

spinning

felting

weaving

knitting

dyeing

ashford
15th jubilee 1934-2009

the Wheel

ASHFORD'S FIBRECRAFT MAGAZINE - NEW ZEALAND

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STUDIO
PERFECTION

South Atlantic
TAPESTRY

SLOW CLOTH
MOVEMENT

How to ...

Spin art yarns

Weave twill

Felt home wares

... 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 19, 20 and 21 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, Euro6, GBP5, US\$7, Yen640). 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

Welcome

Anniversary year has spun by, and here we are with our new issue of The Wheel. I have a glorious range of patterns and projects for you, from easy felted home ware to complex multi-shaft weaves. There is also a thought-provoking piece by Elaine Lipson who wondered if the principles of Carlo Petrini's remarkable Slow Food movement could be applied to crafts. Read how she has identified ten qualities of working with textiles that encapsulate why it is such a meaningful and rewarding creative endeavour.

Mid-year we released a brand new loom. Kate Sherratt, our Sales Manager, who is also a keen multi-shaft weaver, wanted a fully functioning eight shaft loom that was portable enough to go to classes. She worked together with Richard and professional weaver Betty Booth, and the Katie Loom was born. Our "baby" is now leaving home and the first ones are on the way to weavers around the globe.

Other good ideas for new products come from customer feedback in letters and at

shows or during visits to such exhibitions as Handarbeit in Germany, Convergence in the USA and dealer days in Canada and the UK. Read what Richard has been designing on page 30.

We are thrilled that earlier this year Nicola Bota, after more than sixteen years with us, has taken over the Ashford Craft Shop. Already she has transformed the nearly one hundred year old Mill House into a beautiful and vibrant textile haven with gas fire, comfy chairs and places to spin, weave and knit.

Nicola has taught rigid heddle weaving



Richard with life members of Ashburton's Creative Fibre group, Nancy Wakelin (left) and Mary Wilson
PHOTO ASHBURTON GUARDIAN

throughout Australasia and shows us on page 8 how a smart table runner can also be a helpful teaching project.

During this year's Back to Back Competition our Czech distributor, Daniela Linhartova and her team were placed second in a record-setting time of 6 hours 52 minutes and 10 seconds. Congratulations! On our new web site, www.ashford.co.nz we have a calendar of events so please send us details of your fibre-related happenings.

The Creative Fibre group here in Ashburton was founded by Joy Ashford forty years ago and Richard and I were honoured to be invited to their birthday party in July. The group is strong with a growing membership and very active in the community.

We also celebrated with Gary Hocking his thirtieth year with the company. Gary, who is in charge of the four-sider department, has processed over seven million linear metres of timber which have gone into every spinning wheel and weaving loom since 1980. Thank you, Gary!

While our crafts meet many of our creative and practical needs, they are also wonderfully soothing in our busy and sometimes chaotic lives. I would like to leave you with the words of

Mahatma Gandhi. "Take to spinning to find peace of mind. The music of the wheel will be as balm to our soul."

Happy spinning – and weaving, knitting, dyeing and felting!
Elizabeth



Kate with her loom



Daniela and her team set a record in the Czech Republic



Elizabeth with Gary, celebrating his thirtieth year with the company



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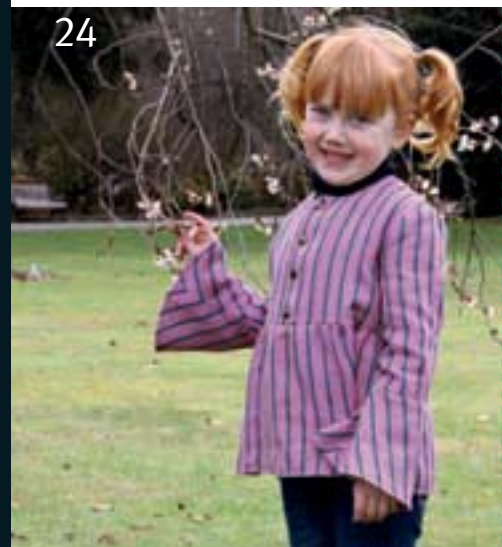


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Cover: Sarah Howard and Elisabeth Kendrick's Flower Garden Slip-over (see page 20). Elisabeth's youngest daughter, Pippa, models in the garden.



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CLAY AND STRAW

and Lots of Love

Karen, a fibre artist and co-owner of Treenway Crafts, creates her perfect studio.

BY KAREN SELK, SALT SPRING ISLAND, VICTORIA, CANADA



Karen, fibre artist



Embellishment cabinet

Designing and building a house are not that different from designing and weaving a coat or scarf. The considerations are the same: what is the end use and what is the designer's style or aesthetic?

Welcome to the House We Built

We started our house over three years ago and wanted it to be as sustainable and ecologically sound as possible. The outside walls are 31cm (12ins) thick and made of straw and clay. They are plastered, inside and out, with a mixture of clay, sand and water. Colour came from a mixture called aliz made of clay, flour paste, water and earth pigments. The insulation in the ceiling is sheep's wool from New Zealand. The floor is either earthen sealed with linseed oil or timber from forest thinnings and many of the other building materials have been recycled.

The Studio

As I write, my studio is the only finished room in the house. With its ochre coloured walls, bamboo floor and treasured door from the Philippines made from teak and capis shell, it is my sanctuary.

My Creative Needs

I designed my studio based on what I have learned over the years about what I need to be creatively productive.

Before each project I clean and sort so that with an uncluttered space my mind can design and create without being distracted. But, while I am working on something, the studio looks chaotic with all the items that are candidates for the project. I need to have all these things laid out, so they can "speak" to me while I design or embellish.

I need to have my materials organised so I am able to put my fingers on that special button or colour of yarn when I visualize it in a project. If I can't find it quickly, I get frustrated and then I lose the delicious creative flow.

I need lots of light, both natural and artificial.

I need diverse storage space for books, yarns, tools, art supplies, etc.

I need diverse working areas for all the tasks I perform in the studio: weaving, cutting and sewing, silk fusion, embroidery

and embellishing, spinning, sketching and surface design.

I also need a comfortable pondering and sketching place. When I have been very busy and travelling around, it takes some slow and quiet time to tap into that Zen place where the ideas flourish.

I like to be surrounded by beautifully handcrafted and coloured things whether made by hand or nature. I gather great inspiration from the colours, textures and shapes.

Turning Those Needs into a Creative and Workable Studio

Knowing what I need to glide into and stay in that creative space made designing my studio easy. I drew the dimensions of my studio on graph paper and placed scaled paper cut-outs of my big furniture in position, ensuring there was plenty of room for me to move around.

I divided the main work area of 4.5 x 7.5m (15 x 25ft) into work stations.

The **weaving station**, where my loom sits, has a built-in shelving unit in the wall to hold the bobbins, shuttles, scissors and note pad. There is no more little table to trip over when I get out of the loom!



Library

My loom is on wheels, so it can sit quite close to the wall and I can easily pull it out when dressing it with a new project. A large cupboard stands next to the loom holding an inventory of silk yarns.

The **silk fusion** area is an old counter 61cm x 1.75m (24ins x 6ft) with drawers and a shelf for the silk fibres, screens, brushes, sponges etc.

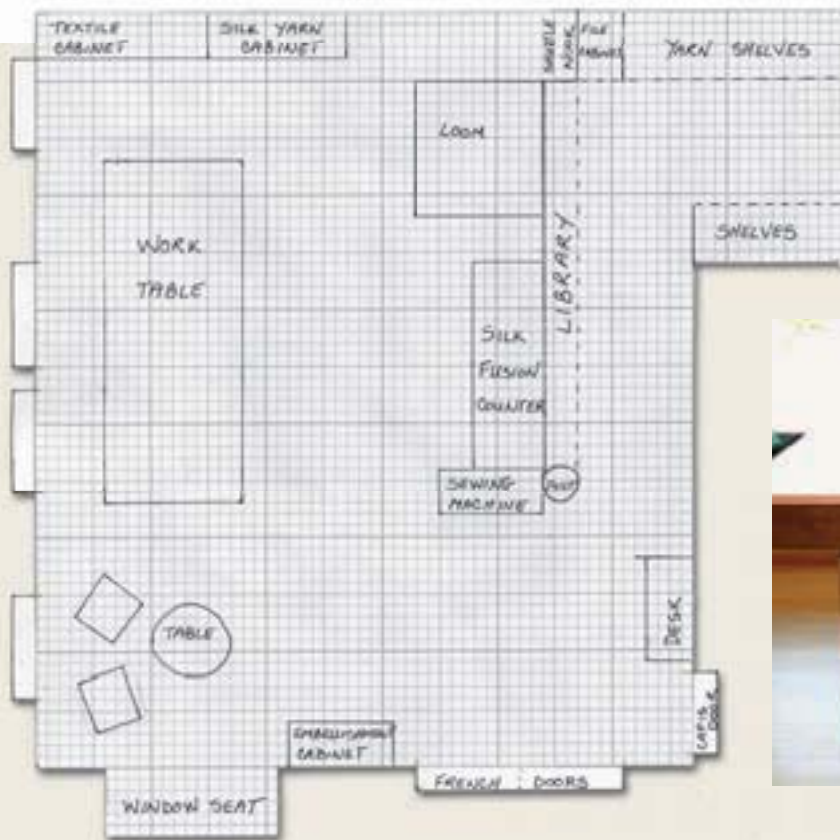
The **sewing machine** sits at the end of the fusion counter.

The **desk** keeps all those little office things like: tape, paper clips, stapler, ruler, etc, required for so many tasks.

The **embellishing cabinet** is an old library card catalogue and all those little oak



Pondering place



Work Table

drawers are just the right size for the laces, beads, buttons, and other glitzy treasures we collect to put into or onto our work.

The **sitting area** has a window seat large enough to curl up in and dream of colour and texture, and two chairs for guests.

The **art supplies** including paints, dyes, Shiva sticks, rubber stamps and the like are housed in two wire baskets that fit under the big work table.

The **big work table** is essential for laying out the components of a project, so I can shuffle them around and actually visualize the colour, texture and shape. It is also a perfect table for cutting out fabric. I like it high 80cm (32ins) so I can stand and work or use my office chair or stool to sit. I have it situated so I can walk around all sides.

This is a luxury I never had before and it is wonderful.

I have lots of light from windows on the north, west and south sides as well as French doors and a sky light for natural light and plenty of electric lights for evening and close work.

Behind the Partial Wall

I installed a partial wall which would conceal my extensive library, yarns, portable looms, filing cabinet, samples used in teaching and all the other materials I would not need while working on a particular project. When I walk behind the wall, all those “ingredients” are well organised and easy to access.

The **library shelves** are along one wall. The 1.25 x 7.5m (4 x 25ft) space allows for the storage of an amazing amount of books, yarns and equipment.

The **yarn and equipment** are stored in large plastic tubs set in deep built-in shelves.

Putting the Studio to Work

Can you tell I am thrilled?

It is now spring and I hope by the time you read this article Terry and I will have moved into our new house. But it is the unique smells, textures, colours and energy of all my collected treasures that beckon me through the magic shell door into my special creative cocoon.

The first project in my new, bright studio was helping my five year old friend, Monica, with her first woven bag. Monica is the daughter of Marc, (Harmonique Spinning Wheels and Looms) who is the Canadian distributor of Ashford products, and her bag was Monica’s first project woven on the Ashford Knitter’s Loom. We semi-felted the cloth and Monica with her mom Sophie hand sewed it together. I cut and machine sewed the lining. Monica’s eyes opened wide as I pulled out the drawers of available buttons and beads that could dress up the bag. She chose well and sewed the big buttons on by hand. With a handsome shoulder strap Monica wears her bag proudly to school every day.



Monica and her bag

Editor's NOTE

Karen has been a textile designer and artist since 1972 and co-owns Treenway Crafts with her partner Terry Nelson.

View the progress of their home and their range of sumptuous hand-dyed silk yarns, ribbons, thread, fibres and kits on their web site www.treenwaysilks.com.



Felted table weights

Felting for the Table

Felted wool napkin holders and table weights bring softness and texture to your dinner table

BY HELENE LUNDBERG, ABBEKÅS, SWEDEN

Decorating the table with things made of wool brings softness to the hard glass, wood and porcelain surfaces. The pom-pom balls look attractive around the napkins and the pearls add glamour. After the big party you can put all the balls together and make a necklace for yourself!

The soft white stones are just for decoration on the dinner table inside the house, but they are very practical if you eat dinner outside and it's a little bit windy. Put them on the napkins so they don't fly away. I can guarantee that your friends will not resist touching them and be surprised that something that looks so soft and light is heavy.

NAPKIN HOLDER

You will need:

- Merino wool
- Green soap (a soft soap made from vegetable oils)
- Hot water
- Pearls
- Elastic thread
- Needle

Here's how:

1. Fill a small bucket with hot water and approximately 1 tablespoon of green soap.
2. Take a small piece of wool and roll it into a ball.
3. Dip the ball in the soapy water and squeeze out the excess fluid.
4. Roll the pom-pom between your hands until the ball is hard and felted.
5. Repeat until you have the number of balls required. Dry in the sun or on a radiator.
6. Thread the balls, placing a pearl between each one, using the needle and elastic thread.
7. Knot the ends and place around your napkin.

TABLE WEIGHTS

You will need:

- Merino wool
- Green soap
- Hot water
- Stones

Here's how:

1. Wash the stone with soap.
2. Fill the bucket with hot water and green soap.
3. Roll the stone in a layer of wool. Repeat in the opposite direction.
4. Dip the stone into the soapy water and squeeze out the excess fluid.
5. Rub the stone between your hands until the wool felts.
6. Dry in the sun or on a radiator.

Editor's NOTE

Helene Lundberg lives in a small village Abbekås in south of Sweden with her family and is the author of several craft books in Swedish on yarn and textile, paper craft, cake decorating etc. Her latest book is on wool and will be published in early 2011.

Helene also operates an internet store at www.coolwool.se



Helene is the author of several craft books in Swedish



Table *RUNNER*

Smart table runner also a teaching piece

Nicola Bota loves to teach rigid heddle weaving. Her students are amazed at their quick results and the sophisticated look of the hand-manipulated weaves or pick-up stick patterns.

BY NICOLA BOTA, LONG BEACH, NEW ZEALAND

You will need:

Loom: Rigid Heddle 40cm (16ins) or Knitters Loom 30cm (12ins)

Reed: 10dpi (40/10cm)

Warp Yarn Qty and Colour: Ashford Mackenzie 4 ply (100% Merino Superwash; 357m/390yds; 100gm net) Natural White, one ball

Weft Yarn Qty and Colour: Ashford Mackenzie 4 ply (100% Merino Superwash; 357m/390yds; 100gm net) Natural White, one ball; Mulberry silk weaving yarn (3591 Denier; 100% silk) hand-dyed 22m(24yds); lamé thread (100% Polyester) gold; 5m(5 yds)

Other: One pick up stick; darning needle

Here's how:

Total warp ends – 116

Total warp length – 2.1m (2 ¼ yds)

Warping:

Warp the 58 slots of the reed with the Mackenzie yarn.

Weaving:

Wind the shuttle with the Mackenzie yarn and weave 6 rows of plain weave beating firmly.

Weave 8cm (3ins) in plain weave finishing in the down position (check tension and edging).

Weave the patterns. Repeat until length required.

Finish with 8cm (3ins) in plain weave and 6 rows of plain weave beaten firmly.

www.ashford.co.nz

Pattern 1: 4 rows to pattern

Place the reed in the down position, with the pickup stick pick up every second thread behind the reed. Over 1, under 1 across the width.

Row 1: Place stick on its edge behind the reed to create the shed.

Weave a row ensuring you catch the edge thread. Place the stick to the back of the loom.

Beat softly as you want to create an open weave.

Row 2, 3 and 4: plain weave.

Repeat these four rows ten times.

Weave eleven rows of plain weave.

Weave one row of gold lamé.

Weave one row Mackenzie yarn.

Pattern 2: 2 rows to pattern

Place reed in the down position, with the pick up stick pick up threads in the following sequence: over 2, under 3, over 3. Continue under 3, over 3 across the width.

Row 1: Place the stick on its edge behind the reed to create the shed.

Weave one row using the hand dyed silk.

Place the stick to the back of the loom.

Row 2: Weave a row of plain weave in Mackenzie yarn remembering to go around the silk thread and catching the edge thread.

Repeat these two rows five times (total of six).

Weave one row of gold lamé.

Remember to secure ends as you go.

Weave ten rows of plain weaving in Mackenzie yarn.

Pattern 3: Brooks Bouquet

Place the reed in the resting position.

Catch the first thread by wrapping the weft thread around twice.

Pass the shuttle under the next five threads, and then take the shuttle back around and under the last four threads and pull yarn to form a “bunch”.

Continue across the row, remembering to wrap the last thread twice.

Weave ten rows of plain weaving in Mackenzie yarn.

Pattern 4: Soumak

Place the reed in the resting position.

Measure and cut the hand dyed silk three times the width of the weaving or 105cm (41½ins).

Start on the left: Using a darning needle take the silk over four and back under two threads. Repeat across the row.

Weave three rows plain weaving in Mackenzie yarn.



Pattern 1



Pattern 2



Pattern 3 Brooks Bouquet



Pattern 4 Soumak

Repeat the silk row.

Weave 10 rows in plain weaving in Mackenzie yarn.

Finishing:

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

Secure all ends.

Wash gently and steam press using instructions on yarn band. Dry.

Either finish with tied ends or decorative hemstitch. If hemstitching use the 8cm (3ins) of plain weave for folding and hemming.

Editor's

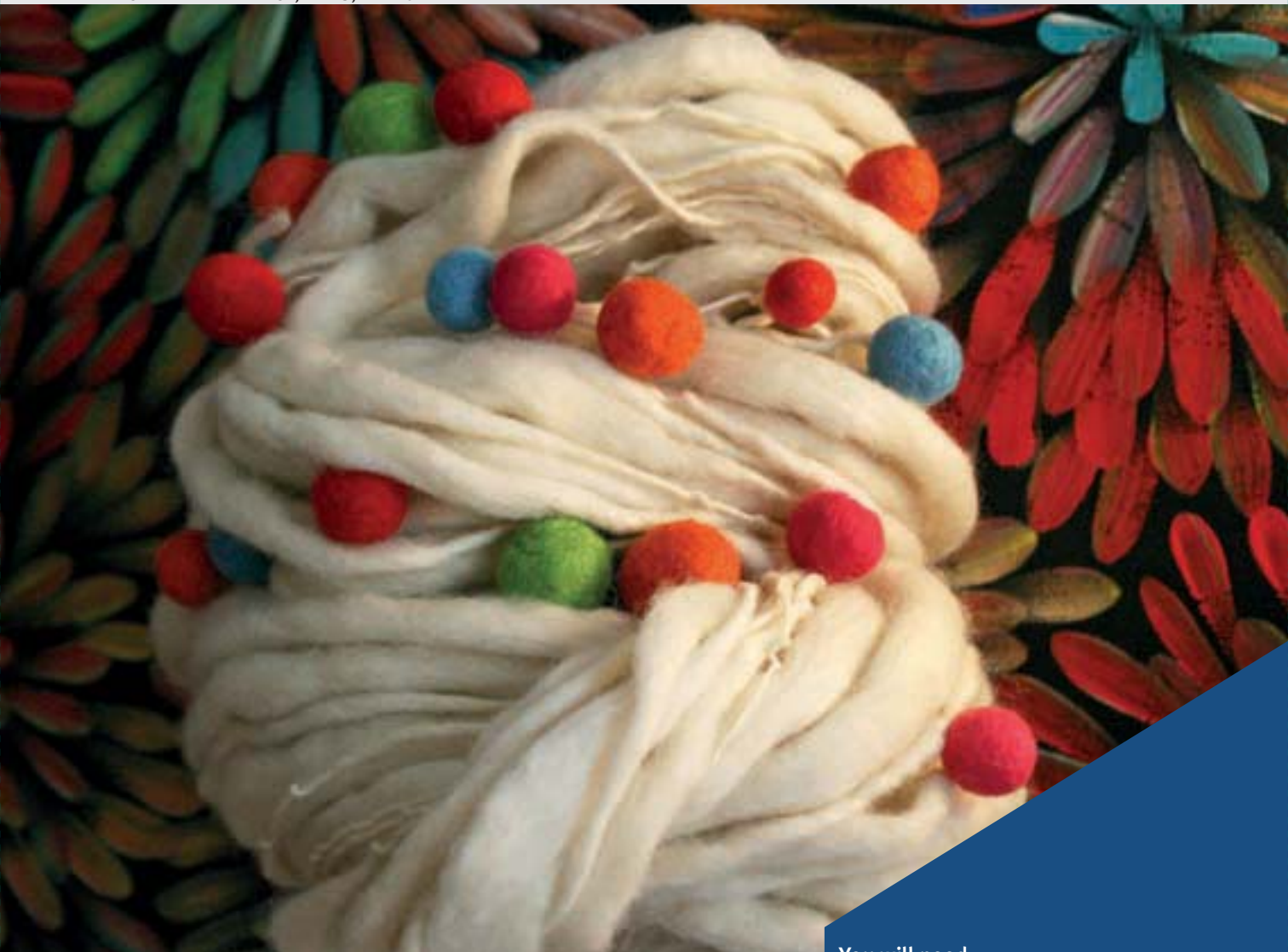
NOTE

Nicola in her position as Australasian Sales Manager for us taught rigid heddle weaving throughout New Zealand and Australia, and in India and the USA. Now as owner of the Ashford Craft Shop, she is enjoying passing on her knowledge and enthusiasm for all the textile crafts to customers from around the world.

A felted YARN

Felted spun slubs embellished with felted balls create a special arty yarn

BY FLORE VALLERY-RADOT, PARIS, FRANCE



Here's how:

1. Split the sliver into 50cm (20ins) segments.
2. Split each segment in two.
3. Loosen the fibres to make sure they will be easy to draft.



You will need:

- Ashford Natural Merino White 100gm (3½ozs)
- Assorted colours of Ashford Merino for the felted balls
- Spinning wheel (I used my Joy here) set on the slowest ratio to reduce twist and preventing the thin part of the yarn becoming over-twisted
- An Ashford Freedom Flyer for art yarns
- Niddy niddy
- Cotton yarn for tying the skein
- Large pot
- Soap
- Sewing thread, needle and scissors



4. Draw out each “half sliver” segment keeping the fibres parallel and stopping before it breaks.



5. Start to spin a fine to medium yarn.



6. Treadle very slowly, or stop if it is easier. Let the twist enter the whole sliver.



7. Pinch firmly with your forward hand 15cm (6ins) below the start of the “slub” or bumpy bit of yarn. With the backward hand start to break the sliver.



8. Slide your forward hand to the thinned part of the sliver and keep on spinning a thin yarn until you decide to make another slub. For example you can make a very slubby yarn with a 8cm (3ins) thin yarn between 15cm (6ins) slubs.



9. Keep on spinning until your Jumbo Bobbin is full.



10. Wrap your freshly made yarn around the niddy niddy. Cut some cotton thread to secure your skein.



11. The best way to secure a yarn, without leaving marks on it when you heat it, is to loosely weave a cotton yarn around your handspun.



12. Tie the skein in six places while it is still on the niddy niddy.



13. Place the skein in a large pot and pour boiling water on the side.



14. Let it boil (ouch!) for 10 minutes.



15. While it boils, keep pushing the yarn down. Use a metal tool as wood will catch the fibres.



16. After 10 minutes turn off the heat. Pour very cold water into another pot or bucket. Take the skein from the boiling water into the cold water. Stir vigorously. Press the water out. Hang to dry.



17. While your yarn is drying, make turquoise, green, orange, red, pink felt balls by rolling sliver with warm soapy water between your palms.



18. Make six of each colour.



19. When the skein is dry, cut the cotton ties. Keep the skein in a round shape (it is easy as the yarn is felted). Attach the end of the yarn to the shaft of the niddy nody. Start winding one complete turn.



20. When you've completed the first time around, sew a felted ball with a sewing thread and needle.



21. Keep the colours in sequence, such as the colour wheel order, or be random.

22. *Voila!*



Editor's NOTE

Flore describes her web site Tricotin.com as the number one knitting and wool arts website in France and the French-speaking countries. In French and English, it is an interactive and comprehensive site for all wool arts including online courses, a forum and shopping.



Crioula Sheep



Karakuls



Black Corriedale

COLOURED SHEEP IN BRAZIL

Seventh World Congress on Coloured Sheep

BY ELSPETH WILKINSON, ASHBURTON, NEW ZEALAND

The Seventh World Congress on Coloured Sheep was held in September 2009 at Canela, Rio Grande de Sul, Brazil. Canela is an attractive mountain town about one hour from Porto Alegre and is noted for its chocolate making!

The Brazilian coloured sheep industry is in its infancy, and the congress aimed at educating and coordinating the different breeders and the craftspeople.

The first day of the conference we visited Expointer which is one of the largest agricultural shows in Brazil, large even by world standards. The cattle and sheep were very impressive and would compete with anything in New Zealand. We were introduced to the coloured sheep breeds of Brazil; Karakul, Crioula, Romney Marsh, Corriedale and Texel.

The following day we visited the farm of Licie Hunsche, the patroness and instigator of this conference. There we viewed her flock of Karakul sheep that began with the importation of the first Karakul sheep from Austria twenty five years ago. The flock is historic because of the preservation of the ancient Karakul genes.

During the conference papers were presented on the breeding and genetics of indigenous sheep breeds of Brazil, U.K., South Africa, and India, and on animal health, marketing and promoting coloured wool use. There appeared to be a lot of government sponsorship for

developing craft cooperatives with the aim of developing small businesses to keep people in rural areas instead of drifting to the big cities.

We also had practical wool craft demonstrations. One of these showed the use of the Crioula fleece in making woven saddle blankets. The Crioula sheep is native to Brazil and produces long medullated (hair) fibres and fine undercoat fibres with colours varying from white to black. Staples of the long fleece are knotted into the warp. After washing, the fine undercoat at the butt end felts and holds the long fibres in place.

Most of the spinning was of Corriedale or Romney Marsh wool spun on spindles – some 60cm (two feet) long – and so a lot of items, even knitted or crocheted garments, were made with singles.

After the Congress a number of us went on a tour, visiting farms in Southern Brazil. These varied from small holdings, where they added value to the wool to large farms where the emphasis seemed to be on producing top quality show stock. On one farm there was a large flock of completely black (non agouti) Corriedale sheep. These were kept solely for making sheepskin saddle blankets for the gauchos' horses. The natural black was the preferred colour and the skins were highly prized.

Eduardo Bernard and his team organised an excellent Congress and tour. Both



Sheepskin saddle blanket

the visitors from other countries and the coloured-sheep breeders and wool-crafters of Brazil will have benefited from the enthusiasm and ideas that made the Congress. This visitor has come home with happy memories of wonderful hospitality and friendly people.

Editor's NOTE

Elsbeth has a degree in Zoology from the University of Southampton U.K. For 34 years she and her husband David have farmed a 200 hectare (500 acre) farm in Mid-Canterbury, New Zealand, where she developed a purebred flock of coloured English Leicester sheep. She also runs a handcraft wool business.

Sakiori BAG

BY ELIZABETH ASHFORD, ASHBURTON, NEW ZEALAND



Weaving the handle on an Inkle

“Never abandon fabric if it can wrap three small red beans,” young women in 18th century Japan were counselled. Fabric, a rare and expensive commodity, was to be recycled and reused. Worn-out or damaged kimonos were torn into strips and used as weft with a new cotton or bast fibre warp. Traditionally the sakiori (saki = rag, oru = weaving) technique was used to make sturdy work clothes but today the colours and textures of the woven strips can be appreciated for their own beauty. In this project I have used strips of hand-dyed silk to make a pretty and useful bag.

Dupion silk dyed in analogous coloured stripes



You will need:

Loom – Knitters Loom 50cm/20ins

Reed – 12.5dpi (20/10cm)

Warp Yarn Quantity and Colour – Ashford

100% Unmercerized Cotton 16/2, approx. 1350m (1477yds) per 100gm (3 oz) cone, #952 Rust

Weft Yarn Quantity and Colour – Dupion

100% silk 115cm wide x 2.5m (45 ins x 8ft) dyed in stripes using Ashford dyes in Rust, Scarlet, Hot Pink, Purple and Yellow, cut or ripped into 2.5cm (1in) strips; Ashford 100% Unmercerized Cotton #952 Rust

Other – Lining in dyed Dupion silk 115 x 40cm (45½ x 15¾ ins); inkle braid woven in Ashford 100% Unmercerized Cotton #952 Rust 75cm (30ins)

Here's how:

Total warp ends – 204

Total warp length – 1.5m (5ft)

Finished width – 38cm (15ins)

Finished length – 114cm (45ins)

Warping:

Warp the reed in the unmercerized cotton

Weave structure:

Plain weave

Weaving:

With the cotton doubled, weave a 12mm (½in) seam allowance.

Weave the fabric alternating one pick of the silk strips and one pick of the single cotton. Beat well between each row.

Cut the ends of the silk strips on the diagonal (see top diagram) to eliminate bulk when adding new strips.

Continue weaving until the length is three times the width after making an allowance for shrinkage, take-up and seams.

Finish with a 12mm (½in) seam allowance in the doubled cotton.

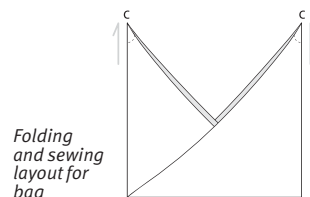
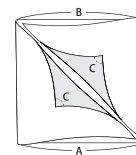
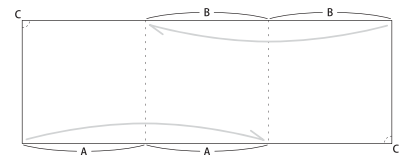
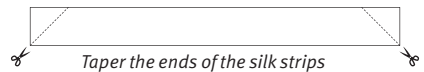
Finishing:

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

Hand wash in warm water and a little liquid soap and lay flat to dry. When still a little damp cover with a soft cotton cloth and press with a warm iron.

If lining the bag, sew lining to fabric right sides together allowing a 1cm (½in) seam allowance. Turn in the right way and sew seam together.

To assemble the bag fold and sew the fabric



as shown in the diagram, A to A and B to B. Pull up the corners at C to make the bag. Attach inkle braid at corners for handle.



don't overlook

TWILL

Twills are very versatile when designing for durability, for warmth, for drape, for crease resistance and for reflection of light, says professional weaver, Betty Booth.

BY BETTY BOOTH, BALCLUTHA, NEW ZEALAND

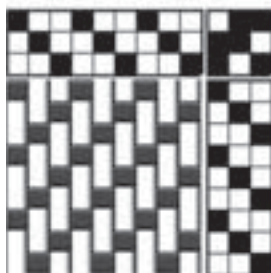
Standard twills give distinctive clean diagonal lines which enhance woven apparel, household linens, blankets and other articles. A twill weave is easily identified by its diagonal parallel ribs. It is made by passing the weft thread over two or more warp threads and then under two or more warp threads with each successive pick moving one end sideways and thus creating its characteristic diagonal pattern. It is usually a balanced weave but as it has fewer intersections than plain weave it is set closer and creates a more durable and water-resistant fabric. The fewer interlacings also allow the twill fabric to move more freely, and thus it is softer and more pliable, and drapes better. Twills can also recover better from wrinkles, and dirty marks show less on the uneven surface of twills than they do on other surfaces, such as plain weaves. So twill is often used in clothing or upholstery fabrics such as chino, drill, denim, gabardine, tweed and serge.

Twill can be woven on three, four, or more shafts and is often designated as a fraction, such as 2/1 in which the first number indicates the number of shafts that are raised, in this example, two, and the second number indicates the number of shafts lowered, in this example, one. The minimum number of shafts needed to produce a twill can be determined by totaling the numbers in the fraction. For this example, the number of shafts is three.

The main types of twill weave are straight twill, point twill and broken twill. Straight twill has an unbroken diagonal line usually



at a 45 degree angle. When the line runs from left to right it is called a right-hand twill, and when it rises from right to left, it is a left-hand twill. There are many types of straight twill with 2/2 the most commonly used by weavers.

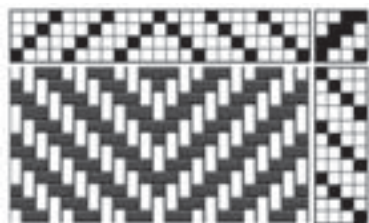


2/1 straight twill

Editor's NOTE

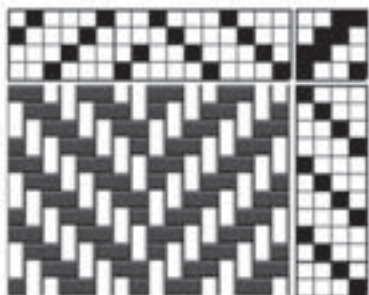
Betty, who lives overlooking the mighty Clutha River in Otago, says weaving has been a way of life. Weaving on a 16 shaft Ashford Table Loom and a computerized floor loom, Betty has a NZSWWS Quality Mark for Weaving and has been tutoring for twenty-five years. Her background in embroidery, she feels, has influenced the design and presentation of her weaving. Betty's linen hand towels, table linen and wall hangings can be found in homes in New Zealand, USA and Japan.

Point twills are sometimes called “return” twills because the second part of the threading draft is a mirror image or a “return” of the first part. Herringbone is a popular point twill, so called because the reversed twilling creates the appearance of a herring fish bone. A famous example is the Turin Shroud which is a linen 3/1 twill in herringbone.



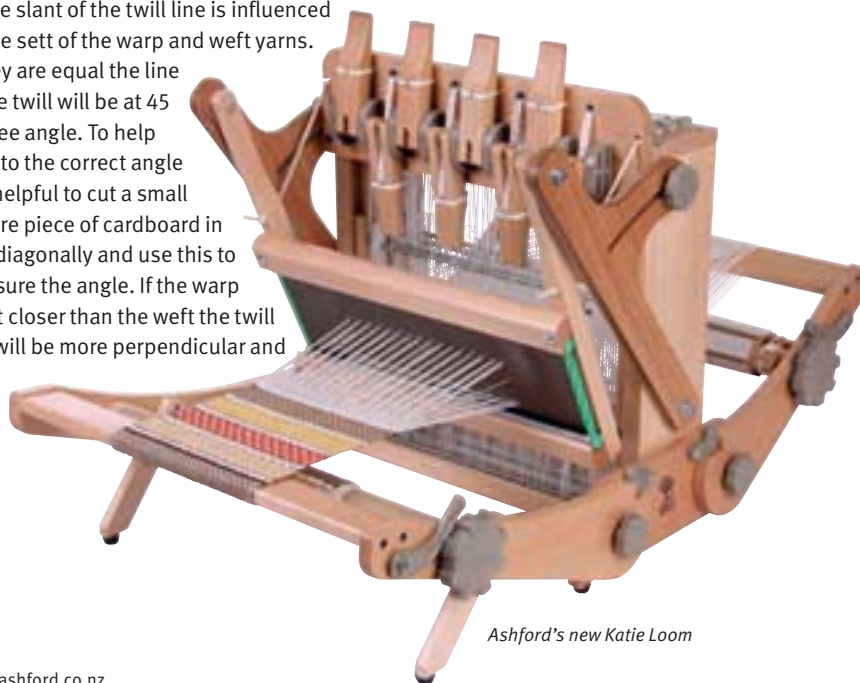
Herringbone

The broken twill is similar to a point twill, but a break occurs in the diagonal at the reverse point where a shaft is missed.



Dornik, a popular broken twill pattern

The slant of the twill line is influenced by the sett of the warp and weft yarns. If they are equal the line of the twill will be at 45 degree angle. To help beat to the correct angle it is helpful to cut a small square piece of cardboard in half diagonally and use this to measure the angle. If the warp is set closer than the weft the twill line will be more perpendicular and



Ashford's new Katie Loom

if the weft is closer the line will be more horizontal.

Twills can be warp faced, weft faced or balanced. Twill fabrics technically have a front and a back side, unlike plain weave, where the two sides are the same. The front side, or technical face, is generally more durable and attractive and is most often used as the fashion side of the fabric.

While testing the Katie Loom for Richard Ashford, I threaded this great little loom with a straight draw and used various yarns and different liftings.

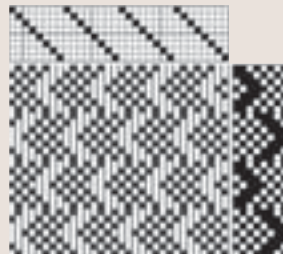
Also known as a straight draft or straight threaded draft, this threading is in a continuous diagonal sequence, with each succeeding warp thread drawn through the succeeding shaft, in one direction only. The first thread is drawn through the first shaft, the second thread through the second and in this regular order until the last shaft is reached and the process is repeated, beginning with the first shaft.

My testing on the loom gives a good idea of the diversity of the twill weaves. With a large number of shafts the number of twill weaves becomes practically unlimited. Remember, the sett is closer than for plain weave, floating selvages assist the neatness of edges and the 45 degree diagonal twill lines always look smart.

So please don't overlook twills!

HERE ARE THREE OF MY FAVOURITES

Warp and weft in 5/2 mercerised cotton in cream and brown



Twill 2_1_1_1_1_1_1

Warp and weft in 5/2 mercerised cotton in cream and red



Twill 3_1_1_3

Warp and weft in 5/2 mercerised cotton in cream and khaki



Undulating twill 4/4



Slow Cloth

WHAT'S IT ALL ABOUT?

By Elaine Lipson, Boulder, Colorado, USA



A couple of years ago, I started a blog about textile art, craft, and culture, intending to explore and frame a way of working with textiles that reflected my lifelong experience—that working with textiles, fabric, and fibre, whether sewn, embroidered, knitted, woven, felted, beaded, studied, or collected, could be a meaningful and rewarding creative endeavour.

I'd been working for many years in the organic foods' world and watched with interest as Carlo Petrini's remarkable Slow Food movement grew into an international community. Why couldn't its principles of preserving regional and local traditions, celebrating pleasure and quality, building community, and honouring right use of resources also be applied to textiles? People like Carl Honoré (slowplanet.com) were extending the Slow philosophy in many areas; couldn't textile artists, artisans, and entrepreneurs do the same?

At the same time, I saw that the do-it-yourself, Craft 2.0 trend had gone a little wild, with more and more people "crafting" but with little attention to quality and skill, and plenty of craft industry mushrooming. Developing the idea of Slow Cloth, for me, was an alternative to this state of mind, and a way to reclaim personal meaning and validity in craft.

I started writing about my vision of Slow Cloth in late 2007, and was lucky to find a few like-minded creative souls to follow along. Now, in 2010, a Slow Cloth movement is taking hold. Around

the world, there are other people simultaneously developing their own concepts and communities of Slow Textiles, Slow Fashion, and Slow Craft. The common thread is a worldview that includes technology but is not limited to it; that opts for creativity over efficiency; and that considers time and how we can approach things at a healthy and human pace.

So what, exactly, is Slow Cloth? In early 2008, I identified ten principles or qualities of Slow Cloth that I think can apply to any textile-related process.

Slow Cloth means recognizing the possibility of **joy** in the process. I often hear people say that they think they "should" learn to knit or sew, because they think they will save money (right) or that it's somehow virtuous. I do believe that everyone should know how to sew on a button or mend a seam, but beyond that, working with textiles and fibre should be a choice that brings you the possibility of joy. In other words, it's the journey, not the destination. If efficiency and sameness are the primary goals, it's not Slow Cloth.



Slow Cloth offers a way to be **contemplative**. Not every moment of working with textiles is a serene mystical precious experience. But the totality of your work opens space for you. There are moments of peace that come from the process of making something yourself, whether by hand or machine.

Slow Cloth honours **skill** and has the possibility of mastery. So many people today are engaging in craft in a superficial way. Rather than choosing easy or instant-gratification methods, the Slow Cloth way seeks an ever-expanding level of fluency and grace in the techniques you work with.

The Slow Cloth approach acknowledges the rich **diversity** and **multicultural** history of textiles. Textiles are an expression of culture and we live in a fantastically big and small world. Slow Cloth celebrates that diversity rather than eliminating it.

Similarly, the Slow Cloth approach honours its **teachers** and lineage. Most of us began to learn our skills with cloth from an ancestor or friend, and there are many generations before us who used their inventiveness and creativity to expand possibilities in the world of cloth. Thank them, and pay it forward.

Slow Cloth encourages thoughtful, respectful, and **sustainable** use of materials and **resources**. Ever been to one of those wholesome organic dinners where the host went through every dish

and named the farmers? Similarly, take a moment to remember that it takes a lot of people to make your fabric or yarn or dye. For me, Slow Cloth doesn't have to be only natural materials — some of my favourite artists, like Mary Ruth Smith, work with some synthetics — but be mindful of your footprint and choose well and appropriately. Make what you do sustainable in the sense that it gives more than it takes, and allows

Slow Cloth means recognizing the possibility of joy in the process.

future generations the same gifts and opportunities to create that we have today.

The Slow Cloth approach celebrates **quality**. We want to make things that last and are well-made.

The Slow Cloth approach appreciates and celebrates **beauty**. Beauty is a whole complicated subject all its own. I think that we all have a need for beauty that has driven the urge to make and decorate textiles for tens of thousands of years.

Slow Cloth supports **community**. A Slow Cloth company respects all of its labour force; individual artists and makers acknowledge their relationship to other textile artists. This includes sharing knowledge, preserving knowledge about traditional techniques, and teaching others.

Finally, the Slow Cloth approach embraces textiles that are **expressive** of individuals or cultures. Decorative arts have not always had an individual signature, and that's still often true today, but the human creative force is reflected and evident in the work.

To reiterate, Slow Cloth is not a project or a technique; it's a relationship to your work and life with textiles and fibre. Slow Cloth is not literal; it's not about "things that take a long time to make", to name a common misconception; it's about things that are appropriately made, whether by hand or machine. And while Slow Cloth celebrates hand-stitching as a vital creative and functional act, it isn't limited to hand-stitching; just as Slow Food chefs use ovens, so many Slow Cloth practitioners use sewing machines and other tools, or they may weave, dye, quilt, design clothing, or work with textiles in any other conceivable way.

If you like the idea of this kind of relationship to textiles, please join the Slow Cloth discussion and community group on Facebook that I've started (www.facebook.com/#!/group.php?gid=269539431110), and keep an eye open for future Slow Cloth developments—it may become a non-profit organisation, or at least have its very own newsletter. And please visit my blog (lainie.typepad.com) for more posts on textile art, craft, culture, and Slow Cloth!

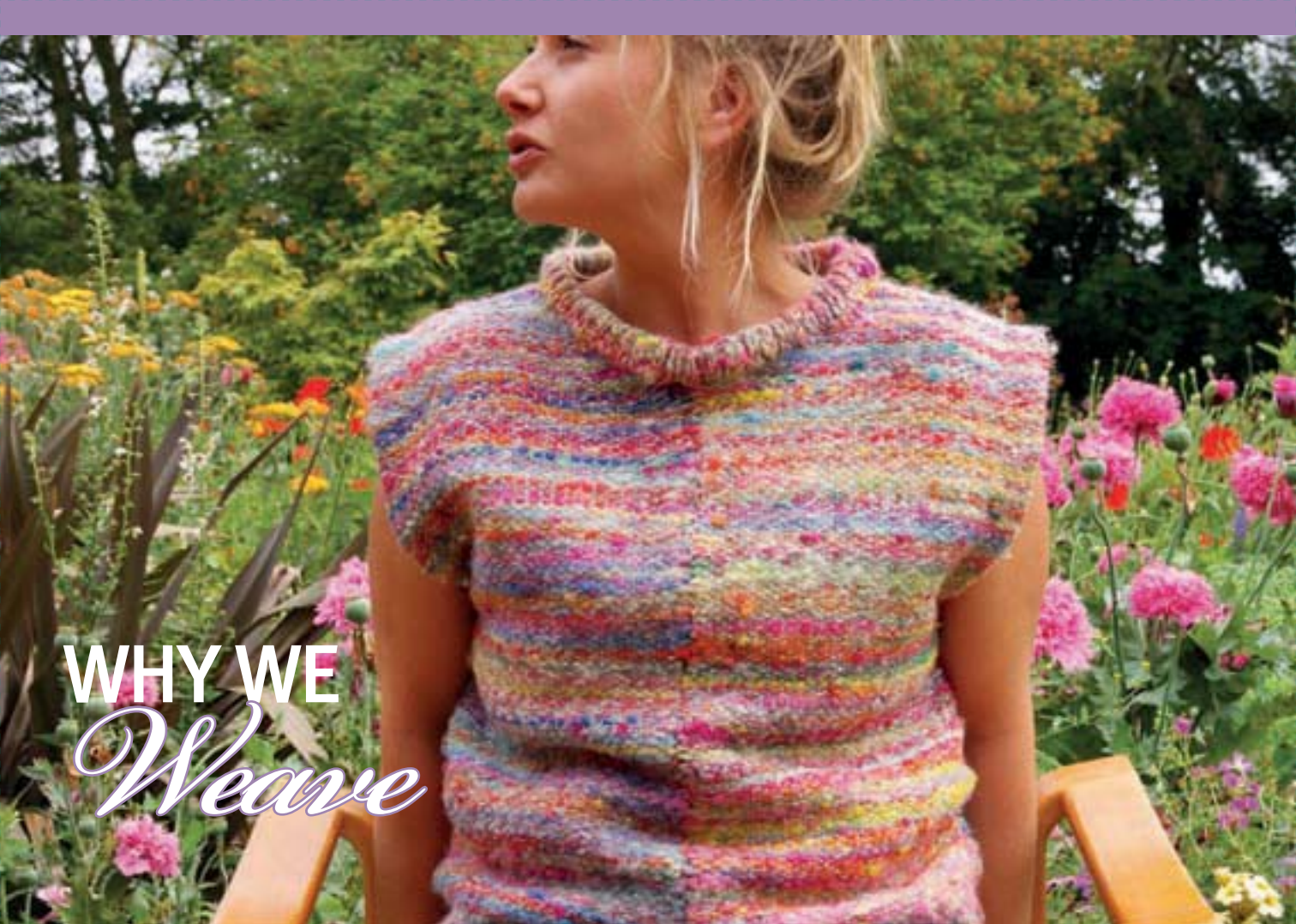
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Editor's NOTE

This article is adapted from work originally published on Elaine Lipson's blog (lainie.typepad.com) and in HandEye magazine (handeyemagazine.com). Elaine Lipson is a writer, editor, and artist, and the author of *The Organic Foods Sourcebook* (Contemporary Books, 2001), *The International Market for Green and Sustainable Apparel* (Packaged Facts, 2008). She is currently a book editor at Interweave.

Contact her at elainelipson@gmail.com





WHY WE *Weave*

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

“Did you weave your top?”
a lady asks me as I demonstrate
weaving at a local craft show.

“Yes,” I reply, “I made it on this simple rigid heddle loom.” And so the journey begins as another person discovers the joys of weaving.

Sarah and I met at a local spinning group many years ago and soon realised that we shared a love of colour and texture and all things woolly. And we had taught ourselves to weave on a rigid heddle loom! In 1986 we self published “Simply Woven” showing how to make simple garments from long narrow strips of fabric, woven on the rigid heddle loom and small table looms. As keen dressmakers we were familiar with

sewing patterns that required 36 or 45 inches (90-115cm) wide fabric but as our looms did not produce that sort of yardage we invented our own layouts, referring to weaving from other cultures such as Egyptian and Eastern European which made maximum use of our precious hand woven fabric with very little wastage.

With the explosion of knitting groups and yarn suppliers recently, has come renewed inspiration from exciting and delicious knitting yarns which are equally successful when used as weaving yarns. The new variable density reeds available for the rigid heddle have given these looms such amazing design possibilities that simple plain weave can be made to look as complex as any four shaft pattern.

In 2006 we wrote our second book “Creative Weaving” as one of a series of four craft books with a modern look. We included many of the new vegetable fibres such as Tencel, soya and bamboo as well as using more unusual materials such as recycled plastic, paper and

driftwood. We also wanted to show how an expensive yarn could be used as an accent alongside other plainer yarns from either your stash or perhaps a bargain purchase.

The joy of the rigid heddle loom is that it lets the yarns and fibres do the talking. Design ideas flow from all around and the portability of the loom allows us to capture the magic of the moment.

Weaving is possible everyday, wherever you are.

For us weaving is an integral part of our lives and we love it with a passion.

Each new project has a thrill of its own and we would be lost without that sense of excitement in our daily lives. The opportunity to keep your own animals, shear their wool, spin the yarn and weave the fabric touches a special core within all of us. Being able to complete just a small part of this process can give us a great sense of satisfaction and creativity.

We wish you all happy weaving and lots of fun.

Flower Garden SLIP-OVER

Woollen slip-over woven
in hand spun yarn

This is an easy first project
and will give you a very
versatile garment for
all seasons.

Size:

UK12-14 Medium, USA 10-12, Continental
40-42

For other sizes adjust warp width to fit

You will need:

Knitters Loom: 50cm (20ins)

Reed: 5dpi (20/10cm)

Warp Yarn: Shetland 4ply wool in pale sea
green 100gm net 5 wpc/12wpi

Weft Yarn: Handspun or commercial
rainbow dyed 2ply chunky wool 500gm
net 2wpc/ 6wpi

Other: One pair of 5mm knitting needles

Here's how:

Total warp ends: 65

Total warp length: 360cm (140ins)

Finished width: 30cm (12ins)

Warping:

Thread 1 end in every hole and slot for
33cm (13ins) making sure that the warp is
centred in the reed.

Weaving:

Weave complete warp in rainbow weft yarn.

Finishing:

1. Remove woven piece from the loom and secure both ends with machine stitch.
2. Hand wash in warm soapy water, rinse, gently squeeze out excess water and dry flat.
3. Place a commercial sewing pattern on top of the single thickness of weaving and cut the neckline and shoulder shaping for the left and right back and left and right front. (See diagram)
4. On the wrong side of weaving iron on thin

strips of woven interfacing to secure all the cut edges.

5. Overlock cut edges, stitching over the interfacing which will provide a firm, smooth surface.

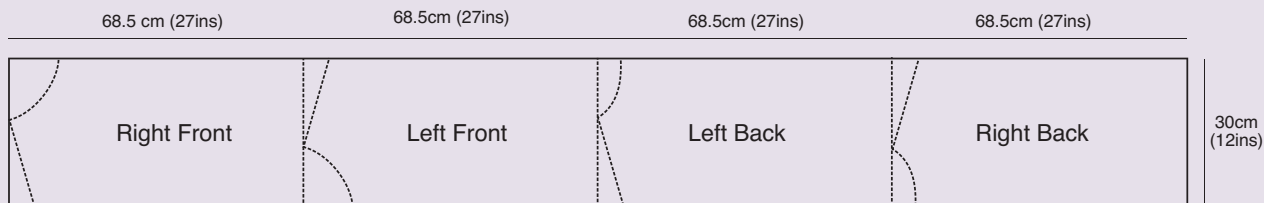
6. Place the two fronts side by side and using the warp yarn sew up the front seam with ladder stitch. Do the same for the centre back seam.

7. With right sides together machine the shoulder seams. Press open seams and turn to right side.

8. Starting at the hem edge and using the warp yarn and ladder stitch sew up the side seams to within 26cm (10ins) of shoulder seam to allow for the armholes. Fold under the armhole edge and slip stitch in place with the warp yarn.

9. For the hem, fold under the secured edge and slip stitch in place with the warp yarn.

10. For the neck, using 5mm needles and the weft yarn cast on 65 stitches and knit in rib for 8cm (3ins) and cast off in rib. Fold knitting over the neck edge and secure on both sides using the warp yarn which will blend in with the weaving.



Editor's

NOTE

"Creative Weaving" by Sarah and Elisabeth is a beautifully produced book featuring thirty spectacular fabric designs and an excellent tutorial on how to weave on the rigid heddle loom.

Soft cover, 112 pages, ISBN 10:1-60059-098-5, available from all good spinning and weaving suppliers or Amazon.

The ladies are writing another book on fashion and design and the construction of hand woven garments made on the rigid heddle loom which will be available soon.

WHERE TO START?

If you feel inspired, but are not sure where to start, try this simple formula for colour weaving on the rigid heddle. In the warp combine several shades of one colour using different textures and tones. Just remember to always use the same thread for both selvages so that the warp will tension evenly. This will allow you to play with crammed and spaced warps as well as thick and thin threads and luxury yarns such as ribbon and boucle. Try to avoid regular stripes when threading up or using too much white which can kill other colours.



For the weft, use one shuttle with a complementary coloured yarn. This will unite the mixed yarns in the warp and make weaving very speedy. The finished fabric will have depth and texture and be suitable for many uses.



Entrelac BABY CAR SEAT COVER

A cute and cozy car seat rug for Zoe knitted in entrelac with three shades of natural Tekapo wool yarn

BY ROSE JOHNSTON, ASHBURTON, NEW ZEALAND

You will need:

Ashford Tekapo 8 ply/DK (100% wool; 200m/218yds; 100gms net) 1 ball each of Natural White, Light and Medium
Needles: 1pr 4mm knitting needles

Here's how:

Pass 1 - Starting Triangles

Cast on 100 stitches.

Knit a swatch of ten blocks x 10 stitches wide. To begin:

Purl 2, turn

Knit 2, turn

P3, turn

K3, turn

Continue this way, working one more

stitch each time until you have purlled 10 stitches. Do not turn. Look at your knitting - you have a triangle. Make nine more triangles in exactly the same way, ignoring the first one completely. Notice that the second and third triangles have their tips attached to the preceding stitches. Don't worry; it's sorted on the next pass.

Pass 2 - Side Triangles and Blocks

This pass is a little different. In order to have straight edges you need half triangles each end. Attach your second colour.

K2, turn

P2, turn

K in the front and back of first stitch (Kfb),

S1 K1 pssso turn

P3, turn

Kfb, K1, S1, K1 pssso turn

P4, turn

Kfb, K2, S1, K1 pssso turn

P5, turn

Continue until you have used all 10 stitches of the triangle below. After the (Kfb, K8, S1, K1 pssso) row, don't turn.

You have made your first side triangle and there will be one of these half triangles at the beginning and the end of every other row. Your work should look like this:



Now pick up 10 stitches where shown circled below to continue making triangles.



Turn and P10, turn

K9, S1, K1 pssso turn and purl back

Continue this way until you have incorporated all 10 stitches from the first pass triangle. Congratulations – you've made your first block!

Pick up 10 more stitches and continue across row until final 10 stitches and proceed as follows.

P2tog, p8, turn

K9, P2tog, P7, turn

K8

Continue in this way, purling two together at the beginning of the row and having one stitch less with each dec row. When you have one stitch left, turn and slip stitch onto left needle.

This is what you should have now:



3rd Pass - Just Blocks

Cut your second colour and join your third colour. This is your second row of blocks and this one doesn't need any side triangles – just blocks.

P1, Pick up and purl 9 stitches, turn

K10, turn

P9, P2tog, turn

K10 turn

Continue like this until you have worked all 10 stitches across the row from the block below. After the last P9, P2tog, do not turn. Pick up and purl another 10 stitches and work that block (the second one) and continue to the end of the row.



Repeat the second and third passes for the desired length.

NB. Optional – Make a large buttonhole for the car seat strap. Buttonhole: Cast off 8st 1st row and cast 8st on 2nd row.

Last Pass - Finishing

To end, you will need triangles and your last row of blocks needs to be a second pass row.



With one stitch on the needle, P1

Pick up and purl 9 stitches along the side of the block below, turn

K10

P2tog, K7, P2 tog, turn

K9

Continue like this, purling 2 together at the beginning and the end of the row and having one less stitch on each dec. row, until you K2:

Turn and P1, P2tog, turn

K2, turn

P3tog

There is one stitch left. Pick up and purl 9 stitches as before and proceed with the second and third triangles etc. When you have one stitch left at the other side of the fabric, end off.



To finish:

Pick up stitches around the outside edges (circular needle or 1 edge at a time)

Approx 110 st on side edges and 55 st on end edges.

Knit as many rows as required remembering to increase 1 st at the corners on each row so the corners do not pull. Cast off.

Sew corner edges together, and neaten any ends.

McLeod's New *Shirt*

BY KATE SHERRATT, ASHBURTON, NEW ZEALAND



Cotton is soft, comfortable and hard wearing, ideal for a shirt for five year old McLeod. Woven as two threads as one, it is warm too, just perfect for an outside tea party with friends.

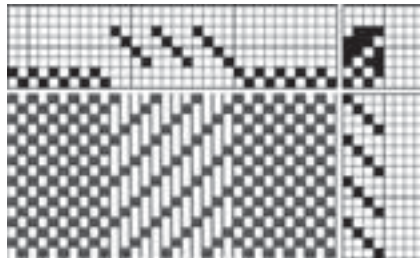
This mock satin weave in 3/1 twill and tabby is quick to warp up and fun to weave. The mercerised cotton stripes in the twill are shiny and contrast well with the unmercerised cotton in the plain weave, a great way to show off warp stripes. Remember when weaving cotton that it isn't as elastic as wool. Keep the warp tight when beaming to make weaving easier. Use warp sticks on the cloth beam as well as the warp beam to help keep an even tension. Wash the fabric in hot water to pre-shrink it before making up the shirt.

You will need:

Loom: Eight shaft loom 80cm (32ins)
Reed: 8dpi
Sett: 22 ends per 2.5cm (22 ends per inch) doubled. Sleyed 3,2,2,3,2,2,4,4
Warp yarn: Unmercerised Cotton 16/2 (100% cotton) 1350m/1477yds; 100gm/3½ oz Dusty Pink #973, 1 cop. Mercerised Cotton 20/2 (100% cotton) 1700m/1859yds; 100gm/3½ oz Royal Blue #366 1 cop, Lime #335 1 cop
Weft yarn: Unmercerised Cotton 16/2 (100% cotton) 1350m/1477yds; 100gm/3½ oz Dusty Pink #973, 2 cops
Other: 4 snap domes



McLeod, Chopper and friends



Here's how:

Number of ends: 586 doubled (378 Dusty Pink, 104 Lime, 104 Royal Blue)
 Width in reed: 68cm (26 3/4ins)
 Finished size: 63.5cm (25ins)
 Warp length: 3m (118ins)
 Warp Order: 14 ends Dusty Pink, 2 ends Lime, 4 ends Royal Blue, 2 ends Lime, repeat. (All ends doubled.)
 Weave Structure: 3/1 Twill and Tabby

Weaving:

Follow draft using Dusty Pink Unmercerised Cotton as weft for length of warp. Beat firmly.

Finishing:

Remove from the loom and secure the ends with zigzag stitch.
 Hand wash in hot water and lay flat to dry.
 When still a little damp cover with a soft cotton cloth and press with a warm iron.
 Using a commercial shirt pattern lay out the pieces on fabric and chalk around the pattern.
 Remove pattern and zigzag around the markings to secure the weave.
 Cut out the pattern and continue making the shirt as per the instructions.

Fine Weaving Yarns from Ashford



Cotton

Mercerised - available in 14 colours.
 100gm (3 1/2oz) cone approx. 1700m (1859yds) 100% Mercerised Cotton Ne 20/2.

Unmercerised - available in 15 colours.
 100gm (3 1/2oz) cone approx. 1350m (1477yds) 100% Unmercerised Cotton Ne 16/2.



Cottolin

Available in 8 colours.
 40% Linen/60% Cotton Ne L 22/2.
 Approx. 1600m (1749yds), 250gm (8 3/4oz) cone.

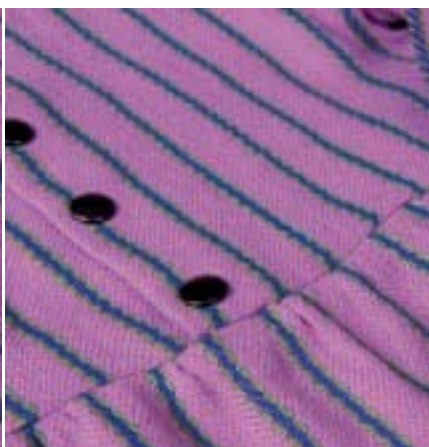


Colcolastic

Available in 7 colours.
 This unique yarn has 7% Lycra - weaves as regular cotton then when washed it produces beautiful textured fabric that has stretch.
 93% Mercerised Cotton/7% Lycra, Nm 34/2.
 Approx. 725m (793yds), 50gm (1 3/4oz) cone.



The mercerised cotton shines



Finishing touches

Fried Egg TEA COZY

A little piece of felted whimsy to brighten your day.

BY JENNIFER STEVENSON, OTTAWA, ONTARIO, CANADA



This is not your Grandmother's tea cozy. I have transformed the traditional cozy of old into a modern, whimsical piece that will bring a smile to your face as you enjoy your tea.



Corriedale and Merino sliver



Needle felted fried egg



Blanket stitch edge

Not only does it look great, it is functional, keeping tea warm for up to two hours.

The base is made up of four layers of wool fibres that have been wet felted to create one cohesive piece of fabric. The egg has been needle felted (a process that involves dry wool fibres being poked with a barbed needle) and sewn onto the base. The edges of the tea cozy base have been embellished with a white blanket stitch.

The cozy sits atop a six cup "Brown Betty".

The finished piece is approximately 21.5 x 17.75cm (8.5 x 7ins).

You will need:

- 2 x 23cm (9ins) balloons
- 55gm (2 ozs) Yellow Corriedale sliver
- 3.5gm (1/8 oz) Orange Corriedale sliver
- 55gm (2 ozs) White Merino or Polwarth
- Spray bottle
- Dish soap
- Felting Board/ wash board - something with ridges
- 38-gauge felting needle
- Needle felting foam or kitchen sponge
- Scissors
- 1 skein of white embroidery floss
- Embroidery needle

Here's how:

This tea cozy is made in three stages.

Wet felting the cozy:

1. Start by carding the wool into batts, otherwise pull wisps from the roving.
2. Inflate 1 balloon.
3. In a spray bottle combine 45ml (16 ozs) of hot water with a squirt of dish liquid.
4. Lightly spray the balloon with the liquid.
5. Position the balloon so that the knot is facing up. Apply pieces of the carded yellow batt or the hand-pulled sliver wisps to the balloon. The first layer of fibres should be placed vertically – from knot to bottom. Spray the fibres as you place and smooth them down, ensuring that there are no air bubbles. Leave a 5 centimetre (2ins) diameter area free of wool around the knot. This will become the bottom opening to the cozy. Once the balloon has been completely covered, repeat with the fibres positioned horizontally.
6. Repeat the above step using the white Merino.
7. Agitate, bounce and play with the balloon, using the felting board/ washboard for friction. Start gently and increase the intensity as the fibres begin to felt. Continue this until you cannot pinch any fibres away from the felted fabric. This will take approximately 35 minutes.
8. Pop balloon.
9. Continue felting with your hand in the cozy and rubbing it across the ridged board.
10. Turn the cozy inside out.
11. Continue to felt as in step 9.
12. Once the cozy has completely felted, rinse thoroughly, first with very hot water then with cold. Repeat this until the soap is completely gone.
13. Gently squeeze out the water.
14. Inflate the second balloon inside the cosy. Mould it into the desired shape. Deflate the balloon and remove.
15. Dry completely.

Needle felting the fried egg:

1. Place 3 layers of the wisps of white Merino in alternating directions onto the foam. With the felting needle, poke at these layers until they become a firm piece of fabric. Shape into the amorphous shape of a runny egg white as you proceed.
2. To create the egg yolk, form a ball with the yellow Corriedale and needle felt it until it holds its shape. Add a thin layer of orange and another thin layer of yellow. Continue to needle felt until it is firm and has the muddled appearance of an egg yolk.
3. Place the yolk onto the egg white, turn both pieces over and fasten the two together by gently needle felting into the yolk.

Preparing the cozy:

1. Once the cozy is dry, close the opening flat and mark the folds with 2 cuts. Use these as guides when cutting out the places for the spout and handle.
2. Extend one cut up 12.5cm (5ins). Cut a keyhole shape using this cut as the centre point. This opening is for the handle.
3. Extend the second cut 10cm (4ins) and use it as the centre guide for an inverted teardrop. This will be for the spout.
4. Using the embroidery floss, blanket stitch around the edges of the cozy.
5. Place the cozy on your teapot. Position the fried egg and affix by needle felting it into place. Reinforce the egg by sewing the yolk onto the base from the underside of the cozy.

Enjoy your tea.

Editor's NOTE

To see more of Jennifer's delightful tea cozies go to TriFlyDesign.etsy.com



her life's **WORK**

BY BARBARA WILSON, MT MAUNGANUI,
NEW ZEALAND

Barbara Wilson first turned to spinning and weaving as therapy to help heal the physical and emotional wounds inflicted by a horrific car accident in 1960 that claimed her husband's life and left her to raise three young children on her own.

She never imagined that craft would become her life's work.

Barbara then aged twenty-nine was hurled through the windscreen in the car crash severing the tendons in her wrists and hands, breaking her arms and tearing her face. She left hospital emotionally shattered and with no movement in either hand.

Within a year, however, she found that spinning and weaving were ideal therapies offering both a physical and mental challenge. As her condition improved so did her skill and passion for the fibre crafts. She developed a successful business making and selling woven cloth for designer clothes. Commissions, awards, tutoring and speaking engagements have followed. Although still hindered by the old injuries and with arthritis developing, Barbara continues to find spinning and weaving therapeutic and considers herself very lucky that crafts became such an important part of her life.

Currently Barbara is specializing in a cobweb technique using different fibres to make designer scarves.

Editor's **NOTE**

To read more about Barbara's life and work go to her web site barbarawilson.co.nz
You will be pleased to know that Barbara remarried and had many happy years and two more children with her second husband, Peter.

Cobweb Scarf



You will need:

- Water soluble film 150 x 55cm (60 x 22ins)
- Merino wool sliver 20gm (1oz)
- Hand-dyed silk ribbon 4m (13ft)
- Hand-dyed silk fibre 5gm (1/4oz)
- Novelty yarns 10gm (1/2oz)
- Reel polyester sewing thread

Here's how:

These instructions are a guide and you can make your scarf as light and wispy or as dense as you wish. The finished size of the scarf is 150 x 22.5cm (60 x 9ins).

1. Lay the piece of water soluble film on a dry flat surface. Place the silk ribbon thread around the edge length-wise and half way along the width sides to form a frame of the scarf size. (See photo 1)
2. Drizzle half the novelty yarns and teased silk within the frame. (See photo 2)
3. Tease out the Merino sliver to cover the framed area. (See photo 3). Place the remaining novelty yarns and silk on top of the Merino. (See photo 4)
4. Fold over the top layer of film to completely cover the bottom film and scarf fibres. One edge will be on a fold. (See photo 5)
5. Starting at the folded edge carefully pin around the outer edge of the whole frame ready for stitching. (See photo 6)
6. To pin the rest of the scarf place two or three more rows of pins in evenly spaced lengthwise rows. (See photo 7)
7. Stitching – First machine stitch the outline frame to secure the frame ribbon. Then stitch the remaining two or three rows lengthwise. Now begin the diagonal stitching from side to side, placing points at about 8cm (3ins) intervals. Then return the diagonal stitching in the opposite direction so the diagonal points are 4cm (1½ins) apart. Make sure that the edge thread is overlapped at each point. (See diagrams)
8. Washing – In a tub of very hot water,

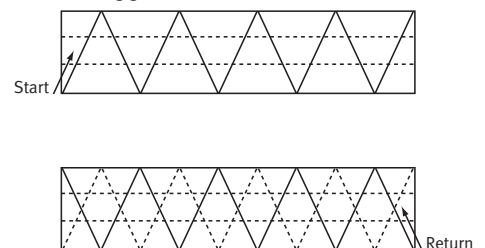
cover the scarf to dissolve the film. Gently swish. Repeat twice more in clean hot water to remove any remaining film. Gently squeeze out excess water and lay out to shape on a towel to dry. When dry check and stitch any loose threads, then press with a cool iron for silk.



Barbara Wilson



Stitching guide





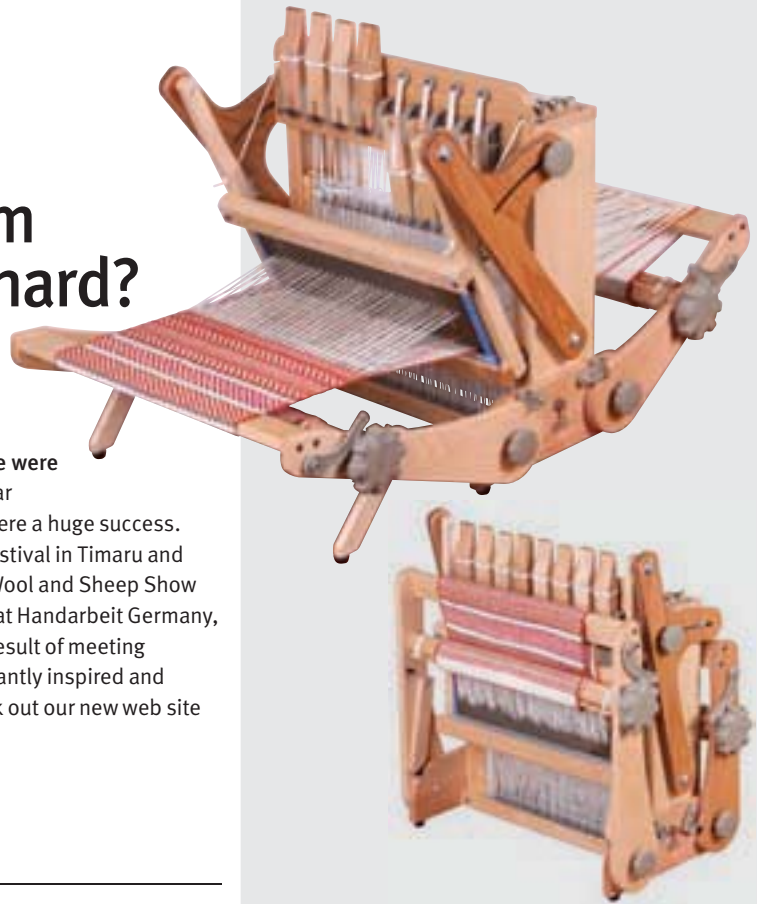
What's new from Richard?

For me celebrating our 75th Jubilee was a highlight of a lifetime. We were honoured by visits of so many of our distributors and customers as far afield as Chile and Mongolia. Our five day residential craft retreats were a huge success. We were the major sponsor and exhibitors at the NZ Creative Fibre Festival in Timaru and exhibited at Handarbeit in Germany, Woolfest in the UK, Australian Wool and Sheep Show and The Textile Art Festival in Australia. This year we have exhibited at Handarbeit Germany, Convergence USA and held Dealer Days in the UK and Canada. As a result of meeting so many people whose lives revolve around textile crafts, I am constantly inspired and encouraged to design and develop new and exciting products. Check out our new web site to keep you up to date with all our news and developments.

Here are some of our new products for 2010.

Kind regards,

Richard



Katie Table Loom 8 shaft 30cm (12ins) weaving width

This is a wonderful new sampler loom that is so portable with accessories to make it quick and easy to prepare and warp.

Betty Booth, a professional weaver from Balclutha, New Zealand writes:

"My congratulations to Ashford Handicrafts who have produced another high quality product: the 8 shaft "Katie" loom. It is the answer to all weavers' dreams.

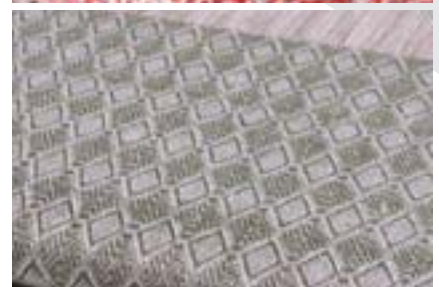
I find it is very quick and easy to dress in readiness for weaving. For a small loom it is very stable and the shed is excellent. The action of the bounce-back overhead beater allows the weaver to weave with good rhythm, even tension and speed. This light loom, with or without a warp on, is very simple to fold up, which makes it versatile and manageable to take when travelling to workshops.

The Katie loom in its designer bag is very portable, easy to operate and is indeed a pleasure to use."

- Assembled and lacquered, ready to warp and weave
- Weighs only 6.4kg (14lbs)
- Compact and portable only 48 x 47 x 26.5cm (19 x 18½ x 10½ins)
- Warp length depending on yarn 6m (6½yds)



- Includes a padded shoulder bag with handle, shoulder strap, two front pockets, 320 Texsolv heddles, 10dpi stainless steel reed, threading hooks and Learn to Weave booklet
- Great shed, rubber feet for stability
- Auto bounce-back bungee cords with quick release for repositioning the beater when threading
- Beater swings up and out of the way for comfortable threading
- Reed rests flat for easy sleying



The Ashford Book of Hand Spinning

By Jo Reeve



With 116 pages of full colour photos and clear easy to follow instructions, learning to spin beautiful yarn has never been easier. Now in its second print run and available in Japanese.

This is what the reviewers have said:

Patsy Sue Zawistoski for Spin Off, Summer 2010:

“Jo Reeve has put together an easy-to-understand, charming book about beautiful handspun yarn” and Hazel Harty for Creative Fibre, March 2010:

“I like this book very much and think it would be a great asset to clubs for their library... particularly good for a beginner and excellent if you are a tutor because of the brilliant illustrations”.

Contents:

- Spinning and plying on a drop spindle
- Spinning and plying on a spinning wheel
- An explanation of single drive, double drive and bobbin lead
- Designing hand spun yarns
- Drafting techniques
- Carding and fibre preparation
- Selecting a fleece
- Wool and exotic fibre types and uses
- How to spin novelty yarns
- Knitting with hand spun yarns
- Knitting and weaving projects from hand spun yarn
- Understanding your wheel
- Spinning wheel maintenance
- The history of Ashford



Mackenzie Yarn 100% Pure New Zealand Merino Wool

For the knitter and weaver a delicious new range of soft 4 ply machine-washable pure Merino yarn.

The wool is grown on high country sheep farms around New Zealand and spun in a small boutique mill in Hawke's Bay. It is a soft 4 ply machine washable yarn perfect for knitting and weaving. The yarn is named after the Mackenzie Basin, near Mt Cook and Lake Tekapo, where Merino sheep thrive in the dry conditions and high altitude.

It is excellent value – knit a matinee jacket, hat and booties from 1 x 100gm ball. 385m (421yds) 100gm net per ball at standard condition, 2.75 - 3.25mm (2 - 3US) needles.

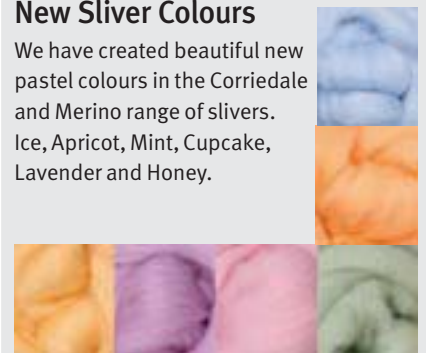
Tension – 10 x 10cm (4 x 4ins)
= 24 - 28sts, 36 rows.

Available in eleven beautiful colours:
Black 801, Traditional Red 808, Navy Blue 811, Royal Blue 866, Dark Green 814, Moss 850, Lemon 865, Light Blue 868, Pink 873, Mauve 872, Natural White 804.



New Sliver Colours

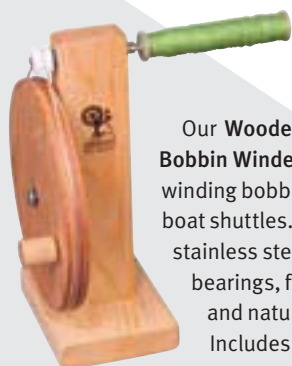
We have created beautiful new pastel colours in the Corriedale and Merino range of slivers. Ice, Apricot, Mint, Cupcake, Lavender and Honey.





Boat Shuttles

We now make two sizes of **Boat Shuttles**, beautifully shaped, and well balanced with a lacquered finish and one bobbin. **29cm (11½ins)** and **35cm (14ins)** for wider weaving widths.



Our **Wooden Boat Shuttle Bobbin Winder** is perfect for winding bobbins for the Ashford boat shuttles. It has a tapered stainless steel shaft, nylon bearings, fast 12:1 ratio and natural timber finish. Includes clamp.

Raddle Kit – 30cm (12ins)

Beam your warp evenly every time with the new, improved raddle.

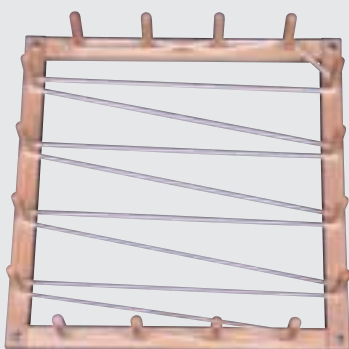
Kit includes raddle, 2 steel rings, stretchy helping hands, Learn to Weave on the Table Loom booklet and 20 cardboard warp sticks. Steel pins spaces 12.5mm (½in) apart. Lacquered silver beech hardwood.

Warping Frame - Small

A new convenient small-size frame

To create a warp of correct size and tension a warping frame is essential.

This handy warping frame is part assembled, lacquered and holds a warp up to 4.5m (14½ft).



Double Heddle Kit for the Rigid Heddle

I have redesigned the double heddle kit for the Rigid Heddle Looms.

To enable weavers to enjoy weaving patterns with two heddles on our rigid heddle loom, the new **Double Heddle Kit** is the answer. Simply replace the existing heddle support with one new support. Compact, convenient and compatible with the loom stand.



The Ashford Dye Collection

We have introduced a new colour to our Ashford wool dye colour collection - emerald green – a bright green.

The Ashford dyes produce rich vibrant colours for all wool, silk and other animal (protein) fibres. The dyes come in convenient new bottles 10, 50 or 250gm (½, 2 or 9ozs). They are full strength 100% concentrate - 10gm (½oz) dyes 1kg (2.2lbs) of fibre. Easy to use and safe, the dyes comply with Oeko-Tex Standard 100.



Are you interested in weaving, textile craft and textile art? This is the Magazine for you. Beautiful photos, interesting articles and lots of weaving projects. To subscribe go to www.vavmagasinet.com The Magazine has an English edition, all printed in English.

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MAKING LIVES EASIER

BY COLLEEN WINNINGTON, TEMUKA, NEW ZEALAND



It is a hard life for women in remote parts of Nepal. With their men away earning money as porters throughout the country, the women have to care for their children and animals, and cook over an open fire, as well as tend the crops - large terraced areas are planted with barley, potatoes, onions and brassicas.

They live in very dark houses with the small windows covered in heavy wooden shutters allowing very little natural light. The women use spindles to spin yak and coarse sheep fibre.

A group of tramping friends from South Canterbury, New Zealand, decided to help. In April 2010 they travelled to Damar, far from the tourist trails. Cases of solar lighting equipment, an Ashford Joy spinning wheel, a rigid heddle loom, wool sliver, knitting needles, crochet hooks and knitting wool, and supplies for the school were carried for three days from the nearest airport on the backs of the Nepalese porters.

While the solar lighting was being fitted, which would allow the children to study and the women to do craftwork indoors, Colleen Winnington from the group unpacked the wheel and began spinning. Women came to see this new gadget. The houses are quite spread out across a hillside but the word spread quickly and soon she had an attentive audience. The women soon learnt to treadle while drafting and produced yarn for their own use and to sell at the markets, a three hour walk away.

An extra set of solar lighting was installed in the basement of one of the larger houses to be used as a community gathering area (which they don't currently have) and the wheels and other craft supplies are stored there.

With their wheel and lighting in their houses we hope we have made their lives a little easier.

2011 ASHFORD RETREATS – *A fibre indulgence*



In 2011 Nicola Bota, at the Ashford Craft Shop, will be hosting three Ashford Retreats and one Advanced Retreat. Join her and the expert tutors for five days of fibre indulgence. Learn new techniques and skills in weaving, spinning, felting, carding and dyeing.

Enjoy outdoor adventures including a visit to a high country sheep farm. Stay on local farms and join Elizabeth and Richard for a cocktail party at their home.



“A time of learning, warmth and friendship. I shall remember always with joy.”

ANITA MEYER – AUSTRALIA

Ashford Retreat 2011: 14-18 March, 22-26 August and 31 October – 4 November

Advanced Retreat 2011: 21-25 November

All the equipment is provided and numbers are limited – come and join the fun in 2011.

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



BOTHWELL INTERNATIONAL HIGHLAND SPIN IN & FIBRE FESTIVAL

4-6 MARCH 2011

Bothwell, Tasmania, Australia

As well as the famous “Longest Thread” there are two new competitions:

Fashion Design – theme “Accessorise” using any method, any fibre

Wild Fibre – be creative using any fibre

Demonstrations, workshops and international guests.

www.bothwellspinin.com

email: admin@bothwellspinin.com

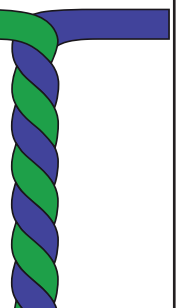
CREATIVE FIBRE

Twist in Thames 2011

28 April – 1 May

NZ Spinners, Weavers and Woolcraft Society annual festival

www.creativefibre.org.nz



Silk is a magic fibre, quite different from wool, cotton, linen, alpaca or mohair. It's glossy and slippery and can be spun finely to an embroidery thread or to a commercial wool weight for knitting or weaving.

Knitting with

Silk

BY PRISCILLA LOWRY, AUCKLAND, NEW ZEALAND

Most silks can be spun and knitted, including the lustrous white mulberry silk known as Bombyx mori, the golden honey-coloured Tussah, the rough, short-fibred noil which needs a high twist spin, and fancy fibres like throwsters, cocoon strippings and carded silk.

You can also use silk from a Mawata cap or hankie and it does not even have to be plied. If you have dyed the cap first, the colours will go right through and the result will be magical. The strong thin fibres are ideal for lacy scarves and because of the 'stickiness' of the fibre a fine scarf can be knitted on needles up to 4-5mm

Silk has some elasticity but not as much bounce as wool so spin with a light hand incorporating air for a high loft yarn. Use the short forward draft with the front hand sliding down the fibre controlling the twist

and smoothing the thread before feeding it onto the bobbin. The back hand prepares the fibre by opening it and fanning it out. Do not be tempted to dampen your fingers or even use hand cream as silk picks up every bit of grease and the marks cannot be washed out.

Spun silk does not have to be rested on the bobbin, but it should be skeined and washed before being knitted.

Although silk does not stretch, because it is slippery a large garment will drop up to 10cm (4ins) and must be knitted on needles at least 2 sizes smaller than for wool. So it is important to knit a tension square. First test the thickness of your spun yarn by winding it around a ruler and count the number of turns of your yarn over 1cm.

- ▶ 5 turns is 8 ply, using size 4.5mm needles, cast on 24 st
- ▶ 7 turns is double knit, using size 4mm needles, cast on 26 st
- ▶ 9 turns is 4 ply using size 3.75mm, cast on 28 st

*Couture cell phone covers
in a silk Merino blend*

▶ 12 or more turns is 2 to 3 ply using 3mm needles or smaller, cast on 30 st.

If your sample ends up being too large, reduce the size of your needles or the number of stitches. If it is too small, increase the size of your needles, or the thickness of your yarn, or the number of stitches.

This is all rather bad news if you are a lovely fine spinner, but help is at hand. Ashford's have recently brought out a beautiful range of Merino and silk sliver in a glorious range of colours. It is easy to spin, the silk is well mixed through and best of all you do not have to reduce the needle size. That said, we all spin and knit differently and describe ourselves as a 'tight knitter' or a 'loose knitter', so there may still be some adjustment and I recommend still knitting a tension square.

Our project is really flexible and can be easily adjusted to suit your spinning and knitting and the size of your cell-phone. You will need less than 20grams (1oz) for each cell phone cover.

Three Colours Stripy

Cast on the number of stitches according to your yarn thickness in first colour.

Next row: Join in second colour and K

Next row: Join in third colour and K

Continue using the three colours in garter stitch until work measures 11cm or desired length.

Eyelet row to thread the ribbon, using main colour:

Row 1: K

Row 2: P

Row 3: K1 *K2tog, M1*

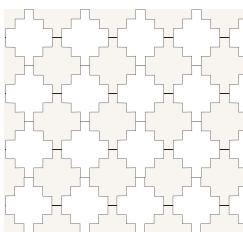
Row 4: P

Next 5 rows: K

To make a frilly edge, cast off on wrong side. K first st then pick up loop between stitches and K, Pass first stitch over to cast off. Continue to end. Sew up side and bottom, press and thread ribbon through eyelet holes.

Diamonds

Cast on the number of stitches according to your yarn thickness. Follow the chart, loosely carrying the yarn across the back and twisting it in on the 3rd stitch to ensure that the work does not become too tight and pucker up.



Continue until work measures 11cm (4 1/2ins) or desired length.

With wrong side facing, and using last main colour, K across row.

Change colour and continue in garter stitch, for 5 rows, every row plain, changing your colour every 2 rows and ending with the wrong side facing.

Cast off, and sew up sides and bottom, press.

Beads

This one is ribbed which can pull in. It requires a multiple of 4 st, Five turns yarn = cast on 24 stitches Seven turns yarn = cast on 28 stitches Nine turns yarn = cast on 32 stitches Twelve turns yarn = cast on 36 stitches Around 136 beads are threaded on to a reel of cotton beforehand. Do not cut this thread, but knit the thread in as you go along.

Cast on as above.

Row 1: K3 P1 to end

Row 2: K1 P3

Row 3: K3 P1 to end

Row 4: Wrong side, tie on the cotton thread with the beads. Use the two threads together, and with every K stitch, slip a bead and K it with the stitch. This way it will show on the right side.

Continue these four rows for 11cm (4 1/2ins) or desired length.

To make the frilly edge:

With RS facing, *K2, then K the loop between the stitches* to end

Next and alternate rows: P

Next row: *K3 then K the loop between the stitches* to end

Cast off row: Wrong side facing, *K1, K into the loop between the stitches and cast off* to end.

Buttoned-Down Stripy

This one is knitted sideways in garter stitch, every row K, using three colours.

Cast on as per chart for your yarn, using 1st colour.

Row 1 and 2 1st colour

Row 3 and 4 2nd colour

Row 5 and 6 3rd colour

Continue these six rows until work measures 7cm (2 3/4ins).

Keeping colour sequence, cast on 6 stitches and K to end.

Next row, K to last st, K twice into this stitch.

Next row: K twice into first st, K to end.

Continue inc every row at this end until work measures 10.5cm (4ins).

Buttonhole row: at the pointed end, K3, cast

off 3, K to end.

Next row: K to last three stitches, cast on 3 stitches, K3.

Next row: K2tog, K to end

Next row: K to last 2 st, K2tog

Work until both sides of the point matches, cast off and sew up sides and bottom, press, sew on button.

Editor's NOTE

Priscilla is a silk expert, historian, lecturer, designer and author of two books on silk.

Silk has a glamour and a mystery that has fascinated people for over 5000 years. This exquisite fibre has been highly valued and sought after since pre-history. All of silk's secrets are revealed in historian and designer Priscilla Lowry's two books *Silk from the Myths and Legends to the Middle Ages* and *The Secrets Of Silk: From Textiles To Fashion*.

Both books feature comprehensive glossaries and bibliographies and are extensively illustrated with photos and line drawings. In "Myths" follow the old Silk Road, with Marco Polo discover the silk at the court of Kublai Khan and finally the eventual arrival of silk in Europe. In the practical section learn how to identify and spin the variety of silk available today.

Silk: From the Myths and Legends to the Middle Ages All new second edition. 176 pages, paperback NZ/A\$39.00

In "Secrets" continue the story of silk in the West and Byzantium, the development of the luscious European woven silks, the influence of the Huguenots, silk dyes, knitting, lace, buttons and bows, silk in the home and fashion. Learn how to knit with silk.

The Secrets of Silk: From Textiles to Fashion. 198 pages, paperback NZ/A\$39

Available from:

St Johns Educational Press, 39 Kawerau Ave, Devonport, Auckland New Zealand 0624.

Email: silkroad39@xtra.co.nz

Website: www.priscillasilks.co.nz





South Atlantic Tapestry

By Angela Bendyshe, Falkland Islands, South Atlantic

For those who have a love of nature's gifts, the Falkland Islands are a treasure trove.

For thirty-seven years, we bred sheep on land bordering Dartmoor with its wonderful scenery, huge lichen covered granite boulders and dramatic weather changes.



But cancer turns happy lives upside down and I lost my husband. In 2005, leaving the farm in the care of our son, I came to the Falkland Islands where our son-in-law and daughter are farming the 52,000 acres which his family has farmed for five generations. They run a flock of 10,500 Cormo x Corriedale sheep for wool.

Our proximity to Dartmoor was good preparation for life in these Islands. It is essential to be blessed with a great sense of humour, ingenuity, and a love of isolation. No film or photograph had revealed the true magnificence of the scenery or the depth of colour.

The farm is sixty-eight miles (110 km) from Stanley, the only place for shopping, and twenty miles (32 km) from the nearest neighbour. A gravel road network connects most farms. A store cupboard is essential with trips being infrequent and often last-minute decisions, fitting around farm work or trips to the vet with sick pets, invariably at a week-end, or the middle of the night! There is a thriving Spinners' Guild in Stanley where members meet twice a week. Visitors

from cruise ships create a good market for local crafts.

On the farm, there are several large colonies of Gentoo penguins, a small Rockhopper colony and a handful of King and Macaroni penguins. Numerous Magellanic penguins live in coastal burrows. They are known as Jackasses, as they bray like a donkey! A Chinstrap penguin also appeared one day, very off course and was carried five miles on a quad bike, back to open sea to resume his journey in the correct direction! Dolphins can be seen surfing the tunnels of waves and large pods of migrating whales can be seen in late January spouting on the north coast. A stray elephant seal visited the settlement last summer and flattened three posts and a section of fence, whilst seeking out a sunny spot to snooze!

On calm days, mostly in winter, we can hear the seals roaring on the small islands, rather like lowing cattle. The surf breaking on the north east coast, six miles (10 km) from the settlement is a lovely background to the calls of the numerous seabirds.



Falkland Island inspiration



Angela's daughter Annie and her husband Nick recently rescued Gentoo penguins covered in oil that came from a sinking ship in Berkley Sound, just outside Stanley Harbour. Washed six times to remove the oil, the penguins were kept in the kitchen by the Rayburn after each wash and then robed in NZ felted wool lamb covers to keep warm. The local fishing fleet kept the birds in Rock Cod for the six weeks until the bird's natural oil re-proofed their feathers and they could be released back into the wild. These and those rescued by the Falkland Conservation volunteers were the lucky ones. Over six hundred died as a result of a spill of only 80 tonnes of oil. Our thoughts go to the rescue effort in the Gulf of Mexico.

Thrushes delight in beheading garden flowers and drilling out potatoes! With the nearly constant summer wind, gardening is difficult.

For those who have a love of nature's gifts, the Islands are a treasure trove. Weather beaten diddle dee (empetrum rubrum or red crowberry) and kelp roots to make stands for flower arrangements, rocks of all colours, shapes and sizes for rock gardens and large chunks of bleached driftwood from South America, pebbles for paths and polishing, seaweed for garden trace elements, and most importantly - an abundance of wool!

I have two Ashford spinning wheels, their drum carder and rigid heddle loom and a variety of frames for tapestry weaving. My weaving is unconventional. I use no cartoon or heddle. I try to create a picture of the superb scenery around us. I spin some wool roughly - to give texture to the tapestry - using Falkland wool, but for surf, I sometimes use bamboo fibre or synthetic material and throwster's waste for gorse. Where there is a small glitter in the sea, it is a silver embroidery thread. Wool from

our Soay or Shetland and Herdwick flocks in England is used for the brown rocks and cliffs.

I use natural dyes - the vegetable garden is a good source. Understandably, no shops stock mordants, but Fibrecrafts in England come to my rescue with a cheerful and very prompt service. Dyeing a lightly coloured fleece produces lovely colours. The water here is very acidic, making for fascinating results - rain and salt water even more interesting and unexpected! My next project is to weave a sunset or sunrise using natural dyes.

Editor's NOTE

You will remember the Rotary Club's knitting project for new born babies in Africa affected by Aids (The Wheel Issue 19). Many of the islanders rallied to the call and 391 hat and jersey sets were knitted for collection and dispatch from Jane Cotter's Pink Shop to these needy newborns. Knitting continues for older children in orphanages - hats and 'comforter' toys which must have happy faces!



Summer and Winter Sampling the Tie-downs

Before weaving your next summer and winter project try different tie-downs.

BY ANNE DIXON, GASTHORPE, UK

Traditionally Summer and Winter is woven in two colours: one, finer, for the tabby ground (warp and weft), and a thicker pattern weft in a contrasting colour, producing blocks each with the weft pattern colour dominant on one side and the background tabby colour dominant on the other.

Most properly it is a 'single two-tie unit weave'. This is not as daunting as it sounds! In the warp the two tie-downs usually alternate on shafts 1 and 2, with a pattern control warp thread in between each of them: thus: (1, P, 2, P) where P is the pattern control warp thread. This is the threading unit – 'two-tie unit'. Within each unit P is always on the same shaft – hence 'single'. The units can be repeated as required to give wider blocks. Tabby can be woven by lifting: [(1,2), (all P)] repeat.

With a four shaft loom only two different threading units are possible, with P being on either 3 or 4. With eight shafts there are six different possibilities, and so on, with the number of threading unit possibilities always two less than the number of shafts available. The weaving unit consists of eight picks: four

tabby picks with a pattern thread pick between each of them. The pattern pick consists of the warp-pattern thread(s) PLUS one of the tie-downs. Within a unit the same warp-pattern threads are lifted. Again the weaving unit can be repeated as often as required. Because the weave is basically a tabby, with pattern threads intersecting, it is an extremely stable weave.

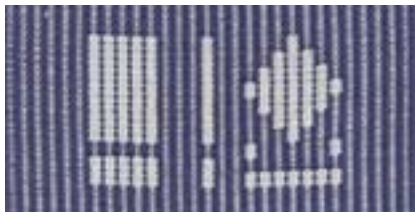
When the pattern weft is on the surface a tie-down passes over the pattern weft every fourth thread, which 'ties' it to the surface and prevents overlong floats. Where the pattern weft is 'tied-down' it appears as a small spot on the other side. For the pattern weft to show on the surface the pattern warp threads must be lowered; for the pattern weft to lie beneath the cloth surface then that pattern warp thread must be raised.

The blocks can be woven with the pattern dominant in all blocks; the background dominant in all blocks; or with each block as either pattern or background - thus producing four different block combinations on four shafts. On eight shafts the blocks can also be combined as all pattern, all background, or different combinations of blocks.

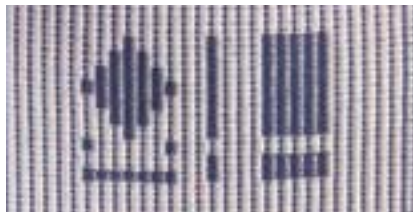
The patterning is different according to the order of the tie-downs, which usually remains the same throughout the fabric. If the same tie-down is repeated throughout the unit (1, 1, 1, 1) or (2, 2, 2, 2) then columns of pattern weft will appear. For a 'brick' pattern alternate the tie-downs (1, 2, 1, 2), or (2, 1, 2, 1). Pairs of tie-downs produce a 'double-brick' appearance

Summer and Winter is a weave with many variations, lending itself superbly to a range of applications.





Winter
Columns, tie-downs 1,1,1,1



Summer



Winter
Bricks, tie-downs 1,2,1,2



Summer

(1, 1, 2, 2) or (2, 2, 1, 1), and if the pairs are broken then small flowers appear (1, 2, 2, 1) or (2, 1, 1, 2), and the background reflects these patterns with small spots of pattern colour in the same format. This also applies to multi-shaft Summer and Winter.

Remember to weave alternating tabbies between each pattern pick and the pattern thread is thicker than the tabby weft (which is usually the same as the warp). Instead of one thicker pattern thread the same weight can be used for all the weft, doubling for the pattern.

When using a four-shaft floor loom the six treadles can be tied 1, 2, 3, 4, (1,2) (3,4), double treadling for lifts (1,3), (1,4), (2,3), (2,4), (1,3,4), and (2,3,4). When using an

eight-shaft loom it is impossible to tie all the 55 potential combinations – even with double-treadling. For once an eight-shaft table loom has a great advantage over a floor model!

This is the draft for two-block Summer and Winter on four-shafts. Each unit can be repeated as often as required to make blocks in both warp and weft. A floating selvedge **MUST** be used.

Tie the treadles in the order you prefer, but to facilitate double treadling then I suggest 1, 2, (1,2), (3,4), 3, 4. Combine the lifts for each pick across the whole row. *Tie-down order is as worked when starting at the bottom.*



Winter
Pairs, tie-down 1,1,2,2



Summer

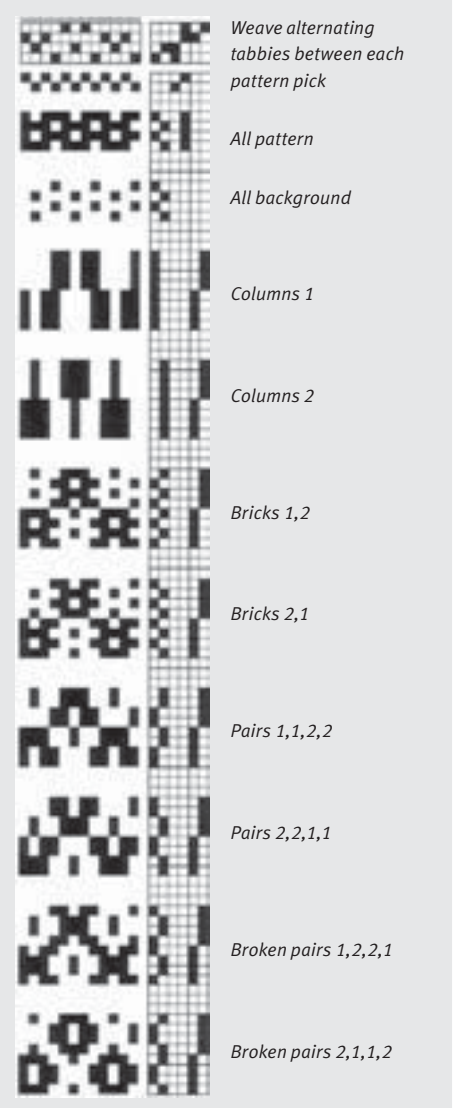


Winter
Mirror pairs, tie-down 1,2,2,1



Summer

A sampler showing the effect of the differing tie-downs, warp and tabby weft: blue slate, 2/16 cotton and the pattern weft: ecru 3X2/16 cotton



Weave alternating tabbies between each pattern pick

All pattern

All background

Columns 1

Columns 2

Bricks 1,2

Bricks 2,1

Pairs 1,1,2,2

Pairs 2,2,1,1

Broken pairs 1,2,2,1

Broken pairs 2,1,1,2

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 of over 600 fabric weaves for the four shaft loom and in the UK is titled *Handweaver's Pattern Book* (A&C Black 9-780713-684117; £19.99), in the USA, *The Handweaver's Pattern Directory* (Interweave Press 978-1-59668-040-1; US\$34.95) and in France, *Tissage* (Eyrolles 2-212-12321-3; Euro33.25).





Wild Yarn Scarf

BY SUSAN TAIT, LAGMHOR, NEW ZEALAND

Show off your wild yarn singles in a TUNISIAN CROCHET scarf.

Scraps and snippets from your stash need not be wasted! All the bits and pieces from recent projects can be blended with wool sliver on Ashford's Wild Carder to create a unique blend. Spun in a non-traditional way in thick and thin with slubs, bumps and noils this artful yarn tells a story and is truly one-of-a-kind! Tunisian crochet is not only quick and easy, it also accommodates all the lumps and bumps and allows the yarn to speak. Go wild!



To crochet:

- Chain on 19 stitches.
- Work in basic Tunisian stitch until desired length, leaving 20gm (1 oz) of yarn for the tassels.
- Cast off.

To finish:

- Gently wash and lay flat to dry.
- Thread pieces of the wild yarn with a silk cocoon and a bead at each end and attach to the scarf with a Lark's Head Hitch to create spectacular tassels.

THE WILD CARDER



Go wild – Create unique batts with differing fibres and novelties on this light-weight, portable carder. It features extra long teeth, packer brush, 6:1 ratio and adjustable drum clearance. Comes lacquered and assembled and includes a cleaning brush and doffer.

You will need:

- Ashford Corriedale sliver 600gm (20 ozs) assorted colours
- Scraps from your stash 80gm (3 ozs) Tencel, silk throwsters, hand-dyed silk, Mulberry silk, dyed mohair locks, crystal metallic fibre
- Ashford Wild Carder
- Ashford Joy spinning wheel with Freedom Flyer
- Tunisian hook 16mm (US 19)
- Optional: Dyed silk cocoons and beads



Here's how:

- Preparing the batt:
- Adjust the packer brush close to the drum.
 - Cover the carder tray with a thick layer of sliver.
 - Place “funky junk” – small pieces of scraps and snippets from your stash – onto the sliver.
 - Cover with a thin layer of sliver.
 - By gently placing your hand on the sliver, guide it towards the drum as you slowly turn the handle.
 - Repeat steps 2-5 until drum is full.
 - Remove the batt with the doffer supplied.

To spin:

- Split the batt in half. Using the Freedom Flyer on the Joy or Jumbo flyer, spin the fibre with a short forward draft. Hold the batt loosely and feed directly into the orifice with short, quick movements.
- Treadle as slowly as possible.

TUNISIAN CROCHET

Tunisian Crochet is a cross between knitting and crochet but easier than both! Known by several different names such as Afghan or Tricot crochet or Shepherd's knitting, it uses a long, large hook with a stopper at the end. For the scarf I used the basic stitch but there are many others to create cables, ribs and lace and the fabric can mimic either knitting or weaving. It is an amazingly versatile technique.

Tunisian crochet is different from the standard form of crochet in that each row is worked in two distinct passes: the “forward” pass, in which loops are worked onto the hook, and the “reverse” pass in which the loops are worked back off the hook.

Editor's NOTE

Susan, known as “the crafty lady” lives on a crop, sheep and cattle farm and loves everything about wool.



LITTLE COAT

Size: 50cm (20ins) chest

You will need:

Loom: Rigid Heddle 40cm (16ins) or
Knitters Loom 50cm (20ins)

Reed: 30/10cm (7.5 dpi)

Warp Yarn / quantity and colour: Grey
homespun DK weight, 280m (305yds);
novelty yarn such as white acrylic Eyelash
24m (26yds)

Weft Yarn/quantity and colour: Boucle Yarn
DK weight, 225gm (8 ozs) maroon

Other: Fabric to line 80 x 70cm wide (32 x
28ins) fabric, 1m x 12.5cm ribbon (1yd x
1/2in) ribbon (optional)

Here's How:

Total warp ends: 108

Total warp length: 2.7m (3yds)

Finished width: 31cm (12 1/4 ins)

Warping:

Warping sequence: 88 ends homespun,
8 ends white novelty yarn, 12 ends
homespun

Weaving:

For the body weave 63cm (25ins)

Leave a 20cm (8ins) gap.

Weave 2 pieces of 36cm (14ins), leaving a
20cm (8ins) gap between.



Finishing:

Take from loom, hem stitch to secure
separate pieces and wash to full
Separate pieces

Join arms/yoke and cut out neck

Line each piece separately

Join body to yolk

Turn inside out and sew sleeves

Optional – sew ribbon over inside yolk/
body seam leaving 20cm (8ins) at each
end for a tie



MY WEAVING JOURNEY

BY FRANCES FEEK, WHAKATANE, NEW ZEALAND

When I received a copy of The Wheel I saw weaving looms advertised. Deeply hidden memories of my childhood came back – of receiving a kid's loom for Christmas: I wanted a loom. But I saw problems...

Space. No problem. A rigid heddle can hang on the wall in the spare bedroom.

Uses. No problem. A rigid heddle can make scarves, shawls, ponchos, blankets, cushions, placemats and fabric that I would be able to cut up and sew.

Cost. No problem. A rigid heddle is very reasonably priced and I could use up a lot of scrap bits of yarn.

I was sold. So in November my 80cm (32ins) rigid heddle arrived. I had it put together and the first warp on by the next morning. I couldn't believe how easily and quickly my weaving grew. By Christmas my mother had a scarf and Dad had a blanket and a large number of other people also had lovely homemade gifts that had only taken a short time to create. As I had so much wool

in my stash I hadn't had to buy anything.

I need to explain here that I have a rather busy lifestyle. My husband and I milk dairy cows which means my day starts at 4:30am at which time the alarm goes off and we have a cup of tea then go and milk. We come in for breakfast at 8:30am then the everyday household/farm type chores start. At 3pm we are going back to the cowshed to milk and are usually in again at 6pm. At various times of the year the work load alters when calving cows and calves need to be fed, and then our day usually ends a bit later.

I must confess that the work has got easier over the years as four out of the five children have left home.

But my handcrafts can be fitted in at any time of the day. Knit a few rows while I

have my cup of tea. While doing housework weave a few picks when you can (warning: the desire to stay at the loom is very very strong). I created this little coat for my granddaughter.

As we live 28km (17 miles) from town I find a lot of joy in doing hand craft as I feel like I'm still a person not just a farm hand.

Weaving in particular has become very special to me. It is peaceful and relaxing, it can be done while having a conversation with some one or when you are all by yourself. It is also an outlet for my creativity to flow. Colours, textures, ideas are only limited by my imagination.

I feel the strands of life are woven in everything I do.



*A carrying coat
to keep
baby warm*



Visit our new web site www.ashford.co.nz

We wanted our new web site to be helpful, easy to use and inspiring! We want our customers to know more about us and our dealer network. Please have a look at www.ashford.co.nz

In our new web site the spinning wheels and weaving looms are shown with their optional accessories, assembly instructions and a printable pdf specification flyer. Brochures and "learn to" booklets are in a readable flip book format. There is a news section and a product news page. A search inquiry function will help you navigate the site. An in-depth "frequently asked questions" section includes a timeline of Ashford wheels. The close-up images of all the yarns and slivers will help you choose and the Gallery and Pattern section will inspire. An events calendar is open to all to advertise their upcoming fibre events. There are distributor and dealer listings with links. Enjoy!

Kindest regards,

Eileen & Richard