

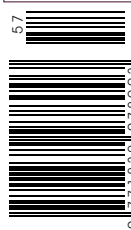
The Australian magazine for creative people

Yarn[®]

knit | felt | crochet | weave | spin

Animalia

2020
Issue 57
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ON THE COVER

Various patterns by
Jenny Occleshaw

Photography by
Andromeda Lembo





Editor's notes

Rie Natalenko

A few months ago, a tired, skinny mother cat brought her two kittens to our door, and told them that our house would be a great place to live. The two kittens, a boy and a girl, agreed, and with the help of—surprisingly—our old male cat, Pippin, they took over our house and our hearts (and our wallets.) Ring and Precious joined Pippin, our two female cats, Elf and Lorien, and our two dogs, Benji and Hobbit. So now we have seven animals sharing our home—not to mention the fish. I thought it timely to have a celebration of animals!

Jenny Occleshaw agreed that this would be a great idea, and sent me some amazing patterns for animal toys. One is crocheted, and the others are knitted. Michelle Gordon has also been busy designing knitting patterns. She has a beautiful cot blanket celebrating farm animals, and a stunning jacket with a cat motif. Both of these will introduce you to knitting colourwork.

Mara also tackles colourwork—in crochet, and discusses the pitfalls and triumphs that she encountered while trying different crochet colourwork techniques. I always love her adventures in crochet! I wanted to try some and discovered an app called MyPhotostitch which helps you to make your own colourwork patterns. I discuss it in the Tips and Tricks article. Ruth Marshall, a knitting artist, is a colourwork expert, and you will love the article which showcases her and her work.

There are other patterns to try. Maria Layne has a lovely little pompom animal pattern, just in time for Easter. Rachel Preston has given us felted hand puppets and Bryar McClellan shows us how the Very Heavy Caterpillar can help young people on the autism spectrum. You will also adore the stunning butterfly brooch which was designed by the talented Reena Harwood. It is gorgeous.

Continuing our celebration of animals, Naomi James discusses pet fur yarn, and Dianne Osborne delves into the history of 'Creatures and Cloth'. Naomi also writes about clothes for animals, from the useful to the ridiculous, and Elayne Watson shows you how to turn an old jumper into a beautiful dog coat.



I have had many requests to do a series on dyeing, and last issue we included a great article on the types of dye you can get, and what to use it for. This issue sees the beginning of a series by Simone Cross, a very talented natural dyer. She has written a general introductory article on Secret Colour, and then introduces us to the first of the natural dye plants—avocados. To complement her articles, I asked Alan Jones (no, not THAT Alan Jones!), a landscape designer, plantscaper and horticulturalist to show us how we can grow the plants that Simone uses for her dyeing. So, he has written a really useful article on growing avocados.

Once again, Amy Lane's beautiful story complements the theme of the magazine in the most charming way. All her stories are stand-alone, but they all are about the same group of characters. I have had some requests that she put them up on the ArtWear website so you can download them all. They should be up there by the time this goes to press.

If you like what you find in the magazine, or have any suggestions, please let me know at yarneditor@artwearepublications.com.au. Now it's time to turn the pages and celebrate our furry friends...

Rie

All dressed up...

BY NAOMI JAMES

We've all loved an animal at one point or another. Our pets are our best friends and family members—and animals

of all shapes and sizes, no matter how unlikely, can steal our hearts. But should we dress them up? Even if you disagree with tutus and Santa suits, there are good reasons to keep your animal friends warm in winter. There are patterns to be found all over the place (including in this issue of *Yarn!*) to make your little puppy or kitten some clothing to keep them snuggly when the temperature drops.

PET SHELTERS

What if, like most of us, you only have one or two pets to knit for (or six or seven)? You can still keep knitting! Pet shelters and rescue homes are always looking for more animal clothing, and love to receive donations. Ask your favourite animal shelter if you can help them out with some extra puppy jumpers or kitten coats.

WILDLIFE RESCUE

One of the easiest things to knit or crochet to help animals is a pouch—WIRES and other wildlife rescue groups always welcome warm fluffy pouches for their baby kangaroos, wallabies, sugar gliders or bandicoots. Even in summer, it can get very cold in some parts of the country, and rescued babies lack their mother's warmth and need to snuggle in pouches. Knitted or crocheted pouches to keep them warm at night make it easier for their rescuers to keep the babies safe and happy.

The pattern for these can be found here: <https://www.wires.org.au/wildlife-info/wildlife-factsheets/making-possum-pouches>

FARM ANIMALS

Even farm animals get cold! Even if, like me, you thought they could keep themselves warm well enough, it turns out that in a crisp southern winter, a calf or lamb can always use a bit of extra help. Like human children, they find it hard to regulate their own body temperature.

Delightful earmuffs for calves and coats for lambs help keep the dew off, protect them from rain, and keep them warm after shearing or weaning. Plus, they are adorable!



Have a look at the lamb coats that are helping our farmers <https://www.bhg.com.au/jumpers-for-lambs> and google 'calfeare warmers' for some cuteness overload.

PENGUINS

Want to make something endearing to help our native animals? How about a penguin jumper! Little penguins on Phillip Island have been affected by oil spills. In order to stop them from preening their oiled feathers and ingesting toxic chemicals, Phillip Island Wildlife Clinic places the penguins in tiny rehabilitation jumpers. These also keep them warm while their feathers recover. Knits for Nature welcomes public donations of jumpers knitted to their very exact specifications, to help the penguins' rehabilitation. The pattern can be downloaded here:

<https://penguinfoundation.org.au/what-s-new/knits-for-nature/>

If the jumpers are unsuitable for any reason—maybe the knitter has adapted the pattern in some way—they can be placed on a penguin toy and sold to raise money for the Centre. Have a look at the downloadable instructions on their website, and help some little penguins stay safe and warm!

If you love animals, there's something you can knit or crochet to help them. After all, the dog coat or penguin jumper you make today could save a life! 

BY ELAYNE WATSON

Repurpose an old jumper into a snugly warm coat for your dog—just in time for the cold weather.

Materials

An old jumper,
Scissors,
Chalk,
Tape measure,
A dog!



Measure your dog

(Diagram 1)

A: around the neck

B: around the tummy

C: from the neck to the tail (down its back).

D: From the neck to the back legs (down its front).

E: From the neck to the front legs

F: around the top of its front legs

Lay the jumper on a flat surface (Photo 2). Measure from the bottom of the jumper (including the waistband) $C+3\text{cm}$.

Measure across the jumper $A+3\text{cm}$ (Photo 3).

Cut out the rectangle.

Lay out the sleeve and cut off the cuffs (Photo 4).

Measure on the top crease of the sleeve $D+3\text{cm}$. Mark with chalk.

Work out $(B - A)$, add 3cm, then halve that number and call it G.

Measure G from the chalk mark (Photo 5).

Cut out the triangle.

Cut around the neck of the jumper (Photo 6).

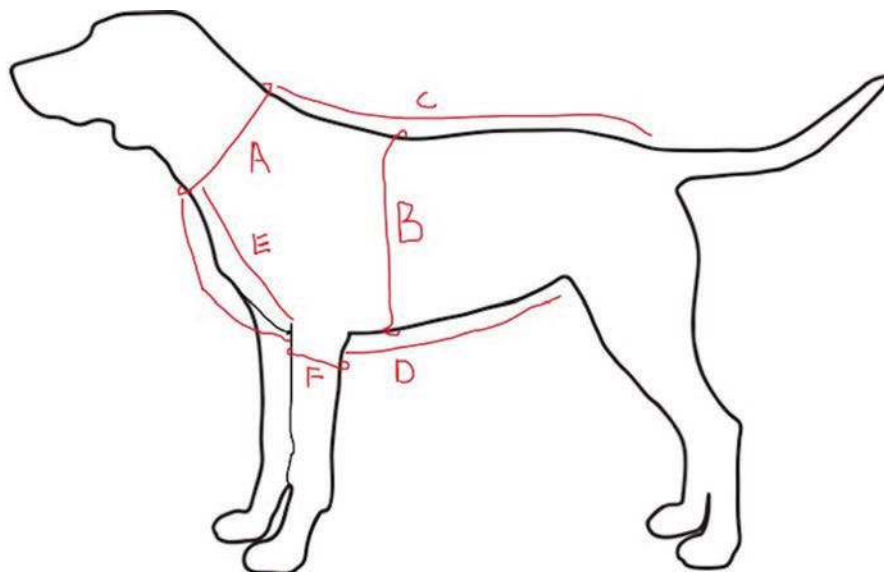
Making up

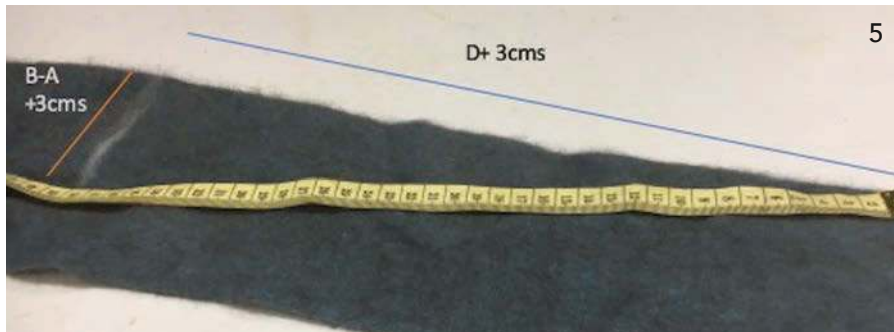
Measure E from the point of the triangle, and then half of F (Photo 7). Mark these two measurements with chalk.

With right sides together, pin the triangle to the rectangle.



Cute and Easy Dog Coat





Sew from the point of the triangle to the first chalk mark, with a zig-zag stitch (or use an overlocker.)
Whenever a zig-zag stitch is mentioned, you can always use an overlocker.
 Sew from the second chalk mark to the end with a zig-zag stitch.
 The holes are for the front legs.

Repeat the 'Making up' instructions on the other side.
 Measure the cuffs, cut them to length $F+3\text{cm}$. With right sides together, sew them with a zig-zag stitch.

With **RIGHT SIDES TOGETHER**, pin the cuffs to the leg holes (pic 8), then sew them with a zig-zag stitch.
 Measure the neck of the jumper and cut it at the centre back to length

$A+3\text{cm}$. With right sides together, sew the neck with a zig-zag stitch.

With **RIGHT SIDES TOGETHER**, pin the neck of the jumper to the neck of the dog coat then sew them together with a zig-zag stitch.
 Finish the bottom of the dog coat by turning up the edge to the inside and sewing with a zig-zag stitch.

Loopy Lulu the sheep

Loopy Lulu and
Arnold (p8)



BY JENNY OCCLESHAW

This cuddly sheep is knitted in 8-ply and is sure to be a hit with the little ones. The loop stitch is quite easy to achieve and gives the toy a lovely tactile feel. The feet, ears, tail and head are knitted in a contrast colour and you could use grey, brown or black. Always stuff soft toys very firmly so that they retain their shape as they will no doubt be subjected to plenty of cuddles.

Body

Using 3mm knitting needles and cream, cast on 8 sts.

1st row: Purl

2nd row: * P1, inc2, rep from * to end of row ... 16 sts.

3rd row: * K1, Loop St, rep from * to last 2 sts, K2.

4th row: (P1, inc2, P2) 4 times ... 24 sts.

5th row: * K2, Loop St, rep from * to last st, K1.

6th row: (P1, inc2, P4) 4 times ... 32 sts.

7th row: * K1, Loop St, rep from * to last 2 sts, K2.

8th row: (P1, inc2, P6) 4 times ... 40 sts.

9th row: * K2, Loop St, rep from * to last st, K1.

10th row: (P1, inc2, P8) 4 times ... 48 sts.

11th row: * K1, Loop St, rep from * to last 2 sts, K2.

12th row: (P1, inc2, P10) 4 times ... 56 sts.

13th row: * K2, Loop St, rep from * to last st K1.

14th row: Purl

Next row: * K1, Loop St, rep from * to last 2 sts, K2.

Next row: Purl

Rep the last **4 rows** once and then first **3 rows** again.

Begin Decreases

Next row: (P1, P3tog, P10) 4 times ...48 sts.

Next row: * K1, Loop St, rep from * to last 2 sts, K2.

Next row: (P1, P3tog, P8) 4 times ...40 sts.

Next row: *K2, Loop St, rep from * to last st, K1.

Next row: (P1, P3tog, P6) 4 times ...32 sts.

Next row: *K1, Loop St, rep from * to last 2 sts, K2.

Next row: (P1, P3tog, P4) 4 times ...24 sts.

Next row: *K2, Loop St, rep from * to last st K1.

Next row: (P1, P3tog, P2) 4 times ...16 sts.

Next row: *K1, Loop St, rep from * to last 2 sts, K2.

Next row: (P1, P3tog) 4 times ... 8 sts. Break off yarn, thread through rem sts, pull up tightly and fasten off.

To Make Up

With right sides together sew most of the under seam. Turn the right way out and stuff firmly, making a nice round ball shape. The seam is the underside of the tummy and should be fairly invisible being covered by the loops. Gather the cast on stitches with a gathering thread. The head will be sewn over these stitches.

Head

Using 3mm knitting needles and cream, cast on 20 sts.

1st row: * K1, Loop St, rep from * to last 2 sts, K2.

2nd row: P5, inc2, P7, inc2, P6...24 sts.

3rd row: * K1, Loop St, rep from * to last 2 sts, K2.

4th row: Purl

5th row: * K2, Loop St, rep from * to last st, K1

6th row: P5, P2tog, P10, P2tog, P5...22 sts. Break off cream and join in grey.

Next row: Knit

Work a further 12 rows st st.

Next row: P1, (P2tog, P1) 7 times...15 sts.

Next row: K1, (K2tog) to end... 8 sts.

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

To Make Up

Stitch the side edges together finishing at the cast-on edge. This seam runs up the centre back of the head. Stuff the head firmly and stitch across the top of the head. Mark the position for the eyes using pins then embroider using three strands of black embroidery cotton. Finally, stitch the head to the body. It's a good idea to use several pins to ensure you are happy with the placement before you sew.

Ears

(Make 2)

Using 3mm knitting needles and grey, cast on 5 sts.

1st row: Purl

2nd row: Knit

3rd row: Purl

4th row: (K2tog) 2 times, K1 ... 3 sts.

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

To Make Up

Fold the ear in half and sew the side seam. Position on each side of the head and sew in position.

Feet

(Make 4)

Using 3mm knitting needles and grey, cast on 12 sts.

1st row: Purl

2nd row: Knit

3rd row: Purl

4th row: Knit

5th row: Purl

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

To Make Up

Stitch the side seam, finishing at the cast on edge. Stuff each foot firmly. Pin the feet to the underside of the sheep and ensure that she is standing squarely. Stitch feet in position being careful not to catch the loops.

Tail

Using 3mm knitting needles and grey, cast on 8 sts.

1st row: Purl

2nd row: Knit

3rd row: Purl

4th row: Knit

5th row: Purl

6th row: Knit

7th row: Purl

8th row: (K2tog) 4 times...4 sts.

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

To Make Up

Stitch the side edges together, noting that this becomes the under seam of the tail. Stitch in position.

Scarf

Using 3mm knitting needles and bright coloured yarn, cast on 55 sts.

1st row: Knit

Cast off loosely. Darn in ends.

Knot around Loopy Lulu's neck. 



Materials

50g ball of cream 8-ply*,
50g ball of grey 8-ply*,
Scrap of 8-ply in bright colour for scarf*,
(*I recommend using pure wool)
3mm knitting needles,
Wool needle,
Polyester fibre filling,
Black embroidery thread for eyes
(use 3 strands).

Tension

Approx 24sts to 10cm over st st,
worked on 3mm knitting needles.
The tension will be tighter than
normal for 8-ply to create a firm
knitted fabric so the stuffing does
not show through.

Measurements

Height to Top of Head: 9cm

Length Head to Tail: 16cm approx.

Special abbreviations

Loop Stitch: Knit in to front of
stitch but leave loop on the left-
hand needle, bring yarn to the
front between the needles, wrap
yarn clockwise around thumb and
take yarn back between needles,
knit through back of stitch on
left hand needle. You now have a
loop at the front and two stitches
on the right-hand needle. K2tog
through the front of both sts on
right hand needle. Loop stitch
complete.

inc2: Double increase: Knit into
the front, then the back and then
the front again of the next stitch.
2 extra stitches made.



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Arnold the sheep



BY JENNY OCCLESHAW

Arnold is a soft and cuddly little crocheted sheep. He is crocheted in continuous spirals, so be sure to use a stitch marker to mark the beginning of your rounds. I have made him in 8-ply with his body in an 8-ply boucle yarn which I had lurking around—but anything fluffy and about 8-ply will do. You can make him all one colour or make his feet and head in a contrast colour if you like. If you're making him for a very little child, consider embroidering the eyes rather than using safety eyes.

Body

All rounds are worked in dc. Mark the beg of round with a stitch marker.

Using 3mm crochet hook and boucle or fluffy yarn, make a magic ring.

Round 1: 6dc into magic ring

Round 2: Inc in each dc ... 12dc.

Round 3: (dc, inc in next dc) 6 times ... 18dc.

Round 4: (dc in next 2dc, inc) 6 times ... 24dc.



Loopy Lulu (p6) and Arnold

Round 5: (dc in next 3dc, inc) 6 times... 30dc.

Round 6 to 9: 1dc in each dc around, without further increase.

Round 10: (dc in next 3dc, dec) 6 times ... 24sts.

Round 11: (dc in next 2dc, dec) 6 times ... 18sts.

Round 12: (dc in next dc, dec) 6 times ... 12sts.

Turn inside out as the inside is likely to be fluffier. Stuff the body, but not too much. You want it to hold its shape but still be cuddly and soft.

Round 13: (Dec) 6 times ... 6sts.

Fasten off and run a gathering thread around the hole to draw it together.

Head

Using 3mm crochet hook and cream or flecked yarn, make a magic ring.

Round 1: 6dc into magic ring

Round 2: Inc in each dc ... 12dc.

Round 3: (inc x 3, dc in next 3dc) 2 times ... 18dc.

Round 4: dc in next 2dc, (inc) 3 times, dc in next 5 dc, (inc) 3 times, dc in next 5dc ... 24dc.

Round 5 and 6: dc in each dc all round.

Round 7: dc in next 4dc, dec, dc in next 9dc, dec, dc in next 7dc ... 22sts.

Round 8: dc in each st all round.

Round 9: dc in next 4dc, dec, dc in next 7dc, dec, dc in next 7dc ... 20sts.

Round 10: dc in each st all round.

Round 11: dc in next 3dc, dec, dc in next 8dc, dec, dc in next 5dc ... 18sts.

Round 12: dc in next 3dc, dec, dc in next 6dc, dec, dc in next 5dc ... 16sts.

Insert the safety eyes between rows 10 and 11, leaving 2 sts in between. Stuff the head firmly.

Change to boucle yarn for the top of the head.

Round 13: (dec, dc in next 2dc) 4 times ... 12sts.

Add some additional stuffing.

Round 14: (Dec) 6 times ... 6sts.

Fasten off and stitch a running thread around the opening so that you can draw it together. You can create some additional loops on the top of the head with the tail of the boucle yarn if desired.

Feet

(Make 4)

Using 3mm crochet hook and cream or flecked yarn, make a magic ring.

Round 1: 6dc into magic ring

Round 2: inc in each dc ... 12dc.

3rd round: (dc, inc) 6 times ... 18dc.

4th round: dc in each dc all round.

5th round: (dc, dec) 6 times ... 12sts.

Materials

50g ball of 8-ply, beige, flecked or cream, for feet and head,
50g ball of 8-ply boucle for body (or fluffy 8-ply),
3mm crochet hook,
Wool needle,
Polyester fibre filling,
Pair of 0.6mm black safety eyes (optional),
Black embroidery cotton and sewing needle if embroidering the eyes,
3mm knitting needles,
Small amount of bright 8-ply wool for scarf,
Stitch marker.

Measurements

Height: Approx 9cm

Length: Approx 13cm.

Abbreviations

Inc = 2dc in next st

Dec = draw up a loop in each of next 2 sts, yoh and draw through all 3 loops.

Note: UK/Australian terminology used

6th round: dc in each dc all round ... 12dc.

Fasten off, leaving a long length of yarn for stitching. Stuff the feet firmly and pin the feet and head to the body ensuring that Arnold is nicely balanced. He doesn't want to tip forward head first. Stitch the head and feet firmly in position.

Scarf

Using 3mm knitting needles and brightly coloured yarn, cast on 55sts.

1st row: Knit.

Cast off loosely.

To Make Up

Darn in all ends. Knot firmly around Arnold's neck. 

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Butterfly Brooch

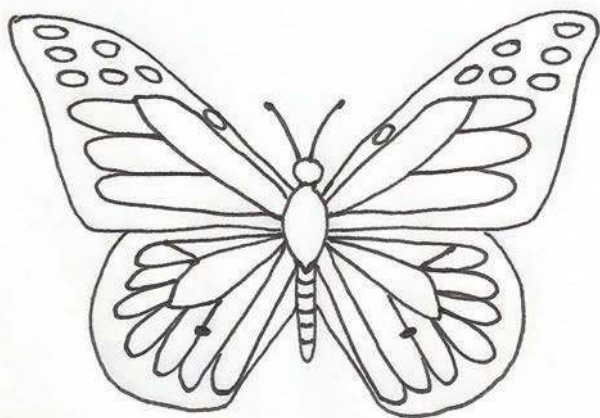
Monarch Butterflies are so magical. This is a 2D needle felting project, and you can use these techniques in any 'paint by numbers' style of artwork. The template can be enlarged if you would like bigger butterflies.

Materials

Pumpkin Pie Merino,
Orange Merino,
Tangerine Merino,
Black Merino,
Black silk tussah,
White Merino/silk blend,
Dissolvable fabric (2 pieces),
Sheet of black craft felt,
Craft glue,
Strong black thread,
Black nail varnish,
Size 36 twisted felting needle,
Sewing needle,
Dressmakers' pins,
High density foam - 20x18x10cm,
2B pencil or black pen,
A piece of 26-gauge black
jewellery wire,
Point tipped curved nail scissors,
Clover brush,
Iron.



Template



BY REENA HARWOOD



I'm Reena Harwood, and I am realising my vision of helping more people discover the amazing art form of stabbing. Needle felting is a method of creating felted objects without using water. It works by simply stabbing a notched needle continuously into raw fibre in order to create a solid object. I call it 'Acupuncture for the Soul' and it's a mindful distraction from stress, anxiety and depression. I mean *it is* a whole load of stabbing after all!

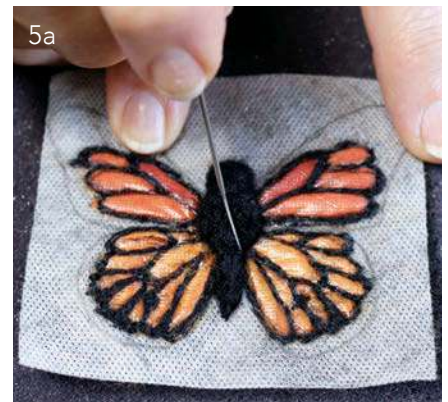
1 Tracing and placing. Trace the template provided, onto both pieces of dissolvable fabric. On a thick, dense foam base, place one template onto the sheet of black craft felt and pin in each corner.

2 Apply and Mix Colour. Break the fibres up into short lengths and stab the colour into each section equally on each side. Choose a wisp and divide it evenly, using one on each side so the wings mirror each other every step of the way. Keep this continuity throughout the entire project. Complete each stage of both wings in unison.

3 Black Markings. Place the second template over the butterfly as a guide. Pin down and snip between the wings and at the centre top and bottom, leaving the middle intact, so each panel can sit comfortably over the coloured felting. Stab the black silk tussah around the outside edge of the coloured panels.

4 Once the black markings are complete, the outside edge of the top template can be pulled away gently. Lift the butterfly up from each corner very slowly and carefully to protect the foam. Turn over and comb the back of each wing into the centre then stab it down in the centre before ironing.





5 Creating the body. Using a 3-1 ratio of black Merino and Silk Tussah respectively, mix them up and sculpt onto the body area. Stab it through and sculpt it well then turn and stab the fibres from behind also. With the strong thread sew the neck, thorax and abdomen areas to represent the segments of a butterfly's body.

Cut around the butterfly leaving a little extra beyond the line just in case you need extra room for the white markings. Cut around the head and abdomen being careful not to cut the fibre.

Place the whole butterfly into warm water and allow the template to dissolve completely. Do not rub the butterfly, just press it if need be and, once rinsed, set aside to dry.

6 White Markings. When the butterfly is dry, the white markings can be applied by eye. Apply them the same on each side as you go. It won't matter what you do as long as you keep it symmetrical. Comb the back of the wings down to the centre again and re-iron to flatten.

7 Antennae. Using a small piece of black jewellery wire bent in half, push it through the head and place a spot of glue onto the fold, pulling it inside to secure.

Add a final droplet of black nail varnish to the end of each antenna. If you like you can scallop the edges of the wings with the curved nail scissors.

To finish

Sew a brooch pin or a hair clip to the back.

Why not make a kaleidoscope of butterflies and create a magnificent art installation for your home or baby's room? 🧶

Reena Lee Harwood is an accomplished professional Australian fibre artist. You can find her work on www.reenaleecreations.com.au





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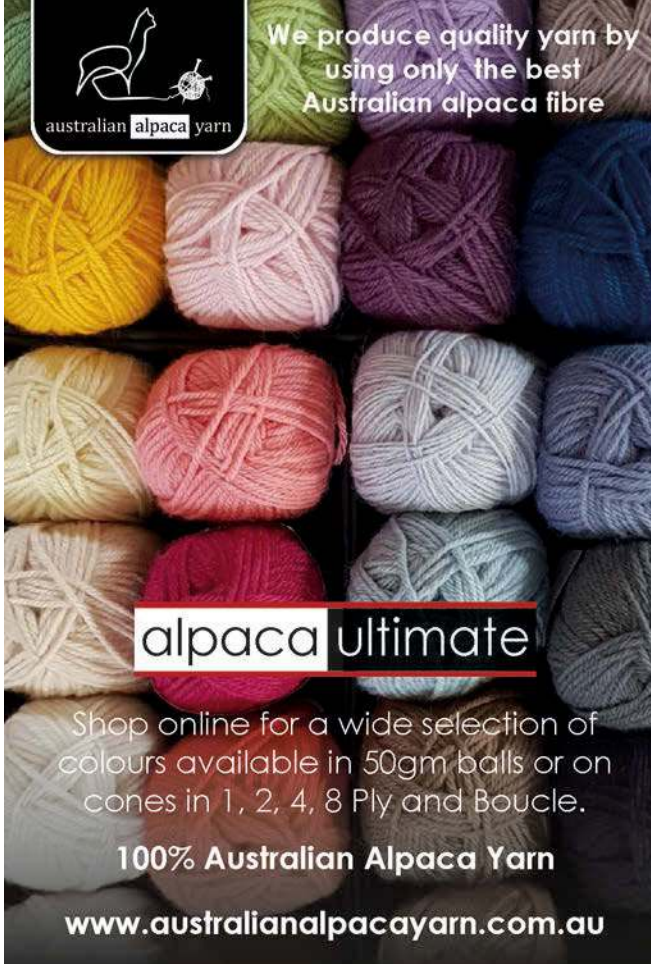
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Rosie Rabbit and Fergal Fox

Rosie Rabbit

BY JENNY OCCLESHAW

Rosie is a lop-eared rabbit knitted in 4-ply cotton. Cotton is a great choice for knitting toys as it doesn't have the elasticity of wool so it tends to maintain its shape when stuffed. Rosie is a little Rabbit, approx 15cm tall—perfect for being held in a small hand or carried in a pocket.

Body

The head starts at the bottom edge. Using 2.75mm knitting needles and 4-ply cotton, cast on 9 sts.

1st row: Purl

2nd row: K1, (kfb) 8 times ... 17 sts.

3rd row: Purl

4th row: K1, (kfb) 16 times ... 33 sts.

5th row: Purl

6th row: (K2, kfb) 11 times ... 44 sts.

Work 3 rows st st.

10th row: (K2, K2tog) 11 times ... 33 sts.

Work 5 rows st st.

16th row: K1, K2tog, (K4, K2tog) 5 times ... 27 sts.

Work 11 rows st st.

28th row: (K1, K2tog) 9 times ... 18 sts.

29th row: Purl

30th row: (K2tog) 9 times.

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

To Make Up

Stitch up back seam. Stuff body firmly, checking the shape as you go. Gather up cast-on bottom edge and finish off. Set aside.



Head

Begins at the back of the head.

Using 2.75mm knitting needles and 4-ply cotton, cast on 7 sts.

1st row: Purl

2nd row: K1, (kfb) 6 times ... 13 sts.

3rd row: Purl

4th row: K1, (kfb) 12 times ... 25 sts.

Work 3 rows st st.

8th row: K3, kfb, (K1, kfb) 2 times, K3, kfb, K1, kfb, K3, (kfb, K1) 2 times, kfb, K3 ... 33 sts.

Work 11 rows st st.

20th row: K7, (K2tog tbl, K1) 2 times, K7, (K1, K2tog) 2 times, K7 ... 29 sts.

21st row: Purl

22nd row: (K2tog tbl) 7 times, K1, (K2tog tbl) 7 times ... 15 sts.

Work 3 rows st st.

26th row: K1, (K2tog) 7 times ... 8 sts.

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

To Make Up

Stitch up back of head, leaving a small gap for stuffing. Stuff firmly and stitch



Materials

50g ball of 4-ply cotton. I used beige, but white is fine as well,
1 Pair each of 2.75mm and 3mm knitting needles,
Wool needle,
Polyester fibre filling,
Small amount of brightly coloured 8-ply wool for scarf,
Few metres of white 4-ply for tail,
Black embroidery cotton and sewing needle.

Measurements

Height: Approx 15cm

gap closed. Mark eyes with pins then embroider with three strands of embroidery cotton. Embroider nose as shown in photo using three strands of embroidery cotton. Stitch head to body very firmly. Rosie does not want her head falling off.

Arms

(Make 2)

Begins at paw end.

Using 2.75mm knitting needles and 4-ply cotton, cast on 4 sts.

1st row: Purl

2nd row: (kfb) 4 times ... 8 sts.

3rd row: Purl

4th row: (kfb) 8 times ... 16 sts.

Work 21 rows st st beg with a purl row.

Next row: (K2tog) 8 times... 8 sts.

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

To Make Up

Stitch up paws and arm seam, leaving a gap for stuffing. Stuff firmly and sew gap closed. Stitch firmly to the top of the body.

Legs

(Make 2)

Using 2.75mm knitting needles and 4-ply cotton, cast on 6 sts.

1st row: Purl

2nd row: K1, (kfb) 5 times ... 11 sts.

3rd row: Purl

4th row: K1, (kfb) 10 times ... 21 sts.

5th row: Purl

6th row: K1, (kfb, K1) 10 times ... 31 sts.

Work 5 rows st st, beg with a purl row.

12th row: K6, (K2tog) 4 times, K3, (K2tog tbl) 4 times, K6 ... 24 sts.

13th row: Purl

14th row: K7, cast off 9 sts, K7 ... 14 sts.

Work 3 rows st st.

18th row: K1, kfb, K10, kfb, K1 ... 16 sts.

Work 10 rows st st beg with a purl row.

Next row: (K2tog) all across ... 8 sts. Work 2 rows.

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

To Make Up

Stitch the cast-off stitches to form the top of the foot. This is at right angles to the leg. Stitch up the back of the leg seam, leaving a small gap for stuffing. Stuff firmly, but leaving the top part



of the leg without too much stuffing, and then stitch the gap closed. Pin legs to the lower part of Rosie's body and stitch firmly in place.

Tail

Using 2.75mm knitting needles and white 4-ply, cast on 1 st.

1st row: (K1, P1, K1, P1, K1) all into same st.

2nd row: Knit

3rd row: Purl

4th row: Knit

5th row: Purl

6th row: Knit, do not turn,* pass 2nd st on left needle over 1st, rep form * until 1st remains, fasten off.

Run a gathering thread around the outside of the work and draw up to form a nice neat bobble. Attach firmly.

Scarf

Using 3mm knitting needles and brightly coloured 8-ply, cast on 55 sts.

1st row: Knit

Cast off loosely.

To Make Up

Darn in all ends. Knot around Rosie's neck. 



Materials for Fergal

50g ball of russet 4-ply (**Colour A**),
50g ball of cream 4-ply (**Colour B**),
Small amount of black 4-ply,
Small amount of brightly coloured 4-ply for scarf,

3mm knitting needles,
2.75mm knitting needles (you can also knit him on 2.25mm knitting needles and he will be a bit smaller),
Wool needle,
Polyester fibre filling,
Black embroidery cotton and sewing needle,

NOTE: A 50g ball will make 2 little foxes

Tension

Tension will be quite firm as you want to produce a knitted fabric where the stuffing does not show through. If you naturally have loose tension try 2.25mm knitting needles.

Measurements

Height: approx 14cm to tips of ears

Fergal the Fox

BY JENNY OCCLESHAW

I love foxes, both the real thing and all manner of soft toys, both knitted and crocheted. This little fox is approx 14cm to the tips of his ears and has a very glamorous tail. Fergal is knitted in 4-ply and is not a difficult knit but requires some experience.

You will need to wind off a small amount of russet to knit either side of the white tummy patch. For the head you will need to wind off small balls of white for the nose section.

Body

Using 2.75mm knitting needles and colour A, cast on 9 sts.

Purl 1 row.

Begin shaping

1st row: (inc in next st knit wise) 8 times, K1 ... 17 sts.

2nd row: Purl

3rd row: K1, (inc in next st, K1) 8 times ... 25 sts.

4th row: Purl

5th row: K1, (inc in next st, k2) 8 times ... 33 sts. **

6th row: Purl

7th row: K1, (inc in next st, K3) 8 times ... 41 sts.

Work 5 rows st st.

Using separate little balls for each coloured area and twisting yarns tog on WS at joins, work as follows.

Next row: K20A, K1B, K20A.

Next row: P19A, P3B, P19A

Next row: K19A, K3B, K19A

Next row: P18A, P5B, P18A



Special abbreviation:

Wrap1: slip next st on to the right-hand needle, take yarn between needles to opposite side (front of work) after knit st and back of work after purl st.) Place the slipped st back on to the left-hand needle.

Next row: K18A, K5B, K18A

Next row: P18A, P5B, P18A

Next row: K17A, K7B, K17A

Next row: P17A, P7B, P17A

Next row (dec): With A: K4, (K2tog, K1) 3 times, K2tog, K2, with B: K7, with A, K2, (K2tog, K1) 3 times, K2tog, K4 ... 33 sts.

Next row: P13A, P7B, P13A

Next row: K12A, K9B, K12A

Next row: P12A, P9B, P12A

Next row (dec): With A: K2, K2tog, K4, K2tog, K2, with B: K9, with A, K2, K2tog, K4, K2tog, K2 ... 29 sts.

Next row: P10A, P9B, P10A

Next row: Dec: With A: K2, K2tog, K3, K2tog, K1, with B: K9, with A, K1, K2tog, K3, K2tog, K2 ... 25 sts.

Next row: P8A, P9B, P8A

Next row (dec): With A: (K2, K2tog) twice, with B: K9, with A, (K2tog, K2) twice ... 21 sts.

Next row: P6A, P9B, P6A.

Next row (dec): With A: K2, K2tog, K1, ssk, with B: K7, with A, K2tog, K1, K2tog, K2 ... 17 sts.

Next row: P5A, P7B, P5A

Cast off.

To Make Up

Gather cast on edge, then join row ends for back seam. Stuff body very firmly. Set aside.

Arms

(Make 2) Using 2.75mm knitting needles and black, cast on 4 sts. Purl 1 row.

1st row: inc in every st knitwise ... 8 sts.

2nd row: Purl

3rd row: * K1, inc in next st, repeat from * to end ... 12 sts.

4th row: Purl

5th row: Knit

6th row: Purl

Break off Black and join in Russet (A)

Beginning with a purl row, work 15 rows st st. Cast off.

To Make Up

Gather cast-on edge and join row ends, then stuff the arms—but not too tightly or they will stand out at right angles from the body. Flatten the top edge with the seam underneath. Sew flattened edge to sides of body at neck edge,

Head

Work as for Body to **. Work in st st for a further six rows. Using separate small balls for each coloured area and twisting yarns tog on WS at joins, work as follows:

Next row: P2B, P29A, P2B

Next row: K3B, K27A, K3B

Next row: P4B, P25A, P4B

Next row (dec): With B: K5, with A: (K2tog, K2) 5 times, K2tog, K1, with B: K5 ... 27 sts.

Next row: P5B, 17A, 5B

Next row (dec): With B, K2, K2tog, K2, with A: (K1, K2tog), 5 times, with B: K2, K2tog, K2 ... 20 sts.

Next row: P5B, P10A, P5B

Next row: K6B, K8A, K6B

Next row: P6B, 8A, 6B

Next row: With B: K2, K2tog, K2, with A: (K2tog, K1) twice, K2tog, with B: K2, K2tog, K2 ... 15 sts.

Next row: P5B, P5A, P5B

Next row: K5B, K5A, K5B

Next row: P5B, P5A, P5B

Next row (dec): With B: K1, K2tog, K1, ssk, with A: K3, with B: (K2tog, K1) twice ... 11 sts.

Next row: P4B, P3A, P4B

Next row (dec): With B: K1, K2tog, K1, ssk, with A: K1, with B: K1, K2tog, K1 ... 9 sts.

Next row: With B: P1, P2tog, with A: P1, with B: P2tog, P1, ... 6 sts.

Next row: K2B, K2A, K2B

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

To Make Up

Gather cast-on edge, pull up tightly and secure. Stitch row ends for first seven rows and last fourteen rows, leaving nine rows open for neck edge. Stuff head very firmly, checking the shape as you go. Sew open edge of

head to top of body. Match colours at front and seams at the back. Place pins in position for eyes and using three strands of black embroidery cotton work a series of straight stitches for eyes.

Nose

Using 2.75mm knitting needles and black, cast on 3 sts.

Purl 1 row.

Next row: K1, Knit into (front, back, front and back) of next st, K1 ... 6 sts.

Next row: P1, P4tog, P1.

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

Form into a very small ball and stitch to the end of Fergal's nose.

Ears - Outer Ear

(Make 2)

Using 2.75mm knitting needles and colour A, cast on 10 sts.

Beg with a purl row, work in st st, dec 1 st at beg of 2nd row and at same edge on next seven rows ... 2 sts.

Next row: Purl 2tog. Fasten off.

Ears - Inner Ear

(Make 2) Using 2.75mm knitting needles and B, cast on 10 sts. Beg with a knit row, work as for outer ear.

To Make Up

Join the ears together, wrong sides facing. Stitch to the top of the head, pinning in place first to ensure they are even and curving the bases of the ear as shown in photo.

Feet

(Make 2) Using 2.75mm knitting needles and black, cast on 5 sts.

Work 16 rows st st beg with a knit row. Cast off.

To Make up

Fold each foot in half lengthways and stitch down the 2 long sides. Insert a small amount of stuffing in each foot. Stitch the foot closed. Pin feet to the base of the body, ensuring that Fergal can stand upright. Stitch in place.

Tail

(Make 1) Using 2.75mm knitting needles and A, cast on 18 sts. *

* **1st row:** K15, wrap1, turn.

2nd row: P12, wrap1, turn.

3rd row: K10, wrap1, turn.

4th row: P8, wrap1, turn.

5th row: K6, wrap1, turn.

6th row: P4, wrap1, turn.

Next row: Knit to end.

Beg with a purl row, work 5 works st st. *

Work from *to* twice

Next row: dec: K1, K2tog, (K3, K2tog) 3 times ... 14 sts.

Next row: Purl

Stranding colour not in use loosely across back of work, cont as follows.

Next row: K4A, K1B, K5A, K1B, K3A.

Next row: P2A, (P3B, P3A) twice.

Next row: K2A, (K5B, K1A) twice.

Break off A and cont using B only.

Next row: Purl

Next row: K1, K2tog, (K3, K2tog) twice, K1 ... 11 sts.

Work 3 rows st st.

Next row: (K1, K2tog) 3 times, K2 ... 8 times.

Next row: Purl

Next row: K1, (K2tog) 3 times, K1 ... 5 sts.

Next row: Purl

Next row: K1, (K2tog) twice ... 3 sts.

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

To Make Up

Stitch row ends and stuff the tail but not too firmly. It needs to curve around Fergal's body. Stitch cast on edge to the base of the body at the back. Curve the tail around the body and secure in position with a few invisible stitches.

Scarf

Using 3.00mm knitting needles and brightly coloured yarn, cast on 55 sts.

1st row: Knit. Cast off loosely.

To Make Up

Darn in all ends. Knot around Fergal's neck. 

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Secret Colour

BY SIMONE CROSS

Who knew? There are secret colours hiding in your kitchen, your garden or local bushland. And your eyes cannot see them or predict what and where they might be!

These are colours that change with your postcode, season, weather and water—colours that can dye yarn, cloth, paper or wood. These are natural colours—used to dye fibre, and make paints, inks and furniture shellac. Some of these colours are even hiding in your fridge, spice rack or lunchbox.

Why do natural dyeing?

Most natural plant extracts are valued as renewable, low water-use and recyclable dyes. Some require not even a single added chemical to dye strongly because they contain tannin. That's worth considering in a drought. I tip my cooled dye bath contents directly on my garden, and the plants love it, especially my lime tree.

The tannins present in plants and fruits like avocado and pomegranate (skins) will bind easily to fibre, wood, leather and fabric, and allow botanical colours to bind with all of these. Tannin-rich plants abound in Australia. Eucalypts (gums), acacias (wattles), banksias and grevilleas have tannins in their leaves, bark, stems and seed pods.

Our native Australian plants truly make naturally dyed yarns ideal for babies and close-to-skin wear.



They complement any skin colour and provide a neutral, soft botanical palette for any wardrobe.

How can I dye at home?

Look inside your kitchen, bathroom or garden cupboard and you will find some ingredients used in natural dyeing—citric acid (jam making), alum (facial scrub, deodorant 'rock', water purifier), copper sulphate (garden fertilizer, fungicide, pool algacide), iron sulphate (kills moss or bindii, garden fertilizer) and washing soda (laundry wash improver).

Dye modifiers usually change the pH of your dye water and in sensitive plant dyes they will change the development of the final dye colour. Modifiers include vinegar, citric acid, and baking or washing soda. They are essential when using treated water, particularly for natural dyeing with avocado seeds.

The easiest way to dye yarn is by dyeing the skein. I mainly use **immersion dyeing** (yarn and dye in hot water) with a freshly prepared dyepot of plant material. Note that the only difference between **natural** and **synthetic** immersion dyeing is the use of either a plant-extracted or chemically-synthesized dye.

In the next few issues of **Yarn**, I'll be writing a series on dyeing with plants, which will be complemented by Alan R Jones, a horticulturalist, who will explain how best to grow the plants for dyeing.

There are five steps in any natural dyeing process, and in each article, I'll refer to these steps:

1. Soak the Yarn

Soak the yarn in plenty of fresh pH neutral water for at least ten to fifteen minutes (rainwater is best,



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tap water will need a pH modifier). Use cable or other ties to stop a yarn skein from tangling. Check the yarn is completely wet by looking for white spots of dry yarn. Squeeze the wet yarn gently along its length as you remove it from its soak and roll it up flat in an old towel. Stamp like you mean it on the towel (don't rub) until the yarn is evenly dry.

2. Mordant the Yarn

Mordant the yarn after soaking. Mordants (e.g. citric acid, alum, copper, iron) help to set the dye. Prepare a mordant bath in a pot you never use to cook with. Different mordants produce different colours. I test every plant dye bath extract for hidden colour with each different mordant.

To dye 300g or three skeins of yarn in a 7 litre stainless steel pot, I would add no more than 1-2 tbsp. of citric acid, 15g alum (1 heaped tbsp) per skein, 7g (1.5 tsp) copper sulphate or 1 tsp iron sulphate. These are the least harmful and only chemicals I use as mordants: they are naturally occurring and already present in our foods. Sometimes, you can do this step AFTER step 4.

3. Make a Dye Bath

Make a dye bath. In a 7L stainless steel or enamel pot (stew size) collect **two to three times** as much plant



matter as yarn *by weight*. Tear up the leaves and flowers or add broken-up bark, seeds and stems. Cover the plant matter with cool water and put the pan on the stove to heat. **Do not let the liquid boil**, only simmer (under 80°C). There must be no large bubbles in the dye bath, just heavy steam. Colour will disappear between 73°C and 80°C, but the yarn protein needs to open up at that temperature, so you need to keep checking and adjusting it with a thermometer if possible.

Simmer until you see strong colour in the dye bath. Inspect the colour of the water using a slotted spoon. If colour in the water isn't easily visible, use a potato masher to gently bruise the leaves, fruit or flowers. When you have a colour one shade deeper than you want, turn the heat off, particularly if you are not dyeing immediately. Don't put the lid on the pot straight away after you turn it off, because it may keep cooking and go brown. It's usual to remove the plant matter after it has donated its colour to your dyebath, either partly (with tongs) or entirely (with a sieve).

4. Dye the Yarn

Turn down the heat on the dye bath, then gently lower your yarn into the pot. Make sure it is able to move freely in the dye bath. Return the dye bath to a simmer, and keep an eye on your yarn colour. Within 5 minutes of simmering you may want to pull a small section out of the water with a skewer and check its colour (squeeze it with tongs). Remember the colour will be lighter when the yarn is dry. Every dye pot will take a different amount of time to colour your yarn.

5. Cool and Rinse

Take the yarn out of the dye bath. Cool your yarn (maybe overnight) and then rinse it in cold water. Soak it in a good pH neutral wool wash. Squeeze out the excess water in a towel and hang to dry out of direct sunlight.



Dyeing with *Avocados*

BY SIMONE CROSS

The avocado is a great plant to use when you start your dyeing adventures. You get a hint of a secret colour every time you cut open an avocado to remove the brown seed from that delicious green flesh. Look carefully inside that cut and you will see a little bit of pink colour weeping from it. The seed itself is full of tannin. Each avocado seed is a ready-made natural dye kit, the secret colours of which will surprise you.

Both the seeds and skins of avocados can be used for natural dyeing. I find the skins give a dark rusty brown colour and so I prefer to use the avocado seeds for dyeing fibre.

Don't throw out that soft avocado in your fridge without harvesting the seed, and ask your friends to collect them for you, or approach your local café—they'll be delighted that you can repurpose the seeds.



Afterwards, you can dye cotton with the avocado and knit or crochet the café owner a little thank you gift, such as the face scrubbies, above.

1 Soak the yarn thoroughly.

2 You don't need a mordant for avocados, so you could leave out this step completely, but avocado can give you a purple grey colour when mordanted with iron, and a soft cherry pink when mordanted with copper (Photo 2) (and see the note after the Daintree shawl on p24.)

3 Make the Dye Bath.

The colours you can develop in your avocado dye bath come from the seed and its brown 'skin', and are affected by the pH of the water in the dye bath, how long you soak the avocado seeds, and how many rounds of heating/cooling that you do (Photo 3 and 3b).

I have a 'witch's brew' of avocado seeds that has been reheated and cooled every four to five days for about two months, and it has a beautiful deep rosy-brown colour (see the darkest mini-skein or the edge of the pink-centred face scrubby, left). The longer the avocado is cooked, the darker the yarn. An entrancing light purple-grey colour appears when you use an iron mordant.

4 Dye the Yarn.

Avocado dye pots can dye the yarn within five minutes so keep checking. You may like a light or deeper dyed skein, or perhaps an ombre effect.

5 Cool and Rinse.



2



The best bits about avocado dyeing

- Skipping the mordant step completely (saves 15 mins),
- No chemicals at all—you can safely put your hands in the dye bath,
- Great for babies, allergies and dry skin as the avocado imparts natural oils onto the yarn,
- The yarn shines and is super soft after dyeing,
- The dyeing is really quick (5-10 mins),
- Kids can do it,
- You can solar dye with avocados in a glass jar in the sun (slowly for days) (left).



3



3b

Here are my top tips to get the best pink avocado dye:

- Use about 6 -12 whole **avocado seeds** per pot, (not the small pointy ones). These can be fresh or frozen.
- **Wash any green flesh from the seed** without scrubbing or removing the brown skin on the seed. Lightly wipe each seed with

a towel and then air dry. Seeds can be kept in the fridge for about two weeks or frozen till use. I never chop them up!

- **Discard any black seeds** or any dye bath growing mould.
- **Test the pH of your water.** I have to add 2 tsp washing soda to our tap water before I add the



avocado seeds to get it up to about pH 8–9. **Re-measure and re-adjust the water pH** with washing soda after soaking and warming the avocado dye bath, as the pH will change.

- **Use gentle heat to coax the colour** and the tannin out of the seed. Over-cooking will turn the dye bath a dark brown. If you can smell a strong avocado smell, you have gone too far! Start again with fresh seeds.

- **Repeat the heat/cool cycles** to develop the pink colour, even incubating the seeds in their dye bath overnight. Don't watch the time as you wait for the colour to develop, as each dye bath prep time is different.

- **Each heat/cool cycle** will darken the dye bath up to a beautiful rosy brown colour.

- Once the pink colour has developed in the dye bath, **strain out the seeds** before dyeing the yarn.

- Remember that the shade of pink will depend on the **fibre type**. Superwash sock yarn with nylon becomes a bright colour, silk or non-superwash yarn becomes a lighter colour, and cotton/bamboo will be the lightest. 🧶



NOTE: In the beautiful *Daintree Shawl* by Jessica Gore, (above) I hand-painted the yarn skein with iron and copper separately, *after* I dyed the yarn with light and dark avocado dye liquid, to stunning effect.

Please contact me with any questions:
gumblossomyarns@icloud.com



Growing *Avocados*

BY ALAN R JONES

(Not That Alan Jones!)



The avocado (*Persea americana*), like a lemon tree, should be in every garden in Australia. Avocado trees have a higher tolerance to frosts than lemons and, for short periods, can tolerate temperatures of -8°C once established. Originally from Mexico and Central America, these trees are now widespread. Their cultivation is now entirely reliant on humans, because there is no wild animal alive today that can disperse their seeds. It's thought that long-extinct animals, such as the giant sloth, may have helped dispersal of the seeds before human cultivation.

Healthwise, avocados are rich in monounsaturated fats and help maintain good levels of HDL cholesterol (that's the good cholesterol). They also contain high levels of vitamin E, a well-known antioxidant. The avocado has the highest fat content of any fruit.

To give your tree the best start in life only choose named cultivars that are certified disease free. The trees are vigorous growers so regular pruning is best. An avocado can produce fruit from its third year—however, some trees may take up to ten years to be fully established and produce fruit.

An established tree can grow up to 20 metres, but regularly pruning back to a few branches each year, and keeping the height to under three metres, means that the average backyard gardener can have at least one. To keep it in check, you pinch out new growth from an early stage—as you would for tomatoes—keeping the centre of the tree open, to allow plenty of airflow and to discourage fungal growth. Pruning should take place after the fruit has set, because the fruit only sets on new growth.



There's no need to net an avocado tree as birds don't seem to feed on them. They also suffer less pests than most other backyard fruit trees. The seed of the avocado contains a toxin called persin, which is harmless to humans. However, it can cause upset stomachs in cats and dogs, and in farm animals—if eaten in high enough quantities—it can prove fatal.

There are three main types of avocado: **Mexican, Guatemalan and West Indian**, with the most common cultivars being Fuerte and Hass—although there are approximately 500 cultivars to choose from. Free draining, slightly acidic soil is important as avocado roots are prone to rot—in fact, sitting in a waterlogged pot for just 48 hours can kill the tree.



The avocado tree is extremely sensitive to frosts when young, so consider moving it to a greenhouse, or even inside the house over winter if you live in an area with frosts. It needs to be in a sheltered position away from the prevailing winds and a young tree, especially, can die from sunburn. You could use shade cloth to screen the tree from the afternoon sun or spray with sunscreen for plants (yes, this product really does exist!)

Avocados have a shallow root system so they need plenty of water in the summer months. Mulch the surface to stop water evaporation and feed regularly with plenty of nitrogen. Chicken manure in pelletised form is ideal or any proprietary fertiliser specifically made for fruiting plants.

Avocados don't ripen on the tree, so within reason, you can choose when to harvest the fruit. Hass avocados can be left on the tree from November until April. Leave the picked fruit in a cupboard or pantry for about two weeks before eating it. A word of warning, though—if the mature fruit is left on the tree for more than a few months this can result in your tree only fruiting every second year.

Avocados are self-pollinating, with both male and female flowers present on the tree in spring, so there's no need for more than one tree, especially as one tree can yield up to 200 avocados per year!

Five cultivars for the suburban gardener would be:

- The **Bacon** cultivar, a quick growing, cold tolerant upright tree producing fruit from an early age. Fruit is harvested in June and July.
- The **Fuerte** cultivar is best for warmer climates but its thin skin in these climates can cause fruit rot (anthracnose). Harvest between June and October.
- The **Hass** cultivar has to be considered the best backyard variety. It has an excellent flavour, thick, almost black skin on an upright, tall tree. Harvest between September and January.
- The **Reed** cultivar produces small, rounded fruit on an upright tree. It's ideal for areas with cold, wet springs. Harvest between November and March.
- The **Wurtz** dwarf cultivar is the smallest of all avocados and can happily thrive in a pot. The tree has arched branches producing green pear-shaped fruit with a well-rounded taste. Harvest between November and February.

Avocados truly are easy to grow, so why not give one a go?



Alan is a landscape designer, plantscaper and horticulturalist, who lives in the Southern Highlands of NSW.

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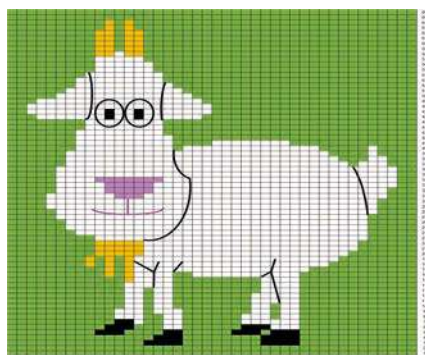
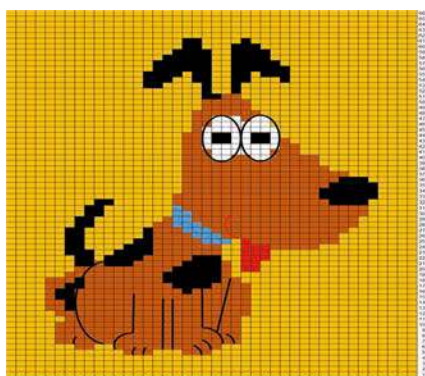
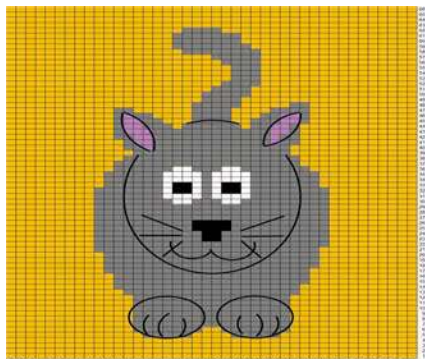
On the Farm

BY MICHELLE GORDON

Lots of cute animals and sounds make for a great playtime blanket. Whether draped over the bed or on the floor, little ones will love it.



ON THE FARM



Materials

Bendigo Woollen Mills
Classic 100% wool (200g/7oz,
400m/437yds, 11-15 wpi, CYCA #
3 DK, Aust. equiv. 8-ply),
2 Balls Colour **769** Marigold (A),
1 Ball each of the following:
613 Raven (B), **600** Periwinkle (C),
745 Rose Pink (D),
712 Pumpkin (E), **608** Holly (F),
771 Fern (G), **732** Sequest (H),
602 Almond (I), **741** Java (J) and
764 Grey (K),
Straight 4mm (US 6) needles,
Darning needle.

Tension

19.5 sts and 30 rows to 10cm/4ins
in st st.

Measurements

163cm/64" long by 122cm/48"
wide.

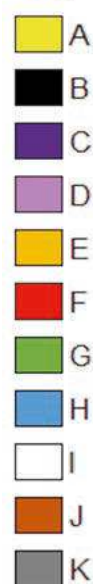
The Colours

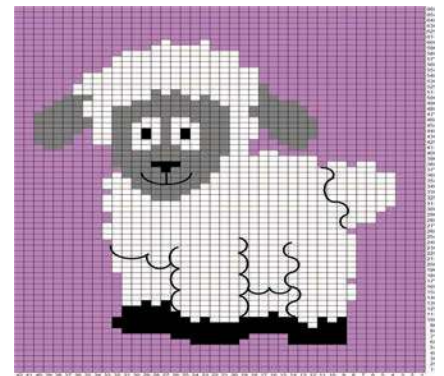
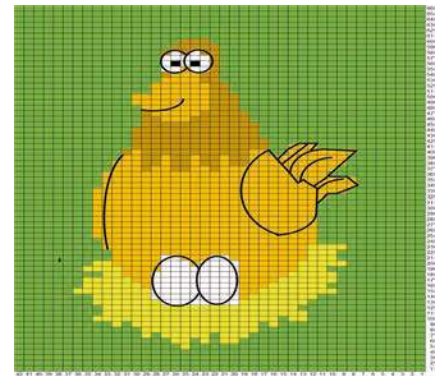
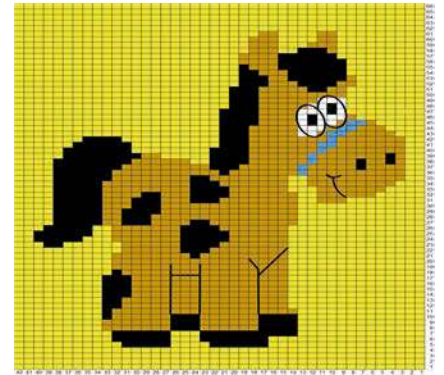
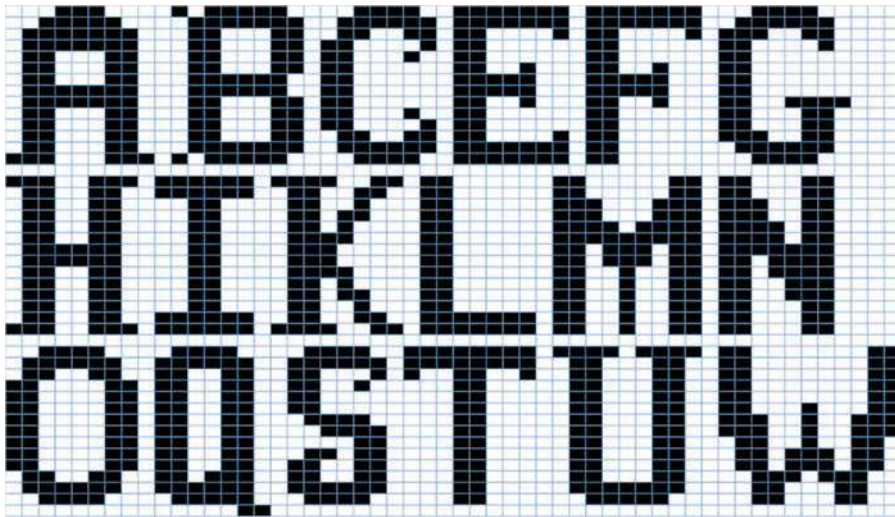
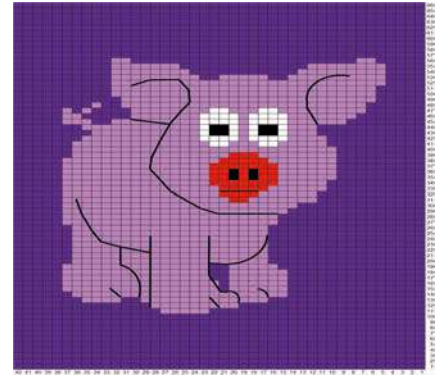
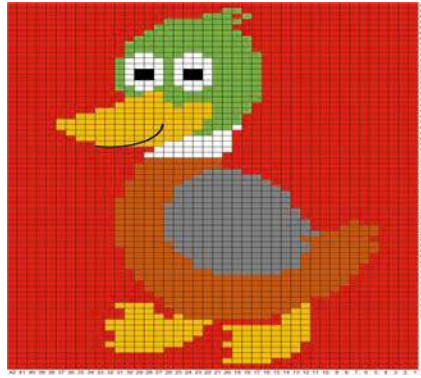
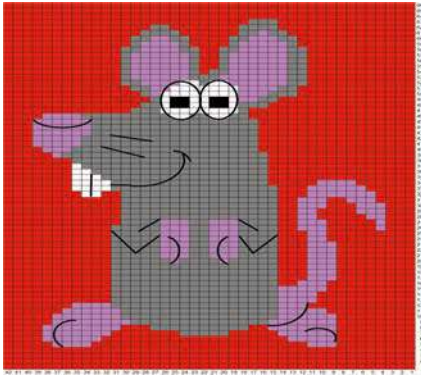
Square **Border** **Main**
Colour **Colour**

Baa **D**
Cow **A**
Cluck **G**
Cat **K**
Dog **H**
Quack **F**
Goat **I**
Moo **E**
Neigh **A**
Mouse **J**
Oink **D**
Duck **A**
Pig **D**
Bleat **G**
Horse **H**
Squeak **F**
Meow **E**
Chicken **F**
Woof **A**
Sheep **K**

K
H
E
E
A
G
H
F
C
F
C
I
A
J
G
J
D

Key





BY MICHELLE GORDON



Stitch pattern

Moss Stitch

Row 1: *K1, p1; rep from * to end.

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

Note: Each of the 20 squares are constructed the same and then using duplicate stitch and embroidery, the different details are added. If preferred, intarsia may be used but I found that the animals stood out more with the duplicate stitch method.

For ease, I suggest winding the large balls into four smaller sizes so that they can be attached where needed.

I have included instructions for covering the back of the st st sections of the blanket. It is not essential but does give a more finished look to the item. Use the yarn that is left from the front squares. Place them as desired.

Squares

(Make 20) Using the border colour cast

on 50 sts. Work 13 rows of moss stitch.

Inc row: Moss stitch 7 sts, (kfb, moss stitch 6 sts) 5 times, kfb, moss stitch 7 sts. (56 sts)

Row 15 (RS): Moss stitch 7 sts in border colour, join main colour and k 42 sts, join second ball of border colour and moss stitch 7 sts.

Row 16: Moss stitch 7 sts in border colour, p 42 in main colour, moss stitch 7 sts in border colour.

Repeat these last 2 rows 32 times.

Row 81 (Dec row): Using border colour only, moss stitch 7 sts, (k2tog, moss stitch 6 sts) 5 times, k2tog, moss stitch 7 sts. (50 sts)

Work another 13 rows of moss stitch and cast off.

Following charts and photos, duplicate stitch and embroider details on to each square. Block pieces and sew together.

Back Squares

(Make 20) Cast on 42 sts and work 66 rows of moss stitch. Cast off and sew in place over the st st centre of each square.

Border

Using colour B, cast on 4sts. Moss stitch these stitches until, when slightly stretched, the length is the same as the side to be joined to. Sew into place before casting off to make sure the length is correct. Work the two shorter sides first and then the longer two.



An interview with: *Ruth Marshall*

Ruth with her Tasmanian Tiger pelt



BY MARIA LAYNE

Ruth Marshall was born and raised in Australia, but relocated to New York and received her MFA at Pratt Institute in sculpture. She worked at the Bronx Zoo for fourteen years as an exhibit sculptor, which redirected her work. An avid young knitter, she realised that knitting animal pelts gave a very lifelike appearance, and she could adapt this technique to the markings of individual animals.

At the School of Visual Arts, Ruth is currently teaching drawing to animation students. She teaches knitting and crochet to seniors and is also running public art programming through art council funding.

Over the years, Ruth has used various materials to create art. In the early 90s her BFA in sculpture was in steel and printmaking. When she worked at the zoo, she was introduced to resins and rubbers and made art out of that. She

rediscovered knitting in the early noughties—knitting life-sized, one-of-a-kind knitted animal pelts—and has been fascinated with knitting and crochet, knotting and macramé since then.

For the past year she has been obsessed with crocheting with plastic bags (plarn—plastic yarn). She crochets hats, bags, shoes, even bird feeders! She is currently developing an art installation idea using this material.

Ruth, who has won many awards and grants over the years, works from home in a very small studio apartment. She says that this forces her to be efficient with materials and stay organised.

For the last two years she has been working on a Tasmanian Tiger pelt which she wants to work into a larger context—implanting it into a fibre environment made up of other species, plants etc. She is struggling with the contextual and logistical idea of incorporating the knitted pelts into a textile environment



Leadbeater possum #2



Numbat #2



Six tigers



Berlin Tiger Male

based on nature, and claims that this project is the most frustrating that she has ever attempted.

Although she usually works on one project at a time, right now she has several things going on at once, so she jumps around from one thing to another depending on her mood. She's currently applying for residencies in Europe. She wants to do another overseas residency

in a natural and wild place, which she thinks will help her with her Tasmanian Tiger piece.

Her advice to others is to be tenacious and not to worry what other people think. "Follow your heart. This sounds a bit hippy, but the tenacious bit is really important, you have to really hold onto your art practice tightly and not compromise." 🧶



Fur Baby Vest

BY MICHELLE GORDON



This vest knits up quickly and encourages the wearer to take in the autumn sunshine. My muse is my beautiful fur baby Athena, who takes pleasure in taking stray balls of wool away while I knit.

Stitch patterns 2x2 Rib

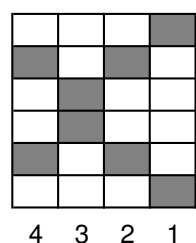
Row 1: *K2, p2; rep from * to last 2 sts, k2.
Row 2: *P2, k2; rep from * to last 2 sts, p2.

Cat chart (34 sts)

Row 1: K2 A, k2 B, k1 A, k9 B, k6 A, k9 B, k1 A, k2 B, k2 A.
Row 2: P2 A, p3 B, p1 A, p5 B, p2 A, p2 B, p4 A, p2 B, p2 A, p5 B, p1 A, p3 B, p2 A.
Row 3: K3 A, k2 B, k1 A, k6 B, [k2 A, k2 B] twice, k2 A, k6 B, k1 A, k2 B, k3 A.
Row 4: P4 A, p2 B, p1 A, p6 B, p2 A, p4 B, p2 A, p6 B, p1 A, p2 B, p4 A.
Row 5: K4 A, k9 B, k2 A, k4 B, k2 A, k9 B, k4 A.
Row 6: P4 A, p10 B, p2 A, p2 B, p2 A, p10 B, p4 A.
Row 7: K3 A, k11 B, k2 A, k2 B, k2 A, k11 B, k3 A.
Row 8: P3 A, p11 B, p2 A, p2 B, p2 A, p11 B, p3 A.
Row 9: K2 A, k12 B, k2 A, k2 B, k2 A, k12 B, k2 A.

Row 10: P2 A, p12 B, p1 A, p4 B, p1 A, p12 B, p2 A.
Row 11: K1 A, k12 B, k2 A, k4 B, k2 A, k12 B, k1 A.
Row 12: P1 A, p11 B, [p2 A, p2 B] twice, p2 A, p11 B, p1 A.
Row 13: K2 A, k7 B, [k4 A, k2 B] twice, k4 A, k7 B, k2 A.
Row 14: P2 A, p5 B, p5 A, p2 B, p6 A, p2 B, p5 A, p5 B, p2 A.
Row 15: K1 A, k6 B, k3 A, k3 B, k8 A, k3 B, k3 A, k6 B, k1 A.
Row 16: P7 B, p2 A, p3 B, p10 A, p3 B, p2 A, p7 B.
Row 17: K7 B, k2 A, k2 B, k2 A, k1 B, k6 A, k1 B, k2 A, k2 B, k2 A, k7 B.
Row 18: P1 A, p5 B, p2 A, p2 B, p3 A p2 B, p4 A, p2 B, p3 A, p2 B, p2 A, p5 B, p1 A.
Row 19: K2 A, k4 B, k2 A, k2 B, k4 A, k2 B, k2 A, k2 B, k4 A, k2 B, k2 A, k4 B, k2 A.
Row 20: P5 A, p1 B, p2 A, p3 B, p3 A, p2 B, p2 A, p2 B, p3 A, p3 B, p2 A, p1 B, p5 A.
Row 21: K9 A, k6 B, k4 A, k6 B, k9 A.
Row 22: P10 A, p4 B, p6 A, p4 B, p10 A.

Border chart (4 sts)



Key
 Colour A
 Colour B

Row 1: K1 B, k3 A.
Row 2: P1 B, p1 A, p1 B, p1 A.
Row 3: K2 A, k1 B, k1 A.
Row 4: P1 A, p1 B, p2 A.
Row 5: K1 A, k1 B, k1 A, k1 B.
Row 6: P3 A, p1 B.

Materials

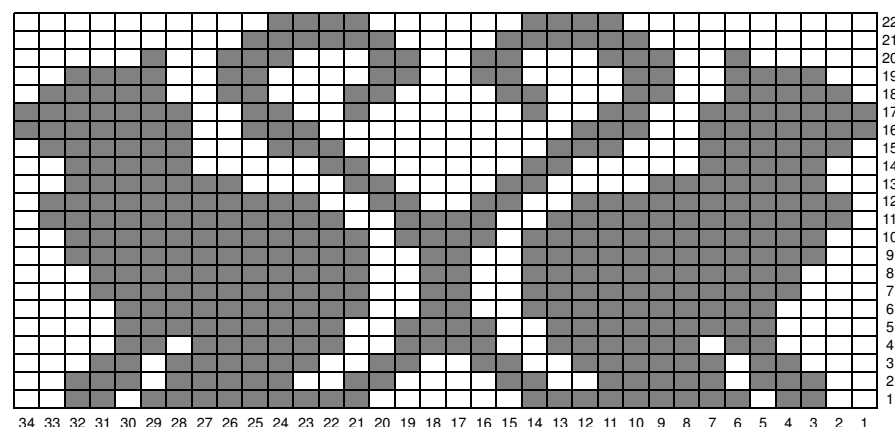
- Lincraft European Collection Confusion 50% wool, 50% acrylic (50g/1.75oz, 175m/191yds, 9-12 wpi, CYCA # 4 worsted/aran, Aust. equiv. 10-ply) 3(3, 4, 4, 4) balls in Colour **25101 Black (A)**,
- Lincraft European Collection Arcadia 50% wool, 50% acrylic (100g/3.5oz, 150m/164yds, 9-12 wpi, CYCA # 4 worsted/aran, Aust. equiv. 10-ply) 2(2, 2, 2, 3) balls in Colour **24207 Ocean (B)**,
- Lincraft Teddy Soft 100% polyester (100g/3.5oz, 60m/65yds, wpi, CYCA # 7 jumbo) 2 balls in Colour **25319 Black (C)**.
Circular 4mm (US 6) 80cm needle, Circular 4.5mm (US 7) 80cm needle, Straight 4.5mm (US 7) needles, Straight 4mm (US 6) needles, Straight 8mm (US11) needles, Darning needle, Stitch holders, Open ended Black zipper 50(50, 50, 50, 55)cm long, Black cotton thread, Sewing needle.

Tension

22 sts and 28.5 rows to 10cm/4ins in rib using 4mm needles. 19 sts and 22 rows to 10cm/4ins in pattern using 4.5mm needles. 8 sts and 13 rows to 10cm/4ins in garter stitch using 8mm needles and yarn C.

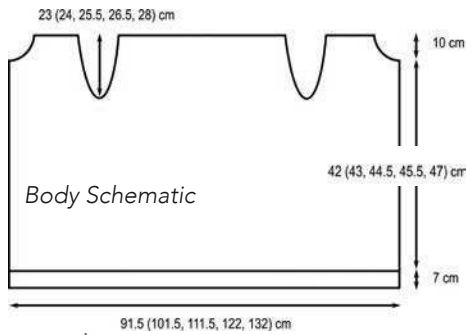
Measurements

To fit 86(96, 106, 117, 127)cm or 34(38, 42, 46, 50) inch bust. The garment is styled with positive ease. Actual bust measurement is 91.5(101.5, 111.5, 122, 132)cm. Length at centre back is 59(60, 61.5, 62.5, 64)cm.



Key Colour A Colour B





Body

Using 4mm circular needle and colour A, cast on 206(226, 246, 270, 290) sts. Work 20 rows in 2x2 rib.

Change to 4.5mm circular needle. Slip first 6 sts onto a stitch holder; knit across row decreasing 28(32, 34, 40, 32) sts evenly along the row until the last 6sts. Slip these onto a stitch holder. These stitches will form the rib up the centre of the vest. 166(182, 200, 218, 246) sts Purl 1 row.

With RS facing, attach colour B and begin cat chart as follows.

Row 1: K 6(2, 5, 2, 1) A, [cat chart row 1, k6(2, 5, 2, 1)] 4(5, 6, 7) times.

Work all 22 rows.

St st 2 rows in colour A only.

Begin on Row 1, work border chart for all 6 rows. *Please note that size L (3rd size) starts on the third st of the chart.*

St st 2 rows in colour A only.

Work all 22 rows of cat chart.

St st 2 rows in colour A only.

Work all 6 rows of border chart.

Begin armhole shaping.

Using colour A only, knit across 39(42, 46, 51, 60) sts and place on a stitch holder for the right front, cast off the next 2(3, 5, 5, 5) sts (1 st rem on RH needle), knit another 85(94, 102, 110, 120) sts for back. Slip remaining 39(42, 46, 51, 60) sts onto a stitch holder for the left front. Turn ready for WS row.

Next row: Cast off 2(3, 5, 5, 5) sts, purl to end. 84(92, 98, 106, 116) sts.

Reattach colour B to begin cat chart.

The chart will line up with the previous charts and thus each size will begin on a different st. The following show the placement for each size.

Small: K5 A, beg cat chart, patt to end. 84 sts.

Medium: Cat chart stitch 8, k2 A, patt to end. 92 sts.

Large: Cat chart stitch 8, k5 A, patt to end. 98 sts.

XL: Cat chart stitch 19, k2 A, patt to end. 106 sts.

2XL: Cat chart stitch 30, k1 A, patt to end. 116 sts.

NOTE: The last 3 sizes require further armhole shaping. For the first two sizes work the pattern without shaping.

Cast off 0(0, 1, 3, 3) sts at beg of next 2 rows, pattern to end. 84(92, 96, 100, 110) sts. Cast off 0(0, 0, 2, 2) sts at beg of next 2 rows, pattern to end. 84(92, 96, 96, 106) sts. Cast off 0(0, 0, 0, 2) sts at beg of next 4 rows, pattern to end. 84(92, 96, 96, 98) sts. Continue with cat chart, completing all 22 rows.

St st 2 rows in colour A.

Work all 6 rows of border chart.

St st 2 rows in colour A.

Work 16(18, 22, 22, 22) rows of cat chart.

St st 0(0, 0, 2, 4) rows in colour A.

Cast off all sts for back.

Slip right front stitches onto needles, ready to work a WS row in colour A only.

Next row: Cast off 2(2, 3, 5, 5) sts, purl to end. 37(40, 43, 46, 55) sts.

Attach colour B and begin cat chart.

Row 1: K6(2, 5, 2, 1) A, beg cat chart row 1 and pattern to end.

Row 2: Cast off 0(0, 0, 2, 3) sts, pattern to end. 37(40, 43, 44, 52) sts.

Rows 3, 5, 7, 9, 11, 13 & 15: Pattern to end.

Row 4: Cast off 0(0, 0, 1, 2) sts, pattern to end. 37(40, 43, 43, 50) sts.

Rows 6, 8, 10, 12, 14 & 16: Cast off 0(0, 0, 0, 1) st, pattern to end. 37(40, 43, 43, 44) sts. Continue with cat chart, completing all 22 rows.

St st 2 rows in colour A.

Work 2(4, 6, 6, 6) rows of border chart.

Work 0(0, 2, 2, 2) rows of st st in colour A.

Work 0(0, 0, 2, 6) rows of cat chart.

Begin neckline shaping, noting that each size is at a different row.

Row 1(RS): Cast off 8(8, 10, 10, 10) sts, pattern to end. 29(32, 33, 33, 34) sts.

Rows 2, 4, 6 & 8: Pattern.

Row 3: Cast off 4(4, 4, 4, 5) sts, pattern to end. 25(28, 29, 29, 29) sts.

Row 5: Cast off 2(3, 3, 3, 3) sts, pattern to end. 23(25, 26, 26, 26) sts.

Rows 7 & 9: Cast off 1 st, pattern to end. 21(23, 24, 24, 24) sts.

Work another 13 rows without further shaping and cast off.

Slip the left front sts onto the needle and attach colour A, with right side facing.

Next row: Cast off 2(2, 3, 5, 5) sts, knit to end. 37(40, 43, 46, 55) sts.

Purl 1 row. Attach colour B and begin cat chart. Again, each size will start at a different spot along the row. Sizes small, medium, XL and 2XL all begin in the cat chart on stitches 4, 33, 27 and 16 respectively. The large size begins in the space between repeats, with 4 sts instead of 5 in colour A.

Row 1: Cast off 0(0, 0, 2, 3) sts, pattern to end. 37(40, 43, 44, 52) sts.

Rows 2, 4, 6, 8, 10, 12 & 14: Pattern.

Row 3: Cast off 0(0, 0, 1, 2) sts, pattern to end. 37(40, 43, 43, 50) sts.

Rows 5, 7, 9, 11, 13 & 15: Cast off 0(0, 0, 0, 1) st, pattern to end. 37(40, 43, 43, 44) sts. Continue without further shaping until all 22 rows of cat chart are completed.

St st 2 rows in colour A.

Work 3(5, 6, 6, 6) rows in border chart.

Work 0(0, 2, 2, 2) rows in st st in colour A.

Work 0(0, 1, 3, 7) rows in cat chart.

Begin neckline shaping.

Note: Each size is at a different row in the left front. Continue in the set order for each size.

Row 1(WS): Cast off 8(8, 10, 10, 10) sts, pattern to end. 29(32, 33, 33, 34) sts.

Rows 2, 4, 6 & 8: Pattern.

Row 3: Cast off 4(4, 4, 4, 5) sts, pattern to end. 25(28, 29, 29, 29) sts.

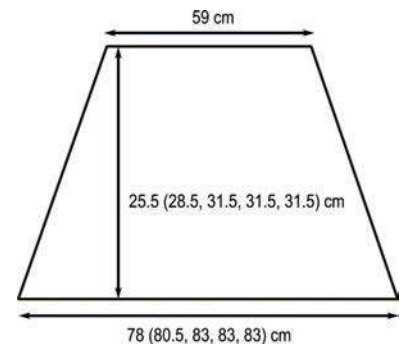
Row 5: Cast off 2(3, 3, 3, 3) sts, pattern to end. 23(25, 26, 26, 26) sts.

Rows 7 & 9: Cast off 1 st at beg of row, pattern to end. 21(23, 24, 24, 24) sts. Pattern 12 more rows. Cast off remaining sts. Slip right front band sts onto 4mm needle and work in rib over the 6 sts until it is the same length as the front. Cast off and sew in place.

Repeat for the left front band.

Block piece. Sew shoulder seams.

Hood



With yarn C and 8mm needles, cast on 65(67, 69, 69, 69) sts.

Knit 3 rows.

Dec Row: K2tog, knit to last 2 sts, k2tog. 63(65, 67, 67, 67) sts.

Repeat these last 4 rows 7(8, 9, 9, 9) times. 49 sts.

Knit 2 rows. Cast off. Fold the short end (cast off end) in half and sew together. Pin the sloped sides around the neck of garment and sew in place.

The cast on edge (which is not sewn to any part of the vest) becomes the edge of the hood that goes around the face.

Finishing

With 4mm circular needle and yarn A, pick up and knit 104(108, 112, 120, 128) sts around armhole edge.

Rib 4 rows and cast off.

Repeat for second armhole.

Sew in zipper with cotton thread.



Yarns from *Pet Fur*



Have you even brushed your beloved pet and shaken your head at just how much fur they shed? My cats shed so much I now only wear clothes the same colour as the cats (even if they weren't the same colour to start with!)

You may also have noticed that your pet's fur can be as soft as any roving. As it turns out, it can be spun! Treated right, you can repurpose your pet's soft cuddly fur into something befitting their status as the rightful head of the household.

This method has been used for centuries, and yarn made from dog fur even has a name—chiengora (chien is French for dog). Dog hair was spun in pre-historic Scandinavia, and it has been discovered in textiles made by the Navajo of North America. In fact, it was the main fibre spun on the Northern American continent before sheep were introduced by the Spaniards.

The first thing to do is collect the fur. Don't use a plastic bag, as any condensation will collect in the bag and felt the fur.

A cloth bag (such as a cushion cover or pillowcase) is suitable to collect

BY NAOMI JAMES

the fur. You will probably need at least 100-200g for most small projects. Cat and dog fur, especially that of the most common domestic breeds, usually has a very short staple, so it may not be suitable to spin on its own. You may need to blend it with alpaca or merino wool, which will boost the volume.

Once you have collected enough, you will need to wash it. The water doesn't need to be very hot, as pet hair doesn't contain lanolin or grease—it just needs rinsing to clear dander and any odour. Mix some pet shampoo in a bowl of lukewarm water, and slide the fur in carefully to immerse it without moving it around too much. Make sure you don't agitate it a lot when it's wet, as again, you don't want to felt it prematurely.

Once it has been rinsed and you have gently squeezed out any excess soap, strain it through a sieve. Lay it thinly on a towel, and dry it somewhere flat. If you need to store it once it's dry, use a clean cotton bag or pillowcase.

You can card your pet's hair with another animal fibre to strengthen the yarn, especially if it's very short or fine. Try spinning a black pet's

fur with white alpaca, or vice versa, for a heathered effect. Longer fibres will spin better, such as fur from a samoyed or a maine coon, but any sufficiently fine and soft fur should work well if blended properly.

Chiengora doesn't smell like wet dog, contrary to popular belief, any more than your washed cardigan smells like wet sheep. However, you do need to treat the things you make gently—wash them in wool wash, and dry them flat.

Once you have your yarn, you can use it for anything you like. Make a scarf so you can bring your pet with you wherever you go (even to work or while you're travelling). Crochet a blanket for a puppy, so it can curl up in its mother's embrace when she's gone. Or commemorate your departed family member with a knitted photo frame, or cushion cover so you can snuggle with your best friend forever. An amigurumi crocheted doll of your pet—or a felted portrait—made from its own fur, might just be the perfect memorial.

So next time you're brushing down your friend, and wondering how it's possible for such a small animal to produce so much fur, don't automatically throw it away. Collect it, and get crafty!

Grumblefloof

Cliff heard it before he saw it. A high-pitched, indignant meowing in the corner of the building right before his bus stop, and for a moment, he thought, "It's obviously somebody else's cat."

But the meow sounded young and high pitched, and Cliff knew what that meant—a baby. A voice in his head said *We're saving for a wedding!* And then another voice in his head said, *But Kyle would never forgive me for just walking away.*

That did it. Kyle, open heart, sunny smile, and all, was Cliff's touchstone. Cliff may have never owned a pet before, but if he was ever wondering how to be a better human being, he asked himself what the love of his life would do, and that was the answer.

"Hello, there, floof," he murmured, shoving at the weeds next to the building. "Let me see you." The creature he pulled out was grey and rumped. Narrowed eyes, crooked jaw—not your classically adorable kitten, but as Cliff held it against his chest and sheltered the poor thing from the blustery day, it started to purr against him, and Cliff let out a sigh. "Let's get you home then," he sighed. "Kyle's family knows pets—he'll have an idea of what to do."

"A kitten!" Kyle gasped, rushing up to Cliff as he walked through the door. "For me?" Cliff grimaced. "No, love—I was thinking more a kitten for the RSPCA, or a vet or—" "Oh, he's a grumpy thing," Kyle crooned, using the sweatshirt he was wearing to dry the kitten off. "Let's see, you'll need shots and spaying and flea treatment and..." He pulled out his phone with one hand and took the kitten in a cradle hold with the other. "Run a bath in the sink,

BY AMY LANE

Cliff—I'm going to ring up the vets and see if they can fit him in."

Cliff looked anxiously around their new flat—they had yet to decorate it with more than things they had knitted themselves. Kyle's throw pillows, a lap blanket Cliff had made out of scraps. He'd had visions of end tables and vases and tapestries or pictures on the walls, just as soon as the wedding expenses were covered. As he followed Kyle into the bathroom, those visions faded like an old photograph, leaving balls of tangled yarn and shredded drapes in their place.

"So, uh, Kyle, you, uh, know what they say about free cats, right?" Kyle grinned at him, his face alight with excitement and so many plans. "There's no such thing as a free cat," he replied. "Oh no. This little bundle of fleas is going to cost us quite a bit." He stuck his hand into the basin and tested the water. "C'mon, little one. Let's get you cleaned up and dried off. I've got some tuna in the cupboard and it will do for now." The rumped grey kitten let out an indignant squawk as Kyle put him in the soapy water, but as Cliff watched the fleas bail from his fur he thought the poor thing would probably be better off.

"But you know," Cliff continued doggedly. "We were going to furnish the flat. Newlyweds and all that." He gave a sheepish smile. "Can't do that if we're spending all our money on a grumbly little floof, now can we?" Kyle beamed at him. "So we'll spend our money on cat furniture instead. Won't it be exciting?" Cliff sighed, his visions of the perfect flat fading as he sought to please his more than perfect fiancé. "It will be amazing," he said, letting go of end tables and vases and tapestries.



"What are we going to call our very expensive free cat?" "Mm..."

They debated then, as they dried the cat off and made calls to the vet. They debated as they fixed dinner and fed the vocal creature half a can of tuna that he devoured without blinking. And they debated as they sat on the couch, dangling a cat toy hastily created with scrap yarn fashioned into pompoms and tied together with string.

It wasn't until Kyle called up his niece, Ally, and showed her their new family member, that the perfect name dropped into their laps. "Uncle Kyle he's perfect!" she proclaimed, little pigtailed bobbing. "Cliff says he's a right grumbly piece of floof," Kyle said. "But he really does seem to adore us." "He adores you," Cliff said dryly. "He's like Uncle Cliff," Ally said. "He grumbles a lot, but he's really very cuddly, isn't he?"

Kyle beamed at Cliff, making him feel like a hero, and Cliff thought that he'd give up pretty much anything to have Kyle think of him like that. "We shall call him Grumblefloof," Ally said, and like most of her proclamations, it turned out to be true. After she hung up, Kyle leaned against Cliff's chest and dangled that gorgeous bit of yarn for the kitten to play with. "Grumblefloof," he said contentedly. "It's a good thing we named the cat that, or it would have to be you." 



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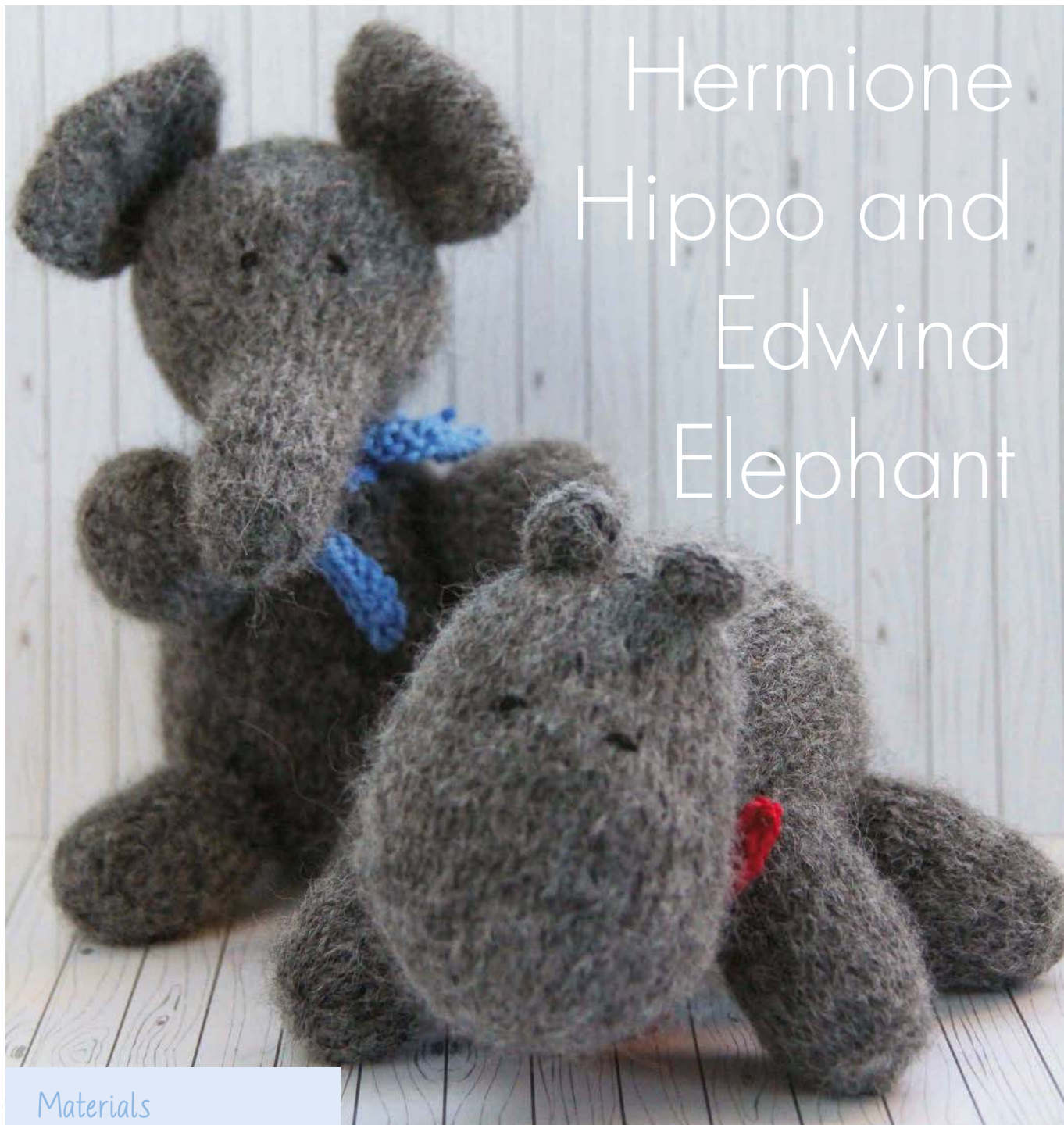
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Hermione Hippo and Edwina Elephant



Materials

50g ball of Air Alpaca (1 ball for each toy)
2.75mm and 3mm knitting needles
Wool needle
Polyester fibre filling
Sewing needle and black embroidery cotton for eyes
Small amount of bright 8-ply for scarves

Measurements

Hermione Hippo
Height: approx 9cm
Length: approx 16cm
Edwina Elephant
Height sitting up: approx. 17cm

This lovely cuddly pair of soft toys can be knitted from one pattern with the exception of the heads and ears. I have knitted them in lovely Air Alpaca which gives them a beautiful soft feel but you could knit them in any wool yarn of approximately 5 – 8-ply. The size of the finished toy will just vary slightly.

BY JENNY OCCLESHAW



Bodies for both

(Make 1 each)

Using 2.75mm knitting needles, cast on 9 sts.

1st row: Purl.

2nd row: K1, (kfb in next st) 8 times ... 17 sts.

3rd row: Purl.

4th row: K1, (kfb, K1) x 8 ... 25 sts.

5th row: Purl.

6th row: K1, (kfb, K2) x 8 ... 33 sts.

7th row: Purl.
8th row: K1, (kfb, K3) x 8 ... 41 sts.
9th row: Purl.
10th row: K1, (kfb, K4) x 8 ... 49 sts.
 Work 21 rows st st. beg with a purl row.
32nd row: K10, K2tog, K10, ssk, K2tog, K10, ssk, K11 ... 45 sts.
 Work 3 rows st st.
36th row: K9, K2tog, K9, ssk, K2tog, K9, ssk, K10 ... 41 sts.
37th row: Purl.
38th row: K8, K2tog, K8, ssk, K2tog, K8, ssk, K9 ... 37 sts.
39th row: Purl.
40th row: K7, K2tog, K7, ssk, K2tog, K7, ssk, K8 ... 33 sts.
41st row: Purl.
42nd row: K6, K2tog, K6, ssk, K2tog, K6, ssk, K7 ... 29 sts.
43rd row: Purl.
44th row: K5, K2tog, K5, ssk, K2tog, K5, ssk, K6 ... 25 sts.
45th row: Purl.
46th row: K4, K2tog, K4, ssk, K2tog, K4, ssk, K5 ... 21 sts.
47th row: Purl.
48th row: K3, K2tog, K3, ssk, K2tog, K3, ssk, K4 ... 17 sts.
49th row: Purl.
 Cast off.

Hermione

Head

Using 2.75mm knitting needles, cast on 10 sts.

1st row: Purl.
2nd row: K1, (kfb) x 9 ... 19 sts.
3rd row: Purl.
4th row: K1, (kfb, k1) x 9 ... 28 sts.
5th row: Purl.
6th row: K1, (kfb, k2) x 9 ... 37 sts.
 Work 13 rows st st, without further shaping.
20th row: K4, (kfb, k2) x 4, K5, (K2, kfb) x 4, K4 ... 45 sts.
 Work 15 rows st st.
36th row: K1, (K2tog, K3) x 8, K2tog, K2 ... 36 sts.
37th row: Purl.
38th row: K1, (K2tog, K2) x 8, K2tog, K1 ... 27 sts.
39th row: Purl.
40th row: K1, (K2tog, K1) x 8, K2tog ... 18 sts.
41st row: Purl.
42nd row: K2tog all across.



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

Ears

(Make 2) Using 2.75mm knitting needles, cast on 12 sts.

1st row: Knit.
2nd row: Knit.
3rd row: Knit.
4th row: K2tog all across.
 Break off yarn, thread through rem sts, pull up tightly and fasten off.

To Make Up

Body: Stitch the side edges right sides together, leaving an opening. Turn the right side out and stuff firmly. Stitch the opening closed. Leave the cast-off edge open at the neck. Gather the cast on sts together with a running st at the bottom of the body to finish.

Head: The cast-off stitches form the nose. Stitch the side edges together noting that the seam will run down the centre of the underside of the head. Leave a small opening and stuff the head firmly. Gather the cast on sts together at the back of the head to finish. Pin the head to the body, checking for position. Refer to photo. Stitch firmly in place. Mark the position for the eyes with pins, and using 3 strands of black embroidery thread stitch the eyes using small straight stitches.

Ears: Stitch the side edges onto the top back of the head. Note that the cast on edge is the outer edge of the ear. Hermione has very small ears.

Legs for both

(Make 4 for each toy) Using 2.75mm knitting needles, cast on 17 sts.



1st row: Purl.

2nd row: K1, kfb, knit to last 2 sts, kfb, K1 ... 19 sts.

Work 5 rows st st, beg with a purl row. Rep these 6 rows a further 4 times ... 25 sts.

Next row: Knit.

Next row: P1, (P2tog) all across to end. Break off yarn, thread through rem sts, pull up tightly and fasten off.

Tail for both

(Make one for each toy) Using 2.75mm knitting needles, cast on 8 sts.

1st row: Knit. Cast off.

Scarf for both

(make 1 for each toy) Using 3mm knitting needles and brightly coloured wool, cast on 55 sts.

1st row: Knit.

Cast off loosely and darn in all ends.

Edwina

Head

Using 2.75mm knitting needles, cast on 10 sts.

1st row: Purl.

2nd row: K1, (kfb) 9 times, K1 ... 19 sts.

3rd row: Purl.

4th row: (K1, kfb) 9, k1 ... 28 sts.

5th row: Purl.

6th row: (K2, kfb) 9 times, K1 ... 37 sts.

7th row: Purl.

8th row: Knit.

9th row: Purl.

10th row: (K3, kfb) 9 times, K1 ... 46 sts. Work 15 rows st st.

26th row: K1, (K2, ssk) 5 times, K4, (K2tog, K2) 5 times, K1 ... 36sts.

27th row: Purl.

28th row: K1, (K1, ssk) 5 times, K4, (K2tog, K1) 5 times, K1 ... 26 sts.

29th row: Purl.

30th row: K1, (ssk) 5 times, K4, (K2tog) 5 times, K1 ... 16 sts.

Work 28 rows st st.

Rows 59 and 60: Purl.

61st row: (P2tog) 8 times ... 8 sts.

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

Ears

(Make 2) Using 2.75mm knitting needles, cast on 9 sts.

1st row: Purl.

2nd row: K2, (kfb, K1) x 3, K1 ... 12st.

3rd row: Purl.

4th row: K2, (kfb, K2) x 3, K1 ... 15 sts.

5th row: Purl.

6th row: K2, (kfb, K3) x 3, K1 ... 18 sts.

work 3 rows st st.

10th row: K2, (kfb, K4) x 3, K1 ... 21 sts.

Work 3 rows st st.

14th row: K2, (K2tog, K4, x 3, K1 ... 18 sts.

15th row: Purl.

16th row: K2, (K2tog, K3) x 3, K1 ... 15 sts.

17th row: Purl.

18th row: K2, (kfb, K3) x 3, K1 ... 18 sts.

19th row: Purl.

20th row: K2, (kfb, K4) x 3, K1 ... 21 sts.

Work 3 rows st st.

24th row: K2, (K2tog, K4) x 3, K1 ... 18 sts.

Work 3 rows st st.

28th row: K2, (K2tog, K3) x 3, K1 ... 15 sts.

29th row: Purl.

30th row: K2, (K2tog, K2) x 3, K1 ... 12 sts.

31st row: Purl.

32nd row: K2, (K2tog, K1) x 3, K1 ... 9 sts. Cast off.

To Make Up

Edwina's Body: Stitch the side edges right sides together, leaving an opening. Turn the right side out and stuff firmly. Stitch the opening closed. Leave the cast-off edge open at the neck. Gather the cast on sts together with a running st at the bottom of the body to finish.

Legs: The gathered edge is the foot: stitch the side seams and then stuff legs firmly. The tops of legs will be open. Pin into position on the underside of the bodies. Stitch firmly into place.

Head: The cast off sts are the end of the trunk. With right sides together stitch half the trunk seam and half the head seam so that there is still an opening in the middle. Turn the right way out and stuff very firmly, checking the shape as you go. Stitch the opening closed. Mark the position of the eyes with pins and embroider using 3 strands of black embroidery cotton and small straight stitches. Attach the head to the neck, pinning in place first and ensuring that it is firmly attached. No elephant wants a wobbly head.

Ears: Fold each ear in half and stitch around the open edges. Stitch the cast on/off edge to Edwina's head, pinning in position first to ensure that they are equally spaced.

Make Up for both

Tails: Darn in one end of the tail and use the other end to attach.

Knot a scarf around each toy's neck. 

Animal Print in Tapestry Crochet

BY MARA CUNNETT

Not gonna lie, this issue's theme was an emotional rollercoaster for me. I started off with the aim of testing out different tapestry crochet techniques using animal print patterns. What I found was that I either love tapestry crochet or I really don't, depending on how it's worked!

My first project was going to be a three-colour leopard print cushion, for which I had already sourced the yarn and pattern. In this project, the tapestry was worked using dc stitches, changing colours on the last step of the stitch before the colour change, then carrying the strands of unused colours inside and to the back of the stitches. This is a pretty standard tapestry technique, and most patterns seem to use this method.

In the pattern I used, the rows are worked back and forth rather than in the round, meaning that when you work a wrong-side row, you have to be very conscious of keeping the unused strands pulled towards you, instead of away from you, as would normally be the case. As I discovered, this makes it difficult to see where to insert the hook, and gets quite messy when you have constant colour changes. I found myself praying for just one stitch that I could start and finish in the same colour!

I was about four rows into this project—my patience wearing thin and a whopping great tangle of yarns on the couch—when I realised that completing the whole cushion cover was just not going to happen. I decided to start again and hook a smaller swatch instead, which was plenty for me to know that standard dc tapestry is not my favourite technique.

It's quite fiddly and the end result is all too untidy. The reason for this happening is that dc stitches will naturally stack diagonally to the right as each row is worked, so the design will always lean in this direction. If you're working back and forth, you change direction on every row, so that right-slant then becomes a zigzag. The colour changes are more likely to show through this way, and it's impossible to hide the unused colours properly at all times, so the completed piece has a kind of messy, 'scribbled' effect. For someone like myself, those imperfections drive me crazy! [A]



Abandoned cushion cover



At the same time as I was trying out dc tapestry in leopard print, I also happened to be crocheting for myself a colourwork jumper in the round, using a different variation on tapestry crochet – Waistcoat Stitch, or as the Americans call it “Centred Single Crochet (CSC)”.



In this technique, instead of working under the top loops of the dc stitch, you work into the ‘v’ shape underneath them. This gives very neat lines, and perfectly aligned ‘v’ stitches, which look similar to knit stitches. The trick in this technique is to keep your stitches loose, using a larger hook size than usual. If you forget to keep the stitches loose, you’ll have great difficulty getting the hook inserted in these stitches on the next round, and this may result in a calloused middle finger as you painfully stab at the stitch again and again. Ask me how I know! [B]

Waistcoat Stitch is a little slower than normal tapestry crochet, but with loose stitches, it will speed up, and I promise you the effect is well worth it. Some people use small balls or bobbins to swap between colours. However, I opted to attach the full skeins, and perform an ‘untwist’ every couple of rounds. One thing that disturbed me a little was that I could still see the unused strands carried through between the stitches, particularly when the fabric was stretched. I got around this by picking up the unused strand from the row below on each stitch. This probably doubles the amount of time taken, as you can’t get a proper rhythm going, but I have found it to be well worth it for the clean and polished look at the end. It certainly eases my mild OCD! [B]

Next, I tried a different variation of tapestry crochet in a giraffe print swatch, using back-loop only (BLO) dc stitches, and ending off the yarn after every row. It was a revelation! Quick and easy, and not even a glimpse of the unused yarn being carried across. Sure, I had so many loose ends that I had to make a fringe out of them, but I genuinely don’t mind the end-weaving for the end result. The finished swatch has a ridged, almost woven-looking

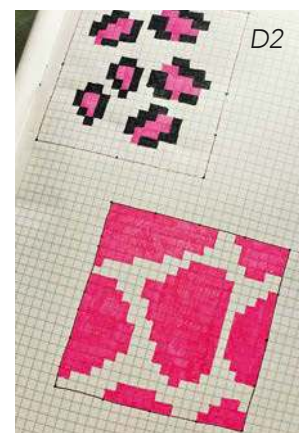


texture and creates an interesting but uniform silhouette. The stitches still slant slightly to the left, but in a much more aesthetically pleasing way. I would work another project using this technique in a heartbeat. [C]

Shortly after I finished the giraffe print swatch, I came across a video tutorial by crochet designer Anna Nikipiowicz. In it, she demonstrates an amazing two-handed technique for working two colours and making the colour changes in dc BLO tapestry. Essentially, one colour of yarn is fed through using the left hand, and one colour fed through using the right hand to place a loop over the hook. The result is a very fast, very neat colour change, without having to put down one colour and pick up the next on every stitch. It’s definitely worth checking out this video if you’re planning a project in this type of tapestry.

WHAT I LEARNED

- Think carefully about whether you’ll be working in the round, back and forth, or in one direction. Then choose your technique carefully. These factors have a big impact on the look of the finished design.
- When carrying unworked yarn across several stitches, give the fabric a gentle stretch every now and again, to make sure the strands don’t pull too tightly and pucker the fabric.
- The chart is your friend. I drew my charts up on graph paper and coloured them in with markers to make it easier to see from a distance. Sometimes it helps to mark the rows off as you go. [D2]
- Tapestry crochet can be triggering for those of us with a tendency toward OCD or perfectionism!



Designer Acknowledgements

Leopard Print Cushion – Eleonora Tully

Taroko Sweater – Nomad Stitches

Giraffe swatch inspired by **Giraffe Chart** – Lea Barrick

Two-Handed Tapestry video on Instagram

– @AnnaNikipiowicz. 



Animal Hand Puppets

BY RACHEL PRESTON



Bring a child's imagination to life with these super-cute felted animal hand puppets. These instructions will take you through the process of creating a cool funky shark—however the options are endless. You can create many different animals using the same instructions and mixing up the colours and decorations. This is a perfect project to work on as a family or a wonderful gift for that special little person in your life.

Method

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

Cut the resists. You can create the resist from any material that is durable, waterproof and flexible. It will need to hold up to the felting process. I've used a rubber drawer liner that can be purchased from most two dollar shops. This material can be used over and over again.

Cut two resists using the shape shown as a guide (Photo 1)—one approx. 21cm long and 13cm wide and one other slightly smaller approximately 18cm long and 13cm wide.

The resists will appear a bit on the large side for the finished size of the puppet.

Rest assured that it is all part of the plan, because as the wool felts it will shrink. Put the resists to one side. Prepare the wool roving, the bubble wrap, a towel, and some warm soapy water.

To make up a soapy solution:

Fill the plastic bottle with warm water and add about ten drops or a good squirt of the biodegradable detergent or your chosen soap. The water should feel slippery to touch.

Materials

Approx. 30g of wool roving per puppet,
Pieces of ready-made felt in various colours—these will be used for the features of the puppet and can be found in most craft stores,
Rubber drawer liner for the resist, approx. 25cm x 30cm,
2 pieces of bubble wrap,
A small old towel,
A bottle with a lid that will restrict the flow of water—I use an old detergent bottle,
Soap—it's important to use a soap that is gentle on your hands, I use biodegradable dishwashing liquid,
Fabric glue and scissors.





On the towel, lay one of the pieces of bubble wrap, bubble side up. Lay the larger resist on the bubble wrap. Pull tufts of wool from the wool roving. Gently pull and separate small tufts of wool from the very tip of the length. It helps to hold the roving in one hand about 15-20cm away from the end and gently pull fibres away with the other hand.

Lay the tuft on the resist in a horizontal direction allowing it to hang over the edge of the resist a little. The part of the wool that hangs over the side will create the sides of the puppet. It's not necessary to have any overhang at the base of the puppet as this is where the hand will sit inside the puppet.

Continue to lay tufts, covering the entire resist with wool.

Lay a second layer of tufts over the resist, this time laying the tufts at a 90-degree angle to the first layer. Crossing over the layers of tufts like this will assist in the felting process.

We now have our first layer of wool. Gently sprinkle the fibres with the soapy solution, being careful not to disrupt the fibres and adding enough water to wet the fibres.

Lay the second piece of bubble wrap over the wet fibres, bubble side down, and gently pat and push down onto the layers. You can add a little of the soapy solution to the top of the bubble wrap, so your

hands move smoothly.

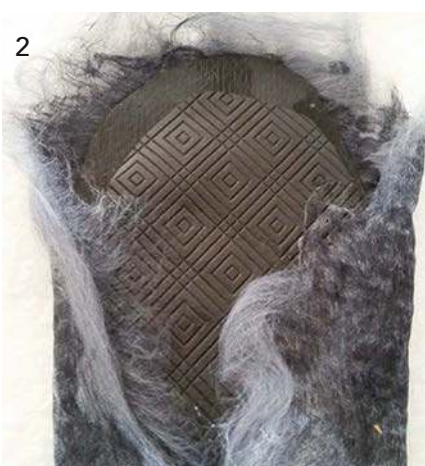
Move over the entire piece. You will notice that the water will move through the wool as you rub over it. Continue to rub over the wool for a couple of minutes. Remove the top bubble wrap and flip the entire piece over.

You will now have the other side of the resist facing up with a little overhang of wool around the edges. Place the second resist on top of the first. As this resist is a bit smaller than the first, it will not cover the bottom resist completely. Align the top resist so that there is about 1.5cm of the bottom resist visible at the curve of the resist.

Fold in the overhang of wool at the sides of the resist to about 5cm from the top of the curve of the top resist. Stop about 5cm from the top of the curve of the top resist. Leave the curved part of the resist and the bottom edge alone. (Photo 2)

Gently lift the top part of the top resist only about 5cm from the top and fold in the edges around the curve of the bottom resist (Photo 3). Place a small piece of bubble wrap between the two resists to keep that top 5cm separate and allow the top resist to sit back flat on the bottom resist.

Lay a layer of wool over the top resist in the same manner as for the first layer, crisscrossing the fibres over and allowing some of the wool to hang over the edges a little. Cover the entire top resist. Sprinkle



soapy water over the layer and rub with the bubble wrap—bubble side down—for a few minutes to settle the wool. Gently peel back the top 5cm of the top resist from the bottom resist. The bubble wrap

in-between should make it easier to separate the resists and fold the top resist back.

Add two layers of wool—crossing the fibres over as in previous layers—to the area exposed (which should be the top part of the bottom resist and the underside of the top resist.) This creates the mouth of the puppet. Sprinkle the layer with water and rub over with the bubble wrap for a minute or two.

Bring the top part of the top resist back to sit flat on the bottom resist, placing the small piece of bubble wrap back in between the layers to keep the two parts separate. Fold in any overhang of wool around the top part of the top resist. Flip the entire piece over again and fold in any overhang of wool around the top and sides of the resist. The bottom edge should be free from any overhang. Add another layer of wool, sprinkle with the water and rub over with the bubble wrap for a few minutes.

Flip the piece over and add a layer of wool to the lower part of the resist, then to the mouth of the puppet. We should end up with three layers of wool on both sides of the resist and in the mouth.

Felting

Start gently and rub with bubble wrap over the resist, bubble side down, moving over the whole resist—including the sides—for about five minutes. Turn the piece over and rub over the other side for another five minutes. Fold back the mouth part of the puppet and rub over that area with the bubble wrap as well.

Move the small piece of bubble wrap that was there to stop the layers from felting together. Move over the entire piece to ensure that the whole puppet is felting evenly. Continue to rub over the puppet with the bubble wrap for a further five minutes on each side, including the mouth area. The movement can be quite firm at this stage, adding downward pressure to assist in the felting process.

Scrunch the piece of bubble wrap up in one hand, keeping the bubbles facing out, and rub over the entire puppet for about five more minutes. The wool will have pulled together and will feel quite firm. Check whether it is completely felted by doing the pinch test. Pinch the felt between your thumb and first finger. If

the wool stays intact the wool has felted. If the wool pulls away keep rubbing with the bubble wrap until it is has felted. Once the wool has felted, remove the resist through the base of the puppet.. If the base has closed over a little, you can cut through the wool to remove the resist. Place your hand inside the puppet and rub in a circular motion on the bubble wrap, adding downward pressure. The fibres will pull tight and shrink a little as it felts and the puppet will take shape. (Photo 4) Rinse and allow to dry. From this point the puppet can become any animal.

To Make a Shark

For the eyes of the shark, make a large felted ball and cut it in half. To make the ball, pull about ten tufts of wool and lay them to the side. Take one and roll it up. Take another tuft and roll it around the first. Keep adding more tufts until you have added about five.

Then, holding the ball in one hand dip it into some warm soapy water and gently squeeze. Roll the ball between the palms of your hands for a few minutes. Then add another five tufts of wool to the ball, layer by layer. Wet the ball, then roll it again. Roll the ball between your palms until the ball starts to become firm.



If you would like the ball to be larger, add more wool and keep rolling. Once you are happy with it, allow it to dry and cut it in half. Using the pre-made felt, cut a fin, some teeth, an eye and a tongue, and glue to the puppet using fabric glue. (Photo 5) Enjoy your funky cool shark hand puppet!



The Very Heavy Caterpillar

BY BRYAR MCCLELLAN



I'm a teaching assistant for special education teachers.

One day, I noticed that a student with autism was balling up all their restless energy into aggression. I knew that one of the ways to settle a child with autism was through weight and sensory input. So, I designed and made a 5kg caterpillar for him to pull over his lap and stick his fingers through. He loved it—he and another student would actively seek out the caterpillar and place it over their laps when they were ready for a break.

This could be a fun sensory toy for your home too—or maybe something to donate to a school near you.



This caterpillar is made from acrylic yarn for durability, with rings of textured novelty yarn to give the students something to play with as they hold it. It has a face, with giant eyes to engage their attention, and the eyes and feet are sewn on tightly, so they can't be ripped off.

The gauge is tight and the caterpillar is stuffed with a stocking full of kidney beans—it weighs about 5kg—so when it sits on its recipient's lap, it grounds the child and calms them down. It's big enough to hold on the chest, the shoulders, or even on the head. The caterpillar can be put in the refrigerator—provided it's kept dry—and the kidney beans can

Materials

Hook: 5mm (H/8),

Yarn: Red Heart 10-ply and Fun Fur,

Colour A: Dark Green,

Colour B: Light Green,

Colour C: Fun Fur Green and Brown,

Colour D: Red,

Colour E: Black,

Colour F: White,

Nylon stocking,
Beans for filling.

hold the cool. Some students on the autism spectrum have a difficult time moderating their own body temperature—a cool caterpillar on a hot day can be the difference between a wild mood swing and a happy kid.

Face and Bottom

(Make 2)

Using colour A, make 2ch.

Row 1: Miss first ch, 6dc in last ch (6dc)

Row 2: 1ch, 2dc in each dc to end (12dc)

Row 3: 1ch, *1dc in next st, 2dc in next st, rep from * to end (18dc)

Row 4: 1ch, *1dc in next 2 sts, 2dc in next st, rep from * to end (24dc)

Row 5: 1ch, *1dc in next 3 sts, 2dc in next st, rep from * to end (30dc)

Row 6: 1ch, *1dc in next 4 sts, 2dc in next st, rep from * to end (36dc)

Row 7: 1ch, *1dc in next 5 sts, 2dc in next st, rep from * to end (42dc)

Row 8: 1ch, *1dc in next 6 sts, 2dc in next st, rep from * to end (48dc)

Row 9: 1ch, 1dc in each st to end. Fasten off.

Body

Using colour A, make 49ch.

Row 1: Miss 1ch, 1dc in each ch to end (48dc)

Row 2: 1ch, 1dc in each dc to end.

Row 3: (1dc, 1ch) in first st, 1tr in each st to end (48tr, counting turning ch as 1tr)

Row 4: As row 3.

Switch to colour B and repeat rows 1 to 4 incl.

Continue switching colours until you're comfortable with the length. I make sure mine always covers at least my lap. This usually involves about six colour changes and a total of 48 rows.

Add Caterpillar Fuzz

Using colour C (fuzzy or thick yarn), work 1 row of dc across colour B tr rows.

Feet

(Make 6)

Using colour D, make 2ch.

Row 1: Miss first ch, 6dc in last ch.

Row 2: 1ch, 2dc in each dc to end (12dc)

Row 3: 1ch, *1dc in next 3dc, 3dc in next st, rep from * to end (18dc)

Row 4: 1ch, 1dc in next 3dc, 3dc in next st, 1dc in next 6dc, 3dc in next st, 1dc in each dc to end (24dc)

Row 5: 1ch, 1dc in next 9dc, 3dc in next st, 1dc in next 9dc, 3dc in next st, 1dc in each dc to end (30dc)

Row 6: 1ch, 1dc in next 12dc, 3dc in next st, 1dc in next 12dc, 3dc in next st, 1dc in each dc to end (36dc)

Row 7: 1ch, 1dc in each st to end. Fasten off.

Antennae

(Make 2)

Using colour A, make 6 ch, fasten off.

Make 2 pompoms using colour D.

Attach pompoms to ends of antennae.

Eyes

(Make 2)

Using colour F, make 2ch.

Row 1: Miss first ch, 6dc in last ch (6dc)

Row 2: 1ch, 2dc in each dc (12dc)

Row 3: 1ch, *1dc in next dc, 2dc in next dc, rep from * to end (18dc)

Fasten off.

Pupils

(Make 2)

Using colour E, make 2ch.

Row 1: Miss first ch, 6dc in last ch (6dc)

Row 2: 1ch, 2dc in each dc to end (12dc)

Fasten off.

Filling

Using a knee-high nylon stocking, fill it with beans until it is the length of the body and tie off the end. You can add vanilla extract and essential oils to make the nylon smell good and give your caterpillar that extra sensory input.

To Make Up

Sew or crochet the feet to the body piece. There should be enough spacing between colours A and B to be able to put the feet on.

Then sew or crochet the face onto the body piece. Sew on the eyes, then add the pupils. Attach the caterpillar's bottom last using either sewing or crochet, and finally put in your filling. Then simply sew or crochet him together along the middle and you've got your Crazy Heavy Caterpillar!

I thought about giving the caterpillar a zip, so the kidney beans could be taken out and the whole thing washed—but nimble fingers would soon have kidney beans everywhere, so spot washing and thorough drying are required. However, I'm open to suggestions for a surefire way to make the centre removable only by the people who want it removed.



Pompom Animals

for an Easter display

BY ELAYNE WATSON



Rabbit

Make 3 pompoms in 3 different sizes. Leave the ends long.

Tie the two largest pompoms together.

Stick the smallest pompom on as the rabbit's tail.

Make the feet and nose and ears from scraps of felt.

Stick on the feet and nose and ears.

Stick on beads or buttons or fake eyes. (The eyes can be felt scraps if you wish.)

Tie a ribbon round the rabbit's neck.

Chick

Make two yellow pompoms, one larger than the other. Leave the ends long.

Tie the two pompoms together.

Make the beak and feet from scraps of felt.

Stick on felt feet and beak.

Stick on beads or buttons or fake eyes. (The eyes can be felt scraps if you wish.)

Tie a ribbon round the chick's neck.

Materials

Leftover yarn of any thickness—white (for the rabbit) and yellow (for the chick),

Pompom makers in various sizes,

Scraps of felt: black, white, beige, or other colours as desired,

Hot glue or PVA glue,

Ribbons for round the necks.



Creatures and Cloth

Since prehistoric times, animals have contributed to human shelter, clothing and adornment. At first it was pelts for fabric, sinews for sewing, bone to make needles, and shells and feathers for adornment. Then came the development of forming fibre and making fabric from it.

Few ancient animal-fibre textiles have been found as they are fragile, and survival requires certain conditions. Examples include woven cloth partly of mohair and wool (sixth millennium BCE, Turkey), sheep's wool (about 5000-3100 BCE, Egypt), silk (about 2800-2600 BCE, China), camelid (first millennium BCE, Peru), and felted cloth caps (about 3500 BCE, Denmark). Across time and cultures, textiles have been highly valued, to show status in society, as a trade commodity, or for gifts. Each fibre, and some of the dyes used to colour it, has a rich and diverse story.

The fibre growers...

CAMELIDS (*camel, alpaca, vicuña, llama*).

Camel: Softer camel hair is used for clothing, sometimes woven with other fibres. Rugs and carpets are from coarser fibres. Bedouin women weave their camel fibre tents on ground looms.

Llama: The Inca used llama for cloth for the home. Softer alpaca (cotton warp) was for clothing. Only royalty wore clothes of Vicuña cloth.

Vicuña: Peru's national animal, is the smallest camelid, growing a very fine, warm fibre. To harvest it, animals are herded and captured before being shorn, in a ceremony called a *chaccu*. Poaching depleted vicuña numbers, until in 1973 it was declared endangered. Since then, Peru has taken conservation measures, and numbers of vicuña have increased significantly.

BY DIANNE OSBORNE

GOAT. Several cashmere goat breeds provide cashmere fibre. The name originates from the Kashmir region in the Himalayas. Angora goats produce mohair.

HORSE. Horsehair (from the tail) woven with a cotton warp—called hair cloth—is used for interfacing and stiffening. The cloth was used as stiffener in mid-nineteenth century crinolines—the name 'crinoline' was from the French for horsehair, *crin*. Woven horsehair was used in the medieval Middle East for women's veils, and historically in Korea for parts of men's hats.

RABBITS. Angora rabbits produce very soft hair, harvested by plucking or shaving, which was usually a cruelly painful process—although there are much more humane ways of doing this, as Charly McCafferty of IxChel explained in issue 48 of *Yarn*. Thought to be originally from Ankara, Turkey, rabbits were introduced to France in 1723.

European rabbits provide fur, often felted for hats. During World War 2, when most Australian exports were curtailed, export of rabbit skins increased, with 60 million going to the United States in 1940-41.

SHEEP. The properties of the fibre produced by the many different breeds of sheep have determined the products made, from carpets and furnishings to clothing. Sails for Viking longships were also made of wool.

SILK. The cocoon of the domesticated moth, *Bombyx mori*, fed on particular mulberry leaves, produces cultivated silk. Wild—or tussah—silk is from uncultivated silk moth cocoons of several moth species, feeding on different trees. Cultivated cocoons are boiled, and wild cocoons left in the sun, to kill the chrysalis inside to prevent it damaging the filament when emerging. All cocoons are softened



by boiling to make it easier to reel off the filament.

YAK. These Himalayan animals have provided fibres for tents, fastenings, furnishings and clothing for their Tibetan owners. Clothing is made from the softer coat shed in summer. Yak fibre has little smell as they have few sweat glands.

...and dyes to die for

COCHINEAL. Until the early 1500s, when Spanish invaders found a vibrant red dye in an Aztec market, Europeans had no colourfast equivalent. Cochineal comes from a scale insect, *Dactylopius coccus* found on prickly pear plants. 70,000 insects produce less than half a kilo of dye. Pirates preying on ships from the new world plundered chests of cochineal as well as silver and gold.

TYREAN PURPLE: From the ancient world, this dye was made from several species of shellfish and produced colourfast hues from red to purple. It took 10,000 animals, crushed and processed, to make a gram of dye. It was highly prized—and highly priced—around the Mediterranean. The ancient Romans used it for ceremonial garments, and it is often referred to as 'Royal Purple'.

Tips and Tricks

Using MyPhotostitch

BY RIE NATALENKO

The website, myphotostitch.com, allows you to convert any photo into a cross-stitch pattern. Cross-stitch patterns, as most knitters and crocheters know, can be used for colourwork in knitting and crochet. At this free website, it's easy to convert your photo or drawing or any other image into such a pattern.

There is a gallery that will fire your imagination, and there are lots of tips for making the patterns clearer.

The pattern creation form is easy to navigate, and the advanced pattern creation form has a trial option for a crochet pattern. This is a wonderful way to generate a grid for the colourwork that Mara discusses (page 41).

It's quite simple to do. First, you select the image from your computer, select how big you want it to be and how many colours you want to use, click 'submit', and the pattern is ready in a few seconds.

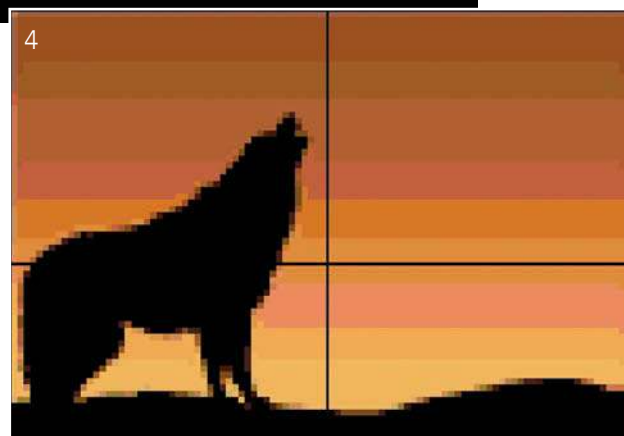
I used one of Elayne Watson's images of her dogs in their stunning jumpers (page 4) (Photo 1).

The finished cross stitch (or colourwork crochet grid, or colourwork knitting graph) would look something like Photo 2.

The picture of the wolf (Photo 3) was found on the royalty-free picture website *pixabay*, which is another excellent resource. The pattern of the wolf shows you what could be possible (Photo 4).

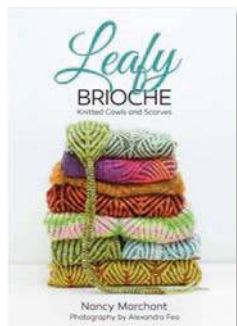
I was able to change the number of colours, change the size of the pattern, and add extra processing options from the advanced page. When I was happy, I was able to download the pattern.

The website informs you as to which DMC thread colours are in the pattern, but of course, you can use whichever ones you want.



Yarn Library

Leafy Brioche: Knitted Cows



and Scarves

Nancy Marchant

Marchant/Schoolhouse Press

ISBN: 9789082481808

RRP: \$44.99

Nancy Marchant is considered to be the Queen of Brioche. This book

contains eight wonderful leaf-based projects.

Marchant immediately launches into the instructions for the eight projects, so if you are a novice at this type of knitting, you will need to read the appendix prior to attempting any of the projects.

The appendix contains general information about two-colour brioche knitting, brioche stitch abbreviations, brioche stitch chart symbols and detailed instructions on how to make eyelets in

two-colour brioche knitting.

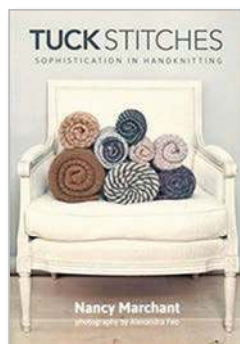
For members of *Ravelry* who have purchased the book, there is a coupon for a free ebook download of the book.

Some of the patterns in the book combine brioche stitch with other textures such as linen and garter stitch, creating an interplay of colour and texture.

Some knitting experience is required for the reader to enjoy this book.

—Rachel White

Tuck Stitches: Sophistication in Handknitting



Nancy Marchant

Marchant/Schoolhouse Press

ISBN: 9789082481822

RRP: \$54.99

Tuck stitches are created using slipped stitches. Nancy Marchant is not the first knitter to hand stitch tuck

stitches—they are one of the most common stitches worked on a knitting machine. However, she wanted her stitch patterns to be concise, simple and sophisticated, heightening interest when colour was added and played with to create beautifully textured fabrics.

After explaining in detail (including full colour photos) how to work the tuck stitch, she describes, in a 'stitchionary', how to create 97 different tuck stitch patterns.

Eight projects are provided which utilise tuck stitches and playing with colours. They are exquisite.

The reader is also encouraged to experiment and create their own tuck stitch patterns.

—Rachel White



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Stitch guide

KNIT STITCHES ABBREVIATIONS

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

KNITTING NEEDLE SIZES

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

Common Crochet Symbols (US terms)

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

Crochet term conversions

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

YARN CONVERSION GUIDE

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

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

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

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

Stitch guide

Pattern Difficulty Guide

EASY
okay for
beginners



INTERMEDIATE
some variety in the
pattern



ADVANCED
lots of technique
needed



Crochet Abbreviations

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

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SNAPSHOTS
By Dawn Bordin

Mailbox

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

Please let us know what you think about the magazine!

Write to Rie at yarneditor@artwearpublications.com.au

Dear Yarn Magazine,

I'm reading about knitting helping you concentrate, while wearing the Aran pullover I knitted in law school. I'd strike something I wasn't sure about, a problem I didn't understand and I'd stop reading (there is an awful lot of reading in law studies) and do a row of my pullover. When I went back to the reading, the problem would have solved itself. Knitting needs to be recognised for its therapeutic and other benefits.

Catriona Gunn

I agree wholeheartedly, Catriona! Knitting and crochet do indeed help you to concentrate. I used to crochet during every lecture of my Dip Ed. My blanket kept me warm (and warmed those sitting beside me, too.) By the end of the year, I was a qualified teacher AND I had a blanket. Rie

I LOVED the fantasy issue. My seven-year-old daughter wanted lots of little mermaids, so I had to make them for her. She even wanted to learn to make them herself, so I was happy to teach her how to crochet. How lovely to encourage creativity.

Shauna

Well done, Shauna! I have only praise for those people who teach youngsters to crochet. My grandmother taught me, and I'm so pleased she did. Rie

WINNER of Melinda Binkins' witch's hat (Issue 55)
Congratulations to **Leanne of Marrickville** who wrote:

"I love to knit and crochet

But I dream of felting too...

NO! STOP! I can't afford to find

ANOTHER craft to do!"

I know just how you feel, Leanne. With all that craft to do... At least you'll have a hat to wear While trying something new! Rie





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Yarn	✓	✓	✓	✓
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