 4: Sl 1 purlwise, p2, *yo, k2tog,* p3.

Row 5: Sl 1 knitwise, k1, M1, k1, *yo, k2tog*, k1, M1, k2. 2 sts increased

Row 6: Sl 1 purlwise, p1, *yo, k2tog,* p2.

Repeat Rows 3-6 five times for a total of 20 sts increased. 58 (62, 66) sts.

Key for Charts

Key	
	Bind Off bind
(RS) Bind Off (WS) Bind Off	
	Knit k
(RS) Knit (WS) Purl	
	Knit 2 Together k2tog
(RS) Knit 2 stitches together (WS) Purl 2 Together	
	Knit 3 Together k3tog
(RS) Knit 3 stitches together (WS) Purl 3 Together	
	Make One Knitwise m1
(RS) Make one by lifting strand in between stitch just worked and the next stitch, knit into back of this thread (WS) Make one by lifting strand in between stitch just worked and the next stitch, knit into back of this thread	
	Purl 2 Together p2tog
(RS) Purl 2 Together (WS) Knit 2 stitches together	
	No Stitch x
(RS) No Stitch (WS) No Stitch	
	Yarn Over yo
(RS) Yarn Over (WS) Yarn Over	

Work Rows 1-2 until piece measures 20cm (8 inches) from back neck.
Place a Marker at the center of your sts.

Binding Off

Row 1: Sl 1 knitwise, k1, *yo, k2tog* to 3 sts before M, k3, SM, k1, *yo, k2tog* k2. 29/29 (31/31, 33/33) sts.

Row 2: Sl 1 purlwise, p1, *yo, k2tog* to 3 sts before M, p3, drop yarn, RM add a second yarn, cast off 1 purlwise, p2, *yo, k2tog* p2.

Working each side with separate yarns continue as follows:

Row 3: Sl 1 knitwise, k1, *yo, k2tog* to 2 sts before end of section, k2, Next Section: cast off 1, k2 *yo, k2tog* k2.

Row 4: Sl 1 purlwise, p1, *yo, k2tog* to 2 sts before Next Section, p2, Next Section: cast off 2 purlwise, p2, *yo, k2tog* p2.

Row 5: Sl 1 knitwise, k1, *yo, k2tog* to 2 sts before end of section, k2, Next Section: cast off 2, k2 *yo, k2tog* k2. 26/26 (28/28, 30/30) sts.

Repeat Rows 4 and 5 five (six, seven) more times. 2 sts cast off each section each repeat. 16/16 (16/16, 16/16) sts.

Row 6: Sl 1 purlwise, purl to end of section, Next Section: purl to end. Cast off all sts for each section.

Rib

With RS facing you, pick up and knit 82 (86, 90) sts around the hood's slipped st edge.

WS: *P2, k2,* p2.

RS: *K2, p2,* k2.

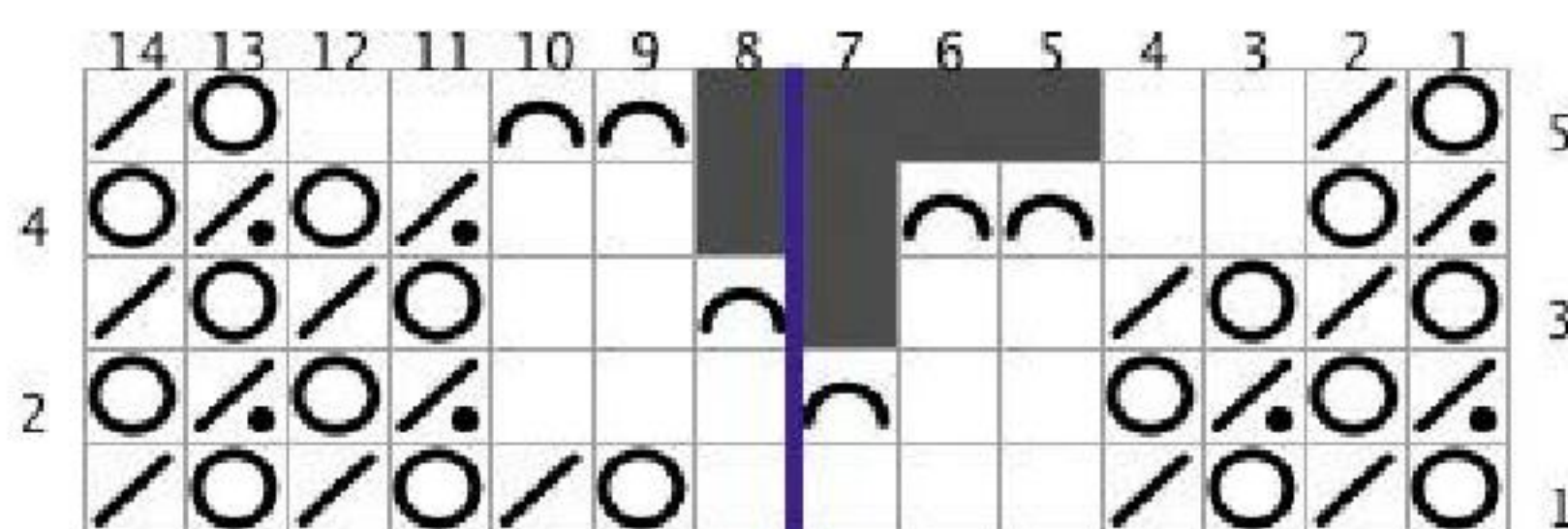
Repeat these two rows for 8cm (2 inches).

Cast off all sts following pattern.

Sew ends of rib to sweater at bottom of neck rib.

Finishing

Weave in ends. Block hood.



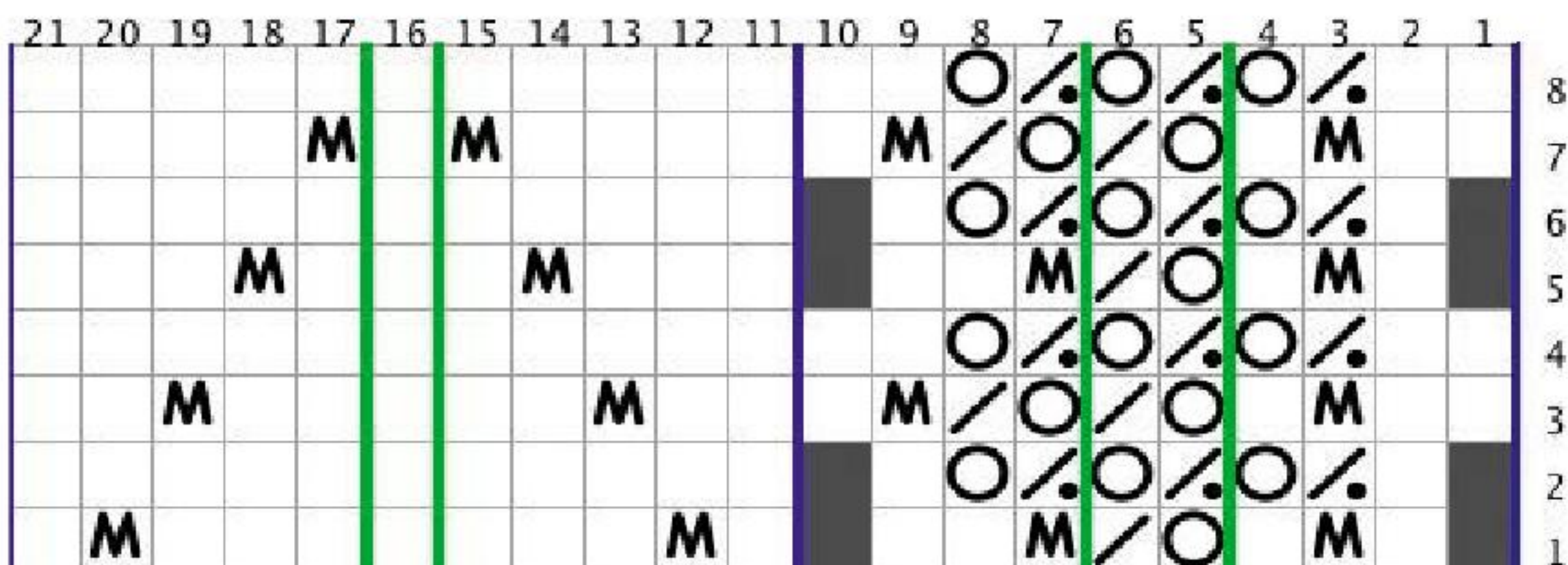
Increase Chart

Pattern Repeat is in-between Green Lines.

Blue Lines indicate Marker Placement.

Bind Off Chart for Hood

Blue Line indicates Center



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SHOWS



Woolcraft Competition

The Australian Sheep and Wool Show is held annually in July, at Bendigo's Prince of Wales Showgrounds. Three days of sheep, woollen fibre and fashions attract wool lovers from far and wide.

A creative part of this show, the Woolcraft competition, is a popular destination for anyone interested in handcrafts. Hundreds of entries are judged in almost 70 categories, including spinning, knitting, crocheting, weaving, machine knitting, felt making, embroidery and fashion. All are vying for prize sashes and a range of awards, including trophies, cash and donated goods. The majority of these competitors are craftspeople of many years experience, but every year there are new names, entering for the very first time. Some of these are new to the Show, and some are also relatively new to their craft.

Artwear Publications is proud to sponsor a special prize in the Woolcraft section for the Best Entry From A Novice (defined as someone who has learned the specified skill in the past 24 months).

Our umbrella of publications aim to promote creativity, whether through step-by-step projects, informative articles or the variety of patterns featuring a range of skill levels.

This sponsorship helps to advance creativity, encouraging learners to go one step further and be part of the Show. All entrants will receive feedback from the judges, promoting ongoing skill development.

Artwear Publications would love to see strong competition for the novice award.

Competition details can be found at australianwoolcraft.com

Whether you are a novice or an experienced craftsperson, will you be one of the winners in 2015?





Author

Barbara G Walker

By Jude Skeers

"Many patterns known today were first formed by hands that have become dust hundreds or even thousands of years ago; but the same patterns may still be formed by other hands. Thus knitting is a true folk art, in that it has been developed over the course of centuries by millions of ordinary people, whose delight it was to create beauty with their hands". *A Treasury of Knitting Patterns*, Barbara G Walker.

Barbara G Walker, the prolific writers of knitting books, was born in Philadelphia in the USA in 1930. She studied journalism at the University of Pennsylvania and later worked for the Washington Star. Barbara Walker's wonderful obsession with researching and writing has seen her create 23 books (number 24 is on the way). Her first ten books were on the subject of knitting.

Barbara Walker wasn't an avid knitter as a young person, but came to the art later in life as one of her "winter studies." After marrying, she set herself a "course" each year, collecting all the books in the library on a given subject, and taking notes. In this way she studied astronomy, architecture, palaeontology, anthropology, biology and other subjects that piqued

her interest.** Knitting was her winter project when she was 35 years old.

"Knitting didn't interest me much. I tried it just once, in college, and didn't take to it at all. But years later I discovered pattern stitches, and then began furiously collecting old ones and inventing new ones." ** After learning to knit, Barbara Walker completed her first jumper knitted in plain stockinette stitch. When she came across a knitting magazine, she realised that there were many different pattern stitches. She started collecting patterns and writing them down. The only knitting pattern compendiums that she could find in the United States were by the British writers Mary Thomas and James Norbury. This inspired her to write the Treasury books which became her compendiums of pattern stitches. *A Treasury of Knitting Patterns* (1968) was published three years after her winter knitting project - it was her first and best known knitting book.

A Second Treasury of Knitting Patterns (1970) was the result of her research in the Library of Congress in Washington. It was after this that she started creating and recording her own patterns. She has invented over 1000 knitting stitch patterns, a remarkable asset for the knitters everywhere.

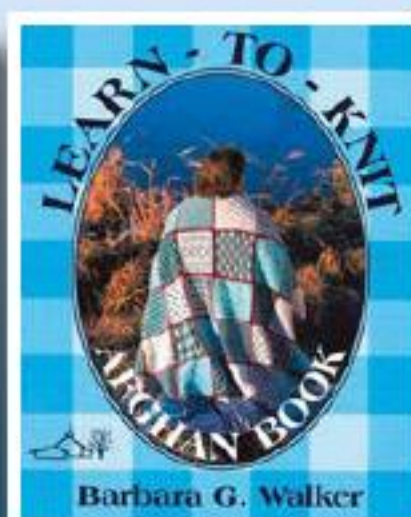
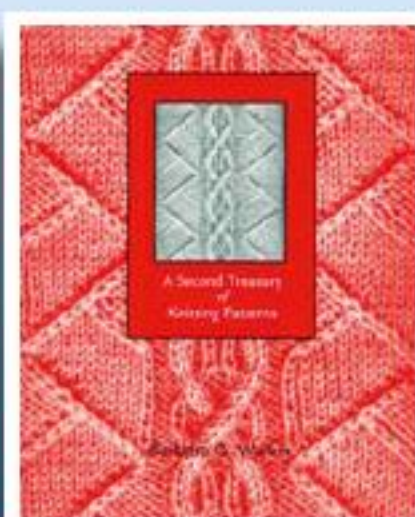
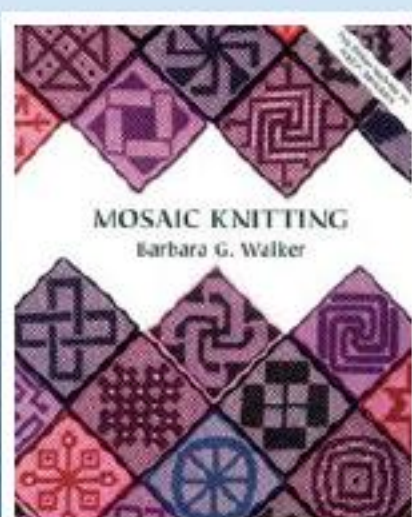
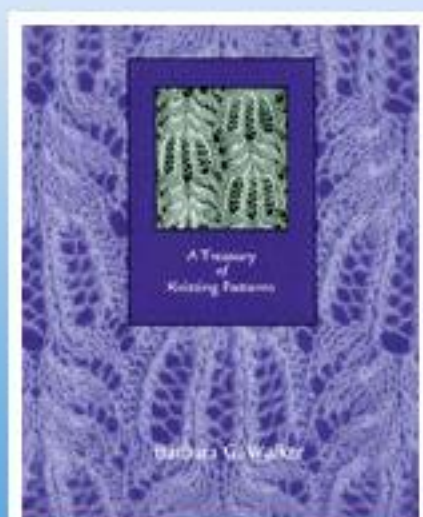
In her *Second Treasury* Barbara Walker coined the term "Mosaic Knitting" for a series of slipped stitch knitting patterns. She had tried a little Fair Isle knitting and didn't like the stranding process but found some slipped stitch patterns which she enjoyed doing. She started designing slipped stitch pattern on graph paper then knitting them in two colours. "Any pattern that you can draw on graph paper you can knit so long as you have 3 rows for each vertical line. It is so much simpler as you only have to use one colour at a time."***



Here are some of Barbara G Walker titles available for purchase from Can Do Books.

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Thanks to her book *Mosaic Knitting* (1976) the term has now become the universal title for this style of knitting. "Mosaic knitting, a form of garter stitch or stockinette in two colours, changing the colour in alternate rounds or rows and using slipped stitches to produce a coloured pattern, was invented by Barbara Walker", wrote Richard Rutt in *A History of Hand Knitting* (1987).

Sandy Black's *Knitting Fashion, Industry, Craft* (2012) highlights the importance of the knitting book writers who documented and created a permanent record of stitch pattern and techniques. "These include *A Treasury of Knitting Patterns*, *A Second Treasury of Knitting Patterns* and *Charted Knitting Patterns* by the American feminist writer Barbara Walker, who, unable to find such a volume for her own use, produced between 1968 and 1972 these encyclopaedic books recording 1500 stitch patterns gathered from all over the world including North and South America, Europe and 'the Orient'."

Barbara Walker's most prolific period of knitting book writing was from 1968 to 1976, creating nine knitting books. She had a break from writing knitting books from 1986 until 2000. During this time she wrote nine books on topics not related to knitting, using her skill as a researcher to write books on mythology, spirituality and feminism. Among these books were: *The Secrets of the Tarot: Origins, History, and Symbolism* (1984), *The Woman's Dictionary of Symbols and Sacred Objects* (1988), *The Crone: Woman of Age, Wisdom, and Power* (1988), *Feminist Fairy Tales* (1996), *The Essential Handbook of Women's Spirituality and Ritual* (2001), and her latest book *Man Made God: A Collection of Essays* (2010).

Thirty eight years later, her thirteenth knitting book, *Mosaic Knitting (revisited)* (2006), was published.

Plus an interview with Barbara Walker on the *skepchick* website.

** <http://skepchick.org/2009/01/barbara-g-walker-the-skeptical-feminist/>

Research for this article has been greatly assisted by an interview that she conducted in 2014.

*** [http://www.blogtalkradio.com/fiberhooligan/2014/03/24/barbara-walker Radio Interview](http://www.blogtalkradio.com/fiberhooligan/2014/03/24/barbara-walker-Radio-Interview).



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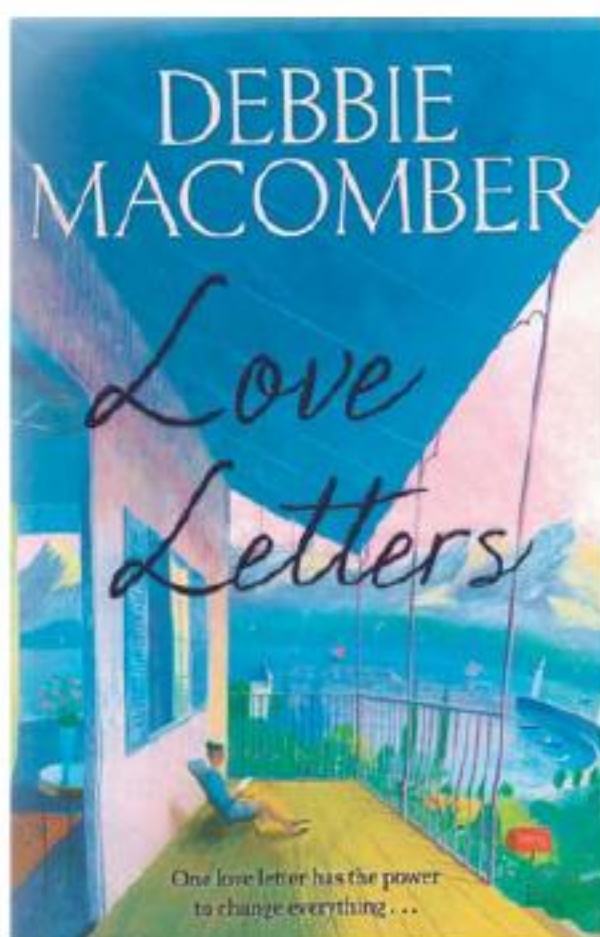
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Knit stitches abbreviations

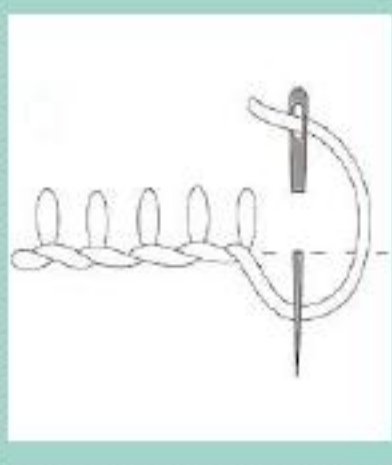
*, **	repeat directions following * or ** as many times as indicated
alt	alternate
CC	contrast colour
cm	centimetre(s)
dec(s)	decrease(s)/decreasing
dpn(s)	double-pointed needle(s)
fol	following
inc(s)	increase(s)/increasing
g st	garter stitch: k all rows (back and forth); in rounds, work 1 round knit, 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)
m l	make 1 (raised increase)
m l L	make 1 leaning left
m l R	make 1 leaning right
MC	main colour
mm	millimetre(s)
P, p	purl
PM, pm	place marker
psso	pass slipped stitch over
p2tog	purl two sts together
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
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'
yrn	yarn round needle. Before a purl st, yarn must go fully around the needle.



Backward loop cast on Attach yarn to needle using slip knot. Wrap yarn around thumb clockwise. Insert needle behind front yarn into loop and pull. (Basically, you're knitting the loop off your thumb.)

Slip, slip, knit (ssk) (left-leaning decrease) Slip two sts knitwise, one at a time, from the left needle to the right needle. Slide the tip of left needle through the front of the two sts and knit them together. Decreases 1 st.

Blanket stitch



Back stitch

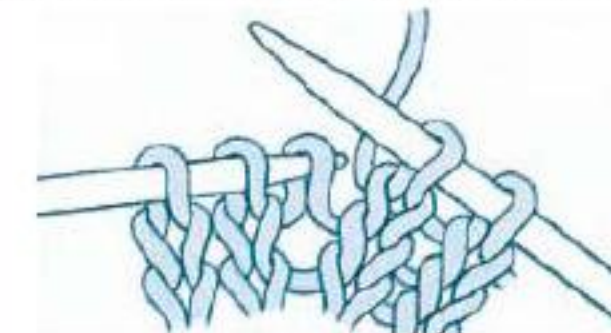


I-Cord Cast on the required number of sts onto a dpn. Knit each stitch. Slide the sts to the other end of the dpn and do not turn. (1) Bring the working yarn behind the work and (2) knit the sts again. Continue until cord is required length.



Mattress Stitch Worked with pieces spread out, cast off edges together and right sides up. Put needle through side of st closest to the top edge of lower piece and out through the centre of the st from back to front. Bring the needle completely under the corresponding st on upper piece and out the other side from back to front. Insert needle down through where yarn leaves the st on the lower piece and up through the centre of the next st.

M l Insert the left needle from the front to back of the horizontal loop between the two stitches. Knit the stitch through the back loop as shown. This sort of increase will make a left-leaning increase (**M l L**). To make a right leaning increase (**M l R**), insert the left needle from the front to the back of the horizontal loop between the two stitches. Knit the stitch through the front of the loop.



Wrap and turn (short-row wraps) On a knit row: yf, sl 1, yb, return sl st to left-hand needle, turn and work back across without working wrapped st. On a purl row: yb, sl 1, yf, return sl st to left-hand needle, turn work and work back across without working wrapped st.

Working wrap with st When working a knit row, insert needle from below into the wrap and k wrap together with the st as directed.



Grafting (Kitchener stitch) Leave a tail about 3 times the width of the knitting to be grafted. Thread yarn onto a blunt needle. Holding needles parallel with WS of work together; work two set-up stitches: (1) put the sewing needle in the first stitch of the front knitting needle purlwise and pull yarn all the way through, keeping the stitch on the knitting needle. Next put the sewing needle knitwise into the first stitch of the back knitting needle and pull all the way through. Keep the stitch on the needle. (2) Put sewing needle knitwise into first stitch of the front knitting needle and pull the yarn all the way through. Drop the stitch off the knitting needle. (3) Put sewing needle purlwise into the next stitch on the front knitting needle and pull through, keeping the stitch on the knitting needle. (4) Put sewing needle purlwise into first stitch on back knitting needle and pull yarn through. Drop the stitch off the knitting needle. (5) Put sewing needle knitwise into the next stitch on the back knitting needle and pull through. Do not drop the stitch off the knitting needle. (6) Repeat Steps 2–5 until all sts have been worked.

Ultimate 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 14 - 13	Varies * 32 - 40	Steel ** 1.6-1.4 mm (6, 7, 8) Regular hook B-1	32-42 *
4 ply	Sock, fingering, baby, superfine, light weight	1: super fine	19-20	2.25 - 3.25 mm USA size 1 - 3 Imperial 13 - 10	27 - 32	2.25-3.5 mm B-1 to E-4	21-32
5 ply	sport weight, lightweight, baby, fine	2: fine	15-18	3.25 - 3.75mm 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 I-9	12-17
10 ply	Worsted, Aran, medium weight, Afghan	4: medium	9-11	4.5 - 5.5 mm USA size 7 - 9 Imperial 7 - 5	16 - 20	5.5-6.5 mm I-9 to K-10 1/2	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 1/2 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 Encyclopedias, USA CYCA Standards, Knitpicks, Nancy's Knit Knacks, Ravelry and in consultation with Amelia Garripoli. © This table is copyright to Yarn Magazine.



To start a **sl st (slip stitch)** or **dc (double crochet)** (1) insert the hook into the next stitch, pick up the yarn with the hook and pull it through the st to the front. To complete a **sl st** pull the loop all the way through the second loop. To complete a **dc** (2) pick up the yarn with the hook again and pull it through the two loops.



the yarn with the hook and pull it through to the front (3 loops on hook). To complete a **htr**, catch the yarn again and pull it through all 3 loops. To complete a **tr**, catch the yarn again and pull it through the first 2 loops on the hook, pick up the yarn with the hook again and pull it through the rem 2 loops on the hook. In (2) you can also see the effect of working sl sts across a row to decrease. Here, 4 sts have been decreased.



To make a **dtr (double-treble)** you need a turning chain of four stitches. Wrap yarn around hook twice. (1) Insert hook into the stitch you're crocheting into, swirl hook and (2) pull yarn through stitch (4 loops on hook). Swirl hook and pull yarn through two loops (3 loops on hook). Swirl hook and pull yarn through two loops (2 loops on hook). Swirl hook and pull yarn through remaining two loops.



To make a **ttr (triple-treble, or treble-treble crochet)** you need a turning chain of five stitches. Wrap yarn around hook three times. (1) Insert your hook into the stitch you're crocheting into swirl hook and (2) pull yarn through stitch (5 loops on hook). Swirl hook and pull yarn through two loops (4 loops on hook). Swirl hook and pull yarn through two loops (3 loops on hook). Swirl hook and pull yarn through two loops (2 loops left on hook). Swirl hook and pull yarn through remaining two loops.



To make a **htr (half-treble crochet)** or a **tr (treble crochet)** (1) pick up the yarn with the hook. (2) Insert the hook into the next st, catch

needles SIZE CHART

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

Crochet stitches - We say torch, you say flashlight

Australian/UK	North American
chain (ch)	chain (ch)
double crochet (dc)	single crochet (sc)
treble crochet (tr)	double crochet (dc)
half treble crochet (htr)	half double crochet (hdc)
double treble (dtr)	treble crochet (tr)
slip stitch (sl st)	slip stitch (ss)
triple treble (ttr)	double treble (dtr)
miss	skip (sk)



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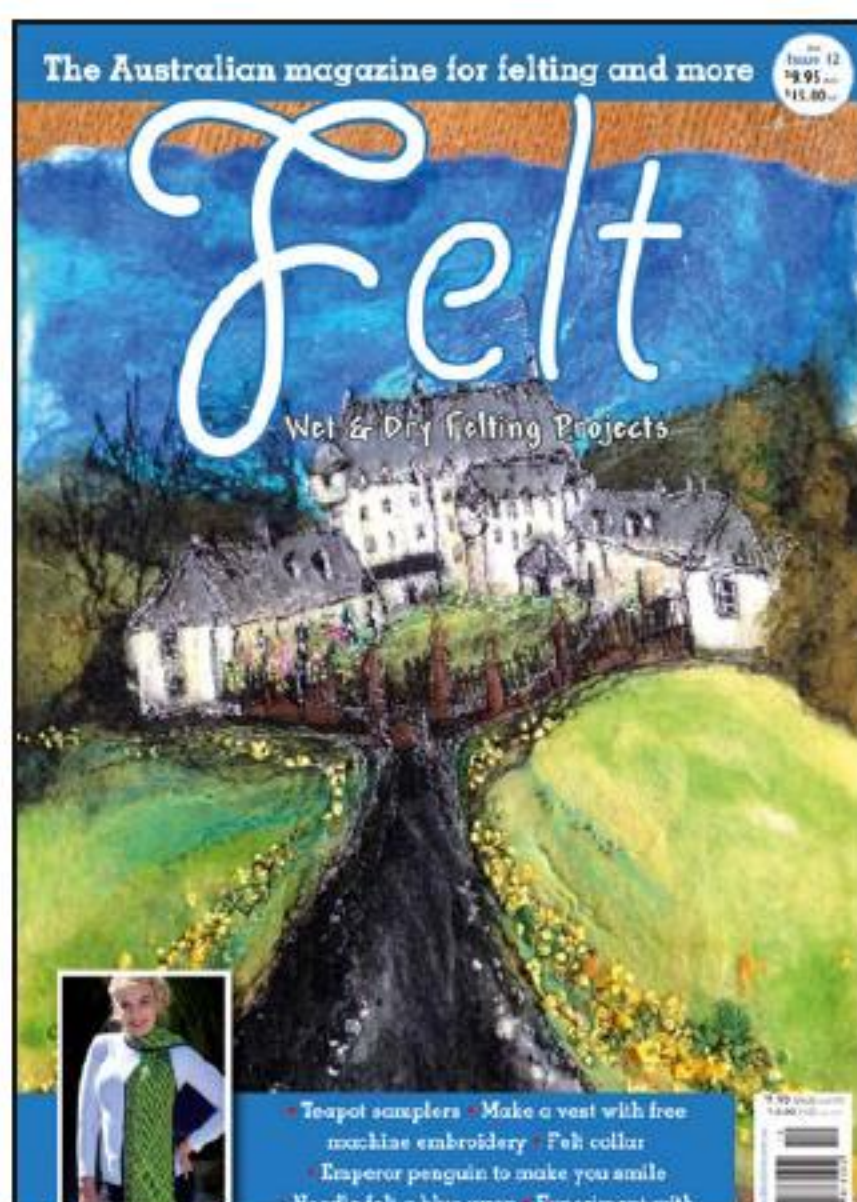
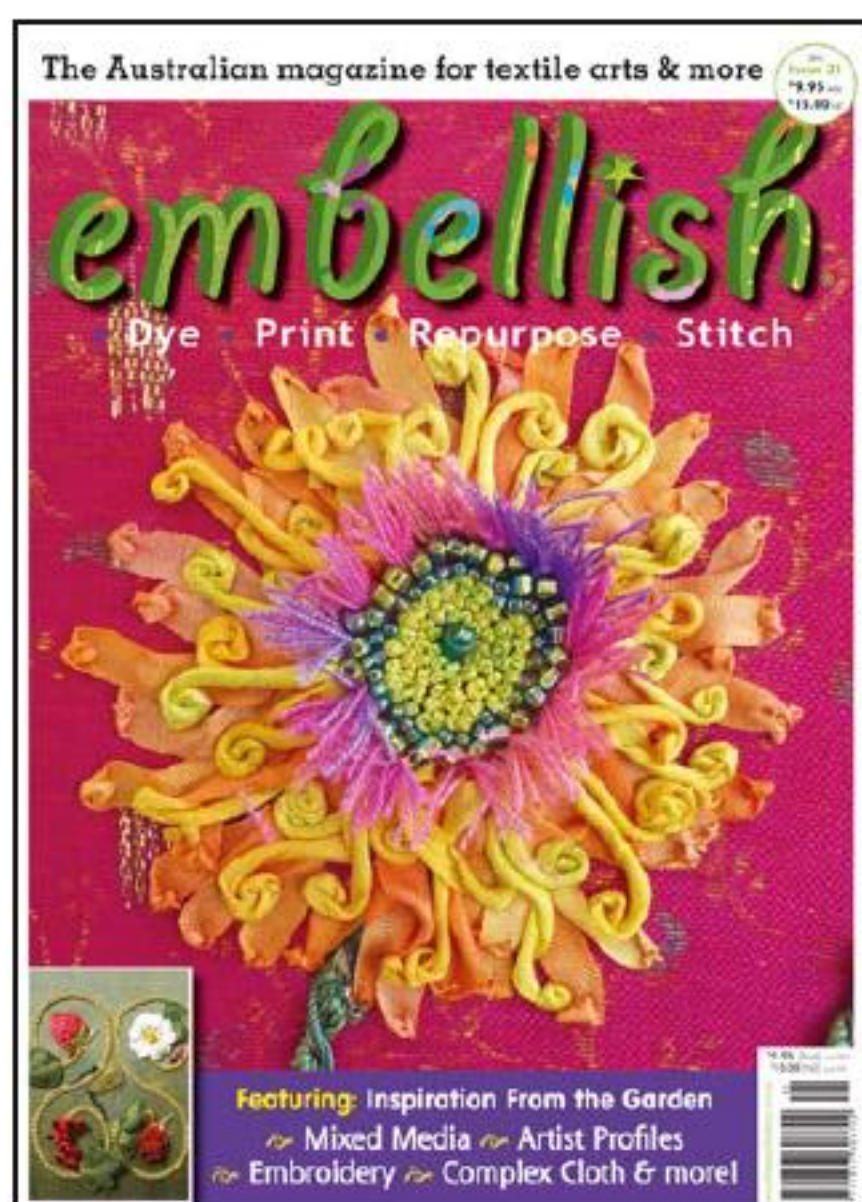
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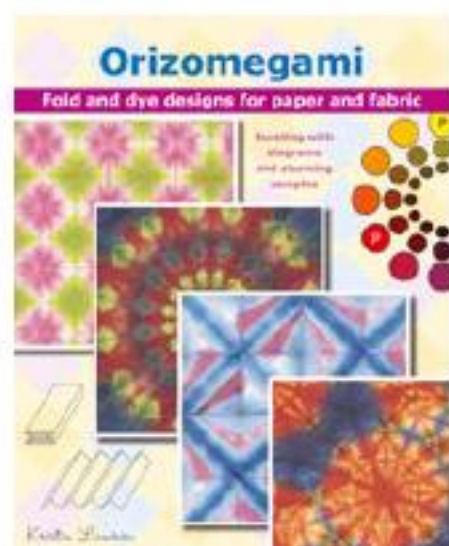


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