

spinning

felting

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knitting

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ashford
WHEELS & LOOMS

the Wheel

ASHFORD'S FIBRECRAFT MAGAZINE – NEW ZEALAND

*A new
life*

*Handcrafted
homewares*

*Versatile
VARI DENT*

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GREAT NEW PRODUCTS AND PATTERNS INSIDE

Editor's Letter

Welcome

After a particularly tough day have you ever dreamt of giving up your day job, moving to the country and devoting yourself to our crafts? Sydney architect, Natalie Miller, see page 4, did just that! She had a “tree change”, Australian lingo for “a move to the country” and found her frontiers expanded not just physically but creatively as well.

For many of us, however, such a lifestyle change isn't possible but we still can make crafts more a part of our lives. On page 40 see how Sally Orgren, *Shuttle Spindle & Dyepot* editor, found the Inklette a perfect travelling companion. As you know I am a great fan of the rigid heddle looms for many reasons, but especially because they allow weaving to be a part of my life – wherever I am: socialising with family, commuting, on holiday. I hope you enjoy all the projects using these great portable looms and make weaving something you can do, wherever you are!



For Natalie a move to the country was the best decision



Sally and “Inky” in Saguaro National Park, Tucson, Arizona



Margaret Wilmot thanked James for her “wonderful journey” through spinning



Mindful, two-handed, weaving – therapeutic!

And now research has confirmed what we crafters have always known: crafts are good for our health. In a recent international online survey, many of the 3514 knitters who responded described knitting as soothing, restful or spiritual; it also improved their concentration and memory. Betsan Corkhill, one of the survey's organisers and author of *Knit for Health and Wellness*, says rhythmic, repetitive movements such as knitting help release serotonin, the chemical associated with happiness and well-being. But she says the main reason knitting is so beneficial to mental health is that it's done two-handedly. “That's important, because your brain has to work hard. If you're crossing the body's midline at the same time, your brain has to work even harder. That means you're more absorbed and less likely to pay attention to other issues.” And although crafts have yet to become a mainstream medical treatment,

we knitters, spinners and weavers can relax knowing our crafts are good for us!

Our son James and his husband David have been with us a year. I would like to thank our staff and members of the spinning and weaving community for their encouragement and support. At their first big show, the Australian Sheep Show at Bendigo, James and David were welcomed and heard wonderful, uplifting stories from visitors about the transformational qualities of spinning and weaving. Corowa textile artist Margaret Wilmot made a point of telling James how the gift of an Ashford spinning wheel had changed her life and started a forty-year journey in textiles.

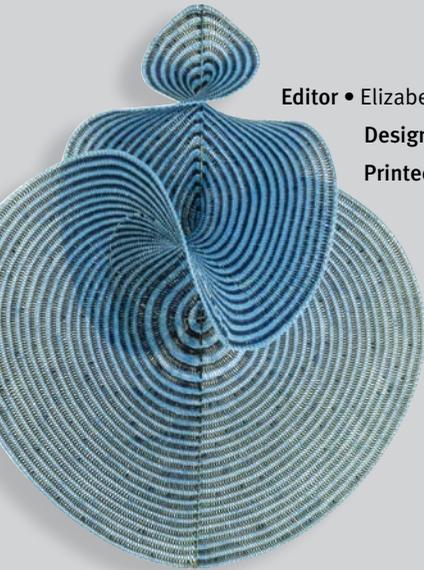
Thank you for being part of the Ashford Club. This year your special, glossy edition of *The Wheel* contains four extra pages of projects, patterns and articles. Enjoy!

Kind regards
Elizabeth



We are enjoying working with James and David – the next generation

Contents



Editor • Elizabeth Ashford

Design • Tina Gill

Printed • Inkwise

44

The Wheel is published annually and the 52 page, glossy version is available to members of the Ashford Club (see below). The 48 page, offset version is available from your Ashford dealer. Copies of back issues 24, 25, 26 and 27 are available. All material is copyright to Ashford Handicrafts Ltd and is subject to editing. Contributions welcome.

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. Receive a premium, glossy, members-only 52 page edition of *The Wheel* sent from New Zealand. Membership also allows you access to the Ashford Club pages on the Ashford website with special offers and competitions only available to Club members. You will also receive the Ashford newsletter emailed to you quarterly.

Pay by cheque or go to the website to pay: www.ashford.co.nz/ashford-club

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Cover: Natalie's weaving journey. See page 4



40



36



12



6

- 4 Moving to the country
- 6 Weaving with handspun
- 8 Sock blank dyeing
- 10 Woven stained glass
- 12 The story weaver
- 14 Vari Dent Reed masterclass
- 17 Check scarf
- 18 Urban turban
- 20 Natural dyeing
- 22 Bolero jacket
- 24 Makeover
- 26 David's blanket
- 28 Elizabeth's screen
- 29 Libby's ottoman
- 30 McLeod's lampshade
- 31 Kate's rug
- 32 Lynn's cushions
- 34 Weekender knit
- 35 Frances' tea pot stand
- 36 Self-striping yarn
- 39 Walking the Camino in comfort
- 40 Inky adventures
- 42 Kalyani – making a difference
- 43 Beanie festival
- 44 The mathematics of craft
- 46 Creating a rainbow
- 48 Krokbragd on the rigid heddle
- 50 What's new from Richard and Kate?



For the Rest of *My Life*

BY NATALIE MILLER,
KANGALOO, NSW, AUSTRALIA

My husband and I had been living in inner-city Sydney, Australia, for twenty years, working high-stress jobs in architecture and building, when we decided to move to the country with our three children and create a slower-paced life.

It was the best decision we have ever made, and our new environment has allowed us to expand creatively - without the noise, pollution, schedules and the rush of the city. My children play endless hours outside: riding bikes, catching yabbies, climbing trees, riding horses, interacting with animals and growing vegetables. I discourage screens and

encourage outdoor play and making things, especially crafting.

Now we live in the green rolling hills of Kangaloon in the Southern Highlands, two hours south of Sydney. The air is crisp and fresh, there are cockatoos, kookaburras, wallabies and wombats that all reside on the property. We have almost completed building an architectural sustainable home which will have geothermal heating, a 100,000 litre water tank, solar panels and a wildflower roof. It is of solar passive design with off form concrete ceilings, cantilevered structures, timber panels and double glazed north facing windows and all sited into the hillside. The interiors will all be monochrome, concrete, and black and white to act as a gallery space for my bright artworks.

I have always been involved with textiles - especially being an architect and working on many commercial and residential interiors. I have designed carpets, rugs and upholstery fabrics for hospitality. My mother was a professional dressmaker and my grandmother an incredible knitter. My father was a toolmaker and builder, my husband an architect and builder. I'm surrounded by people that make stuff so it seems inbuilt to make with your hands and indulge in the crafts.



I believe people now want to *make* handmade not just *buy* handmade. It's a rebound against technology, and craft can be the answer.

I had been making macramé for years before moving to the Southern Highlands, but studying tapestry weaving at the Sturt Craft Centre in Mittagong made me realise it was weaving I wanted to do for the rest of my life.

Sheila Hicks has definitely been my biggest influence. Her love of colour and vibrancy attracted to me to her work. To create the exact colours I began to dye my



Biggest macramé chandelier in the world

own wool. I use wool dyes and natural dyes which I dye outside over a fire on my property.

After falling in love with weaving I wanted to share my skills with others so I began teaching tapestry weaving with the Ashford Weaving Frames, Ashford Corriedale and Merino slivers and my hand-dyed wools. From one day workshops to week-long retreats, I have taught students how to make a creative piece of art and open their minds to different ways of thinking.

I have extensively travelled throughout my life and I have a huge passion for travel, textiles and design. So I have created a career that can incorporate all

Editor's **NOTE**

See more of Natalie's stunning work on Instagram, [Natalie_miller_design](#) or her website, www.nataliemillerdesign.com Natalie runs tapestry weaving, rigid heddle weaving and macramé workshops in Sydney and at her studio at Moss Vale, in the Southern Highlands, Australia, as well as overseas. For a full brochure on the next available tours and retreats go to her website or email Natalie_bleu2@bigpond.com



Creating the exact colours I want

of these aspects. I now run textile tours and creative retreats throughout Australia and Asia which incorporate workshops in weaving, macramé, natural dyeing and Chinese knotting. Each guest will also get to experience the surrounds and culture of whatever country we visit.

I also like to do large commercial installations. For the 2016 Chinese New Year I built the biggest macramé chandeliers in the world in Pacific Place in Hong Kong. It took over two months and ten kilometres of 20mm thick red rope to make. I have also worked with the Woolmark company and created a large wool installation using Ashford slivers in all the colours for Wool Week 16 in the

Doncaster Shopping Centre in Melbourne. I love wool, and not just the wool product but everything about wool.

At the moment I'm currently working on a piece that has taken over 150 hours on the large Ashford Tapestry Loom. I'm really loving its progress and hope to do many more like it. I paint my design on a canvas then weave it in abstract form, using bold bright colours.

The entire process of weaving is wonderful. The initial design, hand-dyeing the wool or sourcing the cotton, the meditative process of actually weaving and the achievement and accomplishment of the end result is just beautiful. I do love weaving and really do want to do this for the rest of my life.



Best decision to move to Kangaloon



I M A G I N E weaving, knotting, learning batik dyeing, with fabulous company on the beautiful island of Bali. Whether you're a total beginner, a novice or an expert at any of the crafting skills on offer, the BALI creative Ubud retreat is for you. I'm extraordinarily passionate about travel and craft hence why I like to combine them both. Prices start from \$US1880 for five nights.



Dare to weave with *your handspun!*

BY STEFAN MOBERG, STOCKHOLM, SWEDEN

Handspun Ashford silk/Merino

The first time I was setting up a project using handspun yarn on my big floor loom I was terrified. I was sure that the threads were going to break from the slightest tension, that it was going to look completely uneven and horrible and I was so nervous that just setting it up and beaming the warp took much, much longer than I usually need for that process. But I was wrong! The warp threads didn't break and the structure looked a lot more even than I ever dared to think it would. And maybe the biggest surprise of all? It was a lot of fun!

Since that first project there have been many more and I now have a much deeper understanding of how I can affect the cloth I want to make, even from the very start at the spinning wheel.

Weaving with handspun is something that connects you not only to your own work as a spinner but also to our textile history. It's not that long ago that all fabrics were made from handspun yarns and I think we tend to forget that in today's modern world where we can just go out and buy things that we want.

I started out weaving plain weave and simple twills, scarves, blankets and smaller projects. For this project however, I've decided to take weaving with handspun a bit further and add a supplemental warp. A supplemental warp is really just a second warp that will lie on top of your ground warp and then the two warps will interact with each other in different ways. It's a fun technique with lots of possibilities and can be done quite easily even without having a second back beam, which is how I'm presenting it here.

First of all, let's talk about spinning for weaving. For your first few projects, I would recommend that you stay with a worsted spun yarn for your warp. It's stronger and can take more abrasion than a woollen spun yarn and it will give you more confidence in working with your handspun yarns in weaving. For the weft you should experiment (you should experiment with the warp too, but maybe not the first few times). Try out a woollen spun soft

yarn for the weft, or why not a commercial yarn that you happen to have at home and don't have any plans for? Singles are also fun to experiment with, both in warp and weft. They can go wild once you take them off the loom and can create fabrics that are three-dimensional.

Something that's worth mentioning in the context of spinning for weaving is the effect of having opposite twist in the warp and the weft. This is something well worth experimenting with and will give you very different types of fabric depending on how you use it. For example, if you weave across an S-plied warp with an S-plied weft, you will get a lighter fabric and if you weave across that same warp with a Z-plied weft you will get a much denser type of cloth.

For me, weaving is a lot about the fun of experimenting, rather than just producing item after item. I try to encourage my students to always try out new techniques and to dare to fail! A lot of our very traditional techniques are in some way or another based on mistakes and who knows what you might come up with while trying out different ideas? Good luck and happy weaving with your handspun!

Note on weaving with a supplemental warp

Something that's important when weaving with a supplemental warp is to not let your warps tangle at the back beam. Putting in a rod or something that lifts up your supplemental warp will help, and it doesn't have to be anything fancy. For this article, I clamped my reed holders from my big floor loom onto the back beam of the Katie loom and just put a stick over them, but anything that will lift your supplemental warp up a bit will do. Also, it's important to check that you're having enough weight on your supplemental warp. When you've set everything up, make sure to weave a little sample first and note if your supplemental warp threads make loops in your weaving. If they do, simply add more weight at the back.



Wind the two warps separately



Lift up the supplemental warp at the back



Create loops



Weigh down the supplemental warp



Handspun warp and weft

Scarf in handspun

You will need:

- Loom: Katie loom, I used 6 shafts
- Reed: 40/10cm (10dpi), sley 1 thread per dent in the parts using only the ground warp and 2 threads per dent in the parts where you add the supplemental warp
- Sett: 10 ends per 2.5cm (1in)
- Warp yarn: (ground warp) handspun Ashford silk/Merino Spice 2ply, 210m/100g, approx. 235m (256yds); (supplemental warp) handspun Ashford silk/Merino Saffron 2ply, 190m/100g, approx. 125m (136yds)
- Weft yarn: handspun silk/Merino Spice 2ply, 210m/100g (same as warp), approx. 200m (218yds)
- Other: knitting needles or dowels, size 6mm (10 US, 4 UK)

Here's how:

- Number of ends: (ground warp) 110 (supplemental warp) 28 = total 138
- Width in reed: 27.5cm (11ins)
- Finished size: 140 x 24cm (9½ins)
- Warp length: (ground warp) 210cm (83ins); (supplemental warp) 430cm (170ins)

Weave Structure

Pile weave in tabby using a supplemental warp

Winding the warp: Wind your two warps separately - remember that the supplemental warp needs to be much longer than your ground warp! Beam your ground warp as usual and thread the heddles. Set up your supplemental warp over an extra beam or dowel at the back of the loom to keep the two warps from tangling and divide the warp threads of the ground warp where necessary and thread the supplemental warp through the heddles.

Weaving

Weave a few picks of tabby, then lift the first shaft of the supplemental warp and put in a knitting needle or dowel to pick up the loops. Lower the shaft and open the next shed, beat firmly and hold the beater up against the fell of your cloth as you change to the next shed. It's important that you have at least three knitting needles or dowels woven in before you remove any, otherwise you risk pulling out your loops.

Finishing

Since this is a weave that needs to be beaten rather firmly, be careful not to compact it too much when finishing. Spray the scarf with some water and roll it in a towel and let it dry.

Editor's NOTE

Stefan Moberg is an award-winning spinner and weaver based outside Stockholm, Sweden. Growing up around textiles and textile crafts he is always keen to experiment with materials and techniques. He weaves all kinds of fabrics, from delicate Damask to dense and durable upholstery and spins fine threads and thick yarns in all sorts of materials. Stefan loves to combine these two crafts and weave with his handspun yarns, resulting in a very personal cloth. Stefan teaches classes in spinning and weaving at Gudrun's Ullbod, the Swedish Ashford distributor.



Stefan



You will need:

- Machine-washable wool yarn
- Ashford wool dyes
- Dyeing equipment
 - containers
 - jars
 - white vinegar
 - measuring spoons
 - paint brushes
 - rubber gloves
 - plastic sheeting
 - paper towels
 - cling film (heat resistant)
- bucket
- stirrers
- microwave



Colourful sweater

Colouring a sock blank

BY ANGELIKA LUIDL, MURNAU, GERMANY

Use a piece of undyed knitted fabric as a canvas. Unravel once dyed and use the yarn to knit a fabulous, unique pair of socks - or anything!

When I heard of this method for the first time, I thought who likes to re-use already-knitted wool? I definitely don't ... but, never say never.

I have always liked wool dyed with a long gradient, but this hasn't always been available commercially. It all started a few years ago when I bought some white sock yarn and got my old knitting machine out. I found the start and end points of the yarn, made about 50 loops and made a long white scarf. I started experimenting with Easter egg colours. The results were surprisingly good! Maybe this technique was worth trying!





Apply the dye with a brush



Remove excess moisture

Here's how:

1. Prepare your Ashford wool dyes according to the instructions (see www.ashford.co.nz/tutorials/dyeing-tutorials) and fill glass jars with the colours you need.
2. Wind yarn into a ball. I recommend using machine-washable wool.
3. Knit loosely with two yarns and finish it off, so there are no tails in your way when dyeing.
4. Soak the sock blank in warm water, for at least one hour. Longer if possible.
5. Cover a flat working surface with plastic.
6. Squeeze the damp sock blank carefully.

7. Spread out and smooth down the sock blank on the prepared working surface (I place the right knitted part downwards).
8. Apply the colours with a brush.
9. Dab off excess moisture with a paper towel if too wet.
10. Once all the sock blank is dyed again remove any excess moisture with a paper towel and then roll up lengthwise.
11. Roll out the cling film, ensuring you have enough to cover the sock blank. Wrap the sock blank up in the cling film.
12. Roll the sock blank up – like a snail

- and place in a bowl. Add some fresh water, cover with a plate and put into the microwave for 15mins at 560 Watts (or place the sock blank in an oven dish, add some water and put it into the oven for 1 hour at 100°C or 212°F).
- 13. Allow the sock blank to cool.
- 14. Remove cling film and wash carefully in the washing machine or by hand.
- 15. Once dry, unravel the sock blank, wind onto a yarn swift and into a ball.
- 16. Now decide how to use your fabulous yarn!!



Wrap in cling film and place in the oven



Wash carefully



Unravel the sock blank and wind the yarn into a ball

My Dyeing Tips

Please don't place colours that are positioned on the opposite side of the colour circle (complementary colours) next to each other, especially when trying to achieve a long colourful gradient – brown will result!! So instead of using orange and turquoise together replace the turquoise with green or yellow.

If you like to work with black, be extremely careful. If you want to, you can sprinkle black colour onto the sock blank.

I think there are two ways to achieve beautiful colour transitions. You can work with colours that are very close to each other on the colour wheel – by squeezing the area where the colours meet with your hand, so the colours blend, you'll achieve a beautiful gradient. For colours that lie further away from each other on the colour wheel, leave a white stripe between them and press colours with your palm of your hand towards the white section.

Editor's NOTE

Angelika thinks she has the best job in the world – she teaches handcrafts to children aged between ten and seventeen. “Is there anything more satisfying than using your own hands to create something new?” she asks.

Angelika tells me that as she turned grey very young, she loves to wear bold and fancy colours. You can buy “sock blanks”, lengths of fabric flat or in tubes or, as Angelika does, you can create your own. The fabric is often, but not always, knitted with a double strand of yarn so that the resultant socks (or mittens, or gloves or...) can be identical if desired.

You will need:

Loom: Rigid Heddle Loom with a minimum of 20cm (8ins) weaving width

Reed: 30/10cm (7.5dpi)

Warp and weft yarn: Noro Silk Garden Lite (45% silk, 45% mohair, 10% wool; 125m/136yds; 50gm net) 2 balls any colourway

For more contrasting colours you may wish to choose two different colourways.

You could use any worsted weight multi-coloured singles, but the Noro is perfect because of the colour run and as the finishing requires weaving in a lot of ends, the singles are helpful.

Here's how:

Total warp ends: 60

Total warp length: 200cm (79ins)

Finished size: 20cm (8ins) x 182cm (72ins)



Stained Glass on the Rigid Heddle Loom

Warping

Warp the width of the loom (20cm/8ins).

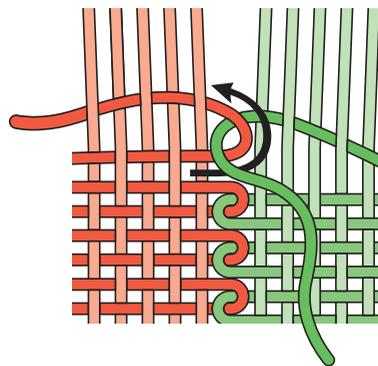
Weaving

1. Weave your header leaving enough length for a fringe.
2. Wind the second ball of yarn by colour into individual butterflies.



3. At this point lay out your butterflies according to their colour and using a butterfly of your choice, weave two rows.
4. On the next row, weave $\frac{3}{4}$ of the way across with butterfly #1 leaving it to the front of work.

5. Leaving a tail, insert butterfly #2 where butterfly #1 exited, and weave across.
6. On the next row, weave across with butterfly #2, bringing it to the front of the weaving next to butterfly #1.
7. Interlock the butterfly threads to close the space between them and finish weaving across the row with butterfly #1.



8. Continue weaving back and forth inserting and interlocking the butterflies as desired. You can change and add or subtract your colours as often and

Editor's NOTE

Ginger holds many classes in her fabulous shop, *In Sheep's Clothing*, for weaving, spinning, knitting and crochet. See www.in-sheeps-clothing.com



Easy and effective colour blocking technique on the rigid heddle loom

wherever you like. Be sure to leave long enough tails with your butterflies when you are weaving, since you will need to weave these in after you are finished.



9. Weave the two last rows with one butterfly as for the beginning.

Finishing

1. Remove from the loom.
2. Tie the fringe at both ends of the scarf.
3. Carefully weave in the tails.
4. Wash scarf and dry flat. Trim fringe.

Woven Stained Glass

BY GINGER BALCH, TORRINGTON, CONNECTICUT, USA

I have been weaving almost exclusively on Ashford rigid heddle looms for over ten years. As an Ashford dealer I always want to offer new ideas and techniques to my customers so they are as excited about weaving as I am.

Running a yarn shop has me jumping constantly from knitting to weaving projects, so I really appreciate the simplicity and speed that the direct warping method offers me when it comes time to weave.

Despite my limited time, I really love to weave more complex-looking pieces, and if they are easy and complex-looking, so much the better!

My newest project was inspired by a piece that my Aunt Jeanette wove. I was intrigued by her woven patchwork. All the blocks were totally different colours, so I knew she had done something special. She loves tapestry and this was basically a tapestry, but it was a more balanced weave rather than weft faced. I liked that it had some drape to it, and began to envision other possibilities.

First things first, I immediately sat down with some yarns and wove up a similar patchwork piece. I knew I loved the idea but hated my hastily pulled together colours. How could I introduce many colours in block-like fashion with a more impressionistic feel?

By choosing a multi-coloured yarn for the warp! This automatically introduced more colours and without too much effort - depending on how many blocks I

wanted. With my first scarf I started right off with five colours, which wasn't hard, but keeping five butterflies on top of my weaving proved tricky at times. I would eventually find working with two to three at a time satisfaction enough for narrow scarves.

Direct warping your loom allows you to let the colours fall where they may or to be more strategic and place your colours exactly where you want them. After the warping is done, I enjoy the process of taking a ball of the weft and separating the colours and winding them into individual butterflies. I find butterflies a better option than using shuttles.

Before I start to weave, I like to lay all my butterflies out. I feel like a painter, with my warp being my canvas and my weft my paints. To start I have a plan but as I weave the colours and shapes whisper to me and I tend to just follow along.

Now that I have woven at least a dozen of these scarves I have quite an array of leftover butterflies. Adding some of these can really create a nice pop of colour when needed. Most of the time I will work with one colourway for both my warp and weft, but some colourways are more tonal, so by using one colour for warp, and then using a complementary multi-coloured weft, you can create more depth in your piece.

Since you are weaving tapestry-style you will find that you will be working with the wrong side facing you. Depending on your colours and the care you take at your colour joins, the right and wrong side can be hard to distinguish.



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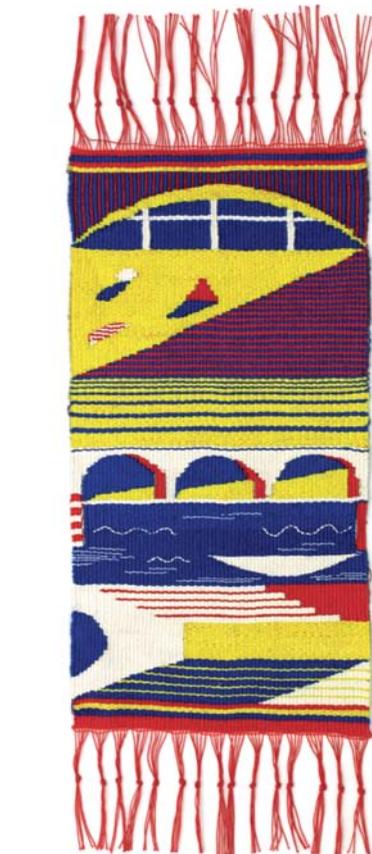
The Story Weaver

BY HANNAH WALDRON, NOTTINGHAM, UK



Award-winning artist and designer finds weaving a perfect medium for her graphic and narrative-led image-making.

Hannah in her studio



Initially I studied and practised illustration and printmaking but seeing the astounding wall hangings by Gunta Stolz at the Bauhaus Archive whilst I was living in Berlin in 2010 got me interested in weaving.

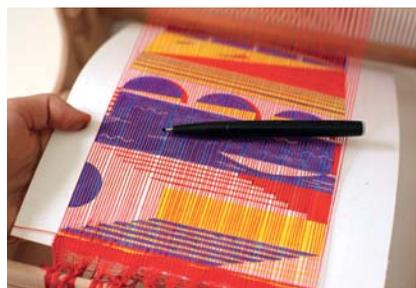
Serendipitously a weaver friend was looking at my drawings that used, at the time, horizontal, vertical and diagonal lines and suggested that I might enjoy weaving. She gave me a quick lesson and from there I took the leap to buy my first loom: an Ashford Rigid Heddle Loom. Instantly I found weaving full of exciting possibilities and I began to experiment with different yarns, patterns and techniques. I also began translating some of my drawings into weaving, and found that the marks and patterns did indeed work very well on the loom, and I began to see that weaving had a very strong language of structure and form from which to work.

I've felt like weaving has brought out in me

a desire to tell stories. I think it is because weaving is about applying a strict structure on materials which is like a story in itself. Many people have described weaving in metaphorical terms and I see it too. The act of weaving is one of crafting unruly threads into an ordered, thought-about structure, which is just what a storyteller does.

My weavings are normally about a place I have visited or journey I have taken; these are the stories that I want to tell in

weaving. Or rather the weaving compels me to tell, so I take that memory and break it down into all the scenes, forms, characters, highlights, colours, smells and sounds. I have a sense of that place having a certain atmosphere and personality and I try to break it down through my experience of it to forms and interactions of colours. This is how my *Map Tapestries* series came about. There are five weavings in this series,



describing different journeys I have made in New York, Berlin, Venice and through Japan. Each weaving of each place is woven in a long banner-like format, the journey is depicted in a linear way, echoing the linear process of weaving. I choose to use all different types of yarn in the weavings. I am interested in how Anni Albers talked about *Matiere*; the surface of the weaving.* I like how silk yarn looks and feels when placed next to wool, how those different surfaces play against each other and communicate different qualities. Mostly I buy yarns for their colour from The Handweavers Studio in London, but sometimes I dye my own threads in indigo, which I did for my Masters project *Cloud in Hand* for which I won the HAY Talent Award in Denmark in 2014. This happy event enabled me to be able to purchase a computerised dobby loom with the prize money and really helped me after graduating. It was a great experience studying my Masters in Textiles in Stockholm. I really appreciated being in

a school that valued the craft of weaving, as well as being in a country where people still have quite a good knowledge of weaving, and a deeper appreciation of textiles in an artistic context.

Now I live in the UK and split my time between working on illustration projects, designing textiles for industry and creating my own weavings to exhibit. I have the computerised dobby loom for designing and I create my large hangings on my 60cm (24ins) Ashford Rigid Heddle loom. A recent acquisition is the smaller Ashford Samplelt loom which is perfect for my textile editions. They are smaller, more affordable weavings that I sell in my webshop. I like to be able to travel with my loom and weave in different places, and the Samplelt loom is perfect for that. I can take it on residencies, do weaving demos or weave outside.

When I am doing the tapestry technique weavings like my *Map Tapestries* I like to leave slits instead of interlocking the threads together, I find something very

beautiful in those gaps and spaces. I also use the soumak technique quite often when I want to do diagonal line drawing, and then in some instances I do a small amount of embroidery onto the final weaving once it is off the loom.

My approach to weaving is about discovering what language is inherent to the medium, so I am always looking at what forms, marks and patterns I can make in weaving that relate my experience of the world. I find there is something I can say in weaving I couldn't say in any other medium. For that reason, I see the weavings I make as objects of thought and artistic practice. Discovering weaving has been a life-changing journey, taking me to Sweden and back again, and unveiling a whole world of possibilities within a process.

From left: Map Tapestry New York, Berlin, Venice, Japan, After NY and the award-winning "Cloud in Hand"

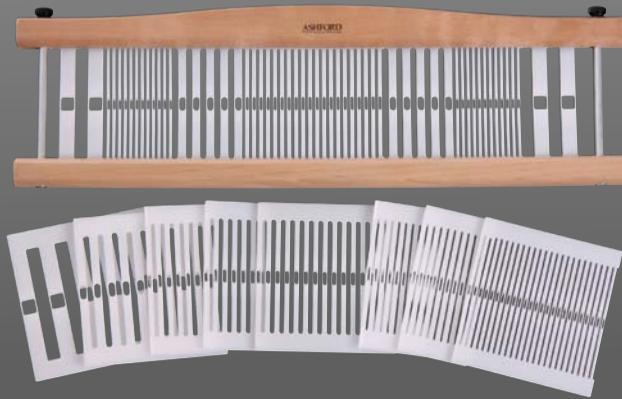


Editor's NOTE

Hannah's tapestries, woven on the rigid heddle looms, have been exhibited at the Milan and New York Design Weeks and this year she was invited to demonstrate weaving at the Milan Design Week. See www.hannahwaldron.co.uk
*For more on Anni Albers (1899-1994), textile designer and weaver see www.albersfoundation.org

Setts Appeal

BY SARAH HOWARD, CLACTON-ON-SEA, UK



British weaver Sarah Howard tests the new Ashford Vari Dent Reed.

I've been wanting to weave with different setts in the warp for ages to try and achieve a different kind of fabric with my rigid heddle weaving. I was so keen to use chunky handspun wool in my warp that I even tried making my own vari-reed using lolly sticks held in a wooden frame! Success was rather limited! Then Ashford came up with their version.

Magic! The Vari Dent Reed comes in sections, lots of each size, ranging from 2.5dpi - 15dpi. The top of the heddle holder unscrews and then the choice is up to you. I prefer having finer setts on the outer edges to make for easier sewing, and I always have the same sett for both edges to avoid problems with tension.

For these samples I used a 50cm (20ins) Ashford Knitters Loom.

TIPs

- Don't over-tighten the screws.
- Centre your weaving on the heddle as usual.
- Wash all yarns first.

Sample One

I started with a plan - all handspun with a bit of metallic in natural colours for warp and weft, sett ranging from 2.5dpi to 10dpi.



I did wraps for all the yarns before I started so I could choose the best sett for each one.



The warp yarns included cashmere, silk, wool mix, Shetland with metallic thread, Hebridean plied with grey Suffolk, black and white Jacob. The weft is white Blue Faced Leicester singles and black plied Hebridean, a bit of a mix from my stash! As the weaving progressed I could soon see that the thicker yarns were building up around the front roller and affecting the

tension of the warp.

By inserting cardboard warp sticks in as I wove the tension improved. I also exchanged the thickest Jacob in the 2.5dpi sett with a woollen boucle, that was bulky but not thick. The tension improved more.

On this same warp I wove with a very fine mercerised cotton, UKI Supreme Cotton 10/2 Ne in Natural 79 *, a block of a single thread on its own, then a block of 10 threads wound together. By now I was really starting to love seeing what was happening: lovely tight, fine areas set against softer, looser ones.

When I removed the weaving I could see easily that the tension was quite uneven, so lesson learned, thick with thin are not so good but fluffy with thin is fine, in other words taking up the space but not creating an uneven fabric.

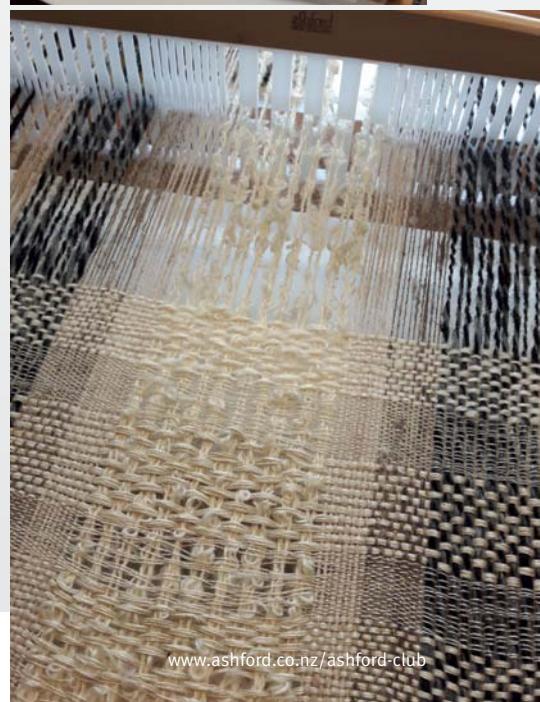
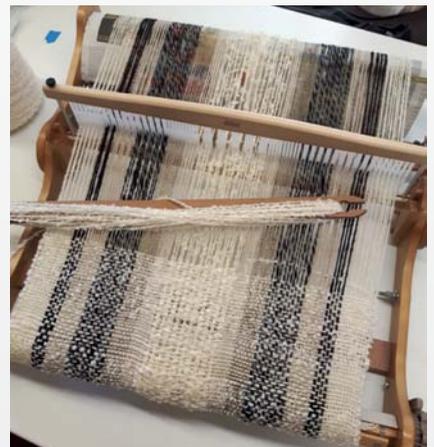
After washing, a lot of the tension evened itself out but a big project woven this way would be a challenge.

* UKI Supreme Cotton

www.myfineweavingyarn.co.uk

TIP

- Fill the complete width of the heddle holder with reed sections, even if you're weaving a narrow piece - this makes it more stable when beating in the weft.



Sample Two



I was so pleased with the effect of the fine mercerised cotton that the second sample used only this - UKI Supreme Cotton 10/2 Ne in 4 colours - Medium Brown 25, Dusty Coral 77, Desert Sand 150 and Mint 92.

The warp was set between 2.5dpi and 12.5dpi with 2 ends in the 12.5dpi, 12 ends in the 7.5dpi, 16 ends in the 5dpi and 24 in the 2.5dpi. Weft blocks were 2 ends then 16 ends wound together.



This had good tension and the multiple ends lying next to each other were nice and flat. The piece would look nice as an apron front or a cushion.

Sample Three



For this sample I made fabric strips that lie flat and fill the heddle space without being thick. I made a continuous yarn by sewing remnants of gingham fabric together. See www.youtube.com/watch?v=BPIXk7HP2b4



TIPS

- Use a stretch stitch (but not stretch fabric) and a 6mm (1/4in) seam on your sewing machine so the pieces stay together even after cutting into strips.
- Try to keep the fabric warp untwisted during threading up. I used a finer sett at the edges with UKI Supreme Cotton 3/2 Ne Dark Green 26.

The tension behaved itself, the fabric frayed a lot, the check pattern and colour changes look a bit busy, but I was getting closer to the fabric I wanted.

Sample Four

I planned to use this fabric as the centre panel and pockets of a narrow panel top adapted from my sewing pattern DR001 (see Etsy shop).

I lightly twisted 2 fine yarns UKI Supreme Cotton 10/2 Ne Natural 79 together to use as one thread, sett 12.5dpi and used mint green polycotton fabric cut in a continuous 12mm (1/2in) strip for the centre section sett 2.5dpi.



The weft is patterned lawn cut in a continuous 12mm (1/2in) strip.



I made this top, absolutely love it!

Sample Five

I decided to try one more sample with the same sett as sample number four. This has the same centre panel of polycotton continuous strip yarn in mint and pink, sett 2.5dpi and the side sections use UKI Supreme Cotton 5/2 Ne in 7 colours sett 12.5dpi. The weft is a piece of fuchsia cotton fabric 1m x 115cm (1yd x 45ins) cut in a continuous strip 12mm (1/2in) wide. I love the contrast between the loose centre panel and the tight, bright edges.



Conclusion



This has been so much fun, even better than I hoped for. I absolutely love it. Most of my weaving is for clothing, using narrow panels from my rigid heddle loom. The plain weave shows the wonderful textures and patterns that emerge, all so different from each other. These new fabrics have huge potential for hand woven clothing. Next I'd like to try colour and weave, weaving floats, weaving with ribbon, mohair and arty yarns, but most likely someone is going to beat me to it! *Happy weaving.*



Editor's NOTE

Sarah has co-written, with Elisabeth Kendrick, an inspirational book *Get Weaving* that features a lovely collection of clothing made from cloth woven on the rigid heddle loom. See www.facebook.com/GetWeaving and their blog www.creativeweaving.co.uk. The sewing patterns and the book *Get Weaving* are available from www.etsy.com/uk/shop/GetWeaving



New weaving cottons from Ashford

Two fabulous ranges of 100% mercerised cotton weaving yarns in eighteen beautiful colours. Choose from two yarn weights 10/2 (Ne 10/2, 1696m/1854yds, 200gms) or 5/2 (Ne 5/2, 848m/927yds, 200gms).



Check Scarf

BY EVA TROTZIG,
STOCKHOLM, SWEDEN



Eva at the loom



Combining fine singles with two ply thicker yarns in the same shade creates a subtle and smart effect

*Left: Scarf fulled and fringe twisted
Above: Scarf before fulling*

Fine singles and thicker two ply yarns full differently and very effectively in this award-winning plain weave scarf.

You will need:

Loom: 30cm (12ins) two shaft loom (I used my Ashford Katie Loom)
Reed: 45/10 (12dpi)
Warp and weft yarn: 6/2 blanket 2ply yarn (100% wool; 3000m/kg) grey; 8/1 singles yarn (100% wool; 8000m/kg) grey
Yarn quantities per metre (1yd) of warp:
26gm (1oz) 6/2, and 10gm (1/2oz) 8/1
Yarn quantities per woven metre (1yd) of weft: 26gm (1oz) 6/2, and 10gm (1/2oz) 8/1
Other: Ashford Fringe Twister

Here's how:

Total warp ends: 130
Total warp length: 205cm (80ins)
Finished width: 25cm (10ins) approx.
15% shrinkage
Finished length: 165cm (65ins) approx.
20% shrinkage

Warping

1. Warp 10 ends of the 2ply
2. Warp 10 ends of the single ply.
3. Repeat steps 1 and 2 six times.
4. Finish with 10 ends of the 2ply

Weaving

1. Paying attention to the weft sett, weave 10 picks in the 2ply. For a more even weave, close the shed before beating gently.
2. Weave 10 picks in the single ply.
3. Continue steps 1 and 2 until you weave the length required.
4. Finish with 10 picks of the 2ply.

Finishing

1. Tie off with overhand knots.
2. Leave the scarf to soak overnight in water.
3. Wash/full on a gentle cycle in a washing machine at 40°C (104°F). A top loader washing machine is preferable as it allows better control of the fulling process.
4. Finishing in the washing machine fulls the soft two ply more than the singles yarn, creating a very subtle check effect.
5. You can add a towel to the wash but remember the scarf will shed fibres!
6. As each washing machine is different check the fulling process regularly. If the scarf needs more fulling, repeat the wash cycle. If the fulling has been too successful, try and stretch the fabric and press.
7. Make a fringe using a fringe twister.
8. When still a little damp press with a warm steam iron.

Editor's NOTE

Eva was a prize winner in the Vav Magasinet's weaving competition with this fabulous scarf.

We thank Vav for their kind permission to feature Eva's scarf.

Urban Turban Headband

BY DALIA LEVY, VANCOUVER, CANADA

Add a little twist to your knitting — a chic and simple earth-saving knit.

Did you know that wool is one of the most regenerative materials on our planet? That at the end of its life, wool can be returned to the soil where it decomposes very quickly releasing valuable nutrients into the earth as it degrades? Its renewable eco-credentials mean that when cared for naturally, wool completes a cycle in a regenerative self-sustaining system. And why is this so important? Because if we want a future filled with beauty and vitality we must interact with our world from a different paradigm than today. In the late 1970's Australian biologists David Holmgren and Bill Mollison designed a set of principles to live by that mimic instead of destroy natural ecosystems. Since then, their whole systems design approach has sprung into a global movement becoming formally known as "permaculture," a

positive, all-encompassing response to the perilous times we face today and into the future.

When I knit this headband, it's not just nice to know I will have something original to keep my ears toasty, it's knowing I'm using a material that benefits the soil, from sheep that are well cared for, that are local to New Zealand and provide sustenance to local economies and communities of small farmers and tradespeople. Like branches on a tree of life, all these parts make an interdependent whole, whether it's what we make and wear, eat or buy it's up to us what happens to that tree. Do we chop it down or help it grow more resilient for future generations? With the advent of new movements like Fibershed hailing from California and the increasing interest in self-sufficient skills like spinning,



Dalia's Urban Turban

weaving, knitting and dyeing, creative permaculture-informed living is one branch inspiring widespread changes toward a regenerative self-sustaining world; it's what keeps me crafting at this eleventh hour and how this headband came to be.



You will need:

- 1 skein super bulky yarn from 100gm (3 1/2ozs) each of Ashford Merino sliver in White and Liquorice
- 1 pair size 9mm (US 13, UK 00) knitting needles
- 1 tapestry needle for weaving in ends and sewing up at the end
- 1 pair scissors

Instructions

Cast on 8 stitches. Begin knitting in 2x2 rib i.e. k2, p2 for 23cm (9ins). Begin cross on RS by taking first 4 stitches off needle and putting onto stitch holder or waste yarn. Continue 2x2 rib pattern with remaining 4 stitches for 15cm (6ins). Cut a 8cm (3ins) tail. Take reserve stitches from the stitch holder and work to equal length of first section. Cross two sections over one another once. Put all 8 stitches back onto one needle being careful not to drop any stitches. Continue working for another 23cm (9ins) from where you left off knitting second half of cross but knit the entire 8 sts. Bind off leaving a 20cm (8ins) tail to sew up edge with a tapestry needle.

To finish, sew edges together and weave in ends.

Optional: use remaining tail yarn to sew gaps in cross together.

Note: Blocking the turban will make it a little less snug.

Left: Dalia, an ecopreneur

Techniques

Pattern is knit in 2x2 rib

K = knit

P = purl

RS = right side

WS = wrong side



Turban in Ashford Merino

My philosophy

My textile art practice began while working at an environmental non-profit and has led to an adoration of rare breed sheep, urban wildcrafting and “weeds”, local farmers and endless experimentation.

A big part of my permaculture work is educating and working to alter the local economy to a “small-is-beautiful” and regenerative ethic in what we wear, gift and share with future generations. Committed to reviving wearable folk traditions that challenge an extractive economy, I aim to employ local fibre, handicraft and colour within a regenerative paradigm.

Editor's NOTE

Dalia Levy is an urban fibre artist and ecopreneur based in Vancouver and is a member of the Blackberry Artist Co-op in Port Moody, Canada. She has given workshops throughout the Americas and New Zealand and is a member of the Craft Council of British Columbia. Dalia's original yarns, including Wildcrafted Wool Heritage Twist made from British Columbian heritage lamb's wool, hand knits, kits and felts, are available on her website:

www.wildcraftedwool.com and she blogs at www.permacultureartisan.com
To find out more about permaculture and community initiatives in your area google permaculture or transition towns.

2017 Ashford Retreat

Nicola Bota at the Ashford Craft Shop is hosting the popular Ashford Retreat November 6-10th, 2017.

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

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Natural Dyeing made easy

BY GLENN GUSTAFSON, SPRUCE GROVE, ALBERTA, CANADA



Marigolds

Look again at common plants and weeds – they may produce a beautiful dye to colour your yarn.

Several years ago after seeing the beautiful yet subtle colours a local dyer was able to produce with natural dyes, I decided to give it a try myself. I especially liked the idea of being able to grow the dye plants or use weedy plants instead of having to purchase dye materials. Learning how to do natural dyeing mainly by reading books allowed me the opportunity to try out many approaches until I settled on a very basic and simple way to approach the process – loosely based on the book by Jenny Dean referenced below. This article is specific to dyeing 100gm of Ashford Tekapo yarn using dried Marigold (*Tagetes spp.*) flowers to achieve a rich yellow/orange colour.

You will need:

(Note that all equipment used for dyeing should only be used for that purpose)

Stove or hotplate

Two large stainless steel or enamel pots that fit side-by-side on the heat source

Kitchen scales

Glass or stainless steel bowls and stainless steel stir spoons or tongs (various sizes)

Thermometer

Stainless steel sieve

Mild detergent and wash basin/sink

Rubber gloves with long cuffs

215gm (7½ozs) of dried Marigold flowers (more will give you a deeper, richer colour)

100gm (3½ozs) of white Ashford Tekapo yarn (in a skein/hank tied loosely with string in four or more places)

10gm (2tsp) of Alum for the mordant (equals 10% Weight Of Fibre or WOF) plus 7gms (1½tsp) of cream of tartar as an assist (equals 7% WOF)

Here's how:

1. Clean/scour your yarn: make certain your yarn is free of any dirt or grease by soaking it in warm water after adding a bit of mild detergent. Rinse out in water of the same temperature and gently squeeze to remove extra water – allow yarn to cool, but keep wet or in water. Note that yarn may felt if exposed to extreme changes in water temperature or if agitated excessively.

2. Prepare your dye bath: place your plant material in a large stainless steel or enamel pot and cover with cool water. Place the pot on a heat source and slowly bring the

mixture to near boiling point. When near boiling, reduce the heat and keep the pot at a simmer for one hour (82°C/180°F). After one hour, turn off the element and allow mixture to cool thoroughly or overnight. Then pass the liquid through a sieve to remove the spent marigold flowers. The flowers can be safely disposed of in the compost bin.

3. Mordant your yarn: once your dye bath, in Step 2, has started to heat, weigh out the required alum and cream of tartar and dissolve in some hot water. Pour the mixture into another pot to which you've added the amount of cool water needed to more than cover your yarn. Add your yarn to the pot and place on heat source. Slowly bring mixture to simmer (no more than 82°C), and keep pot at a simmer for an



Dried Marigold flowers ready for the dyepot



Stinging Nettle in the yard



Once the dye is extracted and the yarn mordanted, allow both pots to cool



Yarn dyed with Marigold flowers – left, first dip



Grey wool yarn dyed with onion skins



White wool yarn dyed with onion skins



Handspun wool yarn dyed with Dahlia flowers



Wool yarn dyed with Hollyhock flowers



Wool yarn dyed with Stinging Nettle leaves and stems (alum and cream of tartar)



Wool yarn dyed with Stinging Nettle leaves and stems (iron)

hour. Turn off the burner and allow mixture to cool thoroughly or overnight. Rinse yarn thoroughly in cool water and gently squeeze to remove excess water – keep wet in preparation for dyeing.

4. Dye your yarn: with the dye mixture and the mordanted yarn at the same temperature, add the wet yarn to the dye bath (if needed, add more cool water so that the yarn can move freely in the pot). Place the pot on the heat source and slowly raise temperature again to 82°C and retain at a simmer while occasionally, very gently, moving the yarn around the dye bath. Continue simmering for approximately one hour, then turn off the burner and allow the yarn to cool thoroughly or overnight in the dye bath to achieve a deep, rich colour. Note that if the colour after one hour is dark enough, remove the yarn from the dye bath and rinse in water of the same temperature. You may also dye additional mordanted yarn in the dye bath, but keep in mind that you will end up with successively lighter colours.

5. Rinse and dry your yarn: when your dyed yarn is cooled, rinse in several changes of warm water until water stays clear, then wash in warm water with a mild detergent. Rinse again and hang to dry.

Other Dye Plants, Mordants and Fibres
Note that the amount of dye material used

will be reflected in the richness of colour in the dye bath – more is almost always better in my opinion:

- Stinging Nettle (*Urtica dioica*) leaves and stems (fresh) – give a golden colour with alum and cream of tartar and green to mocha with iron mordant (use 3% WOF).
- Dahlia flowers (*Dahlia spp.*) fresh or frozen – with alum and cream of tartar will give an orange to orangey-yellow no matter the colour of flower.
- Tansy (*Tanacetum vulgare*) flowers, leaves and stems (fresh) – give a greeny-yellow colour with alum and cream of tartar.
- Onion (*Allium cepa L.*) skins (dried) – with no mordant will give a light sage green colour and with alum and cream of tartar will give a deep yellow-orange.
- Hollyhock (*Alcea spp.*) flowers (dried) – without a mordant will give a mauve colour and with alum and cream of tartar will give purplish-brown.

Note that all of the above dyes will also work on silk, however results may be different than with wool, and be careful not to exceed 82°C when mordanting or dyeing. Also, as the dyes and mordants listed are non-toxic, you can dispose of the plant material by composting it and the mordant solution and exhausted dye bath by pouring down the drain or on the ground in areas away from wells, gardens or high use areas.

Conclusion

Dyes extracted from easy to grow and commonly available garden plants and weeds can yield surprisingly beautiful yarns that are fun and satisfying to produce. Research and discover what introduced or garden species you can use for dyeing in your area.

Recommended Reading

The Craft of Natural Dyeing, Jenny Dean, Search Press, ISBN 0-85532-744-8
Natural Dyeing, Jackie Crook, Lark Books/Sterling Publishing, ISBN 10:1-600059-222-8
A Dyer's Garden, Rita Buchanan, Interweave Press, ISBN 10:1-883010-07-1

Editor's NOTE

Glenn is a member of the Sanctuary Craft Studio, a collective of crafters who use nature as inspiration. See www.sanctuarycraftstudio.ca Glenn, with fellow members of the Studio, Thom Rypien and Carol Bubar, showed us how to snow dye in Issue 27 of *The Wheel*.

This elegant jacket is a great trans-seasonal addition to your wardrobe.

I spun and dyed, using Ashford dyes, some beautiful New Zealand Halfbred (Merino/Romney) wool, approximately 24micron, and from this easy pattern quickly made this useful little jacket.

You will need:

Yarn: 300gm (10½ozs) homespun
2ply yarn
Needles: 4mm (6 US, 8 UK)
Other: stitch holder, yarn needle, clasp
Gauge: approx. 19 sts x 26 rows =
10cm (4ins)
Size: 42/44 EU, 14-16 UK, 12-14 USA

Abbreviations

gst - garter stitch
stst - stocking stitch
inc - increase
M1 - make 1 stitch by picking up loop
between the stitches and knit into
back of the loop
sts - stitches
K - knit
P - purl
alt - alternate
P2tog - purl 2 stitches together
P2togtbl - purl 2 stitches together
through the back loops
ws - wrong side
rs - right side



Bolero Jacket with Collar

BY ANNE WIECK, HAMBURG, GERMANY

The jacket in Tekapo 8ply

Editor's NOTE

We couldn't resist knitting Anne's lovely pattern as soon as it arrived. We used 3 balls of our 8ply Tekapo (8ply/ DK, 200m/218yds, 100gm) in Grape, using 4mm needles, the tension 10 x 10cm (4 x 4ins) = 18 - 22sts, 20 rows.



Here's how:

Back

Cast on 92 sts, work 12 rows gst
Continue working in stst, inc 1 st at
both ends every 12th row until 36 rows
completed (98 sts)

Work 2 rows

Row 1 and every alt row, K

Row 2: K12, P74, K12

Row 4: K13, P72, K13

Row 6: K14, P70, K14

Row 8: K15, P68, K15

Row 10: K16, P66, K16

Row 12: K17, P64, K17

Armhole shaping

Next row: Cast off 10 sts, K to end

Next row: Cast off 10 sts, K8, P62, K8

Row 1: K

Row 2: K8, P until 8 sts remain, K8

Row 3: K

Row 4: K8, M1, P until 8 sts remain, M1, K8

Repeat Rows 1-4, 12 times more. 52 rows
in total (104 sts)

Row 53: K

Row 54: K8, P26, K36, P26, K8

Repeat Rows 53-54, 2 times more

Right Front

Row 59: K8, K26, turn

Row 60: P26, K8

Row 61: K

Repeat Rows 60-61, 3 times more

Row 1: P until 10 sts remain, P2tog, K8

Row 2: K

Row 3: P until 8 sts remain, K8

Row 4: K

Repeat Rows 1-4, 5 times more

Neck Edge

Row 1: Inc in first st, P until 10 sts remain,
P2tog, K8

Row 2: K

Row 3: Inc in first st, P until 8 sts remain,
K8

Row 4: K

Repeat Rows 1-4, 2 more times

Next Row: Cast on 16 sts and P until 10 sts
remain, P2tog, K8

Row 1: K

Row 2: K8, P until 8 sts remain, K8

Row 3: K

Row 4: K8, P until 10 sts remain, P2tog, K8

Repeat Rows 1-4, 6 times more (39 sts)

Next row: Cast on 10 sts, K to end

Continue with gst borders as set and work
1 less gst at armhole edge on every ws until
there are 12 gst stitches

Work 2 rows in stst working 8 sts gst border
at front edge only

Next row: Dec 1 st at armhole edge and
every following 12th row, 2 times more.

Continue as set for 11 rows stst. Work 12
rows gst. Cast off.

Left Front

Put next 36 sts onto a stitch holder.

Join to remaining sts

Row 1: K

Row 2: K8, P26

Repeat Rows 1-2, three times more

Next row: K

Row 1: K8, P2togtbl, P to end

Row 2: K

Row 3: K8, P to end

Row 4: K

Repeat rows 1-4, 5 times more

Continue on from Neck Edge on Right
Front reversing all shapings

Collar

With rsf, pick up 120 sts around the
neck edge and work 20 rows gst.

Next row: K42, M1, K12, M1, K12, M1,
K12, M1, K42

Work 5 rows gst

Next row: K42, M1, K13, M1, K14, M1,
K13, M1, K42,

Work 5 rows gst

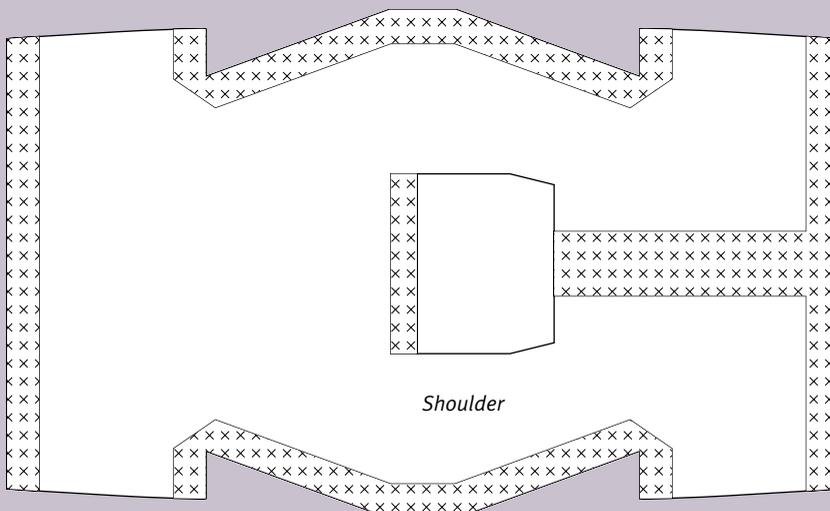
Next row: K42, M1, K15, M1, K14, M1,
K15, M1, K42

Work 9 rows gst

Cast off loosely.

Join side seams. Block the garment.

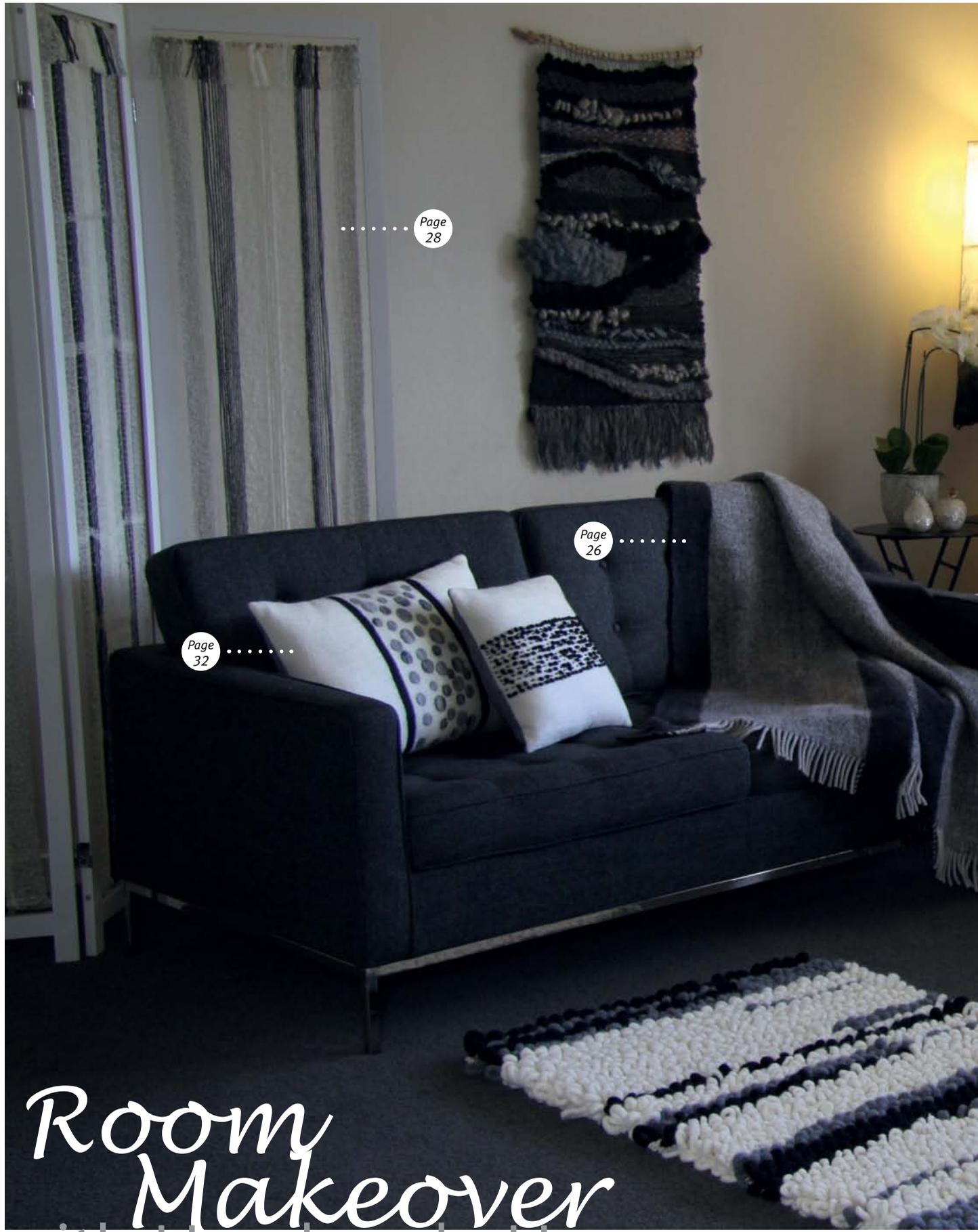
Accessorise with a pin at the neck.



My bolero



Anne and her lovely bolero

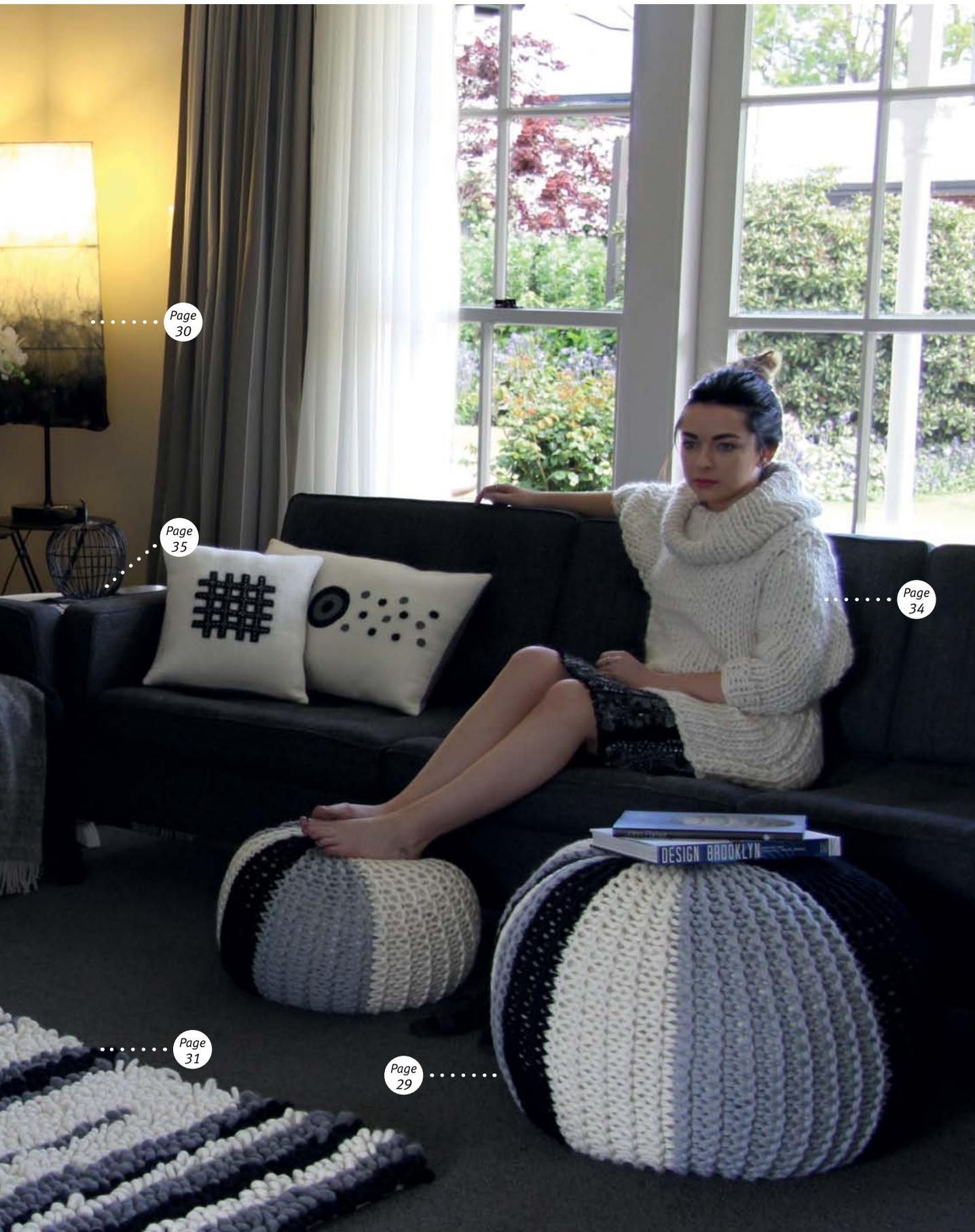


..... Page
28

Page
26

Page
32

Room Makeover with Handmade Homewares



Page
30

Page
35

Page
34

Page
31

Page
29

It's all about *Finishing*



BY DAVID LESTER,
ASHBURTON, NEW ZEALAND

I really enjoyed warping and weaving my double-width blanket on my 80cm (32ins) rigid heddle loom. The natural Tekapo colours looked lovely – but now I wanted the ultimate finish.

As Elsa Krogh says “A weaving is not finished until it has been finished” so I took extra care to get the beautiful look, warmth and durability I wanted.

We love wool for so many reasons, but one quality is almost magical I think: in water, scales on each individual fibre open and if agitated will move and join with its neighbours. This process is called fulling and produces a thicker, more insulating and warmer fabric. Perfect for my wool blanket.

Of course not all wool yarn will full. If the yarn has been treated (labelled as “washable”) or is a true worsted yarn it will not full.

To me fulling seems like an art rather than a science. Yarns full at different rates. My blanket took two warm wool washes in my top loading washing machine. I checked the process every few minutes. Now my blanket was denser and thicker. But the blanket was smooth: it wasn't finished yet! I wanted it softer and warmer. I wanted the wool fibres brushed up from the woven fabric to form a soft pile.

Traditionally brushing the nap has been done by teasels, or commercially with steel brushes. I only had a firm bristled scrubbing brush, but it worked very well. By brushing the blanket in all directions the fibres came to the surface and gave a lovely soft, cosy feel. *Now it was finished!*

TIP

I strongly suggest you sample before you jump right in and warp the full width of your loom in double weave. This will ensure your finished product will be perfect!!

I used my Samplelt loom, because it is so quick and easy and does not require much yarn. I wove a small sample which I then fullled and brushed. After making my sample I knew exactly how much fulling (time in washing machine) was needed to get it to the density I wanted. I was also able to test out different brushes to raise the nap. By making this sample I avoided all guesswork and risk.

You will need:

Loom: 80cm (32ins) Rigid Heddle with double heddle kit

Reed: two 30/10cm (7.5dpi) reeds

Warp and weft yarn: Ashford Tekapo 12ply/Triple Knit (100% wool; 134m/146yds; 100gm net) 9 balls Natural Light #707, 8 balls Charcoal #710

Other: Freedom Roller, two pick up sticks 80cm (32ins), Fringe Twister, firm bristle brush

Samplelt Loom



Colour and technique sample



www.ashford.co.nz/ashford-club

Did you know?

Wool's resilience, low static and hairy surface helps to repel dirt. But if a woollen blanket does get dirty, it can be cleaned by brushing rather than washing.

Wool has a memory. If blocked while wet (shaped and dried flat), the article will retain that shape during use and washing.

Here's how:

Total warp ends: 480

Total Warp length: 3m (9¾ft)

Finished width (before finishing): 1.6m (5¼ft)

Finished width (after finishing): 1.35m (4½ft)

Finished length (before finishing): 2.4m (8ft)

Finished length (after finishing): 2m (6½ft)

Warping

There are easy to follow instructions on how to warp up your loom with a double heddle for double width projects in *The Ashford Book of Rigid Heddle Weaving* pages 98-100 or see Issue 24 of *The Wheel* pages 22-23.

Warp in stripes of the Natural Light and Charcoal colours.

Weaving

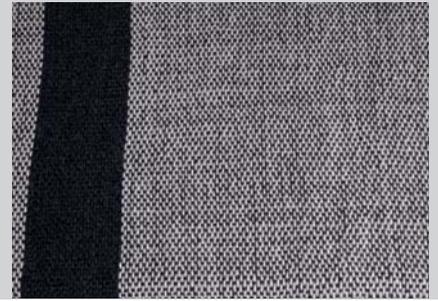
Weave the complete warp length in Charcoal.

Below: Double width and extra-long using the second heddle kit and a Freedom Roller



Tips for Double Heddle Weaving

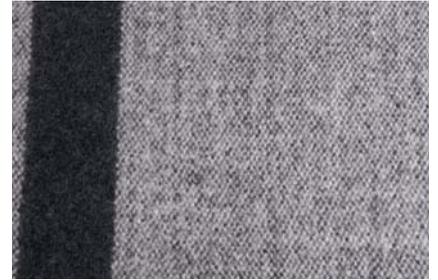
1. When weaving, secure the pick up sticks with a piece of yarn tied on each end: you don't want to lose your sheds!
2. Check you have two separate layers by sliding an empty shuttle between the layers before you advance the warp.
3. Do not pull the weft tight at the join, as this may cause a crease.



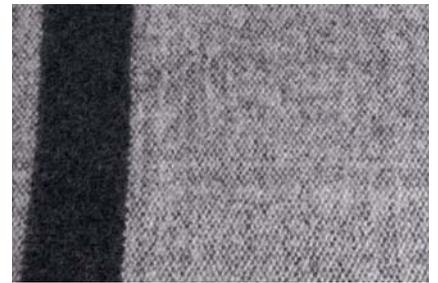
Off the loom

Finishing

1. Remove the fabric from the loom. Open it out – and be amazed!
2. Darn in any loose ends.
3. Use a Fringe Twister to make a fringe on both ends. After fulling the fringe will be semi-felted and the knots can be cut off producing a very nice finish.
4. Soak for at least one hour in warm water.
5. Place in a top loading washing machine and wash on a warm wool cycle to full the blanket. Check regularly. If necessary, put the weaving through another wash cycle until you achieve the finish you want.
6. Note: If you do not want to full your blanket you still need to gently wash it to set the weave. Weaver Betty Booth told me that taken from the loom weaving is just threads and needs to be processed before it becomes fabric!
7. Dry flat.
8. When dry, place on a flat surface and brush the surface vigorously to achieve the level of fluffiness and softness you require.



Washed



Brushed



Raising the nap



Now it's finished

All Those Beautiful Yarns

Room Divider

For each panel you will need:

Loom: Knitters Loom 50cm (20ins)

Reed: Vari Dent Reed – I used 5cm (2ins) sections of the 10, 20, 30 and 50/10cm (2.5, 5, 7.5 and 12.5dpi)

Warp yarns: a selection from my stash in white, grey and black of kid mohair/Merino boucle, Merino boucle, handspun semi-felted bulky Merino single, fine wool mix novelty yarns, and a random dyed DK wool yarn

Weft yarn: a fine rayon novelty yarn and Merino boucle

Other: Room divider frame, 2 dowels

Here's how:

Total warp ends: 120 ends

Total warp length: 2m (6½ft)

Finished size: 1.6m (5¼ft) x 38cm (15ins)

Weaving

Plain weave complete warp length using the novelty and boucle yarns.

Beat gently to create an open lacy effect. I wove four picks per 2.5cm (1in).

Finishing

Remove the weaving from the loom and finish the ends with knots.

Insert the dowels and attach to the screen frame.



Freestyle weaving!



BY ELIZABETH ASHFORD, ASHBURTON, NEW ZEALAND

I bet like me you have a stash of delicious yarns - those irresistible “one-off” hand-dyed skeins, bargain-price mill ends, leftovers from a project or the funky sample yarns made at your last workshop.



Some of my stash

As you know I am a fan of the rigid heddle so I was thrilled when Richard and Kate introduced the Vari Dent Reeds for my looms. Now I could use all my beautiful yarns – with differing weights and textures – on the same warp!

Now I had complete creativity warping up my loom. I could use thick, thin, textured, hairy or smooth yarns, close together or spaced apart.

And what better way to display and enjoy the yarns than as a decorative panel in a room divider or screen. The filtered sunlight highlights the beauty of the fibres and creates a soft glow.

The kit includes a selection of 5 and 10cm (2 and 4ins) sections of 10, 20, 30, 40, 50 and 60/10cm (2.5, 5, 7.5, 10, 12.5 and 15dpi). All interchangeable! All I had to do was remove the top rail to insert my section, and the fun began!

Tips

1. Each segment has a smooth edge and a cut edge. When selecting the segments and inserting them into the reed rails place a smooth edge beside a cut edge.
2. Make sure you when warping there is a yarn end in each eye and slot. Remember at times a slot will be the space between two sections.

3. Thicker or thinner yarns build up on your roller differently and affect tension. I took care to use some woollen or hairy yarns like mohair in my warp to help compensate for the differences.

All About the Ottoman



BY LIBBY KEOGHAN,
ASHBURTON, NEW ZEALAND

Whatever you call it – an ottoman, a hassock, puff or pouf – these solid cushions have become an essential fashion item for many home decorators. Ottomans are so useful because they are versatile. As chairs they can be moved around a room to add an extra seat. Placed in front of your favourite chair they make a great footrest. Place a glass or wood cover on top and they become tables!

Because ottomans are ordinarily smaller than an upholstered chair, they can make good accent pieces for your home furnishings. Select a bright colour combination, and they will lighten up your room. Or, like me, choose a muted colour-way that will blend perfectly with your décor.

My ottoman is not only striking, it is so easy to knit. Rather than using chunky wool I have used 6 strands of our beautiful Ashford Tekapo 12ply yarn as one, this is 100% NZ Wool and is so soft and delicious.

To add interest, I knitted stripes using a variation of the Fibonacci sequence. Those mathematically-minded will recall that Leonardo Fibonacci, a 12th century Italian mathematician, solved a math problem with a sequence of numbers where each number is the sum of the previous two numbers. Found everywhere in nature from leaf arrangements in plants and patterns

of flowers, in textile crafts the sequence produces visually pleasing stripes. The sequence of colour changes I have used for this project is based on the numbers 1, 1, 2, 3, 5, 8, 13, then I have reversed the order of the stripes for more effect. Because I wanted the colour changes on the right side of the work I have counted two rows as one for this project. Two rows of garter stitch are often referred to as a ridge so for this project count two rows as one ridge.



Thick and luxurious texture with six strands of Tekapo

Easy Peasy Ottoman

You will need:

Yarn: Ashford Tekapo 12ply Triple Knit (134m/146yds, 100gm net) 6 balls of each:

Colour 1: Black (Shade 711)

Colour 2: Silver (Shade 728)

Colour 3: Natural White (Shade 706)

Needles: Knitting needles 18mm

Other: Large eye needle for sewing up, fibre for stuffing

Large Ottoman

Using 18mm needles and 6 strands of Tekapo yarn in Colour 1 (Black) cast on 35 stitches.

Knit 1 row in Colour 1 (Black)

Knit 1 ridge (2 rows) in Colour 2 (Silver)

Knit 2 ridges in Colour 3 (White)

Knit 3 ridges in Colour 1 (Black)

Knit 5 ridges in Colour 2 (Silver)

Knit 8 ridges in Colour 3 (White)

Knit 13 ridges in Colour 1 (Black)

Knit 8 ridges in Colour 2 (Silver)

Knit 5 ridges in Colour 3 (White)

Knit 3 ridges in Colour 1 (Black)

Knit 2 ridges in Colour 2 (Silver)

Knit 1 row in Colour 3 (White)

Using Colour 3 (White) cast off loosely.

Stitch short sides together neatly.

Sew in the ends where you have changed colours.

Sew up the top by putting needle through each end stitch and tighten firmly until there is no hole in the middle. You can use a stronger cotton yarn if necessary.

Stuff the ottoman using wool fibre, sliver or batting etc. Pack firmly.

Sew up the bottom end as for the top and tighten firmly.

Put your feet up and enjoy!

Small Ottoman

Work as for large ottoman using same needles and 6 strands of yarn, cast on 25 stitches.

Work rows as above, this time only up to 8 ridges in Colour 3, then reverse order – total 64 rows, cast off loosely and finish as for the large one.

Felted Lampshade

BY McLEOD SHERRATT, ASHBURTON, NEW ZEALAND

Kate's daughter, Mcleod is now 11 and loves to felt. After watching the Ashford video on using the Blending Board for felting she has been able to make very fine and even felt all by herself. She made this elegant felted lampshade in wool with silk accents.

You will need:

Ashford Blending Board

Fibre: Ashford Merino white, black and grey 30gms (1oz) of each. Silk for accents.

Other: Lampshade frame, netting, hot water and soap, glue or glue gun

Here's how:

1. Make six identical white, very fine batts on the Blending Board each with a layer of silk, a layer of Merino placed vertically, a layer of Merino placed diagonally in both directions and finished with another layer of Merino placed vertically.
2. Make three identical grey and black batts as above.



3. Place three white batts, with the straight edge at the top, beside each other, tease out some fibres along each side to overlap.
4. Place next row of three white batts below the first three batts, tease out the straight edge on the top and also the sides to overlap.
5. Place the grey and black batts below the white batts, overlap as above.
6. Cover with the netting, wet with hot water and soap mixture. Gently pat the net down until all of the fibre is thoroughly wet.
7. Start the felting process by rubbing in all directions. Remember to remove the net once the fibres have started to felt together.

8. Check the progress by pinching a small amount of fibres and if they lift together they are sufficiently felted.

9. Rinse in cold water, dry and press with a warm iron.

10. Sew sides together and attach to the frame with glue (a hot glue gun works best).

Did you know?

Wool's high nitrogen and water content makes it naturally flame resistant.

Wool does not ignite easily and will often self-extinguish.

Should wool burn it does not melt while burning.

Wool produces less smoke and toxic fumes during combustion than synthetic fibres, making it a far safer choice for interiors such as carpets, bedding and lampshades!





BY KATE SHERRATT,
ASHBURTON, NEW ZEALAND

In the Loop

Lofty, soft Merino loop rug.

You will need:

Loom: Rigid Heddle Loom 80cm (32ins)
Reed: 7.5dpi (30/10cm)

Warp Yarn: Ashford Tapestry Warp
Thread 200gm

Weft Yarn: Ashford Tekapo 12ply/Triple
Knit (100% wool; 134m/146yds;
100gm net) 9 balls Natural Light
#707, Ashford Merino sliver 1kg
(2.2lb) white, 500gm (1lb) black and
500gm (1lb) grey spun and felted into a
soft chunky single 2wpi

Other: Freedom Roller, Tapestry Beater,
pick up stick, darning needle

Here's how:

Spin soft chunky singles

Unwind bumps of sliver, split in thirds

length-ways. Spin low twist on the
Country Spinner 2. Skein and secure.

Wash in top loader washing machine on
warm wool wash to gently felt.

Total warp ends: 240

Total warp length: 2m (6½ft)

Finished length: 150cm (60ins)



Warping

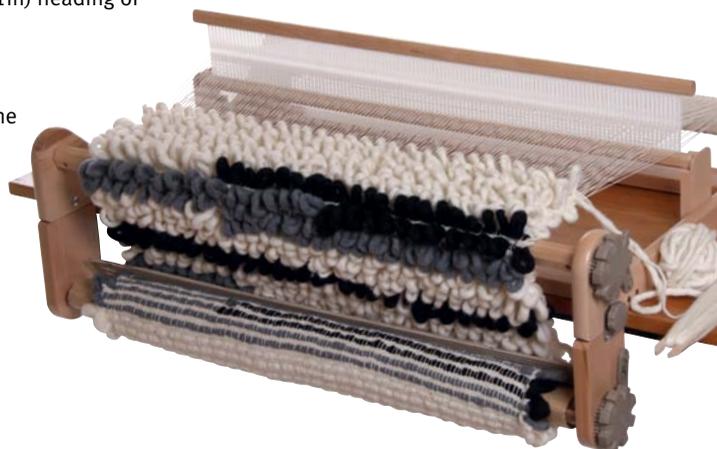
Warp the complete width of reed with the
Tapestry Warp Thread.

Weaving

1. Weave a 2.5cm (1in) heading in the Tekapo yarn. Weave three rows then beat firmly with the Tapestry Beater.
2. With the chunky single weave one pick from the right to the left. Leaving the shed open and starting on the right pull up a loop of the chunky single after every four warp threads. Use the pick up stick to secure and standardise the loops. Change sheds. Beat as much as you can with the reed.
3. Weave two rows of Tekapo yarn, beat with the reed. Remove pick up stick. Beat very firmly with the Tapestry Beater. Weave three more rows of Tekapo, beat very firmly with the Tapestry Beater.
4. Repeat steps 2 and 3 for length of warp.
5. Finish with a 2.5cm (1in) heading of Tekapo.

Finishing

Remove weaving from the
loom and hem. Wash
gently in warm water
and wool wash, rinse
and dry flat.



Felted Cushions

BY LYNN HEFKEY, AUCKLAND, NEW ZEALAND

Wool and water, soap and a sander – for sophisticated homewares.

I enjoy the wonderfully simple and tactile task of wet felting, and if I use my trusty orbital sander, it's quick, too! Here are two of my favourite designs.



Misty Dot cushion cover

French Knot and Misty Dot Cushions

You will need:

French Knot cushion 36x36cm (14x14ins):

Ashford White Merino Natural approx. 50gm (1¾ozs); Vanilla silk/Merino approx. 60gm (2ozs); Tekapo 8ply Black Wool 1 ball

Misty Dots cushion 36x55cm (14x21½ins):

Ashford White Merino Natural approx. 90gm (3¼ozs); Vanilla silk/Merino approx. 100gm (3½ozs); Grey Merino approx. 20gm (¾ozs); Liquorice Merino (black) approx. 30gm (1oz)

Equipment

Bubble wrap 75x75cm (30x30ins) for 36x36cm cushions, bubble wrap 75x95cm (30x37ins) for 36x55cm cushions, bottle with holes in lid for soap and water, liquid laundry soap, a bar of soap, tulle netting, plastic tray or favourite rubbing tool, pool noodle, wooden rod, thin plastic same size as bubble wrap, plastic for resists, scissors, needles, paper for templates, a small brass brush or similar to scratch up backs of prefelts, an orbital sander to help work multiple layers, black thread, rotary cutter and cutting board.

Templates and Resists

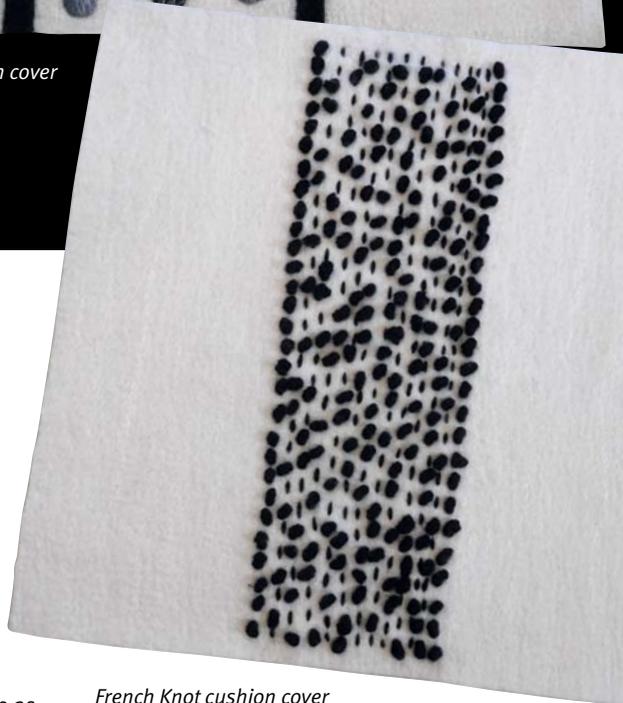
36x36cm cushions: cut out 2 paper templates 36x36cm (use for drawing design). Cut out 2 paper templates enlarged by 5cm each side = 46x46cm, use as pattern under bubble wrap, (this will give enough room for shrinkage and trimming to give a firm edge for sewing)

36x55cm cushions: cut out 2 paper templates 36x55cm (use for drawing design). Cut out 2 paper templates enlarged by 5cm each = 46x65cm, use as pattern under bubble wrap.

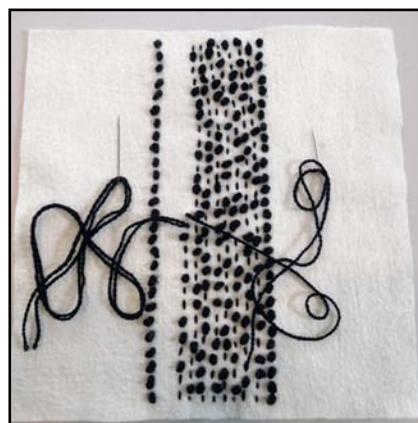
Prefelts

Misty Dot Cushion

Lay out 4 layers in Liquorice Merino (black) approx. 15x60cm (6x23½ins). Work as in laying out and felting instructions. You can use the sander or just roll and work to a firm, nearly finished felting stage. Cut 2 strips approx. 2x45cm (¾x17¾ins). Cut out dots, as many as you want and any size. Lay out 4 layers of grey approx. 20x20cm (8x8ins). Work as felting instructions. Cut out as many dots as you want and any size. It's important to scratch up one side of the prefelt so it will attach to the felt.



French Knot cushion cover



French knots and running stitches

Editor's **NOTE**

Lynn's felted vest won an award at the 2016 New Zealand National Creative Fibre Festival in Auckland. She has kindly created two more patterns for felted cushions. To see go to: www.ashford.co.nz/wheel28

Making cushions

Instructions for laying out

1. Lay enlarged template on the table, lay the bubble wrap on top with the bubbles facing down, lay thin plastic on top of bubble wrap. This will hold the embellishments in place until attached to the felt. Before you start, decide in which direction you want the last layer to finish, horizontal or vertical.
2. Divide the white Merino for two layers by weighing. Place layer one horizontally and layer two vertically.
3. Divide the silk/Merino for two layers by weighing and leaving 10gm (½oz) for finishing. Place layer three horizontally and layer four vertically.
4. With the 10gm silk/Merino gently open up and gently pull out strips of silk and lay on top of the 4th layer in the same direction as you have finished.

Instructions for Felting

1. Remove template from under the bubble wrap, as it will get wet and you can use it for future cushions.
2. Cover with net and wet down with warm soapy water, pressing down with your hands. When wet thoroughly, gently rub with tray in circular motion to form a skin. Lift the net often so as not to attach the wool to the net.
3. Pull edges in to the centre with soapy fingertips. This helps to firm up the edges. Replace the net and rub again. Repeat a few more times.

4. Remove net and replace with thin plastic sheet.
5. At this stage I like to use a sander. Soak up excess water with a towel. If you don't have a sander see the section on Rolling.
6. Place the sander on the plastic sheet for a few seconds, pick up and move overlapping the last position. Continue over the entire surface. Repeat entire surface several times. Work for approx. 10 minutes.



7. As surface starts to felt you can slide the sander around (sliding in the early stages can move embellishments).
8. Pick up the felt with the layers of thin plastic and flip over and work the other side approx. 10 minutes, checking often and flipping the felt over several times.
9. Remove the thin plastic, and sand with bubble wrap directly under the sander with bubbles down, on both sides of the felt.
10. Do a pinch test. If the fibres pull apart, sand a few more times each side.

11. Once firm you can start fulling. Roll up with bubble wrap on noodle or wooden rod (as I prefer) and roll for approx 5 minutes each side, checking often.
12. Do the pinch test. There should be little or no lift in the wool.
13. Remove bubble wrap and roll felt around rod for a few minutes each side. If not enough keep rolling. Keep checking.
14. Now roll up between 2 dry towels in each direction. You will see shrinkage. Work till there is very little movement when pulled in different directions. Make sure that the centre is well felted where the wool is thicker with embellishments.
15. Rinse in warm water with a dash of vinegar. Spin in a washing machine.
16. Roll around rod or rub with tray to smooth out the felt then press with an iron.

Rolling

If you are not using a sander:

1. Work from 1 to 4 in instructions for felting.
2. Roll up with bubble wrap on the noodle. Roll for approx. 5 minutes each side, checking often. Repeat a few times.
3. Once the embellishments are starting to attach, remove the thin plastic from both sides then roll with noodle and bubble wrap for 5 minutes each side.
4. I like to change from the noodle to my wooden rod and bubble wrap for more rolling, doing the pinch test along the way.
5. Now refer to felting instructions from 13 to 16.

Techniques for each cushion

French Knot Cushion

1. Follow laying out instructions from 1 to 4. Remove template.
2. Wet down as in felting instructions 1 to 16.
3. Trim cushion to suggested size. You will have strong edges to sew with.
4. Mark centre of felt and measure 5.5cm (2¼ins) each side of the centre.
5. Stitch a line each side with thread as a guide that can be pulled out later.
6. Use black 8ply wool on 2 different needles, 1 needle with 1 strand of wool for the running stitch and the other needle with a large eye and 2 strands of wool for the French knot.
7. Make a line of French knots each side where you stitched the lines with black thread.
8. Working with the 2 needles do random French knots and running stitches till you

have filled in the space. Leaving room at the top and bottom for sewing up the cushion.

French knot

To give good texture in the knot I have wrapped the wool around the needle four times loosely as you see in the photo.



Misty Dots

1. Follow laying out instructions from 1 to 4, remembering if you want to change direction start with horizontal for a vertical finish and vice versa.
2. Wet down as in felting instructions 1 and

2. Remove net.
3. Lay down lines of thread to work out centre, then measure approx. 10cm from the centre out sideways and lay down black thread as a guide. Wet to stay in place.
4. Lay down grey and black dots between the 2 thread lines allowing room for the black prefelt lines. Use soap as glue. It's important to scratch up one side of all dots and lines.
5. Remove the centre line thread only.
6. Take some silk/Merino and mist over the dots for effect.
7. Lay down the 2 black prefelted lines on top of the thread, then pull threads out. Adjust.
8. Follow Felting Instructions from 3 to 16.
9. Trim to suggested size.

Finishing

Attach a backing to the cushion front, fill with fibre and secure.

The Weekender

A comfortable, relaxed, quick-to-knit weekend sweater.

You will need

Needles: Knitting needles 18mm

Yarn: Chunky singles 3wpi

Other: Large eye needle for sewing up

Here's how

Front & Back (same)

Cast on 28 stitches and work in stocking stitch for 35 rows.

Keeping pattern correct cast off 2 sts at beginning of next two rows (24 sts).

Pattern 15 rows.

Cast off.

Sleeves x 2

Cast on 16 stitches and knit 5 rows in rib, increasing one st each end of last row.

Beginning with a knit row and stocking stitch, increase one st each end of every following 3rd row (32 sts).

Work 4 rows or more for length desired.

Cast off.

Neck

Cast on 32 stitches.

Beginning with a knit row and stocking stitch, increase one st each end of every 2nd row (52 sts).

Cast off loosely.

Finishing

Join side edges of neck together to form a circle.

Place front and back pieces together, sew shoulder seams leaving enough room to sew in the neck (turn neck inside out before sewing in).

Sew sleeve tops into armholes.

Join side and sleeve sleeves.

We recommend washing and felting lightly to give greater stability and durability to the finished garment.





Inkling

BY FRANCES FEEK,
LICHFIELD, NEW ZEALAND

My Tips for Easier Inkling

- Make sure the knots of your heddles are at the bottom of the heddle peg.
- Wax 'fuzzy' warp yarn as this makes it less likely to stick to its neighbouring thread making a cleaner shed. Simply run your yarn over a candle as you wind it into a ball. When you've finished weaving gently wash to remove the wax. If in doubt, try it on a few inches of yarn first.
- You DON'T have to make the longest band. Make a shorter warp (as shown in the instruction booklet) if a short band is all that's required.
- Measure how long you need your band to be and add a few extra inches for shrinkage and loom waste then cut a guide thread before warping.

I'm a self confessed fibre craft addict with many wonderful Ashford products to my name, ranging from the very useful yarn gauge to carders, spinning wheels and weaving looms.

I'm relatively new to inkle weaving but that doesn't stop me from having a million project ideas going through my mind. Like most people my first inkle projects were some bookmarks, a lanyard and a pretty braid I used as handles for a project bag. I was stunned at how quickly an inkle loom produced a useful and pretty piece of weaving. I've since made many other things including cell phone carry cases, pocket tissue cases and now a woven pot stand.

With the new Ashford Inklette and weaving cottons (in black, white, grey

and cream) I put on a long warp using the pattern in the *Learn to Weave Booklet* that came with the loom.

See: www.ashford.co.nz/inkle-tutorial
From the 4cm (1½ins) wide braid I cut six equal lengths and interlaced them into a 15cm (6ins) square. I sewed around the outer perimeter to secure. I warped the Inklette again in the black only to make a braid that I then sewed around the square to finish.

Voilà a lovely tea pot stand!



*Cut and interlace the braids
Below: Edge with another inkle braid*



The new Inklette has an adjustable tension peg that allows for 25cm (10ins) warp adjustment

Ravishing Repeatable Rolags

BY KATE SHERRATT, ASHBURTON, NEW ZEALAND

Create your own repeatable self-stripping yarns!

The Blending Board makes gorgeous rolags for spinning and perfect, repeatable batts, fine or thick, for felting. It also is fantastic for making self-stripping yarns - that are repeatable - in whatever quantities you require.

The Blending Board is all about control - it allows you to place whatever fibres and colours you want, where you want, and keep them there. This is one of the secrets for making REPEATABLE self-stripping yarns.



To make a repeatable self-stripping yarn:

1. Decide on the colours you want.
2. Calculate how much fibre you need for the whole project.
3. Divide the colours into equal groups (so you use the same amount each time on the board).
4. Place fibres on the Blending Board in the colour stripes. I prefer to place thin layers of each colour across the board then continue adding more layers. You can choose to keep the colours in distinct stripes or slightly overlap the colours (this will give you more graduated change from one colour to the next).
5. Once you have the first board complete take a photo or write down the colour sequence.
6. Roll your rolags off the board. You can remove the fibre in one large rolag and this will give you longer lengths of each colour in your finished project. Or, as I prefer, create three smaller rolags which give me a shorter length of each colour – perfect for socks and small projects.

Now you have perfect repeatable rolags. Spin and Navajo ply for perfect repeatable self-stripping yarn!



ASHFORD WEAVING LOOMS



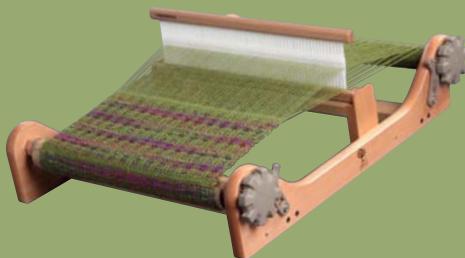
Ashford weaving looms – to suit your style

Rigid Heddle Looms

Why are they so popular?

Because they are so easy and quick to warp and weave, because you have the freedom to weave how you want to, where you want, because they are affordable and most of all - because they are so much fun!

With all the accessories we now offer, this versatile loom is even more versatile.



Weaving Frame

Create beautiful wall hangings and more. Choose small or large.

Tapestry Bobbins



Rigid Heddle Table Stand

Now you can weave on your Rigid Heddle loom in an upright position. Very comfortable for weaving tapestries, wall hangings or using other hand-manipulated techniques. Adjust the angle to suit.



Rigid Heddle Freedom Roller

Weave longer lengths, use thicker weft yarns, or weave multiple projects. Now you can weave double width projects with ease, and enjoy making rya or rag rugs, or using super-size yarns.



Fold and go with weaving in place.

Katie Loom

Perfect for travel, workshops, sampling, and fun. 8 shaft, compact, portable loom. 30cm (12ins) weaving width.

All looms include step-by-step full colour instructional booklets.



Warping tutorials for Rigid Heddle, Samplott and Table Looms on our website or YouTube channel www.youtube.com/c/ashfordnz

Ashford table looms fold for easy transportation and compact storage.



Table Loom

Choose 40, 60 or 80cm (16, 24 or 32ins) weaving width, 4 or 8 shafts. Stands available.



16-shaft Table Loom

60cm (24ins) weaving width. Stand available.



Fabulous FIBRES

Owning our own woollen mill gives us a wonderful ability to develop new ranges. We can produce perfect fibres and blends for the spinner, weaver, felter and dyer.

To meet the needs of dyers we have a great range of white wools, fibres and blends. Perfect for dyeing!

Use our wool dyes which are easy-to-use and give vibrant, clean colours. They are economic too – because they are 100% concentrate you only need 10gm (1/2oz) to dye 1kg (2.2lbs) of fibre. The dyes are safe to use requiring only white vinegar as a mordant.



Kate's hand-dyed handspun Merino/Tencel blend



Take a virtual tour of our mill
www.youtube.com/c/ashfordnz

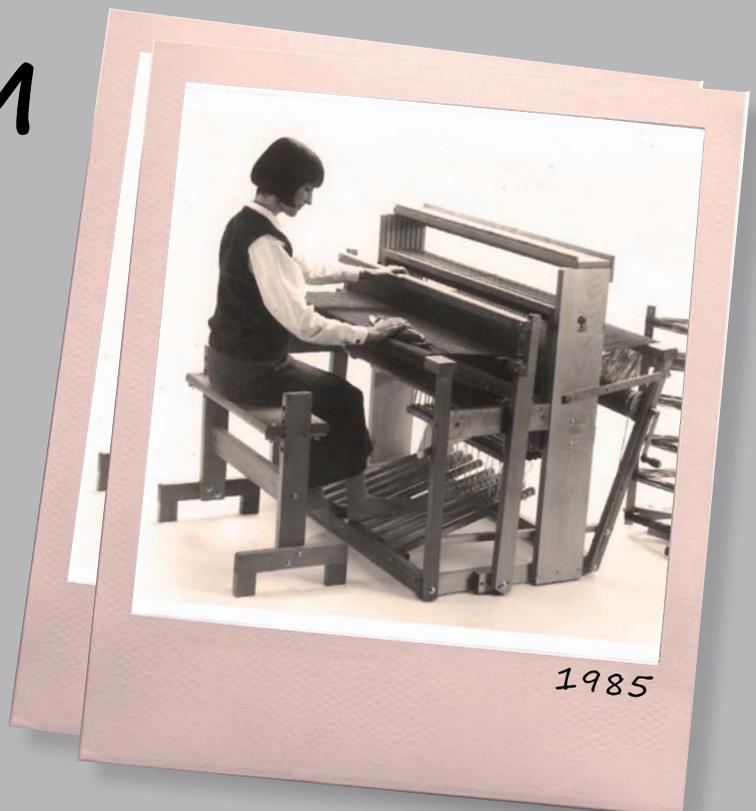


RETURN OF THE JACK LOOM

Due to popular demand we are reintroducing our eight shaft, ten treadle, 97cm (38ins) weaving width, folding Jack Loom.

Create your own unique fabric and rugs on this strong compact loom. Large rising shed and effortless treadling with parallel lams. Harnesses, warp and breast beams are easily removable for threading. Friction rear brake and front ratchet allow smooth and convenient warp advancement while seated. The warp beam folds for moving or storage. The updated Jack loom includes 12dpi reed, Texsol heddles, shuttle race, raddle built into the back beam and shuttle.

Available early 2017



*Elizabeth weaving on one of our first Jack Looms.
Both still looking good 30 years later!*



@ Spring in Her Step

BY KATEY LANE, CHRISTCHURCH, NEW ZEALAND

The Camino – a trip of a lifetime

Trekking the Camino launches a new business – making the most of the wonder fibre, wool.

Pilgrims have been walking the Camino de Santiago for centuries, following the many paths to Spain’s Santiago de Compostela and the tomb of St James. Today, whether walking the Camino for spiritual reasons or to experience its unique culture and beauty, the Camino is a trip of a lifetime.

It’s a challenge. The Camino takes you across woodlands, farmland and through rustic hamlets, following tracks and paths lined by granite stone walls.

And it’s a long way: my friend and I walked 680km (425 miles).

The most common injury experienced on the Camino de Santiago is foot blisters! The road is long, your feet will sweat and swell and, before you know it, you have a blister. And they have the potential to spoil your Camino experience.

I had studied foot protection methods, before I left but I simply couldn’t carry all the expensive stick-on products for a four-week journey. Eventually my searching turned up the possibilities of sheep’s wool and the advantages of a natural, light product that would provide a skin cushion to protect my feet. Wool, re-usable, light, biodegradable, could be perfect. So I bought a small bag of the precious wool sliver from Ashford and squeezed it into my back pack. The intrepid journey began.

Day one, (June 1st, 2012) of a 30-day journey on foot began with special attention to the right footwear, technical socks and applying tea tree oil and Vaseline to our feet. The first 27kms (17 miles) through the Pyrenees from France into Spain in 27°C (80°F) was under way. Within the first gruelling 10kms (6 miles) alarm bells rang and a ‘hot-spot’ was felt. Stop!! Pack with wool, replace sock. Aahhh! That felt better.

By the time we reached the first milestone we were tired and hot. We were certainly not prepared to find at least half a dozen other pilgrims sitting barefoot – walking shoes and socks cast off as they were closely examining their sore reddened feet.

Our journey continued on for endless days. And every day I would tease out the wool and pack it around my toes and feet.



Providing a skin cushion with wool sliver

On June 30th we finally walked wearily into Santiago de Compostela. Like most of our fellow pilgrims, the celebration was not one of euphoria, just tears of relief and pride and for us, intact feet. To our amazement we didn’t meet one other “pilgrim” who had not at some point of their long journey suffered from “broken feet”.

Perhaps one day I will return to the Camino and offer salve to the pilgrims before they set out!



Top of the Pyrenees

Editor's NOTE

Katey now makes Ashford sliver available in her “Wool-it” packs through hiking and sport shops and in selected pharmacies in New Zealand and from her website, www.woolit.co.nz

Hitching a ride on Sally's backpack in the Sawtooth Wilderness, Idaho.



Inky: The Travelling Ashford Inklette Loom

BY SALLY ORGREN, ANDOVER, NEW JERSEY, USA

When I first encountered inkle weaving and the Ashford Inklette loom, I had no idea that a piece of wood with a bunch of pegs would accompany me on so many adventures, or the desire for portable weaving would take on a life all its own.

The introduction happened in 2009, when weaver Daryl Lancaster taught her inkle-weaving workshop at our guild. She provided Ashford Inklettes for all to use, offering attendees the option to purchase their looms at the end of the day if they wished.

I immediately saw the potential of this little loom for my never-ending airport waits and long, cross continental flights. As creative director for a Midwest-based American design firm, I lived on the east coast but worked with a national client base, requiring seasonal travel, sometimes for several weeks at a time.

I loved how easy the Inklette was to warp and the design possibilities that pick up techniques offered. It is a tremendous advantage for me that the loom holds nearly 2 yards/metres of warp on such a compact frame. The loom fits into my computer bag, satchel or backpack, all within carry-on requirements for most

airlines. My greatest concern was being able to actually weave *in flight*, while seated in coach (with limited seat width and pitch), especially when the passenger ahead of me decides to recline their seat fully, right into my lap. Daryl assured me the loom would work under those conditions, and if not, she would allow me to return it. I purchased my Inklette on the spot, and have never looked back.



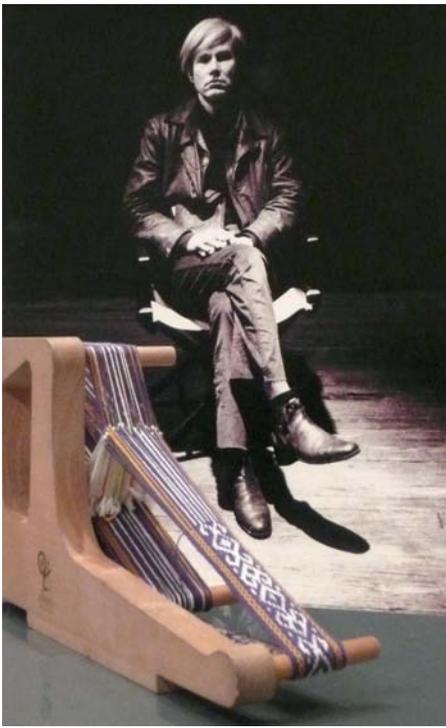
Sally finds there is ample space to weave with her loom on a plane.

Travelling with the Inklette not only increased my weaving production, but became a great stress-reliever while on the road. The generous warp allowed me to work on a project over several trips, and planning a new warp for each season became part of my travel routine. If I felt social, pulling the loom out of my backpack at a domestic gate was sure to be a conversation starter. If I wanted to concentrate, I found that sitting at the international gates was a better bet. International passengers seemed to be more familiar with what I was doing than my fellow Americans.

Unintentionally, my Ashford Inklette gradually took on a personality of its own and our adventures became a game played with my virtual weaving friends. I would take photos of my loom in various locations and report where we had travelled in forum posts. Soon, I was asked not to reveal our location, so viewers could guess. At some point, Vermont weaver Ruby Leslie offered the name "Inky" in referencing my Inklette, and the name stuck. Another weaver would notice if the same warp was on Inky for too many trips, and her observation would prod me to finish up and design a new

Editor's NOTE

Sally Orgren has been travelling for nearly thirty-three years and has been weaving since the mid-nineties. She is the editor of *Shuttle Spindle & Dyepot* magazine, the quarterly journal published by the Handweavers Guild of America.



*Above: Inky and Andy Warhol share 15 minutes of fame in Pittsburgh, Pennsylvania
Next: Inky casually hangs out with past presidents Washington and Jefferson at the college named in their honour*

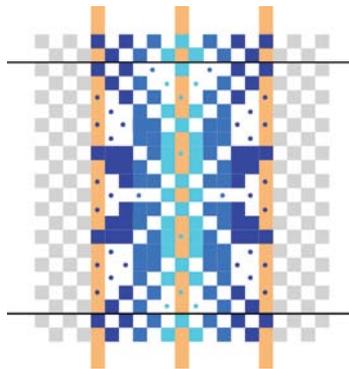
*Top right: The western landscape has inspired many band patterns over the years. Inky is captured just outside of Mexican Hat, Utah
Right: Doesn't everyone take their inkle loom to visit Santa?*

project. These interactions motivated me to keep the loom warped, and to date, Inky has never appeared "naked" in public.

Although I experienced a major career change in 2014 that greatly reduced my travel, Inky still manages to get around. In the last two years we have visited the Grand Canyon in Arizona, Monument Valley in Utah, and the Sawtooth Wilderness in Idaho (where we ascended above 8,000ft/2,500m). Most recently, we visited Scotland, where we hiked the West Highland Way from Drymen to Fort William over nine days. Instead of weaving, Inky served as a niddy-noddy of sorts for measuring and then plying my handspun Scottish wool, plucked right off the fences and fields, shed by the Scottish sheep. I never could have anticipated how much enjoyment I would have from this compact and versatile piece of weaving equipment.

After visiting more than thirty-five states and two foreign countries, I finally picked up a sibling for Inky this fall. I heard about the new Inklette option with an adjustable tensioning peg instead of a paddle, and I made a beeline for the Ashford booth at Convergence® Milwaukee to see one in person. I couldn't get one that day,

but it was worth the wait when the loom arrived. Within days, I had a fresh warp on the new loom and all that's left now is to pull out a map and plan where to go next. In the meantime, Elizabeth asked me to share a pattern, so here is the draft for the band I am currently weaving on the, as yet, unnamed loom. (Suggestions? Loom names are certainly welcomed!)



Draft - A Sibling Star Band

To download full threading and weaving pattern, go to: www.ashford.co.nz/wheel28





Kalyani

Making a Difference

Recently on our Facebook page we invited nominations of those who through their craft are making a difference to people's lives. We were inspired and moved by all the entries. Although it was very hard to choose a winner we hope you agree Mrs Pramod is certainly making a difference.

Mr Naresh Ramasubramaniam, Chennai, India, who nominated Kalyani, wrote: Kalyani Pramod is a textile designer from the National Institute of Design, Ahmedabad. As a teacher she has worked with weavers from many parts of India and as a researcher she has studied the camel belts braids of the Rajasthan communities and the Bedouin weavers in Kuwait.



Making a difference



Scarves woven by Kalyani's students

As the head of the NID design cell in Chennai, Kalyani designed a new range of saris based on reinterpretations of traditional motifs, for the cotton and silk weavers.

She also worked with the Toda tribes of the Nilgiris documenting their embroidery craft and working with them on a project that was a part of the exhibition at the Victoria and Albert Museum in London.

Her desire to work with women who had simple skills like stitching had her set up Rhapsody, a company making her designs for illustrated quilts for children, stuffed toys, patchwork quilts in cotton and silk.

She also designed a range of home furnishings for Cooptex, the Tamil Nadu handloom weavers' cooperative society.

Kalyani has also been a long-standing guest lecturer at the National Institute of Fashion Technology at Chennai teaching textile design and textile art with

foundation year students.

She has gone on to set up a centre for arts and crafts called Manasthala. A one-of-a-kind place where traditional crafts are displayed, many workshops are held and a monthly newsletter distributed. Manasthala has become a place for many to get re-energised, and a place to meet, talk and work with one's hands.

A call to work with the poorest of the handloom weavers excited her to pick up another challenge. She headed this project for six years. She and her large team worked with over 15,000 handloom weavers across Tamil Nadu. Funded by the state government, they visited and analysed the skill set and tools of these numerous communities. The team then developed an entire new range of products and taught the weavers on how to make them. Changing the colour palette and producing new products energised these

weavers. The state government opened a branded outlet for this under the name of "IZHAI...The Thread". The results of this six-year project have been well documented and made into a film.

Now Kalyani works as a fabric artist in her studio: taking spinning and weaving to another level. Her studio has been aptly named 'Common Threads'.

She also works with the differently-abled and uses their limited movement to create art and weave. This weaving unit makes products for homes and has become a source of income. This sustains the creative urge in these children and the joy of seeing their work gives them an immeasurable pleasure.

Weaving has been a lifetime's work for Kalyani and through it she has made a significant difference to many.

Editor's NOTE

Gay, who taught Kris to crochet, was chair of the ASBF for four years and was inducted into the Hall of Fame in 2014. She is credited for introducing the art of needle felting into the Alice Springs Beanie Festival.

Gay now resides in Akaroa, New Zealand where she and her husband David have a vineyard. In her spare time Gay breeds Monarch butterflies.



Alice Springs Beanie Festival

BY GAY EPSTEIN, AKAROA, NEW ZEALAND

Meet the winner of the 20th Alice Springs Beanie Festival People's Choice Award for 2016, Kristian Malinski. This effervescent 40-year-old is the first male winner with his needle felted and crocheted creation "Old Wise Kreepy Kangaroo".

Kristian learnt to crochet five years ago and has been hooked ever since. This Australian Sunshine Coast arborist by day is an addicted crocheter, needle felter, and spinner by night.

This year running workshops for the Beanie Festival, Kris travelled out to the remote communities of Ernabella, Fregon, Yuendumu and Haasts Bluff. Kris achieved another first when three of his indigenous men students made exhibition-quality beanies. This year there were 301 entries.

Kris is the proud owner of four Ashford spinning wheels

but his favourite is his preloved Scholar for its extra-large bobbins. His clothesline on the Sunshine Coast is somewhat of a neighbourhood talking point as it does not sport socks and jocks but amazing colour skeins of Ashford stripy blends.

This year all of Kris's fifteen skein entries were snapped up in the first four hours of sales.

A record \$43,000 were sold in the first four hours, and in total 4400 beanies and yarn skeins sold for a record \$176,000. This money goes back to the beanie makers and a small commission will allow indigenous women in Central Australia to participate in Beanie Making Workshops prior to the next festival that will be held on the 23rd to 26th June 2017.

Check it out on www.beaniefest.org for details.



The Mathematics

BY JEANETTE MCLEOD AND PHIL WILSON,
CHRISTCHURCH, NEW ZEALAND

Using craft to unravel the complexities of maths.

Enjoy craft? Then you probably enjoy mathematics too, you just may not know it. This was the idea behind the recent Maths Craft Festival, a weekend-long festival held at the Auckland Museum, celebrating the many links between mathematics and craft. The Festival was the creation of three mathematicians: Drs Jeanette McLeod and Phil Wilson from the University of Canterbury, and Dr Julia Collins from the University of Edinburgh, and was the first of its kind in New Zealand.

The trio were inspired to start the festival after a serendipitous encounter while Julia was on holiday in Christchurch from Edinburgh. Jeanette and Julia – both avid knitters and crocheters – wanted to find a way to share the beautiful mathematics behind craft with the public. Many people have a mental block when it comes to mathematics, and yet it is all around us and we use it every day. Especially those of us who craft. Mathematics is much more than just fractions and calculus – it is present in the repeats and symmetries of a pattern, the folds of a crocheted or knitted ruffle, and the arrangement of squares in a blanket. The aim of the Festival was to showcase these links, bringing mathematics to those who love crafts, and crafts to those who love mathematics.

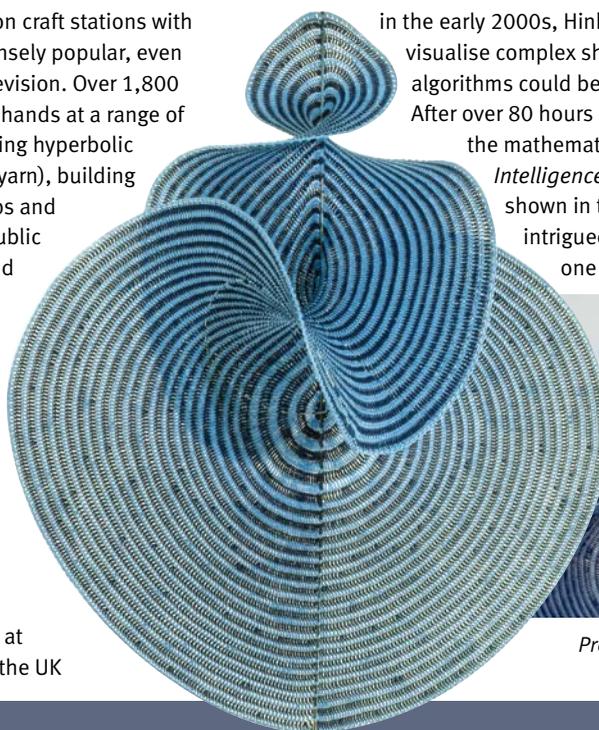


A hyperbolic plane made during the Festival from 8ply Tekapo yarn

The Festival combined eight hands-on craft stations with a series of public talks, and was immensely popular, even making an appearance on national television. Over 1,800 people visited the Festival, trying their hands at a range of mathematical crafts, including crocheting hyperbolic planes (with beautiful Ashford Tekapo yarn), building fractal sculptures, making Möbius strips and folding origami dodecahedrons. The public talks were given by mathematicians and crafters, and covered topics ranging from the mathematics of knitting, and the Four Colour Theorem, to fractals in art and nature, and chaos and the crocheted Lorenz Manifold.

A star of the Festival was a magnificent crocheted mathematical object of almost 22,000 stitches, the Lorenz Manifold. This beautifully convoluted crocheted surface is the creation of mathematicians Prof Hinke Osinga and Prof Bernd Krauskopf, now at the University of Auckland. Working in the UK

in the early 2000s, Hinke and Bernd used computers to visualise complex shapes. They realised that one of their algorithms could be translated into crochet instructions. After over 80 hours of crochet, and a publication in the mathematics journal *The Mathematical Intelligencer*, Hinke produced the manifold shown in the photo. It has delighted and intrigued people all over the world – but no one has yet made one in New Zealand.



Professor Hinke Osinga and her crocheted Lorenz Manifold

of Craft



A stellated dodecahedron crocheted by Sarah Mark from 8ply Tekapo yarn

Editor's **NOTE**

The Auckland Museum is planning an even bigger Festival next year. For more information on the Maths Craft Festival, or to find links to the patterns mentioned in this article, please visit mathscraftnz.org. To talk to Jeanette about maths and crafts write to her at jeanette.mcleod@canterbury.ac.nz

Hinke and Bernd have set a challenge: be the first in New Zealand to crochet a Lorenz Manifold, and they will send you a bottle of champagne! The instructions are available from Hinke's website: www.math.auckland.ac.nz/~hinke/crochet

Hinke and Bernd's manifold is just one of many fascinating mathematical objects we can create from yarn. Sarah Mark (a graduate student from Canterbury University) crocheted a stellated dodecahedron from 8ply Tekapo yarn. A dodecahedron is a solid with 12 identical pentagonal faces. In the crochet version, each of the identical pentagonal faces are stellated, which means that instead of being crocheted flat, increases have been used to create points at the centre of each face. These kinds of solids are not only fun to create and beautiful to behold, but by making them we can experience firsthand the wonderful symmetries present in such highly structured objects.

After a weekend immersed in such crafts, what did people learn from attending the Festival? Aside from experiencing the "fascinating complexity and depth to all of the various constructions", they were "amazed by how much breadth mathematics encompasses", and have come to realise "how wonderful knitting and crochet can be mathematically". And perhaps most heartening of all, that "maths is exciting" and "maths can be fun!"



The popular crochet station at the Maths Craft Festival

Loving colour



BY TAEVIA MAGEE, FRANKFORT, KENTUCKY, USA

Feel free to play with colour

Want more colour in your life? Create a rainbow with just three colours. Ahh colour... I simply love colour! Bright colours, dull colours, pastels, neutrals, and more - all speak to me. It was love at first sight when I saw the new neon colours that Ashford released for their Corriedale top.



Taevia, at The Woolery, loves creating colours

Upon closer inspection I realised that three of the colours were very close to what is called the printer's primary colours. Magenta, cyan, and lemon are substituted for red, blue, and yellow in ink cartridges to reproduce colour accurately. It is a surprisingly flexible set of colours that will allow you to blend a rainbow of colour, quite literally.

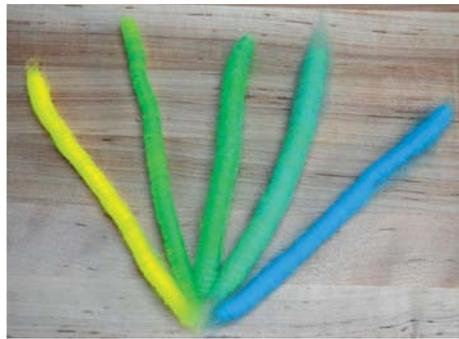
I brought the neon blue, neon pink, and neon yellow home, inspired to make my own neon rainbow. Seeing these colours in fibre brought me back to my childhood and I was giggling with delight at the idea of playing with neon again. I was even happier when my experiment turned into a success! It's a simple enough process to blend a rainbow. All you need is the fibre, a set of blending tools suited to the fibre prep you prefer, and an accurate scale if you want reproducible results.

The formula is simple. You take colour A and colour B and blend them together in different proportions to get various shades of colour C. So, for neon green I'd blend equal amounts of neon yellow and neon blue. To make a blue/green my blend would be 75% blue and 25% yellow by weight. To make a yellow/green my blend would be 75% yellow and 25% blue. Just by shifting the percentages in the blend neon yellow and neon blue make three other neon colours.

I used combs for my experiment with blending the neons into a full rainbow. Combs work best with smaller amounts of fibre, as do hand cards. Since I was experimenting and not concerned about repeatable results, I simply judged the proportions best I could and blended away. You aren't going to get perfectly repeatable results with hand combs anyway due to the



Purple 50% blue and 50% pink
Top: full sized batt, 4th pass through the drum carder
Left to right: samples from 1st pass, 2nd pass, 3rd pass



Hand carded punis
Left to right: 100% yellow, 75% yellow/25% blue, 50% yellow/50% blue, 75% blue/25% yellow, 100% blue



Hand combed top
Left to right: 100% yellow, 75% yellow/25% pink, 50% yellow/50% pink, 75% pink/75% yellow, 100% pink

waste that combing produces. You can't keep the proportions exact as you can't control the waste. The yellow isn't quite lemony enough as it has a bit of green in it. That made blending orange a touch trickier than the other colours. The green is perfect, and while the orange is more of a coral colour it still fits beautifully within the entire rainbow. I tucked my blended bits onto a hackle and dized off the roving. It was perfect but far too small of a quantity. I wanted a longer repeat of each blend, so it was time to move to the drum carder.

At this point I did start weighing my fibre. I wanted to make repeatable colours so I could be consistent throughout one project. I was able to fit 40gms (1½ozs) of fibre on my drum carder, so that made the proportions very easy. I started with the purple and blended 20gms (¾oz) of blue and 20gms of pink to make the standard purple. Blue purple was 30gms (1oz) of blue and 10gms (½oz) of purple. Pink/purple was 30gms of pink and 10gms of blue. Now I had a gradient of completely repeatable colours in the form of bright, fluffy batts.

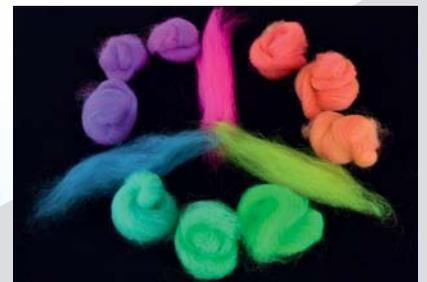
Blending such bright colours is a study in patience. You do have to blend the colours well in order to get the colour you want. For example, when blending the purple batt I had to run the batt through the carder four times until I was satisfied with the colour.

Layering the different colours as you place them on the combs, hand cards, or drum carder saves quite a bit of time in the end. Also, when adjusting a colour to your taste, a little bit goes a long, long way with the neon fibres. On hand cards or wool combs a 10th of a gram makes a difference and on the drum carder as little as a gram will change the colour quite a bit.

This technique can be applied to any colour you want to blend, not just to make neon rainbows! If you want gradual shading you can shift the percentages by 10% or less, slowly changing the colour from one to the other in a subtle gradient. Blended colour has a depth that dyed colours don't have without any risk of felting your fibre in the process, waiting for your fibre to dry, or dealing with any chemicals. You also get the benefit of hand-prepped fibre without having to start with a dirty fleece. Commercial fibre that has been through some hand processing is very different from standard top as it is light, fluffy, and lively. It's a lovely treat to work with. The investment in time and equipment really pays off when you are able to create just the right colour for your project and end up with a delightfully easy prep to spin. Let your inner child feel free to play with colour; there is no better way to do that than to challenge yourself with bright, neon colours.



Top to bottom
Yellow/pink blend worsted spin, worsted prep
Yellow/blue blend woollen spin, woollen prep
Pink/Blue blend worsted spin, woollen prep



Colour the rainbow

Editor's NOTE

Taevia, after working in corporate America for sixteen years, is now part of the team at The Woolery (see details of their Christmas promotion). This store, www.woolery.com was a sponsor of the 2016 Spinzilla spinning week because, says Taevia, "The Woolery sponsors Spinzilla because we believe in education. The art and craft of working with fibre, yarn, and textiles brings joy to so many people. It is such a versatile medium to work in and we want to make sure that it gets shared with as many people as possible." *We couldn't agree more.*

Krokbragd Adventure on my Ashford Rigid Heddle Loom

BY MARIELLEN BOSS, PALM SPRINGS, CA, USA

I love my three Ashford rigid heddle looms!! My main goal is to see how many different ways I can use them. I want to explore this type of loom fully and this keeps me excited.

A few years ago I started taking double heddle classes at various festivals here in the United States. I must confess that it took me a while to really “get” double heddle warping. Finally in a double heddle class with Syne Mitchell the lightbulb came on. The class inspired me to start exploring double heddle weaving.

I’ll confess that at this point in my weaving career I still don’t know how to read a pattern draft and translate it to rigid heddle. It’s on my to do list. Really!! So for me I had to find something that I could understand and be able to use with my lack of pattern reading ability. So the hunt was on for something that would work well and that I could actually use.

Betty Linn Davenport wrote a book called *Patterns and Textures for the Rigid Heddle Loom* and it’s probably the closest thing we rigid heddlers have to a Marguerite Davison pattern book. It’s mostly pick up patterns but she does have double heddle patterns as well, including a Krokbragd pattern. I began to see the technique in wall hangings and in more books. So my excitement grew.



Mariellen loves her rigid heddle looms



Krokbragd is a Scandinavian three shaft style of weaving that uses heavier wool yarn for weft and carpet yarn for warp. It’s a thicker weave as it is made of three layers. It takes three picks to make one row. The weave originated in the cold climates of Scandinavia and was used for warmth. It kept draughts from blowing through the cracks in wooden houses. Nowadays it’s used for wall hangings, table runners and mats.

Some books call for double heddles and some for double heddles and a pick up stick. I wanted to go totally double heddle. But the threading/sleying eluded me, so I hit the Internet. There was a threading for Krokbragd on Yarn in *My Pocket* (references at end of article).

When I’m learning on my own it takes me many tries to get something in my hands. The Krokbragd threading was no different. To give myself learning freedom I use a narrow warp, 15-20cm (6-8ins) wide and about 2.5m (100ins) long, of non-precious warp and I know that I am making a sample not a project. By knowing that the warp isn’t that special and that this sample is not a definite project I won’t cry when I cut it off. A non-precious warp allows me complete freedom to play and try different things.

The threading took me about three tries before I felt comfortable with it. I did three samples to reinforce the Krokbragd threading in my brain!

In weaving Krokbragd each colour has its own shuttle and three colours were used in the traditional colourway. For my samples I used three colours for each pattern section. When I was done with one section I switched out the colours either on one, two or all three shuttles. My goal was to see how different colours interacted with each other in the same pattern.

You can also see that I changed patterns from time to time to see how different ones looked.

The main thing to think about in Krokbragd is contrast. Contrast colours show up best. I used Ashford Tekapo wool yarn and it worked very well. The yarn delineated the colour motifs in each pattern. It's a nice cushy yarn and I thought that I could make a Krokbragd seat cushion for myself to insulate from too cold or too hot outdoor seats.

For fun I also used yarns from my stash. I wanted to see how they worked in Krokbragd. The yarns I used were worsted weight wool, an acid green rayon chenille, and two different kinds of handspun. One of the handspuns was Merino wool marl variegated 2ply and one was a silk marl two ply. The rayon chenille surprised me at how well it added a sparkle to the piece. The acid green winked out when contrasted with the wool. After the heddles are threaded in a Krokbragd pattern I used the

following lifting series:

1st Pick	Heddles 1 and 2	Up
2nd Pick	Heddle 2 (back heddle)	Down
	Heddle 1 (front heddle)	Neutral
3rd Pick	Heddle 1 (front heddle)	Down
	Heddle 2 (back heddle)	Neutral

The best part of Krokbragd is the lifting sequence. It stays the same for the whole piece. Just three rows. The patterns are made by changing out the weft colours. Move the shuttles into a different throw sequence and keep the same lifting pattern.

A slow start will get your hands used to handling the heddles and the shuttles. After a while I was able to get in that weaving zone where the work just flows.

Handling the shuttles takes a bit of getting used to. As I threw the first shuttle I immediately put it between the cloth beam and the fell of fabric. After I threw the second shuttle it was placed just under the first shuttle so I could see it. Then the third shuttle was thrown and placed under the second shuttle.

By setting my shuttles down that way the shuttle that would be used next was at the top of the shuttle column. The edges were a challenge. To help get a neat selvedge, thread the outside warps, on each side, in slots. As each shuttle is passed through the shed, have it enter over the first selvedge warp and exit under the far selvedge warp.

At the beginning and end of the samples I used hemstitching and found that I really had to pull it tightly more so than usual. On some of the samples I knotted the warps in addition to the hemstitching.

After the pieces were taken off the loom I washed them in water as hot as my hands could stand with a "dot" of liquid hand wash soap. I let them soak for about ten minutes, and then pushed the water through the piece. A rinse in water about the temperature of the washing water, a roll in a towel and then laid out on a towel to dry.

When I make samples I look to see if the work is enjoyable for me. Is it fun or is it frustrating? I found that Krokbragd is definitely fun and I look forward to weaving my seat cushion.

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Editor's NOTE

I'm impressed the one lifting sequence on this variation of a weft faced float weave can produce such charming patterns!



What's new from Richard and Kate!



SAMPLE/IT LOOM NOW 25cm (10ins) WIDE

This very popular loom is even more versatile with its new 25cm (10ins) weaving width. It allows you to sample all your patterns or weave fabric strips.

This loom is for new and experienced weavers. Learn new techniques or sample yarns. It is the perfect gift for the new weaver. Warp and weave in minutes.

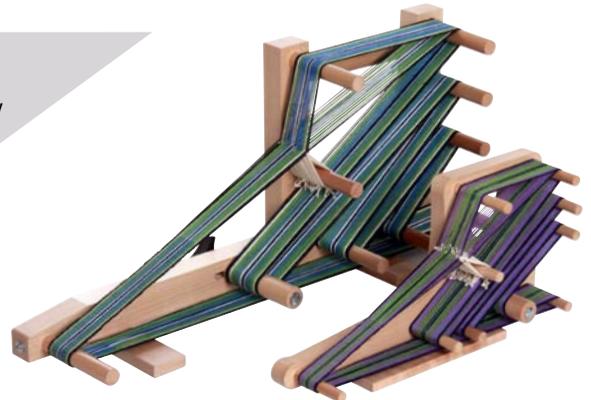
Loom includes 30/10cm (7.5pdi) reed, step-by-step instruction booklet, two shuttles, threading hook, warping peg and clamp, comfortable handles and strong nylon ratchets and clicker pawls. The built-in double heddle reed side posts allow weaving with two heddles. Light (1.4kg/3lbs), portable and fun - just add yarn!

Accessories: extra reeds 10, 20, 30, 40, 50 and 60/10cm (2.5, 5, 7.5, 10, 12.5 and 15dpi), Vari Dent Reed, loom stand, carry bag



CARRY BAG

Take your crafts with you in this cotton canvas carry bag. Smart natural oatmeal colour with black straps. Designed to carry the Sample/It 25cm (10ins) loom but perfect for all your craft tools and supplies.



INKLE AND INKLETTE LOOMS

Both looms now feature an adjustable tension peg that allows for 25cm (10ins) warp adjustment. The Inkle Loom has a maximum warp length of 280cm (110ins) and 7.5cm (3ins) warp width. The Inklette Loom has a maximum warp length of 180cm (71ins) and 5cm (2ins) warp width.

TAPESTRY BEATER

A must-have accessory for your tapestry loom, rigid heddle loom or weaving frame. Weighing approx. 105gms (4ozs), the beater is perfect for tapestry weaving, beating rug wefts, rya weaves and more. Made from Silver Beech hardwood with a smooth lacquered finish, the beater has ten wooden teeth set at 5dpi. Length: 24.5cm (9½ins) Width: 6cm (2½ins)



e-SPINNER UPDATE

Faster and easier to use!
The e-Spinner has now 0 - 1800 RPM
speed for fast, fine spinning.



e-SPINNER FOOT CONTROLLER

The new e-Spinner Foot Controller allows you to start and stop your e-Spinner without using your hands. Just tap the controller with your foot. For all e-Spinners manufactured after January 2016 that include the foot switch plug option on the rear power panel.



TRAVELLER AND TRADITIONAL WHEELS

These popular Ashford spinning wheels have been given a more contemporary look with new turned parts on the 2017 models.



WEAVING COTTONS

Two fabulous ranges of 100% mercerised cotton weaving yarns in eighteen beautiful colours.

Perfect for summer-weight fabrics and hard-wearing homewares.

Choose from 10/2 and 5/2 weights.

NE 10/2, 1696m/1854yds, 200gms

NE 5/2, 848m/927yds, 200gms

See page 16 for colour range.



TENCEL MERINO BLEND

Perfect for dyeing. Shades of grey and black on a white background with the sheen and strength of Tencel make this a fabulous and versatile blend. 85% fine Merino in white, grey and black/15% Tencel in white. Available in 500gm (1lb) bumps.



BOBBIN CENTRES

Our bobbins are now stronger and will hold more yarn with a waisted centre.



FINISHING WAX POLISH

Preserve, protect and enhance wheels, looms and all your craft accessories with this quick and easy-to-apply, environmentally-friendly, low gloss, finishing wax polish. Made from beeswax and tree oils, it is ideal for new natural timber or rejuvenating and restoring loved and lacquered products. Apply with a soft cloth, steel wool or Scotchbrite, then buff to a deep, rich, lustrous finish with a soft cloth. No other finish is required. Non-flammable and non-toxic. 75gms.

The Ashford Book of Carding

Revised Edition

A Handspinners Guide to
Fibre Preparation

The Ashford Book of Carding - *Revised Edition*

By Jo Reeve

This popular, practical and inspirational guide to carding, fleece, slivers and exotic fibres has been revised and expanded to include sections on the blending board and creating self-stripping yarn.

Written for the hand spinner and felter and everyone who loves fibre, there are sections on using the flick, hand and drum carders and the blending board. There are detailed explanations of colour and fibre blending and colour theory. Step-by-step instructions and full colour photographs will open a world of colour and texture.

