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Homespun

# Knitting

*Beginners and Beyond*

*Need to Know*

How do I begin?  
Learn about yarn weights  
Comprehensive stitch guide

**14**  
**PATTERNS**  
**INSIDE**

**MAKE**

Simple socks  
Whimsy neck wrap  
Rainbow throw  
Rib jumper  
Baby blanket

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# Hello from GAILLE

Welcome to *Homespun Knitting, Beginners and Beyond* magazine.

I am thrilled to be a part of something so amazing and hope the projects within these pages have you picking up the needles and knitting away.

A bit about me. I have hosted many Farm-to-Yarn tours around New Zealand, Tasmania, Victoria, Shetland, Scotland and Ireland. My aim was to encourage like-minded yarners to experience a magical tour, meet diverse masters of the trade, make new friends and further delve into the world of wool and fibre with international knitting experts. Attendance at workshops and major festivals ensured all participants enjoyed the art of knitting even more!

Following tour operator and planner, I became editor of a yarn magazine. I realised, however, that within those pages, our farmers, wool, indie dyers and designers were not being promoted as they should. With an Australian farm-to-fibre focus, I launched a brand new much-loved fibre magazine, but success was thwarted after three years due to COVID and we had to say farewell.

No sooner had I hung up the needles, Universal Magazines called to ask if I would be interested in compiling and editing this special issue of *Homespun*.

The opportunity to continue in this field and to be a part of encouraging a new demographic to learn to knit from their parents, grandparents or caregivers, gives me endless joy.

I hope you enjoy the patterns from *Beginners and Beyond* and reading about our featured designers and the wonderful yarns we spin in our articles.

Enjoy!

Gaille x



# Knitting

*Beginners and Beyond*

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Basic Knitting

# STITCH GUIDE



## Knit and Purl Stitches

Understanding the anatomy of a stitch helps you understand how complex patterns can be achieved. Each stitch consists of two parts – the thread at the front of the needle and the thread at the back. Stitches can be knitted, purred, slipped, crossed, lengthened, twisted or cast off to form a pattern.

All knitting has knit and purl stitches. Beginners can create wonderful textural items using only these two stitches in different ways. Be inspired to knit up your first scarf, handwarmers or blanket.

These five knitting stitches are the foundations for all knitting that you need to master.



### Garter Stitch

This pattern can be worked on any number of stitches and both sides look the same. It is easy to knit, lies flat, is reversible and quite stretchy.

**Every row:** Knit.





### Stocking Stitch (aka U.S. Stockinette Stitch)

This pattern can be worked on any number of stitches. It creates a smooth, classic texture.

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

**Row 2:** Purl all stitches.

These two rows form the pattern. (Reverse Stocking Stitch uses the wrong [purl] side as the right side.)



### Rib Stitch (1x1 pattern)

It is easy to begin with a multiple of 2 stitches. Rib Stitch is stretchy and often used for cuffs on garments. It looks the same on both sides.

**Row 1:** \*K1, p1, repeat from \* to end of row.

**Row 2:** As Row 1.

Work each stitch in the manner it presents.





## Rib Stitch (2x2 pattern)

A multiple of 4 stitches is a great way to start. This rib stitch is thicker than the single rib, stretchier and suitable for scarves, cuffs and hats.

**Row 1:** \*K2, p2, repeat from \* to end of row.

**Row 2:** As Row 1 (as each stitch presents).

You can play around with ribbing. For example, a 4x1 pattern gives a flat look of 4 knit sts separated by 1 purl to create columns, while a 6x3 gives 6 knit sts separated by 3 purl, which adds stretchability.



## Moss Stitch (aka Seed Stitch)

Work on a multiple of 2 stitches.

**Row 1:** \*K1, p1, repeat from \* to end of row.

**Row 2:** As Row 1.

On the second row, you knit the purl stitches and purl the knit stitches to create the regular little bumps. This pattern is often used for decorative borders on blankets, clothing and hats.



---

These five basic knitting stitches can begin your knitting adventure. The next step is to incorporate these stitches in different numerical combinations and to look at stitch dictionaries to get more ideas. You can make patterns with oblique lines, tiles, leaves, triangles, checks, basket weaves, diamonds, borders within plain knitting and fancy edges.

When you are confident with the various ways you can use knit and purl stitches, consider taking a further knitting step. Try crossed stitches and cables, slipped stitch and drop stitch patterns, ribbed patterns, eyelet patterns and lace

knitting, then Aran patterns and all the excitement of knitting in more than one colour with intarsia, Fair Isle and traditional patterns.

Once you start knitting and seeing finished articles that you can wear and gift to others, you will realise how exciting the knitting world can be. There is always a new technique to learn to give a professional look, or an exciting pattern you *must* have. Go online and watch knitting experts from around the world explain how they do what they do. Find a local group and make strong friendships. Knitting can become your new healthy, creative addiction.





# HOW DO I BEGIN? WHERE DO I START?

(A therapeutic whisper to the new knitter)

BY ROBYNN ROSS



Stop looking at that woman's expensive project bag and steel tipped colour coordinated needles! Don't pale at the jargon of a clique (Get it – "click") of knitters, using words like "DPNs, Ravelry page, forum, continental method". Take a breath, listen to your "elders" (experienced knitters) and step into the tantalising knitting world by looking at the basic requirements you need to start.

You need two sticks, each with a pointy bit at one end, plus some string. Seriously, that is exactly how many children learned to knit a century ago, using sharpened lengths of wire or long nails. Until the end of World War II, when factory-made clothing and synthetics crowded the market, girls had to learn to knit as they would clothe their future family in woolly warmth from baby wear to adult jumpers.

The modern day knitter is spoilt for choice and you could waste a lot of money buying accessories you don't need when you start. After several powwows with my knitting buddies, we all agreed – get yourself a pair of straight 4mm knitting needles and some 8 ply wool. Sit down with a knitting friend or YouTube to learn a simple cast on method such as thumb or cable. From there, learn garter stitch, then purl stitch. Practise both. Learn how to recognise the right and wrong sides of your work.

If only someone had taught me years ago, how to easily pick up dropped stitches in pattern, it would have saved me much angst. Recognise the way knit and purl stitches are formed, as this will help you diagnose your knitting forever. A crochet hook in your kit is an invaluable tool for fixing errors.

Knit and purl stitches form the backbone of every knitted item you will ever make. They can be used to make millions of patterns without introducing any fancy cable or colour work. Use them for stripes and checkerboard patterns, for texture and borders. If you are excited by the patterns you are able to create with just these two stitches, wait till you get your hands on a stitch dictionary!

**NOTE:** *You have no need for fancy equipment yet – just a pair of needles, wool and a crochet hook to pick up wayward stitches. Make yourself a simple scarf to*

*practise these skills. I know some of you will want to make your practice swatch into something glorious, while others are happy with making samples.*

Educate yourself. Consider the thickness of the wool and the size (diameter) of the needles you are using. Think about baby clothes with fine wool – they would use thinner or smaller sized needles. What about big chunky knitted slippers using thick wool? They would need larger needles. You could add these accessories to your Knitting Wish List: a knitting gauge (often on a 15cm/6in ruler), tape measure and pair of small sharp scissors. You do need a project bag for your knitting however – it could be a small cane basket, a purchased bag or a little soft drawstring bag just right for this exercise. Choose something you love and stash your work in this for the time being.

I know you are looking with envy at my knitting bag of tricks, but there is no need. I accumulated these accessories over years and for birthday gifts. They include DPNs (double pointed needles, great for doll clothes and knitting in the round) and circular needles of all sizes, stitch markers, row counters that fit on the end of straight needles, fancy cable needles, stitch holders, extra knitting gauges (you can never have too many), silicon needle ends, fancy scissors, pins, wool winders, little rulers etc. Add some of these to your Wish List as you go.

More education. Using 8 ply wool, have a look at a pair of straight 4mm needles, a set of 4mm DPNs and a 4mm circular needle of any length (as you can get the cables in many lengths). They are all the same needle size for 8 ply wool, but used in different situations. Use your logic. If you were knitting back and forth as you have been practising, you would use straight



All you need to start – 8 ply wool, a pair of straight 4mm needles and a crochet hook to pick up dropped stitches



Sample of 8 ply patterned rib just using plain and purl and circular needles

needles. What if you were knitting a shawl that grew (increased in stitch count) as you knitted? Circular needles would hold all those stitches and you could still knit back and forth. Knitting in the round, like a top down jumper, is popular using circulars. With the four DPNs, these would allow you to knit in a smaller circle so you could make a beanie, socks or mittens. Each type of knitting needle enables you to get a specific job done.





Adding to your kit – knitting gauge, tape measure, small sharp pair of scissors and your preferred type of project bag



My knitting kit bag with accessories

But you don't need them now. Wait until you are proficient on straight needles and understand some knitting principles. Join your local Knitting Guild, where you can find amazingly clever people who will teach you what you want to know and continually inspire you with their "Show and Tell" sessions. Talk to knitters and ask which brand or type of needle they prefer to use and the reasons – then you can look at a yummy set of coordinated needles in a size range that you want. Be online savvy and check out Ravelry and Ribblr for exceptional designers selling and gifting their patterns.

I have been knitting for decades and my mum (a wonderful knitter herself) thinks I am exceptionally talented because I do a three-needle cast off. I just laugh and show her how to do it, or the book I used. This technique and many others were unknown to the average knitter 30 years ago. Times have changed and knitters now aim for more than the ability to clothe their family in handknitted goodies. They want to wear works of art and show off their skills.

Modern knitters are fascinated with pattern, fibre and technique and the innovations in patterns and artistry are

phenomenal. There is so much to learn and to add to any knitter's repertoire of skills. For example, using the same method to cast on for a shawl, a pair of socks or a hat is no longer acceptable, as there are different needs for the particular item, therefore different cast-on techniques are required. With this in mind, I recommend you start your personal knitting library with a few reference books – a stitch dictionary,

a cast-on and bind-off book and a book on increases and decreases. You will use these often on your knitting journey.

Now you can buy that fancy knitting bag that holds everything, the one with pockets and places to store knitting things – the kit bag that makes you drool when you think of it in your possession, the one you will treasure forever. The rabbit hole awaits. Join us.

Types of needles (these are all 4mm) – circular, straight and a set of DPNs







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# Whimsy NECK WRAP

**BY SHARYN BROCK**

This lovely, light, mesh-style wrap is sure to make you feel luscious. It is an asymmetrical rectangular shape and has been knitted holding 2 strands together throughout, using an 8 ply/DK and 4 ply Mohair. It also features teensy tassels through the body as a finishing touch.



## MATERIALS

This pattern is great for using leftover yarns from your stash. You will use approx. 35-45g of each 8 ply/DK colour if you evenly space out your colour changes. If you were to have 60g of one colour and 35g of another, you just adjust when you do your colour change and work towards your desired length.

Also, the extra grams of yarn are for the tassels to attach at the end. In one of my samples I decided to use a mini-skein to highlight a particular colour when doing my tassels and it really adds a little pop that I love!

- 50g/390m Mayflower Super Kid Silk Mohair - Colour #5
- 50g/100m 8 ply/DK Little Woollie Makes - Melted Ice Cream Cake
- 50g/100m 8 ply/DK The YarnKeeper - Tutti Frutti
- 50g/100m 8 ply/DK Squiggle - Minty
- 50g/100m 8 ply/DK Spun Right Round Squish DK - Clairvoyant
- 12mm knitting needles
- Wool needle







This pattern is great for using leftover yarns from your stash.



### FINISHED SIZE

The final measurements are not important, as the wrap is stretchy. My method for measuring the perfect length is an age old one. Hold one end of the wrap with your arm extended from your body and the other end in front of your face. As long as it can reach from your fingertips to the tip of your nose, twice (same as your height) without particularly stretching it, you have the right length for yourself. The piece roughly measures 190-200cm in length, however you can adjust this throughout the pattern by +/- a couple of rows before colour changes.

### STITCH ABBREVIATIONS

WYIF – with yarn in front  
k2tog – knit 2 together

### NOTES

Before beginning, plan the order of your 8 ply/DK colours and decide which will be C1, C2, C3 and C4, remembering that each colour will be paired with the mohair for the entire pattern.

At the beginning of Row 1, you begin the row with yarn in front. The easiest way to explain this is to hold your yarn as if to purl the first stitch, then k2tog. The yarn will then go over and around your needle as you knit the first stitch. This is a technique to achieve an extra loop on your needle at the beginning of the row. You finish the row on a k2tog, ensuring you keep the same number of stitches throughout. This creates the asymmetrical shaping.

### PATTERN

Cast on 50 sts holding C1 and mohair together.

**Row 1:** WYIF as if to purl, k2tog. \*WYIF, k2 tog\*, repeat \*to\* to end of row.

**Row 2:** Purl.

Repeat **Rows 1- 2** until work measures approx. 45cm (or fingertip to elbow).

Note: Throughout this pattern, the new colour is always introduced on the purl row (Row 2).

**Changing to second colour.**

Work **Row 1** in C1.

Work **Row 2, then Row 1** in C2.

Now switch back to C1 for 4 rows (working **Row 2, then Row 1, twice**).

Work next 2 rows in C2 (**Row 2, then Row 1**).



Work next 2 rows in C1, (**Row 2, then Row 1**).  
Change to C2, work **Row 2** and then **repeat Rows 1-2** until piece measures approx. 85-90cm (or fingertip to tip of nose).

**Changing to third colour.**

Work **Row 1** in C2.

Work **Row 2, then Row 1** in C3.

Now switch back to C2 for 4 rows (working **Row 2, then Row 1**, twice).

Work next 2 rows in C3 (**Row 2, then Row 1**).

Work next 2 rows in C2 (**Row 2, then Row 1**).

Change to C3, work **Row 2** and then **repeat Rows 1-2** until piece measures approx. 135-140cm (or fingertip to tip of nose and then fingertip to elbow).

**Changing to fourth colour.**

Work **Row 1** in C3.

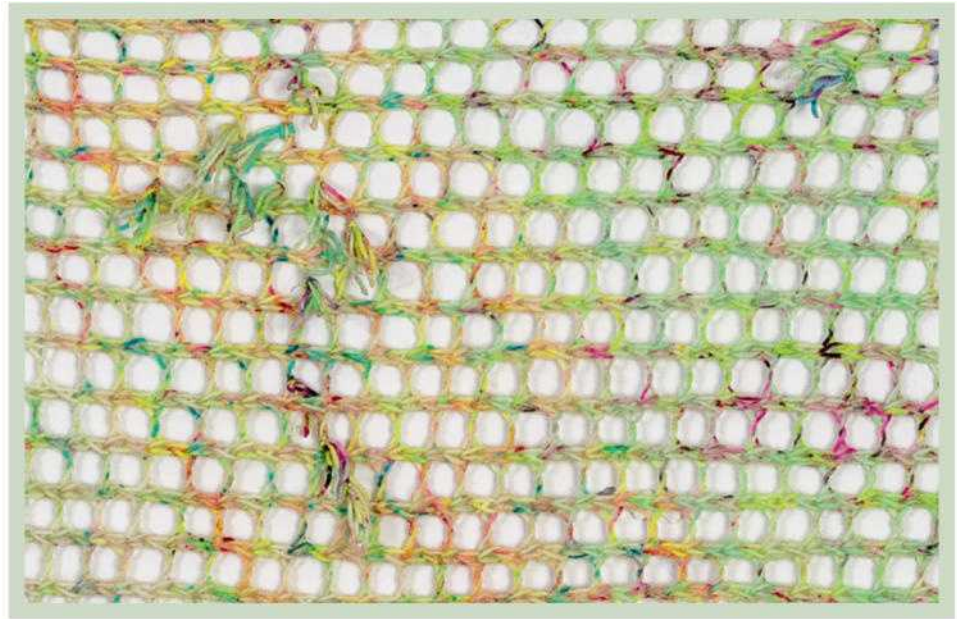
Work **Row 2, then Row 1** in C4.

Now switch back to C3 for 4 rows (working **Row 2, then Row 1**, twice).

Work next 2 rows in C4 (**Row 2, then Row 1**).

Work next 2 rows in C3 (**Row 2, then Row 1**).

**Change to C4**, work **Row 2** and then **repeat Rows 1-2** until piece measures approx. 185-190cm (or fingertip to nose twice). Cast off.



**FINISHING**

Weave in ends. Embellish by adding short tassels within the bars of the mesh. Cut strands of yarn approx. 13cm/5in long and use 2-3 strands for each tassel.

Trim them as you do them. I have attached the tassels in small, random clusters. You can also use the tassels to hide or secure ends that you would normally weave in. **K**



**SHARYN BROCK**

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**Who are you and where do you live?**

I'm Sharyn Brock, a creator of crochet and knitted garments, who lives in Moonee Ponds, Victoria.

**Did you grow up surrounded by art/craft? When did you begin?** I grew up in regional Victoria and Mum would knit us a jumper each year and sew our clothes - all in the same matching fabric! I learnt to knit before crochet, when I was around eight. I still have the kids' "Learn to Crochet" book I used back then.

**When are you at your most creative self?** I usually find myself slipping into that creative zone when I'm surrounded by yarn. It visually stimulates me and when I'm touching and playing with it, I imagine how I could use it and what it could be.

**What motivates you the most?** Yarn in all its glorious colours and textures. I will buy yarn that attracts me and decide what to do with it later. Part of my design process is to showcase the yarn and create something luscious to wear out of it. I love hand-dyed yarn.

Australia has a lot of great indie dyers who I support so I can create unique, statement pieces.

**Who/what are your major influences/mentors?** Crochet has always been a part of my life and about 10 years ago I began to delve into freeform crochet and knitting. I did some workshops with Prudence Mapstone, who led me down the rabbit hole of freeform. I believe that approaching crochet with the mindset of "no rules apply" and just playing has enabled me to be more creative in my designs.

**When one work is complete, what drives you to create the next one?**

Often when I am working on a design, I may decide that the yarn is not right BUT would be great in a different one. Different stitches or techniques come to mind then and I have to practise self-discipline and write my ideas down so I don't get too distracted and start another design if I'm under a deadline. However, I find that those off-shoot ideas are usually great ones.









**KNIT #2** | BEGINNER KNITTING

Simple  
**START  
SOCKS**

BY KIM SMITH



## A WORD ON SOCK KNITTING

There are many ways of combining the elements of socks to create fabulous results from either the top down, or the toe up. This is one method of toe up.

Different patterns will use different types of needles: double pointed needles, 9in circular sock needles, interchangeable circular needles. Magic loop is the chosen method here with 80cm circular needles. This is a fabulous place to start.

Sock yarn is a big subject. Not all yarn labelled “sock yarn” is suited for long lasting socks. Extra-fine Australian merino is beautiful, but generally too delicate for socks that last. Creating a dense fabric is crucial to the longevity of your hand-knit socks. Knitting on what feel like toothpicks will have a better chance of creating lasting socks and honouring your efforts.

*Simple Start Socks* use DK weight yarn to give you a quick start into sock knitting. Wool and nylon combine to create a yarn suitable for the demands of socks.

Please remember to be kind to yourself. This is something new. Breathe. Enjoy. Give yourself permission to not know, make mistakes and keep going. Sock knitting is wonderfully satisfying.

## PATTERN NOTES

*Simple Start Socks* are designed to be a simple start to your sock knitting

adventure. They are worked from the toe up. The benefit of toe-up socks is that you can use as much of the chosen yarn as possible, minimising unwanted leftovers. Knit until you run out of yarn.

The simplest way to manage your yarn when knitting socks is to divide your yarn into two equal cakes. The suggested yarn is available in 50g skeins. There is no need to divide further, but if you have purchased a 100g skein of yarn, simply wind the yarn into two equal 50g yarn cakes.

YouTube is a wonderful resource for learning new techniques. This is part of the adventure.

Some things worth checking out are:

- Turkish cast on
- Elastic bind off
- Fleegle heel (modified for *Simple Start Socks*)

## MATERIALS

- CoopKnits Socks Yeah! DK (75% Superwash Merino, 25% Nylon), 112m/122yds per 50g  
Colour 211 – Tyburn x 2  
Colour 216 – Ammolite x 2
- 2.75mm / US 2 circular needles suitable for working magic loop (80cm)
- Stitch markers (enough to mark every 5 rows)
- Scissors

- Tapestry needle (for sewing in ends of yarn)
- A sense of adventure and fun

## GAUGE

2.75mm is a recommendation only. It is the size needle used to achieve the intended gauge and size. If you get gauge with a 3.00mm needle, then use a 3.00mm needle. 28 stitches and 42 rounds over 10cm / 4in knitted in stocking stitch with 2.75mm needles, knitted in the round and blocked.

## SIZE

S (M, L)

**To fit foot circumference:** 19.5 (22, 24.5cm / 7.7 (8½, 9½)in

**Finished circumference (unstretched):**

17 (18.5, 20)cm / 6¾ (7½, 8)in

Leg length from base of heel flap to cuff is entirely your preference.

As a guide, I prefer the leg length to be the same as the foot length. The sample shown has 48 rows from the completion of the toe to the beginning of the heel, and 48 rows from the completion of the heel to the beginning of the cuff. This is your sock, so create the length that you love. Short or long is up to you.

## SIZING

Socks generally need a bit of stretch. To achieve the stretch, it is necessary





to knit smaller than the intended size. This is called negative ease.

The recommended fit for hand-knitted socks is 2.5–4cm / 1–1½in of negative ease in circumference. This is measured at the broadest part of the foot.

Before you begin, it is necessary to gather some measurements. You will need the circumference of the widest part of your foot, as well as the length of your foot. Write these somewhere handy. They are important to ensure you have a sock that hugs your feet.

## ABBREVIATIONS

BN	back needle
BO	bind off
CO	cast on
dec	decrease
inc	Increase
k	knit
k2tog	knit two stitches together
k2togtbl	knit two stitches together through the back loop
ktbl	knit through the back loop
p	purl
p2tog	purl two stitches together
rnd	round
RS	right side
sl	slip
ssk	Slip two stitches one at a time as if to knit onto the right-hand needle, insert tip of left-hand needle into front of two stitches and knit them together
st(s)	stitch(es)
sm	stitch marker
TN	top needle
WS	wrong side
wyib	with yarn in back
wyif	with yarn in front
yo	yarn over

## PATTERN TOE

Using 2.75mm / US 2 and Turkish cast on method, cast on 12 (16, 16) sts. (You will have 6 (8, 8) sts on each needle after knitting one round on the cast on loops through the back loop.

**Rnd 1:** \*K1, yo, k to last stitch on TN, yo, k1. Repeat from \* on BN. [4 sts inc, 8 (10, 10) sts on each needle]

**Rnd 2:** \*K1, yo, ktbl, k to last 2 sts on TN, ktbl, yo, k1. Repeat from \* on BN. [4 sts inc, 10 (12, 12) sts on each needle]

**Rnd 3:** \*K1, yo, ktbl, k to last 2 sts on TN, ktbl, yo, k1. Rep from \* on BN. [4 sts inc, 12 (14, 14) sts on each needle]

**Size L only: Repeat Rnd 2 once more.** [12 (14, 16) sts on each needle]  
All sizes continue.

**Rnd 4:** \*K1, ktbl, k to last 2 sts on TN, ktbl, k1. Rep from \* on BN.

**Rnd 5:** K1, yo, k to last st on TN, yo, k1. Rep from \* on BN. [4 sts inc, 14 (16, 18) sts on each needle]

**Rnd 6:** \*K1, ktbl, k to last 2 sts on TN, ktbl, k1. Rep from \* on BN.

**Rnd 7:** K1, yo, k to last st on TN, yo, k1. Rep from \* on BN. [16 (18, 20) sts on each needle]

**Rnd 8:** \*K1, ktbl, k to last 2 sts on TN, ktbl, k1. Rep from \* on BN.

**Rnd 9:** K1, yo, k to last st on TN, yo, k1. Rep from \* on BN. [4 sts inc, 18 (20, 22) sts on each needle]

**Rnd 10:** \*K1, ktbl, k to last 2 sts on TN, ktbl, k1. Rep from \* on BN.

**Rnd 11:** K1, yo, k to last st on TN, yo, k1. Rep from \* on BN. [4 sts inc, 20 (22, 24) sts on each needle]

**Rnd 12:** \*K1, ktbl, k to last 2 sts on TN, ktbl, k1. Rep from \* on BN.

**Rnd 13:** K1, yo, k to last st on TN, yo, k1. Rep from \* on BN. [4 sts inc, 22 (24, 26) sts on each needle]

**Rnd 14:** \*K1, ktbl, k to last 2 sts on TN, ktbl, k1. Rep from \* on BN.

**Rnd 15:** K1, yo, k to last st on TN, yo, k1. Rep from \* on BN. [4 sts inc, 24 (26, 28) sts on each needle]

**Rnd 16:** \*K1, ktbl, k to last 2 sts on TN, ktbl, k1. Rep from \* on BN.

You should have a total of 48 (52, 56) sts.

## FOOT

**HINT:** Place stitch marker in first st at beginning of round to mark where you start knitting the foot. Continue placing a stitch marker every 5 rows until you reach the desired length. This will help you know the exact number of rows to knit for your second sock. (Helpful for future sock knitting in the same gauge.)



## Rnd

**17:** \*Knit TN and BN. Continue knitting all stitches in the round until the foot measures 5.5 (6, 6.5) cm / 2¼ (2½, 2½) in less than total length of foot from toe to heel. (Try it on. It should reach the place where the front of your foot meets the bend of your ankle.)

You should have a total of 48 (52, 56) sts.

## HEEL GUSSET

The heel gusset is the part of the sock that expands to accommodate the widening of your foot around the heel and ankle. This makes it possible to turn the corner from your foot to your leg.

You are now creating the top and bottom of your sock. The top of the sock is the instep, and the bottom of the sock is the sole.

**HINT:** Place a stitch marker in the first st at the beginning of the round to mark where you start knitting the heel gusset.



**Rnd 1:** K across instep only.

On remaining sts: K2, yo, k to until 2 sts remain, yo, k2. (2 sts inc for heel gusset)

**Rnd 2:** K across instep only.

On remaining sts: K2, ktbl, k until 2 sts remain, ktbl, k2.

**Rnd 3:** K across instep only.

On remaining sts: K2, yo, k until 2 sts remain, yo, k2. (2 sts inc for heel gusset)

**Rnd 4:** K across instep only.

On remaining sts: K2, ktbl, k until 2 sts remain, ktbl, k2.

Repeat in this way (Rnds 1 and 2) until you have 2 less sts on the heel gusset needle than the total number of stitches you started with. This means on the instep needle you will have 24 (26, 28) sts.

On the heel gusset needle you will have 46, (50, 54) sts.

(Your total number of stitches on both needles for the foot before you

began the heel gusset was 48 (52, 56). You will increase 2 sts at a time as per Rnds 1 and 2 until you have 24 (26, 28) sts on the instep needle, without any increases:  $48 - 2 = 46$  ( $52 - 2 = 50$ ,  $56 - 2 = 54$ ) sts on the heel gusset needle.

## HEEL TURN

Knit across instep stitches.

**HINT:** Place a stitch marker in the first st at the beginning of the heel sts to mark where you start knitting the heel turn.

The rest of the Heel Turn will be worked flat, back and forth, across only the needle that has the increased stitches on it. You will NOT be working across the instep stitches.

Beginning with RS facing –

Divide sts in half and place a stitch marker here, leaving it in the middle of the sts until you have finished this section. SM will have 23, (25, 27) sts either side of it.

**Row 1 (RS):** K to 2 sts past the sm. 25,

(27, 29) sts K2togtbl, k1, turn. (1 dec st)

**Row 2 (WS):** Sl 1 wyif, p to 2 sts past the sm. (5 sts). P2tog, p1, turn. (1 dec st)

**HINT:** When you slip 1 and work the next st, take a moment to tighten the yarn of the two sts on the right-hand needle. Pull it tight before continuing on or you risk having loose sts on your heel. That is not what we are aiming for. Tighten after working two sts, before working the rest of the row.

You will now have a gap between the sts you have worked and the sts not yet worked.

**Row 3:** Sl 1 wyib, k to 1 st before gap, k2togtbl (1 st either side of gap), k1, turn. (1 dec st)

**Row 4:** Sl 1 wyif, p to 1 st before gap, p2tog (1 st either side of gap), p1, turn. (1 dec st)  
Cont to decrease in this manner, repeating Rows 3 and 4 until you have 2 sts remaining at each end with RS facing. Sl1, k across to 1 st before gap, k2togtbl (1 st either side of the gap), k1. (1 dec st)

**Do not turn.**





You will have 27, (29, 31) sts on the heel gusset needle.

**Begin working in the round.**

## FINISHING THE HEEL

The two next rounds will ensure you have no holes at the top of the gusset. This is a frequent experience for beginner and experienced sock knitters and this method eliminates the problem.

**Rnd 1:** K across instep.

On BN, k1, ssk, knit to end.

**Rnd 2:** K across instep. 24, (26, 28) sts.

On BN k to two sts before sm, ssk, remove sm, k2tog, k to end.

24, (26, 28) sts

The 2 x dec mid row will help snug in the sock at the back of your heel.

You should have a total of 48 (52, 56) sts.

## LEG

**HINT:** *Place stitch marker in first st at beginning of round to mark where you start knitting the leg. Continue placing a stitch marker every 5 rows until you reach the desired length. This will help you know the exact number of rows to knit for your second sock. (Helpful for future sock knitting in the same gauge.)*

Whilst you can knit a sock leg any length you like, depending on available yarn, I like to knit my leg length equal to my foot length. The original *Simple Start Socks* have 48 rows for the foot, and 48 rows for the leg using Size M. This left enough yarn to knit 10 rows rib plus the bind off.

Continue working in the round.

**Rnd 1:** K entire round.

Continue knitting in stocking stitch

(all knit rows when knitting in the round) until leg is the length you desire.

Keep in mind you will need approximately 6g of yarn to complete the cuff and bind off.

## CUFF

**Rnd 1:** \*K2, p2. Rep from \* to end of round.

Repeat Round 1 9 times, making 10 rows of rib in total.

Bind off using an elastic bind off. Weave in all ends.

Take a moment to delight in your creation. Be proud. You have made a hug for your foot. Now, repeat. Don't wait. Cast on immediately. Do not fall victim to the infamous "second sock syndrome". Your other foot deserves to be hugged too.

Block your socks at your leisure. **K**



INTERVIEW

## KIM SMITH

**Who are you and where do you live?** I am Kim Smith – wife, mother, grandmother and maker. I live in the outer burbs of Brisbane, Qld, in Redbank Plains.

**How have your memories of childhood influenced your art?**

My mum was a maker, always making something. I grew up immersed in

fabric, yarn, hooks, needles, sewing machines and art supplies. My mum taught me to knit and crochet when I was about 8 years old. Sewing naturally followed. Making alongside Mum is still with me today.

**What motivates you the most?** Using creative activities as a means of self-healing is a form of incidental therapy. Creating with yarn is medicinal. Making stuff opens my heart and supports connection with others. This makes my life better holistically.

**When are you at your most creative self?** I lost my mum three years ago. Any time spent sitting with my creative self allows me to sit with her as when I look down at my hands, I see her hands. Making is comforting.

**What has been your biggest artistic mistake?** I used to own a wonderful patchwork and quilting store. My biggest blunder was allowing the running of this business to suck the creative life force out of me.

**Tell us about your business today.**

I am a counsellor and coach with a creative twist. From a creative perspective, I guide people to find their own joy, freedom and understanding of themselves by exploring what soothes their human pain experience.

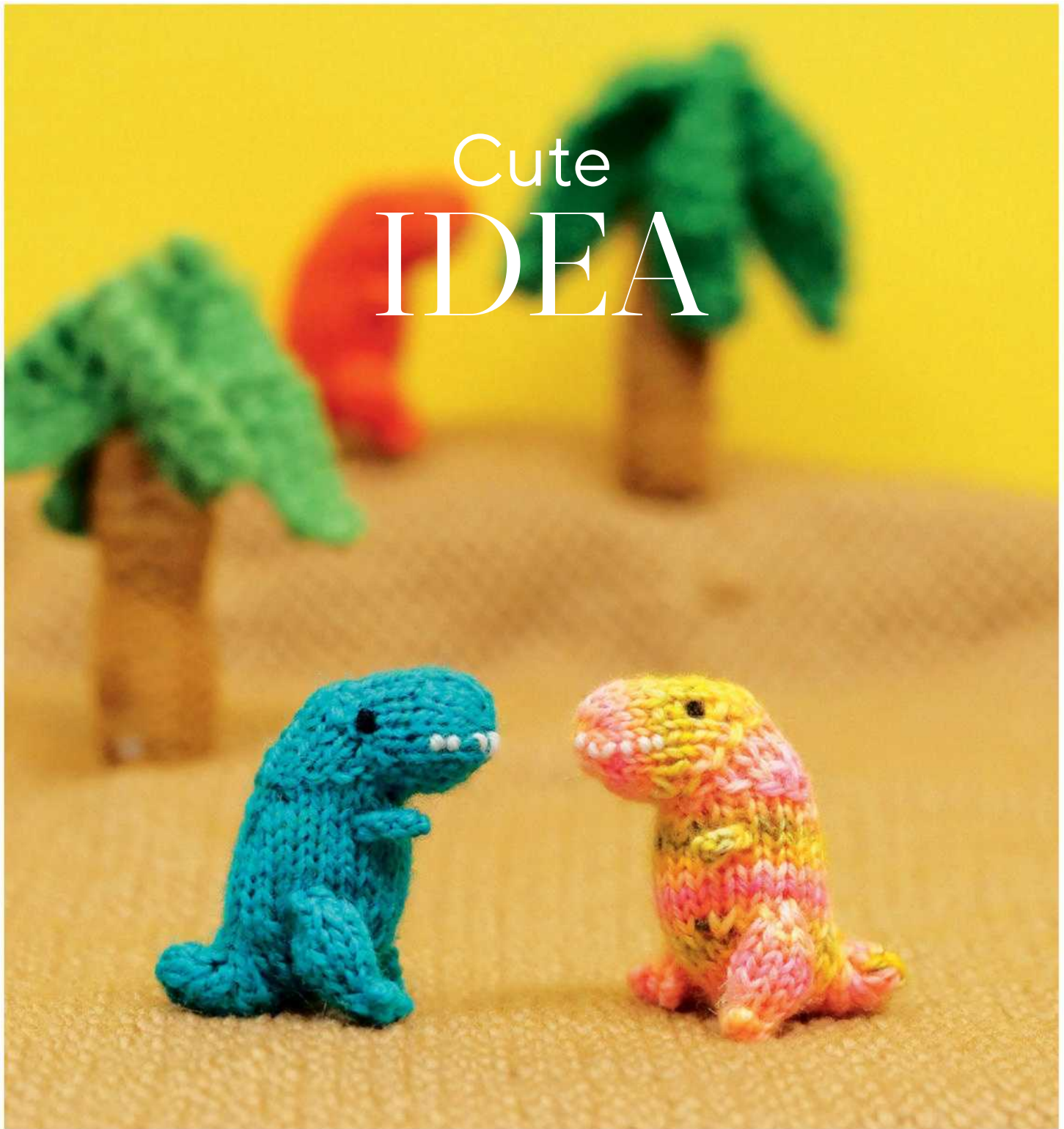
**Can you share something about where you live and if it influences you?** I share my home with my hubby, some of my sons and my grandson. Making means that I am kind and loving and not driving all the males in my home crazy. The bonus is that they all have bespoke socks and beanies. (It is create or kill really, but knitting is less messy.)

**What are you currently exploring in your work?** I am exploring different types of yarn, particularly yarn suitable for making socks that are hard wearing and feel fabulous.

**What materials would you like to use in the future?** I would love to find an Aussie yarn suitable for long lasting, hard wearing, hand knitted socks with a great price point.



# Cute IDEA



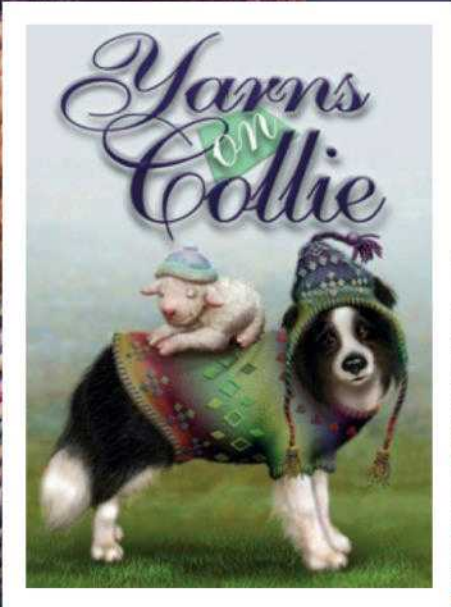
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by Anna Hrachovec

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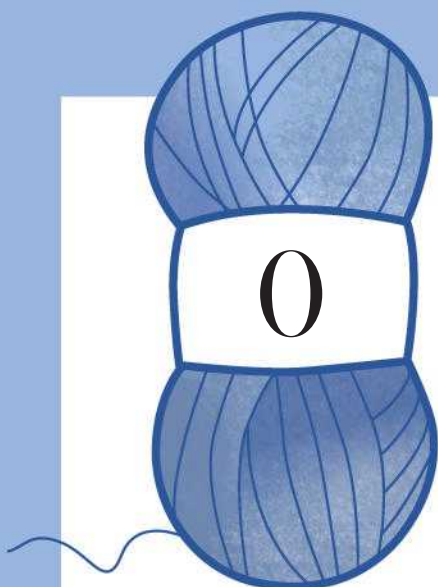
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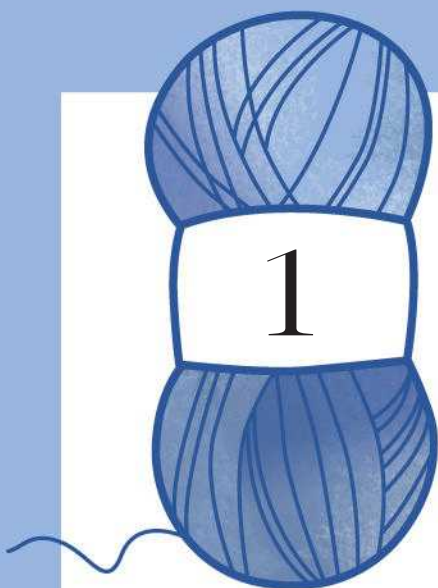
# Yarn WEIGHTS

**Source:** Craft Yarn Council **Website:** [YarnStandards.com](http://YarnStandards.com), [craftyarncouncil.com/standards](http://craftyarncouncil.com/standards)



## LACE YARN (weight 0)

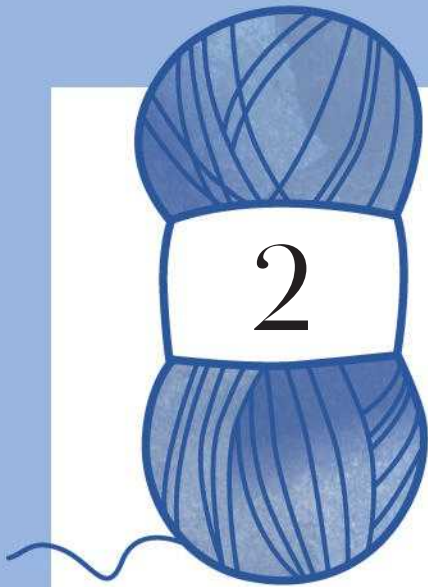
- Knitting needles: 1.5 to 2.25mm, or sizes 000 to 1
- Crochet hook: Steel hooks that are 1.6 to 1.4mm or a regular hook that is 2.25 mm. (Steel hooks are sized differently to regular hooks – the higher the number, the smaller the hook, which is the reverse of regular hook sizing.)
- Suggested gauge: 33 to 40 knit sts; 32-42 double crochet sts
- Types of lace yarn: fingering, 10-count crochet thread



## SUPER FINE YARN (weight 1)

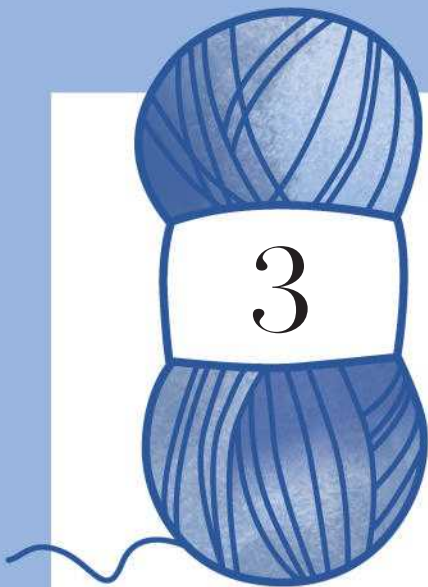
- Knitting needles: 2.25 to 3.25mm, or sizes 1 to 3
- Crochet hooks: 2.25 to 3.5mm, or sizes B-1 to E-4
- Suggested gauge: 27 to 32 knit sts; 21 to 32 crochet sts
- Types of super fine yarn: sock, fingering, baby





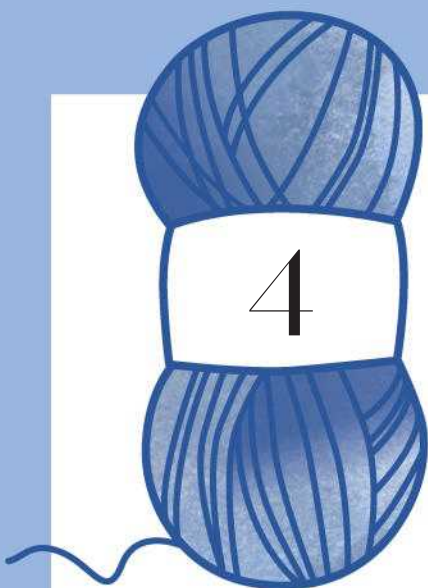
### FINE YARN (weight 2)

- Knitting needles: 3.25 to 3.75mm, or sizes 3 to 5
- Crochet hooks: 3.5 to 4.5mm, or sizes E-4 to 7
- Suggested gauge: 23 to 26 knit sts; 16 to 20 crochet sts
- Types of fine yarn: sport, baby



### LIGHT YARN (weight 3)

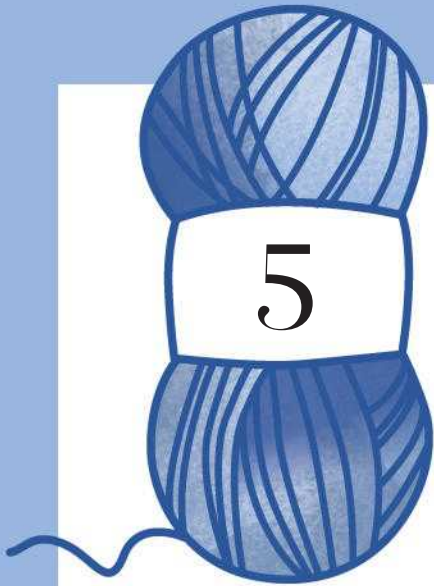
- Knitting needles: 3.75 to 4.5mm, or sizes 5 to 7
- Crochet hooks: 4.5 to 5.5mm, or sizes 7 to I-9
- Suggested gauge: 21 to 24 knit sts; 12 to 17 crochet sts
- Types of light yarn: DK, light worsted



### MEDIUM (COMMONLY CALLED WORSTED) YARN (weight 4)

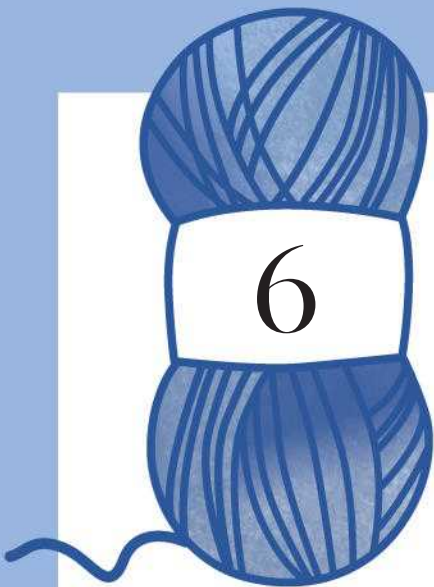
- Knitting needles: 4.5 to 5.5mm, or sizes 7 to 9
- Crochet hooks: 5.5 to 6.5mm, or sizes I-9 to K-10 1/2
- Suggested gauge: 16 to 20 knit sts; 11 to 14 crochet sts
- Types of medium yarn: worsted, afghan, aran





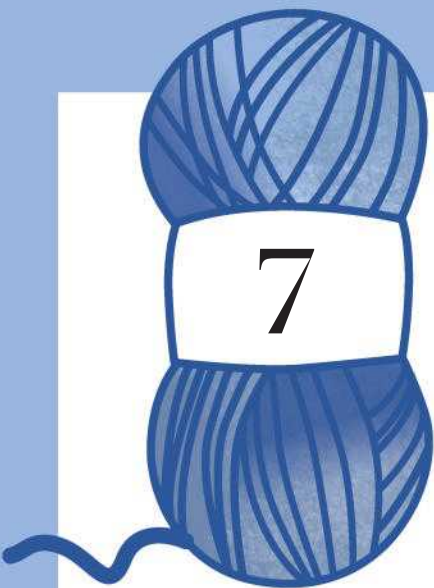
## BULKY YARN (weight 5)

- Knitting needles: 5.5 to 8mm, or sizes 9 to 11
- Crochet hooks: 6.5 to 9mm, or sizes K-10 1/2 to M-13
- Suggested gauge: 12 to 15 knit sts; 8 to 11 crochet sts
- Types of bulky yarn: chunky, craft, rug



## SUPER BULKY YARN (weight 6)

- Knitting needles: 8 to 12.75mm, or sizes 11 to 17
- Crochet hooks: 9 to 15mm, or sizes M-13 to Q
- Suggested gauge: 7 to 11 knit sts; 7 to 9 crochet sts
- Types of super bulky yarn: super bulky, roving



## JUMBO YARN (weight 7)

- Knitting needles: 12.75mm and larger, or sizes 17 and larger
- Crochet hooks: 15mm and larger, or sizes Q and larger
- Suggested gauge: 6 knit sts and fewer; 6 crochet sts and fewer
- Types of jumbo yarn: jumbo, roving



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# Postcard FROM TASSIE

Dear Yarners,  
I thought I would drop you a quick line about my time in Tassie. It was a jampacked eight days, but if I did this again, I would add some time to include the east coast of Tasmania.

I picked the eyes out of the “must see” yarn stores in the south of the state with visits to Salamanca Wool Shop and The Wool Shop at Moonah. I made sure I was in Hobart on a Saturday so I could take in the Salamanca Market and I also ducked into the alleyways of the Salamanca Art Centre to visit the artisan co-operatives there. I made the mistake of wandering upstairs and found more galleries and artist studios. Whilst in Hobart, I also went to Lily and Dot, Stitch in Time and Threads.

I visited a few museums. Mona is

memorable where you will find things you both love and hate. I could sit for hours watching the Bitfall exhibition. Whilst I struggle to remember what I saw at MoMa, (New York), I have lots of memories from visits to Mona. Then it was a toss whether to visit the Tasmanian Museum and Art Gallery, the Women’s Factory or the Hobart Convict Penitentiary.

A drive down the Southern Outlet to Highland Cow Farm was amazing. Who would have thought cows could look like this!

I saw lots of indie dyeing here in Tassie from Linda Chee’s eco dyeing to Tassie Knitters hand-dyed sock yarn. It was a real treat to attend a workshop with Sarah from Bombed Yarns and I can’t wait to get back home and put the skills learnt to use!

The normal two-hour trip from Hobart to Launceston without stops became an all-day event with stops at Oatlands and Ross. Rowena at Lucky Ewe packs so much into her little cottage and I loved her hand-dyed yarn. Oatlands is a Georgian town with lots of lovely architecture of that period. On a wander I discovered Katrina Wittmann’s Weaver’s Cottage Studio and partook of a scone and coffee at the café next door. Then it was onto Ross and a visit to the Wool Museum and retail store.

What struck me as we travelled up the Midlands Highway were the landscape and the dramatic cloud displays, a picture in themselves. No visitor could forget the art installation along the way between Tunbridge and Kempton, where 16 silhouettes reflect the story of 18th century Tasmania in the midlands.

A great night’s sleep in Launceston had





Image by Paul Carmona

me ready to explore Woolmers and then the Waverley Woollen Mills the next day. I could not believe the interior of Woolmers, as it has remained unchanged since the last family member left. It does make you appreciate the smoke and mirrors when one considers some of the formal parts of the house and then other areas that look a little different. The scent of the roses as we wandered the garden was delightful.

Whilst in Launceston I visited Knits and Needles,

which had a fabulous yarn selection, then the City Park, which had a monkey enclosure. Design Tasmania is a museum featuring contemporary wood design and local craft artisans.

As a Sydney-born girl, I always associate Mary Reibey with Sydney and the Rocks. Until a visit to Entally House, I had not realised that the family had a Tasmanian connection, so I am planning a trip back so I can stay at Entally Lodge.

I want to move to Deloraine! It is home to the Deloraine Craft

Fair and I wandered the surrounding area and the streets, then took the bus to visit all of the venues. Such a variety of crafting was displayed and often it was by someone who had turned a hobby into a business. There were also food and drink stalls at points along the way.

It felt such a shame to head back to the hustle and bustle of everyday life after this amazing craft tour.

Wish you were here  
**Cheryl Attenborough**  
Salamanca Wool Shop







# Judy's RIB

**BY ASTRID SCHRAMM**

Roomy and cosy – this is the right choice of sweater for a chilly autumn evening or any other occasion. The pattern works with sock yarn (loose knit) as well as with “thicker” yarns.

The sweater pictured was knitted with BFL/Nylon Supertwist (sock yarn) from Zauberwiese (Germany).





## MATERIALS

- Manos Alegria (4 ply, fingering) 100g, 5 (5-6-6-7) balls or Regia Colour 4 ply 100g, 5 (5-6-6-7) balls or any other fingering yarn of your choice (100 g ~420 m)
- One pair of 3.5mm (US 4)/circular needles for neck (or size needed to give correct tension)
- Wool needle

## FINISHED SIZES

Size XS (S-M-L-XL)

**Widths:** 92cm (100-108-116-128)

**Lengths:** 65cm (67-69-71-73)

## GAUGE

24 stitches = 10cm (4in)

## ABBREVIATIONS

<b>k</b>	knit
<b>p</b>	purl
<b>sl1</b>	slip 1 stitch with yarn in front
<b>k2tog</b>	knit 2 stitches together
<b>RS</b>	right side
<b>WS</b>	wrong side

### Pattern A (multiple of 2)

**Row 1:** (WS): \*K1, p1\* until the end of row.

**Row 2:** (RS): \*K1, p1\* until the end of row.

### Pattern B (multiple of 5 + 7)

**Row 1:** (WS): K3, sl1, \*k4, sl1\* until 3 sts before the end of row, k3.

**Row 2:** (RS): Knit all sts.

## BACK

Cast on 102 (112/122/132/142) sts.

Work 24 rows in pattern A.

Now start with pattern B – the first row is a WS row.

Knit 189 (189/199/209/209) rows in pattern.

### Shaping neck

**Next row:** K30 (34/38/41/45), cast off 42 (44/46/50/52) sts, k30 (34/38/41/45).

**Next row (WS):** Work in pattern over remaining sts.

**Next row (RS):** K2tog, knit to end of row. Repeat these two rows once, then cast off.

Repeat these 4 rows at the other side (right shoulder).



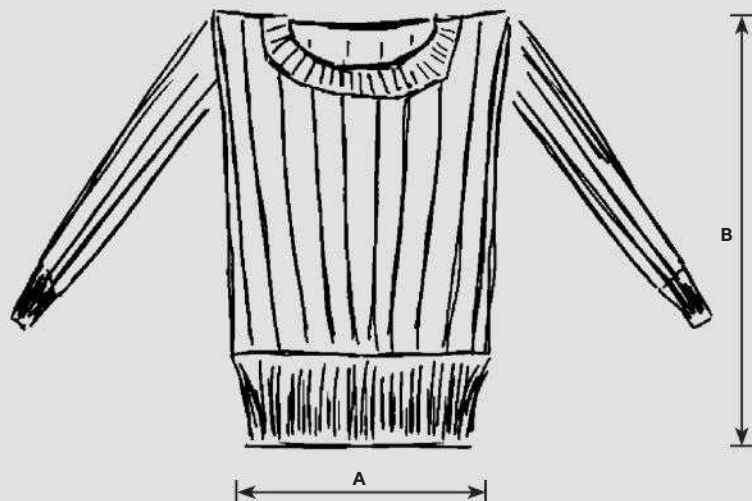






... the right choice of sweater for a chilly autumn evening ...

	A	B
Size XS	46cm	65cm
Size S	50cm	67cm
Size M	54cm	69cm
Size L	58cm	71cm
Size XL	64cm	73cm







## FRONT

Work like BACK, but only knit 154 (154/164/164/164) rows in pattern B.

### Shaping neck

**Next row:** K33 (37/41/44/48), cast off 36 (38/40/44/46) sts, k33 (37/41/44/48).

**Next row (WS):** Work in pattern over remaining sts.

**Next row (RS):** K2tog, knit to end of row.

Repeat these two rows 4 times.  
Work in pattern for 30 (30/30/40/40) rows.  
Cast off.  
Repeat these 40 (40/40/50/50) rows at the other side (left shoulder).

## SHOULDER PLATES

Make 2.  
Cast on 17 (17/19/19/21) sts.  
**Row 1:** K1, \*k1, p1\*, k2.

**Row 2:** \*K1, p1\*, k1.

Repeat these 2 rows until the piece is as long as your shoulder seam and cast off.

## SLEEVES

Make 2.  
Cast on 62 (67/72/77/82) stitches. If you like wider arms, add 10 (or 20) stitches.  
Work 24 rows in pattern A.

Now start with pattern B. The first row is a WS row.  
Knit in pattern until you reach your desired length of the sleeve.

## FINISHING

Sew all pieces together.

## NECK

Pick up approx. 160 (164/168/182/186) sts along the neck edge, starting at the right shoulder.  
Work in pattern A for 25 rounds. Cast off.

Weave in all ends. Block the sweater slightly. **K**



INTERVIEW

ASTRID  
SCHRAMM

Instagram - @attimania

Ravelry - astrid-schramm

Email - astrid.schramm.design@t-online.de

### Who are you and where do you live?

My name is Astrid and I live in Gera, Thuringia, Germany.

**Did you grow up surrounded by art / craft? When did you begin?** My grandma used to always crochet lace doilies and edges on handkerchiefs, even when she had poor eyesight once she got older. She taught me to crochet when I was 4 or 5 years old.

**What is your background? How have your memories of childhood influenced your art?** My grandmother always encouraged me to try different things and helped me as much as she could with crocheting of course, but also knitting, stitching and macramé. When I was 12, I started to knit more often and put crocheting aside. Since then, knitting is "my thing". But, of course, I do other things as well like crocheting, sewing, spinning and weaving.

**When are you at your most creative self?** Sometimes I wake up in the middle of the night with a new idea that just pops into my mind. Other

than that, I know that when the idea gets you, you have to do it.

**Which artwork are you particularly proud of?** I would say it would be my sweater *Elfe*. It was knitted by people around the world and I'm still amazed every time I see somebody finishing that sweater. People are playing with colors I couldn't dream of.

**Where have you been exhibited / published? Have you won any awards?** Do you know about the "Back-to-Back-Challenge"? If not, google it, as it's fascinating. In 2017, together with my team, we set a new Guinness World Record with 4hr 45min 53sec.

**Tell us about your business.** I sell my patterns via Ravelry worldwide and sometimes I attend small crafty markets around my hometown, selling handspun yarn and crocheted toys.

**As an artist, what would you find difficult to live without?** To live without wool and needles would be my greatest nightmare.



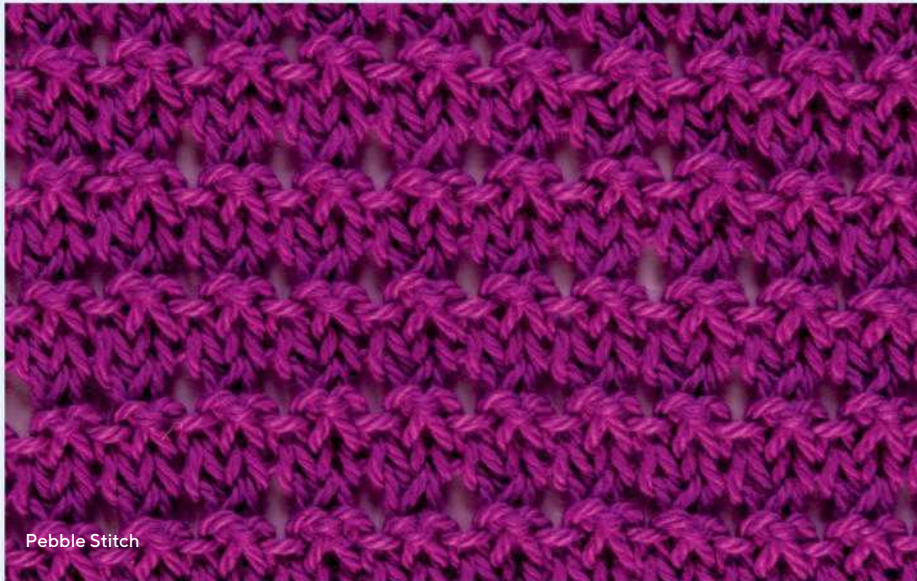




Wrapped in a  
**RAINBOW  
BLANKET**

BY PRECIOUS LITTLE SAKURA  
(ANGIE BURGER)





## MATERIALS

- 4.5mm (US 7) straight needles
- Tapestry needle
- Fiddlesticks Wren 8 ply cotton – 2 x 50g balls (125m) for each colour – Lipstick (65g), Duck (75g), Mandarin (80g)
- Bendigo Woollen Mills 8 ply cotton – 200g balls (485m) for each colour – Blue Ice 854 (65g), Pine Lime 860 (80g), Fruit Tingle 859 (80g), Light Teal 891 (85g)

*Due to the stitch variations in each panel, different amounts of cotton are used. There will be left over yarn from each panel.*

## TENSION / GAUGE

Not required

## FINISHED MEASUREMENTS

**Length:** 66.5cm (9.5cm per panel)

**Width:** 86cm

## NOTES

There are 7 stitch patterns, each in a colour of the rainbow and worked over one panel. Each panel is knitted separately and then joined along the length of panel in your preferred manner.

## ABBREVIATIONS

kw	knitwise
k2togtbl	knit 2 sts together through the back loop
yo (yarn over)	move your working yarn from the knit position

yo (yarn over) cont..	(behind the needle) to a purl position (in front of the needle). The exception is the Elm stitch yarn over – as the yarn is in front for a purl stitch, so wrap it over and around the right needle.
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Pattern variations – I love the unique edges of the blanket. If you want a consistent edge I would suggest adding:

- four rows of knit stitch at the beginning AND at the end of each panel
- four knit stitches for each row at the beginning of the blue panel AND at the end of each row of the purple panel.

To make the blanket bigger, increase the needle size eg to a 9mm and use two of the same colour yarns together. Feel free to work out the required number of stitches and rows for the patterns to get the panels the same size. You will need more yarn to make it bigger.

If your cast off is usually very firm, I would suggest using either a) a larger needle OR b) **flexible bind off:** K1, \*K1, transfer 2 knitted sts to left needle, then knit 2 together through back loop,\* repeat from \* to \* until one stitch remains on your needle. Cut enough yarn for a tail and pull through last stitch.

## STITCH INFORMATION

### Pebble Stitch

Even number of stitches; worked over four rows

**Row 1:** Knit.

**Row 2:** Purl.

**Row 3:** K1, k2tog until last stitch, k1.

**Row 4:** K1, \*k1, k1 in horizontal bar before next stitch\* repeat from \* to \* until last stitch, k1.

### Old Shale Variation

Even number of stitches; worked over four rows

**Row 1:** Knit.

**Rows 2 & 4:** Purl.

**Row 3:** K1, \*(k2tog) twice, (yo, k) four times, (k2tog) twice\* repeat from \* to \* until last stitch, k1.

### Chessboard

Multiple of 12+1; worked over 12 rows

**Rows 1, 3 & 5:** K1, (k7, p5) three times, k2.

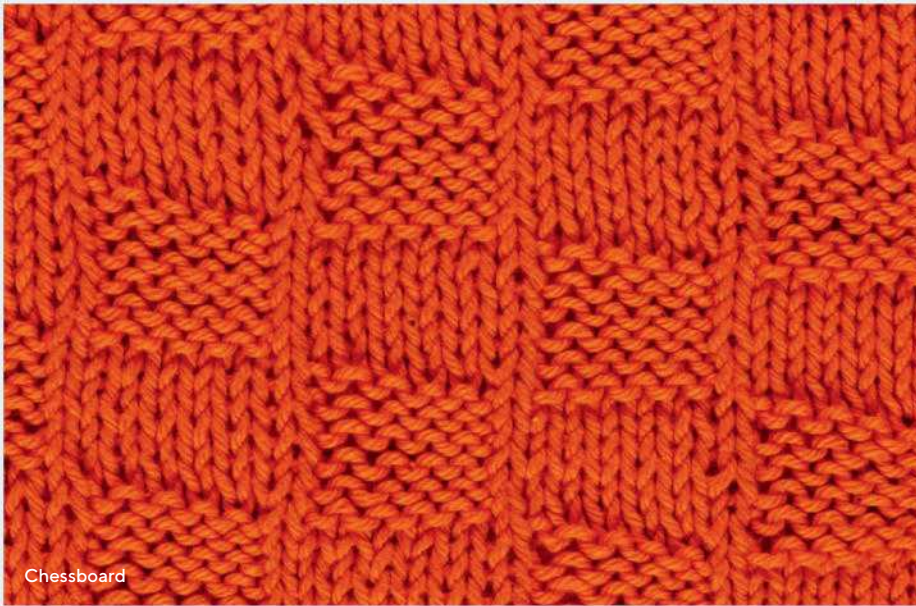
**Rows 2, 4, 6, 8, 10 & 12:** K1, \*knit the knits, purl the purls\* repeat from \* to \* until last stitch, k1.

**Rows 7, 9 & 11:** K2, (p5, k7) three times, k1.









### Openwork Slip Stitch

Even number of stitches; worked over four rows

**Row 1:** Knit.

**Row 2:** K1, \*p4, yo\* repeat from \* to \* until last stitch, k1.

**Row 3:** K1, \*yo, drop yarn over from previous row, slkw, k3, pssso the 3 knit stitches\* repeat from \* to \* until last stitch, k1.

**Row 4:** Purl.

### Elm Stitch

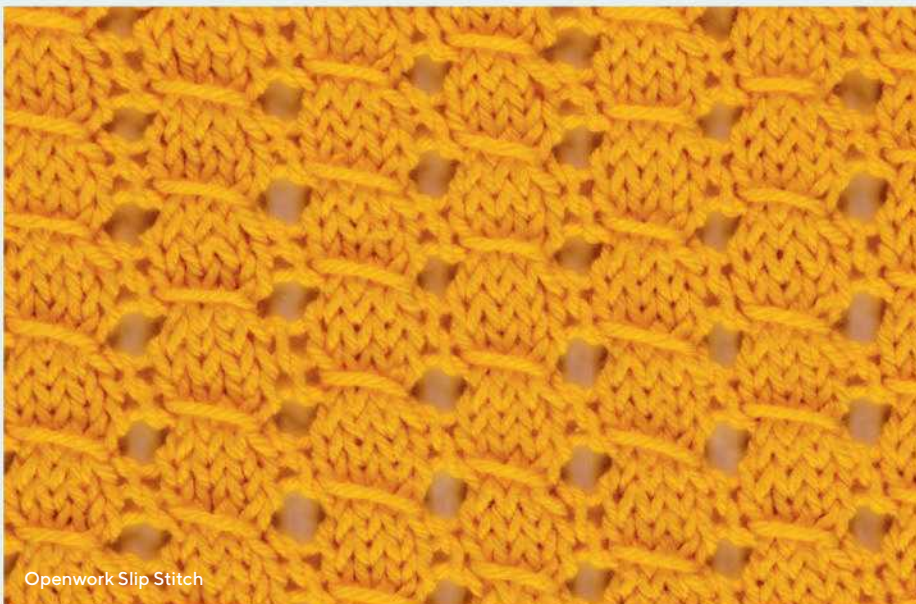
Even number of stitches; worked over four rows

**Row 1:** Knit.

**Row 2:** K1, \*yo, p2, pass yo 2 purled sts, p2\* repeat from \* to \* until last stitch, k1.

**Row 3:** K1, k2tog until last stitch, k1.

**Row 4:** K1, \*p2, yo, p2, pass yo 2 purled sts\* repeat from \* to \* until last stitch, k1.



### Bamboo Stitch

Even number of stitches; worked over two rows

**Row 1:** K1, \*yo, k2, pass yo 2sts\* repeat from \* to \* until last stitch, k1.

**Row 2:** K1, purl until last stitch, k1.

### Chevron Lace Stitch

Even number of stitches; worked over four rows

**Row 1:** K1, \*yo, k2, k2tog, k2\* repeat from \* to \* until last stitch, k1.

**Rows 2 & 4:** K1, purl all sts and yo on the needle until last stitch, k1.

**Row 3:** K1, \*k2, k2tog, k2, yo\* repeat from \* to \* until last stitch, k1.



## PATTERN

The number of stitches cast on and off varies so that the finished panels are the same width (just over 12cm).

### Panel 1 - Pebble Stitch

Cast on 38 sts in BWM - Fruit Tingle.  
Work 56 sections of the four row Pebble Stitch pattern. (224 rows)  
Cast off 38 sts.

### Panel 2 - Old Shale Variation

Cast on 38 sts in Fiddlesticks Wren - Lipstick.  
Work 56 sections of the four row Old Shale Variation pattern. (224 rows)  
Cast off 38 sts.

### Panel 3 - Chessboard

Cast on 39 sts in Fiddlesticks Wren - Mandarin.  
Work 19 sections of the 12 row Chessboard pattern. (228 rows)

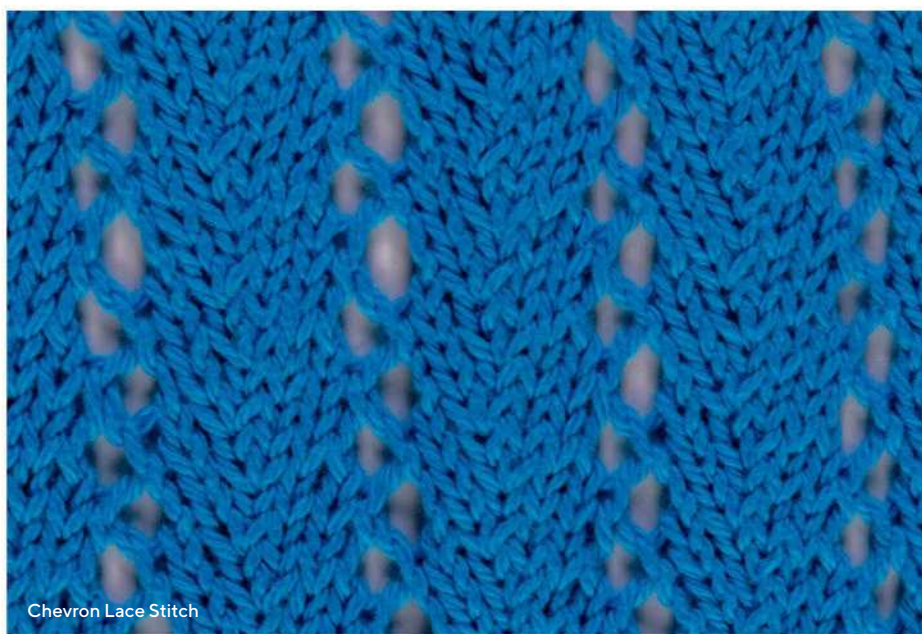












Work 1 section of the first six rows of Chessboard pattern. (6 rows)  
Cast off 39 sts.

**Panel 4 - Openwork Slip Stitch**

Cast on 38 sts in Fiddlesticks Wren - Duck.  
Work 56 sections of the four row Openwork Slip Stitch pattern. (224 rows)  
Cast off 38 sts.

**Panel 5 - Elm stitch**

Cast on 42 sts in BWM - Pine Lime.  
Work 56 sections of the four row Elm Stitch pattern. (224 rows)  
Cast off 42 sts.

**Panel 6 - Bamboo Stitch**

Cast on 42 sts in BWM - Light Teal.

Work 105 sections of the two row Bamboo Stitch pattern. (210 rows)  
Cast off 42 sts.

**Panel 7 - Chevron Lace Stitch**

Cast on 38 sts in BWM - Blue Ice.  
Work 56 sections of the four row Chevron Lace Stitch pattern. (224 rows)  
Cast off 38 sts.

**FINISHING**

When casting off each panel, leave a long tail approx.150-200cm. At the sewing stage, you can double the tail over and use a diagonal stitch to join the panels, starting from the cast off edge. **K**





**INTERVIEW**  
Written by Robynn Ross

## ANGIE BURGER

**Instagram** - @preciouslittlesakura  
**Facebook** - @PreciousLittleSakura  
**Email** - preciouslittlesakura@gmail.com

Angie Burger (aka Precious Little Sakura) is known for making the most out of every creative opportunity. She can often be seen sitting in a café with her knitting and crochet, having conversations with strangers who share memories of their loved ones who used to craft, or who are curious about the item she is making. Her husband finds it funny that the waiting time for a meal to be served is measured in how many rows she can get done, so she prefers to go to cafes on her own.

Reusing, recycling and repurposing is in the mindset of this North Queensland who made Melbourne her home in 2005. Like a bower bird, Angie has always collected items to use in artworks. From her mum's gift of her first Janome at 15, Angie has progressed to creating in a cute little renovated bungalow out the back of their art deco home. It is a space to entertain friends, to share a meal and to create together.

If the Yarn Police were on the prowl, Angie would have to run. She provides a different way of writing patterns using numbers and tables, which is possible when a pattern is simple. The stitch does all the work, so the pattern rarely has shaping. Because Angie has a maths brain and draws on her sewing construction knowledge, she writes her patterns so you can tally up as you go. It has been a steep learning curve to express herself within a traditional pattern guideline.

Angie is a rule breaker. She mixes fibres, such as cotton and sock yarn. She never blocks finished items but does admit to holding the steam iron above them. She also washes most of her items in her front loader washing machine on the wool setting. If she cannot help a person with a yarn problem, she will go out of her way to find an answer via the internet, so they can both learn together.

Robyn from Unwind Craft Café has mentored Angie since she was an original stall holder when it opened in 2014. At that time, she was making original stuffed elephant and deer toys and was known for her 'I don't do yarn' comment. Fast forward to the end of that year when she got the knitting bug - her friend Nadia let her leaf through her vintage knitting book. That book, later bought by her husband, is very well loved! She took up crochet in 2015, initially making rugs with massive hooks and jersey yarn thanks to the patience of Tanja Kozub! Angie is also indebted to Kate from Unwind Craft Café. They sit together for hours and craft, often in a wonderful silence. Kate has shared many tips and much knowledge. Fran, a regular at Unwind, encouraged her to write patterns and to create a Ravelry page.

Angie's yarny friends think that Angie has not completed a new design until she has made four of them, albeit in different fibres and needle sizes, to show the variation in the stitch pattern and finished creation. She finds inspiration in

daily life and enjoys using her hands to quieten her mind so she has a space for reflection and processing. Being creative is a way of personal expression and the drive to produce tangible items allows Angie to show generosity in being able to gift them.

Many people love the crochet flat braid join Angie uses in all her items. It is really tricky to explain in written form, but there are fabulous tutorials on YouTube and she has demonstrated it many times. She told me that once you get it, your mind will be blown and you will use it regularly. She often uses a larger crochet hook so that the join itself becomes a feature and without a visible seam it becomes reversible.

Angie is at peace in her home with its studio and egg chair. Having a working studio means she can leave her WIP in situ, without having to pack away tools, or waste valuable art time setting up and packing away projects. It is jam packed but well organised so she knows exactly where to get materials. She loves to stand at her sewing bench and look out through the wall of sliding doors to her little deck, egg chair and her husband's miniature fruit trees. The rain on the roof transports her home to North Queensland with thoughts of family and friends.

With a thirst for learning, a deep curiosity and a need to nurture her soul, Angie appreciates the ability to create with her hands. She lives in a creative community with wonderful folks who amaze and inspire her by filling her bucket with all the good stuff. When life is tough, they understand and celebrate the therapeutic effects of their craft. An avid supporter of her work, Angie's mum loves to show off her creations at Christmas time. Her husband is accustomed to Angie continuously purchasing more yarn than she could ever possibly use, with the justification that she is supporting independent designers and local craft stores.

He sounds like a top bloke.



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Yummy Yarn and co is your destination yarn store in regional NSW where you will find a beautiful and eclectic store filled with natural fibres from Australia and around the world. Shop owner, Robyn, has a passion for crochet and knitting and loves welcoming visitors to her store. Make your next yarn shop visit a regional one or you can always shop online.

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Alpaca – W.A.

# THE LAVENDER HILL MOB

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



My Granny rarely had a pair of knitting needles out of her hands. We would visit for lunch and as soon as all the washing up was done, she would get her knitting out and start click clacking away, usually on a man's jumper or lady's cardigan. I'm proud to say that I inherited her knitting needles and some of her skills.

Knitting was taught in school and my mother also liked to knit, so I was never

short of teachers. I guess that is really where my love for textiles, and yarn in particular, began.

Michael and I moved to a little town in W.A. called Toodyay. We bought 12½ acres with plans to farm snails and supply restaurants with escargot. We found a property with good water on it and did a lot of research into escargot. One weekend we decided to visit an alpaca farm. They were selling their small herd and instantly we fell in love with the delightful long-necked fluffy creatures. It didn't take us long to change our minds about what we could do with our newly found bit of paradise in the Avon Valley. We aimed to breed alpacas, then learn to spin and make yarn from their fleece.

I bought a spinning wheel and learned to spin, but we had 12 alpacas and there just wasn't enough time in the day to hand spin all that wool. We sent a small bail of our fleece to a co-op but was so disappointed in the payment that Michael said he'd buy his own spinning mill and do it himself, which is where our new adventure started.

Michael found Belfast Mini Mills online and we imported 12 of their machines – a washing machine, carder, picker, dehairer, draw frame, spinner, pleyer, steamer, ball winder, skein winder, felting machine and a dye vat. We managed to fit them all into our shed and Belfast Mini Mills sent Jeff Birtwistle to make sure all the machines were set up properly and to teach us how to use them.

Jeff helped us make our first batch of yarn and he asked me to knit a swatch so that we could make sure we weren't over twisting it. My knitting skills were proving handy. Our first swatch was beautiful and doing that gave me the idea to knit a little toy alpaca from each batch to show our clients a small herd of different colours and textures that the different fleeces produced.

It wasn't long before people wanted to buy my little alpacas. Each was named after the alpaca who donated the fleece to make yarn. It's hard to keep a whole herd on the shelf these days as they are very popular, but I still love knitting them and giving them each an individual look.





We now make yarn for other breeders around Australia, as well as our own from our alpaca herd, which we call The Lavender Hill Mob. We sometimes turn our yarn into balls and other times into skeins.

The beauty of skeins (or hanks as they call them in America) is that you can tie them off and wash them. Alpaca fleece really holds the dirt, so we ask the client to rip their fleece apart handful by handful, allowing the dirt to drop out and removing the vegie matter. Then we put it through a dirt tumbler and blow air through it to knock out more dirt, then it goes into the dye vat to soak in soapy water and bicarb, then into the washing machine. It still tends to hold a bit of dirt after processing.

If you don't want to wait to wash the project once finished, skeins are a great way to be able to hand wash the yarn before you start. Skeins are also good if you want to dye small amounts of yarn. We do have a dye vat, but we have only used it to dye large batches a few times in the 15 years we have been in business. My hand dyed skeins are very popular. I inject the colour into the skeins and create rainbows

and interesting colours just using primary colours. You never really know what you're going to get, but that is part of the fun and each one is totally individual.

We also make felt in larger sheets of 850mm x 1150mm. These can either be flat sheets of one colour or fancy felts where we mix a lot of different coloured rovings together to make a felt that isn't as even as the flat sheets but has texture and colour. These fancy felts are used in lots of ways - decorating, as a wall hanging, as a throw for the back of a chair, or a floor rug for kids to play on. The kids can then use their imagination as to what the different colours represent and have hours of fun driving cars along the brown roads and up the grey mountain or putting their boats in the blue water.

Knitting is a great hobby as you can take it anywhere with you and work on it at your leisure. I am also a weaver. Weaving is a bit more grounding because your loom has to stay in one place and you need to tap into your mathematical skills to dress the loom correctly.

I have received a few awards for my

weaving at agricultural shows and art exhibitions. I use our 100% alpaca yarn and make scarves, shawls and baby blankets. Sometimes I use only natural colours and other times I hand dye the yarn before putting it on the loom. My teacher is Kry Poliniak and she is brilliant. She has taught me all I know and even showed me a few tricks to make my knitting look neater.

Being the owners of the only spinning mill in W.A. has certainly changed our lives. Rarely a day goes by where we don't get asked about natural fibres and our beautiful alpacas. We never get tired of sharing this information.

Alpaca can be spun without adding anything else, which is not what we were told by bigger mills in Australia when we wanted to get our 100% blankets machine woven. We persevered with our original plan and have never had sheep's wool in the mill, proving 100% alpaca does make beautiful yarn.

You do not produce yarn by putting raw fleece in one end of a machine and waiting for the magic to happen. There are 12 machines we have to man in order to produce yarn and not all fleece wants to play the game. Make sure the staple length of your fleece is at least 50mm. Check that you can't break it by pulling each end of the staple length, as that means it is brittle and will not form a thread at the spinner. As we specialise in individual fleeces, we don't have a minimum incoming weight, but a 2kg run does give you a better return. We clean the machines after each batch of yarn has been made and the machines do need to use some of your fleece to get running again for the new batch.

We have exported our products to America, England, Canada and Nepal and have received enquiries from many parts of the world. We love what we do and have learned so much about fleece and the method of spinning. Importing our amazing machines and creating The Fibre of the Gods mini mill is one of the best things we have ever done, and alpaca is such a wonderful fibre to work with.

If you're in Toodyay, W.A. and you would like to visit our farm, meet our alpacas and tour the mill, please phone and make an appointment on 08 9574 5577 or message us on Facebook.



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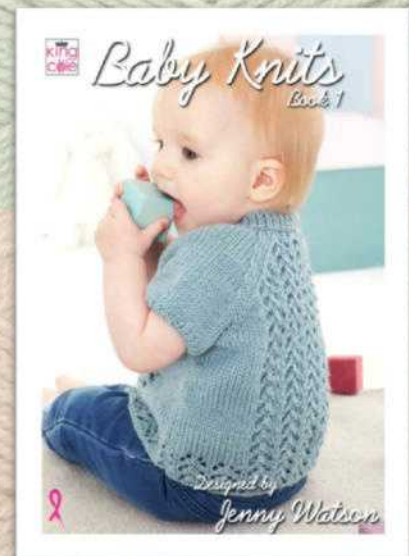
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by Anna Hrachovec

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Little Trees  
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BY DEBBY DEWHURST





**KNIT #5** | ADVANCED KNITTING





I wanted a quick top down, unisex baby knit for a new baby and decided to add a row of little trees around the hem. I first chose KPC Glencoul wool/cotton mix and then used KPC Novomerino DK for this woolly version. Both yarns work beautifully for this pattern and with all their colour choices you are bound to find one to suit your needs. The cardigan comes in 2 sizes and uses knit and purl stitches for the trees. I knitted my sleeves using the magic loop method in-the-round but they can be worked flat and seamed and these instructions are included too.

### MATERIALS

- 2 or 3 x 50g balls of KPC Novomerino DK 100% Wool, or KPC Glencoul Wool/Cotton mix
- 3.50mm and 4mm circular 80cm needles
- One small button
- Six ring stitch markers, four in one colour and two in another
- 2 x 40cm scraps of cotton yarn for holding the sleeve stitches while finishing the body
- Large wool needle
- General knitting supplies

### ABBREVIATIONS

st/s	stitch/es
sl	slip 1 stitch knitwise
k	knit

p	purl
yo	yarn over (Take the working yarn over the right needle then work the next stitch. This makes a buttonhole.)
k2tog	knit 2 sts together
psso	pass the slipped stitch over the last stitch on right needle
inc	increase ... knit into the front and the back of the next stitch
dec	decrease (Left slanting dec = slip 1, knit 1, psso. Right slanting dec = k2tog)
pm	place marker
sm	slip marker

### SIZES

Newborn and 3- 6 months; the second size stitch numbers appear in (0).

### CAST ON

Using the 3.50mm needle, cast on 54 (60) sts.

### NECKBAND

Use the 2 different stitch markers for these band sts.

**Row 1:** Sl first st, k3, pm, k to end of row.

**Row 2:** Sl first st, k3, pm, k to end of row.

The first 4 sts of each row are always the same and form the front bands as you knit the body of this cardigan. The slipped stitch keeps the edge firm and saves having to pick up sts after the body is knitted. Slip the markers as you come to them. They are there to remind you to *knit* these sts, even on the purl rows.



**Row 3:** Buttonhole row. Sl 1, k1, yo, k2tog, k to end.

**Row 4:** Sl 1, k3, k to end.

**Row 5:** Inc row. Sl 1, k3, k to end of row while increasing 4 (3) sts evenly along row, between band sts. 58 (63) sts

**Row 6:** Sl 1, k to end of row.

**Row 7:** Setup round. Work band sts, k8 (9), pm for front sts, k7 (8), pm for sleeve sts, k20 (21), pm for back sts, k7 (8), pm for other sleeve sts, k8 (9) for front, work band sts.

**Change to 4mm needle.**

**Row 8:** Work band sts, purl to last 4 sts slipping the markers as you go, k4.

**Row 9:** Work band sts, (k to 1 st before next marker, inc in next st, sm, inc in next st), repeat 3 more times, work to end of row, increasing by 8 sts.

Repeat the last 2 rows until you have increased to 154 (183) sts. 21 (24) front sts and 46 (51) back sts

Work 1 row.

### DIVIDE FOR THE SLEEVES

**Row 1:** Work to the 1st sleeve marker. Thread the wool needle with the scrap cotton and slip the sleeve sts onto the cotton yarn. Knot the yarn to secure the sts. Work across the back to next sleeve marker, slip those sts onto the other cotton yarn scrap and knot, removing these 4 markers as you go. Work across the other front and band sts. 88 (99) sts plus 8 band sts

**Row 2:** Work band sts, p to last 4 sts, k 4.

**Row 3:** Work band sts, k to end.

Repeat last 2 rows until you have 3 (6) cm of length from underarm.

### START THE LITTLE TREES PATTERN

Work this pattern between the band stitches.

**Row 1:** K5, p1, (k10, p1) rep to last 5 sts, k5.

**Row 2:** P5, k1, (p10, k1) rep to last 5 sts, p5.

**Row 3:** K4, p3, (k8, p3) rep to last 4 sts, k4.

**Row 4:** P4, k3, (p8, k3) rep to last 4 sts, p4.

**Row 5:** K3, p5, (k6, p5) rep to last 3 sts, k3.

**Row 6:** P3, k5, (p6, k5) rep to last 3 sts, p3.

**Row 7:** K2, p7, (k4, p7) rep to last 2 sts, k2.

**Row 8:** P2, k7, (p4, k7) rep to last 2 sts, p2.

**Row 9:** K1, p9, (k2, p9) rep to last st, k1.

**Row 10:** P1, k9, (p2, k9) rep to last st, p1.

**Row 11:** K1, p9, (k2, p9) rep to last st, k1.

**Row 12:** P5, k1, (p10, k1) rep to last 5 sts, p5.

**Row 13:** K5, p1, (k10, p1) rep to last 5 sts, k5.

**Row 14:** P5, k1, (p10, k1) rep to last 5 sts, p5.

**Row 15:** K5, p1, (k10, p1) rep to last 5 sts, k5.

**Rows 16–24:** Knit all sts.

Cast off.







Work 8 alternating rows of knit and purl to match the hem on the body.

Cast off the sleeve sts and weave in the ends, aligning the cast off edges. Repeat for the other sleeve.



### WORKING THE SLEEVES FLAT

With right side facing, pick up the sts from the scrap yarn. Make sure you have all the sts before you pull out the scrap yarn. These sleeves have an extra st each side for the seams.

**Row 1:** Cast on 2 sts, knit across sleeve.

**Row 2:** Cast on 2 sts, purl across sleeve 37 (42) sts

**Row 3:** K all sts.

**Row 4:** P all sts.

Repeat last 2 rows until you have a length of 4cm from underarm.

**Decrease round:** K2, (sl1, k1, pss0), k to last 4 sts, k2tog, k2.

Repeat **Rows 3 and 4**, decreasing every 2.5 cm, until you have a length of 10 (13) cm from underarm. 31 (34) sts  
Knit 8 rows to match the hem on the body and cast off.

Sew up the sleeve using ladder st and join to the underarm with the seam in the centre. Repeat for the other sleeve.

### WORKING THE SLEEVES IN THE ROUND WITH MAGIC LOOP

Pick up all the sleeve sts from the 1st scrap yarn before pulling the scrap yarn out. Join in the working yarn and knit 1 round.

Pick up one stitch in the underarm. Place a marker to indicate beginning of round. Pick up a second stitch in the underarm - these are to fill any holes that may appear. 35 (40) sts.

Knot the joined-in yarn to the working yarn as you go past. This will hold it firm as

you knit the sleeve rounds. Knit 1 round and move the cable loops so that the beginning of round marker is in the centre of half your stitches.

Knit in rounds until you have a length of 4cm from the underarm.

### DECREASE ROUND

**Next round:** K to 2 sts before marker, sl 1, k1, pss0, sm, k2tog, k to end of round.

Repeat dec round every 2.5cm until you have a length of 10 (13) cm, 29 (32) sts.

### FINISHING THE CARDIGAN

Weave in all the yarn ends. Sew on the button. Give your knit a gentle wash according to the label instructions. Wrap in a clean towel to remove as much water as possible. Lay on another clean towel in the shade to dry, smoothing it gently into shape or block using your favourite method. When dry, turn over the sleeve cuffs to the front and give the cardigan a gentle press on wool setting if it needs it.









## KNITTING THE HAT

### Cast on

Using the 3.50mm needle, cast on 73 (79) sts.

**Rows 1 – 8:** Knit all sts.

Change to 4mm needle.

**Row 9:** K25 (28) p1, k10, p1, k10, p1, k to end of row.

**Row 10:** P25 (28) k1, p10, k1, p10, k1, p to end. Repeat Rows 9-10 once.

**Row 13:** K21 (24), p9, k2, p9, k2, p9, k to end.

**Row 14:** P21 (24), k9, p2, k9, p2, k9, p to end.

**Row 15:** Repeat Row 13.

**Row 16:** P22 (25), k7, p4, k7, p4, k7, p to end.

**Row 17:** K22 (25), p7, k4, p7, k4, p7, k to end.

**Row 18:** P23 (26), k5, p6, k5, p6, k5, p to end.

**Row 19:** K23 (26), p5, k6, p5, k6, p5, k to end.

**Row 20:** P24 (27), k3, p8, k3, p8, k3, p to end.

**Row 21:** K24 (27), p3, k8, p3, k8, p3, k to end.

**Row 22:** P25 (28), k1, p10, k1, p10, k1, p to end.



**Row 23:** K25 (28), p1, k10, p1, k10, p1, k to end.

**Row 24:** Purl.

Continue knitting in st st until you have a length of 8.5 (10) cm from cast on edge.

### SHAPING THE CROWN

**Row 1(RS):** K1, \*(k2tog, k4), rep from \* to end of row.

**Rows 2-4:** St st, starting with a purl row.

**Row 5:** K1, \*(k2tog, k3), rep from \* to end of row.

**Rows 6-8:** St st, starting with a purl row.

**Row 9:** K1, \*(k2tog, k2), rep from \* to end of row.

**Rows 10, 12, 14, 16, 18:** Purl.

**Row 11:** K1, \*(k2tog, k1), rep from \* to end of row.

**Rows 13 and 15:** K1, \*(k2tog), rep from \* to end of row.

**Rows 17 and 19:** Knit.



Cut the thread 40cm long, thread it onto wool needle and carry it through the stitches on the needle. Gather up and secure. Use the rest of the yarn to sew up the back seam with ladder stitch. Weave in ends and wash or block as for the cardigan. **K**

*I hope you enjoy knitting this lovely Little Trees Cardigan as a warm hug for someone special.*

THIS IS AN ORIGINAL COPYRIGHT 2021 DESIGN by Deborah Dewhurst  
'THE PRETTINESS MAKER' on Etsy @debbydewhurst on Instagram  
Email me at [dandddewhurst@bigpond.com](mailto:dandddewhurst@bigpond.com) for pattern support.



INTERVIEW

## DEB DEWHURST

**Instagram** - @debbydewhurst

**Etsy** - The Prettiness Maker

**Email** - [dandddewhurst@bigpond.com](mailto:dandddewhurst@bigpond.com)

### Who are you and where do you live?

I'm a wife, mother and grandmother, making me very lucky. I live in leafy Macarthur, southwest Sydney, NSW. It's on the edge of

suburbia with all those city benefits, but we are fortunate to still have farmland and cows just up the road.

**Did you grow up surrounded by art / craft?** I grew up surrounded by music, art and books. I learnt embroidery and crochet at primary school and also went to Saturday morning children's art classes at the local art college.

**What is your background? How have your memories of childhood influenced your art?** When I was 10 years old I watched my mother closely as she knitted me a pale blue basketweave cardigan. I loved that cardi and wore it until the sleeves were too short and it didn't do up anymore. Basketweave is still my favourite knitting pattern.

**When are you at your most creative self?** Having a challenge to make something special for someone I love, always makes me more creative.

**What motivates you the most?** My motivation for my knits is often the finished product sitting in my imagination needing to be made.

Whether it's summer socks or a snugly baby knit, I usually have a good idea how I want it to turn out. Then it's just experience, trial and error that gets me to a finished make and pattern.

**What was the first knitted item you made? Is it different to your style today?** The first knit that I actually finished was a white baby cardigan for our first child. It had one of those button bands that go on forever and then you still had to sew it on! Now my designs have the bands knitted as you go, so there is very little sewing needed.

**Which artwork are you particularly proud of?** As a designer, my proudest moments are seeing my patterns made and loved by someone else. That is why I do what I do.

**Where have you been published?** I have had my sewing patterns for quilts and slippers in *Homespun* magazine since 2010. In 2011, I was featured in *Textiles Down Under* with an embroidered and embellished pair of slippers with a gum blossom theme.





Photography: Amdt-Jochen, Café & Unzer Verlag, living4media



## '50s Shades of **DECOR**

**BY DEBRA KINSEY**

There's no reason why Mid-century Modern has to stop at architecture and furniture. Handmade accessories such as these knitted, buttoned cushions set the 1950s scene perfectly.

**Email:** [debrak@bigpond.net.au](mailto:debrak@bigpond.net.au)





## MATERIALS

- Patons Inca 50g: six balls of yarn for each cushion – see Note
- One pair of 7mm (UK 2/US10½) knitting needles 35cm (14in) long or an 80cm (32in) circular 7mm knitting needle
- 10 x 15cm (4 x 6in) rectangle of template plastic per cushion
- Compass or circle guide
- Rectangular cushion insert/s, 38 x 50cm (15 x 20in) – see Note
- Wool needle
- General knitting supplies

## FINISHED SIZE

36 x 47cm (14 x 18½in) as knitted;  
38 x 50cm (15 x 20in) filled

## NOTE

Read all the instructions before starting the project. This is an easy skill-level knitting project. Yarn quantities are approximate as they can vary between knitters. Check the ball bands to ensure that all yarn of each colour is from the one dye lot. If you're not making three coordinating cushions, you will need about 7.5m (8¼yd) of contrasting Inca yarn to make the buttons for each cushion. If you can't buy rectangular cushion inserts

the right size, you can either cut down a 50cm (20in) square insert or make your own: allow 55cm (5¼yd) of fabric for each insert plus fibre fill.

## ABBREVIATIONS

rep	repeat
st/s	stitch/es
stocking st	knit right side row, purl wrong side rows

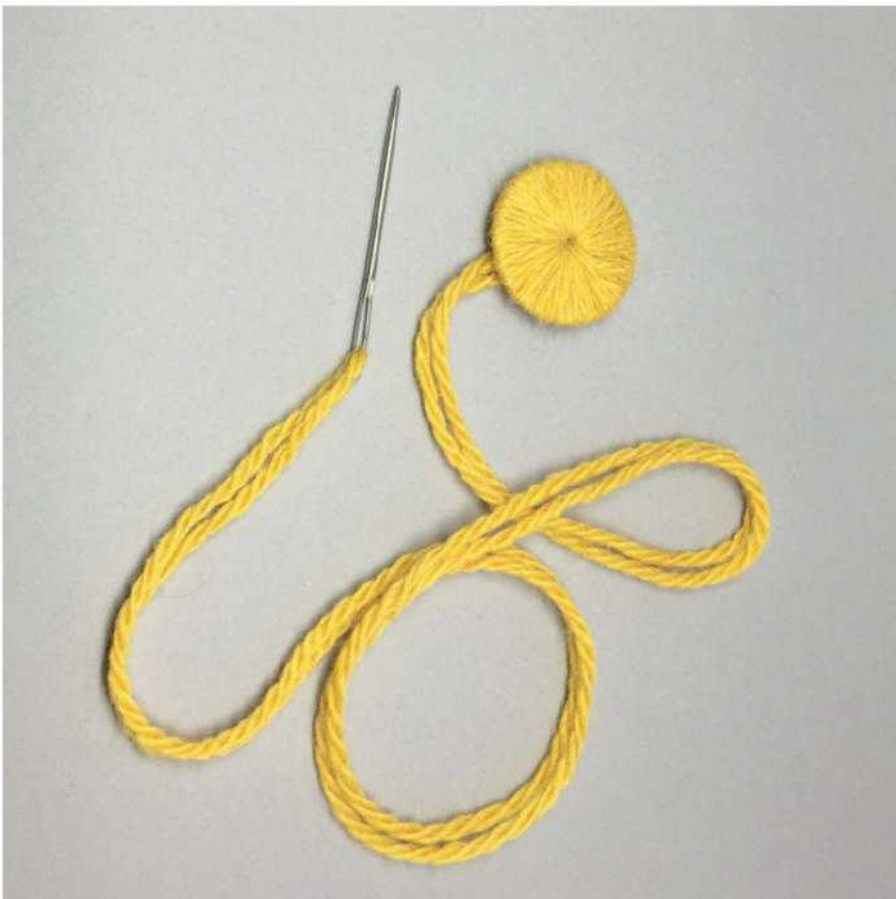
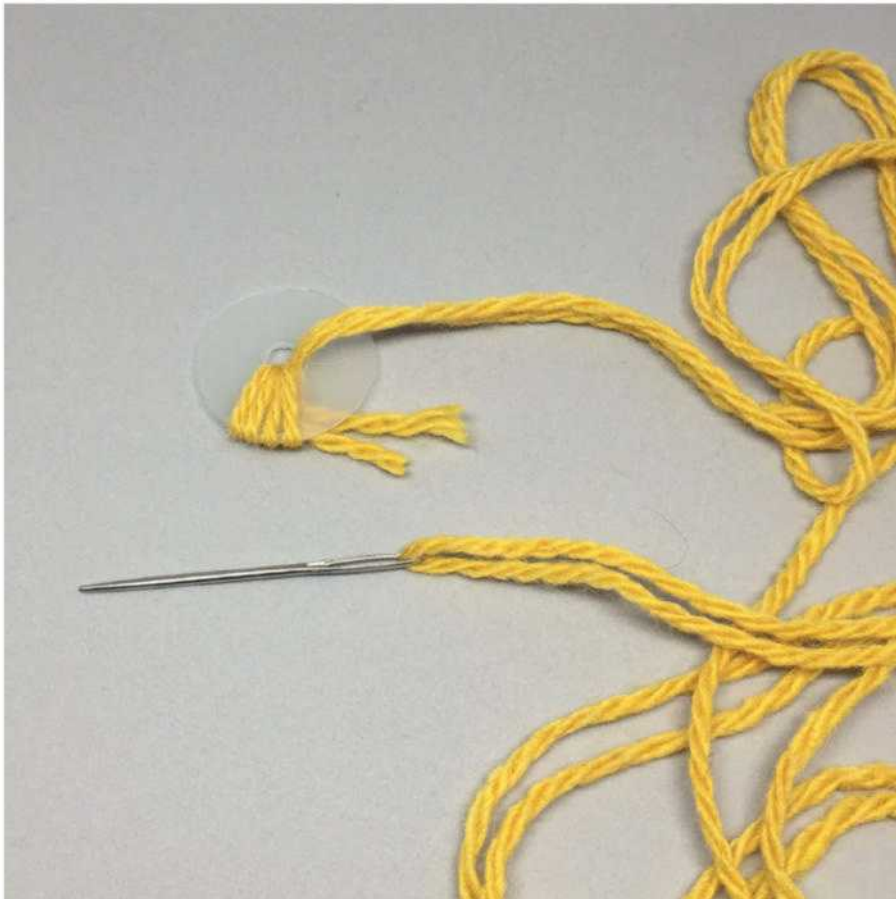
## TENSION

13 sts and 18 rows to 10cm (4in) over stocking st using 7mm needles. Check your tension carefully. If fewer sts to 10cm, use smaller needles, if more sts, use larger needles.

## CUSHION COVER

The covers are knitted in one piece from side edge to side edge.  
Using 7mm needles, cast on 95 sts loosely.  
**1st row (right side)** – Knit.  
**2nd row** – Purl.  
Rep 1st and 2nd rows for stocking st until the cover measures 47cm (18½in) from the beginning, ending with a purl row.  
Cast off loosely.





Making the buttons

## FINISHING

Fold the cover in half, short edges matching, and join the side edges with mattress stitch. Move this seam to the centre back and sew one end of the cover closed.

Push a rectangular insert inside the cover and sew the other end closed.

To make your own insert, cut two fabric rectangles, 40 x 52cm (15<sup>3</sup>/<sub>4</sub> x 20<sup>3</sup>/<sub>4</sub>in). Match them, sew around three and a half sides with a 1cm (<sup>3</sup>/<sub>8</sub>in) seam allowance and turn right side out. Fill it evenly with fibre fill and sew the opening closed.

To modify a square insert, measure 39cm from one edge of the insert and cut all the way across the cover at this measurement. Remove some of the filling. Fold the raw edges under by 1cm (<sup>3</sup>/<sub>8</sub>in), pin them together and stitch across the open side.

## BUTTONS

On the template plastic, draw six circles, 4cm (1<sup>1</sup>/<sub>2</sub>in) in diameter (two per button) using a compass, circle guide or round object. Cut them out smoothly. Cut an 8mm (<sup>7</sup>/<sub>16</sub>in) hole in the middle of each one.

For each button, thread a 2.5m (2<sup>3</sup>/<sub>4</sub>yd) length of yarn in a wool needle with the ends matching (doubled). Place two of the circles together, bring the yarn up through the centre hole and go around over the outer edge, leaving a tail at the back. Continue stitching around the circles, covering the tail at the back as you go, until they're fully covered. Fasten the yarn at the centre back but don't cut it off.

Find the centre of the cushion and attach one contrasting button using the attached yarn. Sew right through to the back of the cushion and pull the yarn to indent the button slightly. Fasten it securely and neatly at the back and bury the ends inside.

Measure 12cm (4<sup>3</sup>/<sub>4</sub>in) either side of the centre button and attach two more buttons in the same way. **K**







A dense, well-manicured green hedge runs along a gravel path. A white banner is pinned to the top right of the hedge with two silver pushpins. The banner contains the text 'KNIT #7 | BEGINNER KNITTING'.

**KNIT #7** | BEGINNER KNITTING

# Coral VEST

**BY ROZ PANETTA**

This vest has a simple slip-stitch knit pattern, with a garter stitch armhole detail and turn-down polo-neck collar. It is worked in two identical pieces front and back with a small amount of seaming.

The size shown in the sample is Small. Work the size that is closest to your personal measurements, as there is positive ease built into the design.





## MATERIALS

- 9, (9, 10, 11, 12, 13) x 50gm balls of Australian Alpaca Ultimate 8 ply in colour Coral. (Quantities are approximate as they can vary between knitters. Check the ball bands to ensure that the yarn is all from the same dye lot.)
- Set of 4mm knitting needles
- Wool needle for sewing seams

## TENSION

26 sts and 35 rows over 10cm x 10cm square in slip stitch rib pattern using size 4mm needles. Note: For ease of counting, the slipped knit stitch on the right side is counted as two rows and one stitch.

## FINISHED SIZES

**Size:** XS (S-M-L-XL-XXL)

**To fit bust:** 84cm (88-93-98-103-109cm); 33in [34-37-38-40½-43in]

**Length:** (approx.) hem to back neck 56cm (58-61-63-63-65cm); 22in [23-24-25-25-25½in]

## ABBREVIATIONS

<b>k</b>	knit
<b>p</b>	purl
<b>*rep</b>	repeat from * to *
<b>ssk</b>	slip next two sts onto right hand needle, insert left needle into front of both sts and knit these together, leave remaining stitch on right hand needle
<b>k2tog</b>	knit the next two stitches together
<b>(RS)</b>	right side of work
<b>(WS)</b>	wrong side of work
<b>sl</b>	slip next st onto right hand needle without working

Note: If you slip the first stitch of every row and count this as part of the instructions, (i.e. k2 would be slip 1, k1), the sides of your work will be much neater and easier to ladder stitch together and the garter stitch armhole edge will sit well.







## PROJECT

Front and back alike, make two pieces as follows:  
CO 95 (105-116-120-124-130) sts using long tail cast on.

**Set up row (WS):** Purl.

## BEGIN PATTERN

**Row 1 (RS):** \*P2, slip the next st with yarn in back, \*. Rep from \* to last two sts, p2.

**Row 2 (WS):** K2, \*p1, k2\*, rep to end.

Rows 1 and 2 form slip st pattern. Rep these two rows for 35 (36-37-38-40-40) cm or length desired to underarm.

## BEGIN ARMHOLE SHAPING

Cast off 5 (7-7-8-9-9) sts at beg of next 2 rows.

Dec as follows, keeping pattern correct as you decrease and making a 3 st garter edge for armhole. 85 (91-102-104-106-112) sts

**Row 1 (RS):** K3, ssk, work to last 5 sts, k2tog, k3.

**Row 2 (WS):** K3, pattern to last 3 sts, k3.

**Row 3:** K3, pattern to last 3 st, k3.

**Row 4:** K3, pattern to last 3 sts, k3.

**Row 5:** K3, pattern to last 3 sts, k3.

**Row 6:** K3, pattern to last 3 sts, k3.

Rep these 6 rows 7(7-5-5-4-4) more times. 16 (16-12-12-10-10) st decreased, 69 (75-90-92-96-102) sts

Work without dec until armhole is 21 (22-23-23.5-24-25) cm, ending with a WS row.

## SHAPE SHOULDERS AND POLO COLLAR

At the beg of next two rows, dec 5 (6-8-8-10-10) sts and work in pattern.

Cont on these 59 (63-74-76-76-82) sts in 1x1 rib, continuing to slip the first stitch of the row.

**Next row (RS):** K2tog, (p1, k1) to last 2 sts, k2tog.

**Next row (WS):** P2tog, (k1, p1) to last 2 sts, p2tog.

Repeat the above two rows once more. 8st decreased, 51 (55-66-68-68-74) sts  
Cont with 1x1 rib straight for 16cm. Half of this will be folded to the front for the collar. Adjust rows to suit your measurements. Finish on a RS row.

Cast off loosely in rib.

## FINISHING

Using darning needle, and with RS facing, ladder stitch shoulder seams and sides of polo collar. Ladder stitch from underarm to 12cm (5in) above bottom hem to make splits on each side. Weave in ends. Fold down polo collar.

## CARE OF ALPACA YARN

Hand wash in wool quality wash using warm water. Allow to soak for 2 hours, squeeze out excess water and rinse garment in clean warm water. Squeeze out excess water and wrap in a towel. Squeeze towel around garment and take out as much water as possible. Lay garment flat in shade to dry. Fold in drawer to store. Do not hang up. **K**







# Cute IDEA



## MOCHIMOCHI LAND

by Anna Hrachovec

**Website:** [mochimochiland.com](http://mochimochiland.com) | **Instagram:** [@mochimochiworld](https://www.instagram.com/mochimochiworld) | **Facebook:** [@mochimochiland](https://www.facebook.com/mochimochiland)  
**Twitter:** [@mochimochiland](https://twitter.com/mochimochiland) | **GIPHY:** [mochimochiland](https://www.giphy.com/mochimochiland) | **Ravelry:** [mochimochiland](https://www.ravelry.com/people/mochimochiland)





# Colour WHEEL

Colour is such an important part of all our lives and one that we often take for granted. Unless it's a stunning sunset, a beautiful rose or some other thing that really makes us stop and look, we just accept it as it is. But there are amazing colours everywhere we look and all it takes is a bit of knowledge and willingness to explore to make them work for us in our crafting.



Colour has a language all of its own. We understand the use of red to signify danger, fire, warning or stop. It feels like an aggressive, strong colour that needs immediate action. We see blues and greens as more calming and relaxing, or cool and refreshing. Green hills and blue sky make us feel at peace with the world.

But selecting colours that work together can be a bit of a challenge for some, so I hope to be able to guide you through some of the ins and outs of good colour choices. First, we'll look at a bit of colour theory and then I'll show you how to use that knowledge to make confident colour selections for a project.

You are probably familiar with the 'colour wheel' like the one on the previous page, a diagram of how colours relate to one another. The colour groups are shown in 'slices'. When two colour slices are next to each other, they are said to be 'analogous', meaning that they tend to go well together. So, a three-skein set in teal, emerald and pea would work well together, creating a harmonious grouping for your project. You can also move within a slice from the outside edge of the circle towards the centre. This is called 'monochromatic' and gives a very pleasing tonal effect. Many gradients and gradient sets of yarns are based on a

monochromatic colour grouping like the one in the picture below.

When selecting colours, I find the monochromatic grouping to be a bit too safe and will often add a small 'pop' of a complementary colour to make it more exciting. Complementary colours are those directly opposite each other on the colour wheel. So blue is complementary with yellow/orange, and pink is complementary with lime green!

Let's look at how to apply this simple colour theory to some inspirational images we might find or even take ourselves.

One of the best places to start is by using nature as a guide, such as the seasons.

**SPRING** – the season that brings new life and bright, fresh grassy greens with a pretty pink flower poking through in the first of the longer days.

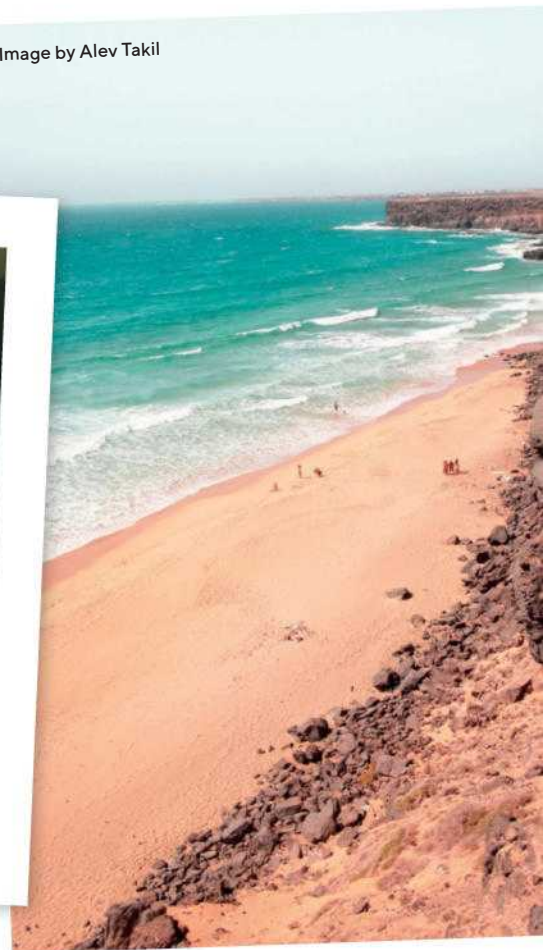
This is Nature's way of showing us a perfect complementary colour choice!

You could pick a selection of fresh green coloured yarns and add a pop of soft pink, or vice-versa. Go for an analogous collection of pinks with a pop of green!



Image by Amelie and Niklas Ohlrogge

Image by Alev Takil







*“Colour is a power which directly influences the soul.”*

**- WASSILY KANDINSKY**



Image by Freestocks



**SUMMER** – the season of warm days, lazing on the beach under blue skies, the warmth of the summer sun glinting off the water and the blue of the cool water. In this picture (to the left) there’s an analogous colour range through the sea and a soft terracotta colour for our complementary.

**AUTUMN** – the colours of the leaves and fading summer colours. Colourful

pumpkins, berries and rich red fruits yield rusts, oranges, reds, greens and browns that all blend to create a beautiful autumn range to choose from.

**WINTER** – depending on where you live, winter can be a very different colour palette. Generally, it makes us think of the cool greys and blues, captured by using natural yarn colours and even some soft beiges and taupes.





Image by Jeremy Thomas

## SELECTING COLOURS FROM AN IMAGE

Sometimes it is not easy to select the dominant colours from a photo that inspires us. For example, Jeremy Thomas' photo of the gorgeous variety of colours in a pile of leaves contains a surprising array of colours. Where would we start?

Fortunately, we can use technology to assist us, such as [palettegenerator.com](http://palettegenerator.com) whereby we can consider a selected range of colours anywhere from a few up to 10.

It will select the dominant colours in your photo or you can also select an area of interest from your image. I like to work with around five colours and I can play around with the selected

area until I find a pleasing palette.

You can see the area I selected for my five colour selection. This gives you a great choice of colours to find and a good starting point to work from.

Similarly, [canva.com](http://canva.com) has a colour-picking tool that is very usable and Design Seeds has a collection of gorgeous photos with preselected colour collections. You will see them a lot on Pinterest.

You can find colour inspiration on Pinterest and [colourlovers.com](http://colourlovers.com) has a wonderful selection of colour schemes to inspire you too. Design Seeds is also a great resource where you can upload your photo for a





beautiful selection of colours from it.

We haven't yet mentioned the use of black and greys. Not many colour wheels include them, but they play an important role in many colour choices. When you add black to colours they become shades and when you add whites they become tints. Indie dyers achieve tints by varying the intensity of the dyes they use, allowing them to achieve a wider range of colours with less dye. For us, that means we have an incredibly wide range of colours, tints and shades to work with. A beautiful grey set with a pop of red is always a winner.

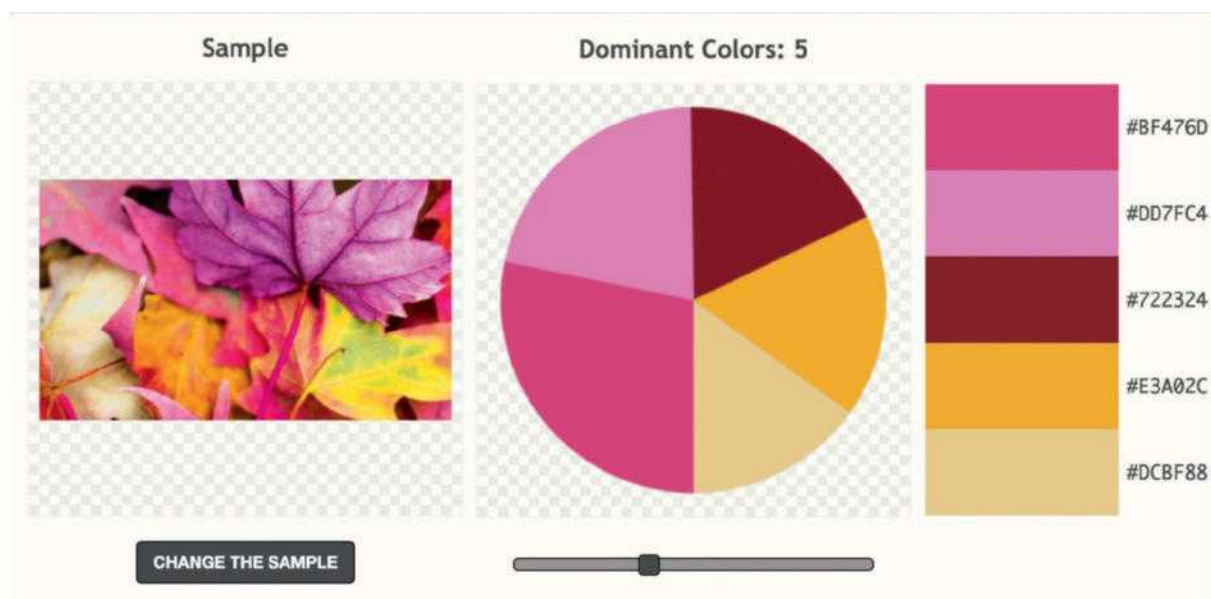
Now you have some colour selections in mind - what next?

When you have a palette that interests you, it's a good idea to plan your project out in a notebook. Find scraps of yarn, fabric or paint to play around with the colours next to each other. Get a feeling of how they will work next

to one another. Think about which is the primary dominant colour that you'd like to be the main area of your knitting. The PaletteGenerator tool will actually graph out the most dominant colour in the selection and the colour that plays the least dominant role. But you can choose which colour you want to use for the dominant one. Start with that colour and build the others around it so that they form the secondary colours (for colour work). Try to visualise them in the quantity of the project you have in mind. Find a yarn supplier or an indie dyer with the types of colours you are seeking and see if you can match your colour choices. If necessary, sketch out your choice to see how the proportions look.

Don't be afraid to try new combinations and explore some themes - you can always check back to the colour wheel if you are in doubt. Happy colour mixing!

**Further Resources:** [pinterest.com](https://pinterest.com), [colourlovers.com](https://colourlovers.com), [palettegenerator.com](https://palettegenerator.com), [needpix.com](https://needpix.com), [designseeds.com](https://designseeds.com)



Screenshot from [palettegenerator.com](https://palettegenerator.com)







# Twinkle HAND WARMERS

**BY SHARYN BROCK**

These stylish hand warmers feature a twisted rib and honeycomb stitch, which create texture and interest. Add your choice of yarn and colour and they have the potential to be a statement piece. This pattern is perfect for those beginner knitters looking to explore new stitches in a quick and simple project.

**Instagram:** @sharynbrockdesigns | **Facebook:** @sharynbrock | **Etsy:** sharyn makes  
**Ravelry:** Sharyn Brock Designs | **Website:** sharynbrock.com | **Email:** sharyn@sharynbrock.com





## YARN

Note: Approx. 50g of C1 and 35g of C2 is needed, so you could stash-bust those leftover yarns from other projects. If you did not want a contrast colour, 60g of C1 would be enough.

- C1 – Fyberspates Vivacious DK, Colour 823 – Blush, 115g
- C2 – Spun Right Round Squish DK Colour – Jubilee, 115g
- Hobbii Diablo 25g Mohair blend

The entire pattern is worked holding 2 strands of yarn together – being mohair with C1, or mohair with C2. If you are

uncomfortable working with 2 strands held together, an alternative would be to use a 10 ply yarn.

## MATERIALS

- 4.5mm needles
- Wool needle
- Scissors

## FINISHED SIZE

**Length:** 16cm/6in

**Width:** 9cm/3½in (measured at wrist cuff)

## TENSION

Using 4.5mm needles, with C1 and the mohair.

Work 12 sts over 12 rows of Twisted Rib = 6cm long x 5cm wide.

## STITCH ABBREVIATIONS

<b>k</b>	knit
<b>p</b>	purl
<b>tbl</b>	through back loop
<b>k1b</b>	knit one below (knit through next stitch, one row below needle, and at same time slip stitch off needle)









Features a twisted rib and honeycomb stitch, which creates texture and interest.

### PATTERN

These handwarmers are made in one piece and sewn together at the side, leaving a gap for the thumbhole. Make 2.

### BEGINNING AT CUFF

Cast on 36 stitches.  
Work 12 rows of Twisted Rib holding C1 and mohair together.

### TWISTED RIB PATTERN

**Row 1:** \*K1tbl, p1tbl; repeat from \* across to last stitch. Move yarn to front as if to purl, slip last stitch purlwise.

### MAIN BODY

Continue using C1 and mohair together for the first 3 rows of Honeycomb Stitch Pattern.

### HONEYCOMB STITCH PATTERN

**Row 1:** (RS) \*K1, k1b; repeat from \* to last 2 sts, k2.

**Row 2:** (WS) Knit.

**Row 3:** (RS) K2, \*k1b, k1; repeat from \* to end of row.

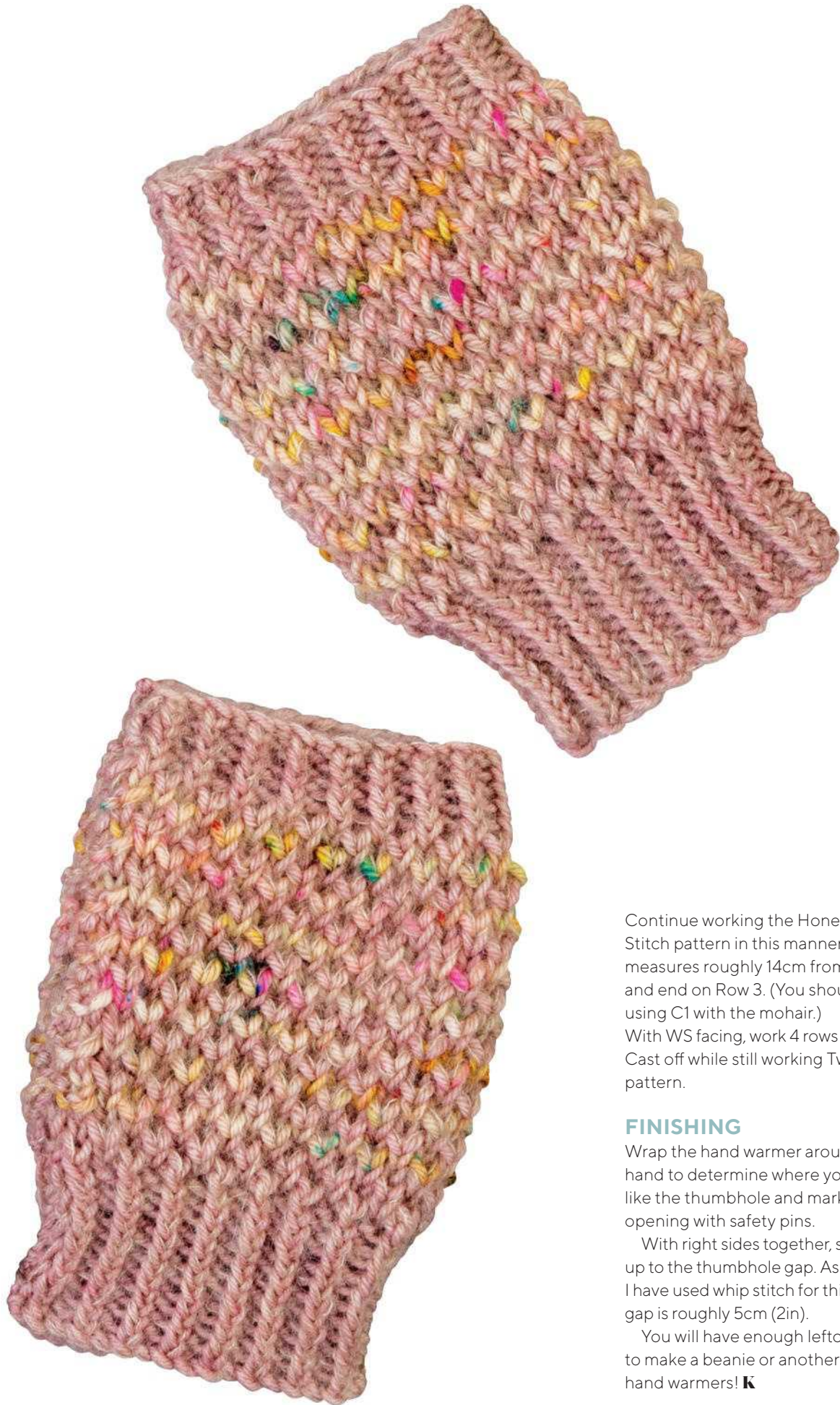
**Row 4:** (WS) Knit.

Note: From this point on, you will be working 2 rows C2, then 2 rows C1 and carrying the yarn up the side.

On **Row 4**, join C2. (Leave C1 hanging at side.)

While working the Honeycomb Stitch pattern, use C2 for **Rows 4 and 1** and use C1 for **Rows 2 and 3** by just picking up the yarn at the side.





Continue working the Honeycomb Stitch pattern in this manner until work measures roughly 14cm from beginning and end on Row 3. (You should be using C1 with the mohair.)  
With WS facing, work 4 rows in Twisted Rib. Cast off while still working Twisted Rib pattern.

### FINISHING

Wrap the hand warmer around your hand to determine where you would like the thumbhole and mark the opening with safety pins.

With right sides together, sew seams up to the thumbhole gap. As a guide, I have used whip stitch for this, and my gap is roughly 5cm (2in).

You will have enough leftover yarn to make a beanie or another pair of hand warmers! **K**







# Trapeze COWL

**BY MARIA MCBRIDE FROM  
MOONLIGHTING MAKES**

Showcase a beautiful gradient yarn using this simple, yet cleverly constructed, cowl. Formed in a spiral that is joined to the last tier as it is knitted, this is a great pattern to learn and practise how to knit backwards to save you from turning your work!





## MATERIALS

- 3.5mm needles
- 4.0mm needles on 75cm/30in circulars or DPNs
- 100g 4 ply yarn (Sample used Bendigo Woollen Mills 4 ply Multicoloured Sock, 100g, 70/30 wool/nylon, colour 'Pansies'.)
- One stitch marker

## FINISHED SIZE

Approx. 30cm wide x 20cm high

## NOTE

Gauge is not important for this project, but it is best to use needles one size larger than the recommended needle size for your yarn. For example, the recommended needle size for the BMW Multicoloured Sock is 3.25mm, so 3.5mm needles were used to create a

fabric with drape. For the edging, use a circular needle or DPNs that are 0.5mm larger than those used for the cowl.

Though this pattern is designed to practise how to knit backwards, you can choose to simply purl all the even numbered rows if preferred.

## ABBREVIATIONS

<b>k</b>	knit
<b>kbwd</b>	knit backwards (see instructions below)
<b>kfb</b>	knit front back – knit into the front leg then into the back leg of the stitch before slipping the stitch off the needle (1 stitch increase)

<b>k2tog</b>	knit two stitches together knitwise (1 stitch decrease)
<b>JAYG</b>	Join As You Go (see instructions below)
<b>sl1k</b>	slip 1 knitwise
<b>sl1p</b>	slip 1 purlwise
<b>SM</b>	slip marker

## SPECIAL STITCHES

This pattern was designed to learn and practise how to knit backwards and to Join as You Go. A video tutorial for these techniques is available on the 'Moonlighting Makes' YouTube channel – <https://youtu.be/ZdgOrCJ-dBI>









### KNIT BACKWARDS (KBWD)

**Step 1:** Slip the first stitch of the row knitwise from right needle to the left needle.

**Step 2:** Insert the left needle behind the right needle against the back leg of the next stitch.

**Step 3:** Wrap the working yarn over the

top and to the back of the left needle.

**Step 4:** Holding the working yarn tightly, use the right needle to pull the stitch over the yarn, over and completely off the right needle.

**Step 5:** Repeat Steps 2-4 for all stitches across the row.

### JOIN AS YOU GO (JAYG)

**Step 1:** Knit as per the pattern to the last stitch of the row.

**Step 2:** Slip the last stitch of the row knitwise.

**Step 3:** Pick up the outside/right leg of the next selvedge stitch from behind, on the last tier of the cowl.

**Step 4:** Knit these two stitches together through the back loop.

### COWL PATTERN

With 3.5mm needles, cast on 3 sts.

**Row 1:** Sl1k, kfb, k1. (4 sts)

**Row 2:** Sl1p, kbwd across row.

**Row 3:** Sl1k, knit across row.

**Row 4:** Sl1p, kbwd across row.

**Row 5:** Sl1k, kfb, knit across row. (5 sts)

Repeat **Rows 2-5** seven more times until you have 12 sts in total.

**Row 6:** Sl1p, kbwd across row.

**Row 7:** Sl1k, knit to the last stitch of the row.

**Row 8:** Sl1p, kbwd across row.

Repeat **Rows 7-8** until the piece is approx. 65cm long.

**Optional:** If you want a wider cowl, continue knitting until the piece is twice the desired width.

**Row 9:** Sl1k, knit to the last stitch of the row, JAYG to the next selvedge stitch of the previous tier.

**Note:** The first JAYG stitch should be made with the first selvedge stitch that appears on the angled edge at the starting point of the piece. Take care not to twist the piece!

**Row 10:** Sl1p, kbwd across row.

Repeat **Rows 9-10** until five tiers are complete. (Knit more tiers if you want a taller cowl.) Knit to approx. above the starting point of the piece, before continuing.

**Row 11:** Sl1k, knit across to the last 3 sts, k2tog, JAYG.

**Row 12:** Sl1p, kbwd across row.

**Row 13:** Sl1k, knit to the last stitch of the row, JAYG.

**Row 14:** Sl1p, kbwd across row.

Repeat **Rows 11-14** eight times until you have 4 sts remaining.

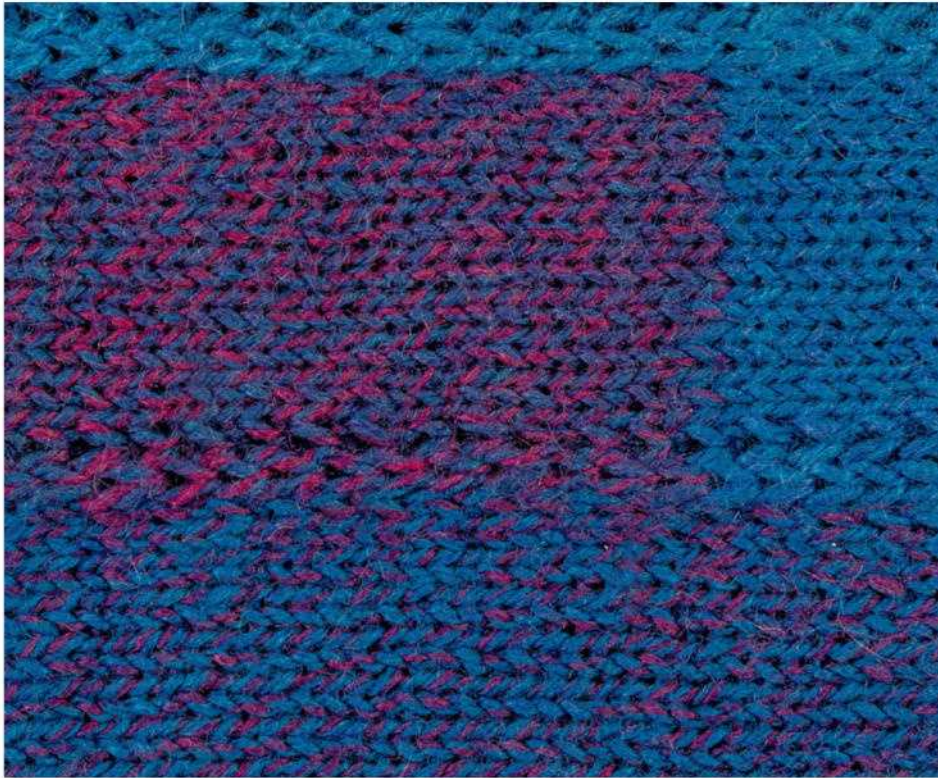
**Row 15:** Sl1k, knit across to the last 3 sts, k2tog, JAYG. You should have 3 sts remaining.

Do not cut yarn.

### GARTER EDGING

Slip the 3 remaining sts onto 4.0mm circular needle or DPNs. Place a stitch





marker after the last stitch to mark the new beginning of the round.

**Row 1:** Pick up and knit sts the same way as you picked up the JAYG stitches (pick up the outside/right leg of the selvedge stitch from behind, yarn over and pull the yarn loop back out of the stitch) all the way around the cowl edge to the beginning marker, SM.

**Row 2:** Purl all sts to the beginning marker, SM.

**Row 3:** Knit all sts to the beginning marker, SM.

Bind off using a loose stretchy bind off. Remove marker.

**Note:** The 'Crochet Stretchy Bind Off' was used for the sample.

Repeat Garter Edging **Rows 1-3** for the bottom edge of the cowl. Finish off.

## FINISHING

Weave in ends neatly. Gently steam block the piece to desired measurements. **K**



INTERVIEW  
Written by Robynn Ross

## MARIA MCBRIDE

**Instagram** - @moonlightingmakes  
**Facebook** - fb.me/moonlightingmakes  
**Email** - moonlightingmakes@gmail.com

**Who are you and where do you live?** I am Maria from 'Moonlighting Makes', an IT/data geek and moonlighting craft nerd living in Adelaide, South Australia.

**Did you grow up surrounded by art / craft? When did you begin?** As a child I would earn pocket money by embroidering wedding dresses and costumes in my mother's tailoring business. I began my fibre arts journey when my grandfather taught me to knit a simple garter stitch scarf when I was eight, but it was when I picked up my first crochet hook about 10 years ago that I truly got "hooked" on yarn!

**What is your background? How have your memories of childhood influenced your art?** My family is focused on self-sustainability as we are originally from a remote island in the southern Philippines. Getting things delivered is very expensive and time consuming so most things are locally produced, home grown and handmade. As my mother and grandmother were responsible for the family sewing, learning how to knit and crochet was a joy as I could finally design and make clothing from scratch!

**What motivates you the most?** Colour and shapes found in nature. I like the way plants grow, how water flows and

the prism-like structures of gemstones. I love to make things in circles, spirals, diamonds and hexagon shapes.

**What themes do you pursue?** I am fascinated by learning how things work and how they are constructed. Most of my work is focused on making things that look difficult, broken down into components and constructed simply so the making can become almost a meditative practice.

**What is the special something that connects people to your work?** I'm passionate about sharing knowledge and encouraging people to try new things. I started teaching craft classes at my bimonthly craft group, which kickstarted my writing patterns for fun projects. I've been told I'm an encouraging, patient teacher who explains things well.

**Who / what are your major influences?** I love vintage fashion and obsessively collect vintage Patons and Womens Weekly knitting and crochet magazines from 1910-1970. When I design something, the aesthetic I'm looking for is beautiful and timeless, like the fashion of Sophia Loren or Rita Hayworth.







Cascade Man's  
ARAN  
CARDIGAN

**DESIGNED BY KATHY JARVIS  
FROM CALOR YARNS**



## MATERIALS

- Plassard Cascade 100g, 9 (9-10-11) balls
- One pair each 7mm (UK 2/US -) and 8mm (UK 0/US 11) knitting needles (or sizes needed to give correct tension)
- Cable needle
- Four buttons
- Wool needle

## NOTE

This is an intermediate skill-level knitting project. Quantities are approximate as they can vary between knitters. Check the ball bands to ensure all yarn of the same colour is from the same dye lot.

## FINISHED SIZES

**Size:** S (M-L-XL)

**To fit chest:** 85 (95-105-115) cm

**To measure:** (approx.) 98 (106-114-122) cm

**Length:** (approx.) 66 (67-68-69) cm

**Sleeve length:** 49cm

## ABBREVIATIONS

<b>approx.</b>	approximate
<b>beg</b>	beginning
<b>cm</b>	centimetres
<b>cont</b>	continue
<b>inc</b>	increase
<b>k</b>	knit
<b>p</b>	purl
<b>patt</b>	pattern
<b>rem</b>	remain/ing
<b>rep</b>	repeat
<b>RS</b>	right side
<b>st/s</b>	stitch/es
<b>stocking st</b>	1 row knit, 1 row purl
<b>tog</b>	together
<b>WS</b>	wrong side

## TENSION

11 sts and 15 rows to 10cm (4in) over stocking st, using 8mm needles.

To work a 13 x 13cm (5 x 5in) tension square, use 8mm needles, cast on 14 sts.









Work 20 rows stocking st. Cast off loosely.

If less sts use smaller needles; if more sts use larger needles.

## SPECIAL ABBREVIATIONS

<b>C4B</b>	slip next 2 sts onto cable needle and leave at back of work, k2, then k2 from cable needle.
<b>C4F</b>	slip next 2 sts onto cable needle and leave at front of work, k2, then k2 from cable needle.

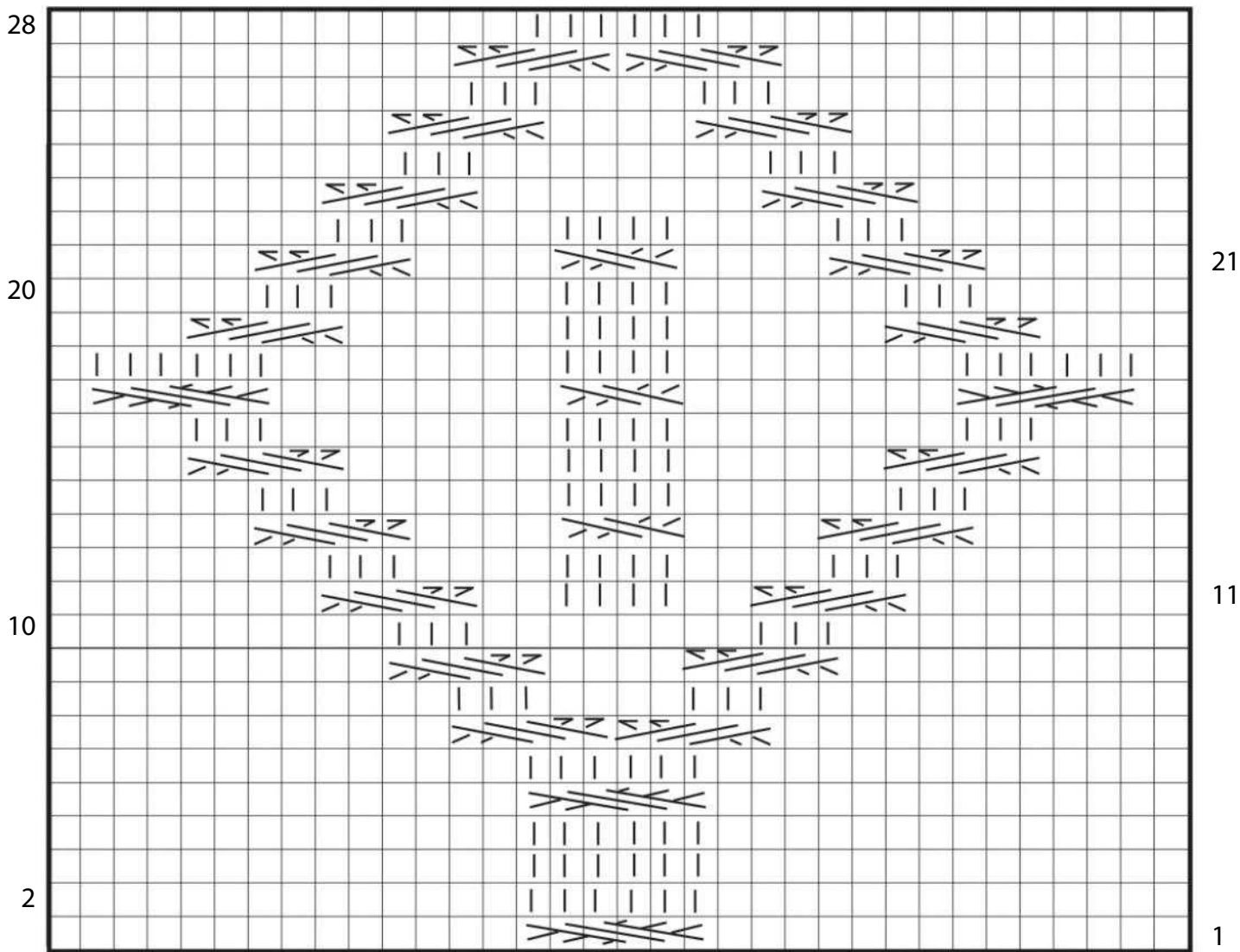
## KEY FOR GRAPHS

	Slip next 2 sts onto cable needle and leave at front of work, k2, then k2 from cable needle.
	Slip next 2 sts onto cable needle and leave at back of work, k2, then k2 from cable needle.
	Slip next 3 sts onto cable needle and leave at front of work, p2, then k3 from cable needle.
	Slip next 2 sts onto cable needle and leave at back of work, k3, then p2 from cable needle.
	Slip next 3 sts onto cable needle and leave at front of work, k3, then k3 from cable needle.
	Slip next 3 sts onto cable needle and leave at back of work, k3, then k3 from cable needle.
	Purl sts on right side of work, knit st on wrong side of work.
	Knit sts on right side of work, purl st on wrong side of work.



## GRAPH A - BACK

(worked over 34 sts - work RS rows from right to left and WS rows from left to right; each square represents a stitch)



### BACK

Using 7mm needles, cast on 77 (83-87-95) sts.

**Beg rib - 1st row (RS):** K2, \* p1, k1, rep from \* to last st, k1.

**2nd row:** K1, \* p1, k1, rep from \* to end.

Rep 1st and 2nd rows until work measures 6cm from beg, ending with a 2nd row and dec 9 (11-11-13) sts evenly across last row = 68 (72-76-82) sts.

Change to 8mm needles and **beg patt.**

**1st row (RS):** P4 (6-8-11), \* k1, p1, k9, p1, k1 \*, work 1st row of Graph A across next 34 sts,

work from \* to \* once, p4 (6-8-11).

**2nd row:** K4 (6-8-11), \* p1, k1, p9, k1, p1 \*, work 2nd row of Graph A across next 34 sts, work from \* to \* once, k4 (6-8-11).

**3rd row:** P4 (6-8-11), \* k1, p1, C4B, k1, C4F, p1, k1 \*, work 3rd row of Graph A across next 34 sts, work from \* to \* once, p4 (6-8-11).

**4th row:** K4 (6-8-11), \* p1, k1, p9, k1, p1 \*, work 4th row of Graph A across next 34 sts, work from \* to \* once, k4 (6-8-11).

Rows 1 to 4 incl form patt either side of centre 34 sts.

Cont in patt working each subsequent row from Graph A (Rows 1 to 28 incl form patt) until work measures 43cm from beg, working last row on WS.

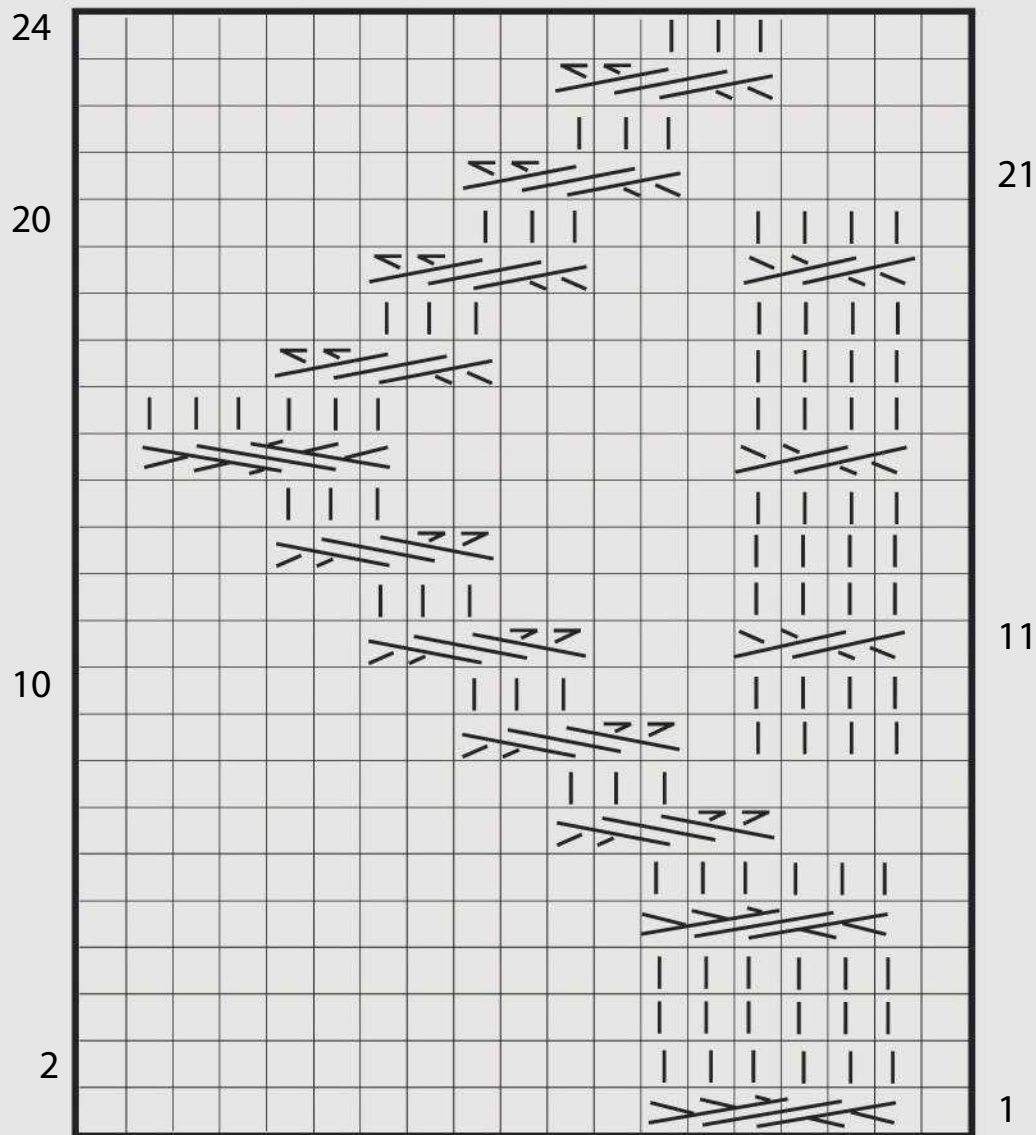
### Shape Armholes

Keeping patt correct, cast off 2 sts at beg of next 2 (4-4-6) rows = 64 (64-68-70) sts. Dec 1 st at each end of next row, then in foll alt row 0 (0-1-0) time/s = 62 (62-64-68) sts. Cont in patt without shaping until armholes measure 23 (24-25-26) cm, working last row on WS.



## GRAPH B - RIGHT FRONT

(worked over 19 sts)



### Shape Shoulders

Cast off 9 sts at beg of next 2 rows, then 9 (9-9-10) sts at beg of foll 2 rows. Cast off rem 26 (26-28-30) sts.

### RIGHT FRONT

Using 7mm needles, cast on 43 (45-47-51) sts.

**Beg rib** – Work 6cm in rib as for lower band of Back, ending with a 2nd row and dec 6 (5-5-5) sts evenly across last row = 37 (40-42-46) sts.

Change to 8mm needles and **beg patt.** \*\*

**1st row:** P1, k1, work 1st row of Graph B across next 19 sts, k1, p1, k9, p1, k1, p3 (6-8-12).

**2nd row:** K3 (6-8-12), p1, k1, p9, k1, p1, work

2nd row of Graph B across next 19 sts, p1, k1.

**3rd row:** P1, k1, work 3rd row of Graph B across next 19 sts, k1, p1, C4B, k1, C4F, p1, k1, p3 (6-8-12).

**4th row:** K3 (6-8-12), p1, k1, p9, k1, p1, work 4th row of Graph B across next 19 sts, p1, k1. Rows 1 to 4 incl form patt either side of 19 sts worked from Graph B.

Cont in patt working each subsequent row from Graph B (Rows 1 to 24 incl form patt) until work measures 43cm from beg, working last row on WS.

### Shape Armhole and Front Slope

Keeping patt correct, **1st row:** P1, k1, patt 2tog, patt to end.

**2nd row:** Cast off 2 sts, patt to end.

**Sizes M, L and XL only** – Rep last 2 rows (1-1-2) time/s more.

**All Sizes** = 34 (34-36-37) sts.

**Next row** – P1, k1, patt 2tog, patt to last 2 sts, p2tog.

Work 1 row.

Rep last 2 rows 0 (0-1-0) time/s = 32 (32-32-35) sts, thus completing armhole shaping.

**Next row** – P1, k1, patt 2tog, patt to end.

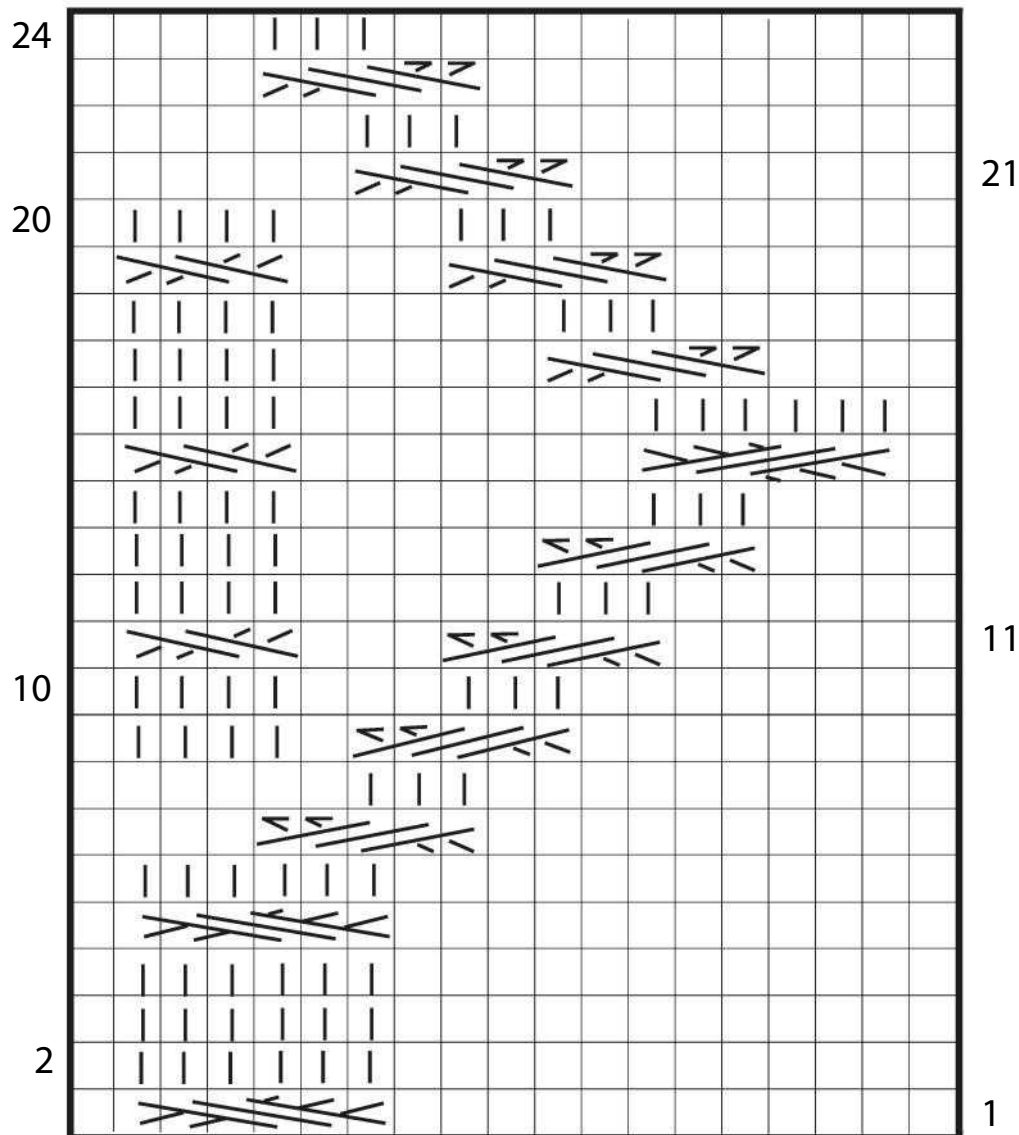
Cont dec 1 st (as before) at front edge only in every foll alt row until 18 (18-18-19) sts rem.

Work 3 (3-3-1) row/s or cont without shaping until armhole measures same as Back to beg of shoulder shaping,



## GRAPH C - LEFT FRONT

(worked over 19 sts)



working last row on WS.

Work 1 row.

### Shape Shoulder

Cast off 9 sts at beg of next row. Work 1 row. Cast off rem 9 (9-9-10) sts.

### LEFT FRONT

Work as for Right Front to \*\*.

**1st row:** P3 (6-8-12), k1, p1, k9, p1, k1, work 1st row of Graph C across next 19 sts, k1, p1.

**2nd row:** K1, p1, work 2nd row of Graph C across next 19 sts, p1, k1, p9, k1, p1, k3 (6-8-12).

**3rd row:** P3 (6-8-12), k1, p1, C4B, k1, C4F, p1, k1, work 3rd row of Graph C across next 19 sts, k1, p1.

**4th row:** K1, p1, work 4th row of Graph C across next 19 sts, p1, k1, p9, k1, p1, k3 (6-8-12).

Rows 1 to 4 incl form patt either side of 19 sts worked from Graph C. Cont in patt working each subsequent row from Graph C (Rows 1 to 24 incl form patt) until work measures 43cm from beg, working last row on WS.

### Shape Armhole and Front Slope

Keeping patt correct, **1st row:** Cast off 2 sts, patt to last 4 sts, patt 2tog, k1, p1.

**2nd row** - Patt to end.

**Sizes M, L and XL only** - Rep last 2 rows (1-1-2) time/s more.

**All Sizes** = 34 (34-36-37) sts.

**Next row** - P2tog, patt to last 4 sts, patt 2tog, k1, p1.

Work 1 row.

Rep last 2 rows 0 (0-1-0) time/s = 32 (32-32-35) sts, thus completing armhole shaping.

**Next row** - Patt to last 4 sts, patt 2tog, k1, p1.

Cont dec 1 st (as before) at front edge only, in every foll alt row until 18 (18-18-19) sts rem. Work 3 (3-3-1) row/s or cont without shaping until armhole measures same as Back to beg of shoulder shaping, working last row on WS.

### Shape Shoulder

Cast off 9 sts at beg of next row. Work 1 row. Cast off rem 9 (9-9-10) sts.



## SLEEVES

Using 7mm needles, cast on 35 (37-39-41) sts.

**Beg rib** – Work 6cm in rib as for lower band of Back, ending with a 2nd row and dec 6 sts evenly across = 29 (31-33-35) sts.

Change to 8mm needles and **beg patt**.

**1st row (RS):** P8 (9-10-11), k1, p1, k9, p1, k1, p8 (9-10-11).

**2nd row:** K8 (9-10-11), p1, k1, p9, k1, p1, k8 (9-10-11).

**3rd row:** P8 (9-10-11), k1, p1, C4B, k1, C4F, p1, k1, p8 (9-10-11).

**4th row:** As 2nd Row.

Rows 1 to 4 incl form patt, noting that sts will be inc.

Cont in patt, inc 1 st at each end of next row, then in every foll 6th row until there are 47 (49-51-53) sts.

Cont in patt without shaping until work measures 49cm from beg, working last row on WS.

### Shape Top

Keeping patt correct, cast off 3 sts at beg of next 2 rows = 41 (43-45-47) sts.

Cast off 2 sts at beg of next 4 (6-6-8) rows = 33 (31-33-31) sts.

Dec 1 st at each end of next row, then in every foll alt row until 23 (23-27-27) sts rem.

Cast off 2 sts at beg of next 4 (4-6-6) rows = 15 sts.

Cast off 3 sts at beg of next 2 rows.

Cast off rem 9 sts.

## LEFT FRONT BAND AND SHAWL COLLAR

Using 7mm needles, cast on 99 (103-111-119) sts very loosely.

Work 2cm in rib as for lower band of Back, ending with a 2nd row.

**Next row** – Rib 38 (42-50-58), (cast off 2 sts, rib 15) 3 times, cast off 2 sts, rib 8.

**Next row** – Rib 8, turn, cast on 2 sts, turn, (rib 15, turn, cast on 2 sts, turn) 3 times, rib to end = 4 buttonholes in total.

Cont in rib until band measures 4cm from beg, ending with a 2nd row.

### Shape for Collar

**1st row:** Rib 40 (44-52-60), turn.

**2nd and foll alt rows:** Slip first st, tighten the st, then rib to end.

**3rd row:** Rib 37 (41-49-57), turn.

**5th row:** Rib 34 (38-46-54), turn.

Cont turning in this manner (3 sts less each time) in every alt row until 16 (17-19-21) sts rem, working last row on WS.

**Next row:** Rib across all sts to end.

Cast off loosely on WS.

## RIGHT FRONT BAND AND SHAWL COLLAR

Work to correspond with Left Front Band and Shawl Collar, omitting buttonholes.

## FINISHING

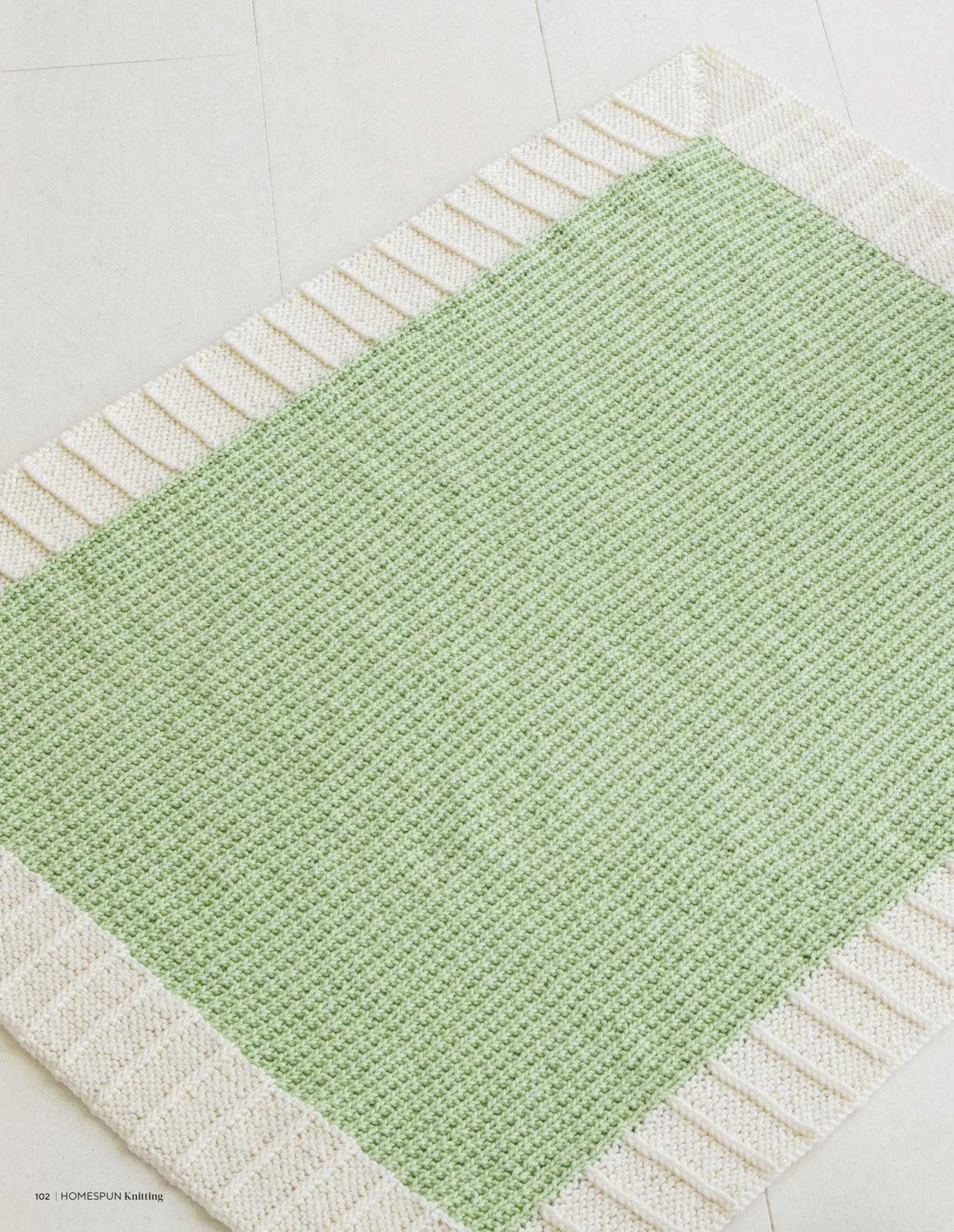
Using mattress st, join shoulder seams.

Using half mattress st, join side and sleeve seams. Sew in sleeves. Using half mattress st, join side edges of collar pieces together. Using a flat seam, sew collar and front bands in position, placing seam of collar to centre back neck and easing collar to fit. Sew in all ends. Sew on buttons. **K**











A photograph of a white ceramic pitcher with a floral pattern, filled with green and pink flowers. A knitted blanket with a green and cream-colored pattern is draped over the side of the pitcher. The background is a plain, light-colored surface.

**KNIT #11** | INTERMEDIATE KNITTING

Lime Cream  
**KNITTED  
BABY  
BLANKET**

**BY DEBRA KINSEY**

Use cotton blend yarn to knit up this lightweight baby blanket, perfect for the warmer months.

**Website:** [debrakinseyknits.com](http://debrakinseyknits.com) | **Instagram:** @debkknits | **Email:** [debrak@bigpond.net.au](mailto:debrak@bigpond.net.au)





## MATERIALS

- Patons Cotton Blend 8 ply 50g:  
5 balls of Lime Cream (41) Main Colour (M) and 4 balls of Cream (03) Contrast Colour (C)
- Pair of 3.75mm (UK 9/US 5) circular knitting needles 80cm (32in) long
- Pair of 4.5mm (UK 7/US 7) circular knitting needles 80cm (32in) long
- Wool needle

## FINISHED SIZE

65 x 80cm (25½ x 31½in)

## NOTE

This baby blanket requires average to intermediate knitting skills. It is knitted in one piece (except for the side borders) on a circular knitting needle, backwards and forwards in rows. The cream borders have a knit stitch set into a garter stitch fabric, which follows up into the broken rib pattern on the green centre section. The centre section pattern consists of two pattern rows: every right side row is worked in knit with rib on every wrong side row. The borders have mitred corners for a neat finish.



## ABBREVIATIONS

alt	alternate
dec	decreased, decreasing
foll	following
inc	increased, increasing
k	knit
k2tog	knit 2 sts together (right-leaning decrease)
p	purl
patt	pattern
RS	right side
rep	repeat
sl	slip
ssk	slip next 2 sts knitwise one at a time to right-hand needle, insert left needle into front of these 2 slipped sts from left to right and knit them together to decrease one st (left-leaning decrease)
st, sts	stitch/es
tbl	through back loop
tog	together
WS	wrong side

## TENSION

The tension required is 20 sts and 30 rows to 10cm (4in) over centre section patt using 4.5mm needles. Take the time to check your tension carefully as the finished measurements and the yarn usage may vary if your tension is not as stated.

## BLANKET

Using the 3.75mm circular needle and **C**, cast on 133 sts loosely, leaving a 30cm (12in) long end to use for the mitred seam.

### Begin bottom border and shaping for mitred corners:

**1st row:** (WS) K15, p1tbl, \* k5, p1tbl, rep from \* to last 15 sts, k15.

**2nd row:** K2tog, k13, sl 1 purlwise, \* k5, sl 1 purlwise, rep from \* to last 15 sts, k13, ssk ... 2 sts dec, 131 sts.

**3rd row:** K14, P1tbl, \* k5, p1tbl, rep from \* to last 14 sts, k14.

**4th row:** K2tog, k12, sl 1 purlwise, \* k5, sl 1 purlwise, rep from \* to last 14 sts, k12, ssk ... 2 sts dec, 129 sts.

**5th row:** K13, p1tbl, \* k5, p1tbl, rep from \* to last 13 sts, k13.

**6th row:** K2tog, k11, sl 1 purlwise, \* k5, sl 1 purlwise, rep from \* to last 13 sts, k11, ssk ... 2 sts dec, 127 sts.

### Last 6 rows place patt and dec.

Keeping the patt correct, dec one st (as before) at each end of every foll alt row.

Work a further 23 rows patt, ending with a WS row ... 105 sts and 29 rows worked, completing bottom border.

Break off **C**. Change to the 4.5mm circular needle and **M**.



**Begin centre section:****1st row (RS):** Knit.**2nd row:** K1, \* p1, k1, rep from \* to end.

These 2 rows form patt for centre section.

Continue in patt until centre section measures 66cm (26in) from colour change, ending with a 2nd row.

Break off **M**.Change to the 3.75mm circular needle and **C**.**Begin top border:****1st row (RS):** Knit.**2nd row:** K1, p1tbl, \* k5, p1tbl, rep from \* to last st, k1.**Shape for mitred corners:****\*\* 3rd row:** Inc knitwise in first st, sl 1 purlwise, \* k5, sl 1 purlwise, rep from \* to last st, inc knitwise in last st ... 2 sts inc, 107 sts.**4th row:** K2, p1tbl, \* k5, p1tbl, rep from \* to last 2 sts, k2.**5th row:** Inc knitwise in first st, k1, sl 1 purlwise, \* k5, sl 1 purlwise, rep from \* to last 2 sts, k1, inc knitwise in last st ... 2 sts inc, 109 sts.**6th row:** K3, p1tbl, \* k5, p1tbl, rep from \* to last 3 sts, k3.**7th row:** Inc knitwise in first st, k2, sl 1 purlwise, \* k5, sl 1 purlwise, rep from \* to last 3 sts, k2, inc knitwise in last st ... 2 sts inc, 111 sts.

Last 6 rows place patt and inc.

Keeping the patt correct and inc one st (as before) at each end of every foll alt row, work a further 22 rows patt ... 133 sts and 29 rows worked, completing the top border.

Cast off loosely in patt on WS, leaving a 30cm (12in) long end to use for the mitred seam.

**SIDE BORDERS**With RS facing, using the 3.75mm circular needle and **C**, knit up 135 sts evenly along one side edge of centre section.**2nd row:** K1, p1tbl, \* k5, p1tbl, rep from \* to last st, k1.**Shape for mitred corners:**

Work as for the Top Border of Blanket from \*\* to end, noting there will be 163 sts after the 29th row.

Cast off loosely in patt on WS, leaving a 30cm (12in) long end to use for the mitred seam.

Repeat border on the other side edge.

**FINISHING**

Using the ends, join the mitred corners of the borders together using a flat seam, beg at the outside point and working to the centre section. Sew in all the ends.

If desired, pin the blanket out to the stated measurements, spray with water and leave to dry. **K**







# Cute IDEA



MOCHIMOCHI LAND  
by Anna Hrachovec

**Website:** [mochimochiland.com](http://mochimochiland.com) | **Instagram:** [@mochimochiworld](https://www.instagram.com/mochimochiworld) | **Facebook:** [@mochimochiland](https://www.facebook.com/mochimochiland)  
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*lola*  
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# Tweet

*created by Plassard for Calor Yarns*



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Image by Christian Fickinger





# SOCKS UP

A journey to sock knitting and beyond

**BY ROBYN HICKS**

You can follow Robyn's journey on Instagram: [@yummyarnandco](https://www.instagram.com/yummyarnandco)





## **“I WANT TO KNIT SOCKS BUT I DON’T KNOW WHERE TO START.”**

I hear this all the time. Before even starting a pair of socks, you have to decide **how** you are going to knit them. Which method will you use to knit in the round? Will you start **toe up** or **top down**? Will you use double pointed needles (DPNs), or one set of circular needles with the magic loop technique, or two sets of circular needles, or will you use Crazy Trios? (AddiCraSyTrios are also called flexi flips – imagine a DPN with a flexible bendy bit in the middle.)

I knitted my first pair of socks from the top down, with 80cm long circulars using

the Magic Loop Method. If you don’t know this technique, google it to find help and watch some video tutorials. I often use a site called “Very Pink Knits” for knitting information which has many YouTube tutorials and is easy to understand. After using this technique for a while, I discovered I like to use two sets of circular needles with half of the stitches on one set and half on the other. (Ref. 1)

I then gave DPNs a go. I didn’t really like using them but it is a personal choice. If you have already used DPNs and like using them, there is no need to change.

My preferred needles for sock making are the Addi Crazy Trios. You only need

three of these with the stitch count halved and sitting across two needles, then the third one is used to knit with. (Ref. 2)

What size needles to use? I like to use a 2.5mm but be guided by the information on the yarn label and your own tension.

## **I REALLY LIKE TO KNIT SOCKS FROM THE TOE UP.**

Why? This way is my personal preference. As with all things in the knitted sock world, everybody is different and you will choose which way to knit your socks. I like the fact that knitting from the toe up allows me to try them on as I go and to check the fit before I work the heel.





Image by Alex Geerts



Image by Nasim Keshmiri

I originally used a toe up sock pattern called “Vanilla Sock” by Jo Torr which uses a cast on method called “Judy’s Magic Cast on”. This works really well on the Crazy Trios. You cast onto two needles at the same time and there is no seam, no join and no grafting. (Ref. 3)

It takes a little practice at first but is well worth the effort. I have a medium size foot (7-8) and I cast on 14 stitches to begin with (14 sts on each needle) and increase every other row to get to 60 stitches (30 sts on each needle).

The Vanilla Sock pattern has a gusset increase and a heel flap which might be a bit difficult if you are new to the whole



The green sock on the left was knitted toe up and used the Fish Lips Kiss Heel (no gusset required and the heel works whether you knit toe up or cuff down). The sock on the right was knitted toe up and used the Vanilla Sock pattern by Jo Torr. It has a gusset and a heel flap.









Image by Nick Page

sock knitting thing. I've since discovered a different way of making the heel and, for me, it fits better than the gusset/heel flap and is easier to learn. I now use the "Fish Lips Kiss" heel pattern (available on Ravelry for \$1). It is a pattern for the heel only, but you don't need a gusset, so there are no stitch increases directly before the heel.

This "Fish Lips Kiss" heel is definitely easier. The best thing about this pattern is that the heel works the same way whether you are making toe up socks or cuff down (top down) socks. Reference 4 has detailed information to help you figure out when to start the heel, with photos and a link to a video tutorial to demonstrate how to make the stitches to shape the heel.

When knitting socks now, I cast on 14 stitches using Judy's Magic Cast On (that's 14 stitches on both needles) and increase using the method in the Vanilla Sock pattern until I get to my required number of stitches. Then I just knit, knit, knit in the round until I am ready to start the Fish Lips Kiss heel. I usually like to knit the heel in a different colour. Then I knit, knit, knit again until I am ready to do the ribbing for the top/cuff. For this, I like to make a twisted rib (ie. knit into the back loop of every knit stitch) to make the knit stitches look neater and more defined.

### CASTING OFF

When making toe up socks, you will need a very stretchy cast off. Two examples of this are "Jenny's Surprisingly Stretchy Bind Off" and "Simple Stretchy Bind Off" by Very Pink Knits. (Ref. 5)

Try googling "stretchy cast off / bind off" to find loads of help or check out a modern book on the subject.

### ONLINE REFERENCES

1. [www.thesprucecrafts.com/knitting-in-the-round-with-two-circular-needles-2116396](http://www.thesprucecrafts.com/knitting-in-the-round-with-two-circular-needles-2116396)
2. For support with Addi Crazy Trios, check this video out by Vickie Howell. [www.youtube.com/watch?v=UFvp36whRX4](http://www.youtube.com/watch?v=UFvp36whRX4)
3. This video by Knit Purl Hunter explains Judy's Magic Cast On well. [knitpurlhunter.com/blog/judys-magic-cast-on/](http://knitpurlhunter.com/blog/judys-magic-cast-on/)
4. [www.ravelry.com/patterns/library/fish-lips-kiss-heel](http://www.ravelry.com/patterns/library/fish-lips-kiss-heel)
5. [www.youtube.com/watch?v=SbzeEg6XMwM](http://www.youtube.com/watch?v=SbzeEg6XMwM)







# Autumn Lace KNITTED SHAWL

**BY ROBYNN-EL**

This simply constructed knitted shawl / wrap has a left vertical border of three garter stitches, followed by a one-stitch little plait. Horizontally, the shawl increases in size on the right edge and right side of the repeats on the four row Diagonal Lace, followed by one four-row pattern of Stocking Stitch with Garter Ridge. The number of four-row Diagonal Lace repeats decreases by one as the shawl lengthens.





## YARN

- Blackwattle Alpaca Yarn (100g/3.5oz, 320m/349 yds) Waratah 4 ply, 2 balls  
OR
- 2 x 100g skeins of your 4 ply stashed wool in tonal colours

The stitch definition of good wool makes this a perfect design for tonal colours, as the lace pattern is highlighted. (Wildly dyed wool will overwhelm the pattern.) I used my hand-dyed wool in autumn tones but it was less

than 200g. Of course, you could use 5 ply and larger needles to have a larger wrap.

## NEEDLES AND NOTIONS

- Straight needles 4.5mm (US 7)
- 4.5mm (US 7) circular needles (75–110cm/30–42in long)
- Tapestry needle for weaving in ends

## GAUGE

28 sts to 10cm/4in on 3.25mm needles for 4 ply

For this shawl, I used larger needles for a warm, soft drape. If you are a tight or a loose knitter, you may need to go up or down a needle size to achieve a better result.

## FINISHED MEASUREMENTS USING ALL 200G

(Autumn Shawl in my hand-dyed wool is a bit smaller.)

**Left straight edge garter stitch:** 130cm / 51in

**Picot cast off:** 122cm / 48in

**Increasing right side:** 185cm / 73in



I knitted two samples – one in alpaca with 200g and the other in my own hand-dyed autumn-toned wool. It was less than 200g, making my woollen shawl smaller. Another feature of this pattern is that you can make your shawl as large as you like by repeating the pattern to the end or finishing at different stages, as I did with both my samples.









## STITCH ABBREVIATIONS

<b>k</b>	knit
<b>p</b>	purl
<b>st(s)</b>	stitch(es)
<b>RS</b>	right side
<b>WS</b>	wrong side
<b>kfb</b>	knit into the front and back of the same stitch, making a 1 st increase
<b>k2tog</b>	knit 2 sts together
<b>ktbl</b>	knit through the back loop of the stitch
<b>ptbl</b>	purl through the back of the loop of the stitch

## NOTES

- Purl each strand of the previous row's 'double yo' separately, doing a ptbl on the second strand still on the left needle after you have purled the first strand and transferred it to the right needle. This makes 2 purl sts on the right needle that continues the lace pattern and increases the RS row by 1 st.
- When you ktbl on the RS and ptbl that same stitch on the WS, the result on the RS is a stitch that looks like a little plait.

## SHAWL PATTERN

Cast on 5 sts.

**Row 1 (RS):** K1, p1, k3.

**Row 2 (WS):** K4, p1.

**Row 3:** K1, yo, p1, k3. (6 sts)

**Row 4:** K3, p1, ktbl, p1.

**Row 5:** K1, yo (you have to yo twice here to cater for the purl st that follows), p1, ktbl, k3. (7 sts)

**Row 6:** K3, ptbl, k1, p2.

**Row 7:** K1, yo, k1, p1, ktbl, k3. (8 sts)

**Row 8:** K3, ptbl, k1, p3.

**Row 9:** K1, yo, k2, p1, ktbl, k3. (9 sts)

**Row 10:** K3, ptbl, k1, p4.

The four-row repeat lace pattern begins here.

**Row 11:** K1, yo twice (1 st for pattern and 1 st for increase), k2tog, k1, p1, ktbl, k3. (10 sts)

**Row 12:** K3, ptbl, k1, p5. (The 2nd and 3rd last purl st are from the previous row's double yo. Refer to Notes.)

**Row 13:** K1, yo twice, k2tog, k2, p1, ktbl, k3. (11 sts)

**Row 14:** K3, ptbl, k1, p6.

**Row 15:** K1, yo twice, k2tog, (yo, k2tog), k1, p1, ktbl, k3. (12 sts)

**Row 16:** K3, ptbl, k1, p7.

**Row 17:** K1, yo twice, k2tog, (yo, k2tog), k2, p1, ktbl, k3. (13 sts)

**Row 18:** K3, ptbl, k1, p8.

**Row 19:** K1, yo twice, k2tog, (yo, k2tog) twice, k1, p1, ktbl, k3. (14 sts)

**Row 20:** K3, ptbl, k1, p9.

**Row 21:** K1, yo twice, k2tog, (yo, k2tog) twice, k2, p1, ktbl, k3. (15 sts)

**Row 22:** K3, ptbl, k1, p10.

- The last four rows set the pattern. Each RS row increases by 1 st, therefore you have 2 extra sts after a four-row pattern repeat.
- Every RS row *begins* with a K1, yo twice, k2tog. Every RS row *ends* with a P1, ktbl, k3. (5 st edge)
- Between the beginning and end of a RS row, you will repeat (yo, k2tog). There will be more (yo, k2tog) repeats as the stitch count increases. You need to recognise if you K1 or K2 after the (yo, k2tog) repeats. You k1 on the *first* RS row of the four-row pattern before the P1, ktbl, k3 border. You k2 on the *second* RS row before the P1, ktbl, k3 border.
- An easy stitch count check per row is to see that the diagonal lace looks uniform and the final purl st count increases by 1 st every WS row.

**Row 23:** K1, yo twice, k2tog, repeat (yo, k2tog) till the last 6 sts, k1, p1, ktbl, k3. (1 st inc)

**Row 24:** K3, ptbl, k1, purl till end of row.

**Row 25:** K1, yo twice, k2tog, repeat (yo, k2tog) till the last 7 sts, k2, p1, ktbl, k3. (1 st inc)

**Row 26:** K3, ptbl, k1, purl till end of row.

Continue knitting the four-row pattern repeat as above, eight more times. You will have 33 sts at the end of Row 58, which is 12 repeat patterns in total. Refer to the table on the following page.

The next four row pattern is the **Stocking Stitch Garter Ridge Pattern. (SSGR)**

**Row 59:** K1, kfb, k to last 6 sts, k1, p1, ktbl, k3. (34 sts)

**Row 60:** K3, ptbl, k1, purl to end.

**Row 61:** K1, kfb, k to last 7 sts, k2, p1, ktbl, k3. (35 sts)

**Row 62:** K3, ptbl, k1, *knit* to end.

- Continue in this way, repeating Rows 23-26 for 11 pattern repeats of Diagonal Lace, followed by one repeat of the **Stocking Stitch Garter Ridge Pattern (SSGR)** on Rows 107-110. (59 sts)

Continue the pattern repeats as follows:

- 10 repeats of Rows 23-26, then 1 repeat of SSGR. (81 sts at end of Row 154.)
- 9 repeats of Rows 23-26, then 1 repeat of SSGR. (101 sts at end of Row 194.)
- 8 repeats of Rows 23-26, then 1 repeat of SSGR. (119 sts at end of Row 230.)
- 7 repeats of Rows 23-26, then 1 repeat of SSGR. (135 sts at end of Row 262.)
- 6 repeats of Rows 23-26, then 1 repeat of SSGR. (149 sts at end of Row 290.)
- 5 repeats of Rows 23-26, then 1 repeat of SSGR. (161 sts at end of Row 314.)
- 4 repeats of Rows 23-26, then 1 repeat of SSGR. (171 sts at end of Row 334.)
- 3 repeats of Rows 23-26, then 1 repeat of SSGR. (179 sts at end of Row 350.)
- 2 repeats of Rows 23-26, then 1 repeat of SSGR. (185 sts at end of Row 362.)
- 1 repeat of Rows 23-26, then 1 repeat of SSGR. (189 sts at end of Row 370.)



Use this table to check off your completed rows. For example, at the end of Row 50, you should have 29 sts.

<b>END ROW</b>	26	30	34	38	42	46	50	54	58	62	66	70	74
<b>STITCH COUNT</b>	17	19	21	23	25	27	29	31	33	SSGR 35	37	39	41

<b>END ROW</b>	78	82	86	90	94	98	102	106	110	114	118	122	126	130
<b>STITCH COUNT</b>	43	45	47	49	51	53	55	57	SSGR 59	61	63	65	67	69

<b>END ROW</b>	134	138	142	146	150	154	158	162	166	170	174	178
<b>STITCH COUNT</b>	71	73	75	77	79	SSGR 81	83	85	87	89	91	93

<b>END ROW</b>	182	186	190	194	198	202	206	210	214	218	222	226
<b>STITCH COUNT</b>	95	97	99	SSGR 101	103	105	107	109	111	113	115	117

<b>END ROW</b>	230	234	238	242	246	250	254	258	262	266	270	274
<b>STITCH COUNT</b>	SSGR 119	121	123	125	127	129	131	133	SSGR 135	137	139	141

<b>END ROW</b>	278	282	286	290	294	298	302	306	310	314	318	322
<b>STITCH COUNT</b>	143	145	147	SSGR 149	151	153	155	157	159	SSGR 161	163	165

<b>END ROW</b>	326	330	334	338	342	346	350	354	358	362	366	Picot
<b>STITCH COUNT</b>	167	169	SSGR 171	173	175	177	SSGR 179	181	183	SSGR 185	187	Bind Off

When I had completed the last repeat possible of the Diagonal Lace pattern with the amount of yarn I had left, I unravelled the rest of the ball to see exactly how much I had. Measuring the yarn against the stitches at rest (not bunched up) on the needle, I had approx. eight lengths of yarn left.

I wanted to use all my yarn and did not have enough to do a final GSRP. That is why I stopped at Row 366 for my alpaca shawl and Row 286 for my autumn shawl. (This is also known as “playing yarn chicken”.) Here are some hints to help you:

- You normally need four times the length

of the sts on the needle to complete one row of normal knitting.

- Picot cast off takes up more yarn than this. Leave 6–8 times the length of the sts on the needle to cast off in picot style.
- If you are a loose knitter, you may not reach the row I did and can finish any





four-row pattern repeat for the shawl to look complete.

- If you do not want to do a Picot Bind Off, choose another loose bind off such as the Stretchy Bind Off, Elastic Bind Off, Icelandic Bind Off, Yarnover Bind Off or the Lace Bind Off.

**Picot Bind Off** (decorative edge that adds elasticity to the edge)

- Knit first 2 sts and bind off traditionally.
  - Transfer the remaining st from RH needle to LH needle. Cast on 3 sts using the Knitted Cast On method (knitting into the last st to make a new one).
  - Bind off 5 sts in the traditional way.
- Repeat b) and c) until 1 st remains on each needle. Slip st on LH needle to RH needle.

Cut the yarn, leaving a tail and pull it through the last st.

Weave in the tails from the cast on and the bind off rows and lightly block your shawl. **K**

©Robynn-El

(Robynn-El on FB, Instagram and Ravelry)



INTERVIEW

## ROBYNN ROSS (ROBYNN-EL)

**Instagram** - @Robynn-El

**Facebook** - @Robynn-El Studio

**Ravelry** - Robynn-El

**Email** - robynnelstudio@gmail.com

### Who are you and where do you live?

Robynn-El is my art name and I am a fibre artist who knits, spindles, quilts,

designs and writes from my studio in the Southern Highlands, NSW.

**Did you grow up surrounded by art / craft? When did you begin?** Mum knitted, Gran crocheted and there was always a local wool shop to lay by Patons. My earliest memories include sewing and knitting Barbie clothes and then making weird items of clothing as a teen, like sewn canvas ankle wraps that Mum still talks about with horror.

**When are you at your most creative self?** When we do not have knife-making clients or visitors and I can step into my studio and breathe in the woolly and fabric goodness and turn on some wild music, I feel creative.

**What is the special something that connects people to your work?** A loving intent. I designed the Hugadolly who has four arms – the extra set being for when you need that extra cuddle. I was inspired to design her when a friend went through a personal tragedy and flowers were just not right. I wanted to gift something she could keep to remind her that she had

support. Many Hugadollies, every one an original knitted by me, have gone to live abroad in England and the USA. I love that people understand my intention and want to spread some love. (Rav pattern includes over 2000 different ways of dressup Hugadollies.)

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

As I have at least six projects on the go at once – drop spindling, knitting, quilting or hand sewing. I am driven to completing every one of them, but in a random order. Unless I have a deadline, I add a newbie to the mix when I feel excited about a new project.

### Which artwork are you particularly proud of?

I love my African asymmetrical poncho, which was on the front cover of an Aussie magazine. From photos taken on the Maasai reserve, I drew animal parts (eg zebra hoof, rhino tusk, giraffe pelt, lion paw print) and graphed them to use as intarsia patterns, which I knitted to create a vibrant wearable-art item in black, orange, cream and shades of grey.





Photography: Olaf Szczepaniak, Jagag, living4media



# Basketweave THROW

**BY DEBRA KINSEY**

No point pretending it's not happening ... the weather is so changeable lately and you may need to rug up at a moment's notice. So put a match to those fireplace logs, brew up some cocoa and snuggle down under this toasty knitted throw. Bliss!





## MATERIALS

- Rowan Cocoon 100g: 17 balls OR Patons Inca 50g: 34 balls
- 12mm (US 17) circular knitting needle 80–100cm (32–40in) long – see Note
- Large cable needle or large double-pointed knitting needle
- Wool needle for finishing

### Optional fringe

- 70.5m (76½yd) approx. of a single colour heavy yarn OR 18m (19½yd) each of four coordinating colours (as shown in photo)
- Large crochet hook
- Stiff cardboard rectangle, 22 x 5cm (8¾ x 2in)

## FINISHED SIZE

170 x 120cm (67 x 47in) approx.  
excluding fringe

## NOTE

This is an intermediate skill level knitting project. Read all the instructions before you start. Yarn quantities are approximate as they can vary between knitters. There is no direct UK equivalent needle size to 12mm. The throw is knitted in rows, not in the round – the circular needle is used to accommodate the large number of stitches and make the throw more comfortable to knit. Check the ball bands to ensure that all yarn is from the same dye lot.



## ABBREVIATIONS

<b>dec</b>	decrease
<b>inc</b>	increase
<b>k</b>	knit
<b>p</b>	purl
<b>patt</b>	pattern
<b>rep</b>	repeat
<b>st/s</b>	stitch/es
<b>tog</b>	together

## SPECIAL ABBREVIATIONS

<b>CableLinc</b>	slip next 2 sts onto needle and leave at front of work, inc in next st on left-hand needle, then knit sts on cable needle ... one st inc.
<b>CableLdec</b>	slip next 2 sts onto needle and leave at front of work, knit next 2 sts tog on left-hand needle, then knit sts on cable needle ... one st dec.
<b>CableL</b>	slip next 2 sts onto needle and leave at front of work, knit next 2 sts on left-hand needle, then knit sts on cable needle.
<b>CableR</b>	slip next 2 sts onto cable needle and leave at back of work, knit next 2 sts on left-hand needle, then knit sts on cable needle.

## TENSION

16 sts and 14 rows to 10cm (4in) over patt, using 12mm needles. Correct tension is not essential for this throw, however stated measurements and yarn quantities are based on this tension.

## THROW

Using 12mm circular needle, cast on 145 sts loosely.

**Note:** The first and last sts of every right side row are slipped (with yarn at the back) to form an edging. To keep the edges of

the work neat, join new balls of yarn three to five sts in from the side edge. Ends can then be sewn in on the wrong side.

**Set-up row 1:** Slip 1 purlwise, K2, \* CableLinc, rep from \* to last st, slip 1 purlwise ... 192 sts.

**Set-up row 2:** Purl to end.

### Begin patt

**1st row:** Slip 1 purlwise, K2, \* CableL, rep from \* to last st, slip 1 purlwise.

**2nd row:** Purl to end.

**3rd row:** Slip 1 purlwise, \* CableR, rep from \* to last 3 sts, K2, slip 1 purlwise.

**4th row:** Purl to end.

Last four rows form patt.

Continue in patt until throw measures about 168cm (66in) from the beginning, ending with a 3rd patt row.

**Next row:** Purl to end.

**Next row:** Slip 1 purlwise, K2, \* CableLdec, rep from \* to last st, slip 1 purlwise ... 145 sts.

Cast off loosely purlwise.

## FINISHING

Sew in all the ends with a wool needle. If desired, pin the throw out to the stated measurements, spray it with water, cover it with a damp cloth and allow it to dry.

### Optional knotted fringe

Using your chosen fringe colour/s, wind the yarn around the 22cm (8¾in) long piece of cardboard and cut the yarn along one edge. Fold four strands in half and using the large crochet hook, draw the loop through the cast on edge of the throw, beginning about 3cm (1¼in) in from a side edge, then draw all the ends through the loop and pull firmly. The tuft should be about 20cm (8in) long at this stage. Continue tying the tufts in this manner, every 5cm (2in) along the cast on and cast off edges, attaching 20 tufts evenly across each end of the throw.

Using eight strands from the first tuft and four strands from the adjacent tuft, tie a knot 5cm (2in) down from first knots and halfway between them, using the 5cm (2in) width of the cardboard rectangle as a guide. Continue along the edge, knotting four strands from each tuft with four strands from the adjacent tuft to the last one, and then tie eight strands of the last tuft with four strands of the previous one. Trim the fringes evenly at both ends of the throw to finish. **K**



# Cute IDEA



## MOCHIMOCHI LAND

by Anna Hrachovec

**Website:** [mochimochiland.com](http://mochimochiland.com) | **Instagram:** [@mochimochiworld](https://www.instagram.com/mochimochiworld) | **Facebook:** [@mochimochiland](https://www.facebook.com/mochimochiland)  
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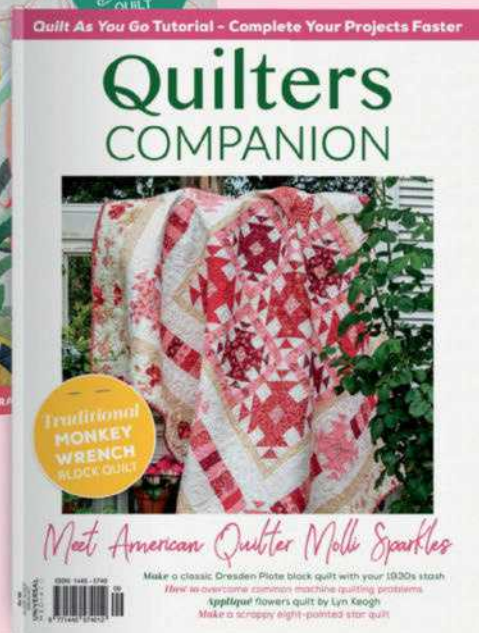
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# Kids' Shawl Collar SWEATER

**BY KATHY RAMUNNI**

Nothing beats a home-knitted garment and knitting for children can be extremely satisfying. This new Primo yarn is a wool blend that is perfect for kids' garments (it's machine washable) and comes in a variety of colours.





## ABBREVIATIONS

<b>alt</b>	alternate
<b>approx</b>	approximate
<b>beg</b>	beginning
<b>cm</b>	centimetre/s
<b>cont</b>	continue
<b>dec</b>	decrease
<b>foll</b>	follow/ing
<b>inc</b>	increase
<b>k</b>	knit
<b>p</b>	purl
<b>patt</b>	pattern
<b>rem</b>	remain/ing
<b>rep</b>	repeat
<b>RS</b>	right side
<b>st/s</b>	stitch/es
<b>stocking st</b>	1 row K, 1 row P
<b>tog</b>	together
<b>WS</b>	wrong side

## MATERIALS

- Plassard Primo 50g: 3 (3-4-5-6) balls in Colour 12 (Gris)
- One pair each of 5.5mm (UK5/US9) and 5mm (UK6/US8) knitting needles (or sizes needed to give correct tension)
- Two stitch holders
- Wool needle
- Button

## FINISHED SIZES

**Years:** 2(4-6/8-10-12/14)

**To fit underarm:** 55cm (60-65/70-75-80/85)

**To measure:** (approx)

62cm (64-74/ 80-90)

**Length:** (approx) 33cm (37-42/45-50)

**Sleeve length:** 22cm (27-33/39-45)

## NOTE

This is a beginner skill level knitting project. Quantities are approximate as they can vary between knitters. Check the ball bands to ensure all yarn is from the same dye lot.

## THROW

14 sts and 20 rows to 10cm (4in) over stocking st, using 5.50mm needles. To work a 13 x 13cm (5 x 5in) tension square, using 5.50mm needles, cast on 18 sts. Work 26 rows stocking st. Cast off loosely. If less sts use smaller needles; if more sts use larger needles.

## BACK

Using 5mm needles, cast on 45 (47-51-57-65) sts.

**Beg moss st - 1st row (RS):** K1, \* P1, K1, rep from \* to end.



Last row forms moss st when repeated.  
Cont in moss st until work measures 5cm from beg, working last row on WS.  
Change to 5.50mm needles. \*\*  
Work in stocking st until work measures 21 (24-28-30-34) cm from beg, ending with a purl row.

#### Shape Armholes

Cast off 2 sts at beg of next 2 (2-2-4-4) rows = 41 (43-47-49-57) sts.  
Dec one st at each end of next row, then in every foll alt row until 37 (39-43-45-51) sts rem.  
Cont without shaping until armholes measure 12 (13-14-15-16) cm, ending with a purl row.

#### Shape Shoulders and Back Neck

**Next row:** Cast off 4 (4-4-5-6), K10 (10-11-11-12), including st already on needle, turn and cont on these 10 (10-11-11-12) sts.

**Next row (WS):** Cast off 6 sts, purl to end. Cast off rem 4 (4-5-5-6) sts.

Slip next 9 (11-13-13-15) sts onto a stitch holder and leave for collar.  
With RS facing, join yarn to rem sts and complete to correspond with other side of neck.

## FRONT

Work as for Back to \*\*.

**Beg patt - 1st row (RS):** K15 (15-16-19-22), moss 15 (17-19-19-21), knit to end.

**2nd row:** P15 (15-16-19-22), moss 15 (17-19-19-21), purl to end.

Last 2 rows form patt.  
Cont in patt until work measures 21 (24-28-30-34) cm (8¼ [9½-11-12-13½] in) from beg, ending with a 2nd row.

#### Shape Armholes

Keeping patt correct, cast off 2 sts at beg of next 2 (2-2-4-4) rows = 41 (43-47-49-57) sts.

Dec one st at each end of next row, then in every foll alt row until 37 (39-43-45-51) sts rem.

Work 1 row.

#### Divide for Neck

Next row - K11 (11-12-13-15), cast off next

15 (17-19-19-21) sts in moss st, knit to end.  
Cont on these 11 (11-12-13-15) sts and dec one st at neck edge in 2nd row, then in every foll 6th row until 8 (8-9-10-12) sts rem.  
Cont without shaping until armhole measures same as Back to beg of shoulder shaping, ending with a purl row. Work 1 row.

#### Shape Shoulder

Cast off 4 (4-4-5-6) sts at beg of next row. Work 1 row.  
Cast off rem 4 (4-5-5-6) sts.  
With WS facing, join yarn to rem 11 (11-12-13-15) sts and complete to correspond with other side of neck.

## SLEEVES

Using 5mm needles, cast on 25 (27-29-33) sts.

Work in moss st as for Back until work measures 5cm (2in) from beg, working last row on WS.

Change to 5.50mm needles.

Work in stocking st, inc one st at each end of 3rd row, then in every foll 6th (8th-10th-10th-12th) row until there are 35 (37-39-43-45) sts.

Cont without shaping until work measures 22 (27-33-39-45) cm (8½ [10½-13-15¾] in) from beg, ending with a purl row.

#### Shape Top

Cast off 3 sts at beg of next 2 rows, then 2 sts at beg of foll 4 rows = 21 (23-25-29-31) sts.

Dec one st at each end of next row, then in every foll alt row until 17 (17-17-21-21) sts rem.

Work 1 row.

Cast off 2 sts at beg of next 2 (2-2-4-4) rows, then 3 sts at beg of foll 2 rows. Cast off rem 7 sts loosely.

## SHAWL COLLAR

Using mattress st seam, join shoulder seams. With RS facing and using 5mm needles, knit up 15 (17-19-19-21) sts evenly along right front neck, 7 sts evenly along right back neck, knit across sts from back stitch holder, inc once in each st (thus



doubling the number of sts), knit up 7 sts evenly along left back neck, then knit up 15 (17-19-19-21) sts evenly along left front neck = 62 (70-78-78-86) sts.

Work in stocking st, beg with a purl row until collar measures 11 (12-13-13-15) cm, (4½ [4¾-5¼-5¼-6] in) ending with a purl row. Cast off loosely.

## FINISHING

Join side and sleeve seams. Sew in sleeves.

Fold left side of collar over right side and slip st collar neatly in position to cast off sts at centre front, sewing through both thicknesses. If desired, sew on button through both thicknesses of collar as pictured. **K**



INTERVIEW

## KATHY RAMUNNI

**Tell us something about your family life – partner, pets, children, where you live.** I live in the lovely semi-rural suburb of Harkaway, Victoria, on an acre overlooking rolling hills, horses, kangaroos and colourful birds. I have two dogs – one is little Oscar, who is partially blind, and the other is LuLu who is deaf. They sit or sleep by my side in the office and LuLu loves to help me with the yarn colours or sleep in my garment boxes. They are a huge part of my life and I love having them around me.

**What has been your personal and professional background in this industry?** The following is a brief account of my journey. This has been the only industry I have been in. I started at Cleckheaton training as a pattern writer and doing design work. Then Australian Country Spinners (ACS) was formed and I

worked there for many years. I then moved on to Patons, where I worked mainly on editorial, and again ACS took over. Not long after that I made the decision to work freelance. I worked for Patons and Schachenmayr for about 10 years as well as other companies in Australia and New Zealand. I have always knitted and love creating.

**What led you to start your own yarn distribution company?** It was actually my husband's suggestion. Having spent time with the retailers throughout my career, I wanted to provide a more personal service and hopefully create something a bit different. I encouraged the retailers to give me feedback from their customers and what they are looking for. It also filled some spare time I had and we thought we would give it a go.

**Has that been a positive experience?** It has been exciting, challenging and even deflating at times – very mixed emotions. But overall I would say it has been most enjoyable. I have had the opportunity to meet some amazingly talented people who are now my lovely friends, and I get to travel the world and see some beautiful yarns.

**What has been the biggest challenge?** The acceptance of the product. Some people do not like change or unfamiliar brands, even though the product is beautiful and competitive in price. I write all of the patterns so the range is personally connected to me. This would be the biggest challenge.

**How have you developed your skills?** My skills have developed enormously over the years. You are always learning something new in this industry. Just

by chatting with people and taking an interest in their skills, you pick up tips, techniques and ideas and this takes you down different paths.

**Were you creative as a child?** Yes, I loved to do anything craft related, especially knitting, spinning and weaving, and I would make my own clothes.

**What led you to this industry?** Reflecting back, my mother, who is now 93 and still knits, was probably the reason I fell into this industry. I would watch her knit as a very small child and copy her. Then when I was about four she began showing me different stitches and built on my skills. After school I went on to the Melbourne College of Textiles and did four years of Arts and Design. I would knit garments for my teachers while travelling to and from the college. I loved every minute of it and I guess my path was set.

**From where do you draw inspiration for the items you design?** Mostly from my surroundings. I love looking through my large collection of stitch books rather than searching on the computer. The books are more grounding – I'll see a stitch that connects with a yarn and it seems to flow from there. Also, listening to the retailers and what their customers want helps me provide a pattern to fulfil that need.

**What is your favourite part of the yarn industry?** That is a good question. I love every aspect of this industry; it is always changing and most days I will be working on something different. There is probably not just one aspect – all of it makes me happy. I have been truly blessed to be able to do what I love and enjoy each day.



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