

spinning

felting

weaving

knitting

dyeing

ashford  
75<sup>th</sup> jubilee 1934-2009

# the Wheel

ASHFORD'S FIBRECRAFT MAGAZINE – NEW ZEALAND

ISSUE 23 2011

NZ \$10 US \$8

AUS \$8 GBP £5

YEN ¥650 EURO €6

Classic  
HANDSPUN  
JERSEY

*English  
Rose*  
TRAVELLER

TEXTILE CRAFT  
WELLBEING

*How to ...*

Dartmoor dye

Felt a Shyrdak

Weave Ripsmatta, double weave

... and much more

GREAT NEW PRODUCTS AND PATTERNS INSIDE



**Editor** Elizabeth Ashford

The Wheel is published annually and is available to members of the Ashford Club (see below) or from your Ashford dealer. Copies of back issues 20, 21 and 22 are available.

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Design by Tina Gill  
Printed by Spectrum Print

### 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. AUS \$8, Euro €6, GBP £5, US \$8, Yen ¥650). 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 or go to the club web site [www.ashfordclub.co.nz](http://www.ashfordclub.co.nz)

## Welcome

What a difference a year makes! Since my last letter we have been shaken by a seismic storm that started on September 22nd 2010 and continues even now! Mercifully we have had no loss of life in Ashburton and only minor damage but neighbouring Christchurch has been badly affected with many deaths and massive destruction.

Dr Ann Futterman Collier, an American psychologist who incidentally had spent time in Christchurch and had a love of the old Art Centre, has researched how the textile crafts reduce stress and increase the ability to cope with life's turbulent events. I certainly found weaving helped me!

(I wove metres of plain weave fabric using four yarns on my Knitters Loom for a Chanel-style jacket.) Read about Dr Collier's findings on page 34 and I encourage you to participate in her second research project.



*Richard and founder of the Bothwell Spin In, Barbara Fowler, try out the new Elizabeth spinning wheel*

Richard and I also feel very fortunate to have a wonderful team of staff working with us. This year three men celebrated more than 30 years' service each. With over 90 years' experience between them Ken Meehan (Production Manager), Alan Paterson (Factory Supervisor) and Gary Hocking (Four Sider Department) bring an amazing wealth of knowledge and skill to our business. Thank you.



*Richard before the camera*



*Kate demonstrates at the Forest Fibres Workshop, UK*

In this issue of The Wheel there are great projects and patterns with a focus on garments using your handspun. Enjoy!

Happy spinning, weaving, felting, knitting and dyeing.

Elizabeth



*My earthquake jacket*

On a happier note Richard and I celebrated our 30th wedding anniversary this year and my dear husband has released a special edition of "my" wheel. The Elizabeth 30 has a huge 30 inch (76cm) wheel. I feel very honoured and touched to have such a beautiful wheel named after me. Richard and the design team have had a very productive year: read about the new products on page 42.



*On a pedestal: long serving staff, from left, Alan, Gary and Ken*

We so enjoy meeting many of you at shows and conferences. This year we have exhibited at Bothwell Spin In and the Australian Sheep Show Bendigo in Australia, Creative Fibre Festival NZ, Wool Fest UK and Spin-Off Retreat USA and the Maritime Handspinners Retreat Canada. From "down under" it isn't possible to speak to all our customers but thanks to

the internet this is changing. We are doing a series of short films demonstrating and talking about our business on our web site and on YouTube. I hope you will log on and see what we are doing.





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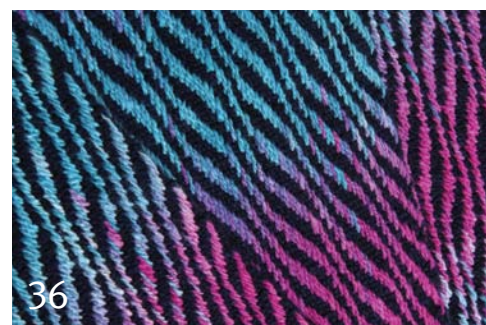
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Cover: Dan and baby Noah warm in their classic Kiwi handspun jerseys. See page 6.





This project will show you an easy way to dye, card and spin your own colour progression. You can use the dye recipes provided or choose your own. Alternatively, you can blend your own colours using Ashford Merino or Corriedale Sliver on your drum carder.

#### You will need:

120 grams (4 ozs) undyed wool (I used Ashford Merino Sliver)  
 Ashford Wool Dyes (the dye recipes provided use Yellow, Scarlet, Blue and Black)  
 Dyeing equipment (scales, mixing bottles, measuring spoons, eye dropper, etc)  
 Drum Carder

#### SAFETY FIRST!

Always wear gloves, a quality dusk mask and protective clothing when handling dyes.  
 Dyeing equipment should never be used for food preparation.

For this project, I chose a range of muted blues from a photo I took a few years ago at Lake Pukaki, New Zealand.

The dye recipes below were mixed using 1% stock solutions. To make a 1% stock solution, dissolve 1 gram (approximately 1/2 tsp) of dye in 100 ml (3 1/2 fl oz) of hot water. Unused dye can be stored in air-tight bottles and used for future projects. All measurements are given in teaspoons of stock solution, except the pale silver which only needs a drop or two of blue and scarlet.

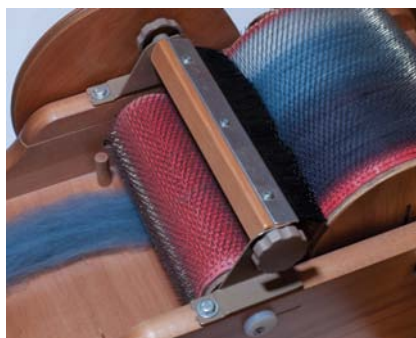
#### Mix the dyes using the recipes below (or mix your own!)

	Black	Yellow	Blue	Scarlet
Silver	1/4 tsp	-	1 drop	1 drop
Pale Blue	1 3/4 tsp	1/4 tsp	2 tsp	-
Medium Blue	4 tsp	-	1 1/2 tsp	1/8 tsp
Dark Blue	7 tsp	1/4 tsp	-	-

Dye 30 grams (1 oz) of wool in each of the four colours using the instructions provided with your dyes.

Card each of your colours separately on your drum carder when your fibre is dry. Divide each colour into two batts of equal weight (one batt for each thread of the 2-ply yarn we'll spin later), giving you two sets of four batts. Put one set of the batts aside for now.

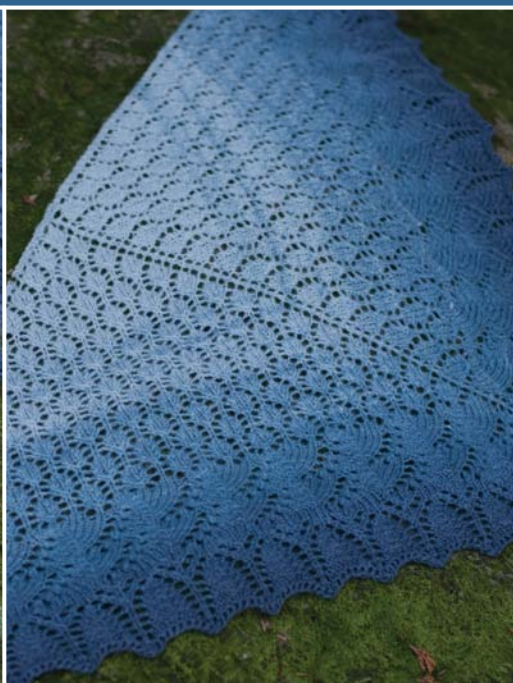
Divide each of your four batts into four strips of roughly equal width. You'll be feeding each colour into the drum carder in thin layers, working across the drum and making sure each colour overlaps the previous one. The amount of overlap will determine how much of a transition there will be between the colours in the finished yarn. An overlap of about 5 cm (2 ins) works well. Once you've finished loading the first layer, start the second layer. Unless you have a wide drum carder, you will find that your drum fills up after







BY DAVID SCHULZ, SYDNEY, AUSTRALIA



the second layer has been added. Remove the batt from the drum carder and start a second new one.

At this point you will have two batts. Stack them on top of each other and roll them up loosely into a giant rolag. Using a smooth dowel to assist the rolling process can be helpful. Don't roll too tightly, otherwise you may have difficulty removing the dowel and it will make drafting it out into a roving difficult.

Work back and forth across the rolag and draft out into a roving. Take your time and work slowly. Hold your hands about 10 cm (4 ins) apart and slowly pull the rolag apart. Move your hands along to the next section once the fibres start to move. Work back and forth in this manner until you're happy with the thickness of the roving.

Repeat this process with the second set of batts.

The yarn was spun and plied on my Ashford 30" Elizabeth set up in double drive mode to the following specifications:

#### Singles

Drafting Method	Short Forward Draft
Wraps per Inch	44
Twists per Inch	10
Wheel Ratio used	10.5:1

#### Plying

Twists per Inch	7
Wheel Ratio used	13.5:1

#### Finished Yarn

Wraps per inch	20
Twists per inch	10
Yield	410 metres



The Swallowtail shawl pattern is available for free download from <http://www.evelynclarkdesigns.com/portfolio.html>. This shawl requires 400 metres (436 yds) of yarn and is perfect for demonstrating the types of effects that can be achieved using this technique.

I hope you'll agree after seeing the finished article that a colour progression can add a whole new dimension to a knitted object. Colour progressions can be used for just about anything – shawls, socks, warp and weft. Let your imagination run wild!



# The Great

BY SANDRA DAIN  
CHRISTCHURCH, NEW ZEALAND

Although we dread the approach of winter, it's always a great feeling to snuggle up in a handspun jersey once again. Just as pumpkin soup is comfort food, a kiwi jersey is comfort clothing!

**Our National Society, Creative Fibre,** recently featured a Great Kiwi Jersey Challenge. The interpretation was quite broad but for me, a jersey should be made from one of our wonderful natural coloured fleeces and flick carded (not commercially carded) to retain all the many shadings of colour.

I always knit jerseys in a circular way so that the shadings continue all the way around instead of there being a break in colour caused by a seam. The circular method is of course a great way to knit hand dyed yarn.



*Dan and baby Noah  
warm in their great  
Kiwi jerseys*

# Kiwi Jersey

## You will need:

1.5kg (3¼ lbs) greasy wool (Romney, Perendale or Corriedale)

Spinning wheel and lazy kate

Niddy noddy

Needles - 80cm (32ins) sizes 4.5mm (USA 7) and 3.75mm (USA 5)

- 40cm (16ins) in above sizes

Set of 4 double pointed needles in above sizes

Wraps – plied yarn - 10 wraps per 2.5cm (1in)

Size – multi

## Here's how:

### Body of the jersey

First check your tension. Knit a 10cm (4ins) square and measure the number of stitches per 5cm (2ins). Then work out how many stitches you need to cast on.

A good idea is to measure a well-fitting jersey (width, length of sleeves and length from shoulder to hem) and use that as a guide.

With this formula you can knit a jersey of any size!

Using 80cm (32ins) circular needles cast on the required number of stitches. Knit the first row in rib and then join carefully with stitches all aligned straight. Place a row counter where the work is joined. Rib for about 5cm (2ins)

Change to a needle 2 sizes larger and knit to the armhole to whatever length required. A purl stitch at the halfway mark makes it easier to divide stitches at armholes and makes it easier to block the garment. Place a marker before this stitch or you'll forget to do it! The armhole length should be about 25cm (10ins) so do the calculations accordingly.

At the armholes, divide work, leave half for the front and work only on the back. Here a cable yoke can be done – this looks effective if there isn't too much colour variation in the fleece.

Work for about 25cm (10ins). Note the number of rows – this is important for the front.

### Shoulders

Divide stitches into three (shoulder, neck, shoulder) then divide shoulder stitches into three. Work across these stitches using **partial knitting or short row shaping**. (See reference at the end of this article.)

Work to the last third of the shoulder stitches, wool forward, slip the next stitch onto the right hand needle, put the stitch back onto the left hand needle, wool back and turn your work. Purl back to next lots of "3rds". Continue working the 2nd and 3rd lots of stitches and you should be at the neck. (Middle third of your stitches.)

Cast these off, knit across the left shoulder stitches, picking up the "wrapped" stitch when you come to it and knitting it as a k2tog with the next stitch. Leave stitches, rejoin wool and purl a row on the right shoulder to get rid of wrapped stitches.

### Front of jersey

Rejoin yarn at front of garment and knit the same number of rows as the back minus 18-20 rows. Divide stitches into three as for back. Of the middle third (neck stitches) leave about 18 sts and work the rest off until there are the same number of stitches as the back and you have knitted the same number of rows as the back. Work partial knitting.

Place back and front left shoulder seams, right sides together, and with another needle, cast them off, both together. This is called **three needle bind off**.

Return to work, leave centre stitches on a safety pin and work right side to correspond.

### Neckband

Yarn is in the correct place for doing the neckband.

Use a 40cm (6ins) needle (or a set of 4 needles), pick up all stitches on the back neck, 3 out of 4 stitches along the neck and the ones left at the centre neck. Knit 4cm or 8cm (1½ or 3ins) for a double band. Cast off.

### Sleeves

Work out length of sleeves by trying the jersey on and getting a co-operative person to measure your length, adding 5cm (2ins) for a turned back cuff. Work out the number of rows by measuring the sleeve length on the body of the jersey and counting the rows. Using a 40cm (16ins) needle (or 80cm/ 32ins and the "magic loop" technique) pick up (one row in) 3 stitches miss 1 (3 sts out of every 4) along the sleeve. Pick up the same number on both sides. Decreasing is done every 5 rows (2 stitches every 5 rows) Calculate how many rows it will take you to get to the cuff (48-50 stitches needed here usually). Add 5 or 10 rows for a longer sleeve or decrease just before rib for a shorter one. A row counter is needed to mark centre of work. Work the first decrease thus – K1, K2tog, K to last 3 sts, SSK, K1. This makes all the decreases face the same way.

A set of 4 needles will be needed at some stage although not if you're using the "magic loop" technique.

Change to needles 2 sizes smaller and knit the same number of rows for the cuff as for the ribbing on the bottom of the garment. Cast off.

Work another sleeve the same way. Wash and block.

### References

*The Knitter's Book of Finishing Techniques* by Nancie M. Wiseman

Martingale and Company. 2002. This has clear explanations on short row shaping and three needle bind off.

*Knitters' Knowhow* by Heather Halcrow Nicholson Pitman Publishing 1988.

This has a good section on necks.

YouTube DVDs on knitting techniques.





# Knitting Needle Caddy *in Double Weave*

BY KATE SHERRATT  
ASHBURTON, NEW ZEALAND

Weave a knitting needle caddy with no sewing required!



## You will need:

Loom: Knitters Loom 30cm (12ins)

Second heddle kit

Reed: 2 x 10dpi (30/10cm)

Warp yarn quantity and colour: Ashford Mackenzie 4ply Merino (100% wool; 385m/421yds; 100gms net) 1 ball Black

Weft yarn quantity and colour: Opal 4 Ply (75% wool and 25% polyamide; 425m/465yds; 100gms net) 1 skein hand dyed

Other: 4 shuttles (2 will be used as pick up sticks) 36cm (14ins), fringe twister

## Here's how:

Total warp ends: 208

Total warp length: 110cm (43ins)

Finished width: 27cm (10 1/2ins)

Finished length: 80cm (32ins)

## Warping:

Warp the reed in the Mackenzie. Begin with the back reed placed in the rest position. Working from left to right warp two loops in each slot (four ends) for the first 44 slots and one loop (two ends) in the remaining 16 slots. Roll the warp onto the back roller and cut the loops. With the front of the loom facing you and starting from the left use a heddle hook and take one end from

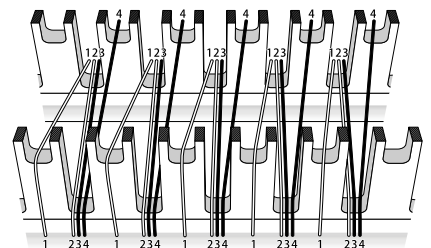
the slot and thread it through the eye to the right. Continue across the reed.

Place the back reed in the up position (this makes it easier to thread the front reed).

Place the second reed in the front heddle rest position. Drape all ends over the front reed (this will help to make the threading easier). Starting on the left, using the reed hook thread each group of 4 ends (3 from the slot and one from the eye to right) and thread all 4 through the slot directly in front in the front reed. Thread the groups of 2 the same.

Place both reeds in the rest position. Starting on the left, take the first group of 4 ends lift up to the top of the slot, take one of the ends from the top (the end that is

already threaded in the back reed eye will remain down and is not to be used in the front reed eye) and thread through the eye to the left of the slot. Check there are no crosses between the reeds. Your threading will look like the diagram. Leave the groups of 2 ends in the slots in the front reed. Tie to the front warp stick.





the sheds for each layer.

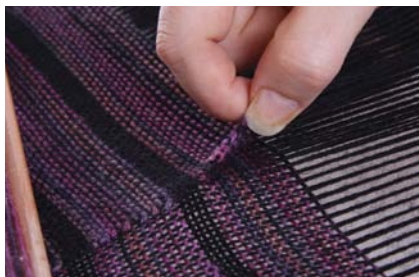
**Pick up stick A (top layer):** place both reeds in the down position and pick up one end from each slot behind the back reed. Slide the pick up stick A to the back beam.

**Pick up stick B (bottom layer):** place both reeds in the up position and slide Pick up stick A forward and insert pick up stick B into the bottom shed that is formed behind the back reed. Slide both pick up sticks to the back beam.

### Weave structure:

Plain weave

The knitting caddy is woven with strips of one layer weaving in black between two layer double weave in purple. The double weave is joined on one side creating the pockets for the needles. The one layer weaving secures and separates the pockets for a no-sew finish.



#### One layer weaving:

1. Place both reeds in the up position, weave one pick.
2. Place both reeds in the down position, weave one pick.

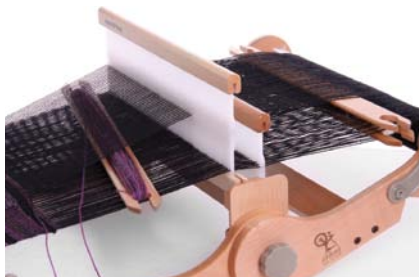
Repeat steps 1 and 2. Always finish the one layer weaving with the shuttle exiting on the right.

#### Two layer weaving:

Note: there are two sheds for each layer of weaving.

##### 1. Shed 1 Top layer

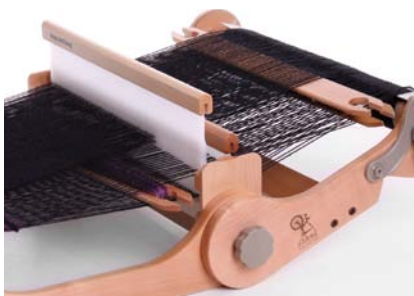
Always begin on the right of the top layer. With the front reed in the up position, take your shuttle right to left (you will not be weaving the single layer on the right). Return the reed to the rest position.



##### 2. Shed 1 Bottom layer

Place the back reed in the down position

and take your shuttle from left to right across the complete width of the warp. Hint: to help open this shed strum across the warp threads from below. Return the reed to the rest position.



##### 3. Shed 2 Bottom layer

Slide pick up stick B (the lower one) forward and turn on side behind the back reed and take your shuttle from right to left. Return the pick up stick B to the back beam.



##### 4. Shed 2 Top layer

Slide pick up stick A (the top one) forward and turn on side behind the back reed and take your shuttle from left to right (you will not be weaving the single layer on the right).



Repeat steps 1 – 4 for the required size of each pocket.

Finish on the right of the bottom layer (step 2 – Shed 1 bottom layer) so you can weave the one layer joining strip starting on the right.

I wove 4 picks of one layer weaving between each pocket.

#### To weave the caddy:

1. Weave 5cm (2ins) one layer weaving in black.
2. Weave a 5cm (2ins) two layer pocket in purple.

3. Weave 4 picks of one layer weaving in black.

4. Repeat steps 2 and 3 for desired length. Vary the width of the pocket to accommodate needle sizes.

5. Weave 5cm (2ins) one layer weaving in black.

6. Secure end with hem stitch and remove from loom.

7. Hand wash in warm water, lay flat to dry.

8. Fold and hem both ends.

9. Make a cord using a fringe twister. I used 4 groups of 4 threads in black and purple.

10. Attach cord to the centre on the back of the caddy at one end.

11. Fill with your needles, roll and tie!!



#### Hints:

Wind some yarn around pick up stick B to prevent it sliding forward when not in use.

Splice your ends in at each colour change to avoid darning in later.

When winding on, the weaving will be thicker on the left. Insert a thick paper strip on the single layer side on the right to compensate.

### Editor's NOTE

The Second Heddle Kit is an optional accessory for all Knitters and Rigid Heddle Looms.



# Long OPEN TUNIC

BY ANNE WIECK, HAMBURG, GERMANY

A long tunic, comfortable and elegant, is a wonderful way to showcase your handspun.

**My latest project is this long tunic knitted in natural-coloured handspun Leicester.** Worn with black trousers and top and masses of silver jewellery, this is proving to be a really useful garment. The pattern was designed originally by Dorothea Fischer from Geesthacht, Germany. Dorothea is an expert in natural dyes ([www.lustaufarben.de](http://www.lustaufarben.de)) and made her tunic in cashmere and cashmere/silk yarn naturally dyed in forty-two different colours. The handspun singles were then knitted as a mirror image.

The tunic is wearable for all sizes (I am 172cm/5ft 6ins tall) – just adapt the length and width – and can be worn in many different ways. But note that it will stretch lengthwise so it is important to wash the garment after knitting.



*Anne's elegant tunic*



## You will need:

Yarn: 1250gm (2lbs 12ozs) handspun Leicester 2ply, 15 wraps per 2.5cm (1in)

Length: 110cm (44ins), finished length after washing 120cm (48ins)

Width back: 80cm (32ins)

Needles: Long circular US size 4 (3.50mm) for the front border with neck opening. Two long circular US size 7 (4.50mm) for the front and back parts

Gauge: 15sts x 38rows = 10cm (4ins) square

Other: 2 large buttons, tapestry needle

Abbreviations: st(s) = stitch(es)

Note: You can use any of your spun yarn. Knit a 10cm (4ins) square and wash it. Measure the number of stitches per 5cm (2ins) and calculate the new number of sts and rows.



The tunic can be worn in many ways. Dorothea's tunic was knitted in naturally dyed cashmere and silk

## Here's how:

Note: Always knit the edge stitches as a "knotted" edge: slip the last stitch of the row with yarn to front, turn, p the first stitch of the following row. Every "set" (i.e. 1 right side row, 1 wrong side row) will only show 1 stitch.

For my tunic using US size 7 (4.50mm) needles cast on 332sts. Knit 130 rows, and then divide for front and back. Knit 26 rows with 166 + 1 added edge st at the neck opening. Save the sts. The same is done in mirror image for the other side. See diagram.

Join both parts together using a Kitchener stitch or three needle bind off method. For the neck opening take up and knit 1st for every 2 rows, then knit across all sts. 26 rows for the border, using needle US size 4(3.50mm).

Cast off. Right side facing: at beginning of the row co 1 extra st. (knit always in the back loops!) \*knit the first st, knit two tog. (there will be 2 st on the right needle) put these two sts back on the left needle\*. Rep. from \* to \*. This will create a very nice edge.

Attach loops for the buttons on the sides of the front at waist height and attach buttons to the back to fit the loops.

After knitting, wash the garment.

**Instructions for washing:** Use warm water for washing, bath temperature, and a mild detergent, suitable for delicates, or pure soap. Rinse at least 2-3 times after washing while slowly lowering the water

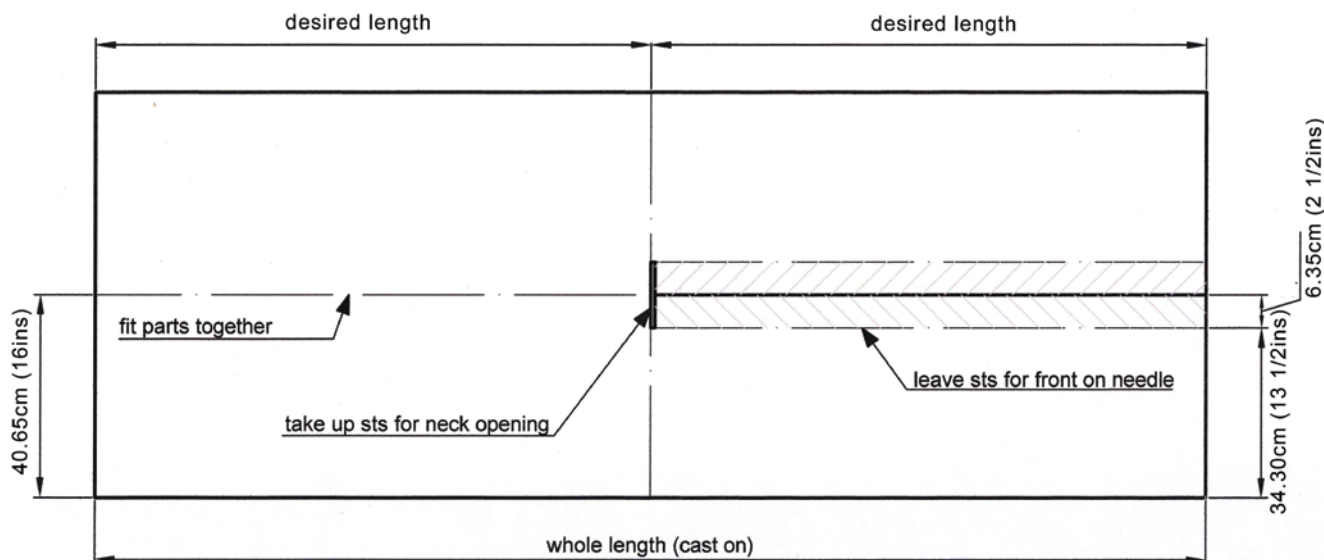
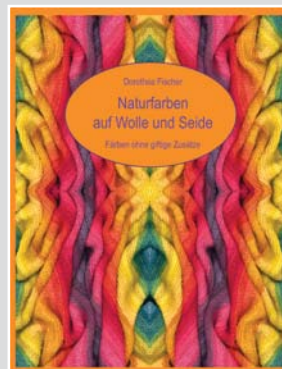
temperature. Spin out well. It is helpful to protect the knitted garment in a net bag or a pillowcase. Shake out the garment, lay out on a towel and pull into shape. Pat it with the flat hand until it lies flat and leave to dry. Don't steam the garment as it can damage the wool.

Translation by Bettina Foertig

© Dorothea Fischer www.lustauffarben.de

## Editor's NOTE

Dorothea is an expert on natural dyes and has recently published a new book "Naturfarben auf Wolle und Seide" (Natural Dyes for Wool and Silk). In German only.



Long Open Tunic - adapt the length and width to suit





# English Rose TRAVELLER

BY TRACY MILES, SOMERSET LEVELS, ENGLAND

My spinning wheel journey started when I decided it was time to retire my faithful old Saxony spinning wheel.

I wanted one spinning wheel that I wouldn't grow out of and which would be versatile enough to cope with anything I wanted to spin. So all in all I really wasn't asking for very much! At a wonderful shop called Spinning Weal in Clevedon near Bristol, Sarah and David Harris guided me through all the options, letting me try out different sorts of wheels. We finally decided on the Ashford Traveller as the spinning wheel for me. I chose the natural

finish so that someday I could paint it, and I've never looked back.

When I spin, I think. I spin a lot, ergo lots of time to think up how to decorate my spinning wheel!

In the following pages I explain the process I used to paint my Traveller. The first few stages of this project are quite labour intensive. However, the work you put into it will be well rewarded in the years of use to come. Over time the painted

finish will develop a patina and look better and better with use.

I must point out that I'm a spinner and not a painter. Wobbles and splodges are all part of the finish. There is so much decoration that any imperfections will be absorbed into the whole, and become part of what makes your spinning wheel unique. I have included ways to correct problems so be brave, have a go, and enjoy your spinning wheel. [www.tracymiles.co.uk](http://www.tracymiles.co.uk)



## You will need:

Ashford Traveller Spinning Wheel:

Natural finish

Liberon Palette Wood Dye: Teak 250ml

Blackfriar Polyurethane Clear Varnish:

Satin 500ml

Farrow & Ball Dead Flat Oil Paint:

Hague Blue No.30 750ml

Plaid Folk Art Acrylic Paints - 59ml each:

901 Wicker White, 432 Sunflower, 917

Yellow Ochre, 412 Magenta, 644 Grass

Green, 484 Brilliant Ultramarine

Fine grade wire wool, white spirit, kitchen

towel, water pot, paper plates

## Brushes

Standard 1/2" Decorating Paint Brush

Size 10 and 6 Round Paint Brush

Size 12 Flat Brush

Size 3/8" Angled Brush

Size 10 and 6 Filbert Brush

## IMPORTANT

Please carefully read the instructions on the back of all products before use and ensure that you follow the manufacturers' safety guidelines.



## Preparing The Spinning Wheel

### Step 1



The following process will be easier if your spinning wheel is dismantled. However this is not essential to complete the project. Ensure that the wood surface is natural, dry and free from dust.

### Step 2



Apply the Liberon Palette Wood Dye, using a standard 1/2" decorating paint brush. Work with the grain and feather the strokes to avoid lines. Allow to dry thoroughly. Apply a second coat if the finish is patchy or if you prefer a darker finish.

### Step 3



Apply two coats of Blackfriar Polyurethane clear varnish, using a standard 1/2" decorating paint brush. Work with the grain of the wood and use sparingly to avoid runs in the finish. Allow to dry between coats.

### Step 4



The process so far will have raised the grain of the wood. For a really smooth satin finish rub the spinning wheel down with a fine grade wire wool. Work with the grain, but don't worry too much about the turned recesses. Use your finger tips to see where extra attention is needed. Wipe down with a cloth, dabbed in a little white spirit to remove any dust.

### Step 5



Apply a final coat of Blackfriar Polyurethane clear varnish as in step 3 and leave to dry thoroughly.

### Step 6



Finally, two coats of the Farrow & Ball Dead Flat Oil Paint should be applied freehand using the size 10 and 6 round paint brushes. Use the photos as a guide for which parts of the wheel to paint and which to leave plain. When painting the intricately-turned pieces, don't try to paint right up to the edge. You will get a better line if you stop a few millimetres short.

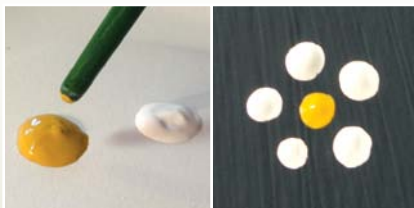
**Correcting Mistakes:** If you make a mistake, use a little white spirit on a cloth to remove the paint and have another go.

## Decorating The Spinning Wheel

The floral decoration is painted using a one stroke technique. The paint is blended on the brush and with one stroke applied to the wheel. Practise the following steps on a piece of paper and when you are happy, start to decorate the wheel. Use a paper plate as a palette for loading your brushes.

**Correcting Mistakes:** If you make a mistake you can remove the acrylic paint with water before it dries. If it has dried it can be over-painted with the Dead Flat Oil paint. If need be, rub the surface down first with some wire wool.

### Daisies



Put a little Yellow Ochre and Wicker White paint on a paper plate. Using the reverse end of a small brush, dip it into the Yellow Ochre paint and touch to the painted surface where you want the centre of the daisy to be. Clean the paint off the end of the brush and repeat the process five times using Wicker White to create the petals around the centre.

### Leaf

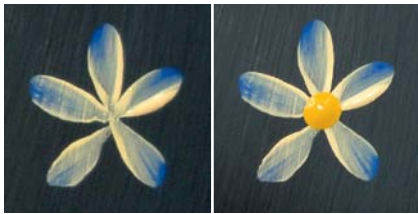


Put a little Sunflower and Grass Green paint on a paper plate. Load a damp size 6 filbert brush by dipping one side in the Sunflower paint and the other in the Grass Green. Using the flat of the brush, blend the paint by stroking it on the paper plate. Add more paint and repeat as required. Rotate the brush 90° and apply the stroke adding more and then less pressure to create a tear-drop shape. Clean your brush, remove excess water on the kitchen towel and repeat for the next leaf.



## Decorating The Spinning Wheel continues...

### Forget-Me-Not

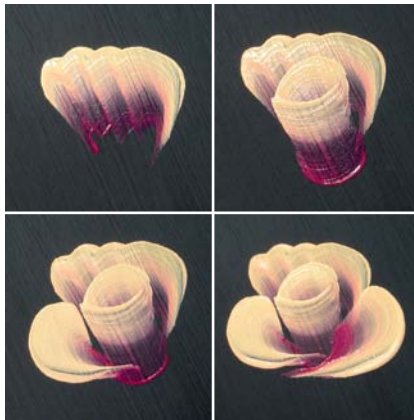


First paint the five petals, from the outside in, around a central point. Load your size 10 filbert brush with plenty of paint, blend and apply each petal like the leaf, using Sunflower and Brilliant Ultramarine paint. Then using the reverse end of a small brush, dip it into the Yellow Ochre paint and create the centre of the flower.

### Tip

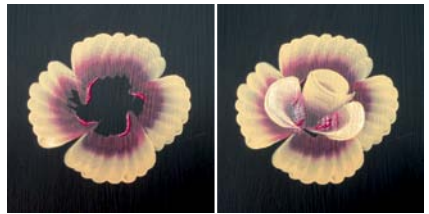
There is a knack to positioning the motifs. Paint the larger central flower in the middle of the piece you are decorating. Judge how much room you have left before painting the Forget-Me-Nots and Daisies at each side. Then paint the leaves in the gaps between the flowers. Always work from the centre out so that you can change the composition to fit the space available.

### Small Rose



Load a damp size 3/8" angled brush by dipping one side in the Sunflower paint and the other in the Magenta. Using the flat of the brush, stroke it on the paper plate to blend the colours. Add more paint and repeat as required to ensure there is enough paint on the brush to complete the stroke. Create the first petal using a wiggling motion from left to right, in a fan shape. Clean and reload the brush before painting 2 strokes for the centre of the rose. The first clockwise from 9 to 3 o'clock and the second anti clockwise from 3 to 9 o'clock. Clean and reload the brush again before applying each outer petal using a twisting motion, applying more and then less pressure.

### Large Rose



Load a damp size 12 flat brush using the colours and the loading method detailed for the small rose. Apply one large petal at a time using a wiggling fan motion. With a damp 3/8" angled brush, load and paint the 2 strokes for the centre of the rose. Clean and reload the brush again before applying each outer petal using a twisting motion.

Now put it all together and decorate your spinning wheel with the flowers and leaves, using the photos as a guide.



# BEANIE festival

NORTHERN TERRITORY, AUSTRALIA

The Alice Springs Beanie Festival in the Northern Territory of Australia (The Wheel Issue 16 2004) goes from strength to strength. Gay Epstein the current chairperson explains that since its inception in 1997 from a humble party, the Alice Springs Beanie Festival has grown to a 4 day extravaganza which this year featured more than 6600 beanies from all over the world. One of the major aims of the festival is to develop Aboriginal women's textiles and culture by encouraging them to create their own distinctive "Mukata" (Pitantjara for beanie). They were inspired by this year's theme "In Our Element...Earth, Wind, Fire, Water." The women enjoyed embellishing their beanies with needle felting because

they could express their ideas with bright colours in this fun medium.

Gay is often asked how can a Beanie Festival be so successful in Alice Springs commonly thought of as Australia's hot, arid centre. But Alice is surrounded by desert and the nights in June and July can be very cold with heavy frosts. It's perfect beanie weather and the best time of the year to visit.

The Alice Springs 16th Beanie Festival will be held 22 - 25 June 2012. Information and updates can be found on [www.beaniefest.org](http://www.beaniefest.org)

*Winner People's Choice, I am Your Fan by Lisa Waller, photo by Merran Hughes*





# A Needle Felted STORY BOARD



*Dryden enjoys Nanny's creative gift*

BY JILL BAILLY, NORTH SAANICH, CANADA

## Educational playtime with a jungle-themed activity board in felt.

**Needle felting is such fun. It requires only** three items and little by way of technical skills to practise this delightful form of woollen art. With a bit of wool roving or sliver, a piece of foam and a felting needle you're set to go. It's a pastime that costs little, is quick and very versatile and whether you make flat or 3D pieces it's lots of fun!

I began creating sculptured creatures with felting needles a few years ago. Then, inspired by the article "Creating a Scene" by Barbara Allen (The Wheel Issue 19 2007), I started "painting" felt pictures with wool. The excitement I feel as I begin a new piece is a delight and the satisfaction as I finish each picture never fails to astonish me. As a means of artistic

expression, it definitely *rocks* !

The happy arrival of a new grandson in our family prompted the desire to create something special for him. Little Dryden's parents had decided on a jungle theme for his nursery. I thought a felt "story board" would be fun – when he was older he could lift off and place the animals back on his own, and until then the board could hang on the wall and be a picture to prompt discussion during diaper changes. I decided to make realistic jungle animals as a change from the cartoon type pictures that are the usual fare for babies and toddlers and to add a couple of 3D animals for him to play with.

Dryden now has a gift from his Nanny that is lovingly created and hopefully will give him lots of interactive play time. Perhaps it will inspire him to go on a safari some day to see the real animals once portrayed on his very own baby story board.

### You will need:

Wool sliver in various colours. I used Ashford wool dyes to get all the shades I needed  
Water soluble fabric – 1 package or about a third of a metre (yard)  
Backing board (I used Coroplast) - about 58 x 61cm (23 x 24ins)  
Felt fabric for the picture sleeve and backs

of the animals – 1 metre (yard) of 150cm (60ins) width

Double sided fusible interfacing – about a third of a metre (yard)

Hanging cord to attach to back of picture  
Foam – 5-10cm (2-4ins) thick minimum 30cm (12ins) square slab to work on

Felting needles, medium - fine (36-40 gauge) 2 or 3

### Here's how:

1. Cut sleeve to fit Coroplast. Attach hanging cord and stitch sides and bottom of sleeve.
2. Trace a drawing of each animal onto the water soluble fabric.
3. Place felt fabric on a large piece of foam and pin traced animals (with some space between each) onto and through the felt and firmly into the foam.
4. Break up lengths of fibres into 2.5cm (1in) pieces and pull the fibres apart with your fingers so they are not lying in the same direction. Lay on the traced design.
5. Using a medium needle, push through the wool until the needle goes into the foam underneath. Pull the needle out and repeat.
6. To make the zebra and lion markings, pull out and twist a thin length of the black sliver and needle felt into position with a fine needle.
7. Once complete cut out leaving a margin around the edge of a good few centimetres (an inch or so).
8. With an iron and a slightly damp cloth, gently attach the animal onto another piece of lightweight felt using the double sided fusible interfacing.
9. Once set and dry, cut carefully.
10. Place the animals on the board by simply laying them on as you wish. If your child is able to do this themselves, lean the board against the wall or on an easel, so that they may move the animals about to create new "stories" for themselves.
11. Alternatively, hang the board on the wall and use double sided scotch tape to tack the animals in place temporarily if required. (Once the board is leaning, this won't be needed.)
12. To complete the scene I made a 3D giraffe and lion of needle felted wool.



**Ashford dyes** for wool, silk and other protein fibres. Safe and easy to use.





### You will need:

Loom: Six or eight shaft loom, min. 50cm (20ins) weaving width  
Reed: 48/10 (12 dpi)  
Warp yarn quantity and colour: Cotton 10/2, natural white, 90g (3¼oz)  
Weft yarn quantity and colour: Tabby: Cotton 10/2, natural white, 60g (2oz).  
Pattern: Cotton 16/2, dark blue, used double, 70g (2½oz)

### Here's how:

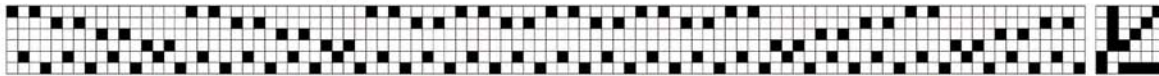
No. of ends: 480. The first two and the last two ends are the floating selvage, not shown on drawdown  
Warp length: 154cm (60ins)  
Sett: 2 epd = 9.6 e/cm (24 epi)  
*Alternative reed: 50/10 (12½ dpi) with 2 epd = 10 e/cm (25 epi).*  
Width in reed: 50cm (20ins). With the alternative reed: 48cm (19 ins).  
Finished length: 122 cm (48ins).  
Finished width: 42cm (16½ins).



# Inspiration from History

BY ELSA KROGH, MARIAGER, DENMARK

A traditional weave for a reversible table runner and placemats.



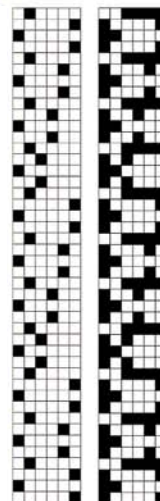
Researching in local museums, I have come across several very old weaving books from North Jutland. They are handwritten with threadings, tie-ups, treadlings, and sometimes profile drafts, carefully drawn with pen and ink.

The books contain a wonderful mixture of drafts, among them some five shaft bronson patterns with every second warp end on one shaft. When converted to six shafts – to distribute the warp ends better – the threadings look very much like

summer-&-winter threadings.

I chose one of these patterns, and after having woven it the bronson way, I changed the tie-up and wove it the summer-&-winter way. It turned out to be perfect for table runners and placemats.

The weaving looks good on both sides, so choose the one you prefer, before making the hems. Or even better, turn the hems and sew them by hand as invisibly as possible, so the table runner and the placemats can be used either side up.



*Summer-&-Winter*

## SUMMER-&-WINTER TABLE RUNNER

### Weave structure:

Summer-&-winter on bronson threading, treadled "dukagang fashion". This treadling uses only one type of pattern pick per block, which makes it look like the traditional Swedish pattern technique called dukagang.

### Weaving

3cm (1¼ins) tabby for hem allowance, then pattern as shown in the drawdown. Remember one tabby between each pattern pick.

With this combination of tabby and pattern wefts, the pattern is higher than wide. To prevent it from looking stretched, I shortened the treadling of the "table" (the square part of the pattern) to make it look square. It is 9 units wide, but only 7 units high. Otherwise the weaving follows the pattern in the profile draft.

One pattern repeat: 12cm (4¾ins), and the complete pattern area of the table runner: 134cm (53ins), both measured on tensioned warp.

## PLACEMATS IN THE SAME PATTERN

Warp yarn quantity and colour: 34g (1¼oz) cotton 10/2.

Weft yarn quantity and colour: Tabby:

Cotton 16/2, natural white, 14g (½oz).  
Pattern: Cottolin 22/2, blue green, 22g (¾oz)

Warp length: 45cm (17½ins)  
Finished length: 33cm (13ins)  
Finished width: 42cm (16½ins)

### Weaving

3cm (1¼ins) tabby for hem allowance, then pattern as shown in the drawdown/profile draft for the table runner. Remember one tabby between each pattern pick.

Weave 3 pattern repeats.

One pattern repeat: 11cm (4¼ins). With the slightly thinner tabby, cotton 16/2 instead of 10/2, the pattern is better balanced here than in the table runner, so there is no need to shorten the "table" of the pattern as in the table runner.



*The reverse of the runner is equally attractive*

## Editor's NOTE

Elsa, who for over twenty years distributed Ashford products, is an author and weaver. Her latest book, *The Ashford Book of Weaving Patterns from Four to Eight Shafts*, is available now. Elsa has woven beautiful and exciting shawls, scarves, cushions, towels, table runners, placemats and fabric material using a variety of techniques from twill to summer and winter and modern backed weaves. Many of the patterns are sourced from archival material from local museums, such as this handsome table runner. She brings a wonderful sense of continuity as well as smart Danish style!





# AGE-OLD TRADITION *in Kyrgyzstan*

BY TONY RYAN, CHRISTCHURCH, NEW ZEALAND

In the mountain villages of Naryn oblast (province) in Kyrgyzstan, fat-tailed sheep are primarily kept for their meat (and fat). Until now, wool has often been seen as a by-product. However, as people outside Kyrgyzstan, especially in Europe, discover the value and beauty of shyrdaks, wool is taking on increasing value for felt production.



Felt is produced for a whole range of things. Felt that is 5cm (2ins) thick is used to cover the traditional yurts (smeared with a layer of fat) that are home to herder families in the high pastures over summer.

But the most famous use for felt in Naryn is to produce “shyrdaks” – mats that are stitched together in layers of

felt of different colours according to patterns passed down from generation to generation. Shyrdaks have a very special place in Kyrgyz society, being in everyday home use, as well as being an essential element of any traditional family event such as weddings and funerals. They can sell for US\$200 each and although this amounts to less than \$1 per day per felter they are a welcome source of cash income.

But felt making is hard, time-consuming work: the wool is washed, cut into 7.5cm (3ins) lengths and combed with a piece of wire. After wetting it is trampled by foot and finally laid onto a bamboo mat and rolled repeatedly until felted. The next step is dyeing. There has been a resurgence of interest in using the traditional vegetable dyes. They hold the colour better than dyes imported from China and attract a premium from buyers. Generally women work in groups of six to eight, making and dyeing felt in summer, then during the long cold winters produce shyrdaks from the felt.

Felt making methods have not changed in centuries and there is much potential to reduce the back breaking labour with the

introduction of mechanized carding and felting equipment.

Brian Hedley and I are trustees of the Kyrgyzstan New Zealand Rural Trust ([www.knzrt.org.nz](http://www.knzrt.org.nz)). KNZRT is a group of six Kyrgyz and New Zealanders who have been working since 2005 with the mountain communities of Naryn to reduce poverty and develop economic activity. KNZRT currently works in eight villages with over 700 beneficiaries.

The Trust wants to help reduce workloads, improve product quality and value of the Shyrdaks so we are introducing carding and felting equipment from Ashfords to help simplify, improve and streamline these unique and ancient techniques.





# MOSAIC Felt Technique

BY PATRICIA SPARK, ALBANY, OREGON, USA

Textile artist, Pat Spark, has had an interest in Shyrdaks spanning forty years.

She was first able to learn about their construction from a Kyrgyz felt artist in the 1980s and when she was sent as a cultural representative for the US State Department to Kyrgyzstan in 2006, she encountered them again.

She writes:

"These lovely felts are made from pieced-together units of felt that fit together much like a jig-saw puzzle, in a technique often referred to as mosaic felt. The spelling can differ slightly depending on the translator, but these mosaic felts are called Shyrdak (Shirdak) or Syrmak in Kyrgyz or Kazakh, respectively.

It is important to the Kyrgyz that these mosaic carpets they call Shyrdak are made with negative and positive images which date back to their pre-Islamic beliefs. The negative/positive images are like Ying and Yang, the two sides of all things. This is why it is important for the meeting point between the negative and the positive to be covered with a special braid. This braid is actually two yarns, one plied Z and one plied S, that are sewn together on top as the seams are joined. (In my technique I add the braid on after the seams are sewn together). Symbolically the braid protects the volatile junction of the opposite forces. After the motifs are sewn together, the pieced top is then sewn onto a base felt using quilting stitches. This strengthens the carpet.

## Editor's NOTE

For information on Pat's new book "Watercolor Felt Workbook, A Guide to Making Pictorial Felts using Wet and Dry Felting Methods", go to [www.spark.fiberarts.com](http://www.spark.fiberarts.com)

### Here is my technique to make these spectacular mosaic felts.

1. Choose a negative/positive type design, where the foreground and background can fit together like a jig-saw puzzle.
2. Make two or more sheets of fulled felt of contrasting colours.
3. Lay two contrasting sheets of felt on top of each other. Cut the same motif out of both sheets. The motif cut from one of the coloured sheets is removed and replaced with the motif from the second sheet. The piece which is removed from the first sheet is then placed into the second sheet. This results in the type of negative/positive treatment, with the motifs and backgrounds interchanging (fig. A).
4. Fit the pieces together like a jig-saw puzzle, and then sew them together with an overcast stitch (fig. B).
5. Cover the overcast butt seam with two yarns which are plied in opposite directions, creating the look of a "v" cord (fig. C). These yarns are couched over the seam (fig. D,E).
6. After the pieces are sewn together and the seam is covered, quilt the cloth to another piece of felt. The quilting line usually follows the motifs in an outline manner (fig. F).
7. The rug is edged with wool rope or cord.

Spark © 2011

Fig. A

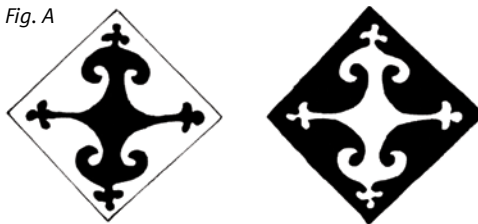


Fig. B

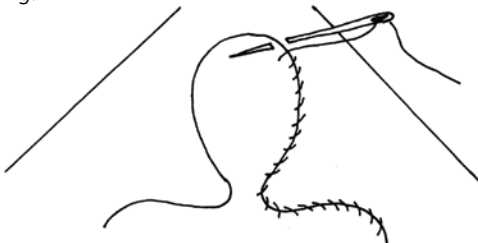


Fig. C



Fig. D

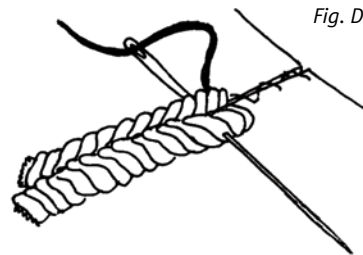


Fig. E

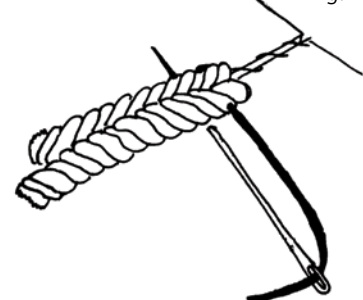
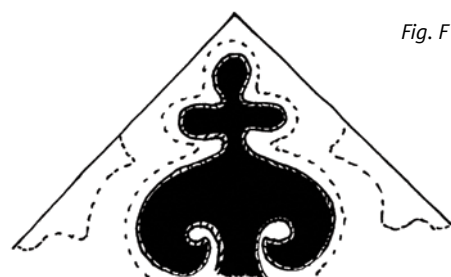


Fig. F





# Mother-daughter Collaboration

BY CHRISTINE AND SARAH DALZIEL  
OF GREENWOOD, BC, CANADA

We live a creative, wool-immersed life on 140 acres in BC's interior. In 2003 we quit the day jobs to share our passion for creative, organic living, wool and natural fibres at Joybilee Farm.

## The Project

I gave our daughter Sarah a 1 kg (2.2lbs) bump of Ashford Merino-Silk Sliver in "Peppercorn", for Christmas, with a promise to collaborate on a special garment. This was the beginning of the Mother-Daughter Project. We spun it to 15wpi.

That same Christmas, I received the book, *Saori, Self Discovery Through Free Weaving* by Misao and Kenzo Jo (Contemporary Hand Weaving Saori Co. Ltd: Osaka, 2001). Saori espouses creative weaving on simple looms and garment design much like origami where the fabric is draped over the model, folded, tucked and gathered until a pleasing fit is obtained.



Sarah (left) and Christine





## You will need:

Loom: Ashford Knitter's Loom 50cm (20ins)

Reed: 7.5 dpi (15/10cm)

Yarn: Hand spun merino/silk 800gm

(3ozs) Ashford "Peppercorn", 400gm

(1½ozs) "Pomegranate", 200gm (1oz)

"Juniper" 2ply at 15 wpi

Other: 3 interesting buttons, sewing thread, 5m (5yds) of yarn for button loop, lucet or other braiding tool to braid cord for button loop closure

Size: Large with generous fit -120cm (48ins) chest

## Here's How:

For 4 fabric panels

Warp 1 and 2: Total warp ends: 150

Total Length: 190cm (75ins)

Warp 3: Total warp ends: 150

Total Length: 212cm (85ins)

Warp 4: Total Warp ends: 90

Total Length: 212cm (85ins)

## Warping:

Thread 1 end in hole and slot for the width of the heddle for the first 3 warps. Centre the fourth warp for a 30cm (12ins) width in the loom. Warp each panel with different random stripes using 3 colours.

## Weaving the four panels:

Weave the first two picks leaving a 1.5m (1½yds) tail of yarn out of the weft. Thread a tapestry needle with this yarn and finish the edge of the weaving with chain stitch around bundles of 3 warp threads. Weave the complete length of each warp, using creative weaving techniques. Finish the last weft pick with chain stitch before removing from loom.

## Some techniques to try include:

**Clasped weft:** Two different colours of weft yarn enter the shed from opposite sides and meet. The shed is changed and the two weft yarns interlock and then are woven in the other direction. The weft yarn should enter at an angle and be lightly pressed into place with the heddle.

**Eyelash:** Short pieces of thread are inserted along with the tabby thread into the shed, with the ends being left above the fabric as a fringe.

**Tapestry:** Shapes are created in the fabric using clasped weft and several colours. In this instance the weft is pressed lightly to create a balanced weave and good drape.

**Plaids and stripes:** Alternate the colours of the weft yarn to create pleasing stripes.

## Finishing:

Cut the warp threads from the loom leaving at least a 5cm (2ins) length to allow for shrinkage.

Machine wash on delicate in warm water with mild detergent, checking often for fulling, about 10 minutes agitation should be adequate. Rinse in cool water, without agitation, spin out and hang to dry. Press while still damp. Trim any loose threads. There is a 25% loss in width and a 33% loss in length after fulling.

## Making a distinctive jacket

Drape the pieces on your model to decide on placement of seams. Remove from model, pin seams together by overlapping selvages and machine stitch, securing with two rows of stitching. Sleeve seams and other cut edges should be secured with a zigzag stitch. Do not cut excess fabric at the seams.

The jacket length, sleeve depth and how the front of the jacket hangs are determined by how deep your middle back seam is and how long your side seams are - design choices that you make.

The two 190cm (75ins) panels became the left and right of the jacket - sewn up the back to just short of halfway. The jacket was sewn up the sides to create the arm holes, leaving a 35cm (14ins) gap to create a 70cm (28ins) arm hole. The 30cm (12ins) panel was stitched around the bottom of the jacket to increase the length and give it a longer, more flattering fit. We took advantage of the straight selvages for the hem. Overlapping seams on the right side reduced the bulk on the seams and gave the jacket an attractive drape.

## Fitting the jacket

Our jacket seemed bulky under the arms so a few fitting details were added before setting the sleeves - a dart from the armhole to the breast front, and a sash to gather in the back at the waist. The dart was pressed but not trimmed.

**The sleeve:** Make paper patterns for two sleeves. Use the measurement of the arm hole as your top line - the shoulder. My arm hole was 55cm (22ins). The sleeve length is the width of your longest woven panel. The wrist circumference is 40cm (16ins) - your bottom line. The pattern piece will slope from the shoulder to the

wrist in a wedge shape. Using your longest fabric panel, place two paper sleeve patterns on a single layer of fabric. Pin and cut. With right sides together, sew each sleeve under-arm seam first, using the selvage as the sleeve hem. Sew the sleeve into the jacket arm hole, right sides together, matching side seams. Secure the seam with zigzag stitching. Press.

**The pocket:** Cut a rectangle 15 x 40cm (6 x 16ins) Fold in half, right sides together and sew around 3 sides. Turn right side out and press firmly. Place on the jacket where you want it and top stitch along sides and bottom to create a pocket.\*

**The sash:** Cut a rectangle 30 x 10cm (12 x 4ins). Fold the sash in half, right sides together and stitch on 3 sides. Turn right side out and press firmly. Hand stitched closed. Top stitch around all 4 sides. Press firmly. Place at back waist so that sash gathers together any excess fabric bulk at the jacket back. Secure in place. Sew decorative buttons over ends of sash.



Sarah made a loop closure for the jacket by tightly braiding silk yarn on a lucet. \*The loop closure was inserted into the pocket edge, when the pocket was sewn in place. Attach buttons. Press lapel fold at front of jacket.

## Editor's NOTE

To learn more about Joybilee Farm, a fibre farm and artisan studio in BC, Canada, go to [www.fiberarts.ca](http://www.fiberarts.ca)



# Slugs and Snails and Puppy Dogs' Tails

BY LYN WALSH, AUCKLAND, NEW ZEALAND

Using controlled drafting techniques create a wildly textured yarn for a funky scarf and beanie.

## You will need:

- Approx 150 - 200gm (5-7ozs) multi-coloured Merino or Silk/Merino sliver
- Approx 50gm (2ozs) single-coloured Merino sliver to match
- Spinning wheel with bulky flyer to achieve best results and 3 bobbins
- Knitting needles appropriate to the size of your finished yarn
- Blunt tip or darning needle for sewing up



## Here's how:

1. Using the single-coloured fibre, **spin a fine single** at 15-20wpi with low to medium S twist.
2. To **create the slubby singles** take the multi-coloured sliver and join onto your leader and using a Z direction twist, spin about 30-40cm (12-16ins). Treadle slowly, pinch and hold the twist with your front hand (nearest the orifice). Continue drafting with your back hand.

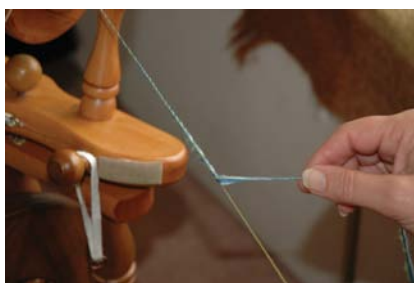


Release your front hand; the built-up twist will jump over the unspun fibres and into the drafting zone. Hey presto – you have created a slub!



Continue spinning thin yarn with moderate to high twist until you want to inset another slub.

3. **Plying.** Attach the fine single and the slub single to the leader. Ply normally until you come to a slub. Now is the time to decide what your slubs will turn into – slugs, snails or puppy dogs' tails! Slubs which are really fat with lots of twist will be best as **snails**; slubs which are fat but don't have much twist make good **tails** and slubs which are long and not very fat but have plenty of twist will create **slugs**.
4. Hold the fine single taut and the slub single gently and at a slight angle.
5. When you come to a thick slub suitable for a **snail** increase the angle between the singles and allow the slub to wrap around the fine single several times.



Slide your thumb and forefinger down the slub until you feel the thin part at the end, bring the two singles together and quickly push the plied slub towards the orifice while still holding the thin single tightly.



Pinch momentarily allowing extra twist to accumulate at the end of the snail (this secures the snail in place). Continue plying normally.

6. To create a **slug** from a long, not so thick, slub, allow plenty of twist to get into the slub and when you get to the end of the slub, like with the snail, push the slub forward on the thin single and secure with the extra twists.



7. Create a **puppy dog's tail** from a slubby single which is thick but with less twist, by securing with only a few wraps. When the yarn is washed this fibre comes away and hangs off the yarn like a tail!
8. Wind off onto a niddy-noddy and secure in several places with ties. When you pull the skein off the niddy-noddy it will wrinkle and writhe! You have created a yarn with texture and energy!
9. Complete all the spinning for your project so that all the skeins can be washed together.
10. Much of the final texture of the yarn depends on how you treat it in the

**washing.** Wash the skeins in a bucket of hot water with a few drops of detergent. Remove, squeeze and then plunge into a bucket of cold water. Spin out excess water in the washing machine and hang in an airy place to dry. To encourage the tails to form give the yarn a good shake before drying. Wind into a ball just before starting to knit.



## TO KNIT THE SCARF

Using needles (about 7mm) loosely cast on 30 stitches and knit every row (garter stitch) until the scarf is the length you want (or shorter, as it will stretch a bit with wear) and cast off loosely. Sew in ends.

## TO KNIT THE BEANIE

Measure the circumference of your head. Using your scarf as a swatch, calculate the number of stitches you will need to cast on for the rim of your beanie. I needed 63 stitches. Try to use a number which is divisible by 7.

Cast on your calculated number of stitches and knit every row back and forth until you get to the decreasing. If you want a rolled brim knit 15cm (6ins), if not knit 10-12cm (4-5ins).

Begin to decrease for the crown. No stress here! Your decreasing will be almost invisible due to the texture of the yarn so you do not need to decrease in exactly the same position each row, just spread 7 decreases (k2tog) along the row and knit 3 rows between the decrease rows. Decrease until you have about 7 stitches remaining then break off yarn leaving a 40cm (16ins) tail, thread it through the stitches, pull tight then sew up the seam and sew in ends.







*This version of the jacket is woven with a cotton warp and cotton and Ashford Mackenzie weft*

# Anytime Jacket

BY ROWENA HART  
ASHBURTON, NEW ZEALAND

**A smart gilet with edge detail and belt to wear anytime.**

**This is a narrow woven strip of fabric** economically cut to make this unique jacket or gilet. The pattern is a variation of the well-known “thick and thin” technique, using a lofty wool yarn with a fine cotton yarn. The fabric has the integrity necessary for a tailored jacket. Although it is a strong fabric it has an attractive drape especially suited to the design of the front of this jacket.

## You will need:

Loom: Rigid heddle 60cm (24ins)

Reed: 40/10cm (10dpi)

Warp yarn quantity and colour:

Ashford Tekapo 8 ply/DK (100% wool;  
200m/218yds; 100gms net) 4 balls  
Grape

Weft yarn quantity and colour:

Ashford Tekapo 8 ply/DK (100% wool;  
200m/218yds; 100gms net) 3 balls  
White. Unmercerised Ashford Cotton  
16/2 (100% cotton) 1350m/1477yds;  
100gm/31/2oz. # Grey 926, 1 cop

## Here's how:

Number of ends: 240

Total warp length: 3.7m (4yds)

Finished length: 3.4m (3¾yds)

Finished width: 46cm (18ins)

## Warping:

Warp complete width of the reed using the Tekapo in Grape.

## Weaving:

1. Wind 2 shuttles. One shuttle with the cotton doubled and one shuttle with the Tekapo wool yarn in White.
2. Plain weave alternating one pick of the cotton and one pick of the wool.
3. Take care to beat evenly and firmly. Ensure the selvages are even and always go around the weft thread from the previous row.
4. There should be approx. 12 rows of weaving to 2.5cm (1in).

## Finishing:

1. Use a sewing machine to zigzag along each end to fix. A 3-step zigzag is best.
2. Trim warp ends very carefully with sharp scissors. These will be used as the front neck edge. See photo below.



## Washing:

The fabric must be washed after weaving to full the fabric.

## To make:

1. Cut the pattern to your size (size 8, 10, 12, 14 or 16).
2. Lay the pattern pieces on the fabric as shown in the diagram. Ensure the front neck edge is on a zigzag end of the fabric. Also ensure the front centre edges are on the selvages.
3. Draw around the pieces with tailor's chalk. A 15mm (½in) seam allowance is included in the pattern.
4. Before cutting, zigzag around all edges (except centre fronts and front neck).
5. With right sides together sew centre back seams, shoulder seams and side seams.
6. Press all seams open. (If you would like a neat finish, edge the seams with bias binding).
7. To finish the edges couch\* them along the outside edge using Tekapo in Grape.
8. To make a belt cut the fabric to the desired length and width and couch the edges.

\* To couch: using a cording or embroidery foot, thread the yarn through the centre and use a wide zigzag to secure in place. Hand finish by darning the woollen/ couched yarn into the fabric invisibly.









*Dyeing 1812 style*

# Dartmoor Dye Method with NATURAL DYES

BY BETTY BARRY, FORT WAYNE, INDIANA, USA

During a visit to New Zealand in 2009 I was introduced to the Dartmoor Dye Method.



*Forty-eight hues from four natural dyestuffs*

Intrigued that just four dye pots could produce 48 different colours, our spinning guild, the Fort Wayne Flax and Fleecers' Spinning Guild decided to give this a try as our annual dye project. To increase the challenge we decided to use natural dyes and the Historic Fort Wayne as an inspiration. To meet the requirements of the Fort ([www.oldfortwayne.org](http://www.oldfortwayne.org)) we had to stay in the 1812 period! All the dyeing had to be done over open fires with the drying racks covered in burlap. We wore period costume and were thankful that the water supply was nearby!

Assisted by Sue Judd a spinner, weaver and re-enactor at the Fort, guild member Teri Conrad and I chose cochineal for red, indigo for blue, marigold blossoms for yellow and walnut hulls that had been





soaking all winter, for brown. There was historical evidence that early settlers used walnuts, and marigolds were readily available in the Fort Wayne area.

We decided to dye mohair, as it does not felt as easily as sheep wool and used alum and cream of tartar as the mordant for the cochineal and marigold. The walnut did not need a mordant and the indigo was given a vinegar rinse immediately after removing from the dye bath.

One member of our team of eight dyers had to keep the four fires burning and the temperatures of the dye pots consistent (non-period thermometers and gloves were necessary). Others were in charge of the mordants and adding extra dye when needed for the second and third dips with the ultimate goal of exhausting the dye pots. The end results were amazing. The colours were vivid, and became gentler with each subsequent dip, as one might expect from a regular natural dye project when the colour in the bath is becoming exhausted. The grease and the dirt in the fleece acted as a resist so that the locks of fibre took on the dye in a variety of ways, which added to the colours of the final product.

Having this many related colours available provided a treasure of dyed fibre ready to be washed, carded, spun and woven or knitted into a final project.

The challenge was great, but the final results proved to have been worth the time and energy invested. Using natural dyes for this method proved to be exceptionally rewarding and an extraordinary experience.



*Cochineal, indigo, marigolds and walnuts*

# Dartmoor dye method using CHEMICAL DYES

BY SANDRA DAIN, CHRISTCHURCH, NEW ZEALAND

This will give 48 different shades, tints or tones. Some piles of colour will be evenly dyed, some will be two-tone. It's a great colour exercise for a group.

## You will need:

### Materials

- 4 kg (9lbs) raw (unwashed) fleece
- 10gms (1/2oz) each of powdered acid dyes in red, blue, yellow and jade (or any good green acid dye). Take care when measuring dry dye powder. Gloves and mask are advised.
- Put each dye colour in a large glass jar, dissolve in a little hot water, and make up to 500 ml (18 fl ozs) each with cold water, which gives an average 1.0% depth of shade over the project.
- 1 litre (1 3/4 pts) white vinegar
- Salt

### Equipment

- 4 large cooking pots
- 4 gas rings or other heat sources for pots.
- 4 buckets or bowls (for rinsing fleece)
- 4 sticks
- A timer
- Tongs
- Gloves for all involved
- Scales (have wool and dye weighed prior)
- Paper and pen for labelling
- Large sheet to lay fleece on
- Camera to record the fun and the results!

## Here's how:

### First dip

1. Divide fleece evenly into 3 equal lots (of 1.3 kg) Put 2 piles aside.
2. Divide the first of these lots into 4 bags (ready to put into each of the 4 pots).
3. Fill 4 pots with warm water (enough to cover the fibre). To each add 1/2 cup vinegar, 3 tablespoons of salt, 250mls (1 cup) dye (one colour only to each pot) so that there is a blue pot, a red pot, a yellow pot and a jade pot.
4. Add 1 of the bags of wool to each pot. Bring to a low simmer and simmer gently for 25 minutes. Remove and squeeze as much liquid out as possible back into the dye bath, and rinse.
5. Divide the fleece from each pot into 4. Save 1 as clear colour. Put the other 3 small piles of each into the other 3 pots. (The blue wool goes into red, yellow and jade, other wool colours distributed similarly) Bring to simmer, simmer 20 minutes. Remove all wool, rinse and dry.

### Second dip

1. Replenish dye baths (now getting a bit soupy) by adding 1/2 cup vinegar and 1/2 cup dye to each pot to maintain the red, blue, yellow and jade dye baths.
2. Use the second batch of new fleece. Divide into 4 parts. Repeat steps 3, 4 and 5 above.

### Third dip

1. Replenish dye baths as before. It's all quite soupy now!
2. Using the third batch of new fleece, divide into 4 parts. Repeat steps 3, 4 and 5.

### Finally

Lay out all fleece to dry.

Now arrange all samples on the sheet in shades and tints of the various colours, with all the primaries and secondaries. Admire!

## Editor's NOTE

These instructions are given with the kind permission of the NZ Spinning, Weaving and Woolcrafts Society.





# ROBUST Ripsmatta

BY JO REEVE, WELLINGTON, NEW ZEALAND

One of my favourite weave structures is rep weave. I love the intensity of colour and bold geometric patterns that can be created using the simplest of weave structures - plain weave.

## *Striking warp-faced placemats*

I first saw rep weave as a table runner and was immediately attracted to not only the sturdiness of the cloth, but the clean changes of colour in the lines and blocks of the design. When weaving, it is exciting and fun to watch the colourful blocks emerge and because rep weave grows quickly, you don't have to wait long!

Of Scandinavian origin, ripsmatta is the Swedish term for ribbed mat – rips (rep) and matta (mat). Traditional Swedish rep weave is commonly woven with two ply cotton warp which became very popular with rug weavers around the middle of the 20th century.

Rep weave is a versatile weave structure and many variations are possible. Traditional rep weave has a tight sett and is woven so the weft is covered completely for a richly patterned cloth. If the sett is looser, the weft colours will show through and interact with the warp colours.

Rep weave is a block weave where two shafts are required for each block – one for the pattern and one for the background.

The characteristic smooth ribbed texture is achieved by alternating a thick weft with a thin weft, the thick weft creating the block design and the thin weft acting as a tie-down in the opposite shed. The warp is threaded in alternating colours. The first colour will show on the surface and the alternating colour on the back. The resulting textile is a sturdy cloth, well suited to items such as rugs, table mats, runners, and bags.

For warps that are tightly sett my preference for the thick weft is to use several strands of the fine weft thread bundled together. For warps with a looser sett, mop yarn and fabric strips could be used instead, to maximise colour interaction and the overall look of the piece.

One of the amazing aspects of rep is that designs need not be complicated and a striking block pattern can be created using as few as two blocks as in these placemats. Block A weaves the pattern on shafts 1 and 3, and Block B weaves the background on



## A close-up photograph of a colorful, woven textile, likely a rug or tapestry. The fabric features a complex pattern of blue, purple, and yellow threads, creating a textured, striped appearance. The weaving is intricate, with individual strands visible. A small, light-colored object, possibly a piece of twine or a small knot, is visible in the upper left corner. The overall composition is a detailed view of the textile's texture and color.

Remove the fabric from the loom, cut apart the mats and machine stitch each end. Fold the hems under twice and either hand or machine stitch to secure. Steam press.



Ashford Wheels &amp; Looms 29





*Prue enjoys wearing her tunic - note that the back is a mirror image of the front*



# Dramatic Tabard

BY PRUE GOVAN, CHRISTCHURCH, NEW ZEALAND

A tunic that is both fashionable and easy to wear.

I am a knitwear designer and for years

I created jerseys and jackets in vibrant colours from commercial or hand-dyed yarn. But recently I have returned to natural wool and this tunic has been really easy to wear. Enjoy.

## You will need:

Handspun or commercial yarn 8 ply/DK 500gms

Needles 4mm needles

Finished length (to longest panel): 86cm (34ins)

Finished width: 105cm (41ins)

Tension: 10 sts x 16 rows = 5cm (2ins) square

Abbreviations: moss = moss stitch;  
ss = stocking stitch; p = purl; k = knit;  
sts = stitches



Moss stitch detail in the panels

## Here's how:

For each of 5 bottom panels – numbered L to R –

Cast on 22 stitches; \*work 5 rows moss.

Next row: \*\*P1, K1 twice, k to last 4 sts remain P1; K1 twice

Continue 4 moss; 14 ss; 4 moss each row.

## Front

### Panel 4:

*I recommend a random patch of moss stitch in the middle of each central stocking stitch section as this will help to keep the panels flat when pressed. See close up photo.*

5 rows \*moss followed by 23 rows\*\* moss / ss / moss ending on a purl row.

Set aside.

### Panel 5:

Same as Panel 4, only 15 rows \*\* moss/ss/ moss ending on a knit row.

Add in Panel 4. When adding panels use both threads for the 1st two stitches. Keep to moss / ss / moss pattern.

Work 8 rows – 4 moss; 14 ss; 8 moss; 14 ss; 4 moss.

Next row: 4 moss; ss to last 4 stitches; 4 moss. Set aside.

### Panels 3, 2 and 1:

Same as Panel 4, only 13 rows \*\* moss/ ss/ moss ending on a knit row. Add Panel 3 to Panels 4 and 5. *NB:* At this stage you should have the longest panel in the middle, and the shortest panel to the right. #Next rows: 4 moss; 14 ss; 8 moss; ss to last 4 sts; 4 moss.

Work following 7 rows keeping to pattern.

Next 14 rows: 4 moss; ss to last 4 sts; 4 moss, ending on a knit row ##

Add in Panel 2 beside Panel 3.

Repeat from # to ##, then add Panel 1.

Repeat from # to ##, then keep 4 moss; ss to last 4 sts; 4 moss pattern until work measures 50cms (20ins) from tip of Panel 1 (ie last panel added), 110 sts.

## Armholes and neck:

Preparation: Starting on a knit row 17

moss; 19 ss; starting with a purl stitch 23 moss; 34 ss; 17 moss.

Next row: 17 moss; 34 ss; 23 moss; 19 ss; 17 moss.

Repeat these two rows once.

Next row: Cast off 13 sts (*NB all casting off to be done moss wise*) at beginning of next row, then moss; 19 ss; 4 moss; cast off 15 moss wise; 4 moss; 34 ss; 17 moss.

At the beginning of the next row cast off 13 sts; then 4 moss; 34 ss; 4 moss. *Join in new ball of yarn for right of neck.* 4 moss; 19 ss; 4 moss.

*Work both sides of neck at the same time.*

Keeping to pattern, work 16 rows ending on a purl row.

Next row from neck edge of left 19 moss; 19 ss; 4 moss. Keep right to pattern.

Next row 4 moss; 19 ss; 19 moss.

Repeat the last 2 rows once.

Next row cast off 15 stitches moss wise at neck edge of left Front.

Work 12 rows keeping to pattern, ending with a knit row.

Next row – keep left side to pattern. Right side neck 19 moss; 4 ss; 4 moss.

Following row right side neck, 4 moss; 4 ss; 19 moss.

Repeat last two rows once.

Next row cast off 15 sts moss wise on neck edge of right side. 12 stitches remain.

Work 6 rows keeping to pattern, ending on a purl row.

Next row keep right side pattern as before. Left side 19 moss; K4; 4 moss.

Following row left side 4 moss; 4 ss; 19 moss.

Repeat last 2 rows once.

Cast off moss wise 15 sts on neck edge of left, 4 moss; 4 ss; 4 moss. Twelve stitches remain.

Work 10 rows each shoulder of 4 moss; 4 ss; 4 moss.

Cast off.

## Back

Knit the back either as a mirror image of the front or a repeat of the front.

[www.prudencep.co.nz](http://www.prudencep.co.nz)  
[info@prudencep.co.nz](mailto:info@prudencep.co.nz)



# Shaggy *Chic*

*it's groovy baby!*

BY ELIZABETH ASHFORD, ASHBURTON, NEW ZEALAND



For the fashionable shag-pile look, I wove these cushions on my Knitters Loom using rya knots.

## For each cushion you will need:

Loom: Knitters Loom 50cm (20ins)

Reed: 7.5 dpi (30/10cm)

Warp yarn quantity and colour:

Ashford Tekapo 8 ply/DK (100% wool;  
200m/218yds; 100gms net) 2 balls  
Natural Dark

Weft yarn quantity and colour:

Ashford Tekapo 8 ply/DK (100% wool;  
200m/218yds; 100gms net) 2 balls

Natural Dark

Knot yarn quantity and colour:

Ashford Tekapo 8 ply/DK (100% wool;  
200m/218yds; 100gms net) 2 balls  
Natural Dark, 2 balls Natural Medium, 2  
balls Grape. Cleckheaton Perfect Day  
8ply (70% wool 30% Alpaca;  
94m/102yds; 50gms net) 4 balls #1005

Other: Shuttle or warp stick 50cm (20ins),  
fork or wooden beater, darning needle

## Here's how:

Total warp ends: 148

Total warp length: 152cm (60ins)

Finished width: 46cm (19ins)

Finished length: 106cm (42ins)

## Warping:

Warp the reed in the Tekapo. The number of warp threads must be divisible by four.

## Weave structure:

Plain weave

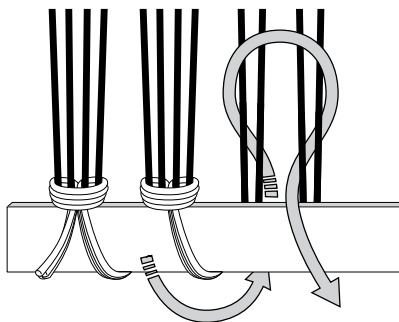




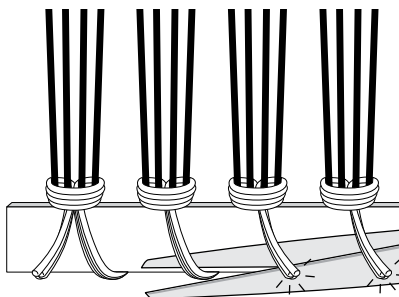
*Shaggy chic on the Knitters Loom*

### Weaving:

1. Weave a 2.5cm (1in) seam allowance.
2. Plan a geometric design on graph paper.
3. Cut a length of the knot yarn three times width of loom (or design sequence).
4. Make rya knots using the three strands of knot yarn over four warp threads.
5. Lay the knots into the cushion continuously using a piece of wood (shuttle or warp stick). See diagram.
6. Cut the knots along the edge of the stick. Pull knot ends to tighten each knot.
7. Weave four rows of plain weave after every row of knots, beating firmly with a fork or wooden beater after every second row.
8. Remember to “bubble” the weft and give the sides a good pull to ensure the weaving doesn’t get narrower.
9. Once the pattern is complete weave the cushion back.
10. Remove the weaving from the loom. Zigzag each end to secure.
11. With right sides facing hand stitch two sides (I suggest one selvage side and the zigzag end) of the cushion together using a back stitch with Tekapo yarn and a needle. Turn right side out.
12. Place cushion inner inside.
13. Hand stitch the open side with a whip stitch.



*Continuously lay the knots into the cushion by wrapping the knot yarns through and around four warp yarns and then around the stick*



*Cut the knots along the edge of the stick once each row complete*

## Tekapo - 100% pure New Zealand

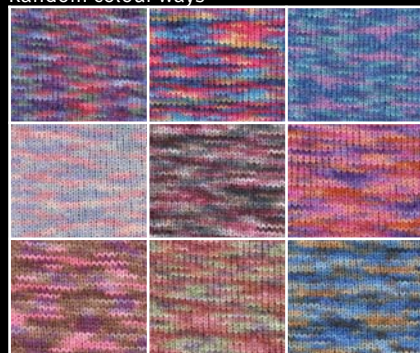
This lofty, lustrous yarn has a soft, handspun texture ideal for weaving, knitting and knit/felt projects.

100% NZ DK wool yarn, 8 ply 100gm ball 200m/218yds

Available in 26 fashion colours, 4 natural and 9 random colour ways.



### Random colour ways







Felted work "Namaste" by Ann

# Weave Away the Blues

BY DR ANN FUTTERMAN COLLIER, EAU CLAIRE, USA

About 10 years ago, I noticed something interesting in my textile-making: as I made handcrafts, I was transformed into a better "mental" place. Whether I spent hours, days, weeks, or months on a project, I always seemed to feel rejuvenated, energized, and restored afterwards. What is more, I found that I was better able to cope with life, to put adversity into perspective, and to stop ruminating. About five years ago I began to wonder about this from a research perspective. Although I knew that textiles helped me to cope, my theory was that any leisure activity that was energizing and absorbing should lead to rejuvenation and positive mood change in people. My preliminary research has suggested that there are indeed multiple mood changing activities available for us to use, e.g., listening to music, exercising, talking to friends. The more engaging and energizing these activities are, the more they will positively change mood and result in rejuvenation (Collier & von Karolyi, submitted for publication).

I wanted to apply this to textile making. With a sample of almost 900 women across the USA, Europe, New Zealand, and Australia, I asked participants whether textile handcraft making contributed to their psychological well-being (Collier, 2011). Women reported that they made fibre arts for quite a few reasons. For most, it was because of the aesthetic love of textiles: the beauty of it, the feeling that it was part of their identity, and the sense that it was a vital means of expression. For others, it was the grounding quality of textile-making brought about by its repetition and rhythm. Women also



Researcher, Dr Ann Futterman Collier finds that textile making does indeed improve mood.

said they made textiles because it was psychologically fulfilling; there was joy in doing for others; it allowed them to have social connections; it provided intellectual stimulation; they did not want to have "idle hands".

Interestingly (to my surprise of course), not everyone used textile handcrafts to change a bad mood! About half did (called "textile copers") and about half did not (called "non-textile copers"). However, **textile coping was the best activity for these women to use: textile copers reported more success at repairing negative mood and stronger rejuvenation than non-textile copers.** In addition, **textile copers reported higher levels of arousal in their fibre-making activities than the non-textile copers** (whose activities included long walks outside,

being with friends, talking about problems, etc.). And, within the textile copers, **the more arousing the fibre-making activity was** (weaving and quilting were the highest); **the more effective it was at mood change and rejuvenation.** Thus excitement about fibres, mentally challenging textile projects, and even the increased physical activity associated with making textiles, all appear to be good for mental health!

From my research, I can honestly say that if you know how to use textile mediums, it will be one of the most therapeutic activities you can use to rejuvenate and change a bad mood. If you don't tend to use fibre-making that way, you will probably fare better, emotionally, by using your textile skills, than not. I have a book that will be published later this year that provides suggestions for how professionals and textile artists can use textile handcrafts to promote emotional exploration and well-being. Called *Using Textile Arts and Handcrafts in Therapy with Women: Weaving Lives Back Together* (Jessica Kingsly Press; ISBN 9781849058384), the book provides specific project ideas and metaphors to explore. Here are a few brief suggestions:

**Don't Stay Within the Lines.** Many women make textiles within the confines of a structure by following patterns and designs made by others. Of course, once greater mastery is achieved with a technique, many handcrafters will begin to create items that are more individualized. The artist, instead, experiments and creates items that are more unique. If you don't already, try to allow yourself to leave the confines of a pattern; instead, embark on your own journey and express yourself



in your creations.

**No More “After You.”** Women are taught to think of themselves *after* others, and adaptively, this makes sense. We enjoy allowing the needs of those we cherish to come first. It is a way to show respect, to show caring. Is it surprising, then, to find that most women make textiles for other people, not themselves? I found this in my research. It is much less common, and possibly seen as “selfish,” to handcraft for one’s self. But can you allow yourself to make something for you only? Give yourself permission to create an object just because it is pretty, or you like it or the material feels gorgeous.

**Incorporate Metaphors Consciously into Your Work.** One way that professional artists who create with textiles tend

to differ from handcrafters is that they consciously use metaphors. Most textile artists have told me that their work symbolically reflected their concerns and values at the time. In contrast, it is the rarity to find handcrafters that are aware of using symbols directly in their textiles. Take your work to a new level and try to find symbolic ways to reflect your concerns.

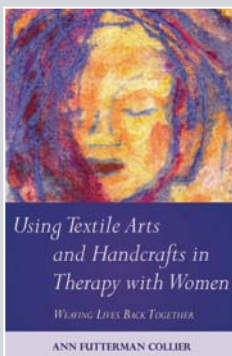
**Make Multiple Pieces on A Theme.** Doing multiple pieces on the same theme can reveal new levels of meaning and understanding for psychological issues. Pamela Hastings likens this to “peeling an onion,” where with each fresh layer, more complexity is revealed, with miniscule changes (2003). Just as in psychotherapy people will continue to explore psychological issues around a central

theme for years, one metaphor re-vamped over and over through textile art, writing, and imagery, can provide ongoing and rich material for exploration.

**Enjoy Yourself!** I can think of little more pleasurable than playing with colours that I adore, fibres that are amazing to touch (such as Merino, bamboo, angora, and alpaca), yarn that is textured and chunky, and then creating these exquisite materials into something that is unique, that I can complete, that I have to hold. It is fun, it is intellectually challenging and stimulating, it is soothing, it is exhilarating, and it is healing. It doesn’t have to be serious. The direct meaning may not be revealed until several pieces are done or *ever*, but the process can be a journey to embrace.

## Book Offer!

Dr Collier’s new book *Weaving Lives Back Together: How and Why to use Textile Arts and Handcrafts in Therapy with Women* is being offered to Ashford Club members at the special discount price of NZ\$42.95 (freight-free) by the distributors Footprint Books 1/6A Prosperity Parade, Warriewood NSW 2102 Australia, [www.footprint.com.au](http://www.footprint.com.au) (quote code SPIN1211) or email: [sales@footprint.com.au](mailto:sales@footprint.com.au). Offer lasts until December 16 2011.



## Editor's NOTE

Dr Collier is a Faculty Research Fellow, Academic Affairs and Adjunct Faculty, Psychology Department at the University of Wisconsin, Eau Claire and she has a small private practice. Ann likes to create textiles whenever she can. If you are interested in participating in Dr Collier’s second piece of research (University of Wisconsin, Eau Claire) as a participant, please follow this link <http://www.uwec.edu/psyc/Who/collier.htm> You are invited to participate regardless if you were part of the first research project.



## 2012 Ashford Retreat

Nicola Bota at the Ashford Craft Shop is hosting another of the popular Ashford Retreats in November 5-9, 2012.

Join her and expert tutors for five days of fibre indulgence. Learn new skills in weaving, spinning, felting, carding and dyeing. Stay on a local farm and join Elizabeth and Richard Ashford for a cocktail party at their home. All equipment is provided.

For more information contact Nicola at [sales@ashfordcraftsop.co.nz](mailto:sales@ashfordcraftsop.co.nz)

*“I had a great time and would recommend this retreat to anyone.”*  
DOROTHY ROBB,  
Victoria, Australia

*“A wonderful week, couldn’t be better”*  
PAT LEE, Whangamata,  
New Zealand



## CREATIVE FIBRE FESTIVAL 2012

26 to 29 April at the Marlborough Convention Centre, Blenheim, New Zealand. There will be creative learning opportunities, International speakers, Trades, “Hats for Hope” challenge, wine appreciation and tasting, Nod and Natter area, “Hands on” room, tours - plenty for everyone. See the blog site.

[www.fibrefestival2012.blogspot.com](http://www.fibrefestival2012.blogspot.com)



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# *Silk* Merino SCARF

BY DANIELA LINHARTOVA  
PRAGUE, CZECH REPUBLIC

A so-soft scarf in  
hand-spun, hand-dyed,  
hand-woven Silk/Merino.

## You will need:

Loom: Katie loom with 10dpi (10ep  
2.5cm) reed  
Warping frame 4m (14ft)  
Ashford Silk/Merino blend (20%  
Mulberry silk 80% Merino) 180gm/6  
½ozs, #108 Vanilla  
Spinning wheel  
Ashford wool dyes in Teal, Purple and  
Navy Blue  
Vinegar  
Dish washing liquid  
Water  
2 Paint brushes  
Plastic wrap  
Microwave  
Darning needle





*Undulating Twill*

## ASHFORD KATIE TABLE LOOM

Perfect for workshops, sampling, travel and fun.



Assembled and lacquered with eight harnesses



Beater swings up and out of the way for comfortable threading



Bungee cords for auto bounce back



Fold up and go – with weaving in place



Light and portable in the optional carry bag

### Here's how:

Scarf width 21.5cm (8½ins), length 1.9m (2yds) + 2 x 20cm (8ins) fringes.

### Spinning

For the warp spin the Silk/ Merino and ply (18 wpi once plied) 286m (312yds) for 106 ends x 2.7m (3yds).

For the weft spin and ply 202m (220yds).

### Dyeing

For the warp: wind a classic warp (with weaving cross) on the warping frame. Secure with ties (loosely, so dye can penetrate yarn) and remove. Soak warp in warm water with a drop of dish washing liquid for 30 minutes. Remove and squeeze out excess water. Lay out straight on plastic wrap. Prepare Teal and Purple dyes as per instructions. Using one brush per colour, paint 20cm (8ins) sections with the Teal and Purple allowing the two colours to blend where they meet. Make sure dye covers yarn thoroughly. Fold up sides and ends of plastic wrap to seal. Microwave for 2 minutes, allow to rest then microwave again for another 1 minute, repeat if needed. Remove (be careful - it will be very hot) and rinse in cold water. Lay flat to dry.

**For the weft:** Prepare Navy blue dye as per instruction. Dye weft yarn plus yarn for the ends on each side of the warp. Soak in warm water with a drop of dish washing liquid for 30 minutes. Remove and squeeze out excess water. Place enough water to cover yarn in a pot, add dye liquid, mix. Place weft yarn and two edge ends in pot. Bring to boil and simmer until water is clear and all dye has been absorbed. Remove and rinse well. Dry.

### Weaving

Number of ends: 106 (including the 2 Navy Blue ends)

Width in reed: 26.5cm (10¼ins)

Finished width: Width 21.5cm (8½ins), length 1.9m (2yds) + 2 x 20cm (8ins) fringes

Warp length: 2.7m (3yds)

Warp order: 1 Navy Blue, 104 hand painted, 1 Navy Blue

Weave structure: Undulating Twill

Leave approx. 25cm (10ins) for fringe, begin in the middle of a solid colour, and

weave 2.5cm (1in) of scrap yarn (this will be removed later). Weave 2.1m (2¼yds) following the draft using Navy Blue yarn. Finish with 2.5cm (1in) scrap yarn, leave approx 25cm (10ins) for fringe and cut warp and remove weaving from loom.

### Finishing

Sew in the Navy Blue ends on each side leaving only the painted warp for the fringe. Tie warp ends in groups of 4 to make the fringe. Wash scarf in warm water and wool wash, rinse and lay flat to dye, when almost dry steam press with a cloth.



*Sew in the Navy Blue warp ends from each side leaving only the painted warp for the fringe*



## A neck-warmer – or dickey – knitted in sock yarn is both smart and practical

This can also be knitted in any 4ply (sportweight) yarn and because of the stretchy nature of reverse stocking stitch will fit most sizes. It is knitted on slightly larger needles than recommended for sock knitting by the yarn manufacturer to enhance the elasticity. This is also enhanced by a chain edge or selvege. No sewing skills are required, except for attaching buttons!

The neck warmer is like a polo neck that fills the gap in a low or round necked top and provides extra warmth, or can be used in place of a scarf under a coat or jacket. If things warm up, the top three buttons can be undone and the neck folded down to form a collar.

The knitting begins at the centre left front and is shaped by working short rows to allow the neck part to be snug and the body part to stretch around the shoulders, chest and back. Four slits are worked at the lower edge at left shoulder front, left shoulder back, right shoulder back and right shoulder front and the main knitting ends at the centre right front. Loops are made for the button fastening at this edge in crochet before the main piece is finished at neck edge. Squares are then knitted in reverse stocking stitch into each slit in turn to fill in the gaps and shape the piece to fit around the shoulders and provide warmth to the neck and shoulder area.

### You will need:

Opal sock yarn 4 ply (75%wool/25% polyamide;425m/463yds;100gm net) 1 ball #2827. *Note: Ashford Handicrafts is the Australasian distributor for the Opal sock yarn.*

3mm knitting needles, plus 4 extra, or 4 stitch holders

3mm crochet hook

6 buttons 15mm (5/8 inch) diameter



## A DANDY Dickey

BY JANET SCOTTON, WOKINGHAM, BERKSHIRE, UK

### How to work a chain edge

There are two ways of doing this. Choose the one you prefer, but do **not** combine.

A. Knit into the back of the first stitch of each row and continue as pattern to last stitch, yarn forward and slip the last stitch purlwise.

B. Yarn forward, slip the first stitch of each row, continue as pattern to last stitch and knit the last stitch.

### Knitting the neck-warmer

Starting at left centre front:

Cast on 60 sts and knit 9 rows

Work a ridge as follows:

Row 1 (RS): k

Row 2 (WS): p

Row 3: k29 sts, yfwd, sl1, ybk, turn

Row 4: sl1 pwise, p29

Row 5: k29, pick up yarn loop around base of next st and k together with the st, k to end of row

Row 6: k

Row 7: p

Row 8: k

Repeat rows 1 – 8, 6 more times (total of 7 ridges).

Front left shoulder – work slit as follows:

Row 1: k

Row 2: p

Row 3: k30 sts and place on a stitch holder or on a spare needle, then from next st cast on 30 sts and k back along these sts and continue to k 30 sts on main needle to neck edge (60 sts)

Row 4: k

Row 5: p



Row 6: k

Continue on these 60 sts and work ridge rows 1 – 8, 4 times for left shoulder (12 ridges from cast on edge)

Work 6 rows for second split for back left shoulder

Work ridge rows 1 – 8, 12 times for back (25 ridges from cast on edge)

Work 6 rows for third split for back right shoulder

Work ridge rows 1 – 8, 4 times for right shoulder (30 ridges from cast on edge)

Work 6 rows for fourth split for front right shoulder

Work ridge rows 1 – 8, 6 times (37 ridges from cast on edge)

Work ridge rows 1 -6 only

K 3 further rows and cast off loosely transferring last stitch to crochet hook.

#### Work button loops as follows:

*You may need to modify this depending on the size or shape of the buttons*

Work dc into first 2 chain sts of cast off edge, \*4ch, miss 4 chain sts of cast off edge, dc into next 6 chain sts \*\*, rep \* to \*\* to last 6 ch of cast off edge, 4ch, miss 4 chain sts of cast off edge, 1dc, 1sl st, finish off.

Fill-in squares – work one into each of the 4 splits, as follows:

Starting at the centre of the split, pick up and knit 30sts from the cast on edge to the outer edge, turn

k 29, k last st tog with the first st on the spare needle, k to end (59sts)

next row: p

next row: k28, k3tog, k28 (57sts)

next row: k

next row: p27, p3tog, p27 (55sts)

next row: k

next row: k26, k3tog, k26 (53sts)

Continue in this pattern (k 2rows, p1 row) decreasing by 2 sts in the centre of alternate rows until 3sts remain, k3tog and finish off.

#### To finish

Sew in ends.

Sew buttons to left front band opposite loops in right front band.



*A neck warmer, or dickey, in sock yarn*

# THE WEDDING GLOVES

BY MARION SATCHWILL, STRATHROY, ONTARIO, CANADA



In 2006 a hermit Merino sheep was discovered on the Winterslow Station, in the high country of New Zealand. He had evaded the musters for at least six years. His fleece was so heavy he could barely walk and he was unable to see for the wool covering his face. His fleece was a 22 micron count of fine Merino weighing 31kg (68lbs). He was named Shrek 4. There had been three others found prior to this but this one was said to be the best quality of the four. Ashford offered to sell 50 gram portions and I was fortunate enough to get the package of beautiful raw Merino in October 2006 along with a certificate of authenticity and a personal note from Elizabeth Ashford. I hand washed it right away carefully keeping the locks intact. I flick carded it all lock by lock and stored it in a shoe box. It was so lovely; I carried it with me many times to spinning study group and to workshops for months. Finally I spun it and plied it (32wpi). Several times I was asked what I was going to do with it and I really did not know. Then I spotted the picture of a pair of gloves on the cover of *Piecework* Nov/Dec 2008. The pattern was designed by Nancy Bush from a pair of Norwegian Wedding Gloves owned by Ingeborg Breiseth (1827- 1916) who immigrated from Norway to USA in 1857. I loved the gloves: made with the Shrek Merino they would be perfect to wear for our 50th

wedding anniversary on the 5th of August, 2010.

Then calamity: I didn't have enough for the last three fingers! I looked at a number of alternatives before sending a plea for help to the Ashford folk. They found a cream coloured fleece from the same station and sent me another 50 grams. I named this fleece "Cousin of Shrek" and proceeded to wash, flick, spin and ply that beautiful stuff - and it was a good match!



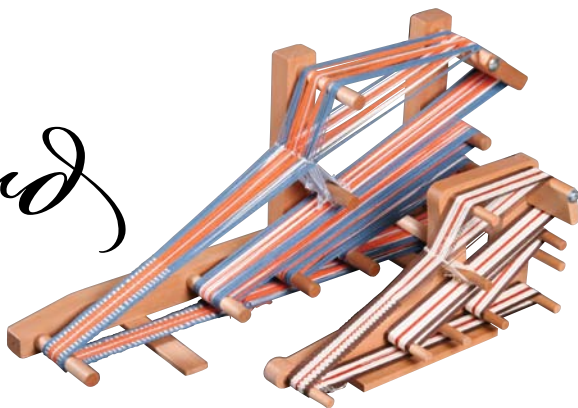
*Celebrating in style*

Ralph and I celebrated our 50th anniversary with a trip to Northern Ontario, with romantic dinners with my dear one and formal dinners with family – all while wearing my Shrek wedding gloves. This has been a fibre adventure that I have really enjoyed and will always treasure. Thank you again to all the kind folks at Ashford.



# Spreading the Word

BY ANNIE MACHALE, SOQUEL, USA



For the last 35 years, inkle looms have been my playground for cavorting with colour combinations and romping among pattern possibilities. When I started weaving at the young age of seventeen, there was no one around to teach me, so I used books and began with simple patterns. As the years have passed, I've spent many hours and days experimenting and finding out what amuses me the most.



Annie at Convergence 2010

Often I design with colour in mind. Either it's the colours in my yarn stash that catch my attention, or a colour combination I come across somewhere in my daily routine which begs to be duplicated in my weaving. Plain weave on the inkle loom goes so quickly that a project (or two or three) can be started and finished in a single day, giving way to the next inspiration and project. I make it a point not to duplicate patterns, so that I'm always creating something new - a unique

handmade item.

If there is no hurry to complete a project, and I am weaving simply for the pleasure of it, pickup patterns are a way to add a multitude of variations to my woven bands. I do not chart my patterns ahead of time, but set up for the basic pattern background and then work rather spontaneously, letting the design evolve as I go. It is thrilling to watch as the patterns spring forth from my fingertips.

Some years back, I learned to form letters in my weaving and I wove names into belts for my children, nieces and nephews. It wasn't until years later that I found this an exciting way to express myself and create meaningful items for others: a wall-hanging with a motto, a belt using a song lyric, a guitar straps with the name of a band. Inspirational messages, mantras and mottos can become daily reminders, incorporated into your wardrobe in the form of a belt, bag strap, or other accessory.



Although I have tried other forms of weaving, the inkle loom has captured my heart and held my interest for so many years. It is, I believe, the most practical form of loom.

The ability to wind your warp directly onto the loom does away with one of the two steps necessary in most forms of weaving. With an inkle loom, preparing the warp and dressing the loom are combined into one step. Its portability is also a considerable benefit for me. I am able to take it along and weave at many of the events I attend. And now that I have discovered the Ashford Inklette, I can weave absolutely anywhere, even riding in the passenger seat of a car! Fitted into a small child-sized suitcase it travels with me everywhere.

The Inklette, I've found, is also the perfect size for little people to hold in their laps. I take it along to craft fairs and offer to let anyone who is interested sit and weave with me. Children, more often than adults, seem to be adventurous enough to give it a try. Sometimes, in fact, they don't want to stop. And I know just how they feel!

I invite you to join me anytime on my blog and read my ongoing tales of inspiration and creation at: [www.ASpinnerWeaver.com](http://www.ASpinnerWeaver.com). There you will also find a growing list of uses for a woven band and some very useful internet resources for inkle weavers.

Or look for me as ASpinnerWeaver on any of the following sites: Etsy, Facebook, Flickr, Ravelry, Yahoo Inkle Weaving Group, and Weavolution.

ASHFORD HANDICRAFTS LIMITED



# Weaving letters

There are several ways to weave letters on an inkle loom. This, my favourite method, is easy to understand, simple to set up, and it produces rather crisp letters.

The pattern area should be warped with two contrasting colours, 15 of each. In this example, I've used turquoise and black. The turquoise warps are threaded through the heddles while the black warps are in the open shed. Each shed or row will have 15 pattern warps, and when woven plain, alternating horizontal bars will be formed. The turquoise will be used

to create the letters against the black background.

The letter chart illustrates how each letter is made up of blocks. Each block consists of 3 consecutive turquoise threads. Many of the letters have a straight upright which is naturally formed in the shed row where the turquoise threads are on top. When not needed as part of the letter, you must drop the turquoise out of the way and lift the black from below. For this to work out, you must consider the black and turquoise threads next to each other as complementary pairs. Whenever you drop a turquoise thread, you must pick up its corresponding black thread (the one just to its right) from the lower shed.

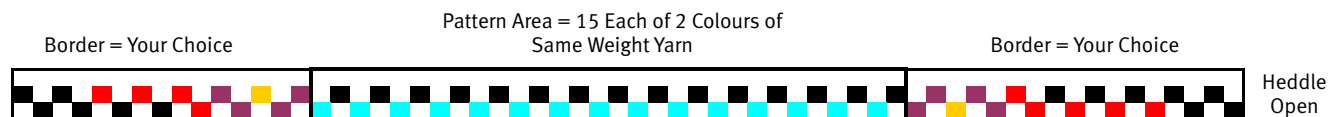
For example, the letter A is formed in 3 sheds by the following method:

Row 1: Start the letter by weaving a plain row in the shed with turquoise on top. Pass weft. Change sheds. Beat.

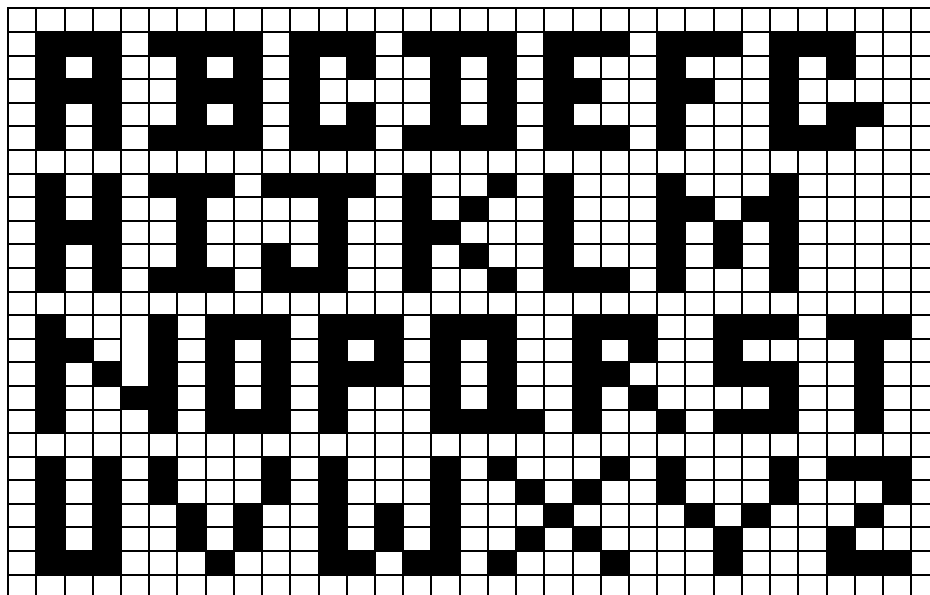
Row 2: All black will be on top. Using your fingers or a pickup stick from left to right, keep the border threads. Next you will pick a turquoise and drop a black. Repeat two more times so that you now have 3 turquoise. Keep the next 3 black. Pick turquoise and drop black for the next three. Keep the next six black. Keep the border threads. Hold all of these up as you pass the weft. Change sheds. Beat.

Row 3: All turquoise will be on top. Pass the weft. Change sheds. Beat.

## Threading Chart



## Letter Charts



Notice in the letter charts that each letter stands 5 blocks tall as you read it. Most letters are 3 blocks (shed rows) wide, although letters with diagonal lines will take 4-5 blocks (sheds) to complete.







## What's new from Richard?

### Limited Edition Elizabeth 30 inch

This is a production wheel for serious spinners. I have made a limited number of these Elizabeth wheels with a huge 30 inch (76cm) wheel. Mounted on ball bearings this wheel just won't stop turning! With incredibly smooth, effortless treadling the Elizabeth30 would be an ideal production wheel. The classic Saxony style is beautiful in lacquered Silver Beech hardwood.

#### The ratios are high for fast, fine spinning:

10.5, 13.5, 18:1 (22:1 bobbin lead)

The adjustable maiden bar allows perfect alignment and tension

#### Accessories available

- Standard and Jumbo sliding hook flyer
- Double treadle kit
- Distaff
- Quill spindle

#### Specifications

- Wheel diameter 76cm (30ins)
- Orifice 1cm (3/8ins)
- Bobbin capacity 100gms (3-4oz)
- Ratios 10.5, 13.5, 18:1 (22:1 bobbin lead)
- Competition lazy kate and 4 bobbins incl.
- Double drive with single drive option
- Packed weight 11.3kg (25lb)
- Supplied in 2 extra strong cartons.



### Wide Drum Carder

This new drum carder is 30cm (12ins) wide and produces a massive 100gm (3½oz) batt making it ideal for production spinners or felters. It comes with a packer brush to smooth, control and pack more fibres onto the large drum for a super thick batt. The brush also helps to control fine and low crimp fibres such as angora, silk and alpaca. To suit different fibres the clearance between the drums can be adjusted and there are two speed ratios.

#### Specifications

- 2 speeds - 4:1 and 6:1
- Includes cleaning brush, doffer and clamps
- Assembled and lacquered
- Fine 72 PPSI cloth
- Weighs 8.4kg (18½lbs)



Kate and I have made a series of short films (from one to sixteen minutes duration) on using our equipment. These include learning to spin, plying, wheel maintenance, correct posture when spinning, carding fleece, blending fibres and colours, winding a warp and warping the table loom. These films are also on our web site on the tutorial page.



## New colours in Merino Sliver

There are ten new colours in Merino sliver making 34 colours in total of this fine, 22-24 micron wool with approx. 7.5cm (3ins) staple length.

The Merino sheep is found on New Zealand high country sheep stations. Its wool is very soft with a closely-spaced crimp.

The sheep are well cared for and are not mulesed. Spin a fine woollen yarn using the long draw or a worsted yarn using a short draw. Merino is ideal for super fine knitting, crochet and lacework. Available dyed or natural.



## Bobbin bearings

All spinning wheels will soon have bobbins with new bearings for super quiet and smooth running. These precision bearings are made from nylon lubricated with graphite.



## Fringe Twister

This handy tool makes a perfect twisted fringe or decorative cord. Create a twisted fringe on scarves, hand woven garments or needlework projects. Or make cording for embellishment, edging and jewellery or twist sliver for felting. Quick and easy to use. Add beads and metallic fibre for texture and fun.

## Specifications

Four clips, clamp included  
Assembled and lacquered



## New collection Mackenzie Yarn

Mackenzie - 100% Pure New Zealand Merino wool is available in new colours. There are now 14 solid colours (including a bleached white) and five exciting random colours: Wilderness, Lupins, Tundra, Glacier and Confetti.

The Merino wool is grown on high country sheep farms around New Zealand and the yarn spun in a small boutique mill here in New Zealand. It is a soft 4 ply machine washable yarn perfect for knitting and weaving.

The yarn is named after the Mackenzie Basin, near Mt Cook and Lake Tekapo, where the Merino sheep thrive in the dry conditions and high altitude. The

Basin was named in the 1850s after James MacKenzie a Scottish shepherd who with his faithful collie dog, Friday, herded stolen sheep into this empty and isolated basin. A bronze memorial to working collie dogs, such as Friday, stands on the shores of Lake Tekapo near the Church of the Good Shepherd.

The yarn is excellent value - knit a matinee jacket, hat and booties from 1 x 100gm ball!

It is 4 ply Super wash treated, 385m/421yds, 100gm net per ball at standard condition, 2.75 - 3.25mm (2 - 3US) needles.

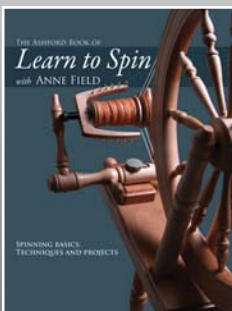
Tension: 10 x 10cm (4 x 4ins) = 24 - 28sts, 36 rows.



## NEW BOOKS

### The Ashford Book of Learn to Spin with Anne Field

In this new book Anne guides the novice spinner with easy-to-follow, step-by-step directions. She explains the spinning process and techniques, including preparation of fleeces, worsted and woollen spinning methods, plying and blending. A wide range of fibres suitable for spinning are featured – wool, alpaca, silk, mohair, cotton, angora, synthetic and blended fibres – with techniques and projects using each. Fully illustrated and in full colour. Soft cover, 207 pages.




### The Ashford Book of Weaving Patterns from Four to Eight Shafts by Elsa Krogh

A beautiful collection

Elsa Krogh, Danish weaver, spinner and author has brought together her favourite weaving patterns using four, six and eight shafts. There are gorgeous shawls, scarves, cushions, fabric and towels all in that elegant Scandinavian style. Soft cover, 92 pages.







The Ashford Book of

# Weaving Patterns From Four To Eight Shafts

A Beautiful Collection

The Ashford Book of Weaving Patterns from Four to Eight Shafts by Elsa Krogh

A beautiful collection

Elsa, weaver and author, was our distributor for Denmark for over twenty years and has written two popular weaving books for us. Her latest book "The Ashford Book of Weaving Patterns from Four to Eight Shafts" is available now.

The patterns are all of Elsa's favourites – a mixture of classic weaves and modern techniques. There are gorgeous shawls, scarves, cushions, fabric and towels all in that elegant Scandinavian style. 92 pages.

