

spinning

felting

weaving

knitting

dyeing

**aShford**  
WHEELS & LOOMS

# the Wheel

ASHFORD'S FIBRECRAFT MAGAZINE – NEW ZEALAND

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*Katniss*  
*Cowl*

*Blending Board*  
*Magic*

**SUPER Rug**

**GREAT NEW PRODUCTS AND PATTERNS INSIDE**



# Editor's Letter

## Welcome

Recently Richard and I and our family had a wonderful experience. While visiting South America we met dyers, spinners and weavers in Peru and Chile at sites such as The Center for Traditional Textiles of Cusco, Centro Textil Urpi, Peru, and the chamantos weavers of Donihue, Chile. These craftswomen were making fabric for their livelihoods and in doing so preserving and strengthening their cultural heritage. I was so impressed by the warmth of the colours and the intricacies of the patterns, each with their own meanings. Many work sustainably using local alpaca and sheep fibre and dyestuffs such as cochineal and eucalyptus.

We felt privileged to see such perfected techniques producing quality yarns and fabric all on simple tools. Proud, too, knowing our company's spinning wheels and weaving looms, while made in the 21st century, can also give the same sense of achievement, satisfaction and connection with the past.



*Natural dyeing at Centro Textil Urpi, Chinchero, Peru*



*Cochineal insects feed on cactus and produce many shades of red*



*Backstrap weaving at The Centro de Textiles Tradicionales Del Cusco*



*Spinning and plying using drop spindles*



*Cusco, Peru*

It is a source of great pleasure for Richard and me when our equipment helps folk in their daily lives: to make an income, to meet a creative/artistic need, and even to heal. In this issue of *The Wheel*, Linda Cortright shares her experiences helping nomadic cashmere goat herders to add value to the fibre and improve the livelihood of many, through facilities and equipment. On page 27 Linda Phelan, Founder and Executive Director of The Healing Co-Operative, also describes how spinning helps her work supporting and celebrating the lives of women with cancer.



*Making a difference in Pangong, Ladakh*

We are always working to develop new designs or introduce new accessories that make our products even more helpful and enjoyable to use. Richard and Kate have

introduced new accessories for the rigid heddle looms. There's a new skeiner and a jumbo niddy niddy and much more. Enjoy! And of course Kate has been busy at the mill. For us, having a woollen mill has allowed us to experiment and test new blends and processes. We feel like kids in a candy store! The latest product even looks like candy cane! Kate has created five amazing fluro slivers in Corriedale. See them felted and woven on the new rigid heddle Freedom Roller on page 18.

And on another personal note we are delighted to welcome a new son into our family, David. On a hot and sunny Waitangi weekend in February this year our son James married the love of his life, David Lester. The two of them have been living in New York following their separate careers in software design and financial analysis. But much to Richard's and my delight they have decided to return to New Zealand and from November will be joining the business.

As my dear husband Richard learned the trade from his father Walter, who started

the business in 1934, now James and David have accepted the challenge to do the same and help take our family business into the future.



*Richard and I with James and David on their wedding day*

Richard and I certainly have no plans to retire, but look forward to sharing our knowledge with our sons and spending more time researching new products and meeting more of our wonderful customers. Happy spinning, weaving, knitting, felting and dyeing! Kind regards, Elizabeth

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**Editor** • Elizabeth Ashford

**Design** • Tina Gill

**Printed** • Spectrum Print



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## The Ashford Club

I welcome you to join the Ashford Club and be part of our world-wide community of textile artists. Based at the home of our company, in Ashburton, New Zealand, membership costs only NZ \$10.00 (approx. AUS \$9, CAD \$9, Euro €6, GBP £4, US \$7, Yen ¥765). Receive a premium, 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 to pay.

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# *Stylish Felting* with the Blending Board

BY MARIA SHTRIK, MOSCOW, RUSSIA

Since its release I have used the Blending Board for my felting projects every day – it is a miracle! I could write a book about its use! But here are just two of my ideas, both fun and easy – a stylish necklace-transformer and a rich and luxurious shawl.





## Necklace-transformer

This is an elegant accessory which you can wear as a necklace or several different hats. Choose your image - from an elegant woman to the queen of the ball!

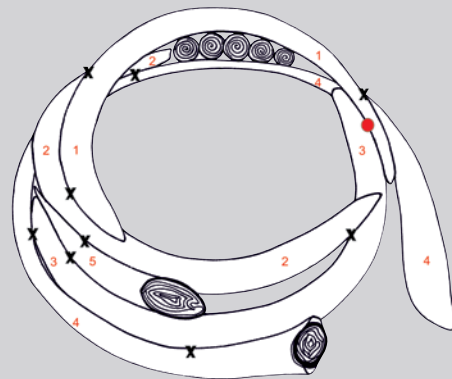
## You will need:

Ashford Blending Board

Mulberry silk (may be replaced with viscose): 50gm (1¾ozs) of red, orange and black

Ashford Merino sliver 50gm (1¾ozs) of Natural White, Grey, Liquorice, Yellow, Cheesecake and Scarlet

Other: 1 x snap fastener, textile adhesive, black cotton thread, needle, very sharp knife and scissors, razor, soap solution



## Here's how:



1) Make five identical rolags\*.

- Visually divide the Blending Board into two parts – upper and lower.
- Fill in the upper part with black wool and to the lower part gradually, by layers, apply wool and silk fibres as follows: wool



(Yellow), silk (Orange), wool (Cheesecake), silk (Red), wool (Scarlet), silk (Black), wool (Grey), wool (Nat. White).

**Important:** Don't forget to press each layer down using the Blending Brush (supplied with the Blending Board).



- Using the dowel rods remove the rolag from the Blending Board. The more compacted your rolag is, the better.
- Remove the dowel rods from the rolags. (*\*On [www.ashford.co.nz](http://www.ashford.co.nz) there is an excellent video made by Kate Sherratt showing how to make beautiful rolags.*)



2) Using soap solution felt four short and thick rolags. Roll by hand from the outside to the middle.



3) Felt the fifth rolag from the middle to the outside to make a thin and long cord. Make one end of the rolag flat and the other end with a hollow inside (before moistening with the soap solution open up the end with your finger).

4) Thoroughly rinse and dry the rolags.

5) Using a sharp knife cut one felted rolag into rings. Cut the ends of this rolag on the bias.



6) Assemble the rolags into the necklace following the diagram above. It is very convenient to do it on a soft mannequin.

- Glue (or sew) the rolags together in

the points marked with "x". Use textile adhesive.

- Glue in (or sew in) the cut felted rings between two rolags on the back side.
- Glue (or sew) one ring in the hollow of the cord.

7) Using sharp scissors make deep parallel incisions on two rolags to show the layered structure of the rolag.

8) Add the fastener (• on diagram) by first measuring the diameter of your head. Cut an incision at that point, insert and sew in the snap fastener.

## Finishing

Remove any excessive wool from the surface of the necklace with a razor. Care instructions: Dry clean.







## Airy shawl

Felting a shawl of this size usually requires a lot of space, time and effort. However, if you have the Blending Board at hand, you will make this shawl in just three hours and at a small table!

### Size

Finished shawl 60 x 220cm (24 x 87ins)

Weight of the shawl 120gm (4ozs)

## You will need:

Ashford Blending Board

Plant fibres: yellow linen tops 10gm (½oz), red ramie tops 10gm

Mulberry silk (may be replaced with viscose): red 10gm, scarlet 10gm, orange 10gm, black 15gm (½oz)

Tussah silk: yellow 10gm, orange 10gm

Ashford Corriedale wool sliver: 15-20gm (½–¾ozs) Indigo

Ashford Merino wool sliver: 20gm Liquorice

Other: Soap solution, soft mosquito net, flick carder, roller, cling film

## Here's how:

1. Using the Blending Board make seven identical batts. Place the fibres in this order (don't forget to brush each layer with the Blending Brush):

**First layer:** place the ramie tops in separate strands on the Blending Board (from top downward).

**Second layer:** Scarlet Mulberry silk (from top downward).

**Third layer:** Red Mulberry silk (from top downward).

**Fourth layer:** Orange Mulberry silk (from top downward).

**Fifth layer:** Orange Tussah silk (from top downward).

**Sixth layer:** Yellow Tussah silk (from top downward).

**Seventh layer:** Yellow linen fibres in separate pieces (from top downward).

**Eighth layer:** Corriedale wool (from top downward).

**Ninth layer:** Corriedale wool (from left to right).

**Tenth and eleventh layers:** Merino wool (two diagonal layers).

**From the twelfth to the eighteenth layers:** repeat the layers 1-7 in reverse order.

Remove from the Blending Board without drafting or stretching the fibres.

Make the eighth batt in the same way as the previous seven ones but add two layers of black Mulberry silk – as the first and the last layers.

You should get 8 batts weighing about 15gm (½oz) each.

2. Comb the top parts of six batts (only) with the flick carder.



3. Assemble the shawl by placing each of the six batts beside each other with the carded ends overlapping\*\*. Place the two uncarded batts at the beginning and end.



4. Lay out the black Mulberry silk fibres on the surface of the shawl.

5. Cover the shawl with the soft net and moisten with water and soap. Use only enough water to wet through. Gently pat the batts down so they become thoroughly wet.



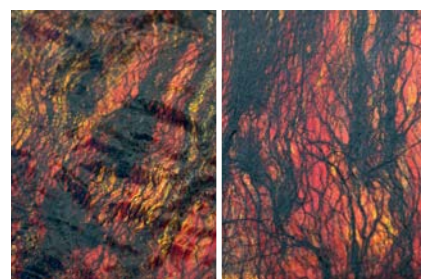
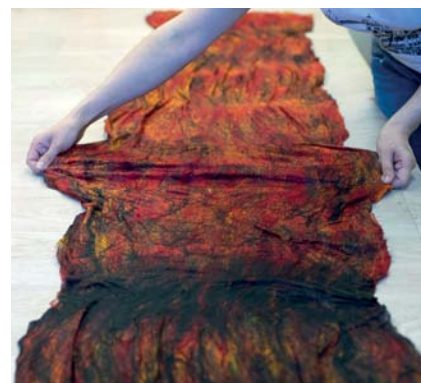
6. Remove the net and cover the whole shawl with cling film. Place your roller straight across the width of the shawl. Roll the cling film and shawl around the roller very tightly – keeping it very straight.

Pushing down firmly roll back and forth. Rotate a quarter turn after 100 rolls for a total of 400 rolls. As our batts have a lot of other fibres and little wool, you need to roll twice as long than for a pure wool shawl.



7. To check the shawl is felted pinch a small amount of fibre and pull up a little. If all the fibres lift together the shawl is sufficiently felted. If not, repeat step 6.

8. Spread out the width of the shawl taking care not to pull the joints of the batts or the edges of the shawl. The edge piping should be a little more compact and heavier than the shawl itself so it looks beautiful on your shoulders!



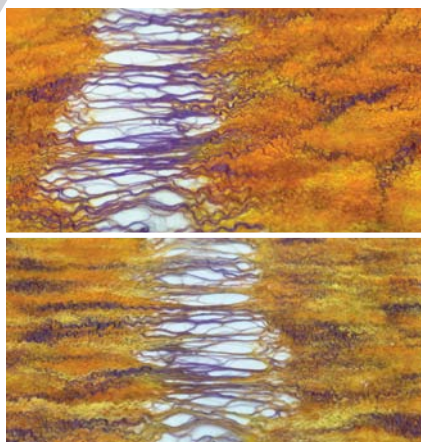
a) Before spreading

b) After spreading



9. If you want to achieve a beautiful lace effect lift and drop the shawl onto a table. The wool will shrink and lacy pinholes appear. Continue throwing until the shawl acquires a lacy texture.

\*\* In order to achieve an obvious lace effect don't overlap the batts too much. Look how lacy the intersections can be!



However, if you want to achieve a fabric of even texture, overlap the batts more.

### Finishing

1. Rinse your scarf in cold water using a rinse aid for woollen / silk clothes.
2. Press the scarf with a hot iron ensuring the edges are even.

Care instructions: Gently hand wash, dry and press with a warm iron. Do not machine wash or tumble dry.

**Note 1:** The Blending Board gives a number of advantages to feltmakers:

- 1) For felt artists neither hand carders nor a drum carder can replace the Blending Board. It is your canvas – draw on it with fibres!
- 2) You create inimitable mixtures of any fibres working as an artist with her or his palette!
- 3) You can make felted straps and cords very quickly in either one colour or as a “layer-cake”.
- 4) There is no necessity to lay out the fibres – a long and tedious task – it's done directly on the Blending Board!
- 5) You will not need a lot of space for your work anymore. All preparations can be made on the Blending Board.

**Note 2:** If you don't have any silk fibres of the required colours at hand, dye using the Ashford dye range.

## Editor's NOTE

Maria has recently been appointed our exclusive distributor for Russia. See [www.ashford.su](http://www.ashford.su)



BY LIBBY KEOGHAN, ASHBURTON, NEW ZEALAND

## A film's couture creation - an inspiration for a fun and fast knit.

Katniss Everdeen may have begun “The Hunger Games” as a hunter and citizen of District 12 but over two Games and an actual war, she shed identities, loved ones and outfits many times over. From poor District 12 to the opulence of the Capitol, Katniss always had the right outfit.

My daughter Becca really liked the natural, chunky knit that Katniss wore while hunting. I had been testing the new Ashford Merino/linen blend from the Milton mill and had fallen in love with its feel and colour way. I just knew it would be perfect for a Katniss Cowl for Becca!

I have been a knitter since I was five and after looking at several styles of the knit on the internet I designed a really simple and quick-to-make version. Becca was thrilled!

### You will need:

Approx. 350gms (12½ozs) hand spun bulky 2ply yarn. I spun Ashford 22micron Merino/Linen – a blend of White, Black and Grey Merino with 15% natural white linen. Loosely spun and plied to produce a sumptuous bulky yarn – 6wpi  
Pair 9mm (US13, UK00) straight and circular needles

### Here's how:

Front and back pieces (both identical)  
Using 9mm straight needles, cast on 50 stitches loosely  
1st Row – knit to end  
2nd Row – k2 together, knit to end  
Repeat 2nd row until 3 stitches remain, cast off loosely  
Wash and block both pieces.

### Cowl

Using a 9mm circular needle, cast on 108 stitches loosely, work in the round taking care not to twist the stitches.  
Work in 2 x 2 rib (k2, p2) until work measures 7cm (2¾ins) from beginning.

Decrease row – keeping rib pattern correct decrease 1 stitch in first and every alternate set of purl stitches (94 sts) e.g. k2, p2tog, k2, p2, repeat to end.  
Keeping rib pattern correct, work 4 rows.  
Decrease row – keeping rib pattern correct decrease 1 stitch in second and every alternate set of purl stitches (81 sts) e.g. k2, p1, k2, p2tog, repeat to end.  
Keeping rib pattern correct, work 2 rows (or more if longer cowl required) then cast off loosely.

### Make up

Join cowl to front and back pieces using a flat seam, stretching pieces to fit.  
Join side seams using a flat seam, leaving an opening for armhole (approx. 20cm/8ins).

## Editor's NOTE

Libby has been part of our team for five years and she does a wonderful job looking after our New Zealand and Australian dealers.



# Spinning a Taonga

BY PAT OLD, TAURANGA, NEW ZEALAND



Pat gathering harakeke

Pat uses New Zealand flax (*Phormium tenax*) to create treasures or taonga.

New Zealand flax (harakeke) is not true flax, in fact it is related to the day lily and so is very different from European flax. It grows naturally only in New Zealand and Norfolk Island. Māori have a long tradition of weaving exquisite garments, including highly decorative korowai (cloaks), using the fibre extracted from the traditional harakeke varieties and dyed with traditional plant dyes. Entirely finger manipulated without spindle or loom, these traditional garments show exquisite control of technique and familiarity with the materials used.

During the late eighteenth and early nineteenth centuries there was a thriving industry in NZ producing flax fibre for rope and coarse sacking fabrics. The fibre was stripped and formed into stricks for export.

The similarity to linen flax lies within the leaves as the fibre when processed is very similar to that from *Linum usitatissimum*.

During my study towards my Certificate of Excellence for the Handweavers Guild of America in 2005 I was required to spin linen from several different preparations and it occurred to me at that time that I should be able to spin muka (the fibre from harakeke) just as fine and just as silky. I like a challenge so I set about researching and sampling.

Different flax cultivars vary in the quality and quantity of muka that can be extracted from the leaf. Some have coarse fibre while others have silky fine fibre that can be easily extracted. These are cultivars that have been grown by Māori for centuries, not the ornamental varieties that usually have very little fibre.

This is similar to my experience with sheep breeds. Where some breeds produce

coarse fleece best suited for carpets, others like Merino produce fine soft fleece for baby garments.

I now have many of these traditional cultivars growing in my own pā harakeke (flax plantation).

Māori stripped the muka from the green flax leaf using a mussel shell and this is still considered the most efficient way of doing this by hand. It's slow, but I can get more and much longer fibre doing it this way.

The still damp fibre has a strong tendency to curl in a Z direction so I then lay it on a mat to dry

I then gather it up strip by strip and pull it over the surface of a hand carder, reversing the direction, adding a little more

fibre, turning it over, always keeping the butt ends of the fibres together. I continue working until the bundle is loose, floppy and shiny. This is when I am "wowed" by the beauty of this fibre!

This preparation has now become a "strick" that linen spinners will recognise.

I fan the fibres out to separate them, then wrap the fan loosely around my distaff and tie a piece of fine ribbon around it all to keep stray fibres in place. My distaff is made from a small bottle gourd cut at the bottom and slipped over an old light stand.

I set this up beside my wheel and tug out two or three fibres at a time, wet spinning in an S direction with my wheel set at a high ratio so that I put a firm twist into my yarn. I then ply Z which is the direction in which the muka naturally lies.



Stripping the fibre using a mussel shell



Laying the fibre on a mat to dry



Working the bunch of fibre on a hand carder



*Fanning the strick out to loosen the fibres*



*Töku mahi muka tuatahi – my first muka work*



*Töku mahi muka tuatahi - detail on the loom*



*The dressed distaff*

I have experimented with different finishing techniques. I boil linen yarn with a little baking soda and detergent to finish it and this works well for muka too. I then hammer my skeins lightly, twisting and turning them to soften the yarn. Traditionally Māori did the same, soaking their muka in cold water and using a shaped rock (a patu muka) to soften the fibre, so I now have a patu muka to keep that tradition alive in my own yarns. The muka yarn is similar to linen yarn, but a little different. If well softened it has a halo of soft fine fibres encircling it. If I want

a sleek and lustrous yarn I don't soften the skeins with the patu muka.

I wove töku mahi muka tuatahi, my first muka work, on my 8 shaft Ashford table loom. Using all 8 shafts enabled me to weave a traditional tāniko border which is densely woven weft twining. The rest of the piece is woven using other finger manipulated weaves, Brooks Bouquet, leno and soumac. The brown yarn has been dyed using tanekaha bark (*Phyllocladus trichomanoides*), and the black is Teri Phormalan dye which has been developed specifically for harakeke.

Hue muka, gourd with muka, is edged with twined muka, and below that muka knotted using a traditional netting knot.

Harakeke is a taonga, a very special resource. It may be all around us, growing in our gardens and reserves, but the cultivars chosen for the quality of their fibre are precious and need to be looked after and recognised for what they are.

It takes a lot of work to produce a skein of muka yarn and to make something special from it, and for that reason it will always be a special taonga to whoever works with it.



*Hue muka*

## Editor's NOTE

Pat Old has been spinning since her teens and is a Creative Fibre tutor, currently mentoring their hand spinning correspondence programme. She is a past National President of Creative Fibre and is at present studying towards a degree in Māori Visual Arts, majoring in raranga (flax work), at Te Wānanga o Aotearoa in Tauranga.





# Inspiration for colour schemes

BY LORAIN McCLEAN, POOLE, UK

How to find - and apply - design inspiration to your next project.

**Exciting colour combinations** are around us – landscapes, autumn woodlands, sunsets, flower beds, tree bark, shingle beaches, etc. Note or photograph those that you think might give good colour schemes for dyeing, knitting, weaving or felting. Look closely to see subtle variations that make up what appears to be one colour – this can be especially useful for carding and spinning because layering colour can create richness and depth.

If you cut up a colour page into strips and then weave these together it helps you to concentrate on the colours, textures and proportions, without the distraction of the image itself.



Look through art books (e.g. Monet, Matisse, Klee) to see how artists combine colour and use splashes of accent colour to bring an area to life.

**Magazine tearsheets** are a great source of inspiration for colour schemes, especially interiors, fashion and cookery features. Professional designers and stylists put these together, so use their expertise and note the proportions used and how the addition of accent colours can enliven a scheme.





Match the colours to yarns/threads and make yarn wraps, adding and removing colours until you get the proportions right and like the overall effect. Then try translating this into your craft. It's more about creating the feel of the inspiration than exactly recreating it.



Torn coloured paper strips are a good way to explore striping and try out different tones and proportions.

You can develop a colour scheme further and create a mood board to give several variations within a theme, or move your ideas on.

Start your own colour sourcebook and you will always have interesting colour schemes to use when you are stuck for an idea. Include yarns/threads that match the colours if you have them – this will be a useful reminder of yarns stashed out of sight too!



Try differing proportions and experiment with different accent colours to jazz things up. There is a formula known as DSA (dominant, secondary, accent) that can be used to get you started. Have one main colour (the dominant/base colour), a lesser amount of other colour/s as the 'support act' and just a dash of an accent.

Online resources, such as Pinterest and Pattern Curator, or a Google Image search, will give endless inspirational colour schemes. The 'Design Seeds' website contains hundreds of colour schemes and you can register (free) to receive regular colour schemes by email.

**One of my favourite design techniques is using a cut-out template to give an altered scale.**

### Instant Designing: Altered scale technique

Placing a **garment** (or cushion, wrap, scarf, etc) **cut-out template** over an image will make it abstract and **alter the scale** - a fast and pain-free (no drawing) method

of creating original and unusual designs. This technique works particularly well for feltmaking and nuno felting.

A cut-out looks rather like a stencil and the smaller it is, the more it will scale up the image.

Cut shapes (cushion, sweater, coat, wrap, scarf, etc) from paper, leaving a border around the outline. Place the cut-out over images, such as photos of landscape, butterfly wings, textured surfaces, embroidered or printed fabric, wrapping paper, etc. Move the cut-out around to find the most interesting and well balanced composition. Try placing it sideways, diagonally and upside down too.

Your perception of the scale of an image is instantly changed as it transforms from recognisable to an abstract pattern. The iris of an eye, seen here, is a good example of this, instantly becoming cushion-sized abstract patterns. I can imagine the iris design worked in felting.

Isolating an area makes you look closely at it, in the same way as artists and designers use L-frames to help them focus on small details, and you may notice things that you didn't spot initially.

A simple way to try out the design proportions in full size is to make a paper collage, using coloured papers cut or torn into the right shapes. The scaled up image can be translated into the techniques of your craft; it may need simplifying or tweaking to make it work. Select suitable yarn/s and sample weave/knit/felt experimental swatches.

Use Google Image Search for inspirational images, and The National Geographic website is great for dramatic landscapes.



## Editor's NOTE

Loraine studied fashion and textile design, is a Member of the Chartered Society of Designers and works as a freelance knitwear designer and a design tutor. She was the very popular 2015 Guest Lecturer for the NZ Creative Fibre Conference and gave workshops at the Creative Fibre Festival and throughout the country.

Loraine offers hand knit design courses by distance learning, delivered as detailed and well-illustrated modules. Details can be found on her website [www.knitdesignonline.com](http://www.knitdesignonline.com).



# A Knitted Overlap

BY MIKAE TOMA, CHESTNUT RIDGE, NY, USA

Our group at the Fiber Craft Studio comes together regularly to share ideas about knitted clothing.

We are all inspired by this collaborative work and try to create clothing that is individual and that balances form and colour. While creating knitted clothing, our goal is to keep the design simple. Just as the knitted piece presents certain qualities, we try to let the quality of the yarn and the choice of stitch come alive, especially when we use plant-dyed yarn. It is also important to think about the individuality of the human being, so that the simple design can be adapted to the individual need.

The vest is simply made out of one piece. What is special about this piece is the overlap at the shoulder. The back crosses over the front of the vest at the shoulders. It is so comfortable: when I wear this, it feels just right!

The quality of the stockinet stitch itself adds to the design: the side edge of the stockinet tends to roll naturally inwards. The two edges holding in the overlap bring a gentle roundness to the design. Also, by making the front section wider than the back, the stockinet drapes nicely in front and creates a natural round neckline with the weight of the material.

A knitted overlap is an interesting feature to explore in a knitted piece. One can choose one side to be over and the other side under. By differentiating over and under, firmness is created and an intriguing opening arises; this can be used in different ways in a garment. In this way, a design metamorphoses further!

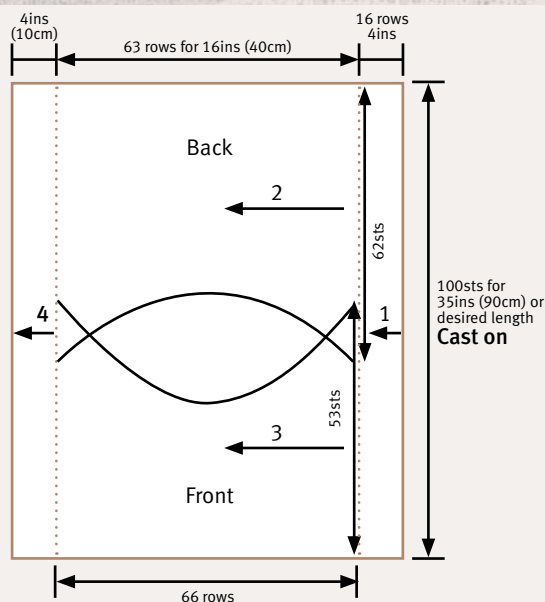


*Mikae wears her comfortable vest.*

## Overlap Shoulder Vest & Haramaki

This piece is knitted lengthwise from side to side. After knitting several rows, the stitches are divided; the front and back are knit separately and then connected later. The overlap allows for the natural movement of your shoulder.

An optional matching piece, called a "Haramaki" adds extra warmth around your waist and brings a unique look to the vest. Or you could make the vest longer, so it might become more like a tunic!





## You will need:

225gm (8ozs) of alpaca and wool yarn  
2000m/kg (1000ypp)  
1pr size 6.5mm (US10½, UK3) needles  
either long ones or circular

## Here's how:

1. Cast on the number of stitches for the length you desire, over the shoulder from bottom front to bottom back (100 stitches – about 90cm/35ins for our sample). Alternate knit rows and purl rows to create stockinet stitch until you have about 10cm/4ins.

### 2. For the Back

Divide the stitches into two parts; about 13cm/5ins longer for the back. Continue doing the stockinet stitch with the longer half and keep the rest of the stitches on a separate piece of yarn. The width of the back section should be determined by the width of your shoulders. Hold the stitches of the back section on a piece of yarn when you reach the desired width.

### 3. For the Front

At the first shoulder, pick up 15 stitches (about 10cm/4ins) under the existing stitches and continue the stockinet stitch for the front. The width of the front section can be a couple of rows longer than the back, so that it drapes down slightly.

### 4. Creating the Overlap

In the very last purl row of the front, purl until the number of stitches that you picked up previously remain; place the same number of stitches from the back section right behind and purl two stitches together, joining the front to back at the shoulder. Continue knitting the stockinet stitch for about 10cm/4ins. Cast off loosely.



Overlap knitting

## Sewing the Sides

Sew the sides together in such a way that the stockinet stitch looks continuous. As you sew from the bottom, decide how much you would like to leave for the armhole, and sew neatly to make a nice transition to the rolled edge of the opening. The top edge of the stockinet tends to roll forward. So the openings for the arms form a rolled edge naturally.

### Matching "Haramaki" – optional

"Haramaki" is a wide belt that is worn around the waist. Traditionally it is worn as an undergarment, but this is an outer garment that brings warmth and additional beauty to the top.

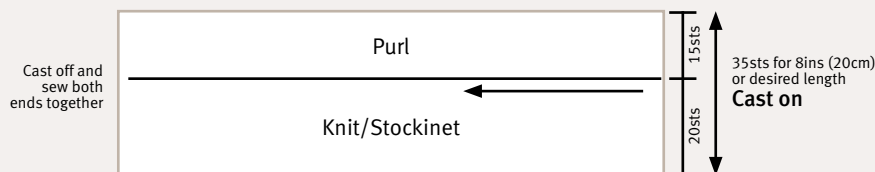
This piece is knit lengthwise and is worn in such a way that the purl section is folded over at the top to create a double layer.

Knitting needles, size 8mm (US11, UK0)  
Cast on 35 stitches for about a 20cm/8ins length or longer or shorter if you desire. Create two sections of stockinet stitch, one section reversed.

First row, knit 15 stitches, purl 20 stitches. Second row, knit 20 stitches, purl 15 stitches, and repeat rows one and two until the length of the piece wraps loosely around your waist.

Cast off loosely.

Sew the cast-on and cast-off edges together.



## 2016 Ashford Retreat

Nicola Bota at the Ashford Craft Shop is hosting the popular Ashford Retreat October 31st - November 4th, 2016. 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](mailto:sales@ashfordcraftshop.co.nz)

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## YarnMaker

Handspinning from fibre to textile



An eclectic British print magazine ranging over fibre types and sources, sheep breeds and wool, fibre preparation, dyeing, spinning, spindles and wheels, projects for handspun yarns, and what's on where around the UK.

For single copies, subscriptions, back issues, binders and other enquiries, contact: Dorothy Lumb, YarnMaker, Roundhill, Start Lane, Whaley Bridge, High Peak, SK23 7BP, United Kingdom.

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[www.yarnmaker.co.uk](http://www.yarnmaker.co.uk)

## Editor's NOTE

The Fiber Craft Studio featured in the Issue 26 of The Wheel and they have kindly provided this pattern following requests from our readers.

The Studio is devoted to research, practice and renewal in the realm of handwork. They offer workshops in the fibre crafts and sell plant-dyed materials and knitted clothing. They also offer an Applied Arts Program, a four-year, part time course for Waldorf handwork teachers, a one year Sheep to Shawl course and they exhibit at the NY State Sheep and Wool Festival in Rhinebeck, NY. See [www.fibercraftstudio.org](http://www.fibercraftstudio.org)





# Raeleen's *Wrap*

BY RAELEEN BAIN, TE AWAMUTU,  
NEW ZEALAND

A soft and light wrap made  
from felted singles using  
Ashford Merino sliver.

*Raeleen's wrap*



## Editor's NOTE

Raeleen has designed other lovely patterns for wraps, socks, hats, baby wear and more. She also stocks Ashford products and her own hand dyed yarns.

[www.facebook.com/WoolraeStudio](http://www.facebook.com/WoolraeStudio)

[alrae2@xtra.co.nz](mailto:alrae2@xtra.co.nz)

I really enjoy using felted singles as the colours remain clear, and with no plying, the spinning is quick!

### You will need:

Ashford Blending Board

Ashford Merino sliver Amethyst 20gms ( $\frac{3}{4}$ oz), Aubergine 20gms ( $\frac{3}{4}$ oz), Raspberry 15gms ( $\frac{1}{2}$ oz), Chocolate 10gms ( $\frac{1}{2}$ oz) and 5gms ( $\frac{1}{4}$ oz) each of Olive, Butterscotch, Green Tea, Toffee, Cherry Red, Fern Green and Cheesecake

Pair 4.50mm (US7, UK7) circular needles

### Here's how:

#### Blend

1. Divide each colour into four and make four piles of mixed colours.
  2. Take one of the four piles and put on the blending board randomly.
  3. Use the brush to press the fibres down.
  4. Lift four rolags off the board.
  5. Repeat with the other three piles.
- You will have created sixteen rolags.

#### Spin

Spin the rolags from either end in any order, into a light, lofty single with just enough twist to hold together. Don't worry if the yarn is thick and thin, as this adds to the overall effect.

As the yarn is not plied it does not need a lot of twist.

#### Felt

1. Wind your skein onto a niddy noddy.
2. Half fill a bucket with hot water and half a teaspoon of wool wash.
3. Take the skein carefully off the niddy noddy (it has a mind of its own at this stage!) and plunge into the bucket.
4. Work the skein up and down in the bucket to felt the yarn.

5. Check the skein every few minutes and when you see the strands starting to felt together, rinse in warm water, squeeze out the excess, and leave to dry.

6. When the skein is dry rewind it into another skein.

7. Felt it again in hot water and wool wash until the strands start to felt together again, rinse and dry.

Your felted single yarn is now ready to knit into my wrap pattern.

#### Knit

1. The wrap is started at the back of the neck. Cast on 10sts loosely, knit one row
2. Increase row: (k2sts yo) x3, k to end of row
3. Repeat increase row 27 times
4. Row of holes: (k2sts yo) x3, then (k2tog yo) across row till 2sts left, k2sts
5. Repeat increase row 18 times
6. Repeat row of holes, once
7. Repeat increase row 28 times
8. Final row of holes: (k2sts yo) across all of the row ending with k2sts (this gives the edge of the scarf a nice fullness)
9. Knit 6 rows

#### 10. The edge triangles:

Cast off 2sts

\*\*knit first st, you now have 2sts on the needle, turn work p2st, turn k3st, turn p3st, turn k4st, turn p4sts, turn k5sts, turn p5sts, turn k6st, turn p6sts, turn

Cast off 8sts \*\*

The first triangle is finished.

11. Repeat from \*\*to\*\* across the row. When there are fewer than 6sts left cast them off.



#### Finishing

1. Wash in warm water with wool wash added and rinse in warm water.
2. Block your wrap: lay it in a crescent shape, making sure the points are even.
3. Leave to dry flat.



*The yarn is blended, spun and felted*





# Heavenly Comfort - Felted Slippers

BY KATERINA KUBESOVA, PRAGUE, CZECH REPUBLIC



Start wearing felted footwear – it is the best for your feet!

For shoe size European 37-39, US 6.5-8.5, UK 4-6

## You will need:

Ashford Merino sliver approx. 190 - 220gm (6¾ - 7¾ozs)

Bowl of water, towel, and soap

Waterproof flexible material for the template (like firm plastic) approx. 50 x 40cm (20 x 16ins)

Tape measure, scissors, felt tip pen

Bubble wrap approx. 80 x 40cm (32 x 16ins)

Felting needles and coloured Merino sliver for decoration

Strong leather for the sole, wax thread and shoemaker's needle

Felting board and roller

Latex/ rubber gloves for protecting your hands

## Here's how:

Before you start this project I recommend you felt a sample using your materials to determine the shrinkage coefficient.

Draw a square approx. 30 x 30cm (12 x 12ins). Cover it with 10 - 18 crisscrossed layers of the Merino sliver. Wet the layers with warm soapy water and felt into a firm layer approx. 4 - 5mm (¼in) thick. The thicker and stronger the felt is the longer your slippers will last.

After felting the sample square, measure the size and establish the coefficient of shrinkage.

## Make the template

Measure your foot and enlarge the measurements by the shrinkage coefficient.

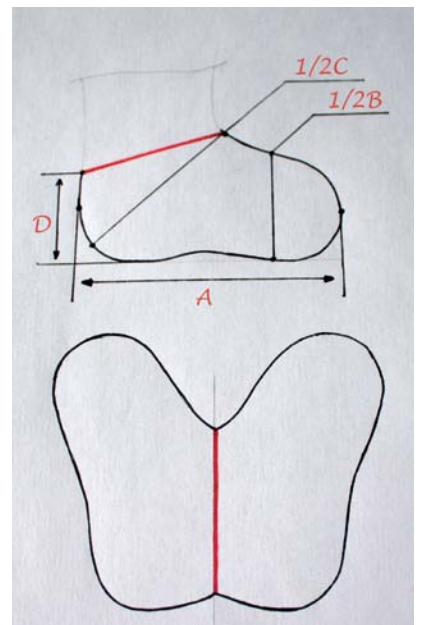
## For my size:

A – Length of the foot = 32.5cm (12¾ins)

B – Circumference of the foot/2 = 16cm (6⅓ins)

C – Circumference over the heel/2 = 22.5cm

D – Height of the slipper at the heel = 9cm (3½ins)



Draw the template.

The top of the slipper (where the foot enters the slipper) is the centre of the template. The template should look like a butterfly.

*Editor's*  
**NOTE**

Katerina is a textile artist and teacher. See more of her work and

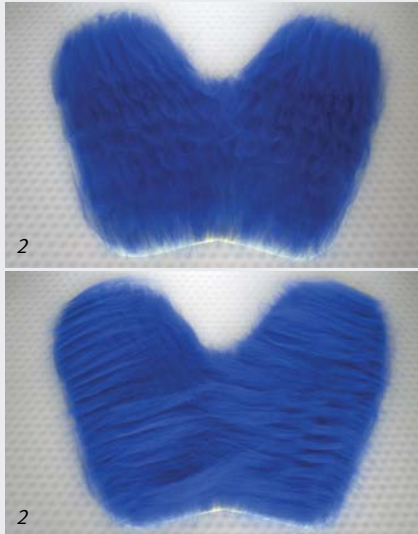
her course schedule at: [www.raduha.eu](http://www.raduha.eu)  
[www.facebook.com/DilnaRaduha](https://www.facebook.com/DilnaRaduha)



## Layering of the wool

### First side

1. Divide the sliver into two. Work with the first half.
2. Cover the whole template with layers in the same way as you did with your sample. Lay the first 4 - 6 layers so the wool doesn't extend beyond the template, the next 4 layers should extend beyond the edge by approx. 1cm (1/2in), and the rest of the layers should overlap the edge by 1.5 - 2cm (1/2 - 3/4in). Do not make the overlaps bigger - they will get bigger after you wet the wool.



Use the same amount of layers as in your sample. If you have some left over wool, put it aside.

3. Wet the wool thoroughly with soapy water.
4. Cover with the bubble wrap and press down all over the whole surface so the water gets through all the layers. If you feel a bubble under the wrap, the wool underneath is dry - lift the wrap carefully and pour some more water on the dry spot. Cover again and press down so the wrap adheres to the wool. Using a towel, keep mopping up the excess water as you go.
5. Carefully but firmly pick up the template with everything on it and turn quickly upside down.

### Second side

6. Fold the overlapping wool onto the template.



7. Take the second half of the wool and layer onto the template as the first half. The first 4 layers have to touch the wool folded onto this side. The following 2 - 4 layers need to start and end at the edge of the template, the rest overlap the edge by approx. 1.5 - 2cm.



8. After layering the wool, repeat the process as the first side and turn the work over again, folding the overlapping wool again.



9. Touch and feel the whole surface carefully to establish that the felt is the same thickness everywhere. If you find a thinner spot fill it with the rest of the wool you put aside.

## Felting

1. Gently start rubbing the wool as if you are stroking a baby. Don't press too hard. The direction of the movement is from the edges towards the centre. There should be a soapy froth under your hands. If there isn't add more soap.
2. Keep checking the surface: pinch the wool - if the fibres lift up, carry on rubbing (it does take a while). If only few strands lift up and the rest sticks to the surface, it is the right time to turn the work upside down and repeat the process.



3. When both sides are flattened and the surface has the consistency of felt with the fibres sticking together, gradually increase the pressure. You can even use the roller.

At this stage we don't need the bubble wrap any more. With your hands you are gradually creating a dense material.



4. Now we cut apart the joined slippers and lather the cut edges. Pick up the layer of wool from the template, you may be surprised that nothing happened inside - the wool has not yet felted. That is ok - you are working with a thick layer of the wool and it does need more effort.



Put a lot of soap on your hands and with one hand rub the slipper inside. You have to work on the entire inside surface. Then you can remove the template.





5. Now we can be more forceful: roll it, knead it as dough, and rub against the felting board. Be careful not to stretch the opening of the slipper. Use warm water to speed up the felting process.



This work is quite physically demanding and takes time. We can interrupt the process. But if you want to leave it for longer than the next day, let the wool dry out.

6. Try the slippers on your feet: if they are 1 - 2 sizes larger, this is the time to decorate them. Rinse the slippers and leave them to dry. Use your creativity to create a pattern on the surface, using the felting needle and your coloured Merino sliver.



7. When you have finished your decoration wet the slippers in tepid water, lather and gently rub so the new wool adheres to the felt. After that you can use more force to finish felting the slippers into the right size.

8. Now rinse the slippers, squeeze out the water, put them on your feet or on a last and leave to dry.

9. Cut the right size sole from the leather and sew on.



# Fluro Fantastic

BY KATE SHERRATT, ASHBURTON, NEW ZEALAND

**A super thick floor rug in bright and fun colours!**

**Using our new Fluro colours in Corriedale sliver and our new Freedom Roller on the Rigid Heddle loom** I was able to weave a super thick floor rug quickly and easily with fantastic results.

I love to weave double-width blankets on my 80cm (32ins) Rigid Heddle loom but wanted to create even bigger blankets and thicker rugs. So we designed a fantastic accessory – the Freedom Roller attachment. This allows me to weave great lengths of fabric, thick fabric, and much more, while still getting four great sheds.

## You will need:

Loom: 80cm (32ins) Rigid Heddle with double heddle kit  
Reed: Two 10/10cm (2.5dpi)  
Warp yarn: Ashford Tekapo 12 Ply yarn (100% wool; 134m/146yds; 100gms net) 2 balls Black #711  
Weft yarn: Corriedale sliver spun into

super yarn. 2kg (4½lbs) Liquorice, 1kg (2¼lbs) each Fluro Pink, Fluro Yellow, Fluro Orange, 500gm (1lb) each Fluro Blue and Fluro Green  
Other: Two pick-up sticks 86cm (34ins), Country Spinner, Jumbo Niddy Noddy, stick shuttle 76cm (30ins), darning needle





## Here's how:

Total warp ends: 80  
 Warp length: 2.6m (8½ft)  
 Finished length: 2m (6½ft)  
 Finished width: 1.6m (5¼ft)

## Warping

Warp the loom using the simple warping method for the double heddle (refer to the Ashford Book of Rigid Heddle Weaving Revised Edition, pages 98-100, Two Layer Weaving) but only warp four ends through every **second** slot in the back reed.

## Weft

"Super yarn" is very popular now. It is fabulous in chunky knits, but I much prefer weaving! Super yarn is sliver spun without drafting and then felted. To do this you will need a Country Spinner 2 which has the large 2.5cm (1in) orifice and the large capacity bobbins. Unwind the kilo bump of sliver before you begin. Spin the sliver clockwise without drafting and with



*Do not draft the fibre*



*Wind the yarn onto the Jumbo Niddy Noddy*

little twist. Wind off into a skein using the Niddy Noddy Jumbo (Another new product. See page 46 for more details). Wash in a washing machine on a short wool wash to half felt it. Return to the wheel and to remove any excess twist, spin the yarn anti-clockwise back onto the bobbin. Skein and wash again in a washing machine on a short wool wash until fully felted.

## Weaving

The super yarn is so super you can't use a shuttle when weaving! So measure and cut a length for each pick. Remember there are two sheds for each layer of weaving so measure enough yarn to weave across and back for each row.

Use the shuttle to pull or push the yarn through each shed. Leave about 5-8cm (2-3ins) excess yarn at the edges.

Weave stripes of super yarn for the complete length of the warp.

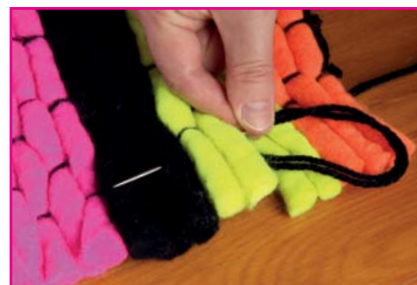
*Leave the weft ends hanging*



*Extra-long and extra-thick weaving with the Freedom Roller*

## Finishing

Cut the warp off the loom behind the reed. Carefully remove your rug from the Freedom Roller and unfold. To secure the edges, take a piece of doubled warp yarn a little longer than your rug and using a sharp darning needle go through the centre of each piece of super yarn. Darn both sides of the rug.



*Darn the edges with a piece of warp yarn*

## Editor's NOTE

We were all amazed in the office when Kate cut the rug from the loom. Amazed at the Fluro colour and the size of the rug – truly Fluro fantastic!



*McLeod, Kate's daughter, now aged ten, chills out on her fantastic rug*





# Theo Moorman Inlay Technique on a Rigid Heddle Loom

BY ALISON DAYKIN, ASHBOURNE, UK

Make a feature of your art yarn in fabric woven on your rigid heddle loom.

Although a designer of woven cloth, Theo Moorman was fascinated with tapestry, but found it very slow. So she developed a technique to speed up the process of weaving tapestry-type hangings and improve the depth and richness of inlay.

In reality, the technique is an “overlay” rather than an “inlay”, as the pattern or inlay weft lies on the surface of the plain weave cloth, secured by the fine warp threads.

Here, the technique, on a rigid heddle loom, allows the art yarn to create a design on the surface of your woven cloth.

The fine tie-down warp works with the plain weave background warp when not used to hold down the inlay yarns, and can be in the same colour as the plain weave background warps so that it appears invisible. However, to be able to see the structure I have warped the loom in the pictures with two different colours.

## You will need:

Loom: Rigid Heddle with a minimum of 50cm (20ins) weaving width  
Reed: 1x 40/10cm (10dpi), 1x 20/10cm (5dpi)

Second heddle kit

Warp yarn: 1 cone 2/6nm woollen spun yarn in a light colour for the background warp; 1 cone 2/11.3nm woollen spun yarn in a dark colour for the tie-down warp. (An 8 ply/DK yarn is similar to 2/6, like Ashford Tekapo. The second yarn, the tie-down, needs to be a finer wool yarn and not superwash, finer than sock yarn, a 2-ply or lace weight yarn.)

Weft yarn: 1 cone 2/6nm woollen spun yarn in a light colour (same as the warp); a range of inlay yarns. These can be small amounts of a range of fine, medium and thick yarn, including fancy yarns and hand spun.

Other: Pick up stick, ruler or spare shuttle

*Alison wears the skirt made from her Theo Moorman fabric (Rosie Hunt of Ragdoll Photography)*

## Here's how:

### Warping

1. Mark the centre slot of each heddle and the 3rd slot from the right edge of the 5dpi heddle and the 5th slot from the right edge of the 10dpi heddle.
2. Clamp your rigid heddle loom to your table and clamp your warping post approximately 120cm (4ft) from the back beam.
3. Place the 5dpi reed in the back of the double heddle block and the 10dpi reed in the front.
4. Tie your background warp and tie-down warp to the back stick.
5. Put your hook through the marked slot on the right of the 10 dpi reed and through the marked right hand slot of the 5 dpi.

6. Hook both the background warp and the tie-down warp and pull through both heddles to the warping post.



7. You will have 4 ends going through both slots, two background and two tie-down ends.
8. Insert the hook into the next slot to the right in the 10dpi heddle and through the marked slot of the 5dpi heddle.
9. Separating the background warp from the tie-down warp, pull **just** the

background through the same heddle of the 5dpi heddle and the next slot to the left of the 10dpi heddle and hook over the warping post.

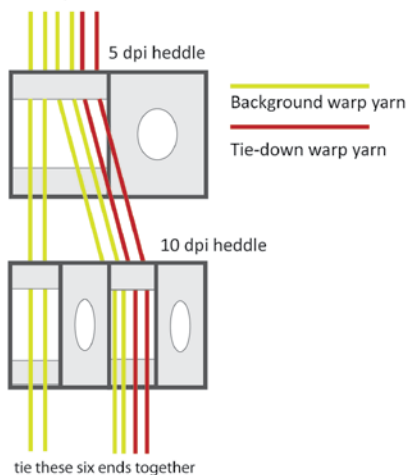
10. Now there are 6 ends (4 background and 2 tie-down ends) through the marked slot of the 5dpi heddle, at the back, and 4 ends (2 background and 2 tie-down ends) through the marked slot and 2 background ends through the next slot to the left of the 10dpi heddle, at the front. Tie the 6 ends into a bundle to secure them. **See Diagram1.**

11. Continue in this way until you reach the 4th or 5th slot from the left of the front 10dpi heddle and the corresponding slot of the 5dpi heddle.

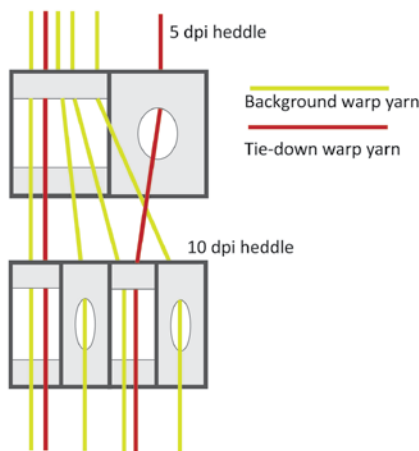
12. Tie the end of the background warp and the tie-down warp to the back stick.

## Diagram 1

this is where your yarns need to be for winding the warp on to the loom



## Diagram 2



## Editor's NOTE

Alison is an award-winning textile designer and tutor, holding workshops across the UK and in The Hague. She has exhibited in the UK and in Paris with Design Factory and Atelier d'Art de France, and has been an Ashford dealer for many years.

See Alison's teaching website:

<http://spinningandweaving.weebly.com>,

and her professional weaving website

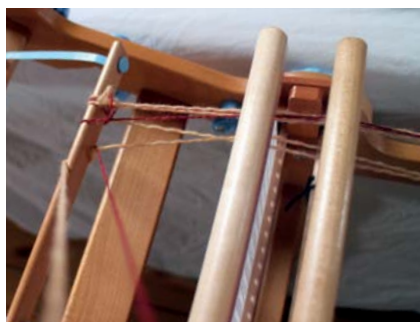
<http://alisonyultextiles.co.uk>

This article first appeared in YarnMaker, a magazine published quarterly by

Dorothy Lumb Publishing,

email [editor@yarnmaker.co.uk](mailto:editor@yarnmaker.co.uk)

13. When threading the second and subsequent alternate 5dpi slot, you will find that the ends don't come from the same side of the back stick. This is not a problem if you are careful; just bring them together before they are pulled through both heddles.



14. Wind the warp onto the back beam using strong brown paper or strips of stiff card to separate each layer.

### Now the holes need threading:

15. Take one bundle of 6 ends.

16. First thread the background ends:

- Remove one background end from the right hand slot of the 10dpi heddle and move it to the hole on its right.
- Remove one of the two background ends in the adjacent 10dpi slot (to the left) and move it into the hole on its right.

17. Now thread the tie-down ends:

- Remove one tie down end from the 5dpi slot and thread it through the 5dpi hole to its right and then through the first slot in the 10dpi heddle in front, making sure it is above the background warp.

18. Continue in this way following

**Diagram 2.**

19. Do not allow any of the ends to twist round each other.

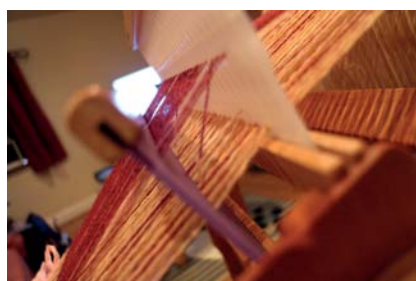
20. Carefully tie the bundles to the front stick ensuring the tension is even across the warp. I always start with the centre bundle, and then tie bundles alternately from the right and the left.

21. Using a long, thick thread of fabric length, weave a packing header by lifting both heddles and putting a loop of the thick thread from right to left. Change the shed by lowering both heddles and loop the thick thread from right to left again. This makes it easier to remove the packing thread when the fabric is cut off the loom.

22. Repeat until gaps between the tied bundles have closed.

23. Check that a good shed is achieved in both the up position and the down position. If it doesn't clear immediately you may need to help it by patting or flicking the warps until you can see a good shed.

24. If you find that some of your ends are twisted loosen the bundle at the front of the loom that the end is in and pull out the twisted end, re-thread and re-tie to the front of the loom. This can be prevented when re-threading the tie-down ends by ensuring they are threaded above the background ends.



## Weaving

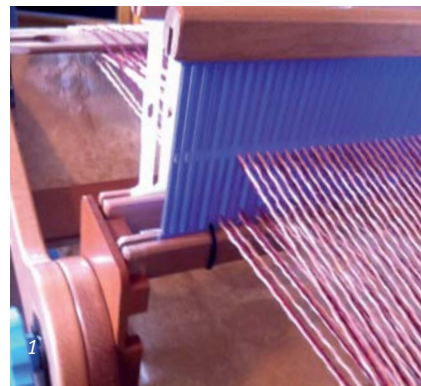
### Weave the background cloth only

1. Raise both heddles to weave the first background weft.

2. Lower both heddles to weave the second background weft.

### To weave inlay

1. Raise both heddles and weave the background weft.



2. Keep the front heddle in neutral and raise the back one and weave the inlay.

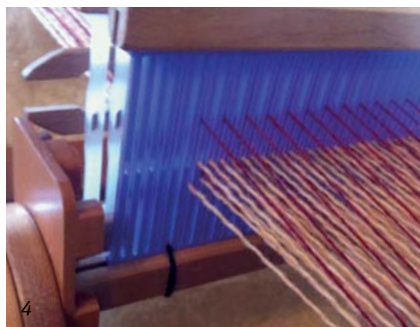


3. Lower both heddles and weave the background weft.





3. Keep both heddles in neutral and bring your pick-up stick/ruler forward to raise the alternate tie-down warps and weave the inlay.



**Note:** If your background weft is going from left to right, ensure that your inlay wefts are also going from left to right and vice versa.

### Some exercises

1. Weave several isolated squares of inlay using different yarns, different thickness and fibres, fancy or plain.



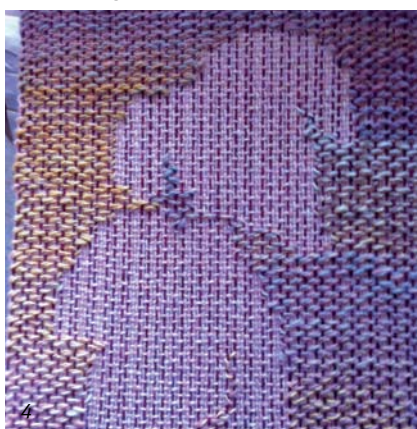
2. Weave overlapping areas of inlay.



3. Try weaving a simple design in inlay.



4. Make the inlay as a background, from selvedge to selvedge, with the design left in the background cloth.



5. Using a fine to medium plain yarn, make a background “wash” with just one of the inlay picks, e.g. just the pick with the pick-up stick/ruler. Then weave areas of normal inlay simultaneously.



Once you’ve mastered these simple, but effective exercises you can mix and match in a project. All the inlay yarns used in the images are hand spun, including the fine silk wash yarn.

For more information (available from Amazon): “Weaving as an Art Form: A Personal Statement” by Theo Moorman  
“Weaving that Sings: Variations on the Theo Moorman Technique” by Joyce Harter and Nadine Sanders

For each scarf

### You will need:

Loom: 8 shaft table loom, 30cm (12ins) or more wide

Reed: 6dpi

Warping Frame

Warp and weft yarns: Ashford Tekapo 8 ply/DK (100% wool; 200m/218yds; 100gms net) 1 ball Charcoal #210, 1 ball Butter #203; 30/2 silk or tencel fine yarn in charcoal and cream approx. 30gm (1oz) each colour

### Here’s how:

Total warp ends: 131 (+ 2 floating selvages – not shown on draft)

Total warp length: 2.5m (8ft)

Finished width: 17.5cm (7ins)

Finished length: 1.75m + 2 x 8cm fringes (5¾ft + 2 x 3ins fringes)

### Warping

Drafts for these scarves have been taken from Carol Strickler’s book “A Weaver’s Book of 8-Shaft Patterns”

1. Wind the warp with 3 ends at the time, 2 fine tencel or silk ones, and 1 thick wool yarn. Keep your fingers between the 3 ends while you wind the warp, to keep the ends separate.
2. Follow the threading. Each unit consists of fine-thick-fine threads. The fine ends are always on shaft 1 or 2.
3. The floating selvedge, in the thick yarn, is on both sides in their own dent.
4. When the fine ends are on the odd shaft (1) the thick end is on an even shaft (4, 6 or 8). When the fine ends are on shaft 2, the thick one is on an odd shaft (3, 5 or 7).

### Weaving

1. Weave about 10 picks in a fine scrap yarn on the tabby liftings 1,3,5,7 and 2,4,6,8, leaving 20cm (8ins) for the fringe.
2. Follow the draft.
3. Beat the scarf gently to square the pattern.
4. Finish with 10 picks of scrap yarn, and leave at least 25cm for the fringe, before cutting the warp and removing it from the loom.

### Finishing

1. Twist the fringe using 2 small groups of 3 ends, first clockwise, and then the 2 groups together anti-clockwise, finish with a small overhand knot, taking out the scrap weft picks as you go.
2. Hand wash in warm water and a little liquid soap. Lay flat to dry.



# Wool Scarf in Diversified Plain Weave

BY NYNKE PIEBENGA, TE AWAMUTU, NEW ZEALAND

Simply put, diversified plain weave has a thick thread forming the pattern and a fine thread providing a plain or tabby background and tying the thick threads down. But the results are anything but simple! See how Nynke creates three beautiful scarves using DPW.

I like Diversified Plain Weave as it is so versatile. It is basically plain weave based on threading and treadling units of 2 fine threads and 1 thick one. It is a versatile structure as it has no long floats. Where the thick warp shows on the front, the thick weft will show on the back. For this article I created three very different scarves in DPW just by changing the tie up.

Before you start, note:

- The sett is whatever will give a balanced weave in the thick thread. If possible each unit (fine, thick, fine) should be sleyed in one dent of the reed.
- The thick thread should be about 6x the weight of the fine one.
- For these scarves I chose Ashford Tekapo DK yarn as the thick thread. This yarn would normally have a sett of 8epi but as I wanted a light and soft scarf I used 6epi. When adding the fine yarns the sett becomes 18epi.
- The weave is most effective when the fine threads of the warp are the same colour as the thick ones in the weft and when the thick threads in the warp are the same as the fine ones in the weft. In this scarf the thick warp thread is in the dark colour and the fine thread in the light.
- The thick weft thread is in the light colour and the fine thread in the dark.
- Smooth yarns work best (as I discovered!) because of the close sett. Consider using a contrast of shiny and dull yarns.
- The fine threads form the background structure and are threaded on shaft 1 and 2. The thick ones are on shafts 3 to 8 and form the pattern.



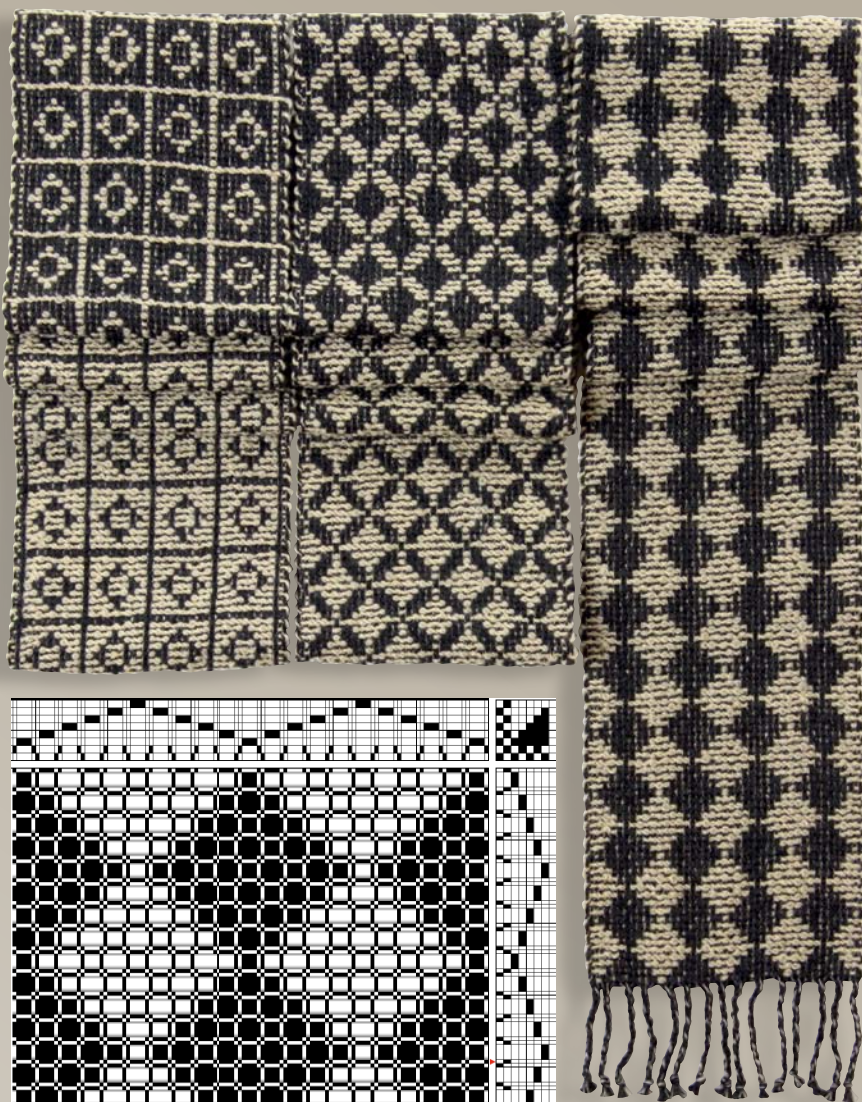
Nynke and her Katie

## Nynke writes:

*I am the proud owner of an Ashford Katie, 8 shaft table loom. It can easily be carried in its own bag to take to workshops or demonstrations. But what I particularly like is that you can lift the front beam and beater out of the way, which makes threading so much easier.*

## Editor's NOTE

Multi award-winning Nynke is a member of the New Zealand Professional Weavers Network and former National President of Creative Fibre and Area Delegate for Waikato. Her skill, and love of colour, is evident in all her beautiful pieces.



Draft for scarf 1

Scarf 1  
DPW - not plain!





# Goats and *Goodwill*

BY LINDA CORTRIGHT, ROCKLAND, USA

India's first Cashmere Center in the High Himalayas will dramatically change the lives of the women in Pangong.

Twenty years ago, four cashmere goats were unloaded from the back of a pick-up at my home in rural Maine—I was in love. I loved my goats. I loved their fibre. I loved building fences, cleaning stalls, and I even loved throwing fifty-pound hay bales about like I was the strongman at the circus. These magnificent animals who, in

truth, were far more entertaining than most videos on YouTube, introduced me to a whole new world; the world of wild fibres.

In 2007, I fell in love again... this time I was in Ladakh, the heart of India's High Himalayas. After driving eight hours along roads barely wide enough for a donkey, much less a vehicle with two axels and four





*Left: Nomadic goat herders, some of the poorest people in the world*



*Above: In their ceremonial dress, spinners from the Pangong Village  
Left: Stobgais – not to be underestimated!*

wheels, I stepped out of the car and was soon surrounded by the ultimate cashmere congress as more than ten thousand cashmere goats drifted down from the mountains as the sun began to set.

Tended by men and women, young and old, cashmere goats historically have been raised by some of the poorest people on the planet; Himalayan nomads who have managed to live off the land and little else at altitudes that make the average person feel faint.

My first cashmere encounter in the Himalayas was every bit as memorable as my first cashmere encounter in Maine, but for completely different reasons. My goats were a source of pleasure, a You Tube

video just waiting to go viral. The goats in Ladakh, however, represented a chapter in the world of wild fibres void of any comedic under tones.

For centuries, the nomads who have lovingly tended the animals producing sensual down that has elegantly cloaked the backs of millions, have been paid a pittance. To be blunt, they have been cheated. Kashmiri traders, often truck drivers travelling along the high mountain pass, would stop and buy a nomad's annual harvest for pennies on the rupee. No premiums paid for top quality cashmere. No incentive to breed for better quality animals. Everything was lumped together. The nomad got his cash and the

driver got a steal. When I visited Ladakh for the first time, my goal was to teach the nomads how to understand the value of what they had. Not only so they could get a fair price, but also so they could earn more by breeding for better animals.

Before I got on the plane to return home, my new best friend, Konchok Stobgais, an extraordinary nomad from Pangong Village said that if we really wanted to make a difference we should teach the women how to spin cashmere. Then they could earn the best profit possible by maximising the value added to their fibre. I agreed with Stobgais and gave him several hundred dollars to begin teaching the women. To be perfectly honest, I thought his wild idea would end there.





*Ashford Kiwis, helping to make a difference*

## Never underestimate a nomad

The following year I returned to Ladakh and once again Stobgais and I went chasing after goats at sunset. Before we sat down to dinner that first night Stobgais presented me with a ten-foot banner celebrating the first cashmere-spinning contest in Pangong.

"Remember the money you gave me last year?" Stobgais asked. "The women were very excited, so I made a contest. I think we should try and teach more."

And that is how a few hundred dollars and a tireless nomad took a tiny vision and turned it into gold.

Pangong Village is less than thirty miles from the Chinese border. Although the views are beyond spectacular at fifteen thousand feet, there is little else for man or animal to survive on. The winters are long and fierce, particularly if your home is built of baked mud and heated by a single stove fueled with yak dung. Some of the men are in the military, often leaving the women to tend the animals and raise their family alone for months at a time. Some of the men work in the town of Leh, a trip that takes five hours by car if the passes are open. And many of the women try to earn extra income by working on road crews, breaking rocks into small stones.

Stobgais envisioned a different world for these women, a world where they could

keep their family close by and one that did not involve being exposed to the brutal cold doing backbreaking labour.

By 2013, Stobgais had helped train more than seventy women in his village to spin cashmere. It was an extraordinary feat for women who historically have only spun sheep and yak wool for personal consumption. Spinning cashmere required a finer touch and if it was to be spun into yarn for the Western market, it needed to meet two imperatives: fineness and consistency.

The women needed little convincing that spinning cashmere from their own goats was far more enjoyable and profitable than hours spent with a pickaxe in hand.

However if their spinning talents were to be truly productive, they needed a facility that was properly lit and heated. The traditional nomadic home has only the smallest of windows that doesn't allow enough light to properly spin, to say nothing of winter temperatures where gloves are typically worn both indoors and out. They needed a warm building with good light.

Stobgais had proven to me that his village had the natural resources, the talent, and most of all, the desire. My job was to find the money to make the Cashmere Center a reality.

In March 2014, I asked the readers of Wild Fibers, (an international fibre publication I started in 2004, focusing on all aspects of the fibre industry from producer to product), to help build the first nomadic cashmere centre in the High Himalayas. It took less than six months to meet the \$45,000 building goal and construction began on Christmas Day of that same year.

But then, a new wrinkle arose when someone kindly donated two spinning wheels. The wheels were wonderful, but the nomadic women were used to their support spindles and I had little hope they would give up their traditional ways. I was wrong.

Immediately the women saw their earning potential increase exponentially with the wheels and Stobgais asked if I could perhaps get more, maybe even twenty more! Once again I returned to the fibre community and once again it responded: a donation of five Ashford Kiwi spinning wheels came in.



Everyone falls in love, although typically not while standing breathless in the shadows of the Himalayas, much less surrounded by a herd of cashmere goats. But everyone understands what it means to be part of helping someone else find an easier, softer path and the generous contribution of five new Ashford wheels to the Cashmere Community Center will make it that much softer for generations to come.

To learn more about the Cashmere Community Center in Ladakh, please visit [www.wildfibersmagazine.com](http://www.wildfibersmagazine.com)



# Spinning Tragedy into Triumph

BY LINDA PHELAN, MIDDLETOWN,  
RHODE ISLAND, USA

The Healing Co-Operative supports and celebrates the lives of women with cancer. Providing a balanced and holistic environment, the Co-Operative emphasises the importance of the whole person. See how spinning helps to integrate body, mind and spirit.

Artists have known for a very long time the many magical and healing powers of art. More recently though, research has backed this knowledge with scientific fact and study, finding that the creative arts therapies significantly reduce anxiety, depression, and pain while greatly improving a cancer patient's quality of life. Furthermore, it has been found to ease life in proximity to death for women with advanced cancers.

My mother, a German immigrant and labour camp survivor, knew all too well of these powers. She fought through two agonising years of dehumanising treatments while trying to overcome metastatic breast cancer. On her worst days she could be found in her "comfy" chair knitting or doing needlepoint. It was the only way she knew to clear her head of the disease while it ravaged her body.

Her mother, my Oma, was an avid spinner. Her wheel was hand-built by my Opa and no two of her bobbins were alike. I would sit for hours, arms outstretched, happily serving as her human yarn winder. And so it is no wonder that after all these years I am teaching my childhood lessons to adult women trying to clear their own heads of this overwhelming disease called cancer.

We began with teaching knitting as part of our Healing Arts program. The search for bulkier yarns became more and more difficult – not to mention costly. My wheel at the time was not capable of spinning art yarns and I had fantasised about having the Country Spinner here at our centre so that the women could create yarns full of expression. From the moment a donated Country Spinner arrived at our door step and was named "Irma" (after my mother), she has been busy and dearly loved.



*Enhancing quality of life*

Most of the lessons I give on Irma are done one on one. And to call it a "lesson" may be a bit of an overstatement. To begin, I simply invite the person to sit at the wheel, touch it, play with the foot pedals, and visually watch her as she works. So much can be taught by simply watching quietly and allowing the relationship to unfold organically. Once they are comfortable with the foot pedal I invite them to close their eyes and listen. Listen to the rhythm of the wheel – the breath of the wheel. And then finally, to match their breath with the wheel. In essence – becoming one with the wheel. This is a lovely centering practice.

Once a comfort level with Irma is reached we begin to put all the senses to use. Visually, looking at the different rovings, the colours and the textures. Then the ribbon, found objects, grasses and so much more get pulled into the expression. And more recently, we've begun experimenting with our pet's undercoating, which can lead to some



interesting finished yarns!

The creative process has meant that some of the difficult consequences of advanced cancer could be confronted and alternate potentials could be explored. We have created a way for these women to record their human experience through expression and beauty.

"The creation of something new is not accomplished by the intellect but by the play instinct acting from inner necessity." – Carl Jung

Being diagnosed with cancer is like having your life, as you knew it, hijacked. It is a feeling of little or no control with choices made by medical professionals and not ourselves. One of the beautiful components of the Healing Arts is that it offers choices. It begins with a choice. Does the woman want to sit with the wheel or not? And when she does, it is only when she is ready. She chooses only the material she wants to work with,

the colours she is drawn to, and to use them in a way to express herself. Engaging in the process allows women to take some of their power back through their own choices. This may sound all too simple to many, but to the cancer patient, it is all but simple.

It amazes me that this little wheel has had such a huge impact on so many lives. It is a reminder of what Margaret Mead once said. "Never doubt that a small group of thoughtful committed citizens can change the world; indeed, it's the only thing that ever has."

## Editor's NOTE

Linda Phelan is the founder and executive director of The Healing Co-Operative, Rhode Island's first and only free nonprofit dedicated to supporting and celebrating the lives of women with cancer since 1996. [www.thehealingcoop.org](http://www.thehealingcoop.org)



# Same same but different!

BY KATE SHERRATT, ASHBURTON, NEW ZEALAND

How to spin and ply delicious multi-coloured fibre braids.

Hand dyed fibre is so beautiful but it can be intimidating. How do you know what your yarn will look like once spun and plied? How will the colours merge during the spinning and recombine when plied?

The answer is - sample, sample, sample! I strongly recommend sampling before you commit to spinning all your fibre. Spin some, ply it and then knit a sample, too. Then you can choose the look – and the technique – you want.

I did some experimenting with six lengths of fibre all dyed exactly the same. I chose bright colours (Ashford dyes in Yellow, Hot Pink, Blue and Emerald) so I could show you clearly the different results. I spun three lengths the same way, back and forth across the end of the sliver. I plied two together as regular 2 ply and Navajo plied the third. The other three lengths I split lengthways and spun down each strip and again I plied two together as regular 2 ply and Navajo plied the third.

So from one colour-way I have some interesting results just from spinning and plying differently!



**Sample 1 – Spin across and ply two**  
Take one length of your dyed sliver and loosely open the fibre. Spin back and forth across the end of the sliver onto one bobbin. (A)  
Repeat process with a second braid.  
Ply the two bobbins together.

**Sample 2 – Spin across and Navajo ply**  
Take one length of your dyed sliver, loosely open the fibre and spin onto one bobbin, spinning back and forth across the end of the sliver as you did for Sample 1.  
Navajo ply this bobbin.

**Sample 3 – Spin down and ply two**  
Take two lengths of your dyed fibre, split each length into four thinner strips lengthways. Spin the four strips of each length onto separate bobbins. (B)  
Ply two bobbins together.

**Sample 4 – Spin down and Navajo ply**  
Take one length of your dyed fibre, split into four thinner strips lengthways. (B)  
Spin the four strips onto one bobbin.  
Navajo ply this bobbin.





My other two students, sisters, Lara and Bella, are older aged ten and twelve and they wanted to understand the process. For their first two-hour visit I prepared a small tapestry frame, an inkle loom and a table loom for them to try. But it was the table loom that attracted them most. Bella is very interested in history and wants to weave gold embroidered satin dresses like damsels of old, while Lara already knew how to spin, and weaving was the logical next step!

I warped up the looms and they wove samples in plain weave, twill variations, and lacy weaves like Brooks Bouquet. Bella, the twelve year old, really liked the clasped weft idea and made a small scarf. That was her first project and the selvages are just amazing! She is a perfectionist, analyses every pick she puts through, and is able to read a draft from the drawdown.

Lara, the ten year old, is particular but not so analytical and therefore much more productive. She has already made

two warps using the warping mill, dressed, threaded and sleyed the loom pretty much on her own. At the moment she is weaving a table runner in 8/2 cotton sett at 24epi and we are already thinking about the next project with overshot variations!



These four young weavers have made an impressive start. The seed has been sown which I hope will flower into a life-long interest in the fibre arts.

# You gotta teach'em young

BY AGNES HAUPTLI,  
KAITIA, NEW ZEALAND

I am absolutely delighted that currently I have four children who want to learn to weave.

Two of them are very young, seven year old twins who live close-by. They are not interested in the theory: all they want to do is weave. It is play time and both of them just enjoy making an item for themselves or as a present for someone else. While I do choose appropriate yarns, it is the colour that talks to them and the fact that they are making something. While some of us weavers struggle with nice even selvages, Isabella did not have a problem with them at all, and they looked great!



## Editor's NOTE

Fibre Festival she won the Complex Weavers Award for her hand woven silk shawl with three design lines and two alternating treadings, 45epi.

Agnes is an award-winning member of the New Zealand's Professional Weavers Network. At this year's national Creative





Left: Allen, at the wheel



# Crochet4Life

BY ALLEN NANSUBUGA, KYALIWAJJALA, UGANDA

My friend, Christine Namutebi and I established Crochet4Life in early 2009. We had observed that many women in our village, Nabwojjo, in Kyaliwajjala, Uganda, were idle, illiterate and without skills to help get them out of an underlying poverty. Witchcraft, fights and domestic violence were common. Some mothers in our village were totally dependent on whether their husbands brought money for food in the evening, and if not, they and their kids went hungry.

**How could we help?** Christine and I were convinced that crochet could empower these women to help them live meaningful lives and also to become agents for change.

We showed a group of mothers how to crochet baby and moms' products. By selling these, food was bought and school fees for their children paid. Other mothers and grandmothers started to join for all



Crochet headband, bracelet and bag





*Left: We spin, ply and weave  
Below: Scarves on the loom*



sorts of reasons. A grandmother wanted to save up for a pig, a mother wanted to save for seeds for her garden and support for her mother as she took care of the food crops.

It took time to achieve good quality and keep the crochet clean, as the houses have no furniture and the mothers sit on the ground as they crochet. But nonetheless we got on with the crochet!

But crochet materials were always in short supply. The locally-available yarn from Nairobi was poor quality, itchy acrylic.

There were no thick cotton yarns in Uganda for crocheting. I turned to the internet for help. I met cotton spinner Joan Ruane through her website and with her help six women in the village mastered the skill of hand spinning with takhli spindles and spinning wheels and basic weaving on the rigid heddle looms that Joan gave us. Over the years, Crochet4Life has shifted from making only baby products to those that can bring in income: from hairbands

to crochet sandals to woven organic cotton scarves.

Through a new project “From Seed to Fabric for Better Livelihoods (FS2F)” our spinners and weavers will teach in the Gulu district in northern Uganda where people are still much traumatised after twenty years of Konyi rebel activities. In the district there are 10,000 cotton farmers who belong to a co-operative. Our teachers will show fifteen women from the co-op how to spin, dye and weave the fibre.



*Picking cotton*

The project participants will then return to their district and pass on their knowledge and improve the livelihoods of their communities.

I always enjoy telling people about Crochet4Life. I love creating jobs for women, I love keeping women busy. We started a glorious hand spun cotton journey that cannot be stopped!

## *Editor's* **NOTE**

Allen needs help with the “From Seed to Fabric for Better Livelihoods” project. She needs equipment – spinning wheels, rigid heddles and a drum carder. If you would like to help please contact her. [crochet4lifeuganda@yahoo.co.uk](mailto:crochet4lifeuganda@yahoo.co.uk)



# Cowl Wrap

BY BETTY BOOTH, BALCLUTHA, NEW ZEALAND

An elegant, softly draping wrap in fine wool

## You will need:

Loom: Eight shaft loom 60cm (24ins)

Reed: 8dpi (sleyed 2 per dent)

Sett: 16 ends per 2.5cm (in)

Warp yarn: Ashford Tekapo 3ply (100% wool; 454m/496yds; tex220/2; 100gms net) 2 balls Biscotti #902; Ashford Tekapo 3ply Black #911 for the floating selvedge

Weft yarn: Ashford Tekapo 3ply 2 balls Black #911

## Here's how:

Number of ends: 304 Biscotti plus 2 Black for the floating selvedge

Width in reed: 48cm (19ins)

Finished size: 43cm (17ins)

Warp length: 3.5m (11ft)

Weave Structure: Intermittent Twill from G.H. Oelsner's "A Handbook of Weaves"



*Elegant wrap*

## Weaving

1. Weave heading with a smooth thread.
2. To begin, leave the end of the weft yarn thread hanging at the side (3½ times the width of the project. This is used for hemstitching.)
3. Weave 6 rows of plain weave and 16 rows of pattern, then go back and withdraw the heading thread.
4. Take the hanging thread and hemstitch across.
5. Continue with the pattern weaving with a gentle beat.
6. Weave pattern to end, reverse the

pattern as required for interest.

7. Weave 6 rows plain weave, hemstitch, cut from loom and allow for fringes at each end.

## Finishing

1. Hand wash gently with a soft soap, rinse twice and squeeze out excess water.
2. Take the damp fabric and roll it onto a roller (approx. 10cm/4ins diameter) with a towel. Keep warp and weft threads straight.
3. Leave to dry.
4. Fold fabric in half end to end and over-sew the side from the fold down 45cm (18ins) or as desired.



# Betty says Successful Weaving Begins with the Warp

- \*The key to successful weaving is to wind the warp on the back roller with an even tension. This takes practice.
- \*Be kind to yourself, your threads and your loom.
- \*Be sure each side is rolling on with the same tension.
- \*Place wooden or cardboard sticks between each layer as the warp is rolled on. This prevents the threads pulling through the previous layer.
- \*Check both selvages roll on with even tension.
- \*At first it is useful to have the assistance of a friend.
- \*When you are on your own take the warp in one hand, put the index finger through and down the centre to divide the warp, use the second finger and thumb to spread the warp away from

the centre and hold the warp under fourth and fifth fingers, then bring the warp down on the front beam to tension. Wind on with the other hand. This technique is suitable for looms no wider than 60cm (24ins).

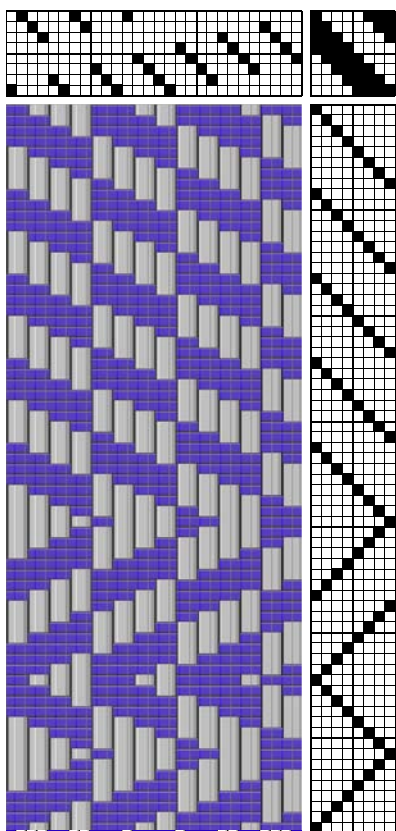
\*Tie or lace to front stick.

\*With the back of your hand check for even tension across the warp. Adjust if necessary.

\* If the warp is correctly wound on the loom little tension is necessary. If excessive loom tension is required to even the warp tension we recommend you unwind the warp, feeding it back through the reed and wind on again, following the advice above.



*When wound correctly the warp tension is even and light*



*Cowl wrap draft*



## ASHFORD TEKAPO 3 PLY YARN

Ashford Tekapo yarn is now available in 3ply!

This finer weight yarn is great for knitting and fantastic for weaving. As you can see from Betty's cowl the yarn produces a beautiful soft fabric with a lovely drape.

The yarn is great value in 100gm balls (454m/496yds).

It is available in the sixteen most popular Tekapo colours: Biscotti 902, Natural White 906, Natural Light 907, Natural Medium 908, Natural Dark 909, Charcoal 910, Black 911, Traditional Red 912, Grape 914, Sangria 916, Chartreuse 921, Olive 922, Azure 926, Silver 928, Stonewash 929 and Midnight Blue 930.

We suggest you combine the 3ply with our Tekapo 8 or 12 ply in your weaving to get a fabulous thick and thin effect. The yarn is 100% pure New Zealand wool, grown, prepared and spun in NZ.



## Editor's NOTE

Betty lives in Balclutha, a small country town on the banks of the Clutha River, where she is chairman of the local Spinners and Weavers Group.

As an experienced weaver she enjoys sharing her knowledge with others. At the moment she is preparing a teenager for her Duke of Edinburgh Award in weaving.







# Snow Dyeing

BY CAROL BUBAR, RED DEER, GLENN GUSTAFSON AND THOM RYPIEN, SPRUCE GROVE, ALBERTA, CANADA

When you live in a place like Alberta, Canada, where snow can be present for seven months of the year, it makes sense to put it to good use.

As members of the Sanctuary Craft Studio, we have found snow dyeing to be a fun, easy process that can produce spectacular and unique patterns on fabrics. It is possible to snow dye yarn as well, giving soft pastel shades.

## You will need:

- Snow. Very fine to coarse, granular forms all work and can yield varying results
- Silk 2.5m (8ft) of flat crepe
- Ashford Acid Exhaust Wool Dyes - two or three colours are recommended for a project; for example Purple, Teal and Emerald were used for the silk top
- Large plastic tub with lid or mesh screen – larger tubs allow for larger pieces of fabric
- Bucket or bowl to collect snow
- Scales for weighing fabric
- White vinegar
- Glass measuring cup
- Teaspoon and stir sticks
- Plastic squeeze bottles – one for each dye selected
- Rubber gloves and dust mask
- Microwave (for fixing dye)
- Microwave-suitable bowl to hold snow dyed fabrics





*Snow dyeing gives beautiful subtle effects*

The three of us were lucky enough to attend the Ashford Fibre Retreat in November, 2014. It was a wonderful week of training and we highly recommend the experience to other fibre craftspeople and artists.



*Glenn, left, and Carol and Thom, right, with Nicola, Elizabeth, Richard and other Retreaters at the November 2014 Ashford Retreat in Ashburton, NZ*

### Here's how:

1. Weigh the fabric. For every 200gm (7ozs) of fibre, mix 1 tsp of dye and 2 tbsp of vinegar into 1 cup of warm water and pour into a squeeze bottle. This process should be done in a well ventilated space while wearing rubber gloves and a dust mask. You may or may not use all of the dye for one project depending on how many colours are applied at one time. But remember that results are almost impossible to replicate so be prepared to dye as much as you need for your project at one time. Unused dyes may be stored in a cool, dark place for a few weeks and used for other projects. Once you start snow dyeing, it is hard to stop! And we find that you can dye a lot of fabric with relatively small amounts of dyes so they tend to go a long way.
2. Prepare fabric for dyeing by washing in cool, soapy water to remove any surface residues.
3. Fabric must be thoroughly wet for snow dyeing so if need be, re-wet by soaking in cool water for 30 minutes.
4. Place a plastic sheet on the floor inside the house, wring out the fabric and either place it on a mesh screen lying over a tub or on a slanted, waterproof lid situated so that melt water will run down into the tub. Both techniques work well and can yield quite different results. Regardless, the fabric should be scrunched up into peaks and valleys either randomly or with more defined pleats and twists. We find the random approach is faster and easier and seems to give very pretty patterns.
5. Collect enough snow to cover the fabric with a consistent 5-6cm (2ins) layer. Ensure that the fabric edges are not visible and



*Use a mesh screen or a slanted waterproof lid*

that there is enough space for the melting snow to drain properly.

6. Apply the dyes to the surface of the snow in completely random or grid patterns using the squeeze bottles. Once again we have tried both techniques and find that they give equally lovely results. The randomness of the fabric and dye placements is what makes this process so unique. Note that squeeze bottles are not absolutely necessary but the dyes are easier to control and there tends to be fewer drips than when pouring from a cup or using a spoon for application. But sometimes a random drip could end up being a beautiful addition to the design!
7. Allow the snow to slowly melt. If using the slanted lid method, periodically check and rotate the project so that the dyes distribute more evenly and do not pool. This approach tends to produce fabrics with blended or more streaky designs whereas the mesh screen, where the melt water drips straight down, often yields fabrics with more white spaces.

8. When the snow has melted completely, resist the urge to check your fabric immediately. It really needs to sit for a period of time, preferably overnight.

9. In the morning gather up the fabric into a microwave-proof bowl and heat on high in 30 second increments, turning the fabric each time until any water remaining is clear. In our experience one minute and 30 seconds seems to be adequate to set the dyes.

10. Let the fabric cool. Rinse first in warm water and then cool water.

11. Hang the fabric to dry out of direct sunlight.

12. Use your imagination to decide how best to use your snow-dyed fabrics. We have found that they work beautifully for quilting and sewing projects but also for simple scarves and tablecloths with little or no sewing required. So it is a technique that can be used by any crafter. The only limitation is that you do need snow. But those of you lucky enough to live in warmer climates can use shaved ice instead of snow.

Have fun!

### Editor's NOTE

The Sanctuary Craft Studio is a collective of crafters who use nature as inspiration.

[www.sanctuarycraftstudio.ca](http://www.sanctuarycraftstudio.ca).

We loved having Carol, Glenn and Thom with us for the Ashford Retreat. For details of the next Retreat see page 13.



# Spinning Cotton for Summer Weaving

BY JOAN RUANE, McNEAL, ARIZONA, USA



*Joan in handspun, handwoven cotton*

Now is the time to start spinning cotton for your summer tops and scarves.

**Whether you plan on having the whole garment made with handspun cotton or wish to mix it with commercial yarns, you must remember that it does take longer to spin cotton fibres than wool fibres.**

Because cotton is a short staple, it must have more twist in the yarn to give it strength. Plan on plying the handspun you are going to use for warp, but singles for weft will be perfect, giving it less weight for summer coolness.

## Prepare Your Wheel

Your wheels should be tuned up for cotton. If any fibre has a short staple, then you need more twist, so you want to adjust for a relatively high ratio. Set your ratio at least 12:1, or preferably higher. I am most comfortable at 17:1 or above; anything below and it seems like I have to treadle way too much.

Thinking short staple, we do not want the bobbin pulling hard on the fibre, so loosen your tension so that it barely draws in the spun thread. Often I start with no pull in at all, and as I begin to spin my cotton, I reach down and tweak the tension knob just a wee bit until I feel a slight pulling in on my thread. Needless to say, my drive band is as loose as possible but will still make the flyer go around, and my drive band is free of any big knots or lumps that will cause jerking as it goes over the whorl. The wheel, now being well-oiled, is ready to spin cotton for you.

## Editor's NOTE

Joan, a professional teacher, spinner and author, has been teaching spinning throughout USA, Canada, UK and New Zealand, since 1980.

She raises her own crop of coloured and white cotton for her own spinning and weaving projects.

For more information, go to Joan's website [www.cottonspinning.com](http://www.cottonspinning.com)

Facebook group: "I love to spin cotton"

"Beginning Cotton Spinning on a Wheel" by Joan Ruane, 2015, "Hand Spinning Cotton" by the Linders and updated by Joan Ruane, 2014, and "Cotton Spinning Made Easy DVD" by Joan Ruane, 2013



## Cotton Fibre

If it were possible, it would be great if everyone could go out and pick cotton off the bush and spin the cotton right off the seed. However, for most spinners, they will have to rely on a vendor to sell them processed cotton. That means it will have the seeds removed and be carded by a big commercial carder. It is then turned into what is called a sliver. At this point, the crimp is still left in the cotton fibre.

But if the sliver is going to a commercial, electric, open-end spinning frame, then all of the crimp has to be removed by several more processes. If the cotton sliver is to be spun by a ring-spinning frame, then the sliver must be combed so that even small neps are removed.

All of this is fine for machine spinning, but we are hand spinners and want the crimp left in the fibre. Thus it is important to find cotton fibre that has the crimp still left in it. People like Harry and Olive Linder, Sally Fox, Eileen Hallman and Kay Fielding were pioneers in making available cotton that had the crimp left in so it would be easy for hand spinners to spin it on our wheels or support spindles. Today, the most popular of the handspinning cottons is Easy-to-Spin® sold in many shops around the USA and throughout the world. Also, cotton is available online or in shops from Vreese Limited (FoxFibre).



*Joan grows her own cotton for her spinning and weaving projects*

## Spinning on Your Wheel

Now that your wheel is ready, you have the right mindset, and you have good quality cotton sliver, it is time to spin it into lovely, soft yarn. Like any commercially carded

fibre, there is a right and wrong end to spin from. One end will draft smoothly and evenly, while the other end will tend to pull out in lumps. Test each end by giving a light pull, and you will have a 50-50 chance of being right! Try spinning from both ends before deciding on which you like to spin from best. Then mark that end with a bag clamp or a knot each time you stop spinning. Hold your cotton sliver in your hand like you would a baby bird; do not squeeze the fibre or it will mat and it will not draw out smoothly and evenly. Carefully attach a few fibres to the end of your bobbin lead. Then move your hand back, freeing about one inch of the sliver



*Free an inch of sliver*

(photo 1), and slowly and evenly pull your hand back, watching the drafting area, allowing just a little twist to get into the point of the draft. When your arm gets back to your side, slide your thumb and forefinger forward and pinch the end of the drafting area so the twist stops going into the sliver. Draft back more if there are any slubs or thick areas you want to even out. Then hold tension on the thread and allow enough twist to strengthen the thread so it will no longer pull apart (photo 2).



*Allow enough twist in the yarn*

Your tension should be so loose that you can just pull the thread right off the

bobbin. As your back hand is drafting back, sometimes you will need to pinch the thread near the orifice so as to give you something to pull against, since you have so little tension pulling in (photo 3).



*Pinch the thread*

Allow the spun thread to wind onto the bobbin and then move your hand back, about an inch on the sliver, and begin drafting again. Repeat this, drafting smoothly and consistently, being patient and making sure you get enough twist into the thread to make it strong but not over-spun and hard. Remember, DO NOT SQUEEZE the fibre, or it will not draft out smoothly. Move your thread often on the hooks, so it does not pile up and tangle. When you have moved your thread from one end of the bobbin to the other, bring your thread all the way across the bobbin so you have a starting point if you should lose the thread, burying it. Or you can lay a colored yarn across the bobbin before beginning the second layer.

## Storing Your Cotton Thread

Wind your cotton singles on a ball winder, using a cardboard core in the centre. Storing it in a ball allows you to ply the threads easily if you decide you want plied yarn later. If you ply right off the bobbins, then you can skein the yarn, making sure you secure it with four figure-eight ties. When weaving with my handspun, I do not wash or scour the yarn until after it is woven. Make sure you allow for 15 to 20% shrinkage if it is not scoured before weaving. Knitters are usually more comfortable using scoured (washed) yarns that have been pre-shrunk. Cotton is easy to spin, but, remember, it is a different fibre than wool and it needs different techniques and a few wheel adjustments. Be patient, relax and enjoy spinning this wonderful, soft fibre.





*Everyday stylish clothing – from your individual hand woven fabric*



### You will need:

Knitters Loom: 50cm (20ins)

Reed: 40/10cm (10dpi)

Warp yarn: Denim organic cotton, 4 ply.

I used Debbie Bliss Eco Baby French Navy, 100% cotton, (10wpc/24wpi; 50g/125m) 3 balls; Universal Yarn Bamboo Pop, 50% bamboo 50% cotton, Midnight Blue, 100g (3.5oz), 266m (290yds), 1 ball; Rico Design Fashion Cotton Mouline DK, 75% cotton, 25% acrylic, (6wpc/15wpi; 50g/100m) blue (006) 1 ball

Weft yarn: Blue Sky Alpaca Skinny cotton DK 100% cotton, (137m/149yds; 65g net) Cobalt, 5 balls; Rico Design Fashion Cotton Mouline DK, 75% cotton, 25% acrylic, (50g/100m) blue (006) 1 ball for floats

Other: Commercial denim fabric 1m (1yd), Iron-On Woven Interfacing. I use Stayflex 50cm (20ins), matching thread



# Denim Blue Dress

BY SARAH HOWARD AND ELISABETH KENDRICK, CLACTON-ON-SEA, UK

Strong blues, denim fabric and occasional blue and white floats give this dress a cool, fresh feel. We both love making clothes from our hand woven fabrics woven on our rigid heddle looms. This dress in cotton has become a summer favourite.

Size UK 12-14, USA 10-12, Continental 40-42. For other sizes adjust warp width to fit.

### Here's how:

Total warp ends: 160

Total warp length: 340cm (134ins)

Finished width: 36cm (14ins)

### Warping

Warp the centre 40cm (16ins) section of the reed using the denim cotton with random slots of the other yarns.

### Weaving

Plain weave complete length of the warp using the dark blue cotton. Tuck short lengths of the blue and white yarn into the weft as you weave.



### Finishing

1. Remove from the loom and secure the ends with a zigzag stitch.

2. Give the fabric a gentle hand wash and line dry on a fine, windy day.

3. When still a little damp press with a warm steam iron.

4. Place the pattern (make your own pattern based on our illustration or available from us at [www.etsy.com/uk/shop/GetWeaving](http://www.etsy.com/uk/shop/GetWeaving)) on the fabric, mark and cut.

5. Put strips of iron-on interfacing onto all of the cut edges on the wrong side of the fabric to stop them fraying. Overlock or zigzag over the raw edges.

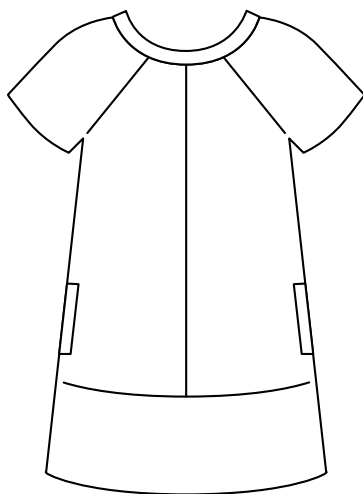
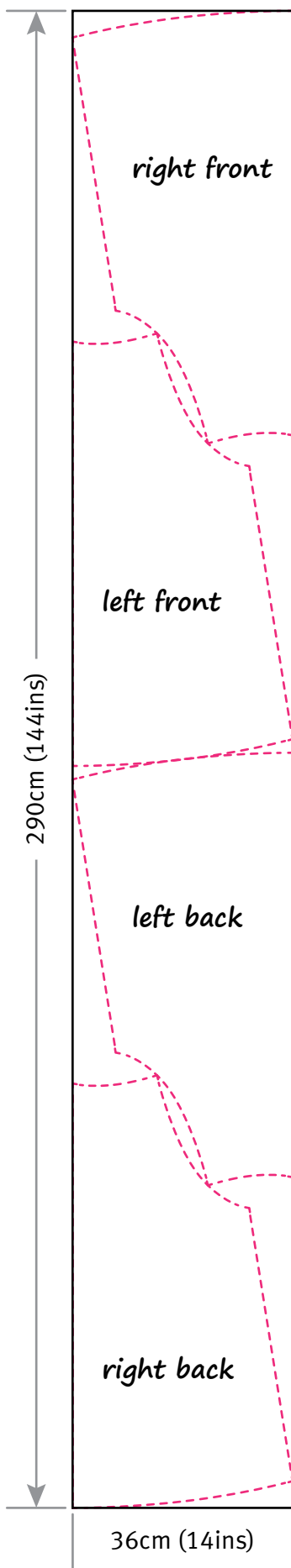
6. Sew pieces together lengthwise with right sides together and a 1.5cm (5/8in) seam).

7. Open the seam and press flat on both sides.

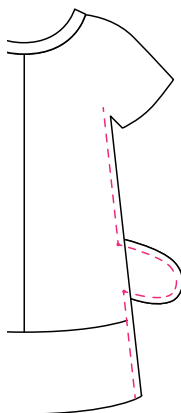
8. Use the denim fabric for the hem, raglan sleeves, pockets, and neckband to create a strong, textured contrast.







9. Stitch pockets in to the side seams.



10. Use the reverse side of the denim for the neck binding and leave the raw edge showing on the right side.



### Editor's NOTE

This project appears in Sarah and Elisabeth's inspirational book "Get Weaving" that features a lovely collection of clothing made from cloth woven on a rigid heddle loom. Soft cover, 48 pages, ISBN 978-1-907938-73-3.

They are also creating new, full size patterns for all their garments. The patterns and the book "Get Weaving" are available from [www.etsy.com/uk/shop/GetWeaving](http://www.etsy.com/uk/shop/GetWeaving)



*Experiment with different fibres on the Wild Drum Carder*

### Ashford Wild Carder

My favourite way to weave now is with a hand spun weft on a commercial warp.

My old 36pt drum carder was quite adequate for my wool blends but for blending fine fibres I have found the Ashford Wild Carder 72pt ideal. So far I've tried blending and spinning various combinations of soy bean, Tencel, silk noils, bamboo, cotton fibre, tussah silk, banana tops, cocoon strippings and cotton tops. I found I needed to adjust the tension on my wheel, keep it well-oiled and concentrate on keeping my spinning even, but I've really been enjoying experimenting with different fibre selections.

Reading "The Ashford Book of Carding" by Jo Reeve was very useful, particularly in showing how to make a 'sandwich' of the fibres in preparation for spinning, removing the batt by pulling down over the back beam, and finally pulling the batt into a sliver.

I'm going to use my newly spun silk, SeaCell, and cotton blend singles yarn for the weft (all carded on my new Wild Carder), and a silk or linen warp for a simple shell top (our pattern GW T001 available on Esty). The plied version of the yarn is nice and soft too and I'm thinking of weaving the fabric for a jacket (pattern GW JA004) to go with the top so I'd better 'Get Carding'!

*Sampling carded and spun silk, SeaCell, and cotton blend singles yarn*





# Dye-Weave Multi-way Wrap

BY ELIZABETH ASHFORD,  
ASHBURTON, NEW ZEALAND



*Wear as a shrug*

## You will need:

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

Reed: 50/10cm (12.5dpi)

Warping frame

Warp and weft yarn: Ashford Tekapo 3ply (100% wool; 454m/496yds; tex220/2; 100gms net) 5 balls Natural White #906

Ashford dyes: 10gms (1/5oz) each of Black, Blue, Hot Pink and Yellow

Dyeing Equipment: Four 1 litre (1 3/4pt) containers, five syringes, plastic cling film, measuring spoons, paint brush, rubber gloves, bucket, stirrers, microwave (used only for dyeing), jars, white vinegar

Other: buttons

## A colourful variation to a wardrobe classic.

Testing our lovely new 3 ply wool yarn, I decided to dye and weave a comfortable, versatile wrap that can be worn in many ways.

## Here's how:

Total warp ends: 298

Total warp length: 2m including 20cm (8ins) for creating the zig zag pattern

Finished width: 58.5cm (23ins)

## Dyeing

1. Wind the warp onto a warping frame. One warp end will be from the start peg to the end peg. Make a threading cross only.
2. Once wound, secure the warp at the start and the end with tight knots, so the threads don't move. You will cut here later. Secure the threading cross and put two or three ties loosely around the warp at intervals. If they are tight the dye won't get into the warp.
3. Wind the weft.
4. Soak the warp and weft in a bucket of warm water with 1/2 teaspoon of dishwashing detergent for 30 minutes.

5. In a litre container mix 10gm (1/5oz) dye powder with sufficient hot water to dissolve. Add 10 tablespoons of white vinegar. Fill the container with cold water. Do this for the four colours.

6. Warp colours. I wanted three autumn colours for the warp. Using the syringes add the correct amount of the dye solutions into a jar to create the new colour:

- Gold by mixing 1ml of Blue, 2ml of Hot Pink and 60ml of Yellow
- Dark Brown by mixing 2ml of Black, 10ml of blue, 20ml of Hot Pink and 40ml of Yellow
- Red Brown by mixing 5ml of Black, 30ml of Hot Pink and 30ml of Yellow

7. Weft colour. I took some of the red brown colour and diluted it by half with water.

8. Place cling film onto a flat surface. Ensure you have enough wrap to cover the yarn. Squeeze out excess water and lay the warp yarns onto the cling film.

9. Using your brush, paint the yarn in 15cm (6ins) sections with the dye liquor from the jars. Ensure the yarn is well covered with the dyes. Wearing gloves, use your hands to push the dye into the yarns and push the colours together.

10. Repeat the process with the weft yarn using the diluted dye liquor.





*As a wrap*



*As a poncho*



*As a scarf*

11. Wrap the yarn into a parcel by folding the sides and then the ends.
12. Place into a microwave and microwave on high for 1-3 minutes. Check the dyes are fully absorbed (exhausted).
13. Allow to cool, remove from wrap, rinse and dry.

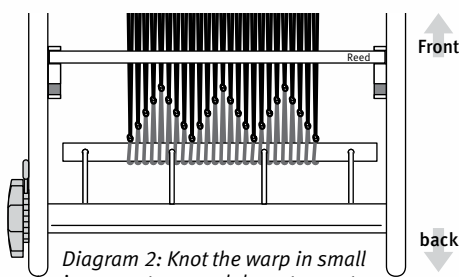
### Weaving

1. Once the warp is dry take to the loom. Place warp sticks or shuttles through the threading cross and place the warp in front of the reed and spread out the cross. Tie a piece of scrap yarn around the warp about 30cm (12ins) from the threading cross – to stop the threads moving. See diagram 1. Cut through the knot and end of the warp threads. Start on one side and pulling one end from the threading cross at a time, thread an end through each eye and slot from the front to the back of the loom.

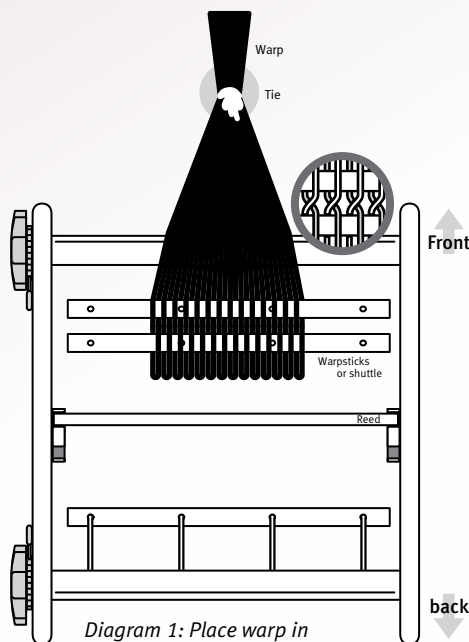


*Thread from the front to the back through each eye and slot.*

2. Take out the shuttles (or cross sticks) and pull the warp straight.
3. At the back of the loom take a small group of ends and tie a knot. Knot the next group a little further up the warp. Stagger your knots up 10-12cm (4-5ins) and down. This will create the pattern in your warp. Repeat across the width of the loom. See diagram 2. Trim the knots.
4. Undo the ties on the length of the warp and pull the warp from the front so all knots are against the reed. Leash on the warp to the back warp stick as normal.
5. Roll the warp onto back roller, place a piece of cardboard wide enough to cover the knots then continue with cardboard warp sticks. WATCH OUT - your warp ends are different lengths!! Make sure you don't wind it on the back roller too far.



*Diagram 2: Knot the warp in small increments up and down to create a zig zag or flame stitch pattern.*

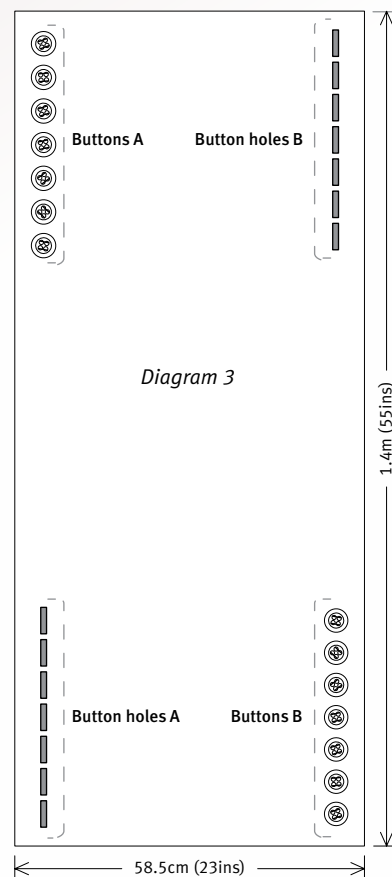


*Diagram 1: Place warp in front of the reed.*

6. Tie knots on the front and trim excess and leash on as normal.
7. Weave plain weave throughout – beat very gently.

### Finishing

1. Wash, block and press.
2. Sew buttons as shown in the diagram 3.



*Diagram 3*

*Diagram 3: Put the buttons and button holes where marked.  
To wear as a poncho or wrap put buttons A through holes A, and buttons B through holes B.  
To wear as a shrug put buttons A through holes B, and buttons B through holes A.*



# Confronting the Uncomfortable

BY JULIET MARTIN, NEW YORK, USA

For Juliet, destruction plays an important part in the creative process, wielding scissors and safety pins to make challenging sculptures.



## My first weaving was always functional.

I sold jewellery at fairs and boutiques, but my pillows and scarves were only fair, lacking passion. The pieces were “pretty” but lacked intention. I was falling into the mucky rut of mid-quality, friend-appreciated weaving. Without the goal of a product like a necklace, my work looked aimless. My work didn’t feel finished.

After seeing one of my failed tapestries, a ceramicist friend suggested I stuff it. I took my new sculpting materials, tore them apart and put them back together; wielding scissors, stuffing, safety pins, thread, twine, burlap, velvet, plastic, chain, beads, rhinestones, yarn. Tapestries became beautiful skins for three dimensional creatures.

Freed from the pressure of making complete and free-standing tapestries, my weaving became stronger. Who said I had to say everything by the end of the warp? I stopped worrying. You define your process. Your process does not define you.

When is a piece complete? When you feel closure. Maybe a tapestry shines on its own. You don’t need to butcher everything you make. But don’t be afraid to take the work further. Destruction can lead to even stronger reconstruction.



*Above: Yarns submit differently to heat  
Right: Focusing on the aesthetic decisions*



## Colour

I break my own guidelines. I may select a palette of blue, but if I’m blocked, I add a bright pink thread. My collections depend on different colour schemes. One used “fighting colours” normally not paired: bright and subdued, acidic and neutral. In another group, a deliberately toned-down palette drew the focus to the pieces’ silhouettes and textures. For my latest series, each piece used colours I would wear. With combinations of reds and browns, greens and purples, like the clothing it imitates in abstraction, it is comfortable and approachable.

## The Warp

My warps usually have many colours. For sculpting, I make my warp 3m x 30cm (10ft x 12ins) or larger.

## By Hand

My work is inspired by the Japanese philosophy of SAORI, conceived by weaver Misao Jo in the 1970s as an individualist, anti-mechanical, easily accessible style. SAORI is freeform—no patterns, no rules, no mistakes. For me, every sculpture becomes an improvisation in awkward beauty: clumpy fabric, rough and smooth textures, ragged edges.



# Uncomfortable

I use a loom with only two shafts, so instead of keeping track of a pattern, I can focus on aesthetic decisions. My hands act as a shuttle, guiding the bobbin through the shed. My fingers beat the weft. Manipulated manually, the fabric becomes organic, fluid, personal. As if it has free will, the weft escapes from my fingers. I can't replicate a straight line. Luckily, I don't want to.

## Manipulating the Weft - Yarn Worms

Accent a weft by stuffing it with colourful scraps. Linear rows look only stronger when accompanied by tangles. For more structure, I loosely wrap multiple yarns around a bobbin until full. When I slide the yarn off the bobbin, I have a fibre cocoon to insert in the warp. I call them yarn worms since they seem to regurgitate the fibre.

## Roving

I love roving. I twist it and force it through the warp. Bulging and clumsy, it has its

own intent. I create maps of yarn rivers and roving islands. Roving can be stacked in bundles to create "ripples."

## Interlocking

When I first learned interlocking, I thought it was ugly, abrupt, and "staged." Then I saw Nobu Tsuruta, a weaver at the studio, use interlocking with a delicate hand. Suddenly I saw its potential: creating transitions between colours. Randomly combining interlocking and straight weaving—a single row of blue, a single row of green, interlocking of blue and green—tricks the eye into seeing a busy richness.

## Sculpture

Mentally blocked now that you've finished your fabric? Cut it. It is scary but effective. When I'm afraid of making a mistake, my decisions become timid. If your work is so flawless that you can't touch it, you've lost control. It's your decision to chop. Take it. Beware: if you don't prep your fibre, it will

unravel. Either iron on fusible interfacing, or run a sewing machine on both sides of your cutting line so neither side will unravel.

Can't stomach scissors? Use shrinking. Boil your fabric for ten minutes, then put it in the dryer on high. The materials shrink differently. Yarn submits to the heat, gathers and bulges. When a wool and acrylic scarf I processed this way shrank by half, I was devastated. But I receive endless compliments on that favorite scarf.

## Sewing and Stuffing and Sculpting

For the piece in the photo, I shrank half the tapestry, the base of the sculpture. Hanging it on the wall, I could compose the project as I made the other components.

Components for the piece are small pillows made out of handwoven and machine-made fabric. I close up the pillow opening with many tiny safety pins. They look like medical staples. But I don't make the mini pieces all at once. After I sew each one, I safety-pin it to the hanging base, attaching the pin from the back. I stand back and brainstorm. Do I need more black? More safety pins? Just more?

## Process Not Product

Technique alone does not make my pieces. While they are aesthetically driven, without guiding ideas, the collections would not come together. I want to share something personal and accessible, awkward and delicate, a message with an enjoyable vision. I try reinterpreting goals with each piece. Spontaneity speaks more about my message than the "important" details. You don't miss random threads when they aren't there, but when they are, the experience is that much better.

## Confront the Uncomfortable

Within the weaving community, certain unspoken rules dictate how and what you make. These conventions can stand in the way of creativity. Giving in to spontaneity forces you to make your own decisions, your own ending.



*Raw tapestry to be cut*

## Editor's NOTE

Juliet completed a BA from Brown University, 1993, and a MFA from the School of Visual Arts, 1998. She has had solo shows at Pace University Gallery, New York; Artspace, New Jersey; and SAORI Hiroba, Osaka, Japan.

Her professional career as an artist began with creating web-based art pieces recognised around the world including SIGGRAPH and The New York Times. Now she sculpts autobiographies out of hand woven fibre, creating abstract representations of personal stories often tinged with humour. Juliet lives and works in New York City.





*Mt Sunday (Edoras) and me*

# *There and back again: a traveller's yarn*

BY MELANIE BALLBACH, SAARBRUECKEN, GERMANY

From my first spindle to my first wheel – an Ashford Kiwi – I fell totally in love with fibre and making my own yarn. That was 2006 and now I teach others how to spin. Sometimes life goes its own ways...





*Left: Lupins*

*Below: Can you see the green grass and the sheep?*



*Paua*

*NZ inspiration*

### **Now it's 2015 and I love being creative in many different ways.**

Still spinning, but also weaving, knitting, dyeing, sewing and developing new skills. However my passion is art yarn: crazy, wild, beyond imagination. I am always trying out new gadgets and techniques. I am a yarn-adventurer. And as adventurers always do, I like to travel.

What place would be better for a spinner to travel to than New Zealand? Sheep, stunning landscapes, a lot of nature and one of the world's most famous spinning wheel factories. Not to forget that NZ was the place where Lord of the Rings was filmed. Did I mention that I gave my Kiwi spinning wheel the name Frodo? (Big feet and from NZ – what else should I call him?) So why wait any longer? Let's go!

And I did. Or better, "we" did. My friend Angelika and I had met Kate from Ashford's here in Germany in June 2013. Kate told us about her country, the factory and all the things we could do there, so we decided to pack our bags and get on the plane. In November 2014 the great journey began. We rented a car and drove more than 3000 kilometres all through the North Island and round the South Island.

We saw how hobbits live and where the earth is exhaling her hot breath. We visited impressive whales, nosy keas, little blue

penguins – well, yes, and some sheep too! We stopped a thousand times to take pictures and were completely overwhelmed by all the things we saw. Two Joy spinning wheels accompanied us and we had a lot of fun snooping through the thrift stores to get ingredients for our art yarn: fabric, beads, shells, and more.

On our last part of the journey we reached Ashburton. Richard, Elizabeth and Kate gave us such a warm welcome. Nothing else could be better to make this NZ trip complete. Richard showed us where our wheels were made and explained everything from bare wood to high-tech machines. Elizabeth took us to a sheep farm, where we met hundreds of Corriedales. We had two days in spinners' heaven!

Now months have passed since our journey and my mind is still filled with pictures of all the beautiful things I have seen. Inspired, I have spun "sheep dotted hills", "lupins and broom", and the "paua-shell". But there are still new yarn ideas. What about the green water with the yellow sand at Abel Tasman National Park or the whales at the coast of Kaikoura or the landscape around Mt Sunday (I will never forget the day I climbed up to "Edoras") or...?

There were so many colours, textures and themes that can be an influence for creating yarn. I hope I will return to NZ one day. I am sure there will be loads of new inspirations for yarns!





*What's new from  
Richard  
and Kate!*



## RIGID HEDDLE TABLE STAND

Our most popular loom has become even more versatile!

With this new stand your Rigid Heddle Loom is in an upright position which is very comfortable when weaving tapestries or using other hand-manipulated techniques. This great accessory is simple to attach and will fit all Ashford Rigid Heddle Looms regardless of width.

The angle of the stand can be adjusted to suit. The kit includes adjustable stand with rubber feet and extra side posts to hold the reed in place.

Available November 2015.

## 15 DPI RIGID HEDDLE REED

Now you will be able to weave super fine warp yarns with our new 15dpi reed. Available for all rigid heddle looms early 2016.

## VARI DENT REED

Now you can have complete creativity warping your rigid heddle loom! Include your art yarn; warp thick, thin and anything in-between yarns to create artistic scarves, shawls and decorative homeware.

The Vari Dent Reed has been designed to fit our Rigid Heddle Looms 40, 60 and 80cm (16, 24 and 32ins), Knitters Looms 30, 50 and 70cm (12, 20 and 28ins) and the Samplelt Loom. The reed kit includes a selection of 5 and 10cm (2 and 4ins) sections of 2.5, 5, 7.5, 10 and 12.5dpi. Simply remove the top rail to change sections and have fun!



## FREEDOM ROLLER

Another must-have accessory for your Rigid Heddle loom - the Freedom Roller. Quick and simple to attach, this additional front roller gives you the freedom to weave longer lengths of fabric and the freedom to weave with thick weft yarns, all the while keeping the optimum sheds.

Now you can weave double width projects with ease, weave rag or rya knot rugs longer and thicker, weave with super yarns, and weave multiple projects without cutting and re-leashing the warp.

Kit includes Freedom Roller with clicker pawl, warp stick and warp stick ties. Available for 40, 60 and 80cm (16, 24, 32ins) Rigid Heddle Looms.





## SKEINER 2

The NEW Skeiner 2 can hold up to 1.5kg (3¼lbs) of yarn.

With the adjustable, lock-in pegs you can make or hold a variety of skein lengths. The adjustable tension guides suit a wide range of yarn from fine to bulky art yarns. Winding is smooth and effortless on nylon bearings.

## STUDENT DROP SPINDLE

We recently changed the design of the student drop spindle. It is now even better, lighter and the top whorl makes it perfect for the beginner spinner.

Whorl diameter – 80mm (3¼ins)

Weight – 65gm (2¼ozs)

Shaft length – 235mm (9¼ins)



## JUMBO NIDDY NODDY

Need an extra-large niddy nodd to skein your art yarn? Now you can make huge 2m (79ins) skeins up to 1kg with our super new Jumbo Niddy Noddy. The arms have been designed to allow the skein to slide off easily.



## COUNTRY SPINNER YARN GUIDES

Now our 25mm (1in) free flow yarn guides are available for your Country Spinner. Simply remove the existing flyer hooks and replace with these squeeze and slide yarn guides. Sold in pairs.



## FLURO FANTASTIC NEW CORRIEDALE SLIVER COLOURS

Brighten your day with these jazzy new pop colours in Corriedale!

Have fun with Fluro Lime, Fluro Orange, Fluro Pink, Fluro Yellow and Fluro Blue.

Available in 1kg bumps, 100gm bags (one colour) and Corriedale Sliver 5 Colour Pack.

Made in our mill in Milton these new colours look fabulous spun or felted.



## ORIFICE REDUCER BUSH

Have you ever wanted to spin a finer yarn on your Country Spinner 2 or Kiwi Super Flyer without the yarn dancing around the orifice? Now you can with a 2 piece nylon bush set that reduces the orifice to 15mm (5/8in) or 10mm (3/8in).



## MERINO LINEN BLEND

80% Merino / 20% Linen in white. The linen has been carded and well blended with the Merino to give a sumptuous look and feel. Available in 500gm bumps.





# Fluro Fantastic

We have new and exciting products for you!  
**New** Corriedale Sliver Colours, **New** Jumbo Niddy Noddy, **New** Freedom Roller.

Eye-catching Fluro Pink, Orange, Lime, Yellow and Blue colours in our Corriedale sliver range.

Spinning super yarn? You need a new Jumbo Niddy Noddy to make a super skein.

The popular Rigid Heddle loom is now even more versatile with a Freedom Roller accessory to allow you to weave even longer and thicker fabric.

