

spinning

felting

weaving

knitting

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ashford
WHEELS & LOOMS

the Wheel

ASHFORD'S FIBRECRAFT MAGAZINE – NEW ZEALAND

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*Sarafan
salute*

Spinning
wild yarns

Living History

How to ...

Nuno felt

Percentage dye

Weave Bronson and double weave,

... and much more

GREAT NEW PRODUCTS AND PATTERNS INSIDE

Editor Elizabeth Ashford

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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 A\$8, Euro7, GBP5, US\$8, Yen630). Receive a glossy, members-only edition of The Wheel sent from New Zealand and quarterly online newsletters with competitions and special offers.

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Welcome

I really must have one of the best jobs in the world, especially at this time of the year as I prepare The Wheel. I love working with contributors and seeing their amazing skill and ideas – their “haut craft”. So much is high-end, intricate and beautifully-crafted. It’s not mass-produced. You certainly won’t find this level of craftsmanship at a high street near you. And that’s the point. This is the designer’s way of saying “us versus them”. Congratulations to all fibre artists for taking time to create something beautiful, useful and unique – “haut craft”.

Another joy of my job is meeting such interesting and inspirational craftsmen and women. Like Steph Gorin who after completing a degree in Creative Writing, a masters from Harvard and commenced a PHD, succumbed to the fibre bug. Last year at SOAR Steph



Enjoying Steph Gorin



Amazing new Country Spinner

encouraged Richard and Kate to modify the Country Spinner to help her create “wild yarn” designs. The wheel, originally designed in the 1970s by Richard for the Canadian Cowichan Indians to spin their bulky single yarns, now sports these new features. Steph came down to NZ to try out the new wheel – see her verdict on page 44 – and to show us how she makes her amazing art yarns (see page 4).

Our R&D team certainly has been busy this year. As well as the Country Spinner 2, we have a new Joy spinning wheel, a new Kiwi wheel, a cute little “Samplelt” loom and smart new clickers and pawls for the looms. Because we bought into the Milton Woollen Mill in December last year we are able to bring you new wools and blends as well.

Buying into the Mill was an exciting opportunity for us. Not only does it give us the flexibility to trial and develop new fibre ranges, it ensures that we keep control of the process – from the sheep to you. It is important for us to give you not only NZ-made but NZ-processed fibre and yarns. Read the story on page 20.

And that’s not all. I often get the chance to travel. This year I have been fortunate to travel with Richard to Creative Fibre in Blenheim, NZ and three shows in North America: Knit City in Vancouver, NYS Sheep and Wool Festival at Rhinebeck NY and SOAR at Lake Tahoe, CA, USA. It is such a blessing to meet and work with talented fibre folk.

Aren’t I lucky?

In this issue of The Wheel there are great projects and patterns, and because we are so pleased with the new Country Spinner there are three articles on how to get the most from this extraordinary wheel.

Happy spinning, weaving, knitting and dyeing.
Kindest regards,
Elizabeth



My scarf, certainly not mass-produced



Kate and our team at Milton





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Cover: Irina Timofeeva from St Petersburg weaves fabric for her Sarafan. See page 14

If At First You Don't Succeed, Ply, Ply Again

BY STEPH GORIN, NYACK, NY, USA

When people ask me how I got into this business, my short answer is, “I had nothing to do with it.”

My first creative endeavour was the pursuit of a career as a professional ballet dancer. Scoliosis and a spinal fusion put an end to that dream, creating a void that would not be filled for many years.

I graduated from college with what I like to refer to as the “ever-marketable creative writing degree.” With no real job prospects in the States, I decided to look for work overseas. I taught English in Prague and then spent two years in Morocco with the Peace Corps. Adding a Masters from Harvard in International Education Policy, I moved to Washington D.C., where I worked as an international education researcher. By 2005, I was juggling my day job with a PhD program at the University of Maryland when, out of the blue, I was suddenly hit with the fibre bug.

What started out as a feeble attempt at knitting quickly turned into an obsession with fibre, paralyzing my interest in work and school and systematically unraveling the career I’d pieced together for over a decade. Within a year I’d quit my job, dropped out of school, and was running my own fibre business full time. Spinning yarn and carding fibre – two things I barely knew existed a year earlier – had taken over my life completely.

When I look back at what happened, I now realise that I had something to do with it after all. My creativity was always there, lurking beneath the surface. Eventually it got the better of me.

And I let it.



Steph Gorin



with your fingers pinching the end of the plied yarn to prevent the twist from moving down into that last inch of loop.

4. Select one of your add-ins and insert it through the small loop. I recommend using one of your novelty yarn snippets first to get the hang of this technique. Start treadling again and release your pinch, trapping the novelty yarn snippet in the small loop and carrying it along with your single or corespun yarn as you continue to Navajo ply. The add-in will be firmly secured as it gets trapped in the loop and within the Navajo ply.



5. Each time you reach the end of a loop, repeat the procedure in steps 3 and 4 above. Alternate between the different types of add-ins, sometimes trapping locks, or beads, or sequins, etc. Some add-ins, such as sequin trim, will require a little more attention to make sure each end is neatly tucked between the three plies. You can slow down your treadling or even stop for a moment to do so.



6. When you are finished Navajo plying your single or corespun, remove the bobbin from the flyer and place it on a Lazy Kate in preparation for plying.

Part 2: Thread-plying your Navajo Ply

1. Adjust your wheel to the slowest ratio. This helps prevent the Navajo ply from unplying too much as you ply it again.
2. Place the cone you selected for thread-plying on the floor, directly between your feet. Tie the end of the cone yarn – as well as the end of the Navajo-plied yarn – to the leader on your bobbin. Begin thread-plying the yarn on your bobbin, plying in the opposite direction it was spun.
3. With one hand, hold the cone yarn straight out from the orifice. Hold the Navajo-plied yarn at roughly a 90 degree angle to the cone yarn. As you thread-ply, hold the cone yarn taut so that it is exerting pressure against the Navajo ply. The resulting ply will be “bubbly” in appearance. I call this a “Bubble Ply.” Note that this is different from a plying technique sometimes called supercoils or coils, because you will not push up or condense the bubbles as you ply. Instead, leave some space between the bubbles, allowing the cone yarn to show sometimes. The result will be a more relaxed and softer yarn, and you will end up with more yardage.



4. Use the process of thread-plying as an opportunity to further secure your add-ins so that your completed yarn is structurally sound. For example, make sure the ends of your sequin trim are neatly tucked into the plies and secure

them so they cannot move. One way to do this is to “lock” the added components with your thread. As mentioned in step 3, in thread-plying you hold the cone yarn straight out from the orifice and you position the Navajo-plied yarn at roughly a 90 degree angle to the cone yarn. To “lock” the add-ins as you thread-ply, simply switch positions momentarily; hold the Navajo-plied yarn straight out from the orifice and position the cone yarn at roughly a 90 degree angle. This will result in the thread tightly wrapping around the Navajo ply a couple of times, serving as a fastener. If necessary, lock your add-ins at both ends.



5. Continue thread-plying until you are finished. Then tie off the yarn securely, and wind the finished yarn onto a niddy-noddy to form a skein.

** Navajo plying (also known as chain plying) is a way of plying a single onto itself. There are many online and print tutorials on this technique if it is new to you.*



Editor's NOTE

Steph Gorin is a fibre artist from New York and the owner and creative talent behind Loop Fiber Studio. She is best known for her handspun “Hardcore Art Yarn”, her “Bullseye Bumps” of self-striping roving, and her creatively carded clouds, roving and batts. Her work has appeared on the cover of Spin-off Magazine, and has been featured in Hand Spun (a book by Lexi Boeger), Sit and Spin (a DVD by Jacey Boggs), and in numerous magazines including Spin-Off, Craft, Knittyspin, and DIY City Mag, as well as numerous fibre-related websites, podcasts, and blogs. Visit Loop Fiber Studio online at www.loopfiberstudio.com. Contact Steph at loopfiberstudio@gmail.com

Steph kindly gave me this amazing skein which I knitted on size 25mm (US 50) needles using a twisted drop stitch to show off the skein's amazing texture and colours. In less than an hour I made my gorgeous scarf!

Needle Felted Hound Dog

BY SANDRA GRIEVE, WANGANUI, NEW ZEALAND

Create this soulful hound mounted on vintage fabric in a black frame.

You will need:

Coarse to fine felting needles
Ashford Merino sliver Liquorice 3gm (1/10oz) and White 1gm
Ashford Corriedale sliver Natural Medium 30gm (1oz) and Nutmeg 1gm
English Leicester fleece 25gm (1oz)
Fabric, lace, fabric glue and frame



Here's how:

Head and Chest

With 10gms ($\frac{1}{3}$ oz) of Natural Medium Corriedale form the shape of the nose and head, felting first using a coarse and then the medium needle. Roll another 10gms ($\frac{1}{3}$ oz) wool towards the head to form the chest. Keep needling until you reach the desired shape; the more you needle the firmer the wool gets!

Ears

Using 5gm ($\frac{1}{6}$ oz) of Natural Medium Corriedale for each ear, fold wool in half and then half again, keeping narrow at the top and wide at the base. Felt firmly – working in edges – leaving the top so it can be felted seamlessly onto the head later.

Nose

Take small amount of Liquorice Merino, roll up and attach by needling to the tip of muzzle using the fine needle. Add nostrils working indentations in deeply. It's the tiny adjustments that form your dog's character.

Mouth

Take a small amount of Liquorice Merino, roll to form 12cm ($4\frac{3}{4}$ ins) thin length and felt into place.

Eyes

Needle the outline of the eye with Liquorice, then add a circle of Liquorice for centre of the eye, followed by a dash of Nutmeg and a pinch of White, gently working in until the eye detail is firm. Remember, the placement of the features is what gives your dog character.

Final Touches

Begin adding a thin layer of English Leicester to the head, chest and ears, carefully work around features. Position the ears and needle into place until they're firmly attached. Now your felting is complete.

Select a piece of ribbon or lace 50cm (20ins) long, gather together at top and stitch onto the neck for the dog's ruff. Glue fabric for the background onto the frame's mount board. Position your dog in the frame and carefully glue her down.

Editor's NOTE

To see more of Sandra's adorable felted creatures see:

<http://soulfulhound.felt.co.nz>
soulfulhounds@hotmail.co.uk

CRAFT *in the Convent*



Mother Pelagia at the wheel

BY MOTHER SERAPHIMA, BROOKLINE,
MASSACHUSETTS, USA

We are a small, Greek-Orthodox convent of eighteen sisters in Brookline, a suburb of Boston. Our convent is situated on almost two hectares (four and a half acres) of land, on which the sisters have cultivated beautiful flower and vegetable gardens.

We are self-supporting. Primarily we make 100% pure beeswax candles (and much of our wax actually comes from New Zealand!) which we sell around the country (and world) for church or private use – though we also sew vestments for Orthodox churches, paint icons and frescos for churches, and sell other items of our smaller handicrafts (many wood plaques, icons and clocks made on our laser machine) in our front room gift shop. Recently (with the acquisition of our beautiful Ashford carder) one of our iconographers has begun making and selling beautiful fibre batts on Etsy, which has been another source of income for our convent. And we keep quite busy

just cleaning and cooking for a house of eighteen sisters (and many visitors). However, the main occupation with which we are occupied is the yearly cycle of Orthodox Church services and our private prayers. Over the years, we have found that our crafting time (spinning, weaving, carding and knitting) has become a very special and important part of our lives – both physically and spiritually.

Crafting wasn't really a part of our lives until about twelve years ago, when we started a small hermitage in rural Washington State, and acquired a small herd of alpacas to help "mow the lawn". Mother Seraphima (the Abbess of our convent) thought it would be a good idea to

learn how to process their fleece, and the sisters obtained our first spinning wheel, an Ashford Traditional, and lessons, so we could be ready by the time the first alpaca shearing came along. This was the starting point for a long and wonderful journey.

Since then, we have continued the love of working with fibre-arts here in the mother-house with much joy. Our days, between all the work we do to support ourselves – cooking, phone calls, visitors, as well as the many hours of church services – can become quite busy and even exhausting, thus our time for spinning, carding and weaving has become a very treasured evening time and means of “grounding” ourselves; a slow-moving personal time to keep our minds and hearts alert for prayer by keeping busy with peaceful, creative work. And as you see from the pictures, our traditional Orthodox monastic habit is all black – so it gives us great joy to work with colour! We each have our favourite colours that seem to pop up often in our creations. Mother Macrina, our iconographer, especially takes joy in blending her coloured batts.

It is especially meaningful to us in these modern days where the world seems to be becoming more computerised and impersonal, to be able to use our hands to create beautiful things from sheep’s wool (and other natural fibres), similarly to how people worked with fibre even back in the Old Testament. One of our favourite icons is that of the Annunciation of the Archangel Gabriel to the Virgin Mary. As portrayed in Byzantine tradition, the Angel appears to her as she spins a red thread on her drop spindle – this icon is now laser-engraved on the side-doors of our craft room. We have many laser-burned plaques there with quotes from the Old Testament having to do with spinning and weaving. Our craft room is a very warm gathering place for the sisters. Visitors touring the convent always comment on the warm and cozy atmosphere of this room, and even our kitties all prefer to “loungue” here!

We have found the rhythm of the spinning wheel is especially calming, and sisters can repeat the Jesus Prayer (“Lord Jesus Christ, Son of God, have mercy on me”) as they spin. This prayer is an ancient Christian tradition, and part of Orthodox monastics’ prayer life, and the repetition of this prayer fits quite nicely with the calming action of spinning. Other sisters find it feels quite natural to do the spinning and weaving while listening to audio recordings

of the Old and New Testament. At the end of each year we collect many of the things we’ve knitted and woven to give as gifts to our benefactors and as donations for the veterans, thus giving back something to the community.

During the church services, and during the readings at our communal meals, whenever we come across a reference in the Old Testament or in the lives of the

saints to women spinning, weaving or working with their hands with wool, those of the sisters who are involved with these crafts always look up and smile and nod at each other! How happy we are that we are also able to carry on these wonderful traditions practised by women through the ages.



Mother Macrina enjoys working with colour on the drum carder



Mother Seraphima

SHORT Jacket

with hood and hemstitch-border

BY DOROTHEA FISCHER, GEESTHACHT, GERMANY

You will need:

Yarn 35% Silk/ 65% Cashmere, handspun singles. Approx. 100g/240m, 1300 yd/lb. Total amount of yarn needed: approx.

530gm/1lb 3oz

Needles: Circular needles: 3mm (US 2-3 UK 11) for bottom border and 3.5mm (US 4 UK 9-10) for body; 4mm (US 6 UK 8) for sleeves and a set of 3mm dpn for knitting the wristband in the round.

4 Mother-of-Pearl Buttons

Length: 47cm (18 ½ins) (without hood)

Width: Open 138cm (54ins), closed with

20cm (8ins) overlapping: 58cm (23ins)

Width of sleeves: at top 24cm (10ins), at wrist: 12cm (5ins)

Length and width of hood: 28cm (11ins),

56cm (22ins)

Size: Women's medium 38-40, UK: 10-12,

USA: 8-10

Gauge for washed swatch: 22 sts x 30 rows = 10 x 10cm (4 x 4ins) in stockinette stitch (knit one row, purl back).

For a list of knitting abbreviations see page 25 but *note*: Edge/selvedge stitches (ESP) at the front edge are created as follows: Slip the last stitch of a row with yarn in front; purl the first stitch of the return row.

Edge/selvedge stitch (ESK) at the sleeve opening: Slip the last stitch of a row with yarn in front; knit the first stitch of the return row.



Smart hooded jacket in handspun

Here's how:

Cast on 276 st with 3mm needles.

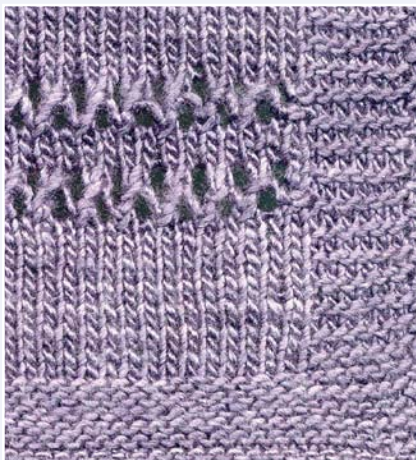
Knit 10 rows garter stitch = 5 ridges. Change to 3.5mm and knit 14 rows stockinette.

Please note: 7 sts for a border, running all the way up to the hood consist of 1 edge/selvedge st and 6 k st.

Hemstitch Pattern Repeat

Row 1: 1 ESP + 6 k st, * purl 2 tog, y/o, * repeat until last 7 st. End with 6 k st + 1 ESP.

Row 2: 1 ESP + 6 knit stitches; *purl st and the strand of the previous yo tog (make sure the st is always **before** the yo), yo *; repeat until last 7 st. End with 6 knit st + 1 ESP.



Detail from a swatch knitted with a commercial wool/silk blend. The right front of the jacket shows the Hemstitch pattern as well as the garter stitch ridges of the bottom and the sides.

Continue st st for 4 rows, remember 6 k st + 1 ESP border on the front of the garment. Repeat row 1 and 2 (Hemstitch Border) Continue st stitch for 24 rows, (6 + 1 ESP) Work 21cm (8 1/2ins) and divide the garment into a front and back section. Front: 81 st, Back 114 st, front 81 st.

Back of jacket

114 sts in st st for 78 rows, use ESK for the selvedge.

Knit 4 rows of garter st (= 2 ridges) (ESK in each row.)

At this point you should have 84 rows after the last hemstitch border. Divide the back into 2 sections for the shoulders (39 st each) and for the neck (36 st). Leave these st on a needle.

The total length of the garment in the back is now approx. 46cm (18ins).

Right Front

81 st on needle.

Continue with the front edging (6 + 1 st), ESP.

Knit 78 rows st st, selvedge at the sleeve as ESK.

Conclude by knitting 12 rows garter stitch. Insert 2 buttonholes in row 85. Ssk the 6th & 7th st and the 33rd & 34th st; yo at

these positions on next row.

In row 90 after the last hemstitch border divide for right front shoulder (39 st) and front (42 st).

The total length of the right front is now 48 cm (19ins).

Left Front

81 st on needle.

Continue with the front edging (6 + 1 st), ESP.

Knit 78 rows st st, selvedge at the sleeve as ESK.

Conclude by knitting 12 rows garter stitch.

In Row 90 after the last hemstitch border, divide the left front: 39 st for shoulder and 42 st for neck.

Use a Kitchener Stitch to weave the shoulders together (right side up).

The Hood

Pick up the stitches for the hood. 42 st from the right front, 36 st at back and 42 st left front = 120 st.

Make 6 rows of garter stitch, then 42 rows of st st but continue with the ridges in the front 6 k + ESK.

One row, right side: ESK, k 118, ESK.

Next row, wrong side: ESK, k 6, p 106, k 6, ESK.

Row 49: decrease 1 st left and right from the centre in the back; repeat 10 x every other row. 100 sts on the needle and 68 rows for the hood. Add another 8 rows without decreasing (= total of 76 rows).

Knit 8 rows (4 ridges). Divide stitches on two needles and weave together with Kitchener Stitch.

Sleeves

With a 3.5 mm circular needle, pick up 86 st from the sleeve opening (right front); knit one round and then switch to garter stitch to create 4 ridges.

Change to needle size 4 mm and knit st st 26cm (10ins).

Decrease 2 sts on the underside of the arm: 6 x in each 8th row then 6 x in each 6th row.

After 26cm (10ins), create Hemstitch Border:

2 rounds hemstitch, 4 rounds k, 2 rounds hemstitch, 4 rounds k.

Please note: the Hemstitch Patterns knitted in the round require a particular sequence:

1. Always *p tog two sts, yo * until the end of the round. Add a marker either at the end of a round or at the beginning.

2. Since this pattern will only work out if you knit back and forth, you need to turn the garment around at this point. To avoid a gap, it is useful if you wrap the yarn around the first st on the right needle, without actually knitting this st.

3. Now p the st and the yo together (the stitch should always appear first on the needle, and then the yo!). Make a yo. Repeat till you get to the marker, this completes one "round".

4. Turn the garment again and knit a stitch into each stitch and each yo on the needle.

Continue with the cuff as follows:

Change to dpn needles size 3 mm. Purl the first round while evenly decreasing 12 stitches (= 50 st remaining).

Make 30 rows (=15 ridges) in garter stitch. Cast off.

Sew in all threads, wash and dry the garment, and add the buttons. If you plan to wear the jacket open, it is advisable to add buttons on the inside and on the outside.

A "Horses-Rein" cast off creates an elastic edge, without being too loose or too tight: Add 2 stitches to the last row of the cuff. Then proceed as follows: *k1, p 2 tog; move these two stitches from the right needle to the left* repeat until all stitches have been used up. This type of cast off also works with a 3 stitch repeat (k 2, p2 tog; move all 3 st to left needle). Alternatively an I-Cord could be attached.

Remember: The garment is not finished until it has been washed!

Translation by Friedl Ballaban

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Editor's NOTE

The extended version of the pattern is available in English on Dorothea's homepage <http://lustauffarben.de/faerben-strickanleitungen-englisch.html>



Perfect Harmony

BY JO REEVE, WELLINGTON, NEW ZEALAND

When blending different fibres together there are many decisions to be made. Which fibres will I blend? How will I blend them and in what proportions? How thoroughly will I blend? If I had to choose from the luscious array of fibres available to today's spinners, angora fibre from the rabbit, Tussah silk and Merino wool would be my choices. And what would I do with them? I would blend them on a drum carder for the most luxurious blend you could ever imagine. Working with angora takes time and patience but is well worth the effort as the resulting yarn is nothing short of stunning. The fine fibres of angora, silk and Merino wool make these three luxury fibres very suitable for blending together. The characteristics of each of them comes through in perfect harmony – the warmth, softness and romance of angora, the lustre and strength of silk and the warmth, strength and elasticity of wool.

This article describes how to make a thorough blend using commercially

prepared angora roving. The batts are a joy to spin into a smooth worsted yarn for knitting or weaving. But textured yarns are also possible and if you have your own rabbits, or access to uncarded fibre, the noils and shorter clips would be ideal for this purpose and tweeds can also be achieved using different colours. If you want to know more about grades of angora fibre I recommend Erica Lynne's book *Angora: A Handbook for Spinners*.

My first efforts at blending with angora were very time-consuming. It seemed to take forever and I wasn't all that pleased with the results. I'm a smooth yarn person and there were just too many lumps and bumps for my taste. My Ashford drum carder with fine teeth was perfect for the job but I was working with too much fibre at once. I have since learned to tone down how much I process in one batt, take my time and savour every moment of such a luxurious blend. Another important lesson I have learned over the years is

the proportion of each fibre in my blends. A little angora goes a long way. This is because it is less dense than fibres like wool and silk – in other words, it takes a much larger volume of angora to equal those other fibres weight for weight. A yarn spun from an angora blend may not look much different to a wool/silk blend but as you work with it, the magic happens as the ends of the fibres work their way to the surface and a wonderful soft halo of angora appears.

As little as ten percent angora in a blend is all that is needed for its special properties to be apparent. For this demonstration I worked with a small batt of 20gm (¾oz) and used approximately 10% angora, 30% silk and 60% wool. For an entire project weigh out the quantity of each fibre you are using and divide each into the same number of portions for a uniform blend.



Making the blend

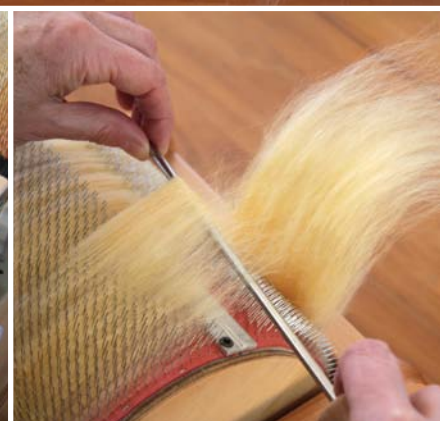
Before I start the blend, I always re-card the wool sliver. This opens up the fibres and allows me to create an even, thorough blend. When blending angora, silk and wool, I also find it much easier to blend the wool and silk before adding the angora. This helps to prevent the angora forming clumps in the batt.

Divide each of the fibres into two equal portions and set aside one portion of each. Spread one of the wool portions out until it is twice as wide as the big drum. It should be quite thin, almost like a cobweb. Divide the silk into two or three thin strips. Tease each strip open with your fingers and spread evenly over half the width of the batt. Fold the other half over the silk encasing it like a sandwich.

Feed onto the carder, turning the handle very slowly. Do not press down on the fibre - just guide it with your hand so it does not go beyond the width of the drum. If you have a packer brush fitted to your drum carder, set it so it sits horizontally and the brush sits just inside the teeth of the large drum.

Remove the batt by separating it in small sections along the doffing strip.

Again spread it out to twice the width of the drum. The silk will be partially blended and look quite streaky. Now spread the angora fibre over the half batt as you did with the silk, teasing it open with your fingers so it is light and airy. Fold the batt in half and card, again turning the handle very slowly and not pressing down on the batt. Remove from the carder and set aside. Make another batt with the other half of the fibre. If you find the fibre is not going through freely, the batts are probably too thick. Divide them into smaller sections and spread out a little.



Divide the batts into three or four strips and feed onto the carder. Remove and divide into strips and card again. Continue carding until the blend is to your liking. For a very thorough blend this will be two more passes. Enjoy.



Editor's NOTE

Jo is the author of the very popular *The Ashford Book of Carding* which she has just updated with new sections on wild carding, colour progression, blending exotic fibres and new projects using your carded fibre. This revised edition will be available early 2013.

Weaving for a *Russian Sarafan*

BY NADYA LIDSKI, CHRISTCHURCH,
NEW ZEALAND

My lovely customers are very happy to use Ashford weaving looms.

One of them, Irina Timofeeva, recently finished a great project and I would like to tell you about it.

Irina resides in St Petersburg, Russia, with her husband and in her spare time she is studying ethnic folk arts and belongs to "Paraskeva" craft club based at the Russian Museum of Ethnography, St Petersburg.

Irina is fascinated by traditional crafts - embroidery, weaving - and wants to revive the traditional Russian folk costume.



Irina wears her hand-woven sarafan



Traditional Russian clothing was designed to accentuate Russian woman's inner dignity and emotional restraint. Russian costumes are not only beautiful, but also comfortable to wear because they were created for work without restricting freedom of movement. Festive clothes and everyday clothes, married women's and young girls' clothes differed only in details, decoration and colour gamut.

The fashion for the folk costumes is practical and enduring. The festive dress was worn carefully and passed from generation to generation as inheritance, thanks to the high quality and value of the fabric. The costume can tell a story about the image and lifestyle of the individual, and the people in general - their view of morals and beauty, religious beliefs and customs.

The Pinezhsky district of the Arkhangelsk province is one of the few areas of the Russian North, where the traditional Russian costume is still made unchanged over time.

The Ethno-club "Paraskeva" in St Petersburg has, for the past twenty years, united artists and craftsmen who were studying and practising the traditional crafts. In 2011 the club began recreating a collection of Pinezhsky Country costumes, seeking to show the uniqueness and originality of festive outfits that existed in this remote area.

The collection was prepared specially for an exhibition at the festival "Russian Costume at the Turn of the Century" in the historic Russian city of Yaroslavl to be held in October 2012. All types of Russian folk costumes will be represented (from

museums, modern artists and private collections) and all made in accordance with traditional tailoring.

Irina recreated, designed and made this open summer dress outfit - a sarafan and a slip - to be exhibited at that festival. This beautiful ensemble has been completely woven on the Ashford loom, sewn and finished by hand.

In the Russian folk tradition, the width of woven cloth was almost always small: 32-36cm (12½ -14ins). For weaving fabrics for the dress slip Irina decided to 'cheat' and weave the full width of the reed (50-55cm/20-21½ins once off the loom). The dress turned out to be very wide, and when cutting the shirt pattern it turned out to be practical to use fabric 36cm (14ins) wide! Every detail fitted the width of this cut, proving that in traditional weaving there was nothing accidental!

Traditional Sarafan Cloth

You will need:

Loom: Four shaft loom 61cm (24ins)
Reed: 64/10cm (16 dpi) – 2 ends per slot
Warp and weft yarn: unmercerized cotton 10/2 (100% cotton) blue 1000m cop x 4, red 1000m cop x 8 and white 1000m cop x 3 + 200m cop x 1

Here's how:

Number of ends: 760
Sett: 128/10cm (32 epi)
Width in reed: 61cm (24ins)
Warp length: 10m (11yds)
Warp colour sequence for one repeat of the pattern: 16 blue, 4 white, 4 red, 4 white, 4 blue, 4 white, 4 red, 4 white, 16 blue, 32

red, 4 white, 4 red, 32 red, 4 white, 4 red, 4 white, 4 blue, 4 white, 4 red, 4 white, 32 red.

Repeat colour sequence 5 times (I have based all of these calculations on 5 repeats of the pattern for clarity. You can adjust the colour repeats to suit the width of your loom and the purpose of your project.)

Weave structure: plain weave

Weft colour sequence: use the same colour sequence as the warp. The object is to create square colour areas. You may have to adjust the number of picks per colour according to your beat to achieve perfect squares.

The Sarafan

The Russian sarafan originally was a man's coat that evolved into a woman's pinafore dress by the 17th century. An everyday sarafan was for working and made from cheap materials in a trapeze A-line shape. But the festive dresses were extra-wide and made of silk and brocade decorated with golden trim and pearls. This garment revealed not only the wealth of the family and what region they came from but in Southern Russia the eligibility of the wearer, as only unmarried girls could wear a sarafan. Plain sarafans are still designed and worn today as a summer dress but it is the colourful costumes such as Irina's that are such an important part of the folk tradition.



Irina really enjoyed weaving 'pestryad' (traditional Russian cotton cloth) fabric.





OPPORTUNITY Seized!

BY MARY HALL, NELSON, NEW ZEALAND

Mary seizing the opportunity

Photo: Emma Allen, The Marlborough Express, marlexpress.co.nz

Our business is based on Hallblacks, our black and coloured flock of designer sheep (and on thousands of imported, fun yarns). To further develop our Lincoln flock we found the perfect ram, Link10/98, from Ebony Wools at Darfield, Canterbury, NZ. He was an atypical Lincoln, with indicators that he could carry the genes of Wensleydale sheep, a breed with wonderful, long, lustrous wool. New Zealand authorities didn't allow this breed to be imported, so we began a very selective breeding programme. An early ancestor of mine, Michael Moffitt from Northumberland, was instrumental in the development of the Border Leicester sheep in the eighteenth century. If he could develop a breed, then so could my clever, farmer husband, Selwyn!

The Wensleydale, initially bred from the old Lincoln, had been brought into New Zealand on at least three occasions around 1850, 1900, and 1950. The most recent importation had been to Canterbury, so we

had searched there, and found the perfect ram. From 'Link10/98', we've bred a small flock with wool that replicates his glorious fleece. Future progeny should produce Wensleydale-type fleeces.

Two and a half years ago I received a call about our natural wool and different fleece types. The caller got me started about the wool – and I was away! I explained that if floating garments are required, then fine wool is best. I remember using the words 'for fairy costumes'. Next, I waxed lyrical about the use of the long wools, especially our Lincolns, if the garments need to drape, rather than float. My caller grew very interested.

Opportunity knocking? Yes. My caller was the buyer for the firm making costumes for the three 'Hobbit' movies. It all became a bit of a roller-coaster from that point on.

The film company '3 Foot 7' with Peter Jackson at the helm wanted large quantities of yarn for costumes that would 'fly'. We supplied Romney and Lincoln

fleeces and sliver, along with various commercial and handspun yarn samples. I made dozens of 20cm (8ins) square samples in crochet and knitting in both handspun and commercial yarns, in many different textures and designs. They sent a photograph of a sweater and asked if I could recreate the yarn. They wanted a thick/thin yarn with straggly tips. A "wildspun" in Lincoln single plied with plain 12ply resulted. Very satisfying.

Then came the orders - 4kgs (9 lbs) of yarn per costume. One pair of sleeves required 1.5kgs (3 lbs)! Because of quantities required, most yarn was made on the Ashford Country Spinner, which produced 1.2kgs (2 ½ lbs) of Lincoln "wildspun" yarn per bobbin. The final order, in February of this year, for 20kgs (44 lbs) of black "wildspun" was finished before March.

Two of us completed 95% of the handspun orders – well over 100kgs (220 lbs). Selwyn is probably a better



Above: "Best demonstration" on the Country Spinner
Below: Our Wensleydale-type sheep

spinner than I am, but I am faster, so he prepared the fibre for me to spin. Gwyneth Thomson, Nicole Thomas and Tracey Taylor also helped with the spinning and Judith Ryan stepped in to dye yarn.

We worked so happily with numerous 'Hobbit' departments: Wardrobe; Soft Furnishing; Set Decoration; Art Department; and even Special Effects, who bought a huge vat from us to make snow and ice. All were a joy to work with.

Making "wildspun" yarn is fun. Some was spun greasy, but mostly we used washed staples. We prepared the wool, after washing, by opening each staple, and softening any hard tips – so tough on the fingers over time! The way I make it, "wildspun" yarn is quite different from regular spinning. I hold a huge bundle of individual staples on my lap and let the twist of the yarn grab it at will, the end-result being more of a wrapping action rather than a drafting one. Wild and woolly yarn emerges, almost on its own, providing

the fibre is well-prepared.

A later challenge was to make a 10ply, slub yarn - 800gm (28ozs) per pair of stockings. This single was curly, and I wanted to ply it to balance the yarn, but this was accepted only occasionally – by Set Designers and the Art Department. I kept thinking of the fellows who had to wear them, and tried to find soft-handling yarn for them.

While "wildspinning" in public elicits much humour – 'You are doing everything we have been taught not to do!' And there was the stranger in Blenheim who stood looking at me sternly, only to say, "That is the best demonstration of that wheel that I have ever seen!" I love that! – I am thrilled I seized the opportunity and that my designs met the needs of the buyers. And now I eagerly await the release of the first Hobbit movie later this year.



2013 Ashford Retreat

Nicola Bota at the Ashford Craft Shop is hosting another of the popular Ashford Retreats in November 5 – 9th 2013

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@ashfordcraftshop.co.nz



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*My yarn, dyed, spun
and Navajo-plied*

Mixing COLOURS

BY LIBBY KINGSCOTE, WAI AU, NEW ZEALAND

You will need:

50gms (1¾ozs) of Ashford Silk/Merino blend (20% Mulberry silk 80% Merino)
108 Vanilla
10gms (⅓oz) Ashford wool dye each of blue, hot pink, yellow and black
500ml (1pt) of white vinegar
Four 1 litre (1¾ pt) containers
Five syringes
Plastic cling film (Glad Wrap)
Measuring spoons
Paint brush
Rubber gloves
Bucket
Stirrers
Microwave (used only for dyeing)
Jars

The dyer is complete master, or should I say, mistress of yarn design!

In my studio with just three colours and black I can create beautiful multi-hued wool and silk rovings for my projects. Here are three of my favourite colour-mixing recipes.

The direct application method of dyeing is easy and gives you good control of the end result. And if I use precise measurements and keep good records I can replicate the results.

Here's how:

1. Prepare a bucket of warm water with ½ teaspoon of dishwashing detergent. Add sliver and soak for 30 minutes.
2. In a 1 litre container mix 10gm (⅓oz) dye powder with sufficient hot water to dissolve. Add 10 tablespoons of white vinegar. Fill the container with cold water. Do this for all four colours. From these four dye solutions you can create all the colours of the rainbow and more!
3. Choose a colour recipe (my three favourite recipes on the next page). Using

your syringes add the correct amount of the dye solutions (and water if required by the recipe) for each colour into jars.

4. Place plastic cling film onto a flat surface. Ensure you have enough wrap to cover the sliver. Squeeze out excess water from the sliver and lay onto the wrap.

5. Using your brush, paint the sliver with the dye liquor from the jars. Ensure that the sliver is well covered with the dyes. Wearing gloves, use your hands to push the dye into the fibre and push the colours together.





6. Wrap the sliver into a parcel by folding in the sides and then the ends.
7. Place the wrapped sliver into the microwave. On high, microwave for 1 – 3 minutes depending on your microwave. Check after one minute to see if the dyes are fully absorbed (exhausted).
8. Allow the sliver to cool a little and then remove from the wrap. Rinse in warm water, then in cooler water. Spread the sliver out on a towel or sheet and leave to dry in the shade.

More information: For safety information and more ways to use the Ashford dyes please go to the web site www.ashford.co.nz










Autumn

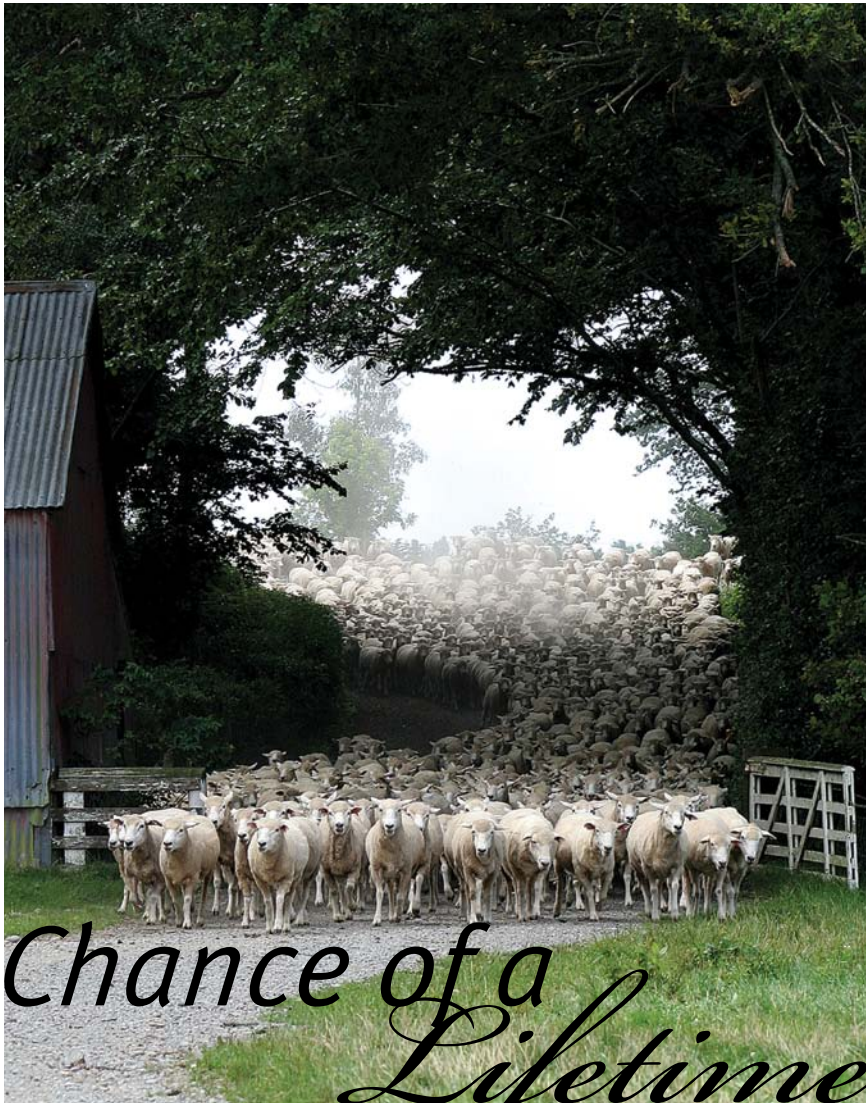
		Water	Black	Blue	Hot Pink	Yellow	Colour solution
	Light Red		1ml		30ml	30ml	
	Gold			1ml	2ml	60ml	
	Red/Brown		5ml		30ml	30ml	
	Brown			10ml	20ml	40ml	
	Olive		8ml			60ml	

Ocean

		Water	Black	Blue	Hot Pink	Yellow	Colour solution
	Blue	40ml		40ml	2ml		
	Brown			10ml	20ml	40ml	
	Dark Brown		2ml	10ml	20ml	40ml	
	Teal	60ml		6ml		3ml	
	Pastel Blue	60ml		2ml			
	Green			30ml		60ml	
	Pastel Green	60ml					2ml

Pastels

		Water	Black	Blue	Hot Pink	Yellow	Colour solution
	Pastel Magenta	60ml			2ml		
	Violet			30ml	30ml		
	Pastel Violet	60ml					2ml
	Pastel Blue	60ml		2ml			
	Green			30ml		60ml	
	Pastel Green	60ml					2ml
	Pastel Grey	60ml	1ml				



BY ANNIE STUDHOLME, COLDSTREAM, NEW ZEALAND

For Richard and Elizabeth Ashford the chance to purchase part of the historic 117 year-old Milton Woollen Mill presented them with an opportunity not to be missed.

Ashfords' desire to provide its customers with the best possible product and to secure a reliable supply of fibre into the future lead to their buying a production line of thirteen machines, leasing a corner of the mill and employing staff to operate them.

Elizabeth Ashford said that it was a leap of faith. It was not a decision they took lightly, but for them, it was their point of difference. They sell a quality product overseas that is NZ grown and processed, and they felt they had to fight to save that.

Previously known as QualitYarns, the mill was responsible for transforming Ashfords' 100% pure New Zealand wool into sliver for spinners, felters and

weavers worldwide. When the mill went into liquidation last December, joining a long list of mills around the country to close, with it went a critical part of Ashfords' business, raising uncertainties about the future supply and quality.

Alternative processors were looked at, but few options were available, leaving Ashfords facing the real possibility of being forced to send wool offshore to be washed, carded and dyed, not to mention having to stand by and watch the invaluable knowledge and skills of the mill's employees lost to other industries. Both went against the very principles the Ashford brand was founded upon.

Taking it offshore simply wasn't an option, Richard Ashford explained. While it may be cheaper to get it processed in China, there was no guarantee they could maintain the same quality their customers are used to. Their aim is to provide the best

equipment and the best fibre to make the whole craft experience more enjoyable.

The employment of four former mill staff – Louis Boock, Kevin McCabe, George Speight and Wayne Taylor - who together boast more than one hundred years of experience in wool processing, has been key to the expansion's success. "We were very keen not to see those skills lost to New Zealand. Our men are passionate about what they do – it's what they know. They understand the needs of our customers and are committed to producing a top quality product. Already they are part of the Ashford family, and are keen to promote wool and develop new lines."

From the outset, Ashfords' continued growth in an ever-changing world has been due to its commitment to staying New Zealand-made, coupled with its devotion to provide quality products that are reliable, durable and a pleasure to use.

Kate Sherratt, who is Ashford's Sales and Marketing Manager, has accepted the challenge of managing the Milton division. "It's always been about starting with the best possible raw materials to ensure we get the best possible result for our customers. It's about being made in New Zealand, by New Zealanders, as environmentally, ethically and sustainably as possible. It's something we are very proud of," she says.

The same care and attention applies to producing the wool sliver, starting from the selection of the raw material with speciality fleeces direct from farmers or the purchase of Corriedale and Merino wool at auction to produce its Corriedale, Merino, or Silk/Merino blend sliver ranges.

Ashfords work closely with a wool buyer to source the right quality fibre to meet its stringent specifications, with emphasis placed on length (free of breaks), bulk, minimal vegetable matter, brightness and micron. It only accepts wool from ethically produced, grass-fed sheep, free from mulesing.

"Our buyer is always looking for the right wool. Often at an auction of 5,000 bales, there won't be one bale that meets our specification. If it's not 100% right he won't buy it and we wait for the next auction."

For procurement of its speciality fleeces, Ashfords has worked tirelessly to cultivate relationships direct with farmers, buying up to thirty per cent straight off farm. Many of its farmer suppliers are members of the New Zealand Black and Coloured Sheep Breeders' Association and are dedicated craftsfolk themselves, giving them an

Kevin raises the wool, here dyed "Bubblegum", from the vat



After the wool is dried it is carded and formed into a tape



The wool is gilled and combed to remove any short pieces and to align the fibres



intimate knowledge of what is required for felters, spinners and weavers which helps to ensure the fleeces are true to type.

"We know them and know they are just as passionate about sheep and wool as we are. They take great pleasure from the fact the wool will be used by craftsfolk around the world. It gives them certainty and they are rewarded for the extra effort they make to grow top quality wool."

Rolleston farmer, Leo Ponsonby, is one of Ashfords' regular suppliers of speciality fleeces from his one hundred and ten purebred Corriedale, Merino and Romney coloured ewe flock, and a passionate advocate of the Black and Coloured Sheep Breeders' Association as a judge, inspector and council member. "It's a win-win situation. Farmers get a premium (for their fleece) that they wouldn't get at auction and Ashfords gets exactly the product they want, with continuity of supply and little wastage."

From the farm gate or auction room, the wool is scoured (washed) locally in Timaru using a standard aqueous treatment at 60-70 degrees with eco-friendly detergent that is biodegradable and breaks down quickly in the water. It is then dried and transferred to the Milton plant for dyeing using Oeko-Tex 100 compliant dyes, carding, gilling, combing and balling into 1kg (2.2lbs) bumps.

In addition to giving Ashfords' total control of the process, an unexpected

benefit to come out of the expansion into wool processing, is improved flexibility, something Kate is enthusiastic about.

"Because we can process smaller quantities, we now have the luxury of being able to try new blends and colours without delay, plus the ability to process custom colours and orders. Our customers are always looking for new colours and blends. Now we have the men with the skills, the equipment and all these wonderful fibres, the possibilities are endless. It's really exciting."

Since Ashfords took over the mill, customer feedback has been extremely positive, resulting in a lift in sales. And with new blends and ideas in the pipeline there is lots more to look forward to in the coming months.

The History of the Milton Woollen Mill

Built by a cooperative of local farmers in 1897, the Bruce Woollen Mill was Milton's primary industry for decades, employing more than four hundred at its peak to scour, card, spin and weave wool into yarn, blankets, rugs and clothing fabrics.

In 1962 it was taken over by Alliance Textiles but closed in 1999. The following year QualitYarns restarted the mill producing woollen, semi-worsted and worsted yarns, but tough business conditions saw it close its doors in 2011.

Following Ashfords' purchase in January 2012, a consortium headed by Wool Equities together with eleven other textile businesses, purchased the balance of the plant from QualitYarns and commenced production in May this year.

Below: The Mill was established in 1897



Louis adjusts the auto-leveler that produces a standard thickness or kilotex (grams per metre)



Wayne controls the baller which converts the wool into 1kg (2.2lbs) bumps



Double Delight!



BY KATE SHERRATT, ASHBURTON, NEW ZEALAND

Weaving double width on your Rigid Heddle loom is fun, easy and so rewarding. I wove this gorgeous blanket for McLeod on my 80cm (32ins) Rigid Heddle loom.

For a blanket you will need:

Loom: Rigid Heddle Loom 80cm (32ins)
Reed: Two 5 dpi (30/10cm) reeds
Warp yarn quantity and colour:
Ashford Tekapo 8 ply/DK (100% wool;
200m/218yds; 100gm net)
4 balls Natural White

Weft yarn quantity and colour: 14 Ply
Perendale 200gm Natural White, Merino
Boucle 200gm Natural White, Perendale
Slub Yarn 100gm Natural White and
assorted novelty yarns approx. 80gm in
pastel shades
Other: Shuttle, two pick up sticks 80cm
(32ins) and a Fringe Twister

Here's how:

Total warp ends: 316 (2 loops
through 79 slots)
Total warp length:
200cm (78ins)
Finished width:
135cm (53ins)
Finished length: 160cm
(63ins) with 7cm (2³/₄ins) fringe

Warping using two heddles

1. Begin with the back reed placed in the rest position.
2. Excluding the first three and the last three slots, warp across the reed, working from left to right, in the normal way but place two loops in each slot (four ends).
3. Roll the warp onto the back roller and cut the loops.
4. 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.
5. 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).



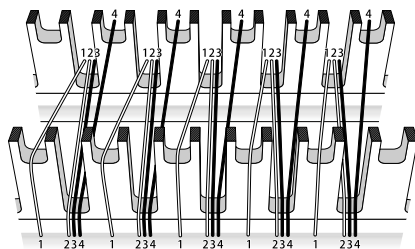
6. Starting on the left, using the reed hook thread each group of 4 ends (3 from the slot and one from the eye to right) and thread all 4 through the slot directly in front in the front reed.

7. Starting on the left, take the first group of 4 ends. Lift up to the top of the slot, (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), take one of the ends from the top and thread through the eye to the left of the slot.

8. Check there are no crosses between the reeds.

9. Your threading will look like the diagram.

10. Tie to the front warp stick.



Weave structure: Plain weave

Two Layer Weaving (double weave)

Two layer weaving has two sheds for each layer of weaving.

To create the additional shed for each layer use pick up sticks.

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 pickup sticks to the back beam.

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. Return the reed to the rest position. Beat.

2. Shed 2 Bottom layer

Place the back reed in the down position. *Hint:* to help open this shed first raise and lower the reed to separate the threads. Take your shuttle from left to right. Return the reed to the rest position. Beat.

3. Shed 3 Bottom layer

Slide pick up stick B (the lower one) forward and turn on side behind the back reed. *Hint:* to help open this shed first push the pick up stick up and down before you place behind reed. Take your shuttle from

Shed 1 Top layer



Shed 2 Bottom layer



Shed 3 Bottom layer



Be amazed!

Shed 4 Top layer



Secure the pick up sticks with yarn

right to left. Return the pick up stick B to the back beam. Beat.

4. Shed 4 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. Return the pick up stick A to the back beam. Beat.

5. Repeat steps 1-4 for the length of your blanket.

6. Add stripes of novelty yarns as you please. *Note:* always commence a novelty stripe on Step 1 or 3 and finish on Step 2 or Step 4.

Finishing

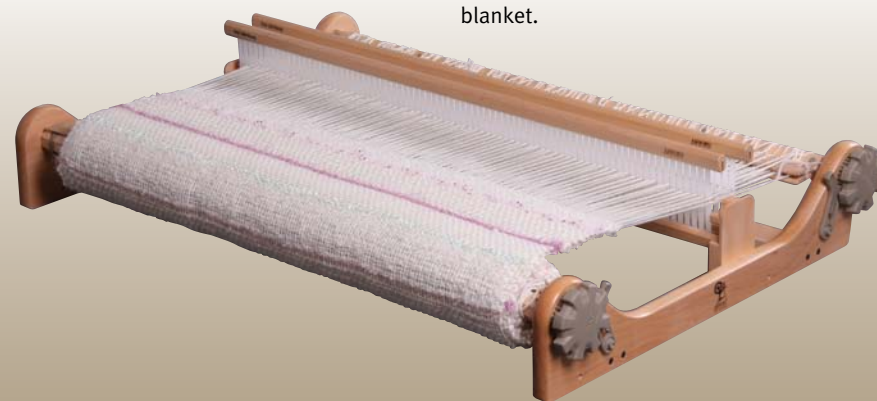
Remove the fabric from the loom. Open and be amazed!!! Fringe twist the ends. Soak for 1 hour in warm water and then wash gently and lay flat to dry.

Hints

Secure your pick up sticks with a piece of yarn tied on each end, to avoid frustration of losing your sheds and having to pick them up again!

Check you have two separate layers by sliding an empty shuttle between the layers before you advance the warp.

Do NOT pull the weft tight at the join on the left as this will cause a crease in the blanket.



Living History



BY TERRI GUERETTE, BROAD BROOK,
CONNECTICUT, USA

No matter where you are in the world, history is an integral part of our education. But the best way to learn about history is to live it!



In the New England area, the American Revolutionary War is an important historical era and in 2004 my family and I decided to join one of our local living history groups, Ye Olde Lebanon Towne Militia (www.lebanonmilitia.com). We embrace 18th century military camp life, crafts and occupations of the time and recreate the life of the colonial militiaman and his family.

At first, I spent my time in camp knitting dishcloths with cotton yarn. Before long, most people in camp had a dishcloth!

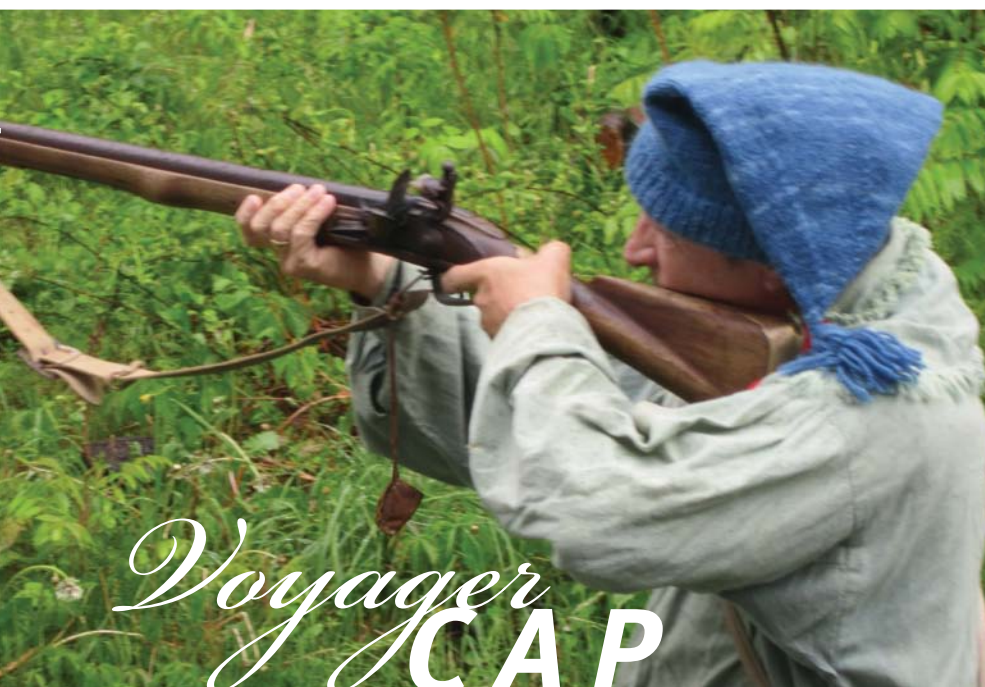
One day my husband, Herman said to me, "You know, if you used 100% wool yarn, you could start making hats, mittens and scarves to sell to other re-enactors." But I had to learn to spin first!

Herman bought my first wheel, an

Elizabeth, for me for our wedding anniversary that year, only five months later. Almost immediately, Elizabeth was coming to living history events with me. Some, mostly children, asked if they could try spinning my wheel. Sadly, at first, I usually had to say no. However, it was those inquiries that led to purchasing my second spinning wheel, a previously-owned Traditional. This became my "Try me" wheel; and, oh, how popular she was... and still is!

So, you see... You simply never know where life will take you! Ten years ago, if you had told me that I would be spinning my own yarn, I would have told you that you were completely out of your mind! Today, if you asked me to give up spinning my own yarn, you would most certainly get the exact same reaction!

Terri teaching living history



The Voyager's Cap

A traditional hat of the period is a Voyager's Cap knitted in a long egg shape. It was also sometimes called a Liberty Cap and often knitted in red with the word Liberty sewn on the brim. Please make one and look the part!

You will need:

DK to worsted weight yarn 182m (200yds)
Double pointed needles 4 or 5 - Size 4.5 mm (US 7, UK 7) or size needed to obtain gauge
Size: Fit 55cm (22ins) head
Gauge: 5 stitches = 2.5cm (1in), 7 rows = 2.5cm (1in)

Here's how:

Cast on 108, distribute stitches over dpns and join. Place stitch marker at beginning of round.

14 rounds 1x1 ribbing (5cm/2ins)
30 rounds stockinette (11.5cm/4.5ins)
K16, K2tog, K16, SSK, K16, K2tog, K16, SSK, K16, K2tog, K16, SSK (102 stitches)
Knit 4 rounds
K15, K2tog, K15, SSK, K15, K2tog, K15, SSK, K15, K2tog, K15, SSK (96st)
Knit 4 rounds
K14, K2tog, K14, SSK, K14, K2tog, K14, SSK, K14, K2tog, K14, SSK (90st)
Knit 4 rounds
K13, K2tog, K13, SSK, K13, K2tog, K13, SSK, K13, K2tog, K13, SSK (84st)
Knit 3 rounds
K12, K2tog, K12, SSK, K12, K2tog, K12, SSK, K12, K2tog, K12, SSK (78st)
Knit 3 rounds

K11, K2tog, K11, SSK, K11, K2tog, K11, SSK, K11, K2tog, K11, SSK (72st)
Knit 3 rounds
K16, K2tog, K16, SSK, K16, K2tog, K16, SSK (68st)
Knit 3 rounds
K15, K2tog, K15, SSK, K15, K2tog, K15, SSK (64st)
Knit 2 rounds
K14, K2tog, K14, SSK, K14, K2tog, K14, SSK (60st)
Knit 2 rounds
K13, K2tog, K13, SSK, K13, K2tog, K13, SSK (56st)
Knit 2 rounds
K12, K2tog, K12, SSK, K12, K2tog, K12, SSK (52st)
Knit 2 rounds
K11, K2tog, K11, SSK, K11, K2tog, K11, SSK (48st)
Knit 2 rounds
K10, K2tog, K10, SSK, K10, K2tog, K10, SSK (44st)
Knit 1 round
K9, K2tog, K9, SSK, K9, K2tog, K9, SSK (40st)
Knit 1 round
K8, K2tog, K8, SSK, K8, K2tog, K8, SSK (36st)
Knit 1 round
K7, K2tog, K7, SSK, K7, K2tog, K7, SSK (32st)
Knit 1 round
K6, K2tog, K6, SSK, K6, K2tog, K6, SSK (28st)
Knit 1 round

K5, K2tog, K5, SSK, K5, K2tog, K5, SSK (24st)
Knit 1 round
K4, K2tog, K4, SSK, K4, K2tog, K4, SSK (20st)
Knit 1 round
K3, K2tog, K3, SSK, K3, K2tog, K3, SSK (16st)
Knit 1 round
K2, K2tog, K2, SSK, K2, K2tog, K2, SSK (12st)
Knit 1 round
K1, K2tog, K1, SSK, K1, K2tog, K1, SSK (8st)
Knit 1 round
K2, K2tog, K2, SSK (6st)
Knit 1 round
K1, K2tog, K1, SSK (4st)
Bind off and add tassel.

Knitting Abbreviations and Symbols

*	repeat instructions following the single asterisk as directed
ch	chain (using crochet hook). Start with a slip knot
dc	double crochet
dpn	double pointed needle
ESP	edge/selvage stitch: Slip the last stitch of a row with yarn in front; purl the first stitch of each row
ESK	edge/selvage stitch: Slip the last stitch of a row with yarn in front; knit the first stitch of each row
k	knit
ktbl	twisted or crossed st (knit through back loop)
ktog	knit together
m1	make one stitch
p	purl
ptbl	twisted or crossed st (purl through back loop)
ptog	purl together
r	row
rd	round
RS	right side
rev. st.st	reverse stocking stitch
skp	slip 1 stitch, knit 1 stitch, pass slip stitch over
s2kp	slip 2 stitches as if to knit them together, knit 1 stitch, pass slip stitches over
ssk	slip, slip, knit these 2 stitches together – a decrease
st(s)	stitch(es)
st st	stocking stitch/stockinette stitch (knit 1 row, purl next row)
tbl	through the back loop
tog	together
WS	wrong side
yo	yarn over



BY JAYNE STANSFELD, DENNINGTON,
SUFFOLK, UK

My spinning is experimental and creative; I find the whole process of dyeing fleece and spinning yarns to sell immensely satisfying. But feeding bulky and tail spun yarns through the tiny orifice of my old double drive wheel to a bobbin that filled up quickly became frustrating! So I bought an Ashford Country Spinner. It was easy to construct - I did that myself in an afternoon - and after oiling, it was very comfortable to treadle. I used a white wax sealant and added mineral pigments used for lime wash decorating, in a purple and a green to get the range of blue hues I liked. Now I was ready to get creative!



A Cosy Collar in BIG YARN

Knitting or crocheting with big yarns is great fun and projects grow quickly. I find it exciting to see this huge bobbin filling up. Enough yarn for a jumper can be made on a single bobbin and still have yarn to spare! I bought a second bobbin for plied yarn and I also make single yarns that I wash in warm water to relax the twist a little.

This shrug or collar uses super bulky singles, warm, cosy and perfect to brighten a winter's day.

Big Knit Sunflower Days Cosy Collar

I think these thick yarns work best in simple, bold, outsized garments that do not require sewing. This shrug or collar uses short rows - wrap and turn to create wavy shaping at the lower edge. It is finished with garter stitch picked up from the edges. Corners are turned by making three stitches into one.

It is embellished with crocheted sunflowers and two or three of the flowers have been made into brooches so that the collar can be worn in several ways.

Note: An alternative is to shape the shoulders like toe shaping for a sock, scaled up, and create a cape shape.

You will need:

Knitting: Merino or Corriedale Sliver 500gms (17½ozs), # 33 Indigo or 14 Blue Lagoon

Crochet: Contrast 1 - 100gms (3½ozs) Merino or Corriedale sliver, # 027 Butterscotch or 09 Cheesecake. Contrast 2 - 100gms (3½ozs) Merino or Corriedale, # 050 dark natural or 043 Nutmeg
3 x brooch back findings - (the type that have holes for stitching on to work)

Ashford Country Spinning Wheel
16mm (US size 19) circular needles with interchangeable ends (though this is not knitted in the round)
Stitch markers (or bits of wool)
4mm (USA size 6, UK 8) crochet hook
Pattern for crocheted sunflowers

Here's how:

Spinning the Yarns

The main body of the shrug is a very bulky single, 7 wraps per 10cm (4ins)! The resulting gauge is 5 stitches and 7 rows to 10cm x 10cm (4 x 4ins) on 16mm needles. A firm tension in the knitting helps to prevent pilling.

1. Pre-draft about 500gms (17½ozs) of main colour by splitting lengthways into pieces about two arm lengths long and approximately 2cm (¾in) diameter.



2. With medium tension spin super bulky yarn with enough twist to hold the yarn together and retain softness. Rather than pinching the twist between your fingers hold the roving between thumb and palm. Try not to flatten the yarn. Hold hands quite far apart and feed on fairly straight.

3. Have the pre-drafted pieces in reach, as once spinning starts it can go quite quickly! To join, fluff up both ends and draft together – with practice this does become easier.

4. Skein and wash in warm water, wring out excess water and gently stretch the yarns with your hands to set the twist (do not weight whilst drying).

Contrasting yarns for crochet flowers

1. Spin singles to about light Aran-weight, 9 wraps per 2.5cm (1in).
2. I find it helpful to slacken off the tension screw to enable slow take-up and increase treadling speed so that it has enough twist for a “finer” style of yarn.

Knitting the collar

(For the list of knitting abbreviations see page 25)

With 16mm needles and main colour, cast on 55 sts and knit 4 rows garter stitch. Start working short rows keeping stocking stitch pattern on next x 9 k rows by making wrap turns.

How to make wrap turn (WT) where you want shaping: yarn over needle, slip next stitch, turn the work around so you will

be knitting back in the direction you just came, return yarn to side you are knitting with, slip first stitch then continue.

(To conceal WT when knitting past WT on next row pick up and knit the wrap with the slipped stitch of previous row.)

Next row purl and continue in stocking stitch - mark centre stitch 28 with a piece of wool.

Shape lower right hand edge. Knit 3 wrap turn.

Purl next row.

Knit 5 wrap turn.

Continue until you have completed 9 wraps in this way.

Next row purl.

Shape centre back next row: make wrap turns to match these using the centre sts marker as a guide.

Work wrap turns to match with the other edge.

Continue in stocking stitch for 6 rows ending on a purl row.

Garter stitch edge

Next row k to last st, then m1 k1 m1 into this st to turn corner. With crochet hook pick up 18 sts from side edge and knit across these sts. Turn. (75sts)

Mark 1st corner stitch.

Next row knit to corner st m1 k1 m1, as before, knit to last st (m1, k1, m1) into this st. With crochet hook pick up 18 sts from side edge and knit across these sts.

Turn (95 sts).

Mark 2nd corner stitch.

Next 3 rows continue in garter st increasing

two stitches at each side of each corner.

Cast off loosely.

Weave in loose ends (using crochet hook).

Crocheted flowers - make several!

Using contrast 2 (darker) colour make a slip ring and work 8 dc.

Next round (1 dc 1 tble) into each st.

Next round treble into each stitch.

(Continue until centre is the size you like.)

Decrease: double crochet 2 together and pull tight.

Next round, join contrast yarn using a slip st then continue into front of last stitches worked (make 9 ch, slip stitch into front of each chain) repeat until one round is made and secure it.

Next round work into back of each stitch of main colour row (make 9 ch, slip stitch into front of each chain) until you have two rows of about 10 - 12 petals.

Sew three flowers onto brooch backs and attach the rest onto garter stitch edge of collar.

Leave a gap on one side of the collar so it can be overlapped.

Use brooches to button up the collar in various ways.

Editor's NOTE

See more of Jayne's work on her web site
www.jaynestansfeld.co.uk

Making a Memory Board

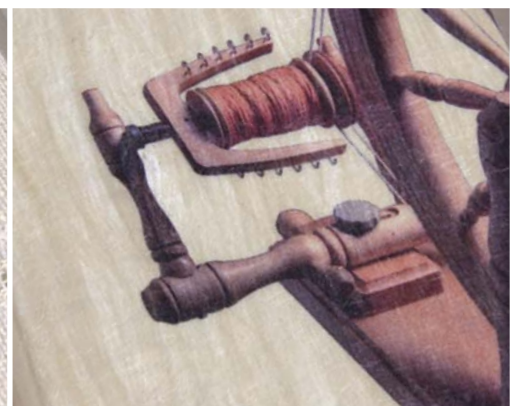
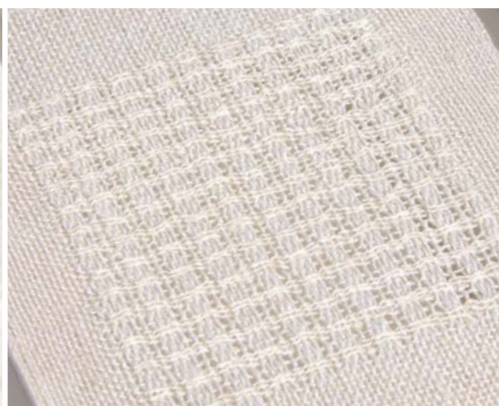
BY ELIZABETH ASHFORD, ASHBURTON, NEW ZEALAND



After treating myself to three workshops recently, I returned home informed, inspired and with a collection of samples.

Not only are these swatches and skeins a valuable resource and a memento of happy, sharing times in class, they are attractive in their own right. So instead of storing them in work books I decided

to mount my samples of linen weaving, silk fusion and wild yarn, and with some photos and favourite quotes scanned onto some silk fusion paper, I created my memory board.



Linen Weaving with Betty Booth

One of the classes was in Dunedin with expert linen weaver Betty Booth. Linen yarn is smooth and strong but inelastic and care is needed when warping, weaving and finishing, but, wow, the results are fabulous! Once washed and ironed my samples of Bronson Lace, Huck, Leno and Brooks Bouquet shone and felt wonderful. And because the yarn is round, firm and not stretchy the lace and manipulated weaves had great definition.

My favourite was the Bronson and I made several different samples using the one threading.

Bronson is one of the lace weaves. It was popularised by Mary M. Atwater after she discovered the drafts in an 1817 book called *Domestic Manufacturer's Assistant and Family Directory in the Arts of Weaving and Dyeing* (still available from Google Books) by J. and R. Bronson. The weave is probably older than 1817 but the name has stuck.

Bronson is a balanced weave. Each block has an even number of ends – usually six. You can thread one block over and over and have lace all over your weaving. Or you can have blocks of lace with contrasting plain weave borders. Or you can thread a second block of lace to alternate with the first. There are many possibilities for design and I had fun making my different samples in class.

The special feature of Bronson is that half the warp – every other thread – is threaded through one shaft (shaft one). This provides the grounding or stabilization for everything else. Every sixth thread is on shaft two and this separates the lace and ties it down. Shafts three and four are the pattern shafts.

Bronson Samples

You will need:

Loom: Four shaft loom 40cm (16ins)

Reed: 48/10cm (12 dpi)

Warp: 12/2 linen

Weft: a selection of linen yarns

Sett: 18 epi

Width: 14cm (5½ins)

Plain weave: Lift shafts 1 then 2,3,4

Pattern: Bronson Lace

Weaving this sample

I wove 2.5cm (1in) of plain weave, then the pattern rows and finished with plain weave.

Finishing

Remove from the loom and secure the ends. Soak in warm water for ten minutes then rub with mild soap in hand-hot water. Rinse twice. Squeeze out excess water and towel dry. Iron from wet to dry finishing on the underside.

Silk Fusion with Karen Selk

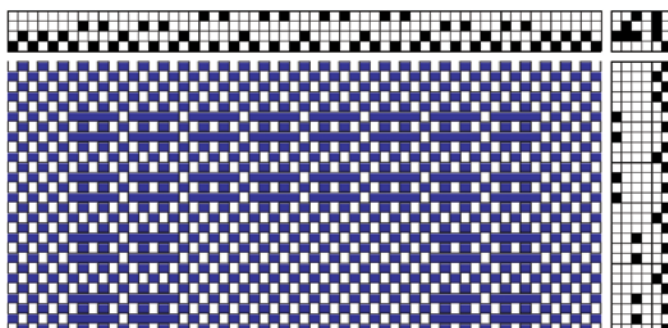
Silk is pure luxury – light, lustrous and fine – but it doesn't felt. Made of two proteins, fibroin covered with sericin, the silk fibre is as smooth as glass. Unlike wool fibres, there are no protruding scales that will cling to each other when agitated with soap and water. So if you want to felt silk it needs a little more help. In Karen Selk's class we fused the silk fibres using a textile adhesive, water and fibreglass screens. In pieces gossamer thin to thick and opaque we captured silk's beautiful lustre and texture. To learn more about silk fusion go to: www.treenwaysilks.com



Planning my silk fusion projects with tutor Karen Selk, from Salt Spring Island, Canada



Linen weaving with Betty and classmates in Dunedin



Bronson draft

Pomegranate Nuno Felt Scarf

BY VESNA DAMLIJANOVIC
NORTH CONWAY, HEW HAMPSHIRE, USA

Felting has elements of everything I love: it is creative on many different levels, it can always be made into a technical challenge, it is of nature and close to nature and produces things of beauty and comfort that can be appreciated by everybody. I draw my inspiration equally from my Serbian native heritage and from my current life in the stunning White Mountains of New Hampshire.

This scarf is nuno felted, with silk chiffon sandwiched between the layers of fibre. The fabric lends structural support to the piece while significantly reducing its bulk, resulting in a soft garment of lovely drape without sacrificing warmth. It is fairly easy to make with just the basic materials and tools of the trade.

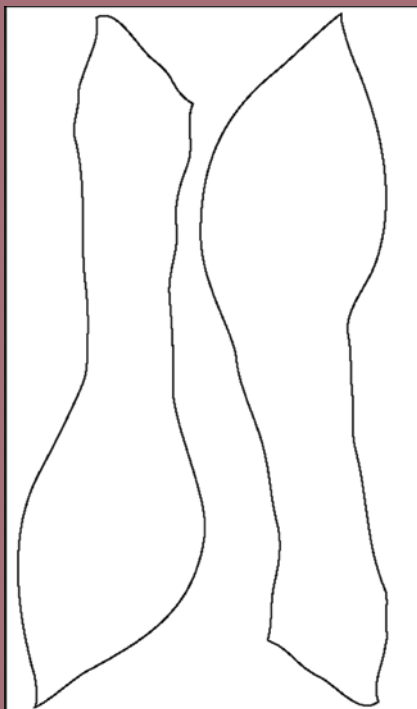


Fig. 1



You will need:

75cm (30ins) of silk gauze yardage 137cm (54ins) wide, economize as shown on Fig.1, including a couple of inches more for the overlap. Choose the final scarf length and widths (for the ends and the middle), and divide them by 0.75 (for about 25% anticipated shrinkage) to get the starting silk dimensions.

85gm (3ozs) Ashford Merino/silk mix (80% New Zealand Merino/20% silk) #099 Pomegranate
30gm (1oz) of Ashford Merino # 019 Bean Sprout sliver

Approx 7gm (¼ oz) of Ashford Merino # 028 Scarlet
5m (5½yds) of burgundy silk yarn
2 glass beads
6 orange Romney locks
2 hand towels, sharp scissors, 2.5×0.5m (8×2ft) bubble wrap, plastic film roll, squeeze bottle full of mildly diluted dish soap (slimy when tested between fingers), 50cm (20ins) slender rolling pin, and 6 oval shapes cut from a plastic shopping bag ('resist' to which fibre will not attach) for 6 openings on the scarf top.



Here's how:

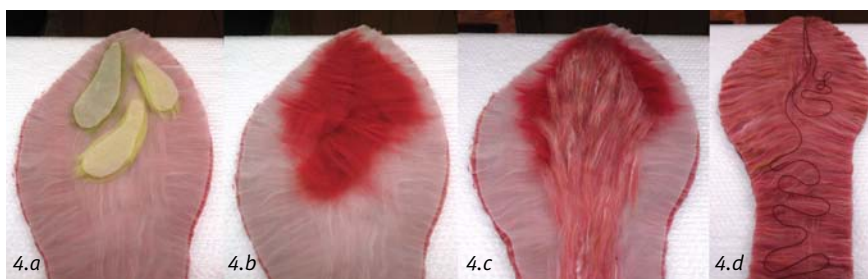
1. Spread the bubble wrap, bubble side down, on a long work surface. Lay the silk piece(s) on the bubble wrap and trace the outline loosely with a marker. Roll the silk onto your rolling pin and set aside.

2. Divide your fibre into two equally-long rovings (1 for the top, 1 for the bottom side). Then divide each roving into foot-long pieces (to make them more manageable), then lengthwise into narrower 'pencil' rovings (thickness of a finger).

3. Pull a wisp of fibre from one pencil roving, cut it in half with scissors and place the halves next to each other, slightly overlapping, on the bubble wrap, with cut sides flush with the outline. Continue all around the outline. Lay the next 'row' in the same fashion, only without cutting the wisps in half, overlapping this row with the previous one by about an inch or more (Fig.2.a). The long, narrow middle part should be more or less covered by now, somewhat thin in the middle, so add

the third row only on the wide scarf ends (Fig.2.b). Then cover the middle (interior) with longitudinally placed wisps of fibre along the scarf length, till you cannot see the plastic underneath. The bottom of your scarf is done (Fig.2.c).

4. Unroll the silk on top of the fibre with care, in reverse to how you rolled it up (Fig.3). Make sure that about 1.5mm (1/16in) of fibre shows underneath the silk (Fig.3, inset). If you are splicing 2 pieces of silk, fill the overlaps with wisps of fibre to fuse them together during felting.



5. Start the top side by laying the material for the openings at each end, only at the locations of the openings, in the following order: a thick layer of green fibre (divide in six for six openings to make sure you lay them evenly), then the resist (Fig.4.a), then crimson fibre (thick, in two perpendicular layers, Fig.4.b). Finally, cover the entire scarf with Pomegranate fibre, just like you did on the bottom side, only this time lay the middle row first (Fig.4.c), then next row radially towards the edge, and finish with the edge row with cut wisps (Fig.4.d).

6. Top it with the swirl of silk yarn (Fig.4.d), keeping well to the sides of the ovals (which will be cut out). Leave 15cm (6ins) tail at each end for attaching beads. Cover the yarn with very thin wisps of Pomegranate fibre along the entire scarf to tack your yarn to the fibre below it. Add a bit more at the very end, to prevent the

yarn from peeling off owing to the bead weight.

7. Wet your piece by squirting the soap solution randomly and sparsely. Cover with plastic film, press down with your palms till all the soap is equally distributed over the entire scarf. Roll everything tightly over the rolling pin (Fig.5.a). Wrap the bundle in the other hand towel, secure with rubber bands, and roll with your forearms (Fig.5.b, c), at first gently, then more

vigorously, turning the bundle by a quarter turn after 100 rolls, for a total of 400 rolls. Un-roll, then re-roll the rolling pin from the opposite end, and repeat. After these 800 rolls, pinch the top surface, fibre only, and pull up. If the whole scarf lifts off, you rolled well and are ready for the next step. If the top fibre peels off, repeat the process, this time with conviction. When you pass the pinch test, flip the scarf over so that top side is on the bottom. You'll notice the scarf is getting smaller and the edge wavy. Repeat the rolling procedure from each end, again for 800 rolls total.

8. Remove the plastic and the bubble wrap and shape the edge by pressing it down on the table with one hand, while gently pulling sideways with the other. If pointy bits form on the edge, trim them for a smoother look.



9. Locate your ovals—it's tricky, as they are completely covered. Cut a straight line through the middle of each oval (Fig.6.a) with scissors. Remove the resist, slide a finger into the cavity to feel the boundaries, then cut out the opening leaving a 5-10mm (approx ¼in) lip. Squirt more soap on each lip and shape it with your fingers, stretching it sideways to encourage the wave, fulling it till smooth and rounded (Fig.6.b).

10. For the next, somewhat violent step, baste the edges to the outside of ovals using a synthetic thread and rough stitches, to 'train' them to curl outwards. Bunch up the scarf and swirl it in the sink in a bit of water, squeeze the excess, drain the sink, and throw the scarf into the sink rather briskly, convincingly, some 20-30 times, and repeat the swirl-and-throw process 2 or 3 times. This is a good opportunity to release some pent-up stress without hurting anyone—make the best of it! When the felt surface becomes textured like the skin of an orange, declare it done. Rinse well, remove the basting, and shape the oval and scarf edges again. Lay flat to dry. When almost dry, apply medium-hot iron till dry and smooth.

11. For each oval, tease the fibres of a Romney lock open at one end, and needle-felt it onto the desired location in the oval (Fig.7.a). The other end should remain loose (Fig.7.b). Add a bead at each end of the silk yarn tail, tie a hefty knot before and after the bead, trim the rest of the tail, et voilà, the scarf is ready to wear.



The People's Choice at the 2012 BEANIE festival

BY GAY EPSTEIN, CHAIR OF THE ALICE SPRINGS BEANIE FESTIVAL

The overwhelming winner of the Alice Springs Beanie Festival People's Choice Award for 2012 was Nancy Hall from Alice Springs with her entry "Bunch of Budgies" Beanie.

Nancy found the budgie knitting pattern on Ravelry web site. She knitted them in white wool and machine-felted. They were then painted with Earth Palette dyes. The Hat was also knitted and felted. To add authenticity Nancy even added needle felted poo below some of the birds!! Each budgie took 5 hours to complete and the whole project some 50 hours!

Naturally Nancy was heard chirping excitedly when her creation sold for A\$2,000.00. Well done Nancy!

Check out next year's Festival at www.beaniefest.org



felted mitts

BY ANN REISER, SOBIESKI,
WISCONSIN, USA

When someone asks me how long it takes to make my mittens (depending on my mood) I reply, "Should I start with the hay making, shearing, washing, carding, dyeing or felt making?" All of this happens before the cutting and sewing by hand! The real answer is "I don't know" or "an hour" – whichever seems to fit the occasion. *Here's the quick version!*

You will need:

Piece of felted material 1m x 30cm (3 x 1ft) or multiple smaller pieces
Scissors
Pins
Paper for the pattern
Darning needle and strong thread

Here's how:

1. Make a pattern by tracing around your hand with fingers together and thumb out. Add a 12.5cm (1/2in) seam allowance and wriggle room.
2. Check the felt by holding it up to the light. Fill any thin areas with needle-felted loose wool fibres.
3. Mark the pattern A, B and C as shown (fig 1).
4. Cut B from pattern.

5. Place pattern piece A and C on the felt and cut. Repeat. These two pieces will be the backs of your mittens.
6. Cut A from pattern.
7. Place pattern pieces C and B on felt as shown (fig 2) and cut as one piece. Reverse for the other hand and cut. These two pieces will be the palm and inside of the thumb.
8. Place pattern pieces A and B (note B is reversed) on felt as shown (fig 3) and cut as one piece. Reverse for the other hand and cut. These two pieces will become the cuff and the outside thumb.
9. Start sewing at outside of palm and

cuff pieces, across palm edge and around thumb.



10. At outside base of thumb, attach to back and continue sewing with a blanket stitch around the top of the mitten and around the bottom edge.
11. Repeat for second mitten.

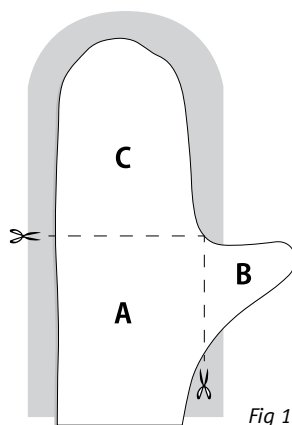


Fig 1

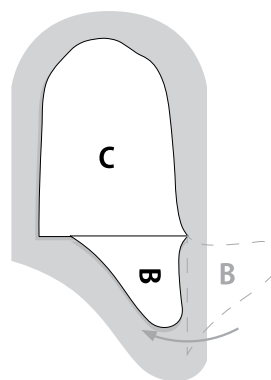


Fig 2

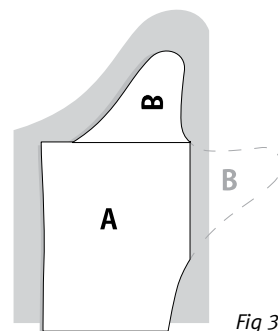


Fig 3

Editor's NOTE

Ann lives on a working farm where she raises Lincoln Longwool and Border Leicester cross sheep. She spins and felts her own wool and sells her range of beautifully-felted vests, jackets, hats, teddy bears and mittens, of course, from her business The Shepherd's Purse. See www.myshepherdspurse.com

The Continuous Strand

BY SHELLEY CARDA, TUCSON, USA

The desert of the American Southwest is not hospitable, with fierce cacti and spiky plants, volcanic rock and sandy soil, and a climate that varies annually from blistering to below freezing. You have to be tough and resourceful to survive here, unless you live in a modern community with sophisticated climate control and acres of swimming pools! All the more reason to admire and reflect on the ingenuity of the earliest inhabitants. Traces of the ancients turn up in graves and abandoned fortress cities as a silent testimony to the challenges of simply staying alive.

Long before we moved to Arizona I was aware of the traditional spinning and weaving of the Hopi and Navajo. The people who came before them, 3000 years ago, were adept weavers of baskets and sandals. Various groups migrated, traded, and intermingled through the centuries: the Hohokam to the south and their northern neighbors the Anasazi (called Mogollon prior to AD 1300) are among the better known. The people hunted, gathered food, and processed various fibrous plants so long as there was sufficient water to supply their needs. Occasional extreme drought in the entire southwestern region drove out inhabitants for long periods of time, but people always returned. Flaked stone spear points and arrowheads were their first tools, and baskets held their first wealth: food, seeds, and fibres. Several centuries after they began weaving baskets and sandals they developed spinning and textile arts.

They used their own hair, then dog, goat, bear, and possibly even bison hair, rolled between the palm of the hand and the thigh, to produce long, twisted strands for straps and bindings.

Plants also provided fibres: yucca gave strong, tough strands, milkweed produced light down; shrubs such as

willows produced soft layers of under-bark. Around the time the people learned to use spindles they started to spin short fibres of native aboriginal cotton *gossypium* *hopi* into continuous threads. Fine, long threads led to the development of complex braiding and netting. Traders brought cotton grown elsewhere, and introduced weaving technology. The people began to make vertical looms, hanging a cluster of warp threads from a single horizontal upper stick to form the warp of a length of fabric. Threads were woven either into flat or cylindrical forms, since there was no bottom stick to keep the warp threads flat. Twine-plaiting was used to make intriguing openwork fabrics which had no weft threads to hold the warp threads in place, but which simply twisted vertical warp threads around the threads beside them to form fabric. (This is the elegant ancestor to our chain-link fences.) Decorative spaces were left to form lace patterns. Early textiles used exclusively geometric patterns, and considering that summer temperatures regularly climb as high as 49 C (120 F), it is not surprising that the people favoured openwork white cotton garments.

In 1923 an ancient grave was discovered in a cave at the Tonto National Monument in Arizona. Under the broken cave floor was a basket in which lay the body of a small child wrapped in cotton gauze, its head resting on a bundle of fabric.

The intricate textile used for the child's last pillow is a sleeveless shirt, probably cotton, about 66cm (26ins) square, intricately finger-woven with diagonal bands of sawtooth eyelets and meander patterns spiralling out from a central motif. The front and back pieces are joined by seams on both sides of the shaped neck, and below the carefully-worked armholes. The bottom edges of front and back are fringed with knotted clusters of warp

threads. Some of the fringe threads clearly show z-twisted strands doubled back to form the 2-ply thread used throughout the shirt. The single threads are about a millimetre in thickness – the size of a pencil lead.

This is a beautiful piece, worked with great care and skill. The grave has been dated to sometime around AD 1450; just a handful of years when you consider the length of time humans have been living here in the desert. The weaving itself was sprang weaving, a curious and ancient craft seen in Peruvian sites c.1100 BC as well as in 18th and 19th century northern European textiles, but we do not know its origins. Sprang uses two parallel sticks to hold both the tops and bottoms of paired threads which are alternately twisted into rows at opposite ends of the piece, with sticks temporarily inserted to hold the twists in place. The final row, in the middle, uses a single horizontal weft strand to permanently fix the twists in place.

The ageless rhythm of twisting and twining continues. After we had been here a few years my husband, who does research and development of medical devices, came home and said he needed very fine, coiled fibres of something to replicate the tissues of the human eye. After a bit of experimentation we came up with a fine single strand of *bombyx mori* silk, which led to a version of the Phake-I®, now used as a dissectible practice eye in surgical training all over the world. Sometimes we splice the strands of history as we go.

Photo: Interlinked shirt from Tonto Ruins. (Arizona State Museum, University of Arizona, No. 13400. Helga Teiwes, photographer, ASM Transparency C-20512.)





A Day with Ruth Gough

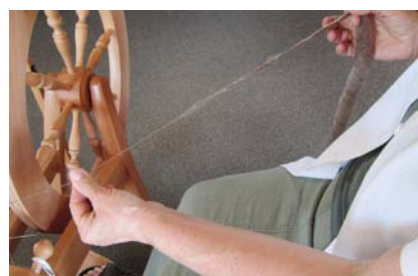
BY ELIZABETH ASHFORD,
ASHBURTON, NEW ZEALAND

Leading UK spinner Ruth Gough took a master class on spinning, plying and carding at the Ashford Craft Shop. With over forty years' experience – including a recent world record * – Ruth generously showed us some of her techniques, tips and tricks.

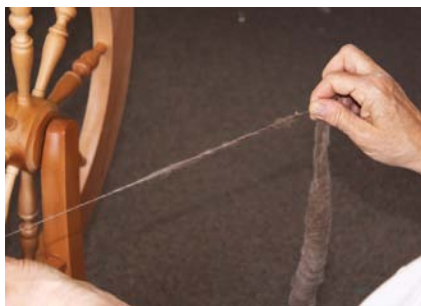
British Long Draw

This technique produces a true woollen-spun yarn when used with short fibres. By keeping the round, woollen structure in the cylindrical finished thread a bulky yarn is produced that is warm and soft.

1. With short fibres 2.5-5cm (1-2ins) long prepare a rolag. The yarn will be easier to spin if the rolag is well prepared.
2. Join the rolag to the leader with a short draw.
3. Once joined, pinch the spun thread 7.5cm (3ins) away from the unspun rolag with the finger and thumb of the left hand.
4. Draw the rolag back loosely with the right hand (attenuate). The twist from the 7.5cm (3ins) of thread between the left hand and the rolag will jump to the thinnest part of the fibres where the rolag has been drawn back leaving a slub (uneven) yarn.



5. Move the finger and thumb of the right hand to this point (where the twist has jumped to).



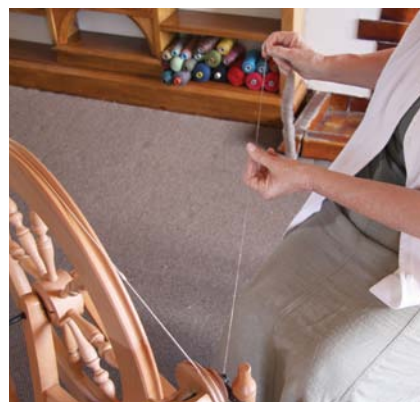
6. The unspun fibre between the two hands should then be extended by pulling back with the right hand, evening out the slub/s. If the thread appears to be pulling apart at this stage then a small amount of twist should be allowed into the thread by opening the left hand finger and

thumb. It is important not to draw out the fibre too far or it may pull part.



7. Draw what appears to be a thicker thread than required. When the twist runs up into the fibres the thread will become finer.
8. When the desired evenness is achieved the left hand is released so the twist will be allowed into the thread.

9. Smooth the spun thread with the fingers of the left hand and when the correct amount of twist is in the thread allow it to wind onto the wheel.



10. Repeat the process.

Note: Always join on a new rolag with a short draw.

How to produce a perfectly balanced two ply yarn

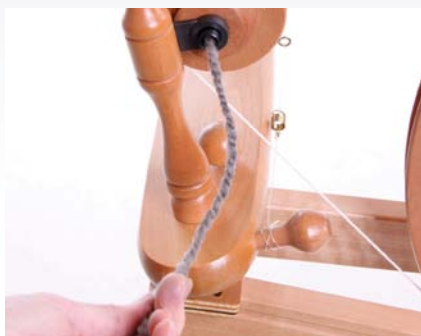
Plying is when two or more single spun threads are twisted together. But how much twist is needed to produce a balanced yarn? Here's Ruth's test.

Spin two singles clockwise. Begin plying them counter-clockwise. Stop and, holding the plied yarn, move your hands towards the orifice. The plied yarn will do one of three things:

1. It will hang to the left of the spinner – under twisted.
3. It will hang to the right of the spinner – correctly twisted.



2. It will hang in a perfect loop - under twisted.



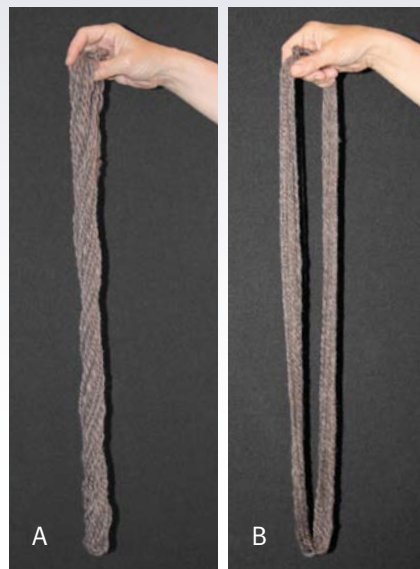
Count how many treadles give you the correct result and maintain this throughout the plying.

On the right: Sample A - Correctly plied yarn when skeined will show a Z twist with no more than 3 twists in the hank. Sample B - After wetting (relaxing) it will be a perfectly balanced yarn.

Editor's NOTE

Ruth and her husband Alan own Wingham Wool Works in Wentworth, Yorkshire, one of the largest suppliers in the UK of spinning, weaving, and felting equipment. They offer workshops and residential courses with accommodation in their historic stone cottages in nearby Elsecar Village. See www.winghamwoolwork.co.uk

***Record Breaker** - On the 23rd of September 2011 Ruth set a Guinness world record for the longest continuous thread spun in an hour: an amazing 99.45m (108 yds). The thread was a 2-ply yarn made of Shetland fleece, spun on an Ashford Traveller in high gear and plied on an Ashford Joy.



Work to Weekend *Handbag*

BY JUNE KOH, KUALA LUMPUR, MALAYSIA



June, and her niece Yohanna Tan in downtown Kuala Lumpur, with her bag made from Katia Ole New Duetto yarn

When I bought my Knitters Loom just over a year ago all I could envisage weaving were scarves – not too useful when you live in the tropics! But with a background in sewing I soon started making some great projects using my woven cloth. Here is a great functional project for absolute beginners!

You will need:

Loom: Ashford Knitters Loom 50cm (20ins)
Reed: 40/10cm (10dpi)
Warp Yarn Quantity and Colour: Opal (75% wool, 25% Polyamide) 425m, 100 grams net, 1 ball for warp and 1 ball for weft, Colour 5436 Vincent range

Notions:

50cm (20ins) of firm iron-on interfacing
50cm (20ins) of cotton fabric for lining
Sewing machine
Sewing thread to match lining
1 pair of leather handles 55cm (21½ins)
1 set of magnetic buttons 17mm (¾in)
Tailor's chalk or pencil for marking
Seam ripper
Pins

Here's how:

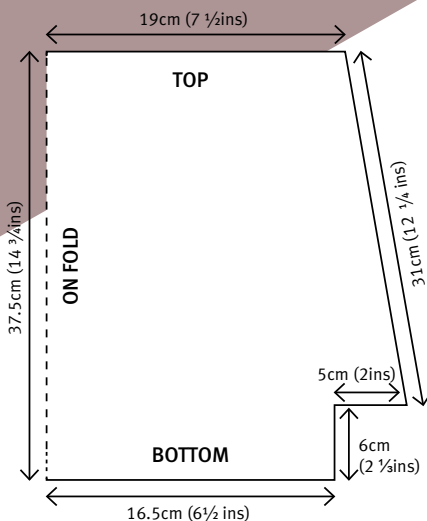
Number of ends: 200
Total warp length: 140cm (55ins)
Finished length: 89cm (35ins)
Finished width: 44cm (17ins)

Warping: Warp the complete width of the reed with the first ball of the yarn.

Weave Structure: Plain weave

Hint: When weaving with a self-striping yarn to maintain the pattern, wind half the ball onto a second shuttle and cut. Wind balance of yarn onto your first shuttle.

Machine sewing: All sewing is done with straight stitch with 2mm (quite small) stitch length. Begin and end with back stitch, unless stated otherwise.



Washing and Preparation:

- 1) Wash the woven fabric according to the yarn care instruction to full the fabric.
- 2) Make your template according to the diagram. Note that the template includes a seam allowance of 1.5cm (½in).
- 3) Fold the woven and lining fabrics in half.

- 4) Lay the pattern on the woven and lining fabrics. Secure with pins and trace around the pattern. Then cut two pieces of both the woven and lining fabrics.



- 5) Iron the interfacing (glossy side facing the fabric) to all four pieces (the woven fabric and the lining fabric).
- 6) Secure all edges of the woven fabric and lining with a short zig-zag or overlock stitch.

To fasten the magnetic button:

- 1) Find the centre of the lining fabric and mark it at the top. Measure 6cm (2½ins) down and mark it.
- 2) Place washer from the magnetic button onto mark and mark the two slots on the fabric.



- 3) Using a seam ripper, carefully open slots.
- 4) Insert the magnetic button through cloth, place washer on and fold arms down to secure.
- 5) Repeat Step 1 to 4 on the second piece of lining to attach the stud of the magnetic button.

To make the bag:

- 1) With right sides facing sew both sides of the bag and the bottom of the bag leaving the corner open.

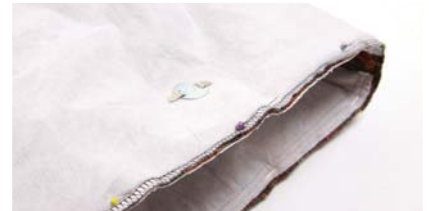


- 2) At the bottom corner pinch both sides of fabric and pull out. Sew across corner at 4cm (1 ½ins) from point to make a square

bottom. Repeat on other side of bag and both corners of the lining.

- 3) For the lining fabric, do Step 1 and 2 except instead of sewing across the bottom entirely, leave a 25cm (10ins) gap so that you can fold the bag inside out later.

- 4) With right sides facing, insert the lining into the woven piece. Match up the top edge and secure it with pins.



- 5) Sew a straight line at the top.
- 6) Pull the lining out at the top and through the opening turn the woven fabric out.



- 7) Blind stitch the opening at the bottom of the lining.

Hint: You can press out any wrinkles of the lining fabric with a normal iron set at the right temperature.

To attach the handles:

- 1) Lie bag flat and with pins mark 8cm (3ins) from top and side edges.
- 2) Hand sew handles with back stitch at pin marks.

More hints: As the stitches from attaching the handles are shown in the lining, cut out two 7.5cm (3ins) square patches with the lining fabric and appliqué it to the lining. Customise the inside of your bag to suit your needs e.g. cell phone pouch.

To strengthen the bag base cut a piece of firm cardboard or plastic to fit and cover with lining.





During the summer of 2010, I got involved coaching a junior spinning and weaving team. They were nine, twelve and thirteen years old at that time: Mickey is our weaver and only boy on the team (Mickey had learned how to weave on a floor loom, so the transition to a rigid heddle loom was quite easy for him), Julia came to us already knowing how to spin, and Abby already knew how to knit. The team chose the name KoolJAMz because we used the powdered drink mix to dye our wool and JAM = the first initials for Julia, Abby and Mickey. A local fibre festival holds a Fleece to Scarf competition where each team comes with a prepared loom and has two hours to spin and weave some fleece into a usable scarf. They had dyed their warp into three wide stripes of orange, green and blue and were successful in finishing their scarf. They won a cash prize and their scarf was sold in a silent auction. (Truth be told, I bought that scarf for a crazy price knowing that the kids would split the total.)

They had such a great time both preparing and competing in this event, their appetites were whetted for bigger things. They let me know quite clearly that they wanted to go to the Maryland Sheep and Wool Festival (MSWF) always held in early May to participate in the Sheep to Shawl competition. This is more involved and uses a team of five participants: one shearer, three spinners and one weaver.

Young Crafters get Competitive

BY REBECCA FOX, LEESBURG, VIRGINIA, USA



In action at the Maryland Sheep and Wool Festival 2012

The team has three hours to shear the sheep, spin the weft yarn and weave a finished wool shawl at least 22 inches wide and 72 woven inches long (55 x 183cm). If the team wants a coloured warp, it must be dyed by the team.

We needed more team members.

Georgia, a friend of Julia, started coming to our Sunday afternoon practices and Olivia joined us about one month later. Neither of these girls knew the first thing about spinning, but were very quick students. I borrowed two more wheels and we got started.

Their shawl warp was also dyed with drink powder; this time green, blue and dusky purple. Julia's family volunteered one of their sheep and we got permission to use an adult shearer (since neither the organizers at MSWF nor our team could find a shearer less than eighteen years old). They used an Ashford rigid heddle loom and were the first team to start weaving and cut off that day. Again, they won the junior division and once again, I purchased their shawl!

Over the following summer the team decided to once again compete in the local Fleece to Scarf. They really wanted to be compared straight up with the adults so they requested to be in competition with the regular teams. Not only did they win top prize, they also took best weaver for Mickey and best spinner for Olivia! Guess

who bought that scarf?

They have just completed their fourth competition in May 2012 at the MSWF and were delighted to meet Richard Ashford, since we have been using mostly Ashford products since the beginning.

These young people are the future of our craft and I encourage you to mentor a junior team. I have compiled some suggestions that you may find helpful.

1. Find the kids through friends and acquaintances and let it be known that you are forming a team. The kids will show up!
2. Stick to the basics at first. Simple techniques and equipment are best.
3. Safety is a priority! Thoroughly think through all techniques and processes and make sure that they are kid friendly.
4. Allow the parents to stick around for the practices if they want, but encourage the parents to stay in the background so that they kids will be able to be creative all on their own. Also remember to get a model release for each child. (Since they are under eighteen years old, in the USA you cannot publish any photographs without this release.)
5. Snacks!
6. Learn to beg from your fibre friends for equipment and fibre supplies. Most fibre fanatics are more than willing to donate

stuff to kids. Make sure that the kids write thank you notes for the donations.

7. Ask your friends to help teach special subjects such as carding, plying, washing fleece, etc. It's nice to get a different perspective since we all know that there is no one "right" way to do fibre arts.

8. Make the practices regular and keep it between two and three hours.

9. Keep a record of the costs and split them evenly. We are also going to start asking for donations at upcoming demonstration events since the kids don't have any income to pay for their craft.

10. Have a deadline such as a demonstration or competition to work towards. Having a definite date really helps the kids to focus.

11. Have the more experienced team members teach the new members. Nothing helps learning like trying to teach it to someone else!

12. Make sure that the kids make most of the decisions. That way they feel like they own what they are doing.

And most importantly, keep an open mind and have fun! Hope to see you and your teams at some local event in the future!



My clever team and me at Maryland 2011

Editor's **NOTE**

Rebecca is a practising pediatrician so working with children comes naturally for her. She weaves as much as possible and designing with colour is her favourite aspect of weaving, spinning and knitting.



Timeless Yarn

BY EILEEN WATSON, CLITTERS, CORNWALL, UK

Showcase your yarns with this easy, timeless pattern

This is a jumper I knitted with oddments of homespun from my own sheep; it's a great way to use up your stash of leftover yarns. Having now bought the Ashford dyes I can't wait to use them on my own natural wool and knit a colourful version.

You will need:

1 pair each 4.5 mm (7 US, 7UK) needles and 6mm (10 US, 4 UK) needles.
Plenty of leftover yarn, mostly Aran-weight but at least one textured. For ease of writing the pattern I have called the wools A, B, C and D, but any number of changes can be made, I've called the textured wool C.



Tension

Using 6mm needles K7sts. and 11 rows make 5cm (2ins) square in st.st.in B. If your square is larger use 4.5mm and 5.5mm. If your square is smaller use 4.5mm and 6.5mm.

Size

To fit bust 81- 86, 91- 96, 101-106cm (32 - 34, 36 - 38, 40 - 42ins)

Abbreviations

Please see page 25 for list of knitting abbreviations.

Here's how:

Starting with the left cuff.

Sleeve

With 4.5mm needles and A cast on 40 sts and work 20 rows in K1,P1 rib. K twice into each stitch on next row (80 sts) K 4 rows
Change to 6mm needles and B and work 6 rows st.st.
K 2 rows in C
6 rows st.st. in B
K 2 rows in A
14 (16, 16) rows st.st. in D
K 2 rows in A
K 2 rows B. Still with B work 6 rows rev st.st. starting with a P row
K 2 rows C
K 2 rows B
4 rows rev st.st. B starting with a P row
K 2 rows in A
6 rows st.st. in D.

Body

Cast on loosely 30 (36, 36) sts at beginning of next two rows (140, 152 sts)
6 (8, 10) rows st.st. in B
K 2 rows in A
8 rows st.st. in D
K 4 rows in C
Work 4 rows in B (2 rows K, 1 row P, 1 row K)
K 2 rows A
8 (10, 12) rows st.st. in D
K 2 rows in A
2 rows st.st. in B

Put half stitches on st holder and leave
Continue with front of garment * a further 6 rows st.st. in B
K 4 rows in C
Work 4 rows in B (2 rows K, 1 row P, 1 row K)
2 rows in A.

Central panel

Work 12 rows st.st. in D.

Body continued

K 2 rows in A
Work 4 rows in B (2 rows K, 1 row P, 1 row K)
K 4 rows in C
6 rows st.st. in B
Put these stitches on a stitch holder and complete back from * to match front
2 rows st.st. in A across all 140 (152) sts
K 2 rows in A
8 (10, 12) rows st.st. in D
K 2 rows in A
Work 4 rows in B (2 rows K, 1 row P, 1 row K)
K 4 rows in C
8 rows st.st. in B
K 2 rows in A
6 (8, 10) rows st.st. in D
Cast off loosely 30 (36, 36) sts at the beginning of the next 2 rows (80 sts)
6 rows st.st. in D
K 2 rows in A
K 2 rows in B
6 rows rev.st.st. in B (start with a P row)
K 2 rows in C
K 2 rows in B
6 rows rev.st.st. in B (start with a P row)
K 2 rows in A
16 rows st.st. in D
K 2 rows in A
6 rows st.st. in B
K 2 rows in C
6 rows st.st. in B
Change to 4.5mm needles
K 4 rows A
K2 tog along next row (40 sts)
Work 20 rows in K1, P1 rib
Cast off.

Waist band

With 4 ½mm needles, yarn A and right side of work facing, pick up and knit 62 (66, 70) sts on back of garment.
Work 20 rows in K1, P1 rib
Cast off loosely in rib
Repeat for front of waistband
Sew up side and sleeve seams.

Neck

Pick up and knit sts evenly around neck on a circular needle
Cast off very loosely.



What's new from Richard?

2012 has been a huge year for innovation, research and development. Even after 78 years we continue to strive for perfection, bringing you equipment, fibres, yarns, videos and books that make textile crafts even more relaxing, enjoyable and rewarding.

I am very grateful to so many customers who kindly share their ideas and experiences with me. It is these ideas that stimulate innovation for the benefit of all. This year our R&D team brings you the new Country Spinner 2, the redeveloped Kiwi and Joy spinning wheels, innovations to the Traditional and Traveller, clicker pawls for the rigid heddle and table looms and the amazing SampleIt loom.

In addition, we purchased a woollen mill in Milton which, under Kate Sherratt's guidance, gives us the freedom to bring you exciting new colours, blends and fibres.

Steph Gorin, fibre artist from Nyack, NY, USA, encouraged us to make these changes to the Country Spinner and reports...

"When I first approached Richard with my wish list, I was thinking, "Why not dream big?" But I never imagined that my proposed changes to the Country Spinner would all be realised. The Country Spinner has always been great for production spinners and now it is also ideal for spinners of art yarn.

I spin a lot of extremely textured and mega-bulky art yarn and have always struggled with the relatively small bobbin and orifice sizes of other spinning wheels. The Country Spinner 2 has a gigantic bobbin - it holds over two pounds (1kg) of yarn! And it now has a 1½in (27mm) orifice, which means it can accommodate even the bulkiest of art yarns. I also really like the new on-board Lazy Kate, which makes plying from up to two bobbins a breeze and is a perfect way to store extra bobbins. The new, wider spaced treadles make spinning on this wheel more comfortable.

Another great new feature is the 3-speed bobbin, which creates three different spinning ratios for a wider range of yarns. The original Country Spinner had just one ratio and was ideal for bulky yarn. The new wheel includes the original speed as well as a slower, and a faster ratio. I love

the slower ratio because it gives me more control and makes it much easier to spin cor spun yarns and low-twist singles that come off the bobbin balanced perfectly. The faster ratio now makes it possible to spin thinner yarns on this wheel too and it makes plying much easier.

I have been making do with a variety of different wheels forever, but have never found a wheel that could do everything I want. This is definitely the perfect wheel for me and is the only wheel I need to make my art yarns.

Who says dreams don't come true?"



Country Spinner 2

This amazing wheel has new features to create even bigger, bulkier and wilder yarns! New features such as the huge 27mm (1 $\frac{1}{8}$ in) orifice and 3 speed bobbin with a low 3:1 ratio allow you to draft big singles and incorporate novelties without over-plying. And the enormous bobbin can hold up to 1kg (2.2lb) of yarn – no need to keep changing the bobbin! There is also a built-in Lazy Kate for plying.

New Polyurethane conrod joints and hinges and nylon universal bearings ensure smooth, effortless treadling.

The treadle boards are further apart for more comfortable treadling.

The arched rails and factory-assembled sides are easily put together with bolts and barrel nuts.

Specifications:

Ratios: 3, 4 and 5:1

Orifice: 27mm (1 $\frac{1}{8}$ in)

Bobbin capacity: 1kg (2.2lbs)

Built-in Lazy Kate

Weight: 8kg (17 $\frac{1}{2}$ lbs)

Soft leather brake band and sensitive tension adjustment

The Kiwi 2

The new, improved design has great new features but is still excellent value!

This wheel is so simple, smooth and easy to use. There is a new six spoke wheel and the treadle boards are further apart for more comfortable treadling.

New Polyurethane conrod joints and hinges and nylon universal bearings ensure smooth, effortless treadling.

Specifications:

Ratios: 5.5 and 7.25:1

Orifice: 1cm (3/8ins)

Flyer: Sliding hook flyer with 14mm (1/2in) hooks

Bobbin capacity: 130gm (4-5ozs), 3 supplied with precision bearings

Weight: 5.5kg (12lbs)

Snap-fit front flyer bearing

Built-in Lazy Kate

Easy bolt and barrel nut assembly.

Choose natural timber ready to finish or our smooth lacquer finish.

Accessories:

High speed kit with ratios 11 and 14:1

Jumbo flyer kit with ratios 4 and 5:1



Small - but make all the difference!

Over the past few years we have added ball bearings to all our wheels to make them smooth and effortless to treadle. The next step was to make the connection between the treadle board and wheel just as smooth and silky. With the help of an industrial designer, we have developed three innovative components that achieve this goal on all our spinning wheels.

New Universal Joints

Nylon two-piece conrod universal bearings snap into place on the crank and ensure smooth treadling.

New Conrod Joints

Polyurethane conrod joints just snap into place to give a smooth positive drive and no need for screws.

New Polyurethane Hinges

Polyurethane hinges result in quiet, smooth and maintenance-free treadling.



Joy 2 Spinning Wheel update

This popular, folding wheel has been further improved by raising the height of the orifice by 35mm (1 $\frac{1}{4}$ ins).

The convenient hand-hold is now under the arch.

New Polyurethane conrod joints and hinges and nylon universal bearings ensure smooth, effortless treadling.

Clicker Pawls for Looms

New “clicker” pawls, cogs and handles have been developed for the **Rigid Heddle, Knitters and Table Looms**.

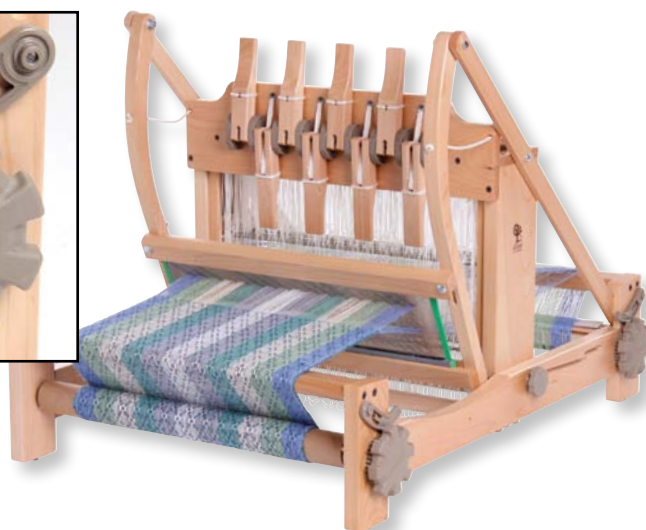
These new “clicker” pawls are designed to remain engaged in the teeth of the cog when folding, transporting or storing the loom. When advancing the warp the pawl is engaged and clicks into the cog as it rotates.

Now there are no more frustrating moments when your warp loosens unintentionally!

The cogs have 40 teeth (compared to the previous 32) for greater control over the warp tension.

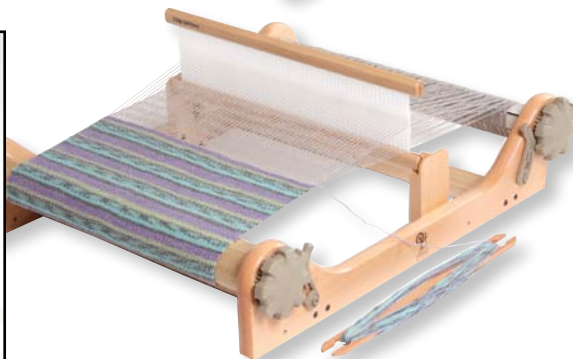
The handle has been ergonomically designed for more comfort and grip when winding and tensioning your warp.

(Regrettably due to the design these cannot be retro-fitted to the previous models.)



Double ended Reed and Heddle Hook

This new combined reed and heddle threading hook make threading your rigid heddle or table loom easy and convenient. You just need the one hook! The hook is made from strong, but flexible nylon.



SampleIt Loom

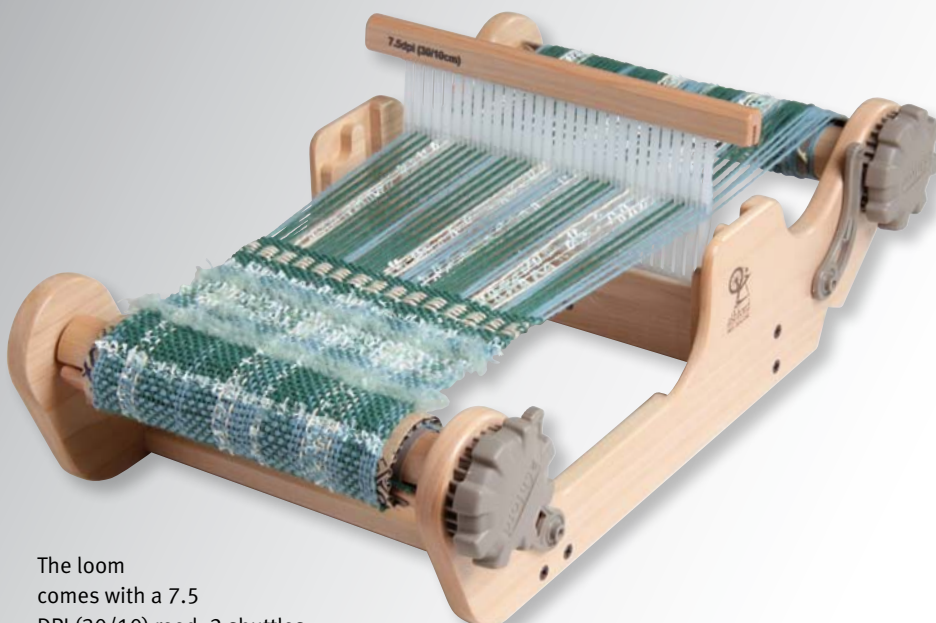
We wanted to make a loom that is inexpensive, compact and cute without sacrificing function. This is a loom for new and experienced weavers. Whether you are learning to weave for the first time, want to learn new techniques or sample your wonderful yarns, this loom is fun and easy to use.

The colour step by step booklet, included with the loom, shows you our quick and easy warping method and six beautiful weaving techniques.

This is the perfect gift for a new weaver. Anybody can weave on this wonderful little loom.

It is so simple, quick and easy to warp and weave, from yarn to scarf in two hours. The 20cm (8ins) weaving width allows you to sample all your favourite rigid heddle patterns, textures and colours. Weave samples, scarves, table runners, place mats, wall hangings, bags or fabric strips to sew together.

So cute, our most compact and portable rigid heddle loom, take anywhere! Only 1.1 kg (2.5lb).



The loom comes with a 7.5 DPI (30/10) reed, 2 shuttles, double ended threading hook, warping peg, clamps and 20 page colour step by step weaving booklet. Just add yarn!

The loom is made from beautiful solid natural Silver Beech timber and has strong handles, ratchets and clicker pawls so your warp never unwinds unintentionally.

Also available are 5, 10 and 12.5 DPI (20, 40 and 50/10) reeds so you can weave fine to textured yarns.

Our Wool from Milton – For You!

Now that the Milton wool processing plant is part of Ashford Handicrafts we can ensure continuity of supply and quality of our wool slivers and wool blends for our customers.

Choose from our range in confidence knowing the wool is 100% NZ grown and processed by a team that understands the requirements of the fibre artist.

The wool has been washed, carded and dyed using ecologically-safe dyes (Oeko-Tex compliant). The sliver is then ready to use with no waste or preparation required.

Choose from our wool sliver ranges

Corriedale 30 micron - 55 solid colours, 5 stripy colours

Merino 22.5 micron - 43 solid colours

Silk Merino blend 20/80 - 10 colour blends and White

Merino 19 micron - White

Perendale 30-34 micron - White

Romney 30-34 micron - White

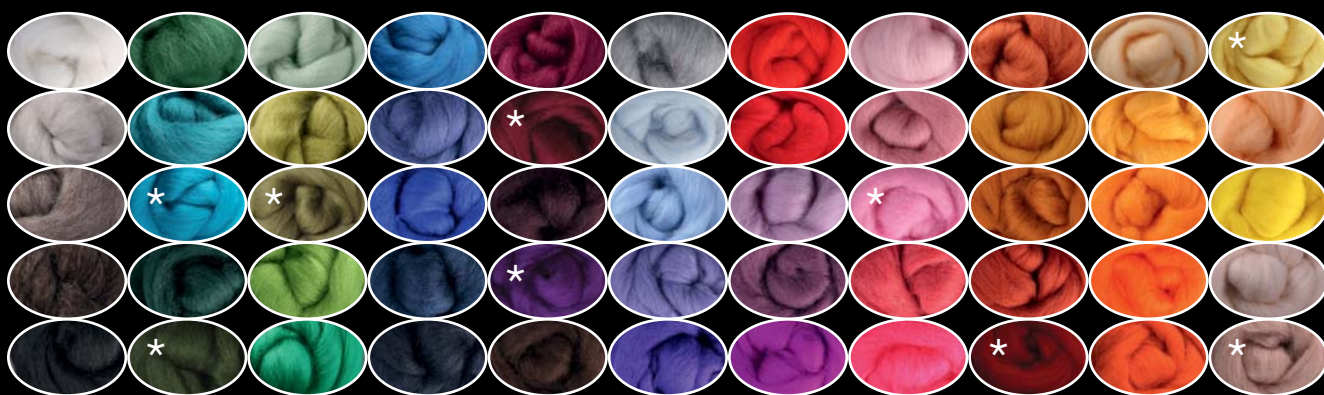
Bamboo Merino blend 20/80 - White

Naturals, 100% dye-free, Corriedale or Merino - 3 shades

Other fibres available: Tussah Silk, Mulberry Silk, Silk Caps and Hankies, Bamboo, Tencel, Linen and Rainbow Dyed English Leicester Locks



Corriedale and Merino solid colours



★ New Corriedale and Merino Sliver

Stripy Corriedale

Silk Merino blends

Visit our website to see the complete ranges.

New from Milton

With our team of four very experienced and qualified wool processors at Milton, we are able to test and develop new ranges.

★ New Corriedale and Merino Sliver colours - Olive, Fern Green, Amethyst, Aubergine and Cherry Red.

★ New Merino Sliver colours - Candy Floss, Cookie, Lemon and Turquoise.

NEW Merino White Sliver

We have chosen particularly fine Merino wool (19 micron) from specialist growers for this white sliver option. The softest wool of all breeds and with closely spaced crimp, our Merino has high bulk and is perfect for that special project.

Spin into a fine semi-worsted or woollen yarn with approx 13 twists per 2.5cm (1in) in the plied washed yarn.

Ideal for knitted baby wear and shawls, light-weight woven garments and good for both wet and needle felting.



NEW Perendale White Sliver

The Perendale is fine (30-34 micron) and has high bulk with exceptional spring and resilience, so knitted garments are warmer and keep their shape.

Spin into a medium semi-worsted or woollen yarn with approx 6 twists per 2.5cm (1in) in a plied, washed yarn.

Ideal for knitted jerseys, woven blankets and good for both wet and needle felting.

NEW Romney White Sliver

We choose the finer Romney fleeces with 30 micron diameter and 10-15cm (5-6ins) staple length from specialty Romney breeders for our sliver. The fibre is fine and soft.

Spin into a medium semi-worsted or woollen yarn with approx 5 twists per 2.5cm (1in) in a plied, washed yarn.

Ideal for knitted outdoor jerseys, woven upholstery fabrics and blankets and good for both wet and needle felting.



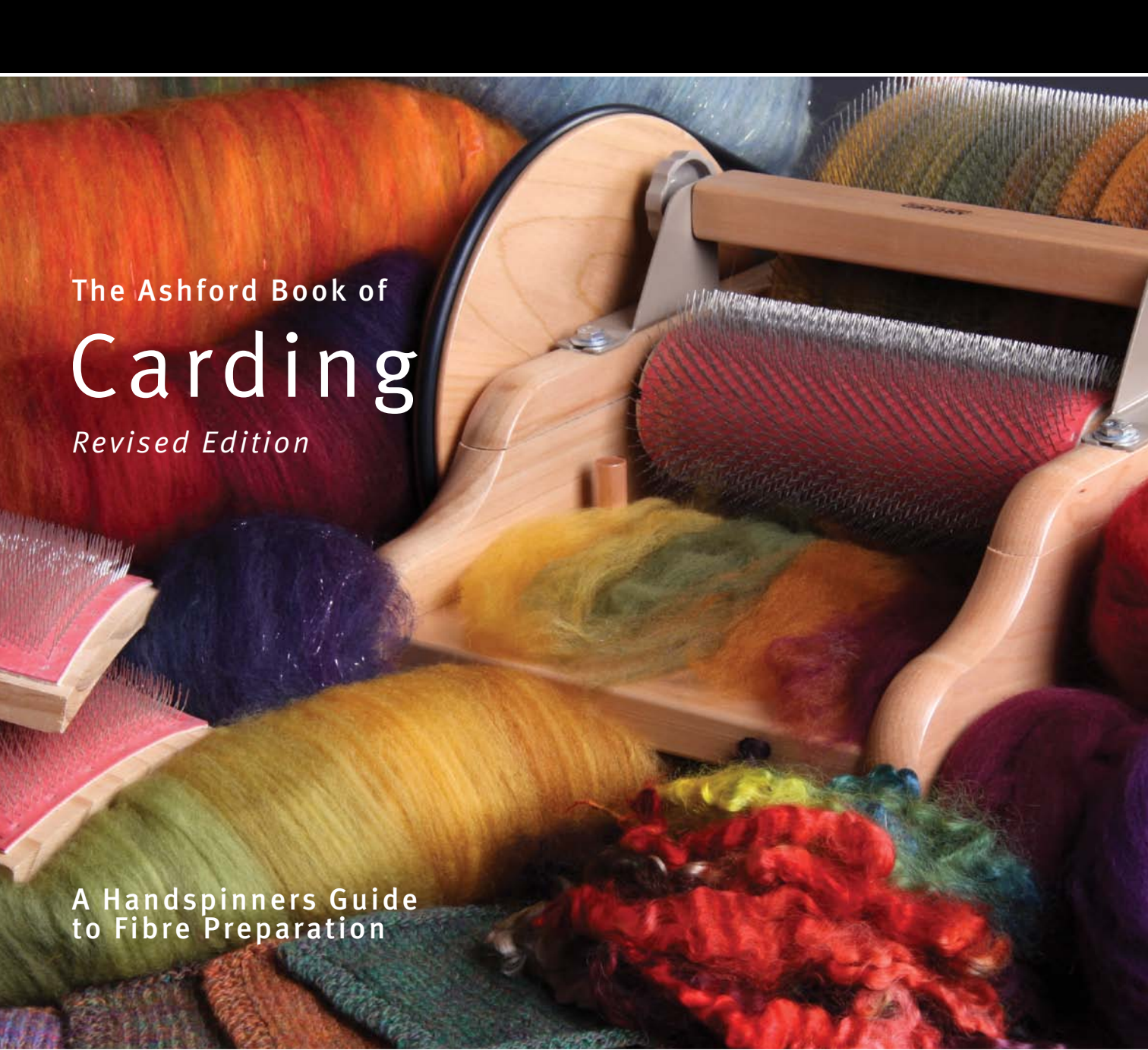
Rainbow Dyed English Leicester

The long, lustrous curly locks of the English Leicester have been dyed in rich colours for all your fibre crafts.

Available in 100, 400 and 800gm (3½, 14 and 28ozs) bags.

Other New Fibres - Angelina

A new, very fine, unique, fibre Angelina is both light-reflective and light-refractive. Blended with other fibres in amounts as small as 2%, it gives sparkle and highlight to your yarn. Unlike most metallics, Angelina is super soft with a lovely handle. Angelina is available in silver and gold in 10gm (½oz) bags.



The Ashford Book of Carding

Revised Edition

A Handspinners Guide
to Fibre Preparation

The Ashford Book of Carding by Jo Reeve *Revised Edition*

A Handspinners Guide to Fibre Preparation

This popular, practical and inspirational guide to carding fleece, slivers and exotic fibres has been completely revised and expanded to include sections on wild carding, colour progression, blending exotic fibres and new projects. Written for the hand spinner and felter and everyone who loves fibre, there are sections on using flick, hand and drum carders including the new Ashford Wild Carder. There are detailed explanations of colour and fibre blending and colour theory. Step by step instructions and full colour photographs will open a world of colour and texture. *Available soon.*

