

The Australian magazine for creative people

# Yarn®

knit | felt | crochet | weave | spin

## Chill

2017  
Issue 46  
\$9.95 AUD  
\$15.00 NZ

4.6



9 477183 21978003



# ASHFORD WHEELS & LOOMS

For all your textile craft needs - relax, create and enjoy!



**Ashford Silk Merino**  
20% Silk 80% Merino  
Spin a dreamy yarn with this luxurious, silky, soft blend.  
*Available in 14 beautiful colourways and white. Perfect for spinning and felting.*



**Alpaca Merino**  
30% Alpaca 70% Merino  
Sumptuous, soft, warm - spins like a dream! 21.5 micron baby alpaca blended with our fine 22 micron merino.  
*Available in 7 heather colourways and white.*



## Blending Board

Paint beautiful pictures in fibre.

Carding area  
30 x 30cm.  
Fine 108 point cloth.



**Rigid Heddle Looms**  
*available in 40, 60, 80 & 120cm weaving widths. Optional loom stand.*



**Knitters Looms**  
*available in 30, 50 & 70cm weaving widths. Optional carry bag and stand.*

Visit an Ashford dealer to find out more about Ashford yarn, carders, weaving looms, spinning wheels, fibres and textile equipment.

**New South Wales**  
**Ashford Australia**  
Free call 1 800 026 397  
[www.ashfordaustralia.com](http://www.ashfordaustralia.com)

**By Lynette**  
P.O. Box 335  
Berry, NSW 2535  
Ph. 04 3946 8698  
[bylynette@bigpond.com.au](mailto:bylynette@bigpond.com.au)  
[www.bylynette.com.au](http://www.bylynette.com.au)

**Coramba Fibrecrafts**  
247C Orara Way  
Coffs Harbour, NSW 2450  
Ph. 02 6654 4435  
[roberts.gee1@bigpond.com](mailto:roberts.gee1@bigpond.com)

**Glenora Weaving & Wool**  
P O Box 9  
Gerrigong, NSW 2534  
Ph. 02 4234 0422  
[christine@glenoraweaving.com.au](mailto:christine@glenoraweaving.com.au)  
[www.glenoraweaving.com.au](http://www.glenoraweaving.com.au)

**Petlins Spinning & Weaving**  
17 Cavell Ave  
Rhodes, NSW 2138  
Ph. 02 9736 1501  
[orders@petlins.com](mailto:orders@petlins.com)  
[www.petlins.com](http://www.petlins.com)

**Spinners Haven**  
12 Laurence Avenue  
Armidale, NSW 2350  
Ph. 02 6772 8795  
[spinnershaven@nsw.chariot.net.au](mailto:spinnershaven@nsw.chariot.net.au)

**Spun Out**  
P O Box 310  
Gulgong, NSW 2852  
Ph. 02 6374 1170  
[spunout1@bigpond.com](mailto:spunout1@bigpond.com)

Visit our website for news and information  
[www.ashford.co.nz](http://www.ashford.co.nz)

**Tijuana Alpacas Wool Shop**  
Unit 1, 8 Blackmore Road  
Smeaton Grange, NSW 2567  
Ph. 02 4647 1155 or  
0418 203257  
[www.tijuana-alpacas.com.au](http://www.tijuana-alpacas.com.au)

**Virginia Farm Woolworks**  
122 Annangrove Road  
Annangrove, NSW 2156  
Ph. 02 9654 1069  
[woolfarm@bigpond.com](mailto:woolfarm@bigpond.com)  
[www.virginiafarmwoolworks.com.au](http://www.virginiafarmwoolworks.com.au)

**South Australia**  
**Knit Spin Weave**  
2/203 Main North Road  
Clare, SA 5453  
Ph: 0429457689  
[www.knitspinweave.com.au](http://www.knitspinweave.com.au)

**Victoria**  
**Jolly Jumbuk Country Craft Centre**  
P O Box 425  
Bairnsdale, VIC 3875  
Ph. 1300 301 386  
[info@jumbukwool.com.au](mailto:info@jumbukwool.com.au)  
[www.jumbukwool.com.au](http://www.jumbukwool.com.au)

**The Craft Circle**  
Upstairs at Open Drawer  
1158 Toorak Rd  
Camberwell, VIC 3124  
Ph. 04 2570 2001  
[www.thecraftcircle.com.au](http://www.thecraftcircle.com.au)

**Wondoflex Yarn Craft Centre**  
1353 Malvern Road  
Malvern, VIC 3144  
Ph. 03 9822 6231  
[enquiries@wondoflex.com.au](mailto:enquiries@wondoflex.com.au)  
[www.wondoflex.com.au](http://www.wondoflex.com.au)

**Woolsy Trading Post**  
142 Shannon Ave  
Geelong West  
Geelong, VIC 3218  
Ph. 03 5222 1571

**Tasmania**  
**The Wool Shop**  
58 Main Road  
Moonah, TAS 7009  
Ph. 03 6278 1800  
Fax 03 6278 1808  
[wool suppliers@bigpond.com](mailto:wool suppliers@bigpond.com)

**Western Australia**  
**Bilby Yarns**  
Cnr Harrison & Hilary Streets  
Willagee, WA 6156  
Ph. 08 9331 8818  
[bilbyarn@tpg.com.au](mailto:bilbyarn@tpg.com.au)  
[www.bilbyyarns.com](http://www.bilbyyarns.com)

**New Zealand**  
**Hands Ashford NZ Ltd**  
5 Normans Road  
Elmwood, Christchurch  
Ph/Fax 03 355 9099  
[hands.craft@clear.net.nz](mailto:hands.craft@clear.net.nz)  
[www.handscraftstore.com](http://www.handscraftstore.com)

**Knit World Mail Order**  
Ph. 04 586 4530  
Fax 04 586 4531  
[sales@knitworld.co.nz](mailto:sales@knitworld.co.nz)  
[www.knitworld.co.nz](http://www.knitworld.co.nz)

**ashford**  
**WHEELS & LOOMS**

[www.ashford.co.nz](http://www.ashford.co.nz)  
Dealer enquiries welcome  
Email [sales@ashford.co.nz](mailto:sales@ashford.co.nz)



Watch our how-to videos on YouTube. Search: AshfordHandicrafts

## Spin your own unique yarn!



» Kiwi 2  
Simple smooth and easy to use.



« Traveller  
Small and beautiful. Choose single or double drive.

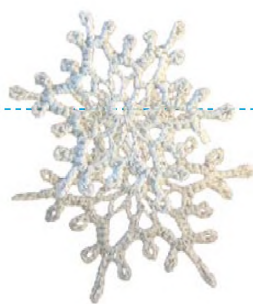


» Joy 2  
So portable and light. Choose single or double treadle. Includes carry bag.





# Contents



ISSUE 46

JUNE 2017

ON THE COVER

Model wearing  
Roving Strelitzia Cowl  
in blue tones  
by Kathy Bashiera - P7

In Each Issue

- 2 Editor's Letter
- 47 Spinning Yarns and Weaving Dreams:  
Trevor's blanket - *Rie Natalenko*
- 49 Out and About
- 50 Yarn Library
- 52 Stitch and Pattern Difficulty Guide
- 54 Mailbox

Profiles

- 39 Farmers: Allan and Carol Phillips - *Louise Harvey*

Articles

- 4 Knitting with Rovings - *Kathy Baschiera*
- 19 Wrapped Chain Cord - *Betty Abbott*
- 29 Looks can be deceiving - *Clare Hacker*
- 34 Weaving Past to Present - *Angela Kelly*
- 42 Fibre Fact File - *Lill Roberts*

Travel

- 16 New York - *Louise Harvey*

Patterns

## CROCHET

- 24 Pom Pom Beanie - *Kathy Baschiera*

## KNIT

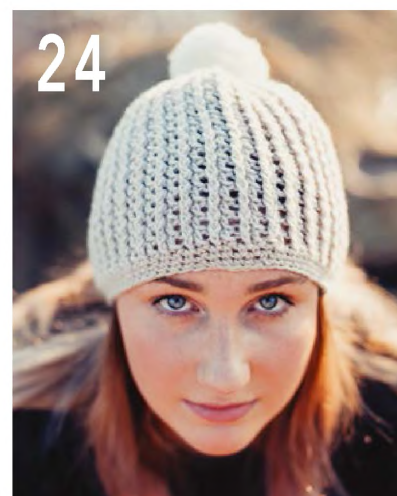
- 7 Roving Strelitzia Cowl - *Kathy Bashiera*
- 9 Migration Jumper - *Michelle Gordon*
- 14 Winter Sunrise Socks - *Jenny Occleshaw*
- 21 Men's Cabled Jumper - *Kiri Hillier*

## FELT

- 26 Kids Corner: Monster Mash - *Rachel Preston*

## ART

- 32 Vintage Needle Art - *Jenny Occleshaw*





# Editor's notes

Gaille Smith

What a difference a year makes. This is my 4th issue with *Yarn* and I came in like a wrecking ball! I have the passion, vision and determination to steer *Yarn* in a more contemporary direction. I am not saying I am always right, although I like to think I am!

Changes need to be made to *Yarn* in order to move forward in this industry. We need to retain our current readership, but include other readers from all demographics. With online opportunities at epidemic proportions, the direction needs to be found in other ways.

Our aim is to offer content that you would not find elsewhere or may not have thought about. What makes this *Yarn* magazine unique is the discovery of all the wonderful aspects of the yarn industry, from field to finished product. This is not just a knitting magazine for patterns, but a path to discover and a way to communicate with other creative people. We share, try new techniques and converse with the growers and other creative minds.

Stick with me... we have so much to showcase.

My biggest challenge with editing a quarterly magazine is the time frame required. It can be difficult to plan 3-6 months ahead, dealing with winter ideas and thoughts when we are in the peak of summer. We do our quarterly shout out for designers and authors well in advance to give them time to research, test patterns and so on. I find myself discussing the warmest winter beanie with Krystal and the next felted piece to use with Rachel in temperatures around 40 degrees C.

I hosted a group to New Zealand's south island spending nine days travelling from Christchurch to



Yarn Magazine



@Yarn\_Magazine

Queenstown attending workshops and enjoying yarn related activities including an amazing overnight experience with the team at Ashford's Spinning Wheels.

*Yarn* magazine proudly sponsored Yarn Ramble in Tasmania (like a pub crawl but to yarn stores, farms and studios) and we are sponsoring the Melbourne Ramble set around the Bendigo Sheep Show in July. See more details in this issue.

Gosh, it is exhausting just writing this! There is so much to do, as well as finish my CAL (crochet-a-long), be a mum, a wife and manage to squeeze in some more travelling time.

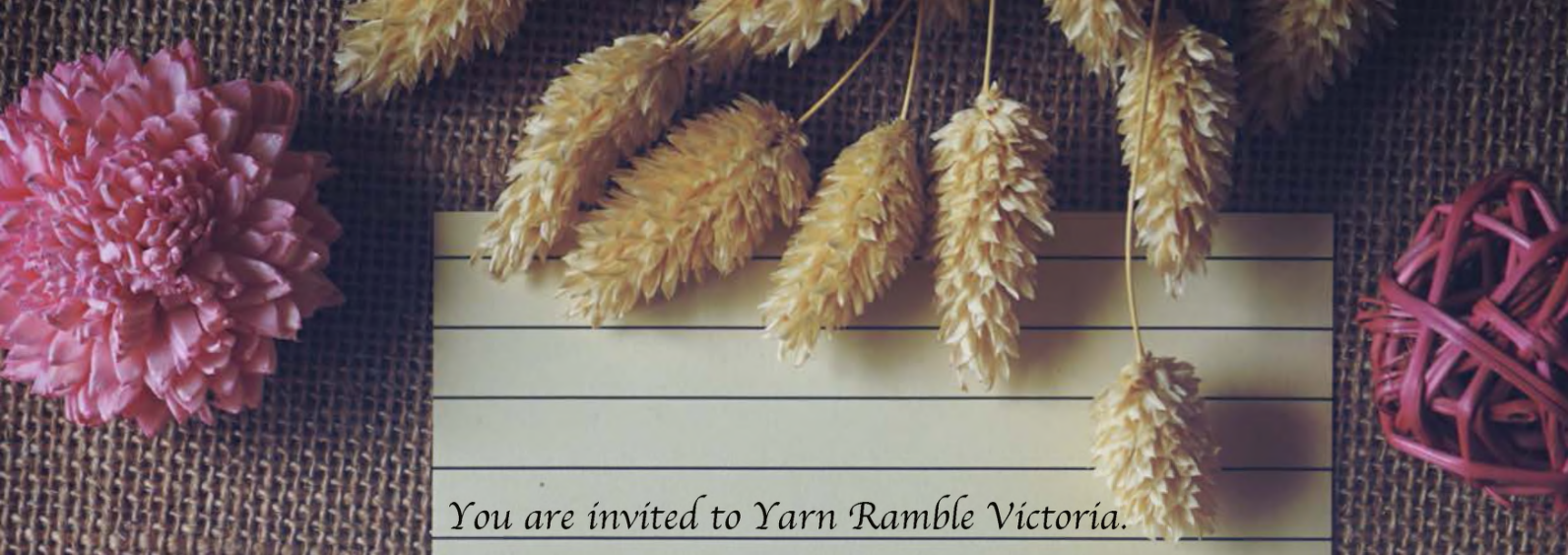
Speaking of CALs, *Yarn* magazine is proud to announce we will be hosting our very first one in the September (Spring) issue with Shelley from Spincushions. The first part of the design is available in this magazine and instructions on how to receive further instructions will be noted. Make sure you order the magazine via an online subscription to guarantee you receive the first set of instructions!

Until then,

Love, Laugh, Share, Create

Gaille



A decorative border at the top of the page featuring three large pink dahlias on the left and several stalks of dried wheat or barley on the right, all set against a dark, textured background.

*You are invited to Yarn Ramble Victoria.*

*July 10<sup>th</sup> to 16<sup>th</sup> 2017*

*A DIY yarn trail around Melbourne and regional Victoria! Come for one day come for all...*

*Celebrate the wider yarn community over six days.*

*Proudly sponsored by Yarn Magazine.*

*Register today for discounts, workshops, prizes  
tours and more.*

*Full itinerary and to RSVP visit:-*

*[www.creativeincentives.com.au](http://www.creativeincentives.com.au)*

A decorative border at the bottom of the page featuring a white rose in the center, a pink tulip on the right, and several white flower buds on the left, all set against a dark, textured background.

Stopovers: - Bendigo Woollen Mill, Wbolarium, Crumbz Craft, Pick Up Stitches, Yarn + Co, Unwind Craft Café, Wondoflex Yarn & Craft Centre, Sunspun, Winterwood Felt & Craft Supplies, Great Ocean Road Woollen Mill, Tarnadwarncoort, The Wool Stash, Pitchingga Ridge Alpacas, The Aussie Knitting Co., Can Do Books, Geelong Wool Museum, Bendigo Sheep and Wool Show, Wbolybutt, Wangaratta and more coming on board...







# Knitting with Rovings

BY KATHY BASCHIERA

*I am an indie dyer living in the beautiful Adelaide Hills in South Australia. My love of colour and fibre led me to realise my dream of opening a fibre business. I spend most of my days at the dye table creating wonderful colour ways on both yarn and fibre.*

**H**ave you ever looked at a hand painted roving and loved the colour way but you don't spin? Well, you can knit or crochet with these rovings without having to spin them.

It is quite a simple technique to make a lovely soft fabric. I use it for making hats and accessories, including items such as tea cosies. It is less suited for making garments like jumpers since there is no twist in the yarn, therefore making it more susceptible to felting. Having said that, this technique is perfect if you want to knit and then felt an item.

The first thing you need to do is choose a roving. I say roving, as these are more suitable than commercial tops, which can be slippery and hard to divide evenly. The slight misalignment of the wool fibres in a roving makes them ideal. I love multicoloured ones, but you may prefer a single colour.

Once you have your roving, you need to prepare it for knitting by dividing it into pencil rovings. To do this, you first unplait or unchain the roving, then divide it in approximately half lengthways.

If you hold it up to the light you will notice thin spots across the width of the roving that continue on down the length. These are the best spots to begin dividing. I start a little back from one end, as it is easier to find the thin spot. Then I gently pull the roving apart, back towards the closest end.

Proceed down the length of the roving, working slowly. Make sure you have your hands well apart and also hold

the roving lightly as this allows the fibres to separate. Put aside one half of the roving, then divide the other in approximately half again. Repeat this process until you have a thin little strip of roving about the thickness of a pencil. You need to do this for all of the roving. You will note that as the roving gets thinner, it is necessary to hold it closer to the divide and to work slowly.

Don't panic if it breaks, as it is easy to join when knitting. I like to wind each pencil roving into a little nest and place them in a basket ready to knit.

Now for the knitting: I use 6mm needles as I would for a 12 ply yarn. If you knit a tension square, this will give you an idea of what the fabric will be like and you may decide to go up or down a size needle, to ensure you are happy with the end result.

Knitting with your roving is no different to knitting with spun yarn. You can cast on and off and knit any type of stitches you wish with this technique, but I would suggest that due to the thickness of the pencil roving, it is not suited for lace work.

No matter how you knit, you only need to remember to hold the roving close to your work so that it doesn't separate. I like to demonstrate how strong it is when held between your two hands close together and how it separates if your hands are well apart. This is very useful for thinning out a thick spot while knitting.

Cast on using any method you choose and start to knit. If I am joining in the round, I like to grab the cast on tail and add it to my working yarn, then ease to thin it out. I do this by holding the roving both close to the work and





about 15cm further along, then gently pulling until it is about the thickness of one pencil roving, then join up my work and continue knitting. This saves having to sew the tail in later. A sewing tip if you are knitting flat would be to still include the tail in the first row, as any sewing of the final item should be done with a spun yarn or thread.

Knit until you have about 10-15cm left of your first pencil roving. Now it's time to join in a new one. Place about 3cm of the new tail over the top of the last stitch worked. While holding the working roving with the new roving, ease a little to thin them both out and knit the next stitch. Take the little piece sticking out from the new roving and fold it back onto the working roving, ease again to thin and knit the next stitch.

This join is nice and strong and there is no need to twist or try to felt the two ends together. I usually do this on a knit stitch, but it can be done on a purl stitch too.

If you come upon a thicker section as you are knitting, use the same method for easing it as you did with the join. If you come upon a thin section or the roving breaks while knitting, simply make a new join. Never cut your

roving, as this creates some very short fibres that will shed out of your knitting.

Please note that your pencil roving doesn't have to be super even as this style of knitting is fairly forgiving in that regard. Take care not to split your stitches while knitting, as pencil roving is a bit more susceptible to this, especially where you are joining in a new roving and also when you knit this stitch on the next row.

As I usually use multicoloured rovings when knitting like this, I stick to fairly simply patterns and let the colours become the feature of the knitted item, but you can choose whatever stitches make you happy.

When washing your item, hand wash only with a suitable wool wash, squeeze gently and lay flat to dry. Over handling will cause felting.

Now you know how to do this, I would love to encourage you to give it a go. It is quick, easy and so much fun.

If you are looking for hand painted rovings, I have plenty of colours to choose from on my website:

[www.kathysfibres.com](http://www.kathysfibres.com)



[www.artwearpublications.com.au](http://www.artwearpublications.com.au)



BY KATHY BASCHIERA

*I am an indie dyer living in the beautiful Adelaide Hills in South Australia. My love of colour and fibre led me to realise my dream of opening a fibre business. I spend most of my days at the dye table creating wonderful colour ways on both yarn and fibre.*

# Roving Strelitzia Cow!





# Roving Strelitzia Cowl



Adding new roving



New piece folded back to knitting

## Materials

1 hand painted roving  
6mm circular needles, 50 or  
60cm length  
stitch marker  
crochet hook

## Tension

This is not vital for the cowl,  
but a rough guide is 16 sts and  
20 rows to 10cm.

## Measurements

approx. 66cm in circumference  
and 15cm tall. If you would like  
a smaller or larger cowl you  
simply add or subtract stitches,  
but you must have an uneven  
number of stitches so the moss  
stitch works continuously in the  
round.

KATHY BASCHIERA

## Instructions



Start by dividing your hand painted  
roving as per instructions in the  
previous article.

Cast on 99 sts.

Join in the round and add stitch  
marker.

**Round 1:** K1, \*p1, k1, rep from \* to end.

**Round 2:** P1, \*k1, p1, rep from \* to end.

**Rounds 3-4:** repeat rounds 1 and 2.

**Rounds 5-10:** Knit.

**Round 11:** Purl.

**Rounds 12-17:** Knit.

**Round 18:** Purl.

**Rounds 19-24:** Knit.

**Round 25:** Purl.

**Rounds 26-31:** Knit.

**Round 32:** K1, \*p1, k1, rep from \* to  
the end.

**Round 33:** P1, \*k1, p1, rep from \* to  
the end.

**Round 34:** K1, \*p1, k1, rep from \* to end.  
Cast off loosely to the last stitch and  
then pick up the next stitch in the  
row below the one you are working  
on. Pass the first stitch over, break off  
roving and pull through the picked up  
stitch.

I use a crochet hook to thread the tail  
through my work to end off.



Finished Strelitzia Cowl





# Migration





## Materials

Bendigo Woollen Mills,  
Luxury 4 ply, 100% Wool  
(200g/7oz, 720m/787yds,  
19-20 wpi, CYCA#1: fingering  
weight, Aust. equiv. 4 ply) x  
2 (2, 2, 2, 2, 2, 3, 3, 3) balls in  
Delphinium (A) and 1 ball in  
Slate (B).

## Needles and notions

2.75mm (US 2) straight  
needles  
3.25mm (US 3) straight  
needles  
2.75mm (US 2) 40cm circular  
needle  
3.25mm (US 3) 60cm circular  
needle  
darning needle  
spare yarn for holding stitches  
(3m)  
stitch marker.

## Tension

24 sts and 34 rows to  
10cm/4in in stocking stitch  
with larger needles.

## Finished measurement

Actual garment bust measures  
81 (91.5, 101.5, 112, 122, 132,  
142, 152.5, 162.5) cm / 32  
(36, 40, 44, 48, 52, 56, 60, 64)  
inches. The garment is styled  
with positive ease of 5cm/2in.

## Notes

Jumper is worked from the  
bottom up with front and  
back identical. All 4 pieces of  
jumper are joined before the  
patterned yoke is worked in  
the round. Sizes are X-small,  
Small, Medium, Large, 1X, 2X,  
3X, 4X and 5X.

All ribbing in design uses the  
following stitch pattern:  
Twisted rib (This 2 row repeat  
forms the pattern.)

**Row 1 (RS):** K1tbl, \*p1, k1tbl,  
rep from \* to end.

**Row 2:** P1, \*k1, p1, rep from  
\* to end.

# Migration

MICHELLE GORDON

*My name is Michelle and I'm a self-confessed, obsessive knitter of 35 years, married with one son. Being a stay-at-home mum, I decided to try my hand at designing. With such beautiful clear blue skies in winter, the silhouette of birds migrating to warmer temperatures was the inspiration for this yoked jumper.*

## Instructions



### Back and Front

**Note:** Highlighting the relevant numbers for your size on the pattern will help you avoid reading the wrong one.

Using 2.75mm straight needles and colour **B**, cast on 107 (121, 133, 147, 159, 173, 185, 199, 213) sts.

Work 21 rows of twisted rib in the following stripe sequence (5cm/2in rib):

**Row 1:** Colour **B**.

**Row 2:** Colour **A**.

**Row 3:** Colour **A**.

**Row 4:** Colour **B**.

Change to 3.25mm straight needles and colour **A**.

Purl 1 row, decreasing 6 (8, 6, 8, 8, 10, 10, 10, 12) sts evenly across. 101 (113, 127, 139, 151, 163, 175, 189, 201) sts.

Work in st st until work measures 42.5 (43.5, 44, 45, 45.5, 46, 46, 47.5, 47.5) cm.

**Note:** This measurement is from the bottom of the rib to the underarm. At this point it is possible to modify the length required.

#### Begin armhole shaping

Cast off 9 sts at beg of next 2 rows. 83 (95, 109, 121, 133, 145, 157, 171, 183) sts.

**Row 1 (RS):** K1, ssk, k to last 3 sts, k2tog, k1. 81 (93, 107, 119, 131, 143, 155, 169, 181) sts.

**Row 2:** Purl.

Repeat last 2 rows 11(12, 14, 15, 17, 19, 20, 23, 24) times. 59 (69, 79, 89,

97, 105, 115, 123, 133) sts.

Work another 4 (6, 4, 2, 0, 2, 2, 0, 2) rows straight, finishing with a purl row. Place rem sts on spare yarn long enough to be able to block piece without difficulty.

### Sleeves (make 2)

Using 2.75mm straight needles and colour **B**, cast on 53 (55, 57, 59, 63, 65, 67, 71, 75) sts.

Work 21 rows of twisted rib in the same stripe sequence for front and back. (5cm / 2in rib)

Change to 3.25mm straight needles and colour **A**.

Purl 1 row, decreasing 2 sts evenly.

51 (53, 55, 57, 61, 63, 65, 69, 73) sts.

**Row 1 (RS):** Knit.

**Row 2:** Purl.

**Row 3 (RS row):** K1, m1, k to last st, m1, k1. 53 (55, 57, 59, 63, 65, 67, 71, 75) sts.

Increase (as in last row) in every foll 4th (4th, 4th, 4th, 4th, 2nd, 2nd, 2nd, 2nd) row until there are 71 (71, 85, 95, 115, 81, 95, 101, 115) sts, then in every foll 6th (6th, 6th, 6th, 6th, 4th, 4th, 4th, 4th) row until there are 93 (95, 101, 107, 117, 129, 137, 147, 153) sts.

Continue without extra shaping until sleeve measures 42 (43, 43, 44.5, 44.5, 45.5, 45.5, 47, 47) cm or desired length.

#### Begin armhole shaping

Cast off 9 sts at beg of next 2 rows. 75





(77, 83, 89, 99, 111, 119, 129, 135) sts.  
**Row 1(RS):** K1, ssk, k to last 3 sts,  
 k2tog, k1. 73 (75, 81, 87, 97, 109,  
 117, 127, 133) sts.

**Row 2:** Purl.

Repeat last 2 rows, 12 (12, 14, 16, 16,  
 20, 20, 23, 25) times more. 49 (51,  
 53, 55, 65, 69, 77, 81, 83) sts.

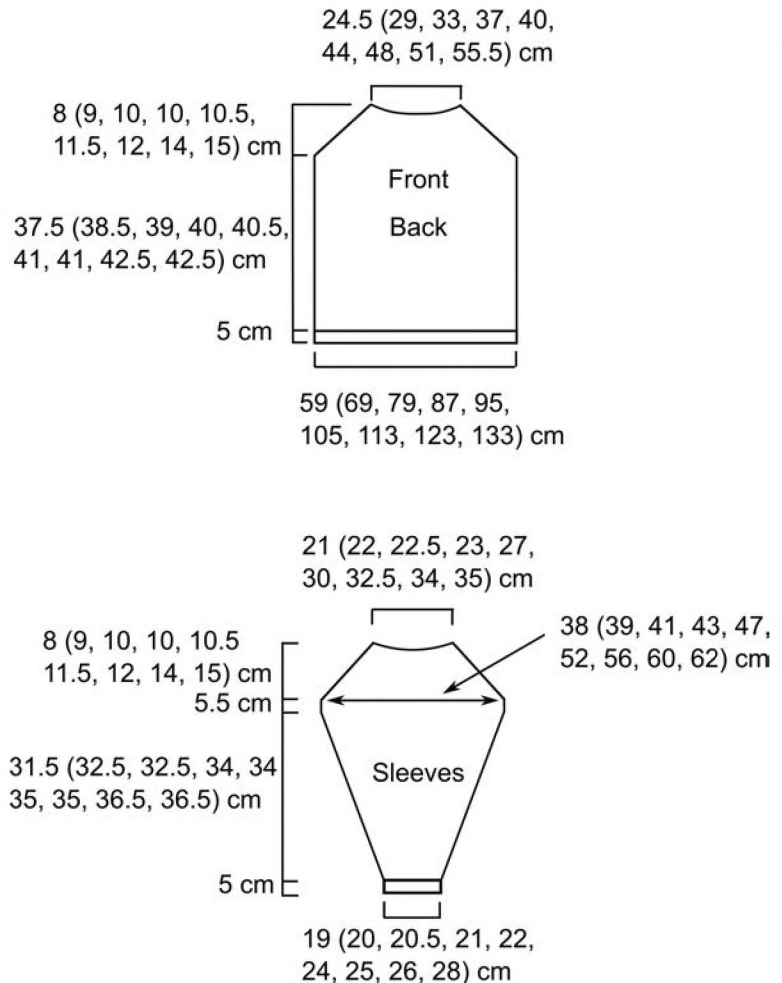
Work another 2 (6, 4, 0, 2, 0, 2, 0, 0)  
 rows straight, finishing on a purl row.  
 Place stitches on spare yarn, long  
 enough to block sleeve.

Block all pieces. Sew seams for yoke,  
 joining the raglan edges from the  
 beginning of the armhole shaping to  
 the top of each piece.

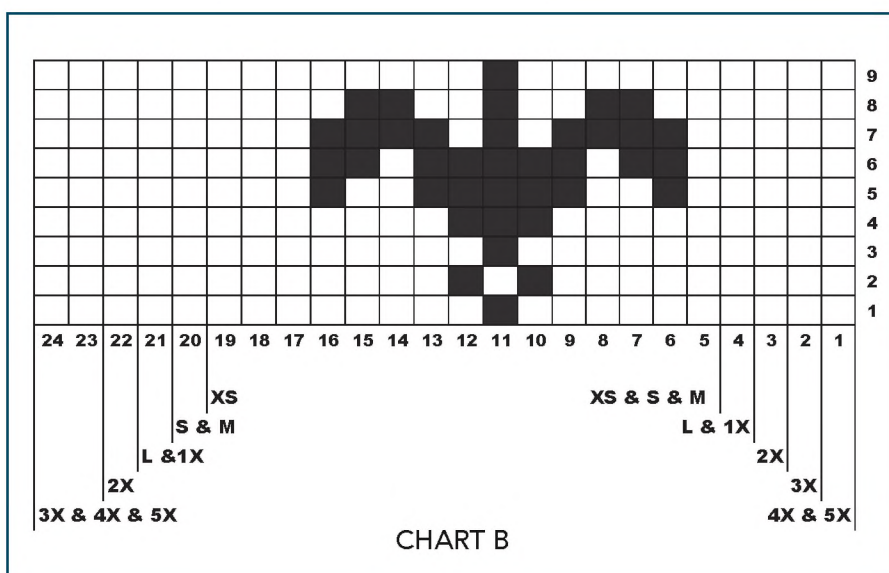
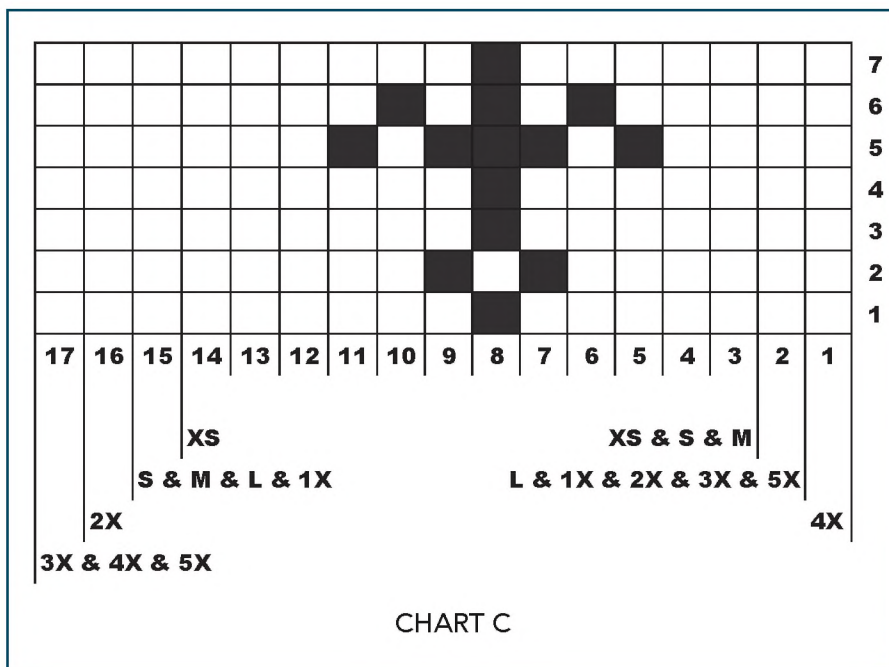
## Yoke

Using 3.25mm circular and colour  
 A, knit across the sts from the spare  
 yarn for front, sleeve 1, back and  
 sleeve 2. 216 (240, 264, 288, 324,  
 348, 384, 408, 432) sts. Place stitch  
 marker to mark beg of round.

**Note:** Each size has 12 repeats of  
 the pattern and will have a different  
 amount of stitches in each pattern  
 repeat as follows: 18 (20, 22, 24, 27,  
 29, 32, 34, 36) sts.





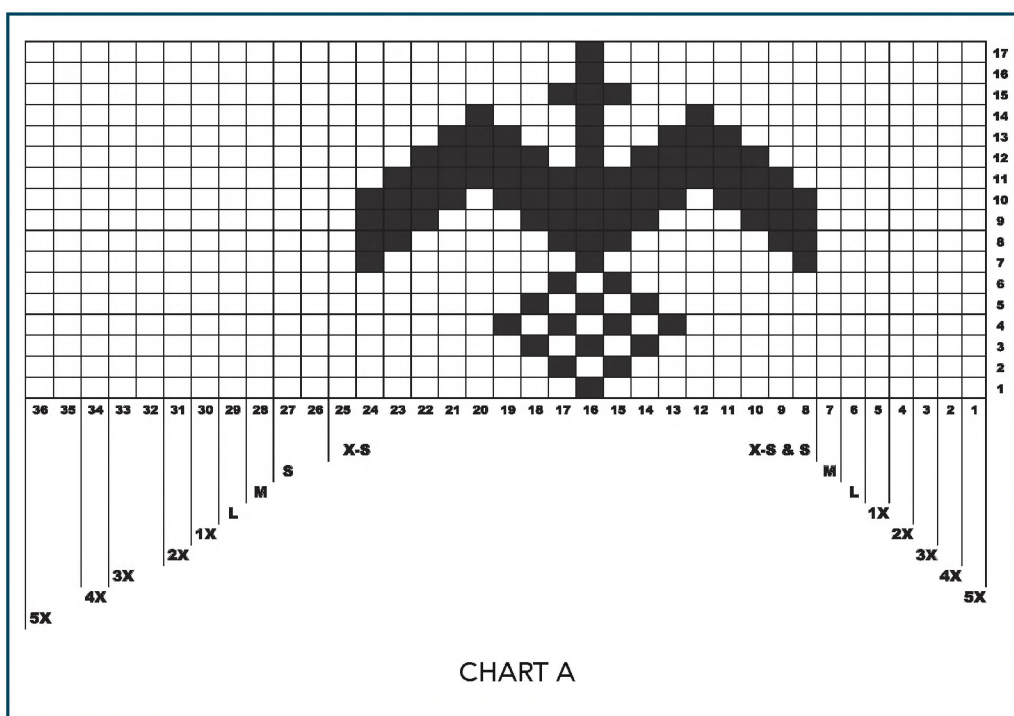


When required, work **Decrease Round** as: \*work to last 2 sts of colour panel, k2tog, rep from \* to end.

**Round 2:** \*K 18 (20, 22, 24, 27, 29, 32, 34, 36) in A, k 18 (20, 22, 24, 27, 29, 32, 34, 36) in B, rep from \* to end. Rep last round 0 (0, 1, 1, 1, 1, 1, 2) times.

Keeping colour panels correct, work decrease round (see above) 0 (0, 0, 0, 1, 1, 1, 1, 0) times. 18 (20, 22, 24, 26, 28, 31, 33, 36) sts per pattern panel.

**Note:** When working from all charts, reverse the colours for every second panel.



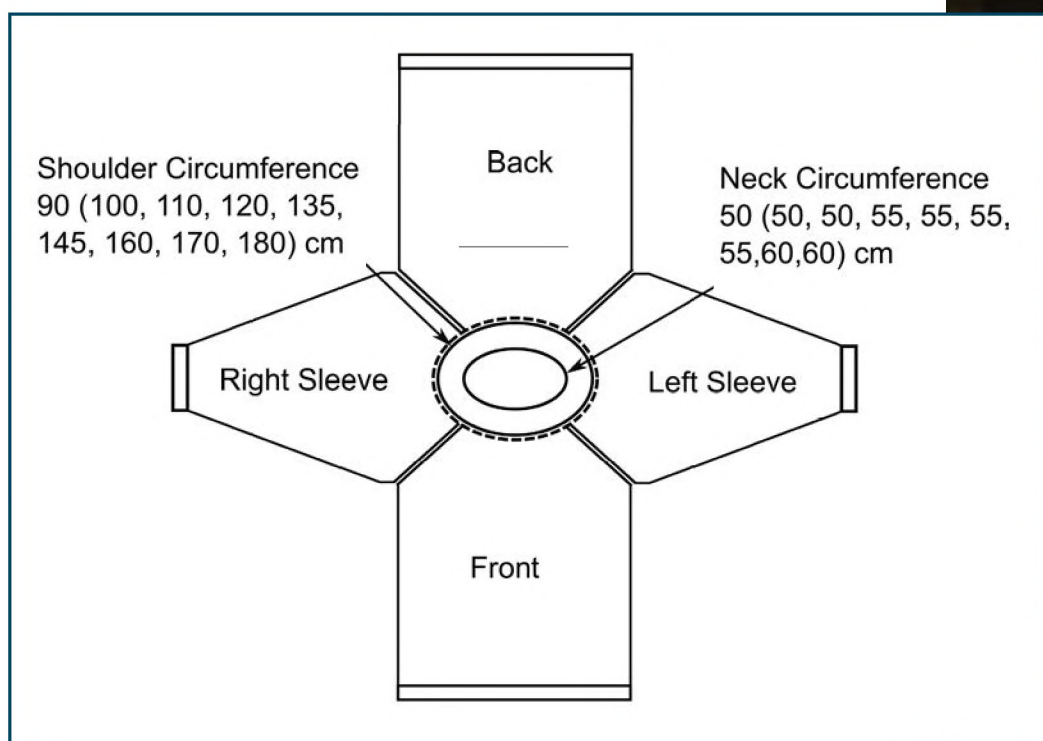
### Begin chart A

**Round 1:** \*K8 (8, 9, 10, 11, 12, 13, 14, 15) in A, k1 B, k9 (11, 12, 13, 14, 15, 17, 18, 20) in A, k8 (8, 9, 10, 11, 12, 13, 14, 15) in B, k1 A, k9 (11, 12, 13, 14, 15, 17, 18, 20) in B, rep from \* to end.

Work next 5 (5, 0, 0, 2, 2, 1, 1, 0) rounds from chart A.

Work rem rounds of chart A, **at same time** working a decrease round (see above) in next round, then in every foll 5th (5th, 4th, 4th, 4th, 4th, 3rd, 3rd, 2nd) round 2 (2, 3, 3, 3, 3, 4, 4, 7) times. 15 (17, 18, 20, 22, 24, 26, 28, 28) sts per pattern panel.





Keeping background colours correct, work 3 (2, 0, 0, 1, 1, 0, 0, 0) rounds. Work decrease round 0 (1, 1, 1, 1, 1, 1, 1) times. 15 (16, 17, 19, 21, 23, 25, 27, 27) sts per pattern panel. Work 0 (0, 4, 6, 9, 9, 6, 6, 6) more rounds using background colours, **at same time** working a decrease round in every foll 0 (0, 4th, 4th, 3rd, 3rd, 3rd, 2nd, 2nd) row 0 (0, 1, 1, 3, 3, 2, 3, 3) times. 15 (16, 16, 18, 18, 20, 23, 24, 24) sts per pattern panel. Work 0 (1, 0, 2, 0, 0, 0, 0, 0) rounds. **Begin chart B**

**Round 1:** \* K6 (6, 6, 7, 7, 8, 9, 10, 10) in A, k1 in B, k8 (9, 9, 10, 10, 11, 13, 13, 13) in A, k6 (6, 6, 7, 7, 8, 9, 10, 10) in B, k1 in A, k8 (9, 9, 10, 10, 11, 13, 13, 13) in B, rep from \* to end. Work next 0 (1, 2, 0, 1, 1, 1, 0, 0) rounds from chart B.

Work rem rounds of chart B, **at same time** working a decrease round in next round, then in every foll 4th (4th, 4th, 4th, 3rd, 3rd, 2nd, 2nd, 2nd) round 1 (1, 1, 1, 2, 2, 3, 3, 3) times. 13 (14, 14, 16, 15, 17, 19, 20, 20) sts per pattern panel.

Keeping background colours correct, work 1 (1, 2, 0, 2, 2, 1, 0, 0) rounds. Work decrease round once. 12 (13, 13, 15, 14, 16, 18, 19, 19) sts per pattern panel.

Work 0 (0, 4, 0, 3, 4, 4, 6) more rounds using background colours, **at same time** working a decrease round in every foll 0 (0, 4th, 0, 3rd, 2nd, 2nd, 2nd) row 0 (0, 1, 0, 1, 2, 2, 3) times. 12 (13, 13, 14, 14, 15, 16, 17, 16) sts per pattern panel. Work 0 (1, 2, 2, 1, 1, 1, 0, 0) rounds.

#### **Begin chart C**

**Round 1:** \* K5 (5, 5, 6, 6, 6, 6, 7, 6) in A, k1 in B, k6 (7, 7, 7, 7, 8, 9, 9, 9) in A, k5 (5, 5, 6, 6, 6, 6, 7, 6) in B, k1 A, k6 (7, 7, 7, 7, 8, 9, 9, 9) in B, rep from \* to end.

Work next 3 (1, 0, 0, 0, 0, 0, 0, 0) rounds from chart C.

Work rem rounds of chart C, **at same time** working a decrease round in next round, then in every foll 0 (4th, 4th, 4th, 3rd, 3rd, 2nd, 2nd, 2nd) round 0 (1, 1, 1, 1, 1, 2, 2, 2) times. 11 (11, 11, 12, 12, 13, 13, 14, 13) sts per pattern panel.

Keeping background colours correct, work 2 (2, 2, 2, 0, 0, 0, 0, 0) rounds. Work decrease round once. 10 (10, 10, 11, 11, 12, 12, 13, 12) sts per pattern panel.

Work 0 (0, 0, 0, 2, 0, 1, 1, 1) more rounds using background colours. Work decrease round 0 (0, 0, 0, 0, 1, 1, 1, 0) times. 10 (10, 10, 11, 11, 11, 11, 12, 12) sts per pattern panel.

Work 0 (0, 0, 0, 0, 0, 1, 1, 2) more rounds. Total 120 (120, 120, 132, 132, 132, 144, 144) sts.

## **Neckband**

Change to 2.75mm circular and colour B.

Work 12 rounds of twisted rib in the same stripe sequence as the front and back, noting that Round 2 begins with a k1, not p1.

Cast off in rib in colour B.

## **Finishing**

Darn in any loose ends.

Sew remaining seams.



# Winter Sunrise Knee Highs



*These brightly coloured knee-high socks are a great project for the sock knitter with a little experience. They have a colour block pattern wherein lies a pattern of twists and garter stitch rows. This gives the sock interest and also gives the knitted fabric elasticity, helping it stay up. Naturally you could decide to knit your socks just in one colour which will still be very interesting.*



## JENNY OCCLESHAW

### First Sock



Using 3.75mm dpns and Dark Orange, cast on 50 sts. Arrange them on the three dpns thus: 16,18,16.

Join into a ring being careful not to twist sts.

Work 15 rounds of K1, P1 rib.

### Begin pattern

Change to Light Orange.

**1st round:** Knit.

**2nd round:** \*P1, k8, p1, k2, p1, k2, p1, k8, p1, rep from \* to end of round.

**3rd round:** P1, (TWL) x2, (TWR) x2, p1, k2, p1, k2, P1, (TWL) x2, (TWR) x2, p1, rep from \* to end of round.

**4th, 5th, 6th, 7th and 8th rounds:** As 2nd round.

**9th round:** As 3rd round.

**10th round:** As 2nd round.

**11th round:** \*P10, k2, p1, k2, p10, rep from \* to end of round.

**12th round:** As 2nd round.

**13th round:** As 11th round.

**14th round:** As 2nd round.

**15th round:** As 11th round.

These 17 rounds form stripe pattern. For the first sock, work 17 rounds of stripe pattern using each of foll colours - Dark Pink, Pale Pink, Dark Orange, Light Orange. (5 textured stripes in total.)

### Divide for Heel

**1st row:** Still using Light Orange, k13 - slip last 13sts from 3rd needle on to same needle. (26 sts for heel.) Divide rem sts onto two needles and leave for instep.

Heel is worked on two needles.

Change to Dark Pink for heel.

**2nd row:** Sl 1, purl to end.

**3rd row:** \* Sl 1, k1, rep from \* to last st, k1.

Rep these 2 rows a further 8 times and then 2nd row once.

### Turn heel

**Next row:** K15, sl 1, k1, psso, k1, turn, p6, p2tog, p1, turn, k7, sl 1, k1, psso, k1, turn, p8, p2tog, p1, turn, k9, sl 1, k1, psso, k1, turn, p10, p2tog, p1, turn, continue in this manner until all sts have been worked onto one needle. (16 sts) Knit back the first 8 sts. This is the middle point of the

### Materials

1 x 50g ball of 8 ply pure wool in each of the following colours:

Dark Orange, Light Orange, Dark Pink, Light Pink

1 set of 3.75mm double pointed knitting needles  
wool needle for grafting toe and darning in loose ends.

### Tension

24 sts and 32 rows to 10cm measured over stocking stitch on 3.75mm knitting needles.

### Measurements

To fit ladies foot size 5-8

Knee-high - leg length - 36cm

Foot length - 24cm.

### Abbreviations

**TWR** = twist right - knit through the front of the second st on the left-hand needle, then knit first st on the left-hand needle, slip both sts off needle together.

**TWL** = twist left - knit through the back of the second st on the left-hand needle, then knit first st, then knit the first st on the left-hand needle, slip both sts off needle together.

heel and where you begin next round. Place all instep sts back onto one needle.

### Begin Foot

**Note:** Foot is worked in rows of 2 stripes of each colour. Continue on in the colour pattern you have started - Dark Pink, Light Pink, Dark Orange, Light Orange.

**Next round:** Starting at the centre of the heel, still using Dark Pink, knit next 8 sts, pick up and knit 13 sts along first side of heel; with next needle knit across instep sts; with next needle pick up and knit 13 sts along other side of heel, then knit rem 8 sts.

**1st round:** Knit.

**2nd round:** 1st needle - Knit to last

4sts, k2tog, k2; 2nd needle - knit; 3rd needle - k2, sl 1, k1, psso, knit to end. Rep these two rounds until 12 sts rem on needle 1 and 3, plus 24 sts on needle two.

Continue in stripe pattern without further shaping until there are a total of 24 stripes.

### Shape toe

**1st round:** Using Dark Pink for rem, knit.

**2nd round:** 1st needle - Knit to last 4 sts, k2tog, k2; 2nd needle - k2, sl 1, k1, psso, k to last 4 sts, k2tog, k2; 3rd needle - k2, sl 1, k1, psso, knit to end. Repeat these 2 rounds until 20 sts rem. (5 sts on needles 1 and 3, plus 10 sts on needle 2.)

Knit one round and then sts from first needle only of next round. Slip sts from third needle onto end of first needle, thus completing the round. Break off yarn, leaving enough length for grafting toe together.

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

Grafting with knitting on the needles: Thread wool needle with attached length of yarn. Hold the knitting needles in the left hand.

\* Pass the wool needle knit-wise through the first stitch on the front needle and slip the stitch off the knitting needle. Pass the wool needle purl wise through the second stitch on the same needle, leaving the stitch on the needle. Pass purl-wise through the first stitch on the back knitting needle and slip the stitch off, then pass knit-wise through the second stitch on the same needle, leaving the stitch on the needle. Repeat from \*.

To make the second sock, use a different contrast for the top ribbing and the toe. This will naturally affect the stripe pattern in the leg and toe. I hope you enjoy making this pattern.  
**Not for commercial reproduction.**  
**For assistance with patterns, contact Jenny at [jennyocclshaw@hotmail.com](mailto:jennyocclshaw@hotmail.com)**



## TRAVEL New York, New York



**N**ew York is one of the most densely populated cities in the United States and yarn shops are located roughly every 30 minutes walking distance within its 780 square kilometres. I managed to walk over 75,000 steps or around 58 km – still a long way to go!

Time Square was buzzing as it was Christmas time and there were woolly wonders everywhere, such as scarves, socks, boot toppers, earmuffs, beanies and coffee cosies. Everywhere you looked you were guaranteed to see the unique fashion of the locals and maybe the odd tourist or two! I became addicted to socks and boot toppers and purchased far too many of each. (Actually my devoted travelling companion [hubby] paid \$150 in excess baggage – oops!)

My eyes sought out the local shops of Manhattan where

I decided my urgent attendance was required and I believed I was bound to find the required yarn for my next project. Yes, another one to add to the “to do list”. I had one spare day to let my feet do the walking and sadly only managed to see two shops.

Arriving too early for my first shop inspection, I was greeted by a closed door with a young man staring longingly inside as he wanted to purchase some yarn as a gift for his girlfriend. I took the opportunity to ensure he did not leave empty handed and gifted him the latest issue of Yarn! So not all was lost for his girlfriend, who is now a lot wiser with Yarn in her hands.



Lion Brand is located just a few blocks from Union Square Park in Manhattan and was given the title of “The best knitting store” in 2011 by The Village Voice. They offer over 100 workshops (both free and paid classes) for knitting, crochet, weaving, felting, machine





knitting and dyeing, along with the ability to print as many of the 6000 plus free patterns in store that you simply must have. Adorning the walls is an exclusive collection of luxury fibres such as 100% silk, cashmere, baby alpaca and merino.

What struck me in this shop and I admired the most, was their loom rental system. They understand that it is a difficult decision both financially and space wise to purchase a loom. This program enables potential weavers to try before they buy, yet at the end of the rental agreement, the rent paid to date comes off the purchase price if they would like to purchase that loom. This is a win-win situation and such a great way to discover, develop and enjoy a wonderful form of relaxation, therapy and art.

Purl Soho opened its doors in 2002 for knitters, crocheters, quilters and embroiderers. The unique feature is their exclusive yarn and fabrics, but it is their online resources featuring free patterns that inspire one and all. Purl Soho was buzzing and packed to the rafters with people and yarn. I had to giggle at all partner's waiting at the front of the shop.

We were in New York a few weeks short of the state's annual fibre festival held at the Marriott Marquis hotel where you can expect to find around 90 exhibitors offering the latest in products, classes, fashion parades, shopping and all kinds of fibre fun.

I did think of ways to stay longer, but alas my travels must continue.





TRAVEL







# Wrapped chain cord

*Betty's interest in knitting and crochet began in early childhood. She first used a knitting machine and won prizes in two international Brother competitions in the 1970s and visited Japan under the auspices of the Japan Hand Knitting Association in 1981. A life member of the NZ Machine Knitters' Association, Betty has taught throughout NZ as well as NSW, VIC, WA and California. In the 80s her regular master class columns were published in the UK. She uses Cochenille computer software to combine knitting with her more recent interest of felting. She continues to work her way through a major stash of yarn! She is 80+ years young.*

BY BETTY ABBOTT



**F**or many years I've had contact with knitters in Japan. I've learnt a lot from their inclusive attitude to hand and machine knitting and to crochet. I would sum it up by saying they use the best technique available for the job in hand. So I use a crochet hook to cast off any piece of knitting, include crocheted bobbles in a knitting pattern, and would always use a hook to cast off a double seam shoulder join.

Another very useful Japanese technique is a wrapped crochet chain. It is such a useful stitch with multiple uses. It is easy to do and gives a much more substantial cord than a regular chain stitch.

For years it has been my standard non-slip bootie tie. If the yarn is very fine, use two or even three thicknesses together. When the cord is long enough, pull the last chain tight, then sew the ends individually back down the cord and trim.

**To begin**, knot a loop over the hook, leaving a long tail hanging to the left of the loop. \*From the front bring the tail up and over the hook, and with the main thread work a chain in the usual way. Repeat \* for length required. When learning this technique it is useful to



knot two different colours together so you can see which to chain and which to wrap. The appearance is as if a stem stitch has been embroidered through each regular chain stitch.

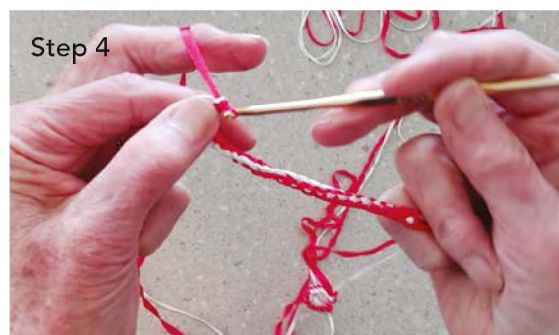
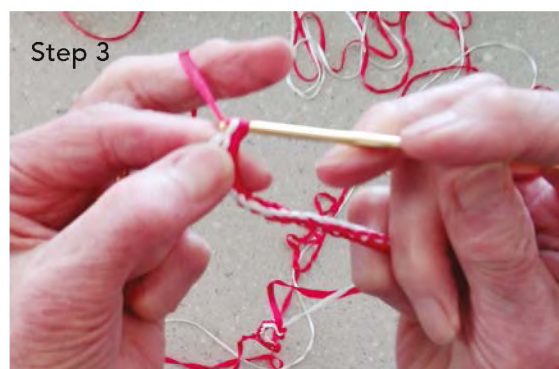
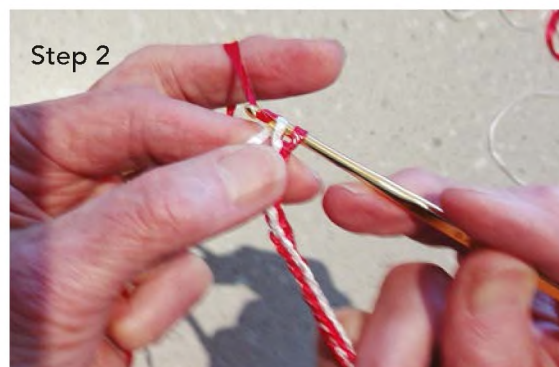
As a rough guide, using the same yarn the chain stitch requires about 70% of the total yarn length, and the wrapped cord about 30%. When using varying yarn weights do a test sample first. It makes a very decorative tie on a jacket or cape. To weight the end and add interest, use threaded bead(s) before making the first loop. If the main yarn is too thick to thread through the beads, substitute a matching sewing or beading thread and work a few inches of it in the first chain and wrap stitches.

Add buttonholes after a garment has been knitted – or sewn – or felted. Begin by putting the hook through a fold of the main fabric and pull a loop through. You might want to use a smaller hook for the pull through, and then change to the regular size. End by pulling the last chain tight, then sew each end through to the underside, make a firm reef knot, stitch and trim ends.

I've always shared Lynne Johnson's attitude to yarn compost and have to admit that after a long life of knitting, my compost extends far beyond a basket or three of bits and pieces. Using this simple wrapped chain in two weights / textures / colours, it is surprising what individual braids are there for the creating. It is a very neat way to deal with ends when crocheting Afghans. Colour changes usually occur at the beginning of a new round, when 3 chains replace 1 treble. Simply crochet the tail as a wrap over each of the 3 chains at the beginning of a round and snip the end off.

This also makes a decorative and strong knitting cast on. It is important to match the tension of the cord to the tension of the knitting. Picking up the knitting stitches from the already crocheted cord gives more tension control, but again it is important to make a sample. It helps to use two colours to learn the technique so the pick up loop can be easily identified. Notice that the yarn forming the chain has a 'purl' bar lying between each cord wrap. Each bar needs to be picked up in turn to form a knit stitch. To pick up from cord \* insert the hook from the back to the front, make a loop, draw through and place over the knitting needle. \* Repeat \*. If you have a Tunisian crochet hook use it for the pick-up row, then knit or slip the stitches onto a knitting needle.

Use three rows of wrapped chain on a stocking stitch fabric as a decorative and firm cuff in place of rib. Crochet three cords, each with the same number of chain stitches as the cuff cast on. When the third cord is completed, without breaking the yarn, pick up and knit the chain loops to form the stitches of the cast on row. Use needles 2 or 3 sizes smaller than the main tension \* knit 5 more rows in st st. Right side facing, add wrapped chain: # pick up and knit 1 chain along with 1 stitch across row. \* Repeat \*-# Cuff completed. Change to larger needles and continue sleeve. #The easiest way to do this is to use a fine gauge crochet hook to pull the yarn through the chain + stitch. Now place the newly knitted loop on the knitting needle and repeat for each stitch across the row.





# Men's Cabled Jumper





# Men's Cabled Jumper

## Yarn

Cascade 220, 10ply,  
100% Wool (100g/3.5oz,  
201m/220yds), 4 (5, 5, 6, 6)  
Skeins in Gris (MC), 1 (1, 1, 2,  
2) Skeins in Highland Green  
(CC).

Please note 1st size used  
most of the 4 skeins of Gris,  
consider purchasing an extra  
skein.

## Needles and notions

5mm 80cm circular needle,  
5mm double pointed needles,  
4.5mm 80cm circular needle,  
4.5mm 40cm circular needle,  
4.5mm double pointed  
needles, 8 stitch markers,  
cable needle, waste yarn,  
tapestry needle.

## Tension

17 sts and 23 rows to 10cm (4  
inches) in stocking stitch with  
larger needle.

19.75 sts and 23 rows to  
10cm (4 inches) in cable  
pattern with larger needle  
(one pattern repeat measures  
8cm/3.25")

## Finished measurement

Actual garment chest  
measures 100 (108.5, 115.5,  
124, 133) cm/39.5 (42.75,  
45.5, 48.75, 52.5)".

Sample knit in 100cm/39.5"  
size.

## Notes

Jumper is worked top down  
in rows to shape the neck, sts  
are then joined and jumper  
is worked in the round with  
raglan construction.

BY KIRI FITZGERALD-HILLIER



## Instructions

### Yoke

Using 5mm needle and MC cast on 76  
(74, 76, 78, 76) sts.

**Set-up row (WS):** P1, pm, k1, p5, k1,  
for raglan, pm, p10 (8, 8, 8, 6), for left  
sleeve, pm, k1, p5, k1, for raglan, pm,  
p26 (28, 30, 32, 34) sts for back, pm,  
k1, p5, k1, for raglan, pm, p10 (8, 8, 8,  
6) sts for right sleeve, pm, k1, p5, k1,  
for raglan, pm, p1.

**Row 1:** [K to m, M1L, sm, p1, k5, p1,  
sm, M1R] 4 times, k to end. 84 (82, 84,  
86, 84) sts.

**Row 2:** [P to m, sm, k1, p5, k1, sm] 4  
times, p to end.

Repeat above two rows once. 92 (90,  
92, 94, 92) sts.

**Row 5:** Cast on 1 st, [k to m, M1L, sm,  
p1, k5, p1, sm, M1R] 4 times, k to end.  
101 (99, 101, 103, 101) sts.

**Row 6:** Cast on 1 st, [p to m, sm, k1,  
p5, k1, sm] 4 times, p to end. 102  
(100, 102, 104, 102) sts.

Repeat above two rows 2 more times.  
122 (120, 122, 124, 122) sts.

**Row 11:** Cast on 2 sts, [k to m, M1L,  
sm, p1, k5, p1, sm, M1R] 4 times, k to  
end. 132 (130, 132, 134, 132) sts.

**Row 12:** Cast on 2 sts, [p to m, sm,  
k1, p5, k1, sm] 4 times, p to end. 134  
(132, 134, 136, 134) sts.

**Row 13:** Cast on 3 sts, [k to m, M1L,  
sm, p1, k5, p1, sm, M1R] 4 times, k to  
end. 145 (143, 145, 147, 145) sts.

**Row 12:** Cast on 3 sts, [p to m, sm,  
k1, p5, k1, sm] 4 times, p to end. 148  
(146, 148, 150, 148) sts

**Row 15:** [K to m, M1L, sm, p1, k5,  
p1, sm, M1R] 4 times, k to end, using  
backwards loop, cast on 12 (14, 16,  
18, 20) sts, being careful not to twist  
sts, join to work in the round, k to m,  
this is new start of rnd. 168 (168, 172,  
176, 176) sts.

Continue working in rnds.

## Special Instructions

**C4B** – slip next 2 sts onto  
cable needle and hold at back  
of work, knit next 2 sts, then  
knit sts from cable needle.

**C4F** – slip next 2 sts onto  
cable needle and hold at  
front of work, knit next 2  
sts, then knit sts from cable  
needle.

**T3B** – slip next st onto cable  
needle and hold at back of  
work, knit next 2 sts, then  
purl st from cable needle.

**T3F** – slip next 2 sts onto  
cable needle and hold at  
front of work, purl next st,  
then knit sts from cable  
needle.

**Rnd 16:** [Sm, p1, k5, p1, sm, k to m]  
4 times.

**Rnd 17:** [M1L, sm, p1, k5, p1, sm,  
M1R, k to m] 4 times. 176 (176, 180,  
184, 184) sts.

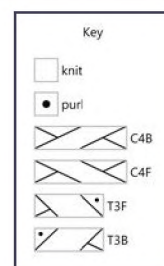
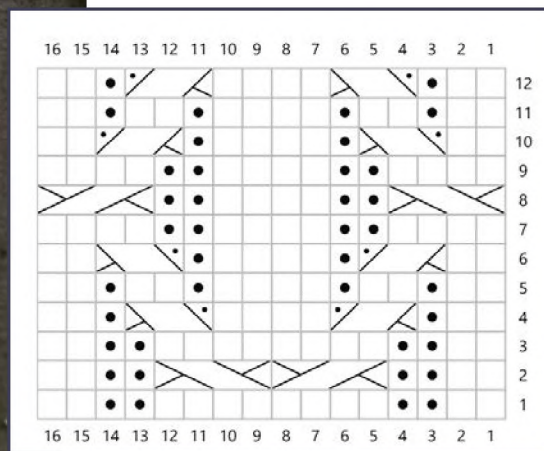
Repeat above two rnds, 11 (13, 15,  
17, 19) more times. 264 (280, 300,  
320, 336) sts.

Repeat rnd 16 once more.

## Split for Sleeves

**Rnd 1:** Remove m, k to m, remove  
m, place next 50 (52, 56, 60, 62) sts  
on waste yarn for sleeve, remove m,  
using backwards loop cast on 4 (5, 5,  
6, 7) sts, pm, cast on 4 (5, 5, 6, 7) sts,  
[k to m, remove m] 3 times - *back*,  
place next 50 (52, 56, 60, 62) sts on  
waste yarn for sleeve, remove m, cast  
on 4 (5, 5, 6, 7) sts, pm, cast on 4 (5,  
5, 6, 7) sts, k to m, remove marker, k  
to m - *front*, this is new start of rnd.  
180 (196, 208, 224, 240) sts: 88 (96,  
102, 110, 118) sts for back, 92 (100,  
106, 114, 122) sts for front.





Continue without further decreasing until sleeve measures 42 (44.5, 46, 56, 47) cm / 16.5 (17.5, 18, 18, 18.5)" from underarm.

Switch to 4.5mm dpns, work in k2, p2 rib for 5cm / 2", decreasing 0 (2, 2, 0, 0) sts across 1st round. Cast off in pattern.

## Body

Knit every rnd for 4cm / 1.5".

Purl 1 rnd.

Knit 2 rnds.

Repeat above 3 rnds three more times.

**Next rnd:** Knit to m, k6 (2, 5, 1, 5)

sts, work Chart 5 (6, 6, 7, 8) times

across front, k6 (2, 5, 1, 5) sts.

Continue as established repeating rounds 1-12 of chart until cable panel measures 16cm / 6.25".

Continuing as established work stripe pattern as follows; 4 rnds CC, 4 rnds MC, 2 rnds CC, 6 rnds MC, 16 rnds CC.

Using MC work to end of Chart.

Using 4.5mm circular needle, work in k2, p2 rib for 5cm / 2".

Cast off in pattern.

## Sleeves

Using 5mm dpns and beg at centre of cast-on sts, pick-up and knit 5 (6, 6, 7, 8) sts from underarm, knit 50 (52, 56, 60, 62) sleeve sts, pick-up and knit 5 (6, 6, 7, 8) sts from underarm, pm for start of rnd. 60 (64, 68, 74, 78) sts.

Knit 10 (9, 7, 6, 6) rounds.

**Dec rnd:** K2, k2tog, k to last 4 sts, ssk, k2. 58 (62, 66, 72, 76) sts.

Continue in stocking stitch, working dec rnd every 11th (10th, 8th, 7th, 7th) round for 42 (47, 53, 54, 56) rnds. 52 (54, 54, 58, 62) sts.

Continue working decrease round as established 4 (4, 4, 5, 5) more times, **at the same time** work stripe pattern to match body, then work rem using MC. 44 (46, 46, 48, 52) sts

## Neck

Using 4.5mm 40cm circular needle, starting at back neck, pick-up and knit 26 (28, 30, 32, 34) sts, 7 sts across top of raglan, 10 (8, 8, 8, 6) sts across top of sleeve, 7 sts across top of raglan, 9 sts down side of neck, 12 (14, 16, 18, 20) sts across top of neck, 9 sts up side of neck, 7 sts across top of raglan, 10 (8, 8, 8, 6) sts across top of sleeve, 7 sts across top of raglan, pm for start of rnd. 104 (104, 108, 112, 112) sts.

Work in k2, p2 for 5cm / 2". Cast off in pattern.

## Finishing

Sew in ends and block lightly.





## Materials

100gm 8ply yarn (CYCA 3 medium weight DK, 12-17dc per 10cm)  
Small amount of yarn for pom pom  
6mm crochet hook (US 10/J, UK 4)  
5.5mm crochet hook (US 9/I, UK 5)  
Tapestry Needle

## Abbreviations

**ch:** chain  
**dc:** double crochet  
**tr:** treble  
**fp****tr:** front post treble  
**sl st:** slip stitch  
**st:** stitch



KRYSTAL HIGGINS



## Instructions

**Round 1:** Using 6mm hook, into a magic ring make 2ch and 11tr, sl st into 2nd ch.(12)

**Round 2:** Ch 2 (Beginning ch always counts as first tr), fp**tr** in same st, \*tr and fp**tr** in next st\* repeat from \* to \* around. Join with sl st. (24)

**Round 3:** Ch 2, fp**tr** in same st, \*tr and fp**tr** in next st\* repeat from \* to \* around. Join with sl st. (48)

**Round 4:** Fp**tr** in each fp**tr**, tr in each tr from previous round until the last st. Join with sl st.

**Round 5:** Ch2, \*fp**tr**, tr, fp**tr** in same st (increase made), tr in next st, fp**tr** in next st\* repeat from \* to \* around.(72)

**Round 6-20:** Fp**tr** in each fp**tr**, tr in each tr from previous round until the last st. Join with sl st.

If you want a more slouchy beanie add an extra round or two.

*Change to 5.5 hook.*

**Round 21-23:** Ch 1, DC in same st and each st around. Join with sl st

## Finishing

Weave in ends and close magic ring.

Make a pom pom and using tapestry needle attach to the top. 







# Woolly Monsters



*These cute, funny woolly felted monsters are a great activity for children and parents to work on together. Children will learn basic felting techniques and will have loads of fun while creating a unique woolly friend to brighten up their room and to keep their treasures safe.*

RACHEL PRESTON



## The work space

It is important to use a work area that is the right height for you and your child. It is also important that your work area is waterproof, or can stand to get more than a little wet and soapy.

## Instructions

First lie the old towel on the work surface to help soak up any excess water and bubbles.

Blow up the balloon and tie off the end. It is important not to over inflate the balloon as it may pop as you start to felt around it. Where the balloon is tied off will become the top of the monster

and the wide part of the balloon will become the base.

Put the balloon to one side while you organise your wool and supplies. You will need the wool roving, bowl of warm water, soap and bubble wrap. Place the soap in the warm water and rub a little to create a soapy solution.

So let's begin making our woolly monsters. Pull tufts of wool from the wool roving. Gently pull and separate small tufts of wool from the very tip of the length. It helps to hold the roving in one hand about 15 to 20cm away from the end and gently pull fibres away with the other hand. (photo 2)





## Materials

Approx. 30 grams of wool roving  
 Some pieces of readymade felt in various colours to be used for the features of our monsters (found in most craft stores)  
 A piece of bubble wrap approx. 50cm x 50cm  
 A small old towel  
 A bowl of warm water  
 Soap that is gentle on your hands eg goat's milk soap  
 Fabric glue and scissors  
 A small balloon eg a water balloon

Pull about five or six tufts of wool and lie them on the towel. Holding the balloon in one hand, pick up the first tuft of wool and wrap it around the balloon. Continue wrapping the other tufts around the balloon until you have covered the balloon evenly. Place a little extra wool on the top of the balloon where you tied it off and make sure that you have covered the knot well with wool. (photo 3)

Holding the balloon in both hands, gently dip into the soapy solution, keeping hold of the balloon. (photo 4)

Take the balloon out of the soapy solution and gently start to pat and squeeze the balloon. This will help the water to travel through the wool and allow the wool to settle around the balloon. Be careful not to disrupt the wool. Gently rub the wool in a circular motion using the flat of your hand. In doing this for a minute or two, the wool will settle a bit more firmly around the balloon and will feel soapy and slippery to touch. This is the beginning of the felting process and will mean that you can add more layers.

The next step is to add more layers of wool to the balloon. Start by adding a second layer of wool evenly over the first. You will find that the second layer is a bit easier to add as the wool will stick to the previous layer. Settle the layer in the same way you did the first and continue to add layers of wool in the same way until you have about six layers in total. You may find as you add more layers that the wool gets a bit dry. If this happens gently dip the balloon back in the soapy solution to wet it again.

After you have added all your layers to the balloon, you can begin to felt the wool. Begin by gently patting and rubbing the balloon with your hands; you will need to be very gentle in your movements as it is very easy to disrupt the wool. Rub the balloon gently all over making sure you concentrate on each area of the balloon evenly.

You will find that after a couple of minutes of gentle rubbing, the wool will begin to become a little more stable. When this starts to happen you can add a little more pressure to your movements.

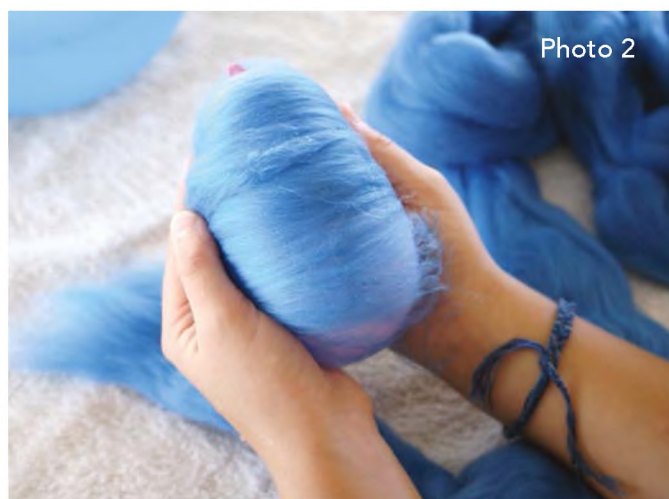


Photo 2

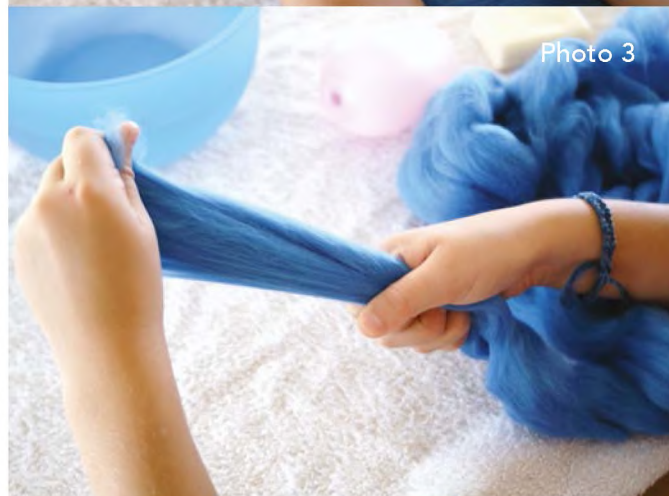


Photo 3



Photo 4





Photo 5



Photo 6



Photo 7



Continue to rub the balloon with your hands for about five more minutes and as the wool begins to felt more, you can add more friction. Using the piece of bubble wrap, rub the balloon with the bubble side against the balloon. Continue to do this for about five more minutes. (photo 5)

Now you can flatten the bottom of the balloon so that it will sit nicely once finished. Place the bubble wrap on the towel bubble side up and rub the balloon in a circular motion on the bubble wrap. You will find that the bottom of the balloon will flatten a little.

The wool around your balloon should feel quite tight and firm and will very nearly be felted enough to finish your monster.

The pinch test will determine if your monster has finished felting. Using your thumb and first finger, gently pinch the wool on your balloon.

If the wool stays intact and does not pull away, your monster has felted. If some wool pulls away, you will need to keep rubbing with bubble wrap.

Check again after a few more minutes to see if the wool has felted.

Once the wool has felted, allow your monster to dry before the mouth is cut and the features added to make your monster come to life.

To cut the mouth, ask an adult because this bit is a little tricky. Using some sharp scissors, cut a slit across the monster about 50cm from the top. Cut around the monster leaving approximately a 4cm piece

intact, so that the mouth will open but remain connected. (photo 6). Remove the balloon from the inside of your monster.

Using the readymade felt, cut out some features for your monster: eyes, teeth, nose, ears, spots and hair. The options are endless, so experiment and have fun to make your monster as bright and funny as you like. (photo 7)

Once you have all your pieces cut out, use the fabric glue to attach them to your monster and allow to dry.

Now your monster is ready to brighten your room and keep your treasures safe.

You could make lots of monsters in different sizes and colours, or even one for a special friend. Enjoy!



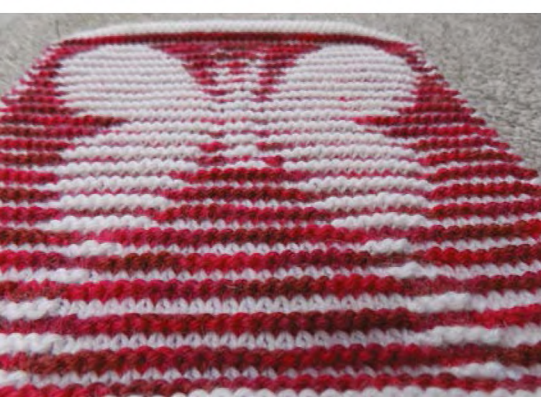


# Looks can be *deceiving*

BY CLARE HACKER

A Tasmanian ex-pat now living in the Blue Mountains, Clare is a predominantly self-taught knitter who, when a technique has intrigued her, has never shied away from the challenge of learning. To that end, she has quite the skill set. Clare considers lace and cables her happy places, though she is content to dabble in colour work when the mood takes her. She's **ExistentialKnits** on Ravelry and **taswegianknits** on Instagram.





**S**hadow Knitting, a term coined by Vivian Høxbro at the suggestion of a friend whilst developing her book of the same name, is also commonly referred to as Illusion Knitting. It is a technique of knitting where two colours are used at a time, (predominantly a “dark” and a “light”) in a prescribed combination of garter stitch and stocking stitch. This creates an item made up of thin stripes when viewed straight on which will reveal an image when the item is laid or hung flat and viewed on an angle. I came to the technique by way of being asked to teach it. I knew of Shadow / Illusion Knitting but I didn’t really know much about it. After attending a workshop at my local Knitters’ Guild, I had a basic understanding, however I became enamoured and able to teach it through researching the technique.

Shadow / Illusion Knitting are two sides of the same coin, however the end result can be differentiated. Shadow Knitting is descriptive of the “shadows” cast by the purl ridges when viewed from varying angles and uses predominately geometric solid shapes. Illusion Knitting, when viewed from the correct angle, reveals recognisable pictorial images or text.

Shadow / Illusion Knitting lends itself well to homewares like cushions, blankets or table runners as well as accessories like scarves and shawls. Due to the nature of Shadow / Illusion Knitting, messages can be hidden in plain sight, a la Madame Defarge. Illusion Knitting more specifically can generate real works of art, such as the *Mona Lisa*, *Girl with a Pearl Earring* or *Lady with an Ermine*, as can be found online at The World of Illusion Knitting. In these instances, the stitches can be likened to pixels in an image.

The founders and creators of The World of Illusion Knitting site provide a wealth of resources for those interested in Shadow / Illusion Knitting. There are a number of

tutorials where intrepid explorers can dip their toes in the water and information that reveals how the designers generate and chart their patterns. Other resources show that it is possible to create your own Illusion Knitting from photographs.

Shadow / Illusion Knitting:

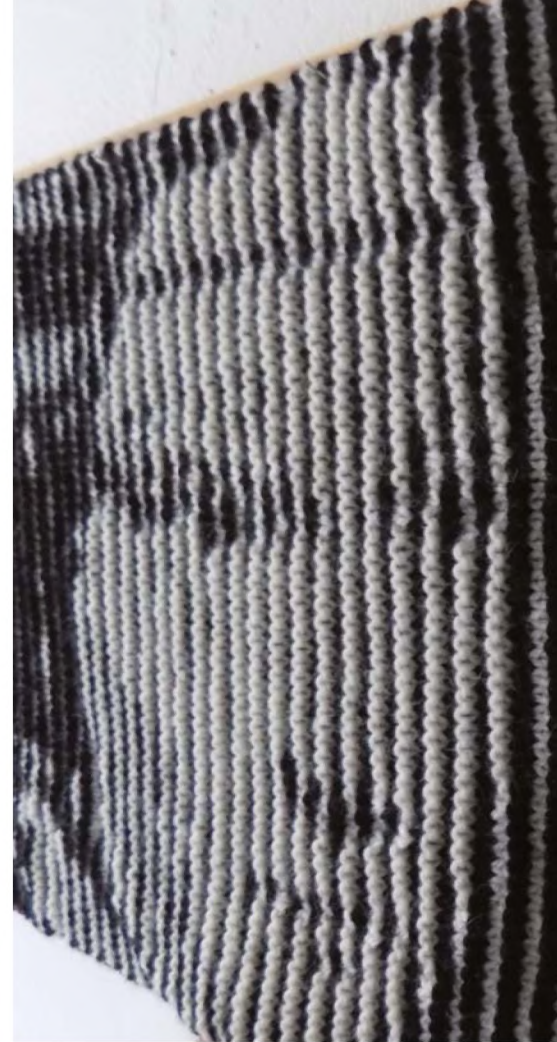
- Generally only uses two colours – one “dark” and one “light”. A variation on this may be to use a variegated yarn in lieu of a “dark” or “light”, depending on the desired effect or to work a piece with stripes where there is one “dark” and alternating colours of “light” are worked one colour at a time. A sequence is built of four rows that alternate between two rows of a dark colour and two rows of a light colour.
- Is worked with knit and purl stitches. All right side rows are knitted. On the wrong side the colour used for the previous row is either knitted or purled in accordance with instructions, which may be written or charted. The alternating of knit and purl stitches on the wrong side creates either garter stitch or stocking stitch on the right side.
- Is primarily charted. As with most things that are charted, there is more than one way for the chart to be presented. At a minimum, a chart will read as one row of the chart equals four rows of knitting, being two in “dark” colour and two in “light” colour. In between are charts that will show only the wrong side rows, but will show what needs to happen for the “dark” and “light” independently. Then there are charts that show every row as worked, with a key denoting which stitches are knitted or purled.

## Tips:

This technique is best worked at a tighter gauge than usual for a given yarn. If using an 8ply/DK yarn for example, it may require 3mm-3.25mm needles. This tighter gauge helps the purl ridges on the right side to be more prominent.

Yarns can be carried up the side of Shadow / Illusion Knitting as usually





there are only two rows between colour changes. When changing colours, yarns should be twisted by dropping the old colour and picking up the new colour from beneath the old.

If working a cushion and you're adverse to sewing up separate blocks, there are options (where applicable), of either picking up stitches from an initial block or incorporating intarsia at the half way point across the width of a piece. 

## References

*Shadow Knitting* - Vivian Hoxbro Interweave Press (NB – this title may be difficult to get in a hardcopy form, however it is possible to purchase an electronic version/PDF at [www.interweave.com](http://www.interweave.com))

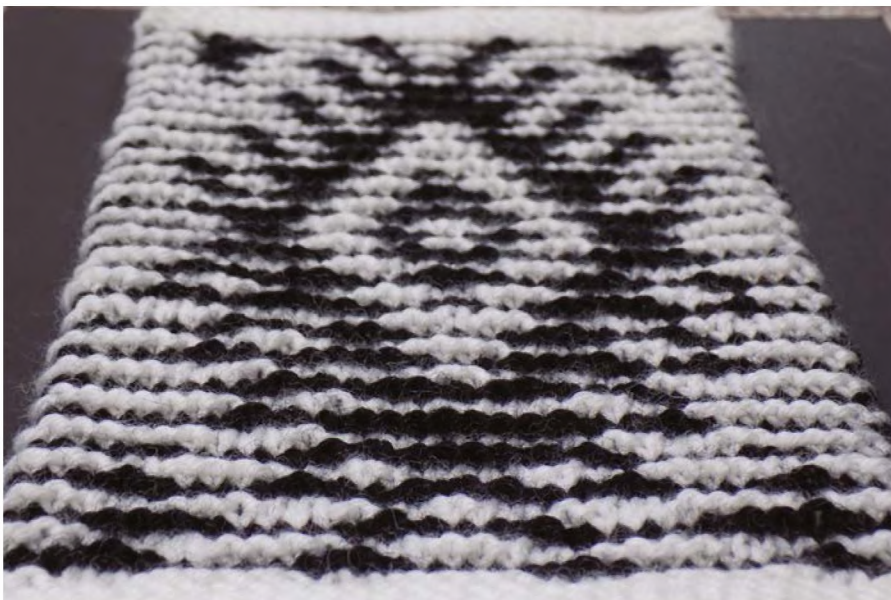
The World of Illusion Knitting - <http://www.illusionknitting.woollythoughts.com>

Charting Basics - <http://www.illusionknitting.woollythoughts.com/chartingbasics.html>

Geometric Tutorials - <http://www.illusionknitting.woollythoughts.com/geometric.html>

Illusion Art Tutorials - <http://www.illusionknitting.woollythoughts.com/art.html>

Butterfly Illusion Tutorial by Ash Kearns available on Ravelry.





# Vintage Needle Art



## Materials

As many plastic knitting needles as you want for your projects  
 Brooch backs, Super glue, Fine copper wire, Pliers  
 Glass beads (for necklace), Leather or chain necklace  
 Very small metal washers (available at \$2 shops)  
 Wool and knitting needles to make the knitted piece for brooch  
 Drinking glass to shape bangles around  
 Large saucepan  
 Wooden spoon with rounded handle to twist brooch around



JENNY OCCLESHAW



*I think every knitter has a collection of odd knitting needles. They are a bit like socks really - one always seems to go missing. I gathered up all my odd needles and decided to turn them into something other than dust collectors.*

*I boiled the old needles in a big saucepan of hot water to soften them and then twisted them into different shapes to make brooches, bangles and necklaces. With the addition of a few beads and a bit of knitting I had a collection of quirky and original jewellery. Not every plastic needle will become flexible but most will. Use tongs to take them out of the saucepan to protect your hands.*

*If you don't have odd knitting needles, Op shops are a great place to find them. They are inexpensive and you can buy a good supply so it won't be a disaster if they are not all flexible.*





## Necklace

Take your time with this project to get a lovely result. Prepare the knitting needle in the same manner as you did for the brooch. A longer knitting needle looks more effective for this project. You will need 4 tiny little washers. These are available at \$2 shops or Bunnings. They need to be big enough to slide on to the knitting needle and also for the leather thonging or chain to slide through. To display the twisty needle better, I attached it to the necklace part by sliding a little washer on each end.

- Cut a length of fine copper wire approx. 10cm (you won't need all this) for each side and attach it to each washer. Slide 4 glass beads on to each length of wire. I used glass beads with a 1cm diameter.

- Add another washer and twist the wire back in on itself to secure. Slide the washers onto the neck chain or leather thonging. If your washers are in the right place on the twisty needle they will be quite secure. If they seem like they are likely to slip off (depending on the twists in the needle), pop a drop of super glue in

the spots where you want the washers to sit.

## Brooch

A short needle is quite good for this project. You don't need to boil all the needles separately so just select the one you want to use.

This was a 4.00mm one (old size 8). Take it out of the saucepan after about 20 minutes when it is nice and soft. Place one end against the wooden spoon and then twist it around the handle, trying to get the twists quite close together. Use a rubber band to hold the needle in place until it is cold. When it is cold it will just slide off the handle and hold its shape.

With knitting needles and chosen yarn colour, cast on about 10-12 sts depending upon how many twists you have in your needle. Knit about 10 rows (or more if desired) and then slip the stitches on to the twisty brooch needle. Darn in all the ends.

Position the knitting in the centre of the brooch. When you are happy with the position, glue the brooch back on the reverse side using super glue. Leave to dry.

## Bangles

There are a couple of options here. The bangles are the easiest project so they are great to try first. Boil the plastic knitting needles for 20-30 minutes or until they are pliable. Choose a drinking glass with a diameter to make a bangle the right size for your wrist.

Use tongs to take the needles out of the boiling water and twist into a circle. Place on the upturned glass so that the nice round shape is maintained. Twist the ends round each other.

Longer needles are best for this project. If you use old fake tortoiseshell needles, they will take on a lovely silvery colour. Thinner needles can be twisted around each other to make a double bangle. If the ends pop off the needles, glue them back on with a bit of super glue.

Congratulations. Your amazing recycled knitting jewellery is now complete. 🧶

Not for commercial reproduction.  
For assistance with patterns, contact  
jennyocclshaw@hotmail.com





Courtesy: Natalie Miller Design **A**



**C**

# Weaving Past to Present

## Angela Kelly



City Wonders  
Lacemaker  
Courtesy: City  
Wonders

**B**

**I** love and appreciate the art of weaving because there are so many different combinations of shapes and designs, colours and textures - only limited by the imagination of the craftsperson.

When I first became pregnant in the '70s, I did tackle a macramé wall hanging and happily followed instructions for the intricately knotted pattern, featuring lime green woollen threads stretched across a large cane hoop, all balanced precariously over my growing belly.

The finished piece hung in our front entrance, complemented by a very trendy lime green rattan Peacock chair and an abstract patterned loop pile rug spread on the polished parquet floor.



*C LEFT - Detail of Bush Foods, 2015, designed by Sheena Wilfred, woven by Chris Cochius, Pamela Joyce & Cheryl Thornton, 1.84 x 2.15, wool and cotton.*

I found some eye candy for my soul recently when I came across the very talented designer, Natalie Miller ([www.nataliemillerdesign.com](http://www.nataliemillerdesign.com)). Natalie has a stunning array of handwork, not the least of which is a colourful tapestry weaving she created by roving her own hand dyed wool. (Photo A)

Our homegrown talent is definitely blossoming to create renewed interest in all handcrafts with sites like Pinterest and Etsy offering a plethora of unique and stunning ideas and images for the creation and embellishment of woven pieces like scarves, clothing, purses, handbags, wall hangings, rugs, table mats and runners.

But weaving definitely isn't a New Age craft as it was the innovation of the Stone Age people 20-30,000 years ago. They formed string and thread by cleverly twisting plant fibres together, not unlike many weavers and craftspeople today who use knotted threads and strings laced together. They constructed their fences, shelters and baskets using interlaced twigs and sticks well before the weaving of fabrics took hold. With the distinction of being the world's oldest surviving craft, weaving began with families in Neolithic times developing this great skill to make household items for their everyday use.

Countless versions of weaving such as intricate drawn thread-work, cutwork, needle lace and embroidery continue to be created in many countries. Since the 1500s, local ladies living on Burano (one of the famous tiny islands situated just off the coast of Venice) are renown across the world for their delicate workmanship with needle and thread. Considered as the original true form of needle lace, "*punto in*

*Abeer Seikaly weaving-a-home. Courtesy: Abeer Seikaly, [www.aberseikaly.com](http://www.aberseikaly.com)*



*aria*" ('stitch in air') is stitched alone, not onto a woven fabric. Parchment patterns depicting geometrical designs, flowers, animals and spirals were basted securely with a gimp over a few layers of linen before stitching commenced. Once the basting stitches in the layers were removed, the lace was revealed in its truly unique and elegant form. (Photo B)

Warps and wefts (vertical and horizontal threads or yarns, or thread interlaced at right angles to create a piece of fabric or material with many different versions or treatments) are used to create the feel, design and wearability of a length of fabric. Are you someone who loves wearing the draped softness of vibrant scarves to accentuate or match your outfit? Perhaps you like the feel of a snug collared winter tunic, its fabric woven from colourful textured threads to envelope you during the frosty winter months? There are a myriad of choices depending on the season and purpose to give an abundance of different options. Coloured yarns create the pattern or lightly woven base colour threads can be screen printed or tie-dyed with trendy patterns and colours. Crochet work is intricately mixed with woven threads to make a feature or secure the edges of the finished article. (Photo C)

To whet your creative urges and gain some benefit of weaving expertise before outlaying for equipment and materials, you can browse the Internet for many Australian organisations and dedicated websites such as Loom and Spindle ([www.loomandspindle.com.au](http://www.loomandspindle.com.au)). As an international leader in contemporary tapestry, the Australian Tapestry Workshop ([www.austapestry.com.au](http://www.austapestry.com.au)) offers the only workshop of its kind in Australia, and is one of only a handful in the world for the production of handwoven tapestries.

In business since 1927 and based in Abbotsford, Victoria, our own textile manufacturer, Australian Weaving Pty Ltd ([www.australianweaving.com.au](http://www.australianweaving.com.au)) holds their place, not only in the field of weaving, but also as brand manager for iconic names such as Dri Glo, Dickies and Freckles. Proudly being Australia's only towel manufacturer, their expert staff and modern weaving facility makes them a leader in their field with the design and creation of luxurious solid colour products, manufacturing under licence agreements for well known companies as Esprit Home, R.M. Williams and Christy.

Different combinations of materials and patterns in woven products have made endless inroads into all aspects of human life across our planet.





**E**

### **Moroccan Tent**

Photographer:

Luc Boegly

Courtesy:

OUALALOU+CHOI



**F**

**Human Nest.** Photographer: Lucas Handy  
Treebones Resort, California, USA

Featured on The Lexus Design Award website ([www.lexus-int.com/lexus-design/lexus-design-award/2013](http://www.lexus-int.com/lexus-design/lexus-design-award/2013)) are intricate plans and drawings for a woven tent design created by a brilliant young Jordanian designer, Abeer Seikaly ([www.abeerseikaly.com](http://www.abeerseikaly.com)). Presuming manufacturing costs were maintained at a reasonable level along with ease of transportation, these woven structural fabric tents could be made widely available for nomadic people.

The use of compression tubing and stretchable woven fabric is combined to form walls of diamond-like shaped

pockets of single and double layer skins. These pockets can be opened to embrace the arrival of warmer weather in spring and summer or tightly secured to create warm interiors by keeping out winter frosts and freezing winds. (Photo D)

Curiosity piqued, I found that along with these futuristic tents using manmade materials, there was also reference to tents made of natural woven fibres.

In January 2015, the *Contemporary Morocco* exhibit featured the unusually aesthetic display tent erected at Institut du Monde Arabe, Fossés Saint-Bernard, Paris. Woven by local Saharan women in the Sahara Desert using more than 650m<sup>2</sup> of camel and goat fibre, the tent served as an extraordinary urban landmark and harmonized contemporary design and technical innovation with traditional fabrication methods. It must have fascinated many Parisian visitors to see Nomadic traditions of Southern Morocco encapsulated to create a brilliant mix of raw materials and workmanship in a truly modern setting. (Photo E)

In terms of really getting back to nature, if you decided to go “glamping” at the Treebones Resort ([www.treebonesresort.com/human-nest](http://www.treebonesresort.com/human-nest)) in California, amongst their truly glamorous camping options is this cute woven timber nest designed by a local artist. Any resemblance to a Stone Age way of life meets an end when your swag and supplies are carried up the ladder entrance into this quaint twiggy cocoon. The resort helpfully mentions that guests should be prepared for rain by setting up a tent nearby well before nightfall. I’m not an avid camper but can’t help thinking that would be an awesome experience sleeping under the stars... perhaps for one night only!

(Photos F) 



# Hitomezashi Embroidery Pattern Creator

create your own patterns

A very simple program to use, with an almost infinite number of patterns possible.

Available as a download from  
[www.artwearpublications.com.au](http://www.artwearpublications.com.au)

**BASIC VERSION \$5**

# Hitomezashi Embroidery Pattern Creator

create your own patterns

A very simple program to use, with an almost infinite number of patterns possible.

Available as a download from  
[www.artwearpublications.com.au](http://www.artwearpublications.com.au)

**ADVANCED VERSION \$15**  
(includes basic version)

*Knit yourself some  
luxury—naturally*

Luxurious natural fibres  
in gorgeous yarns

All grown and produced  
in Australia



[www.knitalpaca.com.au](http://www.knitalpaca.com.au)

## Orizomegami

Fold and dye designs for paper and fabric



**Ap ARTWEAR  
PUBLICATIONS**

Available from ArtWear Publications,  
Search Press or Can Do Books.

**SPECIAL OFFER**



Bursting with diagrams and  
stunning samples, more samples  
**INSIDE**

RRP **\$15** within  
Australia  
**\$22** Rest of  
the World

**ON SALE NOW**

[www.artwearpublications.com.au](http://www.artwearpublications.com.au)





# Fibre Scour

## for wool & natural fibres

Fibre Scour is an easy to use scour for greasy wool and effective cleaner for non-greasy fibres such as alpaca leaving enhanced colour brightness and fibre lustre.



- Fleece is more open with a clean soft handle.
- Removes grease in fibres such as wool and soil in fibres such as alpaca & mohair
- Use before or after spinning
- Contains Australian tea tree oil & lemon myrtle which removes the wet wool smell
- For stockists contact Tantech Pty Ltd.

Manufactured by  
**tantech** PTY LTD  
Ph. 1300 309 545  
Fax 1300 309 824  
tantech@bigpond.com  
www.tantech.com.au



Wholesale Enquiries  
Welcome

INSPIRE • CREATE • PARTICIPATE

**Ap ARTWEAR**  
PUBLICATIONS

GET YOUR FAVOURITE  
**magazines**

DELIVERED TO YOUR DOOR  
OR ON YOUR DIGITAL DEVICE TODAY



**THE DIGITAL  
REVOLUTION  
IS HERE**

Download



- ✓ Never miss a copy.
- ✓ Delivered straight to your door or device.
- ✓ Great offers on subscriptions.

Available on  
**Pocketmags**

Available on  
**Windows 8**

Available on  
**Google play**

Download on the  
**App Store**

[www.pocketmags.com](http://www.pocketmags.com) or [www.artwearpublications.com.au](http://www.artwearpublications.com.au)

Love the look of *Embellish*?



Showcase your publications with  
eye-catching design and layout

**Mishy Dee  
Creative Designs**

Publication design  
and layout specialist

+612 66851461

mldavies@bigpond.net.au

[www.mishydeecreativedesigns.com.au](http://www.mishydeecreativedesigns.com.au)



**thetash**  
CUPBOARD

Specialising in locally, nationally  
and internationally sourced  
natural fibre yarns

Including Cascade Yarns,  
The Fiber Company,  
Manos del Uruguay, Lorna's Laces,  
Skein, Sweet Georgia Yarns,  
Fyberspates and so much more.

159 Liverpool Street, Hobart  
Ph. (03) 6234 1219

[www.thetashcupboard.com.au](http://www.thetashcupboard.com.au)







# **An interview with:** *Allan and Carol Phillips*

LOUISE HARVEY

## **1. Who are you and what is your connection to yarn?**

We are Allan and Carol Phillips. In 1998 we moved our family from a mixed wool growing and cropping farm in the Western District of Victoria, to Deddington in Tasmania. Our goal was to follow our passion of growing premium superfine wool and the property *Glen Stuart* provided the potential to realise this goal.

As third generation woolgrowers, Allan and his brother Geoff had continued to develop the quality of the sheep flock started by their grandfather and father. Not wanting to lose these genetics, we brought 2000 sheep with us as the basis of the new *Glen Stuart* stud and flock.

## **2. What motivates you the most?**

Our major motivation is to produce the best quality raw material (wool) we can each year, in balance with our environment. We understand that if we produce the best quality, then the processor has the best opportunity to produce a premium yarn, which then relates to premium cloth and garments. Having processors and customers who appreciate this quality and reflect our passion of wanting to create the best possible cloth, yarn or garment, continues to inspire us.

Our wool averages at around 15.6 micron, has a very soft handle and no prickly factor. Our environment ensures the





wool is evenly grown and has a strong tensile strength. In the past, the majority of our superfine wool has been purchased by high-end Italian and Japanese processors to produce high quality men's suiting. Australian Country Spinners is another purchaser of our wool and through their Cleckheaton brand, has now developed an Australian Superfine wool yarn, making this quality of wool available to all knitters worldwide.

We were fortunate in January 2016 to be present at the Vogue Live Knitting Fair in New York, where the Cleckheaton Superfine Wool was launched in the US. The reception from the American knitter to this quality wool was amazing, with nearly all the wool being sold out in the three day fair.

### 3. What is your background?

Allan is a third generation woolgrower from Tatyoon in the Western District of Victoria. His grandfather first settled in the area with his brothers and began to farm the land. The love of superfine wool started here, with Allan's father and uncle continuing to develop the genetics based on Saxon merino bloodlines. (Eliza Furlong in Campbell

Town Tasmania first introduced the Saxon sheep to Australia in 1831.)

The farm at Tatyoon was predominantly improved pasture, therefore growing the premium superfine year after year was difficult. The Tasmanian Midlands historically is one of the best superfine wool growing areas due to the native pastures and grasslands. Allan's dream was to grow the best superfine wool – but to do this required better land. When the opportunity to purchase *Glen Stuart* arrived, we took the challenge to chase our dream.

Carol heralds from the Netherlands, having emigrated in 1970 as a child. Her farming background was non-existent, but the knowledge and passion soon developed under Allan's tutelage. As a nurse, the extra income is always beneficial during poor seasons. We have three daughters who are all currently spread throughout Australia, studying and following their own dreams. Hopefully in time they may come back to the farm.

### 4. Explain one exciting aspect of your work.

We have two aspects which excite us both. Seeing the new lambs born each spring and watching them frolic in the paddocks on warm spring days. They always bring a sense of hope and positivity. Watching them always brings a smile to everyone's face.

Harvesting the clip each year at shearing. This is the culmination of a year's hard work and management. Each year we endeavour to grow wool from healthy sheep that balances the needs of our clients, with the quality that we are happy with. It is a chance to see the progression of new genetics that may take several years to fully establish.

### 5. What art do you most identify with?

The art we identify with is nature. We are fortunate to be the custodians of a plot of native Tasmanian bush and grasslands. In this everchanging seasonal environment, we will see beautiful native flowers including orchids, many types of fungi and native animals both on the ground and in the air. Sunsets and sunrises can be magnificent and the quietness is often overwhelmingly loud with a chorus of insects, frogs and birds.

However, nature can present many challenges as well – drought, floods, weeds and pests. This year we have had them all. Our challenge is to manage the environment sustainably, keeping our land and our stock as healthy as possible.

### 6. When are you at your most creative self?

We operate a small merino stud (approximately 200 ewes), mainly to replace the rams for our own use, but we also sell a few rams to other breeders. It is at the time of selecting the rams to join to specific ewes that Allan's skill and many years of experience comes to the fore. Rams are selected



based on the future direction of our wool enterprise and to meet customer demand. We have good relationships with some of our customer base, so regularly receive feedback on their requirements and research.

Each sheep in the stud has a known pedigree and this is consulted during the joining process. Ewes are viewed individually. Attributes such as wool quality, quantity, crimp frequency and body structure are all taken into consideration and matched to the ram's attributes. The aim is to produce lambs with positive attributes of *both* sheep, to be the core of our breeding flock for the future. This is not an exact science and at each year of their life, these future lambs (sheep) will be reviewed to ensure we are reaching our goals. We are constantly tweaking genetics with new rams brought into the stud, or if our customer base requires a slight variation.

### 7. What themes do you pursue?

Excellence, Quality, Sustainability. We strive to always produce the best wool we can - to grow a fibre that is of the best quality and to enable the next user to start their process with the best possible raw material. Our inspiration comes from seeing the Italian men's suiting cloth and the Cleckheaton wool, as well as hearing from the purchasers of these materials who appreciate the quality, feel and handle of the cloth and yarn.

To grow good wool requires happy healthy sheep, so management of stock health is a key. We rely on the native pastures of the Tasmanian bush, which forms a major part of our farm. This is a fragile environment with grasses growing slower, but providing a more even nutrition. Finding the balance between productivity and maintaining this environment in a healthy state is essential to our operation.

### 8. When one work is complete, what drives you to create the next one?

We see each wool clip as a record of the year's work. It reflects our management, breeding selections from previous years and environmental conditions. After shearing, we start again with a new palette of environmental and management conditions.

### 9. What is that special something that connects people to your work?

We live in a beautiful area of the world and grow wool in a native environment. People love to hear the story behind this, such as the origins of the stock, our philosophy and the circumstances whereby our sheep live in the same environment as our native flora and fauna.

In New York we were extremely fortunate to be able to connect to the end users of our wool at the *Vogue Live Knitting Fair* to discuss our experiences of growing the wool. We were able to showcase pictures of our land and sheep, encouraging the knitters to feel the softness of the



raw wool top, then how this feel is reflected in the yarn. Their enthusiasm was reflected in the sale of most of the yarn Cleckheaton had brought to the launch, which inspired and motivated us to continue to strive to grow the best wool we can.

### 10. Name something you love and why.

Family, the land and our stock are what we love. Our three daughters aged 25, 23 and 20 always love coming home to the farm. We love the land and where we live. We have peace and quietness with no close neighbours, yet are only 15 minutes to the nearest village or 30 minutes to Launceston. With each change of season the land alters, providing new beauty but also many challenges. Keeping our stock healthy is of paramount importance to us too and requires regular monitoring and management.



# Fibre Fact File:

## Camelid and Caprine

LILL ROBERTS

*With so many fibres on the market, it can sometimes be confusing to know just which one to use for your next project. In this issue we continue our series by Lill Roberts who has been looking at the different types of fibres available to spinners, knitters and other fibre artists.*

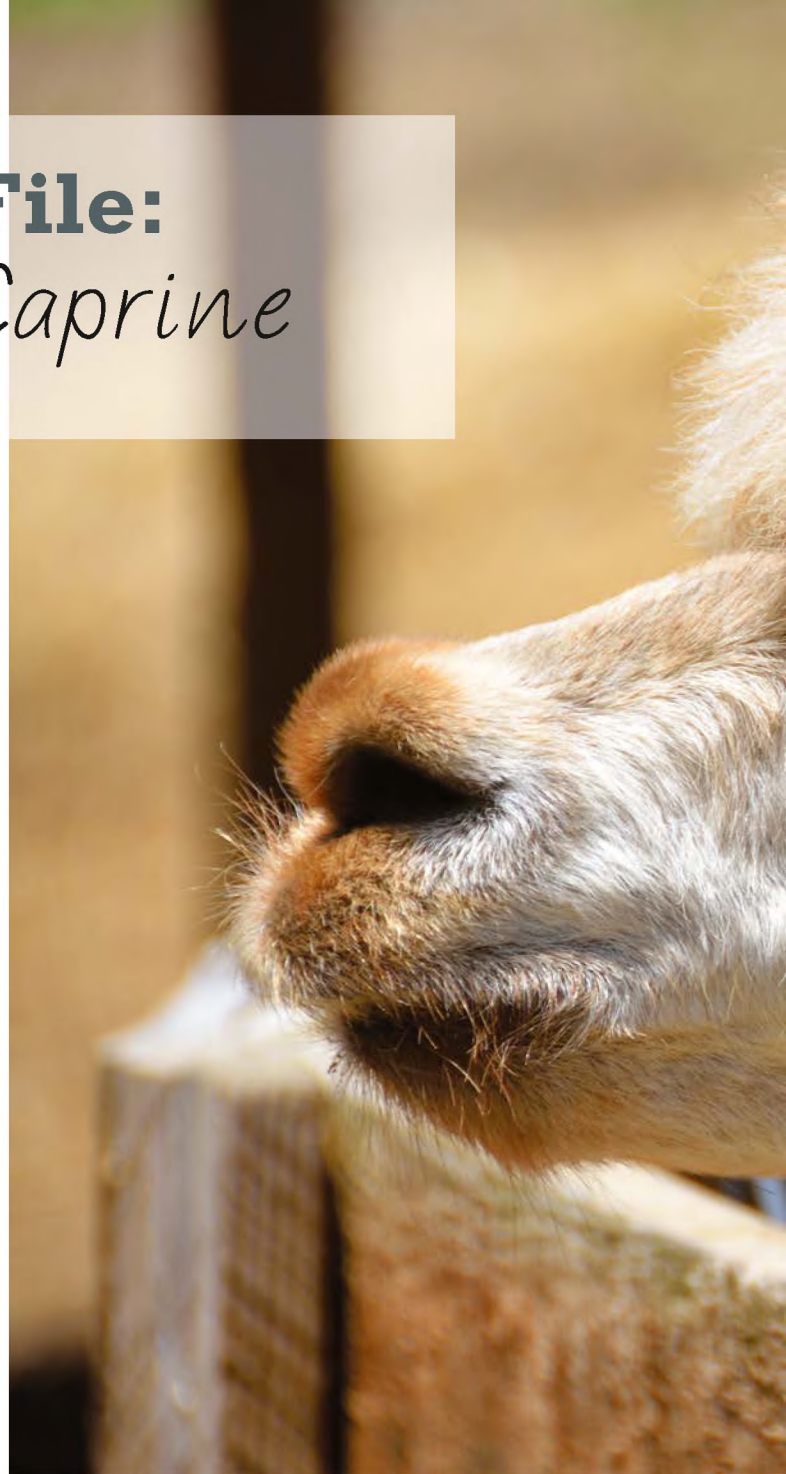
*While sheep are usually the first animal most Australians think of when the topic of warm clothing is raised, there are other animal families that make a significant contribution to the Australian fibre industry. This article will look at the Camelid (alpacas, llamas, camels, vicunas and guanaco) and the Caprine (goat) families.*

## Camelids

### Alpaca

It burst on to the Australian market 20 years ago and was set to make a huge impact on the garment and fashion industry. Alpaca was the fibre everyone was talking about. It was very soft when compared with sheep wool, but it came with a high price tag. There were few animals and the fleece was scarce.

Today the Australian Alpaca industry has matured and alpaca fleece is readily available to the hand spinner and felter. Like sheep, the quality of the alpaca fleece can vary across the animals. When being shorn, the shearer or classer will usually separate the fleece from the different parts of the animal. The underbelly is the least valuable fibre and separated out first. The next fleece is from the neck (which is often shorter than the fleece from the rest of the animal), then their legs, the saddle, blanket or back. It is this saddle fleece which is the most desirable.



Like all fibre animals, fleece from alpacas becomes coarser as the animal ages. Good alpaca fleece should feel soft to the touch and should have very little, if any, guard hair. There are two types of alpacas. Huacaya fleece resembles sheep wool and is the most common alpaca fleece available. Suri alpaca fleece is quite different as it is very long (about 20cm), shiny and has virtually no crimp.

Alpaca fleece comes in a wide variety of colours from white through the creams, browns, grey and black. Unlike sheep wool that tends to fade as an animal ages, black alpaca stays true black. It has no lanolin, so it doesn't need to be scoured. However, as alpacas love to roll in the dirt, their fleece can be very dirty. Unlike sheep, alpacas have very little 'stained' fleece due to the lack of fleece around their bottoms and small amount of fleece around their bellies.





There are several ways to prepare alpaca fleece for spinning. Many spinners like to spin straight from the locks with a quick flick of a flick carder to separate out the fibres. This works well and saves time, but be prepared to give your flick carder a good clean afterwards. The spun yarn will then need to be thoroughly washed to remove all the dirt.

Alternatively, alpaca fleece can be washed prior to spinning. Hot water and strong detergents are not needed, just lots of water. A mild detergent will help with dirt removal. Some people leave their alpaca fleece in a bucket out in the rain; some put it in laundry bags, peg them to the clothesline and hose it clean; others put it between two pieces of wire mesh and hose it. The critical thing is not to agitate the fleece as it will felt. Place your washed fleece somewhere warm to dry. It can then be

flick carded and spun from the lock. Huacaya fleece can be carded with hand carders or a drum carder. Suri fleece is usually too long for either hand or drum carders and is best combed or flicked.

## Llama

Llamas are the bigger relatives of the alpaca. They are larger in size, have banana shaped ears (Llama, banana, easy to remember) and their coat can be a single, with even consistent soft fibres throughout, or a double coat with softer fibre and guard hair growing together. Llama fleece can be bought in top form and occasionally as a full fleece. If buying a raw fleece, a single coat will not need dehairing. A double coat will need to have the guard hairs removed (dehairing) - a time consuming and difficult process.









## Camel

Yes you can spin the fleece from camels. It's the soft down fleece that grows underneath the coarse guard hairs which makes for wonderful spinning. As with any down fleece, these fibres are fine and are usually available in top form.

### Other camelids

Within this family there are also guanacos (the wild form of llamas) and vicuñas (the wild form of alpacas). The fleece from these animals is rarely available in Australia and when it is, it comes with a high price tag. Vicuña fleece is particularly prized for its fineness and warmth.

### Cross breeds

Camelids can cross breed within their family, producing different and varied fleece. If you are knowingly buying a fleece from a crossbred animal, you may consider feeling it before purchase. Suri X Huacaya crosses are common, producing a fleece that is fine and lustrous.

### Blending

When alpaca and wool fibres are blended together, the end result can be light fluffy fibre that allows for both drape and stretchiness. The alpaca will add lightness and warmth to the wool. With respect to the other members of the camelid family, these expensive fibres are best used blended.

### Spinning

When using any of the fleeces from the Camelid family, it is worth remembering that they are very warm. By weight, you will need less camelid fleece for a project than the same project completed in wool.

The fleece from animals other than alpacas is best spun woollen style with high twist due to the short staple length. Huacaya alpaca can be spun very finely either in woollen style for fluffy warm items, or worsted style for more hardwearing garments. Suri is best spun worsted due to its length and needs less twist.



# Caprine

Goat hair has been spun for millennia. It is even mentioned in the Bible. There are two distinct types of goats that produce very different fleece.

## Angora – Mohair

The first is the angora goat which produces mohair. Some older readers may remember Mohair from the 1960s. It was made into ponchos and rugs and was very prickly - enough to put someone off mohair for life!

Today's mohair is very different. Improved genetics from overseas now sees angora goats produce soft, fine mohair that can be worn next to the skin. Mohair at its best is soft and very lustrous. It is also a very strong fibre that will wear well without creasing or pilling. Its shine is second only to silk. It has no 'give' in it, so the end garment will drape. Mohair is shorn from the goat in much the same way as sheep are shorn. Most mohair is white, but coloured fibre can be obtained from breeders who specialise in coloured angoras. It is fairly rare. Mohair takes dye very well.

Some mohair, particularly that from goats of Texan or South African origins, has a greasy feel to it. This grease is not the same as lanolin found in sheep wool, but it needs to be washed with detergent or scouring agent in very hot water in order to remove it. Fleece from the older Australian bred goats has virtually no grease at all and only needs to be washed in warm water with a mild detergent or shampoo. A conditioner in the first rinse helps with softness and shine. Mohair does not felt easily, so a little agitation when washing to assist with dirt removal will not harm the fleece. Mohair takes longer to dry than sheep wool or camelid fibres.

Kid mohair, which is usually the first or second clip, is the softest and finest and is suitable for wearing next to the skin. Third and fourth clips are good for jumpers, cardigans and items that are not worn next to the skin. Older fleece makes durable bags and rugs. Mohair can be purchased raw, washed, in curls and in top form.

## Spinning

Due to its slippery feel, some spinners find mohair a difficult fibre with which to work. Slowing the pedal speed, increasing the ratio and reducing the tension will help make this delightful fibre easier to spin. Mohair adds lustre and strength to any fibre with which it is blended. Wool in particular, is enhanced by the addition of a small amount of mohair.



## Cashmere

Cashmere is the name given to the soft undercoat of a goat. All goats except angoras have a cashmere undercoat, but cashmere goats have been bred specifically for this soft undercoat. The cashmere can be obtained using one of two methods. The first is to shear the goat, in much the same way as angora goats or sheep are shorn. When this is done, the guard or coarse hairs must then be separated from the soft cashmere.

Alternatively, the cashmere can be combed from the goat. This is laborious and some guard hairs will still be embedded in the cashmere. Cashmere is much more expensive than mohair. This is because a commercial angora goat will produce about 3kgs of fleece a year, whereas a cashmere goat will produce only 500g per year. It is definitely a luxury fibre. Raw cashmere fibre will have to be dehaired. It is also available in top form.

## Spinning

Due to its short staple length and high cost, cashmere is often blended with other fibres. Even 10% cashmere added to fine wool will give the final blend a beautiful lightness. It is best spun woollen style and will impart a soft halo to the yarn after washing.

So when you are next designing a yarn for a special project, it is worth considering adding either camelid or caprine fibre to your blend. Each brings its own unique characteristics to your end project. Have some fun experimenting with blends and techniques. Try adding some mohair to your next sock yarn for added durability, or some cashmere to that fluffy beanie. Maybe some alpaca will give your next jumper a bit more softness and the soft browns of some camel will provide a highlight in your next natural coloured vest. The combinations are endless.



## Trevor's blanket

BY RIE NATALENKO

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



I'm not a crocheter. I like a good project, don't get me wrong, but I'm the sort of person who puts things aside if I get tired of them. I don't always finish stuff. I have a box full of half-finished things, and a couple of boxes of yarn which I bought, thinking I would make them up into something at some time.

And I'm not that good, either. I can't stick to a gauge (and I hate doing those sample things anyway). I crochet loosely and it looks like crap. So yes, I can crochet, but an expert I am not.

So when my best friend asked me to make something for him before he went travelling around Australia, I laughed. Then I thought, "why not?" I chose browns and beiges because they were his favourites, and because they would match the outback. I used up six balls of different browns that I had in my box. I made a zigzag scarf. Each row was one ball and it was finished in a few hours and he loved it.

As he wrapped it round his neck, he threw out the offhand comment, "Wouldn't this look good as a blanket?"

And then he sat me down and broke his news. He had been diagnosed with cancer. He didn't want the invasive treatment regime, which would probably not succeed, in the opinion of his specialists. He didn't want to spend his time dying, he said—he wanted to spend it living.

So, typically, he was travelling around Australia to see everything while he could. And he was leaving in a month. Could I do it? Could I make a blanket? I had never done anything that large.

Each double row took me one hour and one ball of wool. I calculated. 65 double rows. That's 65 hours. If I did three rows a day for twenty-two days, I would get there. As I crocheted each row, I thought of our long friendship. He dropped round on several evenings and we would relive the memories. I laughed with him as he sat beside me and I crocheted. I cried through every row when I crocheted alone.

I met him in primary school when he saved me from the bullies. Trevor was my hero. He used to come around after school because his mum worked late. We'd do our homework together. I was the one he told his secrets to, and I kept them for him. I went to the school dance with him

every year, helping him to keep his secrets.

We both fell in love while we were at Uni in the seventies—me with Gordon, and he with Tom. They were groomsmen at our wedding, and we kept in touch through the years. They were godfathers to our firstborn, and always remembered the birthdays of all my children. Uncle Trevor and Uncle Tom were special in their lives.

When Tom died, I was the one who held Trevor. I was the one who fought Tom's parents when they wanted to keep him out of Tom's funeral arrangements.

"If Gordon had died," I screamed at Tom's parents, "I would have been respected as the grieving widow, not scorned and ignored. He's loved Tom as long as I've known Gordon!" I don't know if it was my grief-stricken tirade, or if they just thought it through, but they were kinder to him after that.

We celebrated all our milestones, our important birthdays, our promotions, my children's weddings, and a few years ago, our retirements. And now, after all these years, I was going to have to say goodbye.

It was just like him to want to spend his last months visiting or revisiting the vast stretches of the country he loved. And he took my (finally finished) outback blanket with him.

He sent me photos of the blanket at Uluru, in the Daintree, at the top of Cradle Mountain, in Jindabyne, at Margaret River and with a whole group of half-naked boys at Turtle Cove. It was well used and, I like to think, well loved. He said he thought of me every time he wrapped it around him.

It was with him when he died.

His cousin went to Adelaide to retrieve his things, and asked me if I would like the blanket. I managed a nod as I choked back the tears. Of course I did.

For a while, it sat on the back of the couch, but that was too painful, and made me cry more than it made me smile. So now it sits in my cupboard, and once a week, when I put the sheets and towels away, I stroke it, and cherish the memory of my friend.



*Get Creative*

# MARKET

Products from our advertisers



## **SOFT, SENSUAL, SILK DREAM.....**

Imagine a yarn that is amazingly soft, has a gentle lustre and is made from Australian Merino wool with a touch of silk? That's Shiloh Wool's Exclusive Silk Dream yarns! Spun from lustrous Optim® wool and silk filament, Silk Dream yarns are available in 4ply and 8ply, in natural white and a range of beautiful hand-dyed colours! \$9.00 for 50g.

<https://shilohwool.blogspot.com>  
[shiloh40@bigpond.com](mailto:shiloh40@bigpond.com)  
Ph: +61 3 5521 1080 (Jenni)



## **HAND DYED SPARKLE YARN**

This is a super wash merino and silver stellina based yarn and is soft, smooth and twinkly. There are colours of the rainbow in semi solid colourways which shimmer like precious jewels. There are also amazing one of a kind variegated and speckled colourways. Bring that special touch to your creations and the joy of colour and twinkles into your life.

[www.etsy.com/au/shop/AngiesStudioYarn](http://www.etsy.com/au/shop/AngiesStudioYarn)  
[angiecare@hotmail.com](mailto:angiecare@hotmail.com)  
Ph 0419 500 497



## **WHITE COTTON SCRIM/ MUSLIN/GAUZE**

No matter what you call it, it's great for dyeing, stitching into, distorting, adding bling to, needle felting and all manner of textile arts. It's a wonderfully loose weave. Available by the metre, 90cm wide.

<http://stores.ebay.com.au/Lyndas-Books-Crafts-and-Treasures>





# QUEENSLAND'S YARN BOMBING & JAZZ FESTIVAL



20 - 30 July 2017

TREES DRESSED IN JUMPERS  
TEXTILE WORKSHOPS  
YARN BOMBED SURPRISES  
COUNTRY HOSPITALITY  
TEXTILE EXHIBITIONS  
POP UP CRAFT SHOPS  
LIVE JAZZ



Festival program information  
[www.jumpersandjazz.com](http://www.jumpersandjazz.com)

To register to yarn bomb a tree or join a workshop  
[www.warwickartgallery.com.au](http://www.warwickartgallery.com.au)



Warwick Art Gallery  
49 Albion Street  
Warwick Queensland  
07 4661 0434  
E: [warwickart@sdrcl.qld.gov.au](mailto:warwickart@sdrcl.qld.gov.au)

## Out and About

with our Editor, Gaille



Following our recent article on **Queen Babs**, I was excited to hear from my niece who works for one of our leading telecommunications brands, telling me about a joint venture they had with Queen Babs. The company engaged in Jane's expertise to come onsite and teach crochet as part of their Employee Experience Program. The project was quite different for the company, in that they actively engaged with employees and worked alongside them, as opposed to most projects that have been created off-site. With over forty employees attending crochet workshops, they played a part in the corporate yarnbombing combined venture that was to be found around their head office.



As I headed off to the **Canberra Show** to take part in a 3-day exhibition for Yarn's mother company **Artwear Publications**, I did not know what was in store for me. Three of our shareholders joined me to interact, encourage and entice interested show goers into knitting, crocheting, spinning and learning all about the **Yarn** brand. With a stand filled to brimming with a citrus inspired mural, farm to yarn display and ongoing demonstrations in



crochet and spinning, we had the audience captivated. The event was well executed, well planned and filled with fun, community spirit and an overall sense of comradeship amongst the **Yarn** staff.

Gaille



# Yarn Library



**WITHIN: Knitting  
Patterns to Warm the Soul**  
Jane Richmond and  
Shannon Cook  
(Marion Rae Publications)  
ISBN 9780991728923  
RRP US\$21.95

Jane Richmond and Shannon Cook have created a sumptuous visual culture and narrative in this their fourth knitting publication. It's a picture story book in which we meet Gryffin and 'her beau' journeying through 'a world of modern rustic designed to stimulate the senses and kindle inspiration'. I'm interested that the designers called this book Within. Certainly there are some great pics of Gryffin set indoors and the items she's wearing look very inviting there, but it's the outside shots that caught my eye and kindled my knitting imagination. These pictures tell a story of being very warm in a cold place, having fun and enjoying the great outdoors.

As gorgeous as the surroundings are and as attractive as Gryffin and her beau are, it's the knitted garments she brings to life that are the real heroes of the story. There are six in all: a triangular shawl, a scarf, a pullover, a woolly hat, mittens and the stand out item for me, the Timber Cardigan. It's a casual raglan cardigan designed to be worn open. The yarn is a worsted weight tweed

and the colour, called Haystack, is vibrant. The garment is very stylish and comes in eleven sizes from petite to comfortable, as does the pullover. The cardigan is knitted top down and the twisted ribbing cleverly incorporates the stand-up collar, the front and bottom bands and the pockets. It also features attractively down the back and the sleeves.

The schematics, text and instructions for each design are well presented and the Stitch Guide and Special Techniques sections have useful information well explained. My only concern is that the schematics, sizing tables, guides and technical information are printed in white text on a dark slate coloured background perhaps providing a challenge to some knitters with visual issues.

- Lynne Johnson



**Knitted Cable  
Sourcebook**  
Norah Gaughan  
(Abrams)  
ISBN: 978-1-4197-2239-4  
RRP: \$45

A first quick flip through the pages of this book may give the impression that this is a wonderful dictionary of cabling. Within its 276 hard-backed pages, there are 150 new and innovative cable stitch patterns, most of which are previously unpublished. But delve deeper and you'll find so much more than stitch patterns, beautiful though these all are.

Norah Gaughan (known throughout the knitting world as "The Cable Queen" explains simply and clearly how cables are engineered, how to design your own, and how to mix and match without changing the size or gauge of your chosen pattern.

As well as the 150 stitch patterns, the book contains 15 patterns for garments (beautifully photographed by Jared Flood of Brooklyn Tweed fame) ranging from sweaters and cardigans to hats, afghans and skirts. The cables used in each of these patterns can easily be substituted by others in the book using Norah's Stocking Stitch Equivalent (SSE) system. A cable's SSE, which is included with all the instructions, tells you how many stocking stitches are needed to achieve the same width as the cable in any weight yarn. You can then add or deduct background stitches to achieve the perfectly sized garment.

All of the cable stitches contain written instructions as well as charts. The project patterns are clearly written, explained, and include full schematics. In other words, the demands and preferences of all knitters are catered for.

The book is sub-titled "A Breakthrough Guide to Knitting with Cables and Designing Your Own". It is without doubt the most instructive and useful book about cables I've seen, and will I believe, very quickly become the definitive work on the subject.

If you're an avid cable-knitter this certainly is the book for you. And if you're not currently a fan of cabling, or haven't yet tried to produce cabled work, you will be inspired to start after reading this beautiful book. - Sally Ogilvie

can do  
BOOKS

- Mail order
- Shop online
- Fast Shipping

**candobooks.com.au**



**Free  
catalogue**

**Contact us for  
a free catalogue.**

**608 Burwood Rd, Hawthorn VIC 3122**  
**Tel: 1300 308 261**  
**Email: info@candobooks.com.au**



## The Creative Feltmaker

DVD felt workshops with

Wendy Bailye of

**THE FELT  
STUDIO**

Instructional DVD

### *Felting with Fabrics*

create your own beautiful

**Silk Lily**

**Muslin Wrap**

**Solid Wool Wrap**

*In her first DVD renowned  
Australian textile artist and  
feltmaker Wendy Bailye will take  
you on a journey of discovery  
using fabrics in the feltmaking process*

*Includes easy to follow instructions with*

*Wendy's special hints and tricks*

*to help you on your way*

**\$35<sub>AUD</sub>**

**Order Online**

[www.artwearpublications.com.au](http://www.artwearpublications.com.au)

[www.wendybailye.com](http://www.wendybailye.com)

# By Lynette



**Knitting Felting Crochet  
Boutique Yarns**

Noro, Touch, Filatura di Crosa, Debbie Bliss,  
Naturally, Zealana & More



**AUSTRALIAN MADE** handcrafted items

ASHFORD Weaving Spinning Textile supplies

**[www.bylynette.com.au](http://www.bylynette.com.au)**

Mobile: 0439 468 698

Email: [bylynette@bigpond.com.au](mailto:bylynette@bigpond.com.au)



**Tour** **Steven Be**  
**BE INSPIRED**

Register interest [gaille@creativeincentives.com.au](mailto:gaille@creativeincentives.com.au)

**100%  
AUSTRALIAN  
ALPACA**

*sourced from some  
of Australia's  
leading alpaca  
stud*



1, 2 & 4 ply and Boucle



50g balls

100% Australian Alpaca - 2, 4, & 8 ply  
83% Australian Alpaca in Boucle - 10 ply  
70% Australian Alpaca / 30% Silk - 1 ply  
Shade card available

**australian alpaca yarn**



Shop online at

[www.australionalpacayarn.com.au](http://www.australionalpacayarn.com.au)



"formerly Alpaca Ultimate Yarns"

Owned by Lualto Alpacas, Yass, NSW

**02 6227 3158 • 0429 783 575**



# Stitch guide

## KNIT STITCHES ABBREVIATIONS

|                  |                                                                                              |
|------------------|----------------------------------------------------------------------------------------------|
| <b>*, **</b>     | repeat directions following * or ** as many times as indicated                               |
| <b>alt</b>       | alternate                                                                                    |
| <b>CC</b>        | contrast colour                                                                              |
| <b>cont</b>      | continue                                                                                     |
| <b>cn</b>        | cable needle                                                                                 |
| <b>cm</b>        | centimetre(s)                                                                                |
| <b>dec(s)</b>    | decrease(s)/decreasing                                                                       |
| <b>dpn(s)</b>    | double-pointed needle(s)                                                                     |
| <b>fol</b>       | following                                                                                    |
| <b>inc(s)</b>    | increase(s)/increasing                                                                       |
| <b>g st</b>      | garter stitch: k all rows (back and forth); in rounds, work 1 round knit, next round purl    |
| <b>K, k</b>      | knit                                                                                         |
| <b>k2tog</b>     | knit 2 sts together (decs 1 st; a right-leaning dec)                                         |
| <b>kfb</b>       | knit into the front and back of the same st (increases 1 st)                                 |
| <b>m</b>         | metre(s)                                                                                     |
| <b>m1</b>        | make 1 (raised increase)                                                                     |
| <b>m1L</b>       | make 1 leaning left                                                                          |
| <b>m1R</b>       | make 1 leaning right                                                                         |
| <b>MC</b>        | main colour                                                                                  |
| <b>mm</b>        | millimetre(s)                                                                                |
| <b>P, p</b>      | purl                                                                                         |
| <b>Patt</b>      | pattern                                                                                      |
| <b>PM, pm</b>    | place marker                                                                                 |
| <b>psso</b>      | pass slipped stitch over                                                                     |
| <b>p2tog</b>     | purl two sts together                                                                        |
| <b>pw</b>        | purl wise                                                                                    |
| <b>Rem</b>       | remain/remaining                                                                             |
| <b>Rep</b>       | repeat                                                                                       |
| <b>RS</b>        | right side                                                                                   |
| <b>skp</b>       | slip 1, knit 1, pass slipped stitch over                                                     |
| <b>Sl, sl, s</b> | slip                                                                                         |
| <b>Sm, sm</b>    | slip marker                                                                                  |
| <b>ssk</b>       | slip, slip, knit the 2sts tog (left leaning dec)                                             |
| <b>st(s)</b>     | stitch(es)                                                                                   |
| <b>st st</b>     | stocking stitch: k one row, p one row (flat); k all rows (circular knitting)                 |
| <b>tbl</b>       | work st(s) through back of loop(s)                                                           |
| <b>tog</b>       | together                                                                                     |
| <b>WS</b>        | wrong side                                                                                   |
| <b>w+t</b>       | wrap and turn                                                                                |
| <b>wyib</b>      | with yarn in back                                                                            |
| <b>yb</b>        | yarn back                                                                                    |
| <b>yf</b>        | yarn forward. Makes a st on a K row by moving yarn to front of work under right hand needle. |
| <b>yo</b>        | 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) |  | 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                  |

## Pattern Difficulty Guide

|  |                                            |
|--|--------------------------------------------|
|  | <b>EASY</b> - first time knitters          |
|  | <b>INTERMEDIATE</b> - some variety         |
|  | <b>ADVANCED</b> - lots of technique needed |

## YARN CONVERSION GUIDE

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

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

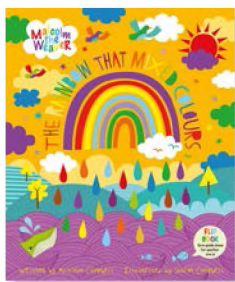
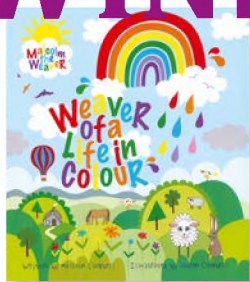
\*\* Steel crochet hook sizes may differ from regular hooks.

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



# WIN!

## Competition & Giveaways



I had the privilege of being sent two books from Malcolm Campbell, who we featured in the last issue of **Yarn** magazine. We have a copy of both to giveaway to one lucky reader.

***Weaver of a Life in Colour*** is a book with a weaver who sets out to turn the bad to good in our world. ***The Rainbow that Mixed Colours/ The Moon that Shone Dark*** is a two in one book. Malcolm teaches children about the world and nature and once again the books

are filled to bursting with colour, that grabs children's attention. The images really appeal to younger kids and help them learn about the world and what needs to be done to ensure it lives a long life! Thoroughly recommend these books for K-6 school libraries.

**To enter:** email us at [yarneditor@artwearpublications.com.au](mailto:yarneditor@artwearpublications.com.au) to go in the draw to win these two wonderful children's books.

Please write in the subject line: **Comp - Malcolm the Weaver.**

## Issue 46 Advertisers Index

|                                               |        |                                      |        |                                         |        |
|-----------------------------------------------|--------|--------------------------------------|--------|-----------------------------------------|--------|
| Ashfords . . . . .                            | IFC    | GGA . . . . .                        | 38     | Rie Natalenko . . . . .                 | 55     |
| Angie's Studio Yarn . . . . .                 | 48, 56 | Handspinners and Weavers             |        | Robynn-El Studio . . . . .              | 55     |
| Australian Alpaca Yarn . . . . .              | 51     | Guild of South Australia . . . . .   | 54     | Salamanca Wool Shop . . . . .           | 56     |
| Australian Organic Wool (WOOLganic) . . . . . | 54     | Hitomezashi Basic . . . . .          | 37     | Shiloh Wool . . . . .                   | 48, 56 |
| Banksia Yarns . . . . .                       | 56     | Hitomezashi Advanced . . . . .       | 37     | Smiley Kylie's Graphic Design . . . . . | 56     |
| Batik Oetoro . . . . .                        | 56     | Hookit . . . . .                     | 55     | Steven Be . . . . .                     | 51     |
| BB Yarn Supply . . . . .                      | 56     | Kathy's Fibres . . . . .             | 56     | Tailored Strands . . . . .              | 54     |
| Biggan Design . . . . .                       | 55     | knitalpaca . . . . .                 | 37     | Tantech . . . . .                       | 38     |
| By Lynette . . . . .                          | 51     | Knit Spin Weave . . . . .            | 56     | Tasmanian Wool Centre . . . . .         | 56     |
| Can Do Books . . . . .                        | 50     | Lynda Anne . . . . .                 | 48, 56 | The Stash Cupboard . . . . .            | 38     |
| Colonial Lake Books . . . . .                 | 56     | Marlyn Alpaca . . . . .              | 56     | Tijuana Alpacas Wool Shop . . . . .     | 55     |
| Creative Market . . . . .                     | 48     | Mishy Dee Creative Designs . . . . . | 38     | Waratah Fibres . . . . .                | 55     |
| Earth Palette . . . . .                       | 55     | Moseley Park . . . . .               | 56     | Warwick Art . . . . .                   | 49     |
| Felting DVD (Wendy Baile) . . . . .           | 51     | Orizomegami . . . . .                | 37     | Woolybutt Knitting . . . . .            | 56     |
| Fibreworks . . . . .                          | 55     | Our Hidden Creativity                |        | Yarn Ramble . . . . .                   | 3      |
|                                               |        | Exhibition . . . . .                 | 55     | Yay! For Yarn . . . . .                 | 55     |

## Acknowledgements

The magazine could not be possible without the dedication of the yarn contributors for designing patterns and writing articles. Thank you for making issue 46. Thank you to our loyal **Yarn** team - Thanks to Robynn Ross, Lynne Johnson, Wendy Knight, Lynda Worthington, Kylie Albanese & Michelle Davies for their continued effort. Thank YOU! And a special thanks to you our loyal readers for supporting an Australian Independent Publication.

## YARN is an independent Australian publication

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

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

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

A good idea begins  
with a good  
**Yarn**®

### PUBLISHER

ArtWear Publications Pty Ltd

### EDITOR

Gaile Smith

### CONSULTING EDITORS

Robynn Ross, Wendy Knight, Lynne Johnson

### ART DIRECTOR

Kylie Albanese, [smileykylies@bigpond.com](mailto:smileykylies@bigpond.com)

### SENIOR GRAPHIC DESIGNER

Michelle Davies, [mldavies@bigpond.net.au](mailto:mldavies@bigpond.net.au)

### PHOTOGRAPHY

Ellie Bobilain

[elliebobilainphotography@gmail.com](mailto:elliebobilainphotography@gmail.com)

Location Freshwater Beach, NSW

Article photography by author, contributor or designer unless otherwise stated.

Model: Jessica Louise.

### CONTRIBUTORS

Kiri Hillier, Jenny Occleshaw, Betty Abbott, Michelle Gordon, Kathy Baschiera, Rie Natalenko, Rachel Preston, Krystal Higgins, Clare Hackett, Allan and Carol Phillips, Lill Roberts.

### ADMIN ASSISTANT

Dawn Bordin

### ADVERTISING SALES & MARKETING

Lynda Worthington 03 9888 1853

[thegirls@artwearpublications.com.au](mailto:thegirls@artwearpublications.com.au)

Published in Australia

Printed in China by Toppan Leefung Printing Ltd  
Australian distribution by Gordon & Gotch  
Agents order online or call customer service on 1300 650 666

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

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

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

World Wide Digital Distribution by GGA  
[www.pocketmags.com.au](http://www.pocketmags.com.au)

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

All contents © YARN Magazine 2017. The purchaser of this magazine may make a single copy of any pattern contained within for personal use only. Please do not give copies to your friends. Contact us to talk about reproductions, including intended sale of items made from patterns within this magazine. If you have any questions about obtaining permissions or about this policy, please contact us at the address above.

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



# Mailbox

## Dear Yarn Magazine,

Just thought I would let you know that I was very much looking forward to reading the December issue, but unfortunately our local newsagent only gets a few copies and they came in on Thursday and were all sold by today, Saturday when I went shopping. So along with my mum we will miss reading this issue, which we were really looking forward too. I have now put a hold on the magazine at the newsagent, so each time the issue comes out, I will be guaranteed to get a copy. We are looking forward to the March issue. - **Trish**

*Hi Trish - Thanks for your email; I am excited that the magazine has sold out but sorry that you missed out. The best way to deal with this situation is to order a copy or subscription online. This will guarantee a copy and delivered to your doorstep! - Gaille*

## Dear Yarn Magazine,

Yesterday I received the copy of **Yarn** magazine issue #44 ordered online and I absolutely love it. The projects are great and the articles very interesting. I gave it to my mum to read today and she is also impressed with it. She made a comment that "you have breathed new life into the magazine". Keep up the good work and look forward to collecting from our newsagent each time it is due. - **Trish**

Dear Trish - Thank you so much for your lovely email. I am so glad you finally managed to find a copy; we will need to ensure all newsagents are stocked with **Yarn**. If anyone else finds an empty newsagent shelf, you can request they order some more in and have the shelves stocked for you or alternatively you can order past and present issues online. - **Gaille**



**Phone: 0418 682 713**  
Available in both 4 ply and 8 ply  
Home of WOOLganic Knitters Yarn

Spun from super soft 100% certified organic merino wool  
[www.australianorganicwool.net.au](http://www.australianorganicwool.net.au) • [info@australianorganicwool.net.au](mailto:info@australianorganicwool.net.au)

## YARNS, FIBRES AND SUPPLIES

### HANDSPINNERS AND WEAVERS

#### Guild of SA

Handspun yarns for knitting and weaving. A range of fleeces, fibre, tops and dyes for spinning and felting needs as well as woven, felted and handspun knitted garments and gifts are available at Little Glory Gallery, 196 South Road, Mile End.

Open Wed and Sat 11am-3pm, Sun 1pm-4pm.  
Ph (08) 83524843

E: [spinweavesa@gmail.com](mailto:spinweavesa@gmail.com)

Sites: [google.com/site/handspinweavesa](http://google.com/site/handspinweavesa)



AUSTRALIAN  
ALPACA

**tailored strands**  
luxury knitting yarns



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



Contact Tailored Strands or ask at your local Wool retailer



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

[info@tailoredstrands.com.au](mailto:info@tailoredstrands.com.au)  
[www.tailoredstrands.com.au](http://www.tailoredstrands.com.au)





**HOOKt**

Workshops, Classes, Presentations  
P: 0417 581 822 or E: debbiehookt@gmail.com



**waratah fibres**  
hand painted fibres & yarns for all textile artists

02 4883 6138



[www.waratahfibres.com.au](http://www.waratahfibres.com.au)



**ROBYNN-EL STUDIO**  
TEXTILE & FIBRE ARTIST

[Robynnelstudio@gmail.com](mailto:Robynnelstudio@gmail.com)

f Robynn-EL Studio  
i Robynn-EL

3 Olive Lane, Tahmoor, N.S.W. 2573 4684.3236



**yayforyarn.com.au**

Mail order beautiful yarns and accessories!

t: 07 3264 7381  
e: [info@yayforyarn.com.au](mailto:info@yayforyarn.com.au)



**BIGGAN DESIGN**  
64 BRILLIANT COLOURS

in Softest 100% Australian Merino First Cross Yarn  
Now in both 4 & 8ply

(07) 3852 1518  
[www.biggandesign.com](http://www.biggandesign.com)



**Tijuana Alpacas WOOL SHOP**

8 Blackmore Road, Smeaton Grange NSW 2567  
p | 4647 1155 m | 0418 203 257  
e | [sharon@tijuana-alpacas.com.au](mailto:sharon@tijuana-alpacas.com.au)  
w | [www.tijuana-alpacas.com.au](http://www.tijuana-alpacas.com.au)

Patons | Cleckheaton | Panda | Shepherd | Noro | Naturally NZ | Rowan | Debbie Bliss | Heirloom  
Katia | Eki Riva | Araucania | Alpaca Yarn | Sirdar | Needles | Patterns | Ashford Spinning Supplies



**Help with your writing!**

Want to make a good impression with customers / clients / students?  
**The Write Impression**

newsletters – blogs – websites – advertisements – books – business plans – proposals – sales copy – emails – artist statements – articles

Writing training / Writing / Ghost writing / Editing / Proofreading

Dr Rie Natalenko can help you to succeed!

[rie@thewriteimpression.com.au](mailto:rie@thewriteimpression.com.au)  
1300 947 436

[www.TheWriteImpression.com.au](http://www.TheWriteImpression.com.au)



**Earth Palette**  
Fast, Cold, Dyes, for Wool, Silk and Cotton

**Earth Palette Cold Dyes are a complete Dyeing package.**

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

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

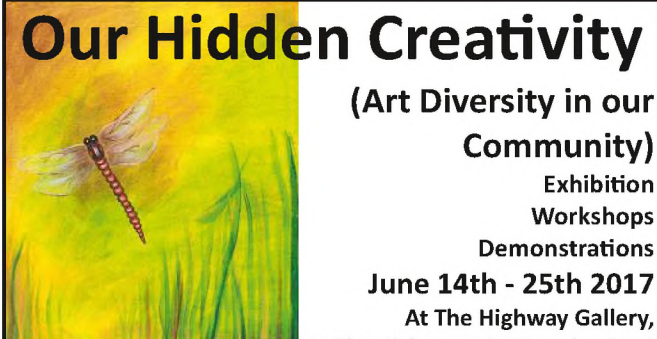
[www.earthpalette.com.au](http://www.earthpalette.com.au) Ph: 0407 603 145



**hand dyed textile supplies**

**Fibreworks**

Redrock Books & Gallery, 65 Firebrace St, Horsham VIC 3400.  
Ph: 0408 837 530 E: [info@fibreworks.net.au](mailto:info@fibreworks.net.au)  
[www.fibreworks.net.au](http://www.fibreworks.net.au)



**Our Hidden Creativity**  
(Art Diversity in our Community)

Exhibition  
Workshops  
Demonstrations

**June 14th - 25th 2017**  
At The Highway Gallery,  
14 The Highway, Mt Waverley 3146





EMAIL:  
**angiecare@hotmail.com**  
WEB: **www.etsy.com/shop/AngiesStudioYarn**



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



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



PHONE:  
**(07) 3879 8028**  
WEB:  
**www.bbyarn.com**



PHONE:  
**(08) 7231 1236**  
WEB:  
**www.coloniallakebooks.com.au**



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



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



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



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



PHONE:  
**(03) 6234 1711**  
WEB:  
**www.salamancawoolshop.com**



PHONE:  
**(03) 5521 1080**  
EMAIL:  
**shiloh40@bigpond.com**



PHONE:  
**0406 517 557**  
EMAIL:  
**smileykylies@bigpond.com**



PHONE:  
**(03) 6381 5466**  
WEB:  
**www.taswoolcentre.com.au**



PHONE:  
**(03) 9458 3101**  
WEB:  
**www.woolybutt.com.au**

## Product Showcase



**Handpainted  
Rovings**

20.7mic Australian merino  
100g  
"Strelitzia" shown here

**kathy@kathysfibres.com**  
**www.kathysfibres.com**  
Ph +61 8 8389 6417



**Cleckheaton DDG  
Drop Dead Gorgeous**

Col. 4202 Lot #717416  
Browns/Blues

**SALE**  
**\$3.50/ball**

**www.stores.ebay.com.au/Lyndas-Books-Crafts-and-Treasures**



**Thread  
Treasures**

**www.stores.ebay.com.au/Lyndas-Books-Crafts-and-Treasures**

**Do you have a product you wish to showcase to our readers?**

**Advertise Here**

**For a special price contact:**

**thegirls@artwearpublications.com.au**



# SUBSCRIPTION AND SALES ORDER FORM

## HOW TO ORDER - as of 1.6.2016

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

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

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

### PLEASE NOTE

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

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

## CAN'T DECIDE WHICH MAGAZINE TO BUY?

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



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

| TEXTILE                  |  | ONE YEAR SUBSCRIPTION                                                                    | TWO YEAR SUBSCRIPTION                | HITOMEZASHI EMBROIDERY DESIGN                                                                                    |                                  | TEXTILE SECTION SUBTOTAL   |
|--------------------------|--|------------------------------------------------------------------------------------------|--------------------------------------|------------------------------------------------------------------------------------------------------------------|----------------------------------|----------------------------|
| Start with Issue number  |  | 4 issues                                                                                 | 8 issues                             | Basic                                                                                                            | Advanced                         |                            |
| Australia                |  | \$38                                                                                     | \$72                                 | \$5                                                                                                              | \$15                             |                            |
| NZ/Asia Pacific          |  | \$58                                                                                     | \$112                                | \$5                                                                                                              | \$15                             |                            |
| Rest of the World        |  | \$66                                                                                     | \$128                                | \$5                                                                                                              | \$15                             |                            |
| Felt MAGAZINE            |  | ONE YEAR SUBSCRIPTION                                                                    | TWO YEAR SUBSCRIPTION                | DVD 3 Felt Projects by Wendy Bailey                                                                              | CD Issues 1 & 2 of Felt Magazine | FELT SECTION SUBTOTAL      |
| Start with Issue number  |  | 2 issues                                                                                 | 4 issues                             |                                                                                                                  |                                  |                            |
| Australia                |  | \$19                                                                                     | \$36                                 | \$35                                                                                                             | \$10                             |                            |
| NZ/Asia Pacific          |  | \$29                                                                                     | \$56                                 | \$35                                                                                                             | \$15                             |                            |
| Rest of the World        |  | \$33                                                                                     | \$64                                 | \$35                                                                                                             | \$15                             |                            |
| embellish                |  | ONE YEAR SUBSCRIPTION                                                                    | TWO YEAR SUBSCRIPTION                | ORIZOME GAMI BOOK Fold and dye designs for paper and fabric                                                      |                                  | EMBELLISH SECTION SUBTOTAL |
| Start with Issue number  |  | 4 issues                                                                                 | 8 issues                             |                                                                                                                  |                                  |                            |
| Australia                |  | \$38                                                                                     | \$72                                 | \$15                                                                                                             |                                  |                            |
| NZ/Asia Pacific          |  | \$58                                                                                     | \$112                                | \$20                                                                                                             |                                  |                            |
| Rest of the World        |  | \$66                                                                                     | \$128                                | \$20                                                                                                             |                                  |                            |
| YARN MAGAZINE            |  | ONE YEAR SUBSCRIPTION                                                                    | TWO YEAR SUBSCRIPTION                |                                                                                                                  |                                  | YARN SECTION SUBTOTAL      |
| Start with Issue number  |  | 4 issues                                                                                 | 8 issues                             |                                                                                                                  |                                  |                            |
| Australia                |  | \$38                                                                                     | \$72                                 |                                                                                                                  |                                  |                            |
| NZ/Asia Pacific          |  | \$58                                                                                     | \$112                                |                                                                                                                  |                                  |                            |
| Rest of the World        |  | \$66                                                                                     | \$128                                |                                                                                                                  |                                  |                            |
| Vintage Made MAGAZINE    |  | ONE YEAR SUBSCRIPTION                                                                    | TWO YEAR SUBSCRIPTION                |                                                                                                                  |                                  | VINTAGE MADE SUBTOTAL      |
| Start with Issue Number  |  | 2 issues                                                                                 | 4 issues                             |                                                                                                                  |                                  |                            |
| Australia                |  | \$28                                                                                     | \$55                                 |                                                                                                                  |                                  |                            |
| NZ/Asia Pacific          |  | \$38                                                                                     | \$75                                 |                                                                                                                  |                                  |                            |
| Rest of the World        |  | \$42                                                                                     | \$83                                 |                                                                                                                  |                                  |                            |
| BUNDLE PACKAGE DEAL      |  | ONE YEAR SUBSCRIPTION TO 3 MAGAZINES                                                     | ONE YEAR SUBSCRIPTION TO 4 MAGAZINES | Felt magazine MUST be a selection in this bundle, excluding Vintage Made, which is not available in this bundle. |                                  | BUNDLE PACKAGE SUBTOTAL    |
|                          |  |                                                                                          |                                      |                                                                                                                  |                                  |                            |
| Australia                |  | \$90                                                                                     | \$126                                | <input checked="" type="checkbox"/> Felt Magazine<br><input checked="" type="checkbox"/> Vintage Made Magazine   |                                  |                            |
| NZ/Asia Pacific          |  | \$140                                                                                    | \$196                                |                                                                                                                  |                                  |                            |
| Rest of the World        |  | \$160                                                                                    | \$224                                |                                                                                                                  |                                  |                            |
| Start with Issue Numbers |  | ... Yarn Magazine, ... Textile Fibre Forum, ... Felt Magazine and ... Embellish Magazine |                                      |                                                                                                                  |                                  |                            |
| <b>TOTAL PAYMENT DUE</b> |  |                                                                                          |                                      |                                                                                                                  |                                  |                            |

NAME \_\_\_\_\_ ADDRESS \_\_\_\_\_

SUBURB \_\_\_\_\_ STATE \_\_\_\_\_ POST CODE \_\_\_\_\_ COUNTRY \_\_\_\_\_

PHONE NUMBER \_\_\_\_\_ EMAIL \_\_\_\_\_

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

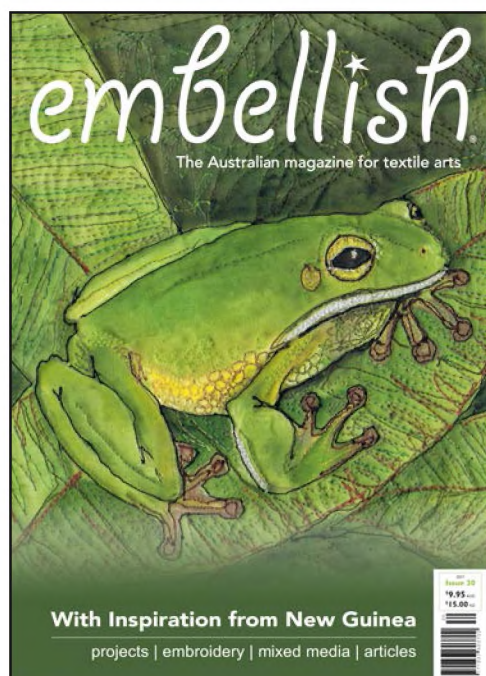
CARD NO                 EXPIRY DATE \_\_\_\_/\_\_\_\_ SECURITY CODE \_\_\_\_ (3 digits on reverse)

SIGNATURE \_\_\_\_\_ ☐ Please tick here if you require a receipt and enclose a stamped, self-addressed envelope.

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



# HAVE YOU SEEN OUR OTHER TITLES?



## What's INSIDE!



and  
more . . .

SUPPORT THE AUSTRALIAN INDEPENDENT  
Books, Cd's and DVD's also available.



Ask for our other titles from your local stockist.

**Ap ARTWEAR PUBLICATIONS**

**www.artwearpublications.com.au**  
or call (03) 9888 1853 for stockists