

Chapter 1 : Top shelves for As Good as a Yarn with You

*As Good as a Yarn with You: Letters between Miles Franklin, Katharine Susannah Prichard, Jean Devanny, Marjory Barnard, Flora Eldershaw and Eleanor Dark [Carole Ferrier] on www.nxgvision.com *FREE* shipping on qualifying offers.*

This post will be about spinning handspun yarn for knitting into socks. First a couple of disclaimers. It is neither expected nor intended to be the be-all end-all treatise on the subject. Fiber choice, for instance, assumes you can pick any fiber you want. Ok, now, the meat and potatoes—oh wait, no first an appetizer. A side salad if you will. Millspun Yarn Before I talk about handspun, I need to note that millspun is not the same. I will write quite a bit here Spoiler alert! Like I said, millspun is not handspun. With a soft spun single and a hosiery twist in the ply they can be springy and have a very nice stitch definition. And I can wash and dry these without ever worrying about them at all. I also have some millspun dorset socks. They are also fabulous. The yarn, however, is quite different. The socks are springier, but with less stitch definition. Similar to the difference between dress socks and SmartWool hiking socks. Both yarns are fabulous. Both pairs of socks are fabulous. The Merino socks have less squish, so they fit in dress shoes better, and have better stitch definition for cables and the like. Now, on to the meat and potatoes! Spin the yarn to the fiber — Pick your fiber so it naturally makes the yarn you want to make Spin the fiber to the yarn — Modify your spinning to make the yarn you want out of the fiber. The One and Only Way. I mean—uh—Right! They need to support you, have enough spring to hug your foot, etc. There are other features that can be important depending on your needs. Since I said my philosophy for spinning means picking a fiber that lends itself to the yarn, I should talk about picking fiber. Feature numbers one and three in the above list are the largest reasons I lean towards the downs wools and the almost-downs wools for handspun socks. Downs wools dorset, tunis, cheviot, shouthdown, hampshire, etc have a spiral crimp rather than a wavy one. This makes them look, and act, like a spring. If you squash it or stretch it, it will bounce back to its former shape. The springy effect also makes for a bouncy fabric with a nice negative ease that hugs your foot. Super fine fibers tend not to be very strong. Merino can be made to be slightly more durable like in the better millspun yarns with things like hard plying that packs the fibers closer together. This is where the philosophy of spinning thing comes most into play. By spinning it right plying tightly, you can make a fine wool like merino or rambouillet or polwarth durable enough to be a sock yarn. Or, you can use a downs wool. This means in the end, you end up with similar softness either way, but a different overall handle. Downs wools will tend to make a squishier, springier fabric. What it tells you about is the overall ideals for getting particular kinds of fabric. Downs wools felt poorly and are springy. The wools I mentioned before are ideal for that reason. However, other wools will work. These, for instance, are shetland. Handspun from a top prep. This can make for an even more durable fabric that wears really well. I have found I need to be a little more careful with them, however. The big ones here are one and two, durability and comfort, with a side of durability. Longdraw and shortdraw, worsted and woolen. The first sock yarn I spun was also my first longdraw project. And the socks are wearing fabulously. My guess would be that this is because with a springy fiber, the halo from longdraw actually helps protect the core of the yarn as long as the core is still spun tightly enough. These are handspun longdraw by me from a hand drum carded prep. Romney with a little silk and mohair. Like the suggestion of a worsted spin, most would suggest a true worsted spin, which means from a top prep, not a carded prep. Again, my guess is that the Shetland slightly felted to the nearby yarns, making the fabric smoother than it would be otherwise. A spinning advantage of this ply is that you can do it with a single long single, ply back on itself then ply back on itself again. Prep — Advantages to both carded and combed preps. Top may be more durable for washing. Method — Again, no massive advantages. Short draw may be more washing durable. Ply — In general I like three or more plies. But a two-ply can work very well, depending. Everyone will tell you to wash handspun socks by hand. This is definitely the wisest thing. I am lazy and do not do this. My socks are pretty much either superwash or downswools. Other people would, do, and are happy with the results. Targhee or Rambouillet would probably be decent finewool choices. If you were going to use these, I would recommend a worsted

short draw spin and a tight plying to maximize durability. Feel free to weigh in, ask questions, etc.

Are you sure you want to remove As Good as a Yarn with You from your list? As Good as a Yarn with You Letters between Miles Franklin, Katharine Susannah Prichard, Jean Devanny, Marjory Barnard, Flora Eldershaw and Eleanor Dark.

Wool Spun from the fleece of sheep and one of the most popular yarns, wool is accessibly priced and easy to handle. It works well for knitwear garments in both the winter for its durability and resistance to moisture as well as the summer for its breathability and moisture-wicking. Naturally, wool is a creamy white and therefore can be dyed a range of colors. Unfortunately, wool is prone to pilling over time. Gently hand wash in tepid water. Mohair This fluffy, luxurious fiber is known for its soft sheen and lightness despite being one of the warmest animal fibers. It is more expensive than wool. Mohair is very elastic -- stretching and springing back to shape so it resists wrinkling and sagging. Because it is so fluffy, it can be hard to knit -- especially if you want defined stitches. It is often blended with silk or wool to add weight. It can also irritate the skin causing itchiness despite having a low-allergenic risk. Dry-clean or machine wash on gentle cycle. Cotton This is a natural plant fiber and one of the most common. It is fairly inexpensive. It has great drape, however it is inelastic and prone to splitting in the middle of your knitting. Cashmere Due to its superb quality, this is a true luxury yarn. Softness actually improves with wear. Because of its superior insulation, it is well-suited for winter cardigans and accessories. Not to mention, it is beautiful -- associated with a fine cloudlike halo. It is typically blended with other fibers to make the cost more accessible. It does not breathe as well as other natural fibers, although you can stitch loosely to accommodate this, and is prone to pilling. Angora This comes from the fur of the angora rabbit. A true luxury yarn, it is one of the most expensive. It does not resist stains well although it does resist retaining odors. It is blended with an acrylic fiber to counter its elasticity. Must be dry-cleaned or hand washed in cold water, then laid flat to dry. Alpaca Spun from the fleece of alpaca, this dense fiber is hypoallergenic, making it a good option for those with sensitive skin, particularly for baby knitwear. Dry-clean or gently hand wash. Silk Obviously, this fiber is "silky" smooth and lustrous. This is most accessible in fine plies because it is a more expensive fiber. While great for knitting lace, it is susceptible to static cling and catching. To counter this, we suggest choosing a variety that is spun tightly with a higher ply. Silk is often blended into other fibers to add luxurious softness. Rayon This is the oldest man-made fiber that can nonetheless imitate the properties of natural fibers -- it is shiny, silky smooth, and saturated in color with incredible drape. Because it is cool, comfortable, and conducts heat from the body, it makes a perfect yarn for summer knitwear. Typical varieties include textured novelty yarn like boucle or ribbon. Can be hand washed, but check the label for washing instructions to be sure. Nylon This is a synthetic fiber originally manufactured to offer an alternative to silk. Akin to rayon, it is smooth and shiny, easy to launder, and cool to the touch. However, it is very durable against wear and tear. Polyester Polyester blends with natural fibers to yield easy-care yarns. This yarn type has good draping, along with wicking and breathability qualities -- making it appropriate for any season in the year. Understanding the Label Each ball of yarn has a ball band the label , which states everything you need to know, including the fiber content, weight, amount, care instructions, suggested needle size, gauge, and dye-lot number. This is the material of yarn, often in percentages. This is the total thickness of yarn, often measured in wraps per inch WPI. The ply count also factors into it and ranges from the finest to the heaviest weights usually between 1-ply and ply. Currently in the United States, the categories range in accordance to these symbols. This is the total length of yarn, measured in yards and ounces. This provides the necessary information on how to wash and dry your knitted garment. Suggested needle size and gauge: Yarn gauge is specified by the number of stitches and rows. This refers to the color of yarn. When buying in multiples, be sure that the numbers match. Even when two balls of yarn appear to be the same shade, the subtle difference can become clear in the final knitted garment. In the end, choose the yarn that is best suited to your project. Often, the instructions will suggest the right weight yarn and needle size to use. Do you want this item to be machine washable? Is it meant to breathe in hot weather or keep you warm in the cold? What is the size and shape of the item? A sturdy merino wool will

make a well-made pair of winter mittens , while a loopy rosette scarf is made sumptuously soft with a luxurious material such as mohair.

Chapter 3 : How to substitute yarn

Creator Ferrier, Carole Subjects Women authors, Australian - 20th century - Correspondence.; Women and literature.; u-at Summary "This is a fascinating collection of the correspondence between six Australian women writers in the years to and unpublished until now.

Maybe the perfect method is out there, waiting to be found? So I trawled the knitternet, tried all the methods I found and listed them here, along with some thoughts on when you might use each of them. Read through the full list below, or choose one or more of the filters to narrow down your options. What would you like?

Alternating stitches in old and new yarn How to do it: Make one stitch using the new yarn, and then use the tail end of the old yarn to make the following stitch. Continue to alternate between the new and old yarn for a total of 6 to 8 stitches. Weave in the ends later. Suitable for any fiber. Not suitable for a color change. You need to weave in the ends. But I was surprised at how neat this is.

Back join A way of changing color at a specific point in your work, locking in the yarn ends at the same time with double-stranded stitches. How to do it: Find and mark the point in your yarn where you will change color. Loop the yarn back on itself at that point, then knit with both sides of the loop, held together as a double strand, until just before the color change. Thread the new color through the last bit of the loop in the old color, and knit with both strands of the new color loop for a few stitches to lock in the new tail. For intarsia knitting, only work the double stitches with the new color, leaving the old color available for continuing the color pattern on the next row. Suitable for changing color at a specific stitch. No ends to weave in later. The modified method is suitable for intarsia and stranded colorwork.

Braided join Braid plait the two yarns together. Hold the end of the new yarn at the divide point of the old yarn, making three strands in total. Tightly braid the three. Video tutorial from Lorraine L. Neat on both the front and back of the fabric. Not suitable for single ply or novelty yarns. Not suitable for changing color. Takes a little time. Use for a same-color join in plied yarn where you want the back to look neat as well as the front.

Just knit with it How to do it: Drop the old color, loop the new color over the needle and just start knitting with it. The easiest method of all. The stitches become loose, affecting the tension of neighboring stitches. Even if the join is at the edge of the fabric and will be enclosed in a seam, the loose stitches in the surrounding area are likely to be visible. Even an absolute beginner should Tie A Knot instead.

Knot and cut tails Knot visible in the center of the picture! Video tutorial of the magic knot from Jane Richmond. No ends to weave in. Not suitable for a color change— not at a specific stitch anyway. Not suitable for something like socks, where you might end up standing on a knot.

Overcast from TECHKnitter A way of changing color and weaving in the ends of yarn as you work, without having double-thickness stitches. At 6 or 8 stitches from a color change, loop the old color yarn over a finger and hold it away from the needle. This catches the tail of yarn into the stitches, showing only on the back of the fabric. Later weave in the tail of the new color yarn using a similar method. For intarsia knitting, only weave in the new color tail, leaving the old color available for continuing with the pattern on the next row. Very neat on the front. Suitable for changing color. All stitches are single-thickness. No tails left to weave in. Takes some effort to master. You have to remember to stop far enough away from the color change. Not invisible on the back.

Overlap and knit double Work a few stitches with both ends of yarn, held double. Hold the old and the new yarn together, with the end of the new yarn in the opposite direction to the tail of the old yarn. Knit 4 to 6 stitches with the yarns held double, before dropping the old yarn and continuing with the new. When you come to work those stitches again, treat the double strands as one stitch not two. Video tutorial from Jimmy Beans Wool. Neat enough with fine yarns. Noticeable on the front of the work, becoming more noticeable the thicker the yarn.

Russian join How to do it: Loop the tails of the two yarns around each other and use a needle to thread each tail back on itself and down through its own core, trapping the tail of yarn within. Fairly neat, strong, no ends to weave in later. Suitable for all fibers. The double weight of yarn is sometimes visible. Difficult to do with a single or 2-ply yarn. Not suitable for a planned color change. Requires you to find a blunt-ended needle.

Staggered splice Plies cut to staggered lengths How to do it: The same as the wet splice , but before felting the ends together, separate the plies in both ends of yarn and cut or break the plies at staggered lengths. When you

wet-splice the two together they join to make a yarn of single-thickness. Makes a nearly undetectable join for any weight of feltable, plied, yarn. As for the wet-splice, this only works with feltable fibers, such as non-superwash wool and cashmere. Takes a little time to do. Use with plied, non-superwash wool or cashmere yarns that are DK-weight or above. Tie a knot How to do it: Drop the old yarn, start with the new yarn, stop after a few stitches and tie a knot in the two ends. Make it fairly loose if you want to untie and weave in the ends later, or make it tighter and leave the ends hanging. Use for any fiber. You have to stop to tie the knot a few stitches after the join. It still might not look neat on the front. Twist-and-Weave Twist-and-weave method without changing color Twist-and-weave with color change How to do it: Interlock the two yarns before catching in the new tail end behind the following stitch. See the picture tutorial on YarnSub. There are two videos: Suitable for a color change. Stops stitches coming loose without use of a knot. Neat on the front. Suitable for all fibers and yarn constructions. No double thickness stitches. No ends to weave in if you use the modified version and continue weaving in the ends as you work. Takes a little effort to learn. The join is visible on the back. I love this join and use it nearly all the time. Wet splice Also known as: Rub the ends together between your palms, until they have felted together. Video tutorial from WEBS. For heavier yarns, the join is visible on the right side of the fabric. The felted area can be seen, especially with heavier-weight yarns.

Chapter 4 : as good as yarn | glitched puppet

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The techniques used in the pattern also affect the yarns you can use: Work out what you need in a yarn Does the item need to be an exact size? If you want your finished item to end up at the size given in the pattern, then it matters that you work at the specified gauge and that you knit a swatch to make sure you have the right needles. What is the overall look of the finished fabric? Drapy â€” Not all fibers and yarn will produce a fabric that drapes. Silk, bamboo and other viscose fibers lend themselves to designs with a heavy, swinging drape, while cashmere and mohair give a light, airy drape. A lace shawl made with a light, hazy mohair yarn would have a completely different look and feel if you substituted it with weightier silk or cotton. Surface sheen â€” Smooth fibers like silk, bamboo, viscose and mercerized cotton all reflect light, giving a lustrous sheen. Mohair and cashmere have a less-obvious, but attractive sheen. Unmercerized cotton and wool have a more matte effect. If you love the shine of the garment in the pattern, choose your fiber accordingly. What techniques are used? It is possible to use inelastic cotton for intarsia, but for best results and easier knitting choose wool or acrylic. Textured stitches, such as seed stitch moss stitch in the UK or cables are best shown off with a smooth, plied yarn. The texture would be lost in the haze of a highly fuzzy yarn, and even a tweedy yarn would disrupt the clean lines. As with all things knitting, you can choose to do something different and use a fancy yarn for a cabled pattern, but think about the effect that it will have on the final look of the finished work. Ribbing can provide shaping to a garment as the columns of knit and purl stitches pull in towards each other. The fiber you use has an important effect on how effectively the ribbing pulls in, and whether it continues to do so after being washed and blocked. Will it be worn against the skin? While some can wear a scratchy Shetland shawl around their neck without flinching, others can barely tolerate holding it in their hands. The prickle factor depends on the diameter of the individual fibers in the yarn. Very fine Merino wool and luxury yarns like cashmere and camel get their softness from the small diameter of the fibers. Alternatively, choose plant fibers, silk or acrylic to reduce the prickliness. Will it be subject to heavy use? Some fibers are more durable than others. Items like socks, which are heavily used, last much longer if knitted at a tight gauge and reinforced with a percentage of a durable fiber like nylon. Do you want it to feel particularly warm or cool? In general, animal fibers feel warm and plant fibers cotton, bamboo, linen, hemp feel cool. Yak, bison, angora and camel are amongst the warmest of the fibers. Garments made from man-made fibers such as acrylic, polyester and nylon are not good at allowing moisture to escape and can feel hot and clammy as a result. You may prefer to work with organic cotton, natural fibers, or locally grown and spun yarns for example. Is there a budget limit? Yarn can be very pricey, especially if using the finest quality fibers, or if manual labor is involved in its production. Search for alternatives â€” Type: Swatch Swatching is your chance to experiment and reduce the uncertainty surrounding your project. A swatch is like an informal get-together between you, the yarn and the needles or hook, to decide if you want to work together. Subscribe to our Yarn Geeks newsletter! We will never share your e-mail address and you can unsubscribe at any time.

Chapter 5 : What Can YOU Make With Loops Yarn? - GoodKnit Kisses

supported by 20 fans who also own "as good as yarn" I love toby, and all of his soundtracks that he makes, and this one included. It really set the tone well for all of it's scenes.

Chapter 6 : Choosing Knitting Yarn | Martha Stewart

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Chapter 7 : Spinning for Socks – The Roving Gnome

As good as a yarn with you: letters between Miles Franklin, Katharine Susannah Prichard, Jean Devanny, Marjorie Barnard, Flora Eldershaw, and Eleanor Dark.

Chapter 8 : A compendium of yarn joins

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