

spinning

felting

weaving

knitting

dyeing

Issue 19 2007

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the wheel

ASHFORD'S FIBRECRAFT MAGAZINE - NEW ZEALAND



Dazzling Dyes

**Winning Handspun
Knitting Patterns**

**Meet Linda Cortright of
Wild Fibers magazine**

HOW TO

Felt a French Scene

Weave a Coat

Handspin Jewellery and much more

ashford
WHEELS & LOOMS

GREAT NEW PRODUCTS AND PATTERNS INSIDE

the Wheel

Editor Elizabeth Ashford

The Wheel is published annually and is available to members of the Ashford Club (see page 39) or from your Ashford dealer. Copies of back issues 16, 17 and 18 are available.

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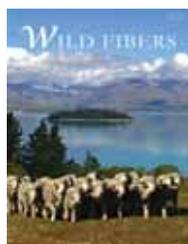
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"Thrilled" with my hand-woven suit

I hope the baby's cache coeur from Canada, the cardigan from Germany and the New Zealand cap pattern will become favourites of yours. See page 4.

In my work, I meet so many interesting people, and I love learning how folk interweave the crafts into their busy lives. In this issue, share with me the lives of a Welsh goat farmer, a spinner and weaver who lives on a narrow boat, and a New Zealander who is a passionate teacher of our crafts.



In December last year we had a visit from the editor and publisher of *Wild Fibers* magazine, Linda Cortright. This delightful, vivacious woman rails against the possibility of "McCardigans" and champions the cause of fibre producers. Read about her journey in our special feature on page 9. Linda kindly featured our family and company history in the Summer 2007 issue of *Wild Fibers*.

Richard has been busy testing a new Knitters Loom — this one is 50cm (20ins) wide — and designing loom stands for both models. This compact, portable loom is now even more versatile. See page 14.

Some club members and all our design team here in the office have been creating garments and home ware using our Knitters Looms for upcoming project books (for more details of the first project book see the back cover). There are some really lovely pieces. As we made jackets, skirts, capes, scarves and hats we all felt that thrill. That thrill of accomplishment. No matter how many times you skein that new yarn or cut weaving from your loom, that feeling returns. It's a thrill — and it is the gift of our crafts.

Enjoy.

Best wishes from me,
and all the Ashford team,

Welcome to Issue 19 of The Wheel

I have some wonderful projects and patterns for you as well as stories of crafts folk at work.

You will remember in last year's issue I invited readers to submit their favourite knitting patterns using handspun. Entries came from around the world — for gloves, shawls, jackets, hats — and choosing the winners was extremely difficult.



Paula Weber receives the prize for her winning cap pattern at Hands craft shop in Christchurch, NZ



One of the patterns from the Knitters Loom project book

Cover

Lucy Ashford wears the beautifully dyed Möbius Wrap by Claudia Hoell-Wellmann. See page 22.



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ashford winners

Reader Competition

Entries from around the world for hats, vests, scarves, wrist-warmers, jerseys, jackets and shawls, each inspirational and practical, made judging the Original Handspun Knitting Competition (The Wheel Issue 18) very hard.

In fact so high was the standard that we chose three merit awards as well as the three winners.

We hope that these patterns will become favourites of yours.

WINNERS OF THE ORIGINAL HANDSPUN KNITTING COMPETITION

(With the judges' comments)

PATRICIA ARROTIN, CANADA

A BABY'S CACHE-COEUR (cross-over vest)

Warm and comfortable, with no neck opening or armholes, this wrap is easy to put on little babies.

PAULA WEBER, NEW ZEALAND PEAKED HAT

Trendy and versatile, this cap knitted in different yarn weights gave different looks.

ANNE WIECK, GERMANY

POSSUM-MERINO CARDIGAN

Detailing making the difference.

MERIT AWARD WINNERS

PHILLIPPA BOURHILL, NEW ZEALAND EASY OVERTOP

MARION CAMERON, NEW ZEALAND ELEMENTAL WAISTCOAT

JENNIFER INGERSON, USA SCARF AND WRIST-WARMERS

These winners have generously agreed to share these patterns in future issues of *The Wheel*.

4 Ashford Handicrafts Ltd New Zealand

Cache

By Patricia Arrotin of St Monique, Canada

Patricia, an Ashford dealer in St Monique, Quebec, Canada is a spinning teacher and shearer too, of sheep, goats, llamas and alpacas. Her little vest crosses at the heart (coeur) and is perfect for keeping baby warm.

You will need

145m (158yd) of very fine
3ply hand spun wool.

I have used very bouncy East
Friesian sheep wool

3mm needles

2 x 10mm buttons

Continue in this pattern and increasing at end of every row until 107 stitches (8 complete pattern sets will have been worked — you will end with row 9 = knit row).

Next Row: Knit 5, purl 45 stitches, (put these 50 stitches on to a holder), cast off following 7 stitches and continuing on last 50 stitches, purl 45, knit 5.

Front (s): Continuing with pattern, and beginning and ending with the knit 5 stitches, decrease 1 stitch on the collar (inside) edge on every alternate row, until 11 stitches remain (78 rows worked). Garter stitch 16 rows.

Buttonhole Row: Knit 4, cast off 3, knit to end.

Next Row: Cast on 3 stitches in middle of row. (11 stitches)

Knit 6 rows, knitting last 2 stitches together at end of every row, cast off remaining 5 stitches.

Work other front reversing all shaping.

Finish: Wash the garment; sew the two buttons on to the bottom of back.

Here's how

Beginning at the bottom of the back, cast on 35 stitches and work 16 rows in garter stitch (every row knit).

Continue knitting the pattern as below, but beginning every row with knit 5, pattern to last 5 stitches, increase 1, knit 5.

Pattern: (total of 9 rows)

Row 1: Purl

Row 2: Knit

Row 3: Purl

Knit 6 rows

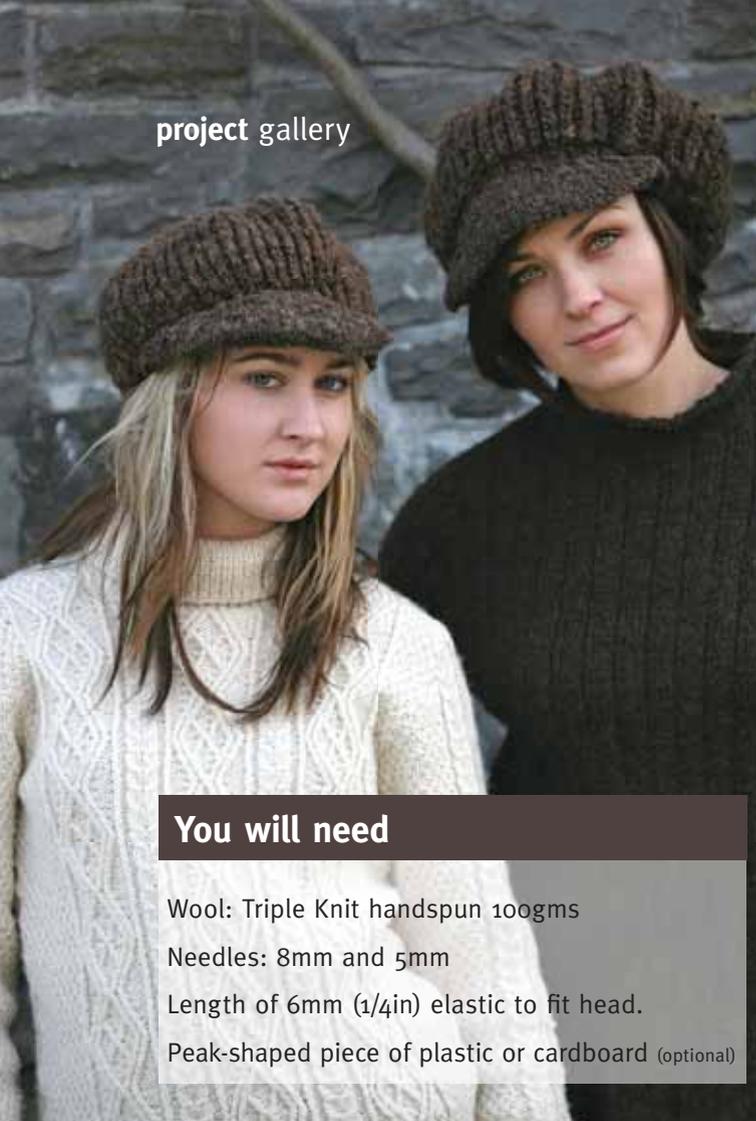
Coeur for baby



This garment is knitted in one piece.



Twelve week old Samuel warm and comfortable in his cache coeur, with his mother, Teresa Roulston



You will need

Wool: Triple Knit handspun 100gms

Needles: 8mm and 5mm

Length of 6mm (1/4in) elastic to fit head.

Peak-shaped piece of plastic or cardboard (optional)

Tension: 18 sts = 10cm (4ins) over rib pattern using 5 mm needles

Size: To fit average head

Here's how

Using 5mm needles cast on 13 sts and work peak as follows:

Row 1: Knit

Row 2: Cast on 4 sts, purl to end

Row 3: Cast on 4 sts, knit to end

Repeat rows 2 & 3 three times more – 45sts

Purl 3 rows (these 3 rows form the folding ridge).

Next Row: K41, turn

Next Row: Slip 1, P36 turn

Next Row: Slip 1, K32 turn

Continue in stst working 4 sts less at end of every row until the row 'slip 1, P12 turn' has been worked.

Next Row: Slip 1, knit to end

Next Row: Purl. This completes the peak – break off wool.

Using 8mm needles, cast on 26sts, then onto same needle (right side facing), work across sts of peak as follows: K2, K2 tog, *K3, K2 tog, repeat from * to last st, K1. (62sts.)

Next Row: Cast on 26sts – work 4 rows K1, P1 rib

Next Row: (wrong side facing) *P2, inc in next st, repeat from * to last st P1. (117sts).

Paula's peaked hat knitted in triple knit (12ply) right and double knit (8ply) left.

Peaked Cap

By Paula Weber of Christchurch, NZ

Paula, and fellow members of the North Island Te Kauwhata Spinners Group, created this adaptable and stylish hat. For her father, in the city, Paula used a fine yarn and for her husband, on the farm a chunky handspun for a country-look.

Change to 5mm needles, K1, *P1, K1 repeat from * to end Continue in rib pattern as follows:

Row 1: (wrong side facing) Slip 1, (*K1 into row below of next st, sliding all off needle once knitted), P1, repeat from * to last st K1.

Row 2: K1,P1>(*K1 into row below of next st, sliding all off needle once knitted), P1, repeat from * to last st K1.

These 2 rows form the pattern.

Repeat these 2 rows until work measures 10cm (4ins) from beginning ending with a Row 2 pattern.

Shape Top: (wrong side facing): Patt. 8, P3 tog, (*patt. 11, P3 tog), rep. from * to last 8 sts, patt. to end (101sts)

Work 4 rows pattern.

Row 6: Patt. 7, P3 tog (*patt. 9, P3 tog), rep. from * to last 7sts, patt. to end (85sts)

Work 4 rows

Row 11: Patt. 6, P3 tog (*patt. 7, P3 tog), rep. from * to last 6sts, patt. to end (69sts)

Work 4 rows

Row 16: Patt. 5, (*P3tog, patt. 5) rep. from * to end (53sts)

Work 2 rows

Row 19: Patt. 4, P3 tog, (*patt. 3, P3 tog), rep. From * to last 4 sts, patt to end (37sts)

Work 2 rows

Row 22: P2 tog, (*K1, P3 tog) rep from * to last 3 sts, K1, P2 tog. (19sts)

Row 23: Work 2nd pattern row

Row 24: K1, *K2 tog, rep. from * to end.

Row 25: *P2 tog, rep. from * to end

Thread wool through remaining sts and fasten.

To Make Up: Join back seam. Fold peak at ridge, (purl row inside) and slip hem into position. Join elastic to fit head, herringbone stitch over elastic to form casing.

Note: A 'peak' shape cut from plastic or cardboard can be used in peak before stitching down if a stiffer peak is preferred.

Distinctive Detailing

Short Possum-Merino mix Cardigan

By Anne Wieck of Hamburg, Germany

Anne likes to design her own patterns using natural-coloured wool. Her Possum/Merino blend cardigan features some delightful detailing.

You will need

Homespun 2ply, approx. 103m (112yd) per 50gm / 10 wraps per inch

4.5mm needles

5 x 3cm (1in) buttons or horn toggles

German Size 42 (US 14, UK 16, NZ 16)

Tension: 19 sts and 26 rows = 10cm (4ins)

Note: First stitch is always slipped and not knitted, and last stitch is always knitted.

Here's how

Right Front

Cast on 46 sts.

Row 1: (Wrong side) Sl1, K1, * P2, K2, continue from * to last stitch, K1

Work 5 rows in rib pattern as sts dictate

Row 7: Sl1, K1, P1, P2 tog thru back of st, K1, *P2, K2, continue from * to last stitch, K1

Work 6 rows as sts dictate

Row 14: (right side facing) Sl1, P1, *K2, P2,* continue from * to * until 7 sts remain, K2, K2 tog thru back of st, K1, P1, K1.

Work 6 rows as sts dictate

Row 21: Sl1, K1, P2 tog thru back of st, K1, rib to last st, K1.

Work 6 rows as sts dictate

Row 28: (right side facing) Sl1, P1, *K2, P2*, continue from * to * until 5sts, K2 tog thru back of st, K1, P1, K1

Work 10 rows as sts dictate.

Anne Wieck in her stylish Possum/Merino cardigan

project gallery



Anne at work

Starting with a purl row and stst, increase 1 st at beginning of first row and every following 11th row until 46sts; continue in stst until 46 rows of stst have been worked.

Armhole and neck edge shaping

Cast off 4 sts at beg of row, then 3 at beg of 3rd row, 2 at beg of 5th row then 1 at beg of rows 7 and 9, at the same time decreasing at neck edge in the 2nd, 5th and every following 5th row till 21 sts remain.

Next row (wrong side facing): cast off 11 sts at beg of row, knit to end.

Cast off remaining 10 sts.

LEFT FRONT

Work as for right front, reversing all shaping.

BACK

Cast on 102 sts, working in K2, P2 rib pattern and stst increase and decrease at both sides as for the fronts (80sts).

Shaping Neck

Knit 25 st, slip next 30sts onto holder, turn and purl back.

Work 1 row. Slip first 2 sts onto holder with the 30, work to end.

Work 1 row. Slip first 2 sts onto holder

with the 32, work to end.

Cast off 11 sts at beg of row, knit to end.

Cast off rem 10 sts

Join yarn to other 25 sts and work as other side. Total sts on holder 38.

SLEEVES (2)

Cast on 54 sts.

Work 24 rows of K2, P2 rib.

(Wrong Side facing) - K2, *(P2, K2 tog), continue * till last 4 sts, P4, K2 (42 sts)

Work 8 rows in rib, inc 12 sts evenly across the last row (54 sts).

Starting with a knit row and stst, inc 1 st each end of this row, then the 8th and every following 8th row until 74 sts.

Work 12 rows stst or until length required to armhole.

Armhole Shaping

Cast off 5 sts at beg of next 2 rows, 3 sts at beg of foll 2 rows, 2 sts at beg of foll 6 rows, 1st at each end of next 6

rows, then every 3rd row 3 times (34 sts) wrong side facing.

Decrease 1 st at each end of this and the next 2 purl rows, then 2 sts each end of next 3 purl rows, cast off remaining 16 sts.

FINISHING

Join shoulders, side and sleeves seams and sew into place.

Using a long circular needle pick up and knit through all slipped stitches of right front and up neck edge, across the 38 sts on holder, down left front neck edge and left front.

Next Row: (wrong side facing) Knit - Increase in every 2nd st of all but not the 38 back neck sts - total 250 sts.

With right side facing, S11, P1, K2, P2 rib to last st, K1.

Continue in rib until work measures 5cm (2ins), cast off evenly.

Using a 'French Knitting Doll' make 10 cords approx 10cm (4ins) each in length. Sew 3.5cm (1 1/4ins) buttons or horn toggles to the centres of 5 cords.

BUTTON LOOPS

Thread ends of the cords between the front band and stst and fasten at back to make button loops, spread 3 evenly from front V shaping to top of rib band (leaving bottom of rib band to flare open). Thread through ends of button and loop assembly on opposite front and sew in correct position. Fix one loop and button loop assembly to centre of each sleeve at top of rib band for decoration.



Knitting Pattern Abbreviations

Alt, alternate; **beg**, begin(ning);

C1, contrast colour 1;

C2, contrast colour 2;

cont, continuing; **dec**, decrease(ing);

fin, finish(ing);

foll, follows(ing);

gst, garter stitch, every row k;

inc, increasing; **k**, knit;

M, main colour; **meas**, measures;

p, purl; **patt**, pattern;

pss, pass slipped stitch over;

pw, purl-wise, or as though to purl;

rem, remaining;

rep, repeat; **rev**, reverse(ing);

rs, right side; **sl**, slip;

ssk, slip, slip, knit; **st(s)**, stitch(es);

stst, stocking stitch, 1 row plain

followed by 1 row purl;

tog, together; **ws**, wrong side;

yrn, yarn round needle;

*...An asterisk is used to mark the beginning of a portion of instructions that will be worked more than once.



By Linda Cortright
of Rockland, Maine, USA

The decision to toss out my pantyhose and pack away my high-heeled shoes in favour of coveralls and a good pair of steel-tipped boots certainly wasn't original.

Roaming the Pastures of Wild Fibers

Kazakh nomads

When I decided to forsake the comforts of suburbia in favour of becoming a farmer I must confess that I was no more capable of driving a tractor than piloting a spaceship. My animal husbandry skills had been limited to raising three dogs, a stray cat, and an alarmingly fecund white guinea pig named Snowball. My gardening skills were atrocious, and just exactly how I intended to become proficient at tilling the soil and corralling squealing piglets and wayward chicks remained to be seen. But armed with plenty of How To manuals including *Raising Sheep the Modern Way*, and *First Person Rural*, I assumed that the school of trial and error would ultimately be my greatest teacher.

This little bucolic epiphany occurred about fourteen years ago, and in fact, I now live on a farm where my pantyhose and high-heeled shoes are safely stowed away somewhere. My agricultural skills remain marginal at best but I have managed for more than a decade to raise a handsome herd of cashmere goats; and neither I, nor the goats, seem any the worse because of it.

However my side road into farming inadvertently spawned yet another life chapter - the launching of *Wild Fibers Magazine*, the only publication focused on all aspects of the fibre industry including everything from raising yaks in Tibet, to knitting with yarn made from buffalo fibre,

to spinning camel hair in the Gobi Desert, and yes – even raising cashmere goats right here in the United States. It is a publication for fibre enthusiasts, animal lovers, and people who have a keen interest in diverse cultures and sustainable practices throughout the world. But in truth, it is really a magazine about something that I care very deeply about – the importance of the human touch.

In today's world of chronic mall-mania, rampant exportation, and seemingly "all things" cyberspace, it often feels as if the farmer who provides food for our table and clothes for our back has become an anonymous face in the universe. Scarcely a corner of the planet has escaped the erosion of modernization, and though it is indisputable that change is inevitable, it is my fervent hope that there can still be a balance between man and machinery, the past and the present, and indeed - the farmer and the fibre.

But do not let me delude you into thinking that my dedication to the fibre industry was born out of some loftier environmental agenda. I am merely one of

the millions who find working with fibres at all levels to be anything but work - it is play! And so as I travel the globe interviewing nomads in the Turkish mountains, or cuddling guanacos in Wales, or spinning clouds of the ultimate Arctic Gold – Qiviut, it is all part of the job. But what a job it is!

I became a handspinner as a result of raising cashmere goats. Back in the mid 1990s there were only a few options for having small amounts of cashmere commercially processed, so it behooved me to learn how to make the most out of my luxury flock. I bought a second-hand Ashford Traveller from an ad in the newspaper and was delighted when the owner told me that "a little bit of oiling" was all that it would need before it would be as good as new. (My first lesson in spinning: anything with a wheel eventually needs oil.)

I plunked down my money, tucked the Traveller in my backseat, and carefully drove away as if bringing home a newborn from the hospital. I imagined that in "no time" I

would be spinning skein after skein of beautiful cashmere - at least that's what I imagined.

Over the next few years my appetite for spinning different fibres grew ravenous. I handpicked through fleeces with the same degree of scrutiny one might accord to someone who was buying a bucket of diamonds. But as my stash got larger (a little alpaca here, some cormo there, a bit more of Shetland over here, etc.), I realized that I was missing something very important: I needed to know where these fibres came from. I needed to know about them in the same way I needed know more about the origins of my cashmere goats. It may sound like a peculiar quest, but I secretly

wondered if the wool in our coats, the yarn for our sweaters, or the glorious fibres for our socks and fancy frocks, came from the same type of factory farms like those that manufacture chickens by the millions. At the risk of over-simplification, I wanted to know if the fibre industry was being covertly operated like a McDonald's franchise. (And I don't mean 'Old MacDonald' either.)



Cashmere kids in northern Kazakhstan. The green paint is used to identify which goats belong to a specific herd.

Well, after nearly five years of intensive research and some fairly wild travels, I can say that the McCardigan won't be available from the take-out window anytime soon -- at least not ones made from wool or other animal-based fibres.

I have also learned that fibre farmers, like farmers everywhere, are suffering. I have visited with nomads in Kazakhstan who have the most intuitive relationship with their flocks they might just as well be described as "Sheep Whisperers." I remember eating lunch at a truck stop in the middle of the desert and watching a local farmer (and trucker) herd fifty sheep through a maze of parked semis - and he did it without raising his voice, flailing his arms, or even the use of a dog whistle. It was magic!

I have also sat on a dirt floor with a medicine man and master weaver in Ecuador, whose skills are so extraordinary he was invited to Quito to meet with the President. And yet, the chemical dyes used by the people in his village are so

toxic, they are polluting their rivers and streams causing an increase in cancers, infant mortalities, and birth defects. But nothing is being done. To return to their ancient traditions of natural dyeing would require more of their time and earn them less money than they already make – and so they don't. Their children are leaving the life that has been bred into their blood for generations. They are moving to the cities to become computer programmers, accountants, and tour guides. Most everything that I was looking to escape from my life in suburbia the young people are

searching out by the millions. And who can blame them? It is hard to argue against the comforts of indoor plumbing, reliable electricity, and a warm place to put your head at night.

But it is not just the farmers and the craftspeople that are being lost, it is the land itself; farm land in Scotland, Ireland, and Wales that for centuries was more than just dotted with sheep - it was one big white blur - is now being sold to developers at a premium. Pastures that were once divided by ancient rock walls and lusty hedgerows are now divided, sub-divided, and re-divided into pricey weekend retreats. It is the rare farmer who having survived the massacre of Foot and Mouth, doesn't seize the opportunity to hang up his shears once and for all.

And yet, for as much as one part of the world marches down a path of cultural dissolution, the other part is happily marching (if not skipping!) to the beat of a different drummer. Giving rise to the hope that perhaps there really is balance in the universe.

Most of the world knows little about qiviut (much less even being able to pronounce it: qi-VEE-ute). It is the fine downy undercoat of the musk ox that roams throughout northern Alaska, Greenland, and the Canadian Arctic. Hunted to

the edge of extinction for both its meat and hide during the 1800s, the musk ox gradually began rebuilding its numbers during the 20th century. Today, not only are there a handful of farmers raising these pre-historic behemoths (including the University of Alaska, Fairbanks), but in certain areas they have rebounded to such a level that a controlled harvest is conducted to prevent overgrazing in what is already a sparsely vegetated area. I have learned that the great beauty of qiviut is not just in its softness (which is finer than cashmere), but in knowing that the indigenous people



Spinning yak hair – with the help of a little spit – in Bhutan

(Inuvialuits) are paid a fair market price for this fibre which is appearing not only on the fashion runways of Paris but in spinning baskets around the world.

On a similar note is the recent emergence onto the spinning and knitting world of buffalo fibre. Nearly as fine as cashmere (and softer than alpaca), buffalo down is an amazing fibre. Despite its extreme fineness it is strong and resilient. I

once heard someone describe it as 'chewy' as they squeezed the skein back and forth through their fingertips.

But again, the beauty of buffalo (or 'bison' by its proper name) is not just the magic of its touch, but the knowledge that up until just a few short years ago, this fibre was being discarded – literally thrown away!

Unquestionably, I have been exceptionally blessed. Not only because I have a field of devilishly sweet (and soft) cashmere goats, but because I have turned a passion into a mission which has enabled me to share extraordinary tales about wild fibres with people around the world. And I have done it all without once putting on a pair of pantyhose and high-heeled shoes.

For more information about Wild Fibers Magazine, please visit www.wildfibersmagazine.com

A woman with short, styled blonde hair is smiling and looking towards the right. She is wearing a cream-colored, textured knitted coat with a large collar and a striped scarf in shades of red, orange, and yellow. She is also wearing a pearl necklace and a white top. Her hands are tucked into the pockets of the coat. The background consists of lush green foliage and a tree trunk on the left side.

*Strips of different
cream fabric create
a coat of
many textures.*

Cream on Top

By Jackie Trodd of Tauranga, NZ

You will need

Cream yarn in a variety of fibres and texture approx. 1.4kg (3lbs) in total

Knitters Loom 30cm (12ins)

Reed 7.5dpi (30/10cm)

BODY

Weave four strips. Each strip:

Warp

Length: 2.5m (8 ft)

Number of ends: 88

Finished width: 23cm (9ins)

Strip 1

Warp and weft yarns—thick and thin homespun in a wool mohair blend

Strip 2

Warp yarn: commercial wool

Weft yarn: one row homespun
one row commercial boucle
one row of silk fabric strips from lingerie (seams, ribbon all included)

repeat

Strip 3

Warp and weft yarns: thick and thin homespun in a wool mohair blend

Strip 4

Warp yarn: fine two-ply cream commercial yarn

Weft yarn: 3 rows of homespun plied with a commercial rayon thread

1 row boucle of natural-coloured commercial dolls' hair

repeat

SLEEVES

Warp

Length—2.5m (8ft)

Number of ends—88

Finished width—23cm (9ins)

Warp yarn—homespun

Weft yarn—homespun plied with rayon and commercial dolls' hair yarn woven randomly

TO MAKE UP

1. Wash to full
2. Lay out the woven strips on the floor in preferred sequence
3. Overlap strips and double stitch with sewing machine
4. Place a commercial pattern on top and cut weaving to size
5. Left-over pieces can be used for the sleeves and collar
6. Overlock cut edges
7. Fold over edge and sew with decorative knitted "idiot" cord
8. Pockets can be either attached to front or attached to inside front. Line pocket with fine calico and iron-on interfacing
9. Attach toggle— which is an overlocked strip of weaving rolled into a sausage shape and sewn in place

Jackie says,

"My Knitters Loom is great. I control it. I can pick it up, sit down anywhere and weave.

I am not conventional—I have loads of yarn and I just like seeing what I can make with them. If I am told I cannot do something, well, I go ahead and do it!"

Now in Two Sizes

The Ashford Knitters Loom is now available in two sizes – 30cm (12ins) and the new 50cm (20ins).

Portability in two sizes

Finding time in our busy lives for our crafts and ourselves isn't easy.

I always envied the “go anywhere, do anytime” ease of knitting and I wanted to give weavers the same freedom.



Two years ago I designed the Knitters Loom. It was light (only 1.5kg/3½lbs) and portable. You could fold it in half with your weaving in place and

take it with you. Weavers now had their freedom.

I have just released a new model Knitters Loom. This one is 50cm/20 ins wide but still with all the great features of the original 30cm/12ins model.

You can weave anytime, anywhere.

Both looms are simple to warp and use so results are not only achievable they are quick, too! Be surprised. Make unique fashion garments or home ware in only a day. All you need is an Ashford Knitters Loom and yarn.

The reed is 7.5dpi (30/10cm) and has extra-large slots and eyes. You can weave with the fun and funky novelty yarns as well as your precious handspun. Additional reeds are

available – 5, 10 and 12.5dpi (20/10, 40/10 and 50/10cm).

For your convenience the looms are assembled and lacquered. They come complete with shuttles, clamps, warping peg, threading hooks and a detailed weaving guide.

The strong new nylon handles, ratchets and pawls make warping, weaving and controlling the warp tension a breeze. Plus the new warp stick ties position the warp sticks conveniently against the rollers, making for a smooth warp and fabric. When you are ready to go, just release the side locks, fold the loom in half and go. It's that easy.

Experience the joy and satisfaction of making your own garments and home ware. Have your Knitters Loom always with you and find those precious moments to weave during your coffee break, while on holiday or visiting friends.

Happy weaving!
Richard



Lorna Page of Barnoldswick, UK, writes, *“The Knitters Loom is better than I ever thought and is so easy to use. It is great and I would recommend it to anyone.”*

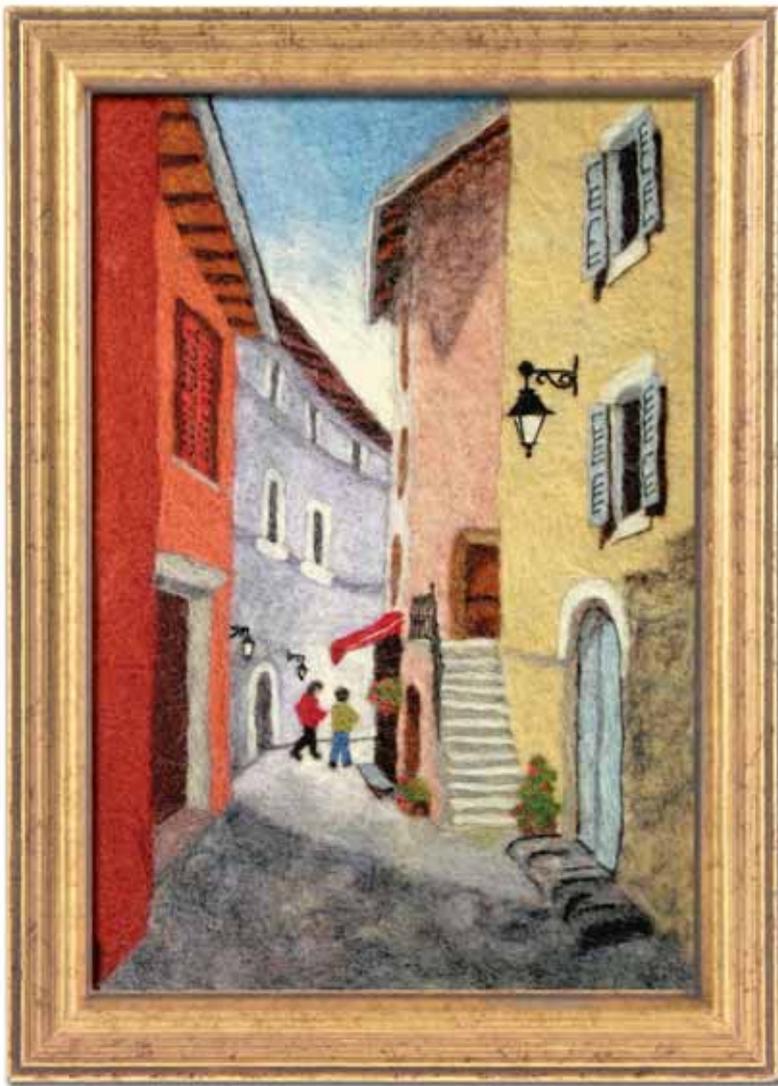
NEW LOOM STANDS for both looms are easy to assemble and attach.

You can weave anytime, anywhere, without a table. Adjustable loom angle for relaxing weaving to suit all. Comfortable footrest and lacquer finish.

New Knitters Loom DVD for complete warping and weaving instruction and inspirational ideas for woven garments and home ware.



Padded durable canvas carry bags with four pockets and shoulder straps.



Creating a Scene

By Barbara Allen
of Morrinsville, New Zealand

Barbara, author of **Needlefelting Magic – Making Beautiful Teddy Bears**, now in its fourth print run, continues to be amazed by the potential and versatility of this craft. In her upcoming **Ashford Book of Needle Felting** she will introduce an exciting range of projects, from beginners to more advanced, both in flat and 3-D felting.

Here is an abridged version of one of the projects: French Street Scene

This typical scene of a street in France is ideal for needle felting work, as the tall buildings are basically block-shaped, with window and door details added. The shadows can be laid lightly over the top of the wool colours afterwards, and the contrast of light

against dark gives a good focal point in the centre of the picture.

The finer details can be enhanced with embroidery.

This picture is A4 size. Cut the black felt backing with at least 100mm (4ins) extending beyond the pattern on all sides for a border around the edge and to allow stretching later for



framing. Trace the pattern on to your WSF and pin it onto the felt background, with a large piece of foam behind for support while you work.

Break up the lengths of the fibres into about 25mm (1in) pieces. This helps with positioning and blending colours. I have worked the entire project using a fine needle.

Work from the background towards the foreground, starting with the sky.

You will need

Wool sliver in various colours, either Merino or Corriedale. Available from Ashford. *(Some of the colours have been blended together by hand to get the tone needed)*

Water soluble fabric (WSF)
Black felted fabric for backing
Embroidery cottons
Felting needle fine (38-40 gauge)
Pattern template*

**A large scale template of this pattern and more instructions will feature in Barbara's Ashford Book of Needle Felting, see page 43.*

project gallery

Sky

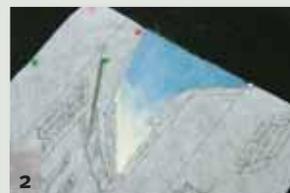
Begin with white wool that has been well mixed. Place the wool loosely at the base of the sky and begin poking with your needle, working along the lines of the rooftops.

The fibres need to be laid on thickly enough so that the WSF is completely covered. Work the white wool up the

sky about two-thirds of the way, then change to light blue wool, laying it down over the rest of the sky and feathering it lightly down over the white so that you can still see the white through the blue, making a gentle gradation of colour. (Fig 1)

Felt this down lightly at first, until you have it in place. Then felt the whole sky down thoroughly. A multi-needle tool is good for this. (Fig 2)

1



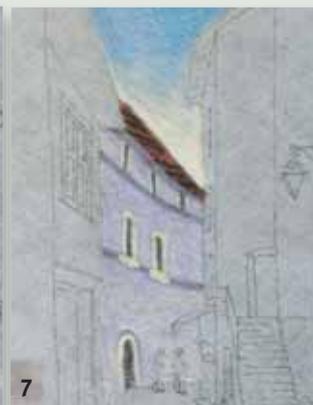
Central Building

Work the dark windows first with a mixture of black and white wool to make a dark grey. (Fig 3)

The windows are long and thin, so roll short thin sausage shapes in your fingers, then felt in the windows. (Fig 4)

Fill in the walls with a pale mix of white and purple, keeping it almost white around where the people will go. (Fig 5)

2



Add darker accents around the windows, door, and along the walls near the roof. (Fig 6) Use brown underneath the roof and indicate the rafters with tiny sausages of dark wool or embroider a few lines here afterwards. (Fig 7)

Middle Right Building

This building is a soft pinkish-apricot, but the side facing the sun is very pale, almost cream. Work the pale side first, down to the top of the awning, then add three thin dark shapes down this wall to suggest windows, although the angle is such that you can't see much detail on them.

Needle the door at the top of the steps using several browns, mixed roughly to suggest paneling. Use pinkish-apricot for the rest of the building, bringing the colour down past the side of the steps. (Fig 8)

Work the roof with dark browns, suggesting the rafters with slightly darker colour mixes.

3



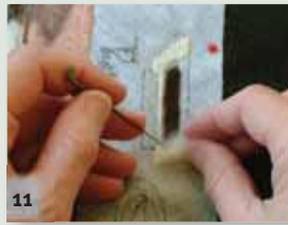
The steps can be made in pale natural colours, roughly mixed for texture. Once you have the base colour on, add thin sausages of light wool to suggest where the brilliant sun is reflecting off the top of each step.

Add the roof shadow to the top of the building by using a very thin layer of brown over the top of the wall colour, shading to deeper brown under the eaves of the roof, and in the doorway. (Fig 9, 10)

4

Right Hand Building

This is worked in soft yellow, with blue shutters, windows and door. Work the window and door surrounds with white. Remember to make the shadows around the shutters dark, to indicate the strength of the sun. (Fig 11–15)



11



12



13



14



15

5

Left Hand Building

This building is a dark peach colour, with darker shutters outlined with brown. Use the same greyish mix as in the steps for the doorway surround. The rafters can be indicated with felt. (Fig 16)



16

Far Left Wall

Work this in dark red-brown, a little darker than the building beside it. There should be little or no detail on this wall. (Fig 17)



17

6

7

Street Surface

Lay down the surface of the street using various grey mixes, making it almost white around the two figures, and darker as you work towards the bottom of the picture. (Fig 18)

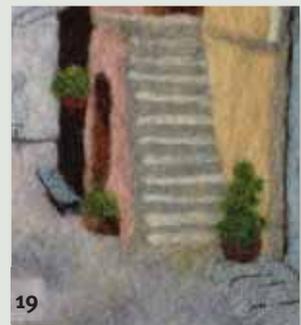
Work the shadowed area under the awning with dark brown,



18

and then add the plants. Felt the containers first, then mix two different greens roughly and felt the foliage. (Fig 19)

The doorstep in the foreground should be a rough mixture of greys, with a few dark lines to indicate the individual stones.



19

8

Figures

Work the two figures using bright colours. There doesn't have to be a lot of detail in the figures, just the general shape. Add the shadow that crosses the street, starting from the left and climbing across the right front building, making it darker as you get closer to the bottom of the picture. This will allow the eye to be led in to the centre of the picture where the figures are standing. (Fig 20)



20

Finishing Touches

Remove the picture from the foam, peeling it off carefully. You will find it is embedded in the foam, but will peel off quite easily, leaving the back side with a nice furry appearance.

Use embroidery for adding the fine details on the stair rail, streetlights and shutters. The flowers on the plants are worked with red french knots.

Voilà! Your French street scene is complete and ready to frame.



The Wool Lady

Cindy Begg

By Jac Sparks of Ashburton, New Zealand

Cindy with her stud Romney sheep

*Three black sheep, three
black sheep,
See how they run, see how
they run...*



Mothering on

Cindy Begg, teacher and mentor of spinners and weavers on the Canterbury Plains, welcomed me warmly. In the sunniest corner of her sitting room stood an Ashford spinning wheel, surrounded by skeins of glowing wool. On a chair were two piles of rich brown knitting: jerseys in progress for her grandsons.

Her love of craft originated with her mother, who taught her to knit when she was five years old. She grew up a city girl, in Christchurch, far away from the sounds of the gentle bleating of the sheep. She worked in a bank for four and a half years and then met Cliff, married him, and went to work with him on the farm.

*They all ran after the
farmer's wife
Who cut off their wool with
a carving knife...*

It all began when a bachelor farmer friend gave Cindy a black sheep. After it was shorn Cliff wanted a jersey spun from its fleece. "Oh," said Cindy, "but I can't spin." "But you could learn," said Cliff. She had watched Joy Ashford demonstrating spinning, and the process had caught her eye and her interest. So she did teach herself to spin. Joy became her mentor, encouraging her, and showing enthusiasm at the result. Once she had started, spinning became a passion, and she couldn't imagine life without it.

Cindy said that she wasn't an inaugural member of the Ashburton Spinning Group, coming up to its thirty-seventh anniversary this year, but did find herself the treasurer by the end of its first year of existence! To get her own wool she had to get her own sheep. Samantha was her first, and the numbers built up from there.

She purchased a Romney ram and two ewes from a well-known black sheep breeder and with careful selection over the years, putting emphasis on soft handling wool, the flock improved and grew to thirty.

Once Cindy became involved in the wool-growing process, she spent hundreds of hours in the woolshed, and eventually became a registered wool classer. Her craft fitted in perfectly with her farming work. She joined the Black and Coloured Sheep Breeders' Association of Mid-Canterbury, and became involved with helping others set up new flocks. She has been a judge of sheep, fleece wool and handspun crafts in Agricultural shows for thirty years, and had the honour of being a judge at the National Conference of the Black and Coloured Sheep Breeders in 1992.

*Come with a wheel and
come with some wool
Come with a good will or
not at all...*

Cindy has been committed to teaching the crafts to others. She has been tutoring within the College



Baring all for Cancer research

Community Division for twenty years and sees teaching as an important part of her involvement in the crafts. Her own education continues, as she goes to new courses every year, and passes on those skills to the groups. She also creates work for festivals and exhibitions, regularly winning awards.

*You find the needles and
I'll find the yarn,
We'll soon have jerseys to
keep us warm...*

Her workroom is a treasure trove of exotic materials. She has spun all sorts of fibres – including cat and rabbit fur, mohair and alpaca. She joined an advanced spinners' group to learn how to handle hemp, and challenges herself to learn to spin at least one different fibre every year. At present she is mastering Tencel.

A real thrill was meeting the Queen and Duke thirty years ago, when they came to the Ashburton Domain to see various crafts exhibited, including the Ashburton Spinners' Group. Cindy conversed with them about the process of spinning and the differing types of wool.

When asked what her proudest achievement is to date, she replies that it is the knitting of jerseys for her husband and family. Producing these garments to the highest standards and knowing that she had created it all from the beginning – from breeding the sheep to spinning, knitting and, at times, over-dyeing, the fleece, gives Cindy the

greatest satisfaction. She loves the process of watching fibre transform into something that is useful and will be loved. She also finds spinning deeply relaxing as well as giving an opportunity to be with fellow crafts folk whom she describes as friendly, tranquil and generous with their time and knowledge.

Cindy is modest about her many achievements, and describes herself simply as a grounded person who loves teaching her craft. As we were walking out through her kitchen, I noticed a very beautiful photograph of her on the fridge. Smiling serenely, she was clad in little but wreaths of creamy fleeces. Last year she and a group of friends decided to emulate the Calendar Girls' idea, and posed for a calendar to support research into breast cancer.

To describe Cindy Begg as simply a talented and versatile spinner would be an understatement. For over three decades she has given of both herself and her creativity unstintingly to her community and beyond, with grace and enthusiasm.

*She wants to spin and
weave all her life
With three black sheep*

Cindy, to add to the fun of the various workshops and gatherings that she attends, wrote these verses. They appeared in "*Handy Hints for Happy Handcrafters*" by the Ashburton Spinners and Weavers Group, published as a fundraiser for the Creative Fibre Festival 2000.

When is a square, not just a square?

When it's a multi-coloured baby
blanket by Ann Loffhagen
of Oxford, New Zealand



This lovely, light, soft blanket is knitted in garter stitch. The squares are joined together as you knit — so there is no sewing up! The needle size is quite large for the yarn thickness making the blanket wonderfully light and airy but still warm for baby.

You will need

Soft fine fleece random-dyed in bright colours spun fairly fine and plied

Centre yarn: 680m (741yd) of multi-coloured yarn

Border yarn: 170m (185yd) of plain-coloured yarn

5 mm needles

Using the ruler test, 14 wraps per 2.5cm (1in)

Tension approx. 18 sts = 10cm (4ins) over garter stitch with 5 mm needles

Finished size approximately 90cm x 75cm (35 x 30ins)

Here's how

First row of squares

With multi-coloured yarn and 5mm needles cast on 41 sts

Row 1: S1, K18, S1, K2 tog pssso, K to end

Row 2: and alternate rows S1, K to end

Row 3: S1, K17, S1, K2 tog pssso, K to end

Row 5: S1, K16, S1, K2 tog pssso, K to end

Continue knitting with one less stitch before the centre decreases on alternate rows until only 1 stitch remains and the first square is completed (do not fasten off or break off yarn).

Tip: For ease of picking up stitches use a fine double pointed knitting needle and run it through the 'bumps' at the edge of the square and knit the stitches off with the correct size needle.

Pick up 20 sts along one edge of square then cast on 20 sts (41 sts). Knit another square the same as the first. Repeat until you have a row of six connected squares (do not fasten off or break off yarn).

Second row of squares

Cast on 20 sts, knit across the cast on sts, pick up 20 sts along the long edge of the strip (41sts). Knit another square. Pick up 20sts down the side of the square just knitted and then 20sts along side of square five of first row (41sts).

Continue knitting squares in this way to make another row of six squares attached to the first row

Repeat second row of 6 squares 5 times (you should now have 7 rows of 6 squares).

The Border

Use a circular 5mm knitting needle and a contrasting colour yarn and pick up and knit 20sts from the edge of each square all the way around the blanket marking a stitch at each of the four corners.

Round 1: Purl

Round 2: Knit increasing 1 stitch each side of the marked corner stitches (8 increases in round)

Repeat rounds 1 and 2 eight times (or until required width) and then purl one more round

Cast off loosely.

Tip: This pattern may be adapted to any size by increasing the number of stitches for each square (always use an uneven number) and/or making more or fewer squares per row.

Need to know the tension or gauge of your handspun?

This lacquered wooden gauge is made from beautiful New Zealand silver beech hardwood - the same as all our spinning wheels and weaving looms.

With a handy leather loop it is a great accessory or gift for every knitter and spinner.

Simply wrap your yarn evenly in either the 1 inch (25mm) or 1/2 inch (12.5mm) slot and count the number of threads. We suggest you measure the wraps at the centre of your sample, not at the ends.

Using this table you can determine the approximate gauge of the yarn.

Yarn Type	Wraps per 1 inch (25mm)
Bulky	5 to 6
Chunky	7
Aran	8
Knitting Worsted	9
Double Knitting	11
Sport	12
4-ply	14
3-ply	16 to 18

We recommend you knit a tension swatch to confirm the measurements.

100% pure
New Zealand wool

Ready to spin, weave or felt. Choose fine Merino or soft Corriedale. Over 40 gorgeous colours.

ashford

Möbius



Claudia, a passionate knitter with a great love for detail, uses the Ashford dyes to create the exact colour shade for her beautiful designs.

Masterpiece

With her husband they founded a business, Rohrspatz and Wollmeise, selling his iron work and Claudia's beautiful wool and garments at local fairs and from their web site, www.rohrspatzundwollmeise.de

Here she shares the pattern for her stunning wrap using wool randomly dyed with Ashford purple, scarlet, yellow and brown.

You will need

300gm of 8ply /double knit.
I used my own wool, Rohrspatz & Wollmeise Merino wool (100% lambswool, 100g/200m) hand dyed using Ashford dyes
1 skein Granatapfel (Pomegranate – brown/red), 1 skein Red Hot Chili, 1 skein Dornröschen (Sleeping Beauty – pink/red)
Circular needle – 5mm / length 1.20m / 4ft
Stitchmarker
Tapestry Needle

One size fits most.

Suitable for intermediate knitter.

Here's how

Pattern Notes

For continental cast on method, allow at least 4m (158ins) for long-tail.

Please visit www.knittinghelp.com/knitting/basic_technique for video instructions if unsure of this method.

For the 'One Row Buttonhole'

Beginning of buttonhole – bring yarn to front, slip 1 purl-wise, take yarn to back, *slip 1 purl-wise, pass first slipped stitch over second*.

Repeat from * to * 8 (13) times

– passing over 9 (14)sts total for a 10 (15) buttonhole. Slip last stitch back onto left needle, turn work.

Cast on 10 (15) stitches loosely for the 10 (15) sts you bound off, plus 1 extra, using the cable cast on method.

Turn work (right side facing), take yarn to the back, slip first st from left needle onto the right and pass last cast on st over it. Continue to the next buttonhole.

Pattern

Note: You will be starting in the centre of your wrap.

Using the continental method, loosely cast on 210 sts. Close the round and without twisting. * Place RH needle behind LH needle, picking up the loop at the back of the st on the LH needle. Continue around picking up at the base of every st - (420) sts. It will automatically twist itself into a figure 8

**Tip: This can be slightly tricky to manoeuvre, you can use a separate smaller needle to pick the stitch bottoms up before knitting onto the circular needle.*

Place a stitchmarker and start to knit.

1st Round: Knit

Rows 2–4: Stst starting with a purl row.

Row 5: *K10, buttonhole over 10 sts* repeat

Rows 6–8: Stst

Row 9: *buttonhole over 10 sts, k10* repeat

Row 10: Purl

Rows 11–18: Stst, starting with knit row

Row 19: *K5sts, buttonhole over 15 sts* repeat

Row 20: Purl

Row 21: *Buttonhole over 15 sts, k15* repeat

Rows 22–28: Stst, starting with purl row

Row 29: *K5sts, buttonhole over 10 sts* repeat

Row 30: Purl

Row 31: *buttonhole over 10 sts, k5 sts* repeat

Rows 32–34: Stst

Row 35: *K10sts, buttonhole over 10sts* repeat

Row 36: Purl

Row 37: *Buttonhole over 10 sts, k10 sts* repeat

Row 38: Purl

Row 39: *K5 sts, buttonhole over 15 sts* repeat

Row 40: Purl

Cast off, weave in ends and press lightly.

EDITOR'S NOTE

The Möbius strip or band is an interesting phenomenon, where a surface has only one side and only one boundary component. It was discovered independently by the German mathematicians August Möbius and Johann Listing in 1858. A model can easily be created by taking a paper strip and giving it a half-twist, and then joining the ends to form a single strip.

The Möbius Strip has provided inspiration both for sculptures and graphical art, but none, in my opinion, are more beautiful than Claudia's wrap.

project gallery

By Christine Schimerl
of Vienna, Austria

Turning the Tables

A woven design often inspires a knitting pattern but here a Norwegian knitted sweater becomes the inspiration for a woven scarf.

Christine, the Ashford distributor for Austria, (www.wienerwebwaren.at) after knitting this traditional sweater, wanted to make a matching woven scarf. She adapted the pattern, with the help of her computer, to a design for her 8 shaft loom. She writes, "I had great fun playing with the colour

combinations and pattern lengths. The pattern was really easy and the weaving really quick! My son was delighted with his scarf and I hope you will be, too. Have fun and whenever you come across a knitting pattern which seems suitable for conversion into weaving, please share it with me."

You will need

Ashford 8 shaft loom

Reed 8dpi (32/10cm)

Tekapo from Ashford:
200m /218yd = 100gm



Here's how

Weave Structure: Plain Weave and
Fancy Twill

Warp: Tekapo Ocean Blue 1 ball

Weft: Tekapo part balls of red, orange
and blue

Sett 8dpi (32/10cm)

No. of ends 43

Finished size 12.5 x 130cm (5 x 51ins)

Warping

The threading is a
pointed twill on 8
shafts. Threading
and tie-up – see
drawdown.

Right: On the loom

Left: Drawdown

Weaving

Follow the treadling shown in the
drawdown. Do not beat the weft down,
press it gently in place.

Finishing

Remove from the loom and tie ends
in groups of four with an overhand
knot to make a fringe. Wash gently in
warm soapy water and press while still
slightly damp

The inspirational jersey



Table Top Perfection

Ashford Table Loom with 4, 8 and 16 shafts

Popular because they are portable, easy to use and so versatile, the Ashford table looms are in demand with both beginner and experienced weavers.

You can choose from three weaving widths – 40, 60 and 80 cm (16, 24 and 32 ins) – and 4, 8 and 16 shafts (the 16 shaft is available in 60cm/24ins only).

The four and eight shaft looms all fold flat, even with your weaving in place, making these looms ideal for taking to workshops or guild meetings.

The overhead beater, with automatic bounce back, gives a wonderful shed and even beating. With the levers within easy reach the looms are also very comfortable to use.

And there is a range of accessories for the looms including a stand and treadle kit and second back beam for a variety of warp fibres.

Accessories include

– a foldable loom stand with four treadle kit for direct tie-up, second back beam for warp variety, a plus 4 later kit to convert a 4 shaft to an 8 shaft, extra reeds 6, 8, 10, 12 and 16 dpi and additional Texsolv heddles for superfine weaving.

Accessories for the 16 shaft loom include a folding loom stand, second back beam, extra reeds and Texsolv heddles.

The four and eight shaft looms fold flat for transport and storage, even with weaving in place



Stainless steel reed, Texsolv heddles, threading hooks, two shuttles and instruction booklet included

Overhead beater with automatic bounce-back for even beating and wide shed

Easy to reach levers on the castle front



Solid silver beech hardwood construction and lacquered factory finish for long-lasting good looks

Non-slip rubber feet for extra stability

The four and eight shaft looms are available in 40, 60 and 80cm (16, 24 and 32ins) widths and the sixteen shaft is available 60cm (24ins)

How to create a Handspun Necklace...

By Flore Kedemos of Perth, Australia

Make a fashion statement
with a stunning
handspun necklace

You will need

Ashford Alpaca-Wool Blend 50g colour Grape Jelly

Ashford Alpaca-Wool Blend 50g colour Bean Sprout

Spinning wheel preferably with a Jumbo Flyer Kit (here Ashford Traveller)

Lazy Kate

Ashford Niddy Noddy

60cm / 24ins ribbon

Matching coloured goodies!



Choose two complementary colours



Tear the slivers to make 30cm/12ins pieces.



Split each piece in two.



Start to spin an uneven yarn with thin and thick parts.



Make nice slubs by drafting bigger amounts of fibres...



... and when you have reached the desired length pinch and draft a fine thread.



Alternate slubs and thin yarn.



Alternate colours by joining the fibres.



Spin two bobbins.



Place the bobbins on your Lazy Kate.



Start to ply. Here is the trick: pull harder on the thinner single.



If you do not have a jumbo flyer, help the big parts to go through the orifice.



Ply the thin parts together as usual.



When the bobbin is full, cut the plied yarn.



Make a skein using a Niddy Noddy. Tie it in 2 places.



Spread your skein on a towel or ironing table.

Switch the steam on and thoroughly steam the fibres. The yarn will appear bigger, fluffier.



The tension will be stabilized and the necklace will be more resilient. You can also block the yarn in hot water, agitate a bit and then dry.



Decide the thickness of your necklace and unwind the extra yarn.



Cut a tail of 10cm/4ins.

project gallery



Stretch the skein and make sure the knots and tail yarns are placed at each end.

Wind the skein on itself.



Tie a ribbon at each end.

Wind the ribbon on itself and make a knot. Hide the end of the ribbon with a crochet hook.



Do the same at each end and make sure to hide the tail yarn and the knots in the ribbon. You can sew a matching butterfly on one side.

You can create a whole set with the same yarn: a bracelet, a pair of butterfly earrings, a key ring.



Editor's Note: In the next Club Newsletter we will feature Flore's matching bracelet and earrings

grape jelly

bean sprout

green tea

indigo

peach

strawberry
shortcake

turquoise

tangerine

no fuss
no waste

ashford
carded and
blended fibres
are ready to go

alpaca
wool blend
for warmth
and softness

33% natural brown alpaca and
67% Corriedale
dyed in 8 lovely colours

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NZ's BEST CRAFT & ART SUPPLIES
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ashford Retreat

in Ashburton, New Zealand

A fibre indulgence!

Book now for 2008
March 10-14
August 25-29 November 3-7

This is a 5-day sensuous fibre journey based at the home of the world-famous Ashford spinning wheels and looms. Discover new techniques and develop new skills with friendly and expert tutors, visit specialty growers including a working high country Merino sheep station in the breathtakingly beautiful Southern Alps, stay on a nearby farm and enjoy some special pampering.

PROGRAMME

DAY 1

Arrive, meet the Ashford staff and tour the factory.
At the Mill House classroom with Jo Reeve learn secrets of carding, building a rainbow, and blending fibres.
Home stay for dinner.
Evening Ashford party.

DAY 2

Mill House classroom with Cindy Begg learn wool classing, and novelty spinning.
Home stay for dinner.
Pedicure and massage pampering.

DAY 3

Back Country Adventure. Arrive Inverary Station. Watch musterers and

shearers at work. Board 4-wheel drive vehicles to go across country for lunch in a musterer's hut. On the journey home view the agate jewellery and woodland garden at Rangiatea Farm and the alpacas at Homestead Farm.

DAY 4

Mill House classroom with Priscilla Lowry, learn about silk, creating luxurious yarns and dyeing techniques. Home stay for dinner.
Illustrated talk on silk and the world of the Geisha.

DAY 5

Mill House classroom with Rowena Hart using your beautiful yarns weave a

fashion garment.

Take home new skills, new experiences, the warmth of new friendships and a fibre adventure you will never forget!

INFORMATION AND REGISTRATION

Cost Monday-Friday including accommodation, all meals, tuition, class materials

\$1995 (including GST), US\$1450, A\$1770, E€1075 and GBP£735

For more information and Registration Forms contact Nicola at Nicola@ashford.co.nz

PO Box 474, Ashburton, NZ

Tel +64 3 308 9087

Note: Maximum number per retreat is 10.

TUTORS

Priscilla Lowry MA from Wellington, New Zealand is a silk historian, lecturer, author and designer. She will teach you how to create beautiful silk yarns, dye silk and new plying techniques.

Jo Reeve also from Wellington, is a teacher and author. Her workshop includes the secrets of carding your fleece into the ultimate spinning fibre.

Cindy Begg An expert spinner as well as wool classer and tutor, she will teach you about wool fibres, fleece selection and what fibre is most suitable for your project.

Rowena Hart international weaving teacher, fibre artist and author. Rowena will help you create a sensational garment from the yarns you have made during the week.



Taking up the Challenge

Can you knit a jumper in a day?

Can you race against the clock, using blade shears, spinning wheel, and knitting needles?



The triumphant Kurrajong team, from Australia

This year the winners of the International Back to Back Wool Challenge were:

Toronto Spiders from Canada
(6 hours and 18 seconds)

Bairnsdale, Victoria, Australia,
(6 hours, 10 minutes and 8 seconds)

Kurrajong Handspun Crafts, pictured,
(6 hours, 34 minutes and 19 seconds)

Since the inception of the Challenge many thousands of dollars have been raised worldwide for cancer research. The Kurrajong team won the Brigadoon Trophy for raising the most funds in 2007. Congratulations! Why not enter a team in next year's Challenge?

For further information and Entry Forms, please contact

Australia
Wendy Dennis
wendydennis@iprimus.com.au

Scotland
The Scottish Wool Centre
Aberfoyle
Stirling, FK8 3UQ
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The Traditional
our most popular wheel



The Traveller
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Electronic spinner
production machine



The Elizabeth
beautifully crafted for effortless spinning



The Joy
folds ready to go



The Kiwi
great value and easy learning ratio



Country
large bobbin and orifice for bulky yarn

A Gift of Love



A group of New Zealand Rotarian women, shocked that newborn AIDS-affected babies born on the African continent were being sent home from hospital wrapped in newspaper for warmth, decided to help. They formed a knitting circle and are making these small jumpers and hats.

New Zealanders, you can help by donating 8ply wool or knitting these gifts of love. Send to the NZ collection point:

Wool 'n' Things, Onekawa Shopping Centre,
Maadi Road, Napier (06 843 6267)

Knitters in other parts of the world could contact their local Rotary group and consider setting up a knitting circle to help.

You will need

Double knit wool is ideal (8ply). We used:
Tekapo from Ashford: 200m / 218yd – 100 gm
Two balls colour Jeans and part ball Lavender

Size 5mm needles (tight knitters) or size 4.5mm (loose knitters)

Jumper and hat

Here's how Jumper

Knitted all in one

Cast on 44 stitches

Work 18 rows in K2, P2 rib

Work 30 rows stocking stitch

Cast on 30 stitches at beginning of next 2 rows, at same time, change to

K2, P2, (for sleeve)

Rib 22 more rows.

Next row: Rib 39, cast off 26 stitches,
Rib 39

Next row: Rib 39, cast on 26 stitches,
Rib 39.

Work 22 rows in K2, P2 rib

Cast off 30 stitches at beginning of the next 2 rows

Work 30 rows stocking stitch

Work 18 rows K2, P2 rib.

Cast off.

Samuel Roulston, 12 weeks, models the jumper (in Ashford Tekapo DK yarn colour Jeans) and hat (Tekapo Jeans and Lavender)

Hat

Cast on 64 stitches and work 14 rows in (K1,P1) rib

Work 24 rows in stocking stitch or until work measures 11cm from cast on edge

Shape crown as follows:

Row 1: *K 6, K2 tog. Repeat from * to end of row (56 stitches)

Row 2: Knit

Row 3: *K 5, K2 tog. Repeat from * to end of row (48 stitches)

Row 4: Knit

Row 5: *K 4, K2 tog. Repeat from * to end of row (40 stitches)

Row 6: Knit

Continue decreasing in this manner until (K1, K2 tog) has been completed and 16 stitches remain

Knit 1 row. Break yarn and thread through remaining 16 stitches.



It's a Lifestyle Choice

By Linda Ashton of Llanidloes, Wales

My name is Linda Ashton. I am 38 years old and live with my husband, Dwyrdd and two teenage children in the countryside four miles from the small market town of Llanidloes in mid Wales. I work fulltime as a Regional Countryside Officer for the Countryside Council of Wales. But at home we keep our own Angora goats and a few chickens. We have two dogs and a few cats, and I grow vegetables, herbs and soft fruit. I have also established a dye plant bed: this attracts the bees to the garden and gives me the basics to dye my own wool and mohair.



This is our lifestyle choice. Being responsible for animals teaches you a lot about life. This is what we want for our children and ourselves.

A sewer and a knitter, I bought an Ashford wheel a few years ago and four angora goats from a colleague.

My neighbour showed me the basics. I joined the Montgomeryshire Guild – so helpful and friendly – and attended a three-day workshop in Herefordshire. As I camped in the tutor's garden, sitting on the river bank surrounded by dyed yarn, fleece, dye plants and felt work, I realised I had never felt so relaxed. I felt a thrill of achievement as I made something tangible from the raw materials. I was hooked. Even when beset with health problems my craftwork stopped me feeling sorry for myself and gave me a sense of purpose and accomplishment. I want to pass on my enthusiasm to my daughter so that she, too, can make this life choice.

My daughter Kirsty learns to spin on my Traditional wheel

From Goat to Garment! Husbandry

Keeping animals is a family affair! My husband Dwy shears them for me twice a year, drenches them and trims their feet regularly. Our son Gwyn helps with carrying hay bales and stacking them in the barn and daughter Kirsty feeds them hay and goat mix and checks their water and puts them in at night if it's raining. I let them out and lead them into the fields in the morning with a scoop of goat mix on dry days or feed them in, put down fresh bedding, and check their water if its raining before heading off to work. Goats aren't great lovers of rain – a small amount is healthy, and helps keep unwanted lice at bay. However if the ground is very wet, it can lead to scalding between the hooves that has to be treated with an antibiotic spray.

The goats are intelligent animals; they like our company as much as we like theirs and they always come running to the gate to see if we have

vegetable peelings or wind-blown apples for them, but they each have their own strong character. They prefer to graze on hedgerows and are experts at crossing cattle grids. Earlier this year they also helped themselves to three rows of garden peas and a row of spinach from my veg patch and they broke into my flower garden twice last summer. Still, on a cold winter day when I snuggle into my warm cardigan and slipper socks I think they are worth it.

Shearing

Dwy shears the goats twice a year, spring (after the last frost) and autumn (before it gets very cold) usually, to allow some of their hair to grow back. The skin of a goat is a lot slacker than that of a sheep, so care has to be taken not to cut the skin with the shears. Shearing goats takes a little longer, but the extra time spent pulling the skin taut results in fewer problems with double cutting. This in turn leads to better fleece to spin.

Washing the Fleece

I always wash my fleece in warm washing up liquid and I leave it soak over night. If it's particularly dirty, I will wash it again in warm washing up liquid before rinsing it well and spinning all the excess water out.

Acid Dyes

For acid dyes you don't need a mordant; however you will need distilled white vinegar to fix the dye. Acid dyes are very simple and give a lively deep vibrant colour. Simply mix the powder dye into a paste and add to hot water. Bring to boil and add fleece. Simmer for 30 minutes then add a pint of white vinegar to fix the dye. Leave for a further 10 minutes, rinse and spin and lay on a rack outside on

a sunny day to dry. Our local guild usually has a dye day once a year and I would recommend that you find out if your local guild has such events. It's a good way to experiment with different fleeces and dyes.

Natural Dyeing

When natural dyeing, you do need to use a mordant if you want to keep the colour after washing. The mordant used will influence the final colour of the wool. Alum gives brighter colours, and copper gives good greens when combined with freshly picked nettles and browns when used with chopped madder. Iron lends itself to darker browns in my experience.

I am afraid that dyeing is not an exact science, so be sure to dye enough in one batch to blend at carding stage as matching up the exact colour and process can be challenging if you run out half way through a jumper!

For the current project (a jumper for my father-in-law) I am using nettles on mohair with copper mordant, chopped madder with copper on his favourite blue-faced Leicester ram's fleece, and camomile with alum on a Leicester cross fleece.

Carding the Fleece.

Carding mohair is quite hard going; however I find it easier to tease the locks apart and feed the fleece through my Ashford drum carder. This I find makes light work of a fleece compared to hand carding. I then finish off the rolags with a hand carder. Carding is also handy for blending the dyed fleece to give a more even appearance.

For this jumper I have not over-carded the fibre, as I wanted it to have a warm chunky appearance.

Spinning

We are a two-wheel family!

My preference is my scotch tension single band Ashford wheel, probably because that's the first wheel I learned to spin on. Kirsty has a double band Ashford wheel.

For the jumper I am spinning up the camomile and nettle and then plying them with the madder.

Knitting the Jumper

This jumper is a fairly simple round neck design with a moss stitch detail. The subtle stripes are due to the alternation of balls of wool – madder and camomile and madder and nettle. This gives a mild stripy effect that isn't too obvious.



I tend to dye wool in the summer when I can dry the wool outside on sunny days and spin and knit in the longer winter months.

And to the future?

My ambition is to develop a small flock of pedigree Shetland sheep and a small herd of accredited Angora goats. This will mean that I will be self sufficient in soft fleeces to spin.

Then I can truly say I have a perfect lifestyle!

Carder Covers

By Virginia "Ginger" Balch, Torrington, Connecticut, USA

From the first I realised that I would need to do something to protect my newly-purchased hand carders, both from accidental damage and from injuring me.

The teeth were constantly snagging and it seemed that every time I reached for them they had become separated and

I would get "bitten" by the exposed teeth. I had just learned to make felt, so I decided that a case of hand-felted fabric would be appropriate.

They came out great and I have been using them for many years. I have since taken up weaving and have found that woven fabric from your own handspun that has been properly fulling will give an equally nice fabric for this project.

Here's how

Warp ends: 104

Warp length: 115cm (45ins) includes waste, take up and fulling of finished fabric. Finished fabric length needs to be 60cm (24ins)

Sett 1 end per slot and hole across

Please aim for a nice balanced weave so that there is room for proper fulling of the fabric. Please also note that the fabric is generously sized to allow for some fibres that may full more than others.

For the hand woven case I chose to use up some odd skeins I had left over from spinning a Jacob fleece for both warp and weft. I had separated some of the colours and then spun them up into a 2-ply worsted weight yarn. I wove the fabric much wider and longer than the finished dimensions, keeping in mind that I wanted the finished fabric to shrink up in the fulling process.

Using the Ashford rigid heddle loom, I arranged the colours to make a rather freeform plaid in the warp, and then wove stripes with the remaining yarn. I fulling the fabric in the washing machine, under constant supervision,

checking every few minutes. Within about 5-6 minutes the fabric was done. I spun out the extra water, and laid it out to finish drying. I then cut out the pattern, and sewed the pieces together. I found that it was easiest if you basted the case together before actually sewing it.

Once fabric is cut, refer to diagram for folding, and then pin side gussets in place. Place carders inside for sizing. You may need to adjust size by trimming the edge of seams. You want the carders to fit nice and snug, since they may stretch a bit with use. Baste. Sew with yarn. You may use an overhand stitch although I like to use the buttonhole stitch all around the case, including the seams. Sew Velcro in place.

Note: This size case was designed for the Ashford wool carders. You can customize your case as needed for any type of hand carders by making your paper pattern based on the measurements of your carders. It's better to add a little extra in length and width; you can always trim any extra off as you sew the case together.

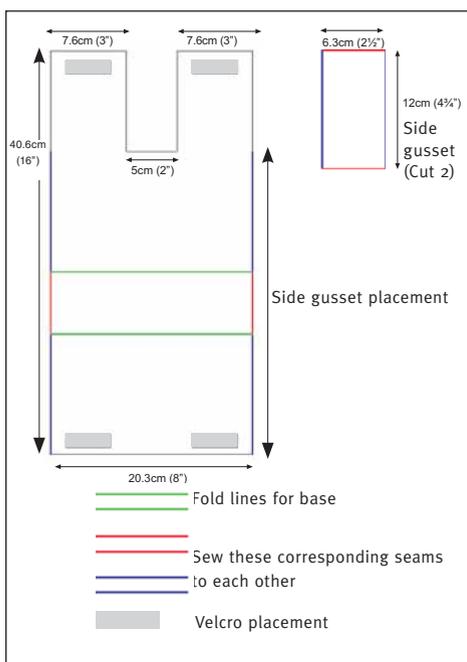
You may also want to try a simple weave structure, such as twill on a harness loom. Smaller cases can also be done on the Knitters Loom.

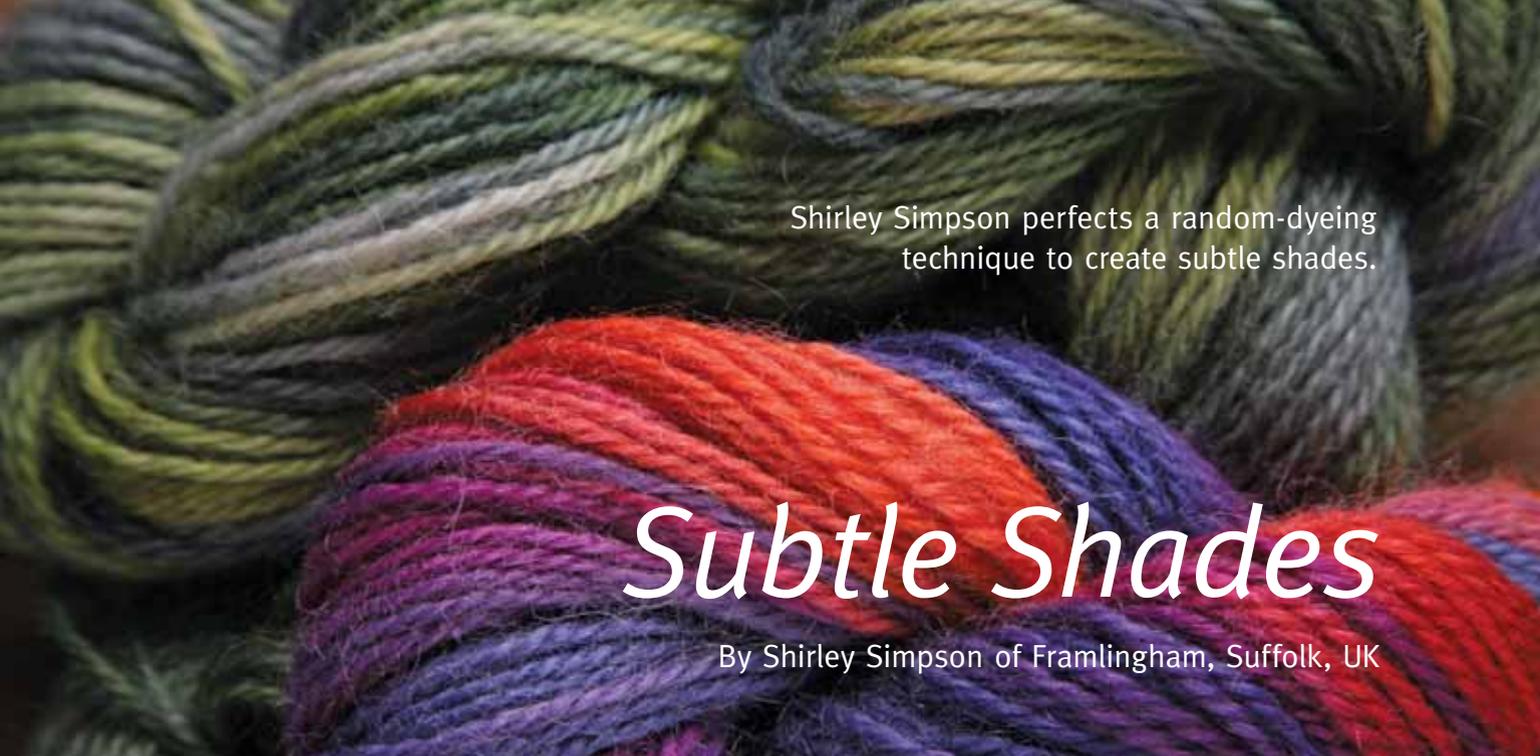
Felt carder case: Make the same as the woven case. You may wish to embellish your case with needle felting (or any other type of needlework). Place the sponge inside of the case and arrange fibres onto design surface. Needle felt your design in place.

Editor's note: Ginger recently opened a new store, In Sheep's Clothing Yarn Shop and Fibre Arts Studio, in Connecticut, USA (www.in-sheeps-clothing.com), and became an Ashford dealer. Congratulations and best wishes, Ginger!

You will need

- Loom: Rigid Heddle 40cm (16ins)
- Reed: 7.5dpi (30/10cm)
- Warp and weft: approximately 275-365m (300-400yd) of worsted weight handspun for the weaving. Make sure that the fibre is similar for equal fulling
- Two 7cm (2³/₄ins) strips of Velcro
- Matching thread
- A few metres (yards) of matching, or contrasting yarn
- Fibre for needle felted design
- Needle felting needles
- Nylon sponge
- Tapestry needle with a sharp point
- Pins





Shirley Simpson perfects a random-dyeing technique to create subtle shades.

Subtle Shades

By Shirley Simpson of Framlingham, Suffolk, UK

In the early 1980's, Rainbow Dyeing introduced me to an exciting, freehand method of synthetic dyeing. Over the years I have experimented with many variations of the 'sprinkling' technique and have now developed a system that gives better control to the dye application and therefore produces a more painterly approach to the finished result.

Briefly, a skein of yarn is hanked and tied ready for dyeing (100g/4oz is an ideal practice weight) and the skein is soaked in a solution of white vinegar. Two or three differently coloured dye solutions are applied to the yarn using plastic squeeze bottles. The dyes are pressed into the yarn using a small roller. The skein is microwaved or steamed to set the dyes.

Woollen yarns are perhaps the most obvious choice of fibre for this dyeing, however it is possible to use the technique on alpaca, mohair and silk where, typically, acid dyes are used. For the yarn illustrated in the article Ashford Wool Dyes were used on English Wensleydale yarn. I found the dyes easy to use and there are some exceptional colours in the range.

I have used this method very successfully on tops, roving and carded batts. Rolling the dye solutions into these fibre preparations and microwaving or steam setting the dyes reduces to a minimum the handling of those fairly fragile preparations. It is possible to dye 500g/1lb of hanked yarn or prepared tops or batts in one session lasting two hours (assuming that the dyestock solutions are prepared in advance).

Dyeing is about colour and how you choose to use it. When planning a colour scheme for a piece of work, I use dye solutions and white paper kitchen towels as testers. Paint

small areas of dyestocks onto the paper, using two or three or even four colours. The dyestocks overlap and run into one another. These colour combinations form the basis of dye recipes and are very useful points of reference after labelling. As a starting point, I suggest using your favourite colour from the dye range, add one or two contrasting or harmonising colours, then try mixing on paper as suggested.

To Prepare Yarn for Dyeing

Work with 100g/4oz of natural white yarn. Prepare as long a hank as possible on your niddy noddy or skein maker. Tie the hank LOOSELY in four places using scraps of white woollen yarn.

Soak this skein for 1 – 2 hours in a very weak solution of washing up liquid and warm water to remove any traces of grease from handling the yarn. Rinse in tepid water.

Prepare a solution of white vinegar allowing 45ml (3 tbsps) to each litre (2 pts) water. Put the wet skein of yarn to soak in this mixture for at least one hour.

Preparing Dye Solutions

Measure 1 level teaspoon of dye powder into a measuring jug. Blend with a little warm water to make a smooth paste. Stirring all the while, add sufficient hot water to make up to 250ml (½ pint). Store in a clean, screw top bottle. Label with dye colour and date. Store away from direct sunlight. Solutions will remain stable for at least six months.

There are safety considerations to take into account when handling synthetic dyestuffs - these are not daunting, but they should be followed.

All equipment (including the microwave) used for dyeing must be kept separate and used only for dyeing.



Yellow and blue dye solutions applied to the skein

Dyestuffs and chemicals need to be labelled and kept in secure containers out of the reach of children. When dyeing, wear an old shirt that covers the arms and protect your hands with plastic gloves.

Wear a dust mask and eye protection when handling powdered dyes.

Applying the Dyes

Cover working area with strong plastic sheeting. Opened large freezer bags work well. The plastic needs to be as long as the skein plus approx. 50cms (20ins) and twice the width of the hank when it is placed on the working surface.

Each 100g (4oz) skein will require around 150mls (¼ pint) dyestocks in total. Plastic squeeze bottles with pointed nozzles (as shown in photo) are ideal for applying the dye solutions (these may be washed and re-used almost indefinitely). Work on a sliding scale to avoid muddying the final result: e.g. allow approx.

- 70mls (5 tbsps) colour A
- 50mls (2½ tbsps) colour B
- and approx. 30mls (2 tbsps) colour C

Remove skein from vinegar solution. Squeeze well to remove drips. Place skein centrally on prepared plastic sheeting,

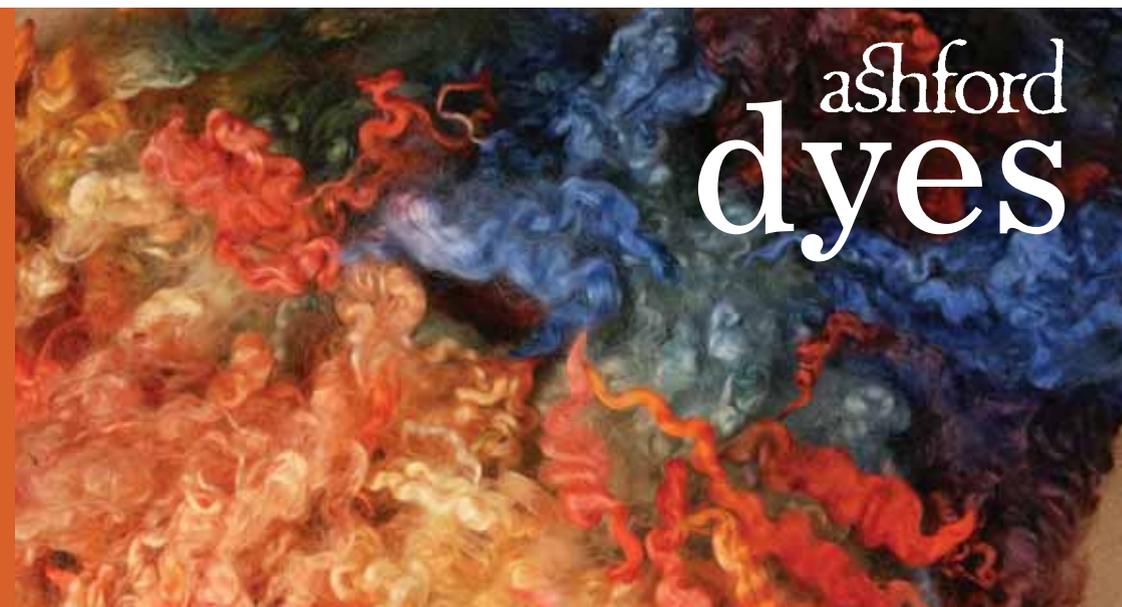


Navy and rust dye solutions after rolling

shaping it into a very long oval with your hands. Leave a space in the centre of the oval, this acts as a guide for the application of the dyes.

Working from the outside of the skein and using bottle A squeeze the dye solution onto the yarn following the contour of the skein. Repeat with solutions B & C gradually working towards the centre. Now, for the really exciting moments. Using a small roller (as shown in photo) obtainable from D.I.Y. stores, roll and press the dye solutions into the yarn, where they will merge and blend to create new and exciting colour mixes. Using paper towels blot any dye surplus from around the edges of the skein and in the centre, before turning it to check that the dyes have completely penetrated the skein. The 'thick ends' of the skein may require special attention from the roller. Avoid touching up with more solutions as this can lead to patchiness.

Fold the plastic sheeting to completely cover the yarn – down the length of skein and across both ends. Just cover the base of a microwave dish (used only for dyeing) with cold water. Loosely fold wrapped skein to fit and place in dish. Microwave on high for four minutes. Rest for two minutes. Repeat microwaving. Plastic sheeting will balloon when correct temperature has been reached (85°C/170°F).



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dyes

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- Clear colours
- Easy to use
- Fully concentrated
- 10 gm dyes 1 kg
- No chemicals needed

Individual pots or convenient collections.

Rust, Brown, Green, Yellow, Scarlet, Hot Pink, Purple, Teal, Blue, Navy Blue, Black.



The handsome Wensleydale. Shirley found the natural lustre of Wensleydale wool projected the dye colours well.

The Wensleydale breed, reputedly produces "the world's finest lustre long wool". It is a cross between a Leicester and a Teeswater, and was established in 1839.

Allow to cool before removing skein from microwave and opening plastic sheeting (which may be rinsed in cold water, dried and re-used).

If possible, allow yarn to rest overnight before rinsing in tepid water. Prepare a bowl full of warm, soapy water. Wash the skein gently. Rinse until water is clear. Roll in an old towel to remove surplus water. Dry naturally out of direct sun and wind.

Alternatively, the dyes may be set by steaming. Place folded hank into wire container. Add 2.5cm or 1in of water to base of steamer. Lower container into steamer and heat until there is a steady flow of steam. Allowing 10–15 minutes until plastic balloons.

Knitting Your Rainbow Dyed Yarns

Most usually, these yarns are knitted in stocking stitch: one row plain, one row purl. To some extent it is possible to position the patterning that will form on the fabric by using two separate balls of yarn for knitting. Work two rows alternately with each ball. This will help to eliminate 'stacking' or a build up of one colour. Moss stitch is an alternative stitch, producing a textured, knitted fabric. Row 1: K1 P1, Row 2: P1 K1.

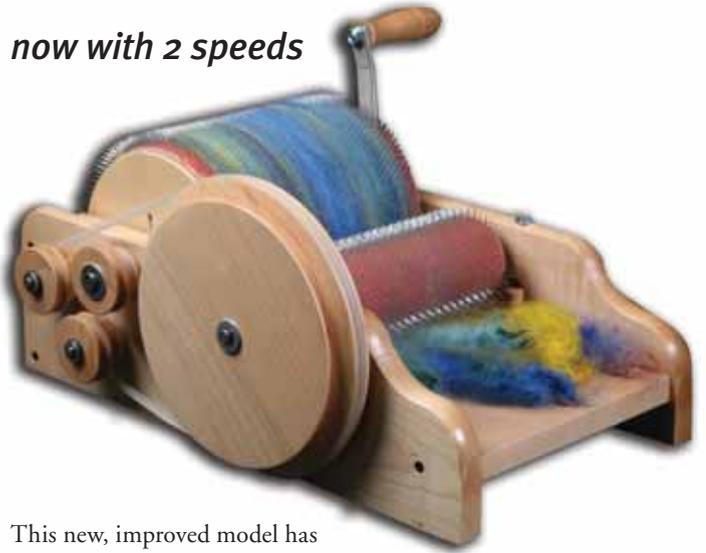
It is also possible to use a pseudo Fair Isle patterning. Level dye one half of your yarn selecting one colour from the Rainbow selection. Knit with the two yarns using Fair Isle techniques. You will be delighted and convinced with the speedy Fair Isle result.

In the Dales of the UK, The Wensleydale Longwool Sheepshop carries a full range of this special wool from fleeces, washed fleece, combed tops and hand dyed fleece and tops to natural and dyed yarn.

Ann Bolam or Ruth Tombleson
The Wensleydale Longwool Sheepshop
Cross Lanes Farm, Garriston, Leyburn
North Yorkshire DL8 5JU Email: sheep@lineone.net
www.wensleydalelongwoolsheepshop.co.uk

the new Ashford DRUM CARDER

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This new, improved model has two ratios for even more flexibility and control when carding and blending.

Use the 6:1 ratio to prepare your fleece.

The controlled intake and carding will produce a smooth even batt ready for blending, spinning or felting.

Use the 4:1 ratio to blend sliver, colours and different fibre types consistently into an open and airy batt.

The new carder retains the adjustable drum clearance – allows you to set the teeth distance for total control of your fibre.

All nylon bearings ensure it is light and easy to turn.

The card cloth has wire teeth with a special protective coating and a flexible rubber backing for long life.

The carder is strong and robust with the body made from silver beech hardwood and has rubber feet to prevent it slipping.

Card 50gm (2oz) batt quickly and efficiently.

It comes assembled and lacquered ready to use.

Awl/doffer, 2 clamps and carding instructions are included.

Batt size 55cm x 23cm (22ins x 9ins).

Weight only 5kg (11lb).

Choose either :

- Fine 72 point for finer wools and exotic fibres
- Coarse 36 point for stronger wools or fibre with more vegetable matter to remove.



Feel The Felt...

By Sukhita Derova of Auckland, New Zealand

Hello. Is this an international freight company?

Yes. How can I help you?

Can you, please, give me a quote for sending 60kg of coloured Merino wool to Kyrgyzstan?

Where? How do you spell it?

K-y-r-g-y-z-s-t-a-n...

We don't have it in our system...

I had a few telephone conversations like this when I tried to send some Ashford coloured Merino sliver to art-studio Bukon for their new collection of felted clothes.

Today felt making takes place in practically every country in the world.

But the cradle of felt making must surely be in Central Asia and in the heart of it is Kyrgyzstan, a country of striking beauty and towering peaks of

Tian-Sian. It is a landlocked country smaller than New Zealand with about 4.7 million people. It is a part of the ancient Great Silk Road. It is to the west of China, with Kazakhstan to the north, Uzbekistan to the west, and Tajikistan to the south-west separating Kyrgyzstan from its near neighbours Afghanistan and, south to the Himalayas, India and Pakistan. Kyrgyzstan was formerly a part of the USSR and became independent with the collapse of the Soviet Union in 1991. This brought enormous economic changes for which the new country was ill prepared. In contrast to a structured society in which everyone was more or less guaranteed a livelihood, the Kyrgyz people now found themselves responsible for their own individual economic survival. With this challenge also came a

Shirdak, a traditional felt carpet

Felted scarf and glove from the Bukon studio



“renaissance” of the traditional ways of life, language and crafts.

Traditional felt, made as it has been for hundreds of years, is still used in the everyday lives of the men and women of Kyrgyzstan. These nomadic people still make their portable dome-shape homes, known as yurts, out of thick white/grey felt, usually decorated with embroidered carpets — tush kiyiz. An embroidered and nicely decorated felt carpet is usually placed in a visible place and called shirdak (mosaic) or ala kiyiz (variegated felt).

In modern Kyrgyzstan, felt, still based in the country’s cultural and spiritual heritage, is being used as a modern applied art form and recognized internationally.

The Bukon Studio founded in 2003 by Aidai Asangulova, a professional artist and designer, with 20 young adults, sells felt work successfully in many countries and received a Seal of Excellence award from UNESCO in 2005.

Sculpted dolls depicting Central



Traditional yurt

Asian peoples, made by Galina Turdyeva and Erke Jumagulova, in felt and silk and other natural fibres, have also been recognised by UNESCO as well as being exhibited at the Dialogue of Cultures in Paris in 2005.

In my travels in Kyrgyzstan I have been constantly enriched by working with these artisans and amazed at how these beautiful objects are created. If you would like to experience both these traditional and contemporary uses of felt in this beautiful country I am leading a hands-on “Feel the Felt” tour to Kyrgyzstan. The Tour will be a very interesting adventure...and it will open your heart and creativity – it did with me.

Editor’s Note: Sukhita can be contacted on sukhita@xnet.co.nz



People of Asia

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*Come and visit the **ASHFORD STAND.** Meet Richard Ashford and Nicola Bota from New Zealand and our USA distributor Cindy Howard-Gibbon.*

The Ashford Club

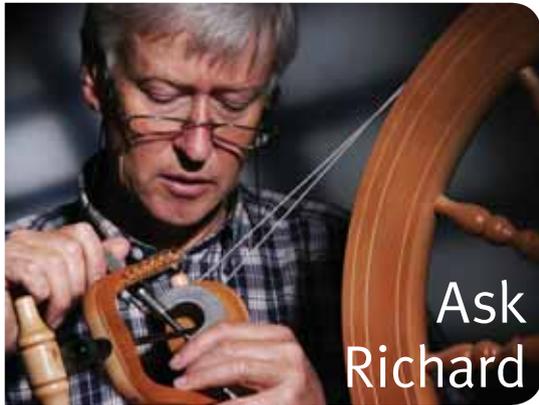
A club for spinners, weavers, knitters, dyers and felters, the Ashford Club is a place for sharing, learning and experiencing the wonderful world of textile art. Based at the home of the Ashford company, in Ashburton, New Zealand, membership costs only NZ \$10.00 (approx. US \$7, AUS \$9, CAD \$8.50, EURO 5.50, GBP 4, YEN 750 per year).

Receive a glossy, members-only edition of The Wheel sent from New Zealand * and quarterly online newsletters with competitions and special offers.

Pay by personal cheque, credit card, or on our secure website www.ashfordclub.co.nz and click on **join our club.**

**(This replaces the previously free issue of The Wheel)*

your queries



Ask Richard

Here are some questions I have received lately. More information is on our website, www.ashford.co.nz on the Help and Advice page.

Q. I bought a double drive Traveller Wheel. It says how to set it up for double drive but I can't work out how to set it up for single drive.

A. To set your wheel up for single-drive, simply turn the bobbin 180 degrees, locate the brake band over the bobbin whorl & adjust the brake band tension so the springs only just begin to stretch. Then put both loops of the drive band around the largest flyer whorl.

Q. I have recently purchased a 24" table loom. Are there enough heddles to warp a 17" project at 20 threads to the inch?

A. We include 160 heddles with our 4 shaft 16ins & 320 heddles in the 8 shaft & the 4 & 8 shaft 24ins & 32ins

looms. There are enough heddles to weave a balanced weave at 10dpi up to 24 inches wide. More heddles can be purchased at a later date when you move on to finer.

Q. I just bought a scotch tension traveller (which I love to bits) and am planning on using my jumbo flyer from my old traditional on it. If the ratios are 4.5:1 and 9.0:1 for the traditional, what are they for the traveller?

A. The wheel has an effective diameter of 440mm & the flyer 60mm & 120mm so ratios are 3.65:1 + 7.35:1. You can check this by counting the number of times the flyer rotates for one revolution of the wheel.

Q. The spokes & hub on my wheel are very loose. How do I repair it?

A. It's a relatively simple repair job. Remove the crank, prise open the hub so it's in two pieces but make a mark so you can put the spokes back in the same holes. Use regular wood glue on the spokes and hub and glue it back together clamping it with 2 x G clamps. Leave the crank through the hub so the hole remains aligned but remove it and clean out the hole for the hub pin before the glue dries. Check if

I have developed a new drop spindle collection for you. These five top whorl spindles will allow you to spin all yarn sizes. Comes complete with stand. Made from beautiful silver beech hardwood.

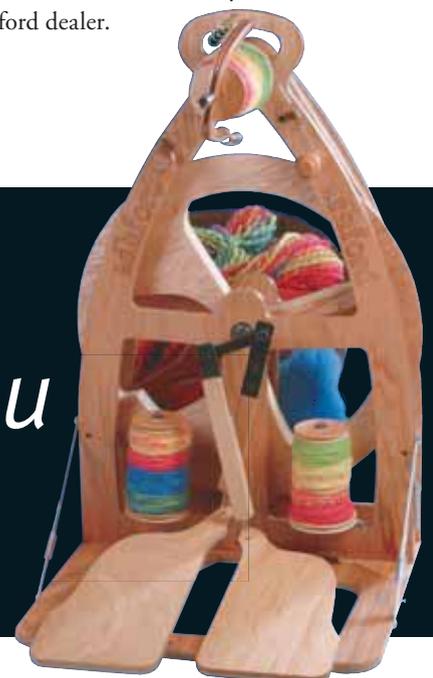
The diameter and weight of the spindles are:

9.5cm 80gm	3 3/4ins 2 3/4oz
8cm 50gm	3 1/8ins 1 3/4oz
7cm 35gm	2 3/4ins 1 1/4oz
6cm 20gm	2 3/8ins 3/4oz
5cm 15gm	2ins 1/2oz



Spin the range. From fine silk to long lustrous wool.

possible that the rim and crank are at right angles so the wheel will run true. If this is unsuccessful a replacement wheel can be ordered from your local Ashford dealer.



*Wherever you go ...
take the Joy with you*

taking your favourite pastime with you has never been easier



Feeling Typsy

By Lorna Page of Barnoldswick, UK

Over a year ago I was visiting my family in Canada. Watching my sister spinning and weaving was very relaxing. I came back home to England and immediately bought myself an Ashford Joy.

Why an Ashford Joy? Two reasons – the Ashford reputation for quality and because I live on a narrow boat. I had never spun before but found it quite easy. People can't believe that I can spin and weave living in such a small space. They are amazed when I tell them I have a spinning wheel and a loom.

Living on a narrowboat is great. The lack of space is not a problem when compared to the peaceful, calming life

we lead. I do work; I travel nearly forty miles to work each day. I teach in a primary school and at the end of the day I look forward to relaxing on my boat either spinning or weaving. When the sun shines I sit out on the stern of the boat with my spinning wheel, lost in the peaceful surroundings as I spin more wool. People walking along the towpath, stop and watch as I spin or weave. They ask questions and are interested in the folding capabilities of the Joy and the Knitters Loom. Life on the narrow boat is perfect for spinning and weaving. Every available space is taken up with roving for spinning, needles and wool for knitting and various fibres for weaving.

Our boat is called Typsy Gypsy. My husband and I decided three years ago, shortly after we met, that life on the canal was for us. Typsy Gypsy is one of the smaller narrowboats at fifty-one and a half feet (almost 16 metres). It has what we call a 'social' stern unlike the traditional type. We have plenty of space for people to sit out whilst the boat is moving. Living space is small, or should I say, compact. No room for clutter, which was difficult for me at first. I have learned to down size. Living on a narrowboat you have to prioritise. Out go the unnecessary

fripperies. Even clothes and footwear are carefully thought out.

We have a lot of the luxuries of a house; flush toilet, shower, washing machine and dryer, fridge/freezer and satellite TV. Our heating comes from two sources: a wood burning stove and radiators that run off an Eberspacher (used by long distance lorry drivers in their truck cabs).

Life on board is great. It is our home and holiday home, and we can move anytime. At present we are moored in a country area, surrounded by green fields and trees. Every morning a dawn chorus from the birds in the trees and the ducks waiting to be fed wakens us. Our four cats are proper "canal" cats that agilely walk along the gunnels (the ledges along the outside) and swim when they fall in!

Each week we have to take the boat down to the marina to fill up the water tank. This can take two hours and we often stop at a canal-side pub for refreshments and to meet other folk like us who are "live aboards".

I am sure you can tell I love living this life and wouldn't change it. Our aim is to spend our retirement cruising all the canals in Britain and, of course I will be spinning and weaving all the way.

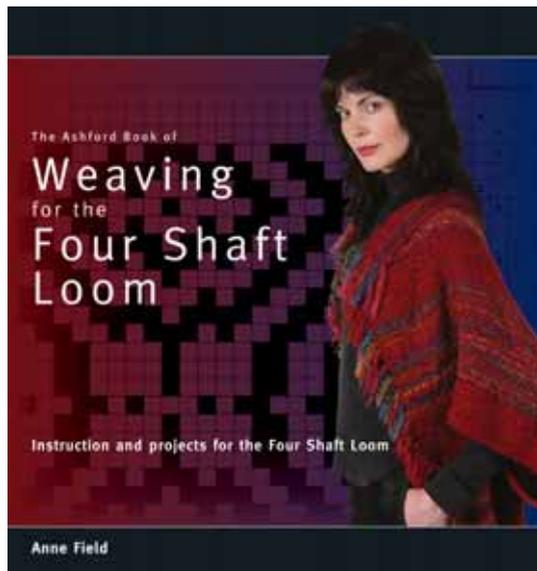
Ultra compact – the Joy is ready to go

- flyer and bobbins store in the frame
- fold up to carry or store
- single or double treadle
- ball bearings for smooth treadling
- stretchy drive cord for easy tension adjustment
- built-in carry handle
- factory lacquered and assembled
- single drive with 4 ratios, 6, 8, 11 and 14:1
- includes 3 bobbins and built-in lazy kate
- sturdy, padded canvas carry bag with shoulder strap available



complete your library

Inspirational books for spinners, weavers, felters, dyers and



Ashford Book for the Four Shaft Loom
by Anne Field

NEW EDITION AVAILABLE

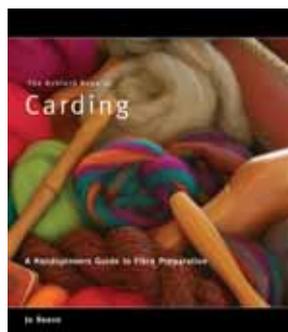
This classic weaving book has recently been revised. The versatile four shaft loom is popular with beginners and experienced craftspeople. Here award-winning weaver and teacher Anne Field has written a comprehensive text specifically for the loom. It covers planning a warp, pattern drafting, weaving techniques and fourteen innovative projects. *175 pages*

Ashford products are available from craft shops around the world. Your national distributor will be able to advise you of the name of your nearest dealer. For contact details please visit www.ashford.co.nz



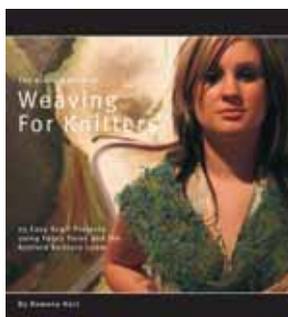
Ashford Book of Rigid Heddle Weaving
by Rowena Hart

Popular, easy to follow warping and weaving guide by Rowena Hart, international weaving teacher and author. Step by step instructions to create exciting and beautiful garments and home ware all on a simple two shaft loom. Varied projects include tapestry, fleece rug, shibori and leno. *75 pages*



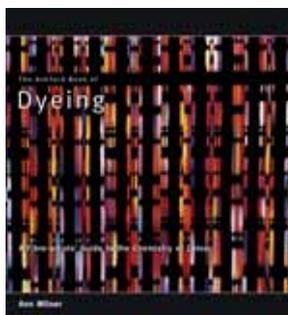
Ashford Book of Carding
by Jo Reeve

This is a practical and inspirational guide to carding fleece, slivers and exotic fibres. Written for the hand spinner and felter, and everyone who loves fibre, there are sections on using flick, hand and drum carders, fibre and colour blending, colour theory and four innovative projects. Step by step instructions and full colour photographs envelope you in a world of colour, texture and the endless possibilities of fibre. *92 pages*



Ashford Book of Weaving for Knitters
by Rowena Hart

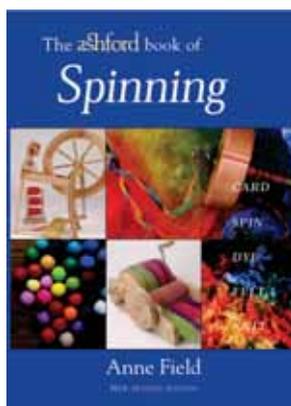
Twenty-five fantastic scarf projects using fancy yarns and the Knitters Loom. Scarf projects are divided into five chapters: Fast & Funky, Stripes & Squares, Let the Yarns do the Talking, Exotic & Luxurious, and Faux Ikat. Although Weaving for Knitters appeals to the growing market of hand knitters who love to use the funky and unusual yarn available today, weavers will find innovative ideas too. *64 pages*



Ashford Book of Dyeing
by Ann Milner

UPDATED EDITION AVAILABLE NOVEMBER 2007
This comprehensive textbook has recently been updated. It includes detailed explanations of dyes and recipes for their use including natural and chemical dyes, dye baths and cold pad and percentage dyeing. Colour theory is explained and six projects demonstrate a range of techniques. Whether you are a spinner, weaver, knitter or textile artist, novice or more advanced in your craft, there will be something in this book to extend your ideas. *147 pages*

knitters from Ashford

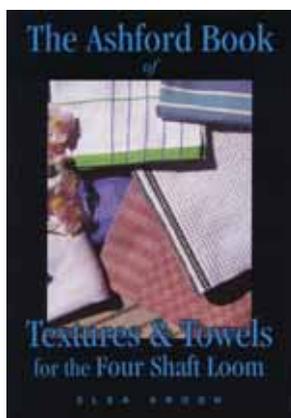


Ashford Book of Spinning

by Anne Field

Regarded as the foremost text on the subject and first published in 1986, *The Ashford Book of Spinning*, is a comprehensive and clear step by step guide. Includes techniques to spin wool and other fibres, how to create novelty yarns, dye and felt. This revised edition introduces the latest techniques and equipment and includes a

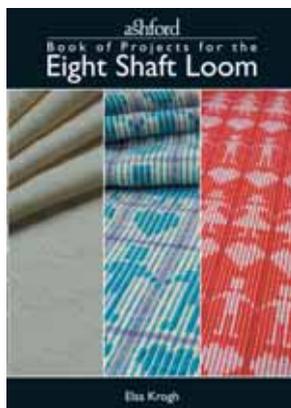
range of new projects using your handspun yarn for knitting, crocheting and weaving. *160 pages*



Ashford Book of Textures & Towels for the Four Shaft Loom

by Elsa Krogh

Danish weaver and author Elsa Krogh brings Scandinavian style and weaving tradition to this practical succinct guide. Using a four shaft loom the author creates beautiful and useful towels in a variety of patterns, techniques and colour combinations. *32 pages*



Ashford Book of Projects for the Eight Shaft Loom

by Elsa Krogh

This book contains a variety of techniques from twill variations in the Scandinavian tradition to multishaft summer-&-winter and modern backed weaves. The new owner of an eight shaft loom and the experienced weaver will both

find inspiration and challenges in this collection of placemats, towels, shawls, wall hangings and suit material. *40 pages*

Two books are soon to be published featuring Ashford products.



Small Loom and Freeform Weaving

by Barbara Matthiessen, features the Ashford Knitters Loom. Published by Creative Publishing international (www.creativepub.com) and from Germany, *1000 Farben auf Wolle und Seide* (1000 Colours with Wool and Silk), author Gabriele Breuer uses the Ashford dyes.

Published by Maroverlag (www.maroverlag.de)



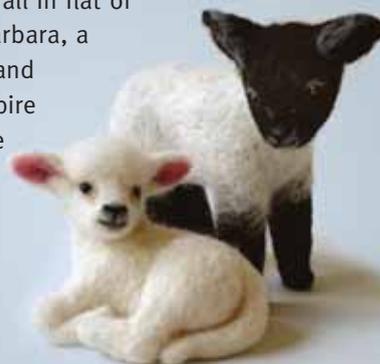
AVAILABLE 2008

The Ashford Book of Needle Felting

by Barbara Allen

Available in 2008.

Step by step instructions and with colour photographs, this project book shows how to create your own adorable animals, beautiful flowers and scenes, jewellery and embellishments all in flat or sculpted felt. Barbara, a popular author and teacher, will inspire and guide, while exploring the unlimited potential of needle felting.



The Ashford Book of Projects

24 Fashion Projects using the Ashford Knitters Loom

Weave beautiful fabrics and create your own fashion garments. With your Ashford Knitters or Rigid Heddle looms we will show you how to make fabulous jackets, skirts, capes, hats, ponchos, waistcoats, sweaters and scarves. Thirty-two full colour pages with easy and inspirational projects for you, your family and friends.

The Ashford Book of Projects Volume One — *available soon.*

