

spinning

felting

weaving

knitting

dyeing

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

# the Wheel

ASHFORD'S FIBRECRAFT MAGAZINE – NEW ZEALAND

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*Bicka boots*  
from Slovenia

**BACK TO BACK**  
Competition

**SPIN AND WEAVE**  
IN COMFORT

*How to ...*

Roving roses  
Bronson and huck weaves  
Coiled yarn  
... and much more

**GREAT NEW PRODUCTS AND PATTERNS INSIDE**

Editor Elizabeth Ashford

The Wheel is published annually and is available to members of the Ashford Club (see below) or from your Ashford dealer. Copies of back issues 16, 18 and 19 are available.

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### The Ashford Club

A club for spinners, weavers, knitters, dyers and felters, the Ashford Club is a place for sharing, learning and experiencing the wonderful world of textile art. Based at the home of the Ashford company, in Ashburton, New Zealand, membership costs only NZ \$10.00 (approx A\$8, Euro5, GBP4, US\$7, Yen760) Receive a glossy, members-only edition of The Wheel sent from New Zealand and quarterly online newsletters with competitions and special offers. Pay by personal cheque or go to the club web site [www.ashfordclub.co.nz](http://www.ashfordclub.co.nz)

## Welcome

### I hope you enjoy this issue of The Wheel magazine.

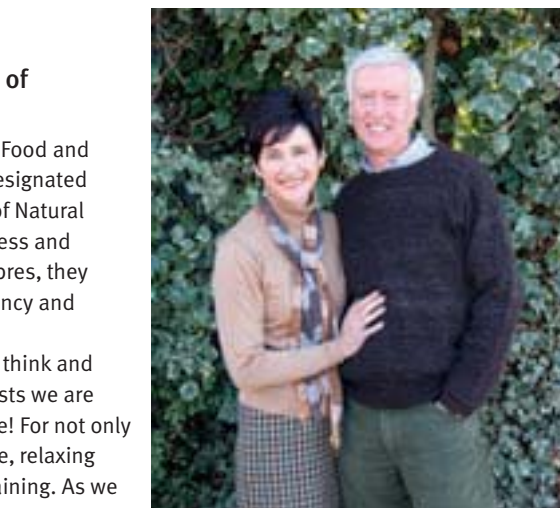
The United Nations, through its Food and Agriculture Organization, has designated 2009 as the International Year of Natural Fibres. Wanting to raise awareness and stimulate demand for natural fibres, they also want to promote the efficiency and sustainability of these fibres.

There is a growing urgency to think and act sustainably and as fibre artists we are certainly setting a good example! For not only are our crafts enjoyable, creative, relaxing and fun, they are also self-sustaining. As we spin and weave we leave no carbon footprint, nor do we deplete non-renewable resources.

Our crafts are not an anachronism but an eco-friendly act! Know that in using natural fibres and our products (our timber comes from renewable Forestry Stewardship Council-approved forests and we manufacture under strict environmental guidelines) we are making a contribution to the cause.



*Mairead (see page 29)*



In this issue of The Wheel, fibre artists like Mairead on the islands of Aran, Joanneke in the Netherlands, the Spincycle ladies in the USA, and the Bicka community in Slovenia all tell of their experiences working in harmony with nature.

2009 is also a special year for us – we are celebrating our 75th birthday. Richard and I are very grateful to all who helped us reach this milestone – Richard's parents Joy and Walter, and loyal staff, dealers and customers. Thank you all.



*It all began in 1934*

As one way to thank the spinning and weaving community in New Zealand for their support over all these years, we are the principal sponsor for the 2009 National Creative Fibre Festival to be held in Timaru 16-19th of April (see page 19).

Celebration plans are under way for staff reunions, dealer parties and visits by our overseas' distributors. We have a smart new road entrance, and Richard has been designing special Jubilee products (see page 21), so there is a lot happening here!

If you are coming to Ashburton you are always welcome but especially so during our Jubilee year.

We look forward to seeing you.

Elizabeth and Richard



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Cover: Handmade felt boots from Bicka, a community of craftswomen in the Slovene Alps. Read their story – and make the boots. See page 4.



# BICKA

## *Felt wool in the Slovene Alps*

BY VIDA M. MATK

The Solčava region is one of the most picturesque parts of Slovenia. It lies in the heart of the Alps near the Austrian border and embraces dark canyons, hearty valleys and mighty mountaintops on an area of only one hundred and two square kilometres or less than 40 square miles. Our five hundred and sixty people live close to nature. We take care of our natural inheritance and our few outstanding cultural pearls. Forty percent of the inhabitants are farmers scattered below the mountaintops at an altitude of 900 to 1,340 metres (3000 – 4500 ft) above sea level. The summer season is short and the often severe winter can last until May. Living here is different.

One of the carefully maintained

traditions is the breeding of the local Jezersko-Solčava sheep breed. These sheep have been bred here for centuries. They are perfectly physically adapted to the steep alpine pastureland: they lamb twice a year and they are highly appreciated for their wool quality. At the present there are about 500 Jezersko-Solčava sheep grazing in the mountains of our region.

This is the origin of our project and the products of Bicka.

Bicka products are homemade “slow products”. We exclusively use wool of our local indigenous Jezersko-Solčava sheep, dyed or natural. The products are innovative, useful and cuddly. They radiate the warmth of the material but also the affection and enthusiasm of the manufacturer. They are imbued with

memory: the smell of alpine flowers, the smoothness of the rocks and the caressing of the sun beams.

In the local dialect Bicka means little sheep. But for us it also means handmade and uniquely designed felt products made by people living here. Now we have fifteen women of different ages and professions who take part in the idea of Bicka. The felt boots on the picture were designed and made by Špela Orešnik.

Bicka is emotional but not sentimental. It is a project that touches the past and reaches for the future. It is a point of connection between time, nature and culture, between people, emotions and friendship, you and me.

Come and visit us on our homepage or even better: come and visit us here.

# How to make FELT BOOTS

## You will need:

Work table  
Warm soapsuds  
Scissors  
Waterproof flexible material for the template (like linoleum), size 45 x 65cm (17<sup>3</sup>/<sub>4</sub> x 25<sup>1</sup>/<sub>2</sub>ins)  
Ruler  
Wool sliver 350g (12<sup>1</sup>/<sub>2</sub>oz) natural or dyed  
Naturally, you may use the wool of your own sheep. If that is the case, first wash the shorn wool and then card it. If you want to make colourful boots you can even dye the wool before carding.

## What is felting?

Felt is the oldest textile in human history, and it is simple – in material and equipment needed.

Felting is when wool fibres mat together making the fibres shrink remarkably. The factor of shrinkage depends on the thickness of the fabric and the quality of wool. Felt a sample first to determine the shrinkage factor.

## Felt a sample:

Felt a sample with layers 30 x 30cm (12 x 12ins)

1. Lay down five layers of wool with each layer placed down in the opposite direction to the previous layer until it is the same thickness as planned for the boots
2. Soak the wool with warm soapsuds
3. Rub the wool. Start gently and then strengthen the strokes to make the wool turn into a strong fabric
4. Measure the final size and determine the factor of shrinkage

*Example: factor of shrinkage*  
= beginning size ÷ final size  
30cm (12ins) ÷ 20cm (8ins) = 1.5

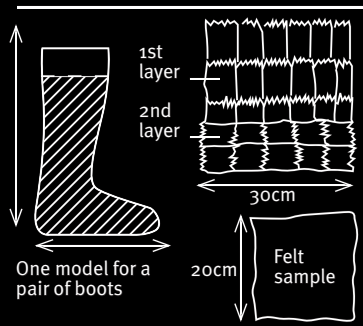
## Prepare the template:

With the shrinkage factor you can determine the size of the boot template.

*Example: Boot height = height x factor of shrinkage*  
36cm (14ins) x 1.5 = 54cm (21ins)

Make the template 10cm (4ins) longer at the opening of the boot.

Felt one boot and then the other separately. Use the same template for both boots.



## Felting the boots:

1. Lay out two layers of wool on the table (the same way you did for the sample) in the shape of the boot template. Soak the wool with soapsuds, smooth the layers gently and lay them on your template. Turn the edges of the soaked wool around the template, then add layers on other parts of the boot, too. Soak the wool wet with soapsuds and press it gently to the model. Be careful with the edges. There shouldn't be any creases or differences in layer thickness.

Proceed to put down three more full layers covering the whole boot equally. Add decoration after the last layer is put down and soaked wet.

2. Felt the fibres for another 30 minutes, pressing and rubbing the wool around the template. Use gentle strokes first and gradually increase in intensity. Don't forget to look after the edges!
3. Cut open the boot opening and carefully remove the template.
4. Examine the felt for even thickness; add wool to thin areas.
5. Continue felting by rubbing and pressing in all directions, forming the felt boot towards the planned size and shape.
6. Wash the boot and spin-dry.
7. Shape the wet felt boots on your feet, and then dry them. Wet felt fabric has a bit of elasticity and will fit perfectly.

Repeat the procedure to make the second boot. Pay close attention to the thickness of the layers to achieve a pair of identical boots.

## Finishing off your boots:

To give your boots the final touch, you can use leather for soles, place brass eyelets for leather shoelaces, or sew on zippers just as your heart desires.

www.bicka.si  
BICKA@bicka.si



# Spinning *coils*

Create this amazing textured yarn to knit, crochet or weave.

BY FLORE VALLERY-RADOT, PARIS, FRANCE

## You will need:

Spinning wheel – I used my Ashford Traveller

Flyer – standard flyer for fine to medium coiled yarn, jumbo flyer for thick or thick and thin coiled yarn

Core yarn – fine and strong wool yarn  
Ashford Merino slivers 10gm ( $\frac{1}{3}$ oz) of each – Beansprout, Cheesecake, Tangerine, Scarlet, Strawberry Shortcake, Grape Jelly, Blueberry Pie, Lagoon and Spearmint



**Here's how:**

1. Pull 6 pieces of 15cm (6ins) from each Merino sliver colour. Divide each piece in 2 and into 2 again. You will end up with 4 mini slivers x 6 of each colour.



2. Place the colours beside you arranged like the rainbow.



3. I like to spin outside in summer – just make sure the ground is flat!



4. Spin a fine to medium balanced single. Keep in mind that it is easier to coil a yarn with a lighter twist.



5. Join the colours one after the other in the rainbow sequence.



6. Stop when the bobbin is full and replace with an empty bobbin.



7. Tie a leader onto the bobbin and form a loop at the end.



8. Insert the core yarn into the loop. Leave a 15cm (6ins) tail. Start to ply in the opposite direction from your handspun rainbow single until the core starts plying.



9. Stop plying. Wind the single around the core yarn and secure with a simple knot.



10. Start plying for 6 to 8cm (2½ – 3ins).



11. Then push the single as fast as you can to create the coil.



12. Keep plying and pushing along the yarn in a very fast movement.



13. If you are not fast enough or if your core has no elasticity (like cotton) it might result in a tangle. Don't panic! Just cut it and cover the joint with a new coil. Stop when the bobbin is full.



14. As the coiled yarn is highly over-twisted, it needs to be "blocked" to stabilize it. Make a skein with a niddy noddy, tie it in 4 places with leftover yarn and plunge it in very warm soapy water. Gently press out the water.



15. Hang the skein to dry with a heavy weight or use a crazy system like mine – as long as the yarn is stretched as it dries!

Voilà. Ready to knit, crochet or weave, this amazingly textured yarn also makes a beautiful necklace.

### Tips:

When plying, increase the tension to allow the yarn to feed into the orifice faster and to avoid over-twisting the core yarn. But not too much tension either, as it will not allow the yarns to get twisted.

You can create a thick and thin coiled yarn by plying a slubby (thick and thin) yarn to your core. You will then need an Ashford Jumbo flyer.

If you want to get a more even coiled yarn, reduce the plying surface to a few centimetres (2ins) and do the "ply-push" movement faster.

If you find a wholly coiled yarn too heavy for your project, you can coil only small sections of your yarn.





*Fiona's duffle bag, also knit/felt in Tekapo wool yarn, is very smart and practical too.*

# Fiona's market bag

BY FIONA NISBET, SHROPSHIRE, UK

## You will need:

Ashford Tekapo 8 ply/DK yarn (100% wool, 200m/218yds, 100gms net) approx. total 850gms (30 oz) of different colours (Note: use 2 strands of yarn together at all times)  
 9mm (size 13 US, 00 UK) circular needle  
 80cm (31<sup>1</sup>/<sub>2</sub>ins) long  
 1 pair 9mm (size 13 US, 00 UK) straight needles  
 4 stitch markers

## Approximate finished sizes:

Before felting: width 45 x height 51 x depth 39cm (17<sup>3</sup>/<sub>4</sub> x 20 x 15<sup>1</sup>/<sub>3</sub>ins)  
 1st machine wash @ 60°C (140F): width 44 x height 39 x depth 35cm (17<sup>1</sup>/<sub>3</sub> x 15<sup>1</sup>/<sub>3</sub> x 13<sup>3</sup>/<sub>4</sub>ins)  
 2nd machine wash @ 60°C (140F): width 38 x height 34 x depth 31cm (15 x 13<sup>1</sup>/<sub>3</sub> x 12<sup>1</sup>/<sub>4</sub>ins)

## Here's how:

The bag is knitted as a single piece, on circular needles, and then felted in the washing machine. The knitted fabric is quite loose, but will become much sturdier after felting. During felting the bag will also shrink considerably. It is well worth knitting a small sample, and felting it, before you start knitting the bag, to ensure that your wool will felt correctly.

## Body of bag:

Using 9mm (size 13 US, 00 UK) straight needles, cast on 46st, knit 74 rows (garter stitch) to form the base of the bag. Change to circular needle and knit across the 46sts on the straight needle. Pick up and knit 46sts from the side of the base, 46sts from the cast on edge and 46sts from 4th side, placing a marker at each corner, (184sts). Keep knitting in the round until the sides measure 45cm(17<sup>3</sup>/<sub>4</sub>ins) from the edge of the base, slipping your stitch markers across each time you reach them. Next row: Knit 1 round  
 Next row: Purl 1 round  
 Repeat these 2 rows once more. Starting at the corner of the cast on edge (1st marker), knit 10sts. Place the last 8sts on a safety pin. Cast off next 26sts. Knit next 7sts and place these 8sts on a safety pin. Cast off next 50sts. Knit next 7sts and place these 8sts on a safety pin. Cast off the next 26sts. Knit next 7sts and again place last 8sts on a safety pin. Cast off remaining 50sts. You should now have 4 groups of 8sts, each group on a separate safety pin. These are used to form the handles.

## Handles:

From the first group of 8sts, slip 4sts onto a double-pointed needle and work an I-cord for 70cm. (Knit, do not turn work and slide stitches onto opposite end of the needle. Repeat until you have your desired length).

Repeat with second group of 4sts from the same safety pin. Slip both sets of 4sts (at the ends of the 2 I-cords) onto the same double-ended needle and twist together. Graft these 8sts onto the same side of the bag (above the cast on edge). Repeat, making the handle on the opposite side of the bag.

## Finishing:

Finish off all ends of yarn by weaving into the work, before felting.

## Felting:

Felt your bag by washing it at 60°C (140F) with some towels or a pair of jeans to give the necessary agitation (you can put it into a zippered bag or pillow case). Add the normal amount of washing liquid or powder for the wash. I used two washes at 60°C (140F) but use your own discretion. A low level spin will reduce the risk of crumpling the bag. While drying, stuff the bag with tea towels or paper to help give it a good shape. Leave to dry thoroughly, which may take a few days!

## Decoration:

Add brooches, buttons, beads, flowers, stitching or appliqué, as you wish. The fuchsias on my bag are based on the pattern by Nicky Epstein in her book *Fabulous Felted Bags*. Again I have used Tekapo yarn and size 6.00 mm (size 10 USA, 4 UK) knitting needles. I knitted the bag in the picture using various coloured yarns in the Tekapo range. The stripes were made by knitting 5 rounds in a bright colour, followed by 1 round in black. Have fun making up your own pattern.



# Bronson check

## on the RIGID HEDDLE LOOM

A smart runner in cotton with weft and warp floats on the Rigid Heddle Loom.

BY ELSA KROGH, MARIAGER, DENMARK

### You will need:

Loom: Rigid Heddle 40cm (16ins)  
or Knitters Loom 30cm (12ins)  
Reed: 50/10cm (12.5dpi)  
Warp yarn: 8/2 cotton  
Warp yarn quantity and colour:  
8/2 cotton brown 30gm (1oz),  
8/2 cotton white 30gm (1oz)  
Weft yarn: 8/2 cotton  
Weft yarn quantity and colour:  
8/2 cotton brown 30gm (1oz),  
8/2 cotton white 30gm (1oz)  
Other: Two pick up sticks

### Here's how:

Total warp ends: 135 doubled  
Total warp length: 183cm (72ins)  
Finished length: 147cm (58ins)  
Width in reed: 27cm (11ins)  
Finished width: 24.5cm (9<sup>3</sup>/<sub>4</sub>ins)  
Washed length: 141cm (56ins)  
Washed width: 23.5cm (9<sup>1</sup>/<sub>4</sub>ins)

### Warping:

Warp ends doubled (one loop through every slot and every eye) in the following sequence: 3 white + (3 brown + 1 white + 1 brown + 1 white + 3 brown + 11 white) x 6 + 3 brown + 1 white + 1 brown + 1 white + 3 brown + 3 white

### Pattern:

Place pick up sticks as follows:

- A: Top pick up stick (warp floats)
1. Reed in down position
  2. Behind reed, pick up two white (double) ends in middle of brown stripe
  3. Push pick up stick A to back
- B: Bottom pick up stick (weft floats)
1. Reed in down position
  2. Behind reed and in the shed, pick down the two middle (double) ends of each white stripe
  3. Push pick up stick B to back

Note: The two pattern sticks will slide over/under each other.

### Weaving:

With 8/2 cotton doubled, weave complete length of warp in the following sequence:

1. Beginning with reed in down position, weave three white
2. With reed up, slide pick up stick A to reed, leaving it lying flat, weave one white. Push A to back
3. Reed down, weave one white
4. Repeat 2
5. Repeat 1
6. Beginning with reed up, weave three brown
7. With reed down, slide pick up stick B to reed and stand on edge to create a shed, weave one white. Push B to back
8. Reed up, weave one brown
9. Repeat 7
10. Repeat 6

Repeat from 1 – 10

### Editor's NOTE

Elsa is the author of The Ashford Book of Textures and Towels for the Four Shaft Loom and the Ashford Book of Projects for the Eight Shaft Loom.



*The blue weft yarn is not carried up the selvedge but left loose as a decorative edge.*



Blue and white always looks smart, too.

www.ashford.co.nz

Ashford Wheels & Looms 11

# Roving roses

## *in relief*

BY LISA CRUSE, SHARON,  
CONNECTICUT, USA



**Roving in relief is a beautiful effect easily achieved with only a little extra care while felting.**

The fibre is lightly tacked into place, and then more firmly anchored while defining the character of the felted object, in this case, scalloped rose petals. The wool is left puffy in some areas and forced down to the foundation fabric in others, adding textural interest and securing the piece. The project may be worked directly onto a wool surface or used as a removable accent with the pin-backs added. Extra details such as beads and buttons add contrast and sparkle to the project. Proudly display your finished piece on a garment, pillow, bag or lampshade, or wherever an added splash of style is needed.



2. Begin by choosing 2 – 3 harmonious colours from the roving for the large flower. Pull wisps of fibre from the roving and stagger them to blend. Wrap loosely around a finger and place on the felt. Tack into place by needle felting. Choose another colour for the centre of the flower if more definition is desired. Wrap around the end of a finger and tack into place as before.

4. Wisps of green and yellow combine nicely for the leaves. Bring the loose ends together to form a teardrop shape and place close to the rose with the ends pointing outward. Felt into place so the leaves are not quite as puffy as the rose yet they still have dimension. Small wisps of green and yellow form the calyx at the base of the rosebud.



3. Form a rosebud by wrapping a lesser amount of fibre around your fingertip and felting into place according to the pattern.

### You will need:

Hand-dyed roving in assorted colours  
(I used Ashford Corriedale sliver, natural white, hand-dyed with Ashford dyes)  
Felt for backing, wool or wool blend  
Sew-on pin-backs, optional  
Beads, buttons, trims, optional  
Hair spray lacquer  
Felting needle, medium gauge  
Sponge or felting mat  
Sewing needle and thread  
Chalk pencil for transferring design  
Sharp craft scissors

1. The rose design may be enlarged or reduced as desired, cut and transferred to the felt with the chalk pencil. The design outline is all that is needed. Use the pattern for a guideline or enlarge by photocopying to suit. *See above.*





5. The rose petals gain more definition by needle felting a channel through the roving. Felt in between colours to define petals and give outer edges a scalloped effect by nudging the fibre, on an angle at intervals, toward the centre while felting.



7. The entire piece may be stabilized at this point by spraying liberally with hair lacquer. Non-aerosol spray was used on the arrangement and allowed to dry thoroughly before continuing.



9. Once all is in place, carefully cut close to the design edges around the entire piece to form a large appliqué. The design may then be stitched into place on a garment or article or alternatively, pin backs may be stitched to the back of the piece for a removable corsage embellishment.



6. Choosing several shades of a contrasting colour, form berries from the roving similar to the rosebud only smaller. Felt into place.



8. Beads may be added as accents (see photo for suggestions and placement) and stitched into place with needle and thread. My arrangement has gold beads in the flower centre and a single black seed bead adds character to each berry. Small iridescent beads accent the leaves and berries with the vintage elongated ovals, reminiscent of beetle's wings, adding just the right touch.



10. Because the piece stands out from the backing, it will be prone to extra wear and tear, perhaps needing to be needled and coaxed back into place occasionally. Do so with caution so as not to break the felting needle on the beads or pin backs or to cut the threads securing the beads. This bit of maintenance is a small sacrifice to pay for such beauty!



Lisa, who has a background in needlework, decorative painting, fine arts and fashion design, produces custom designs. Her work has been nationally exhibited and collected and published internationally. Visit her web site [www.LisaCruse.com](http://www.LisaCruse.com)

# Smart scarves

Daniela Linhartova, our distributor for the Czech Republic, created these smart scarves using the resist-dye method.

## You will need:

Silk scarves Pongee 5, 35 x 130cm (13<sup>3</sup>/<sub>4</sub> x 51ins) natural  
Ashford Dyes  
Scarf 1 – Rainbow Collection (Blue, Yellow, Red)  
Scarf 2 – Blue + a little Black, Teal  
Scarf 3 – Purple, Blue + a little Scarlet  
Glass jars 1 litre (1<sup>3</sup>/<sub>4</sub>pt) x 3  
Teaspoons x 3  
Stirring sticks x 3  
White vinegar 250ml (1/2pt)  
Measuring cup 250ml  
Microwave (used for dyeing only)  
Detergent, just a drop



Scarf 3

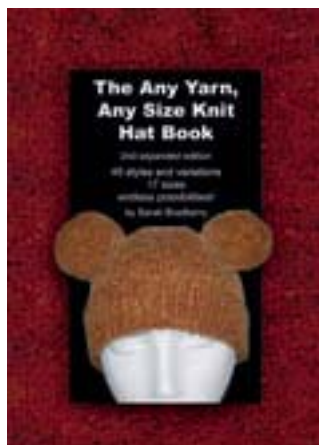


## Here's how:

1. Add 1 measured teaspoon of dye powder to each jar
2. Add 1/4 cup of white vinegar to each jar
3. Add 1 cup of boiling water. Stir with stick to dissolve dye
4. Fill remainder of jar with hot water to approx. 2 cups each
5. Soak the scarf in lukewarm water with a drop of detergent
6. Squeeze slightly
7. Fold the scarf into pleats (like an accordion, says Daniela) from the opposite corners to the centre
8. Lay the folded scarf in a circle in a small, non-metallic bowl
9. Paint the scarf with the different colours using a spoon
10. Place the scarf and bowl in microwave and cover with plastic film wrap, with small holes to allow steam to escape. Microwave on medium (for a 1000W microwave, increase the power for a lower wattage) for 45 seconds. Rest and allow steam to escape
11. Repeat microwaving until all dye is absorbed and the liquid is clear
12. Allow to cool, rinse and dry

Scarves dyed with the Ashford Rainbow collection and Blue, Teal and Black.

# Hats for HANDSPINNERS

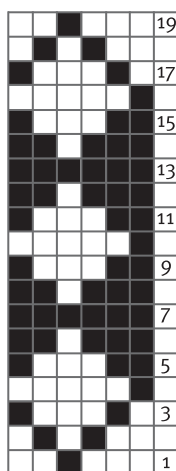


Have you ever picked up a skein of yarn to knit a hat and been frustrated that you couldn't find a pattern for your yarn in a style that you like?

As a handspinner and knitter, Sarah Bradberry, of Victoria, Australia, was always writing a new pattern for every skein of her handspun yarn because the gauges didn't work with commercial patterns. So she figured out the maths and wrote a book!

With Sarah's "The Any Yarn, Any Size Knit Hat Book" you can knit hats in any of 45 styles and variations with any yarn you like. So every hat will be unique! Each pattern can be knitted in 17 sizes from 20cm (8ins) circumference for premature babies all the way up to 61cm (24ins)! The book contains 144 pages of patterns and techniques, illustrated throughout with large black and white photographs of each hat with colour photos available online in the photo gallery. It is available in spiral bound, perfect bound or downloadable pdf editions from US\$22.95. For more information see [www.knitting-and.com/book.html](http://www.knitting-and.com/book.html)

A quick knit pattern from Sarah's book is this Diamonds Toddler hat, sized for 18 months in 8 ply.



## DIAMONDS TODDLER HAT

### You will need:

Yarn 8 ply/dk weight yarn approximately 170m (190yds) total  
 The hats shown in the photo were knit with handspun dyed Merino (darker hat) and Ashford Tekapo (Pale Pink and Pale Blue with Natural White)  
 Needles 4mm/US size 6 circular needles, 40cm(15<sup>3</sup>/<sub>4</sub>ins) long  
 A set of 4mm/US size 6 dpns

### Tension:

22sts to 10cm(4ins) over stocking stitch on 4mm needles

### Abbreviations:

K2tog = knit 2 sts together

### Size:

To fit head circumference 45cm (18ins)  
 Age approximately 18 months

### Here's how:

Using 4mm/US size 6 needles cast on 102, join for circular knitting and work 5cm (2ins) of stocking stitch (knit every round). Join in your contrast colour and work the chart in stranded knitting (Fair Isle). See the diamond chart.  
 When you have finished working the chart, break off the contrast colour and continue using your main colour. Keep working in stocking stitch until your work measures 15cm (6ins) from the cast-on edge.

Decrease for the top

- K 2 rounds
- (K15, k2tog) 6 times (96sts)
- K 1 round
- (K14, k2tog) 6 times (90sts)
- K 1 round
- (K13, k2tog) 6 times (84sts)
- K 1 round
- (K12, k2tog) 6 times (78sts)
- K 1 round
- (K11, k2tog) 6 times (72sts)
- K 1 round
- (K10, k2tog) 6 times (66sts)
- K 1 round
- (K9, k2tog) 6 times (60sts)
- K 1 round
- (K8, k2tog) 6 times (54sts)
- (K7, k2tog) 6 times (48sts)
- (K6, k2tog) 6 times (42sts)
- (K5, k2tog) 6 times (36sts)
- (K4, k2tog) 6 times (30sts)
- (K3, k2tog) 6 times (24sts)
- (K2, k2tog) 6 times (18sts)
- (K1, k2tog) 6 times (12sts)
- (k2tog) 6 times (6sts)

Cut the yarn, thread it through remaining stitches and fasten off.

Darn in loose ends.

Using 10 strands of each colour, make a 12.5cm (5ins) long tassel and attach it to the top of your hat.







# *Fourteenth* **INTERNATIONAL** Back to Back Wool Competition

## **AND THE WINNERS WERE**

**1st** Toronto Spiders, Toronto, Ontario, Canada, in 5 hours, 55 minutes and 50 seconds

**2nd** Spinning Knitwits (Newcastle), Patterson, NSW, Australia,  
in 6 hours, 8 minutes and 26 seconds

**3rd** Bairnsdale Woolies, Victoria, Australia, in 6 hours, 23 minutes and 58 seconds

The Brigadoon Trophy for the team with the greatest donation to charity:  
Kurrajong Handspun Crafts, NSW, Australia with \$7,510.00



*All the action on the streets of Pelhrimov,  
Czech Republic.*



*Team 1 from the Czech Republic.  
Time: 8 hours 48 minutes 29 seconds.*



*Team 2 from the Czech Republic.  
Time: 9 hours 43 minutes 42 seconds.*

## We took up the challenge! We spun and knitted a jumper in a day!

This year 18 teams from around the world competed in the annual challenge of creating a man's knitted jumper using handspun yarn from blade-shorn wool – all in a day. There were our team from New Zealand and our distributor from the Czech Republic Daniela Linhartova with her two teams as well as teams from Australia, Canada and Japan. All teams had until mid June to submit their time. On Sunday May 18, Richard, Kate, Nicola and Tina from the office and Moira, Rose and Pat from the craft shop with blade shearer Don Hammond made the jumper in 10 hours, 38 minutes and 7 seconds! Cheered on by visitors to our Craft Village as soon as the first staples fell, the wool was opened by hand and the wheels began to spin. We had great fun and Richard has designed a new product - Competition Lazy Kate - for just speed events.

Completion times ranged from an amazing 5 hours 55 minutes 50 seconds to over 17 hours, so we were proud of our first attempt and keen to try again next year.

Since the inception of the Challenge many thousands of dollars have been raised worldwide for charity and particularly cancer research.

Why not enter a team in next year's Challenge?

For more information on the event please email Wendy Dennis at [backtoback@iprimus.com.au](mailto:backtoback@iprimus.com.au)



### Hands Ashford New Zealand Ltd

**NZ's best craft and art supplies**  
5 Normans Road, Elmwood, Christchurch  
[www.hands.co.nz](http://www.hands.co.nz)

### Bothwell International Highland Spin-In

27, 28 February, 1st March 2009

Demonstrations, workshops, competitions including the Longest Thread Competition International guests Rassanikone Nanong, Laos (traditional silk and cotton weaving and dyeing) and Sara Lamb, USA (weaving, spinning and dyeing)

P.O. Box 59, Bothwell 7030, Tasmania, Australia, Website: [www.bothwellspinin.com](http://www.bothwellspinin.com)  
Email: [enquiries@bothwellspinin.com](mailto:enquiries@bothwellspinin.com)



### 7th WORLD CONGRESS ON COLOURED SHEEP

September 4th to 9th, 2009  
Porto Alegre & Gramado Cities  
Rio Grande do Sul State, Brazil

7th World Congress will feature technical sessions (genetics and conservation, breed reports, health and animal production, sheep products, marketing and handcraft techniques), workshops, handcraft competition and exhibition, pre- and post-Congress activities and tours.

For more information go to  
[www.arcoovinos.com.br/worldcongress/](http://www.arcoovinos.com.br/worldcongress/)



### The International Year of Natural Fibres 2009

Natural fibre industries employ millions of people and contribute to a greener planet. The United Nations wants to –  
Raise awareness and stimulate demand for natural fibres  
Promote the efficiency and sustainability of the natural fibre industries  
Encourage appropriate government responses ... and more.

To learn more go to:  
[www.naturalfibres2009.org](http://www.naturalfibres2009.org)

## Naturally wild



### NZ Spinning, Weaving and Woolcrafts Society's annual Creative Fibre Festival

16-19th April 2009 in Timaru, South Canterbury  
(just 75 km from Ashburton)  
Exhibitions, seminars, trades, tours,  
fashion parades, children's mask and  
Anniversary challenges.

Ashford is the principal sponsor of the 2009 Festival. Celebrate together the 40th anniversary of Creative Fibre (NZSWWS) and the 75th birthday of Ashford Handicrafts Ltd.

Keynote speakers are Donna Demente, Nelson Wearable Arts winner, and Susan Scarf, chief pattern maker for Trelise Cooper and Nicola Bota, spinner, weaver and marketer.

Lecturers include Margaret Stove – international merino and knitting designer, Susan Broad – traditional techniques using new materials, Anne Field – international weaver, Shona Schofield – felter, Brian Molyneux – fashion designer, Fiona Gardiner – merino fabric, Robin Webster – contemporary designer and flax weaver, Millie Haussman and Deidre Turner – innovative felters, and others.

Registration includes festival badge, entrance to all venues including keynote speakers and choice of creative learning each morning, opening night entertainment and National Exhibition Awards presentation.

Registration forms will be enclosed in the December issue of Creative Fibre magazine and available on-line [www.creativefibre.org.nz](http://www.creativefibre.org.nz)



Ashford team.



# DANCING WITH THE DAFFODILS

BY KATE SHERRATT



The challenge was to make a handwoven outfit for McLeod, now 3 years old, using as little yardage of fabric as possible. It had to be cute and comfy and machine-washable. So I choose a huck lace in 100% all natural bamboo. The fabric is beautifully soft with a lovely sheen and drape – it is just right for a wee girl!

## You will need:

Loom – 8 shaft 80cm (32ins)  
 Reed – 10dpi (40/10cm)  
 Warp and weft yarn – Bambu 7 (100% bamboo yarn, 3885m/kg, 2100yd/lb, 5/2, 565gm, 20 oz cone) – 650gm/25oz  
 Other – Hat elastic 1.5m (1<sup>3</sup>/<sub>4</sub>yds), wider elastic 1cm (1/4in) wide 50cm (19<sup>3</sup>/<sub>4</sub>ins), 12 buttons, 12 buttonhole loops, 20cm (8ins) white lining fabric for facing.

## Here's how:

Warp ends – 617 (sleyed 2 per dent)  
 Warp length – 2.3m (2<sup>1</sup>/<sub>2</sub>yds)  
 Finished width – 75cm (29<sup>1</sup>/<sub>2</sub>ins)

## Weave structure:

Huck lace – draft from my weaving guru/mentor Elsa Krogh.

## Warping:

Wind a warp of 617 ends 2.3m (2<sup>1</sup>/<sub>2</sub>yds) long.  
 Beam the warp using your preferred warping method.  
 Use the Huck draft (see diagram) to thread the loom.

## Weaving:

Weave “A” for 5cm (2ins) plain weave.  
 Weave “B” for length of warp.  
 Finish with “C” followed by “D” for 1cm (1/4in) plain weave.

## Finishing:

Remove weaving from the loom.  
 Overlock the ends.  
 Wash in warm soapy water, dry and while still damp press with a warm iron.  
 Finished fabric size 170 x 72cm (67 x 28ins).

## Sewing:

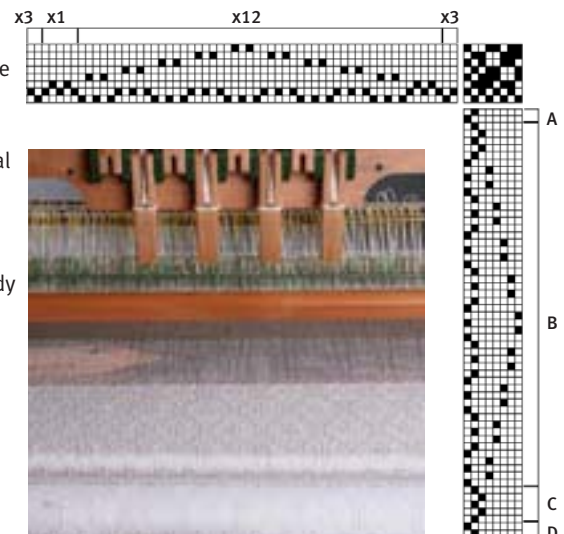
I made up my own pattern, as I wanted it to be simple and use as little fabric as possible.  
 You can download the draft, the complete pattern & detailed sewing instructions from the Ashford Club website.  
 If you are planning on using a commercial pattern please remember to check how much fabric you will need.  
 Place your paper pattern on fabric, mark and overlock all pieces. You are now ready to sew up!

## Dress finished size:

Chest 35cm (13<sup>3</sup>/<sub>4</sub>ins)  
 Shoulder to hem 51cm (20ins)

## Bloomers finished size:

Waist 48cm (18<sup>1</sup>/<sub>2</sub>ins)



# CREATE, RELAX AND ENJOY unlimited possibilities

## WHEELS



**Elizabeth II – Fairytale wheel**  
Classic design, huge 61cm(24ins) wheel, high ratios, double drive and scotch tension



**Traditional – The most popular spinning wheel in the world.** Proven design for over 40 years, large 56cm(22ins) wheel, robust, versatile, double drive or single drive



**Traveller – Small and beautiful – the ideal travelling companion.** Compact castle design, 46cm(18ins) wheel, built-in lazy kate, double treadle, double drive or single drive



**Kiwi – Great value**  
Affordable, easy learning ratios, perfect starter wheel, double treadle



**Country – For big yarns**  
Huge capacity bobbin, double treadle, large orifice, spin thick novelty yarns



**Joy – Ready to go**  
Portable, 4 ratios, assembled and lacquered, carry bag accessory



**Electronic – Production machine**  
Effortless spinning, infinitely variable speed, very quiet motor, assembled, jumbo bobbins



**Drop spindles – So portable, take wherever you go.** Wide range – Top whorl, Student, Turkish, Classic and a Drop Spindle Collection. All made from solid Silver Beech hardwood



## LOOMS



**Rigid Heddle Loom – Affordable and versatile.** Quick and easy to warp and weave, portable, double heddle option, 3 widths, loom stands and extra reeds available



**Knitters Loom – Weave anywhere, anytime**  
Most portable loom as folds in half with weaving in place, 2 widths, quick and easy to warp and weave, lacquered and assembled, loom stands, carry bag and extra reeds available



**Table Loom 4 and 8 Shaft – Portable multishaft weaving.** 3 widths, folds flat, lacquered. Loom stand, second back beam and 16 shaft loom also available



**Tapestry Loom – Art in weaving**  
Quick warping with revolving frame, tension adjustment, adjustable height and weaving angle, strong frame, 2 sizes



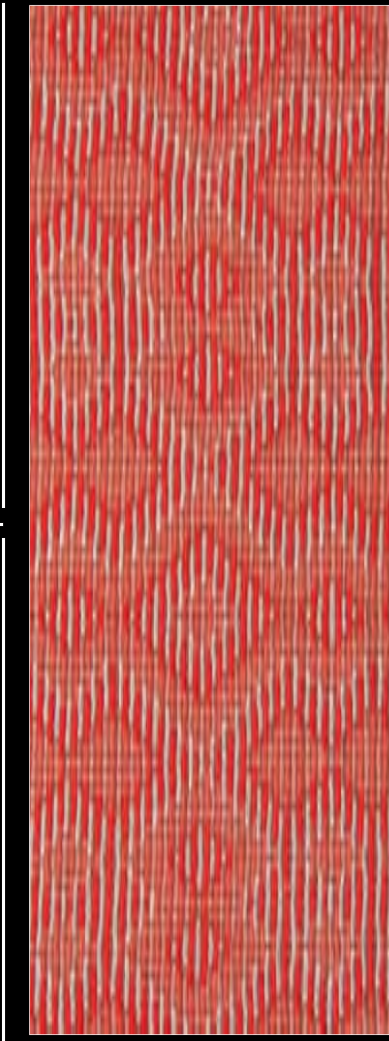
**Inkle Loom – For warp-faced braids and bands.** 2 models, very portable, strong design for high tension warps, tension adjustment



**Drum carder – Fibre preparation made easy**  
2 ratios for control, adjustable drums for all fibres, lacquered and assembled, clamps and awl included, fine 72 point cloth or coarse 36 point



**Hand and Flick Carders – Carders to carry**  
Portable, blend and card, stainless steel wire and rubber backing, choose from 4 options



## FIBRE

100% pure New Zealand wool – fleece, sliver and beautiful blends. Sliver, carded and ready to spin and felt. Choose from fine Merino or soft Corriedale – over 80 gorgeous colours. Luxurious Merino/silk and Alpaca/Corriedale blends.



## YARNS

Tekapo – 100% New Zealand wool. Wide range solid, random and natural colours. Ideal for weaving knitting and felting. New Zealand made.



## DYES

100% concentrate. Safe and easy to use. 10gm(1/3oz) dyes 1 kg (2.2lbs) For protein fibres such as wool and silk. 11 colours in individual pots or convenient collections.

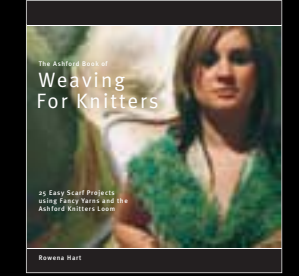
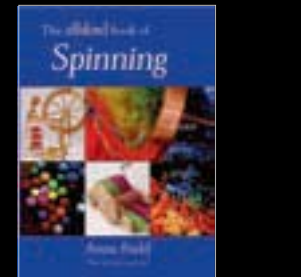


Ashford products are available from dealers around the world. For the name of your nearest dealer contact the distributor for your country. These are listed on the Ashford web site [www.ashford.co.nz](http://www.ashford.co.nz)



## BOOKS

Inspiration for the fibre artist from Ashford.



**The Ashford Book of Needle Felting** by Barbara Allen  
Techniques and complete instructions to make flat and sculpted felt works of art. 112 pages

**The Ashford Book of Rigid Heddle Weaving Revised Edition** by Rowena Hart – Easy warping, weaving with new techniques and projects. 100 pages

**The Ashford Book of Projects for the Eight Shaft Loom** by Elsa Krogh – Projects and techniques including summer & winter and modern backed weaves. 40 pages

**The Ashford Book of Spinning** by Anne Field  
Foremost textbook of techniques, plus carding, dyeing, felting and patterns. 160 pages

**The Ashford Book of Projects – Twenty-four fashion projects** using the Ashford Knitters Loom. 32 pages

**The Ashford Book of Weaving for Knitters** by Rowena Hart  
Twenty-five easy scarf patterns using fancy yarns. 64 pages

**The Ashford Book of Dyeing** by Ann Milner  
Comprehensive text on chemical and natural dyes, and colour theory. 148 pages

**The Ashford Book of Textures and Towels** by Elsa Krogh  
Weaving on the Four Shaft Loom in the Scandinavian tradition. 32 pages

**The Ashford Book of Carding** by Jo Reeve  
Complete guide to carding and blending with flick, hand and drum carders. 92 pages

**The Ashford Book of Weaving for the Four Shaft Loom** by Anne Field – Detailed text on warping and weaving with inspirational projects. 175 pages

**Weaving on the Knitters Loom DVD** – Warping and weaving instruction and inspirational ideas. 12minutes

**Spinning and Weaving the Ashford Way DVD or Video**  
Assembly, spinning, plying, carding, warping and weaving. 67 minutes



## ASHFORD RETREAT

in Ashburton, New Zealand

A fibre indulgence! Book your week now.  
In 2009 March 2 – 6, August 24 – 28 and November 2 – 6

This is a 5-day sensuous fibre journey based at the home of the world-famous Ashford spinning wheels and looms. Discover new techniques and develop new skills with friendly and expert tutors, visit specialty growers including a working high country Merino sheep station in the breathtakingly beautiful Southern Alps, stay on a nearby farm and enjoy some special pampering.

### Day 1

Arrive, meet the Ashford staff and tour the factory.  
At the Mill House classroom with Jo Reeve – learn secrets of carding, building a rainbow, blending fibres and novelty spinning.  
Cocktail party at the home of Elizabeth and Richard.  
Home stay for dinner.

### Day 2

Mill House classroom with Cindy Begg – learn wool classing and choosing the right fleece for your project in the morning and in the afternoon nuno felt a scarf in Merino and silk with Shona Schofield.  
Home stay for dinner.  
Pedicure and massage pampering.

### Day 3

Back Country Adventure. Arrive Lake Heron Station. Against a backdrop of the snowy Southern Alps watch sheep dogs at work. Lunch at a musterers' hut and learn more about this life on a high country sheep station. On the journey home view the agate jewellery and woodland garden at Rangiatea farm and the alpacas at Homestead farm.  
Home stay for dinner and then it's party time!

### Day 4

Mill House classroom with Priscilla Lowry – learn about silk, creating luxurious yarns and dyeing techniques.  
Home stay for dinner.  
Illustrated talk by Priscilla: "Did you know the Virgin was a knitter?" An exploration through medieval manuscripts of textile crafts.

### Day 5

Mill House classroom with Nicola Bota – using your beautiful yarns create on the Rigid Heddle Loom a fashion garment or home ware.  
*Take home new skills, new experiences, the warmth of new friendships and a fibre adventure you will never forget!*

**Cost:** Monday – Friday including four night's accommodation, all meals, tuition and class materials. NZ\$2200.00, approximately US\$1500, A\$1700, €1000 and GBP800

For more information and registration forms contact Nicola at Nicola@ashford.co.nz  
PO Box 474, Ashburton, New Zealand, Tel +64 3 308 9087.

### Tutors

**Cindy Begg**  
An official judge for the Black and Coloured Sheep Breeders Association, Cindy will teach you about wool and fleece selection.

**Nicola Bota**  
An expert spinner and weaver Nicola, who has taught throughout Australasia and in the USA and India, will help you create a sensational woven garment or home ware using exciting and innovative techniques.

**Priscilla Lowry MA**  
Priscilla, from Auckland is a silk historian, lecturer, author and designer who will teach you how to spin, ply and dye beautiful silk yarns.

**Jo Reeve**  
Jo from Wellington is a teacher, author and editor of Creative Fibre magazine. Her workshop includes carding and blending, colour theory, and spinning novelty yarns.

**Shona Schofield**  
Shona, who won the Supreme Award at the Creative Fibre National Fashion Parade in both 2000 and 2006 for her felted garments will help you create a nuno felt scarf in Merino and silk.

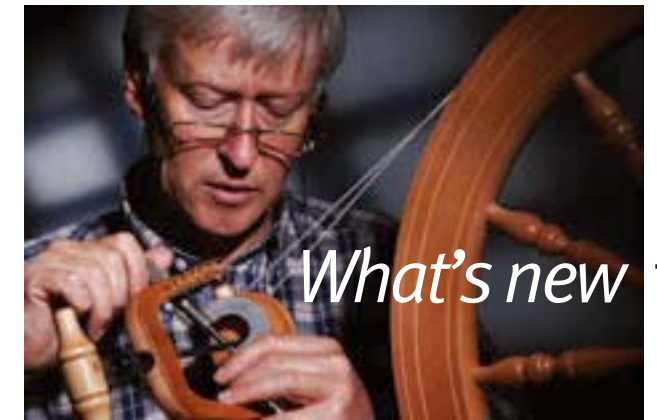
### Retreat reviews

"A wonderful, wonderful week of learning and fun." Heather, NZ.

"A fabulous week with excellent tutors and superb home stay." Ruth, Australia.

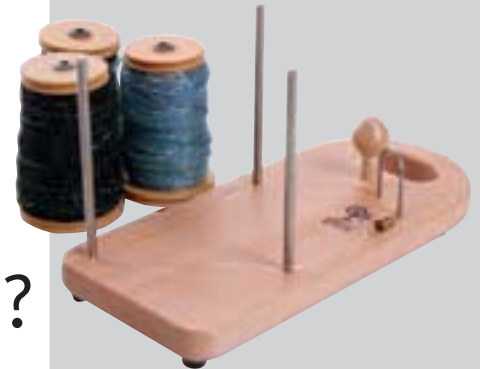
"I would definitely recommend to my friends – this is an experience not to miss." Vicki, NZ.

"I've run out of superlatives! I've never had so much fun and learnt so much from such lovely people." Lyn, NZ.



What's new from Richard?

Thanks to the inspiration from spinners throughout the world and my experiences competing in the Back to Back competition I have designed three new products for you: a sliding hook flyer, a lazy kate ideal for competitions and a sampler niddy nody. For weavers I have redesigned the rigid heddle reeds so that the 5, 7.5 and 10 dpi (20, 30 and 40/10cm) all feature extra large slots and eyes. These products are in production now and will be available soon – in time to help celebrate our Jubilee year in 2009!  
I hope you enjoy using them.  
Kind regards,  
Richard



### Competition Lazy Kate

No more bobbin over-wind when plying at speed!

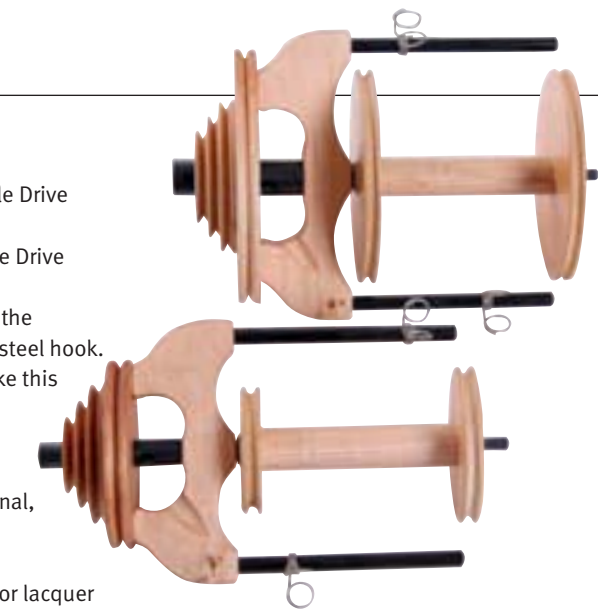
Control your bobbins when plying with the adjustable brake tension. Smooth stainless steel yarn guide to prevent your yarn from tangling. Suitable for single & double drive standard and jumbo bobbins. Bobbins are quick and easy to change. Stainless steel bobbin pins are removable for storage and transport. Four rubber feet prevent slipping or tipping. Convenient carry handle. Made from beautiful Silver Beech hardwood with a rich lacquer finish.

### Sliding Hook Flyers

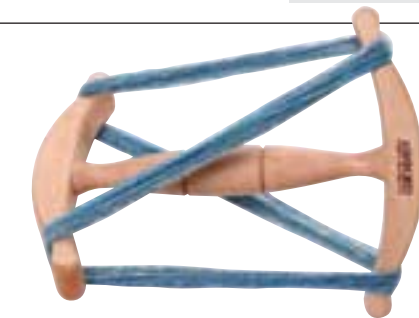
#### Four flyers available:

Single Drive and Jumbo Single Drive with 4 speeds.  
Double Drive & Jumbo Double Drive with 3 speeds.

Fill your bobbins evenly with the squeeze-and-slide stainless steel hook. Graphite fibreglass arms make this flyer light and strong. The yarn is controlled in the hook as you spin. Update your Ashford Traditional, Traveller, Elizabeth and Kiwi spinning wheels. The flyer is available natural or lacquer and includes one bobbin.



Standard Ratios	Single Drive	Double Drive
Elizabeth		8, 10.5, 14:1
Traditional	6.5, 9, 12, 18:1	7.5, 9.5, 13:1
Traveller	5.5, 7.5, 10, 15:1	6, 8, 10.5:1
<b>Jumbo Ratios</b>		
Elizabeth		5, 5.5, 6.5:1
Traditional	4.5, 7.5, 9.5, 12.5:1	4.5, 5.3, 6:1
Traveller	3.5, 6, 7.5, 10:1	4, 4.5, 5:1



### Sampler Niddy Nody

This cute little niddy nody makes a beautiful small 80cm (32ins) skein or hank. Ideal for making sample skeins. Made from solid Silver Beech hardwood with removable ends for storage or transport.



### Rigid Heddle Reeds

Our reeds for the Rigid Heddle and Knitters Looms are now available with long slots. The 5, 7.5 and 10 dpi (20, 30 and 40/10cm) reeds all feature the extra large slots and eyes. You can now weave with the wild and funky knitting yarns or your own precious handspun. And they are quick and easy to thread. An extra fine 12.5dpi (50/10cm) reed is also available. Made from strong, durable, clear nylon with Silver Beech rails.



## Ashford spinning wheels and weaving looms

effortless, dependable, trusted the world over for 75 years.

Models to suit every lifestyle.

# Meet Mairead

I would like you to meet Mairead Sharry from Inisheer, the smallest of the Aran Islands with a population of just 264. Mairead knitted the famous creamy-white cabled sweaters named after the islands and taught Aran knitting to visitors. But now she is using wool from the island sheep to make more than sweaters. With her trusty Traveller and looms she creates hats, scarves, bags and belts. "I make the crios (the multicoloured traditional woven belt) on the Ashford Inkle Loom, I weave little rugs using unspun dyed wool on the Knitters Loom, which I also use for scarves and I use the drum carder every single day – it is great for creating different yarns. I use Ashford dyes, sometimes mixing the powder to create my own colours. I am known for my bright colours, which I achieve by using yellow in most of my colours!"

Mairead takes her wheel and wares on the ferry to the weekly Doolin Market and Craft fair on the North Clare coast. When people approach her stall she explains, if they are not Irish, that her name means Margaret in English and that she is a spinner, weaver, felter, knitter and writer from the Aran Islands. I am sure you would like to meet her.

Mairead Sharry [fromsheeptoshawl@gmail.com](mailto:fromsheeptoshawl@gmail.com) and [doolinmarket@gmail.com](mailto:doolinmarket@gmail.com)



*Martin Joe Sharry is wearing the traditional costume of the Aran Islanders including a crios (belt) woven by his mother, Mairead.*

PHOTOS: MICHAEL O'FLANAGAN,  
O'FLANAGAN MARKETING COMMUNICATIONS  
LTD., 42 WILLSGROVE, CAHERCALLA ROAD,  
ENNIS, CO. CLARE, IRELAND.





# SQUARED ALPS

BY ALEXANDRA WEIKERT,  
TAUFKIRCHEN, GERMANY

Hailing from the chilly Bavarian region of Germany, I have a special appreciation of all things warm. And nothing is as warm as a handspun, hand knitted blanket! I have made so many blankets as raffles for my spinning group that I am almost a professional assembler of knitted squares!

But this latest blanket is particularly special. Wanting to preserve traditional designs of southern Germany and the Alpine region, friends and I have researched and compiled thirty-six knitting patterns from old charts and books. When the idea came up to make a joint blanket

and publish the patterns I was intrigued – by the idea of another cuddly blanket and the display of traditional patterns.

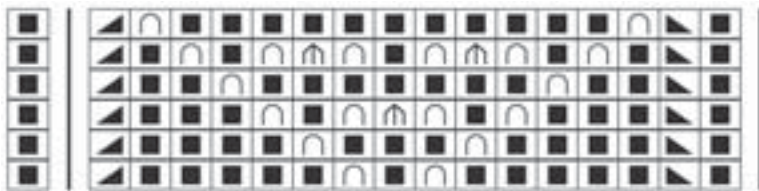
Using Ashford Corriedale sliver in shades of blue and purple, I spun a worsted 2 ply yarn and then knitted each of the designs in 30 x 30cm (12 x 12ins) squares. Each square is joined (using a Kitchener stitch – see over) and now we have another beautifully warm blanket but also a wonderful knitting resource.

Please try one of my favourite patterns from the collection – Cherry Blossom. *Auf Wiedersehen.*








# CHERRY BLOSSOM PATTERN

## Knitting instruction for Cherry blossom pattern:



Back row: purl all purl stitches and yarn overs.

### Symbols:

	k	knit stitch (es)
	yo	yarn over
	k2tog	knit two stitches together
	sl1 k1 pss0	slip one, knit one, pass slip stitch over the knit stitch
	sl k2tog pss0	slip one, knit two stitches together, pass slip stitch over
*		repeat mark – repeat pattern in between the two marks

Row 1: \* k1, sl1 k1 pss0, k5, yo, k1, yo, k5, k2tog, \* k1  
 Row 2 and all back rows: purl all stitches  
 Row 3: \* k1, sl1 k1 pss0, k4, yo, k3, yo, k4, k2tog, \* k1  
 Row 5: \* k1, sl1 k1 pss0, k3, yo, k1, yo, sl k2tog pss0, yo, k1, yo, k3, k2tog, \* k1  
 Row 7: \* k1, sl1 k1 pss0, k2, yo, k7, yo, k2, k2tog, \* k1  
 Row 9: \* k1, sl1 k1 pss0, k1, yo, k1, yo, sl k2tog pss0, yo, k1, yo, sl k2tog pss0, yo, k1, yo, k1, k2tog, \* k1  
 Row 11: \* k1, sl1 k1 pss0, yo, k11, yo, k2tog, \* k1

Cherry Blossom in wool.



## Editor's NOTE

The pattern book, "Squared Alps" ("Alpen im Quadrat") will be available in German and English from Alexandra. See [www.webknoten.net](http://www.webknoten.net)

### Seed stitch pattern:

Row 1: \* k1, p1 \*  
 Row 2: \* p1, k1 \*

### Knitting instruction for square:

Cast on 59 stitches with needle size 4.0 mm.

Row 1 to 6: seed stitches

Row 7: 5 seed stitches, p49, 5 seed stitches

Row 8 to 79: 5 seed stitches, work 49 stitches within pattern, 5 seed stitches

Row 80 to 84: seed stitches

Row 85: cast off within seed stitch pattern. Place all the squares for the blanket in the knitting direction. In this way border stitches just meet border stitches and cast off rows meet cast on rows.

### Kitchener Stitch:

This stitch is useful where you want to hide the seams.

Put the two squares you want to join right side up and start at one corner.

Sew round the back first stitch on the first square (either border stitch or stitch) and then continue with the first stitch on the second square.

Repeat: sew round the next stitch of the first square, then next stitch of the second square. If you have more stitches on one side, skip the extra stitches so that your stitches are distributed evenly.

Hide the seams with a Kitchener stitch.



**Friedensreich Hundertwasser** (1928-2000), arguably the best-known contemporary Austrian artist, was a strong individualist who worked in bright colours and organic forms. He designed flags, stamps and buildings – including the famous public toilets in Kawakawa (see right) in his adopted home, New Zealand. Christine Schimerl, our Austrian distributor, has created this beautiful waffle weave scarf on the Table Loom (for the pattern see The Wheel issue 18) from the Hundertwasser range of yarns from Opal. Hundertwasser learnt weaving while in Africa and designed and wove tapestries. He would have been impressed!





# A WEAVE

*on the wild side*

BY MARALYN HEPWORTH, SHREWSBURY, UK

It all started thirty years ago, when I was on a Teacher Training course, with Art and Design as my special subject. The tutor showed me how to spin on a spindle and found a rather neglected wheel in the attic. I was hooked. A year later, I had my own Ashford Traditional wheel, and learnt the basics from books.

Fast-forward twenty-five years. My teaching career had come to an end following ill health, and my two lovely children had grown up. To aid my recovery and give a focus to life, I chose to specialise in tapestry weaving at West Hope College, in South Shropshire. Following this, I rented out my house, and spent ten months at West Dean College, Sussex, studying tapestry weaving at postgraduate level.

Back in Shropshire, I had an ambition to weave a tapestry for the Shropshire Wildlife Trust. The Trust has a visitors' centre and conference rooms in medieval buildings in the centre of Shrewsbury. The walls cried out for a traditional tapestry in hand-spun, naturally dyed wool. I was fortunate in receiving grants from the Trust and from Arts Council England for the project. And, most important, a grant to buy an Ashford Tapestry Loom that enabled me to weave ergonomically as I could move the weaving round.

The project had two distinct strands: the design, and the yarns. The design began with ideas from Trust staff and the public about why they felt Shropshire Wildlife and Wild Places were special: they loved the beautiful Stiperstones hill, the meadows and fields, the great crested newts, the silver studded blue butterflies, and the close links between town and country. These ideas, in photos and objects, were taken firstly to a children's activity day at Wood Lane Nature Reserve in North Shropshire, where, in the confines of a bird hide, children drew up and coloured-in the



Fiona Nisbet

...THE WALLS CRIED OUT FOR A TRADITIONAL TAPESTRY IN HANDSPUN, NATURALLY DYED WOOL...

motifs. As they had just completed a bug hunt, many crickets, ladybirds and spiders also appeared.

Meanwhile, the other strand was evolving. In June I had been to a sheep shearing at a Trust nature reserve and had chosen a large Texel fleece. Members of the North Shropshire Guild when shown the fleece dived like bees round a honey pot, and small bags were taken away to spin. From beginner spinners to experts, all were welcome.

It was so exciting when each little bag was returned. Any un-dyed yarn was taken to the "Drop in and Dye" day that Fiona Nisbet and I were doing at the Trust. This day went really well, with fifty staff and visitors dipping their bit for the tapestry in indigo and homegrown woad and bilberries. Ladybird red was the most difficult colour to achieve, but eventually cochineal, fustic and a handful of onionskins with alum mordant proved successful.

By September I was ready to weave. I double warped the loom in a continuous warp, and spent the next eight months weaving for ten hours a week. The double warp enabled the foreground to be finer so shapes could be more exact. Most of the foreground figures were outlined. Soumak weave was used on the tree to bring it forward, tiny threads of tufting represented meadow flowers, and the end warps were whipped to form roots.

July 2007 saw the hanging of the tapestry, and an arts and crafts exhibition was held alongside it to celebrate Shropshire's wildlife.

In medieval times, tapestry weavings were a sign of wealth and power, hung in the castles and manor houses of the rich. My ambition is to see tapestries in public places as a sign of the wealth of natural beauty and humanity that is part of our everyday lives.

## CONTINUOUS WARP

Tie on warp to lower bar. Put 2 warp ends at the beginning of the warp, like a selvedge. Turn frame and warp to the end as usual. Put 2 warp ends at the end. Tie onto lower bar. Use front warps only. Place a length of wood 1.5cm x 2.5cm (1/2 – 1in) through one shed, and rest on leash supports. Use leashes for other shed.

Keep end selvedge warps together as you weave.

When you have woven at least 40cm (16ins), it can be moved round.

Release the tension on the loom by turning the top knobs.

Untie the warps. The weaving should hold the warp in place, and the second warp is still under tension.

Move the weaving round gradually; checking the bottom (now round the back) remains horizontal.

Tighten tension.

NB. It is important to weave in the correct position to avoid shoulder strain. Bobbin should be between navel and nipple! Keep elbows near sides.

# NUNO SCARF

Super fine and luxurious, this scarf has a wonderful feel and drape.



## You will need:

Ashford Silk/Merino sliver 50g ( $1\frac{3}{4}$ oz)  
Silk chiffon 25cm x 2 m (10ins x 6 $\frac{1}{2}$ ft)  
in a colour to match Silk/Merino  
Bubble wrap 25cm x 2.5m (10ins x 8ft)  
Net curtain (must be synthetic)  
25cm x 2.5m (10ins x 8ft)  
Rolling pin or round cylinder of foam  
25cm (10ins) wide  
Jug of 600ml (1 pt) hot water with  
1 teaspoon of hair shampoo or  
dish washing liquid  
White vinegar 2 tablespoons  
Table 3m ( $9\frac{3}{4}$ ft) long  
Scissors



## Here's how:

1. Lay the silk chiffon on table (this becomes the template for your scarf). Lay the bubble wrap on top of the chiffon with the bubbles facing down. Lay an even thin layer of Silk/Merino on top of the bubble wrap.
2. Ensure the chiffon is completely covered.





# NEW Merino/Silk Sliver

## Seven random colour ways

Juniper – a midnight shade of blues, violet and black



Cinnamon – warm earth tones



Mulberry – glowing shades of red, mauve and gold



Peppercorns – forest shades of greens and brown



Saffron – fiery reds and gold



Pomegranate – rich reds with a touch of lime



Salvia – jewel tones of blue, green and purple



A sumptuous Merino/silk sliver in seven beautiful random colour ways. The fine 22 micron Merino and the lustre of the silk makes this a truly luxurious blend.

Create lacy, lightweight semi-worsted yarns for knitting or weaving, and felt fine, silky fabrics.

Available in one kilo bumps or in 100gm (3½oz) bags.

Made from 80% New Zealand Merino and 20% silk.

In the USA our Merino/silk sliver colour ways are called (from top) Black Currant, Field of Rye, Mulberry, Woodland, Mango, Pomegranate and Ocean.

3. Place a thicker layer of Silk/Merino at the ends extending approximately 20cm (8ins) past the chiffon. This will become the fringe or tassels. Remove the chiffon and place on top of the layer of Silk/Merino.

4. Cover the chiffon with an even, thin layer of the Silk/Merino.



5. Place net on top. Sprinkle with the water and shampoo solution and pat into the fibre, ensuring the fibre is wet through.

6. Using the round cylinder of foam or rolling pin roll the length of the scarf 100 times. The scarf can be rolled up around the cylinder during the felting process but a better result is achieved if the fibre remains flat and the felter works up and down the table! Turn over and repeat step 6.



7. If when pinched the fibre and the chiffon lift together, the scarf is sufficiently felted.

8. To create the tassels cut with scissors evenly along the width of the scarf at the ends. Stop cutting when you reach the chiffon. Roll the strips of felt between the palms until tassels form. Give the scarf a final felt by squeezing /scrunching by hand. Rinse in a sink of warm water with 2 tablespoons of vinegar (this will neutralize any soap residue). Lay out flat and when almost dry press with a steam iron.

# HOW TO SPIN

## *and weave in comfort*

BY JANE EATON, ALFORD FOREST, NEW ZEALAND

For many of us spinning and weaving means leisure; for others, however, these crafts may be their job. Some of us may be learning the skill for the first time; others may have been spinning for years. Some of us may actually be of mature years; others much younger. All of these different scenarios make us vulnerable to aches and pains.

There are a number of causes.

- › Staying in one position for long periods (e.g. under pressure to fill an order or finishing a grand-daughter's jersey).
- › There may be increased tension in the muscles. You may be learning a new skill, and holding shoulders, back and hands in a tense position. You may be very tired. Your spinning wheel or loom may be in a poor position.

- › It may be that although you are perfect in many ways, your body is not. You may have arthritis or wear and tear in your joints and this will make you vulnerable to pain.

There are some specific conditions that particularly affect the upper limbs. Three of these are Tendonitis of the wrist, fingers and thumb, Carpal Tunnel Syndrome where there is pressure on the Median Nerve from swelling in the tunnel formed by the carpal bones of the wrist, or Tennis Elbow, Lateral Epicondylitis.

The causes for these conditions are broadly stated above but there are some specific risk factors.

- › A long time with no rest or change of position at the task (e.g. hand carding).
- › Fingers and shoulders held in a tense



✓ Short draw double treadle.

position. Tension in the muscles will deprive them of blood and hence oxygen which they need for fuel. Lactic acid which causes pain in the muscles and may affect the nerves is produced as a result of anaerobic activity in the oxygen-deprived muscles.

- › Wrists held in a flexed or excessively deviated position will tend to cause either Carpal Tunnel Syndrome or Tendonitis of the thumb.
- › Tennis Elbow results from excessive tension at the insertion of the wrist extensor muscles into the lateral epicondyle. Tension may be produced by holding a tight grip resisting vibration or rotation (e.g. carding).
- › Holding shoulders up and chin poked forward will cause tension in the Trapezius and Scapular (shoulder blade) muscles that may ache or burn with prolonged tension or poor position.

Taking some time to prepare your work area is important. Check that you have good lighting with no shadows on your work. You need a comfortable but supportive chair with a back you can lean against while your feet are flat on the floor. The loom or spinning wheel should be at a good height so that you are not bending down to your work nor lifting your shoulders up to work that is too high. Sometimes a computer chair could be useful so you can vary the height setting.



✓ The stand holds the loom at a comfortable height and angle for weaving.



✓ Long draw double treadle (try to keep body twist to a minimum).



✓ Short draw single treadle.



✗ Note raised shoulders, curved back and acute angle of the elbows.

## Spinning

Sit up straight (not hunched over) but relaxed. Use a chair with good back support. You may need a lumbar roll behind you, or a wedge cushion on the seat to create a good back position. To avoid twisting your back, face the wheel directly in front of you. Or, if you prefer the wheel forward on an angle, still ensure that you are sitting back supported in your chair.

Ensure that your elbows are by your side and bent at a right angle. Your wrists should be in a neutral position i.e. not bent forward or back, relaxed over your lap and holding the wool with a relaxed grip.

Some of you may choose a single treadle wheel and perhaps treadle using alternate feet to give the hips, knees and feet a rest. If doing this make sure that your back is straight and well supported.



✓ Learning forward at the hips.



✗ Note Curved back, neck extension and feet curl.



✓ Loom breast beam just above the waist.

## Weaving

The Knitters and Rigid Heddle Looms have been designed to lean against the table. The loom rests on your lap. For some this is not a comfortable height and a stand has been made to hold the loom so that you will be able to sit back and weave in comfort.

Try not to hunch over the work but rather

lean forward at the hips when adjusting the tension on the back roller.

Remember to rest your feet flat on the floor not curled around the chair leg.

If using a floor loom, adjust the bench so that the breast beam is just above the waist. Then when you lean forward you can do so with a straight back.

## Carding

If you need large amounts of wool a Drum Carder is preferable. Don't overload, and remove vegetation which will create obstructions. Place the carder on a suitable height table so that your shoulders and back are in a neutral position.

Hand carding can be hard work if you are not careful with your technique. Good preparation of the wool and ensuring that the teeth of the carders are in good condition will help. Keep your shoulders relaxed and elbows by your side. Wrists should be in a neutral position with a firm but not tight grip. As the picture shows one hand facing up to the ceiling and the opposing carder facing the floor will decrease the stress on the wrists. Flick carding should be just that, not pulling hard through the wool. Use small amounts of wool at a time so that the grip is not too tight for the fixing hand. Use your lap for support as shown in the picture.



✓ Relaxed shoulders and elbows by the sides.



✗ Note tense wrists, raised shoulders, neck extension.



✓ Use the lap for support when flick carding.

## Knitters

If you are sitting on the sofa watching your favorite programme make sure you are fully supported. Some sofas have deep seats and so extra cushions behind you will mean back supported and feet flat on the floor. Good lighting is essential.

If you get achy wrists and hands, try circular needles with a short needle so that you decrease the strain on your wrist, fingers and thumb. Plastic, wood or cane needles may be kinder on old fingers than metal needles.

With all these crafts the most important point is to change position regularly. Get up, walk about, do another task or perform some exercises. Move every half or full hour.

### Checklist for positions and exercises

**NECK** – Is it poking forward? Sit back, tuck chin in looking forward not down, and relax to neutral. Repeat 5 times.

**SHOULDERS** – Are they sitting up around your ears or slumped forward? Drop your shoulders down. Roll shoulders backwards 5 times.

**UPPER BACK** – Is it hunched forward? Sit back or arch over the back of the chair. Use your lower Trapezius muscle (at the bottom of your shoulder blades) “to pull your shoulder blades into your back pockets”.

**ARMS** – Are they working by your side, elbows at 90 degrees? Shake arms freely for 20 seconds. Turn arms and hands outwards.

**WRISTS and HANDS** – Wrists should be in a neutral position and fingers relaxed. Flap wrists up and down for 20 seconds. Perform 5 wrist curls. Do hand expansions, spreading fingers and then making a fist 5 times.

**LOWER BACK** – Buttocks in the back of the seat, feet on the floor and back supported. Stand. Hands on back of waist and arch backwards 5 times.

**HIPS and KNEES** – Thighs parallel with the floor so that hips and knees are at right angles. Stand and walk about to change position. Using the back of a chair for support, swing straight leg behind and in front of you.

**FEET and ANKLES** – Calves are working hard pushing the treadle. Stretch calves. Lean forward in standing, hands against the wall, back leg straight, toe facing front and feel calf stretch. In sitting, pull toes and ankle back towards you and feel the stretch in your calf.

**BREATHING** – Do it! Sometimes when under pressure or learning a new task we forget to breathe. Every hour rest your hand on your tummy and gently breathe using your diaphragm. When you breathe in your tummy comes up, and as you breathe out your tummy sinks down again.

Jane encourages Nicola to relax when spinning



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**Kate Burge and Rachel Price** may not look much like the image that you conjure up when you picture a couple of spinsters, but that's how they proudly refer to themselves. The two have been friends and business partners for over four years, running a small handspun yarn company called Spincycle Yarns, located in Bellingham, Washington, USA.

Kate's parents were Ohio hippie homesteaders in the seventies. They grew their own food, ploughed their fields with mules, lived without electricity or running water, and Kate's mom spun her own yarn on an Ashford Traditional. After her mom completed nursing school, the Traditional sat in the corner for years, intriguing all of the kids who passed through Kate's childhood home. They knew they were not supposed to play with the spinning tools, but, nevertheless, both the living room wall and the niddy-noddy were damaged in a "pick-axing" accident, plus several drive belts were broken in speed treadling competitions. They survived, though, and on Kate's twenty-second birthday, her father gave everything an overhaul and sent it out to Washington.

In Mississippi, where Rachel grew up, it's too hot for most people to appreciate spinning wool. But in 2001, Rachel had just quit graduate school when a friend suggested that she take some time off and go live in a redwood tree as part of a protest against old-growth logging in Northern California. With chilly nights and all-too-plentiful free time, she learned to drop spindle and knit, though drop spindling from a platform 100 feet in the air turned out to be more trouble than it

# Spincycle

**The treadle and the peddle power an eco-friendly business in the Pacific Northwest.**

was worth. Immediately upon returning to the ground, she bought her first wheel, an Ashford Kiwi, followed shortly by her second wheel, a Traditional.

The women met while working at their local organic food co-op in Bellingham. They started knitting and spinning together once a week after work and selling yarn at their local Farmers Market. It was originally part-time work, but they quickly realized that they had underestimated the demand for hand-dyed, handspun yarn. Soon they

quit their day jobs, rented a small studio, and had a friend build them a website. They work with as much local fibre as they can, scour and dye everything in a huge pot, and during their busiest times have been known to crank out over 80 skeins in a week. They occasionally work with plant and lichen dyes for smaller, personal projects, but use acid dyes for the yarns sold online and at market. The two do a lot of their own colour mixing and often turn to the lushness of the Pacific Northwest for colour-way inspirations.

Both Kate, 28, and Rachel, 31, are self-taught spinners and dyers. This has led to a few unorthodox methods both in the dye pot and on the wheel. The two admit that in the beginning they could have benefited from some expert advice, but ultimately their DIY approach has resulted in unique and beautiful yarns as well as a line of fashionable knitting patterns. What they may lack in conventional techniques, they make up for in innovation. Kate has been known to spin almost any natural fibre, fabric scrap or felt object into novelty yarn, and Rachel is currently spinning seaweed and moss for an art piece show about mythology.



The Spinsters enjoy both a local and international following, thanks to the Internet ([www.spincycle yarns.com](http://www.spincycle yarns.com)). They have shipped yarn and patterns as far as Japan, France and Sweden. Many of their loyal customers send pictures of their completed projects or links to their blogs and Ravelry (the web site for fibre artists to share projects and ideas) where they show off their projects featuring Spincycle Yarns.

So why is the business called "Spincycle," you might wonder? And no, it's not because you can throw their yarn in the washer (please don't!), as they've been asked a few too many times. It's because they are an entirely bicycle-operated business. Except for their yearly fibre-buying trips, for which they borrow a friend's biodiesel car, they transport everything to and from Farmers Market and all over town using trailers that hitch to their bicycles!



# ASHFORD **DIAGONAL** JACKET

Show off multi-coloured yarn with this versatile jacket.

#### You will need:

Ashford Tekapo 8ply/DK yarn (100% wool, 200m/218yds, 100gms net) random colours 7 (7 8 9) balls  
Pair size 4.5mm (7US, 7UK) knitting needles  
Buttons 5

## Measurements :

Chest: 86-91cm (97-102, 107-112, 117-122cm) 34-36ins (38-40, 42-44, 46-48ins)

Length: 58 (60 65 66)cm

23 (23<sup>1</sup>/<sub>2</sub> 25<sup>1</sup>/<sub>2</sub> 26)ins

Tension: 17 sts = 10cm (4ins) over garter stitch

## Tips:

1. The jacket is knitted in garter stitch, with a slip stitch selvedge. The first stitch of every row is slipped purl wise, with yarn in front. Then the yarn is moved to the back and you knit across the remainder of the row.
2. When making a stitch after this slipped stitch, make sure you pull enough yarn through, so that your work stays flat, and does not pull.
3. To remember which side of your work is the right side, pin a small safety pin on it as a reminder.
4. You may wish to use two balls of yarn at a time, to prevent any particular colour appearing in a block.

## Abbreviations:

beg: beginning

dec: decrease

K: knit

K2 tog: Knit 2 stitches together

M1: make a new stitch by picking up the yarn in between the two stitches, and knitting into the back of it.

psso: pass the slipped stitch over

rep: repeat

RS: right side

Sl 1: slip 1 stitch (always purl wise)

st: stitch

sts: stitches

tog: together

WS: wrong side

## Left Back:

Cast on 3 sts.

Row 1: Sl 1, M1, K to end of row.

Rep this row until you have 56 (62 68 74) sts. Mark next row as RS with a small safety pin.

Next Row: (RS) Sl 1, K2 tog, K to last st, M1, K1.

Next Row: (WS) Sl 1, K to end.

Rep these 2 rows until long side

(end of RS row) measures 33 (36 38 38)cm 13 (14<sup>1</sup>/<sub>4</sub> 15 15)ins.

## Shape Armhole:

Next Row: (RS) Sl 1, K2 tog, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Sl 1, K to end.

Rep these 2 rows 5 times more: 44 (50 56 62) sts.

Next Row: (RS) Sl 1, K2 tog, K to last st, M1, K1.

Next Row: (WS) Sl 1, K to end.

Rep these last 2 rows until armhole

measures 23 (24 26 26)cm

9 (9<sup>1</sup>/<sub>2</sub> 10<sup>1</sup>/<sub>4</sub> 10<sup>1</sup>/<sub>4</sub>)ins.

## Shape Shoulder & Back Neck:

Next Row: (RS) Sl 1, K2 tog, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Sl 1, K to end.

Rep these 2 rows 11 (13 15 17) times more: 20 (22 24 26) sts.

Next Row: (RS) Sl 1, K2 tog, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Cast off 5 sts, K to end.

Next Row: (RS) Sl 1, K2 tog, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Sl 1, K to end.

Rep these last 2 rows until 5 sts remain.

Next Row: (RS) Sl 1 K2 tog twice.

Next Row: (WS) Sl 1, K2.

Next Row: (RS) Sl 1, K2 tog, psso.

Fasten off.

## Right Back:

Cast on 3 sts.

Row 1: Sl 1, M1, K to end of row.

Rep this row until you have 56 (62 68 74) sts.

Mark next row as RS row.

Next Row: (RS) Sl 1, M1, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Sl 1, K to end.

Rep these last 2 rows until long side

(beg of RS row) measures 33 (36 38 38)cm 13 (14<sup>1</sup>/<sub>4</sub> 15 15)ins

## Shape Armhole:

Next Row: (RS) Sl 1, K2 tog, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Sl 1, K to end.

Rep these 2 rows 5 times more: 44 (50 56 62) sts

Next Row: (RS) Sl 1, M1, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Sl 1, K to end.

Rep these 2 rows until armhole measures 23 (24 26 26)cm 9 (9<sup>1</sup>/<sub>2</sub> 10<sup>1</sup>/<sub>4</sub> 10<sup>1</sup>/<sub>4</sub>)ins

## Shape Shoulder & Back Neck:

Next Row: (RS) Sl 1, K2 tog, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Sl 1, K to end.

Rep these 2 rows 11 (13 15 17) times more: 20 (22 24 26) sts

Next Row: (RS) Cast off 6 sts, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Sl 1, K to end.

Next Row: (RS) Sl 1, K2 tog, K to last 3 sts,

K2 tog, K1.

Rep these last 2 rows until 5 sts remain.

Next Row: (WS) Sl 1, K to end.

Next Row: (RS) Sl 1, K2 tog twice.

Next Row: (WS) Sl 1, K2.

Next Row: (RS) Sl 1, K2 tog, psso.

Fasten off.

## Left Front:

Cast on 3 sts.

Row 1: Sl 1, M1, K to end of row.

Rep this row until you have 68 (74 80 86) sts.

Mark next row as RS row.

Next Row: (RS) Sl 1, M1, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Sl 1, K to end.

Rep these 2 rows until long side

(beg of RS row) measures 33 (36 38 38)cm 13 (14<sup>1</sup>/<sub>4</sub> 15 15)ins.

## Shape Armhole:

Next Row: (RS) Sl 1, K2 tog, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Sl 1, K to end.

Rep these 2 rows 5 times more: 56 (62 68 74) sts.

Next Row: (RS) Sl 1, M1, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Sl 1, K to end.

Rep these 2 rows until armhole measures 23 (24 26 26)cm 9 (9<sup>1</sup>/<sub>2</sub> 10<sup>1</sup>/<sub>4</sub> 10<sup>1</sup>/<sub>4</sub>)ins.

## Shape Shoulder:

Next Row: (RS) Sl 1, K2 tog, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Sl 1, K to end.

Rep these 2 rows 11 (13 15 17) times more: 32 (34 36 38) sts.

## Shape Front Neck:

Next Row: (RS) Cast off 18 (20 22 24) sts, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Sl 1, K to end.

Next Row: (RS) Sl 1, K2 tog, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Sl 1, K to end.

Rep last 2 rows until 5 sts remain.

Next Row: (RS) Sl 1, K2 tog twice.

Next Row: (WS) Sl 1, K 2.

Next Row: (RS) Sl 1, K2 tog, psso.

Fasten off.

### Right Front:

Cast on 3 sts.

Row 1: Sl 1, M1, K to end of row.

Rep this row until you have 68 (74 80 86) sts. Mark next row as RS row.

Next Row: (RS) Sl 1, K2 tog, K to last st, M1, K1.

Next Row: (WS) Sl 1, K to end.

Rep these 2 rows until long side (end of RS row) measures 33 (36 38 38)cm

13 (14<sup>1</sup>/<sub>4</sub> 15 15) ins.

### Shape Armhole:

Next Row: (RS) Sl 1, K2 tog, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Sl 1, K to end.

Rep these 2 rows 5 times more: 56 (62 68 74) sts.

Next Row: (RS) Sl 1, K2 tog, K to last st, M1, K1.

Next Row: (WS) Sl 1, K to end.

Rep these 2 rows until front edge (beg of RS row) measures 15 (18 19 19)cm

6 (7 7<sup>1</sup>/<sub>2</sub> 7<sup>1</sup>/<sub>2</sub>) ins.

### Make Buttonhole:

Next Row: (RS) Sl 1, K2 tog, K2, cast off 2 sts, K to last st, M1, K1.

Next Row: (WS) Sl 1, K across to buttonhole, turn, cast on 2 sts over the 2 sts cast off on previous row, turn, K to end.

Next Row: (RS) Sl 1, K2 tog, K to last st, M1, K1.

Next Row: (WS) Sl 1, K to end.

Rep these last 2 rows, working a buttonhole every 8 cm (3<sup>1</sup>/<sub>4</sub> ins) twice more, until armhole measures 23 (24 26 26)cm 9 (9<sup>1</sup>/<sub>2</sub> 10<sup>1</sup>/<sub>4</sub> 10<sup>1</sup>/<sub>4</sub>) ins.

### Shape Shoulder:

Next Row: (RS) Sl 1, K2 tog, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Sl 1, K to end.

Rep these 2 rows 10 (12 14 16) times more, then work a RS row once more: 32 (34 36 38) sts remain.

### Shape Front Neck:

Next Row: (WS) Cast off 20 sts, K to end.

Next Row: (RS) Sl 1, K2 tog, K to last 3 sts, K2 tog, K1.

Next Row: (WS) Sl 1, K to end.

Rep these last 2 rows until 4 sts remain.

Next Row: (RS) Sl 1, K2 tog, K1.

Next Row: (WS) Sl 1 K 2.

Next Row: (RS) Sl 1, K2 tog, psso.

Fasten off.

### Sleeves:

Cast on 37 (39 41 43) sts.

Row 1: (RS) Sl 1, K to end.

Rep this row throughout, increasing 1 st at beg and end of the 5th row, and then every following 6th row, until there are 73 (73 81 81) sts.

Continue without shaping until work measures 43 (43 46 46)cm 17 (17 18 18)ins, or desired length to underarm.

Cast off 8 sts at beg of next 2 rows:

57 (57 65 65) sts.

Dec 1 st at beg and end of every RS row 8 times: 41 (41 49 49) sts.

Work 1 row.

Dec 1 st at each end of next 6 rows:

29 (29 37 37) sts.

Cast off remaining sts.

### To Make Up:

Sew centre back seam.

Sew shoulder seams.

Sew side seams.

Sew sleeve seams.

Matching underarm seams, and centre of sleeve top to shoulder seam, sew in sleeves.

Sew on three buttons to left front, and one each to folded back lapels.



# Bombala Wall hanging

Hanging in pride of place at the recently opened Bombala Hospital, N.S.W., Australia, is a very large and colourful needle felted wall hanging.

Gay Epstein from Ashford Australia was invited to design a hanging that would reflect what a caring community meant to its residents.

Gay developed the idea of allowing community members to needle felt hands with designs depicting things they cared about in their region. Over sixty hands were produced illustrating everything from

aspects of local community organizations to platypuses, sheep, flowers and the timber industry. Even the local mayor joined in along with many children! Each hand has bead initials of its maker attached and a plaque was placed beside with names of all the participants.

Gay says this project, run over two weekend workshops, was enormous fun. The hanging has proved to be a great talking point in a small country community hospital.

This project was funded with a grant by N.S.W. Regional Arts.

The Ashford Book of

# Needle Felting

Inspirational  
Projects Stretching  
the Boundaries of  
Needle Felting



**Explore the unlimited potential of needle felting with Barbara Allen.**

Create your own adorable figures, beautiful flowers and scenes, striking jewellery and embellishments all in flat or sculpted felt. With just a little wool, a felting needle and this book you can create unique, beautiful felted works of art. If you haven't tried needle felting, here is a book to inspire you. Barbara, a popular teacher and author, explains and illustrates all the techniques, materials and equipment needed. For each project there are step-by-step instructions and full colour photographs of each process. There are projects for beginners and skilled felters and each project builds on the knowledge gained. By the book's end you will be experienced and confident to create your own masterpiece or try one of Barbara's beautiful Gallery pieces. The book provides all the pattern templates for the projects. 112 pages full colour. *Available December 2008.*





# Adding beads to inkles

BY ANNE DIXON, GASTHORPE, UK

**There are, basically, three ways in which beads can be added to inkles:** during weaving either threaded on the warp or on the weft, or stitched in after weaving.

My favourite method is to thread the beads onto an auxiliary warp. This warp thread runs alongside a true warp thread, being lifted or depressed with that warp thread, and the beads are slid into place when needed.

I based this method on that used for the Akha hat decorations from Thailand. When making their headdresses they thread the beads on separate warp threads at the selvages.

For beads along the selvedge, thread the beads onto a beading thread that is the length of the warp plus about 40cm (15ins). Tie a large loop knot at the end of the beading thread so that the beads cannot slide off but the knot can be undone if needed. Thread, and slide the beads along to the knot. Don't worry about threading all the beads at once on the length – more can be added later, and any surplus can be discarded. Wind the knotted bead thread into a small bundle and place, together with most of the beads, into a small container. I use old 36mm (1½ins) film-spool holders with a few coins or baking beans to weight them gently.





Place the free end of the beading yarn into the shed alongside the normal weft, placing the bead warp-yarn holder at the side of the Inkle Loom at the opposite selvage to that which is to be beaded. In the next shed place the bead-thread and the free end into the second pick alongside the normal weft. After weaving the third pick with the normal weft and free end only, pass the bead container UNDER the top peg so that the bead-warp thread passes along the un-heddled warp threads route, and hangs over the back joining-peg (where both sets of warp thread meet). Make the bead-warp thread the correct length to hang loosely at the back without touching the table. Make sure the free end is inserted at least 2 or 3 times more alongside the weft thread in order to secure it.



positioning the auxiliary warp alongside the 'correct' normal warp thread. Beading threads can be purchased in a wide range of colours so that they can blend in with the colours of the inkle warp.

It is perfectly possible to have the bead warp running alongside, and in conjunction with, a heddled warp thread. The beads need to be threaded onto the beading warp, then the front end of this is threaded through the heddle required, the beaded warp then goes over the top peg (alongside the normal heddled warp thread) and then hangs from the joining peg. The front end of the beading warp needs to be placed into the weft for several picks to secure. The beads will also need to be manipulated through the heddles. So, if possible, design the pattern so that the beads fit in with the un-heddled-warp threads.

When the inkle gets too close to the heddles to get a proper shed, then the whole band needs to be moved along. Do this on a very slack tension, move everything into place and then carefully tighten the tension. This will stop the beads sliding along the pegs at the secondary turns and making grooves. If it is possible then try to make a pathway which does not need these secondary turns, but which keeps the beaded side of the inkle on the outside of the pegs.

Tubular inkles can also have beads added in the same way – just make sure that the beads are on the outer side of the tube!

If a long bead or a loop of beads is required, then hold a loose section of the beads and beading warp above the inkle for the correct number of picks, then allow the beading warp to be beaten below the inkle, encasing the beads. Usually the beading warp will slide into its correct length, but if not then gently pull on the container.

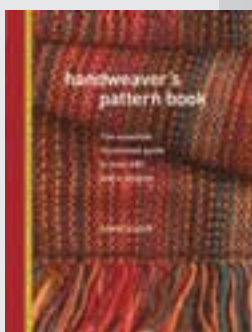
It is, of course, vital that the excess bead warp is secured firmly at the end of weaving, by either weaving together with the weft thread, or stitching back into the inkle after removing from the loom.

If beads are needed at several places along the width of the inkle, either have several auxiliary bead warps (easiest), OR, bring the bead warp to the fell, pass the container through the shed to the new alignment, weave one pick and then hang the bead warp over the back joining peg as before – can be fiddly with heddled thread insertions but works well with an un-heddled path.

## Editor's NOTE

Anne, a founding member of the Braid Society, is a weaver, teacher and author. Her recent book is a wonderful illustrated guide with over 600 fabric weaves, and in the UK is titled *Handweaver's*

*Pattern Book* (A&C Black 9-780713-684117; £19.99) and in the USA, *The Handweaver's Pattern Directory* (Interweave Press 978-1-59668-040-1; US\$34.95)



From now on lift and depress the auxiliary bead warp with the un-heddled warp threads, sliding beads into position when required. (I find it easier to make the shed first, slide the bead along into place, and then to insert the weft – making sure that the weft passes around the bead warp and above the bead to hold it into place.) This is so much simpler than threading beads onto an auxiliary weft thread, and it also uses a lot less bead-yarn! Extend the bead warp thread after winding on, as required.

Beads within the width of the inkle can be inserted in the same way,



# Ethical

## *Editor's* NOTE

Infinite variations of pattern and weave structures are possible by combining different colours in the warp and weft. Joanneke has shown us some of the possibilities with just two colours. Rowena Hart in *The Ashford Book of Rigid Heddle Weaving*, which has recently been revised, shows us more examples. In the photo the boys are wearing scarves showing some of these possibilities in a mixture of Tekapo colours.

## *classics*

Joanneke Kruijsen of Nijmegen, the Netherlands, has been making clothing since she was young, but now is using the Ashford Knitters Loom to help sell ethically made clothing to the world.

Almost two years ago, frustrated with being unable to find any stylish ethically made clothing, Joanneke decided to start a business that utilises eco-friendly materials and fair labour conditions.

Joanneke was able to source beautiful fabrics in cotton and nettle that are organic because they are farmed without the use of fertilisers and pesticides. She feels this is incredibly important, not just for the consumer, but for the farmers who, as a result of not using chemicals, have less

debt, a healthier working environment, and the ability to operate a system of crop rotation as a result.

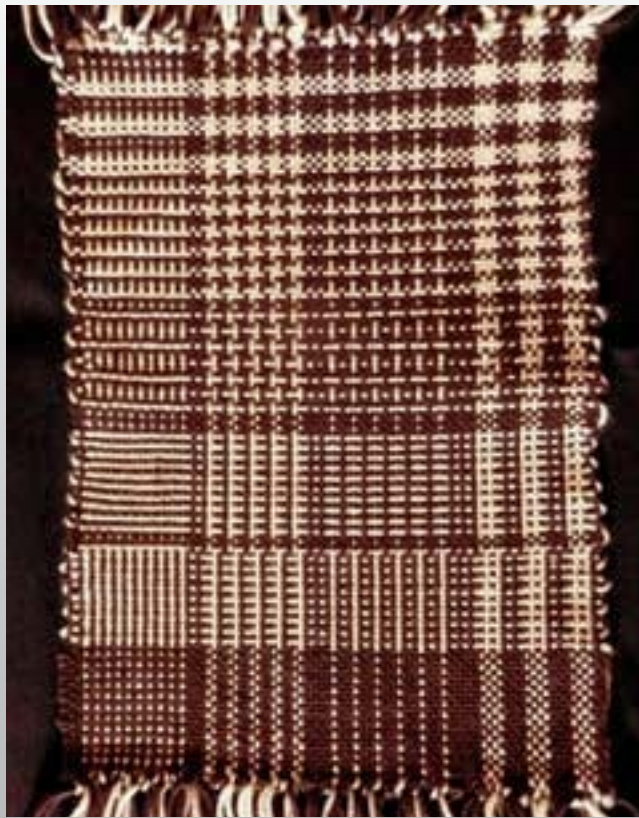
The next challenge was finding factories to make the clothing in small runs that were close to the end consumer, to reduce the fashion miles, and where the labour conditions were fair. The first factory was found in Germany, and a number of other ones that work with people with disabilities have recently started production in Scotland.

With the business going well, Joanneke

wanted to begin selling accessories for her organic wool shirts and blouses. Fortunately, she heard about the Knitters Loom, and began learning to weave on it. She made her first trial piece with two colours and was amazed at how the different patterns emerged. Based on the patterns that became visible in this piece, Joanneke has now made her first half a dozen scarves, which can be seen in the pictures.

Want to know more about Joanneke's designs? [www.ethicalclassics.com](http://www.ethicalclassics.com)





# JOANNEKE'S TRIAL PIECE

## You will need:

Loom – Knitters Loom 50cm (20ins) or Rigid Heddle Loom 60cm (24ins)  
 Reed 30/10cm (7.5dpi)  
 Warp and weft yarn – 4ply cotton or wool  
 Warp and weft yarn quantity and colour –  
 Approximately 25gm (1 oz) white and 25gm (1 oz) brown or 35m (38yds) white and 40m (44yds) brown

## Here's How:

Total warp ends – 98  
 Total warp length – 45cm (17 3/4ins)  
 Finished length – 35cm (18 3/4ins)  
 Finished width – 17cm (6 3/4ins)  
 Beating – this is a balanced weave. The rows across and the rows up will be equal in number.

## Warping:

2 brown  
 1 brown, 1 white, repeat 10 times  
 2 brown  
 2 brown, 2 white, repeat 5 times  
 2 brown  
 3 brown, 1 white, repeat 6 times  
 2 brown  
 4 brown, 4 white, repeat 3 times  
 2 brown

## Weaving:

24 brown  
 1 brown, 1 white, repeat 10 times  
 3 brown  
 1 white, 1 brown, repeat 10 times  
 2 brown  
 2 brown, 1 white, repeat 7 times  
 1 brown  
 2 brown, 2 white, repeat 6 times  
 2 brown  
 4 white, 4 brown, repeat 3 times  
 2 white



*James Ashford (right) and David wear multi-patterned scarves woven on the Rigid Heddle Loom.*

The Ashford Book of

# Rigid Heddle Weaving

Techniques and  
Projects

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