

Slip **knot**

Issue 168

September 2020

Members' Lockdown Gallery

A showcase of productivity in the face of the pandemic

Fabulous felting

Margaret Grinter takes machine knitted fabric one step further

A beginner returns

Llinos James rediscovers knitting

Illustrating the Guild

Salina Jane shares her art



The Journal of the
Knitting & Crochet Guild

Established in 1978 for
Education, Innovation
and Preservation

... From the Editor



iinouiio: a story of waste into yarn p. 32



Percy the Puffer Fish by Pat Brain of Westbury Woolies in Members Gallery of Lockdown Projects p. 34



One of Elspeth May's beautiful shawls (the Zephine shawl by Louisa Harding) in Members' Lockdown Projects p. 34

How wonderful to see how busy some of you have been in recent months! Despite these challenging times, we have found solace in our crafts and staying connected to each other. As the branch reports and beautiful array of projects in the 'lockdown gallery' show, members of the Guild know how to be creative and active. To make sure that we don't overdo our craft activities however, Diella Taylor provides a timely reminder of the importance of taking care of our wrists (see page 8).

Denise and I are delighted that *Slipknot* now appears in full colour enabling us to better showcase your work and bring a lighter feel to our journal. We are taking this opportunity to show you the Guild's new promotional leaflet (see centre pages). The new design reflects the diversity of our membership in every sense. You can read how the design was created on page 16.

Normally in this issue we would be bringing news from the Convention and AGM but, as you will know, I hope, this year's virtual Convention will be held in September after this *Slipknot* has gone to press. Instead, we have a broad range of topics for you to enjoy, along with book

reviews to tempt you to spend some of your lockdown 'savings'. (Actually, I think I've bought more magazines, books and yarn in recent months than I usually do. Well, I think it is so important to support all these independent businesses.)

Who knows, by the end of the year there might even be a 'real' yarn show?

... *Elsbeth*

P.S: if you would like to join the *Slipknot* proof reading team, please contact the editors on slipknot@kcguild.org.uk.



Cover pic: Jane Barton's knitted Greta Thunberg. See Members' Gallery of Lockdown Projects p. 34

Download a pdf of this issue from the members' area of the website.

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The views and opinions expressed by contributors to Slipknot may not necessarily reflect or represent those of the Knitting & Crochet Guild.

Directors and post-holders of the Knitting & Crochet Guild

The Board

The Board is elected by Guild members both as directors of the company and of the charity. The whole board is responsible for the strategic direction, governance and management of the Guild.

Director roles as at 1st August 2020

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Message from *the Board*

*Slip***knot**

We continue to live through very interesting times. A lot of people have been dealing with life-threatening illness and death. Our ongoing thanks have to go to the heroes and heroines on the front line of our health service and also to those who have helped to keep us fed and safe from harm.

Members have been finding innovative ways to maintain a sense of community and to keep in touch with fellow crafters. Many of us have taken to online meetings using FaceTime, Skype or Zoom. We should also not forget the power of written communication and the simplicity of the phone. Thank you to everyone who has maintained contact in one form or other. Separated from family and friends and missing the warmth of hugs, many of us have found comfort in our large and beautiful stashes of yarn and craft materials.

We, more than anyone, know the importance of knitting by hand and machine and crocheting to keep our creative juices flowing. Crafts also help to maintain our mental health and sanity. Those of us so inclined have also found intriguing ways to fulfil our need to acquire more yarn, equipment and patterns.

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Ever willing to try new ideas, the Board has been meeting virtually during lockdown. Meetings have had 100% attendance, and have been focused, short, and have not cost the Guild a penny in travel expenses! Personally, I think the refreshments have been of a high standard and have met individual needs superbly.

Since the publication of the last *Slipknot* five people have left the Board, either for personal reasons or because their term of office had come to an end. Proper tributes to Gillian Oliver, Marian Dye, Jacqui Taylor, Barbara Kolator and Julie Hulme will be made at the AGM in September. On behalf of all our members, the Board would like to thank them for their superb contributions.

Following due diligence, the Board has invested our hard-earned money in a new membership database which will allow everyone to manage their own information and join or renew membership without involving the membership secretaries in time consuming and complex negotiations. When the system is up and running, we shall all be able to spend more time talking about craft and how to encourage more people to recognise the value of the Guild. Even the Convention has gone online in 2020. We will be breaking new ground in exciting, innovative and slightly scary ways. As ever we will rely on the support of friends and a sense of humour to help us deal with a new normal.

Janet Collins
Chair of the Board

Our crafting lives



Tricia Basham reflects on how the pandemic has affected us.

Sitting in my 'she shed' over the summer solstice weekend pondering the impact of Covid-19 on our crafting lives and what the future holds...

I am sure that our knitting and crochet has helped us through the toughest of times during lockdown, but one of the great benefits of the KCG is the camaraderie and learning with others who share our passion.

Over the past few months, many Guild branches have gone 'online' with virtual get togethers and some offering knit and crochet a-longs which continue to prove popular. Our local yarn shop members have been providing 'personal shopping' opportunities via phone and social media and mailing supplies from their online shops.

We watched with sadness the cancellation of many of this year's yarn shows but most have gone online providing opportunities for independent dyers, and yarn producers to tempt us with their wares. My particular favourite is the www.onlinewoolshow.com, the online version of Spring into Wool usually held at the Grammar School in Leeds. It still continues with workshops and summer solstice celebrations, including an interview with folk involved

with the Knitted Leeds project that some of you may have seen at the show in 2019.

But without the ability to touch and feel the yarn and see designs 'in the flesh', I've become very reliant on recommendations from friends and fellow members to direct me to suppliers and designers and whilst I have genuinely used up some of my stash, I may have succumbed to the odd purchase online.

Thankfully, our own Convention is now going online offering an 'Un-Convention' of which more elsewhere in this edition.

As I write, in England yarn shops have been able to welcome customers back into their stores this week and I'm sure it has involved a great deal of work, rethinking layout, and ensuring both staff and customers are safe and confident to come into their stores. However, I'm a little concerned; we are encouraged not to use public transport and, with many councils waiving parking charges till later in the year, the benefits of improved air quality we experienced at the start of lockdown will be lost.

I'm sure we're all looking forward to getting together very soon; in the meantime, keep crafting and stay safe.



Our new co-opted Board member

Steve Foreman gets stuck into Guild work.

24 March 2020. The UK goes into lockdown. That should give plenty of knitting time. But Convention is postponed. Will there be an online event instead? I'll ask the Guild ...

I'm Steve Foreman. I'm a knitter. I've been knitting for almost ten years. And I've been co-opted onto the Board.

I took up knitting when I started working abroad, with a weekly commute home. I had spent years weaning myself off working in the evenings, and so I was looking for something to prevent me slipping back into old ways. So started my knitting addiction.



Some of Steve's work

As well as the commute, the job involved a lot of travel, giving plenty of time for knitting my preferred lace and stranded work.

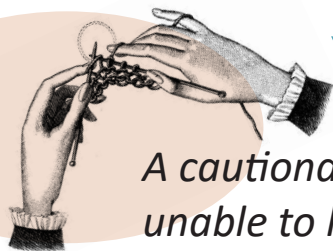
My professional life started with a maths degree, moved into the physical

sciences, and then into managing technical IT systems. The job abroad was about setting international standards for how that IT is used. This meant a lot of remote working with teams around the world, running training workshops (though I am not a trained trainer), and coordinating conferences. The 'science' is why my preferred techniques videos explain why something is done the way it is. 'Coordinating conferences' explains why Janet Collins (our Chair) phoned me after I'd asked whether the Board was considering doing something online.

It turns out that there is a lot to be done: the Guild's new membership system needed updating and the Collections team needs a new tool to help make the Collection more accessible to us all. So 'IT' led to 'Could you help the team?'

What is our major challenge? There are many books and websites that help us to learn new stitches and techniques, but how do experienced crafters make things that are better than the rest of us can manage? For knitting and crochet to thrive, we need to learn how to distil and preserve that crafting wisdom to pass it on.

Take care of your wrists!



A cautionary tale from Diella Taylor about being unable to knit or crochet.

If you are anything like me you can imagine the torture of not being able to knit or crochet at all. Back in May I suffered my first significant wrist injury. I endured it for a week before confirming the issue with my doctor. I could not have an in-person consultation due to Covid-19, however, my description of what I think caused it, led her to agree with my self-diagnosis of repetitive strain injury (RSI). It's pretty easy to guess what I did to hurt myself. For the two previous weeks I had been knitting and crocheting for almost eight hours a day straight with only coffee breaks. It probably also didn't help that I do not have a particularly supportive chair. This routine was so easy to get into with lockdown being in place: I just found a nice series and watched episode after episode while I knitted sock after sock! The usual sock pattern that I knit is the Winwick Mum sock-along Basic Sock pattern. This time I even tried something new and used a pattern called My Cup of Tea which I found on Ravelry. I had been trying to challenge myself to see how many pairs of socks I

could knit during the Covid-19 lockdown. Clearly my body had other plans and needed more rest than I was giving it.

This incident caused a slightly irrational panic in me. My mom, when in her thirties, stopped being able to knit because of carpal tunnel syndrome and even after surgery to correct it, she still can't knit without the numbness coming back. I became so worried about the prospect of never being able to knit again, even though I didn't have any numbness and the pain was most likely RSI due to overuse.

I won't go into too much detail on what I did to heal as I am not a doctor and I don't mean to be giving medical advice, but the main thing was anti-inflammatories, wearing a wrist guard, and resting my wrist. Resting a lot. Thankfully I hurt my left wrist and I am right-handed, but this did mean that I could not knit, or crochet, or sew, or embroider.

This lack of crafting started to take a toll on my moods. I felt restless and bored. It even permeated into my dreams! Knitting

or crochet is what I do to calm myself and, without this, I kept dreaming that I was in a shop buying yarn or that I was on my way to a yarn store. I guess this is because my subconscious couldn't handle the idea that not knitting was a conscious choice so it presumed I was not knitting because I ran out of yarn.

Also, I did find some stretches to do for wrists and I started practising these a few times a day to try and build a habit. Six weeks later my arm had healed enough that I could knit or crochet for a little bit but I kept it to under an hour and I alternated crafting with doing something energetic like cleaning or gardening so that my posture and muscles got a change of scenery. I am also still trying to do the stretches regularly.

What I have learnt from this experience is how very important it is to sit with good posture, have a good chair, and take frequent and sufficient breaks! In the past, I found taking breaks to be a nuisance because I was in the groove and working well. However, not being able to craft for four weeks completely changed my mind. Taking breaks is much better than risking not being able to knit again. If a few weeks gave me weird dreams and bad moods I can't imagine what forever would do!

I hope that you find my experience interesting and that it might encourage you to take care of your most precious instrument of crafting, your body!

Did you know?

Compiled by Lesley O'Connell Edwards.

Marl yarns seem to be a popular trend at the moment. Marl is created by holding two (or more) coloured yarns together: there is no rule as to how disparate the colours need to be – they can vary from strongly clashing colours to similar shades. Anna Maltz published *Marlisle* a couple of years ago, explaining a technique of holding two yarns together, which could also be used to create a Fair Isle effect by only knitting with one of those colours for motifs. Cecilia Campochino has just published *Making Marls*. In this she explores blends that can be created by holding two or more strands together and how these can be manipulated to produce different colour effects. It might be useful for those of us with stashes to use up!

John Arbon Textiles has just published a second edition of *The Annual* this year. As well as articles about the mill and puzzles, it includes three new knitting designs using their yarns – a two-coloured shawl, a pair of socks and a jumper with options for body and sleeve length. There is also a pattern for a crochet cowl. See www.jarbon.com for more details.

Fabulous felting

Margaret Grinter encourages us to get felting.

We machine knitters are incredibly lucky. We can produce yards of lovely material in a relatively short period of time and this, in turn, makes machine knitting the inevitable process for producing fabulous felted fabric.

Using pure wool, or at least 80% wool yarn (but not wool that says it is suitable for machine washing which, of course, will not felt), knit up a swatch and throw it into your next hot wash (50 or 60 degrees centigrade usually does it). Out of the washing machine will come a dense, firm fabric, which can be cut without fraying or unravelling. You will also notice that the swatch has shrunk considerably. If you would like a softer felt with the stitches still visible, use a cooler wash – try 40 degrees centigrade. I find, any cooler and the yarn does not really felt at all.

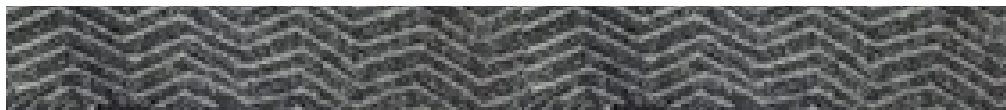
To start your experimenting, knit a 'scarf' starting with waste yarn. Cast on about 40 stitches and then mark your tension by making a row of holes in the waste yarn, e.g. T6 = 6 holes. Start with a tight tension suitable for the yarn and knit about 40 rows followed by more waste yarn. Now, up the tension by two numbers and repeat. Keep making these 40 row sections spaced by waste yarn until you

are up to the highest tension possible on your machine.

Finish with waste yarn, then put the 'scarf' into your hot wash along with your normal washing. When it comes out, dry it and give it a good pressing with a hot steam iron. Now, compare each section and decide which is your preference for the project you are going to make. Experiment with cutting the felted fabric into shapes and sewing seams with your sewing machine.

Now you will notice that down the sides of your felted fabric there is a very stubborn and hard roll where the felt has curled in and welded itself to the knitting. This can be avoided by tacking the edges of your knitting onto old pieces of cloth (e.g. an old sheet) before washing. After washing, remove the cloth and dry the knitting as normal.

You are now ready to decide on your first project. Let's start simply, with a scarf with flat tassels. Use the tension that gave the softest fabric (you can always add fabric softener or tumble dry to make it even softer). Decide approximately how wide you want it to be and work out from your experimental piece approximately how many stitches to cast on in waste yarn.



For example:

2ply lambswool, tension 3

Cast on 97 stitches in waste yarn. Knit about 10 rows.

Transfer stitches to adjacent needles, to leave a pattern of 7 needles (ns) in work, 2 ns in 'out of work' position (owp) across the row.

Knit 66 rows.

Transfer the heels of adjacent stitches onto the empty needles to bring them back into work.

RC000. Knit 988 rows.

Transfer stitches to give the tassel pattern – i.e. 7ns in work, 2ns owp.

Knit 66 rows.

Change to waste yarn and knit about 10 rows. Take off machine.

Tack the edges to a piece of cloth. Put the fabric into the next wash you are doing at 40 degrees. It is always better to start slowly with the felting process. When it comes out of the washing machine, judge whether you think it is

felted enough. If not, pop it back into a hotter wash (or even do another 40 degrees wash). When happy, remove the tacked-on cloth and dry the fabric.

When it is dry, press it hard with a steam iron, and cut off the waste yarn as neatly as possible. Then cut straight lines up the slight groove where the out of work needles were, stopping at the top of each groove. And, hey presto! You have a scarf with tassels.

There are so many things you can now make – cushions, clothes, table mats, bags. And, of course, the felt does not have to be plain. Fair Isle, weaving, lace, etc. are all

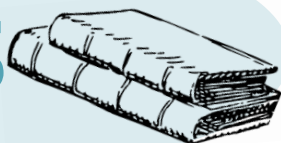
techniques, if used carefully, that can be felted and turned into fabulous items.

Happy felting!



BOOK REVIEWS

Edited by Rita Taylor.



A Shetlander's Fair Isle Graph Book in Colour, with introduction by Dr Carol Christiansen.

Shetland Times Ltd, 2016. Paperback, 96 pages, £20. ISBN 9781910997086



This book, compiled by the Shetland Guild of Spinners, Knitters, Weavers and Dyers in 2016, is clearly not a recent publication. If, however you love colour work, even if you are not interested in the fascinating background to these patterns, you will love this book.

The patterns are contained in two notebooks, originally in the possession of Bill Henry, the head of the Hosiery (Knitwear) Department at the company of Anderson and Co. in Lerwick, Shetland. The patterns date from the 1930s and 1940s. Dr Christiansen, the Curator (Textiles) at the Shetland Museum and Archives, comments in her introduction that 'it is not certain that Bill Henry compiled the books himself and several hands may have contributed'.

Unusually, the patterns are in colour. Generally, at the period in question, the patterns were depicted in black and white, leaving the colour choices to the knitters. These, however, are beautifully drawn,

the colours glorious and sure to inspire anyone choosing to use them. In the second of two notebooks there are some lovely Norwegian patterns. This book is a reproduction of the coloured graphs from the notebooks. There are no written pattern instructions, however the graphs are detailed and would be easy to incorporate into your own knitting.

As well as the patterns, the introduction to this book provides a fascinating background to the notebooks and a brief history of Anderson and Co, one of the oldest woollen businesses in Shetland. All in all, this a beautiful book and one that I can thoroughly recommend.

Helen James

Making magazine No. 9/Simple. Published by Making. Available on subscription from Makingzine.com. Paperback, 160 pages, \$26. ISBN 9781734639407

Making is a bi-annual craft magazine created in the USA for knitters and makers. Various UK yarn shops stock it and a list of their names and addresses is shown on Makingzine.com. My copy came from www.tangled-yarn.co.uk.

I bought this as a treat during lockdown



and it was the perfect 'book' with which to while away a quiet afternoon. It is printed on

attractive, tactile paper, beautifully laid out and with clear and stylish photography. The location of the garment photoshoot was Maine and the beach shots made me yearn to be there.

Each issue of *Making* has a theme and for issue No.9 that theme is 'simple'. Accordingly, there are knitting patterns for very wearable, relaxed pullovers, cardigans, a shawl, scarves, and hats: 10 patterns in all, for men and women in a very wide range of sizes. There is one crochet pattern for a cosy pair of slippers. The yarns used are mainly American some of which, like Quince & Co, are readily available in the UK. For others, suitable substitutes could easily be found. The garments are in simple designs yet with interesting stitch patterns and methods of construction. Instructions appear to be clear and well laid out (though I have yet to knit any of the patterns).

In addition to knitting and crochet, *Making* also includes sewing patterns, for both hand and machine sewing. For example, the instructions for making the Halfmoon Strand dress or top were very detailed and the full-sized cutting and layout guide is

available on the magazine's website.

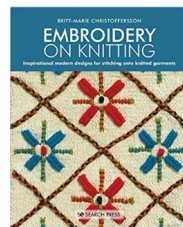
Other crafts are also covered. The magazine explains how to make your own beeswax wrap, a punch-needle rug and a screen-printed picnic blanket. And to encourage the sense that this is a publication to linger over, there is a poem and an interesting essay by the Japanese owner of Habu Textiles.

This magazine is a delight and I found myself returning to it several times just to enjoy its imagery and ponder which of its attractive designs I would knit first. I have not yet taken out a subscription, but I was tempted to buy a back issue. Making No.10 will be published in the autumn and its theme will be 'intricate'. I am definitely looking forward to that.

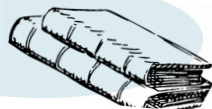
Elsbeth May

Embroidery on Knitting: inspirational modern designs for stitching onto knitted garments, Britt-Marie Christoffersson. Search Press, 2020. Paperback, 208 pages, £8.99. ISBN 78782217640

Christoffersson is the foremost researcher of practical knitwork in Sweden. She is an innovative knitwear and textile designer of many years standing. In this, her most recent publication, she explores the use of embroidery on knitwear.



...BOOK REVIEWS (CONTINUED)



Each chapter begins with a clear and detailed instruction of how to complete a particular embroidery stitch. This is then followed by beautifully photographed examples of the stitch used in various ways, including on garments. The book ends with a chapter on seaming and appliqué, and the final pages provide some brief comments and depictions of conceptual embroidery on knitting. There is a lot here to inspire. The index is comprehensive and includes everything from backstitch to weaving and darning projects, something of particular interest if you are currently thinking about using decorative embroidery and darning to repair items.

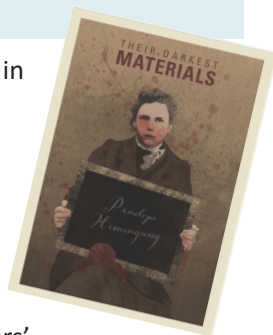
If you are looking to develop a new skill, or are already a competent embroiderer, this book will undoubtedly inspire you to explore a new way of embellishing your knitting. The book is easy to follow and the instructions are very clear. It would provide an excellent starting point for someone new to embroidery. It is the kind of book, when having first opened that cover, in which you find yourself in danger of slipping down yet another wonderful rabbit hole of creativity.

Helen James

Their Darkest Materials, Penelope Hemingway. Hemingway and Hunt at Pretty Baa Lambs Press, 2020.

Paperback and PDF versions available from Etsy, 220 pages, £16.99. ISBN 9781916339101

Not a knitting pattern in sight, but a book that explores the darker sides of the knitting and textile industry such as knitters who died mid-sock, knitting in debtors' prison, and how hand spinning was a badly paid job. The author has unearthed a lot of fascinating details about knitting in the 19th century, mainly in and around Yorkshire, which was the heart of the textile industry at the time. In the span of 220 pages the book provides interesting insights, not only into the textile industry but also into life and social relationships at the time.

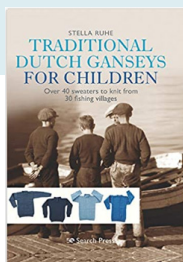


From the perspective of content, this is a fabulous book. Beware though, the text is not always easy to read and contains significantly complex sentences with many sub-sentences, not helped by entirely too many commas and not enough full stops. It also stops a little abruptly. Nothing that couldn't be resolved with a good proof-

read, so let's hope these niggles will be amended in the next edition.

Natalie Tidy

Traditional Dutch Ganseys for Children: over 40 sweaters to knit from 30 fishing villages Stella Ruhe. Search Press, 2020. Hardback, 144 pages, £17.99. ISBN 9781782217527



If, like me, you enjoy knitting ganseys for small people (or even for grown-ups) and get a buzz out of exploring the history behind what you knit, you will have great fun with this book. In addition to over 40 gansey patterns, there is a wealth of vintage photographs and information relating to children involved in the fishing industry in the Netherlands between 1860 and 1950, making this a really good read even if you never knit up any of the patterns.

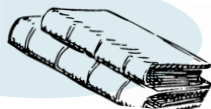
The author has previously published two books on Dutch ganseys (*Traditional Ganseys* and *More Traditional Ganseys*) providing a detailed history of the gansey tradition, so only a brief outline of the general history of ganseys is included here. Instead there are excellent sections on child labour and compulsory education,

children in the fishing industry up to 1900, and a fascinating insight into the working life of both adults and children as members of a fishing crew. This book is clearly extremely well researched.

Instead of detailed written instructions for each pattern, Ruhe provides a generic description of the T-shape construction of Dutch ganseys, tips on choice of yarn, tension gauges, etc. and a charming description, with illustrations, of the cultural significance of common motifs and patterns. Instructions for each pattern are brief though adequate and include the particular size, measurements, suggested materials and a chart of the motif/pattern used. The colour scheme for the charts makes them easy to read. A comprehensive size chart is provided as part of the general knitting information, so that although the instructions for each gansey relate to only one age range, it is easy to adapt them to any age. Criticisms of the quality of photographs in earlier books have been addressed and each of the over 40 designs has a good photographic illustration. Patterns are grouped geographically, each exemplifying a motif/pattern relating to a particular location.

In addition to appealing to seasoned knitters, this book would be a good choice for fairly new knitters wishing

...BOOK REVIEWS (CONTINUED)



to move to the next level of difficulty. The simple T-shape of ganseys (the Dutch don't go in for gussets in later examples) and the basic knit/purl motif construction lend themselves to projects for improving knitters.

Well done Stella Ruhe: more please!

Gerry Pocklington

Felted Animal Knits, Catherine Arnfield. Search Press, 2020.

Paperback, 160 pages, £14.99. ISBN 9781782217510

Felted Animal Knits is a culmination of the long-time passion that the author has for knitting, combined with her more recent passion for felting. The result is a truly charming book. The animals are remarkably and gratifyingly realistic, something that not all exponents of this genre manage to achieve to such a high standard.

The book provides detailed information about the materials and tools needed, and very clear instructions on techniques including the knitting, sewing up and the stuffing and construction, with good pictorial descriptions. There are detailed instructions on how to wet felt and



needle felt and advice on how to achieve different fur textures, together with lots of useful tips to make the job a little easier as you go along.

The last section of the book contains 15 projects and 20 animals, all graded from easy to difficult, although the great majority are in the easy to intermediate range. The instructions for the completion of the projects are very thorough and easy to follow. The final results look very inviting and I was particularly taken with both Cocoa and Waffle the alpacas and Ember the fox, but there is truly something for everyone here, from Peanut and Crunch the mice, to Savanna the lion!

If this is your first venture into making felted animal knits then this is a good place to start. If, however, this is something at which you are already practiced, then these delightful creatures will be a welcome addition to your menagerie.

Helen James

Fair Isle Crochet Workshop, Natasja Vreeswijk. Search Press, 2020. Paperback, 80 pages, £9.99. ISBN9781782217398

The knitted Fair Isle we all know seems a far cry from the bold Scandinavian style of the projects in this book illustrated on the front cover. But it is based on the

same idea – using more than one strand of coloured yarn to make patterns based on one stitch = one square and carrying the temporarily unused yarn along with the stitches as you crochet. As Natasja says, it is closely related to the Mochila technique and tapestry crochet.



Scandinavian-style projects, all for the home, such as a baby blanket, cushion and plant pot cover. Simple motifs in black and white plus touches of other colours are used throughout. I feel there is too much repetition of the same design, for instance a design of all-over crosses features in four of the patterns.

There are instructions and diagrams for the few basic techniques needed for Fair Isle crochet: double crochet in back loop, how to carry the yarn not in use, and how to change colours. The technique needs to be worked with the front side facing. This means either you work a row, cut off the end and go back to the start of the row to work the next, and have lots of ends to deal with at the end of the project, or you work as a cylinder, round and round in a spiral, with minimal ends to finish off.

The theory is simple but I found it very fiddly to do, coping with the twisting yarns. The author gives a useful hint to avoid tangles: use a shoe box to hold different balls and cut slits in the side to channel the different ends.

The patterns all have big coloured charts and varying amounts of written instructions. There are 15 modern chunky

As you will have gathered, I am not a fan of Natasja's style. The book disappointed me because I was expecting more traditional designs relating either to Fair Isle knitting, or to Wayuu Bags (reviewed in SK165). However, the book does explain clearly how to do the technique, so this might be an incentive if you want to have a go.

Sally Magill

Join us at the Un-Convention

We may not be able to meet face to face at our Convention this year, but members can still get their fix of yarn related activity via the online Un-Convention, coming very soon to a device near you!

Over the period Wednesday 9th to Tuesday 15th September 2020 we will be offering you an exciting programme of talks, workshops and opportunities to 'meet' fellow members. Visit the Events page of the Guild website at <https://kcguild.org.uk/events/> for full details.

Illustrating the Guild



Salina Jane, artist, illustrator, printmaker, and knitter talks about illustrating for the KCG.

I learnt to knit because I wanted to be able to make all those wonderful jumpers you see in Liberty, which I just couldn't afford. Little did I know I'd still be hooked 13 years later or exactly how much a pretty, indie-dyed, sable, yarn stash would cost! I love to knit, especially jumpers and shawls.

I crochet at Christmas when it's time to add another decoration to the tree. I spin, although I need much more practice! I also love the knitting community and the friends I have made through my craft. But, as an artist, my favourite thing is to draw about knitting and crafting and to illustrate the lives and loves of crafters.

I've always drawn and went to art school in Farnham, where I graduated with a degree in Fine Art. A few years ago, I started creating commissioned works called 'Let me illustrate your life and loves' and from there I gave up my day job as a corporate Head of Human Resources, to become an artist full

time. I feel lucky to be able to combine so many of my passions to make a living. Many of you will be familiar with my art school town, Farnham: it's the home of the Unravel festival and knitters visit every year, to squish yarn and learn and share. The location meant this was always an extra special event for me and it was a real honour to be able to exhibit as a vendor this year for the first time. It was even more fun and great to be able to share my art with so many people.

I was so excited when Louisa Harding contacted me about creating an illustration for the Knitting & Crochet Guild. Apart from being a bit of a fangirl, I was delighted to be able to contribute my art to the knitting community through the Guild. I met Louisa at the Stitching Festival

in Islington to go over the brief. It seemed like serendipity, when Louisa and I discovered not just a shared love of all things yarn, but that we had a shared history, both coming from Islington and having gone to the same school five minutes from where we were meeting. Clearly it was meant to be.





The South Norwood Knitters

The brief for the drawing was to illustrate the vision of the Guild and to reflect community, diversity, inclusion and the crafts represented: hand knitting, crochet and machine knitting. When I draw, it always starts with experience and real-life stories. I photographed my lovely, diverse, funny, talented, multi-crafting local group, South Norwood Knits, and used members Lynn, Sara and Craig as models for the drawing. I wanted to show the warmth as well as conveying the sense of a yarn family and my friends were the perfect models to do so. From conversations I'd had with people at Unravel I was aware that there are 'yarn families' like this all over the country and it was something that so many of us identified with and were proud to be part of.

The big challenge for me was creating the image of the machine knitter. I've never done machine knitting and I'm not sure I've even really properly looked at a machine. Luckily for me I had Alison Peck, Vice Chair KCG, on hand to help. She very patiently shared images and resources and gave feedback on my initial drawings. I watched a lot of YouTube videos on machine knitting!

Once I'd done the initial drawings, I had to

work out the colour and finish. I worked closely with Janet Collins, KCG Chair, and the Guild Board on this. I made drafts in different colour schemes and mediums, including ink, watercolour and marker pens. In the end we decided on marker pen over the watercolour for its vibrancy, energy and colour.



'Illustration in progress'

The illustration was such fun to make, and I learnt about machine knitting, which I will absolutely be trying after lockdown! I got to know more about the Guild and made some more crafting friends. And I'm really proud of the finished piece. I think it illustrates what it means to knit and crochet, that happy feeling we get when we are crafting with friends and I hope that others will identify with that too. I guess, for me, these things are the real reason I've continued to knit for so long: community, friendships and stories that are shared are the real reason I love to knit and draw about knitting.

Find Salina Jane's Art at:
www.salinajaneart.com

Becoming a branch of KCG

Lidia Higson emphasises the need for machine knitting clubs to apply to be a branch.

Are you a club/group leader? Is your club or group a branch of the Knitting & Crochet Guild (KCG)? Did you know that you need only one of your group to be a KCG member to become a branch, and that you do need to apply?

In 2019 the Guild of Machine Knitters (GMK) joined forces with the KCG. Clubs in the GMK with eight or more GMK members were automatically made GMK clubs within KCG. If you were a GMK club, you still need to apply to become a branch of KCG. This time, you need only one person to be a member of KCG. This also applies to anyone who runs a club or wishes to start a group, be it for hand knitting, machine knitting or crocheting.

From being a branch you could gain more people to your group. They could be hand knitters, machine knitters or crocheters as all these crafts go hand in hand. In my own club, people machine knit, hand knit and crochet, sometimes using all three techniques on one garment.

If needed, you can also have access to insurance for your meetings, workshops or craft days. Also, as a branch, your club

would be listed on the KCG website so anyone wanting to find a group near them would have access to this information.

If you would like to be a branch of KCG please email me lidia.higson@btinternet.com and I will send you the relevant forms and information.

Easyfundraising

Don't forget to help raise funds for the Knitting & Crochet Guild whenever you shop online.

Every time you shop using the easyfundraising website, in over 3,300 big-name retailers including Argos, John Lewis, ASOS, and Booking.com, you'll raise a free donation for us.

Help support us: visit www.easyfundraising.org.uk/causes/knittingandcrochetguild.

200 Club Winners

The winners of the June draw were Mary Leigh, Linde Merrick, Zoe Plumb, Kyrie James, Linda Wood, Gill Gardiner and Julie Faddon who each win £20.

All members are eligible to join. If you are interested, please contact Judy Jones, Canalside Farm, off Hobb Lane, Moore, Warrington, Cheshire WA4 5QT. Tel:01925 740386; email: judy.alan@btinternet.com. Each share costs £10 a year.

Knitting & Crochet Guild

Patrons: Debbie Abrahams, Jane Crowfoot, Kaffe Fassett, Loma Hamilton-Brown, Louisa Harding, Sasha Kagan

Community is at the heart of the Knitting and Crochet Guild. We bring together enthusiastic crocheters, hand-knitters and machine-knitters, from beginners to experts, from both within the UK and worldwide.

We are a friendly organisation, and aim for our membership to reflect the vibrant and diverse nature of the yarn-crafting family.

We care passionately about developing our crafts into the future, while respecting the skills and traditions of the past.

Our groups

The Guild has a network of welcoming branches, whose members meet regularly to share their skills and discuss their yarn-based activities.

Whether you are just starting out on your crafting journey, or have been passionate about hand-knitting, machine-knitting or crochet for many years, our group meetings and our annual Convention are the places to share and extend your knowledge.

We also have a growing online community, with groups and followers on Facebook, Instagram, Pinterest, Ravelry and Twitter.

Our website and publications

Details of the Guild's events and activities can be found on our website, and in our quarterly member publication, *Slipknot*. Members can access vintage patterns from the website, and *Slipknot* also contains articles, book reviews and tutorials (written by members).

'The Guild's collection offers me unlimited historical and technical inspiration.'

Louisa Harding

'Machine knitting is a unique craft in its own right - I actively promote and teach it.'

Loma Hamilton-Brown MBE

'Knitting generates creative energy, which relaxes, inspires and nurtures the soul.'

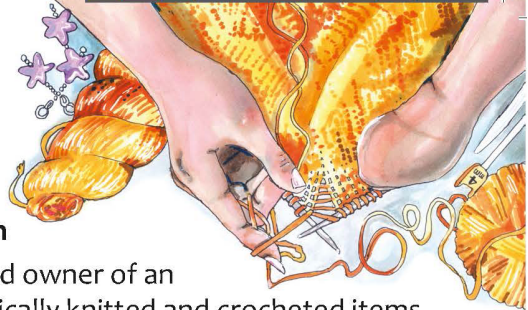
Debbie Abrahams

'Crochet is a platform for creativity, which in turn validates the skills of so many.'

Jane Crowfoot

Visit our website: kcguild.org.uk





Our collection

The Guild is the proud owner of an important collection of domestically knitted and crocheted items, as well as related publications and artefacts such as needles and crochet hooks. The earliest item in the collection dates from 1826.

Items from the collection are available for education, admiration and study. Thanks to a grant from the National Lottery Heritage Fund, some have been digitised and are publicly available online.



Our organisation

The Guild is entirely volunteer-run. Membership fees and donations support Guild activities, including our website, the publication of *Slipknot* and the maintenance of our collection.

If you are interested, we encourage and support you to get involved in activities such as running a branch, representing the Guild at yarn shows and exhibitions, leading a workshop, writing for *Slipknot*, or even taking on a more formal role as one of our Board of Directors or as a post-holder.

Details of how to join or renew, including current membership costs for UK and overseas members, are available at kcguild.org.uk.

**We would love you
to join us!**



Knitting & Crochet Guild

Part 1st Floor, Britannia Mill, Britannia Road, Slaithwaite, Huddersfield, HD7 5HE
Registered charity: 1113468 Company registered in England and Wales: 05457452

LOCAL YARN SHOP

Lesley Jones tells us about one of her favourite shops.

The Prolific Crafter at 9 High Street, Church Stretton, Shropshire, is a most lively innovative wool and craft shop, colourful and exciting. There is a great choice of yarns including Fyberspates, UK Alpaca, Schoppel, Filandra, Regia and Patons, and they stock needles and crochet hooks from KnitPro.

They also specialise in felting, spinning and all fibre crafts and have a good range of accessories, books, socks and locally made handcrafted items along with a good selection of gifts.

Every Tuesday there is a free Coffee and Craft session when you can bring along your work and get help and advice from other crafters. The shop also runs popular workshops, appearances and pop-up shops (one popular workshop is Seaming and Finishing) and needle felting, crochet, weaving and others.

It is always a pleasure to visit the fascinating and inspiring Prolific Crafter and have a friendly chat, seek advice and enjoy this lovely colourful shop, set in the beautiful old town of Church Stretton in the Shropshire Hills.



Contributions to Slipknot

Slipknot is your magazine, and contributions from all members of the Guild are very welcome. Items can be sent in at any time. A page is approximately 360 words; the maximum limit for an article is 720 words. Please send text files as a Word document and illustrations as a separate file; if this isn't practical, then contact the editor to arrange an alternative.



THE GUILD ON THE NET

The Knitting & Crochet Guild on Facebook at www.facebook.com.

@kcguild on Instagram at www.instagram.com.

KCGuild (friend) and KCG (group) on Ravelry at www.ravelry.com.

Follow the Collection and other Guild matters on @KCGCollection on Twitter at www.twitter.com.

Also check the Guild's own website at www.kcguild.org.uk.



In the excitement to show you behind the scenes of the 100 Objects project in the last issue of *Slipknot* (see page 6, SK167), we forgot to include the logo of the National Lottery Heritage Fund which provided such welcome support to the project. Fingers crossed we've got it right this time!

Branch Reports



Compiled by Anne Scahill.

Bath

The Bath branch has been continuing its monthly sessions by meeting online via Zoom during the coronavirus lockdown.

Clare led us through knitting and crocheting bunnies and chicks in April, ready for gifting over the Easter weekend. In May we held a lockdown 'show and tell' where we all shared what we'd been making recently. June is traditionally a craft extravaganza for the Bath branch, with World Wide Knit in Public Day and the birthday of the branch both being celebrated at a local cafe. This year we took the festivities online and still held our craft pub quiz, and the fastest knitter and crocheter competitions (complete with prizes!).

We'll continue meeting on the first Saturday of the month, 10.00-midday, via Zoom until it's safe for us to meet up in person again.

Desiree Jeans

Bedfordshire Virtual Regional Day

As you might be aware, the Bedfordshire branch has a Regional Day every year, held in Leighton Buzzard and open to all members of the Guild. This was due to be held on 2nd May but Covid-19 put a stop to that.

Robert Rowley, one of our innovative members contacted Marian Dye and Helen Nulty early in May and asked if we could do a Virtual Regional Day. We thought this

was a great idea but how could we put it into practice? The date was set for Saturday 30th May, so three weeks to go! Zoom was ruled out due to cost and numbers. It would not be feasible to have many people talking at once, so FaceTime and Teams were also unsuitable. Luckily, one of our group members was happy to allow us use of their Demio platform, where we could have three presenters and up to 100 people joining in. We set up a Facebook page to create events for the day so people knew how to register. Using Facebook also enabled us to reach more people and was open to both members and non-members of the Guild.

With only two weeks' notice, a speaker was required. The person we approached had to pull out, so Marian kindly stepped in and told us all about her travels and finding yarn in 'Around the World in 80 yarns'.

As it's always a popular highlight of our Regional Day, a stash buster was set up as a blind auction via Facebook using a PayPal account for payments. The raffle was run using a separate Facebook event, payment also by PayPal. Robert's little gizmo churned out random numbers and prizes varied from knitting-related to frivolous items. Our local yarn shop, The Spotted Sheep, also provided an online shop. As the owners are a little camera shy, Robert was only too happy to demonstrate what they had intended to bring to the day and we understand it was very successful.

Following much discussion, two workshops, which could be easily demonstrated in the time available, were arranged. Linde Merrick came up trumps with entrelac and Robert showed us his famous straight granny crochet.

The day started with a welcome address by Robert, Marian and Helen, who also mentioned our remembrance blanket project. This will be unveiled at Regional Day 2021, on 1st May. This was followed by Marian's talk: she didn't have quite 80 yarns to show but nearly! The stash buster blind auction with donated yarn and raffle went on all day. This was followed by the workshops and closing statements. We agreed that funds raised would go to charity and that any expenses would be covered by the local branch as their contribution. The question of which charity was posed via the Facebook event page and it was agreed that it would go to one of the Luton & Dunstable Hospital Charities. The £500 raised has gone to Care of the Elderly. This seems appropriate as it is that part of society which has been most affected by the current pandemic.

*Marian Dye, Helen Nulty and
Robert Rowley*

Bedfordshire

Gogglefrogs! Up to a few months ago I had heard the word lockdown only on the BBC's Pointless when two pairs had identical scores. All of a sudden that word was everywhere. Normal life changed, events were cancelled, and alas, all the Knit & Natter meetings ceased. However, out of the darkness, up jumped a new species of shiny

frogs, Gogglefrogs, the brainchild of Angela and Robert, two enthusiastic members of the needle world. Since the pilot edition on 19th March, they have delighted the knitting, crochet and stitching community with their morning sessions of virtual meetings five days a week. At 10 o'clock, except Fridays and Sundays, the connection to my world is joining the Gogglefrogs room. Via the link on the Gogglefrogs Knit and Natter Facebook page, we can show off our works and exchange news. The main presenters Angela and Robert are frequently joined by Clare and occasionally by guests such as Tricia Basham, Linde Merrick and Janet Collins with special reports. We can see them, but they can't see us – often quite fortunate in my case.

Every session begins with a cheerful hello and a tune of the day. Later, there is a tutorial of a variety of techniques. If you miss a session, there is always the replay option to catch up and every episode is also on YouTube. Everyone can join the chat room to satisfy the innate need of needlecrafters to communicate with each other. The chat comments are read out regularly for the benefit of the replay as they do not appear there. Folks have been joining us from all over the globe. We owe a huge debt of gratitude to Angela and Robert for their time and care to bring us Gogglefrogs. Long may it continue, even after the world has returned to some kind of normality. I love that we can join in and enjoy a different kind of togetherness, forgetting the world outside – well, for an hour five times a week at least.

Brigitte Gant

Branch Reports



continued

Buckinghamshire – Milton Keynes

We have been running a weekly coffee-and-chat session via Zoom and working on stitch technique squares for our sampler blanket. We are all missing meeting up in person but are keeping in touch via our WhatsApp group and sharing yarn when required. We also took part in the Covid-19 heart appeal and made some money for the local hospitals in the area.

Gill Jeffery

Fleet Knitting Club/Aldershot

Our members have been very busy during the recent months. Liz, chairperson for Fleet Knitting Club, has been putting together newsletters that are emailed to members. They include interesting new internet discoveries about knitting and crochet and progress updates on the projects of several members. We're now up to newsletter 5, and all of them are available to read on the Fleet Knitting Club blog: fleetknittingclub.blogspot.com.

Sally Kentfield

Kernow machine knitters – machine knitting in Cornwall

As well as the hand knitting group that meets in Truro, we have a small but growing band of machine knitters who meet (when we are allowed) in Bodmin every month.

Before the merger of the guilds, I was the Guild of Machine Knitters' Regional Officer (RO) for Cornwall. As the existing GMK group met during the week and I was working full time then, I started my own machine knitting group, meeting on a Saturday. When the previous RO retired from the post, I took over and merged both groups.

Our meetings are scheduled for the third Friday of every month, starting at 1:30pm, and we meet at a local haberdashery premises, called The Barn, on the outskirts of Lanivet village, near Bodmin. We have a good mix of experienced knitters and we have recently been joined by some newcomers, which is very encouraging. We have a pattern of the month, technique of the month, and usually a demonstration, as long as the chatting hasn't got the better of us. Tea and buns provided, of course.

As well as machine knitting, The Barn is host to several other crafting groups, such as ones for hand knitting, spinning, and crochet.

We have a selection of machines to view and try out, so the members can see different machines, ranging from a simple Addi loom knitter, to the Silver Reed plastic bed LK150 mid-gauge machine, up to the more sophisticated electronic models. Find us on Facebook as Kernow Machine Knitters (Kernow being Cornish for Cornwall), or contact Sally Butcher at sally.butcher1@btinternet.com.

Sally Butcher

Lichfield Machine Knitting Club



We are preparing just in case we are allowed to meet before January of next year. Social distancing of two metres is viable and I have started to practise using the video camera so my demonstrations can be shown on screen rather than people gathering round. In the meantime, I have emailed the members a few simple ideas to enhance a plain garment, without having to resort to complicated techniques. These are based on taking a needle out of work:

- 1) Take one or two needles, e.g. 7th needle or 7th & 8th, needles out of work. This makes a ladder on the garment, simple but very effective.
- 2) Every 10th row or so, cross the stitches each side of the ladder making a cable. Either do this over each ladder or alternate.
- 3) Make an I-cord or use narrow ribbon or thick yarn and weave it through the ladder.

Play with different combinations of stitches and rows.

Hopefully by the time the December issue of *Slipknot* is out we will be making plans for meeting up again.

Lidia Higson

North Norfolk Knitters

We have had no meetings, but, from the occasional chat with members, I know that they have all been busy spinning, knitting, dyeing and crocheting.

Rita Taylor

Oxford

Zoom meetings are the new normal and thanks to Denise, Barbara and Jacky we are able to meet for an hour and a half at the time we would normally be launching into a workshop.

As a lockdown project we have taken inspiration from Object 72 of the Guild's 100 objects – a crochet sample book. Members are presenting a stitch that is special to them in a six-inch square, together with a short record of the reason for their choice. Jacky will mount these on calico to make a book with the wonders of sewing and Barbara will present it as an eBook by the wizardry of photography. At this point, I should pay tribute to Oxford branch members, a talented group, who join us from far and wide.

Now for some good news – the Oxford Regional Day will be held on Saturday 10 July 2021 at St Anne's College. Some overnight accommodation may be available. Numbers will be restricted and, if social distancing measures are not relaxed, they will be even more so. Watch this space and keep safe.

Jane Barton

A beginner returns to the fold

Llinos James rediscovers her enthusiasm for knitting.

‘Knitting is the saving of life’

said Virginia Woolf.

My grandparents lived in a prefab in a South Wales mining village. Grampy worked long hours down the pit and my Nanna was a traditional housewife: wash day every Monday with beating of rugs over the washing line; cake baking every Tuesday for the rest of the week, with cakes squirrelled away in old Quality Street tins; making gooseberry and raspberry jam from the fruits in the garden; and ensuring a warm, comforting home for when Grampy returned from a physically hard day's work with lashings of heated water for a long bath, and towels warmed before the open fire. Their garden was their pride and joy, with peas mixed with poppies, and their chrysanthemums their particular delight.

During school holidays my sister and I would spend weeks with our grandparents, being cosseted, fed with Victoria sponge for afternoon tea in a miniature child's tea set. Nanna used to knit elaborate Fair Isle jumpers and socks for Grampy on four needles. We watched her perform this impossible task and thought her most intelligent. In the evening, we would sit watching telly in our nighties whilst Nanna

used her wooden mushroom to darn his socks and wonder at her skills. We were about eight and nine years old when Nanna taught us how to embroider and also how to knit. I have not knitted since that sunny summer in 1968.

Until now. The pressure of social isolation, working long days for a charity, meant I needed something to take my mind off work. My cousin Heulwen, sent me a colourful home-made scarf with a pompom on it as a present, simply because we care for each other and to share her new-found skill. So, I thought, why not knit my cousin a small item in return? A hat should be small enough to start on. I looked online and ordered some beautifully soft thick merino wool to knit her a beanie hat in rib. Reading the cast on, cast off, purl and plain pattern, I thought I just might be able to do it.

It took me a few minutes before I remembered how to make the first stitch, and four attempts to cast on with the memory slowly coming back of the different methods to use. My final attempt saw a much neater line of the rim of the hat, and I persuaded myself the different tensions at different parts of the pattern created a pattern all of its own unique

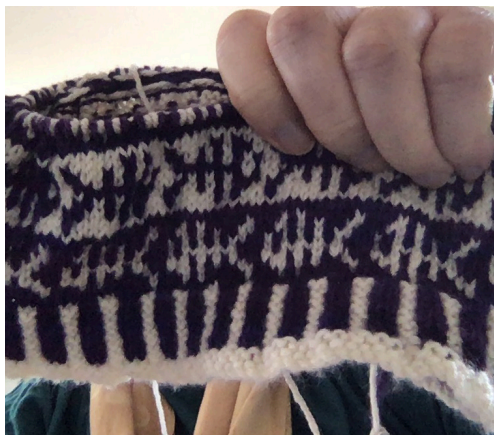
interest. I relied on my cousin caring for me enough to forgive my beginner's first item.

Six weeks later and I have knitted over 20 hats, with friends asking for more varied patterns, and my first Fair Isle hat. Thankfully YouTube has helped, although intarsia colour work has proved beyond me – as yet. I shall persevere. In looking for advice on knitting I came across the invaluable work of the Guild and became a member. There are some silver linings to the challenge and crisis that now faces us all: I have a hat in remembrance of both of my much-loved grandparents.

Do you have some spare wool?
Donations sought!

The Karen Napier Fund is delivering knitting parcels to school children in the Highlands of Scotland. The aim is to teach children the valuable lifetime skill of knitting/crocheting, to help keep them occupied and for their wellbeing during this period of social isolation – and perhaps to give parents who are home schooling a short break?

If you have any spare wool or knitting needles, or crochet hooks that you are happy to donate, please contact Llinos at kyrie@ibnetworks.net to find out the address for postage. DK yarns or thicker, and appropriate needles and hooks, are particularly useful for beginner crafters. Many thanks for your help.



Having a go at Fair Isle



The first hat



A growing collection

Machine knit V-necks and raglans

Lidia Higson of Lichfield Machine Knitting Club shares her favourite techniques.

V-necks

Tip

When you have knitted the front to the start of the V neck, before putting one side into hold, knit two rows over those stitches in WY. This stops the brushes from fluffing up the side.

Fully fashioned decreasing (that is using a two- or three-pronged tool) gives a firmer finish and the neckband will sit better.

Try this sample

Cast on 40sts knit 20 rows. Divide for V neck.

On the first side make simple decreases using the one-prong tool, e.g. one stitch every two rows until there are no stitches left.

On the other side use the three-pronged tool.

You will find that the fully fashioned side is a little shorter, firmer and slightly curved. This gives a better finish and the neckline lies flatter on the body.

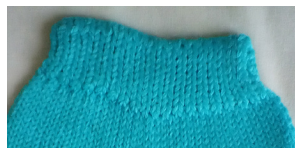


My favourite neckband

All needles on top bed

Tip

Always cast off the back neck stitches or, if you use WY, reduce the number of stitches by four for a child's or six to eight for an adult, by putting two stitches together when putting on the neckband.



Sew all pieces together. Estimate the stitches needed for half the neck (point to centre back).

Cast on using E-wrap or WY. RC.000.

MT knit 2 rows.

MT-1 decrease 1 stitch at front neck edge, knit 2 rows (do this twice).

Repeat * to * for MT-2, then MT-3. Six decreases in all, 14 rows.

Knit 1 row T10 (fold line).

MT-3 knit 2 rows.

MT -3 increase 1 stitch at neck edge, knit 2 rows.

MT-2 increase 1 stitch, knit 2 rows (twice).

MT-1 increase 1 stitch, knit 2 rows (twice).

MT increase 1 stitch, knit 2 rows.

Six increases in all.

Pick up neckband cast-on sts to make a hem, and knit 1 row at MT. This gives a purl row on the right side.

Hang garment neckline to neckband with

wrong side facing you. Knit 1 row main tension if casting off behind the gate pegs or T10 if latch-tool casting off.

When knitting the other half, don't forget to do the shaping on the opposite side.

Raglans

Raglans give a better fit on the shoulders as, unlike drop shoulder or set in-sleeves, they do not rely on the width of a person's shoulders, so the sleeve head falls over the shoulders giving a naturally better fit.

Fully fashioned or fancy decreasing can also lift a plain garment and looks very neat. This is done by decreasing the stitches several needles in from the edge using the two-, three- or seven-pronged tool.

Tip

When shaping raglans, the rule to follow is:

When decreasing 1 stitch, knit 2 rows in-between decreases. For a 2-stitch decrease knit 4 rows, and for a 3-stitch decrease knit 6 rows.

Don't forget to take the empty needles at the edges out of work.

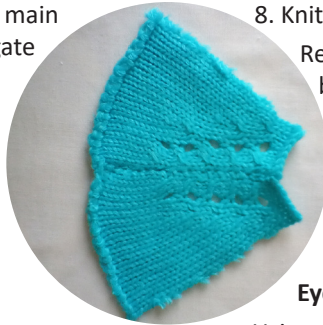
A few fancy raglans for you to try.

This is a nice one for a man's garment, using the seven-pronged tool.

Feather



Start with all 7 prongs in work and transfer all stitches from needles 1 to 7 onto needles 2 to



8. Knit 2 rows.

Reduce the number of prongs by 1 and continue to decrease 1 stitch every 2 rows as above until 2 prongs remain. Then go back to 7 prongs and repeat until all shaping is complete.

Eyelet

Using a 3-pronged tool, transfer stitches 1, 2 & 3 onto needles 3, 4 & 5. Place empty needles to NWP. Transfer stitches 6, 7, & 8 to needles 7, 8 & 9, leave empty needles in WP. Knit 4 rows. Repeat.

Small cable

Arrange 7-pronged tool to l. l. l. l. and transfer stitches 1, 3, 5, & 7 on to needles 3, 5, 7 & 9, (1 stitch decrease) knit 2 rows. Repeat.

Large cable

Transfer stitches 1, 2, 3, 4, 5, & 6 on to needles 4, 5, 6, 7, 8 & 9 (3 stitch decrease). Knit 6 rows. Repeat to end.

Cable and Lace

Arrange the 7-pronged tool as l l l l l. transfer stitches 1, 2, 4 & 6 to needles 3, 4, 6 & 8 (2 stitch decrease). Knit 4 rows. Repeat.

There are numerous fancy raglans to try. Look out for them in patterns. You don't need to knit the whole garment, just use the raglan shaping.

Remember, you can also use the same techniques on a V neck.

Abbreviations

MT – main tension. T – tension. sts – stitches. NWP – non-working position. WP – working position WY – waste yarn.

iinouiiio

a story of waste into yarn

John Parkinson of iinouiiio describes how what we discard can be restored to life.

Every year in the UK, one million tonnes of used textiles end up in landfill or being exported across the world (source: The Waste and Resources Action Programme). Of that, 50,000 tonnes of waste are wool (source: International Wool Textile Organisation).

In response, our Yorkshire-based company called iinouiiio (from the acronym ‘it is never over until it is over’) decided to revitalise and energise the heritage of wool recycling, known as the ‘shoddy and mungo’ trade. By reclaiming discarded textiles, we turn what was considered to be waste into beautiful new materials. All our waste wool is sourced in the UK. We believe that the UK should explore every possibility of dealing with its own waste rather than shipping it halfway across the world.

iinouiiio is the only UK producer of yarn and cloth made from post-consumer wool waste. We buy thrown-away woollen knitwear and remove all processing



contaminants such as buttons, zips, labels and linings before sorting into colours to reclaim the dye and the fibre. We blend in new wool as a carrier fibre to provide extra lustre and length. The material is carded or felted and made available as clothing, home furnishings and craft kits. iinouiiio's yarns and fabrics have been tested at 97% wool.

Moreover, we are developing needle felt made from post-consumer recycled wool, a product that previously has never been available. We aim to produce this from a recycled/new wool blend in a collection of shades and diverse weights. This innovation not only reduces wool waste, demand for water, energy and pollution, but also promotes and demonstrates the originality of wool products made in UK.

In response to changing consumer demands that have already led to electric cars, plant-based food and a huge decline in plastic bag use, the textile industry is under mounting pressure to improve its environmental and ecological performance. Many companies are exploring ‘circular’ models to comply with the regulations and appeal to consumers

who are increasingly environmentally conscious. Therefore, 'Circular fashion seeks to reduce waste to a minimum and keep the materials in the consumption and production loop as long as possible' (source: CBI Ministry of Foreign Affairs). iinouiiio is collaborating with the University of the Arts in London to assist with English heritage aspects of traditional textile recycling for new research into the 'circular economy'. This is part of the UK Research and Innovation Council's (UKRI) Interdisciplinary Future Fibres Circular Economy Centre under the 'Engineering and Physical Sciences Research Council' programme (EPSRC). The point of this is to embrace historical practices whilst carrying out research into new methods.

Also, research projects are being carried out with two Yorkshire universities and in partnership with Yorkshire-based Future Fashion Factory, whose aim is to promote responsible British textile production. One of these involves innovative

ways of reducing microfibrils into the atmosphere whilst recycling synthetic fibres. The other explores the possibility of post-consumer knitted wool waste (as a history of people's purchasing choices) for a potential database when colour forecasting. This will be developed through software with the intention of increasing sustainability factors into designers' choices. For example, canary yellow might be great for a season, but how quickly might it be discarded?

Beyond trade and research, we are dedicated to sharing our knowledge of the wool recycling heritage in Yorkshire. Some of this work can be seen on our 'arts, history and education' website page. In addition to this, we are working with a playwright to produce a community theatre project and a film maker to secure a commission for a documentary about the history of textile recycling.

'iinouiiio' aims to re-energise this ancient craft, encouraging new generations to discover more about the UK's textile heritage and appreciate its relevance today.

Herman Burrows summed this up in 1956 in *A History of the Rag Trade*: 'Why bother to rake up

the past? The answer is that there may be the explanation of the present and the guide to the future'.

For more information, go to www.iinouiiio.com/arts-history-education.



Members' gallery of lockdown projects

Compiled by Anne Scahill.

It has been delightful to hear about the outpouring of creativity from our industrious members, using the lockdown as an opportunity to spend even more time knitting and crocheting. Hopefully, everyone's stash is much depleted! Here is a selection of the projects that you've shared with me.

Caroline Arno, South London

At the beginning of lockdown, I set up a weekly creative challenge with a friend from my art college days. Each Sunday, we would ask someone to think of a theme, and then we would start brainstorming away. I have selected two of my creations to show you: the first is a knitted seagull, which was part of the theme 'I do love



to be beside the seaside', and the second is from our theme of 'mazes and labyrinths'.

It was great fun to design and make them!



Jane Barton, Oxford

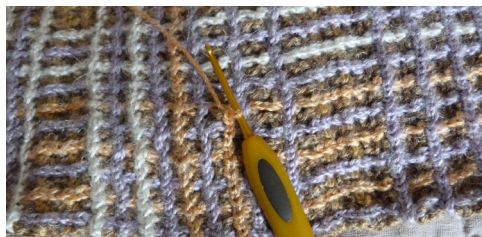
On the cover you will have seen Jane's Greta Thunberg, knitted from a free pattern at Love Knitting (www.lovecrafts.com). Jane says she has proved to be a good companion in lockdown.

Julia Blanchett, West Sussex

I have been working on a 'Week-End Travelling Bag' from a pattern I requested from the KCG archives through Barbara Smith. My intention was to use the bag for my luggage when I came to the Convention. However, since that was put on hold, and now cancelled, my inspiration lost its impetus. It is also rather tedious work, using just chains and slip stitch over the surface of the filet base. I will get it done in time for the next Convention, though, and writing this will ensure that I do! It is very much a work in progress.

Needless to say, I haven't followed the

pattern entirely as Lystwist is no longer available and there are no measurements of the finished bag in the pattern. I am using an acrylic/hemp mix yarn (I had some in my stash and was able to buy more different colours from eBay for a very reasonable price) with a 2.5mm (No 12) hook, which gives quite a firm fabric. The fun bit will be making it up and lining it as the instructions are not that detailed. Looking forward to the next Convention



Pat Brain, Westbury Woollies

My son Bruce, a marine biologist, gave me the book *Crocheted Sea Creatures* by Vanessa Mooncie two Christmases ago with the plea for a puffer fish, which I duly made for his birthday last year. As it is his 50th this year I thought that, while I was confined to the house, I would make him a companion for Percy the Puffer Fish. It has taken me a while to do Rosy the Octopus (purely because she's pink) but I am quite



pleased with her. She sits about 9 inches tall. The suckers made it take a long time to work on each arm and the first ones were not easy to make into the foundation chain row.

Until our branch is able to meet, I might try making a pram blanket, having never done one before, and could use up some of my wool stash.

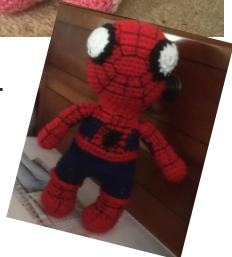
Gill Gardiner, South London

My grandsons who live in Northern Ireland often make requests for 'Knitting Grandma' to make a...



In March it was a zombie like the ones in the computer game *Plants versus Zombies*. This was really tricky, involving crocheting around some wire to support the legs and body. In

April Spiderman was much easier and very well received. In May I created a unicorn for my granddaughter: it has left her side only when she has gone to preschool.



Mary Gordon, London SW

I hung the heart in our front window: I made a red I-cord and put garden wire into it to shape it, crocheted the little flower and put on the NHS label. The lacy beret was half knitted and waiting for



a number of years to be finished. I kept having to take back rows which is a little tricky with Kidsilk Haze! But I had plenty of time to concentrate during lockdown. I have progressed with some other projects too.



Clare Griffel, Bristol

One of my lockdown knitting activities was the design and making of my sheep cushion. Designs for the sheep were taken from the lovely little book *Sheep of Many Colours* by Alice Underwood – the Loaghtan sheep (bottom right) is knitted in Loaghtan wool, but I couldn't source the appropriate yarn for the other breeds.



Still, I am very pleased with the result; the back, incidentally, is a diagonal square with stripes in the same colours used for the front.

Elsbeth May, Northampton

Since lockdown started, I've finished three shawls, a teddy for our grandson, a sweater (started last September!), and a cardigan. That was up until mid-June and inevitably there will be more shawls, cardigans and sweaters by the time lockdown is finally over.



Sweaters by Sandra Saunderson



Elspeth May's projects

Sandra Saunderson, Middlesex

At the beginning of lockdown I decided to use up some cones of 4ply cotton yarn. The orange jumper has cables on the stripes. The other jumper is multicolour with the purl side as the right side.

Rita Taylor, North Norfolk

I have finished a Fair Isle bonnet and an Aran jumper and am working on a number of pieces for iinouiiio, (see article on page 32). Their wool is nice



to knit with but it's not as elastic as unrecycled wool. It makes lovely warm and soft blankets though.

Anne Scahill, North London

And finally, what have I been doing? Not as much as I would have liked is the short answer! My main project has been working on a shawl design. After a few false starts, I've got it worked out and attach a picture of my preliminary swatch. Now to make the full-size sample and write up the pattern. This may take some time!



Pre-1920 patterns in the Collection

Dr Ellie Read continues her exploration of the Guild's Collection.

Last quarter, I gave an overview of the Knitting & Crochet Guild's collection of pre-1950 domestic magazines, magazine supplements, and tear-outs (patterns torn from magazines). This collection consists of a range of titles, appealing to various ages, backgrounds, and interests; whilst we know little about the magazines' origins, annotations and issue dates suggest why they were collected, and by whom. This quarter, I will explore pre-1920 patterns in this wonderful collection. My focus will be what they suggest about their intended readers' class status and aspirations.

Pre-1920 domestic magazines in the Collection include *The Girl's Own Paper* and *Woman's Magazine*, a publication targeting young, unmarried middle-class girls, and cheap weeklies *Woman's Weekly*, *The Home Companion*, *People's Friend*, *My Weekly*, *Woman's Friend*, and *Home Notes*. Of note is a collection of *Home Companion* and *Woman's World* tear-outs: held together by a rusty pin, they evidently belonged to the same person. Supplements include *The People's Friend*

Easter Crochet Gift Book and Crochet Workers' Companion, and *Aunt Kate's Homse Work, Crochet Work, Knitting and Crochet Book*, and *Home Knitter*, also supplementary to *People's Friend*. Longer than a weekly issue of *People's Friend* and printed on better quality paper, these supplements were produced for keeping rather than throwing away. They point to a readership of keen knitters and crocheters, eager for more patterns than could be supplied weekly, and opportunistic producers milking an established audience for revenue. 'Aunt Kate' herself was a pseudonym, personalising a number of designers and editors. Her 'familial' relationship with readers invokes trust in her patterns.

As I wrote last quarter, magazines' material quality says much about the class status of their intended readership. Whilst more expensive titles like *The Girl's Own Paper* were printed on robust paper that, 100 years later, remains in excellent condition, budget publications such as *Home Notes* were printed on poor-quality paper that is now extremely fragile. The inclusion or otherwise of photographs,



expensive, back then, to reproduce, is another indicator of magazine class: whereas knitting patterns in *The Girl's Own Paper* feature photos, those in the cheaper magazines are illustrated by line drawings, which, small and badly executed, indicate little about patterns' construction. Clearly skilled, readers of cheaper magazines had to work this out for themselves.

If magazines' material quality points to their target readers' current class status, knitting and crochet patterns offer clues to their aspirations. Although a good number of patterns are for socks, stockings, gloves, scarves, shawls, and hats, especially for babies and young children, the vast majority are for trimmings: edgings, insertions, and motifs for decorating household linen and underwear, or collars and cuffs to smarten dresses and blouses. Fancy quilt squares are also popular; decorated with letters of the alphabet, and images including animals, flowers, St George and the Dragon, and (my favourite) a plum pudding, they personalise work, appeal to children, and offer makers a challenge. There are also plenty of intricate table mats and doilies, among which 'A Breakfast Cruet D'Oyley' stands out: three crocheted discs, for salt, pepper, and mustard, held together in a triangle by links of dainty chain stitch.

What distinguishes these patterns for trimmings is that they are largely useless, and it is this distinction, within the context of the magazines in which

they appear, that reveals their intended makers' aspirations. Decorative rather than practical, trimmings' primary purpose is not to keep the women who make them (and their families) warm: rather, it is to embellish their clothing and adorn their homes. Looking forward to middle-class married life, with servants and appliances to help with their housework, readers of *The Girl's Own Paper* are preparing to lead relatively leisured lifestyles. For them, decorative crafting will be an important distinction of this leisured status. Readers of cheaper magazines, however, are very unlikely to be able to afford domestic help. For them, leisure is an aspiration, and fancywork a means of buying into a lifestyle they want but cannot afford. Social aspiration also explains the grandiose titles of patterns in the cheap magazines: invoking ancient families and stately homes, 'The Dudley Edging,' and 'The Marlborough Cake Doyley' associate themselves, and their makers, with aristocratic culture.

Prior to 1920, knitting and crochet patterns in domestic magazines prepared the middle-class for leisured middle-class lifestyles, and enabled lower-class readers to acquire trappings of domestic leisure. Next quarter, I will explore domestic magazine knitting and crochet patterns from the 1920s.

Twitter: @ViolaChasm

Instagram: @drelliereed

25 years and counting

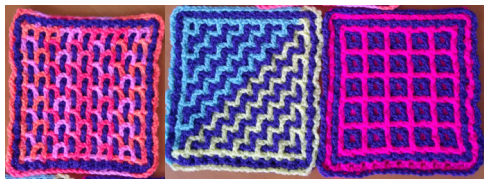
Dianne Chan asks, 'Are you looking for a challenge?'

This year the East London Crochet Group celebrates 25 years of practising and teaching double filet crochet. Our founder member, Barbara Mann, developed her own technique, which she portrayed in drawings. Her husband, Michael, translated them into computer charts. Generously, they shared all of this with fellow members. By 1995 Barbara and Michael had designed a large number of squares in double filet crochet for the group.

Time moved on and many larger and more complicated projects were designed by Barbara, Michael and other members. Today the group's creativity knows no bounds. Everyone can contribute. Each quarterly meeting heralds a sheaf of new charts for us to try.

Coronavirus may have halted our meetings, but it has not curbed our enthusiasm for this technique. During lockdown Barbara and Michael unearthed a box of patterns stored by them since 1995. Fifty-two patterns have been selected for a CAL (crochet along), with one square being released every Tuesday for a year. Each pattern has been re-produced in chart form (as used by the group) and also in written instructions for those new to double filet crochet. This is a user-friendly introduction for those who want to try a new craft.

The CAL started on Tuesday 9 June 2020, but everyone is still welcome to join in. You can find the patterns published so far on Ravelry under '25 years and counting'. By the end of the year you will have enough squares for a beautiful blanket.



Squares 1 to 3

Thank you to Barbara and Michael for sharing their expertise and to Nic Walker, Rose Bowers and other experienced members of the group who have spent so much time producing the written instructions and testing them.

Please add your photos of your squares to #25yearsandcountingCAL on Instagram.

Complete beginners have been making the squares successfully. Some have asked for help with the method. The group has extended the net internationally by holding Zoom meetings/tutorials with beginners in Belgium, New Jersey and Japan to name but a few.

For other beginners' patterns and instructions for double filet crochet, go to www.doublefilet.weebly.com, where there are downloads available.

When we are up and running again, why not join us for a workshop in Ilford? For details of the branch please see the Guild website. Everyone with basic crochet skills is welcome.