

spinning

felting

weaving

knitting

dyeing

ashford
80th anniversary
1934-2014

the Wheel

ASHFORD'S FIBRECRAFT MAGAZINE – NEW ZEALAND

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*Baby
Wearing*

*Kiwi
Super Flyer*

BIG Knits

WOW
World of
Wearable Arts

GREAT NEW PRODUCTS AND PATTERNS INSIDE

Editor: Elizabeth Ashford

The Wheel is published annually and is available to members of the Ashford Club (see below) or from your Ashford dealer. Copies of back issues 22, 24 and 25 are available.

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The Ashford Club

A club for spinners, weavers, knitters, dyers and felters, the Ashford Club is a place for sharing, learning and experiencing the wonderful world of textile art. Based at the home of the Ashford company, in Ashburton, New Zealand, membership costs only NZ \$10.00 (approx AUS \$9, Euro €6, GBP £5, US \$8.50, CAD \$9, Yen ¥875). Receive a glossy, members-only edition of The Wheel sent from New Zealand and quarterly online newsletters with competitions and special offers.

Pay by personal cheque or go to the club website www.ashfordclub.co.nz/newsite/join-our-club

Welcome

In this issue of The Wheel there are so many lovely things to make! Some projects are favourites of our dealers from France, Japan, Taiwan, Canada and South Africa that have delighted and encouraged their students. Enjoy!

Isn't it wonderful to master a new skill? I had a treat recently: a one-on-one masterclass with professional weaver, Betty Booth. She, like so many teachers, generously shares her knowledge and those little tips that help simplify the process and improve the finished result.



Masterclass with Betty



Susan Willsrud, Calypso Farm

our minds. From our beginnings the use of our hands has been vital for the human race – destiny was literally in our hands. But in this technological age we have become less dextrous and more estranged from the real world. We can lose an understanding of the value of things. When we transform nature with our hands, through the deep meditative process of treadling or throwing a shuttle, we gain an important sense of empathy and understanding. Aren't we lucky?

Richard and I are fortunate, too, to be celebrating the 80th anniversary of our company. To commemorate this special occasion we are making a very limited edition of the Elizabeth spinning wheel. Originally designed and made for me by my dear husband Richard just after we were married 33 years ago, this birthday model has some special features. Did you recognise all the Elizabeth wheels in the Disney movie *Maleficent* starring alongside Angelina Jolie?



Maleficent

Thank you to all who have helped us reach this milestone: our great staff, our worldwide distributor and dealer network, and you, the most wonderful craftsfolk!

We are also excited about the new Super Flyer for our popular Kiwi Wheel. In this magazine Kate has

enjoyed bringing you two techniques using this great accessory.

I will leave with this comment from Renate:

"Today, more than ever, the crafts have the mission to reconnect us to the Earth and her substances, bring healing to the senses and soul, and foster the creative capacities of the human being."

Happy spinning, weaving, knitting, felting and dyeing!
Kind regards,
Elizabeth



Kate enjoys the new Kiwi Super Flyer





20



14



26



18

Contents

- 4 Big knits
- 6 High-viz poncho
- 8 Hand woven baby wraps
- 10 Fibonacci inspiration
- 11 Knitting abbreviations
- 12 Blending board palette
- 14 Calypso Farm, Alaska
- 16 World of Wearable Arts
- 18 Super bouclé
- 20 Log Cabin runner
- 22 Hand spun hooker
- 24 Rag rug table runner
- 26 Fiber Craft Studio, NY
- 28 Garden bench runner
- 29 Beautiful baby beanie
- 30 Wool is my mistress
- 32 Lacy leno Mobius wrap
- 34 Alpaca/Merino socks
- 35 Nautical blanket
- 36 Captain Gumdrops-Willie
- 39 Masterclass
- 40 Strip weave blanket
- 42 Colour blended warps
- 43 Masterpiece in wool
- 44 Mindfulness and creativity
- 46 What's new from Richard and Kate?



12

Cover: Krystal Fairbanks and daughter Gabriella. The wrap is a Rockabye Wraps Handwoven "Amazing Grace". It is made from 100% cotton.



4



29



16



24



KNITTING on the NEEDLES Of Giants

BY TARJA YUILL, TORONTO, CANADA

Creating new traditions with large scale knits.

I have been working with fibre since I was about five years old. My late grandmother was a master crocheter from rural Finland. She taught me how to knit at the age of six without a word of English spoken between us. Since I can remember, I have always needed to create. I am happiest when I am knitting something.

During the summer of 2010, while studying fine arts and textile design, I began to experiment with larger knits and textures. Maternity leave gave me the opportunity to create with purpose and really think about what inspired me. I was home with my second daughter and I needed something creative to do that I could pick up and put down quickly during naps. Knitting had

been a constant in my life since I was a little girl and now it was a practical art that I could see adorning my little ones. This gave me such satisfaction! Doing what I love, working with a natural, renewable resource and being able to create for my family really sparked something in me.

Throughout my life when someone in my family got married my



Tarja uses gigantic needles



*Above: Tarja's knit blanket
Left: Chunky, loose knit scarf*

grandmother would crochet a special heirloom wedding blanket. These blankets took months to make. She would sit for hours and hours crocheting these beautiful pieces, each one different, timeless and special.

My grandmother is no longer here to continue on this tradition so I decided I would be the one to do it. I began designing my own blankets, then also some bed runners, pillows and scarves. I never really expected to build a business by knitting. I simply set out to make gifts for family and friends but the response was beyond overwhelming and so Connection Knits was born.

I generally begin with an idea for a colour, a size and a pattern. As soon as I figure these out, I cast on and begin my workout. I usually knit with Ashford Corriedale or Merino rovings on massive knitting needles to create an oversized, full look and feel. Sometimes, I felt the roving before knitting and sometimes I felt after, when creating a piece. I love to experiment with different sizes and formats, but I typically use knitting needles, 50mm (2ins) and above, in wood, plastic or pvc pipe. I have some needles

around three to four feet in length so, as you can probably guess my shoulders and back are pretty sore most of the time!

My inspiration is drawn from many places. Nature inspires me. Using a renewable resource to create is an inspiration to me. Other artisans inspire me. I am very into Scandinavian contemporary design and I really pull inspiration from my Finnish heritage. My family history really inspires me. I love the winter. I love snow and cozying up by the fire. I love wrapping myself up in these blankets and wearing my scarves on a cold winter's day. I feel so thrilled that they have been so loved around the world. It is such a wonderful community to be a part of.

Editor's **NOTE**

To see more of Tarja's fabulous work go to her website:
www.connectionknits.com

High-viz Glamour

BY MIYOKO ITO, KYOTO, JAPAN



Miyoko stands out in the poncho day or night!

You will need:

Loom: Rigid Heddle Loom with a minimum 60cm (24ins) weaving width

Reed: 50/10cm (12.5dpi)

Warp and weft yarn: 100% Mercerised Cotton 20/2 (100% cotton); 1700m (1859yds) 100gm (3½ozs) Black 2 cones; 2 strand light reflecting yarn (glass bead 37.2% polyester 28.2%, polyurethane 34.6%) 874 dtex (787d) (11.4Nm) Grey 150gm (5ozs)

Other: Crochet hook

Clever poncho that really shines at night!

When I cycle or drive at night, I am sometimes oblivious to elderly people walking slowly or stopping in the street and I start at their sudden appearance. I think they are a high traffic accident risk in the city; we should protect them! So I have made a poncho using light-reflecting yarn and I will give the first one to my mother.



Here's how:

Total warp ends: 285 (doubled)

Total warp length: 3.5m (11½ft)

Finished width: 57cm (22½ins)

Warping

Commencing with the black (doubled) warp 15 ends per 3cm (1¼in) and 15 ends per 3cm in the light reflecting grey yarn (doubled). Repeat 9 times and finish with 3cm of black.

Weaving

1. Weave a heading of 30cm (12ins) for the fringe.
2. Starting with the black yarn (doubled), weave 3cm (1¼ins) black followed by 3cm of the grey yarn (doubled) and continue alternating for 57cm (22½ins).
3. Finish with grey. See Diagram 1.
4. Weave a few rows of scrap yarn.
5. Wind on 75cm (30ins) and cut. Remove from the loom. I will call this "Piece A".
6. Tie on again and weave a 30cm (12ins) heading.
7. Starting with the black (doubled) weave 3cm (1¼ins) followed by 3cm of the grey (doubled). Continue alternating for 57cm (22½ins).
8. Finish with grey. I will call this "Piece B".
9. Place Piece A at the end of Piece B on the left side at right angles. See diagram 2.
10. Remove the scrap yarn from Piece A carefully.
11. Place one end of the warp yarn from Piece A into the shed of Piece B. Change shed and place next warp yarn from Piece A into the shed. Continue to end.
12. Leave the end of the yarns from Piece A and using a fringe twister make fringes with groups of 3-4 yarns.
13. From the last weft yarn wind on 15cm and cut. Remove from the loom and make fringe as above.
14. Add a fringe to side that has no fringe with yarn and a crochet hook.

Finishing

Hand wash the poncho in warm water and a little liquid soap. Lay flat to dry.

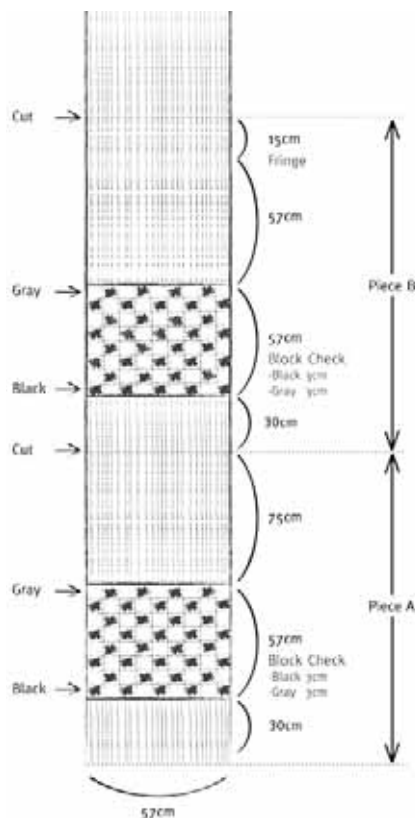


Diagram 1
Weave the fabric in two pieces

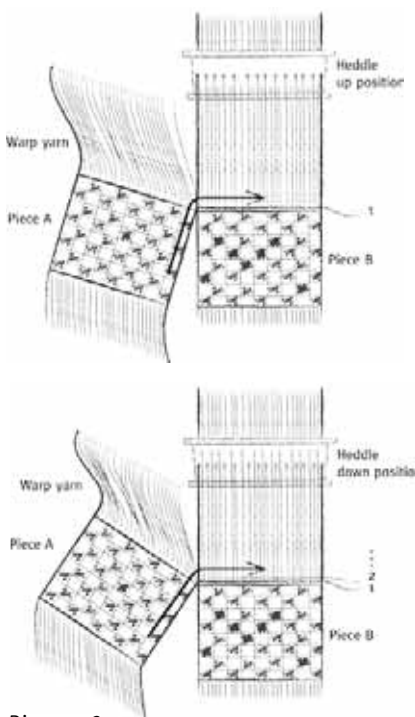


Diagram 2
Join Pieces A and B



Warp the loom alternating with the black and the light-reflecting grey yarn



The warp from Piece A becomes the weft in Piece B



Add another fringe



Editor's
NOTE

Miyoko has been a distributor of Ashford products for many years, firstly with Ocean Trading Company and since 2008 through her own company La Mer. Miyoko loves to teach throughout the Kyoto region and hosts students as well in her beautiful classroom near the famous historic area of Gion.

Babywearers *Wrap it Up*

BY LAUREN HART, FAIRHOPE, ALASKA, USA

The art of babywearing has been practised around the globe for many years, but wearing your baby in a finely crafted, hand woven piece of cloth has not.



Amanda Drost of Oskaloosa, Iowa, USA wove this beautiful wrap for Adeline in 2/8 cotton in broken twill structure for the colour graduations and in basket weave for the black and white sections. All the colour sections represent a character in Alice in Wonderland.



Tina Yu

Machine woven wraps have been around since 1972 but within recent years, hand woven wraps have gained in popularity. There are many ways to carry your baby: wraps, soft structured carriers, ring slings and mei tais. Many parents in the community have found the comfort and beauty of wearing their babies in lovely pieces of fine, hand woven cloth. The patterns, colours, fibre content, and ethically-sourced materials appeal to parents that are looking to use safe, beautiful textiles in which to wear their babies.

Babywearing is such a special tool for parents and caregivers of babies and toddlers. Wearing your baby close allows you to respond to baby's needs instantly. Babywearing reminds baby of the womb as it allows baby to lay his head on mother's chest, and hear her rhythmic, familiar heartbeat. Babywearing is a womb with a view, and it also promotes bonding and trust between parent and child. Babies that are worn tend to learn more, and cry less. When baby is safe and content in the wrap, she is allowed to take in the world around her, choosing what she wants to see and shying away from what she does not. This promotes social and emotional growth. Wearing baby in a wrap also enhances learning by involving baby in the caregiver's daily tasks. It allows baby to see what mom sees, hears, and feels. It allows baby to pick up on the parent's emotions, sounds, and breathing rhythms which in turn calm and soothe baby while giving her confidence and security. All of these wonderful benefits are achieved while the caregiver has her hands free to go about her daily routine. Babywearing has been shown to decrease post-partum depression, and helps a mother transition



Editor's NOTE

To view the entries of this year's competition go to <https://www.facebook.com/GreatCompetitionOfWeavers>

The 2014 competition winners:

- 1st: Tina Yu of Mad Hatter Warped and Woven
- 2nd: Wendi Stemmons of Zatgebo Handwovens
- 3rd: Blair Kawa of Oolaloom Handwoven

because she has baby safe and secure, while having her hands free to go about her tasks. It is truly a remarkable resource for any new parent, or caregiver.

Until the last decade, most wraps have been machine woven and distributed by companies like Didymos, Natibaby and Oscha to name a few. Starting in the 2000s weavers started hand weaving baby wraps and selling them to the babywearing community. The demand for hand woven wraps surged in popularity not only for their beauty and uniqueness, but also for their amazing wrapping qualities and one-of-a-kind appeal. In the past five years hand woven wraps by companies such as Vatanai, Uppymama, Warped and Wonderful and ETLA Threadworks became so popular they were almost always sold out. Due to the high demand for a beautiful hand woven wrap, some babywearers began to seek out and commission local weavers to weave wraps for them. Others decided to take it upon themselves to buy a loom and start to learn the art of weaving. There is now a wonderful variety of weavers that cater to the hand woven lovers in the babywearing community.

With the rise in weavers we now have in the babywearing community, an explosion of ideas and creativity evolved in the design and scope of creating wraps and a contest was born. In the fall of 2013, a few weavers in the babywearing community created the Great Competition of Weavers. This began as a way for us to challenge ourselves as weavers and participate in a community project that would involve weavers and wearers alike. This April was our second competition and we had fifty-two participants. The competition was truly an incredible showcase of textile art. We had weavers from all over the world

compete in the competition, and each weaver brought their own unique talents to the competition. The theme was "Folk and Fairy Tales".

Weaving a baby wrap is not hard. There are some very important things to remember before getting started though. Safety is the most important thing when weaving anything for a baby. We can all agree that we want our babies to be held close and held safe. Most weavers who are weaving wraps for babies are using a floor loom with at least four shafts. Plain weave and twill weaves are most commonly used for wraps. You want a weave that is tight with good diagonal stretch to produce a dense and strong piece of cloth. Wraps are generally started with a cotton warp, with 10/2, 8/2, and 5/2 being the most common. 8/2 with a sett of 24epi is frequently used for wraps. It is good to start with a minimum width of 32 inches (80cm). 8/2 cotton is great for the warp and the weft. As you get comfortable in your weaving of baby wraps, there are other fine yarns that work well for the weft that include cottolin, wool, silk, hemp, and bamboo. Each fibre acts differently and should be tested for durability before wrapping a baby with the wrap. Wrap lengths are measured in metres, with 4.6 metres (size 6), being the most common size to start with.

If you would like more information about babywearing, TheBabywearer.com is one of the best resources out there. There is a wealth of educational information in the forums about wrapping your baby and choosing the right wrap. There are also tutorials and links to videos that teach you how to wrap your baby comfortably and safely, and countless reviews and discussion about different weavers and

woven wraps, as well as every other type of carrier made today. Another great resource is BabywearingInternational.org, where you can find a local babywearing group to meet up with and get help with any problems you may encounter when learning the art of babywearing.

If you have any questions please contact me, Lauren Hart, at Beautyofmydreams@yahoo.com

Happy weaving and babywearing!



Marcia Stewart and son Wesley. This wrap is an Uppymama "Becky's Rainbow" 8/2 Maurice Brassard cotton warp with a mulberry silk weft.



Cushions woven in the Fibonacci sequence

[illegible][illegible]

Finishing

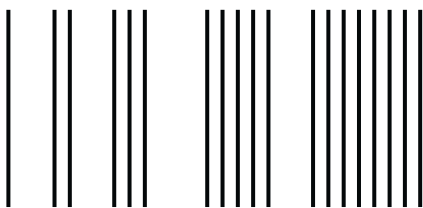
Warp ends: 450 + 2 floating
sedges each side
Width in reed: 45cm (17³/₄ins)
Warp length: allow 40cm (15³/₄ins)
per cushion
Finished size: 45 x 35cm (17³/₄ x
14ins) each cushion

The Fibonacci sequence was a series of numbers used to demonstrate exponential growth, using hypothetical pairs of rabbits breeding and multiplying as an example. The solution, generation by generation, was a sequence of numbers later known as Fibonacci numbers. The number sequence was known to Indian mathematicians as early as the 6th century, but it was Fibonacci's *Liber Abaci* that introduced it to the West.

thematics

The numbers start with 0 + 1 and each subsequent number is the sum of the previous two numbers:

$0 + 1 = 1$
 $1 + 1 = 2$
 $1 + 2 = 3$
 $2 + 3 = 5$
 $3 + 5 = 8$
 $5 + 8 = 13$
 $8 + 13 = 21$
 $13 + 21 = 34$
 $21 + 34 = 55$
 $34 + 55 = 89$ etc.



Fibonacci sequence as a stripe pattern

The ratio between the Fibonacci numbers approximates the golden ratio or Phi as the numbers increase. This golden ratio (Phi) represents harmony in nature, art and mathematics and embodies the human perception of beauty.

The use of Fibonacci sequence numbers in a pattern gives an apparently random series of stripes in a fabric which harmoniously blends two or more colours with a graphic, always pleasing and harmonious result.

My cushions were woven in 8/2 cotton in 3:1 twill with the size of the weft stripes calculated according to the Fibonacci sequence or factors of the sequence.



Beautiful effect

Many other mathematical sequences can be used for stripe patterns which are aesthetically pleasing. Similar to the Fibonacci series is the Lucas series but this sequence starts with 2 + 1 and is derived in a similar way: 1, 3, 4, 7, 11, 18, 29, 47 etc. Other number sequences related to Fibonacci include Pascal's triangle, prime numbers, square numbers, factorials and more. As long as a colour or size ratio approaches Phi then the effect will be beautiful!

(ref: Mary Williams, Handwoven March/ April 2003)



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www.creativefibre.org.nz
<http://creativefibre2015.wordpress.com/>



2015 Ashford Retreats

Nicola Bota at the Ashford Craft Shop is hosting two of the popular Ashford Retreats 2-6 and 16-20th November 2015.

Join her for five days of fibre indulgence. Learn new skills in weaving, spinning, felting, carding and dyeing.

Stay at a local farm and join Elizabeth and Richard Ashford for a cocktail party at their home.

All equipment provided.

For more information contact Nicola at sales@ashfordcraftshop.co.nz

Knitting Abbreviations

K	knit
K2tog	knit 2 stitches together
P	purl
P2tog	purl 2 stitches together
Psso	pass the slipped stitch over
Sk2P	slip one stitch purl wise, knit next two stitches together, pass slip stitch over
Sl	slip a stitch
Ssk	slip next two stitches on to right needle knitwise. Place left needle into both stitches & knit together
St(s)	stitch(es)
Tbl	through back loop
Yfwd	bring yarn forward to create a st
Yo	yarn over

Painting with Fibres

BY MARTINA KNIPPSCHILD, TÖNISVORST, GERMANY

It is sheer pleasure to work with the blending board! Try new colour and fibre combinations and make something new and harmonious. You have complete control – you can see what you will get!



Martina and her beautiful cowl

Using a blending board is like painting with fibres.

My main source of inspiration is nature.

The varied colours of a meadow in May, the forest leaves in autumn, or a beach scene stimulate me to transfer these impressions onto my blending board. It is like painting with fibres. The blending board is the canvas onto which I translate my impressions into textile creations.

Choosing Fibres

I usually dye most of the fibres I use for my rolags with Ashford dyes. My rolags often contain a mixture of many different types of fibres.

Like a painter I pay attention to the harmony of the whole picture, including the lights and the darks. Combinations containing dark and matt hues, and brilliant and bright aspects, are my personal favourites. Therefore I often incorporate Angelina or silk fibres in my rolags and brilliant nylon adds wonderful sparkle.

These rolags are from impressions from my

holidays at the North Sea. I call the colour combination "beach walk". The different kinds of blue for the sky and the sea, the fawn-coloured sand and the dunes, a little green for the seagrass and seaweed, the bright sea spray and some spots of brown for flotsam ... all of this will be expressed in my fibre choice.

It contains many different natural-coloured and hand-dyed fibres: Mohair, superfine Merino, alpaca (Suri and Huacaya), Tussah and bombyx mori silk, Seacell (a combination of Cellulose and seaweed) and some "glitz" from Supertrilobal nylon and Angelina.

Applying the Fibres to the Blending Board

Adding the fibres on to the board should be done thoroughly. I prefer to add small strands of each kind of fibre at a time. Therefore I work in several layers. This approach results in a very varied tweed-like yarn.



Apply thin layers of fibre to the board



Remove the fibres using the dowels

I like to put the board on the table, other people prefer to hold the board between their knees.

First I take small strands of fibre and starting at the top, with the flat of my hand, I pull them from top to bottom, down the needles of the blending board. After applying one layer I use the small brush to press the fibres more firmly onto the needles of the board. The different colours and the highlights of silk or nylon are usually distributed evenly across the whole board. Angelina or Sari silk should be used in small quantities only. Usually I just pinch some fibres with two fingers and distribute it over the whole board before adding a new layer of woolly fibres.

Usually I produce rolags for smaller knitting projects like cuffs, cowls, headbands or hats. The blending board can take up to 35-40gm (1-1½ozs) of fibres, so I need to cover the blending board four times, if

I need 160gm (5½ozs) in rolags. It takes time but it is so much fun and now I am addicted to making up new colour and fibre combinations!

Doffing

To remove the fibre and make a rolag, hold the board between your knees. Pull some fibres out from the bottom and wrap them around one of the dowels provided. Trap these fibres by holding the second dowel on top of the first. Pull the dowels towards you, stretching and carding the fibres. Then wrap these fibres around both dowels as you draft. Usually I get four rolags from each full board (layer by layer).

Spinning

The “beach walk” rolags are now prepared. There are 24 rolags and I love all of them! It is always a joy to use rolags for spinning! Drafting is effortless and the play of colours

makes spinning even more enjoyable. First I pre-draft the rolag from one end and then spin with a short backward draw.

Knitting

From 24 rolags I eventually spun 198gm (7ozs) of yarn which I plied to become a 2ply yarn measuring 8wpi on average. The cowl is knitted in garter stitch with seven wedges in short-row stockinette so that it will be snug around my shoulders. It is knitted “vertically”, from right to left and at the end the tube was sewn together and embellished with beads on the upper edge.

Now this project is done but newly-dyed fibres are drying, the baskets overflowing with wool, and gorgeous fibres are waiting to be chosen for variegated rolags and colourful spinning. My blending board will soon be busy again!



Rolags ready for spinning



The rolags are a joy to spin

Editor's **NOTE**

Martina studied design and for eighteen years has hand knitted her own designs. As well as spinning now for six years, she also makes jewellery and glass beads, paints and does photography.

See more of Martina's beautiful work at <http://teeroses-bunte-spinnereien.blogspot.de/2013/09/es-macht-suchtig.html>

Special thanks to Alexandra Weikert for her help and for translating Martina's article.

Calypso farm

BY SUSAN WILLSRUD, ESTER, ALASKA, USA

Teaching the love of fibre and farming.



Susan Willsrud

Calypso Farm and Ecology Center is a small, vibrant, educational farm located in the Tanana Valley - the heart of Alaska. Known for its brutally cold and harsh winters, the region also experiences dry, warm and wonderful growing seasons. It is during these sun-filled summers that the farm comes alive. Children visit daily, exploring the fields and surrounding forest and visiting with the farm animals. For many, it is their first glimpse of where food and fibre comes from. Participants in the Farmer Training Program experience farm life first-hand: tending the fields, caring for the animals, and learning farm-based skills. Members of the local community are deeply involved in the farm as well, as volunteers and participants in the many workshops offered. Founded in 2000, with a mission to encourage local agriculture and environmental awareness through hands-on education in natural and farming ecosystems, Calypso strives to keep farming alive and thriving!



Susan, centre, with Martin and Susan Miller of "A Weaver's Yarn"



Susan and Farmer Training Program participant Claudia Chern



The small flock of Shetland Sheep at Calypso Farm is bred for spectacular yet diverse fibre quality in many natural colours. The fleece types range from long, silky, lustrous and double coated to fine, soft and crimpy, thus providing a full range of wool types suitable for any project from the softest lace to the strongest rugs. The majority of our fleeces are hand spun into yarn on a Traditional Ashford wheel from the 1970s - a hand-me-down that has stood the test of time! Our lively, creative yarns are sold to the knitting public at craft and holiday bazaars and the local Farmers' Market. Yarns are often packaged with a suggested pattern, designed specifically for the yarn. Over the past several years, Calypso has developed several simple headband, cowl, hat and mitten patterns which are perfectly suited for our hand spun Shetland yarns. Each year Calypso sells hundreds of skeins from our flock, making wool a viable value-added product from our small farm.

Spinning wool at Calypso Farm extends far beyond the market and into our educational programs. Children visiting for farm field trips and summer camps try their hand at spinning with twisty sticks, adults and kids can learn to spin during spinning

classes, and spinning is also incorporated into Calypso's Farmer Training Program.

Aspiring farmers spend the five-month growing season at Calypso becoming confident, resilient and well-rounded farmers. Each year, a new group of beginning farmers participates in Calypso's Farmer Training Program, learning how to build healthy soils, care for and sell a vast array of vegetables, herbs and flowers, forge steel in the blacksmith shop, care for the farm's dairy goats, chickens, and flock of Shetland sheep, and learning how to process wool by hand from freshly shorn fleece to finished hat, scarf or mittens.

Integrating spinning into Calypso's Farmer Training Program is one part practical skill building and one part general confidence building. For some, learning the basic skills of hand processing wool will lay the foundation for a future in producing and marketing their own hand spun yarns; for others, having learned how to turn raw wool into a favourite hat will help build the confidence they need to become self-reliant, successful farmers.

Transforming raw fleece into yarn and then into functional items is fascinating for young and old. Each year, over 1,500 children visit the farm to explore the

fields and forest and learn about where their food comes from. They are always enamoured with the sheep, the fluffy piles of wool, and the fascinating equipment used to transform raw wool into familiar winter clothing. At Calypso Farm's Annual Open House, the sheep and wool area which features local spinners and weavers as well as hands-on wool activities, is a crowd favourite.

In 2013, through local Ashford dealer A Weaver's Yarn, owned by Susan and Martin Miller, an Ashford Kiwi spinning wheel was donated for educational use at Calypso Farm. A Weaver's Yarn is a wonderful local resource for spinners, weavers and fibre enthusiasts. Both very talented fibre artists, Susan and Martin generously share their knowledge and expertise with anyone who walks through their doors! They also donate spinning accessories to the farm and attend Calypso's Open House each summer, providing lively conversation and hands-on demonstrations in weaving, felting and spinning.

*Functional and beautiful,
Ashford wheels are a perfect fit
for Calypso Farm.*

Our fleet of Ashford spinning wheels includes the Traditional model as well as a several Kiwis. Durable and easy to use, Ashford Kiwis have been our wheel of choice for teaching new spinners. During the summer, the Kiwis are used on the farm by participants in the Farmer Training Program and in the winter they are loaned to beginning spinning students in classes taught by Calypso Farm Director, Susan Willsrud.

Sheep, wool, spinning and fibre arts are a vital part of our small farm and we are dedicated to sharing our passion with others. We hope to help raise the next generation of farmers who combine a passion for working the land with a love for feeling freshly shorn wool twist through their field-worn hands.



Shetland Sheep at Calypso

Editor's **NOTE**

To learn more about this non-profit, educational farm go to
www.calypsofarm.org



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Enter a world-class design competition?

Could I? Should I? Could I display my imagination and design skills to an audience of 50,000 in The World of WearableArt™ Awards Show?

Since its humble beginnings in 1987, Dame Suzie Moncrieff and her team have shaped WOW® into the biggest design competition in the southern hemisphere, attracting over three hundred international designers. Garments must pass three juried selection processes before becoming finalists and participating in the spectacular and highly-theatrical WOW® performances. Held in the capital, Wellington, each year a unique show is developed and staged. Every WearableArt™ entry is individually choreographed and the show is renowned for its amazing lighting, special effects, music and dance.

Designers create their garments for categories ranging from wearable art for children, to breath-taking Avant Garde and Open Section garments. Over twenty-six years these awe-inspiring works of art designed for the moving body have taken the stage. Could my garment rank?

I was fortunate to have started my career as a young woman working for Elizabeth and Richard, at the Ashford Craft shop, Ashburton. That's where my journey began. I learnt to spin, weave, felt, dye; everything textile. I was exposed to crafts on a daily basis. My passion for creating designs out of wool began. Felting has been my main medium, both wet and dry methods, and I love experimenting with the vast range of wool sliver colours Ashfords have available and being able to transform an idea with the wool and bring it to life.

In 2010 I took the plunge and entered my first WOW competition and was a finalist! To be part of this amazing event was such a thrill – and an honour. Now I had the confidence, I have entered five garments between 2010 and 2013 and have been successful each time. One of my

garments even got Highly Commended in 2011.

In 2013 I entered the Gen-I Creative Excellence Section – “Art Forms in Nature”. Wool was to be my only medium and I was to create a seamless garment that adorns the body. I sketched out an enlarged microscopic view of an imaginary flower, focusing on and bringing to life the stamens and anthers. For my trial piece I picked five beautiful colours from Ashford's Corriedale wool range, using a shade of red as my base, and on a large rattan blind, I carefully pulled out the fibres starting from the middle and gently fanning out, in order to create my desired colour spectrum, giving a tie-dyed effect. I pre-felted the wool, so it was pliable for the next step. I hand-felted 100 balls in random colours, so I could tie in from the inside and manipulate the felt, to create a unique shape.

Back to the local hardware store to find an even bigger, extra wide blind and to Ashfords for more wool, I started on the actual garment. To speed the process I used a plastic resist and to make two layers exactly the same way I created the sample, but I folded the ends round on three of the four sides to make it seamless. More felt balls, too, oh and then a hat and something for the hands! I got straight to work. I could visualise the finished garment in my mind and my hands wouldn't stop. I remember this day clearly, as it was Mother's Day May 12th, and my completed garment had to be in Nelson by Monday 17th June.

With two children, then both under five, helping my husband Phil in his business and my community involvement, my time was very precious! But I love a challenge so I worked long hours to complete this garment.

By the following weekend I had made my “pre-felt” piece of fabric, ready to have the felted balls tied in, and be felted again. The fabric endured five felting stages over

a period of two weeks, until completed. I cut the sample piece into fine strips and felted into ropes to give another dimension and to secure my felted balls. The garment needed to be strong as it is worn numerous times on stage if accepted into the show.

I created a hat, using a plastic oversized resist hat shape, to accommodate the felt balls.

There was a lot of drying time in between, and as we were coming into winter, the process was slow. But I went on and made embellishments for the shoes and wrists. My garment was complete and I had a week to spare!

I named my garment “Fleur” (French for flower, of course), and my statement was “If friends were flowers, I'd pick you”.

Creating for WOW, has taken me on my own personal adventure. It's not about winning, it's about creating a garment that becomes part of The World of Wearable Arts (WOW) Awards Show.



*Fleur, Loretta Sloan, Leeston
Photo Credit: World of WearableArt Ltd*

SUPER Bouclé on the Super Kiwi Flyer

BY KATE SHERRATT, ASHBURTON, NEW ZEALAND

Arm knit a super bouclé hand spun yarn to make a super-duper scarf

Bouclé is French for “curly” and hand spinners can make this fabulous 3ply novelty yarn with extra-large loops and bumps if you use the Kiwi Super Flyer.

Arm knitting is a great way to wear and show off your hand spun art yarns. It's easy, too: my daughter McLeod is an expert!

You will need:

Kiwi spinning wheel with Kiwi Super Flyer
Ashford Corriedale sliver white, 500gm (18ozs)

Spun silk 8/2 (100% Bombyx silk spun)
4000m/kg (1980yds/lbs) white, 50gm (1¾ozs)

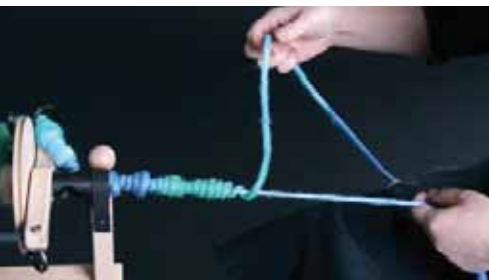
Ashford wool dyes 2gm (1 level tsp) each
Teal, Blue, Emerald green
White vinegar 105ml (6TbL)
Dye pot

Here's how:

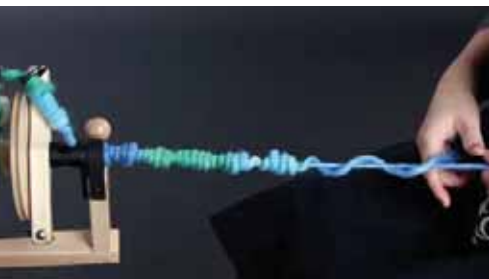
Make Fat Singles

1. Split the Corriedale sliver in half lengthwise.
2. Spin a fat single clock-wise (Z twist) with little or no drafting using the Kiwi Super Flyer. The secret is to treadle slowly to prevent over-twist.
3. Skein the yarn and random dye by placing a section in the dye bath with one dye solution. When the dye is exhausted remove the skein and rinse. Place another section of the yarn in the dye bath with the second dye solution. Repeat process until the entire skein is dyed.
4. Dye the silk (the binder yarn) one or multi-colours.
5. Once the yarns are dry, wind the fat singles onto two bobbins and the binder yarn onto a third bobbin.

Spinning the Bouclé



1. Ply the two fat singles anti-clockwise (S twist).
2. Hold one yarn firmly and the other loosely allowing the loose yarn to wrap/loop around the other. Treadle slowly.



3. Push up the loose yarn to create and accentuate the loops and curls.
4. Remove the bobbin of plied curly yarn.



5. To secure the bouclé, ply the curly yarn clockwise (Z twist) with the binder. Hold the curly yarn firmly and with the binder yarn in front of the orifice, arrange the coils to make attractive loops and secure with the binder.



6. Remove, skein and wash in warm water with a little soap. Rinse and dry.

Arm Knitting

Using white sliver McLeod demonstrates how to start arm knitting.



1. Form a slip knot leaving a long tail (40cm/16ins) and place the loop over your arm. This is your first stitch. We will be working with three stitches: leave a longer tail for more stitches.



2. With the tail end make a loop with half a twist in it.



3. Reaching down through this loop, bring the working yarn through to make another loop. Slip this loop onto your arm.



4. Now you have two stitches on your arm. Cast on enough stitches for the width of your scarf. McLeod used just three stitches.



5. Hold the working yarn in the hand that you have the stitches on, drag the first stitch off your hand.



6. Pull the working yarn up through it making a loop and slide the loop onto your other arm. Tighten a little. Have the working yarn hanging away from you, when you slide it on your other hand.



7. Repeat steps 5 and 6 until all stitches are knitted onto your other arm. Always put the stitches onto the other hand the same way, with the working yarn hanging away from you. The first row is completed.



8. Continue from one arm to the other until you have the desired length.

To cast off, knit two stitches and pull the back stitch over the front stitch and drop down. Continue until all but the last stitch has been pulled over. Take the working yarn and pull through the last stitch making it tight and cut.



Editor's **NOTE**

To see Kate demonstrating how to knit using only your arms go to our YouTube channel: www.youtube.com/AshfordHandicrafts
Or go to our website: www.ashford.co.nz/newsite/tutorials/armknitting



Log Cabin Runner

on the Rigid Heddle Loom

BY DELAND LIAO, TAIPEI, TAIWAN

Alternating light and dark yarns in both the warp and weft create a smart two block pattern.

I like the Rigid Heddle loom because it is so easy to warp and you can see the width and the length you need. (Not forgetting, of course, an allowance for loom waste and take up.)

Log-cabin is a colour and weave technique; the pattern looks complicated but it is not! It is just a two shaft plain weave that produces areas of smart vertical and horizontal pinstripes.

This table runner is a project in my Rigid Heddle weaving class. Students choose their own colour cotton and they all look beautiful.

You will need:

Loom: Rigid Heddle loom 40cm (16ins)
Reed: 50/10cm (12.5dpi)
Warp and weft yarn: 3/2 Mercerised Cotton
2,442m/kg (1,260 yds/lbs) 65gm
(2 $\frac{1}{4}$ ozs) Green; 49gm (1 $\frac{3}{4}$ ozs) Natural

Here's how:

Total warp ends: 144
Total warp length: 115cm (45 $\frac{1}{2}$ ins)
Finished length: 76cm (30ins)
Finished width: 27cm (10 $\frac{1}{2}$ ins)

Warping

- 1a. Tie the green colour on the back warp stick and pull it through the slot to the warp peg (2 green ends).
- b. Tie the natural colour on the back beam

and pull through the slot (2 natural ends).

Repeat a) and b) until you have double ends of 5 green and 4 natural (18 ends as a group).

2. Tie the group in a choke with a contrasting colour.

3. Repeat until you will have 8 groups of yarns (double ends of 5 green + 4 natural), a total of 144 ends.

4. Wind on and start threading the first group of 18 yarns.

a. Remove from the slots (where necessary) and thread the first 5 eyes with green and the first 4 slots with natural.

b. Thread the next 4 eyes with natural and 5 slots with green.

c. Repeat for rest of the warp.

Weaving

1. Weave one pick of the green colour. The second pick is in the natural colour. Alternate until you have woven a block of 5 green and 4 natural.

2. Start the second block with green again, then natural until you have woven a block of 5 green and 4 natural.

3. Repeat until the end.

Finishing

Remove the fabric from the loom. Hem-stitch the ends. Wash in warm soapy water and rinse. Lie flat until almost dry, and then press with a steam iron.

Now you have a table runner or use the fabric to make a purse, pillow or handbag. Have fun!



Tie the green and then the natural to the back warp stick



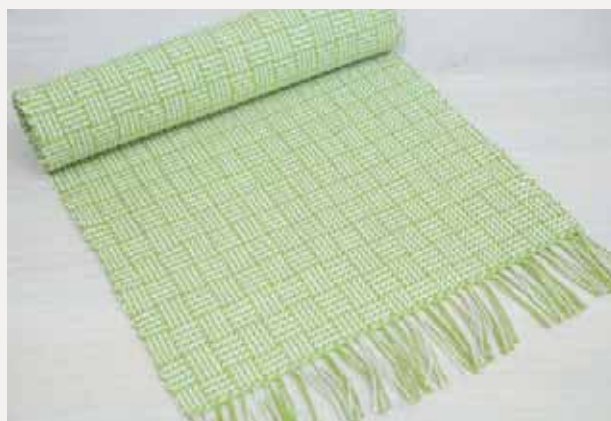
Choke each group



Thread the loom so when green is on top, natural is on the bottom (and vice versa)



Smart pinstripes



Finish with hemstitching

Editor's NOTE

Deland started her business, Founder Tek in 1994 when asked to import looms for a teacher teaching fibre arts at the university. Touched by her enthusiasm and impressed with her work, Deland “fell into the world of fibre arts” and became the Taiwan agent for Ashford Handicrafts Ltd. 20 years later Founder Tek is now a family business with her daughter Genie and son Mulder working alongside. They offer beginner through to advanced felting, spinning, and weaving classes with students coming from throughout Taiwan and also from Hong Kong, Macao and China. Deland describes as most precious the moment when students finish their work and are surprised at their creativity.

Rug Hooking

with Hand Spun

BY DIANNE CROSS, SIDNEY,
BC, CANADA



Oliver in the garden

What can be more exciting to a spinner's eye than an array of lustrous wavy locks dyed in bright jewel colours! Such was my feeling on receiving a bag of Ashford's Rainbow Dyed English Leicester. As a rug hooker, as well as a spinner, I knew that these beautiful locks, intense in colour and with a smooth hand, would be perfect for a rug.

In the summer my flower garden is an explosion of colour and flowers of every hue and shade. One day I spotted a visitor dosing in the sunshine amongst the plants.....a large black cat called Oliver. With my love of cats and flowers I could see a perfect rug developing!

I first sorted the locks into piles of single colours and then some into piles of mixed colours with multiple shades for each part of the design.

For Oliver, the mix contained a rich black with aubergine tints. This would give a lovely depth of colour. The bright coloured locks could be used for the flowers and those in greens, some dark, some multi-dyed with yellows and blues, would do for foliage.

My choice of yarn for hooking is a cable yarn. Not only does it form a bulky "squarish" yarn that sits well in the rug backing (as it is made of up to four singles) it also allows multiple shades in one



Dianne uses the Wild Drum Carder to prepare the locks

yarn for effect or for shading. I chose a semi-worsted method for spinning to take advantage of the lustre and to produce a

good strong yarn for hooking. Carding gives added bulk so the yarn has just a little extra thickness.

For the black used in 'Oliver' I needed about 40gm (1½ozs), so I decided to use the Wild Carder. First I teased out the locks, separating the fibres carefully before carding. I took the batt off the carder gently and did some pre-drafting of the fibres into a roving and formed it into a nest. This little extra step really helps in the spinning and makes it to go more smoothly.

For the flowers I used smaller amounts of fibre and found that hand cards were sufficient.

Again I separated and teased the locks before charging the carders. Then after minimal carding I rolled the fibre off the carders horizontally and again pre-drafted as before.

In those cases where I loved the shading in a particular lock I flick carded and spun the lock from over my finger.

The background greenery needed to be a rich mixture. I teased a variety of shades of greens. Some preparations were all green and some had touches of yellows, some



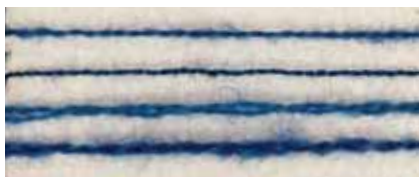
Check the amount of over-ply



Summer colour

blues and some oranges. Then I spun yarns from each. The very dark greens I separated and used them to make the definitive lines in the landscape.

When spinning I turned the brake to give a very firm uptake in order to help give a good worsted-style yarn. I inserted only 4 twists per inch (per 2.5cm) into the single. As the yarn is plied and replied this low twist in the single helps produce a cable yarn that is well formed and soft instead of tight and wiry. Once the single is spun it needs to be plied. But in fact it needs to be over-plied to make a cable yarn. I find it easier to first ply normally and then run this plied yarn back through the wheel in the 's' direction imparting extra plying twist to make the cable. It is necessary to stop and check occasionally. Pull a couple of feet (60cm) of yarn back out of the orifice and let the two ply yarn ply back on itself. You will see it now forms a 4ply yarn. Be sure that it is firm but not too tight a cable. If the twist in the original single is low (no more than 4 twists per inch) then you should achieve a useable cable yarn.



From top: Two ply (4tpi), cable yarn too tight, too loose and just right

This yarn is a delight to hook with - blooming into the backing and forming a rich effect.

For the background I used a grey Romney roving, breaking off twelve inch lengths (30cm) and separating them into quarter

inch (6mm) strips to hook with. The white part of the cat's chest was hooked from some yarn I had on hand, spun from dog hair. The rug is hooked into Monk's cloth, about fourteen inches square (35cm), and will be used as a pillow.

I loved using the rainbow dyed Leicester wool. It had the perfect qualities for producing a strong vibrant yarn for hooking and gives, I think, extra 'life' to the piece!



Vibrant-coloured cable yarns



Honeysuckle Studio

Editor's **NOTE**

Ashford dealer Dianne is a Certified Canadian Master Spinner and from her Honeysuckle Studio gives workshops in spinning and rug hooking. Richard and I had the pleasure of meeting her and her husband at a meeting of the Deep Cove Spinners Guild last year. The Leicester fleeces are hand dyed into these lovely jewel colours by our woollen mill in Milton.

Rag Rug *Table Runner*

BY LINA LUNDQUIST, PLOMBIÈRES-LES-BAINS, VOSGES, FRANCE

Recycle fabric in this pretty and useful rag rug. Rag weaving is a way for me to make a connection with my home country, Sweden, where rag rugs are common in homes.

Rag weaving is a great way to recycle fabric: old sheets, curtains and clothes etc. An unfashionable and ugly floral fabric can give a pretty effect once transformed to rags and woven into a rug. Or dye old sheets to get the perfect colour. Each piece is unique. The more the reclaimed fabrics are soft and worn, the more the rag weave becomes solid and also much easier to beat with the reed.

I weave rugs on commission. The choice of colours varies; this person looks for pastel colours, another for 'trendy colours' or somebody else prefers a gradient of blue and white colours. My own rag rugs are often inspired by the colours of nature when traveling or walking in the surrounding Vosges countryside. This table runner was inspired by my wild garden this summer.

Weaving rags in plain weave or combined with another pattern such as Rosepath, as in this rug, creates a piece rich and exciting in its diversity. The product is hard wearing and easy care; it goes in the washing machine and needs no ironing.

Use a firm twist smooth-faced cotton warp



A great way to recycle fabrics



You will need:

Loom: Four shaft loom 40cm (16ins)
 Reed: 40/10 (10dpi)
 Warp: Unbleached cotton yarn 12/6,
 70gm (2½ozs)
 Weft: Unbleached cotton yarn 12/6; 1cm
 (½in) wide cotton rags

Here's how:

Total warp ends: 156
 Sett: 40/10cm (10epi)
 Total warp length: 1.40m (4½ft) including 10%
 shrinkage
 Width in reed: 39cm (15½ins)
 Finished size: 35 x 64cm (13¾ x 25½ins)
 Finished width: 27cm (10½ins)

Weave Structure

Rosepath on opposites + plain weave

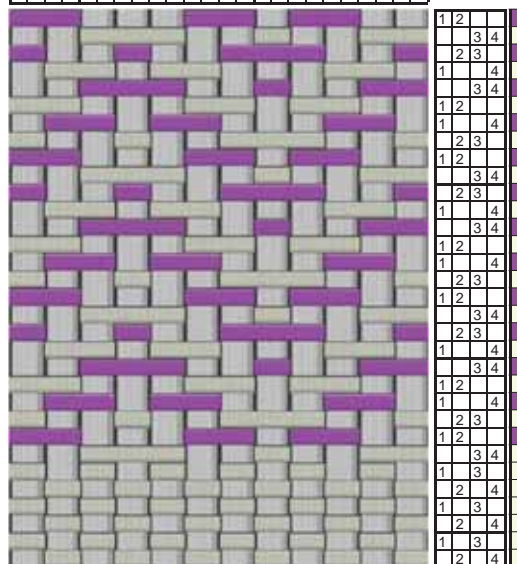
Weaving

At both ends of the table runner weave a 2.5cm (1in) hem with the cotton yarn.
 Weave Rosepath with bands of plain weave in between.
 The Rosepath is woven on opposites with alternating weft colours. See draft.
 Overlap the ends of the rag strips by approximately 10cm (4ins).

Finishing

Twist fringes (approx. 10 ends per fringe)
 with a tight knot at end.

4					4		4				4		4				4
	3			3			3			3			3			3	
		2		2			2			2			2			2	
		1		1			1			1			1			1	



A Living Process

BY MIKAE TOMA, CHESTNUT RIDGE, NY, USA

The way of working at the Fiber Craft Studio.

Located in a hundred and forty wooded acres just thirty miles (fifty kilometres) from New York City, The Fiber Craft Studio has been a centre of practice, research and teaching for over twenty years. For the last six years it has operated under the Threefold Educational Center which teaches and promotes forward-thinking practices in education, agriculture, the arts, spirituality, and social life. Inspired by Rudolf Steiner's spiritual insights and teaching, we are convinced of the importance of handicrafts in carrying great wisdom to humanity for many centuries. Today, in our technologically-oriented world, it is necessary to refine our senses in order to reconnect to natural substances through natural materials. This is a path to know ourselves as well.

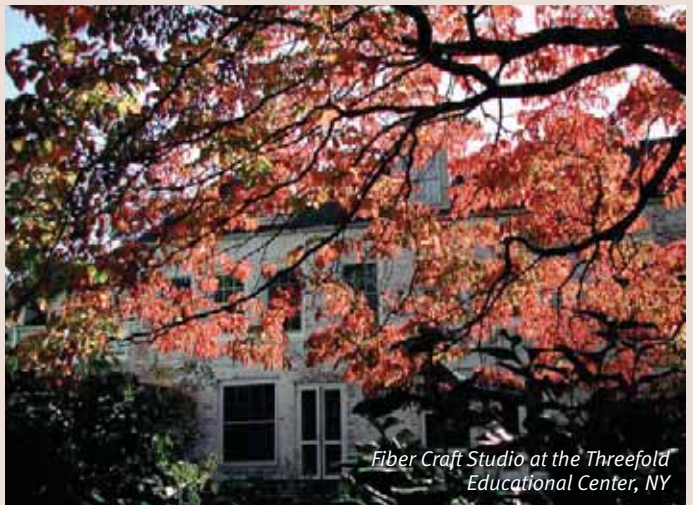
The process of transforming materials brings joy and wonder as the creation of each step builds layers of beauty. During this process, a continuing conversation with the material fosters our sensibility to its quality. The colour and form serves the use of the object, and the object in turn affects its environment. This process brings life to the object.

One of the many activities that we engage in at the studio is plant dyeing. We have a small Dye Garden as part of the neighbouring Pfeiffer Center where we tend, observe and harvest dye plants. The character of each plant is present in the dye pot and gives a special quality to the naturally-

Fleeces are selected from local farms



Mikae and her charming poncho



Fiber Craft Studio at the Threefold Educational Center, NY

coloured fibres. Dyeing with plants enriches our experience and deepens our connection to the element of colour.

The studio offers various courses and workshops and an Applied Arts Program for Waldorf handwork teacher education. This transformative process creates a dynamic that brings a powerful sense of community to students, participants and volunteers.

Our One-Year Course "Sheep to Shawl" is a program that brings people together around fibre exploration. Starting in January and meeting once a month, we work a whole fleece, wash, card and spin, both with a spindle and a spinning wheel. We also dye materials with plant colours and then knit a garment or accessory that is warm and beautiful! Working with the flow of the seasons, we share our experiences and together find new meaning in traditional fibre crafts and today's clothing.



Short Poncho in Hand Spun

This garment from the Fiber Craft Studio's One-Year Course is a simple but playful garment to make and wear.

You will need:

Sport to fingering weight, single ply. I used Romney x Bluefaced Leicester "Simone" (natural gray tones) from Rocky Top Farm, PA, and Jacob "Heloise" (natural gray brown tones) from Jenny Jump Farm, NJ. The wool was dyed with Dyer's Chamomile, St. John's Wort, Madder, Yellow Cosmos and Black Walnut
1 pr size 6mm (US10, UK4) straight needles
1 set size 6.5mm (US10½, UK3) circular needles for the neck

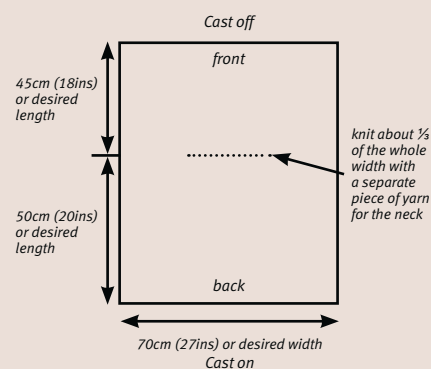
Here's how:

All the yarn prepared for this piece was spun with a drop spindle, after careful washing, sorting and carding with hand carders. Spinning with a drop spindle connects me closely to the material, and it always amazes me to observe how the individual fibres are twisted into one strand of yarn by rotating in gravity. The gesture of spinning with a drop spindle brings me an experience of the spiraling movement

between heaven and earth. While engaging in this process, I came to feel creative forces in every small step of the transformation; the simple, short poncho grew out of this process.



For this project from a basket full of balls of yarn in many hues I sorted the yarn from darker to lighter and thicker to thinner. Thicker yarn can be used toward the bottom edges to give weight and thinner yarn can be used to bring a delicate and light effect around the face. This is a good project to make when you have small amounts of hand spun yarn in a variety of colours.



This poncho is created using the garter stitch, starting from the bottom of the back, going up to the shoulder, preparing the neck opening* and then going down to the bottom of the front.

Changing colour after each row and leaving a couple of inches of yarn at the beginning and end of the row creates the fringe.

*For the neck opening, knit with a separate length of yarn a centered section about ¼ of the entire width. Then, after the poncho is finished, as you undo the separate piece of yarn, pick up the stitches from the front and the back, and put them on a circular needle. Knit a few rows in the round to make a short and loose turtle neck.



Editor's NOTE

The Studio, www.fibercraftstudio.org, offers several courses and workshops each year to rediscover the wonders of natural materials, to learn new skills, and to immerse oneself in an artistic, transformative process. The Applied Arts Program is a professional development opportunity for Waldorf handwork teachers. The Sheep to Shawl Course over a year explores fibre transformation and inner reflection and will begin in January 2015.

See Renate Hiller, the co-ordinator of the Studio, on YouTube www.youtube.com/watch?v=bfoByYLSBY8

You will need:

4 x 140gm (5ozs) hanks/skeins of white or ecru rug wool
1.4gm ($\frac{3}{4}$ level tsp) each Ashford dyes: Hot Pink, Black, Rust and Brown
105ml (6Tb) vinegar
Four-shaft loom 40cm (16ins)
Reed: 40/10cm (10dpi)



Enjoying the sun on the bench runner

Editor's NOTE

Fiona is planning to dip dye her next garden bench runner. See progress on her Facebook page www.facebook.com/shropshireweavers. After winding her warp Fiona will dip different parts of the warp into four different dye baths: red, rust, orange and yellow, allowing the colours to carefully run into each other. If you're in the UK visit Fiona's exhibition: "Glorious Colour" at Audlem Mill in Cheshire www.audlem.co.uk 8th November – 7th December 2014. Fiona will be demonstrating each Tuesday from 11am – 2.30pm.

Garden Bench Runner

BY FIONA NISBET, SHROPSHIRE, UK

Dyeing your own yarns and fibres is unbelievable fun!
You can get your own unique colours for your weaving.

For this garden bench runner I used the Black, Hot Pink, Rust and Brown dyes from the Ashford colour range. They supply a lovely range of colours which can be used individually or mixed together.

Here's how:

Dyeing

1. Wash each hank/skein thoroughly with a little soap in warm water and leave to soak.
2. Weigh out 1.4gm ($\frac{3}{4}$ level tsp) of each of the dye powders: Hot Pink, Black, Rust and Brown. Mix each with a little cold water, then add boiling water and stir thoroughly to dissolve the dye powders. Pour each dye solution into separate dye pans, each large enough to take one of the hanks of wool.
3. Add 26ml ($\frac{1}{2}$ Tbs) vinegar (the cheapest you can buy, but not pickling vinegar!) to each dye bath then place one hank of wool into each. Stir well and ensure the hank is completely immersed in the dye solution. Heat gently, bringing it to the boil.
4. Simmer for about 30mins or until all the dye solution has been absorbed by the wool and the dye liquid is clear. Leave to cool. Remove the hank from the dye pan.
5. Wash in cool water with a little soap to neutralise the wool. Rinse, squeeze dry in a towel and hang up to dry. Admire your beautiful colours!

Now you can wind the warp and dress the loom ready to weave this beautiful garden bench runner. How exciting!

Weave Structure

Straight and point twill

Here's how:

Warping

Sett: 40/10cm (10e.p.i.)

Warp length: 2.30m ($2\frac{1}{2}$ yds)

Weaving length: 1.6m (62ins)

Warp width: 32cm (12 $\frac{1}{2}$ ins)

Woven width: 30cm (12ins)

Total no. warp ends: 124

Warp order: 14 brown, 4 pink, 12 rust, 4 pink, 12 brown, 4 pink, 12 brown, 4 pink, 12 brown, 4 pink, 12 rust, 4 pink, 26 brown

Weaving

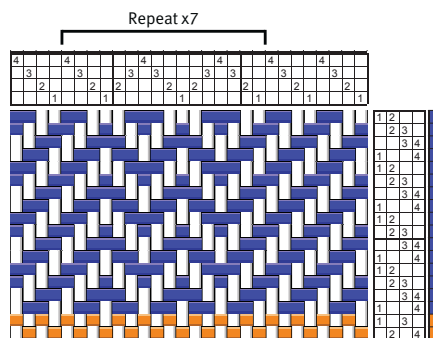
Weave 6cm (2.5ins) plain weave using any of the warp yarns (18 picks).

Weave 2/2 twill for 1.5m (57ins) using the black yarn (doubled).

Weave 18 picks plain weave using any of the warp yarns.

The weaving should be well beaten to make a firm fabric.

Remove from the loom. Hem each end using the plain weave ends for the hems. If you've enjoyed weaving this project try another with different colours or double the length of the "v" pattern.



Vibrant dyed warp



Sophie's Lacy Edged Beanie

BY NICOLA BOTA, LONGBEACH, NEW ZEALAND

Adorable machine-washable Merino knitwear for baby.

You will need:

Ashford 4ply Mackenzie Merino (100% wool; 357m/390yds; 100gm/3½ozs)
1 ball Natural White
Contrast colour for flower Ashford 4ply Mackenzie Merino 20gm (¾oz) of Grey
1 set of 3.25mm (US3 UK10) DP needles
1 pr of 3.25mm straight needles
Wool needle for sewing up
Stitch marker
Button/bead for flower centre

To fit: 6 -12months

Here's how:

Cast on 96 stitches using the DP needles (30, 30, 30sts)

Lacy Edge

Joining in the round being careful not to twist, place stitch marker

Round 1: Knit

Round 2: *Yo, K1, Sk2P, K1, Yo, K1* rep to end of round

Round 3: Knit

Round 4: *K1, Yo, Sk2P, Yo, K2* rep to end of row

Round 5: Knit

Repeat these rounds 2 – 5 once more

If you wish to create a larger frilled edge, repeat rounds 2 - 5 as many times as you desire.

Continue knitting in the round until the piece measures 15cm (6ins) from the cast on edge.

Begin shaping the top

Decrease round (K12, K2tog) x 6, K12 – 90sts

Round 1: *(K8, K2tog), *rep to end of round

Round 2 and alternate rounds: Knit

Round 3: *(K7, K2tog), *rep to end of round

Round 5: *(K6, K2tog), *rep to end of round

Round 7: *(K5, K2tog), *rep to end of round

Round 9: *(K4, K2tog), *rep to end of round

Round 11: *(K3, K2tog), *rep to end of round

Round 13: *(K2, K2tog), *rep to end of round

Round 15: *(K1, K2tog), *rep to end of round

Round 17: *(K2tog), *rep to end of round

To finish

Pull the yarn through the remaining stitches to close the top of the beanie. Finish off by

pulling end of yarn through to inside and darn in.

Lacy Flower

Cast on 98sts with 3.25mm straight needles.

Row 1: P

Row 2: K2, *K1, slip this st back onto left needle, lift the next 9sts on the left needle over this st and off the needle, (Yfwd) twice, then knit the first st again, K2, rep from * to end of row.

Row 3: K1, P2tog, (K1, K1, tbl) into the 2 Yfwd sts, P1, rep from * to the last st, K1 - 34sts

Row 4: K

Row 5: (P2tog) 17 times

Break wool and thread through remaining 17sts

Fasten off

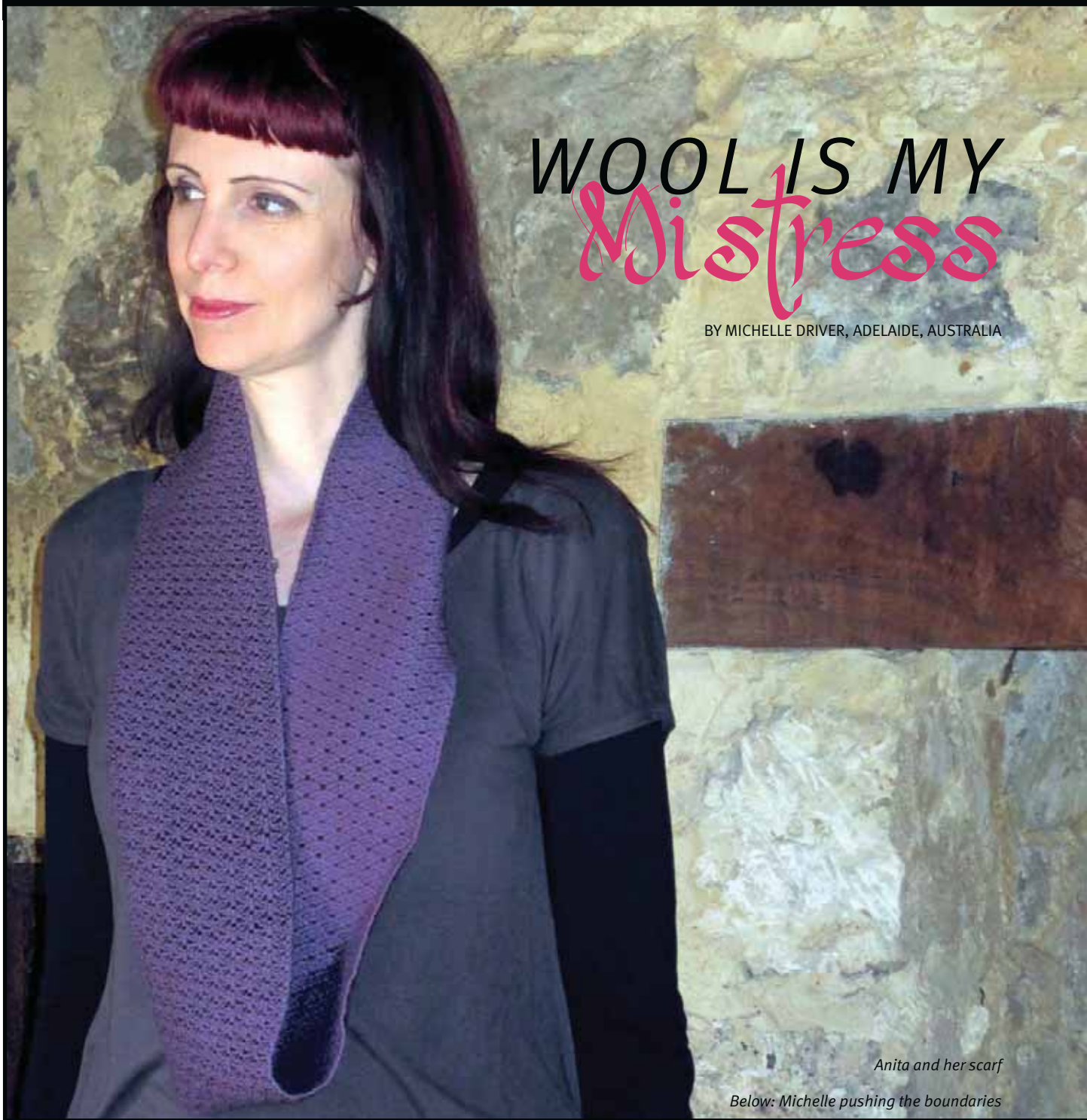
Position the flower and sew onto hat.

©2010KnitcolaStitcheryLtd and Brenda Green (flower)

For the abbreviations see page 11

Editor's NOTE

Nicola owns and operates the Ashford Craft Shop and Knitcola Stitchery and has developed a beautiful range of knit babywear all in machine-washable Ashford Mackenzie Merino wool. To see more go to www.knitcolababywear.co.nz



WOOL IS MY Mistress

BY MICHELLE DRIVER, ADELAIDE, AUSTRALIA

Anita and her scarf

Below: Michelle pushing the boundaries

Five years ago I had no knowledge of weaving. Now I am completely immersed in the world of looms and Ashford. My idea of relaxing involves heddles, beaters and shuttles. Wool is my mistress (sorry, Anita) and warp and weft intermingle to create the rich fabric that is my weaving life.

It started in 2010 when I commenced the 'Diploma of Tapestry', via correspondence, through the Warnambool College of TAFE (Technical and Further Education). I purchased my first Ashford loom, a floor-standing tapestry loom from local textiles store, Bellatextiles. The owner, Bella, encouraged me to try hand weaving.



Michelle has made a business through her weaving



In December 2012 I finally gave in to the lure of the loom, and purchased an Ashford 8 shaft table model. After negotiating our spiral staircase (which was heavily cat-laden) with my precious cargo, the new loom came to rest in my mezzanine studio. I was able to easily put the loom together, then utilised the online Ashford videos to assist me in warping up. It was official then: I was HOOKED!

Using books and YouTube as my main resources, I am a completely self-taught weaver. Finding myself constantly drawn to 19th Century German patterns, one of my favourite places to find patterns has been www.handweaving.net. My scarf is from the web site and is a 6 shaft pattern which, although it was first published in 1895, I have named 'Art Deco Fan'. It is a fairly chunky weave; I used 5ply warp and weft, as it creates a nice drape while still being warm and toasty.

My love affair with wool had started some years ago - I created cross stitch

kits, and then one-off art pieces. But the possibility of making a commercial business encouraged me to try hand weaving. I am able to create hand woven scarves (which I sew into 'infinity' loops) which are then sold in my Etsy store. 'Handmade' has become very popular these days and there is an increased interest in items which have been hand crafted rather than machine manufactured. With my infinity scarves, I try to keep the designs as simple as possible so that the patterns and colours can speak for themselves. I always create pieces that I would wear myself, so as to ensure that I am putting the maximum amount of effort and care into what I am producing. However, I do admit the longer length scarf was designed especially with my partner, Anita, in mind. With her standing at 6'2", these longer scarves are definitely her favourite!

Although the waiting list for my infinity scarves keeps my table loom working

hard, my Ashford tapestry loom still gets a lot of use. My first large tapestry, one of a series, 'Goth Deathrock Subculture No. 1' was inspired by my love of music, and specifically the Goth and Deathrock genres. The series looks to explore the imagery and people who make up this unique sub-culture.

I seem to be attracted to media that are traditionally not seen as being contemporary and cutting edge. But as an artist, I've been able to push the boundaries, and challenge people's perceptions.

ART DECO FAN SCARF

You will need:

Loom: Eight shaft loom 40cm (16ins) wide

Reed: 30/10cm (8dpi)

Warp and weft yarn: 200gm (7ozs) 4 or 5ply wool

Here's how:

Number of ends: 72 (including a floating selvedge)

Sett: 11 ends per inch (sley 1, 1, 2, 1, 2, 1, 1, 2)

Width in reed: 15.5cm (6ins)

Warp length: 130cm (51ins) plus loom waste = 210cm (82¾ins) for medium length scarf

Weave Structure

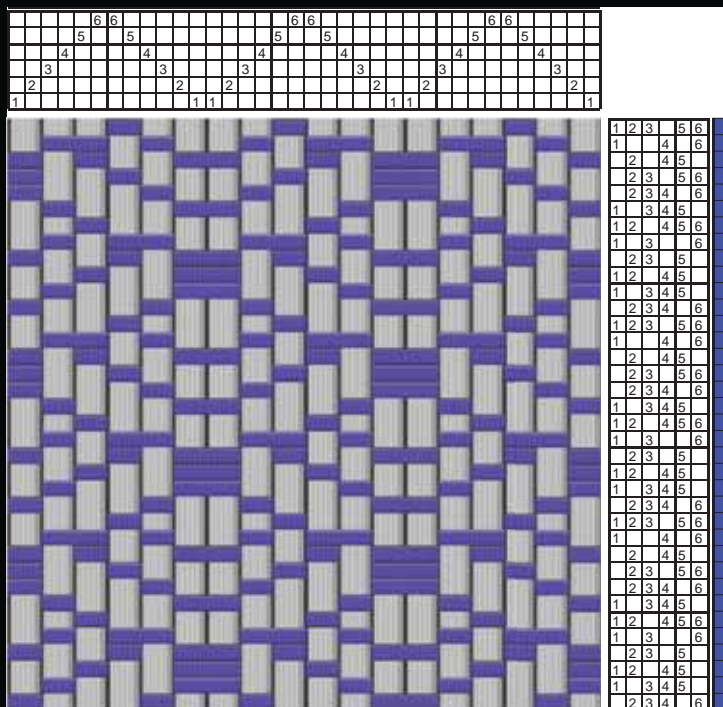
Broken twill variation

Weaving

Follow the draft.

Finishing

Remove from the loom and wash gently with wool wash, iron and sew into a loop – my preference is to twist the loop into an 'infinity' shape, as I feel it sits better, but you can sew into a tube if you prefer!



Editor's
NOTE

To see more of Michelle's fabulous work go to:
www.threefoldneedlepoint.com and
www.threefolddesigns.etsy.com

BLACK *and* Bling

BY GLYNIS BROOKE, LIMPOPO, SOUTH AFRICA

A lacy leno weave Mobius wrap in wool, mohair and a little bling is just the thing!

A friend's gift of a box of filament yarns, as fine as hair and as prickly as a porcupine, was a challenge. Pretty scary on their own but, I discovered, the yarns were surprisingly versatile when it comes to adding interest to the otherwise mundane.

In general the climate in our part of South Africa is pretty warm – in summer sometimes unpleasantly so, and in winter, seldom bitterly cold. Cold enough to look for a warm wrap perhaps, but nothing too heavy or dense. The idea of marrying the filament yarns with something warm and luxurious that would ward off the chill of a winter's evening began to take shape.

I didn't want the filament (Lurex) yarns to be too shiny or sparkly so I plied it with a black hand spun. I warped alternate plain black yarn with the plied black/silver and black/purple Lurex yarns. But in plain weave (tabby) the whole thing became too dense. What was I going to do? The answer was easy – leno. I love leno- based weaves as they provide textural interest and lighten a textile without losing any of the warmth and insulation. It is also an extremely stable weave which belies its lacy texture. Leno was the obvious choice, especially as I planned to use a black mohair yarn as weft and wanted to keep it quite widely spaced.

The result is just what I was looking for. Interesting, elegant, (well, I think so) and understated. The Mobius twist is something that I find adds interest to what would otherwise have been just a plain rectangular 'wrap' and the over-sized nature of the garment implies a certain generosity in the design.



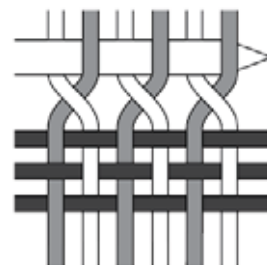
Lacy, light and warm

What is Leno?

Leno is one of the hand-manipulated weaves and is created by twisting warp threads around each other and then holding them in that position with the weft.

To weave the basic 1/1 or single leno pick:

1. Open the down shed and keep open while you make the pick-up.
2. With the index finger pick up the first thread of the bottom warp and twist it around the adjoining first thread of the top warp.
3. Insert the pick-up stick into the twist so it holds the warps in place.



1/1 or single leno

4. Repeat across the warp.
5. Turn the pick-up stick on its edge to create a shed.
6. Insert the weft yarn through the shed; remove the pick-up stick, and beat. The weft locks the twist in place.
7. Open the up shed and pass the weft through the shed. Beat firmly.
8. These two rows – one with the pick-up stick followed by the one in the opposite shed – complete the pattern.
9. You can weave another leno row or weave several rows of plain weave before doing more twists.

Variations

You can twist two, three or four ends together and you can weave blocks of pattern surrounded by plain weave.

Tips

1. Use a pick-up stick longer than the width of the warp.
2. Keep your warp tension just slightly looser than usual when working rows of leno, to allow a little slack for crossing the warps.
3. Leno areas tend to draw in so it is important to leave sufficient weft ease in the leno sheds.



Alternating blocks of plain weave and leno

The technique I used for my wrap was single leno weave in a pattern of alternating blocks.

You will need:

Loom: 70cm (28ins) Rigid Heddle or Knitters Loom

Reed: 30/10cm (7.5 dpi)

Warp yarn: African Expressions Joy (15% mohair, 40%wool, 45% acrylic)approx. 100m (109yds) 50g (1¾ozs); Filament or Lurex-type yarns plied with lace-weight plain black yarn to achieve a similar thickness, approx. 120-150gm (4-5ozs)

Weft yarn: African Expressions Love (78% mohair, 13% wool, 9% nylon) approx. 100m (109yds) 50gm (1¾ozs)

Other: stick shuttle 76cm (30ins); pick-up stick 76cm (30ins)

Here's how:

Total warp ends: 208

Warp length: 2.5m (8ft) I wanted to achieve a really generous drape of the Mobius Twist.

Finished length: 1.8-2m (6-6½ft)

Finished width after washing; approx. 65cm (25½ins)

The leno structure will pull in both length and width when removed from the loom.

Warping

Warp the loom using the direct warping method, add planned or random pattern of stripes of plain black, and black/filament yarns. I used two fairly strong silver stripes at either side, just to add some definition.

Body of shawl

Using a very fine plain black yarn, loosely weave 2.5cm (1in) of plain weave, followed by a full row of 1/1 leno, followed by five rows of plain weave using the Mohair weft yarn.

This section serves as the hem section, which is turned on the leno row.

For the pattern I wove in alternating blocks of 1/1 leno and plain weave of five or six groups of threads in each block.

The block with the leno twist will not pack down into the web, but the plain weave blocks will, forming a wavy line across the width of the weaving. Be sure to allow sufficient 'give' in the weft threads so that the web does not pull in too much. By alternating the plain weave and the pattern blocks, the weaving maintains a straight line across the web.

Weave the pattern to the desired length, finishing with five rows of plain weave using the mohair weft yarn, followed by a complete row of 1/1 leno and 2.5cm (1in) plain weave in very fine black yarn to balance with the beginning.

Finishing

Run the two edges of the piece through the zig-zag stitch on a sewing machine, or through the overlocker, and then turn in the hem making sure that the single leno row is on the fold.

Remember that this piece is going to have a twist in it, so the hem on either side MUST be sewn to opposite sides of the fabric.

Twist and fold the piece and sew a flat seam by lacing the leno rows together. This makes for a very neat, but light hem and join section. I like to wear the seam down the centre of the back of the piece, but some people prefer to fold the seam into the twist where it becomes all but invisible.



Editor's NOTE

Glynis has been an Ashford dealer for eighteen months and writes: "Becoming an Ashford Dealer has given me a wonderful opportunity to connect with other people who are fascinated by the fibre arts. It has also opened a door which allows me to travel to various parts of South Africa, training and teaching people about spinning and weaving. I am especially dedicated to promoting rigid heddle weaving because it is so accessible and versatile."

Super-soft SOCKS

BY MELANIE SMITH, BOISE, IDAHO, USA

Textured socks in super-soft and warm alpaca/Merino blend.

This has been the year of alpaca for me. Just about every time I sit down at my Ashford Joy wheel I seem to pick some alpaca fibre to spin. So when I saw that Ashford has a new fibre blend of 30% alpaca and 70% Merino, I knew I had to give it a try!

The fibre is so soft; I knew right away it was going to make a wonderful yarn for socks. Alpaca is a warm and soft fibre; as a matter of fact it's six times warmer than wool. But it doesn't have fibre memory so it doesn't tend to hold its shape. By adding Merino wool to the blend, it will make a strong yet soft yarn that holds its shape and will wear well for socks. I find that the 30/70 blend with Merino wool makes the perfect blend for soft warm socks in the cold winters of Idaho, USA, where I live.

For a nice sock weight yarn, I try to use a fingering weight 3ply yarn, or 16-18wpi for the finished yarn and 35-40wpi for the singles. 3ply yarn is stronger and will wear better than a 2ply which is something to consider when spinning for socks. One of my tricks in making a great 3ply yarn is to mimic a commercial yarn. I cut about 12 inches (30cm) from a ball of yarn and take the 3 plies apart. I place one of the plies on my leg near the path of my spinning so as I am spinning I can gauge the thickness. When I ply my singles together, I make sure I have a smooth, even ply, just like the commercial yarn. My goal is a nice firm yet soft yarn so that my socks will wear for years to come.



I love knitting socks with texture and interest in them so when I came across this stitch pattern, I knew it was meant for socks.

Editor's NOTE

Melanie designed a beautiful shawl in last year's issue of *The Wheel* tied with a shawl bead handmade by her husband Wade. See "When Hobbies Collide" Issue 24.

For a pair of socks

You will need:

1 set of 2.75mm (US2, UK12) double point needles
275 - 320m (300 - 350yds) hand spun 3ply yarn

For the knitting abbreviations see page 11.

Knit gauge

28 stitches = 10cm (4ins)

Here's how:

Cuff

Cast on loosely 56 stitches, divide evenly over 4 needles (14 on each) being careful not to twist. Join.

Round 1-6: Knit in each stitch around.

Round 7: (P1, K11, P2,) repeat on all four needles.

Round 8: (P1, K2tog, Yo, K7, Yo, Sl1, K1, Psso, P2) repeat on each needle.

Round 9: repeat round 7.

Round 10: (P1, K2tog, K1, Yo, K5, Yo, K1, Sl, K1, Psso, P2) repeat on each needle.

Round 11: repeat round 7.

Round 12: (P1, K2tog, K2, Yo, K3, Yo, K2, Sl1, K1, Psso, P2) repeat on each needle.

Round 13: repeat round 7.

Round 14: (Pl, K2tog, K3, Yo, K1, Yo, K3, Sl1, K1, Psso, P2) repeat on each needle.

Round 15: (K5, P3, K6) repeat on each needle.

Round 16: (K3, Yo, Sl1, K1, Psso, P3, K2tog, Yo, K4) repeat on each needle.

Round 17: Repeat round 15.

Round 18: (K2, Yo, K1, Sl1, K1, Psso, P3, K2tog, K1, Yo, K3) repeat on each needle.

Round 19: repeat round 15.

Round 20: (K1, Yo, K2, Sl1, K1, Psso, P3, K2tog, K2, Yo, K2) repeat on each needle.

Round 21: repeat round 15.

Round 22: (Yo, K3, Sl1, K1, Psso, P3, K2tog, K3, Yo, K1) repeat on each needle.

Rounds 7 -22 establish lace pattern.

Repeat rounds 7- 22 two more times.

Heel flap

Row 1: Knit across needles 1 and 2 (28 sts) turn. Leave the remaining 28 stitches unworked for now.

Row 2: Slip 1 and purl to end of the 28 sts.

Row 3: Slip 1, Knit in each stitch across.

Repeat rows 2 and 3 until flap measures 6.35cm (2½ins), ending with row 2.

Turning the heel

Row 1: K15 sts, K2tog, K1, turn.

Row 2: Sl1, P3, P2tog, P1, turn.

Row 3: Sl1 K4, K2tog, K1, turn.

Row 4: Sl1 P5, P2tog, P1, turn.



Attractive stitch pattern for texture and interest

Row 5: Sl1, K6, K2tog, K1, turn.
Repeat rows 4 and 5 working one more stitch on each row as established until all sts have been worked and 14 sts remain.

Gusset

Round 1: Using needle 1 knit across 15 sts and pick and knit 13 -15. On needles 2 and 3 work in pattern as established. Using needle 4 pickup and knit the same number of stitches that were picked up on needle 1. Knit 7 sts off needle 1.

Round 2: Knit to last 3 sts on needle one, K2tog, K1, work in pattern across needles 2 and 3, on needle 4 K1, SSK, knit to end of needle and round.

Round 3: Knit across needle one, work in pattern across needles 2 and 3, Knit across needle 4.

Repeat Round 2 and 3 until 14 sts remain on all 4 needles.

Foot

Round 1: On needle 1 K in each st. Needles 2 and 3 work in pattern. Needle 4 K in each st around.

Repeat Round 1 until foot measures desired length minus 5cm (2ins) ending with round 14 or 22 of established pattern. Knit one round.

Toe

Round 1: (K6, K2tog) repeat around.

Round 2-7: K in each stitch around.

Round 8: (K5, K2tog) repeat around.

Round 9-13: K in each stitch around.

Round 14: (K4, K2tog) repeat around.

Round 15-18: K in each stitch around.

Round 19: (K3, K2tog) repeat around.

Round 20-22: K in each stitch around.

Round 23: (K2, K2tog) repeat around.

Round 24-25: K in each stitch around.

Round 26: (K1, K2tog) repeat around.

Round 27: K in each stitch around.

Round 28: K2tog around.

Break yarn and weave in remaining stitches and close and secure. Weave in all ends. Repeat for other sock.



Sidney enjoys his blanket at the beach

Labour of Love

BY JAYNE STANSFELD, DENNINGTON, SUFFOLK, UK

Sidney's grandparents are devoted artisan smallholders, Gill and Mik Bedson. They raise Leicester Longwool sheep with locks up to 25cm (10ins) long. The silky fleece, usually 32-38 microns, is dense and locks hang individually with a spiral tip.

This blanket was made to celebrate their newest grandchild Sidney.

From two shearing fleeces the black and grey shades were separated and the white dyed blue, yellow, orange and coral for the boat, fish, anchor, crab and heart motifs. Locks were prepared by hand combing, and placed in piles, with the tips of the silk-like angel hair facing all the same way. To retain softness singles were spun with a minimum of twist, from the butt ends, keeping hands at least 15cm (6ins) apart, and then plied. The yarn was spun semi worsted and plied to approximately 11wpi.

The blanket, 50 x 75cm (20 x 30ins), was made from 25 blocks knitted mainly in stocking stitch with reverse stocking stitches for "waves" and Fair Isle and intarsia designs from hand-drawn charts. After washing, the blocks were stitched or crocheted together.



Leicester Longwool

Editor's NOTE

Join Jayne in her studio and craft shop Magpie and Me, for workshops, demonstrations and supplies. 21 Market Hill, Framlingham, Suffolk, IP13 9BB www.magpieandme.com
To support the Leicester Longwool sheep see Gill's art: www.gillbedson.co.uk



Captain Gumdrop-Willie

BY KASEY SORSBY, KELOWNA, BC, CANADA

A sweet, gentle felt Pirate goblin 48 inches tall!

You will need:

6 needle “multi tool”, loaded with 38 gauge needles (optional)
3 needle “multi tool” loaded with 40 gauge needle (optional)
Approx. 1½kgs (3lbs) wool batting for the body core
Accent colours (I used Ashford Corriedale sliver)
Heavy waxed thread
Long rope of roving
Large darning needle
Firestar (optional) 100% nylon fibre for sparkle
Hand drawn pattern for the pirate vest
Black yarn

Kasey and one of her dragons made from Ashford Corriedale Lagoon



Here's how:

Take approximately 2lbs (1kg) of white wool batting, and roll into a long tube-like shape for the base of the body.



Using a multi needle tool, three needle multi tool or single needle, begin felting the tube into and onto itself. Try to compress out as much air as you can, doubling the tube over when possible and felting a seam along the side. Fold in the top and bottom to form the base of the body, and what will eventually become the head. Once you have a rough shape that holds together, take another sheet of batting and wrap the body in it, using your multi tool to felt it onto the core. This will help hold the body and any seams you made together.



Once the basic form of the pirate goblin is created, coat the core wool in an exterior wool colour using the same 38 gauge multi tool. Once attached firm up the coating using a single needle, or 3 needle multi tool. I coated the body with soft blue wool, mixing in blue hand-dyed Firestar, to give a magical sparkle.



Make thinner, tighter tubes for the legs and arms.

Build up the thighs with additional wool, tapering down to the ankle. Leave “foot fluff” sticking out of the end of the tube and build up as if you are making a flat paddle or duck’s foot. Cut slits in this paddle for toes. Toes can be formed by wrapping these new, thin strips you have cut out of the paddle with more wool, felting it on using your 38 gauge needle. At this point, a single needle, or 3 needle tool works best. At the base of the foot, wrap up a small ball of wool and felt it where the ankle joins the foot. This will become the heel.



Form eyes and cheeks with palm-sized balls.



Build the facial features around the eyes using a series of rolled wool tubes.

Roughing in the eyes early, pupil to iris, helps to generate the rest of the character's features.



Using the 38 gauge needle, form cheeks and eye lids, and fill out the nose and chin.



To make the ears, lay a wad of the wool batt and felt it into a sheet. Use the needle to "draw" an ear outline. Fold the outer edge over and felt around, closing in the seam.



Add an additional tube over the finished outer eyelid. Once the face is built, form and fill out all the features by adding the final accent colours. Layering colour over colour creates a gradation by blending the colours.



Both the vest and bandana were made by felting thin, flat sheets. Draw a "pattern" and use it as a template to cut out the shape from the sheets. Felt the edges together. For the bandana cut long 1" (2.5cm) strips of purple and burgundy felt. Using a 38 gauge needle, felt the strips onto the white bandana shape. The bandana is tied onto the goblin's head (as you would tie a bandana onto your own head) and then felted into place.



Make the horn by creating a thick inner tube for the core and wrap it in a series of felted strips, or thin cut sheets, strips or tubes. Once created, the horns are felted onto the head at the base, at each opening on the bandana. A note on attaching something like horns - it works best to just felt along the outer edge of the base of the horn, you can then wrap the base in some wool and use it to re-enforce the horn onto the head by felting it over the area where the horn meets the head.



The silk and fibre hair is felted on piece by piece using 40 gauge and 36 gauge needles.



The belt was a 16" (40cm) roving rope, felted flat. It was tied around the goblin's waist and felted into place. Yarn was felted onto the goblin's burgundy vest for accent and design. When you are finished, use a heavy duty waxed thread to "Teddy Bear" joint the arms and legs onto the goblin's body. You can use a large darning needle to force the waxed thread through the body, and use a button on the outside of the shoulder to re-enforce. You can then elect to coat over the button with more wool if you so choose.



Six year old Bailey makes friends with Gumdrop

Editor's NOTE

Gumdrop was a custom commission from a San Francisco couple who created a pirate-themed nursery. Together with Kasey, they designed this girly, kind pirate goblin for the brand new baby. See more of Kasey's fantastical creatures on her Tanglewood Thicket Creations website and Facebook page:
www.tanglewoodthicket.com
www.facebook.com/tanglewoodthicketcreations

Masterclass Morsels

BY ELIZABETH ASHFORD,
ASHBURTON, NEW ZEALAND

Professional weaver Betty Booth shared some of her tips and tricks during a one day workshop.

During my day with Betty I warped my Katie 8 shaft loom using a mixture of smooth wools and interesting novelty yarns for a twill and plain weave scarf. Here are my notes...

Twill

Betty is a fan of twill (see The Wheel issue 22) and although next to plain (tabby) weave, twill is the most common of weave structures, it can be intricate. It has been a weaver's choice for thousands of years. Twills are easily recognisable as they contain diagonals. There are four basic categories of twills: straight, point, extended point and broken. There are other types but these are the basic ones. In my scarf I combined sections of straight twill with point twill in a bright, thicker yarn, and the pattern made a lovely border to my scarf.

Warp Yarn Mix

Using a variety of novelty yarns for added texture, including a bouclé, on the outside edges of the scarf creates interest. Using a twill weave (here a 2/2 twill) allows the textured yarn to come forward and stand out. The yarns when twisted in the fringe enhance and add flow to the piece. When using a mixture of smooth and textured yarns it is easier to wind the yarns in separate warps. This helps overcome any differences in tension/stretch when threading the loom. For my scarf I wound three warps.

Chose a weft yarn the same or similar to the outside warp yarn colour and texture to produce a neater edge.

Threading

To make threading easier and more comfortable flip the beater up and out of the way.

Heading and Hemstitching

Weave a heading with a smooth yarn that can be easily removed. The heading will show if the pattern is correct. Start weaving with the weft yarn leaving a tail of weft yarn approximately four times the width of the loom. This will be used to hemstitch.

Weave 3cm (1¼ in). Then hemstitch with the weft tail using a tapestry needle. Hemstitching is easier to do while the weaving is on the loom and under tension. Decide how you want to divide the warp ends – I stitched groups of 3 warp ends. Hemstitching gives a secure and beautiful finish.

Pin a tape measure to the weaving so you can measure easily the length as you progress.

Finishing

After hemstitching the end, tie the bundles of warp yarns in overhand knots and twist in pairs to make a smart fringe using a Fringe Twister.

Blocking

Blocking is the process of shaping an article. Being usually in a rush I am of the 'wash and iron' finishing school. But after being encouraged by Betty to block my scarf I was amazed at the professional finish this extra effort produced. Blocking really does bring out the best in your work! The straight edges are straighter, the twill borders are cajoled into being the identical size, and width was uniform throughout. And the different yarns with their different tensions can be accommodated during the blocking process.

Due to its structure wool has a memory and if blocked the article will retain that shape during wear and washing.

Blocked



How to block.

After washing the scarf in warm soapy water and rinsing, lay it out on towels on a firm surface you can stick pins into. (A carpeted floor works well). Smooth out the scarf lengthwise with your hands. Measure the width at each end and at the centre. Pin one end at the selected width. Slowly work along one side straightening or easing the edge and pinning down. Pin the other end and up the other side, checking and adjusting the width as you go. Allow to dry.



Editor's NOTE

Betty is a member of the Professional Weavers Network and has been tutoring for thirty years. Betty's beautiful table linen and wall hangings can be found in New Zealand, USA and Japan.



Subtle Swedish Stripes

BY EVA TROTZIG, STOCKHOLM, SWEDEN

Eva's weaving house

Create a warm rug in smart Swedish style using a rigid heddle loom.



Eva weaves outdoors using the portable Knitters Loom

You will need:

Loom: 20cm (8ins) Samplelt, Rigid Heddle or Knitters loom

Reed: 40/10cm (10dpi)

Warp and weft yarn: 2ply woollen yarn in white, light and mid grey, 3000m/kg

Yarn required: per metre of warp: approx. 30gm (1oz)/length

Yarn required: per woven metre/weft: approx. 30gm (1oz)/length

Other: 2ply woollen yarn in red for the decorative stitching

Here's how:

Total warp ends: 80

Total warp length: 125cm (50ins) x 10 lengths

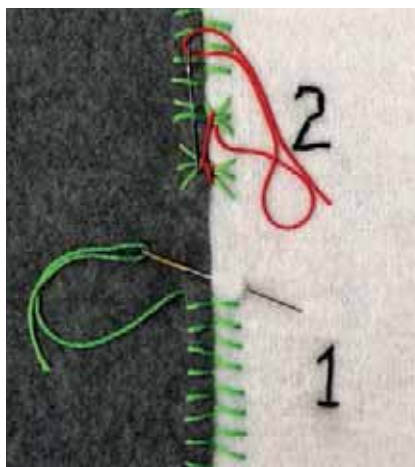
Finished width: 20cm (8ins)

Warping

Warp 40 slots and 40 eyes of the reed.

Weaving

Weave length of warp.



Join the strips with an attractive stitch. Join two or three stitches together as shown here by Annelie Holmberg



Fringing on alternate strips makes a decorative finish

ASHFORD RIGID HEDDLE LOOMS

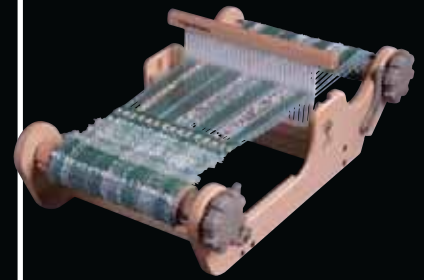
Relax, create and enjoy



A range of rigid heddle looms available to suit.

All Ashford rigid heddle looms feature:
Strong nylon ratchets and clicker pawls to prevent unintentional unwinding.
Include 30/10cm (7.5dpi) reed, shuttles, instruction booklet, warping peg and clamps.
Made from natural Silver Beech hardwood.
Additional reeds 2.5, 5, 7.5, 10 and 12.5dpi available for fine to textured weaving.

For warping and weaving "how to" videos see our website. "The Ashford Book of Rigid Heddle Weaving" has been recently revised and includes inspirational projects and patterns using these looms.



Samplelt

Your first loom
So portable, weighs just
1.1kg (2.5lbs)
20cm (8ins) weaving width

Finishing

1. Tie off one end with decorative knots. Hem the other end.
2. Wet all lengths and leave overnight.
3. Place in washing machine on lowest water level with a little liquid soap. Set on hot water. Check regularly and when full stop the wash cycle. Rinse and spin. Lay flat to dry. When still a little damp press with a warm steam iron.
4. Sew the strips together using a decorative stitch as shown. The joining of the panels this way is very smart – do try it! The seam has the same feel as the cloth.



Knitters Loom

Very portable as folds – even with weaving in place
Assembled and lacquered – just add yarn!
Available in 3 weaving widths 30, 50 and 70cm (12, 20 and 28ins)
Carry bag, second heddle kit and loom stand available as accessories

Editor's NOTE

Eva, a library director and university lecturer whose doctoral thesis was a history of girls' handicraft education, is now a professional weaver. She has also published books on knitting one of which is available in English.

Eva writes, "The plaid is an example of a 'big' project on a small loom." Now she is enjoying another big-hearted small loom – the Ashford Katie.

Eva's article first appeared in Vav magazine 4/2008.



Rigid Heddle Loom

Great value
Available in 4 weaving widths 40, 60, 80 and 120cm (16, 24, 32 and 48ins)
Second heddle kit and loom stand available as accessories



The Ashford Book of
Rigid Heddle Weaving
Revised Edition

CHASING Rainbows

A Colour Blended Towel

BY REBECCA FOX, LEESBURG, VIRGINIA, USA

Blending colours in a warp is a great way to use your stash and release your true creative potential when weaving.

This towel was my first venture into the art of colour blending that would eventually lead to writing a book. I had seen a kitchen towel that had used five different colour threads held together while warping and then threaded randomly in a straight twill. One could then use one of the five colours to weave the towel (or a succession of the colours to create five very different towels). I wondered if I could take it a step further.

I arranged nine colours in a rough colour order. Then using five threads at a time, I created the first stripe. Dropping one colour and adding a colour, I made the next stripe. Through this progression of dropping one colour and adding one colour, the five stripes would have a gradual colour progression. The towel is then woven with the colour in the middle, which is common to all the stripes.

Here's how:

Following the chart, measure off 100 ends of five threads at a time for Group A (purple, red, hot pink, orange and peach). Drop the purple, add yellow and measure off another 100 threads for Group B. Continue in the manner until you have 5 colour groups, A through E. Notice that I bolded PEACH in the diagram below. Peach is the colour in common with all the stripes. I used this colour to weave the towel.

500 threads at 24epi; towel is 53cm (20¾ins) wide in the reed.

Group	Purple	Red	Hot Pink	Orange	Peach	Yellow	Green	Blue	Lt Blue
A	X	X	X	X	X				
B		X	X	X	X	X			
C			X	X	X	X	X		
D				X	X	X	X	X	
E					X	X	X	X	X

Using your preferred warping method, thread the loom in a straight twill. While you are threading, purposely DO NOT LOOK at which colour to pick next in your threading. This will create a random colour order and occasionally will cause two colours to be next to one another (which make for fun bold stripes in your finished towel).

A shorthand version of this stripe colour progression would be A-B-C-D-E (each letter representing a 100 thread group). Other progressions could be used, such as:

A-B-C-B-A A-B-C-D-C-B-A A-A-B-C-C-D-E-E (this would vary the stripe sizes)

This method could definitely be applied to more than just kitchen towels. Line up your yarn and see what you can create by chasing rainbows!



Above: Colour-blended towel in pastel shades

1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
3	2	1	4	3	2	1	4	3	2	1	4	3	2	1	4	3	2	1	4
4	3	2	1	4	3	2	1	4	3	2	1	4	3	2	1	4	3	2	1

Straight twill weave structure

1	2	3	4
2	3	4	1
3	4	1	2
4	1	2	3
1	2	3	4
2	3	4	1
3	4	1	2
4	1	2	3
1	2	3	4
2	3	4	1
3	4	1	2
4	1	2	3

Editor's NOTE

Rebecca is a full time physician who likes to weave, spin and knit in her free time. She especially likes experimenting with colour in her fibre work. She has been published multiple times in weaving magazines, including previously in The Wheel. She recently published her first book, *The Weaver's Weevil*, available through Amazon.



Masterpiece in Wool & Sliver

BY ALEKSANDRA BUKOVSKAIA, ST PETERSBURG, RUSSIA



Aleksandra
and her
"painting"

You don't need any formal art education
to make beautiful paintings in wool!



Lay out the background wool



Form shapes by twisting or cutting the wool

You will need:

- Photo frame with glass
- Vlieseline or similar interfacing cut the same size as the photo frame
- Glue to fix the Vlieseline
- Scissors
- Tweezers to form the details of the picture
- Wool (I use Ashford Corriedale sliver)
- Sample picture or image in your mind. I used Paul Cézanne's picture "Still Life - Flowers in a Vase" as my inspiration.

Here's how:

Glue the Vlieseline (30x40cm/12x16ins) to the frame backing and place pieces of wool to create first the background and then the foreground (vase, stems and flowers). Cover with glass and insert into the photo frame.



MINDFULNESS & Creativity

Mindful and happy weavers

BY AVIVA LEIGH (& BERNIE SHEEHAN*),
NORWICH, UK

Each of us has a natural capacity for creativity – the human race wouldn't have evolved without it! Just watch children playing. When they come across a new object, their first thought isn't "what is it?" but "what can I do with it?" The point is, children are open to all possibilities: observing the world, asking questions and trusting their intuition to make new connections without fear of messing up.

As we get older we lose this 'beginner's eye'. Work, family and time pressures all make it hard to find the space to be creative.

Mindfulness, however, offers us a way to tap into our creativity and nurture this important part of ourselves. Making space to embrace the present was the idea behind 'A Day of Creative Mindfulness', a workshop I run with Bernie Sheehan, a yoga teacher and mindfulness coach. Bernie and I met at one of my creative textiles workshops and we soon realised that there was a natural fit between mindfulness and weaving, since both allow

experience to simply unfold, moment by moment.

We decided to put together a programme that would include some basic meditation techniques and a chance to experiment with colours, scents, textures and patterns through the ancient craft of weaving. The workshops are usually held in my studio in an old merchant's house in the heart of Norwich's historic textile district.

The aim of the day is to encourage participants to bring a childlike curiosity to their experience, leaving behind any past memories, pre-conceived ideas or associations with art or crafts. We begin

with a simple hand cleansing ritual with sugar and almond oil, leaving the hands baby soft and setting the scene for participants to enjoy a day when they could nurture themselves and be present to their bodily sensations, thoughts and emotions.

A longer, guided meditation follows, helping to calm and refresh busy minds. Stress, routine and multitasking are the enemies of creativity, promoting 'autopilot', hijacking our attention to the past or future and preventing us from noticing the richness of what's going on in the present moment. In contrast, being mindful of our unfolding experience makes

space for new ideas to bubble up.

After a mid-morning break (when we mindfully enjoy delicious homemade cake!) we do another short meditation practice to heighten awareness of the senses – passing around a basket of different yarns, participants are invited to close their eyes and select a ball, using touch as their guide. After opening their eyes, we encourage them to look afresh at the choice they have made, noticing the thoughts or emotions that may have driven their choice. They may often select a yarn based on temperature, softness or even smell.

Then it's time to start weaving! My own work is inspired by a 'slow' approach, often using zero-waste methods and processes. From a 'buffet' of natural yarns and recycled materials from previous projects - thrums from the loom, scraps of wool top from felt-making and even thrift shop finds (a floral skirt or brightly coloured t-shirt becomes a ball of yarn to incorporate into a woven piece) - our newbie weavers select a palette of colour and texture.

After a short introduction on how to use the 'laptop looms' – the beautifully crafted Ashford 30cm Knitters looms – they start to weave. Inspired by Misao Jo, the founder of 'Saori', my mantra "no rules, no mistakes, just creativity" rings true as I encourage and show them new techniques as their weaving becomes more experimental and free. The 25cm (10ins) area of warp in front of them becomes the blank canvas and they are encouraged to be 'in the moment', not worrying about what has been before (the work that they have wound onto the front beam) or what is still to come (the rest of the warp...).

Freedom to experiment



Tapping into creativity



The next few hours see the weavers becoming totally engrossed and it is difficult to get people to stop for a lunch break! It's a good example of how we can achieve 'flow' when we are completely absorbed and lose all sense of time and self. Bathed in afternoon sunlight, my Georgian white-panelled studio becomes a haven of peace and calm.

Finally, it's time to cut the work off the looms. Sometimes, having caught the 'weaving bug' they may even decide that they are not ready to cut the work off, and buy the looms to take the work home to finish later. In a 'show and share' session they have a chance to swap techniques and admire each other's work - a selection of beautiful and unique creations – each one a testament to the individuality of the maker 'being in the moment'. We finish the day with a short meditation and a chance to reflect on their creative experience before returning to their busy lives.

Of course weaving is only one of a number of creative activities that mindfulness can enrich and while a one-day workshop is never a substitute for regular daily practice, it introduces people who might never have considered meditation to some of its many benefits. Using the 'laptop looms' also offers them an accessible and affordable way to learn a traditional skill and develop their own creativity.

Bernie and I continue to develop ideas for new workshops that can incorporate this mindfulness and have had really positive feedback from those who have attended. For more information on my creative textile workshops please visit the website at www.avivaleigh.com Bernie's website is www.yoga-nuture.co.uk

Editor's **NOTE**

Aviva Leigh is a UK-based textile designer/ maker and teacher who, inspired by a 'slow making' ethos, creates textiles that use sustainable and zero-waste processes and consider the provenance of all materials used.

She has developed ways of working with the range of Ashford acid dyes to paint her warps, which she then combines with naturally dyed yarns to add an eco-friendly and contemporary edge to her work.

Aviva loves to share what she knows and inspire others through creative textile workshops, held in her studio in a beautiful 18th century textile merchant's house in the heart of ancient Norwich in the East of England.

Aviva is planning a visit to Australasia in 2015/16, developing her own practice through artist residencies and delivering workshops in mindfulness and creativity.

For more information about her work visit the website www.avivaleigh.com or to enquire about residencies/workshops please email her aviva@avivaleigh.com *This article was adapted from an article written by Bernie Sheehan and published in Spectrum, the magazine for the British Wheel of Yoga.



What's new from Richard and Kate!

ELIZABETH 30 INCH ANNIVERSARY SPINNING WHEEL

To celebrate our 80th anniversary we are making a limited edition of this beautiful production spinning wheel. There are only a limited number so don't delay, please contact your local Ashford Dealer to order yours.

- Huge 30" (76cm) wheel
- Mounted on ball bearings (this wheel just won't stop turning)
- Incredibly smooth, effortless treadling
- 3 whorls to give ratios 6, 7, 8, 10.5, 13.5, 18 & 25:1 (22:1 bobbin lead)
- Classic Saxony style made in beautiful Silver Beech hardwood with a smooth lacquer finish
- Adjustable maiden bar for perfect alignment and tension
- Tensioned lazy kate and 4 bobbins included
- Double drive with single drive option
- Choose single or double treadle



ENVIRONMENT FRIENDLY WATER-BASED LACQUER



Kelvyn and Sandra enjoy working with the water-based lacquer

Early this year we introduced a new electrostatic water-based lacquering system. The new plant, from France, produces a fine, clear lacquer finish that really allows the wood's natural grain and colour to shine. Plus the water-based lacquer reduces our impact on the environment, improves working conditions and eliminates a fire risk in our spray booth. The water-based lacquer can be further enhanced with a coat of our natural wax polish. Just rub it on and rub it off.

e-SPINNER SOFT MOTOR DRIVE

A unique new feature of the e-Spinner is the flexible polyurethane moulded motor/flyer drive connection. This results in smooth, quiet spinning regardless of speed, even up to the maximum 1200 RPM.



KIWI2 SUPER FLYER

Now you can spin all your yarns on this huge flyer. Convert your Kiwi2 Spinning Wheel to a super spinner.

Features

- Huge 27mm (1 1/8") orifice
- Includes 3 bobbins with 500gm (17 1/2ozs) capacity
- Includes lazy kate
- Free-flow yarn guides
- Simple tension adjustment
- Choose natural or lacquer finish

FREE-FLOW YARN GUIDES

Now all our squeeze and slide flyer hooks have Free-Flow Yarn Guides. These moulded nylon yarn guides ensure the smooth flow of yarn onto the bobbin. Now you can spin fine, soft, lofty, beaded, bobbled, bouclé, twisted, coiled and core spun yarns with confidence!

Two sizes

12.5mm (1/2") on the Joy2, Kiwi2, e-Spinner, single, double drive and jumbo sliding hook flyers

25mm (1") on the Kiwi Super Flyer and Joy Freedom Flyer



SIXTEEN SHAFT TABLE LOOM WITH FOLDING CASTLE

Our popular 16 shaft table loom now has a folding castle for convenient storage or transportation.

Loom size width 76cm (30"), length 93cm (36 1/2"), height 56cm (22"), height folded 26cm (10 1/4")



SPINNING BEEHIVES ON THE KIWI SUPER FLYER IS A BUZZ!

We spun some random-dyed Ashford silk/Merino "Vanilla" into a slub yarn and plied with a strong core yarn to make a beehive novelty yarn.

Here's how:

1. Spin the fibre into a DK-weight single using a light tension and slow treadle.
2. At regular intervals insert a slub by pinching the fibres with the lead hand.



3. Roll the lead hand, drawing fibres down, while the back hand continues to draft.



4. Let go the front hand allowing the twist to jump over the slub into the new drafting zone.

5. Continue normal spinning until you want to insert another slub.

6. Remove the full bobbin and ply it with a strong core yarn. We used spun silk 8/2.
7. Hold the core yarn directly in front of the orifice under tension and the slub yarn loosely. Ply normally until you reach a slub.



8. Secure the slub by holding the core yarn at right angles and allowing it to wrap two or three times in front of the slub.

9. Reverse the positions of the yarns: the core straight on and the slub at 45° angle.



10. As the slub wraps around the core assist it by rotating the slub counter clockwise.



11. Push the slub up to form a beehive.



12. Secure the end of the hive by repeating step 8.



YouTube EDUCATIONAL VIDEOS



To make learning easier, we have been busy making clear, easy-to-follow educational videos. See the complete range in our film library.
www.youtube.com/AshfordHandicrafts
www.ashford.co.nz/newsite/tutorials/

Spinning

How to spin
How to ply
Good posture for spinning
Maintaining your spinning wheel
Spinning with the Freedom Flyer on the Joy
Spinning on the Kiwi Super Flyer
Core spinning on the Country Spinner
Bubble spinning on the Country Spinner
Art yarn spinning on the Country Spinner
Carding and Spinning "Barely a Batt" with Steph Gorin

Fibres

Take a tour of our Milton Fibre Mill

Carding

Carding fleece on the drum carder
Blending colours on the drum carder
Blending fibres on the drum carder

How to attach the packer brush to your drum carder
Wild carding on the Wild Carder
Hand Carding
Using the Blending Board

Weaving

Winding a warp
Warping your table loom part 1
Warping your table loom part 2
Simple warping for your Rigid Heddle Loom
Tying your warp on your Rigid Heddle Loom
Spreading your warp on your Rigid Heddle Loom
Weaving on the Samplelt Loom
Making fringes with the Fringe Twister

The Ashford Story

Our 75th Jubilee Video

ASHFORD WOOLLEN MILL

ashford
80th anniversary
1934-2014



Sublime creations come from your imagination and fibre from the Ashford woollen mill.

Locally sourced and processed by our skilled and experienced technicians, ask for Ashford wool and blends for your next project.

For the best, ask for the best - 100% Pure New Zealand Wool.



Corriedale sliver – 30 micron. Soft wool for fine-medium spinning. Ideal for baby wear, woven, knitted, crocheted, felted garments and homeware.

55 solid colours and 5 stripy colour blends

Merino sliver – 22 micron. Very fine wool for fine spinning, knitting, felting, crochet and lace work. 43 colours

Silk/Merino – 20% Mulberry silk/80% Merino. 15 colours

Alpaca/Merino – 30% baby alpaca/70% Merino. 8 colours

For the full range of our fibres and blends go to our website www.ashford.co.nz