

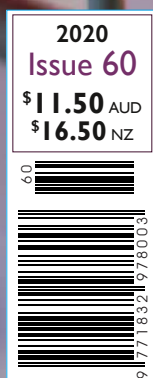
The Australian magazine for creative people



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ON THE COVER

Single colour variation of flower in Daisy Crown by **Elayne Watson**

Photography by *Andromeda Lembo*





Editor's notes

Rie Natalenko



What a glorious time of year to celebrate flowers! I've always loved flowers in my home, and my husband and children know how much flowers mean to me. My dad used to laugh at my house, saying that the garden was full of furniture and the house was full of plants. I'm certainly in my happy place when I have natural greenery and colour all around me. Anyone who knows me and has visited my home will smile, because William Morris designs of the late 1800s and early 1900s are in every room: carpets, curtains, wallpaper, cushions, tablecloths, vases, crockery, bedclothes—even the splashback in the kitchen is a William Morris design! The main features of most Morris designs are the flowers. So, it's not really surprising that sooner or later, flowers would become the central focus in an issue of *Yarn* Magazine.

In this issue we have some delightful garments and accessories—featuring flowers—for you to make. Jenny Occleshaw has designed a hat and a cardigan for a baby, Penny Eamer has contributed a bangle and a cuff adorned with floral motifs, and Elayne Watson shows us how to make the sweetest simple daisy crown for a child.

Flowers around the home never go amiss, and Jenny's magnificent tea cosy will make you smile every time you use it. It makes a fabulous present, too. At this time of year, we often think of decorating with wreaths, and our felters and weavers will love the wreaths designed by Rachel Preston and Margaret Stump. Elayne has designed a very versatile gorgeous granny square with nine flowers. You can use it for a cushion cover, a shawl, a scarf, or any other granny square project. It would look spectacular as a focus for blankets both large and small! Penny also shows us how to make a really simple sunflower which can be used to decorate both garments and accessories alike.

Flowers have been used as motifs since time immemorial, and Naomi James guides us through the history and culture of using flowers in our lives. Debra Hinton describes how creating yarn flowers has helped her to make friends and connections in her travels. Maria Layne shows us a flower blanket that she made to honour a

friend of her mother's, and Mara Cunnett describes the trials, tribulations and triumphs as she creates a Frida Kahlo headpiece. Simone has a brilliant article on dyeing with flowers, and, of course, the wonderful Alan R Jones gives us the important information as to how to grow those flowers for dyeing.

While researching for this issue, I was very excited to discover some knitting patterns for flowers from 1854, and have included them as a challenge to modern knitters. I'm sure you'll be as fascinated as I was to learn what knitting patterns looked like one hundred and seventy-five years ago! Amy Lane's story takes us to the wedding we have all been waiting for, and how crocheted flowers saved the day for one little girl. I know quite a few of you follow Amy's characters and love them as much as I do. Every story is a stand-alone, but if you want to read them all, they are up on the artwear website here:

www.artwearepublications.com.au/articles/

In the last issue of *Yarn* (issue 59 Versatility), Elayne Watson designed a fabulous versatile top using Shelley Husband's "Shine with Hope" granny square pattern. When the issue went to press, Shelley was unsure when the pattern would be re-released. I am really happy to let you know that Shelley now has that pattern available on her website <https://spincushions.com/>.

I love to hear from you, to discover what you like (or don't like) about the magazine, and what you would like to see more or less of. Please let me know. I also love to see photos of your projects and your latest creations. Why don't you share what you have been doing during your social isolation in 2020? Write to me at yarneditor@artwearepublications.com.au and let's share our ideas and creativity! Show me your flowers!

Stay safe,

Rie



Flowers

Past and Present

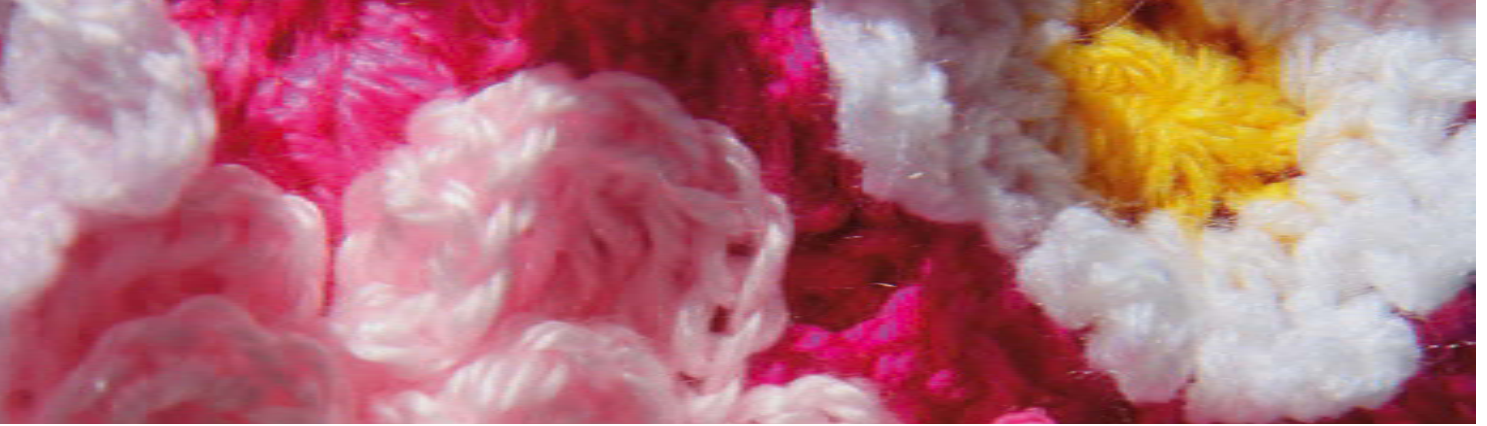
BY NAOMI JAMES

Flowers have held an important part in people's lives since the earliest times. We know that flowers were used as decoration in ancient Egypt as far back as 2500 BC, but we can surmise that our fascination with flowers must have started long before we wrote about them or illustrated them. They have been used to beautify our houses, enhance our ceremonies—weddings and funerals, for example—cure our ailments, symbolise our emotions, and adorn our bodies since time immemorial.

Different flowers have been used at different times in history as symbols of emotions and religious ideas. The Romans used violets to show love, respect and gratitude for those loved ones who had died. They thought that the soothing colour and mild fragrance of violets would bring peace in their afterlife. In ancient China, flowers symbolised various aspects of life—the flowers of bamboo, peach and pear represented longevity, while the pomegranate, orchids and tiger lilies symbolised fertility.

In Rome, white poppies traditionally marked the end of wars and beginning of peace. Over the years, the poppy symbolised death, and with its link to opium, forgetfulness and sleep. More recently, because of the seas of red poppies that covered the fields of Flanders, the poppy has come to symbolise those who fought and died not only in the first World War, but in all wars and conflicts across the globe.

It appears that the symbolism of certain flowers is based on facts, however. The lotus flower, for example, was considered to be sacred to the Egyptian goddess



Isis. In India, Sutra, Padmini or the Lotus Woman was inspired by the Lotus. The lotus grows in the mud and marsh, yet becomes the most beautiful, the most fragrant and the most celebrated flower, untouched by the murkiness around. It was symbolic of fertility, both in India and ancient Egypt. Interestingly, it's now known that a chemical commonly used to treat male sexual dysfunction, apomorphine, is found in the flower. Research has suggested that Ancient Egyptians were indeed aware of this particular property!

During the Victorian era, the 'language of flowers' was used to communicate indirectly, yet effectively. For instance, lavender symbolised romance and presenting lavender to someone suggested that you would like a love relationship to develop. Red roses also stood for love, friendship and passion, while white roses stood for peace, and the yellow rose symbolised infidelity. Wearing a green carnation in a buttonhole was the way that gay men identified themselves to one another in Victorian times, and Oscar Wilde is often depicted wearing the green carnation.

Preserving memories of significant events, both happy and sad, was important in the days before photography, and flower pressing became a very popular hobby. Some magnificent annotated albums of pressed flowers have been preserved from this time.

Some flowers are prized for their healing qualities. Throughout history, our ancestors used flowers

as medicines. In ancient Egypt over 800 flowers and plants are listed as medicines. Headaches and aching joints were treated with rose, lavender and feverfew. Snowdrops were squeezed and the drops were supposed to help memory and headaches. Interestingly, galantamine, originally derived from snowdrops, is now used to treat Alzheimer's disease. Lavender has been used throughout history for anxiety, insomnia, depression, PMS and restlessness, and for combating antifungal-resistant infections, and insect bites. Lavender bags were often carried by women to ward off a headache, and dried flowers were thought to ward off all sorts of infectious diseases (a pocket full of posies).

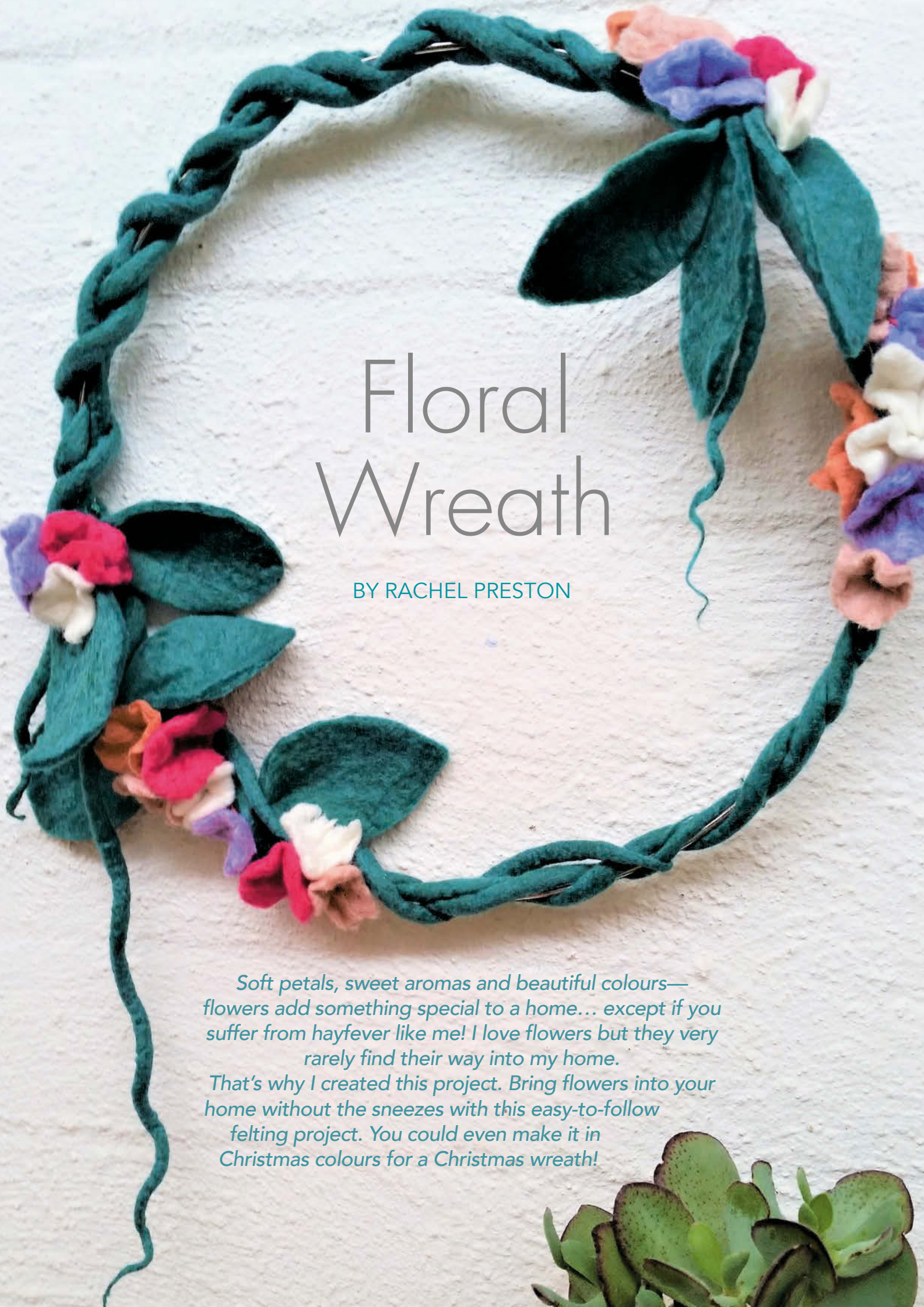
Flowers have always been adornments. As crowns, neckpieces, bracelets or anklets, flowers have occupied pride of place in women's (and men's) fashion. In ancient Greece, wreaths were awarded to the victorious athletes of the ancient Olympics. These wreaths were made by interlocking the leaves and petals of aromatic flowers like violets, roses, parsley and myrtle. Besides being the symbol of victory, flower crowns were also used extensively during festivities, celebrations and weddings. In Indian history and culture, queens and deities are pictured with floral accessories in their hair, and on their necks, wrists, waists and ankles.

Today we decorate our clothes and our houses with flowers, and crocheted, knitted, felted and woven flowers can brighten our lives and our homes.

The list below may inspire you as you make the flowers in this issue of **Yarn**.

- Make little gifts: add a tail to a flower and make a bookmark. Attach a flower to a key ring (which you can also use to decorate your handbag). Make a fridge magnet, or attach a flower to a paper clip to brighten up your stationery. Add flowers to gift cards and presents,
- Make jewellery with your crafted flowers: add a brooch clip, make a ring with a ring finding and some glue, put a flower on a hairclip or a hairpin. Make a bracelet or a wristband or a necklace or earrings—Penny Eamer has designed some for this issue. Make a scarf ring or a shawl pin with a fantastic floral adornment,
- Decorate your clothing! Attach flowers to a hairband or a hat. Scatter them across your cardigans. Cover up moth holes in jumpers. Appliqué them to your denim jacket. Add them to bootees, baby jackets, and baby dresses, such as the ones Jenny Occleshaw has designed for us. Make a top of flowers (like Maria Layne did!)
- Spread blossoms, buds and blooms around your house. Make a vase or a bowl full of flowers, put them on blankets, cushion covers, bags. Make a beautiful wall plaque, or coasters, or pot stands, or scrubbies. Make Christmas decorations or a wreath or a glorious garland. Make curtains of flowers or a mobile for the kids' room...

Look around you and be inspired, then go and create. 



Floral Wreath

BY RACHEL PRESTON

Soft petals, sweet aromas and beautiful colours—flowers add something special to a home... except if you suffer from hayfever like me! I love flowers but they very rarely find their way into my home.

That's why I created this project. Bring flowers into your home without the sneezes with this easy-to-follow felting project. You could even make it in Christmas colours for a Christmas wreath!



Floral Wreath

BY RACHEL PRESTON

Use a work area that is the right height for you to work at. Make sure it's waterproof or can stand to get more than a little wet and soapy.

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

Fill the bowl up with warm water and add some soap. The water should feel slippery to the touch.

The vines

Take the length of green wool roving approximately 30cms long. Hold it at one end and separate it in halves lengthways. Separate the two lengths into halves again, giving you four lengths of green wool roving.

Hold one length over the bowl. Wet with the warm soapy water and squeeze the water through the wool. Continue to do this for the length. Once the length is wet, start from the beginning of the length again and roll between the palms of your hands, moving your way down the length. (photo 1) Follow the same process to complete the three other vines. Allow to dry.

The leaves

Lay the bubble wrap on the towel, bubble side up

Take the green wool roving and pull a tuft of wool from the end. Gently pull and separate a small tuft of wool from the

Materials



30-40g of green roving,
50g of different colours of wool roving for the flowers,
Small old towel,
2 small pieces of bubble wrap,
Soap—it's important to use a soap that's gentle on your hands—I use biodegradable dishwashing liquid,
A bowl filled with warm water,
Old picture frame, large metal ring, embroidery hoop etc.—essentially something that can be used to wrap the vine, leaves and flowers on to hang on the wall,
Needle and thread.

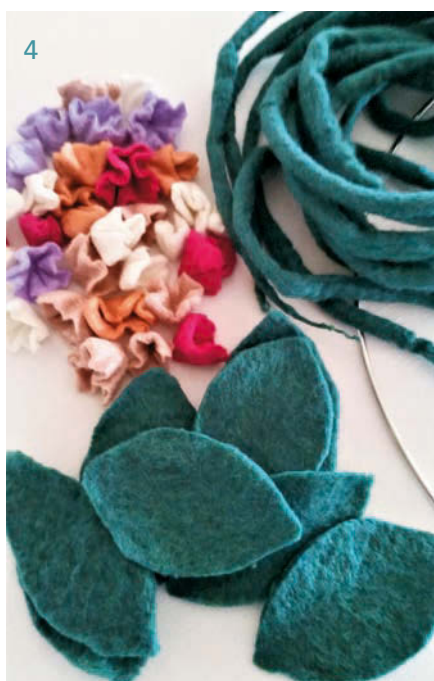
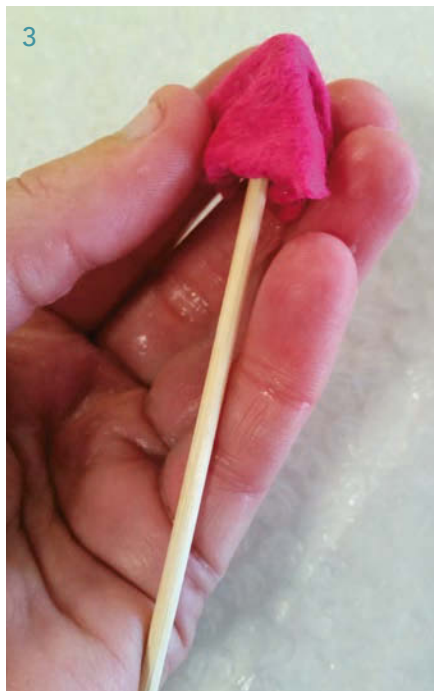
very tip of the length. It helps to hold the roving in one hand about 15 to 20cm away from the end and gently pull fibres away with other hand. Lay the tuft down on the bubble wrap in a horizontal direction and pull another tuft and lay it over the first tuft in a vertical direction. Crisscrossing the fibres over like this will aid in the felting process.

Sprinkle the wool with the warm soapy water then take the second piece of bubble wrap and place it over the wool, bubble side down. Rub over the wool to spread the water through the wool and remove the bubble wrap. Shape the wet piece of wool into more of a leaf shape. (photo 2)

Once you're happy with the shape, place the bubble wrap back over the leaf, bubble side down, and rub over it for a few minutes. Remove the bubble wrap and check the shape. Fix if you need to, then continue to rub with the bubble wrap for about five minutes.



Check the leaf shape again and continue to rub over it with the bubble wrap, adding more downward pressure. The wool will begin to felt and start to feel firmer. Continue to rub over the leaf with the bubble wrap until the wool has felted. An easy way to tell if the wool has felted is to do the pinch test. Using your thumb and first finger gently pinch the wool. If the wool stays intact the wool has felted. If the wool pulls away then you will need



to continue to rub over the leaf until it has felted.

Allow the leaf to dry and trim the edges if needed. Follow the same process to create several leaves. I used eight, but you may choose to make more or fewer.

The flowers

Pull a tuft of wool from the wool you've selected to create the flowers, and lay it on the



bubble wrap in a vertical direction. Pull another tuft and lay it on the first tuft in a horizontal direction to make a cross. Wet the wool with some warm soapy water and place the second piece of bubble wrap over the wool, bubble side down, and rub over the wool.

Remove the bubble wrap and shape the wool into a circle by folding in the edges. Place the bubble wrap back over the flower and continue to rub. Follow the same process to felt the flower as was used for the leaves.

Once the wool has felted, take a skewer (or a pencil) and push the point into the centre of the felt circle. Gently drag the felt down over the skewer to create the flower shape and petals. (photo 3) Allow the flower to dry in that shape.

Continue to create lots of flowers from different colours. I used five colours to make twenty-five

flowers, but it's up to you how many flowers you make.

Putting it all together

This is a fun part! (photo 4) Wrap the vines around the frame or ring. Imagine that the vines are twisting, winding their way around the frame. Leave some ends dangling if you like that effect. (photo 5)

Add some leaves. I made two areas with small clusters of leaves and flowers. You could do the same, or spread the design over the entire frame—it's up to you. Attach the leaves using a needle and thread. Sew the leaves to the vines to act as an anchor.

Finally, add the flowers. I added my flowers around the leaves in little bunches, but your layout is entirely up to you. Attach the flowers with a needle and thread.

So, there you have it—beautiful hayfever-free flowers for your home! 

Blooming History!

BY RIE NATALENKO

Godey's Lady's book was started in 1830 by Louis Antoine Godey and its purpose was to educate, inform and entertain the women of America. It contained fashion plates and patterns, but also book reviews, sheet music, health information, recipes, biography and handcrafts, to mention but a few of its wide-ranging articles. In 1936 it merged with The American Ladies' Magazine and Sarah Hale became the editor. Hale was a staunch supporter of social justice. She used some of her influence to further several women's causes such as the education of women, and the role of women in the workforce.

When I was researching ideas for this edition of *Yarn*, I came across some patterns for knitted artificial flowers which date back to 1854. I was going to knit them to see what they were like, as there were no images. Then it occurred to me that it would be interesting to leave that task to our readers.

I have transcribed the patterns as they appeared in the magazine in 1854. The patterns are not the way we write patterns today, so they may present a wonderful challenge for some of our more adventurous knitters!

Tiger Lily; or Turk's Cap

Six petals for each flower; which must be knitted in bright orange wool, split in two.

Cast on four stitches. Knit and purl alternate rows until you have done an inch in length.* Continue knitting and purling, increasing one stitch at the beginning of each row, both plain and purled, until you have fourteen

or sixteen stitches; then knit and purl alternately four rows more, without increasing; then continue to knit and purl, decreasing one at the beginning of each row, till three stitches only are left, purl these three as one, fasten the wool, and sew a piece of wire around the petal.

When the six petals are completed, take a needleful of dark red brown China sewing silk (or brown wool split in four) and embroider on each petal several long stitches, in

imitation of the dark spots of the natural tiger lily.

Pistil

Make a tuft of orange wool, with some brown wool mixed with it, fix it on a bit of wire, cut the wool quite short, and cover the stem with orange wool, split.

Stamen

Take a piece of wire, call one



KNITTED ARTIFICIAL FLOWERS.

TIGER LILY; OR, TURK'S CAP.

Six petals for each flower; which must be knitted in bright orange wool, split in two.

Cast on four stitches. Knit and purl alternate rows, until you have done about an inch in length.* Continue knitting and purling, increasing one stitch at the beginning of each row, both plain and purred,

* If the last row of four stitches is plain knitting, the first increasing row must be knit also, in order to turn the work, the right side becoming the wrong.

until you have fourteen or sixteen stitches; then knit and purl alternately four rows more, without increasing; then continue to knit and purl, decreasing one at the beginning of each row, till three stitches only are left, purl these three as one, fasten the wool, and sew a piece of wire round the petal.

When the six petals are completed, take a needleful of dark red brown China sewing silk (or brown wool split in four) and embroider on each petal several long stitches, in imitation of the dark spots of the natural tiger lily.

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GODEY'S MAGAZINE

PISTIL.

Make a tuft of orange wool, with some brown wool mixed with it, fix it on a bit of wire, cut the wool quite short, and cover the stem with orange wool, split.

STAMEN.

Take a piece of wire, call one extremity No. 1, and the other No. 2, begin in the middle of the wire to twist some brown wool, split in four, round the wire, going towards the extremity No. 1; do the same with orange wool, beginning at the same point, but going towards No. 2. Having covered about the length of the nail of your little finger each way, fold the wire in the middle, and cover the remainder as the stem, with orange wool. Mount the flower without sewing the petals together, as in the white lily, but merely twist the six petals tightly together. Buds and leaves are like those of the white lily, but of a rather darker shade of green; the whole stem must be covered with green split wool.

PINK GERANIUM.

Three or four flowers are required for a nice branch, with two leaves and five or six buds, some pink and some green. Five petals must be made for each flower—two large, one middle-sized, and two small. Two shades of pink split wool—one rather light, and the other deeper, for large petal.

Cast on two stitches, knit one row.

2d row.—Make one stitch, and purl the rest of row. Continue knitting and purling alternately, making one stitch before and after the middle stitch (still continuing to increase also at the beginning of each row) in the knitted row, until you have seventeen stitches; then take the darker shade, and knit and purl six rows, still increasing in the middle of the knitted rows, but decreasing one stitch at the beginning of every row, beginning the decrease in the same row in which you change the wool; then knit and purl alternately without increasing in the middle, and still decreasing one stitch at the beginning of each row, till you have but nine stitches left. Cast these off. Sew a wire neatly round the petal with split pink wool, and one at the back also.

2d row. — Make one stitch, and purl the rest of row. Continue knitting and purling alternately, making one stitch before and after the middle stitch (still continuing to increase also at the beginning of each row) in the knitted row, until you have seventeen stitches; then take the darker shade, and knit and purl six rows, still increasing in the middle of the knitted rows, but decreasing one stitch at the beginning of every row, beginning the decrease in the same row in which you change the wool; and knit and purl alternately without increasing in the middle, and still decreasing one stitch at

the beginning of each row, till you have but nine stitches left. Cast these off. Sew a wire neatly around the petal with split pink wool, and one at the back also.

Middle-sized Petal

Cast on two stitches with a paler shade of pink wool than used for the last petal.

Knit one row; make one stitch, purl the rest of row; knit one plain row, purl one row, and continue to knit and purl alternately, increasing* one stitch before and after the middle stage in every other plain row, till you have eleven stitches.

Take the lightest shade used for

extremity No.1, and the other No. 2, begin in the middle of the wire to twist some brown wool, split in four, round the wire, going towards the extremity No. 1; do the same with orange wool, beginning at the same point, but going towards No. 2.

Having covered about the length of the nail of your little finger each way, fold the wire in the middle, and cover the remainder as the stem, with orange wool. Mount the flower without sewing the petals together, as in the white lily, but merely twist the six petals tightly together.

Buds and leaves are like those of the white lily, but of a rather darker shade of green; the whole stem must be covered with green split wool.

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Pink Geranium

Three or four flowers are required for a nice branch, with two leaves and five or six buds, some pink and some green. Five petals must be made for each flower — two large, one middle-sized, and two small. Two shades of pink split wool — one rather light, and the other deeper, for large petal.

Cast on two stitches, knit one row.

the large petal; for the darkest of this, knit and purl alternately four rows, increasing in the middle of every plain row, and decreasing at the beginning of every row, and continue to knit and purl without increase in the middle, but decreasing at the beginning of each row, till but nine stitches remain; cast these off.

The small petals are made in exactly the same manner as the above, but increasing only to nine instead of eleven stitches, and casting off with seven stitches instead of nine.

*these stitches must not be increased by bringing the wool forward, but by taking up a stitch and knitting it at the back: it does not make so large an opening as the usual way.

Leaf

Cast on ten stitches of a nice bright, but rather dark shade of green (a yellow green will be found to look most natural).

Knit one row.

2d row.—Make one, knit two, through rest of row. All the back rows are purled, only increasing one at the beginning of each row, but not in the middle of the purled rows.

3d front row.—Make one, knit three, repeat through the row next front row; make one, knit four, through the row; continue to increase thus till you have about seven stitches between each increase.

Then take a very dark shade of green, and knit and purl four rows

FOR MIDDLE-SIZED PETAL.

Cast on two stitches with a paler shade of pink wool than used for the last petal.

Knit one row; make one stitch, purl the rest of row; knit one plain row, purl one row, and continue to knit and purl alternately, increasing* one stitch

These stitches must not be increased by bringing the wool forward, but by taking up a stitch and knitting it at the back: it does not make so large an opening as the usual way.

before and after the middle stitch in every other plain row, till you have eleven stitches.

Take the lightest shade used for the large petal; for the darkest of this, knit and purl alternately four rows, increasing in the middle of every plain row, and decreasing at the beginning of every row, then continue to knit and purl without increase in the middle, but decreasing at the beginning of each row, till but nine stitches remain; cast these off.

The small petals are made in exactly the same manner as the above, but increasing only to nine instead of eleven stitches, and casting off with seven stitches instead of nine.

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Knit one row.

2d row.—Make one, knit two, through rest of row. All the back rows are purled, only increasing one at the beginning of each row, but not in the middle of the purled rows.

3d front row.—Make one, knit three, repeat through the row next front row; make one, knit four, through the row; continue to increase thus till you have about seven stitches between each increase. Then take a very dark shade of green, and knit and purl four rows without increase; join on the first color again, and continue to increase as before, till you have eleven stitches between each increase, then begin to decrease by fastening off three stitches at the beginning of every third or fourth row, both in the knitted and purled rows, still continuing to increase in the centre, and thus decrease at the beginning till you have but five or six stitches, which fasten off in the usual way.

Sew a wire quite round the leaf, and also bits of double, up each of the divisions at the back of the leaf. The stitches must be taken deep enough to cover the holes left by the increasing.

without increase; join on the first colour again, and continue to increase as before, till you have eleven stitches between each increase, then begin to decrease by fastening off three stitches at the beginning of every third or fourth row, both in the knitted and purled rows, still continuing to increase in the centre and thus decrease at the

BUDS.

For the pink ones, take five or six bits of the different shades of pink wool, double them over a bit of wire, double the wire and twist it very tight; bring the ends of the wool down, and fasten them round the wire, about a quarter of an inch long or less, according to the size required; twist some split green wool round the stem, and for the larger buds make a few long herring-bone stitches in whole green wool, to form a little calyx.

The green buds are made in the same way, but rather smaller. They must be mounted on a piece of bonnet wire, the length required for a branch.

All the flowers placed at the top, the buds altogether round the stem, a little lower down, and the leaves still lower. Cover all the stems with green wool split.

Buds

For the pink ones, take five or six bits of the different shades of pink wool, double them over a bit of pink wire, double the wire and twist it very tight; bring the ends of the wool down, and fasten them round the wire, about a quarter of an inch long or less, according to the size required; twist some split green wool around the stem, and for the larger buds make a few long herring-bone stitches in whole green wool, to form a little calyx.

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beginning till you have but five or six stitches, which fasten off in the usual way.

Sew a wire quite round the leaf, and also bits of double, up each of the divisions at the back of the leaf. The stitches must be taken deep enough to cover the holes left by the increasing.

Good luck, and let us see your tiger lilies and pink geraniums when you have made them!



10

Flower Cuff

BY PENNY EAMER



Flowers have always been one of the most commonly used motifs for painters and fabric workers, so the effort of making a few to use on a project or simply to keep for future use is never wasted. There are many times when I resort to my 'motifs' tin and although it doesn't very often hold exactly what I need, there are those times when I find the perfect thing!



Materials

Small amount of variegated yarn (fig 1). Yarn used: Chunky Mochi. Crystal palace yarns. 80% Merino wool / 20% Nylon, Hand-felting tool and mat, foam block or brush (fig 2), Sewing needle and thread in matching colours, Small amount of coordinated felt for backing the yarn, Large eyed needle that will take your yarn, 6.5mm hook for the band.

Tension

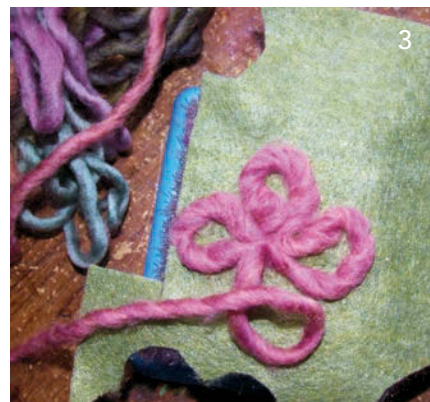
Not critical.



This project is about making some (6cm diam) flowers and then if you choose, using three on a simple cuff. These specific blossoms look very soft and fluffy; but in a smooth black and white yarn and they could look very chic, or use a funky yarn and get an entirely different look again.

They are quick and easy to make and will look completely different depending on the yarn and the colours you select. If you wear fabric earrings, they would make an attractive accessory. Attach them to a decorative card and they'll make an ideal small gift for friends.

Lay the felt onto your needle-felting brush and lay the yarn in petal shapes to make a 5-petal flower (fig 3). Lightly needle as you go to hold each in position. Alter any petals once you have five down. Felt all of them securely (fig 4).





Repeat with a contrasting colour and smaller petals inside the first ones (fig 5). The back of your flower should look similar to fig 6.

Take a cotton of your choice and stitch around the outer edge of the entire flower. This secures the yarn and if you pull it tight, gives a roughly scalloped edge. I didn't try to hide the thread—but the look you get is up to you. Secure the inner yarn with hidden stitching (fig 7a).

Take a length of the first yarn colour and a large-eyed needle. Thread the yarn with a knotted end. Take the

needle from the bottom at the base of each petal as the dots show in fig 7b.

Form a small petal shape and take the needle down right next to your entry point. Repeat at the base of each petal until you have five loops (fig 8).

Tie a knot on the underside and cut off excess yarn. Secure these stitches on the underside with needle and thread so that the loops cannot pull out. Add buttons or similar for centres. Make other colour coordinated variations with sections of the same variegated yarn (fig 9).

Crochet three rows of yarn to make a simple band and attach three flowers (fig 10, Page 11).

Make a loop and button closure or use pop fasteners (press studs). Alternatively attach a flower to earring findings or make a necklace.

There are many things these soft little flowers can be used for. If you use finer yarn you can make smaller ones—just try the different effects and don't forget to make some extra for your 'stash'!

Penny is a multi-disciplinary artist, craftsperson, photographer and (occasional) writer and lives near Miles in Queensland. She has a full-time arts practice.

To see more of her work visit pennyeamer.crevado.com





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The Memory of *Flowers*

BY MARIA LAYNE

I had many, many tiny scraps of wool which I had saved from many, many projects. I was also gifted hundreds of hanks and half-hanks of tapestry wool from a lady who had passed away. I gathered them all together, unsure about what I would do with them. Then, fortuitously, I came across a wonderful YouTube video by Arne and Carlos, two very talented fibre artists from Norway. They explained how to make a blanket of crochet flowers. The link to their video is here:

<https://www.youtube.com/watch?v=OT8e5RwaRKc>

I was entranced, and at every spare opportunity I made a flower and added it to the blanket. I would take my scraps everywhere and crochet on the train, in front of the TV, in doctors' waiting rooms—everywhere. I discovered that, even though the blanket is join-as-you-go, I could join the flowers into little portable sections, and then crochet extra flowers to join the sections together. I made a huge blanket and sent it to the daughter of my friend who had passed away. She loved it. Here were all her mum's treasured tapestry wools in a blanket she could use.

I still had plenty left, though, and I wanted to make something for myself to remember my friend. This pattern is very versatile, and I made a top of flowers. I'm not sure whether I will wear it much, but if I don't, I can carefully cut it apart and make a lap blanket for myself... or maybe a few cushion covers... or a colourful bag... The possibilities are endless.



Xenia



Square



This granny square design has nine flowers. It's great for lacy blankets and shawls, and looks quite different when made with a single colour or multiple colours. There's an alternative border without the spaces. The first row of the alternative border is quite tricky, and needs careful concentration. You can add rows to both of the borders to make bigger squares if you wish.

BY ELAYNE WATSON



Bobble stitch

Yo, insert your hook into st and pull up a loop.

Yo again and pull through 2 loops (2 st on the hook).

Yo, insert your hook into same st and pull through a loop (4 loops on hook). Yo again and pull through 2 loops (3 loops on hook).

Yo, insert your hook into same st and pull through a loop (5 loops on hook).

Yo again and pull through 2 loops (4 loops on hook).

Yo and pull through all loops on the hook.

Work 1ch to secure.

Small or single tier flower

(Make 4)

Make 3ch and sl st into first ch to form a ring

Round 1: 3ch (instead of a tr), 7tr into ring, sl st into top of 3ch at beg. (8tr)

Round 2: 3ch (instead of 1dc 1ch), (1tr, 1ch, 1dc) into same st as sl st, (1dc, 1ch, 1tr, 1ch, 1dc) in each tr to end, sl st into 2nd ch at beg. (8 petals) Fasten off.

Materials

8-ply yarn. When made in a single colour you use less than 50g. When made in multiple colours, you can use leftovers, 4mm crochet hook, Wool needle for sewing up.



Medium or two tier flower

(Make 4)

Round 1: make 16dc into a magic circle, sl st in first dc. To make a magic circle, see figs 3 and 4 on p34 (Penny's glitzy flower bangle)

Round 2: *2ch, bobble st into next st, 2ch, sl st into the next st,* rep from * to * to end, sl st into 2nd ch at beg. (8 petals)

Round 3: Turn to WS to work into back of sts, 1ch, sl st into base of bobble, (2ch, 1dc into base of next petal) 8 times. (You will be skipping a st to get to next bobble base; last dc should be into the same place as the sl st.) (8 x 2ch sps)

Round 4: Turn flower to RS. Change colour if desired. Work (1dc, 1ch, 3tr, 1ch, 1dc) into each 2ch sp, sl st into 1st dc.

Fasten off.



Large or 3 tier flower

(Make 1)

Work rounds 1-4 of medium flower, do not fasten off.

Round 5: Turn flower to WS. 1ch, sl st to nearest st from row 1 which was skipped in Row 3. (3ch, 1dc into next skipped st) 8 times, working last dc in same st first sl st. Count your 3ch sps carefully. (8 x 3ch sps)

Round 6: Turn the flower to RS and change colour if desired. Work (1dc, 1ch, 5tr, 1ch, 1dc) into each 3ch sp, sl st into 1st dc. Fasten off.

Joining the flowers

Join the flowers with needle and yarn as indicated by the red dots in the picture below.



Border with spaces

Round 1: Join the yarn to the 3rd st in the corner, 2ch, *3ch, 1dc into 3rd st of next petal of medium flower, 7ch, 1dc into tr of next petal from small flower, 3ch, 1dc into tr of next petal from small flower, 7ch, 1dc into 3rd st of next petal of medium flower, 3ch, 1dc into corner, 1ch, ** 1dc into same st,* rep from * to * 3 more times, but on the last repeat, stop at **, sl st into 2nd ch.

Round 2: 2ch, *5dc in 3ch sp, 1dc in next dc, 8dc in 7ch sp, 1dc into next dc, 3dc into 3ch sp, 1dc into next dc, 8dc into 7ch sp, 1dc into next dc, 5dc into 3ch sp, 1dc in corner, 1ch,** 1dc into same st,* repeat from * to * 3 times, but on the last repeat, stop at **, sl st into 2nd ch.

Round 3: 3ch, (1dc, 1ch) all the way round, working (1dc, 1ch, 1dc) in corner 1ch sp, sl st into the 2nd ch. Fasten off.



Alternative Border

(for a square without spaces)

Round 1: NOTE—all this round, the stitches are worked into the third loop of the stitch, which is at the back of the work.

Join yarn into a corner (middle stitch of corner petal), 2ch, * 1dc into next st, 1ch, 1dc into 2nd st of next petal, 1dc into next st, 1ch, 1htr into 1st st of next petal, 1ch, 3dtr into sp between flowers, around the join, 1htr into same space, 1dc in tr of petal in next flower, 1dc between petals, 1dc into tr of next petal, 1htr into sp between flowers, 3dtr into same sp, 1ch, 1htr into last st of next petal, 1ch, 1dc into 2nd st of next petal, 1dc into 3rd st of same petal, 1dc into 2nd st of corner petal*, **1dc, 1ch, 1dc into corner,** rep from * to * and ** to ** twice more, on last side, rep from * to *, work (1dc, 1ch) in the corner, sl st into 2nd ch at beg.

Round 2: 2ch, 1dc in each st to corner*, **(1dc, 1ch, 1dc) into corner**, rep from * to * and ** to ** twice more, on last side, rep from * to *, (1dc, 1ch) in corner, sl st into 2nd ch at beg.

Round 3: as for round 2.

Finish off. 



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Floribunda Tea Cosy

BY JENNY OCCLESHAW



I make a lot of tea cosies and this would have to be one of my most popular ones. It is covered completely with flowers and leaves and is a total riot of colour. I always try to make the cosies as colourful as possible but you might choose to make your flowers in pastel shades or all one colour. There is no right or wrong. The only thing to remember is that more is more and it is important to cover the cosy completely with flowers.

This is a great project for using up all sorts of bits and bobs of left over 8-ply as each flower does not take up much yarn. The tea cosy itself is knitted from two strands of 8-ply and keeps your teapot nice and warm.

Tea Cosy

(Make 2 pieces the same)

Using 4.5mm needles and main yarn held double, cast on 49 sts.

1st row: *K2, P2, rep from * to last st, K1.

Rep this row until work measures 14cm.

Shape Top

Next row: K2, *P3tog, K1, rep from * to last 3 sts, K3tog.

Next row: *K1, P1, rep from * to last st, K1.

Next row: K1, *sl1, K1, psso, rep from, * to end.

Next row: K1, Purl to last st K1.

Next row: K2tog to last st, K1.

Cast off.

To Make Up

With right sides together, join cast off stitches and 2.5cm either side of this section using a back stitch or other neat seam. Join the lower edges for 2cm on either side. Darn in all ends. Turn the right side out. Your tea cosy is now ready for embellishment.

Leaves

(Make a total of 9: 5 bright green and 4 lime green)

Using two 2.25mm dpns, cast on 3 sts.

1st row: * Knit, do not turn work, slide sts to other end of needle and pull yarn firmly behind the work, rep from * until cord measure 1.5cm, proceed as follows:

1st row: K1, yfwd, K1, yfwd, K1.

2nd and alt rows: Knit.

3rd row: K2, yfwd, K1, yfwd, K2.

5th row: K3, yfwd, K1, yfwd, K3.

7th row: K4, yfwd, K1, yfwd, K4.

9th row: K5, yfwd, K1, yfwd, K5.

11th row: K6, yfwd, K1, yfwd, K6.

13th row: K7, yfwd, K1, yfwd, K7

(17 sts).

15th row: Sl 1, K1, psso, K13, K2tog.

17th row: Sl 1, K1, psso, K11, K2tog.

19th row: Sl 1, K1, psso, K9, K2tog.

21st row: Sl 1, K1, psso, K7, K2tog.

23rd row: Sl 1, K1, psso, K5, K2tog.

25th row: Sl 1, K1, psso, K3, K2tog.

27th row: Sl 1, K1, psso, K1, K2tog.

29th row: Sl 1, K2tog, psso.

Fasten off.

Darn in loose end at point of leaf and leave other end for attaching to cosy.

Big Flowers

(Make 5 in a mix of bright pink, orange, pale pink and cream) refer to photo for guidance. Each flower uses three colours, A, B and C.

2tr cluster = (yoh and draw up a loop in ring, yoh and draw through 2 loops) twice, yoh and draw through all loops on hook.

3tr cluster = Work as for 2tr cluster,

Materials

3 x 50g ball of 8-ply pure wool in desired shade,

(Note: Yarn is used double throughout so you will need to wind off half of the third ball to make a small 4th ball or purchase a fourth ball. I used Cleckheaton Country 8-ply).

Small amounts of a variety of different colours of 8-ply for the flowers and the leaves.

Ends of balls are useful for this project,

4.5mm knitting needles,

4mm crochet hook,

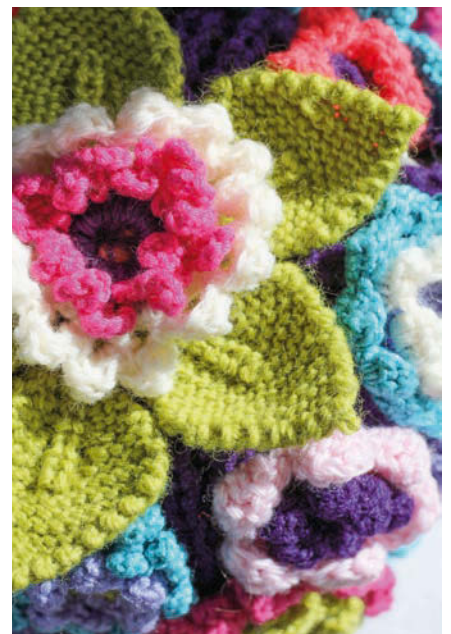
Two 2.25mm double pointed

knitting needles (dpns),

Wool needle for sewing up.

Measurements

To fit a 6 - 8 cup teapot.



working section in brackets 3 times instead of 2.

Using 4mm hook and colour A, make 5ch, join with a sl st into a ring.

1st round: (RS) 3ch, 2tr cluster, 2ch, (3tr cluster, 2ch) 4 times, with colour B sl st to top of 3ch. 5 clusters and



5ch sps. Break off colour A.

2nd round: (5dc in ch sp) 5 times, with colour C sl st to first dc, 25 sts. Break off colour B.

3rd round: (Sl st in next dc, 3ch, 2dtr in each of next 3dc, 3ch, sl st in next dc) 5 times, sl st to first sl st. Fasten off invisibly.

Little Flowers

(Each flower is 2 colours: A and B)

Centre: Using 4mm hook and colour A, make a 'magic circle' (see figs 3 and 4 on p34).

1st round: 2ch, 9dc in ring, pull end to close ring, using B sl st in top ch of 2ch (10 sts). Break off colour A.

Petals: 1ch *(1dtr, 2ttr, 1dtr) in next dc, sl st in next dc; rep from * 3 times more, (1dtr, 2ttr, 1dtr) in next dc, sl st in 1ch. (5 petals). Fasten off invisibly.

Very big flowers in 3 colours

Centre

Using 4mm crochet hook and colour A, make 5ch, join with a sl st to form ring.

Next round: 3ch, 11 tr into centre of ring, using colour B sl st in top of 3rd ch. Break off colour A.

Next round: Working into front loops only, * 3ch, sl st into next st, rep from * to end of round, using colour C for final sl st.

Break off colour B.

Next round: Working into back loops only, * 2dc into next st, rep from * to end of round.

Next round: *3ch, miss 1dc, sl st into next dc, repeat from * to end of round.

Next round: Into each 3ch loop work * 1dc, 1tr, 1dtr, 1tr, 1dc, rep from * to end of round.

Fasten off. Darn in all ends.

To Make Up

Pin the leaves to the top of the tea cosy, fanning them out so that their stems are in the centre and the tips face outwards. Place a large flower centrally over the top of the stems.

Arrange the flowers around the tea cosy, pinning in position and rearranging until you are satisfied with the combination. You will need a total of about fourteen flowers in a mix of sizes for each side. Place the big flowers first and use the little ones to fill in the gaps.

Stitch in place firmly and darn in any ends. 

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Seasonal Colours from Plants

BY SIMONE CROSS

In spring and autumn, we and our plants sense the gradual changes in light each day and we transition within the cycle of nature. Flower buds appear, leaves change colour and we respond to those changes in light and dark, sparking our inner creativity.

Flowers give us seasonal colours matching our change in tone. Follow the stem of a nasturtium flower, and you will see the orange-red flower colour streaking up the leaf stem. Colour is passed from the root to the flower like veins—have a look!

I discovered that the nasturtium leaf dyes wool a lovely spring green until their edible flowers appear when dyeing with the spring leaves (without flowers) yield a different, more orange-spring green colour. Colour can come from anywhere—weeds, flowers, berries, seeds or leaves.

How can you test a flower for colour?

Firstly, pick some flowers: they don't have to be picked at the same time. Go through these steps one after the other, stopping if no colour is found. Practise on a soft yellow flower or fruit berry first.

1 Rub the flowers between your fingers in a circular motion, and see if there is any colour that stays on your fingers. If you get colour go to steps 2-4.

2 Put 2-3 of these flowers in a small vase in a window—above your kitchen sink if you can. Look at the water in the vase over the next few hours and days, and see if the water becomes the colour of the flowers (not brown). Try it



Black-eyed Susan vine (weed)



Black-eyed Susan dyed yarn



Cardinal Vine Flowers



Blueberry and Blackberry dyed yarn

with marigolds, wattle, cosmos or coreopsis flowers (yellow, orange) first—you should see bright yellow in the water within half a day in summer.

3 Place one flower in a little clear bottle and add off-the-boil hot water from your kettle. Carefully

shake the bottle and see if the flower loses all colour and if the water is coloured. If it doesn't then put the bottle where you will see it for the next week or two—you are looking to see if it stays the same colour or fades.

4 Pick a fresh flower again (if step 1 yields colour). Get a handkerchief

or old cotton serviette or old pillowcase and **hand-hammer the flower** on it. Let it air dry, remove the flower and then iron (no steam) the back side of the print. See if the colour turns brown over the next few days—if you hand-hammer a viola, pansy or geranium alongside it, they will last (right).

5 Select a spare flower from the vase (after you see colour in the water) and along with some marigolds, violas, cosmos, rose leaves or any bright yellow flower (even a weed) wrap or roll up the flowers tightly in a silk or old cotton handkerchief or napkin, bind tightly with elastic bands and **eco-dye the flowers in a hot water bath or steaming above a boiling water bath for at least 90min.**

Preferably, this should be a hot water bath containing some tannin-rich leaves such as eucalypt leaves, rose leaves, pomegranate or onion skin as a dye-bath.

6 Forage more of these flowers, and **use 10g flowers to dye a 10g mini-skein of yarn** (pre-soak the skein in dilute vinegar or citric acid.) If your flower's colour has gone through the first three steps, you will know your flower's colour is able to take heat (simmer).

Make a dye-bath by soaking the flowers for a few hours and only heat the bath to 80°C or 175°F (no higher, or the flowers will brown). Dye the mini-skein in the pot for 10 to 20min. When cool, rinse the skein and dry in a sunny window for two weeks. Then watch closely to see if it fades.

See **Yarn** issue 57 "Natural Dyeing" article which is also up on the Artwear website for reference: www.artwearpublications.com.au/wp-content/uploads/2020/08/Secret-Colour.pdf

In brief, **test that the flower can take the heat of dyeing, hammering and pressing**, by testing that the flower's colour lasts in a vase, is heat-stable, lightfast and wash-fast.

There are plant colours that are



Hand hammered pansies



country-specific and have become world colours (fig 1), well known dye and spice powders that travelled the mysterious spice trade routes of the world. These include henna (mustard yellow) and indigo (blue) from India (Figure 2), cochineal (red), brazilwood and amaranth from South America, grape-skin (purple) from Europe and tea leaves and sandalwood from Asia.

The history of dyestuffs is

fascinating. If you are interested, look at John Coles' excellent book, **Chromatopia**.

Not all petals, leaves or seeds can give up their colour in eco-dyeing, hand-hammering or immersion dye baths. You will need to experiment with each plant to see how they will share their colour with you. Know that for all Australian red flowers, the colour is fugitive (does not last.)



Above: Spring Flowers
Right: Eco-dyed flowers on silk

Many of these dyestuffs, for example cochineal, beetroot, saffron and grape-skin extracts are now produced as dye powders, where they are genetically or chemically-extracted to retain their colour. Most lipsticks or nail polishes contain modified cochineal powder, for example! The positive side for the environment is that no beetles are squashed and processed to produce this colour.

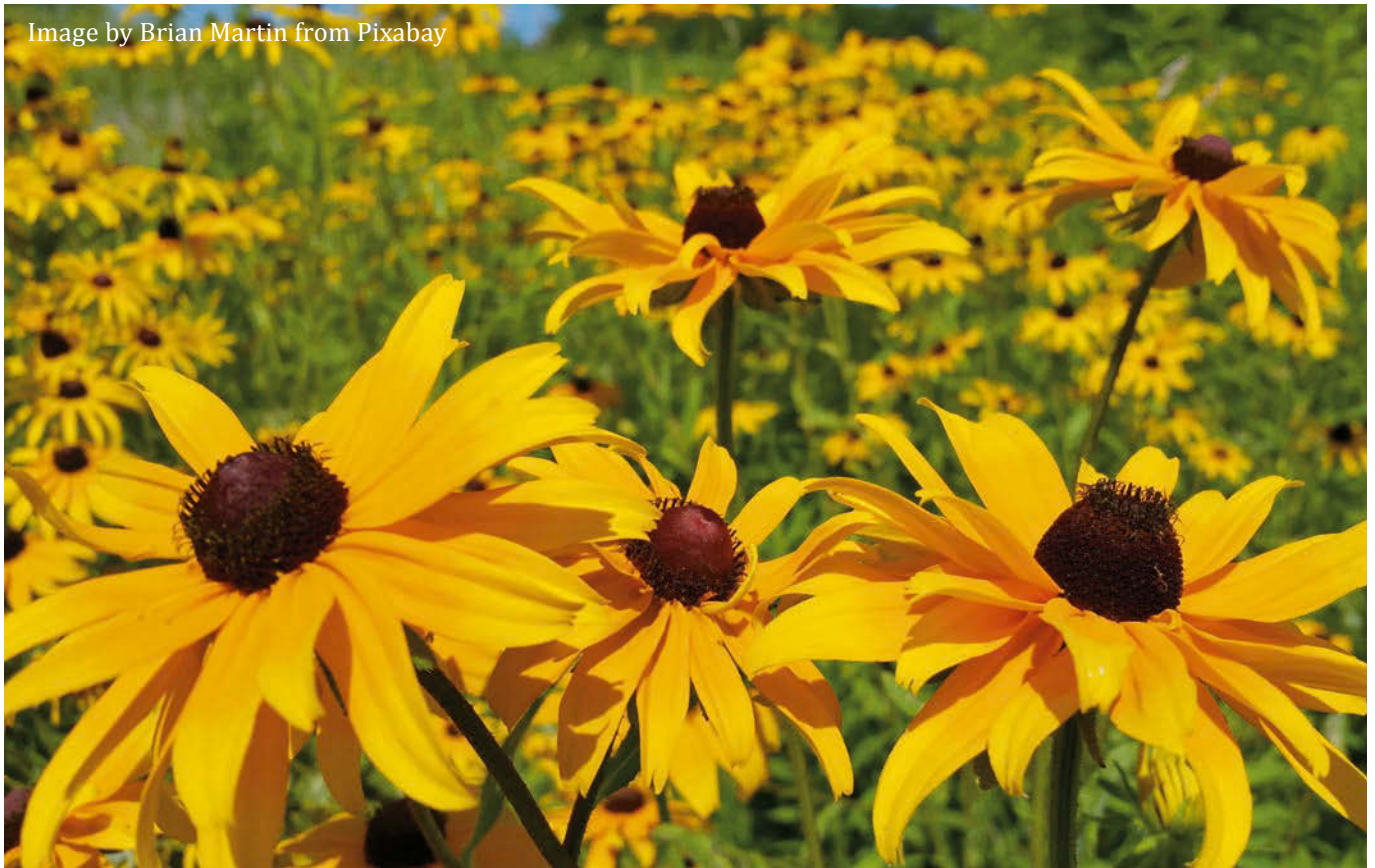
Flowers and plants can heal and provide a joy in nature that we can capture and hold in our fibre or share with others in crafted gifts.

If you would like more information about these seasonal yarns, go to: gumblossomyarns.com or email Simone at: gumblossomyarns@icloud.com.

Simone Cross, the owner and dyer at Gum Blossom Yarns, is a scientist who loves to knit and crochet and enjoys searching for softer, more natural yarn colours. She prefers to use Australian-sourced and processed merino yarns and to pot-dye these yarns with fresh crushed plant material in her home.



Image by Brian Martin from Pixabay



Growing flowers for *Dyeing*

BY ALAN R JONES

There are many flowers that can be grown in Australia for dyeing! Here are just a few:

Coreopsis (Tickseed)

Coreopsis flowers (right) can be annual or perennial and come in a variety of colours and heights. They're an excellent choice for Australian gardens as they're quite drought resistant, though they'll flower better with regular watering. In spring the seeds can be sown directly in the soil in full sun. The seed should be very lightly covered with soil or perlite to germinate, which usually occurs within 21 days.



Image by JamesDeMers from Pixabay

Thunbergia alata (Black-eyed Susan)

Black-eyed Susan (pictured left) is a dramatic yellow or red flowering vigorous climber that can reach 2.5m in a single season. It's considered an environmental weed in many parts of Australia and it's best to check with your local council before planting it. The seeds should be soaked in warm water overnight before sowing and placed directly in the soil in spring. Germination is usually between 10 and 21 days. The plant likes full sun and benefits from some sort of support structure. In cooler areas, black-eyed Susan is grown as an annual due to the speed with which it grows and flowers.

Ipomoea horsfalliae (Cardinal Creeper)

Cardinal creeper is a beautiful evergreen climber with tubular purple flowers (top right) from summer to winter. It's a native of the West Indies, and this fast-growing creeper will need regular pruning and a sturdy structure to grow on. It prefers to be grown in well-drained soil in full sun. Unless you live in Queensland this will prove to be a very difficult plant to grow from seed and indeed, finding seeds or plants at nurseries can prove to be impossible. The seeds should be sown roughly 8mm deep, directly in to well-drained soil in spring in a full-sun position.

Solidago species (Goldenrod)

These impressive looking plants (right) flower from late summer to early autumn with yellow arching panicle flowers (a loose branching cluster). There are more than 100 species to choose from, growing in numerous environments, so it's best to choose the variety that will best suit your location. These plants can grow in most soils though they tend to prefer poorer, drier soils. Sow the seed in autumn or spring by scattering it on the surface without covering, as sunlight is needed for germination. It's a good, drought resistant plant, but it is considered a weed in some areas, so check with your local council before planting it.



Image by Bishnu Sarangi from Pixabay



Image by Hans Benn from Pixabay



Image by JacLou DL from Pixabay

Curcuma longa (Turmeric)

Turmeric is a tropical plant that can be grown outside in most frost-free areas and in greenhouses in colder climates. Part of the ginger family, *Zingiberaceae*, this plant has dramatic foliage and exotic looking flowers. The plants are grown from rhizomes and should be planted in September or October. The rhizomes should be planted 5cm deep at 35cm intervals. They have to be planted in free draining soils as they'll rot if the soil is water-logged. Light shade is beneficial to their growth. Water them regularly and give them a weekly feed of a good liquid fertiliser. The turmeric is ready to be harvested in about 9 to 10 months.

Lawsonia inermis (Henna)

Henna is a drought resistant, frost-tender evergreen shrub, which grows to 3.5m tall by 2m wide. This shrub won't tolerate temperatures below 10 degrees Celsius. The shrub prefers hot temperatures with only occasional rainfall. It can be kept as a houseplant but the soil must be extremely dry and then given a good soaking rather than regularly watering.

Henna seeds are difficult to source and are generally only available from specialty growers. The seeds need to be tricked into thinking it's winter and to do this they need to be kept moist and dark in the refrigerator for around four days. Place the seeds between a few sheets of damp paper towel in a ziplock sandwich bag. After this the seeds can be removed from the refrigerator, with the bag opened, and left in a warm place until the seeds start sprouting.

When the seedlings are about 15mm in length they can be gently transplanted into a small pot with cacti and succulent mix and kept on a warm window-sill, or in the greenhouse for about five months before planting in the garden.



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



Summer Wreath

BY MARGARET STUMP



Pin loom squares make all sorts of lovely leaves and flowers and I found myself drawn to include them all in this one extremely colourful wreath. You may wish to pick and choose from this abundance of patterns and colours to make a wreath that suits your unique style and colour scheme. Why not make one for the door at Christmas?

fig 1

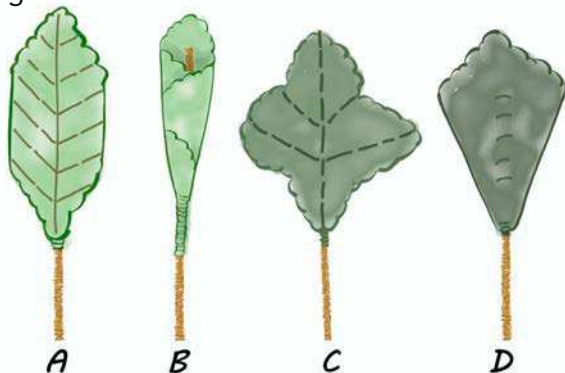
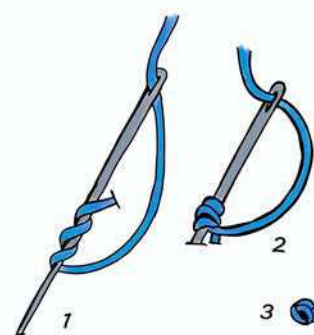


fig 2



fig 3



Materials

All yarn in the project is wool, wool/acrylic, or acrylic (7.3/8yd per 4" square, 12 wpi, CYCA#4, worsted/aran, 10-ply,) in light, medium and dark green, peach, purple, blue, red, red/orange, pale pink, yellow and white.

Each 4" square uses 7.3m/8yds. A flower made with two squares, as most of them are, takes 14.6m/16yds. A 2" square takes 2.7m/3yds. A 6" square takes 5.5m/6yds, 18" Grapevine wreath or your choice of wreath form, Glue gun and glue sticks, Two 7.6 x 7.6cm/3 x 3in pieces of packing foam or a small amount of stuffing for sunflower,

Seven chenille sticks or pipe cleaners, each cut in half, to use as stems for leaves,

Small branch from tree or shrub, for a flowering branch,

4" pin loom,
2" pin loom,
6" pin loom,
Tapestry needle,
4.0 or other medium crochet hook.

Finished size

56 x 56cm/22 x 22in.

Leaves

Each leaf was constructed on one 4" x 4" square. If available, consider using different colours of green for the differently shaped leaves. Use a 6"/15cm length of chenille stick or pipe cleaner as a stem for each leaf (fig 1).

A. Weave five medium green squares. Place on the diagonal, turn in the two side corners and tack to the back. Use a whip stitch to secure the chenille stick to the back of the leaf shape. Further secure the leaf to the chenille by wrapping yarn around the stem at the bottom of the leaf. Add leaf veins using a darker green running stitch.

B. Weave three light green squares. Place on the diagonal and wrap the leaf into a cone shape around the chenille stick. Stitch the lower half of the square to itself to create the cone allowing the top half to open a little. Secure the leaf to the chenille stick by wrapping yarn around the stick at the bottom of the leaf.

C. Weave three medium green squares. Place on the diagonal and pull some of the threads in the square to pull in the sides of the square a bit. This is similar to making the flower but do not pull in as much as with the flower petals. Add leaf veins using a darker green running stitch. Use a whip stitch to secure the chenille stick to the back of the leaf. Further secure the leaf to the chenille stick by wrapping yarn around the stem at the bottom of the leaf.

D. Weave three dark green squares. Place on the diagonal and fold in the

two sides to make an inverted cone shape. Tack the turned-in corners to the back. Use a whip stitch to secure the chenille stick to the back of the leaf shape. Further secure the leaf to the chenille by wrapping yarn around the stem at the bottom of the leaf.

Flowers

All of the flowers, with the exception of the sunflowers, are variations on the basic Loom Bloom Pattern.

A. To make a Loom Bloom, weave a square, then take a crochet hook and pull firmly, first on one and then on the other, of the middle cross yarns in the square. Pull the yarn thread until the sides of the square pucker in, making four petals. Tie a knot with the two loops of yarn that you have pulled from the square in order to keep it gathered up (fig 2).

B. Make compound flowers by making two or more Loom Blooms and stacking them, running the loops from the first flower through the body of the second flower. Tie the yarn loops together at the back of the flower.

C. Most of the flowers in the wreath were made by stacking two 4" x 4" flowers together and securing them by adding simple stitches or French knots (fig 3) in order to secure the two layers together and make stamens in the middle of the flower.

D. There are several red and orange flowers that are intended to look like poppies. They were made by using one 4" x 4" Loom Bloom, flattened



out a little rather than gathered tightly, with a crocheted disc in black yarn about 2.5cms /1" whip stitched to the middle.

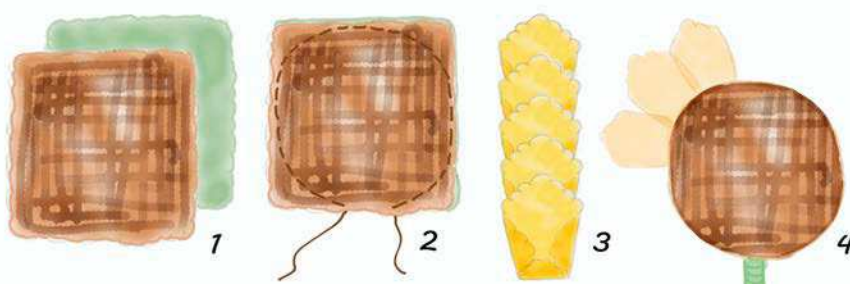
To create the crocheted disc, chain five and join the chain in a circle, add (dc1, ch1) until you have created a disc about 2.5cm. Whip stitch to the flower in the flower's colour.

E. There are two peach-coloured flowers that were made with two 4" x 4" squares on top of a 6" x 6" square to make a bigger flower.

F. The branch of small blue flowers was made by weaving seven 2" x 2" squares and turning each one into a Loom Bloom. The small flowers were then tied to a branch, using the yarn loops to tie them in place, and further secured with hot glue.

G. There are two sunflowers in the

fig 4



wreath. One sunflower was purposely made a bit smaller. You can vary the size of the stitched circle to determine the size of your sunflower (fig 4).

1. Weave one brown 4" x 4" square—I used variegated brown yarn so that there is some variation in the brown colour—and one medium green 4" x 4" square. Weave 10 to 12 light yellow 2" x 2" squares for the petals.

2. Stack the brown and green square, and make a circle on the squares using either running stitch or by crocheting slip stitches. Leave an opening.

Turn the circle inside out and stuff. I used a couple of layers of packing foam which turned out to be a perfect stuffing for this. You can use any type of stuffing or padding that you have at hand. Stitch the circle closed.



3. Place the 2" x 2" squares on the diagonal and turn in three corners and tack to the back to create the petal shape.

4. Stitch the petals to the sunflower using light green yarn. The flower actually looks more realistic with the line of green around the edge. Keep in mind that the petals don't need to be perfect. They can have gaps or overlap and that also lends realism.

The Wreath

1. Begin with your leaves, grouping them around the edge. You can use the long chenille stick stems to secure the leaves into the wreath without having to glue them in place.

2. Lay out your flowers. I would suggest trying several layouts and perhaps taking a few pictures of different layouts to get a sense of the most interesting balance of weight and colour.

3. When you are satisfied with the layout, use the glue gun to secure the flowers in place.

4. Add any other elements, such as ribbons or seasonal-related extras.

5. Hang your wreath!



Margaret Stump is the author of several books on pin loom weaving including *Pin Loom Weaving To Go*. She notes that never before in her life has a patriotic act—staying at home—meshed so perfectly with her preferred activity, staying at home and weaving. Find her patterns and projects by searching for Margaret Stump or pinloomweaving.com

Glitzy flower bangle

BY PENNY EAMER



This bangle uses twelve little chain stitch flowers. These are simple and quick to make. In this case the yarn thickness and twelve flowers are important for a delicate bangle. This is another good stash buster that uses very little yarn.

Materials



Leftover yarn,
Beads,
A press stud (pop fastener),
Crochet strap (if not using a ribbon or fabric strap).



I used the leftover yarn shown above. **Moda Vera, Millefoglie** consists of lengths of different but coordinated yarn types so you will have to unroll the balls until you find the multicoloured, glitzy variety.

If you are using another yarn, make a flower and measure the finished size. The diameter of the flowers used in this project is approx 3.5cm. The thicker the yarn, the bigger the flowers and the fewer flowers you would need. This of course will change the look completely. You could use plain colour instead of variegated, all the same, or a mixture of different plain coloured flowers. To start you need a 'strap' to attach the flowers to. I used the plain, 8-ply yarn from the same ball for this. You may prefer a fabric strap or you can use a ribbon or similar.

Foundation row

Ch a length that is 2cm longer than the circumference of your wrist.

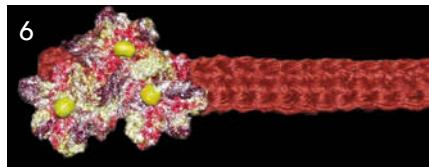
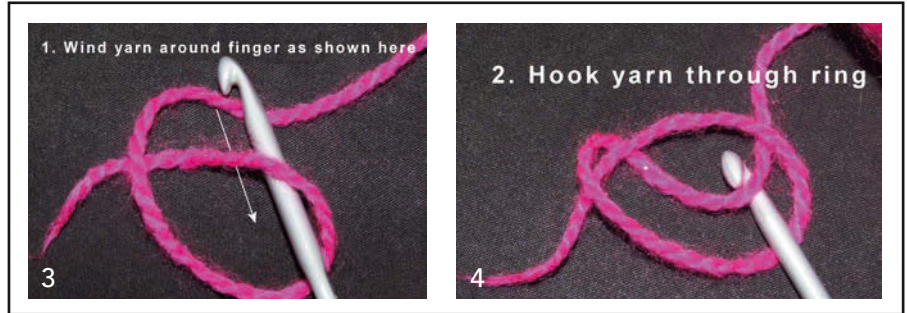
Row 1. *ch 1, turn, 1dc into each st to end.**

Rep row 1 twice.

Fasten off. Set aside (Fig 2).

Flower with 5 petals

Make a magic circle. See figs 3 and 4. Ch 1, 1dc into circle, (6ch, 1dc into circle) 5 times, 1dc into circle.



Cut yarn leaving a 4cm tail. Hook the tail through to the underside of the flower and tighten the magic circle. Tie the 2 yarn ends together securely and cut off excess. Your flower should look like those shown in fig 5. Make 11 more flowers exactly the same.



Sew a bead into the centre of each flower and attach them in zigzag fashion along the strap (fig 6). Sew plastic, felt or fabric leaves between each flower (fig 7 and 8). Sew a pop fastener (press stud) on each end of the strap (fig 9).



Travelling with *Flowers*

BY DEBRA HINTON

As I often travel solo, I find that it's invaluable to take along a small portable handiwork project.

Whilst the project must be sufficiently engaging to keep me interested, it shouldn't be so intricate that I risk missing flights or making mistakes if distracted. My perfect project is making something with a Japanese flower loom. My favourite loom is the smallest 4cm one in a set of four from Hamanaka's Flower Motif Card item number H205-569.

Before setting off on a journey, I cut my yarns into 90cm lengths and ensure that my plastic flower loom and the bodkin I use to weave the yarn around the loom are in a small bag.

On my last trip to Scotland in 2018 I entered a pair of flowered arm warmers in the Shetland Textile Museum 'Arms and Legs' competition. Although these were spectacularly impractical garments, I thought it might be fun to make myself a set. However, by the time that I arrived in the Orkney Islands I had revised my project and decided to make a skirt instead!

On the scenic train journey from Inverness to the Kyle of Lochalsh, a local man took an empty seat across from me and the guard and then the refreshment trolley woman joined us. They were all fascinated.

My skirt had invited a delightful conversation as I was quizzed about what I was making, where my



travels were taking me and about the lives we lived at opposite sides of the world... and why had I just chosen to add in a red flower there when clearly a blue one would have been a better choice. My new found pals were forthright in their advice!

On the ferry to Stormoway, in the Outer Hebrides, I opted out of dining on board (sadly I do not have good sea legs—or stomach) and headed for the upper level so that I could keep a firm eye on the horizon. As it was a calm crossing I decided to risk working

on 'the skirt of flowers' and once again I was surrounded by folks keen to understand what I was making, and how I was making it. Family reunions were temporarily abandoned as several women begged for impromptu lessons.

On a very unsuccessful guided walk to look for otters I fell in with a couple of funny and engaging women from Cornwall. On our return to the carpark I had to show them my flower skirt in progress—photos weren't enough. They rechristened me 'Daisy'.



A few days later, I was sitting on a bench outside a store in Castleby that sold bicycles and yarn and most everything in between. I was enjoying the warm summer day—it was 19°C. Naturally, I pulled out my flower skirt to continue my work and suddenly there was a crowd. The shopkeeper left off the task of receiving and processing a delivery, others forgot their errands. All were intent to see what I was making.

Throughout my travels, my flower skirt brought me many friends and was the springboard for many fascinating conversations! What a treasure!



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Flowers Forever



BY AMY LANE

Ally's Uncle Kyle looked so handsome in his tuxedo—everybody said so. And Uncle Cliff was handsome too. Together, they were the handsomest grooms in the *world*. And Ally got to wear a beautiful yellow dress with daisies on the hem and a crown of flowers around her head that smelled so good.

She smiled widely at all the people sitting in fold-up chairs at the park as she walked down the aisle, strewing rose petals from a basket to introduce her two uncles getting married on their big day. They said some words—which was boring—but then the music played from a speaker and everybody clapped and Ally got to be in *so* many pictures! And then the *best* part—a *party*, with dancing, and everybody got to eat from picnic tables full of food. It was the *best* day, particularly the way Uncle Kyle and Uncle Cliff smiled into each other's eyes as they danced. Ally's mother kept holding her hand to her chest and saying, "Isn't it romantic!" Ally wasn't sure what that meant, but she sure did like the way they smiled.

It wasn't until the sun started to set and the air grew cool that Ally rubbed at something that had been itching against her ear all day and realised—oh no!—her crown of flowers was coming apart.

"Mummy!" She pulled the crown off, dismayed to see the flowers were starting to wilt and the crushed petals were turning brown. She burst into tears and tore through the diminishing crowd of people.

"Hey there what's wrong?" Kyle said, stooping to intercept her before she could crash into the table with the cake. "I'm cold, and I missed my nap and my *flowers are dying!*" Ally hiccupped and her Uncle Kyle hefted her into his arms and rocked her gently.

"Oh love—that happens after a wedding. We have a memory of a really lovely day, and some bang-up pictures, but the flowers get swept up and thrown away."

"But it was my *favourite part!*" she sobbed, and Kyle chuckled.

"A wedding only lasts a day. We remember it forever, but the best part is what comes afterward," Kyle told her. "When Cliff and I live happily ever after!"

"But my flowers!" she wailed, inconsolable.

"Oh, poor thing," said a gentle voice. Kyle's friend Jenny, who liked to wear pink, held out her arms. "Here, give her to me, Kyle. I have just the thing." "But—"

Jenny laughed and cut him off. "Go! You and Cliff have to cut the cake! Don't worry. I'll get her to your sister, no worries."

"You can make the flowers come back?" Ally sniffled as Jenny took her to one of the chairs and set her down. "No, lovie," Jenny said, sitting across from her and picking up her craft bag. "Nobody can make flowers bloom again—but I *can* make flowers that will never die." And with that, she pulled out her crochet hook and some yellow yarn and began a chain.

"I know what you're doing," Ally said wisely. "You're *knitting*."

"Close! It's *crochet*!" Jenny told her, her fingers flying. "Can you guess what I'm making?"

Ally shook her head, soothed by the

familiar motions and lulled by the little bit of quiet in the busy day.

"No," she mumbled. "But it looks like it will be pretty."

"Oh, it will be," Jenny assured her.

"Now, can you tell me what your favourite part of the day was?"

Ally talked about the rose petals she'd strewn on the ground and the gardenias and snapdragons and lilies she'd seen in the bouquets of flowers on the tables, and her precious, precious, happy daisies that were wound into the crown she'd worn on her head, feeling like the queen of the flower fairies and so, so happy. She was so happy, in fact, that she didn't even remember falling asleep.

She woke up the next morning and padded into the kitchen to find her mother making pancakes.

"Good morning, sleepyhead—you missed all the excitement!"

Ally yawned. "What excitement?" she asked, just before Cliff and Kyle's kitty, Grumblefloof, came running from another room and attacked a dust bunny on the floor. Ally giggled. "What's he doing here?"

"Well, their friend, Jenny, stopped by to drop him off, since Cliff and Kyle are going on their honeymoon. She brought something by for you, too!" Ally saw it then, sitting in the middle of the kitchen table like a centerpiece. "Oh, Mummy!"

It was a crown, like the one with the white daisies on it, currently wilting in a dish of water on the counter, except this one had *all colours* of flowers on it—an absolute garden of crocheted flowers, twined around a headband.

"Isn't Aunt Jenny the greatest?" Ally's mother said, and Ally picked up the crown and jammed it on her head.

"Now I'll be able to remember the wedding *forever!*" she said excitedly. "That's good, right?"

"Oh yes. A wedding only lasts a day,"

Ally told her wisely, "but the best part is when Uncle Cliff and Uncle Kyle live happily ever after!" But, she thought, putting the crown on happily, the flowered headband was close.



Daisy Crown

BY ELAYNE WATSON



This is a great little crown for any child to wear. It's easy and very quick to crochet. Just like the one in Amy Lane's delightful story, it can easily be completed in one evening.

Materials

8-ply wool in green (less than 25g),
8-ply wool in yellow (less than 25g),
Various colours of left-over wool.

Bobble stitch

Yo, insert your hook into the st and pull up a loop.

Yo again and pull through 2 loops (2 st on the hook).

Yo, insert your hook into the same st and pull through a loop (4 loops on hook).

Yo again and pull through 2 loops (3 loops on hook).

Yo, insert your hook into the same st and pull through a loop (5 loops on hook).

Yo again and pull through 2 loops (4 loops on hook).

Yo and pull through all the loops on the hook.

Work 1ch to secure.

Band

Ch 5

Row 1: dc into second st, dc to the end (4 sts).

Repeat this row until the band is the desired length.

Join the end to the starting chain in any way you wish. It will be covered up anyway.

Daisy

(make as many as you need)

In yellow, make a magic circle. To make a magic circle, see figs 3 and 4 on p 34 (Penny's glitzy flower bangle).

Round 1: make 10dc into magic circle. sl st in first dc. Fasten off. (5 petals).

Join any colour to the yellow ring, in any stitch.

Round 2: *2ch, bobble st into next st, 2ch, sl st into the next st,* rep from * to * to end, sl st into 2nd ch at beg. Finish off and leave a tail.(5 petals). Weave the tail towards the centre of the daisy and leave it hanging.

Making up

Thread the tail end of the magic circle and the tail end of the daisy through the band, in adjoining stitches, and tie off well. Cut the tails off. Alternatively, sew the daisies to the band. Squeeze in as many as you like. It doesn't matter if they fold up against one another, as the crown will just look fuller and more luxurious. 



Daisy Cardigan

Materials

2(3,3,4) 50g balls of Debbie Bliss Baby Cashmerino,
3mm knitting needles,
3.25mm knitting needles,
3 crochet hook,
Wool needle for sewing up,
Small amounts of 4-ply in pale yellow and cream for flowers.

Measurements

To Fit: 0-3 (6-9, 9-12, 12-18) months.

Chest: 48(51, 55, 58)cm.

Length to Shoulder: 20 (22, 24, 26)cm.

Sleeve Length: 9(11, 12, 14) cm.

Tension

25 sts and 34 rows to 10cm measured over st st, using 3.25mm needles.

BY JENNY OCCLESHAW



This is a lovely baby cardigan decorated with crocheted flowers. This garment features curved sides and garter stitch borders and neck line. It's a straightforward knit which only takes two 50g balls of Debbie Bliss Cashmerino or alternative 5-ply, plus odds and ends of 4-ply to make the flowers.

Back

Using 3.25mm needles, cast on 12(16,20,24) sts.

Next row Purl

Working in st st, cast on 5sts at beg of next 10 rows 62(66, 70, 74) sts.

Beg with a knit row, work 24(28,30,34) rows st st.

Shape armholes

Cast off 3 sts at beg of next 2 rows.
56(60, 64, 68) sts.

Next row: K1, sl 1, K1, psso, knit to last 3 sts, K2tog, K1.

Next row: Purl.

Rep last 2 rows a further 3 times.
48(52, 56, 60) sts.

Cont until back measures 20(22, 24, 26) cm from cast on edge, ending with a purl row.

Shape shoulders

Cast off 13(14, 15, 16) sts at beg of next 2 rows.

Cast off rem 22(24, 26, 28) sts.



Left Front

Using 3.25mm needles cast on 13 sts.

1st row: Knit.

2nd row: Cast on 2 sts, purl to end.

Rep last 2 rows 5(6, 7, 8) times.

25(27, 29, 31) sts.

Next row: Knit to last 2sts, M1, K2.

Next row: Purl.

Rep last 2 rows 3 times more, then first row again. 30(32, 34, 36) sts.

Work 3(5, 5, 7) rows, ending with a purl row.

Shape armhole

Next row: Cast off 3 sts, knit to end. 27(29, 31, 33) sts.

Next row: Purl.

Next row: K1, sl 1, K1, psso, knit to last 4 sts, K2tog, K2.

Next row: Purl.

Rep last 2 rows 3 times more. 19(21, 23, 25) sts.

Keeping armhole edge straight, cont to dec at neck edge on every RS row until 13(14, 15, 16) sts rem.

Cont straight until front measures same as back to shoulder at armhole edge.

Shape shoulder

Cast off.

Right Front

Using 3.25mm needles, cast on 13 sts.

Beg with a knit row, work 2 rows st st.

Next row: Cast on 2 sts, knit to end.

Next row: Purl.

Rep last 2 rows, 5(6, 7, 8) times

25(27, 29, 31) sts.

Next row: K2, M1, knit to end.

Next row: Purl.

Rep last 2 rows 3 times more, then first row again. 30(32, 34, 36) sts.

Work 2(4, 4, 6) rows, ending with a knit row.

Shape armhole

Next row: Cast off 3 sts, purl to end. 27(29, 31, 33) sts.

Next row: K2, sl 1, K1, psso, knit to last 3 sts, K2tog, K1.

Next row: Purl.

Rep last 2 rows twice more, then first row again. 19(21, 23, 25) sts.

Keeping armhole edge straight, cont to dec at neck edge on every RS row until 13(14, 14, 16) sts rem.

Cont straight until front measures same as back to shoulder at armhole edge.

Shape shoulder

Cast off.

Sleeves

Using 3mm needles, cast on 38(40, 44, 48) sts.

Knit 3 rows garter st.

Change to 3.25mm needles.

Beg with a knit row, inc one st at each end of the next(3rd, 3rd, 5th) row once, then in every foll 4th row until there are 50(54, 60, 66) sts.

Cont straight until sleeve measures 9(11, 12, 14) cm from cast on edge, ending with a purl row.

Shape sleeve top

Cast off 3sts at beg of next 2 rows 44(48, 54, 60) sts.

Next row: K1, Sl 1, K1, psso, knit to last 3sts, K2tog, K1.

Next row: Purl.

Rep last 2 rows 3 times more. 36(40,46,60) sts.

Cast off.

Left Front Border

Join shoulder and side seams.

Using 3mm needles, cast on 5sts.

Work in garter st until border fits (slightly stretched) from centre lower back, along lower edge of



front, round front edge, to beg of neck shaping, sewing in place as you go. Cont in garter st and inc one st at inside edge of next row, then in every foll 4th row 7 times, ending at straight outer edge (13 sts).

Shape collar

Next 2 rows: K8, turn, sl 1, knit to end.

Rep last 8 rows until shorter inside edge fits halfway across back neck sts. Cast off.

Right Front Border

Work to match left front border, reversing shapings.

Little Flowers

Each flower made with 2 colours: A and B – make 5 flowers with yellow centres and 5 with cream centres.

Centre: Using 3mm crochet hook and 4-ply colour A, make a magic ring. (see figs 3 and 4 on Page 34, Penny's glitzy flower bangle)

1st round: 2ch, 9dc in ring, pull end to close ring, using 4-ply colour B sl st in top of 2ch at beg. (10sts). Break off colour A.

Petals: 1ch *(1dtr, 2ttr, 1dtr) in next dc, sl st in next dc, repeat from * 3 times more, (1dtr, 2ttr, 1dtr) in next

dc, sl st in 1ch (5 petals). Fasten off invisibly.

To Make Up

Stitch two flowers to the left and right front of the cardigan, one on each cuff and three along the back garter stitch border.



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BY JENNY OCCLESHAW



These little baby beanies are knitted in very soft 4-ply and because they are ribbed will fit a variety of head sizes. Decorate with either some sweet little crocheted flowers or adorn the crown with a few knitted leaves in a contrasting colour.

BABY BEANIES

Flower and Leaf



Materials

1 x 50g ball of Cascade 220 fingering (*Note 1 skein will make 2 beanies),
2.75mm knitting needles,
Wool needle for sewing up,
Two 2.25 double pointed needles (dpns),
3mm crochet hook,
Small amount of 4-ply in contrast colours for leaves and flowers.

Measurements

One size: 15cm height, 32cm diameter (unstretched).

Beanie

Using 3.25mm needles, cast on 115 sts.

1st row: P1, *K1, P1, rep from * to end.

2nd row: K1, *P1, K1, rep from * to end.
Rep these 2 rows until work measures 14cm from beginning.

Shape Crown

1st row: Rib 2, *work 3tog, rib 3, rep from * to last 5 sts, work 3tog, rib 2. (77 sts)



Work 3 rows rib.

5th row: Rib 1, *work 3tog, rib 1, rep from * to end. (39 sts)

6th row: Rib 1, *K2tog, rep from * to end. (20 sts)

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

To Make Up.

Using mattress seam sew up back seam. Turn up brim. Attach the four knitted leaves securely to the top of the hat or stitch the six flowers evenly spaced around the hat. Darn in any loose ends.

Leaves

(Make 4)

Using two 2.25mm dpns and desired shade, cast on 3 sts,
1st row: * Knit, do not turn work, slide sts to other end of needle and pull yarn firmly behind the work, rep from * until cord measures 1cm, proceed as follows:

1st row: K1, yfwd, K1, yfwd, K1.

2nd and alt rows: Knit.

3rd row: K2, yfwd, K1, yfwd, K2.

5th row: K3, yfwd, K1, yfwd, K3.

7th row: K4, yfwd, K1, yfwd, K4.

9th row: K5, yfwd, K1, yfwd, K5.

11th row: K6, yfwd, K1, yfwd, K6.

13th row: K7, yfwd, K1, yfwd, K7 (17 sts).

15th row: Sl 1, K1, psso, K13, K2tog.

17th row: Sl 1, K1, psso, K11, K2tog.

19th row: Sl 1, K1, psso, K9, K2tog.

21st row: Sl 1, K1, psso, K7, K2tog.

23rd row: Sl 1, K1, psso, K5, K2tog.

25th row: Sl 1, K1, psso, K3, K2tog.

27th row: Sl 1, K1, psso, K1, K2tog.

29th row: Sl 1, K2tog, psso, fasten off.

Little Flowers

(make 6)

Each flower uses 2 colours: A and B.

Centre: Using 3mm hook and colour A, make a magic ring. (see figs 3 and 4 on page 34 Penny's Glitzy flower bangle).

1st round: 2ch, 9dc in ring, pull end to close ring, using colour B sl st in top ch of 2ch at beg. (10 sts).

Break off colour A.

Petals: 1ch *(1dtr, 2tr, 1dtr) in next dc, sl st in next dc; rep from * 3 times more, (1dtr, 2tr, 1dtr) in next dc, sl st in 1ch. (5 petals.)

Fasten off invisibly. 

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Frida Kahlo-inspired *Crown*

BY MARA CUNNETT

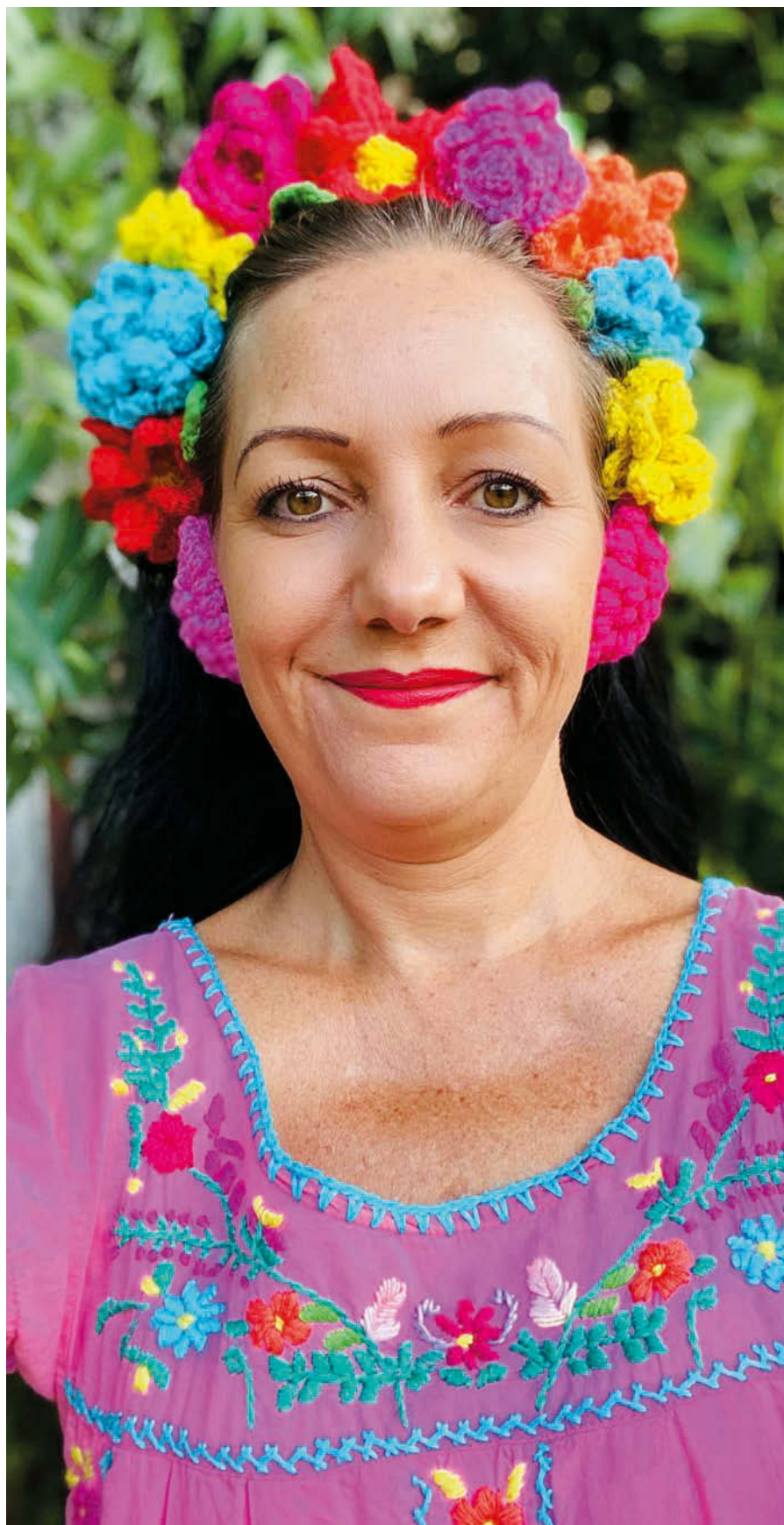
When I found out about this issue's theme, I didn't hesitate. Right away I knew I had finally found my excuse to crochet a Frida Kahlo-inspired floral crown.

I have seen several of these done before, and the cacophony of bright colours and ruffled textures always makes my heart beat a little faster. The issue for me, and the reason I waited so long to try, had always been that I am not much chop when it comes to making 'things'. I love a good garment, but three-dimensional objects have long been my nemesis.

I started by trawling for patterns. I knew I had a couple of floral crown patterns floating around in my magazine collection, as well as several flagged on Ravelry.

Eventually, I had a pile of six or seven patterns sitting in front of me, and was able to work out that they all used the exact same construction method: Make all the fun flowers you can, get an old "Alice" headband and go nuts with a hot glue gun! I dug out my old glue gun (which had been lying undisturbed for the best part of a decade) and found a headband lurking in my old craft supplies.

Next on the agenda was selecting yarn. This is where things got tricky, as most of the patterns I found were written for acrylic yarn, which is just not a thing I do. So that left me with cotton versus wool. Usually, when it comes to three-dimensional crochet, I gravitate towards wool, because it puffs up so well. I know,





I know. I can hear all the amigurumi people facepalming me at once here. As it turns out, I had better, brighter colours available in my cotton stash, and it didn't take me all that long to figure out that 8-ply cotton gave me better results anyway. I decided that rather than remaking the wool flowers in cotton, I would throw them all in together for variety.

Finding suitable flower patterns turned out to be trickier than expected. The majority of patterns available are for flowers which sit flat, but what I really needed was something more three-dimensional.

I started with **Popcorn Flowers** (my go-to flower), which turn out looking a little like chrysanthemums. To fill the holes in the centres, I crocheted small orange discs and sewed them into the middle. While I loved the way they turned out, I found that the flowers really wanted to sit flat on the headband, when I really needed flowers which could be stood up on their petals to face the front.

I came across a pattern for floral headphones, and this gave me the idea to hang the Popcorn Flowers from the ends of the headband, covering my ears like ear muffs! I also experimented with rose patterns, because every floral crown needs roses! I started with the time-honoured method of **sew-up roses**. These flowers are made by crocheting strips of petal shapes, from small to large petals, then rolling up the strip and sewing it together at the back.

While they look great, anyone who has made these will know just how painful they can be to sew together, particularly if you're more comfortable with a hook in your hand than a needle. I knew there were patterns out there for 'no-sew roses', but I had trouble finding one which didn't have errors or ambiguities. In the end, I only made one **no-sew rose**, which I largely invented as I went along, finishing it with a single yellow cross-stitch for the centre. I resigned myself to making more of the sewn roses, but I am very thankful that there weren't too many needed!

One of the best patterns I came across was for **ruffle flowers**. These flowers have two layers of petals with picots on the tips, with the second layer containing too many stitches to lie flat. There is a magic ratio for adding increases in crocheted circles so that the circles lie flat. This pattern deliberately breaks that rule to create a parabolic ruffle effect. These flowers are easy to make, and perfect for filling spaces on the crown with frilly petals.

Of course, living in the tropics, I had to include some **tropical flowers** too! I found a great pattern for a flower with two layers of pointed petals, looking something like a lily. While all the other flowers were crocheted in a single colour, I made these ones with bright yellow centres for a full tropical effect. The two rounds of petals meant that they sat up nicely on the headband base.

The finished crown



Popcorn flowers

Here's what I learned

- * To get a three-dimensional flower, you can crochet different layers of petals, building one round on top of another. You can also break the magic ratio for crocheted circles, which will force the stitches to form three-dimensional ruffles. Textural stitches, like popcorns and picots, also give depth to the floral effect.
- * Try to achieve balance with both colours and shapes. Aim for about five colours and three to five flower shapes, and try to get a good balance in the placement of the flowers on the headband.
- * Cram the flowers in as tightly as you can. This will puff the petals out, hide the headband, and give height to the crown.
- * Make all the mistakes! This type of crochet disguises a multitude of sins, so don't stress if you make a mistake. Just go with it!
- * Be super careful with the hot glue gun, because (as its name suggests), it gets REALLY hot...

Finally, I crocheted some **leaves**. These are super-simple to make, using stitches of increasing and decreasing heights on each side of a starting chain. You can make the starting chain any length you like for different sizes of leaf. After the leaves were made, it was just a matter of

spending an hour with a hot glue gun in front of the telly, cramming the flowers together tightly, and filling any gaps with leaves. Seven badly burnt fingertips later, and the crown was complete! 🧶



Sunflower

BY PENNY EAMER



This is a quick and easy flower to make, and using T-shirt yarn ensures it is large, (16cm diam), showy and chunky. You can of course make it with acrylic or wool yarn which will give a different size and effect, or you could use a circle of brown felt or fabric if you prefer not to crochet the centre.

Materials

Yarn: T-shirt yarn in yellow and brown,
Hook: 9mm (variable),
Sewing cotton, Needle,
Scissors.



I just happened to have two pieces of T-shirt type fabric in my stash and they were exactly the right colours (fig 1).

The brown was a tube of fabric and was easy to cut 1cm–1.25 cm yarn strips round and round in one long length. The yellow piece was a big rectangle, so I cut all four corners to a curve and once again I could just make a continuous 1cm cut.

In each case I left the 1cm strip attached to the fabric and kept cutting the length as I worked, so that I only used exactly what I needed.

Brown centre (fig 2)

Make a 'magic circle' (see figs 3 and 4 on p34).

Foundation Row; crochet 14 dc into the magic ring. Draw it tight to see if it lies flat. Adjust stitch numbers until it does.

Row 1: ch 2 and turn. *2 tr into the first stitch, 2 tr into the next stitch, 1tr into the next stitch**. Repeat * to **to end and then sl st into the beginning of 1st row. Tie off yarn. That is the centre finished. Set aside.

Yellow petals

Chain a very long length of yellow 'yarn' and keep folding it down into a loop to form the petals.

Stitch each petal to the brown centre and to the previous petal base with sewing needle and yellow cotton. You should get approx 18 petals before they meet up (figs 3 - 6).

When attaching your flower to a base, attach the outside of the centre shape at the petal bases and straighten



out each petal. Sew the ends into position—this will keep the petals neat and flat.

The flower is shown attached to a tough shopping bag made from two woven place mats (fig 7).

To see more of Penny's work, go to:
pennyeamer.crevado.com

Yarn Library

Granny Square Academy



Shelley Husband

Shelley Husband 2020
ISBN 978-0-6485640-7-2
29.95 AUD

This is the perfect book for crochet beginners! For people who have never crocheted before, you couldn't imagine a better introduction. It is clearly written, explained very simply, and the

diagrams are just perfect. It is the ideal book for learning crochet via Granny Squares.

There is a great introduction, which tells you what you will need to begin crocheting. The book is then divided into ten parts—ten lessons—which take you step by step through the techniques you will need to develop your crochet skills. Part one, for example, introduces you to the simplest crochet stitches and gives you a very simple pattern for a square to practise on.

All the patterns are given in UK and US versions, and there are charts—and you are taught to read the charts

as well as the patterns. There are also videos which can be accessed if you need to look at them. The beauty of this book is that you really don't need the videos. Shelley Husband teaches you to do without, which is ideal, since most patterns out there in the wide world don't have videos! If you work your way through the book, I can guarantee that you will have all the crochet skills you need to tackle just about anything!

This book would be excellent for anyone who wants to learn to crochet—but it has plenty of use as a reference book for the more experienced. It is written by someone who understands the needs of the beginner, and who really knows how to teach. I didn't think there was much I would actually learn, but some of Shelley's hot tips which are scattered throughout helped me enormously, and I now feel confident about reading a chart, which I had never tried to do.

It is available as a digital download from Shelley's site, spincushions.com, but I prefer the physical book where you can turn the pages and refer back easily to previous pages.

- Maria Layne

12 Months of Crochet with Redagape



Mandy O'Sullivan

Meteoor Books 2018
ISBN 978-9-4916432-2-4
31.21 AUD

This book contains some beautiful patterns, as well as a solid, useful introduction. It uses US terminology, which is surprising,

since Mandy O'Sullivan is Australian. Her first section covers the tools of the trade, stitches and techniques, pattern structure, crochet diagrams and includes a discussion of colour. The rest of the book is divided into the four seasons, and each of those has three patterns. If you completed a pattern a month, you would have twelve beautiful projects completed in a year.

You can tell that she is Australian by the fact that the Christmas suggestions are in summer! One of my favourite projects is the spring wreath, which teaches you how to crochet many different flowers, and would look lovely on any wall! The illustrations throughout the book inspire you to create, and the patterns are easy to follow.

This would make a great present or reference book for crochet lovers of any level of experience. - Maria Layne

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Stitch guide

KNIT STITCHES ABBREVIATIONS

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

KNITTING NEEDLE SIZES

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

Common Crochet Symbols (US terms)

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

Crochet term conversions

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

YARN CONVERSION GUIDE

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

*The 1 & 2 ply yarns are normally used for open worked, lace patterns so the stitch count and needle size can vary tremendously depending on the project.
** Steel crochet hook sizes may differ from regular hooks.
This table compiled by Michelle Moriarty, referencing various encyclopaedias, USA CYCA Standards, Knitpicks, Nancy's Knit Knacks, Ravelry and in consultation with Amelia Garripoli. ©This table is copyright to Yarn Magazine.

Stitch guide

Pattern Difficulty Guide

EASY
okay for
beginners



INTERMEDIATE
some variety in the
pattern



ADVANCED
lots of technique
needed



Crochet Abbreviations

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

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Mailbox

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

Please let us know what you think about the magazine!

Write to Rie at yarneditor@artwearpublications.com.au

Dear Yarn Magazine,

Dear Rie,
This is my iso project to impact my stash and to keep my granddaughter 'jazzy'.

Margaret Carpenter

It looks so lovely, and with all the beautiful flowers, it fits right in with the theme of this issue of Yarn! I'm sure your granddaughter loves it. ~Rie



Oh! The Alexander Seraphim designs in the Versatility issue of **Yarn** (59) are AMAZING! Everybody needs to see these and be inspired. No wonder the big fashion houses are stealing them.

Lucy

I agree, Lucy. I couldn't resist making them a feature. He is a truly inspired knitting designer and his imagination knows no bounds. I just feel sorry that his designs may all disappear because he can't pass them on to anyone. It must be hard to live in Russia at the moment.

~Rie



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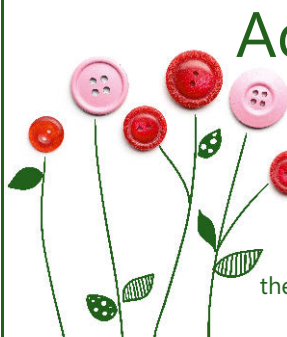
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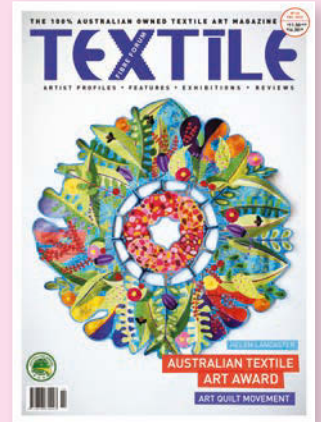
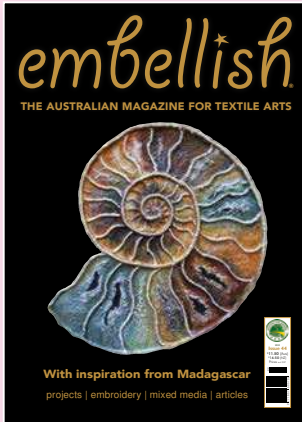
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