

The Australian magazine for creative people

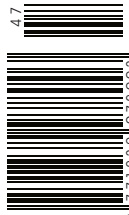
Yarn.

knit | felt | crochet | weave | spin

Evolve

2017
Issue 47
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47



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A close-up photograph of a Christmas tree made of green felt. The tree is decorated with numerous small, colorful felt ornaments in shades of red, blue, purple, white, and pink. The ornaments are scattered across the branches of the tree, which is set against a plain white background.

**We adore
Rachel Preston's
Picture of Spring
- turn to Rachel's
project on page 20
to learn how to make
one of your own!**

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SEPTEMBER 2017

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Editor's notes

Gaille Smith

Spring “springtime” rebirth, rejuvenation, renewal, resurrection and regrowth—**EVOLVE**. Evolve means to develop slowly, take your time, be content and happy, remember to smile and smell the roses. Actually smell every flower, as their scent can be powerful and heart-warming.

Speaking of flowers, we are excited to bring to you Yarn's first ever crochet- a-long (CAL) designed lovingly and especially for **Yarn** readers by Shelley Husband. You can find more from Shelley over on her Facebook and Instagram pages under Spincushions.

How will this CAL work? The first part of the pattern will be featured in this issue and every two weeks you will receive an email from us with the next steps. However, you will need to email us on **yarneditor@artwearpublications.com.au** so we have your emails on file. We will also be notifying you via Facebook, so pop on over to **Yarn** magazine.



Yarn Magazine



@Yarn_Magazine

I joined the team and published my first issue of **Yarn** in June 2017, and sadly this issue is my last. I have been offered an opportunity too good to refuse, but I do leave you in the capable hands of **Rie Natalenko** who will be taking over. I have no doubt you will love what she brings to the magazine.

Thank you for the support, the wonderful and overwhelming emails, Facebook messages and fun. I really will miss you!

Gaille





FLOWERS Crochet-A-Long

CAL

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Materials

Bendigo Woollen Mills Cotton 8 Ply (100% Pure Cotton; 11 wpi; 200g/7oz; 484m/529yds), Parchment/816, 4 balls (700 g), Kiwi/809, 1 ball (100 g); Honeydew/897, 1 ball (100 g), Daffodil/806, 1 ball (100g); Pomegranate/819, 1 ball (50 grams); Primrose/831, 1 ball (50 grams); Pink Rose/805, 1 ball (50 grams); Wild Lavender/896, 1 ball (50 grams); Snow/801, 1 ball (50 grams);

Yarn alternative

Paintbox Yarns Cotton DK

Needles and Notions

4mm (US G),
needle for sewing up

Tension

Tension isn't crucial

Finished measurements

15cm/6ins x 15cm/6ins per square;
100cm x 165cm/ 39ins x 65ins

Abbreviations

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

Flowers Crochet-A -Long

BY SHELLEY HUSBAND
from Spincushions



Shelley loves to design new crochet patterns that encourage and challenge you to create crochet wonders you didn't think you could. She lives by the ocean in country Victoria with her husband and teenage daughters. Give her some blue yarn and a hook and she's in her happy place.

Flower 1

Make 10. Make 2 in each petal colour with each having a different leaf colour.

Using 4mm hook and yellow, begin with a magic circle, or make 4 ch and join with a sl st to make a circle.

Round 1: 3ch (st ch), 15tr, join with sl st to 3rd ch of st ch. (16 sts, counting 3ch at beg as first st)

Round 2: Dc2tog beginning in same st as sl st and next st, *dc2tog over next 2 sts*, repeat from * to * 6 times, join with sl st to first dc2tog, fasten off yarn and weave in ends. (8 sts)

Round 3: Attach petal colour with a standing dc to any st, dc in same st, 2dc in next 7 sts, join with sl st to standing dc. (16 sts)

Round 4: Dc in same sp as sl st, 4ch, dc in same st, *dc in next st**, (dc, 4ch, dc) in next st*, repeat from * to * 6 times and from * to ** once, join with sl st to first dc. (24 sts and 8 x 4 ch sps)

Round 5: Dc in same sp as sl st, *5tr in 4 ch sp**, dc in next 3 sts*, repeat from * to * 6 times and from * to ** once, dc in next 2 sts, join with sl st to first dc, fasten off yarn and weave in

ends. (64 sts)

Round 6: Attach green with a standing spike dc over middle dc of Round 5 and into st in Round 3 below, *4ch**, spike dc over middle dc of Round 5 and into st in Round 3 below*, repeat from * to * 6 times and from * to ** once, join with sl st to standing spike dc. (8 sts and 8 x 4 ch sps)

Round 7: 3ch (st ch), (2tr, 2ch, 3tr) in same sp as sl st, *dc in 4 ch sp**, (3tr, 2ch, 3tr) in next st*, repeat from * to * 6 times and from * to ** once, join with sl st to 3rd ch of st ch, fasten off yarn and weave in ends. (56 sts)

Round 8: Attach cream colour with a standing bpdcc around any dc of Round 7, *3ch**, bpdcc around next dc of Round 7*, repeat from * to * 6 times and from * to ** once, join with sl st to standing bpdcc. (8 sts and 8 x 3 ch sps)

Round 9: 3ch (st ch), *5tr in 3 ch sp**, tr in next st*, repeat from * to * 6 times and from * to ** once, join with sl st to 3rd ch of st ch. (48 sts)

Round 10: 3ch (st ch), tr in same sp as sl st, *tr in next 2 sts, htr in next 2 sts, dc in next 3 sts, htr in next 2 sts, tr in next 2 sts**, (2tr, 2ch, 2tr) in next st*, repeat from * to * twice and

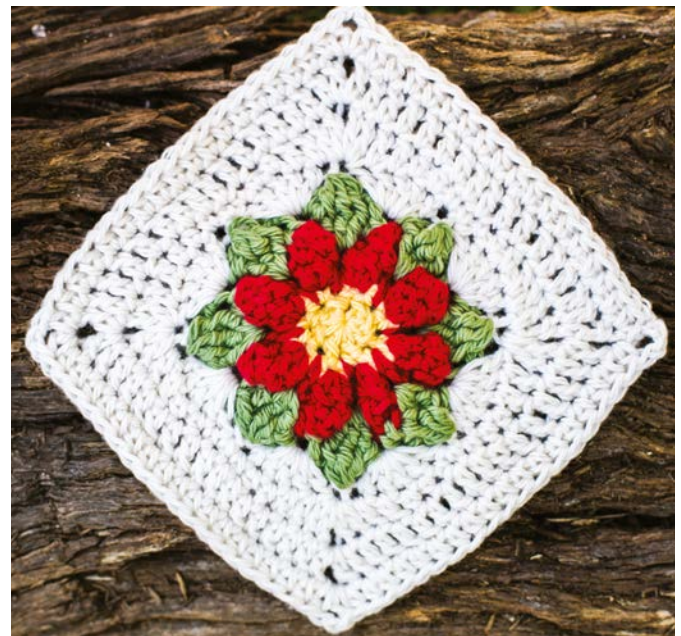
If you would like to join our CAL please email:
yarneditor@artwearpublications.com.au and we will send you
the next pattern in two weeks' time.
We will also be sharing updates on Facebook. We look
forward to seeing your progress and the colours you have
chosen to represent your spring!

from * to ** once, 2tr in same sp as first sts, 1ch, join with dc to 3rd ch of st ch. (15 sts along each side and 4 x 2 ch corner sps)

Round 11: 3ch (st ch), *tr in next 15 sts**, (tr, 2ch, tr) in 2 ch sp*, repeat from * to * twice and from * to ** once, tr in same sp as first st, 1ch, join with dc to 3rd ch of st ch. (17 sts along each side and 4 x 2 ch sp corners)

Round 12: 3ch (st ch), *tr in next 17 sts**, (tr, 2ch, tr) in 2 ch sp*, repeat from * to * twice and from * to ** once, tr in same sp as first st, 2ch, join with sl st to 3rd ch of st ch, fasten off yarn and weave in ends. (19 sts along each side and 4 x 2 ch sp corners).







Rose Cardigan



BY KIRI FITZGERALD-HILLIER

Cardigan Back

Using MC and 3.75mm needles, cast on 95 (103, 111, 127, 135) sts.

Row 1 (RS): K2, (p1, k1) to last st, k1.

Row 2: P2, (k1, p1) to last st, p1.

Rep above 2 rows until rib measures 9cm/3½".

Switch to 4mm needles.

Working in st st throughout, inc 8 sts across first row and establish dot chart as follows – K7, work dot chart, working repeat 11 (12, 13, 15, 16) times, k7. 103 (111, 119, 135, 143) sts.

Continue as established, until back measures 32cm/12½", ending with WS row.

Start armhole shaping

Keep Dot Chart correct as established throughout.

Cast off 4 (4, 4, 5, 7) sts at beg of next 2 rows.

Cast off 3 (3, 4, 5, 6) sts at beg of next 2 rows.

Cast off 2 (2, 2, 4, 4) sts at beg of next 2 rows.

Cast off 1 (1, 1, 3, 3) sts at beg of next 2 rows.

Cast off 1 (1, 1, 2, 2) sts at beg of next 2 rows. 81 (89, 95, 97, 99) sts.

Continue as established until armhole measures 16.5 (18, 19, 20, 21.5) cm / 6½ (7, 7½, 8, 8½)".

Start Shoulder Shaping

Cast off 5 (6, 6, 7, 7) sts at beg of next 2 rows.

Cast off 5 (6, 6, 6, 6) sts at beg of next 2 rows.

Cast off 5 (5, 6, 6, 6) sts at beg of next 4 rows.

Cast off rem 41 (45, 47, 47, 49) sts.

Left Front

Using MC and 3.75mm needles, cast on 44 (48, 52, 60, 64) sts.

Row 1 (RS): (k1, p1) to last 2 sts, k2.

Row 2: P2, (k1, p1) to end.

Rep above 2 rows until rib measures 9cm/3½".

Switch to 4mm needles.

Working in st st throughout, inc 4 sts across first row and establish dot chart as follows – K4 (7, 4, 4, 7), work dot chart, working repeat 5 (5, 6, 7, 7) times, k3 (4, 3, 3, 4). 48 (52, 56, 64, 68) sts.

Continue as established, until front measures 32cm/12½" ending with a WS row.

Start armhole shaping

Keep dot chart correct as established throughout.

Cast off 4 (4, 4, 5, 7) sts at beg of next RS row.

Cast off 3 (3, 4, 5, 6) sts at beg of next RS row.

Cast off 2 (2, 2, 4, 4) sts at beg of next RS row.

Cast off 1 (1, 1, 3, 3) sts at beg of next RS row.

Cast off 1 (1, 1, 2, 2) sts at beg of next RS row. 37 (41, 44, 45, 46) sts.

Continue as established until armhole measures 8 (9, 9.5, 10, 11)cm / 3¼ (3½, 3¾, 4, 4¼)" ending with a RS row.



Materials

Lana Gatto, Super Soft, 8ply, 100% Merino, [50g/1.76oz, 125m/137yds, equivalent to Aust. 8ply], 9 (10, 12, 13, 14) balls Col. No. 13856 (MC), 1 (1, 1, 1, 2) balls Col. No. 13210 (CC).

Approximately 10g each of Dark Green (A), Light Green (B), Pink (C) and Maroon (D) 8ply yarn for flower. Sample used WOOLganic 8ply in Gondwana, Kyoto, Lotus and Kundalini.

Needles and notions

4mm knitting needles, 3.75mm knitting needles, tapestry needle, 10 (10, 10, 11, 11) 2.5cm / ¾" buttons.

Tension

22 sts and 30 rows to 10cm (4inches) in stocking stitch.

Finished measurement

Garment bust measures 91 (99, 105, 119, 127) cm / 35¾ (39, 41¼, 47, 50)". Sample knit measures 99cm / 39".

Notes

For Rose motif use a separate ball of colour for each area of colour. For dot pattern carry CC at back of work, catching yarn after every 3 stitches.

Start Neck Shaping

Next row: Cast off 11 (13, 14, 14, 15) sts, work to end. 26 (28, 30, 31, 31) sts.

Cast off 3 sts at beg of next WS row.

Cast off 2 sts at beg of next WS row.





Cast off 1 st at beg of next WS row.
20 (22, 24, 25, 25) sts.
Continue as established until
armhole measures 16.5 (18, 19, 20,
21.5)cm / 6½ (7, 7½, 8, 8½)" ending
with a WS row.

Start Shoulder Shaping

Cast off 5 (6, 6, 7, 7) sts at beg of next
RS row.
Cast off 5 (6, 6, 6, 6) sts at beg of next
RS row.
Cast off 5 (5, 6, 6, 6) sts at beg of next
2 RS rows.

Right Front

Using MC and 3.75mm needles, cast
on 44 (48, 52, 60, 64) sts.

Row 1 (RS): K2, (p1, k1) to end.

Row 2: (P1, k1) to last 2 sts, p2.

Rep above 2 rows until rib measures
9cm/3½".

Switch to 4mm needles.

Working in st st throughout, inc 4
sts across first row and establish dot
chart as follows - K3 (4, 3, 3, 4), work
dot chart, working repeat 5 (5, 6, 7,
7) times, k4 (7, 4, 4, 7). 48 (52, 56,
64, 68) sts.

Work 5 more rows straight.

Work 6 (7, 6, 6, 7) sts as established,
pm, work row 1 of rose chart, pm,
work to end as established.

Continue working dot chart as
established, until front measures
32cm/12½"
ending with a RS row.

Start armhole shaping

Keep dot chart correct as established
throughout.

Cast off 4 (4, 4, 5, 7) sts at beg of next
WS row.

Cast off 3 (3, 4, 5, 6) sts at beg of next
WS row.

Cast off 2 (2, 2, 4, 4) sts at beg of next
WS row .

Cast off 1 (1, 1, 3, 3) sts at beg of next

WS row.

Cast off 1 (1, 1, 2, 2) sts at beg of next
WS row. 37 (41, 44, 45, 46) sts.

Continue as established until
armhole measures 8 (9, 9.5, 10, 11)
cm / 3¼ (3½, 3¾, 4, 4¼)" ending
with a WS row.

Start Neck Shaping

Next row: Cast off 11 (13, 14, 14, 15)
sts, work to end. 26 (28, 30, 31, 31) sts.

Cast off 3 sts at beg of next
RS row.

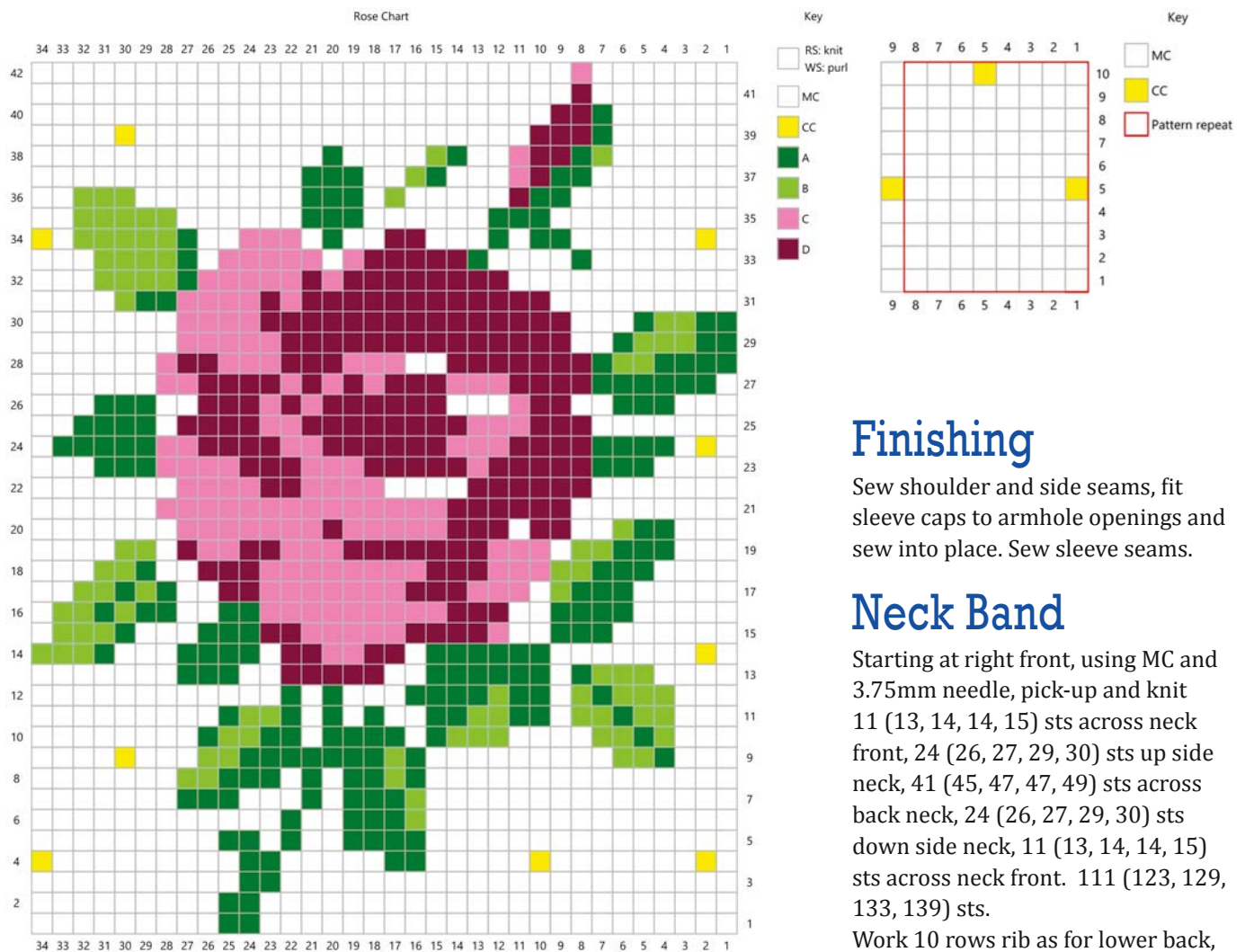
Cast off 2 sts at beg of next
RS row.

Cast off 1 st at beg of next RS row. 20
(22, 24, 25, 25) sts.

Continue as established until
armhole measures 16.5 (18, 19, 20,
21.5)cm / 6½ (7, 7½, 8, 8½)" ending
with a RS row.

Start Shoulder Shaping

Cast off 5 (6, 6, 7, 7) sts at beg of next
WS row.



Cast off 5 (6, 6, 6, 6) sts at beg of next WS row.

Cast off 5 (5, 6, 6, 6) sts at beg of next 2 WS rows.

Sleeves (make two)

Using MC and 3.75mm needles, cast on 48 (52, 52, 54, 56) sts.

Row 1 (RS): (k1, p1) to last 2 sts, k2.

Row 2: P2, (k1, p1) to end.

Repeat above 2 rows four more times.

Switch to 4mm needles.

Working in st st, throughout, inc 1 st in first row and establish dot chart as folls – K4 (2, 2, 3, 4), work dot chart, working repeat 5 (6, 6, 6, 6) times, k4 (2, 2, 3, 4). 49 (53, 53, 55, 57) sts. Work 5 rows straight.

Inc Row: K1, M1L, knit to last st,

M1R, k1. 51 (55, 55, 57, 59) sts.

Cont as established, working inc row every foll 10th (10th, 8th, 6th, 6th) row 10 (10, 12, 15, 20) more times and incorporating new stitches into dot chart pattern. 71 (75, 79, 87, 99) sts.

Continue working straight until sleeve measures 46 (46, 47, 47, 48) cm / 18 (18, 18½, 18½, 19)" ending with a WS row.

Shape Sleeve Cap

Keep dot chart correct as established throughout.

Cast off 4 (4, 5, 5, 7) sts at beg of next 2 rows.

Cast off 3 (3, 4, 5, 6) sts at beg of next 2 rows.

Cast off 2 (2, 2, 2, 4) sts at beg of next 2 rows. 53 (57, 57, 63, 65) sts.

Dec. Row: Ssk, k to last 2 sts, k2tog.

51 (55, 55, 61, 63) sts.

Continue working decrease row every following 4th row 4 (2, 4, 8, 8) times. 43 (51, 47, 45, 47) sts.

Continue working decrease row every following RS row 7 (11, 8, 6, 6) times. 29 (29, 31, 33, 35) sts.

Work WS row.

Cast off 3 sts at beg of next 4 rows. 17 (17, 19, 21, 23) sts.

Cast off rem sts.

Finishing

Sew shoulder and side seams, fit sleeve caps to armhole openings and sew into place. Sew sleeve seams.

Neck Band

Starting at right front, using MC and 3.75mm needle, pick-up and knit 11 (13, 14, 14, 15) sts across neck front, 24 (26, 27, 29, 30) sts up side neck, 41 (45, 47, 47, 49) sts across back neck, 24 (26, 27, 29, 30) sts down side neck, 11 (13, 14, 14, 15) sts across neck front. 111 (123, 129, 133, 139) sts.

Work 10 rows rib as for lower back, beg with row 2.

Cast off in pattern.

Left Front Band

Starting at the top, using MC and 3.75mm needle, pick-up and knit approx 3 sts for every 4 rows down left front edge. 105 (107, 109, 111, 113) sts.

Work 10 rows rib as for lower back, beg with row 2.

Cast off in pattern.

Right Front Band

Starting at the bottom, using MC and 3.75mm needle, pick-up and knit approx 3 sts for every 4 rows up right front edge. 105 (107, 109, 111, 113) sts.

Work 3 rows rib as for lower back, beg with row 2.

Row 4: Rib 10 (12, 14, 6, 8) sts, (k2tog, yo, rib 8 sts) 9 (9, 9, 10, 10) times, k2tog, yo, k3.

Cast off in pattern.

Sew on buttons opposite buttonholes, wash and block cardigan.



How I came to weave!

Jean Lombard

As an author and a weaver, my life revolves around yarns, both literary and textile. My love of fibres—and textiles in general—started when I was very young and learnt to sew, knit and crochet at my mother's knee. Writing came next, then weaving and spinning much later in my early twenties.

I migrated to Australia in 1968 as a ten-pound paddy. Then I married, moved to Canberra and had a child all in the next year. It didn't take me long to find some like-minded people and I soon joined Canberra Spinners and Weavers where my interest in weaving developed quickly. The CSW held many courses with international visiting weavers, amongst them Peter Collingwood, Marianne Straub and Theo Morman. I was fortunate to have these skilled teachers.

It was always difficult to find supplies—we didn't have the

Internet to help us. I decided to set up a yarn shop in my garage at first, and shortly afterwards rented a space on the corner of Kennedy and Eyre Streets, Kingston, in Canberra.

The shop took off—as did my flock of black and coloured sheep, which soon grew to 75 woolly creatures! We imported wheels and looms from New Zealand, Finland and Glimakra in Sweden. Enquiries for classes inspired us to set up both spinning and weaving courses, which were very popular and were taught by Fay Skyring over the ten years we had the shop.

Postings overseas forced us to sell the shop and my equipment had to be stored away. Three years in tropical Singapore put an end to wool crafts for a while, but instead I studied carpet weaving through a group run by the Singapore Museum.

After Singapore, it was a great

contrast to move to Moscow in the former Soviet Union, where my new knowledge of carpet weaving inspired many visits to carpet markets along the old silk road at Derbent in the Caucasus, Ashkebad in Turkmenistan, Samarkand in Uzbekistan, Azerbaijan and Dagestan. The wonderful treasures collected in these exotic places surround me as I weave, and trigger memories of the charming and colourful people I bought them from.

What a contrast today working in my weaving room looking out at the Australian bush and listening to the cries of the colourful birds flitting through the scribbly gums, casuarinas and stringy barks as I throw my shuttle!

I was very fortunate to find a large strong counter marche Harris Loom—my favourite workhorse. It gives me 1.10m/43" weaving width. This loom was first brought





The Loman Loom



French spinning group held at Jean's home in France

to Australia by Judy Richmond in the early 70s, and I was lucky to acquire it when it needed a new home some years ago. I love working with this loom. It is very comfortable, and gives me so much space. The front beam can be lifted out for threading the heddles and reed, and I can get right inside the loom when I need to adjust the pedal tie-up. It has a universal tie up which gives me as many possibilities as I need for patterning. It also has a second back beam, which I use from time to time for supplementary warps.

There is a mixed linen warp on the Harris loom, for bags or table runners. I am using a slub cotton as weft showing the twill pattern. I also have a Loman loom, 38"/96cms, 4 harness counter marche. It is dressed in a linen warp for a set of tablemats. Even though it is smaller and less comfortable to use, it still continues to be a good loom and it can be folded up for transportation if required. I love to have the choice of two looms and two projects warped up. It doesn't take me long to start planning a new project and from time to time I take a break from throwing the shuttle to start winding a new warp on the warping mill.

My next project, a big one, will be a double weave blanket for each of my four grandchildren. The warp will be

2/22s worsted wool in wide stripes of navy, green and grey, threaded up to a twill variation. I think it will require about eight warp chains, and will spread over most of the width of the Harris loom. It will take quite some time to wind this warp. The weft will be a variety of handspun wool, dyed and textured.

As the cloth grows, so does the plot for my next historical novel, the characters weaving through my mind. I stop to wind on the beams holding the warp and admire the huge old loom covered in yarns of beautiful colour. The cones of yarn are lined up to rewind my shuttle—prepared for weaving with alternate colours, row by row in a present project. I become absorbed in the passion of colour and texture, and I adore how the project changes and grows with each length of cloth.

Even though I wind and dress the loom in a long warp, I like to cut off each project when it is finished. It helps me to think again what the next project will be. Something entirely different can be made by re-threading and re-spacing the warp in the reed, adding a supplementary warp, or completely changing the texture of the weft. I love colour and texture.

As I weave I think and dream of the people who have passed through

my life and how our lives have been interwoven. Nothing gives me more pleasure than to give something I have made to a dear friend—someone I have thought about deeply as I work.

I live half of each year in a small medieval village in rural France, where I spend my time spinning, and due to lack of equipment I weave words instead of cloth. Weaving, writing, and yarn-spinning in all senses of the word are an integral part of my life as I create the next novel or piece of cloth.

Jean Lombard lives in Tallong NSW. She published a biography ***An Irish Woman in Czarist Russia 2010***; Kathleen French 2014 (also eBook); a ***Historical Novel, Claudette, a Woman of the Middle Ages***, 2015 published both in English, French and an eBook, and is currently writing a sequel to ***Claudette*** and another historical novel covering three generations in 19th and 20th century Russia.

Jean is a member of Yarnspinners Mittagong; La Guilde de Filage en Burgogne; Goulburn Handweavers and Spinners and several international Facebook weaving groups. She is also a member of the Historical Novelists Association Australasia and ACT Writers Centre.

Botanica

BY JENNY OCCLESHAW

This A-line smock top with raglan sleeves is a great design for freehand embroidery. I've used Appletons Fine Embroidery Wool as it has beautiful natural colours and is lovely to work with. Use a washable embroidery pen to sketch the basic design of your embroidery and work from the middle flower out. No two designs will be exactly the same and you'll end up with your own very unique piece.

Choose your colours to suit your own baby or the baby you're making it for. I used blue shades as they went well with the lovely dove grey.

Take your time with the embroidery especially if you haven't embroidered on knitting before. You can't really use a hoop. Just don't pull anything very tight. Use the photography as a guide but don't feel you have to make an exact replica. Just a few simple flowers look very sweet and will be greatly appreciated by a new mother. Some knitters find it easier to embroider the front prior to sewing up the garment.



Botanica

BY JENNY OCCLESHAW



Materials:

Filatura Di Crosa Zarina—
50gram Balls x 4 Shade 1494
dove grey
Alternative 4ply yarns such
as Patons 4ply baby wool or
Heirloom baby wool would be
fine. Quantities may vary.
Appletons fine embroidery
wool—pale green, mid green,
dark green, mid blue, dark blue,
dark purple, mid purple
Embroidery needle
1 Pair of 3.25mm knitting
needles
1 Pair of 2.75mm knitting
needles
Wool needle for sewing up.
2 buttons
5 stitch holders

Size

12 Months (18 Months)

Measurements

To fit underarm - 56cm (60cm)
Length - 26cm (29cm)
Sleeve fits - 19cm (21cm) or
length desired)

Tension

28sts and 41 rows to 10cm
worked over 10cm on 3.25mm
knitting needles.

Notes:

The size shown is for twelve months and I have provided a larger size as well. Due to the detailed work in the top, I think that it looks best on a baby who is already walking. That way, you get the maximum effect for your hard work with the embroidery. The shape lends itself to being worn over leggings and the neck has a back opening so it's a nice easy fit. This is a pretty little top which is warm and luxurious but feminine, and a great project for knitters who love to embroider.

First check your tension carefully. If have fewer sts than you need, use larger needles. If you have more sts than you need, use bigger needles.

A-Line Top—Back

Using 2.75mm knitting needles and Filatura Di Crosa Zarina, cast on 113(125) sts.
Work 10 rows st st, inc at each end of 5th and 9th rows...117(129)sts.
Change to 2.25mm knitting needles.
Next row - (picot row) K1, * yfwd, K2tog, rep from * to end.
Working in stocking st, (beg with a purl row), dec at each end of 2nd and foll 4th rows until 89(95) sts rem.
Work 3(1) rows.

Shape Raglan Armholes

Cast off 2sts at beg of next 2 rows...85(91)sts.**
Dec at each end of next and foll alt rows until 57(61)sts rem.
Work 1 row.
Divide for back opening -
1st row - K2tog, K29(31), turn.
Cont on these 30(32)sts.
2nd row - K5, purl to end.
3rd row - K2tog, knit to end.
Rep 2nd and 3rd rows 3 times.
10th row - K5, purl to last 0(2) sts, (P2tog) 0(1) times.
11th row - K2tog, knit to last 3sts, yfwd, K2tog, (buttonhole), K1.
Keeping garter st border correct, dec at armhole edge in alt rows 1(0) times, then in every row 7(9) times...17(17) sts
Leave rem sts on a stitch holder.
Join yarn to rem sts, Cast on 5 sts for the underlap, knit to last 2sts, K2tog...30(32) sts
2nd row - Purl to last 5sts, K5.
3rd row - K to last 2 sts, K2tog
Rep 2nd and 3rd row rows 5(3) times.
Keeping garter st border correct at edge, dec at armhole edge in every

row 7(11) times...17(17)sts. Leave rem sts on a st holder.

Front

Work as for Back to **
Dec at each end of the next and alt rows until 55(59) sts rem.
Work 1 row.

Shape Neck

Next row - K2tog, K18(20), turn. ***
Cont on these 19(21) sts
Dec at armhole edge in alt rows 5(3) times, then in every row 7(11) times, AT THE SAME TIME, dec at neck edge in alt rows 3 times, then in foll 4th rows twice...2sts
Next row - K2tog. Fasten off.***
Slip next 15(15) sts on to a stitch holder and leave. Join yarn to rem stitches and knit to last 2 sts, K2tog, Rep from *** to ***.

Sleeves

Using 2.75mm Knitting Needles and Filatura Di Crosa Zarina, cast on 47(49) sts.
Work 10 rows st st, dec at each end of 3rd and 7th rows ...43(45) sts.
Change to 3.25mm Knitting Needles.
Next row - Picot row - K1, * yfwd, K2tog rep from * to end.
Work 3 rows st st beg with a purl row.
Next row - K2, m1, knit to last 2 sts, m1, K2.
Cont in st st, inc as before (m1) at each end of foll 4th(6th) rows until there are 47(59) sts then in foll 6th(8th) rows until there are 63(65) sts.
Cont without further shaping until work measures 19(21) cm from picot row or desired length, ending with a purl row.

Shape Raglan

Cast off 2 sts at beg of next 2 rows... 59(61) sts.



Dec at each end of next and foll alt rows until 13(13) sts rem, then in every row until 7(7) sts rem. Leave sts on a st holder.

Neckband

Using backstitch, join the raglan seams, noting the tops of the sleeves form part of the neckband. At this stage it's worth considering whether you want to apply your embroidery before you do your final finishing.

I think it's easier to press the pieces, embroider and then put it all together—but it's your choice. It's less bulky to work with one piece of knitting in your hands when you're doing quite fine embroidery.

With right side facing and using 2.75mm knitting needles and beg at back opening, knit across sts from first back neck st holder; sts from left sleeve stitch holder; knit up 18 sts evenly along left side of neck, knit across sts from front stitch holder; 18sts along right side of neck, then sts from right sleeve st holder; then sts from second back neck stitch holder... 99(99)sts.

1st row - K5, P to last 5sts, K5.

2nd row - Knit.

3rd row - As 1st row.

4th row - Knit 5, P to last 5 sts, K2, yfwd, K2tog (buttonhole), K1.

5th row - Knit

6th row - K5, P to last 5sts, K5

7th row - Knit

8th row - Knit 5, P to last 5st, K2, yfwd, K2tog (buttonhole), K1.

9th row - Knit

10th row - Hemline - K1, *yfwd K2tog rep from * to end.

Keep garter st border correct, work 9 rows st st as before, beg with a purl row and working a buttonhole (as before) in 2nd and 6th rows. Cast off loosely.

To Make Up

Using a damp cloth and a warm iron, press lightly if necessary.

Once embroidery is complete, sew seams together as follows:

Using a back stitch seam, join side and sleeve seams.

Fold hems into position (pinning can be very helpful here) and slip stitch into position.

Fold neckband in half to the wrong side and slip stitch loosely into position.

Oversew ends of neckband at back opening edge, taking care to match buttonholes.

Sew underlap in position on back.

Sew on buttons.

Embroidery

Use the photography as a guide but don't feel you have to make a complete replica. Even just a few simple flowers look very sweet and will be greatly appreciated by a new mother. Some knitters find it easier to embroider the front prior to sewing up the garment.

Foxglove

Centre Flower. Draw in the curved stem and position for the two bottom leaves. I used pale green for the stems and delphinium blue for the flowers. Work the stems in stem stitch starting at the base.

The flowers are worked in buttonhole stitch with a few French knots at the very top for buds. Begin at the top of the flower and work the trumpets from left to right, placing them either side of the stem. Make the trumpets larger as you get towards the base. Make sure you leave the stem visible.

Stitch the central vein of the leaf in stem stitch and then work the rest of the leaf in satin stitch using pale green as for the stem. End neatly on the back of the work.



A Drop Stitch Original Design. Please enjoy making this pattern. Not for commercial reproduction.

For assistance with patterns, Contact Drop Stitch Designs: jennyocleshaw@hotmail.com or www.dropstitchdesign.com

Purple Agapanthus

Flowers either side of centre.

The flowers are worked in two shades of purple, a different one for each flower using a long bullion stitch, and the stems are worked in mid green using stem stitch. There is also a little Agapanthus at the top centre neck and under the button band on the back.

Using a water soluble pen, draw in the stems and strappy leaves for the Agapanthus. There should be two stems and approximately four leaves. You could add more but you don't want to make your work look too crowded. Using mid green, work the stems and leaves in stem stitch.

For the flowers, mark a dot approx half a centimetre above each stem and work from this point outwards in a circle. Each flower has seven points and each point has fourteen or fifteen wraps, depending how big you make your stitch. Make a back stitch to the required length. Bring the needle up at the starting point but do not pull it through. Wrap the thread around the needle, in a clockwise direction, the required number of times. Do not wrap it too tightly.

Place your left thumb over the wraps, and then pull the needle through the wraps. As you pull the needle through the wraps the bullion will turn back. Adjust the wraps if necessary. Insert the needle at the starting point and pull through to complete the bullion stitch. Repeat

around the flower to complete.

Repeat for the second flower and then do the same for the Agapanthus on the other side of the Foxglove.

Hollyhocks

At each far side

Mark the position of the stems and the leaves with a water-soluble pen. The hollyhocks should curve in towards the central foxglove and be slightly taller than the other flowers so that the pattern of the embroidery imitates the shape of the A-Line.

Each hollyhock will have five or six flowers, which are a little smaller than a ten-cent piece (this gives you an idea of how much stem you need to draw.) The flowers graduate in size, becoming smaller towards the top. It's good to have some either side of the stem for balance and to pop in a couple of extra little leaves and tendrils as these are big flowers and you'll want to make sure they look balanced.

Using dark green, work the stem and tendrils in stem stitch. For each leaf work an outline stitch down the centre in stem stitch and work the rest in satin stitch. Using mid blue work the hollyhocks in buttonhole stitch. If you're not sure whether you can work a circle just from a central dot, draw the whole circle. Fill the centre of the hollyhocks with French knots. You can also put in some fragments of flowers if you wish. These look like slices of pie and are worked the same way as the flowers. These little pieces go at the top of the flower.

BUTTONHOLE STITCH

This is worked the same as blanket stitch but the stitches are worked closer together. In this case it is worked in a circle. Start on the outside edge and work from left to right. Hold the thread below and take a downward straight stitch and draw up with the thread underneath the needle. Continue in the same manner until the circle is complete, keeping the stitches nice and close together.

FRENCH KNOTS

Bring the thread up to the desired spot. Hold the thread firmly with your left hand. With the needle pointing towards you, place it under the thread from the left-hand side and twist it around once. Insert the needle close to where the thread emerged, but not in the same hole. Draw the thread around the needle to firm the knot and pull through to the back. Pass on to the position for the next knot.

CHAIN STITCH

Once your garment is fully sewn together work a row of chain stitch around the neckline. Using one thread of each shade of purple, work a row of chain stitch around the neckline, being careful not to pull this too tight. Pull your thread all the way through. Re-insert your needle into the same hole that your floss exited, then holding thread under the needle, bring the needle out again further around the neckline. Continue all the way around the neck. The longer the stitches, the longer the chain links will be.



An interview with: *Nadine Hulme*



Nadine Hulme is the Managing Director and co-founder of Adagio Mills with her husband, Andrew. She's also mother to two beautiful boys, James (5) and Xavier (2). They are her inspiration, as she loves making things for them.

At the mills, in Orange NSW, she gets a lot of pleasure from her happy customers. She loves that moment when she hands back a customer's fleece as a finished yarn and they get to squish it for the very first time. There's something really magical, she says, about turning your own fleece into yarn.

At Adagio mills, they love the natural colours of the fleece, and hence don't dye any of the wool. Nadine's always looking for ways to showcase the beautiful natural colours so is currently working on her pattern writing skills.

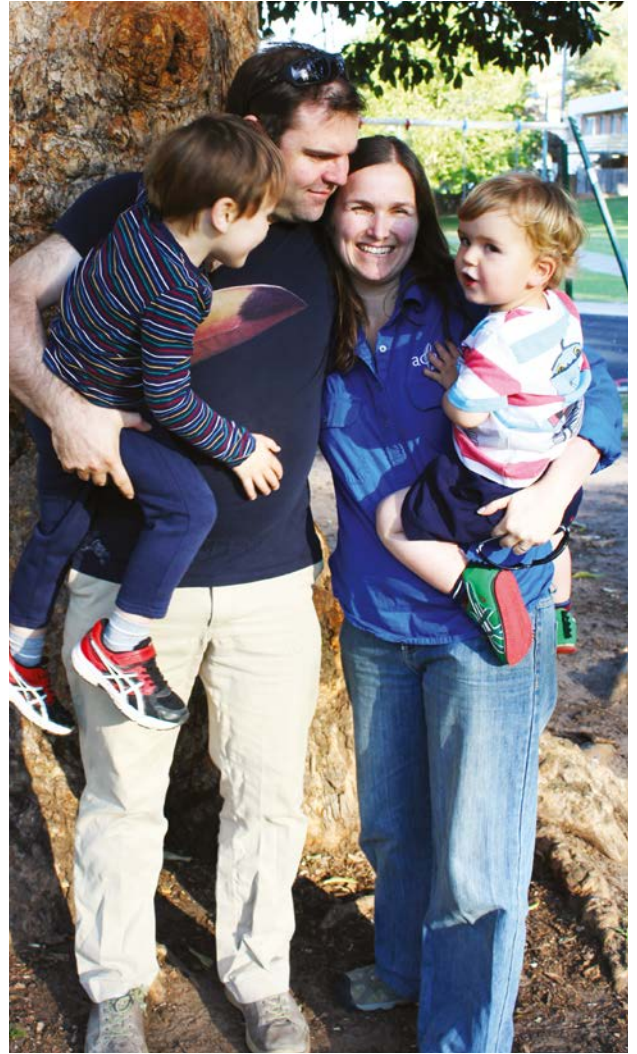




Nadine used to be an electrical engineer who worked in the mining industry for many years until she became the manager of Adagio Mills. The part she loved the most about electrical engineering was building systems and getting them to work, and the idea of building something has carried over into the rest of her life. She has always loved handcrafts and these days can always be found making something.

One of Nadine's first memories of knitting was learning to knit at a guide camp. The project, she recalls, was really silly—it was a nose warmer! All it was, was a little triangle with strings, but she was fascinated. Even as a child she always had busy hands. She would sit in front of the TV doing cross stitch or knitting or crochet or long stitch, and later in life added quilting or sewing. All these she learnt from her mother.

She has a very active mind, and always has the next two or three projects planned in her head, long before she has finished the current one. She is so busy these days that she wishes she had the power of teleportation. That way she could get from one place to another without the need for the travel time!



Shapes in a Square

Materials

Bendigo Woollen Mills –
Luxury 8ply 100% Wool
(200gm/7oz, 400m/437yd) 2
balls of each colour in Lotus,
Ghost, Aquarium
4.5mm (US 7) hook (or hook
to obtain gauge)
Needle for sewing in ends

Tension

9tr x 4 rows = 5cm (2")
square

Special Abbreviations

blo - back loop only
sk - skip

Special Stitches

Double Treble Spike Stitch
Yarn over twice, insert
hook through designated
stitch.

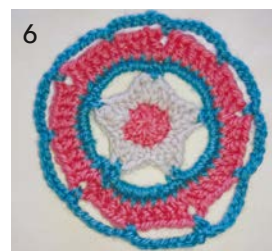
Notes

- Pattern uses Aus/UK terminology throughout. Please do a gauge swatch and go up or down hook sizes as necessary. I crochet very tightly so if you have loose tension, please try using a 3 or 3.5mm hook before starting, to get gauge.
- Colour is completely up to you. I would highly recommend that Colour A is a bright colourway, Colour B is neutral and Colour C is a deep colourway to see the different shapes come out within the square.
- Where ch2 and ch3 are written at beg of rounds, these are to be counted as stitches throughout pattern, unless stated otherwise.

BY NAOMI SKEAT



Naomi lives in Tasmania with her husband and 3 children. Learning to crochet in 2012 while waiting for back surgery to help pass the time, she had no idea that 5 years later she would be crocheting and knitting most days and moving on to modern crochet design.



Let's Begin

Round 1: with colour A make a magic ring and ch3, 9tr in ring, join with sl st to top of ch3, fasten off. (10sts) [circle]

Round 2: join colour B with a dc in any st, *(2htr, dtr, 2htr) in next st, dc in next st, repeat from * 3 times, (2htr, dtr, 2htr) in last st, join with sl st to first dc, fasten off. (30sts) [star]

Round 3: join colour C with a dc in any dtr of previous round and *ch7, sk 5sts, dc in next st, repeat from * 3 times, ch7, sk 5sts, join with sl st to first dc, DO NOT FASTEN OFF (5sts + 5ch sp).

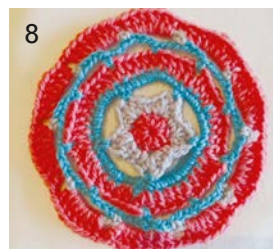
Round 4: continue with colour C, ch1 and dc in same st, *7dc in ch sp, dc in

next st, rep from * 3 times, 7dc in ch sp, join with sl st to 1st dc, fasten off. (40sts)

Round 5: join colour A with a sl st and ch3 in the 1st dc in any ch sp, tr in next 6sts, (tr, ch2, tr) in next st, *tr in next 7sts, (tr, ch2, tr) in next st, rep from * 3 times, join with sl st to top of initial ch3, fasten off. (45sts + 5ch sp) [pentagon]

Round 6: join colour C with dc in any ch sp. *ch7, sk 4sts, dc in next st, ch7, sk 4sts, dc in ch sp, rep from * 3 times, ch7, sk 4sts, dc in next st, ch7, sk 4sts, join with sl st to first dc, fasten off. (10dc + 10ch sp)

Round 7: join colour B with a dc in the 4th ch of any ch7 ch sp, *ch6, dc in 4th ch of next ch sp, rep from * 8





rep from * 8 times, sk 3sts, 7dtr in next st, sk 3sts and join with sl st to first dc, fasten off. (80sts) [petal]

Round 10: working in blo for this round (except where stated not to). Join colour B with (dc and ch1) in the 1st dtr of any fan, (dc and ch1) in next 5sts, dc in next st, (working over dc from previous round) *Double Treble Spike Stitch into dc from Round 7 (not in blo for this stitch), (dc and ch1) in next 6sts, dc in next st, rep from * 8 times, Double Treble Spike Stitch, sk st, join with sl st to first dc, DO NOT FASTEN OFF. (80sts + 60ch sp)

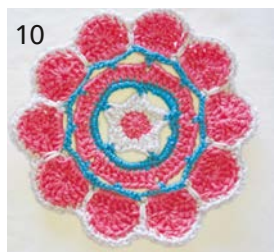
Round 11: continue with colour B and ignore all ch sp in this round, ch3 *htr in next st, dc in next 3sts, htr in next st, tr in next 3sts rep from * 8 times, htr in next st, dc in next 3sts, htr in next st, tr in last 2 sts, join with sl st to top of initial ch3, fasten off. (80sts) [circle]

Round 12: join colour C with a dc to middle dc of 3dc grouping, htr in next 2sts, *tr in next 2sts, (tr, ch2, tr) in next st, tr in next 2sts, htr in next 2sts, dc in next st, htr in next 2sts, rep from * 6 times, tr in next 2sts, (tr, ch2, tr) in next st, tr in next 2sts, htr in last 2sts, join with sl st to first dc, DO NOT FASTEN OFF. (88sts + 8ch sp)

Round 13: continue with colour C ch3, tr in next 5sts (tr, ch2, tr) in ch sp, *tr in next 11sts (tr, ch2, tr) in ch sp, rep from * 6 times, tr in next 5sts, join with sl st to top of initial ch3, fasten off. (104sts + 8ch sp) [octagon]

Round 14: join colour B with (sl st and ch2) in any ch sp, *dc in next 13sts (htr, ch2, htr) in ch sp, ch8, sk 6sts, dc in next st, ch8, sk 6sts, (htr, ch2, htr) in ch sp, rep from * 2 times, dc in next 13sts (htr, ch2, htr) in ch sp, ch8, sk 6sts, dc in next st, ch8 (htr, ch2) in ch sp, join with sl st to top of initial ch2, DO NOT FASTEN OFF (72sts + 8ch sp)

Round 15: continue with colour B ch1, dc same st, dc in next 14sts, *2dc in ch sp, dc in next st, 9htr in ch8 sp, htr in next st, 9htr in next ch8 sp, dc next st, 2dc in ch sp, dc in next 15sts, rep from * 2 times, 2dc in ch sp, dc in next st, 9htr in ch8 sp, htr in next st, 9htr in next ch8 sp, dc in next st, 2dc in ch sp, join with sl st to 1st dc, DO NOT FASTEN OFF (160sts)



times, ch6, join with sl st to 1st dc, fasten off. (10dc + 10ch sp)

Round 8: join colour A with a sl st and ch3 at beginning of any ch sp, 6tr in same ch sp, ch1, sk dc, *7tr in next ch sp, ch1, sk dc, rep from * 7 times,

7tr in last ch sp, ch1, join with sl st to top of ch3, DO NOT FASTEN OFF. (70tr + 10ch sp)

Round 9: continue with colour A ch1 and dc in ch sp to the right, *sk 3sts, 7dtr in next st, sk 3sts, dc in ch sp,





Round 16: continue with colour B ch1 and dc in the same st, dc in next 19sts, *sk 3sts, 5tr in next st, sk 3sts, dc in next st, sk 3sts, 5tr in next st, sk 3sts, dc in the next 25sts, rep from * 2 times, sk 3sts, 5tr in next st, sk 3sts, dc in next st, sk 3sts, 5tr in next st, sk 3sts, dc in next 5sts, join with sl st to first dc, fasten off. (144sts)

Round 17: working in blo for this round, join colour C with a sl st and ch2 in third st of second fan, htr in next 4sts *dc in next 21sts, htr in next 5sts, sk 2sts, 5dtr in next st, sk 2sts, htr in next 5sts, rep from * 2 times, dc in next 21sts, htr in next 5sts, sk 2sts, 5dtr in next st, sk 2sts, join with sl st to top of ch2, DO NOT FASTEN OFF (144sts)

Round 18: continue with colour C, ch3, tr in next 2sts, *htr in next 2sts, dc in next 21sts, htr in next 2sts, tr in next 5sts, (2dtr, ch2, 2dtr) in next st, tr in next 5sts, rep from * 2 times, htr in next 2sts, dc in next 21sts, htr in next 2sts, tr in next 5sts, (2dtr, ch2, 2dtr) in next st, tr in next 2sts, join with sl st to top of ch3, fasten off. (156sts + 4ch sp)

Round 19: join colour A with (sl st and ch3) in any ch sp, *tr in next 39sts, (2tr, ch2, 2tr) in ch sp, rep from * 2 times, tr in next 39sts (2tr, ch2, 1tr) in ch sp and join with sl st to top of initial ch3, fasten off. (172sts + 4ch sp) [square]

Round 20: join colour C with a sl st and ch3 in any ch sp, *tr in next 43sts, (2tr, ch2, 2tr) in ch sp, rep from * 2 times, tr in next 43sts (2tr, ch2, 1tr) in ch sp and join with sl st to top of initial ch3, DO NOT FASTEN OFF (188sts + 4ch sp)

Round 21: continue with colour C



and ch3, *tr in next 47sts (2tr, ch2, 2tr) in ch sp, rep from * 2 times, tr in next 47sts (2tr, ch2, 1tr) in ch sp and join with sl st to top of initial ch3, fasten off (204sts + 4ch sp)

Joining Motifs

(Joining the first 6 motifs)

Holding 2 motifs together with (with right sides facing out), attach colour B yarn with a sl st in the right-hand corner ch sp and ch 1, *work a dc through the same corner ch sp on both motifs, continuing along the edge, work a dc through both stitches of the motifs (this will give it a raised edge) until you reach the next corner, dc in corner ch sp, and attach another 2 motifs (right sides facing out), rep from * twice, dc in final corner ch sp, fasten off.

(Joining the final 3 motifs)

Take bottom right hand motif of the joined motifs, (right side facing out) and a new motif (right side facing out), attach colour B yarn with a sl st in the corner ch sp and ch1, work a dc through the same corner ch sp on both motifs, continuing along the edge, work a dc through both motifs until you reach the next corner, dc in corner ch sp, and join new motif

(right side facing out) dc in corner ch sp, work along and rep with final motif, dc in final corner ch sp, fasten off. Turn blanket 90 degrees, attach colour B yarn with a sl st and ch1, in the first corner ch sp of the first 2 motifs on right hand side (right sides facing out) working a dc through both motifs, work a dc in each ch sp and ch1 over the ridge of previously joined motifs, continue

all the way across, dc in final corner ch sp, fasten off. Rep above for second row of motifs to be joined.

Border

Round 1: join colour B with a sl st and ch2 in bottom right hand corner ch sp, htr in each st along edge (htr, ch2, htr) in corner, rep around each of the rem 3 sides, (htr, ch2) in first corner and join with sl st to initial ch2, fasten off.

Round 2: join colour C with a dc in any corner ch sp, (ch2 dc) in same ch sp, ch1 and dc in next st, *sk st, ch1, dc next st, rep from * along edge until 1 st remains, dc in last st and ch 1, (dc, ch2, dc) in ch sp, ch1 and dc in next st rep from * around rem 3 sides, join with a sl st to initial dc, fasten off.

Round 3: join colour A with a dc in any corner ch sp, (ch2 dc) in same ch sp, ch1 and dc in next st, sk st, *dc in ch sp from previous round, ch1, sk st, rep from * along edge until 1 st remains, dc in last st and ch1, (dc, ch2, dc) in ch sp, ch1 and dc in next st, sk st, rep from * around rem 3 sides, join with a sl st to initial dc, fasten off.

Round 4: rep round 2.

Round 5: rep round 3. 

Trick out your *Garter Stitch*

BY CLARE HACKER



Trick out your Garter Stitch

BY CLARE HACKER

Garter stitch, that ubiquitous stitch pattern that most newbie knitters first learn, can be “tricked out” by various means. That is to say, garter stitch can evolve to a textured fabric or a colourful fabric, as the following examples will showcase.

I have a confession to make. I didn’t ever used to be a fan of garter stitch. This was probably as a result of it being my “training” wheels stitch pattern when I started knitting. As a fledgling knitter I went off in search of more challenging—dare I say prettier—stitch patterns, and was lured away to the likes of cables and colour work.

It wasn’t until I got it into my head that I wanted to knit a particular shawl that I had to rescind my feelings about garter stitch. It was a lace shawl; moreover it was a shawl with Shetland lace. The bulk of it was a singular section of garter stitch. I grimaced and got on with it and, lo and

behold, in the midst of knitting the body of the shawl, I found a new love for garter stitch.

In recent years, it seems to me that garter stitch has had a renaissance and to that end I’ve sought out ways to knit garter, but not knit garter. What I mean by that is I have sought out stitch patterns that are still primarily knit stitch but engage the use of slipped stitches. By slipping/not working stitches it is fun to see the textures and possibilities for colour work. Herewith, a few of my favourite “garter, but not garter” patterns.

In the following patterns, yf and yb are yarn forward and yarn back respectively. This is so that the working yarn is carried around and behind the slipped stitches on the wrong side. w&t (wrap & turn) means to wrap the yarn around the next st as follows: yf, slip next st onto right-hand needle, yb, slip st back onto left-hand needle, then turn. This stops a hole from forming at the turning point.



Garter drop stitch

(Swatch I)

Any number of stitches

Row 1-4: K

Row 5: *K1, winding yarn twice around needle; rep from * to end

Row 6: K to end, dropping the extra loops. Rep these six rows.

Garter and Slip Stitch

(Swatch II) Multiple of 6 sts + 4 sts

Row 1: K

Row 2: K1, *yf, sl 2 purlwise, yb, k4; rep from * to last 3 sts, yf, sl 2 purlwise, yb, k1

Row 3: K1, *sl 2 purlwise, k4; rep from * to last 3 sts, sl 2 purlwise, k1

Row 4: K1, *yf, sl 2 purlwise, yb, k4; rep from * to last 3 sts, yf, sl 2 purlwise, yb, k1

Row 5: K1, sl 2 purlwise, k4; rep from * to last 3 sts, sl 2 purlwise, k1

Row 6: K1, *yf, sl 2 purlwise, yb, k4; rep from * to last 3 sts, yf, sl 2 purlwise, yb, k1

Row 7: K

Row 8: K4, yf, sl 2 purlwise, yb, k4; rep from * to end

Row 9: K4, *sl2 purlwise, k4; rep from * to end

Row 10: K4, yf, sl 2 purlwise, yb, k4;

rep from * to end

Row 11: K4, *sl2 purlwise, k4; rep from * to end

Row 12: K4, yf, sl 2 purlwise, yb, k4; rep from * to end

Rep these twelve rows.

Houndstooth Tweed

(Swatch III) Multiple of 3 sts

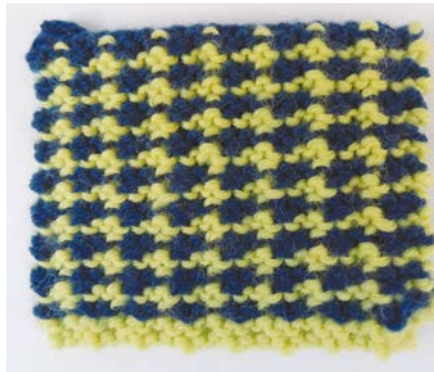
Row 1: (G) *K2, sl 1 purlwise; rep from * to end

Row 2: (G) K

Row 3: (B) *Sl 1 purlwise. k2; rep from * to end

Row 4: (B) K

Repeat these four rows.



Garter Slip Stitch A

(Swatch IV) Multiple of 2 sts + 1 st

Row 1: K

Row 2: K

Row 3: K1, *sl 1 purlwise, k1; rep from * to end

Row 4: K

Rep these four rows.

This stitch pattern can also be worked with two colours. The sampler shows this in two variations for comparison. Middle third uses blue for Rows 1 and 2 and green for Rows 3 and 4. Last third uses green for Rows 1 and 2, blue for Rows 3 and 4.

Garter Slip Stitch B

(Swatch V) Multiple of 2 sts + 1 st

Row 1: K

Row 2: K

Row 3: K1, *sl 1 purlwise, k1; rep from * to end

Row 4: K1, *yf, sl 1 purlwise, yb, k1; rep from * to end

Rep these four rows.

This stitch pattern can also be worked in either two or three colours in the following ways:

Work Rows 1 and 2 in Colour A (blue) and Rows 3 and 4 in Colour B (green)

Work Rows 1-4 in the following sequence; two rows in Colour A, two rows in Colour B, two rows in Colour C (white)

Work Rows 1-4 in the following sequence, one row of Colour A, one row of Colour B, one row of Colour C.

Garter Slip Stitch C

(Swatch VI) Multiple of 2 sts + 1 st

Row 1: K

Row 2: K

Row 3: K1, *sl 1 purlwise, k1; rep from * to end

Row 4: K1, *yf, sl 1 purlwise, yb, k1;



rep from * to end

Row 5: K

Row 6: K

Row 7: K2, *sl 1 purlwise, k1; rep from * to last st, k1

Row 8: K2, *yf, sl 1 purlwise, yb, k1; rep from * to last st, k1

Repeat these eight rows

This stitch pattern can also be worked in either two or three colours in the following ways:

Work Rows 1, 2, 5 and 6 in Colour A (blue) and Rows 3, 4, 7 and 8 in Colour B (green)

Work Rows 1-8 in the following sequence; two rows in Colour A, two rows in Colour B, two rows in Colour C (white)

Work Rows 1-8 in the following sequence, one row of Colour A, one row of Colour B, one row of Colour C.

Stripes

And for something a little bit different, there's always a different way to do stripes in garter stitch. The scarf sampler in the **main** picture uses short rows to switch up the stripe patterning.

Using Colour 1, cast 30 sts.

Row 1: K4, w&t

Rows 2, 4, 6, 8, 10 and 12: K to end

Row 3: K9, w&t

Row 5: K14, w&t

Row 7: K19, w&t

Row 9: k24, w&t

Row 11: k29, w&t

Join in Colour 2

Row 13: K to end

Row 14: K4, w&t

Rows 15, 17, 19, 21, 23: K to end

Row 16: K9, w&t

Row 18: K14, w&t

Row 20: K19, w&t



Row 22 : k24, w&t

Row 24: K to end

Repeat these 24 rows.



Exploring Flower Looms



BY DEBRA HINTON



I was introduced to my first Japanese flower loom at a craft fair whilst living in Hobart about ten years ago. The stall-holder had used the smallest in the set of four looms included in the kit to make a light but cosy and beautiful small shawl.

So I grabbed a set of the flower looms and a couple of balls of variegated mohair. Although a translated instruction sheet was helpfully provided, I made a lot of mistakes on my initial attempts. It might very well have been the glass of red wine which accompanied my first session so the second time around I made a pot of tea...

So, what could possibly go wrong, you ask! Surely a simple flower loom cannot be that difficult to drive? Hah!

A variety of flower looms

My first flower loom kit had four circular flat looms. They are symmetrical, and the smaller 4cm and 7cm looms have 12 petals, the two larger 10cm and 12cm looms have 16 petals. The looms are made from flexible plastic and whilst they are sturdy enough to withstand years of use, they are flexible enough to facilitate the easy removal of the completed flower. That is especially useful if you use a yarn without much 'give'.

Once I was hooked on this craft, though, I was afraid that my existing loom would get lost or broken. But at that time I was not able to find any in Australian on-line or bricks and mortar shops, so I cast my net further

afield. This included a fruitless quest during a Tokyo stopover—though I did score a hank of recycled paper yarn. Finally I found a terrific Japanese online store which had some flower loom kits... and then it was my birthday and I was gifted some more... and now I suspect that they simply follow me home. Thankfully it is once again possible to find looms in Australia.

My flower looms

Symmetrical:

My original set as described above. A boxed set containing three round and three square looms, ranging in size from 4cm to 8cm. These are rigid plastic and have 1.5cm prongs, which you wrap the yarn around. You simply lift the completed flower off. This style allows you to wrap several strands per flower making multi-petal blossoms.

A mini flower loom kit: Has one 2.5cm round and one 2.5cm square rigid plastic loom. These also have 1.5cm prongs which you wrap the yarn around, and again you can wrap more than once to make multi-petal blossoms. You simply lift the completed flower off.

A set of two looms: which have spindles to attach that drive prongs to pop out or retract. The yarn is wrapped around these prongs and once the flow is completed the spindle is turned to retract the prongs allowing the flower to be removed.

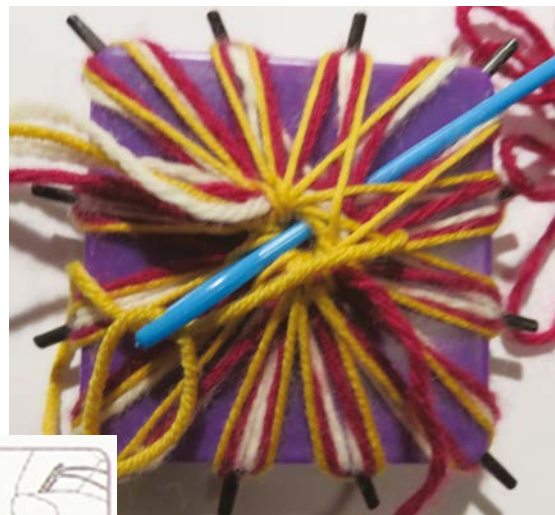
Asymmetrical:

A snowflake loom kit: Contains a 5.5cm and an 8cm flat flexible plastic loom.

A square loom kit: Contains a 5cm and a 7cm flat flexible plastic loom.

Make a single flower

Making one flower is relatively simple, and it's easy enough to follow the enclosed Japanese language instructions / diagrams. You wrap your chosen yarn around the loom



to form petals, then, using a knitter's sewing needle, you take the longest tail and backstitch around the centre of the flower. Make sure that you catch each separate petal so that your flower stays together.

I quickly realised that there was an ideal length of yarn to use and that for uniform flowers it was wise to measure and then cut—much like woodwork, where the maxim is to measure twice and cut once. For my original 4cm flat loom I ended up settling on a length of 90cm as this enabled me to form a pleasingly plump centre. As the yarn was rather expensive I was averse to wasting any, so I didn't like the idea of snipping off my ends, but rather kept backstitching around



the centre and finally tucked in the tails. I do not use any knots, thus ensuring that the flower remains soft and airy. This also means that if I need to undo a flower for

some reason it can be (painstakingly) unravelled.

If you're using a variegated yarn then you probably don't need to bother making the centre of the flower a different colour but for plain yarn that can be a nice look.



Joining

Symmetrical flowers

Having mastered an individual flower I was keen to join them together to form a 'fabric'. Let me share some obvious (in hindsight) rules—and yes, another pot of tea needed to be brewed!

Join as you go. Make one flower and as you make the second slip the needle through the petals of the adjoining flower. It's easier to use flat, flexible looms for joining flowers using this method. Only use uniform shaped flowers—the snowflake shapes and flower looms which have long and short petals do not lend themselves to being connected in this way.

For twelve petals, joining your first two flowers is easy—just make sure that you join four adjacent petals. If you're making a garment and wish to join two or more flowers together, make sure that you use the correct petals. I usually wrap the untethered petals first as that provides stability to the flower before joining the new flower to an existing one. There's an obvious difference between the front and obverse of each flower. Your final garment will look nicer if all flowers are facing the same way. You should choose which side you like best.

Asymmetrical flowers

You can 'frame' the asymmetrical flowers with a single thread of yarn around the edge, wrapping each petal tip as you go (this works best with stiffer yarns.) Or, you could crochet a chain-stitched border, and when you have completed your individual flowers join them together as you would a 'granny square' rug.

Yarn

I have trialled a variety of yarns and some of my most successful and favourite items, including a skirt, have been fashioned using a light mohair. And yes, of course I wear a slip under that skirt!

Avoid thick or **bulky mohair**. It is just too fuzzy and you can't really see the flower shape properly. Bobby yarn, or yarn of varying thicknesses do not usually make a pleasing flower.

Soft acrylic 'faux mohair' works well for wraps—especially for those who find that mohair causes them to itch.

Stiffer 'faux mohair' yarn is too scratchy for garments and is only suitable for decorator items.

Raffia, recycled paper yarn, string and linen have a pleasing stiffness and make flowers with a bit of body.

Icelandic Einband (most commonly used to make intricate Icelandic lace shawls) makes a lovely daisy wrap.

Stainless steel-cored yarn makes surprisingly delicate flowers.

Uses for loom flowers

- Decorations for the Christmas tree, especially the snowflakes
- Decorations for flip flops, especially raffia and coloured string flowers
- Forever flowers
- Brooches
- Hair decorations
- Daisy chain necklaces
- Garments such as wraps and skirts. 





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Picture of Spring

Materials

Approximately 30 grams of white wool roving for the background.

Approximately 20 grams of wool roving, various colours including greens and the colours of the flowers.

2 pieces of bubblewrap approx. 50cms x 50cms.
An old towel.

A plastic bottle. You can use either an old washing detergent bottle or use a water bottle with holes in the lid. The idea is to slow the flow of water to a manageable rate so that the water doesn't disrupt the wool.

Soap. It's important to use a soap that's gentle on your hands; I use a bar of goats milk soap.

A piece of dowel.

The work space

Use a work area that's the right height for you and your child to work at. This work area should be waterproof, or be able to get more than a little wet and soapy.

BY RACHEL PRESTON

I love spring, the time when flowers bloom and the hills are green, the sun is warm but the nights are cold. This pretty project will take you through some basic wet felting techniques and the steps needed to create your own picture of spring.

Let's begin

To begin, first lay the old towel on the work surface. This will help to soak up any excess water and bubbles. Then lay one piece of bubble wrap (bubble side up) on top of the towel. We'll create our picture on this surface.

The base

Firstly we'll create the base of our picture. Using the white wool we'll start the first layer of our base. Pull tufts of wool from the wool roving, gently pulling and separating small tufts of wool from the very tip of the length. It helps to hold the roving in one hand about fifteen to twenty cms away from the end and gently pull fibres away with the other hand.

Lay the tuft on the bubble wrap in a horizontal direction. Pull more tufts of white wool and continue laying them

on the bubble wrap to form a rectangle. Now we can add the second layer of fibres. Follow the same principles as the first layer, gently pulling tufts of wool and laying them on top of your first layer. This layer, though, should sit at 90 degrees to the first layer. Continue laying the second layer until you have completely covered the first layer.

Because this is the base for our picture we'll need to make the felt reasonably thick, so add a third layer of wool, laying the tufts in the same direction as the first layer.

After we've finished the third layer of wool we check the evenness of thickness of our layers. Do this by gently pushing your fingertips into the wool layers and feeling for thin spots. Add a little more fibre to the areas that feel a bit thin. It's important to get an even spread of wool. Now we have a nice pillowy rectangle of wool. The next step is to wet the wool so that we can begin the felting process.

To make up a soapy solution, fill the plastic bottle with warm water and add about ten drops (or a good squirt of the biodegradable detergent or your chosen soap).

Gently sprinkle the fibres with the soapy solution, being careful not to disrupt the fibres. Add enough water to wet the fibres. Lay the second piece of bubble wrap over the wet fibres, being careful not to disrupt



Photo 1



Photo 2



background on the lower half of the rectangle. You may have to add a couple of rows to fill the space. Using the bubble wrap, bubble side down, settle the background down onto the base by giving it a little rub like you did for the base.

Next we can add some flower stems. These can be created by pulling a small tuft from the green wool roving and twisting both ends of the tuft to create a leaf-like shape. Lay the stem on the green background in a vertical direction. Continue to make more stems. They can be different lengths and thicknesses. Once you have enough stems, use the bubble wrap to settle them onto the background.

Making the flowers

There are many different techniques you could use to make flowers, we'll use just a couple for this picture. Some of your taller stems could become lavender stalks. Pull a small tuft of a purple-toned wool roving and

them. Gently start to pat / push down onto the layers. You can add a little of the soapy solution to the top of the bubble wrap so your hands move smoothly.

Start very gently, moving over the entire piece, then as the water travels through the wool you can get a little firmer in your movements. Add more water if necessary.

Remove the bubble wrap and check your base. The wool should be evenly wet and should still be a rectangle shape. If the wool has moved, replace, re-shape and rub again with the bubble wrap (Photo 1).

Now we have our base we can move on to our picture of spring.

To start the picture we'll create the green background first. I've used three green tones of wool for my background, but you can choose to use one tone or blend some different tones



Photo 3

to add a little depth. It's up to you. To blend tones of wool, pull tufts from each of the colours you would like to blend. Lay the tufts on top of each other. Hold each end of the combined tuft in each hand and pull apart. Lay tufts back over each other and pull apart again. You will find as you repeat this step the colours of the wool will start to blend (Photo 2).

Place the green tufts for your



Photo 4

separate it into three pieces. Roll these into three loose balls and place the three balls on a long stem (photo 3) Continue to add more flowers in different colours and sizes by rolling small tufts of wool into balls and placing them around the green background of your picture.

Rolling a tuft into a flat disc shape can make larger flowers. You can then add a contrasting colour as the centre of the flower. (photo 4)



Photo 5

Felting your picture

Once you are happy with your picture of spring, we begin the felting process. Place the bubble wrap (bubble side down) over your picture and gently rub over the bubble wrap to settle the flowers and stems onto the base of your picture. (photo 5)

Continue to rub over the bubble wrap for about five minutes, making sure to move over your entire picture. Your base and the wool you've used to create your flowers should be wet, but not dripping. If your picture is too wet, you may need to let it dry a little before you start to felt it. If your picture is too dry, you will need to add a little more soap solution before you start to felt it.

Remove the bubble wrap and check your picture. Fix any places that may have been disrupted. Then scrunch up the bubble wrap and gently start to rub over your picture in a circular motion, being very careful not to apply too much pressure and move your flowers. Start very gently and increase pressure as your picture starts to felt. You will notice that your flowers will begin to stay in place. Continue to rub over your picture for about five minutes. Lay the bubble wrap flat over your picture once again and press down. Place the piece of dowel at the bottom end of your picture. Roll all layers up around the dowel. (Photo 6)



Photo 6



Using the flats of your hands, gently rock/roll the layers backwards and forwards. Continue to do this approximately twenty times, then unroll and check your picture. Turn your picture a quarter of a turn, roll it back up and roll for a further twenty times. Repeat this process until you have rolled your picture from each edge. This will ensure that your picture felts evenly.

Once you have rolled from each edge of your picture, unroll and remove the bubble wrap. Your picture should now be felted. We can check this by doing the pinch test. Using your thumb and first finger, gently pinch an area of your picture. The wool should stay intact and not move. If the wool moves, you will need to do some more rolling and rubbing with bubble wrap until your picture has felted.

Once your picture has felted, allow it to dry.

Finishing your picture.

There are many options for framing and displaying your picture of spring. You could stretch your picture on an embroidery frame, or place your picture in a photo frame or even use a canvas to display your picture.

Mystery of the birthday cardigan

BY RIE NATALENKO

Rie has a doctorate in Creative Arts, and has won awards for fiction, poetry and screenwriting. In this column, she is indulging her passion for spinning yarns.



For Granny Grace's 80th birthday, when I was in my early twenties, I wanted to knit her something that she would love. Her favourite colour was red—she called herself the scarlet lady, and used to wink at me when she said it—so I picked a bright red merino wool for a cardigan. I was at uni, and buying the wool meant noodles for tea for a few weeks, but she was worth it. I decided to use up lots of my tiny remnants in the yoke and the bands on the sleeves and hem.

My friends gave me a lot of grief over the pattern and the style of the cardigan as I knitted in between my lectures. I didn't care. This was for Granny Grace, and she would love it. The cardigan took months to knit, but it was ready for her birthday in October. I realised that she wouldn't get much use out of it that year, but I was certain that the next winter it would be her favourite.

I packed it carefully and sent it to Melbourne, and she phoned me to say how lovely it was. She asked me if I had any of the wool left over—she wanted to make something that matched it. How wonderful that she loved it so much! I sent her all the wool I had left over. She promised to send a photo with her wearing it, but never did. And I never saw her wear it.

I expected and hoped that she would put it on when I went to visit, to show me what she had made in the same wool—but in all my visits between then and when she passed away six years later, she never once wore the cardigan. I didn't want to ask, and she never mentioned it. When I thought about it, it hurt. I was sad. Maybe she didn't like it. Maybe it wasn't her style and she didn't want to tell me. Maybe she had put it away in a drawer and forgotten about it. It left a hollow inside to think that I spent so long imagining how happy she would be, and she wasn't.

After she passed away in 1981, I flew down to help Mum clean out Granny Grace's little house. It was a dreadful day. Mum asked me what I wanted to keep. I didn't take much—a quilt Granny Grace had knitted, a few other handmade items and a large suitcase of photos and papers. As we went through her wardrobe and drawers, I wondered if the cardigan would be there, but it wasn't. I mentioned it to Mum, and she paused as she piled clothes into bags for the op shop. "You know, love," she

said, "I never saw her wear that cardigan." That simple observation tipped me over the edge, and tears streamed down my face as I grieved.

I sat on her bed and hugged one of her best-loved photos—three women with their arms around each other—remembering the stories she used to tell me as a child. I'd been enthralled and sometimes horrified by the things she, her best friend Daisy and her sister Evelyn used to do when they were all growing up together on the streets of Doncaster in England. Daisy had gone into service and Evelyn—well, nobody really spoke about what happened to Evelyn back then—but they'd stayed friends all their lives.

When Granny Grace came to Australia with us when she was 74, she left Daisy and Evelyn behind. The "Three Musketeers" as they called themselves, would never be together again. She gave up her life to come halfway across the world with us.

Over the last few years I've been putting together the family tree, and gathering family stories. I brought Granny Grace's suitcase down from the attic and started to go through it. I went through the papers and photos one by one, putting them into piles. Just as I was about to place a postcard onto the "extended family" pile, I paused, my heart beating faster. I couldn't believe what I was seeing. I had a closer look. It was Great Aunt Evelyn wearing the cardigan that I had knitted for Granny Grace, and her gorgeous little poodle, Grumpet, with a matching dog coat! Finally, I had located the cardigan.

It's still a mystery as to why Granny Grace sent the cardigan to Evelyn. Maybe she thought Evelyn would get more use out of it in the cold English winters. She was always Granny Grace's favourite little sister, and she never had a lot of money. I'd like to think that Evelyn cherished it and wore it often. Evelyn passed away ages ago, so I can't ask her now.

So while the photo raises other questions, which will probably never be answered, it does solve the mystery of what happened to the cardigan—and of what Granny Grace did with the extra wool!





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Ap ARTWEAR PUBLICATIONS

Emergency *Evolution*

BY HANNA RUBINSTEJNOVA

Some people feel a little bit of pride when they are being called ‘crazy’. It suggests that they are unique, not fitting into the mould and perhaps even somewhat special. Often we put a label on people who are different from us.

The label ‘crazy’ suddenly entered my existence in a different way. A few years back, in 2009, I had my first experience with what it means not to ‘fit in’. In a sequence of rapid events I became hospitalised and went through a myriad of treatments. When, slowly, I recovered from the initial shock of what had happened to me, my life suddenly lost its meaning. I fell into a hole of the deepest kind—a clinical depression. My life changed. I left my corporate world and went through a time of internal soul searching.

Not to bore you with all the details, but it was not an easy path to tread. It was, however, one that I had to go through to get out to the brighter side.

But what about crochet? Let me explain the connection. I was never too keen on art or craft. However, what we learn when we are young stays with us forever. My mum taught me a few basic knitting stitches when I was a teenager. As I found out last time I visited my parents, they still keep remnants of my knitting in their cabinet.

After leaving the world of work I had a lot of time to myself. I reached out to the community to occupy my worrying and negative mind, and I found a group of ladies who got together for some fun by stitching. Some of them knitted, some of them crocheted. They all made blankets and toys for charity.

I didn’t think I could remember anything about knitting. Despite seeing the ladies do the ‘cast on’ I was more perplexed than before. Then I tried again and suddenly recalled the way my mum taught me over twenty years ago! I managed to ‘slip stitch’ and ‘cast on’ the first row. As I recalled some of my knitting skills, the ladies in the group all looked at me, more perplexed than I was a minute ago. They explained that they hadn’t seen my method before, but as it worked for me, they suggested I keep doing it.





A scarf, and then another scarf, and yet another scarf was all I could manage with the knitting needles. It was the inconvenience of the large knitting needles, plus my fear of losing some stitches as I put the knitting down, that got me thinking about swapping to crochet. Having learned to use the finger positions for knitting it was quite an easy switch to adopt the basic crochet stitch.

The first project I chose was a pair of house slippers. There was a video tutorial online which I downloaded onto my phone and crocheted along. Where would we be without technology? Then I went on to crocheting winter socks (for my European friends) and later, summer hats. Next was a large bed throw, which is still a work in progress as I have a few more centimetres to do.

The best motivation for crochet, in my experience, is finding a support group of crochet lovers online. The Australian Crochet Community is very nurturing group of ladies who are always ready to discuss anything related to their hobby. Being part of the group enabled me to exchange ideas, show some project photos, get encouragement to continue, ask questions and see what yarn is currently on special offer.

Because I like a local community and contact with people in my town, I have recently set up a Brisbane Crochet group online, to meet up face-to-face in Brisbane.

After all the mental upheaval and soul searching I found great satisfaction and peace of mind in crochet. For me the feeling of yarn moving through my fingers in the process of creating a new piece of craft is the best form of meditation.

What I would like us to consider is that we are all unique. When we focus on what brings us together, rather than what divides us, we become more whole and true to ourselves. And we can end up with new like-minded friends and lots of new yarn!

You can find out more about Hanna's group here:

www.facebook.com/BrisbaneCrochet



Flower House Shoes

BY EVAMARIA STEINKAMP



Flower House Shoes

Materials

Bendigo Woollen Mills, Rustic, (902 Cinder Fleck), 100% Wool (200g/7oz, 400m/437yds, 11wpi, DK weight, 8ply, 1ball, 100% untreated wool leftovers from your stash in different colours.

Yarn for embroidering flowers: untreated 80-100% wool (remnants are fine) in the colours of your choice. 3 tennis balls.

TIP: if you have any bulky, untreated 80-100% wool, divide the yarn before embroidering with it—and always embroider a knitted sample piece with the wool you want to use for the flowers.

Needles

6.5mm (10.5 US) circular or straight, 5x 6.5mm (10.5 US) double pointed needles, a blunt darning needle, a stitch marker if you want to mark the beginning or end of the rounds.

HINT: Because the house shoes will be felted in the washing machine after they have been knitted, we don't knit with the suggested needle of 4mm. Instead we are using a larger 6.5mm needle to achieve a looser knit.

Tension before felting

13.5 sts and 17 rows to 10cm/4in in stocking stitch

Tension after felting

18 sts and 28 rows to 10cm/4in

Finished measurement

22cm size 34/35, 25cm size 36/37, 28cm size 38/39

BY EVAMARIA STEINKAMP



Knitting has been my passion from an early age and this, together with my passion and enthusiasm for textiles, has motivated me to further my studies, culminating in a textile design degree in Germany. I immigrated to Australia in 1986, and have worked for a number of years in the knitwear industry, designing knitwear for a company in Melbourne. Now, I'm working for myself, experimenting with knitting stitches and developing my own patterns. For further information about my knitting projects and pattern please go to: www.creative-knits.com

Swatch

Before you start knitting the house shoes it's important that you knit a swatch and embroider it with some flowers using the embroidery wool you have chosen.

Wash the sample in the washing machine at 40C for approximately one hour. Add one or two towels to the machine and use half a cup of washing detergent. Be sure to knit the swatch with the same needle size that you will be using for this project and



make it large enough to mark a 10cm x 10cm (4in x 4in) square with safety pins. This will help in taking measurements before and after the felting process. Make notes about the number of stitches in 10cm (4in) as well as the number of rows per 10cm (4in).

Knitting from the heel

Cast on 32 (34, 36) sts using 6.5mm (10.5) circular or straight needles and knit 31 (35, 39) rows in stocking stitch.

Divide the stitches evenly onto 4dpn needles. Make sure that you haven't twisted your needles. Place the stitch marker onto your 4th needle (the needle in your right hand) to mark the beginning of the round. Round 1 k1, inc 1sts, k to last sts of

your 4th needle, inc 1sts, k1, now there are 34 (36, 38) sts move the stitch marker up each row to mark the beginning of your round. Round 2-26 (2-34, 2-42) k.

Decreasing for the toe

Round 27 (35, 43) k to the last two sts of your first needle, k2tog, repeat this with needle 2,3,4. Repeat round 27 (35, 43) until there are only 2 or 3 sts on each needle, cut thread and pull through stitches, gather stitches together and sew yarn on the inside of the shoe.



Sewing the heel

With right side out, hold the heel edges together. Starting at the upper edge, whipstitch the edges together until approximately one inch is left to do. Bring the center part of the heel towards the heel seam to create a little fold. Hold the fold with your left hand and whipstitch over it. Work loose whipstitches. The felting process will join the knitted pieces perfectly.

Embroidering of the finished shoes

Now comes the fun part—embroidering the knitted shoes. Use a blunt darning needle to practice some embroidery stitches (see stitch guide) and create some embroidery flowers on your knitted swatch (see embroidery graphs).

Try different types of yarn (such as variegated) as long as they are untreated and contain at least 80%

wool, and then felt the piece in the washing machine, as described, to see how the embroidery withstands the agitation during the washing cycle. Feel free to use the embroidery graphs included or create your own fantasy flowers. When embroidering make sure your stitches are not too long or too tight.

Felting shoes in washing machine

Wash the house shoes at 40 degrees Celsius in your washing machine. I use a washing program that runs approximately one hour and finishes with a spin cycle of 800 revolutions per minute. Add half a cup of washing powder as well as three tennis balls to the machine. The tennis balls will agitate the knitted pieces during the washing process. Immediately after the washing program has finished, take the shoes out of the machine, mould the heels over your fist to a nice round shape

Notes

EMBROIDERY STITCHES:
see Stitch Guide P44

- You will need the 3 tennis balls to agitate your knitted piece during the washing cycle.
- The right and left shoes are identical

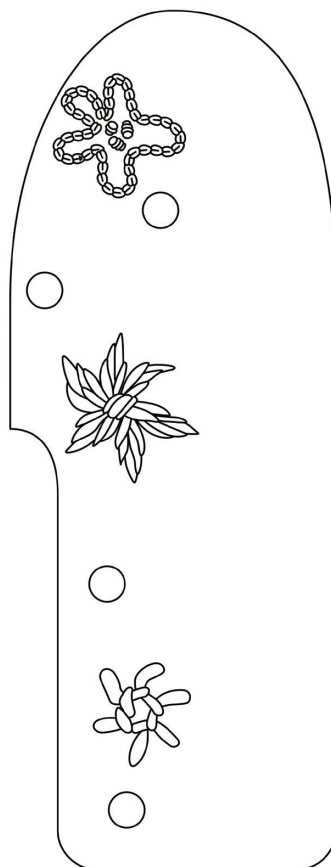
and try them on while still moist. The shoes will stretch and mould around your feet. If they are too big, wash them a second time but this time only at 30 degrees.

IMPORTANT

Never put more than two pairs of house shoes in one washing cycle and don't use a short program or a water-saving one. If the shoes aren't immersed entirely in water, they won't felt completely.

TIP: Apply latex to the sole of the dry, finished house shoes to make them non-slip!

STITCH GUIDE



Flower 1:
Satin Stitch



Flower 2: Chain
stitch, france knot



Flower 3: Chain
stitch, france knot



Flower 4:
Chain Stitch



Flower 5: Chain
stitch, stem stitch



Flower 6:
Stitch

FRENCH KNOT

After coming up through the fabric, you may wind the thread around the needle once, twice, thrice, or more, depending how large a knot you require. Keep some tension on the thread, and the knot touching the fabric, re-enter the fabric close to where the thread comes out, taking the needle carefully through to the back and gently pulling to tighten the knot.



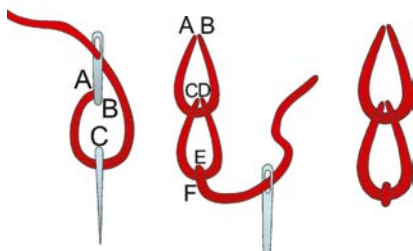
neatly. Now take your needle down through the fabric at D, bringing it out again at E - again with the thread underneath the needle, easing the stitch to sit neatly. At any time when you want to finish the row of chain stitches, be it after one stitch or after many, take the needle back through the fabric at F to catch the last chain stitch down.

STEM OR OUTLINE STITCH

Work the needle in and out of the fabric in even stitches. The angle at which your needle goes into and out of the fabric, and the size of the stitch you make will determine the thickness of the line. Because this stitch creates a thicker line than just doing a backstitch, decreasing either the thickness of thread or number of thread strands you use, compared to the rest of your work, may be advisable.



CHAIN STITCH

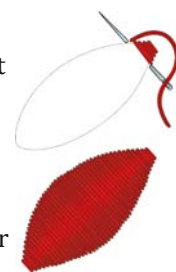


This stitch may be worked as a single stitch or as a row (chain) of chain stitches. The row may be straight or curved. To work the stitch, bring your needle up through the fabric at A. Then take the needle back through the fabric at B and bring it out again at C with the thread underneath the needle, easing the stitch to sit

the thread beneath the needle and draw the needle through the fabric, towards you.

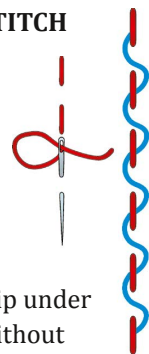
SATIN STITCH

Bring the needle up at one end of the area to be embroidered and proceed as per the diagram. Keep these stitches close together for the best impact. If you are stitching a large area, it is best to start in the middle of the area, work to one end, and then come back to the middle and work to the other end. This ensures the stitches in the middle area, where they are noticed the most, will be at the correct angle.



WHIPPED RUNNING STITCH

Work the needle in and out of the fabric in even stitches as shown to create a running stitch. With a second thread, which may or may not be in the same colour (shown here in blue), slip under the previous stitches, without piercing the fabric, always coming from the same direction with the needle - either towards you, or away from you.



TRAVEL

Tasmania



2ND - 9TH MARCH 2017

Inaugural Tasmania Yarn Ramble

BY BARB FLOYD

For someone who had never been to Hobart, the **Tasmanian Yarn Ramble** was an ideal opportunity to explore and enjoy Tasmanian hospitality, fabulous food, wine and—of course—the benefits of having an organised yarn ramble around the beautiful Tasmanian countryside.

We visited the Bothwell Spin In at the Bothwell district High School, which is a two-day event, featuring a fashion parade, demonstrators, competitions, workshops, displays, traders and sheep dog trials.

We all loved Wharncliffe Alpaca Stud. The Wharncliffe black alpacas were on show, and they had a range of fleeces, rovings and yarn from the Wharncliffe best blacks. They also had fabulous alpaca yarn in beautiful plain and hand-dyed rainbow colours—and who could resist the special discounts they gave to the ramblers!

White Gum Wool is a wonderful farm in the high midlands of Tasmania, where the sheep graze in mostly native pastures on the plants they need to keep healthy. They forage in happy family groups, on a

farm where there are no herbicides, fertilisers, pesticides or fungicides. The wool produced on the farm is 17-micron superfine wool, and, because of the excellent nutrition of the sheep, the wool has a long staple, is dense, has high tensile strength and a high comfort factor.

A visit to the Tasmanian Wool Centre allowed us to learn how the prosperity of Ross can be traced back to wool, which was its first export. We enjoyed exploring the Wool and Heritage galleries where there were many interesting artefacts, pictures and documents



on display. Of course, we could not miss the shop, which has as its motto, "Promoting Australian wool in all its diversity" and it's so true. They stock Australian made garments and ensure that there is Australian wool content in those that are crafted elsewhere. The stock ranges from lanolin based creams and soaps to sheepskin rugs and woven blankets. There are also plenty of quality garments and accessories for everyone, as well as yarns, tops and fleeces.

Speaking of shopping, we spent (literally) many happy hours in the Salamanca Markets and the local yarn shops. We shared knowledge, made firm friendships and enjoyed the generous discounts which were offered on most purchases.

Many of us attended a dinner which was organised for Ramblers. The www.artwearepublications.com.au

destination was an award-winning barn conversion located in the heart of the Hobart CBD. We experienced the finest foods and wine that Tasmania had to offer.

Outside the Yarn Ramble schedule, the Bruny Island food tour and MONA gallery were essential for anyone who hadn't been to Hobart before.

The Inaugural **Tasmanian Yarn Ramble** was flexibly organised, so that participants could opt in for all or just some of the scheduled program. We had Ramblers come from Victoria, Queensland, New South Wales and Hobart to enjoy a week of picture-perfect weather. It was fabulous, and we all had an amazing time.

By Barb Floyd first time Rambler (and I'll be rambling some more...)



Pink Stars Fair Isle Socks

BY JENNY OCCLESHAW

This little pair of socks is excellent for using up left over sock wool. Fair Isle makes for a warm knit as the yarn is stranded across the back of the work. Be careful not to pull the yarn that is not in use too tightly or you will not get the socks up your little person's legs. Naturally if you are not a fan of pinks choose another colour scheme. Just ensure you have about 50 grams for your main colour. Always remember to read your chart from right to left.



Pink Stars Fair Isle Socks

Using a set of 4 x 2.25mm double pointed knitting needles and dark grey 4 ply, cast on 60sts...20,20,20. Join into a ring being careful not to twist cast on edge.

Work 20 rounds of K2, P2 rib.

Work from the graph, remembering to read from right to left and not to pull the yarn that is not in use too tightly.

When the graph is complete, work one more round in dark grey.

Change to light grey for Heel

Turn Heel - Heel is worked in light grey on 2 needles.

Knit 15, slip last 15 sts from needle 3 on to the same needle. These 30 sts for heel sts. Place rem instep sts onto two needles.

1st row - Sl 1, purl to the end.

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

Rep these 2 rows a further 11 times and then 1st row once.

Turn Heel - K17, Sl 1, K1, pssso, K1, turn, P6, P2tog, P1, turn, K7, Sl 1, K1, pssso, K1, turn, P8, P2tog, P1, continue in this manner until all stitches are worked onto one needle...18 sts. Knit back first 9 sts. Place instep sts back on to one needle.

Beginning at centre of heel and using Fawn yarn, pick up and knit 13 sts along side of heel. Using next needle knit across instep st. Using next needle, pick up and knit 13 sts along other side of heel, knit remaining 9 sts.

Knitting is now back in the round.

Dec for instep shaping

1st round - Knit.

2nd round - 1st needle - Knit to last 4sts, K2tog, K2; 2nd needle - Knit; 3rd needle - K2, Sl 1, K1, pssso, knit to end.

Rep these two rounds until 13 sts rem on needles 1 and 3, and 26 sts rem on needle 2. Cont without shaping until foot measures 8cm from where stitches were picked up at the side of the heel (or length desired)

Shape Toe

Note - When shaping toe, work in stripes of one round dark grey, one round pale pink, one round bright pink and one round pale grey.

1st round - Knit.

2nd round - 1st needle - Knit to last 4sts, K2tog, K2; 2nd needle - K2, Sl 1, K1, pssso, knit to last 4 sts, K2tog, K2; 3rd needle - K2, Sl 1, K1, pssso, knit to end.

Rep these 2 rounds until 5 sts rem on needles 1 and 3, and 10 sts rem on needle 2. Knit the sts from needle 3 onto the end of needle 1.

Graft toe together

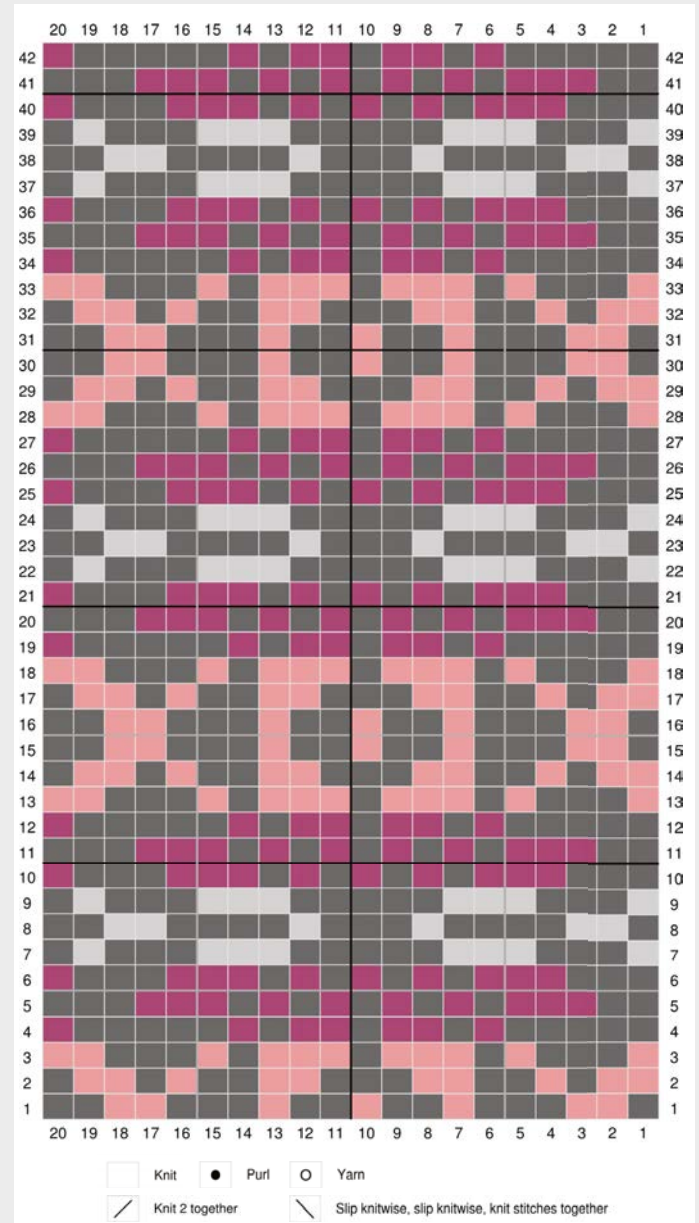
Make another sock to match.

Darn in all the loose ends.

Congratulations your amazing Socks are now complete!

A Drop Stitch Original Design.

Please enjoy making this pattern. Not for commercial reproduction. For assistance with patterns contact: Drop Stitch Designs - jennyocleshaw@hotmail.com www.dropstitchdesign.com!



Materials



1 x 50 gram ball of Pale Pink 4 ply sock wool (80% wool, 20% Nylon is a good combination, longer wearing than pure wool)

1 x 50 gram ball of Bright Pink 4 ply sock wool

1 x 50 gram ball of Pale Grey 4 ply sock wool

1 x 50 gram ball of Dark Grey 4 ply sock wool

1 set of 4 x 2.25mm Double Pointed Knitting Needles

Wool needle for grafting toe.

Measurements

To fit child size 4-5 years old

Foot length: 14cm (foot can be lengthened)

Leg length: 14cm to top of heel.

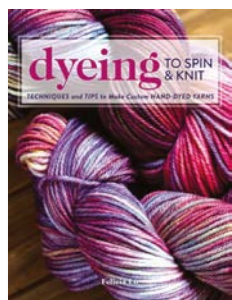
Tension

35sts and 42 rows to 10cm measured over stocking st on 2.25mm knitting needle (not over Fair Isle section).

Editor: YARN would love to see your finished felted products, so please share on Facebook or #yarnmagazine on Instagram or email us on: yarneditor@artwearpublications.com.au

Yarn Library

Dyeing to Spin and Knit:



Techniques and Tips to Make Custom Hand-Dyed Yarns

Felicia Lo

(Interweave)

ISBN: 9781632504104

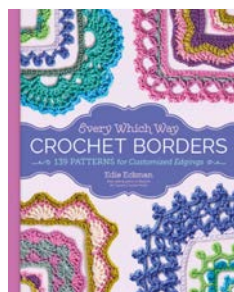
RRP: \$39.99

Felicia Lo is obsessed with colour and craft. Her book, *Dyeing to Spin and Knit* is designed to inspire, ignite, and unleash an unapologetic passion for handcrafted colour. It has clear, comprehensive guidance on how to create a work with hand-dyed knitting yarns and on spinning fibres. Lo aims to illustrate many of the techniques she has explored over the years in a way that will inspire others to begin their own creative journey.

Chapter one is Understanding Colour. In Chapter two we get into creating colours with a number of different techniques. Chapter three is on spinning colour—working with your handspun yarns, how colour is affected by spinning, mixing colour, fractal spinning and other techniques. Chapter four is on knitting colour, including mixing and blending colour. In Chapter five there are ten beautiful, modern projects to knit—each showcasing lovely effects of hand dyeing. I was very impressed with the many

photographs throughout the first four chapters. They showed the marked differences in the finished look that choosing different stitches, but the same dyed yarn, gives—or that the different spinning techniques create in a yarn. Many of the photos are full page, and have wonderfully bright colours. The instructions and explanations accompanying the photographs are very clear.

Fibre artists will find this a very useful and informative book—those who knit will love the patterns provided. *Rachel White*



Every Which Way Crochet Borders:

139 Patterns for Customised Edgings

Edie Eckman

(Storey Publishing)

ISBN: 9781612127408

RRP: \$29.99

Edie Eckman has created 139 crochet border patterns, each designed to flow smoothly around the right-angle corners on blankets, sweaters and other items that you may wish to add an edge. Her designs range from simple to complex, from lacy to solid—you are sure to find a design to suit, as there are so many to choose from. Eckman has pointers on how to choose the most suitable design, the colour, and the type of yarn to use. She also has advice on how to customise your border, and how to add your border to your item.

At the back of the book, a table of the attributes of each design and a border directory showing small photos of each design make it easier to make your choice, or at least to narrow down your choice of the design to use. Each design's pattern is written out "long hand", has the chart drawn out, and has a photo of the finished border. Eckman's book is a great addition to a crocheter's library. *Elsie Law*

String Along Toys



Susan B Anderson

(Quince & Co)

ISBN 9780997918700

RRP USD \$11.00

String Along Toys is for those who enjoy knitting small animals for children. For those who are beginners and would like to try knitting small animals, this is a good place to start. As the introduction states, they can be for children of all ages.

I found the instructions to be very clear for the three patterns featured in the book. I think the patterns would be a great way to use up some of our ever-growing knitter's stash, as they only require small amounts of yarn and the animals' bodies can be knitted in stripes.

Overall, I think *String Along Toys* is a fun book to have in your knitting library. *Yvonne Fazzolari*

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Stitch guide

KNIT STITCHES ABBREVIATIONS

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

KNITTING NEEDLE SIZES

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

Common Crochet Symbols (US terms)

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

Crochet term conversions

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

YARN CONVERSION GUIDE

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

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

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

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

Stitch guide

Pattern Difficulty Guide

EASY
first time
knitters



INTERMEDIATE
some variety in the
pattern



ADVANCED
lots of technique
needed



Crochet Abbreviations

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

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Mailbox

Dear Yarn Magazine,

Just finished reading **Yarn** 45. Think it's the best ever. I found the articles really interesting and informative, and have at least two projects (socks and brooch) I want to try. Crochet rug is lovely... There goes the housework (again)! Thank you - **Allie** from Facebook

Thanks Allie for your kind words, I have really enjoyed stepping up as editor for Yarn and bringing new ideas to the magazine. - **Gaille**



Dear Yarn Magazine,

I've just finished these socks from a past **Yarn** magazine. I couldn't knit socks until three years ago, and these seemed impossible, but after re-discovering that magazine, I thought I'd give it a try. The first sock had a couple of glitches but the second was almost right. I'll send a photo of the Foxy Socks when they're finished. After seeing the wonderful Fair Isle knitting in Scotland last year, that's my current obsession. - **Lyn**



Dear Yarn Magazine,

I've finally got my act together and had a friend take some photos of the Contre Danse socks. I hope these ones aren't too bad, but I didn't realise it was so hard to take photos of socks. I've also been madly knitting Juliette's Foxy Socks, but hit another glitch when the stitch numbers in the pattern didn't change even though there were decreases of a total of twelve stitches. I just decided to do my own thing with it in the end, and found some patterns that matched the stitch numbers. My first thought was that it was going to look like a Christmas stocking, but a male friend said it looks like something the Lapps wear. I've only done one and need to do an I-cord to put through the eyelets, but you can get the idea from the photo. - **Lyn**



Thanks Lyn for sending us the great images of your socks. Well done! They look fab. Keep up the good work and keep sending us updates. - **Gaille**



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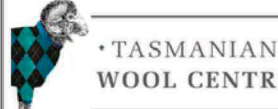
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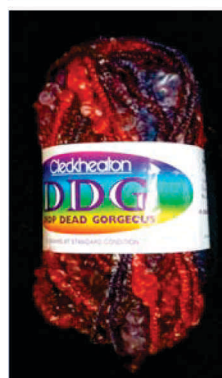


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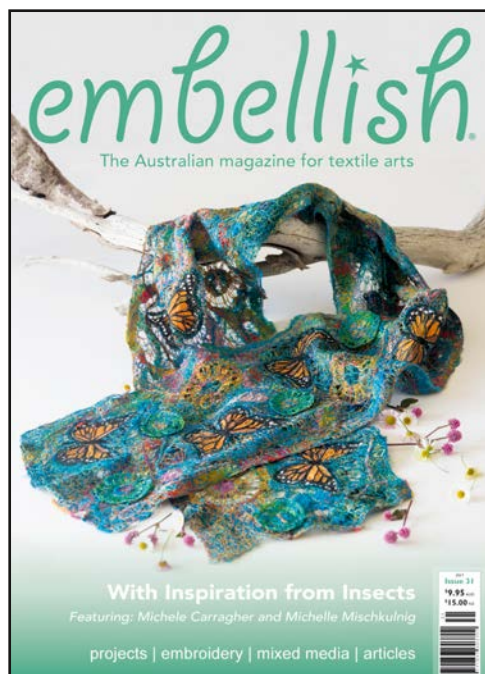
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