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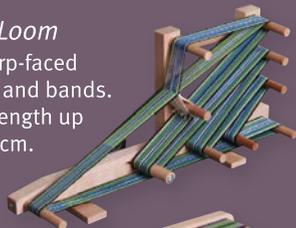


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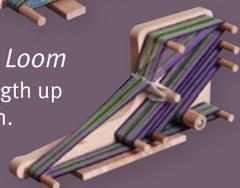
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Olive (an autumn shawl)
by Yazmina-Michèle de Gaye

Photography by Andromeda Lembo
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Editor's notes



Rie Natalenko

 Yarn Magazine

 @Yarn_Magazine

In the June issue, we started a CAL with Shelley from Spincushions. There has been a lot of interest, and many people signed up for it. It's been great to hear how people have been going, and a few have sent in pictures of their work. I have included some of these on page 54.

Last issue we put out a challenge for you to tell us how you use up your scraps of yarn. I will collate all the answers for the June issue, and have a special section just for those ideas, so please continue to send them in!

In this issue, the theme is "display" and there are some awesome patterns, articles and stories. Lill Roberts and Naomi James write about different fibres that we use in our creations. Have any of you had experiences with silk or bamboo that you would like to share? Robynn Ross explains why she prefers to use a drop spindle rather than a spinning wheel. If you spin, what do you prefer? Mara Cunnett tells us about her crocheting experiences, and for this issue she has tried Brioche crochet. Let us know about any unusual types of crochet that you would like her to try, and I'm sure she can cover them in future issues.

There are some amazing patterns in this issue that you can wear and display your amazing talents! Jenny Occleshaw's cowl is simply beautiful, and the shawls by Yazmina-Michèle de Gaye and Michelle Gordon are breathtaking! Leanna Gardiner's Kalindi Cardigan is perfect for the cooler autumn and winter days, while Kiri Hillier's waterfall jumper has both a short sleeved and a long sleeved version. It's a very versatile

and flattering style. The fifty shades men's jumper is a lovely project to make for winter for one of the men in your life.

If you like a smaller project, Penny Eamer has a wonderful cuff and a necklace in this issue, and Rachel Preston's felted wall pockets is a lovely project for children to make.

In our yarns around the world we visit Japan, and we get an insight into Lualto Alpacas.

In the past, I have written the "Spinning Yarns and Weaving Dreams" column—it was one of my favourite pieces to write. Thank you for all the feedback over the last year or so about how you have enjoyed the stories! However, now that I'm editing the magazine, I wanted to ask one of my favourite authors to contribute, and she agreed! I knew she loved knitting and all things Yarn, because she has so many characters in her many novels who love to knit, so I'd like to introduce Amy Lane, who is a very successful author, and we are very lucky to have her. I'm sure you'll enjoy her story in this issue, "Love on Display." It's very touching.

Finally, we have a wonderful competition for you, sponsored by David Moore of Kinky Knickers. You may remember watching the program *Mary Portas' Bottom Line*, a few years ago, which featured his factory. But that wasn't the full story, by any means. You can read about what happened behind the scenes in this issue, and don't forget to enter the competition!

Rie

Errata and apologies

I am so sorry that Yazmina-Michèle de Gaye's name was spelled incorrectly in the contents page of the December issue. Also, in the beautiful IxChEL article, Charly's email should have had a 'au' at the end. It is: ixchel@rabbit.com.au (sorry Charly.)





The ups and downs of *Kinky Knickers!*

A few years ago, I watched a series called *Mary's Bottom Line*. The idea was to see if it would be viable to manufacture a new UK clothing brand, which Mary Portas called "Kinky Knickers."

Kinky Knickers are pretty lace knickers (and other lingerie) made with Nottingham lace. Because my grandmother worked in the lace markets in Nottingham, and most of the lace factories are now closed, I was excited to discover that this company was keeping at least one of the lace factories open supplying lace for Kinky Knickers.

I loved the idea so much that I

BY RIE NATALENKO

immediately went online and bought some, and my bottom has been a convert ever since.

All of their kinky knickers have some sort of kinky aspect. Inside the gusset of some of the panties are tiny ribbons bearing phrases such as "love your country", "a little bit naughty underneath" and "for the finest bottoms".

Imagine my excitement when I was in England recently, and met David Moore, one of the owners of *Headen and Quarmby*, who make Kinky Knickers. He had such an interesting story, and I'd love to share it with you.

In the last few years, *Headen and Quarmby* has certainly had its ups and downs! It's gone from relative obscurity, through almost impossible success, to the lowest of lows—and is finally keeping its head above water. It's a cautionary tale of what a TV show can do for a business...

Headen and Quarmby is a small British company based in North Manchester, which has been manufacturing lingerie and sleepwear since 1935. The business was started by Mary Headen, a pattern cutter, and Eric Quarmby, a machine mechanic. They married and the business continued to grow. David Moore is their grandson.



In the early years, the factory employed 60 machinists, seamstresses, cutters, designers, pattern makers, pressers and packers. It produced thousands of items a week, but with competition from cheap imports the business faced a dilemma. To avoid closing down, it was with a heavy heart that David made the decision to send the manufacturing offshore. The machines were covered up and, with only two sample machinists left in Britain, only a tiny corner of the huge factory was being used.



Mary's Bottom Line

This was the situation in 2011 when David was approached by channel 4 about using the factory to feature on a new program—*Mary's Bottom Line*, fronted by Mary Portas. The program agreed to fund the training of eight unemployed young people and three staff for nine months. It also provided enough money for the production of 5000 pairs of knickers for the trial.

The series showed Mary as she opened up the factory floor, selected the employees, came up with the Kinky Knickers brand and demonstrated how hard it was to source the materials, approach retailers, and get the brand on deck in only four months. It's been shown on Australian TV, and is now available on Netflix.

David laughed as he told me how they were ready for 5000 pairs of knickers

in 9 months. In March 2012 after the program went to air they had orders for 45,000 pairs of knickers in four days! David and his team had an emergency meeting. What were they going to do? They advertised for machinists, and desperately tried to source the materials. One Nottingham lace factory was rescued from the verge of closure when they agreed to supply the lace for the knickers. By the third and last show, they'd already received orders for over 115,000 pairs of knickers for the following season!

When the show started, Mary and David had come up with the figure of ten pounds per pair of knickers. While Channel 4 and Endemol, the production company, were funding the production, this was doable. However, with the increased research and development, marketing, training of new employees, new machinery

and repairs to old machinery etc, they realised that a more realistic price would be fifteen pounds. Most retailers felt that the price rise was fair for the product.

A fourth instalment of the show was made to document the success and explain the need for a price rise, but the airing of this fourth instalment was postponed again and again, and still hadn't been shown when the prices went up. There was a huge backlash on social media, with a very vitriolic storm of comments and complaints about the new prices.

David was devastated. The show was finally shown between Christmas and New Year, when not many people watch such shows, but the damage had been done. At the same time, several of their customers went out of business, owing them hundreds of thousands of pounds.



David's voice reflected his desolation as he told me about the crash of his family company. Demand dropped from 1000 pairs a day to 500 pairs a week. They had 50 employees and no work for them.

The beginning of 2014 saw the company forced into administration, the staff made redundant, and the training programs that they had set up with a local college abandoned.

David made an offer on the company, which was initially rejected, but eventually, with the support of a number of colleagues, and retailers who wanted to continue to stock the brand, it was with profound relief that it was accepted. David and two other members of his management team—creative director Paulette and technical director Sanda—bought the assets of his grandparents' business.

Where are they now?

Today their remaining twelve employees are still making Kinky Knickers, among other products, and building the business back up in a sustainable way. David is proud of the fact that the business has local suppliers wherever humanly possible, and the product is still locally made. They've moved into using bamboo for some lines, and this is also yarn which is made locally.

One exciting yarn that they showed me was the antibacterial silver yarn called Xstatic, which can be used in bedding for hospitals and for sleepwear. They have new yarns which are infused with aloe vera and caffeine. They are looking into the claims that these could benefit the skin wherever they are worn. (Anyone for age-reversing knicker gussets, readers!)

COMPETITION FOR OUR READERS:

David has given me a voucher for 50 pounds that you can use on the Kinky Knickers website: <https://KinkyKnickersUK.com/> In 25 words or fewer, tell me why your bottom deserves to wear Kinky Knickers! Send your answers to: yarneditor@artwearpublications.com.au with the subject line: *Kinky Knickers Competition.*

It's common knowledge that there are highs and lows in business, but poor David has been dragged from extreme to extreme. His current success must be a reflection of the fact that he is such a friendly and approachable person. He cares. He cares about his workers and his factory. He cares passionately that his products should be locally sourced, environmentally friendly and be the very best that they can be. He deserves any success that comes in the future.

There is a lovely little YouTube interview with David here: <http://bit.ly/2xQ9Hpz>

Hearts on Display

BY JENNY OCCLESHAW



Are you a devoted grandmother, aunt, or a new mother looking for a project to make for your adored little person? Then this is the one for you!

You start with a tiny crocheted heart and work a crocheted circle around the back of it. Add your corners and it magically turns into a dear little Granny Square. I've made this pram cover in 3ply so the squares are delicate—and you'll need to make 63 of them. The good news is that it's a great "take along" project so you can whip up a few squares here and there (possibly while you're in a boring meeting) and before you know it, you'll be ready to crochet them all together and then pop the backing on.

If you take your time with this coverlet and use the best materials you can afford, I think it will be a lovely item to be handed down from one generation to the next. Although I've made this one in two shades of pink, I've also whipped up a few squares in different colours so that crafters can get an idea of what other colour schemes might look like (Page 8).

If you feel that using 3ply is going to be just too annoying and fiddly, it would be just fine to work the whole thing in 4 ply. The squares will just be about a centimetre larger all round so 7cm x 7cm. They'll also look a little more robust. If you're using 4 ply, it will make your pram cover bigger all over but you'll still only need a metre of backing fabric.

To Make Each Granny Square

Start with the heart and then work into the back of the heart using cream. Using 2.5mm Hook and heart colour, Ch 4, join into a ring with a sl st.

ROUND 1: Ch2, (counts as 1st tr here and throughout square), 10 tr into ring, sl st into top of ch2...11sts





Materials

Heirloom Baby Wool 3 ply (25g/1.8oz, 240m/262 yds,) 6 balls of Cream, 2 balls Pale Pink, 2 balls Medium Pink.
2.5mm Crochet Hook.
1 Metre of pure cotton fabric.
Sewing Needle and matching thread.
Sewing Machine.

Tension

Each square measures 6cm x 6cm using 2.5mm Crochet Hook

Measurements

Pram cover measures: 49cm x 62cm

Make

32 Medium Pink Hearts and 31 Pale Pink Hearts

ROUND 2: Work into FRONT

LOOPS only - Ch1, 4tr into same st as sl st, (1tr, 1htr) into next st, 2dc into each of next 2 sts, (1dc, 1tr,1dc) into next st (this is the point of the heart), 2dc into each of next 2 sts, (1htr, 1tr) into next st, 4tr into next st, 1ch, sl st into next st, cut yarn leaving a 10cm end, fasten off.

Turn the heart over and you'll see the circle of stitches which you'll be working into. There should be 11 loops. It's important to begin right at the centre of the heart. This stitch often looks a bit smaller than the others and is right under where you finished off your thread from the heart.

Round 3: Using Cream insert hook under the 1st st, sl st, ch1, tr into

same st, 3tr into next st, 2tr into each of next 4sts, 3tr into next st, 2tr into each of next 4 sts, sl st into top of 1st ch...24sts.

Round 4: Ch2, tr into same st as sl st, tr into next st, *2tr into next st, 1tr into next st, repeat from * to end of round, sl st to top of ch 2...36sts.

Round 5: Ch2, 1htr into each of next 4 sts, 2tr into next st, 2dtr into next st, 1ch, 2dtr into next st, 2tr into next st, * 1htr into each of next 5 sts, 2tr into next st, 2dtr into next st, 1ch, 2dtr into next st, 2tr into next st, repeat from * twice more, sl st to top of ch 2.

Round 6: Ch 2 (counts as 1st st), 1tr into same st, 1tr into each of next 8 sts, (2tr, 1ch, 2tr) into corner, * 1tr into each of next 12 sts, (2tr, 1ch, 2tr) into corner, repeat from * twice more, 1tr into each of next 3 sts, sl st

into top of ch 2. There should be 12 tr between each corner. Fasten off.

Making up

Press the squares carefully using a damp cloth and a warm iron. Lay your squares out so that you have alternating pale and medium pink hearts. The way I prefer to join Granny Squares is by using a simple double crochet though the top loops. This way you can be sure everything will stay nice and even. First join your pairs and then pin two rows together, making sure all the hearts are facing the same way. Continue in this manner until the whole blanket has been crocheted together.

Once your blanket has been crocheted together darn in all your ends. There are a lot of them. Take all the ends through to the reverse side and carefully end them off. Once you've done this you may need to stop for a cup of tea before you tackle the next part.



Fabric Backing

The backing is double so it's handy to have a sewing machine for the first part. You'll attach the pram cover by hand once the initial stage has been completed.

Lay your completed pram cover on top of your **Doubled** fabric. Cut out **2 pieces** with a 1cm border all round. With right sides together sew the fabric pieces together leaving an opening in one short end of about 10cm for turning. Use your 1cm border as the seam allowance. Turn the right way out and press, paying particular attention to the corners. Turn the raw edges of the opening in and stitch this closed. Top stitch all round.

Next - Lay your pram cover on top and pin in place very carefully. If desired you can use some double-sided lightweight hemming tape, strategically placed between fabric and cover to ensure that you don't get movement while you are stitching it in place. However, if you pin all around the edges and pop a few pins in the middle I don't think you'll need this.

A Drop Stitch Original Design. Please enjoy making this pattern. Not for commercial reproduction. For assistance with patterns, contact Drop Stitch Designs: jennyocleshaw@hotmail.com or www.dropstitchdesign.com



Using sewing thread and a sewing needle, stitch the pram cover to the fabric backing. Use very small stitches and go through both loops

of the top row of stitches for extra security. Darn in any ends. Congratulations! Your amazing pram cover is now complete.

Twin Hearts Bunting

This cheerful 8 ply crocheted bunting has many uses. It would be great in a nursery or children's room but would be equally good for decorating a party for a child or even for Mothers Day.

BY JENNY OCCLESHAW



If you're not confident with crochet then this is a good project as it has few stitches and no difficult shaping. Worked in 8 ply, it's quick to make, and using nice bright colours will help to make it a stand-out feature which can be used over and over again. I've attached the motifs to the ribbon with tiny silver jewellery split rings as this allows the motifs to spin freely showing both colours. If this is a bit fiddly for you, you can just sew your motifs securely to your ribbon.

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Motifs (make 26 in total)

Motifs will be sewn together in pairs. You want to make a mixture of different colours so make a variety using all the different colour schemes. When they're complete, pair them up and make sure you're not sewing any two of the same colour together. You'll start by making the heart and then work into the back of the heart using a different colour. Using 4mm crochet hook and heart colour, ch 4, join into a ring with a sl st.

Round 1: Ch2, (counts as 1st tr here and throughout motif), 10 tr into ring, sl st into top of ch2. 11sts.

Round 2: Working into FRONT LOOPS only, ch1, 4tr into next st, (1tr, 1htr) into next st, 2dc into each of next 2 sts, (1dc, 1tr, 1dc) into next st (this is the point of the heart), 2dc into each of next 2 sts, (1htr, 1tr) into next st, 4tr into next st, 1ch, sl st into

Materials

2 x 50 gram balls pure wool 8 ply in each of the following colours: Red, Orange, Dark Pink and Pale Pink.

NOTE - you won't need the entire amount of yarn so you might want to make your bunting longer and make extra motifs.

4mm crochet hook.

1.5m of 4cm wide sturdy ribbon.

2 packets of 0.5cm silver split rings (each packet contains about 16 rings).

2 x 1.5cm rings for each end of ribbon.

Sewing needle and cotton.

Wool needle.

Chalk pencil.

Needle nose pliers.

Measurements

Length - 1.5 metres

Each motif measures 10cm in diameter. Ribbon - 4cm wide.

Tension

Each completed motif should measure 10cm in diameter using a 4.00mm crochet hook. If your motifs are slightly larger or slightly smaller it's not the end of the world but you do want them all to be a uniform size and you don't want them to be too floppy—so if they're coming out too big I'd suggest using a 3.5mm crochet hook.



next st, cut yarn leaving a 10cm end, fasten off. Turn the heart over and you will see the circle of stitches, which you will be working into. There should be 11 loops. It is important to begin right at the centre of the heart. This stitch often looks a bit smaller than the others and is right under where you finished off your thread from the heart.

Round 3: Using alternate colour insert your 4.0mm hook under the 1st st, sl st, ch1, tr into same st, 3tr into next st, 2tr into each of next 4sts, 3tr into next st, 2tr into each of next 4 sts, sl st into top of 1st ch. 24sts.

Round 4: Ch2, tr into same st, tr into next st, *2tr into next st, 1tr into next st, repeat from * to end of round sl st to top of ch. 36sts.

Round 5: Ch2, tr into same st, *2 tr into next st, repeat from * to end of round, sl st to top of ch 2, fasten off, leaving a long tail for stitching motifs together.

Make Up Each Motif

Darn in all ends, except for the long tail left for stitching together. Pin two motifs together, wrong sides facing and stitch through 2 top loops all the way around. Darn in remaining ends. Repeat with all motifs.

Make Bunting.

Hem each end of the ribbon and then stitch the 1.5cm ring at the 2cm point at each end. This is for hanging the bunting. Make sure you stitch these rings on very securely as the bunting will be quite heavy. Next, mark 13 points evenly along the length of the ribbon starting 7cm from the end. Securely stitch a split ring at each marked point. Next, stitch a split ring to the top of each motif. Decide on the order that the motifs are going to be hung along the bunting. Attach the motifs to the ribbon split rings using the needle nose pliers and then press the ends of the rings closed so that the motifs won't drop off. Hang up your bunting and admire it. 🧶

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Yarn

Lana Gatto, Super Soft, 8ply, 100% Merino, [50g/1.76oz, 125m/137yds, equivalent to Aust. 8ply], 9 (10, 11, 12, 12) balls Col. No. 5241 (MC), 3 balls Col. No. 10001 (CC).

Note – an extra 4 balls of MC and 1 ball of CC will be required if making long sleeves.

Needles and notions

4mm 80cm circular knitting needle,
3.75mm 80cm circular knitting needle,
3.75mm double pointed needles (DPNs),
tapestry needle,
stitch holder or waste yarn,
2 x 1.5cm / 3/4" buttons.

Tension

22 sts and 26 rows to 10cm (4 inches) in stocking stitch.

Finished measurement

To fit 81 (93, 104, 114, 122) cm / 32 (36½, 41, 45, 48)" with 10cm/4" +ve ease, use overbust measure when selecting size. Sample knit 93cm / 36½".

Notes

Cardigan is worked bottom up in one piece to underarms, front and back are then worked separately and joined at the shoulder using 3-needle bind off. Bands, sleeves and insert are then worked. Cardigan is worked in rows, a long circular needle is used to accommodate the large number of stitches.

Waterfall Cardigan

BY KIRI FITZGERALD





Cardigan Body

Using MC and 3.75mm needles, cast on 233 (269, 293, 323, 341) sts.

Row 1 (RS): K4, (p3, k3) to last st, k1.

Row 2: P4, (k3, p3) to last st, p1.

Repeat above 2 rows until rib measures 4.5cm/1¾", inc 2 (2, 2, 0, 2) sts evenly across last row. 235 (271, 295, 323, 343) sts.

Switch to 4mm needles and work Chart A, for 16cm/6¼" ending with a WS row.

Keeping pattern correct as established throughout, shape front as follows.

Cast off 6 (8, 9, 10, 10) sts at beg of next 2 rows.

Cast off 4 (5, 6, 7, 7) sts at beg of next 2 rows.

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

Cast off 2 (2, 2, 3, 4) sts at beg of next 2 rows. 207 (237, 255, 275, 293) sts.

Next Row (RS): Ssk, pattern to end.

Next Row: P2tog, pattern to end. Rep above 2 rows 12 (14, 14, 15, 16) more times. 181 (207, 225, 243, 259) sts.

Next Row (RS): Ssk, pattern to end.

Next Row: P2tog, pattern to end. Work 2 rows in pattern.

Rep above 4 rows 6 (8, 8, 9, 10) more times. 167 (189, 207, 223, 237) sts.

Chart A

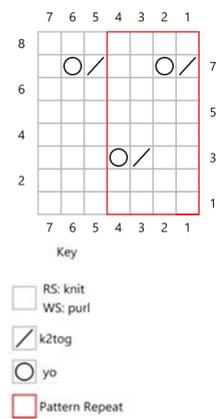
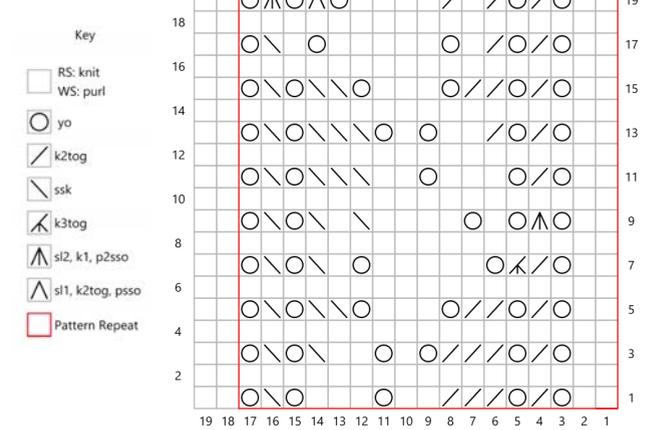


Chart B



Start armhole shaping

Next row (RS): Pattern 31 (35, 38, 39, 41) sts, cast off 6 (8, 8, 10, 12) sts, pattern 93 (103, 115, 125, 131) sts (count inc st from cast off), cast off 6 (8, 8, 10, 12) sts, pattern to end. Slip Right Front and Back stitches onto holder or waste yarn.

Left Front

31 (35, 38, 39, 41) sts on needle.

Row 1 (WS): Work in pattern.

Row 2: Cast off 2 sts, pattern to end. Rep above 2 rows once more. 27 (31, 34, 35, 37) sts

Row 5: Work in pattern.

Row 6: Cast off 1 st, pattern to end. 26 (30, 33, 34, 36) sts.

Work straight until armhole measures 7½ (8, 8½, 8½, 9)" ending with a RS row.

Shoulder Shaping

Short Row 1 (WS): Pattern 16 (18, 18, 18, 20) sts, w+t.

Short Row 2: Pattern to end.

Short Row 3: Pattern 6 (8, 8, 8, 10) sts, w+t.

Short Row 4: Pattern to end.

Short Row 5: Pattern to end picking up and working wraps.

Short Row 6: Pattern to end. Break yarn and place sts on holder or waste yarn.

Back

Transfer 93 (103, 115, 125, 131) back sts to larger needle and join yarn ready to work a WS.

Row 1 (WS): Work in pattern.

Rows 2-5: Cast off 2 sts, pattern to end.

Rows 6-7: Cast off 1 st, pattern to end. 83 (93, 105, 115, 121) sts.

Work straight until armhole measures 7½ (8, 8½, 8½, 9)" ending with a WS row.

Shoulder Shaping

Short Row 1-2: Pattern to 10 (12, 15, 16, 16) sts before end, w+t.

Short Row 3-4: Pattern to 10 sts before last wrapped st, w+t.

Short Row 5-6: Pattern to end, picking up and working wraps. Break yarn and place sts on holder or waste yarn.

Right Front

Transfer 31 (35, 38, 39, 41) right front sts to larger needle and join yarn ready to work a WS.

Row 1 (WS): Work in pattern.

Row 2: Work in pattern.

Row 3: Cast off 2 sts, pattern to end. Rep last 2 rows once more. 27 (31, 34, 35, 37) sts

Row 6: Work in pattern.

Row 7: Cast off 1 st, pattern to end. 26 (30, 33, 34, 36) sts.

Work straight until armhole measures 7½ (8, 8½, 8½, 9)" ending with a WS row.

Shoulder Shaping

Short Row 1 (RS): Pattern 16 (18, 18, 18, 20) sts, w+t.

Short Row 2: Pattern to end.

Short Row 3: Pattern 6 (8, 8, 8, 10) sts, w+t.

Short Row 4: Pattern to end.

Short Row 5: Pattern to end picking up and working wraps.

Short Row 6: Pattern to end. Join fronts to back using 3-needle bind off, leaving centre 31 (33, 39, 47, 49) sts on stitch holder or waste yarn for neckband.

Neckband

Starting at the top of Right Front and using MC and smaller circular needle, pick-up and knit 1 st for every cast-off and 3 sts for every 4 rows up right front, knit across back neck sts, pick-up and knit 3 sts for every 4 rows and 1 st for every cast-off down left front, ensuring you end with a multiple of 6+5 sts.

Row 1 (WS): P4, (k3, p3) to last st, p1.

Row 2: K4, (p3, k3) to last st, k1.

Rpt above 2 rows 4 more times and row 1 once more. Cast off in rib.

Right Front Band

With right side facing, starting at bottom of right front and using MC and smaller circular needle, pick-up and knit 3 sts for every 4 rows ensuring you end with a multiple of 6 + 3 sts.

Row 1 (WS): (P3, k3) to last 3 sts, p3.

Row 2: (K3, p3) to last 3 sts, k3.

Rpt above 2 rows 4 more times and row 1 once more. Cast off in rib.

Left Front Band

With right side facing and starting at top of left front, work as for Right Front Band.

Sleeves

Using MC and DPNs and starting at centre of underarm, pick-up and knit 3 (4, 4, 5, 6) sts, pick-up and knit 1 st for every cast off and 3 sts for every 4 rows around arm opening, pick-up and knit 3 (4, 4, 5, 6) sts from underarm cast off, ensuring you end with a multiple of 6 sts. Pm and join to work in the round.

Rnd 1-6: (K3, p3) to m.

Short Row 1-2: Rib to 6 sts before m, w+t.

Short Row 3: Rib to 6 sts before last wrapped st, w+t.

Rpt Row 3 eleven more times.

Short Row 15: Rib to m, picking up and working wraps.

Next Rnd: Rib to m, picking up and working remain wraps as follows; rib to 1 st before wrap, sl st, pick-up wrap and place on LH needle, sl st back, p2tog with wrap.

Rib 4 rows. Cast off in rib.

Finishing

Sew in ends, sew button on inside of both fronts at top of rib, block cardigan.



Lace Insert

Using CC and smaller needle, cast on 87 (99, 111, 123, 135) sts.

Work in k3, p3 rib for 6 rows.

Switch to larger needle.

Row 1 (RS): K8 (6, 3, 9, 7), work Chart B 4 (5, 6, 6, 7) times, k9 (6, 4, 10, 7).

Row 2: P9 (6, 4, 10, 7), work Chart B 4 (5, 6, 6, 7) times, k8 (6, 3, 9, 7).

Continue as established until 4 repeats of Chart B, then rows 1-10 of Chart B have been worked.

Keeping Chart pattern correct as established - Cast off 3 (4, 4, 5, 6) sts at beg of next 2 rows.

Cast off 2 sts at beg of next 2 rows.

Cast off 1 st at beg of next 2 rows. 75 (85, 97, 107, 117) sts.

Work straight until Chart B complete. Switch to smaller needle.

Next Row (RS): (K3, p3), rep to last 0 (4, 4, 2, 0) sts, k0 (4, 4, 2, 0).

Next Row: P0 (4, 4, 2, 0), (k3, p3) to last st.

Rep above 2 rows twice more. Cast off in pattern.

Block insert and sew to cardigan along sides where the seam would lie and, stretching slightly around underarm shaping, insert should finish approx. 1½" above bottom rib.

Optional Long Sleeves

Using 3.75mm needle, cast on 54 (54, 60, 60, 66) sts.

Work in k3, p3 rib for 4.5cm/1¾", inc 2 (2, 0, 4, 2) sts evenly across last row. 56 (56, 60, 64, 68) sts.

Change to 4mm needles and work Dot Pattern chart, repeat only (sts 1-4) for 5cm/2" ending with a WS row.

Inc Row (RS): K1, M1L, pattern to last st, M1R, M1.

Keeping pattern correct and incorporating new stitches, work 15 (11, 9, 7, 5) rows.

Repeat above rows 5 (7, 8, 10, 13) more times. 68 (72, 78, 86, 96) sts.

Work straight in pattern until sleeve measure 43 (43, 44, 44, 46) cm / 17 (17, 17½, 17½, 18)" ending with a WS row.

Next row (RS): Cast off 3 (4, 4, 5, 6) sts, pattern to end.

Next row: Cast off 3 (4, 4, 5, 6) sts, pattern to end.

Next row: Cast off 2 sts, pattern to end. Rep last row 3 more times.

54 (56, 62, 68, 76) sts.

Dec Row (RS): K1, ssk, pattern to last 3 sts, k2tog, k1.

Work Dec Row every 4th row 3 (3, 2, 1, 0) times and every 2nd row 8 (9, 12, 15, 19) times. 30 (30, 32, 34, 36) sts. Work 1 WS row.

Keeping pattern correct, cast off 3 sts at beg of next 4 rows. 18 (18, 20, 22, 24) sts. Cast off all sts.

Finishing

Sew into armholes, sew in ends. 



10

Your cuffs on display

BY PENNY EAMER

This step-by-step project is shown best by the images. It's easy to do and very effective. Each one will look entirely different and you could make a range of them in different colours to go with your outfits.

Start by selecting a range of brightly coloured yarns that create a vibrant colour scheme. **(Fig 1)** Have more than you probably need so that you have plenty of choice.

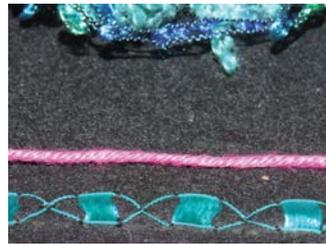
Cut a rectangle of commercial or handmade black felt long enough



11



1



2



3



4

to go around your wrist and allow for an overlap of approximately 3 to 4 cms at the point of closure, Start laying the yarns down, working one length at a time and from one edge towards the centre. Leave some of the black felt showing through between the yarns as this is part of the design and overall colour scheme. (Fig 2)

Once you decide on the yarns you're using, hand needle felt them lightly into position. Couch all the lengths and embroider as you go. (Fig 3)

Once you get to the centre, lay down a mirror image by repeating the layout towards the other side. (Fig 4)

Now add any beads, or other embellishments.

Once you have finished, fold each end under approx half a centimetre and secure neatly. Work out which end you want on top at the closure point and sew slightly gathered black lace around the sides and the selected end. This will be the end with the loop. The underside does not have to be neat at the back (Fig 5). The cuff is now ready for the closure and then for the lining. (Fig 6)



5



6

Attach a button and make a loop closure. I sewed 3 or 4 thicknesses of crochet cotton into a 'loop' and then buttonholed all around it. (Fig 7)

Line the back of the cuff with soft black fabric, sewing neatly by hand. (Fig 8)

The finished cuff is seen in (Figs 9, 10 and closure in 11.)



8



7



9

Shades of Grey



BY MICHELLE GORDON

Photos: Taras Natalenko

This is an easy all-over pattern for the man in your life who wants to stand out in the crowd. It's loose enough to move in, but not bulky. It's light enough for autumn and spring.



Stitch pattern

- Row 1:** K1 (MC), k2 (CC), k1 (MC), k2 (CC), k1 (MC), k2 (CC), k1 (MC)
Row 2: P1 (MC), p1 (CC), p1 (MC), p4 (CC), p1 (MC), p1 (CC), p1 (MC)
Row 3: K2 (MC), k6 (CC), k2 (MC)
Row 4: Same as row 2
Row 5: Same as row 1
Row 6: P1 (CC), p1 (MC), p2 (CC), p2 (MC), p2 (CC), p1 (MC), p1 (CC)
Row 7: K2 (CC), k1 (MC), k1 (CC), k2 (MC), k1 (CC), k1 (MC), K2 (CC)
Row 8: P3 (CC), p4 (MC), p3 (CC)
Row 9: Same as row 7
Row 10: Same as row 6

Back

Using 2.75mm needles and MC, cast

on 136(148, 164, 176, 192) sts.

Row 1: * K2, p2; rep from * to end.

Continue in this 2x2 rib for 24 rows in total, decreasing 6(8, 14, 16, 12) sts evenly along last row. 130(140, 150, 160, 180) sts

Change to 3.75mm needles and using both MC and CC begin stitch pattern.

Continue in this pattern until piece measures 42(43, 44, 44, 45) cm or desired length.

With right side facing, begin armhole shaping, keeping pattern correct.

Rows 1 & 2: Cast off 4(5, 5, 6, 6) sts at beg of row. 122(130, 140, 148, 168) sts

Rows 3 & 4: Cast off 3(3, 3, 4, 5) sts at beg of row. 116(124, 134, 140, 158) sts

Yarn

Bendigo Woollen Mills, Luxury 4 ply, 100% wool (200g/7oz, 720m/787yds, 14-24 wpi, CYCA #1, fingering, Aust. equiv. 4ply)
2 balls of Colour 307 Slate (MC) & Colour 364 Shadow (CC).

Needles and notions

Straight 2.75mm (US 2) needles, straight 3.25mm (US 3) needles, circular 2.75mm (US 2), tapestry needle.

Tension

26 sts and 28 rows to 10cm/4ins in pattern using 3.25mm needles.

Finished measurements

To fit 87(97, 107, 117, 127) cm or 34 (38, 42, 46, 50) inch chest.

The garment is styled with positive ease. Length at centre back neck 73(75, 77.5, 78, 81) cm. Sleeve length 50(50, 52, 53, 55) cm.

Notes

MC is main colour and CC is contrast colour

Rows 5 & 6: Cast off 2(2, 2, 3, 4) sts at beg of row. 112(120, 130, 134, 150) sts

Rows 7 & 8: Cast off 1(2, 2, 2, 3) sts at beg of row. 110(116, 126, 130, 144) sts

For size 2XL only: Cast off 3 sts at beg of next 2 rows. 110(116, 126, 130, 138) sts

Cont. for all sizes as follows

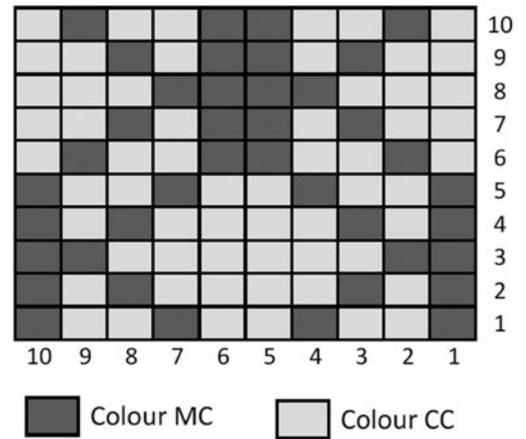
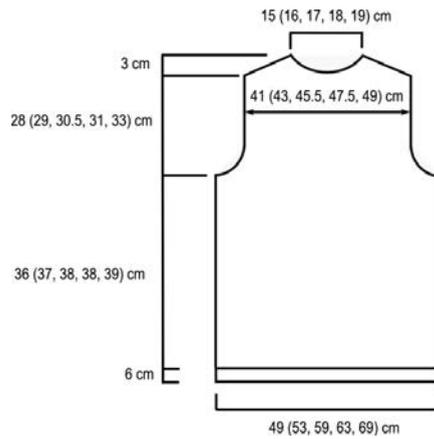
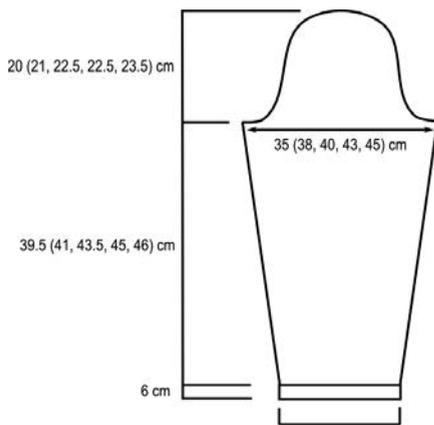
Row 1: K1, ssk, pattern to last 3sts, k2tog, k1. 108(114, 124, 128, 136) sts
Work 1 row.

Repeat these last 2 rows 2(2, 3, 3, 5) times. 104(110, 118, 122, 126) sts
Cont. in set pattern until piece measures 70(72, 74.5, 75, 78) cm from cast on edge.

Begin shoulder and neck shaping, keeping pattern correct.

Rows 1 & 2: Cast off 9(9, 10, 10, 10) sts at beg of row. 86(92, 98, 102, 106) sts

Row 3: Cast off 8(9, 9, 10, 10) sts at beg of row, pattern until there are 25(27, 29, 29, 31) sts on right needle, cast off centre 20(20, 22, 24, 24) sts, pattern to end.



NOTE: Left shoulder is worked first, yarns are cut and rejoined for right shoulder.

Row 4: Cast off 8(9, 9, 10, 10) sts at beg of row, pattern to centre. 25(27, 29, 29, 31) sts

Row 5: Cast off 5(5, 6, 6, 6) sts at beg of row, pattern to end. 20(22, 23, 23, 25) sts

Row 6: Cast off 8(9, 9, 9, 10) sts at beg of row, pattern to centre. 12(13, 14, 14, 15) sts

Row 7: Cast off 4(5, 5, 5, 6) sts at beg of row, pattern to end. 8(8, 9, 9, 9) sts

Row 8: Cast off remaining 8(8, 9, 9, 9) sts.

Rejoin yarns for right shoulder.

Row 4: Cast off 5(5, 6, 6, 6) sts at beg of row, pattern to end. 20(22, 23, 23, 25) sts

Row 5: Cast off 8(9, 9, 9, 10) sts at beg of row, pattern to centre. 12(13, 14, 14, 15) sts

Row 6: Cast off 4(5, 5, 5, 6) sts at beg of row, pattern to end. 8(8, 9, 9, 9) sts
Work 1 row.

Cast off remaining 8(8, 9, 9, 9) sts.

Front

Work as for back until piece measures 65(67, 69.5, 70, 73) cm from cast on edge.

Begin neckline shaping.

Row 1: Pattern 42(45, 48, 49, 51) sts, cast off centre 20(20, 22, 24, 24) sts, pattern to end.

Work right side of neck first and then rejoin yarns for left side.

Even Rows: Pattern to end.

Row 3: Cast off 4sts at beg of row. 38(41, 44, 45, 47) sts

Row 5: Cast off 3sts at beg of row. 35(38, 41, 42, 44) sts

Row 7: Cast off 1(2, 2, 2, 2) sts at beg

of row. 34(36, 39, 40, 42) sts

Row 9: Cast off 1st at beg of row.

33(35, 38, 39, 41) sts

Repeat last 2 rows 0(0, 1, 1, 2) times more. 33(35, 37, 38, 39) sts

Continue without shaping for another 6(6, 4, 4, 2) rows.

Begin shoulder shaping.

Row 1(WS): Cast off 9(9, 10, 10, 10) sts at beg of row. 24(26, 27, 28, 29) sts

Even Rows: Pattern to end.

Row 3: Cast off 8(9, 9, 10, 10) sts at beg of row. 16(17, 18, 18, 19) sts

Row 5: Cast off 8(9, 9, 9, 10) sts at beg of row. 8(8, 9, 9, 9) sts

Row 7: Cast off remaining sts.

Rejoin yarns to left side.

Row 1(WS): Cast off 4 sts at beg of row. 38(41, 44, 45, 47) sts

Even Rows: Pattern to end.

Row 3: Cast off 3 sts at beg of row. 35(38, 41, 42, 44) sts

Row 5: Cast off 1(2, 2, 2, 2) sts at beg of row. 34(36, 39, 40, 42) sts

Row 7: Cast off 1 st at beg of row.

33(35, 38, 39, 41) sts

Repeat last 2 rows 0(0, 1, 1, 2) times more. 33(35, 37, 38, 39) sts

Continue without shaping for another 6(6, 4, 4, 2) rows.

Row 1(RS): Cast off 9(9, 10, 10, 10) sts at beg of row. 24(26, 27, 28, 29) sts

Rows 2, 4 & 6: Pattern to end, without shaping.

Row 3: Cast off 8(9, 9, 10, 10) sts at beg of row. 16(17, 18, 18, 19) sts

Row 5: Cast off 8(9, 9, 9, 10) sts at beg of row. 8(8, 9, 9, 9) sts

Cast off remaining sts.

Sleeves (Make 2)

Using 2.75mm needles and MC cast on 64(64, 76, 76, 76) sts.

Work 24 rows of 2x2 rib, decreasing

4(4, 6, 6, 6) sts evenly along last row.

Change to 3.25mm needles and join CC.

Work 5(8, 5, 4, 3) rows of stitch pattern.

Increase at each end of next and every 6th(5th, 6th, 5th, 4th) rows until there are 92(100, 106, 98, 82) sts, then in every 0(0, 0, 6th, 5th) rows until there are 92(100, 106, 112, 118) sts.

Work 14 rows of pattern without shaping.

Begin armhole shaping.

Rows 1 & 2: Cast off 4(5, 5, 6, 6) sts at beg of row. 84(90, 96, 100, 106) sts

Rows 3 & 4: Cast off 3(3, 3, 4, 5) sts at beg of row. 78(84, 90, 92, 96) sts

RS Row: K1, ssk, pattern to last 3sts, k2tog, k1. 76(82, 88, 90, 94) sts

Work 1 row.

Repeat last 2 rows 22(24, 26, 26, 27) times. 32(34, 36, 38, 40) sts

Cast off 3sts at beg of next 4 rows.

20(22, 24, 26, 28) sts

Cast off remaining stitches.

Block all pieces. Sew shoulder seams.

Neckband

Using 2.75mm circular and MC, pick up 124(132, 144, 152, 160) sts evenly around neck.

Round 1: *K2, p2; rep from * to end.

Repeat this row 9 times. Cast off loosely, in rib. Sew in sleeves. Join side and sleeve seams.

Cool blooms on display

Photos by Penny Eamer

Fig 7b

Yarn

Oren Bayan No 8 crochet cotton (100% Turkish cotton). Any similar cotton can be used. COLOURS: A minimum of 4 coordinated colours of your choice. The example uses white and both cool and warm blues and blue/greens. I included some scraps of no 8 variegated cottons of unknown origin as variegated yarns add so much colour interest.

Hooks and Notions

Size 3mm(US C or UK 10) Hook, Scissors, 7 centres for flowers, Seed beads for flower centres, 2 coordinated beads, Approx 1cm diameter jewelry chain of choice, Findings of choice.

Tension

No specific gauge for this pattern. I kept my tension loose to add to the 'frothy' look.

Measurements

Approximately 30 to 35 cm from the start to the end of the string of flowers. Each large flower is about 5cm diameter and they decrease slightly in size towards the end of the daisy chain.



BY PENNY EAMER

Flowers

You will crochet five large flowers of approx 5cm in diameter. Each flower has four layers and needs a large circle and three other circles in decreasing sizes. I selected five or six coordinated colours. When I started a new colour I made four decreasing sized circles in that colour, in other words I made enough of each colour for one flower. This gave enough circles for a minimum of four or five flowers and enough to start mixing them to see the effect. Fig 2.

I did not expect to use all the circles and was prepared to add more colour



Fig 1



Fig 2



Fig 3

General Information:

STITCHES: In UK/AUS terms

TURNING CHAIN.

dc – 1ch, htr – 2ch. Turning ch is counted as first st (except for dc).

Basic crochet skills are assumed in this relatively 'free form' project.

NOTE: I wanted wavy, frothy, irregular looking circles; so I used a loose tension and altered the basic pattern below as I saw fit. Small 'remnants' of cotton yarn can be used for this project.



Fig 4

into the mix if needed. If you want a very 'frothy' looking flower, just increase the number of circles until you get the desired effect.

To get the circles to your required diameter, you may need to replace a dc row with a htr row. You can see some of these irregularities in Fig 1. If you don't want a hole in the center of each circle, start with a magic ring rather than 5ch. Remember—this is a 'free form' necklace.

Circle no 1 (smallest)

Foundation ring: 5ch, sl st into first ch.
Rnd 1: Turn, 1ch, (1 dc into ring, 1ch) 18 times, sl st into first dc, fasten off.

Circle no 2

Foundation ring: 5ch, sl st into first ch.
Rnd 1: Turn, 1ch, (1 dc into ring, 1ch) 18 times, sl st into first dc.
Rnd 2: Turn, 2ch, 1htr into same st as sl st, 1ch, *1 htr into next stitch, 1ch, repeat from * to end, sl st in top of turning ch, fasten off.

Circle no 3

Foundation ring: 5ch, sl st into first ch.
Rnd 1: Turn, 1ch, (1 dc into ring, 1ch) 18 times, sl st into first dc.
Rnd 2: Turn, 1ch, *1 dc into next st, 1ch, repeat from * to end, sl st in first dc.
Rnd 3: Turn, 2ch, 1htr into same st as sl st, 1ch, *1 htr into next stitch, 1ch, repeat from * to end, sl st in top of turning ch, fasten off.

Circle no 4

Foundation ring: 5ch, sl st into first ch.
Rnd 1: Turn, 1ch, (1 dc into ring, 1ch) 18 times, sl st into first dc.
Rnd 2: Turn, 1ch, *1 dc into next st, 1ch, repeat from * to end, sl st in first dc.
Rnd 3: As Rnd 2.
Rnd 4: Turn, 2ch, 1htr into same st as sl st, 1ch, *1 htr into next stitch, 1ch, repeat from * to end, sl st in top of turning ch, fasten off.

Making up the necklace

It takes time and experimentation

to lay the different coloured petals (and centers) on each flower so that they all look good together, so keep playing around until you are satisfied. If necessary, make a few more circles in the sizes and colours that you need.

Once the five big flowers are made, Fig 3 make two smaller, double layered flowers - approx 3cm in diameter. Fig 4.

By the time the four layers are stacked the flower is 'chunky' and has visual 'body', but is still very soft and light. Sew the middle of each layer together and attach the 'centre' of your choice.

I made some marbled, polymer clay discs, which I glued into the centre of each flower, but you could use beads or buttons as well. I used washable, strong glue, but you may prefer to sew your centres on. Finally, I sewed seed beads around each 'disc'.



Fig 7a

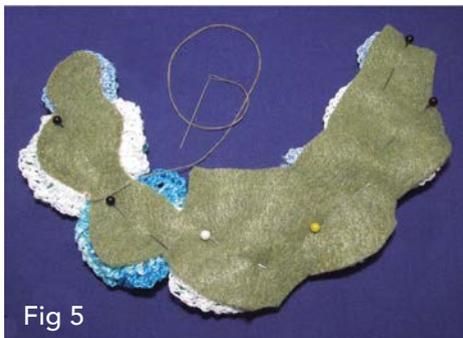


Fig 5



Fig 6

To put the necklace together

Lay the flowers out in position, and once you have decided on the arrangement, carefully turn each one over, taking care to keep the layers in place. Sew them together from the back. Note—two rows, as shown in the stitch diagram. Use a long thread and go through each flower as shown, pulling the thread to the right length and then test for hanging. This double sewing method makes them hang well, prevents the flowers turning over and is especially important if you do *not* wish to back your necklace with felt. It also means the flowers are not ‘pulling’ on each other’s attachment point.

I squashed my layers together very slightly as I sewed. You can stitch the individual flowers together afterwards if you feel like it. Check

how they hang on a necklace bust. Now cut some felt (or backing fabric) into the rough shape of the ‘hanging’ necklace and pin into position. Starting with the first flower, trim the felt to shape and hand sew it neatly to the back of the flower. Trim and then sew each flower one at a time. Fig 5.

When finished, it should look something like fig 6. Check that the backing does not show from the front.

I made 2 polymer clay, coordinated beads for the ends of the necklace and then added silver findings and chain to give a more finished look.

Fig 7 - Tactile, frothy and light, this necklace is *sure* to attract attention, so enjoy wearing it or giving it as a gift!

Olive

an Autumn Shawl

BY YAZMINA-MICHÈLE DE GAYE



Photo: Yazmina-Michèle de Gaye



BY YAZMINA-MICHÈLE DE GAYE



Photo: Yazmina-Michèle de Gaye

Olive

an Autumn Shawl



Materials

Sullivans Natural 100% Soft Crochet and Knitting Cotton (50g balls)
2 balls of Cottage green, 2 balls of Olive and 1 ball of Heritage green
3.5mm Hook

Measurements

Length: 162 cm minus fringes.
Width: 67 rows of V equals 70cm (fewer rows will create a scarf).

Special Abbreviations

V = 2 tr in same space
Floret = 5ch, sl st in first ch to make a circle, work (2ch, 11tr) or (3ch, 11tr) into circle to create a small disc, sl st in top of ch to close.

NOTES: This shawl is worked in rows of V in several shades of green to create a repeat alternate pattern. You may choose other shades to make the shawl your own. At the beginning and the end of each new colour or every 3rd row, create the florets as a fancy fringe.

Shawl

Using 3.5mm hook and first colour, begin with a floret, then make 220 ch (more or less depending on the length you require). End with another floret, cut yarn and weave end through work to neaten.

Row 1: Rejoin same shade of yarn with a sl st in 15th ch from floret, 3ch (counts as first tr), 1tr in same ch as sl st, * miss 1ch, V into next ch, rep from * to last 15ch, turn.

Row 2: Sl st in centre of first V, 3ch, 1tr in same V, work V in centre of each V to end.

Repeat row 2 several times with a new shade of green every so often (you choose). Alternating the florets at different lengths will create interest.

Finish with a floret at each end of the last row.

Sew in all loose ends. 

Don't hesitate to ask for clarification in following this pattern.

Yazmina-Michèle de Gaye
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Why Drop Spindle?

I have the power to stop people in their tracks. All I have to do is drop spindle in public. Men stop and stare, then want to discuss engineering weights and balances. Children, mesmerised by the movement, hassle their mothers to walk slowly by so they can watch the spindle whirl.

My friend and I began our own spinning group—"Yarnspinners"—in the Southern Highlands of NSW five years ago. Everyone spins on a wheel, except for me—I spindle.

A spinning wheel is just not for me. I am quite a prolific knitter and quilter and my studio has enough

BY ROBYNN-EL ROSS

equipment. I don't want to trip over a spinning wheel. Nor do I want to dust it, oil any parts, repair it or buy any new bobbins for different yarn thicknesses. I certainly don't want to lug a wheel to spinning retreats and meetings!

My spinning buddies are confined to their chairs if they're spinning. I can walk, talk, stand in a queue or waiting room, join in any company in any situation... and spindle. All I need is my drop spindle and a handful of fibre. I don't require a pattern, needles, scissors, quiet time or a special chair. I carry my spindle

and fibre everywhere I go. I can pick it up and put it down without having to count, measure or finish rows. It fits in my handbag and weighs mere grams. I love this portability and accessibility to my craft. I spindle when it's too hot to knit, when I'm away from my latest quilt and when I only have minutes of creative time.

Spindling vocabulary is wild! You start talking about rollags, fibre, roving, whorls, cops, hooks, notches and various types of spindles such as top and bottom whorls, Turkish and support spindles.

Suddenly one spindle is not enough. You may need a lightweight (18g),



a medium (30g) and a heavyweight spindle (60g) for plying. Then the collector bug can strike when you see the spindle treasures owned by others. Handmade spindles, themed spindles, spindles topped by precious stones or crystals, or spindles made from exotic timbers can whet your spindling appetite.

Spindles have been used since Neolithic times, and like spinning on a wheel, drop spindling is meditative and good for the soul. You can use any type of fibre such as rovings from any sheep breed, yak, alpaca, camel or qiviut. Plying is exciting too, as you can ply a cop (newly spun yarn on your spindle) with Egyptian or quilting cotton, with the same spun fibre or with another colour or type of novelty fibre. The end result can be fine or chunky, depending on your skill level or the intended end product.

Each fibre has a particular weight of spindle which suits it best. Lightweight spindles are used for silk and light fibres, medium for making singles. I prefer to spin with Aussie merino or merino blended with silk, as the fibre separates easily and flows into metres of spun yarn quickly. I ply

with various threads, depending on the desired finished product. For example, if I'm making a cowl, I may ply merino with quilting cotton to make a lighter garment. I use a top whorl 38g drop spindle and a 64g plier before resting the yarn and placing it on my niddy noddy pre-wash to set the twist. When dry, I use a ball winder so I can knit with a professional-looking ball of original yarn.

Being a drop spindler involves minimal equipment and cost, as you can borrow a niddy noddy and a ball winder. (They make great gift ideas, so start hinting.)

If you knit or crochet, the end product of your drop spindled and plied yarn can be used in all your woolly projects. Combined with dyeing, the opportunities are limitless for you to transform unique fibres into unique garments.

Being a spindler and knitter enables me to make totally original wearables from designer patterns (or my own) to gift to special people. 100g of drop spindled yarn is perfect for the modern cowl, wrap or shawl pattern.

If you're inspired to try drop spindling, contact the Hand Weavers and Spinners local group in your state. Borrow a lightweight spindle and have a go. As a beginner, it's recommended to use a top whorl spindle as they are popular (therefore you have more choice) and they spin faster. Never buy a handmade spindle from someone who is not specialised in the field, as every spindle needs to be properly weighted and balanced for maximum spin. Always try before you buy and ask other drop spindlers for advice.

Be aware. Like eating twisties, drop spindling is addictive! 🧶

Author, designer, fibre artist and educator Robynn-El (Ross) is happiest when spinning, quilting, knitting, creating or passing on these skills to others in the community.

Via guild affiliations, demonstrations in the marketplace or small group tuition, Robynn-El is passionate about networking with crafters and sharing her knowledge with other creative beings.

Robynn-El Ross can be found on Instagram at [robynn-el](https://www.instagram.com/robynn-el).

Over the Rainbow

Fair Isle Snood

BY JENNY OCCLESHAW

Materials

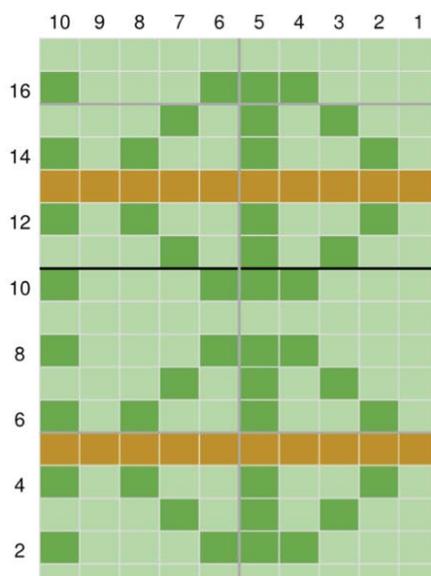
120cm long 4mm Circular Needle,
 1 x 50 gram ball Cleckheaton Country 8 ply in the following shades:
 Light Blue (2344), Dark Pink (2330), Pale Orange (2315), Red (1872), Sage Green (2346), Bright Olive Green (2313), Dark Purple (2181), Navy Blue (2307), Dark Orange (2362), Bright Pink (2328) and Mid Blue (0288),
 Wool Needle for sewing up and darning in ends.

Measurements

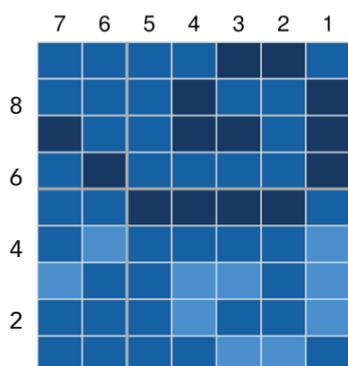
Length 142cm, Width - 29cm

Tension

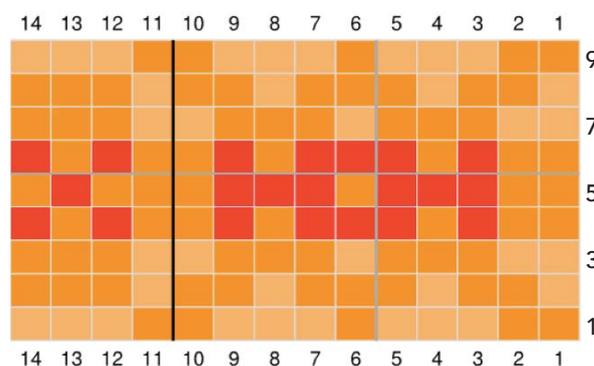
24sts and 29 rows worked over Fair Isle Pattern on 4mm Knitting Needles



Graph 2



Graph 1



Graph 3



This snood will cheer up any dull winter day. It's a great project for practising your Fair Isle knitting skills.

There are a few options. You can knit it in rows on a long circular needle and join the seam at the end. This is handy because it's very easy to twist the stitches at the start and then you'll need to start again. Alternatively, if you are confident, you can join your knitting and knit in a continual loop with no sewing up. You could also change the colours—blues, greens etc.

Due to the stitch repeats in the various graphs it is not really possible to adjust the length of the cowl but it is easily long enough to go cosily around your neck twice.



Let's Begin

Using 4mm Circular Knitting Needle and Navy Blue, cast on 350sts. Either join into a ring being very careful not to twist sts or work backwards and forwards in rows.

Work 6 rounds (or rows) garter st. Commence working from Graphs. All graphs are read from right to left on knit rows and left to right on purl rows. If you are knitting in the round then start every round at the right hand side.

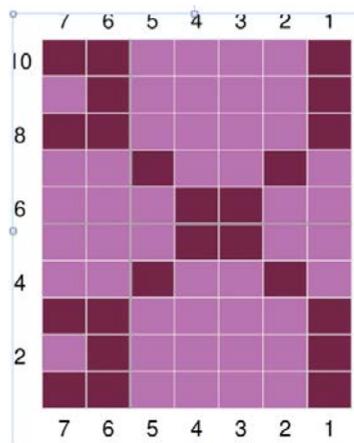
Be careful not to pull yarn not in use too tightly otherwise work will not sit flat.

When all 7 graphs have been completed, join in Dark Purple and work 6 rounds (or rows) of garter st. Cast off.

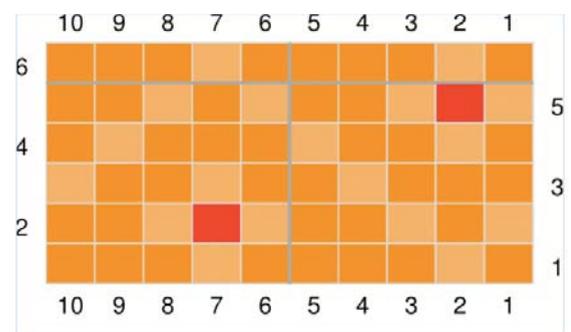
To Make Up

If worked in rows, join seam. Darn in all loose ends as neatly as possible and press lightly using a warm iron and a damp cloth.

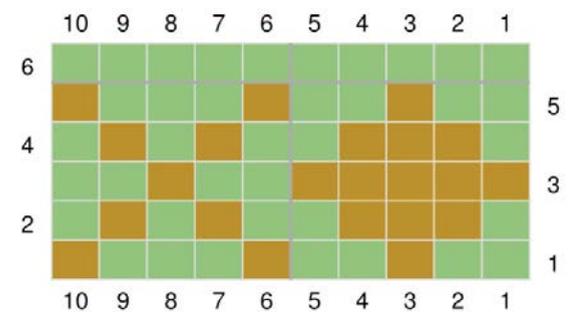
Congratulations! Your amazing cowl is now complete.



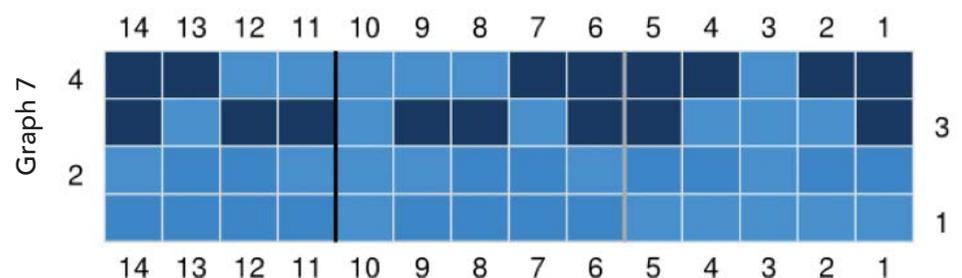
Graph 4



Graph 5



Graph 6

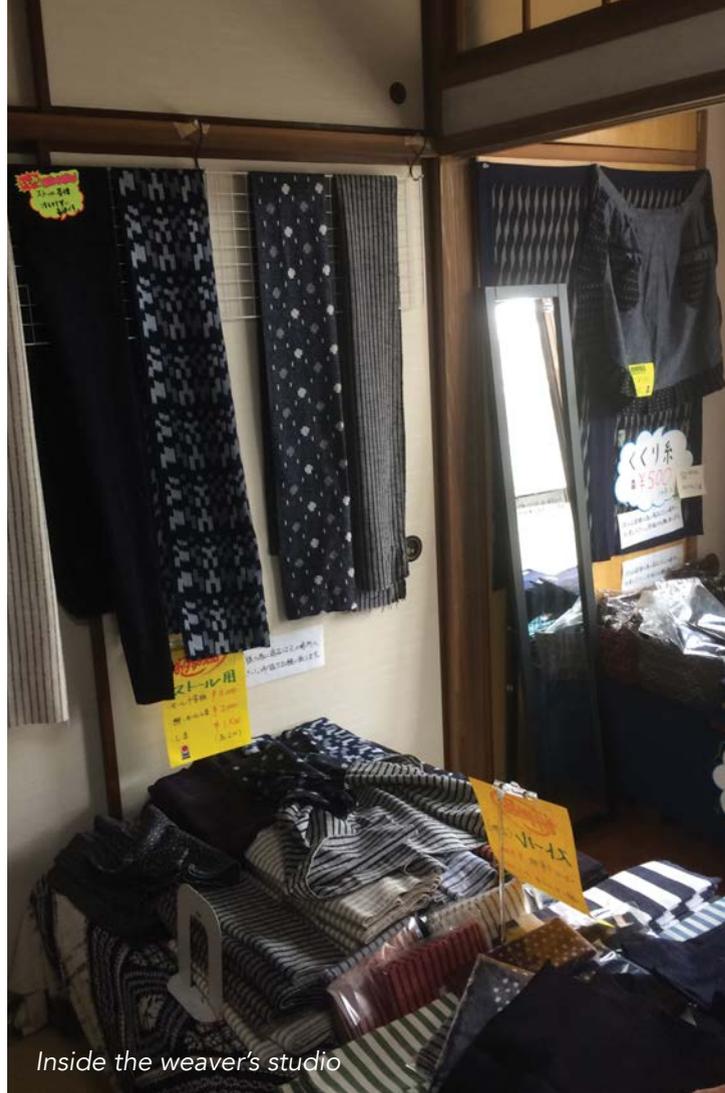


Graph 7

A Drop Stitch Original Design. Please enjoy making this pattern. Not for commercial reproduction. For assistance with patterns – Contact: Drop Stitch Designs jennyocleshaw@hotmail.com www.dropstitchdesign.com



*We have to take our shoes off of course!
This studio was also the weaver's home.*



Inside the weaver's studio

The Kasuri Ikat Weavers of Kyushu

BY ANDREA TAYLOR

Disappointment can sometimes be a wonderful opportunity for discovery. I experienced this first hand on a visit to Japan to see my son and his wife. I am fascinated by volcanoes, and on the island of Kyushu there are eight—the largest and most active being Aso. A cable car takes you to visit the summit and I was keen to go one weekend to fulfil my dream.

But alas, Aso was uncooperative and the cable car was closed, so we had to find another weekend activity. That weekend happened to be the annual exhibition of the Kasuri ikat weavers of Kyushu in a little town about an hour's drive from the capital, Chikugo.

This event is held in early summer, and it was the 33rd year they had shared their amazing skills from their eight homes and studios. They open their doors to the general public with demonstrations of Kasuri ikat weaving, indigo dyeing, and sales of textiles, threads, bags, and

high quality garments—primarily made from Kasuri woven or indigo dyed fabrics.

People in many different parts of the world produce ikat weaving. In essence it is resisting or tying bundles of thread, then dyeing the thread, warp and weft, in indigo. This produces a specific pattern when woven.

We arrived on a sunny Saturday morning to a small village of traditional Japanese homes, parked our car, and waited for one of the two shuttle buses which dropped people off at each open studio. The treasures that awaited us inside each home were overwhelming!

I soon became speechless, which those who know me would say is nigh impossible! The highlight of the day was experiencing the Kasuri ikat weavers at their looms in a private tour. The daughter of the family who had been weavers for 120 years, explained the process. The looms were 70 years old, and it was perfection to watch the ladies weaving—they were so quiet. We also saw their indigo vats in the dyeing sheds, where



Traditional Japanese Kasuri ikat weaving



The paper pattern with the finished woven fabric



I was able to indigo dye in their organic vats.
Note the studio threads drying in the background



Fabrics I purchased from the weavers that day



Using traditional Japanese indigo vats to dye cotton

they dye their thread for weaving, and I was able to indigo dye some cotton fabric. I was in blue heaven. I was nearly weeping blue tears of happiness, this was such a dream come true! All day we visited studio after studio. My son and daughter-in-law enjoyed the tea and red bean buns at each home, so I could collect my goodies in peace—including a large bundle of Sashiko threads. Aladdin's cave had nothing on this experience.

Back at the community centre, traditional Japanese lunch was served all day, and in the centre itself were more traditional arts and crafts to admire and purchase. For all those who have visited Japan, you know my pain—resistance is futile,

my weakness is evident. All thoughts of volcanoes had dissipated in a puff of smoke and a new dilemma replaced lava plumes: overweight luggage and how to get all this delicious fabric home!

For Andrea, a deep love of all textiles, stitching, indigo dyeing, and sharing this knowledge as a tutor has been a lifelong pursuit and passion.

After twenty years of running her own stitching school, she found early retirement too quiet, so Bittern by the Bug has taken on a new life in the world of Japanese textiles, and Sashiko- and Boro-inspired stitching. Being able to visit Japan to explore her textile love is the cherry on the top!



It's luxurious, expensive, soft, shiny, seductive and even sexy...

Silk

BY LILL ROGERS

Silk has been used since antiquity—the fabric of kings, gods and emperors. While it may seem a bit intimidating to spin such a soft lustrous fibre, with a bit of practice it's really not difficult. There are four types of protein based silk. Each is produced by a different type of silk worm. Other fibres from plant sources are also called silk, but today, the focus is on silk from silk worms.

Bombyx or Mulberry silk

The most common is bombyx or mulberry silk from the moth *Bombyx mori*. This silk is prized over other silk for its strength (second only to spiders' web) and lustre. If fine spinning appeals to you, then this silk is your fibre. Bombyx silk comes in many forms.

When choosing the most suitable form, it's best to have your end project very clear in your mind. Different forms of silk produce very different results.

Smooth as silk

If you want to spin smooth yarn then silk top is what you want. Silk top can be spun into embroidery thread with some practice. Top is also the best choice for blending with other fibres prior to spinning. Bombyx silk will add lightness and a shine to a blended yarn.

Another form of silk which will give some interest to a smooth yarn is reeled silk. It can be used as a ply yarn for other fibres, or as a feature. Alternatively it can be incorporated into a silk top yarn. Try letting it run into your spinning by placing it over your right hand (if you're right handed) and letting the motion of the spinning process pull it into your

completed yarn single. Yarn spun from silk top will retain its smoothness better if it is dried under tension after rinsing.

On the rough side

Silk is a fibre which can add texture without any associated 'prickle' effect which some texture-adding fibres contain. These are some options to add texture. For the most part these products are only available in Bombyx silk.

SILK COCOONS. These are the casings left after the silk moth has emerged. They can be bought either cleaned, or cleaned and degummed. Cleaned cocoons are hard, hollow and difficult to spin, but once they have been degummed, with hot water, dishwashing liquid and a little washing soda, they are a truly delightful spinning experience. These are not the items you use for smooth threadlike fibre: these are for texture



Mulberry, tussah, reeled, cocoons, drafted, spun noils



5 silks - Mulberry, bleached tussah, unbleached tussah, Muga, and Eri



Photos from left: Silk cocoons degummed and gummed; Tussah silk bleached and unbleached; Silk cap bulk single and drafted

and fun. Slowly pull out the thread from the top of the cocoon. The more you pull the thinner the thread becomes. When the thread is the thickness you want, you can begin to spin. The thinner the thread before spinning, the thinner the yarn will be. However, no matter how much pulling and drafting is done, the end yarn will still have a wonderful textural appeal.

SILK HANKIES. These are silk cocoons which have been stretched out to form a flat square. Generally, they are sold 10 to 25 at a time in a bundle.

There is no right or wrong way to spin a silk hankie, but most people separate the hankies from each other in the bundle. Generally, this is a difficult task if you want to separate them all, but they can be spun two or even three together. Once you've exhausted the separation process, it's then a matter of making a hole in the centre of the hanky by perforating it with your hand and pulling. This will form a circle of thread. Like the silk cocoons, you can now pull the silk thread to the thickness you desire.

SILK CAPS. These are similar to silk hankies, but are formed into a cap shape. Again, separate, perforate and pull. Silk caps have a thicker edge to them and this will add to the textural effect in the yarn.

Both silk hankies and silk caps may still contain some sericin or gum. This will need to be removed before dyeing if an even dye take is required. If the sericin is left in it will give a harshness to the finished yarn.

THROWSTERS SILK. Throwsters silk is left over from the silk-making process. These are wonderful textured fibres which make a unique yarn. The fibres in throwsters silk are very long and strong, which means they can be spun on their own to form a very textured yarn.

Tussah silk

Tussah silk comes from several species of moth in the *Antheraea* genus. There are many variations of the name Tussah: Tussar, Tushar, Tassar, Tussore, Tasar, Tussur and Tusser, among others. Tussah silk has the softness of Bombyx silk, but less lustre and less

slipperiness. It's also less fine and this makes it easier for the beginner to spin. It's often sold in its natural colour which is a light to mid honey brown. It's usually less expensive than bombyx silk.

In the past Tussah silk was collected from the wild, but today most Tussah silk is farmed commercially.

Other silks

Muga silk is from the *Antheraea assamensis* moth. It's a much less common silk and quite expensive. It's a beautiful golden colour and is the fibre to spin for a very special project.

The final silk is **Eri silk**. This is known as peace silk because the silk worm cuts its way out of the cocoon before the silk is processed. It's beautiful and lustrous with a natural brick orange colour. It can be hard to find in Australia, but look around at specialist spinning suppliers and you'll find it.

Dyeing

Silk will take dye very well. Being a protein fibre, acid dyes such as those used for wool are the most suitable. If you want to dye your Tussah



Throwsters silk

silk in pale colours, then bleached forms, which are nearly white, may be a better choice than the natural coloured fibre.

While silk top can be dyed in the same way as any other fibre top, the dyeing process can compress the fibres making drawing and spinning more difficult. To overcome this difficulty, silk can be bought already dyed, or can be dyed after spinning. If you dye silk top, then try to keep handling to a minimum.

Blending silk with other fibres

Silk can be blended with other fibres to add lustre and softness. Silk top can be blended using hand carders or a drum carder. Throwsters silk, and silk hankies and caps have very long fibres which will need to be cut if you're planning to blend them with other fibres using hand carders. Their length can also be problematic when using a drum carder for blending. Care must be taken to place the silk on the drum in a way that will still allow for easy removal of the batt from the drum.

Spinning

Silk fibres are very fine, so they will catch in any loose nail or skin fragments on your hands. A quick application of hand cream a few minutes before spinning silk can assist with easier drafting and handling. In hot weather, some talc on your hands will help stop the fibre sticking to you.

Silk is a very strong fibre which can be spun very finely. When spinning on a wheel, use the highest ratio (most number of spins of the wheel to each pedal stroke) and loosen the tension. The fineness of silk can cause a few challenges when spinning. Silk, especially Bombyx silk, feels very slippery through your fingers. This can make it seem very hard to spin. However, like spinning anything new, practice makes perfect. It's worth putting time aside to master spinning this wonderful fibre.

If the thread breaks, finding the lost end on the bobbin can be difficult. Using sticky tape may help, as will a small vacuum cleaner. If both these methods fail, try putting the bobbin in the freezer overnight.

When it comes to plying your silk thread, there can be more challenges. The high degree of spin in the singles means that plying is best done using yarn on two bobbins with a Lazy Kate. Plying from each end of the one ball can be problematic as the high degree of twist can cause the ball to collapse on itself, making one mother of a tangle.

Silk cocoon, hankies, caps and throwsters silk all contain fibres which are long. When spinning, your hands need to be further apart than they would be for most other fibres. Hands too close together can make the spinning experience feel more like a battle between the wheel and the fibre.

If you are someone who likes to pre-draft before spinning, then the pre-drafted silk roving can be rolled onto a cylinder—something like an empty toilet roll—before spinning.

A word of warning if you are new to spinning silk. It's a very strong fibre and can cut your hands, especially if you have just covered them with hand cream. Take care not to twist the roving when rolling it onto the cylinder. The twisted fibres can compact and cut you. They must be able to slide past each other and through your hands onto the bobbin. Throwsters silk is particularly prone to cutting the hands of the inexperienced spinner. When spinning silk, it's good to have a pair of scissors on hand to cut the spun yarn rather than break it.

Although silk may seem expensive, a little goes a long way—so give this wonderful fibre a try. It will add a softness, shimmer and some luxury and glamour to your next project in a way no other fibre can. 

Lill Roberts is a spinner who loves experimenting with different fibres and techniques. After a life in the corporate world, Lill now has a lifestyle property in country Victoria where she breeds heritage angora goats.

I've been noticing that "brioche crochet" is everywhere lately. I've seen patterns, articles, blog posts, lots of cute little hashtags—everyone seems to be aboard the brioche crochet wagon! But what IS brioche crochet? Is it a special technique to learn? Is it a new thing? Is it one specific thing? Is it even a **real** thing?! On that last question, I won't keep you in suspense. The answer is "No.....but sort of." I set about trying to find some answers to these questions, while experimenting with "brioche crochet" myself.

Brioche is, of course, a well-known knitting technique. It results in lovely raised sections of fabric, often formed into intricate designs, which appear all the more dramatic for their contrast with the flatter, smoother fabric usually created by knitting.

BY MARA CUNNETT

While there are many different knitted brioche effects, there is one essential technique which all of those effects rely upon.

Brioche knitting always involves a slipped stitch and a yarn over which are knitted together on the return row. Given that I don't knit, this explanation doesn't mean a lot to me, but I have consulted with several knitters, and hounded Nancy Marchant herself, and everyone assures me that this is the case!

For us non-knitters, the principle is this: essentially, the raised sections are formed by gathering up threads and knitting over them to produce some bulk. There are different varieties of this basic technique which can be used in a number of different ways to produce a wide

range of effects. If you've never seen brioche knitting before, I highly recommend checking out Nancy Marchant's Instagram feed for pictures of her stunningly beautiful swatches.

Crochet, on the other hand, is well known for producing textured fabric due to the three-dimensional nature of the stitches. The idea of having raised sections of fabric in crochet is not as unusual or easy to isolate. There are countless different techniques for producing three dimensional crochet, so there are lots of techniques which look similar to a knitted brioche effect.

Put simply, there are no rules for what constitutes a "brioche" piece of crochet, because it's a visual effect rather than a technique. Anything which produces very obviously raised sections of fabric, or which looks a bit

like knitted brioche can be called “brioche crochet”.

The first time I stumbled across a brioche crochet effect was while making a rippled capelet. The pattern alternated between rows of elongated trebles in a ripple pattern, and rows of back-post double crochet (bpdc).

If you’ve tried this stitch before, you’ll know that when you complete the back post dc, the top of the stitch you are working around flips forward to face you. You wind up with fabric which looks quite similar to knitted work. As soon as I saw those neat little “v”-shaped stitches rotating 90 degrees to face me, my mind was blown! My brain went from thinking two-dimensionally, to crocheting in three dimensions!

It occurred to me that being able to produce those v-shaped stitches on the front of a piece of work would give me an opportunity to play more with colour effects, so I decided to try a brightly coloured “brioche” piece next to see what could be done.

The pattern I chose featured sections of back-post half-treble-crochet (bphtr) and sections of front-post half-treble-crochet (fphtr) worked in contrasting colours. I used Malabrigo yarn, to take advantage of their beautiful hand-dyed colour effects. As you can see, the results are striking. The back-post half-trebles produced smooth, puffy, raised sections, which vividly highlight the colour changes in the yarn. The front-post half-trebles produced sunken sections of highly ridged vertical stripes, which become horizontal stripes when viewed from the back of the piece.

When I first completed the cowl, the effect was so intense, you could barely see the purple fphtr sections, as they were sunken so far back into the puffy sections! A word of warning though: think twice before wet-blocking something like this. My cowl became completely flaccid the instant it got wet, and has never been quite the same since!

My next experiment in brioche was to swatch a section from a front-post treble (fptr) pattern, using varying lengths of front-post trebles to produce a swirling effect in two alternating colours. This technique is fascinating, in that it creates double layers of fabric which weave through each other.

In this case, the designer has created a flexible fabric version using return rows of chain spaces. This results in layers of short ruffles being formed at the back of the piece, but the fabric is able to be more flexible and less dense. Other versions of this technique produce a more dense, solid fabric which is not as bulky at the back. It takes a lot of concentration, and I made many mistakes, but the effect is really eye popping!





Another of my early projects alternated between front and back post trebles to produce an effect which looks like ribbing, but which doesn't have the same stretch. In the purple and yellow picture on page 33, you can clearly see the distinctive bulb shape of the front-post treble, where the yarn wraps around the stitch underneath. If you work these stitches in a single colour rather than a variegated yarn, it looks more like knitted brioche, as it tricks the eye a little more.

Front and back post stitches are probably the most well-known crochet techniques which look similar to knitted brioche but there are others, such as back-loop-only stitches (blo), which can also do the trick. Using a chunkier yarn

will sometimes boost the illusion even further. These techniques are by no means new, and just a brief Ravelry search will reveal hundreds of patterns which use the same techniques as those currently being touted as "brioche".

At the end of the day it's not the crochet techniques which are new, it's just our branding of them which has changed. So no, crochet brioche is not a "real" thing—it's just our well-loved stitches being rebooted!

WHAT DID I LEARN?

Crochet brioche is not a specific technique, but you can create brioche-like effects quite easily with a range of different crochet stitches. Post-stitches can seem awkward at first, but once you're on a roll, you

can really fly through the stitches. It's good to use yarn which has loft, but isn't hairy. While the Malabrigo Rios is a lovely, lofty yarn, the slight halo of hairs kept snagging on my hook with every stitch, which slowed my roll considerably.

Post stitches are great for achieving colour effects with hand-dyed and/or variegated yarn.

Don't wet-block highly textured pieces. In fact, treat them like gremlins, and try not to get them wet at all.

PATTERN ACKNOWLEDGEMENTS

Jade Garden Capelet – Kat Goldin
Blue Notes Cowl – Annaliese Baes
Brioche Waves Blanket – Tatsiana Kupryianchyk (LillaBjorn)
Yoga Socks – Sue Hilger 



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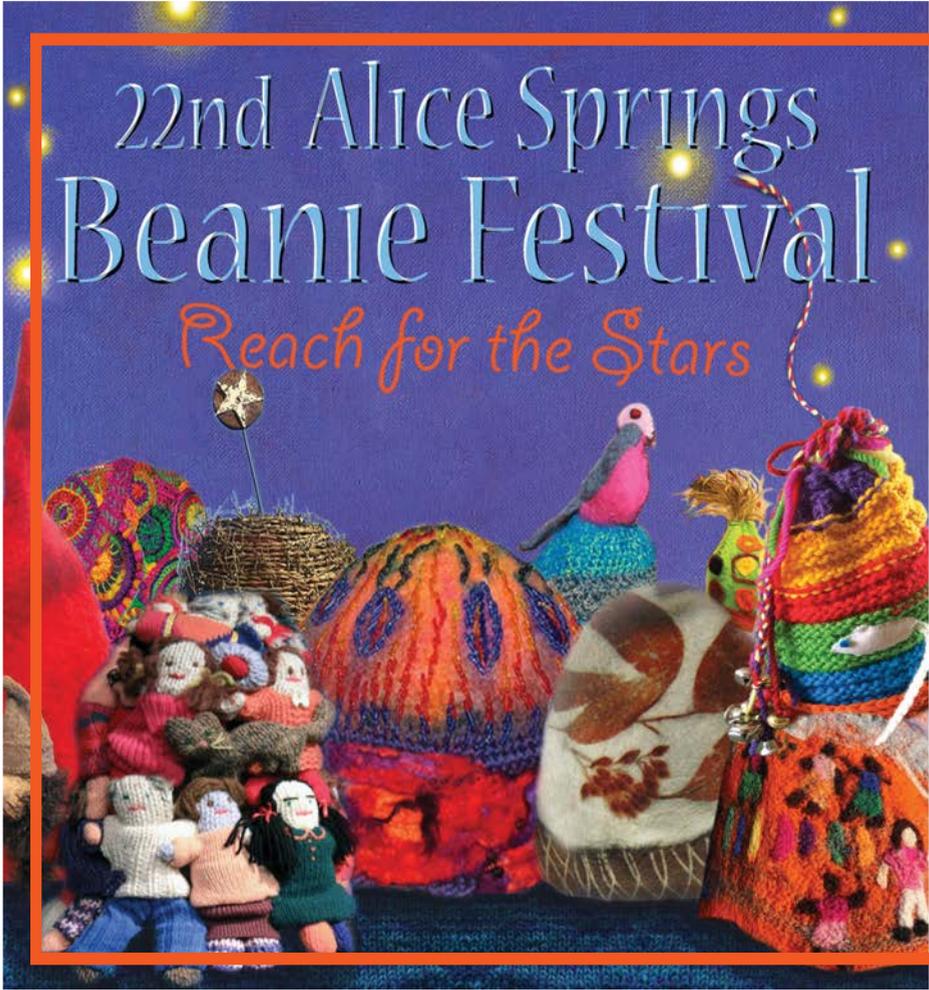
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Alice Springs Beanie Festival
Araluen Arts Centre
Alice Springs, Northern Territory
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Alpaca Yarn: *on display*

We started farming alpacas under the stud name of LUALTO Alpacas in 2003 and currently maintain a herd of between 200 and 250 alpacas. We started at a 25 acre hobby farm until the number of alpacas became unsustainable. We then moved to a 110 acre property to continue with our livestock enterprise which later supported the fibre production for our new yarn business. We have a strong belief in the Australian alpaca industry and have contributed many hours to the Australian Alpaca Association by undertaking various roles on the regional alpaca committee and in organising events such as shows, information days and new breeder seminars.

We saw an opportunity to be involved in the manufacturing side of the industry when we were offered the

BY TIM TOSHACK

chance to buy the Alpaca Ultimate business. Alpaca Ultimate had been established in 2008 by two alpaca breeders in NSW in partnership with an alpaca business in New Zealand, where the yarn was spun. We have strict fibre selection processes which allow us to achieve a high quality yarn that the Alpaca Ultimate label has become known for.

We decided to continue to process the yarn in New Zealand because of the long-standing knowledge and experience of the people operating the mill, the quality of the yarn that they produce for us, and their ability to dye professionally the large volume of yarn that we have processed.

The quality of our yarn is maintained because we combine similar fleeces

both in style and micron to go into the different plys of yarn. The lower micron fleeces are used to produce the finer yarn (1 ply) and the higher micron fleece is used to make thicker ply yarns.

All our yarn is produced using only Australian alpaca fleece. It is sourced primarily from our own alpacas and we purchase fleece from other breeders in NSW and from further afield when the need arises.

Alpaca Ultimate creates a range of different yarns being 1, 2, 4 and 8 ply and a 10 ply boucle in a wide range of colours. We hope to expand the range of products in the future to include some blends of other natural fibres and different plys. We are also collecting coloured fleeces to create a natural range of yarn in different plys.

There has been considerable interest in our 100% Australian alpaca yarn



from machine knitters and weavers as well as hand knitters. We now have an Australian knitting designer, Roz Panetta, creating some exquisite patterns using our 2 and 4 ply yarns. The patterns are available from our website shop.

As well as sourcing fleeces for our yarn manufacturing, we also have to attend to farm duties. These include making sure our alpacas are healthy, maintaining husbandry regimes, checking females at birthing—and this doesn't leave

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much time for any off-the-farm activities.

LUALTO Alpacas attends some of the alpaca shows staged in NSW—usually with great success. Attending shows allows us to meet up with other breeders and compare the improvement in the fleece quality of the alpacas which occurs each year. We are always on the lookout for new genetics which may increase our fleece yields and quality.

It's always good to complete our

annual shearing in early October. That produces more fleece to include in our shipments for yarn processing. Shearing is conducted by a professional alpaca shearer who shears 'saddle first' (which is becoming the industry standard) to ensure only the best fleece is used to create our yarn. 🧶

Australian Alpaca Yarn / Alpaca Ultimate is owned and operated by Tim Toshack and Graham Lugg and is located at Yass, New South Wales, Australia.

Kalindi

BY LEEANA GARDINER

Leeana Gardiner learned to knit at her mother's knee at the age of six and has over 30 self-published designs. She's addicted to coffee and often has knitting and coffee in hand. Leeana tends to make projects more complicated than they need to be... her first pair of socks were knit two-at-a-time, in the round, had intarsia, were a fraternal pair and she dyed the yarn too.



Body

With smaller needles, cast on 34(36, 42, 48, 52, 56, 60) stitches. **Note:** Much of the shaping occurs at the same time, please read the pattern before you start knitting to ensure you do not miss any of the increasing instructions.

Row 1 (RS): kfb, k to last st, kfb.

Continue increasing as before every following 6(6, 6, 4, 4, 4, 4) rows (on the RS only) 4(6, 4, 2, 6, 11, 15) times, then every 8(8, 8, 6, 6, 6, 6) rows 5(4, 6, 11, 9, 6, 4) times.

At the same time, begin shoulder shaping.

Row 2: p1, pfb, pm, p2, pm, pfb, purl to 5 sts before marker, pfb, pm, p2, pm, pfb, p1.

Row 3: k to 1 st before marker, kfb, sm, k2, sm, kfb, k to 1 st before marker, kfb, sm, k2, sm, kfb, k to end.

Row 4: p to 1 st before marker, pfb, sm, p2, sm, pfb, purl to 1 st before marker, pfb, sm, p2, sm, pfb, p to end- 48(50, 56, 62, 66, 70, 74) sts.

Repeat last 2 rows 10(10, 10, 10, 10, 10, 11) times continuing neckline shaping as laid out above.

Repeat row 3 once more.

At end of shoulder increases, you should have 140(142, 148, 154, 162, 166, 178) sts.

Begin sleeve cap shaping

Continue working the neckline shaping as outlined above and begin working increases for armholes. Also, on the next row, all 4 markers are moved to new positions as the increases will be worked *within* the stitch markers to create shaping for the sleeves.

Row 1: p to 2 sts before marker, mm, pfb, p4, pfb, mm, p to 2 sts before marker, mm, pfb, p4, pfb, mm, p to end - 4 sts increased.

Row 2: k to marker, sm, kfb, k to 1 st before marker, kfb, sm, k to marker, sm, kfb, k to 1 st before marker, kfb, sm, k to end - 4 sts increased.

Row 3: p to marker, sm, pfb, p to 1 st before marker, pfb, sm, p to marker, sm, pfb, p to 1 st before marker, pfb, sm, p



Photos: Taras Natalenko

to end - 4 sts increased.

Continuing neckline increases, repeat the last 2 rows 1(1, 1, 2, 3, 4, 4) more times.

Work row 2 another 0(0, 0, 1, 1, 1, 1) times.

P 0(0, 0, 1, 1, 1, 1) row.

At the end of the sleeve cap increases you should have 160(164, 168, 190, 204, 220, 232) sts.

These increases may make your shoulder look "puffy", but this will smooth out once it is worn.

Begin armhole shaping

Continuing neckline increases, begin working armhole shaping.

Next row: k to marker, sm, kfb, k to 1 st before marker, kfb, sm, k to marker, sm, kfb, k to 1 st before marker, kfb, sm, k to end.

Next row: p

Continuing neckline increases, repeat the last 2 rows 15(17, 18, 17, 16, 15, 15) times.

At the end of these increases you should have 232(244, 254, 274, 284, 296, 310) sts.

Next row: (k to 2 sts before marker, kfb, k1, sm, kfb, k to 1 st before marker, kfb, sm, k1, kfb) twice, k to end.

Next row: (p to 2 sts before marker, pfb, p1, sm, p to next marker, sm, pfb)

twice, p to end.

Continuing neckline increases, repeat the last 2 rows 0(0, 1, 2, 4, 5, 6) times in total.

At the end of these increases you should have 244(256, 278, 310, 346, 370, 398) sts.

Divide for sleeves

Next Row: *k to marker, rm place next 50(48, 52, 58, 64, 68, 70) sts on waste yarn, rm, cast on 4(6, 6, 4, 4, 4, 6) sts for underarm*, rep from * to * once, k to end.

After sleeve separation you should have 154(174, 188, 204, 228, 244, 272) sts.

All neckline increases should be complete.

Beginning with a p row, work 33(49, 49, 49, 49, 49) rows in stocking stitch.

Begin side lace panels

Row 1: k30(35, 37, 41, 47, 51, 58), pm, k3, k2tog, k2, yo, p1, yo, k2, ssk, k3, pm, k65(75, 85, 93, 105, 113, 127), pm, k3, k2tog, k2, yo, p1, yo, k2, ssk, k3, pm, k to end.

Row 2 and following even rows: (p to marker, sm, p7, k1, p7, sm) twice, p to end.

Row 3: (k to marker, sm, k2, k2tog,

Yarn

Heirloom Merino Magic 10ply, 100% wool (50g/1.76oz, 81m/89yds, 9wpi, CYCA#4, worsted) x 13(16, 18, 20, 22, 24, 27) balls or 1065(1262, 1443, 1615, 1793, 1977, 2168) metres in colour 6229.

Hooks, needles & notions

4mm (US 6) or 100cm circular needle, 6.5mm (US 10.5) 100cm circular needle, darning needle, spare yarn for holding stitches (3m), 4 stitch markers.

Tension

20sts and 30 rows to 10cm (4inches) in stocking stitch with smaller needles.

Sizes

76 (86, 96.5, 106.5, 117, 127, 137)cm or 30"(34", 38", 42", 46", 50", 54") bust.

Finished measurement

Actual garment bust measures 84(94, 105, 115, 125, 135, 145)cm / 33.25(37.25, 41.25, 45.25, 49.25, 53.25, 57.25)inches. The garment is styled with positive ease of 5cm.

Special Stitches

Herringbone Stitch - Row 1: *P2tog, dropping only the first stitch off your needle,* rep from * to last st, p.

Row 2: *Ssk, dropping only the first stitch off your needle,* rep from * to last st, k.

Notes: This cardigan is a seamless knit, worked from the neck down, with contiguous sleeves and a herringbone edging. Contiguous sleeves enable you to knit a top down cardigan, but with a finish similar to a set-in sleeve.

Abbreviations

kfb - Knit into the front of the stitch, leaving the stitch on the needle, and then knit into the back of the same stitch.

mm - Move stitch marker to this location.

pfb - Purl into the front of the stitch, leaving the stitch on the needle, and then purl into back of the same stitch.

rm - remove stitch marker



k2, yo, k1, p1, k1, yo, k2, ssk, k2, sm) twice, k to end.

Row 5: (k to marker, sm, k1, k2tog, k2, yo, k2, p1, k2, yo, k2, ssk, k1, sm) twice, k to end.

Row 7: (k to marker, sm, k2tog, k2, yo, k3, p1, k3, yo, k2, ssk, sm) twice, k to end.

Rows 9-16: rep rows 1-7

Row 17: k23(28, 30, 34, 40, 44, 51), mm, *k3, k2tog, k2, yo, p1, yo, k2, ssk, k2, p1, k2, k2tog, k2, yo, p1, yo, k2, ssk, k3 **, mm, k51(61, 71, 79, 91, 99, 113), mm, work from * to ** once, mm, k to end.

Row 18 and following even rows: (p to marker, sm, p1, (p6, k1) rep to 7 sts before marker, p7, sm) twice, p to end

Row 19: (k to marker, sm, k2, k2tog, {k2, yo, k1, p1, k1, yo, k2, ssk, k1, p1, k1, k2tog, k2, yo, k1, p1, k1, yo, k2, ssk, k2, sm) twice, k to end.

Row 21: (k to marker, sm, k1, k2tog, k2, yo, k2, p1, k2, yo, {k2, ssk, p1, k2tog, k2, yo, k2, p1, k2, yo}, k2, ssk, k1, sm) twice, k to end.

Row 23: (k to marker, sm, k2tog, k2, yo, {k3, p1, k3, yo, k2, s2tog-k1-p2sso, k2, yo}k3, p1, k3, yo, k2, ssk, sm) twice, k to end.

Row 25: (k to marker, sm, k3, k2tog, {k2, yo, p1, yo, k2, ssk, k2, p1, k2, k2tog}, k2, yo, p1, yo, k2, ssk, k3, sm) twice, k to end.

Rows 26-32: repeat rows 2-8, working extra reps of patt between markers.

Row 33: k16(21, 23, 27, 33, 37, 44), mm, *k3, k2tog, (k2, yo, p1, yo, k2, ssk, k2, p1, k2, k2tog) twice, k2, yo, p1, yo,

k2, ssk, k3**, mm, k37(47, 57, 65, 77, 85, 99), mm, work from * to ** once, mm, k to end.

Rows 34-48: repeat rows 2-16, working extra reps of patt between markers.

Row 49: k9(14, 16, 20, 26, 30, 37), mm, *k3, k2tog, (k2, yo, p1, yo, k2, ssk, k2, p1, k2, k2tog) 3 times, k2, yo, p1, yo, k2, ssk, k3**, mm, k23(33, 43, 51, 63, 71, 85), mm, work from * to ** once, mm, k to end.

Rows 50-64: repeat rows 2-16, working extra reps of patt between markers.

Begin herringbone hem

Switch to larger needles.

Row 1: knit.

Work 10 rows of herringbone as outlined above.

Work folded hem

Switch to smaller needles, work 10 rows stocking stitch.

Cast off. Fold and sew down folded hem to back of herringbone edge.

Sleeves

With smaller needles, pick up 50(48, 52, 58, 64, 68, 70) sts from waste yarn then pick up 4(6, 6, 4, 4, 4, 6) sts in underarm (pm in the middle of picked up sts) – 54(54, 58, 62, 68, 72, 76) sts. Join in the round.

Knit around to stitch marker - this is the beginning of round.

Knit 8 rounds.

Begin sleeve shaping

Next round: sm, k1, ssk, k to 3 stitches before end, k2tog, k1
Knit 13(15, 13, 13, 11, 9, 9) rounds.

Work last 14(16, 14, 14, 12, 10, 10) rounds 3(4, 6, 7, 4, 10, 2) times in total.

You should now have (48, 46, 46, 48, 60, 52, 72) sts.

ALL SIZES EXCEPT 106.5cm & 127cm

Next round: sm, k1, ssk, k to 3 stitches before end, k2tog, k1
Knit 11(13, 11, 0, 9, 0, 7) rounds.

Work last 12(14, 12, 0, 10, 0, 8) rows 4(2, 1, 0, 5, 0, 10) times in total.

ALL SIZES

You should now have 40(42, 44, 48, 50, 52, 52) sts.

Work sleeve motif

Round 1: k13(14, 15, 17, 18, 19), pm, k3, k2tog, k2, yo, p1, yo, k2, ssk, k3, pm, k to end.

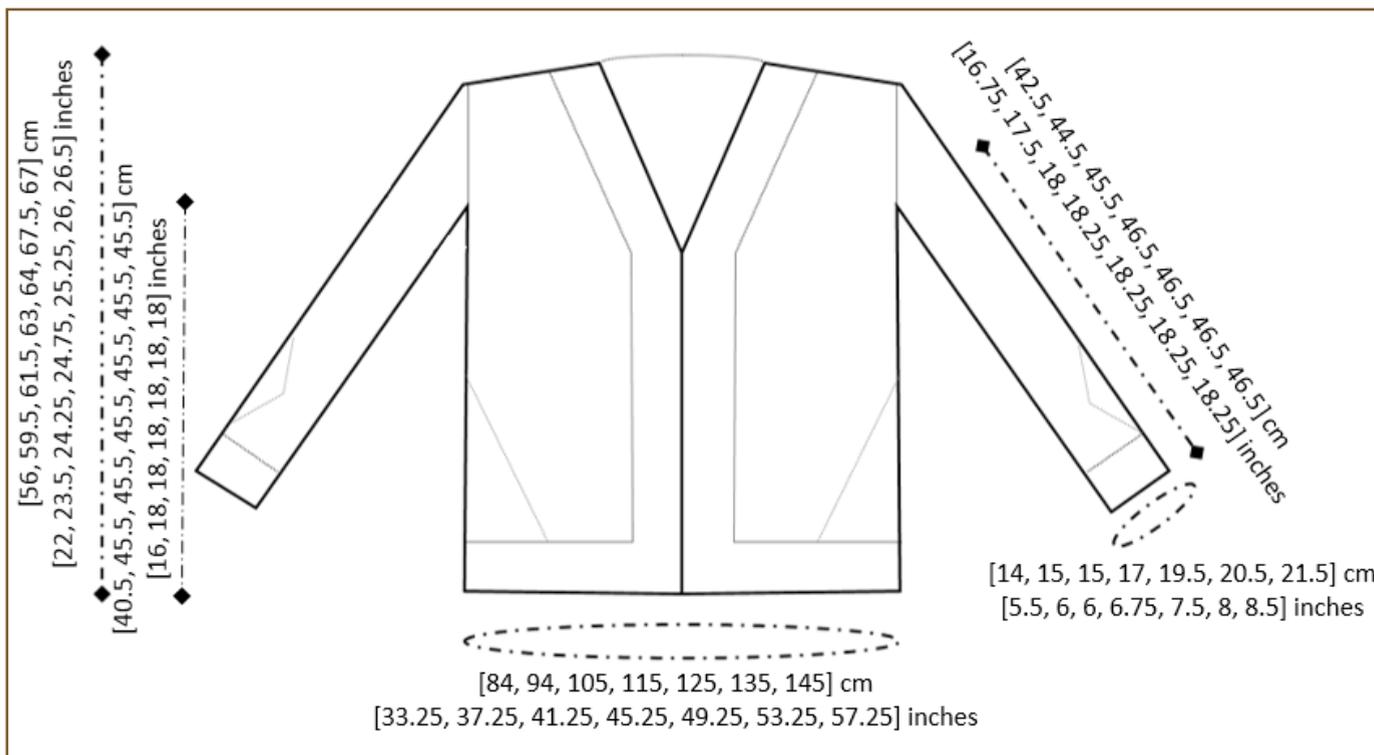
Round 2 and following even rounds: k to marker, sm, k7, p1, k7, sm, k to end.

Round 3: k to marker, sm, k2, k2tog, k2, yo, k1, p1, k1, yo, k2, ssk, k2, sm, k to end.

Round 5: k to marker, sm, k1, k2tog, k2, yo, k2, p1, k2, yo, k2, ssk, k1, sm, k to end.

Round 7: k to marker, sm, k2tog, k2, yo, k3, p1, k3, yo, k2, ssk, sm, k to end.

Rounds 9-16: repeat Rounds 1-7



Round 19: k to marker, sm, k2, k2tog, k2, yo, k1, p1, k1, yo, k2, ssk, k2, sm, k to end.

Round 21: k to marker, sm, k1, k2tog, k2, yo, k2, p1, k2, yo, k2, ssk, k1, sm, k to end.

Round 23: k to marker, sm, k2tog, k2, yo, k3, p1, k3, yo, k2, ssk, sm, k to end.

Rounds 25-32: repeat Rounds 1-7

Next round: kfb, k to 1 st before end, kfb, turn.

You will now be working the sleeves flat for the herringbone edge.

Begin herringbone edge

Switch to larger needles.

Work 10 rows of herringbone as outlined above.

Switch to smaller needles, cast off.

Work second sleeve in the same manner.

Finishing

Begin herringbone edge

Using larger needles, pick up and knit 3 stitches for every 4 rows down right neckline, pick up 1 st for each st across neck edge, then pick up and knit 3 stitches for every 4 rows up left neckline edge.

Work 10 rows of herringbone as outlined above.



Work folded hem

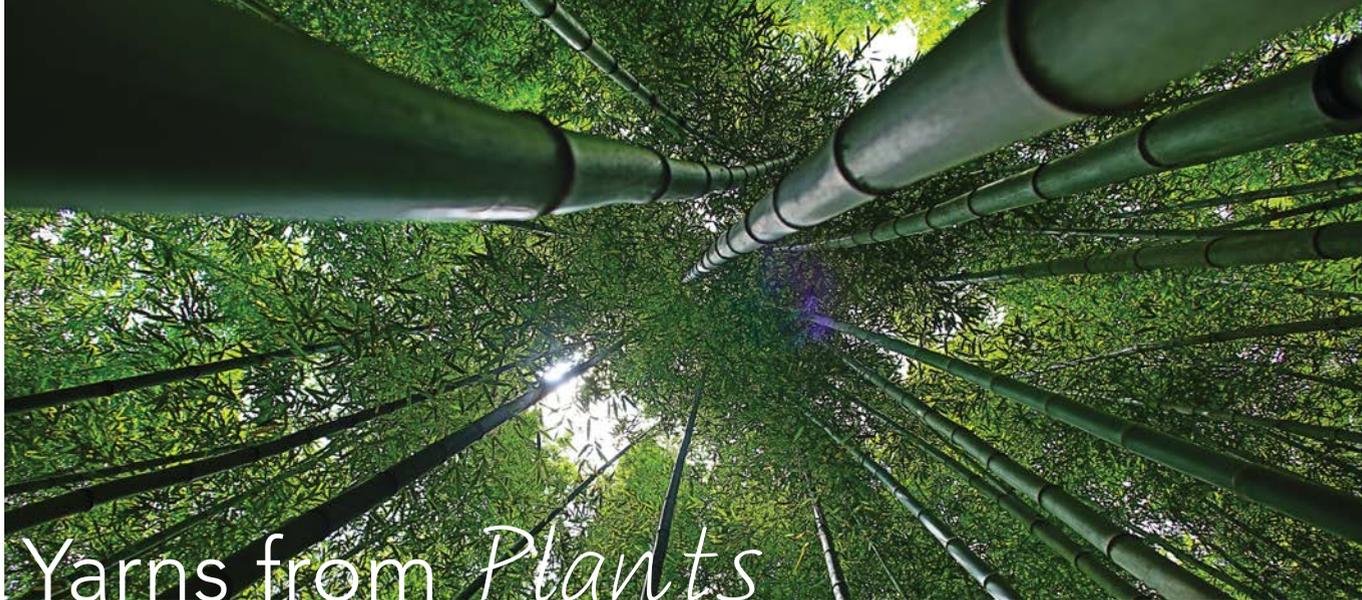
Switch to smaller needles, work 10 rows stocking stitch. Cast off.

Sew in all ends.

Seam sleeve edges.

Fold and sew down folded hem to back of herringbone edge.

Block to measurements in schematic.



Yarns from Plants

BY NAOMI JAMES

BAMBOO

Bamboo is one of the world's most useful, sustainable and versatile plants. Botanically, it's a type of grass, with over 1600 species grown worldwide. Bamboo materials can be used for almost anything—from construction, to clothing, to paper and food. It's easy to cultivate, extremely hardy, and grows quickly in a variety of conditions and climates. Best of all for the yarn artist, it makes a beautiful, soft and strong yarn, which takes up colour excellently.

Bamboo plants are made of a hard outer shell, and an inner woody pith. First, the plant is harvested, without removing the stump from the ground. This method means that unlike tree plantations, bamboo stands regrow year after year, making it a renewable crop.

To create bamboo rayon, the woody pith from the centre of the plant is steamed, crushed, and the cellulose extracted. The cellulose is then purified, treated with lye, dissolved in acid, and forced through spinnerets to extrude the fibre. Bamboo fibre can also be more naturally derived; this is referred to as mechanically-produced fine bamboo fibre, or it's sometimes called bamboo linen (although this

term can also refer to a bamboo-flax blend). The production process is similar to retting flax into linen fibre. The bamboo's woody pith is harvested, mechanically crushed, and then retted (soaked) with enzymes and water to produce a fibre, which can then be spun into yarn. Hand-crushed bamboo pith can also be retted, and then requires intensive combing (by hand) to remove the remainder of the pith.

When looking for bamboo fibre for yarn making, there are choices to make. The type of bamboo fibre you use depends largely on personal preferences, but it is available as tops, slivers, uncoloured and dyed finished yarn. If you're particular about how your bamboo fibre was extracted and created, be careful to look for crushed bamboo fibre, as opposed to bamboo rayon.

Many people are surprised by the extremely soft and silky texture of natural bamboo yarn. In its undyed state, it's a beautiful ivory colour, and can be hand-dyed using a variety of methods and dyes. Charcoal bamboo fibre is also available. It's made by coating bamboo rayon fibres in bamboo charcoal nanoparticles, creating a fibre with antimicrobial properties which is a lovely deep grey. The finished yarn from both crushed



natural fibre and viscose fibre is extremely durable, strong and even biodegradable. Crushed natural fibre is also very breathable, making it great for summer projects.

When handling bamboo fibre, you'll notice it's extremely soft. It can also be mercerised to create an amazing sheen. The slivers and tops are very silky to touch, and are very friendly on the hands and on the needles.

The finished fabric will drape well, and is even hypo-allergenic, making it great for children's clothing, and those with sensitive skin. However, it can swell in water (so it's not ideal for swimsuits), and it can be susceptible to splitting, and therefore snagging.

BY AMY LANE

Kyle loved the small stuff. Tiny needles and stitches, complicated charts. Fair Isle technique was his favourite—how he agonised to make the back of the work just as perfect as the front.

He didn't knit a lot of sweaters. He needed portable projects to carry in his backpack as he ran from class to class at uni. He'd spoken to his lecturers beforehand, and they took him at his word. He was a better student when he produced mittens, hats, socks, and mobile phone cases for his family than he was when he was forced to sit, tapping his fingers.

"Hey," whispered the guy next to him in chemistry, "What're you making?"

"Mittens," Kyle mumbled.

"Those are cool—make me some."

Kyle bridled. Non-knitters had no idea how much work this was! "I don't even know you!" he protested. "These things took weeks!"

The guy—brown hair, green eyes and a cleft in his chin—grinned back, undeterred.

"I'm Cliff Porter. We've got twelve weeks. Maybe you'll know me enough by the time class is over to knit me something."

Kyle wasn't great at flirting, but something about that unrepentant smile made Kyle smile coyly back.

"Maybe. But you'll have to convince me it's worth my time." Cliff's grin grew wider. "I can do that."

That day, Cliff caught Kyle on their way out of class and invited him to lunch with his friends. Cliff hung with a fun bunch—lunch on the grass, ball games in the quad people—and Kyle enjoyed their company. And Cliff's. He enjoyed their company for the next six weeks. And sometimes, he just enjoyed Cliff.

He was with Cliff alone when they were walking across campus late at night, just when it got cold enough for Cliff to shiver as they spoke.

"It's getting cold," Cliff said, flirting. Kyle wasn't sure if Cliff was flirting with Kyle specifically, or if he just flirted with the entire world. It didn't matter.

Cliff had become the centre of Kyle's world. Kyle had been planning Cliff's hat for the last week, including creating a chart with designs from atomic structures, since they'd met during a chemistry lecture.

"It is getting cold," Kyle said cheekily, pretending indifference. "We'll have to bring out our hats and scarves soon."

"Mm-hm," Cliff confirmed. "You know, I can't find my hat from home. I'll have to just buy one of those ugly cheap acrylic ones from the uni store."

Kyle's cheeks flushed. He'd waxed rhapsodic about

Love on display

quality yarn a few times. "Well, you know," he mumbled. "Whatever you think is best."

They drew near Kyle's room, and Cliff stood, chest to chest with Kyle, smiling in the light from the sodium lamp. "I think I might wait," Cliff said, a dimple popping on his cheek.

"Wait for what?" Kyle's voice was embarrassingly breathy.

"Well, I'm going on a ski trip during the winter break. Maybe I'll... find a better hat by then."

"You'll find one," Kyle deadpanned.

"Mm-hm."

"Find one."

Cliff drew nearer. "Yup."

"You do that," Kyle whispered, lost in his playful eyes.

Cliff kissed his cheek, and then popped back. "Maybe," he said with a wink, and then sauntered off, leaving Kyle in an agony of anticipation.

Kyle knitted furiously. During classes, between classes, during meals. Stitch by stitch, the hat took shape, and Cliff made sure to touch the wool with an appreciative finger at least once a day as they sat down in class, or ate lunch together, or studied in Cliff's room.

The kiss on the cheek was followed by another, after a movie. And another, before lunch, and once, giddily, a shy kiss on the lips after Kyle walked Cliff to his hall of residence.

Kyle finished the hat at three a.m. the night before Cliff left. Cliff's grin as he arrived panting for breath made the sleepless nights worth it.

"For me?" he asked, biting his lip as his father loaded the car.

"Of course."

Cliff put it on—it was a little loose, but the yarn would felt with wearing. "I'll wear it every day," he said proudly. "I'll tell everyone who made it for me."

Kyle's heart beat triple time in his chest. "What will you say?" he asked.

"My boyfriend does nice work." And then, in front of his parents and everything, he kissed Kyle—not on the cheek.

Kyle floated back to his room after Cliff left. He was planning a sweater.

Mother, knitter, wife and writer—Amy Lane writes romance and urban fantasy, and babies two spoiled dogs. She keeps her retirement in yarn and knits or crochets every chance she gets.



Materials

Approximately 30 grams of wool roving for each pocket,
2 pieces of bubblewrap approx. 50cms x 50cms,
A small old towel,
A bottle with a lid that restricts the flow of water—I use an old detergent bottle,
Soap—it's important to use a soap that's gentle on your hands. I use biodegradable dishwashing liquid,
A piece of rubber drawer liner or a non-slip mat approx. 20cms x 20cms. This will be used for the resist to create the pocket.

The work space

It's important to use a work surface that's the right height for you and your child to work at. It should be waterproof, or can stand to get more than a little wet and soapy.



Woolly Wall Pockets

BY RACHEL
PRESTON

These bright, funky wall pockets 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 wall pocket to hold and display their treasures and keepsakes.

Let's begin

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

Cut the rubber matting to make the resist. This resist will help to form the pocket of felt. For the pocket you'll need a pocket-shaped resist approximately 14cms wide and 17cms long (photo 1).



Make up a soapy solution

Fill the plastic bottle with warm water and add about 10 drops or a good squirt of the biodegradable detergent or your chosen soap. I usually use an old washing detergent bottle but you could use a bottle with holes in the lid if you prefer. The idea is to slow the flow of water to a manageable rate so the water does not disrupt the wool.

Make the pocket

Lay one of the pieces of bubblewrap on the towel, bubble side up. 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 20cms away from the end and gently pull fibres away with the other hand.

Lay the tuft on the bubble wrap in a horizontal direction. Pull more tufts of wool and continue laying them on the bubble wrap to form a rectangle approximately 18cms wide by 37cms long (photo 2).

Add the second layer of fibres. Follow the same principles as the first layer, gently pulling tufts of wool and laying them on top of your first layer. This layer, though, should sit at 90 degrees to the first layer. Continue laying the second layer until you have completely covered the first layer. Wet the wool so you can begin the felting process.

Gently sprinkle the fibres with the soapy solution, being careful not to disrupt the fibres.



that the rectangle of wool is larger than the pocket resist. You'll use this overlap to create the pocket.

First, separate the pocket from the hanging part of the wall pocket. To do that, very carefully make a small cut about 1cm long at the top of the pocket resist. (photo 3). Fold the edges of the wool rectangle over the resist (photo 4).

Add another layer of wool to this side of the pocket. Follow the same steps as before, pulling tufts of wool and laying a layer of tufts over the resist in a horizontal direction.

Add another layer at 90 degrees to the first. The wool should hang over the sides and base of the pocket part of the project by about a centimetre—this will assist in making the pocket stronger. Make sure that you only place wool over the resist; you'll add another layer of wool to the hanging part later. (photo 5)

Wet the wool with the warm soapy solution. Place the piece of bubble wrap back over the wool and rub in a circular motion. Once again, begin gently and increase the pressure as the wool settles. Continue to rub over the pocket for a couple of minutes.

Flip the whole pocket over, and once again fold over the edges (photo 6)

Lay another layer of wool over the entire pocket including the hanging part. Add another layer at 90 degrees to the first, letting the edges of the wool hang over the edges of the pocket. Rub over with the bubble wrap once again.

Flip the whole pocket over again and follow the same steps to add another layer to the pocket. You should add two layers to each side.

The felting process

Now you've added the layers of wool, you can begin to felt the wool to create the pocket.

Scrunch the piece of bubble wrap in



a little firmer in your movements. Add more water if you need to. Continue to rub over the rectangle for a couple of minutes.

Remove the bubble wrap and check the wool. The wool should be evenly wet and should still be a rectangle shape. Place the bubble wrap back over the rectangle and continue to rub over the rectangle of wool for a couple more minutes.

Shape the pocket:

Remove the bubble wrap once again and place the resist on the rectangle of wool towards one end of the rectangle. (photo 3) you'll notice

Add enough water to wet the fibres. Lay the second piece of bubblewrap over the wet fibres, bubble side down, being careful not to disrupt them. Gently start to pat / push down onto the layers. You can add a little of the soapy solution to the top of the bubble wrap so your hands move smoothly.

Start very gently, moving over the entire piece, and then as the water travels through the wool you can get



To remove the resist, lay the pocket with the opening side up. Try to open the pocket to remove the resist. If some of the wool fibres have moved over the top of the pocket and felted in, use a pair of scissors gently to cut away the fibres that are in the way of removing the resist. (photo 8) Carefully pull the resist out of the pocket, making sure not to disrupt the wool inside the pocket.

Place your hand flat inside the pocket and start to rub in a circular motion on the bubble wrap, adding a little downward pressure. (photo 9) It's important to remember to felt the edges of the pocket also, using your hand inside the pocket to rub the edges of the pocket on the bubble wrap.

After a couple of minutes, flip the pocket over and continue to rub the other side on the bubble wrap, ensuring that the whole thing is rubbed evenly on the bubble wrap. Continue this final stage of felting for approximately five to ten minutes on each side. The pocket will begin to shrink as the fibres felt and pull tight. Rinse the pocket under warm water to remove any leftover soap, reshape and allow it to dry.

Finishing

Shape the hanging part of the wall pocket. You can let your imagination run wild with this. Using a pair of scissors cut the shape you would like for the hanging part of the pocket. You could choose to follow the shape of the pocket and make it curved, or you could make it a bit pointy—it's really up to you. Have fun with it!

Once you've shaped the hanging part of the pocket, cut a small hole so that your pocket can be hung on a hook.

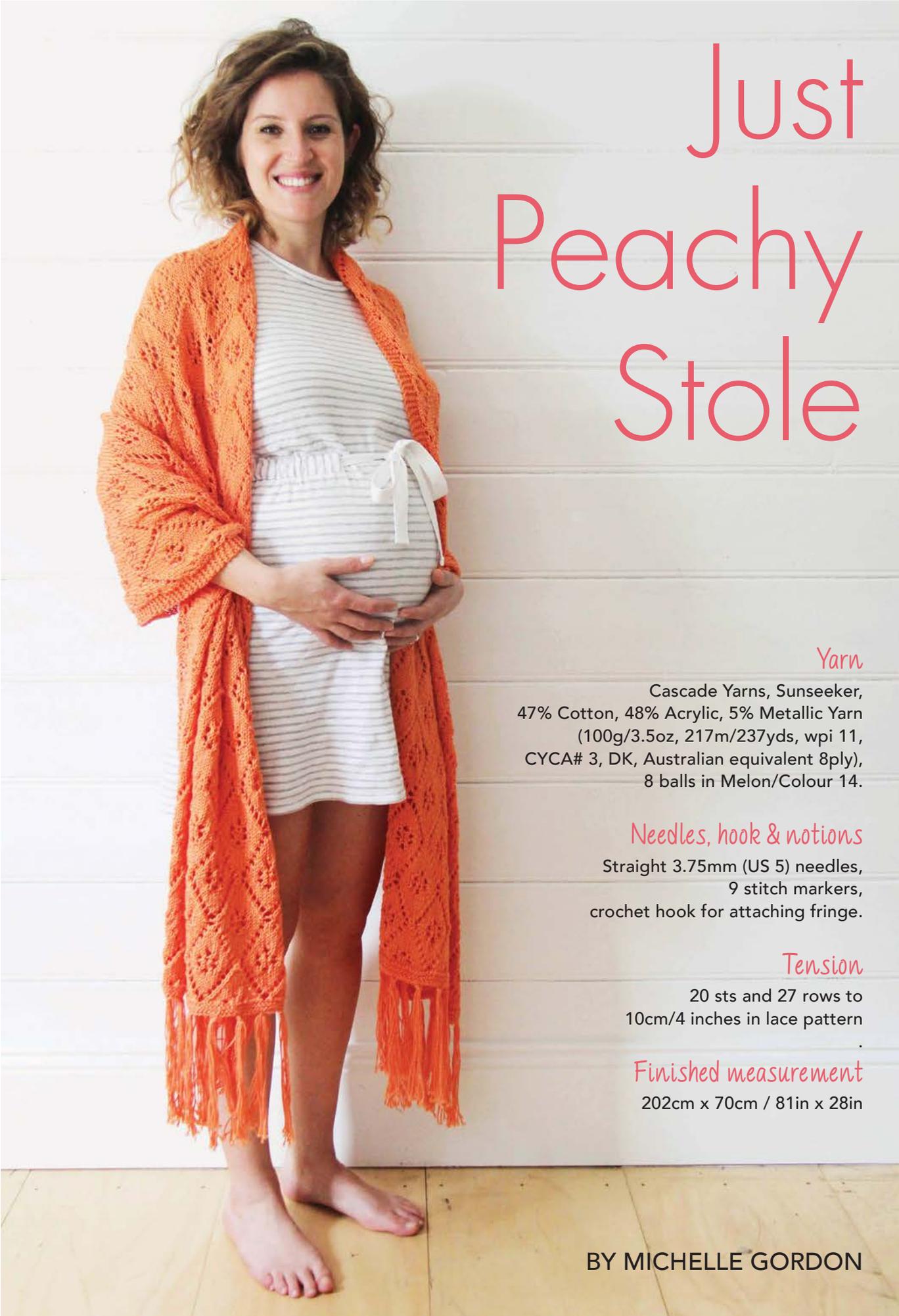
one hand and start rubbing over the whole thing. Make sure that you rub over the entire wall pocket evenly, even the sides. (photo 7) Rub over this layer for about five minutes, then flip the pocket over and rub the other side for another five minutes. Repeat this process again for each side. The wool will begin to feel tight and firm and will be nearly felted.

The "pinch test" will determine if the pocket has finished felting: using your thumb and first finger gently pinch the wool. If the wool stays intact and does not pull away the wool has felted. If some wool pulls away you will need to keep rubbing with the scrunched up bubble wrap and check again in a couple more minutes to see if the wool has felted.

You may notice that because you've cut the wool it is looking a little rough around the edges. This is ok, it's all part of the plan. You'll just need to seal the edges with a bit more felting. Once again, using some warm soapy water, wet the edges that have been cut, and rub them between your palms. You'll notice that as you rub, the felt will go back together. Once you're happy with the edges, reshape your pocket and allow it to dry.

Now your pocket is ready to brighten your room and keep your treasures and keepsakes on display. You could make a few wall pockets from different colours and put them all around your room, perfect to display your favourite things. Enjoy! 🧶





Just Peachy Stole

Yarn

Cascade Yarns, Sunseeker,
47% Cotton, 48% Acrylic, 5% Metallic Yarn
(100g/3.5oz, 217m/237yds, wpi 11,
CYCA# 3, DK, Australian equivalent 8ply),
8 balls in Melon/Colour 14.

Needles, hook & notions

Straight 3.75mm (US 5) needles,
9 stitch markers,
crochet hook for attaching fringe.

Tension

20 sts and 27 rows to
10cm/4 inches in lace pattern

Finished measurement

202cm x 70cm / 81in x 28in

BY MICHELLE GORDON

Lace pattern (16sts)

Row 1: Yo, ssk, k2, k2tog, yo, yo, ssk, k2tog, yo, yo, ssk, k2, k2tog, yo

Row 2 (& even): Purl

Row 3: K1, yo, ssk, k3, k2tog, yo, yo, ssk, k3, k2tog, yo, k1

Row 5: K2, yo, ssk, k8, k2tog, yo, k2

Row 7: K3, yo, ssk, k6, k2tog, yo, k3

Row 9: K4, yo, ssk, k4, k2tog, yo, k4

Row 11: Yo, ssk, k3, yo, ssk, k2, k2tog, yo, k3, k2tog, yo

Row 13: K2tog, yo, yo, ssk, k2, yo, ssk, k2tog, yo, k2, k2tog, yo, yo, ssk

Row 15: K2tog, yo, yo, ssk, k2, yo, k2tog, ssk, yo, k2, k2tog, yo, yo, ssk

Row 17: Yo, ssk, k3, yo, k2tog, k2, ssk, yo, k3, k2tog, yo

Row 19: K4, yo, k2tog, k4, ssk, yo, k4

Row 21: K3, yo, k2tog, k6, ssk, yo, k3

Row 23: K2, yo, k2tog, k8, ssk, yo, k2

Row 25: K1, yo, k2tog, k3, k2tog, yo, yo, ssk, k3, ssk, yo, k1

Row 27: Yo, k2tog, k2, k2tog, yo, yo, ssk, k2tog, yo, yo, ssk, k2, ssk, yo

Where there is a double yo, purl into front initially and then purl into back of stitch.



Stole

Using 3.75mm needles, cast on 138 sts and knit 6 rows.

Row 1(RS): K5, pm, * yo, ssk, k2, k2tog, yo, yo, ssk, k2tog, yo, yo, ssk, k2, k2tog, yo; repeat from * 8 times placing markers between each repeat, pm, k5.

Note The pattern has a garter stitch border of 5 sts each end, with 8 repeats of the pattern between.

Row 2(WS): K5, purl to last 5 sts, k5. Continue working through all 28 rows of pattern, making sure to keep the garter stitch borders correct. Repeat these 28 rows, working a total of 19 times.

Knit 6 rows.

Cast off loosely. Block finished work. Cut 210 lengths of yarn 32cm for the fringe. Gather 5 strands together, fold them in half, feed them through garter stitch border and knot. Place tassels at each end and space the rest about 4cm apart. It's advisable to place them roughly first to get an even spacing.



Out and About

with our Editor, Rie



In our travels last year we visited **Canada and Alaska**. It was a short tour in Canada, followed by a cruise up the Alaskan coast. The highlights were the peak-to-peak gondola in Whistler and dog sledding on the Mendenhall glacier. Of course, the long-suffering Bob and I couldn't go all that way without some checking out of the local yarn!

On our tour, we visited **Hat Creek Ranch**, a charming ranch on a First Nations Reservation. I found some hand knitting in Buffalo wool (right), which was rather thick and coarse, but very interesting. I couldn't find any buffalo yarn, although I asked at several outlets.

In **Juneau**, the Capital of Alaska, I trekked into town to find the yarn shop, and was really surprised to find that it was having a closing down sale. After this season, there will be NO yarn shop in Juneau! I bought a lovely yarn bowl, and, of course, some yarn...who can resist a sale? What I wanted was some qiviut (musk ox) but the only bit she had left was in a jar on the counter. Very generously, she gifted me with the qiviut fluff (right), and it is divine! The only bit they use for the yarn is the few centimetres closest to the musk ox skin, but even the hairy bits are super-soft.



We travelled on to **Ketchikan**, where we saw some beautiful native weaving. The weaving is on clothing and shoes, and is magnificent. The owner of the shop allowed me to take some photos (above and right) of the work for **Yarn**, which is usually not permitted. Weavers, the company, have a facebook page which is worth checking out: <https://www.facebook.com/weaversalaska/>

In the yarn shop, **The Hive on the Creek**, (<http://thehiveonthecreek.com/>) run by the wonderfully friendly Cheri, I found some qiviut yarn. I didn't buy any. It is really expensive, and... Bob was with me. (The price in the picture is in US dollars!) Cheri was very helpful, though, explaining that the ultra-fine qiviut fibre is eight times warmer than wool and softer than cashmere. It really is! My fingers can still feel the exquisite softness, and I still have my bag of fluff from Juneau.



Rie

Yarn Library

Freeform Crochet with Confidence



Carol Meldrum
(Barron's Educational Series)
ISBN: 978-1-86351-486-6
RRP \$18.99 (paperback)

This is a beautifully presented, hardcover, instructional text from the Milner Craft Series. From the first flip open, the large and colourful full-page pictures assault the senses

with knowledge of modern, quirky, achievable fun while the smaller picture inserts show stitch detail, colour combinations, and endless possibilities for combining shapes. After browsing through the entire book (because that's what you'll want to do), the contents page will guide you back to the project you are inspired to begin. With thirty projects to choose from, why not make a 'to-do' list?

If you're new to crocheting and feel daunted by the whole concept of Freeform Crochet (also known as Scrumbling) the chapter "Getting Started" contains forty pages of clearly set out images and text that detail everything you'll need to know to succeed. Presented in an instructional format are tools, types of yarn, yarn weights, measuring tension and

crochet abbreviations (UK). This is followed by how to do the different crochet stitches from the basic to the more advanced. The author has helpfully divided this section into subheadings for easy reference later on.

The second half of the book contains a wide range of projects, from homewares to fashion, incorporating skills and techniques from easier to more complex. These too are presented in well organised chapters such as Patchwork and Squares, Organic Patterns, Open Work and Lace, and Trims, Edgings and Fillers.

An excellent publication that equips you to 'break the rules' and release your own crochet style.

- Deb McGuire

Crochetterie - Cool Contemporary Crochet for the Creatively Minded



Molla Mills
(Jacqui Small)
First published in English 2016
ISBN: 978 1 91025 489 9
RRP \$29.99

This is a terrific publication! It's both a classy coffee table book to browse and be inspired by as well as an instruction book for creating modern homewares, clothes, travel

bags and 'fun' stuff using traditional crochet techniques.

Finnish author, Molla Mills, has created these designs with men in mind. The premise is that crochet is 'downright engineer-level precise and requires careful consideration with regards to sourcing materials, calculating wear resistance and colour choice.' This has led to geometric designs incorporating bold stylish colours in a variety of fibres. Variety is achieved with the use of many different fibre weights and hook sizes. There is even a section on how to whittle your own crochet hook!

A comprehensive 'how to' chapter includes notes for beginners and shows how to change colours mid row. It also includes techniques for sewing up and finishing off for a high standard of workmanship.

So whether you are after a carry cushion, rug, basket, bow tie, neck warmer, slippers, bowler hat, backpack, toiletry bag, utility strap or bee game (31 patterns in all), the instructions are clearly set out, numbered step by step, and have accompanying photograph tiles.

- Deb McGuire

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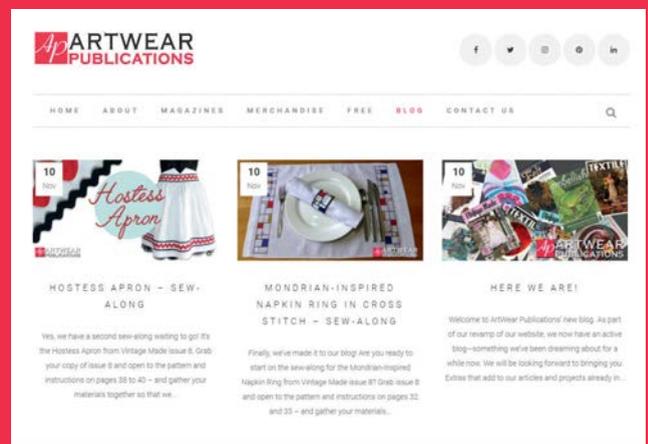


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Stitch guide

KNIT STITCHES ABBREVIATIONS

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

KNITTING NEEDLE SIZES

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

Common Crochet Symbols (US terms)

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

Crochet term conversions

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

YARN CONVERSION GUIDE

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

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

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

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

Stitch guide

A good idea begins
with a good
Yarn®

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Pattern Difficulty Guide

EASY
okay for
beginners



INTERMEDIATE
some variety in the
pattern



ADVANCED
lots of technique
needed



Crochet Abbreviations

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

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Here are a few of the letters we received...
Please let us know what you think about the magazine!

Dear Yarn Magazine,

I have been a subscriber to the print edition of this for many years. However, at a time of upheaval in my life, I accidentally let it slip. Post deliveries here (suburban Sydney) are extremely unreliable and I did nothing. However, two issues ago, I subscribed for on line publication. I have slipped right back into enjoying it and have just devoured Issue 47 on another gale type day here. A cup of chai, sunshine streaming through the glass and such a good edition. I rarely crochet but those bonnets were tempting. Faroe Islands? Fascinating and more. I even devour the ads and always look at them. When will details of trip to south island of NZ be available and where can I find them please? - **Jan Bishop**

Hi Jan, the South Island trip was in April this year however www.creativeincentives.com.au will be running more. They have Ireland and North Island NZ scheduled - Rie.

Dear Yarn Magazine,

We have a 97 year old local who came to Australia as a war bride making poppies. I am going to send some to 5000 Poppies for the two projects they have running as well as another project in the UK. Congratulations for the 100 made - **Stephanie Milne.**

*Stephanie Milne responded to a story on facebook about 90 year old **Betty Leard of Wodonga**, who knitted a hundred poppies for the next installation of the Australian War Memorial - Rie.*

Dear Yarn Magazine,

I have searched for years for a winder for my embroidery thread. If such a thing exists, I haven't found it. I was complaining about this to my father and he made me this lovely little winder, based on a wool winder. He is amazing! - **Naomi James**



Maybe we could ask him to show us how to make a tiny wool winder. What do you think, readers? - Rie.

*Here are some lovely pictures of progress in the beautiful Crochet-A-Long by **Shelley Husband** (Spincushions) from issue 47. The ones pictured are by **Will Ashkenazi** and **Kate Cockburn**. Next issue we hope to publish more pictures of your work in progress, or your final project! - Rie.*



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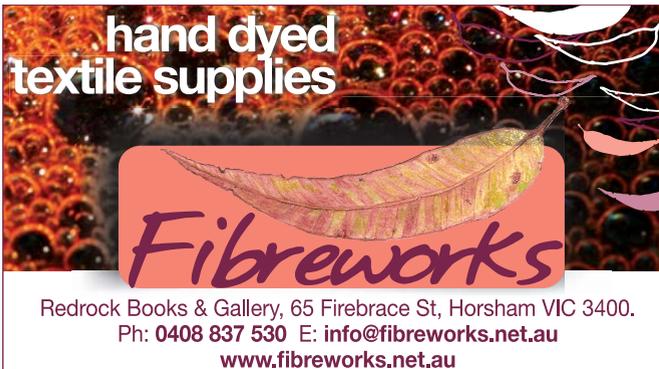
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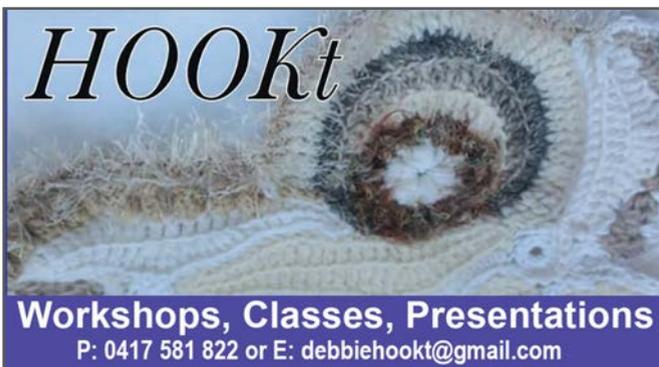
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