

the
Wheel

ASHFORD'S FIBRECRAFT MAGAZINE | NEW ZEALAND

ISSUE 31 | 2019/2020



ashford
WHEELS & LOOMS
Celebrating 85 years

spinning | weaving | carding | felting | knitting | dyeing

The Wheel is published annually by Ashford Handicrafts Ltd. The premium edition is posted to Ashford Club members (to join costs only NZ\$10. See www.ashford.co.nz/ashford-club/join-our-club).

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*From top left down: The first issue of *The Wheel* rolls off the press*

My upcycled jacket

Erika LeMay uses her loom to help interpret her surroundings

Top right: Joy and Walter, a love story

Cover: Amelia McKnight's ensemble complete with a hand woven scarf. See page 4.

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WHEELS & LOOMS

Editor's Letter

We are celebrating the 85th birthday of our company this year, with a new-look and bigger issue of *The Wheel*. I hope you enjoy it!

I started publishing *The Wheel* in 1987 – then a 16 page tabloid-size black and white newspaper. In that first issue I wrote in the editorial how humbled I was to follow in the steps of Richard's parents, Joy and Walter. For this issue I have included a peek into Walter's memoirs to see the love story of his marriage to Joy and their dedication to the world of spinning and weaving.



Looking back is also an emerging fashion trend. Refashionistas are DIY upcyclers who believe that pre-loved clothing can be transformed into new garments that are gorgeous, affordable, and eco-friendly. On page 50 I have taken a favourite, but tired, woollen jumper and combined it with some of my hand spun and woven fabric to create something new. By reworking an existing piece not only am I making a “one-of-a-kind” garment I am helping to reduce my carbon, water and waste footprint. Hope you will join the recycling revolution!

As well as the wonder of creating your own textiles, our crafts can be a form of spiritual practice – allowing us to connect with our heritage, with nature, to heal or to be mindful. I was touched by contributors to this issue of *The Wheel* who have shared their profound way of experiencing our world through crafts.

Enjoy our special crafts!
With my very best wishes,

Elizabeth Ashford

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A Triple Thread

BY AMY McKNIGHT, LEXINGTON, NC, USA

Celebrating the freedom of creativity on a rigid heddle loom.

The evening when my family and I drove forty-five minutes to Gate City Yarns in Greensboro, NC, to pick up my Ashford Samplett loom marks a turning point in my creative life. I have always loved yarn, thread, sewing, and clothing construction. I grew up surrounded by material, sewing machines, yarns, clay, paint, and books. I dabbled in all of the above. But I really loved weaving. I wove on potholder frames, made my own rough looms out of cardboard or wood and nails from childhood until very recently! It wasn't until a year or so ago I stumbled across the world of more complex weaving looms for home users. I was intrigued. And a little skeptical. The majority of information seemed so...formal...so set...so rigid. But then, by happy happenstance, I came across Pinterest pins, blog posts, and articles that showed another side. It reminded me that a loom was a tool. And like any tool it is made to serve the user. I chose the Ashford Samplett loom because it had the built-in second heddle kit. I got the 25cm (10ins) loom because I figured that once I learned how to weave double width, I could weave up to 50cm (20ins) while still being able to easily carry the loom with me from place to place. I wasn't disappointed. Since getting my loom earlier this year, I have been able to create amazing pieces of fabric and art on my Ashford Samplett loom.



The Traditionalist, Free Spirit and Sprite (His, Hers and Theirs) Scarves

A set of scarves that celebrates the beauty of diversity drawn together by common threads.

Size: One size fits all

Weave structure: Plain weave (His), freestyle weaving (Hers), mix (Theirs)

You will need:

Loom: 25cm (10ins) or wider rigid heddle

Reed: 30/10cm (7.5dpi)

Warp yarn: Ashford Tekapo 3ply (100% wool, 454m/496yds, 100gm) 1 ball Natural Light #907, 1 ball Natural Medium #908, 1 ball Natural Dark #909, 1 ball Biscotti #902

Weft yarn: Ashford Tekapo 8ply double knit (100% wool, 200m/218yds, 100gm) 1 ball Natural Light #207, 1 ball Natural Medium #208, 1 ball Biscotti #202 and left-over warp yarn

Here's how:

Total warp ends: 72 per scarf

Total warp length: 2.75m (3yds)

Warping

His scarf is warped with doubled strands of Medium with an off-centre Biscotti stripe. I put a few strands of dark to spice it up.

Her scarf is warped with single strands of Light with an off-centre Biscotti stripe.

Their scarf is 5cm (2ins) or so narrower; it is warped in Medium with a right of centre Biscotti stripe and about 1.25m (50ins) long.

Weaving

I'm going to give you a basic outline and you can colour in the lines to make a creation that is a right representation of you! It's a balance between relative consistency versus controlled randomness!

Weaving His Scarf

I wove **His** scarf with an eye to make something that my husband would actually wear! It is thick, stable, plain weave with only slight variations.

From top:
Clasped weft
Empty space
Finger fringe

Amy with husband Conrad and daughter Amelia



The weft stripes are similar widths. I didn't tuck in the ends. I tied on and you can see the joins as anomalies/blobs in the fabric.

Weaving Her Scarf

For Her scarf I basically let my creativity take total control! I did what I felt like doing: finger fringe on both ends, pulled loops, supplemental warp (along the Biscotti stripe), supplemental weft, clasped weft, empty space/windows (these are made by putting in yarn blobs and then carefully pulling them out before the cloth is wound on the front beam), weft dominant weaving and variations in beat pressure.

Weaving the Sprite's Scarf

My daughter wanted to be a part of the scarf set too, so I asked her which scarf she liked best. She liked the warp colour of her dad's scarf, but she liked the weft colour and creativity of mine. She is a good mix of the two of us and her scarf represents that.

Finishing

Remove weaving from the loom. Finish ends (of His) with knots. Warm hand wash and dry flat.

I'd love to see your "His, Hers or Theirs" scarves! If you make this, please tag me on Instagram @AmyDMcKnight.

Editor's note

Amy is at her best teaching people how to create and has taught thousands of people the basics of sewing, weaving, and fibre art through in-person classes, social media posts, and videos. She posts daily weaving updates on Instagram @AmyDMcKnight, blogs about freestyle weaving at WeaveFreestyle.com and posts weaving videos at YouTube.com/AmyDMcKnight.

For more photos and a video of Amy making a finger fringe go to www.ashford.co.nz/wheel31

Easy Colour Harmony

BY MARIA SHTRIK, MOSCOW, RUSSIA

A simple but very effective technique using just two dyes to create an attractive pattern when knitted.

In order to create unique knitwear, it is not necessary to be a designer or an expert knitter! All you need is a good yarn for dyeing, two Ashford dyes, simple knitting needles and remember how to make stockinette stitch....

Don't worry about the "colour wheel" or "harmonious colour combinations". Just read the article, follow the instructions and success is guaranteed!

You will need:

Yarn: Ashford Tekapo 3ply (100% wool, 454m/496yds, 100gm)

Natural White #906

Dyes: Ashford Black and Hot Pink

Other: Litre glass jar with a wide neck, vinegar, gloves, tongs, microwave

Here's how:

Dyeing

For my sweater, I used yarn in two colours – black (for the back and sleeves) and a purple multi-colour (for the front of the sweater). Here's how I dyed the multi-coloured yarn using Hot Pink and Black dyes. We will dye in such a way that as we knit, the pattern smoothly and harmoniously changes by itself!

1. Take one ball of the Natural White Tekapo yarn, remove the label, and immerse the whole ball in warm water, with a drop of soap. Wet well. Leave in for 15-20 minutes.
2. Take a clean glass jar with a wide neck and fill it $\frac{1}{3}$ with water.
3. Make the dye solution in accordance with the instructions: 10gm of dye per 750ml of water.
4. Add 50ml of the Hot Pink dye solution and 1 tablespoon white vinegar to the jar of water.
5. Remove the ball of yarn from the soap solution, squeeze gently and carefully immerse it in the glass jar with the dye so that the ball is "upright" and is covered a little more than half with the dye solution.



8. Remove the ball from the jar with tongs and gently squeeze.
9. Make sure that the jar has enough water (the jar needs to be $\frac{1}{3}$ full). Top up with water if necessary. Add 50ml of the black dye solution (it is not necessary to add more vinegar).
10. Carefully place the ball of yarn with the non-dyed end in the dye jar so that the ball is "upright" and is covered a little more than half with the dye mixture.
11. Put the jar of yarn in the microwave. Microwave on high for two minutes. Check – the water in the jar should be clear. If any dye remains in the water, microwave on high for a further two minutes.
12. Remove the jar of yarn from the microwave and let cool.
13. Remove the ball from the jar with tongs and squeeze out any excess water.
14. To dry the yarn quickly, rewind the ball in a skein with a niddy nobby or skeiner and hang to dry.



6. Put the jar of yarn in the microwave. Microwave on high for two minutes. Check – the water in the jar should be clear. If any dye remains in the water, microwave on high for a further two minutes.
7. Remove the jar of yarn from the microwave and let cool slightly.





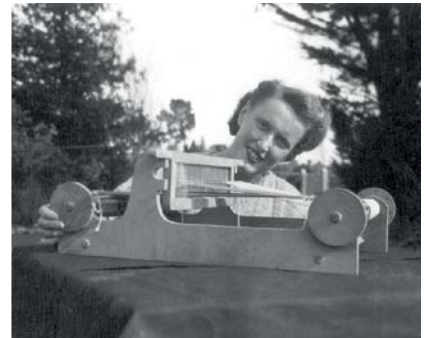
Knitting

You can use any simple sweater pattern. Avoid complex and tuck stitches. Knit only with a stockinette stitch. Do not use any additional tricks and patterns. Believe me, the simpler the sweater pattern, the simpler the knitting, the better the effect! Gently hand wash. Do not machine wash or tumble dry.

Editor's note

Maria is the Ashford distributor for Russia. She is also an expert felter. See her seamless felted dress in Issue 29 of *The Wheel* www.ashford.su





Walter and Joy

As we celebrate our 85th birthday this year, read from Walter Ashford's memoirs how the business started.

Rakaia, NZ, in 1934 was a “one horse town”. It had a population of approximately one thousand and it has stayed that way for more than fifty years. The most notable features were the nor’west winds and the mile-long wooden bridge over the Rakaia River.

I had to get started. I printed a circular telling all and sundry that I would be starting a business in a building across from the railway station. My slogan was, “If it’s wood, we can make it!”.

Business was slow at first, which was just as well because I was even slower. I didn’t care what I tackled and, because there was a need, I began repairing furniture, learning as I went.

In 1936 I was approached by Mr de Renzie, the editor of the New Zealand

Home Journal. He asked if I would write a series of articles. I offered not only to supply the written article, but suggested we supply a simple kitset along with it, which would be easy to make at home.

The arrangement suited us both. The magazine got free reading matter and we got to make the kitsets. We were the Ikea of New Zealand! This was an era when people were compelled to spend their money very carefully and “assemble and save” was one of our catch-cries.

Early in 1940 Mr de Renzie wanted me to write an article on hand spinning, and please could I make a kitset spinning wheel for his *Home Journal* readers. The readers were busy knitting a variety of garments for the servicemen and knitting yarns were in short supply.

Using all the ingenuity I could muster, and after a great deal of trial and error, I produced my first spinning wheel. Now my sister Mary and I learned to spin. The *Journal* was very happy with the prototype and I made up ten of them.

When I was called up for the NZ Air Force, my father, who was a Presbyterian Minister, resigned from the Ministry and came back to keep an eye on the factory.

I was posted to Ohakea Air Force Base in the North Island. It was here I met and fell in love with Joy Rendall, who was nursing at the Palmerston North Public Hospital. I thought she was wonderful. She had good looks, a good education and lots of brain power. For my part I had very little to offer – was both dull and over-ambitious at the same time. I had very little money and only



a mediocre formal education. Could it have been my officer's uniform which proved the attraction? Unfortunately, our time was all too brief because soon my overseas posting arrived.

I was truly overjoyed when the news came that I was to return to New Zealand after my service in the Pacific Islands was over. It wasn't fair to expect my father to look after the business any longer. And, of course, there was Joy, who agreed to become my wife. After a short engagement we were married at Trinity Presbyterian Church, Timaru on 8 December 1945.

Suddenly, and without warning, the spinning wheel business came to an abrupt end as did the war. We had made 3,600 spinning wheels in that period. It had been a great effort and experience. However, in the main, New Zealanders associated making balaclavas, jerseys and socks with the war effort and besides, who could resist the advent of nylon – the magic thread!

Lucky for me my new partner Joy had a way with words and was able to take on the monthly advertising and newsletter in the *NZ Home Journal* and the *Auckland Weekly*.

She was also able to answer the letters in our mail-order business. We were all very happy.

For the next twenty years, we concentrated on making nursery furniture. The birth rate began to rise, what with a flush of marriages and men returning from overseas – the phenomenon commonly known as the "Baby Boom"! Our children, Gay, Heather and Richard were great "guinea pigs". Joy wrote an advertising booklet which was cleverly illustrated, called "Babies Without Tears", which was posted free to the parents of new-born babies and included our catalogue.

It's funny how crazes come and go. And thus it was with spinning. In 1965 women began to want to spin again...And they needed spinning wheels. I was visited by the very keen spinner Mrs Pamela Simcox, who found there was an urgent demand for spinning wheels. She placed a firm order for ten wheels. I thought hard and decided to once again take up the challenge.

Ten wheels doesn't sound a very big order, but it proved to be the turning point in our business.

Books on the subject were few and far

between. Joy wrote our own illustrated spinning booklet. There was a real rapport with the spinners and many of their ideas and helpful hints were incorporated in later editions. Joy founded the Ashburton Spinning and Weaving Guild. She arranged spin-ins and wrote instructions on spinning, articles and ads for magazines. She wrote a regular "chit chat". Joy had a passion and talent for words and could draw in an audience while spinning, inspiring children and adults to embrace fibre and give it a go.

Once Richard was running the factory we travelled, visiting spinning guilds around the world. I was both overwhelmed and humbled to think the Ashford spinning wheel had brought so much pleasure to so many people.

Editor's note

We remember Joy and Walter with love and gratitude for as Margaret Stove once said: "Walter and his wife, Joy, were an amazing team as together they promoted fibrecraft throughout New Zealand and then to almost every corner of the world."

Double Heddle Waffle Weave

Kitchen Towels

BY KURT PAYNE,
AUCKLAND, NEW ZEALAND



Waffle weave, also known as honeycomb is usually woven on four or more shafts but follow Kurt's pattern and make these smart and useful towels on your rigid heddle loom!

Ashford's new Yoga yarn has a slight elasticity which not only makes it perfect for rigid heddle looms but makes double heddle weaving a breeze with a consistent shed, which is often unobtainable with plain cotton.

These kitchen towels feature a super squishy and absorbent waffle weave, perfect for drying hands or dishes and thick enough to insulate. The little woven cells create more surface area helping waffle towels absorb and release moisture quicker. Choose two or more colours in blocks or random stripes and combine colours in your warp to make three unique towels, a wonderful gift from your loom.

The direct warping may look complex, but you will find it quite fast after the first few repeats of the pattern. Weaving the waffle structure without having to use pickup sticks is pleasant and surprisingly fast, with a sequence which is easy to remember.

Size: Makes 3 towels measuring 42 x 68cm (16½ x 27ins)

You will need:

Loom: 50cm (20ins) or wider rigid heddle with second heddle kit

Reed: 2 x 50/10cm (12.5dpi)

Warp yarn: Ashford Yoga yarn (82% cotton, 18% nylon core, 1260m/1386yds, 200gm) #42 Honeysuckle 100gm, #54 Freesia 100gm

Weft yarn: Ashford Yoga yarn (82% cotton, 18% nylon core, 1260m/1386yds, 200gm) #42 Honeysuckle 100gm, #54 Freesia 100gm

Other: Waste yarn for header and ties, sewing machine and matching sewing thread

Here's how:

Total warp ends: 454 (yarn is used doubled throughout)

Total warp length: 2.85m (3yds)

Width in reed: 45.5cm (18ins)

Finished width: 42cm (16½ins)

Warping

Clamp your loom to a table and your warping peg 2.85m (3yds) away.

We recommend warping the back reed first, although it is possible to warp both reeds at the same time if you have sharp eyes!

Place the back reed into the neutral position and begin warping 22.75cm (9ins) left of centre by tying your yarn to the

back warp stick and pulling your first warp thread loop through a slot in the back reed. This first loop will be one of the floating selvages.

Continue warping following the chart carefully. The yarn will be pulled double through different combinations of slots and eyes. The pattern is a 10 double thread repeat.

When you have warped to the other side and finished the last half repeat, pull a final double warp thread loop through a slot to make the other floating selvage.

Wind on your warp, placing cardboard warp sticks at intervals.

Place the front reed in position and pull the first loop through the slot directly in front, to be the floating selvage.

Follow the pattern for the rest of the front threading.

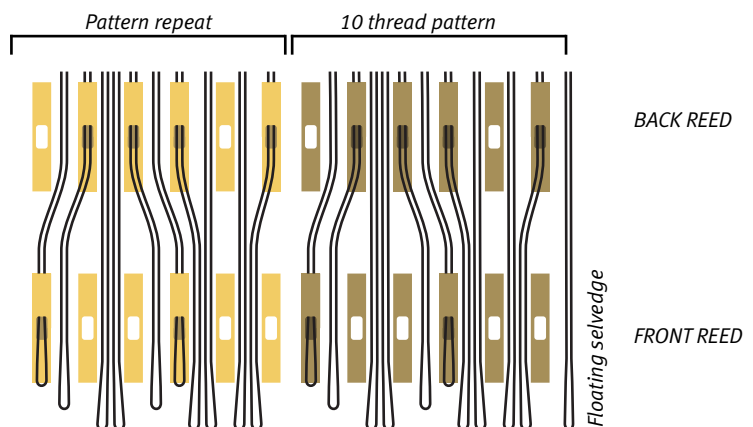
After every repeat of 10 warp loops, hook a crochet loop of waste yarn around the finished group when you are sure it is perfect. That makes it easier to count back and check your threading later.

When you have warped to the other side and finished the last half repeat, pull a final loop through a slot to be the other floating selvage.

Tie onto the front warp stick, either directly or leash on.

Weaving

It is important to use a selvage because the pattern sometimes requires you to weave two picks in the same shed. When weaving always go over the selvage thread as you take the shuttle into the shed and come out under the selvage thread on the other side.





For headers at each end of the warp, use the following sequence using waste yarn. Back reed up, weave one row, return to neutral and beat with the front reed. Back reed down, weave, return to neutral and beat with the front reed. For each towel weave 75cm (29½ins) in Yoga yarn doubled. Use two ends of the same or different coloured yarns, changing colours for stripes as desired. Follow this sequence for the waffle weave. Back reed down, weave, return to neutral and beat with the front reed. Front reed down, weave, return to neutral and beat with the front reed. Front reed down, weave, return to neutral and beat with the front reed. Back reed down, weave, return to neutral and beat with the front reed. Back reed up, weave, return to neutral and beat with the front reed. Both reeds down, weave, return to neutral and beat with the front reed. Both reeds down, weave, return to neutral and beat with the front reed. Back reed up, weave, return to neutral and beat with the front reed. There is no need to leave a gap between towels, just continue weaving.

Finishing

Remove weaving from the loom. Secure the ends of each towel by sewing a narrow zigzag stitch along each edge to



be cut.

Cut each towel off close to the stitching. Fold each end over 6mm (¼in) then 12.5mm (½in) to form a hem then edge stitch in place.

Finish with a warm wash then trim any loose threads close to the fabric surface.

Editor's note

Kurt lives in Auckland, NZ, enjoying The Knitters Guild Associations Master Hand Knitting Program while also tech editing, designing, and teaching a range of classes in spinning, weaving, and knitting. Follow Kurt on Instagram @manknitea

Kerryn



Sustainable Crochet

BY KERRYN GILLAN, GORE, NEW ZEALAND

Kerryn believes that beautiful work doesn't have to be difficult. So, with simple stitches and bold use of colour, she makes beautiful fashion items and homeware in crochet.

I have been crocheting for about ten years and designing crochet patterns for about five years. I love to work with natural fibres, especially those sourced from New Zealand, and I am passionate about living as sustainably as possible. The Market Bag is a great alternative to single use plastic bags, and it also works as a bath toy bag. I use the cloths at home, and they make a beautiful gift alongside a handcrafted soap.

Crochet Market Bag and Cloths

You will need:

Yarn: Ashford Mercerised Cotton 5/2 (100% cotton, 848m/927yds, 200gm)
Radiant Orchid #56 (Main Colour) and Fog #03 (Second Colour)
Plain Cloths: Approx. 25gm (1oz)
Textured Cloths: Approx. 25gm (1oz)
Market Bag: Approx. 100gm (3½ozs)
Other: Yarn winder (to wind the cones into two separate cakes), hook 4mm (6 US, 8 UK)

Abbreviations

Sts	Stitches
Ch	Chain
Sl St	Slip Stitch
SC	Single Crochet
HDC	Half Double Crochet
FPTR	Front Post Treble – worked into the stitch two rows below

Here's how:

The yarn is held double throughout all patterns.

Plain Cloths

Worked back and forth in rows.

With Main Colour – Ch32

Row 1: 1HDC into 3rd Ch from hook (counting the Ch on the hook), 1HDC into next 29, turn

Row 2-5: Ch1, 1HDC in each stitch, turn
With Second Colour

Row 6-22: Ch1, 1HDC in each stitch, turn
Cut yarn and sew in ends.

Textured Cloths

Worked back and forth in rows.

With Main Colour – Ch32

Row 1: 1HDC into 3rd Ch from hook (counting the Ch on the hook), 1HDC into next 29, turn

Row 2: Ch1, 1HDC in each stitch, turn

Row 3: Ch1, *1HDC, 1FPTR* repeat till last stitch, 1HDC, turn

Remember to work your Front Post Treble into stitch two rows below.

Row 4: Ch1, 1HDC in each stitch, turn

Row 5: Ch1, 2HDC, 1FPTR, *1HDC, 1FPTR* repeat till last 2 stitches, 2HDC, turn

Repeat rows 2-5, three more times

Repeat rows 2-4, once more, for a total of 20 rows

Cut yarn and sew in ends.

Market Bag

With Main Colour

Worked in rounds from the bottom up.

Chain 6, slip stitch into 1st chain to form a ring

Round 1: 10SC into ring

Round 2: 2SC into each stitch – 20SC

Round 3: *1SC, Ch2* into each stitch – 20 Ch2 spaces

Round 4: *1SC into Ch2 space, Ch4* repeat around – 20 Ch4 spaces

Round 5: *1SC into Ch4 space, Ch6* repeat around – 20 Ch6 spaces

Round 6: *1SC into Ch6 space, Ch8* repeat around – 20 Ch8 spaces

Repeat Round 6, 4 more times.

With Second Colour

Repeat Round 6, 10 more times

Or until the length you require.

Round 7: Join last Ch8 space with SC into

next Ch8 space, 4HDC into same space, 7HDC into all other Ch8 spaces around, Sl St into 1st HDC to join – 144HDC

Round 8: 1HDC into each stitch, Sl St into 1st HDC to join

Round 9: 1HDC into next stitch, *Ch1, skip 1, 5HDC* to end, Sl St into 1st HDC to join
This creates the holes for the drawstring.

Round 10: 1HDC into each stitch, Sl St into 1st HDC to join.

Now we'll work the handles.

Round 1: *Chain 60, skip 25 sts, 1HDC in next stitch to join, 1HDC in next 46 sts* repeat once more

Round 2: 1HDC in each chain of 1st handle, 1HDC into each stitch, 1HDC in each chain of 2nd handle, 1HDC into each stitch, Sl St to join

Cut yarn and sew in ends.

Time for the drawstring.

Chain a length of approximately 80cm (32ins). Cut yarn and pull final chain through to tie off.

Thread chain through holes made on Round 9.

Create a tassel if you wish.

Editor's note

Kerryn sells her beautiful bespoke pieces in crochet under her label Crochet Birdie and supplies yarns, patterns and tools through her business Needle and Hook.

See Kerryn's website

www.needleandhook.co.nz



One Loop at a Time

BY MERYL COOK, DARTMOUTH,
NOVA SCOTIA, CANADA

A practical but inspiring story of recovery and reinvention through creativity, one loop at a time.

When I was diagnosed with breast cancer in 2015, I knew I needed to show myself the same love that I had shown my patients for the past twenty years. I also knew I needed to heal on a deep level, so made the decision to leave my practice as a homeopath and Bowen therapist.

Writing and fibre arts became my way of holding space for myself. They also became my way of discovering my next steps in life and business.

My system of design

This introspective process begins with my journal writing. I take selected phrases that become the inspiration for each mat and write them on the linen around my design. These become a sort of meditation.

I hook in a loose, organic style with a variety of new and recycled fabrics and yarns (mostly wool and silk) on linen. I start with a basic sketch, and I select colours based on Chakra colour theory, but I don't colour plan. Each design develops in an intuitive way.

I hook on a Cheticamp frame and last year I purchased my first spinning wheel.

I find chunky, hand spun yarns to be the perfect addition to my rugs.

The names of my mats evoke the feelings I'm trying to create. This pattern is a brand-new Wild Woman design.

One Loop at a Time

As a rug hooker, regardless of our style of hooking or the materials we use, we all start with one basic loop at a time. For me, the "one loop at a time" is also reflected in my journal through writing and sketching. As a spinner it represents each turn of the wheel.

"One loop at a time" means to me the freedom to not have to have everything worked out in advance, to make changes along the way, and to get started without always knowing the end result.

My design method began as my way of holding space for myself. Now it has become my way of taking time to pause and think, "What do I need right now? How do I want/need to feel?" It has become a way to give back to myself and to treat myself with kindness and gentleness.

Self-Kindness

I think self-kindness goes beyond self-care. I like to think of it as self-care – with love.

How hard would it be for you to write yourself a love letter, a note of encouragement? Often, we are good at writing short notes of love and encouragement to others but find it difficult to do the same for ourselves. Many of us find it much easier to be self-critical.

Treating myself with compassion and kindness is something I have been working on in recent years. I realised that **my tendency to be harsh with myself was holding me back** – from taking risks, from being audacious, from moving forward. Sometimes despite my efforts I start to notice the self-critical remarks creeping in. My response is to notice them and to ask myself why they are happening. Am I overtired? Am I eating well? I try to approach it from a place of compassion, to understand what it is I need right now.

Then I get right back to my practice of writing love notes – to myself.



One Loop at a Time books by Meryl Cook. Sharing practical tools and inspiration for reinvention and unblocking creativity. www.merylcook.ca

The Wild Woman Speaks Mat

Size: 45.75 x 71cm (18 x 28ins)

You will need:

Linen or your preferred backing, 59 x 84cm (23¼ x 33ins) will allow a 13cm (5ins) allowance around the design for finishing.

1 swatch of wool fabric 7.6 x 20.3cm (3 x 8ins) plus 10-20gm (½ - ¾ozs) of hand spun or chunky commercial yarn in each of the seven Chakra colours (red, orange, yellow, pink/green, blue, indigo and purple), plus an extra swatch and 10-20gm of yarn in blue for her body.

Note: I used purple sari ribbon instead of wool yarn/fabric in her skirt because that is what I had on hand and it gave a nice contrast to the wools. Small quantity of dark yarn or strips for outlining, arms and legs.

Background materials: I hooked the background in natural in a variety of textures. I used approximately: 75cm (30ins) wool fabric, cut into 8mm (½in) strips, 150gm (5ozs) hand spun thick and thin yarn

11gm (½oz) hand spun curly locks

150gm (5ozs) commercial boucle and super sport weight yarn

Finishing

When I write around the edges of my design, I prefer to turn the linen under and mitre the edges so my words will show. You could also whip the edges or apply rug tape/binding to the back for a finished look. Because I use so many textured yarns, I press my mat on the back side only.

Write yourself a few phrases of encouragement around the edges, so you can look at them as you hook. The words on this mat are: "Wild Woman Speaks...as if to someone she loves...with love and patience...she speaks to herself with love." Enjoy the process, be kind to yourself as you play and most importantly speak to yourself with love!

Editor's note

Meryl Cook is a writer, inspirational speaker and contemporary fibre artist in Dartmouth, Nova Scotia. She is the author of two books, *One Loop at a Time*, a story of rug hooking, healing and creativity (December 2016) and *One Loop at a Time, The Creativity Workbook* (November 2017). To find out more or to invite her to speak or teach at your event, contact her on meryl@merylcook.ca



For the full-size pattern of the Wild Woman Speaks Mat go to www.ashford.co.nz/wheel31





Weaving a *Dream*

BY PAULINE MULROONEY, ASHBURTON, NEW ZEALAND

After years as a librarian and knitter, a new job leads to a new passion for weaving.

“The more that you read, the more things you will know. The more that you learn, the more places you’ll go.” Dr Seuss

This is one of my favourite quotes from the wonderful Dr Seuss supporting my desire to be a “life-long learner” in crafting.

My passion (which is now an addiction) has always been for knitting since my grandmother taught me at seven years old. My whole life I have been surrounded by many women in my family who knit and my goal is to continue for a very long time following the example of my Mum who at ninety-one still knits every day. Recently she knitted a 3ply lace baby shawl! Amazing work!

For fifteen years I enjoyed working as a school librarian at two local schools but decided it was time for a new challenge. Oh, the joy when I began working for Nicola Bota at the Ashford Craft Shop! What a wonderful opportunity to share my passion and excitement especially for knitting and weaving.

Now my passion for knitting really took off and my SABLE (*Stash Acquisition Beyond Life Expectancy*) became real. I was surrounded by yarns, equipment and some amazingly talented people. I now like to learn new techniques whenever I can by following designers

online and test knitting their patterns.

I taught myself to weave on my Ashford rigid heddle looms. Wow is all I can say! Now I have a second passion where I can combine colour, texture and design to create beautiful things. I have attended courses by Betty Booth on the Ashford multi shaft looms and have now added a 16 shaft loom to the fold. I believe anyone can learn to weave and the rigid heddle loom will teach you many principles of weaving. We all have an innate desire to create and/or enjoy looking at beautiful pieces whether it be handcraft, cooking, art etc.

I rarely keep the things I make as I get so much pleasure from giving them to others to enjoy. I always have a baby blanket on the loom, give knitting to local charities like Little Sprouts, and have often given away gloves etc., that I am wearing when someone has needed them.

After seeing the Pinwheel pattern by Jeen Ahearn online, I was excited to see that I could do complex shaft patterns on a rigid heddle. The patterns you can do are never ending. So keep learning...try something new...enjoy the places you can go.



Eight Shaft Pinwheels for a Rigid Heddle Loom

You will need:

Loom: 40cm (16ins) or wider rigid heddle
Reed: 40/10cm (10dpi)

Warp and weft yarn dark colour: Ashford
Mackenzie 4ply (357m/390yds, 100gm)
1 ball Midnight Blue #613

Warp and weft yarn contrast colour:
Ashford Mackenzie 4ply (357m/390yds,
100gm) 1 ball Natural White #602

Other: Pickup stick, shuttles

Here's how:

Total warp ends: 104 (52 slots)

Total warp length: 2.30m (90ins)

Warping

Warp your loom with 4 slots of each colour (starting with the dark colour), alternating 4 slot colour blocks across.

Weaving

With your darker colour, weave a plain border of 8 rows.

Begin the pattern weaving with 8 rows of the dark colour.

Note: When picking up the threads always place the pickup stick in front of the reed.

Pattern

Row 1: Reed in neutral

In each 8-thread colour section across the row, from right to left, in front of the reed, go over 4 threads and pick up 4 threads. Turn the pickup stick on its side to create a shed and weave the colour through.

Row 2: Reed in neutral

In each 8-thread colour section across the row, go over 3 threads, pick up 1, over 1, pick up 3 threads. Turn the pickup stick on its side to create a shed and weave the colour through.

Row 3: Reed in neutral

In each 8-thread colour section across the row, from right to left, go over 2 threads, pick up 1, over 1, pick up 1, over 1, and pick up 2 threads.

Turn the pickup stick on its side to create a shed and weave the colour through.

Row 4: Reed up

Plain weave row (no pickup stick).

Row 5: Reed down

Plain weave row (no pickup stick).

Row 6: Reed in neutral

In each 8-thread colour section across the row, from right to left, pick up 2 threads, over 1, pick up 1, over 1, pick up 1, and go over 2 threads.

Turn the pickup stick on its side to create a

shed and weave the colour through.

Row 7: Reed in neutral

In each 8-thread colour section across the row, from right to left, pick up 3 threads, over 1, pick up 1, and go over 3 threads. Turn the pickup stick on its side to create a shed and weave the colour through.

Row 8: Reed in neutral

In each 8-thread colour section across the row, from right to left, pick up 4 threads and go over 4 threads.

Turn the pickup stick on its side to create a shed and weave the colour through.

Repeat this pattern (Rows 1 to 8) with the second colour.

And that's it! Alternate colours to the end of your project.

End with row 8 of pattern in the darker colour.

Put in your 8 rows of plain weave border.

Finishing

Finish fringes as desired.

Editor's note

Follow Pauline on Instagram @nana.pmm
Pauline loves helping visitors at the
Ashford Craft Shop.
www.ashfordcraftshop.co.nz

Julitha's award-winning 2ply yarn

Below: Richard announces the winner at the Bothwell International SpinIn Tasmania, Australia, March 2019



Julitha and her faithful "Traddie"

Below: Julitha receives her prize from Ashford dealer June Lynn, of Bilby Yarns, Perth, WA, Australia



Longest Thread Competition

BY CATHY ASHFORD, ASHBURTON, NEW ZEALAND

The 2019 winner of the International Longest Thread Competition, Julitha Barber, has had a long career as a competitive spinner beginning all the way back in 1986 when entry forms for the Bothwell competition appeared at her Perth guild. For her first try at spinning the 10gm of raw sheep's wool she managed to produce 230.83m of 2ply yarn. Good enough to secure third place but not nearly good enough for Julitha!

"That was like a red rag to a bull! Third with little thought or effort. Why hadn't I tried harder?"

The following year she submitted two balls – coming first and second – and learned that washing before spinning got the best results.

Over the next few years she entered several times, either winning or having the thread break, culminating in an appearance in the Guinness Book of Records with a thread length of 553.03m. With the addition of a Traditional spinning wheel fitted with a modified flyer made by wheelmaker and friend Lloyd Harrison, Julitha peaked in 1997 with 624.97m.

Full-time work and life got in the way, and fifteen years passed before a trip to Bothwell with old friends reignited that competitive

fire. Older than Julitha's adult daughter, her trusty "Traddie" was hauled out of storage and, with the new Ashford high-speed flyer, propelled her to victory in 2013. Among Julitha's small collection of wheels, this is her go-to, usually used with a sliding hook flyer.

Joining this collection now is her prize for winning this year's competition with an amazing 986.886m: an Ashford e-Spinner.

"My initial reaction was, with a house full of wheels, why would I want it? First time I turned it on, I wasn't sure about it. Seems I continuously alter my treadling speed depending on what my hands are doing but this spinner just keeps going at the same speed!"

After experimenting with tension, speed and fibre preparation, Julitha and her new e-Spinner are slowly becoming friends. "I can spin a bobbin full of 8ply equivalent in no time flat. This spinner is worth it just for that."

Julitha hopes to submit an entry in the e-Spinner category in the next competition. It holds a special challenge: her current record is tantalisingly close to the kilometre mark!

Good luck, Julitha!

Julitha's Tips

How to achieve a superfine yarn:

- The smaller the fibre diameter, the lighter the fibre so choose a low micron fleece but check it is strong. My winning entry for 2017 was a 19-micron Merino and 17-micron for 2019. I want at least 8cm (3ins) in staple length. I don't risk the tips and cut them off. I comb each staple with a dog comb.
- Wax/lanolin weighs heavily and Merino has a lot. That pre-spin wash in very hot wash and rinse water with plenty of wool wash is critical. I wash at least twice as much as I need (just over 20gm/1oz). I sew individual staples into a length of netting before washing.
- I use a flyer with a high ratio as I need lots of twist. Twist gives strength but too much may make the thread brittle. I haven't found the "too much". My wheel has a scotch tension set up and a ratio of 22:1.
- I use the lightest bobbins and put pipe lagging around the centre. I want as little force on the thread I am spinning as possible. The greater the diameter of the core the less pull needed on the thread to turn the bobbin.
- Nubs and joins in your spinning also weigh heavily so avoid them.
- I wrap each staple in a black stocking and hold that as I spin. I

spin for only an hour at a time.

- I noticed that I spun finer when I was about to run out of fibre in my hand so now I use only very small staples. These threads are fragile so the wheel must run with a light touch and very little tension.
- I leave the yarn on the bobbins for as long as possible to set the singles. Plying takes longer than you think as it too requires a lot of twist. I use a tensioned lazy kate.
- I wind my 10gm yarn onto a polystyrene ball before sending it to be judged.
- My last entry was coloured fleece. I won't do that again. Vision is critical and white is easier to see. I have a very strong lamp over my shoulder and a black apron. Some of the others entering have lamps with built-in magnifying glasses. I have just bought one of these and will try it next time.
- Washing took 2 hours, spinning took 60.9 hours, plying 10.7 hours and ball winding 7 hours.

Editor's note

Julitha encourages every spinner to enter The Longest Thread Competition, saying: "Victory is creating something you couldn't do before and you will be a better spinner for it."



Breathtaking Brioche

BY JO REEVE, WELLINGTON, NEW ZEALAND

Find out why this stitch that adds two-sided texture, warmth and spring to your knitting project, is so popular.

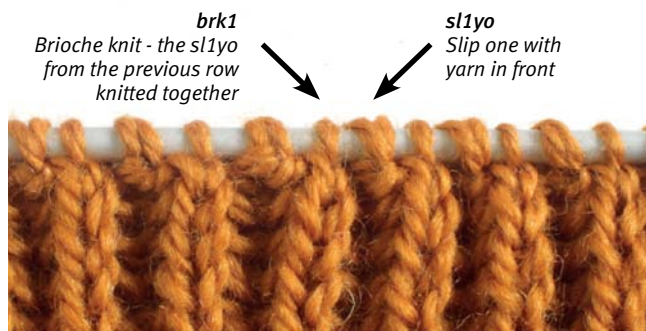
What do you think of when you hear the word brioche? I wouldn't mind betting it's a delicious French pastry, light as air and slightly puffy. Yum! As much as I love brioche pastries, I love brioche knitting even more. Yes it's true; brioche also exists in the world of knitting. Brioche knitting is very popular at the moment but it's been around for hundreds of years, as early as the mid-1800s. It is similar in appearance to fisherman's rib, but this clever stitch is totally reversible, and creates strikingly unique garments that are light, lofty, stretchy and as delicious as any French pastry. When you're knitting a project for warmth – hats, scarves, and jerseys – brioche would be a great stitch choice.

I first started knitting brioche about three years ago and once the 'penny had dropped', I couldn't stop. It's a mesmerising technique and a lot of fun to knit. The mechanics are different than regular

knitting but it's not difficult to learn. Brioche can be knitted in a single colour, or two colours. I suggest you start with one colour to gain a solid understanding of the stitch structure.

Brioche knitting is a stretchy fabric so you will need to cast on and bind off very loosely. I like to use the long tail cast on for neat edges with plenty of elasticity. The Italian cast on also works very well. The single colour brioche stitch has a set up row, then a simple two row repeat. The distinctive ribbing is achieved by alternating columns of slipped stitches and yarn overs, with knit stitches. The slipped stitches and yarn overs are the brioche stitches. They are counted as one stitch, and always knitted together on the next row – brioche knit (brk1). The basis of all brioche knitting is sl1yo, brk1. As half of the stitches are worked in the first row, and the other half in the second row, two rows are

needed to complete a single counted row of knit stitches on the face of the fabric. This means that counting rows and working out a gauge is different than regular knitting. A brioche swatch will have fewer stitches and more rows compared to a stocking stitch swatch of the same size.



Brioche is not as easy to read as other knitting structures and I find mistakes are tricky to correct. I don't recommend pulling all the stitches off the needle. Use a lifeline instead or, if there aren't many stitches, rip it back stitch by stitch.

Once you're comfortable with single colour brioche I want to encourage you to try two colours. This opens up an exciting new world of colour effects and patterning, and creates a knitted fabric like no other. In two colour brioche, one colour will 'pop' out to the front and the other will sit quietly in the background. On the other side of the fabric, the reverse will happen. And if that's not enough to convince you to give it a go, then perhaps Nancy Marchant's book, *Knitting Fresh Brioche: Creating Two-Color Twists & Turns* will. This beautiful book gave me the confidence to knit Nancy's pattern Miss B. For the colours I used in my project, I named it Nemo. Nancy's book has excellent step-by-step instructions to guide you through all aspects of two colour brioche knitting. It's a comprehensive book with clear images, a large library of brioche stitch patterns, many tips and tricks on knitting one and two-colour



One variegated yarn

brioche, and twelve gorgeous garment designs.

Two colour brioche is a little different to using one colour in that you must work with a circular needle or double points. Each side of the fabric is worked with both colours. After working the first pass with one colour, you need to be able to slide the stitches back to the other end of the needle to knit the second pass in the other colour. In one colour brioche, straight knitting needles are fine because the work is turned for each row.

For me the 'squishiness' of brioche fabric cries out to be knitted in fibres with some 'tooth'. For my projects Nemo and Opposites Attract, I chose to use hand spun yarn in the Ashford Merino/ alpaca/silk blend. With 30% silk, 20% alpaca and 50% wool, the blend is not only a delight to spin, but is perfect for the elements I wanted in the garments – softness, drape and not too much fulling after blocking. When planning your brioche project bear in mind that it will use a lot more yarn than regular knitting (up to twice as much), and it will take longer to knit, but will be worth every minute.

As you can see in the photographs, brioche knitting is not just 'rows and columns'. It is a versatile stitch that can be knitted in one plain colour, one variegated colour, two different plain colours, or two colours with one plain and one variegated. Increases and decreases create beautiful curves to give the feeling of movement. Use a thicker yarn for a fabulously squishy, warm scarf, or a fine yarn for something more delicate. The possibilities are endless.

Online videos are a great way to get started and there are many excellent tutorials out there. I recommend www.bhookedcrochet.com/2018/05/13/brioche-knitting for your first sample. Brioche knitting looks complicated but the basis of it is really very simple – you'll love it.

Editor's note

Jo is the author of *The Ashford Book of Spinning* and *The Ashford Book of Carding* and is an expert knitter too!



Two colour brioche (*Opposites Attract*)

Wandering Woven

BY ERIKA LeMAY, SUPERIOR, WI, USA

A weaver uses her loom to interpret her surroundings.

“Many threads come together to form the final creative fabric, and experience in nature is one of them.” Louise Chawla

Hi, I'm Erika LeMay, a weaver and environmental educator from the tip of Lake Superior. I wander about with my partner and pup in the Northwoods and wherever else our home on wheels takes us, capturing the essence of this adventure among the fibres in my woven creations. As I navigate through life with a background in psychology and environmental education, seeking out wild landscapes to explore, experiencing familiar ones through different perspectives, and taking on one craft project after another, I've noticed a theme: connection. I find this in the moment, when I'm fully immersed in something, tuned into my senses, letting my curiosity run wild, and interpreting my surroundings. I've always been drawn to the intrinsic connection that comes with crafting something through my hands, so I strive to express myself in this way and bring that connection to others.

Wandering Woven is a way for me to deepen my experiences, finding inspiration and gaining more insight as it passes

through my hands and comes to life on the loom. I can weave in a way where I'm just making things, or I can weave with mindfulness. I can weave in a way where I'm surrounding myself with a supportive community. I can weave in a way that gets me out into the world, out into nature and discovering new things. I can weave in a way that brings me inspiration, and then it becomes a bigger experience than just weaving. I think that crosses over into many other things that I do in life. I can do them in just one specific way that only accomplishes that one task, or I can turn it into something richer and more meaningful. My weavings are an interpretation of my surroundings, which takes the form of colour palettes, textures, and patterns, or embodies more than what can be seen at the surface, capturing feelings and thoughts that infuse the fibres.

With the Ashford Rigid Heddle loom, this is possible regardless of where I am: the cosy living space of an RV, the picnic table of a nearby park, or the earthen floor of a secluded site in the wilderness. It has seen many places and will continue to be my loom of choice since storage is simple,

it is highly portable, and the creative possibilities are endless. It has all of the ease I need for life on the road without limiting the quality of equipment or woven goods that can be produced. I'm able to create anything from a small wall tapestry to intricate textiles for sewing into throw pillows or even delicate wearable goods, and there is much more that I look forward to trying with it.

As I look ahead to what is to come for Wandering Woven, I envision weaving among lands that I've known and new landscapes that I will also call home. I have found that nature provides endless inspiration if I can match its pace, knowing not only where to look but how to see it. I hope to continue expanding my community, knowledge and creative experiments. I'll be pursuing sustainability throughout, minimising waste and sourcing local or recycled fibres whenever possible. Wherever this adventure takes me I'll have my loom alongside, all the while focusing on connection and keeping in mind that it is more than just weaving. I may be creating woven textile art, but the process creates far more than that.



Editor's note

Follow Erika on Instagram @wanderingwoven



The Elizabeth and Richard Ashford Textile Award

Thank you to all who applied for our Award this year. Selecting the finalists and then choosing a winner was a very difficult task!



THE WINNER

We are thrilled to announce the winner of the 2019 Award is **Woolwerx Fibre Arts Studio, New Westminster, BC, Canada**, for their programme teaching marginalised and at-risk women who have been in the justice system how to spin and weave, providing income, work experience and support.

Woolwerx Fibre Arts Studio is a Social Enterprise run by the Elizabeth Fry Society of Greater Vancouver in British Columbia, Canada. The Elizabeth Fry Society was founded in 1939 by volunteers dedicated to transforming conditions for women and girls in custody. EFry works with women who have been involved in the justice system and those affected by substance abuse, homelessness, poverty and mental health issues. These issues often go hand in hand and are most often the result of adverse childhood experiences and traumatic life occurrences.

At Woolwerx the women are taught how to process raw fleece from start to finish: sorting, washing, carding, hand blending, dyeing, spinning, plying and finally weaving. They make skeins of hand spun yarn, woven placemats and table runners, dryer balls and woolly ornaments to sell but best of all as one of the women says, "Woolwerx has given me a feeling of empowerment, financial independence and a sense of freedom."

Ashley, who grew up in a criminal family and started shoplifting at age 7, has found the strength to change, made possible by hope, self-belief, and a spinning wheel.

We wish you, Ashley, and all the team a bright and secure future.

THE 2019 FINALISTS

Voyages Textiles Association, Chinon, France, for their project to support traditional crafts in Peru and Nepal.

Association of Handicraftsmen in Fehérvár, Székesfehérvár, Hungary, for their project supporting craft traditions in Hungary.

Backyard Mosaic Women's Project, Madison, WI, USA, for a social enterprise teaching fibre processing skills to women who have been involved in the justice system.

APPLICATIONS ARE INVITED FOR THE 2020 AWARD!

Applications close March 1st, 2020.

The Elizabeth and Richard Ashford Textile Award

Richard and I are pleased to offer an annual award to encourage and support textile artists and help them enjoy artistic freedom. We hope our award will contribute to the development of the fibre arts or the education of future spinners, weavers, felters, knitters, and dyers.

Valued at NZ\$5000, the award can be used to purchase any Ashford equipment, fibre or yarns.

We are looking for creative projects that have vision and are viable. This could be a garment, process, or an educational or philanthropic project. The award is open to everyone: individuals, guilds/groups, aid agencies, non-government agencies.... Your application must be received by March 1st each year.

For an application form go to www.ashford.co.nz/Award



The Banner Project

BY DEBBIE ELLIS, MILWAUKIE, OREGON, USA

After attending a Japanese freestyle weaving class, I was inspired to organise a community weaving endeavour, which I named The Banner Project: Learn. Create. Share. We would attend public events and introduce people of all ages and abilities to the art of weaving, offering our pre-warped rigid heddle looms, a variety of yarns and fibres, and simple instruction. The resulting banner would be finished and gifted to charity. Hence, our theme: Learn. Create. Share.

Many of my weaving friends graciously offered their looms, their fibres and their instruction. I received a grant from the Association of NW Weaving Guilds (ANWG), which I used to purchase printed signage, cotton warp for our volunteers, stick shuttles, etc. There was no fanfare and no advertisement. We simply arrived, either by prior application, or by invitation, quietly set up our looms, and invited people to play amongst the threads. And they did!

The intention was to create one 9-foot-long banner, but because of the overwhelming response from the public, most of whom had never woven before, our single banner became eleven. We "travelled" The Banner Project to the

Oregon State Fair, a farmers' market, an inventors' fair, and three large art festivals in our region. Over 500 people – all ages, all abilities, all ethnicities, all together – created these banners. Over 90% expressed interest in taking classes.

I hope other weavers will feel inspired to organise similar events in their communities. It will be fulfilling on so many levels!





Taking Control

BY STEFAN MOBERG, STOCKHOLM, SWEDEN

Stefan, an award-winning spinner and weaver, shares his thoughts on spinning different weights of yarn.

It has happened to most of us. You first start out learning how to spin and after getting over that first hurdle of getting everything together and somewhat organised, you're happy that what you're spinning doesn't break and that you're creating something that, sometimes vaguely, resembles yarn. Then after some time, you start challenging yourself to spin a finer yarn, and then finer still. Humans have been fascinated by fine (as in thin) things for a very long time, and so this is only natural. After some time of spinning, you're spinning a fairly consistent and fine yarn. It's an amazing feeling – you've mastered the art of spinning! This is the most usual progression I come across among students in my spinning classes all the time, and it's absolutely great! But what if you wanted to spin a thicker yarn?

When I went to my collection of spinning books to research this topic, it was rather difficult to find any clear information about spinning different weights of yarn. Some of them had vague

descriptions of how you just needed to “draft more fibre” to spin thicker, and some included discussions on how fine yarns need more twist than thicker ones. But what does this really mean?

Let's start out with the amount of twist. It's true – fine yarns DO need more twist than thicker ones, and reversibly thicker yarns DO need less twist than fine ones. But why? The reason for this lies in the fact that fine yarns obviously consist of only a few fibres, so they need a lot of twist to help them stick together. Whereas a thick yarn, which equally obviously consists of a lot more fibres, does not need as much twist to make the fibres stick together and form a yarn – in fact, they can't take as much twist as a fine yarn before getting overspun.

So, how do you change the amount of twist in your yarn? The answer to solving this in a sensible way is in the ratios on your spinning wheel. A smaller pulley will give you a greater amount of twist per treadle than a larger one. Therefore, we can conclude that



if you want a finer yarn, you go to a smaller pulley and if you want to spin a thicker yarn you go to a larger pulley.

Another thing that will affect the diameter of the yarn you spin is the take-up. This is controlled by the brake band, or if you're spinning on a double-drive spinning wheel, by the tension of the drive band. The harder the spinning wheel pulls on the yarn you're spinning, the faster your yarn will end up on the bobbin, and thus the less twist it will have. Also, you will be inclined to feed the spinning wheel more fibre, which will most likely result in a thicker yarn.

Spinning wheel settings for different yarns

	Fine	Medium	Bulky
Pulley	Small	Medium	Big
Take-up	Light	Medium	Heavy

Finally, one other key element to the diameter of your yarn is the actual fibre itself. There is the issue of some fibre "not wanting" to be spun in a particular way. In spinning, I feel it's important to remember that it's not always you, the spinner, doing something wrong – it might be that you're trying to coerce a particular fibre into becoming something it doesn't have the ability to be.

When spinning fine, I prefer to have only a very small amount of fibre in my hands, for greater control. And so, I tend to divide any roving that I spin lengthwise or keep a smaller amount of fibre in my hands.

Remember – as spinners, we understand that it is far more difficult to spin a thick consistent yarn, than it is to spin a thin consistent yarn. This is because it's so much more difficult to keep all those fibres in the thick yarn in control, whereas you only need to keep track of a few of them at a time for the thin yarns. But let's not tell anyone....

This article is in no way going to be the answer to all the questions, but hopefully a little nudge in the direction of spinning different weights. As always in spinning, it won't happen until your hands have understood how it works. Theory is great and I do advocate reading lots and lots of books, but it needs to be paired

with practice in order to really be useful.

I would like to encourage you to try things out – experiment with the ratios, the take-up, the fibre and the amount of fibre in your hand and pay attention to what happens. It might be that something unexpected happens, and you might discover something that you really like. Remember: there isn't any yarn that's "wrong" – there's just variations.

Good luck and happy spinning!

Editor's note

Follow Stefan on Instagram @stefanmobergtextiles Stefan, as well as being an award-winning spinner and weaver, also teaches classes at Gudruns Ullbod, the Ashford distributor for Sweden gudrunsullbod.com



Stefan



Inspiration from the Past

BY JOHANNA CARTER,
KLOSTERNEUBURG, AUSTRIA

What is it like to live in a medieval house and to have a spinning wheel, to dye with plants, to knit and create woolly things?

Our flat, in the medieval quarter of Klosterneuburg, a town on the Danube just upstream from Vienna, has walls one metre thick in some places, stone floors and vaulted ceilings. There is a beautiful inner courtyard with an old well in the middle, which was built in the 16th century and is nowadays a flower garden; a vine grows up and around the arcades on the first floor, giving shelter for birds to nest, and under the arcades there are more flowers and plants. On the white walls you find stencils and geometric frescos.

A visit to us feels like travelling 500 years back in time, the house was rebuilt in its present form in about 1555, but some

parts may already have been 200 years old then. For me it is just a wonderful place to live, especially as I play the viola da gamba and recorder and teach music from that period.

In 2013 I learned to spin, hoping it would slow my knitting down and soon my workspace began to fill up with Ashford products – spindles, spinning wheels, dyes, a drum carder and an inkle loom.

I started experimenting with natural dyes. I collect flowers, leaves and other things in the woods to dye my wool and yarn. I gather red rose petals in the courtyard and other plants from the garden.

Chart 1 - 8

I made this hooded cowl which has a medieval connection and is inspired by my house and courtyard: roof tiles, geometric patterns, old wrought iron locks, summer flowers and leaves, and the old gothic window.

So, you see I am inspired by nature and nice old buildings. And my plan to reduce my knitting? It didn't work out; I knit or spin on the train or the bus, on walks, once even on stage during a concert, and I make even more woolly creations!

Medieval Cowl

Size: Medium and large

You will need:

Fibre: Approx. 300/365gm (10/13ozs)

white Merino/alpaca/silk top

Dyes: Ashford dyes Yellow, Magenta,

Blue, Black

Needles: Circular needles 3mm (11UK)

Dyeing

Following the instructions for dyeing using a microwave, on the Ashford website, I mixed the dyes in different jars, at least two different shades for each colour. You get livelier colours when you use more shades.

Colours	Approx.	
White (undyed)	30gm (1oz)	40gm (1½ozs)
Yellow	20gm (¾oz)	25gm (½oz)
Orange	20gm (¾oz)	20gm (¾oz)
Red	30gm (1oz)	30gm (1oz)
Dark pink	20gm (¾oz)	25gm (½oz)
Dark red	30gm (1oz)	35gm (1¼ozs)
Light green	30gm (1oz)	40gm (1½ozs)
Dark green	70gm (2½ozs)	90gm (3ozs)
Brown	20gm (¾oz)	25gm (½oz)
Black	30gm (1oz)	35gm (1¼ozs)

Spinning

I spun the dyed top with a WPI of 18, for 25gm (1oz) giving me about 93m (100yds). I prefer to dye and spin a bit more to be sure there is enough for the project!

Knitting

20sts = 7.5cm (3ins). The swatch was worked with two colours.

The cowl is knitted from the top down, first flat and then in the round.

The patterns for the hood are all worked with 6 or 12sts repeats.

Cast on 132sts /144sts

First row: knit k p k p k p (chart 1) then knit 60/66sts, place centre marker, knit 60/66sts, knit k p k p k p (chart 1) in main colour

6st border, 60st pattern centre marker, 60/66 pattern, 6st border

Chart 1 shows the seed pattern which is knitted on both sides of the hood each time in the main colour.

Start each row and finish each row until row 105 with k p k p k p (chart 1) in main colour.

The pattern for the hood starts on the second row:

(chart 2) purl 2nd row, with two colours
 Row 1 to 12 shows the increases before and after centre marker (120/132 to 132/144sts plus border)

Follow the charts 2 to 8 for the hood

Row 68: decrease 4sts evenly 6-128/140-6

Row 86: decrease 4sts evenly 6-124/136-6

The cowl starts:

Row 105: knit all stitches, including border, decrease 4sts for bigger size (136/144)

136sts place marker after 17sts 8 times/144sts place marker after 18sts 8 times in the round (blue shows the extra stitch)

Start with row 1 from chart 9, work each pattern 8 times in the round until row 61 of pattern 2, bind off, weave in ends. Join the top edge of the hood.

Enjoy your cosy hooded cowl.

Editor's note

Professionally Johanna plays and teaches Early Music. When she was five her grandmother taught her how to knit, but not how to stop! See her projects on Ravelry under johannarichard.

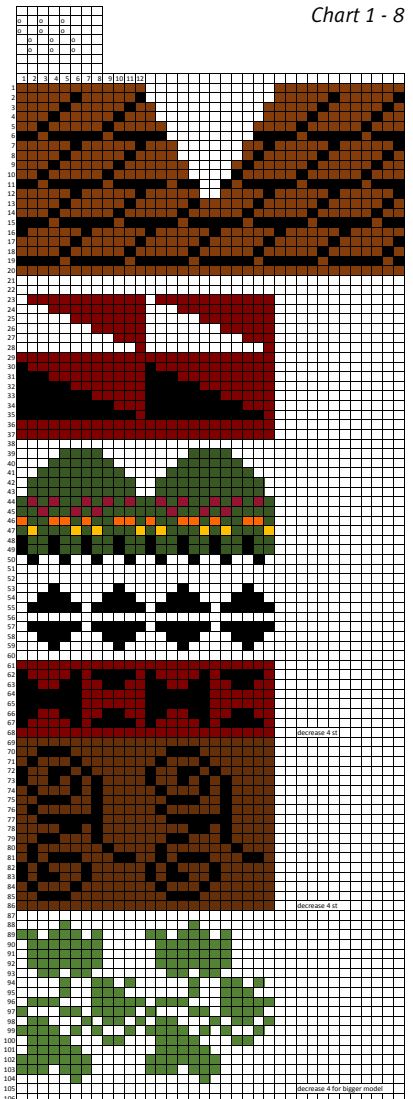
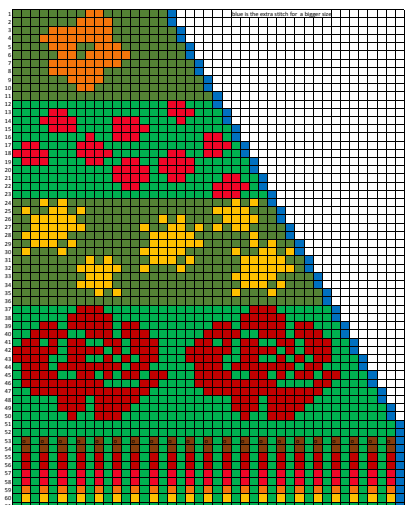


Chart 9 - 13



3D Weaving on a Rigid Heddle Loom

BY ESTHER RODGERS,
MEBANE, NC, USA

Make this stunning three-dimensional wall hanging using a rigid heddle loom.



Esther

Weaving is one of the most unrestricted fibre crafts. It's simple to pick up the basic techniques, and accessible for all people. The options a weaver has when using a rigid heddle loom are almost limitless. There are very few necessary "skills" (passing the shuttle, beating the yarn and warping) for basic plain weave, but there is so much one can do within the scope of these techniques.

One of the things I really love playing with on a rigid heddle loom is the ability to create three-dimensional textures and shapes while only using a two harness loom.

Editor's note

Esther visited us recently in New Zealand to hold classes and record videos. Watch on www.ashford.co.nz/tutorials/spinning-tutorials. In *The Wheel* Issue 30 Esther showed us how to spin art yarn on the e-Spinner Super Jumbo. To see more of Esther's work, go to: jazzturtle.com

3D Wall Hanging

Size: 80 x 30cm (32 x 12ins)

Weave structure: Manipulated plain weave

You will need:

Loom: 50cm (20ins) or wider rigid heddle. I used the 50cm (20ins) Knitters Loom
Reed: 30/10cm (7.5dpi) but you can use whatever reed you like. If you have a vari dent reed, you can set it up with four sections and spaces between.

Warp yarn: Ashford Tekapo 8ply Double Knit (100% wool, 200m/218yds, 100gm) 1 ball Natural White #206, 1 ball Black #211. Use what you like! A dark yarn will pop your weft colours, light will mute your weft colours.

Weft yarn: Ashford Tekapo 8ply Double Knit (100% wool, 200m/218yds, 100gm) 1 ball Chartreuse #221, 1 ball Stonewash #229, and some textured art yarn. You need at least two colours.

Other: 2 shuttles, fringe twister (optional), 2 sticks or dowels

Here's how:

Warping

For detailed instructions on warping a rigid heddle loom follow the instructions that come with the loom or watch the video on YouTube (www.ashford.co.nz/tutorials/weaving-tutorials)

Wind the warp yarn onto the back warp stick as normal.

Thread the reed in 4 groups, leaving a space between each group.

Tie onto the front warp stick, keeping the warp in the 4 groupings. Do not weave a heading.

Weaving

Have one shuttle on each side of the loom.

Step 1: With the reed in the up position, pass the shuttle on the right through the shed of the first grouping, float under the shed of the second grouping, pass the shuttle through the shed of the third grouping, and float under the fourth grouping.



Beat the yarn, change position of the reed. Take shuttle back through using the same float pattern: under 4, through 3, under 2, through 1. Beat the yarn.

Repeat for two more complete passes (six full picks).

Step 2: Take the second shuttle from the left, through the shed of the fourth grouping, under the third grouping, through second and under the first.



Make your wall hanging any size

Beat the yarn and change position.
Take the shuttle back through using the same float pattern: under 1, through shed of group 2, under 3, through 4.
Beat the yarn.
Repeat for two more complete passes (six full picks).
Switch back to shuttle 1, repeat step 1 for six picks (three complete passes).
Switch back to shuttle 2, repeat step 2 for six picks (three complete passes).
Add picks of textured yarn for accents.



Repeat until the desired length is achieved
See how the two layers are being created.



Take your piece off the loom.
Tie the groupings at the top and bottom.
Open the weaving into three-dimensional cross shape.
Tie the top of the weaving to the dowels, in a cross shape, securing the middle of the dowels.

Now you have a fabulous wall hanging. The 3-dimensional technique can also be used for accents on clothing and furnishings.

Troubleshooting

Make sure you are not catching extra warp threads while you pass the shuttle through the groupings as this will keep your weaving from popping open into the 3-dimensional hanging. If when you take your weaving off the loom, there are a few caught warp threads where they aren't supposed to be, you can just snip the weft and release the warp threads. Then trim the weft so that end doesn't stick out.



Needle Felt With Love

BY LINDA LI-CHEE-MING,
TORONTO, CANADA

Linda shares her passion for biodiversity and conservation by needle felting one of the world's most endangered and endearing birds, the New Zealand's kakapo.

I'm Linda Li-Chee-Ming, the owner, designer and maker behind Wild Whimsy Woolies.

I love animals and hold degrees in Zoology and Biodiversity and Conservation.

After taking the scientific route in my post-secondary studies and working office jobs in the environmental sector, I wanted to find a hobby where I could get back to my creative side and make heartfelt eco-friendly gifts for friends and family.

I decided to teach myself to needle felt because it used all natural materials and just required wool and some tiny barbed needles. I fell in love with it!

With the support and encouragement from loved ones, I decided to turn my hobby into a business in 2015 and created Wild Whimsy Woolies to share my little creatures with the rest of the world. I now run it full-time and enjoy mixing my passion for wildlife with my art to create cute animals that put a smile on people's faces while also showcasing the world's biodiversity and wildlife conservation issues.

Giving back when I can is also very important to me and I donate a portion of the profits from certain items and collections to related conservation organisations, such as the Wildcats Conservation Alliance.

It makes me so happy knowing that I can use my art to educate and raise awareness about the earth's biodiversity and the need to protect it.



Photo: Jake Osborne/Department of Conservation

The Kakapo

The New Zealand kakapo is a large, nocturnal and flightless parrot. They live to up to ninety years, making it perhaps the longest living bird in the world. Relying on camouflage for defence as it does, predation by introduced mammals brought it to the brink of extinction. In the mid – 1990s there were only fifty birds left. The whole population is now on predator-free islands and numbers of these unique creatures are slowly increasing.

Make Your Own Mini Kakapo

You will need:

Ashford Corriedale sliver in Lime, Lemon, Honey, Cookie, Liquorice

Felting needle (38 gauge is a good all round size, 40 gauge is good for adding small details)

Felting mat

Scissors

Quick Tips

- To help speed up the felting process, roll or fold your wool into shape as tight as possible before you start felting.
- Keep your felting needle straight when poking into the wool. Do not bend or apply pressure to the tip of the needle, as this will cause it to snap.
- Use short quick pokes when felting. The barbs are only located near the tip of your needle, so there's no need to poke too deeply.

Here's how:

Body/Head

1. Roll a 55cm (21½ins) piece of Lime coloured wool and felt into a chubby oval ball shape.
2. Keep poking until the oval is smooth and firm enough to squeeze but still keep its shape. Flatten one end so your kakapo will be able to sit up on its own.
3. Separate the body and head with a neckline by creating an indentation.

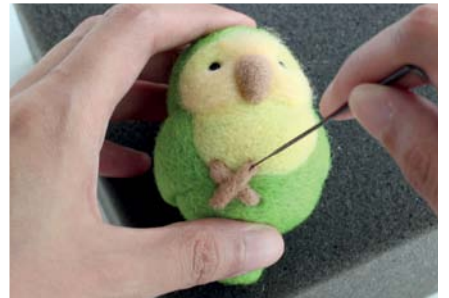
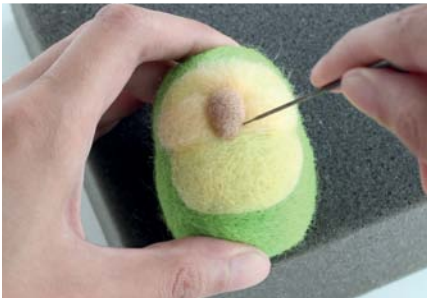
Face/Tummy

Take some of the Lemon coloured wool and felt it onto the face and belly.

Whiskers

1. Take a small tuft of Honey coloured wool and place it on the face to look like whiskers. Felt the midpoint into the middle of the face to attach.
2. Use scissors to trim.
3. Take a smaller tuft of Honey coloured





wool, fold it in half, and felt to the middle of the face, with the loose ends facing towards the top of the head. Trim with scissors as needed.

Beak

1. Take a small piece of Cookie coloured wool, about the size of a pea when rolled up.
2. Felt it into a beak shape.
3. Place the beak onto the middle of the face and poke all around the edge of the beak and into the face to attach.

Eyes

1. Pinch off two tiny pieces of Liquorice coloured wool and roll them into two equal size little balls.
2. Poke them into place.

Wings

1. Pull off a piece of Lime coloured wool, about 14cm (5½ins) in length and split it into two equal lengths. Set one piece aside.
2. Fold the other piece into a flat narrow triangle shape about 3.5cm (1½ins) long. Felt the triangle into shape on both sides until it is smooth and firm. Leave some loose wool on one side of the triangle to attach to the kakapo's body.
3. Place the wing on the side of your kakapo with the wispy ends facing towards the tummy and the point facing towards

the rear end.

4. Poke the wispy ends of the wing into the body to attach and then felt all around the edge of the wing into the body to secure the whole wing.
5. Repeat to make your other wing.

Tail

1. Tear off a small piece of Lime coloured wool, about 14cm (5½ins) in length.
2. Fold it into a flat cat tongue shape about 3.5cm long and felt it into shape on both sides until smooth and firm. Leave some loose wool on the flat end of your tail to attach to the kakapo's body.
3. Place the tail on the back of your kakapo towards its bottom with the wispy ends facing up.

4. Poke the wispy end of the tail into the body until it is secure. Lift the tail up and poke underneath where the tail meets the body to secure further.

Feet

Take small pieces of Cookie coloured wool and felt 'X' shapes onto the body to make feet. Make them each about 2cm (¾in) in length.

Markings

Use the Liquorice and Lemon coloured wool to add black and yellow stripes and markings as shown in the photos to add detail to your kakapo. You're done!
Enjoy your mini kakapo friend!

Editor's note

Linda Li-Chee-Ming is also the author of *Tiny World: Felting*.





Shetland Inspired Woven Jacket

BY SARAH HOWARD, CLACTON-ON-SEA, UK

Inspired by Shetland's heritage and the very fine and soft Shetland wool, Sarah recreates traditional knitwear designs in her woven jacket.

I was first introduced to Shetland fleece in 1982 during a talk by Mary Eve, one of the founder members of the Middle Essex Guild of Weavers, Spinners and Dyers. I had recently joined the Guild, and this was my first meeting. Mary had an extensive knowledge of the fleece and showed some beautiful examples of Shetland lace knitting, including a “wedding ring” shawl – so named as it was fine enough to be drawn through a wedding ring.

In 1986 my fellow weaver Elisabeth Kendrick and I were lucky enough to visit the Shetland Isles on a trip organised by a guild member who had moved there. We took a ferry from Aberdeen to Lerwick in Shetland with members from sixty-nine different Guilds and had four glorious days there, using the boat as our hotel. We were taken to various sites including a trip to Jamieson and Smith of Shetland where we were shown round the mill to see sorting of fleece, carding, dyeing and spinning and, of course, a look around the shop.

We were also extremely lucky to visit the local Guild's exhibition which included men and children spinning and knitting – one nine-year-old was on her third knitted Shetland sweater! In an adjoining room were the wonderful Shetland fiddlers playing traditional music. This was long before the very popular Shetland Wool Week

was set up, so I feel we were extremely privileged to meet these wonderful people.

Winter 2018 saw Shetland-inspired knitting back in the shops again – from sweaters to leggings, hats and scarves. With my four shaft loom I set out to find a design that I hoped would resemble some Shetland patterns.

I had two beautiful Shetland fleeces purchased from Woolfest, Cumbria. One fleece was sorted and washed in Power Scour, carded on my Ashford Wild Drum carder, made into a batt and pulled into a sliver, spun and plied equivalent to DK thickness; I had approximately 500gm of yarn for warp and plain bands in the weft. I used the other fleece to dye 50gm of 12 different colours using Ashford Wool Dyes.



Observing the skilled knitters during our 1986 visit

Sarah in her smart jacket



You will need:

Loom: 60cm (24ins) four shaft or wider
 Reed: 40/10cm (10dpi)
 Warp and weft yarn: hand spun Shetland
 wool 2ply, 550gm (19½ozs), DK weight
 For equivalent commercial yarn see
 Shetland firms: Jamieson and Smith,
 (Aran worsted, 13 colours) Jamieson's of
 Shetland (DK, many colours) and Uradale
 Yarns (DK, organic, 5 natural shades, 12
 dyed colours)
 Other: Ashford Wool Dyes, zip, iron-on
 woven interfacing, and binding

Here's how:

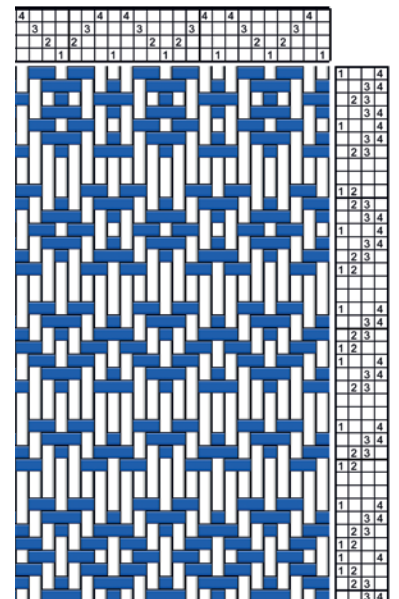
Number of ends: 200
 Sett: 40/10cm (10dpi)
 Warp length: 4m (160ins)
 Width in the loom: 50cm (20ins)
 Finished size: 44.5cm x 3m (17½ x 116ins)
 Weave structure: Rosepath

Warping

Wind warp and thread as per the draft in
 your preferred colour combination.

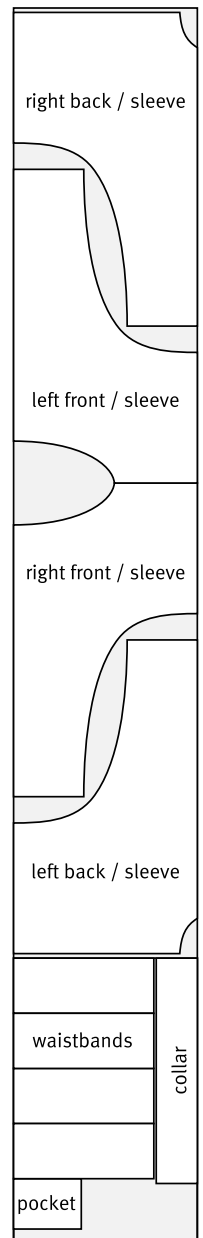
Weaving

Using the dyed yarn, I wove bands in
 variations of the Rosepath design.



Rosepath threading

For more variations on the Rosepath design and for more information on Shetland sheep go to www.ashford.co.nz/wheel31



Finishing

I hand washed the fabric, gave it a short spin and dried it on the washing line. It then had a firm steam press on both sides before cutting out: Use a press cloth if your fabric contains any synthetic yarns and test it on a spare piece of fabric first. I labelled each piece as I cut it out, so I knew which were the right and wrong sides of the fabric. All cut edges are stabilised with iron-on woven interfacing on the wrong side, then overlocked.

The jacket is a version of my pattern (GW JA007) with a collar, a pocket and a zip closure and the lower bands cut in the opposite direction to the body for contrast.

Shetland jacket pattern

Tip: Stitch both zip pieces from the bottom of the garment to the top and stitch the collar from centre back to fronts.



Editor's note

Sarah's sewing patterns and co-written book *Get Weaving* are available from: www.etsy.com/uk/shop/GetWeaving
Facebook: www.facebook.com/GetWeaving

Scandinavian weaving, textile articles, and lots of projects!
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Easy to Make Dress

BY CHARLOTTE GUNNARSSON, MÖKLINTA, SWEDEN

Weaving fabric for a dress on the rigid heddle loom might seem like a daunting task – but it doesn't need to be any more difficult than weaving a scarf!

Size: Made to your size

Weave structure: Plain weave

You will need:

Loom: 80cm (32ins) or wider rigid heddle

Reed: 30/10 (7.5dpi)

Warp yarn: 10ply, 100% cotton, 75m per
50gm, 6 balls blue

Weft yarn: 10ply, 100% cotton, 75m per
50gm, 6 balls blue

Here's how:

Total warp ends: 225

Total warp length: 2.25m (2½yds) to allow
for shrinkage, seam allowance and fringe

Width in the reed: 75cm (30ins) to allow for
shrinkage and seam allowance

Weave the fabric leaving a fringe at the
beginning and end. When finished, remove
from the loom, wash and press the fabric.

Make the Dress

The construction of the dress is very simple. It's made up from one piece of fabric, folded in half. Cut in two pieces and zigzag the raw edges. If you want a folded edge at the neck fold a part of the top of the fabric and sew it down. With right sides together, sew the shoulder seams, making sure that the hole for the head is in the centre. Sew the side seams leaving holes for the arms. Add decorative buttons at the shoulders if you like.

Editor's note

Charlotte shows us just how easy it is to make your own clothes from hand woven cloth. Let's get weaving!



Charlotte

Casual Crinkled Cotton Scarf

A lightweight scarf to take you from spring through to autumn.

BY DAVID LESTER, ASHBURTON, NEW ZEALAND



*From top: On the loom
Wet twist and dry
Finished scarf*

After weaving predominantly with wool, I wanted to explore working with cotton and to understand some of the differences between the two types of yarn and how this might affect rigid heddle weaving techniques.

With the promise of warmer weather around the corner, I wanted a lightweight cotton scarf that could take me from spring through to autumn. This plain weave scarf uses colour and finishing techniques to make a simple but unique accessory that will become my new go-to scarf.

Size: One size fits all

Weave structure: Plain weave

You will need:

Loom: 40cm (16ins) or wider rigid heddle

Reed: 60/10cm (15dpi)

Warp yarn: Ashford Mercerised cotton 10/2 (ne 10/2, 1696m/1854yds per 200gm) assorted colours. I used Denim Blue #30, Twilight Grey #10, Dazzling Blue #46, Scuba Blue #44, Bleached White #01. Small amount of Ashford Caterpillar cotton (ne 2, 680m/743yds per 200gm) for accents. I used Ocean #03

Weft yarn: Ashford Mercerised cotton 10/2 (ne 10/2, 1696m/1854yds per 200gm) Bleached White #01

Other: Fringe Twister

Here's how:

Total warp ends: 240

Total warp length: 2.5m (2.7yds)

Finished length: 2.3m (2.5yds) including fringe

Warping

Warp the complete width of the loom in any colour sequence you like. I placed my colours randomly in the warp. For variation in texture I also threaded the occasional slot and eye with two or three threads at random spacings across the warp.

Weaving

Leave enough warp length at the beginning for your fringe. Spread the warp (see our Youtube video www.ashford.co.nz/tutorials/weaving-tutorials). Begin weaving, leave a tail approx. three times the width of your warp (you will use this tail to hemstitch across the beginning of the weaving). Weave approx. 5cm (2ins), hemstitch across the beginning of the weaving, and continue weaving the length of the warp using the tips below. Hemstitch across the end of the weaving. Cut behind the reed as close to the back stick as possible. This will become your fringe.

Finishing

Remove the weaving from the loom. I twisted the fringe, but you could leave a short, long or knotted fringe if you prefer. Machine or hand wash in hot water. While still wet, fold the scarf in half and then twist tightly. Secure the twisted scarf with some scrap yarn or rubber bands so it does not undo. Leave to dry. Remove the ties and enjoy the texture and colours of your new favourite scarf.

My tips and tricks for weaving with cotton

- A major difference in weaving with cotton rather than wool is managing tension. Cotton behaves differently to wool because it doesn't have any natural stretch. When we think about the triangles created by the moving shed positions, we know that the warp threads must be relaxed enough to extend to the longest diagonal position.
- Over tensioning is a common mistake and it is important to remember that the warp threads must be loose enough so that you can easily move the reed into each position without the warp threads being stretched. I was told repeatedly in my early days of weaving "be kind to your threads." This is particularly important when working with cotton

- because it is not as forgiving as wool.
- When moving the reed to the up position, lay the reed horizontally (towards you), place the reed ends in the up position slots on the side posts and then roll the reed up to the vertical position to avoid over-stretching the warp threads.
 - Run the shuttle along the eyes of the reed because this is where the threads are the tightest so the shed will be the 'cleanest' to avoid catching any warp threads. In the up position this will be just under the eyes and in the down position it will be just above the eyes.
 - Wind the weft threads on one side of the shuttle only so you have a straight edge to beat (push) the weft into place.
 - Place the cotton weft thread gently with the reed, then change sheds and with the shuttle (before going through fully), beat the previous weft pick into place by pushing firmly with the shuttle edge. As the shed has been changed it will lock the previous weft pick in place.
 - Splice to join weft threads to avoid double thickness. Wool is more forgiving and easier to hide joins so take a little more time with cotton.
 - Regularly advance your warp so you are always weaving in the optimum spot. You may be tempted to weave as close to the reed as you can but this will affect your selvages (edges) as the warp will have to open at a greater angle which puts stress on the threads.
 - Beat a balanced weave – the same number of weft picks as warp ends per 2.5cm (1in).

Editor's note

David enjoys the versatility of the rigid heddle loom. See *The Wheel* Issue 30 for his no-sew snood and Issue 28 for his double width blanket.





Exquisite Control

BY KATE SHERRATT, ASHBURTON, NEW ZEALAND

Kate test drives the new e-Carder.

Part of our research and development programme means every new product needs to be thoroughly tested before production begins. That is one of the fun parts of my job!

The e-Carder has been a long time coming. After testing the e-Carder by processing a LOT of fibre – all kinds of fibre, from coarse fleece to fine tops – I can tell you it has been worth the wait!!

Richard’s main challenge when developing this carder was, most importantly, to make it safe to operate. This carder includes clear, strong acrylic covers that will protect the operator from the drums and drive belts.

Another challenge was to have variable and differing speeds for both drums. Richard solved this by using two independent motors, one for each drum and both with infinitely-variable speed control. This is the most innovative feature of the e-Carder.

What does this all mean for you? It means exquisite control! You now have

the control you need for all fibre types and blends. You can adjust your speeds as needed. When carding fleece or locks you want the un-carded fibre to be “held” by the small drum, feeding it in as slowly as possible and enabling the large drum to process it as it goes around faster. On the other extreme, if you are blending processed tops and slivers you can adjust the speeds of both drums for faster feed-in and carding.

As well as differing speeds the drums have different teeth sizes – 36-point teeth on the small drum and 72-point teeth on the large drum. This ensures all fibres are transferred efficiently, reducing waste of fibre and waste of time – again you have exquisite control!

The carder also features a reverse mode that operates at 10% of the carding speed allowing smooth, controlled and easy removal of batts.

Speaking of batts – you can create massive batts up to 135gm (4¾ozs)! This saves you a lot of time if you have a lot of

fibre to process!

Another of my favourite features is the foot control option that allows you to stop and start hands-free.

In conclusion, after all the testing I can honestly say the e-Carder performed beyond expectation and did everything I required of it and I am sure it will become a very popular addition to our carding equipment range.

For the full specifications please see What’s new on page 54.



Double Delight

BY KATE SHERRATT, ASHBURTON, NEW ZEALAND

The Jack Loom shows its versatility by weaving very delicate yarns into a soft, beautiful fabric.



My journey with “Jack” (my Ashford Jack loom) has been a busy one. Recently, I wanted to sample some very fine, delicate cashmere silk yarn from my stash of precious yarns. I was curious how Jack would weave up this beautiful yarn. I chose a double deflect draft and wove two variations and it was an absolute delight.

Even with the most delicate of yarns Jack was gentle, gracious, and produced the most delightful fabric with no effort at all – and much faster than I could ever weave on my table loom.

From my sample I upcycled a tunic and made a beautiful cowl.

You will need:

Loom: Eight shaft Jack loom

Reed: 16dpi sleyed 2, 3

Warp and weft yarn: 65% Cashmere, 35% Silk Nm 65/3 ca
21,000m/kg, 60gm (2ozs) red, 60gm (2ozs) dark grey

Here’s how:

Number of ends: 324 (plus double floating selvedge on each side)

Sett: 16epcm (40epi)

Warp length: 5m (196ins)

Width in the loom: 20cm (8ins)

Finished size: 4.6m x 19cm (181 x 7½ ins)

Weave structure: Double deflect

Warping and Weaving

Wind the warp in the colour sequence of four threads grey followed by four threads red. For the draft showing the threading and treadling, and both patterns, go to www.ashford.co.nz/wheel31

Hint: Always go over the floating selvedge when taking the shuttle in and under on the way out – except for the first row of each red section – go under both floating selvedges.

Editor’s note

Follow Kate’s journey with Jack on Instagram

@kate_sherratt_ashfords



ONWARD KNITS

BY KATE JORDON,
WELLINGTON, NEW ZEALAND

A book of knitting patterns inspired by the Wellington Railway Station.

“Oh, what a brilliant concept!” people said when I first told them about my knitting pattern book. “How did you think of it?”

The awkward truth is that I didn’t have an idea for the book before setting out to write it. It just came along in bits and pieces.

Let me go back to the start. I’ve been knitting for a good decade, have designed the occasional pattern, and taken on some pretty tricky knitting challenges. But I am primarily a historian and freelance writer. Knitting is what I do on the side.

But one day, while at the Wellington Railway Station, a tile pattern with diagonal stripes running along the wall caught my eye. That, I thought, would make a lovely knitting pattern. Using travelling and twisted stitches, I developed a pattern for fingerless mitts.

While I was knitting up the sample of the mitts, another trip to the railway station revealed another pattern in the brickwork on the outer walls. This cried out for colourwork and before I knew it, I was writing a pattern for a pair of colourwork mittens.

Okay, I thought, maybe I’ll do a small collection of mitts and mittens. Just three patterns.

But then every time I visited the railway station, inspiration struck. Iron railings become cabled fingerless mittens and then a beanie. The archways in the ticket hall became a scarf. The ceiling of the concourse morphed into a shawl. Patterns on the walls were incorporated into a cowl.

Soon, I couldn’t go to the station for fear of more inspiration striking.

By this point, I had eight patterns and I finally realised I was writing a book. With the more disciplined approach of a book, I needed to get serious about my yarn selection and decided I wanted to use only New Zealand-made yarns. One of the yarns I chose was Ashford Tekapo, my favourite workhorse yarn. I use workhorse as a compliment: It has a beautiful sheepy feel and smell, I love the colour palette, and it’s affordable.

Being a historian, I also wanted to have a bit of history so readers could learn more about the station and its place in Wellington’s history. And it turned out to have a very interesting history!

Wellingtonians had waited a very long time for this station. For fifty years, they had had to deal with two city railway stations, a considerable distance apart and both a little shabby. When the new station opened in 1937, it was a revelation.

Tiles and railings, arches and brickwork, all sparked an idea that became an accessory. It is these features that inspired Onward Knits.

I may not have set out to write a book, but I am very pleased with the result! And I hope it inspires other people to look at the buildings around them and develop their own patterns.

Tile pattern



Fingerless mitts with the diagonal stripes

For the pattern for Kate's Setting Out Shawl using Ashford Tekapo in Natural Light and Natural Medium colour go to www.ashford.co.nz/wheel31

Kate inspired



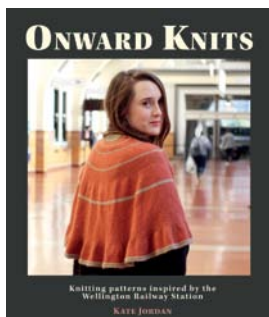
Setting Out Shawl

On the concourse, beautiful portal frame arches hold up a translucent roof creating an airy, light-filled space. The Setting Out Shawl takes this roof as its inspiration, with arches receding into the distance marked out with the stripes.

This is definitely a beginner's shawl – only the garter stitch tab might prove tricky and a photo is provided to show how this is done. After the challenge of the tab is surmounted, it's easy travelling, with simple increases and lots of stocking stitch. A simple garter border finishes off the shawl.

Editor's note

Kate's pattern book *Onward Knits* for warm, cosy accessories inspired by the Wellington Railway Station, is available from Kate on kateljordan@gmail.com or rosalindcraftsupplies.com/onward-knits
Soft cover, perfect bound, 62 pages. ISBN 978-0-473-45907-9





Intentional Yarn Design

BY DANIELA LINHARTOVA,
PRAGUE, CZECH REPUBLIC

A spinner takes a popular commercial pattern using commercial yarn and makes it her own with hand spun yarn.

Andrea Mowry's *Nightshift* shawl is a beautiful design. She recommends using a worsted weight commercial yarn made from variegated dyed sliver that mimics hand spun yarn. It is only one more little step to make this shawl using your own real hand spun yarn!

The pattern is extremely addictive to knit – a perfect combination of mindless and focussed knitting – that produces an amazingly colourful and textural staple for your wardrobe. It's also super easy to adjust to your needs. You can spin whatever type of yarn you like and make more or fewer repeats of the pattern choosing the final size of your shawl, but I wanted to make my shawl as close to the original as possible.

Nightshift stands out with both its colourfulness and its texture. I chose Ashford Corriedale sliver as it gives a more rustic, big, thick and cosy feel when spun. For a nice round yarn and a good colour blend I decided on the traditional 3 ply yarn.

It is easy to lose some colour contrast in the texture, but as I love bold colours, it was easier for me. I chose three or four colours of the Corriedale sliver for each of the six colourways. Randomness of colours in each yarn was welcome, so I used

different amounts of each sliver colour for each strand, divided each sliver into fifteen thin (but not the same) strips and spun the colours in the same order over and over for each single.



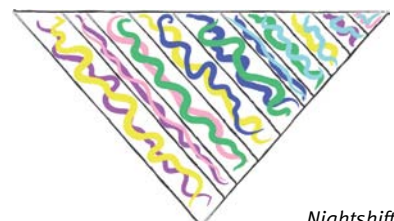
I based my shawl on three main strong colours that had enough contrast. For shawl 1, I used turquoise, purple and yellow. For shawl 2 I used orange, blue and yellow. Then I picked colours that complemented and contrasted based on

saturation and lightness. So, for example, the subtle blue-green section has a lovely pop of bright, light green in the darker area. I spun the fibre quite finely as I didn't want the shawl too heavy. I spun six skeins each of 60gm (2ozs).

In the 3 ply yarns there are three possible colour combinations:

- Having three singles the same colour
- Having two singles of one colour and the third of another colour
- Having each of the three singles a different colour

After all the yarn was spun and plied, I create a plan on paper of the colour sequence. A little tip to help with your decisions – the most visible part of the shawl is its very end. So, this is where I started with my plan and moved on from there. I didn't worry which of the two colours were in the foreground and which were in the background. I only played with the colour combinations.



Nightshift 1

Nightshift 1



Nightshift 2



This added to the biggest addiction I ever had knitting! It was so much fun knitting each stitch to see which colours met with the pattern. I knitted the shawl on needles two sizes smaller than usual – one size for the slightly thinner yarn and one for my loose knitting.

Here are the colours of the Ashford Corriedale I used in my two shawls. What colours will you choose for your Nightshift shawl?

Nightshift 1

- A – Spearmint, Turquoise, Fluro Blue,
- B – Strawberry Shortcake, Marshmallow, Cupcake,
- C – Amethyst, Orchid, Lavender,
- D – Cheesecake, Yellow, Lemon,
- E – Green Tea, Green, Fluro Green,
- F – Indigo, Lagoon, Grey

Nightshift 2

- A – Lemon, Tangerine, Orange, Chilli Pepper,
- B – Cherry Red, Cookie, Toffee,
- C – Indigo, Turquoise, Fluro Blue,
- D – Lemon, Butterscotch, Cheesecake,
- E – Chocolate, Toffee, Butterscotch,
- F – Beansprout, Olive, Cookie, Toffee.

With my parents being the distributor for Ashford products in Czech Republic,

I started spinning, weaving and knitting as a child and I couldn't imagine my life without it today. It's not only my job, but my lifestyle. While teaching spinning and weaving to share this passion among other people, I see myself as a student all the time. There's time and space for all the experiences and discoveries yet!

Editor's note

Visit the website of Daniela's business Dalin Praha at www.dalin-praha.cz
Follow Daniela on Instagram @pribehvlny
To buy the pattern for Andrea Mowry's beautiful shawl www.ravelry.com/patterns/library/nightshift

Choosing the Right Ply

BY LIBBY KEOGHAN,
ASHBURTON, NEW ZEALAND

Same pattern, same number of stitches, but different plies create three different cushions.

Knitters know that the yarn makes the project – and the ply helps make the yarn! Plying affects colour, texture, weight and stitch definition. I changed the look of my cushions just by changing the number of plies in my yarn.

Recently I have developed an obsession with the colour Blush. Whether it be shoes, clothes, or accessories it seems I am instantly drawn to everything in this shade. So, is it any wonder I have decided that I need this colour in my home too? A set of cushions in Blush would look wonderful on my couch but what size yarn should I use? I decided to experiment and make three cushions with three different plies.

Three Way Cushions

You will need:

Fibre: Ashford Corriedale (30micron) sliver, approx. 600gm (21ozs) Blush #029; Gold Angelina 10gm (½oz)

Fabric: Calico backing approx. 2m (2yds)

Other: Ashford Blending Board, Ashford e-Spinner, knitting needles, cushion inners, Ashford Yarn Gauge, buttons

Here's how:

Carding

Blend the sliver with the Angelina and make rolags.

Spinning

Spin four bobbins of yarn on the e-Spinner all the same thickness. Next, ply two singles together for the first cushion, three singles for the second and four singles for the third.

Knitting

To determine the needle size, use the wraps per inch method. See table below. I knitted squares using this pattern – a combination of moss and stocking stitch.

Cast on 60 stitches

1st Row: K15sts, P1, K1, repeat 14 times, K15sts

2nd Row: P15sts, K1, P1, repeat 14 times, P15sts

These two rows form a band of stocking stitch (15sts), moss stitch (30sts), stocking stitch (15sts).

Repeat these two rows until work reaches desired length, cast off.

Hand wash and lay flat using blocking pins.

Finishing

Using calico fabric sew cushion fronts to fabric. Use a zipper, buttons or an envelope casing.

Stuff with a cushion inner or sliver.

Needle Size Guide

Yarn Weight	Wraps Per Inch	Needle Size
0-Lace	35+	1.5-2.25mm (0-1 US, 14-13 UK)
1-Fingering	19-22	2.25-3.0mm (1-2 US, 13-11 UK)
2-Sport	15-18	3.25-3.75mm (3-5 US, 10-9 UK)
3-DK	12-14	3.75-4.5mm (5-7 US, 9-7 UK)
4-Worsted	9-11	4.5-5.5mm (7-9 US, 7-5 UK)
5-Bulky	7-8	5.5-8mm (9-11 US, 5-0 UK)
6-Super-bulky	6 or less	8+mm (11+ US, 0+, UK)



These Blush beauties now take pride of place on my sofa, and I love them all.

Barb, left, and Marilyn



Failsafe Fleece Washing Technique

Try this fleece-washing technique from Tallyho.

BY BARB PEEL AND MARILYN BUTLER,
ROXBURGH, NEW ZEALAND

You will need:

- 1 greasy fleece skirted
- ½ litre non-scented dishwashing detergent
- ½ cup washing soda
- Container large enough to hold the whole fleece
- Container with drainage holes large enough to hold the whole fleece
- Washing machine
- Drying rack

Here's how:

1. Fill container with hot water, 80°C (176°F) and dissolve the soda. Add the detergent.
2. Add fleece and soak 15 minutes.
3. Use a stick to immerse fleece but do not agitate.
4. Tip fleece into drainage container.
5. Pour over 80°C water. Continue rinsing until liquid is clear.
6. Place fleece into a washing machine.
7. Spin to remove excess water.
8. Place fleece over rack to dry.

Note: For Merino or super greasy, waxy wool, you may need to wash it twice.

Editor's note

The experienced team at Tallyho are passionate about wool. Barb and her husband Stuart farm 400 acres and breed coloured Romney and Gotland sheep. Barb is in charge of the industrial-size carder and Marilyn, who is the Creative Fibre area rep for Southland, the Secretary for Gore Spinners and Weavers and who raised sheep in the Falkland Islands, washes the fleeces before carding. The family wool shop, Tallyho, is overseen by father-in-law Don. Although the team knows that each fleece is different their washing method works every time! See: tallyhowoolcarding.webs.com

Making Waves

BY LIZ EVANS, DOWNER, ACT, AUSTRALIA

Want to create eye-catching ripples in your weaving? Try Liz's tips on how to use our wavy shuttle.

Changing the Shed

When using the wavy shuttle the heddle/reed is only used to change sheds and all the beating is done with the wavy edge of the shuttle. There are two ways that you can do this.

Basic Technique

For the first pick, pass the shuttle through the shed leaving a steeper than usual weft angle. Change the shed and insert the shuttle into the new shed, beat the previous pick into place with the edge of the wavy shuttle and continue through the shed to complete the pick. Continue weaving by repeating this sequence.

Alternate Technique

This technique uses a regular shuttle for the weft yarn and only uses the wavy shuttle as a beater. Place your first pick with your regular shuttle, not forgetting the steeper weft angle, change sheds, insert the wavy shuttle and beat, remove the wavy shuttle, insert regular shuttle to make the next pick, change sheds, beat with wavy shuttle. Continue weaving this sequence.

Yarns

Wools and other 'sticky' yarns work best as they are less inclined to move and flatten out during wet finishing. Avoid lots of slippery yarns so you don't lose those lovely waves. To make your waves stand out more use lots of contrast in colour and texture in both warp and weft yarns.

Wavy Techniques

Stacked Waves

By beating with the wavy shuttle positioned in the same place each time you will create a stack of waves one top of another. This is good for horizontal weft stripes using lots of contrast in your colours and textures, so the waves show up well.

Offset Waves

Start by making a stack as before for several picks then make an offset stack by moving the wavy shuttle to one side before beating so that where you had a hill you are now making a valley directly on top of it and vice versa. There will be an area of unwoven warp between the previous valley and the new hill. During finishing the weft threads in this area will close up a little giving you a repeating pattern of dense and loose weave. So, use lots of contrast between the warp and weft threads to show it off to best effect.

Diagonal Waves

Make diagonal lines across your cloth by moving the wavy shuttle slightly in the same direction each time you beat. A small shift on each beat will give you a steeper diagonal and long shift will give you a shallower diagonal. This will give you a series of densely woven diagonal lines moving up your cloth with a more open, lacy weave in between.

Zig-Zag Waves

Start weaving a diagonal and simply change the direction of your shift to create a zig-zag. The fewer rows you weave between changes the shorter the zig-zags will be and more rows between will create longer zig-zags. As with the diagonals you will have densely woven zig-zags with a more open weave in between.

Random Waves

Make it up as you go along! Use a variety of coloured and textured yarns with the above techniques and perhaps invent some new ones of your own.

Finishing

Wavy shuttle weaving can be wet finished in the usual way but it's best not to be too vigorous in case the yarns move about too

much and you lose some of your lovely waves. Some gentle swirling and pressing should be enough. When you take the weaving out of the water squeeze it, don't wring, roll in a towel to remove the last of the excess water and then spread out flat to dry.

For more control over the waves you can lay the dry weaving out flat on a sheet of bubble wrap, wet it down with warm soapy water. Now roll up the bubble wrap with your weaving inside and roll backwards and forwards about fifty times. Unroll and check the weaving, if any yarns have moved out of place you can push the yarns back into place. Re-roll from the other end and roll another fifty times. Unroll and check again. Keep repeating until your weaving is filled enough. Rinse and lay out flat to dry.

Editor's note

American weaver Robyn Spady also suggests including a fusible sewing thread with the weft thread when making waves. Iron before washing the finished weaving and the weft threads will stay in place.



Liz Evans

Photo: Miyoko Ito of lamerr.com

For more detailed instruction from Liz go to www.ashford.co.nz/wheel31



Upcycling

BY ELIZABETH ASHFORD,
ASHBURTON, NEW ZEALAND

Become a refashionista and give a garment a new life with a new look.



What to do when a favourite wool knit tunic in my favourite colour mustard – coincidentally on trend in NZ right now – shows signs of wear and tear?

After reading sobering statistics that textile waste accounts for 4% of the landfill in our biggest city, Auckland, and that every kilo of clothing that is dumped creates 3.6 kilos (8lbs) of greenhouse gases, the answer was clear! Especially when I read that by extending the average life of clothes by just three months of active use there is a 5-10% reduction in each of the carbon, water and waste footprints.

My tunic was going to be upcycled into something new and exciting!

I was going to join the refashionistas, and using my craft skills I would give my tunic a second chance. Getting creative wasn't just about giving this favourite garment a new life, or about saving money: I was going to make something unique. I was going to add panels of hand woven fabric made from hand dyed and hand spun yarn to the tunic and create a new jacket!

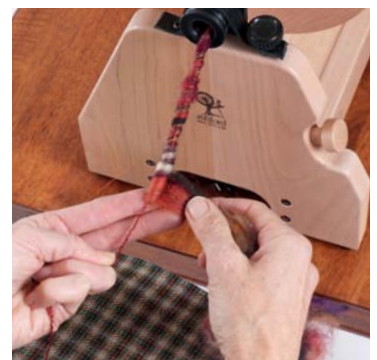
The Yarns

Using a drum carder, I made “barely a batt” with Merino slivers in autumn colours, dyed locks and a little Angelina. (See our video “Carding Barely a Batt” www.ashford.co.nz/tutorials/carding-tutorials)

Using the e-Spinner Super Jumbo I spun the fibre onto a Tencel boucle core. It's most important when core spinning to hold the fibres at a ninety-degree angle to the core. Getting this alignment takes a little practice. Use one hand to hold the core thread under tension while the other hand is drafting and aligning the fibres. (See Core Spinning on the e-Spinner Super Jumbo www.ashford.co.nz/tutorials/spinning-tutorials).

As well as the core yarn I used a shiny nylon wrap yarn. Remember to keep the core yarn spool and the wrap yarn spool separate.

I placed one on either side of my feet on the floor. At times I included the wrapping yarn with the core yarn and at times I brought it to the surface and let it auto wrap over the core spun. Auto wrapping creates a random effect: I let the nylon yarn wrap around the core spun yarn as it wanted! I didn't hold or tension it in any way. Sometimes it wrapped evenly, other times it twisted around itself, but



Finished garment



always creating an interesting effect.

After spinning my yarn, I soaked it in hot water to open the scales and then shocked the yarn by plunging into cold water. This helps lock the fibres onto the core.

I also used our 4ply Mackenzie wool yarn in black and a hand dyed mustard and speckled 8ply.

The Weaving

I warped my 70cm (28ins) Knitters Loom with the black, mustard and speckled yarns placed randomly. I wove 5 metres (9½yds) of plain weave using the 3ply and the novelty yarn. I fringe twisted the ends, washed and pressed the fabric.

The Design

I wanted a jacket that combined pieces from my tunic and woven cloth. I wanted the stretch of the knitted fabric, the drape of the woven fabric and the wow of the art yarn to make a statement.

The Sewing

With help from a tailor (sewing not being my forte) the tunic and the woven cloth were cut, and the edges overlapped. The woven cloth was backed with iron-on woven interfacing except for the edges to allow them to drape softly. The pieces were sewn together to make my “new” jacket!



Go Anywhere Jacket

BY FRAN CASELLI, SANTIAGO, CHILE



Another simple and quick jacket made on the rigid heddle loom.

This is a comfortable hand woven jacket with large pockets. This simple design creates a versatile wrap to wear in many ways...going to yoga, riding your bike, or just wearing while you are working in your studio.

Size: One size fits most

Weave structure: Plain weave

You will need:

Loom: 40cm (16ins) or wider rigid heddle
Reed: 30/10cm (7.5dpi)

Warp yarn: Ashford Tekapo 3ply (100% wool, 454m/496yds, 100gm) 2 balls
Midnight Blue #930

Weft yarn: Ashford Tekapo 12ply (100% wool, 134m/146yds, 100gm) 4 balls
Powder Blue #705

Here's how:

Total warp length: 220cm (86½ins) x 2

Total warp width: 40cm (16ins)

Finished length: 180cm (71ins) +20cm (8ins) of fringes at each end

Warping

Warp the complete width of reed with the Tekapo 3ply wool, warp the first and last two slots double to give more stability to the fabric edge.

Weaving

After leaving 20cm (8ins) for the fringe, start to weave with the Tekapo 12ply yarn. Secure with a hemstitch. Weave one centimetre (half an inch) beating more firmly for the hem. Then start weaving your fabric freely, remember for a drapery fabric do not overbeat.

Personally, I like to mark the fabric every 20cm (8ins) with piece of yarn so I can keep a count of the amount of centimetres I have woven.

Once you have woven 180cm (71ins), hemstitch and leave 20cm (8ins) for the fringe. Remove from the loom.

Warp your loom again and weave another 180cm (71ins) length of fabric.

Finishing

Once you have woven both pieces, steam and lay flat to dry. I leave them lying on a clothes rack for a couple of days, as I like the idea of leaving the fabric to “rest” after so much work.

Now, Let's Build This Jacket!

Using a length of the same yarn as your warp and a needle, join 65cm (25½ins) of the two pieces of fabric together. This will be the back. To sew the pieces together without affecting the weave structure I use a technique called “*entrabe unión*” which dates back from the Andean peoples of the pre-Columbian era. The needle passes through the weft edge loops of both fabric pieces to join them together. Join the sides together, using the same technique.

Hide the fringes or cut them. In this project I hid them (this technique is optional; you should know that it requires a couple of hours of work and a lot of patience!). To hide them, take each warp thread and

Editor's note

Follow Fran on Instagram @fran_caselli and @kumpii

Photos: Alejandra Apablaza Villalobos
The entrabe unión

Hiding the fringe



thread it through a round-pointed needle, and insert the needle upwards into the weaving for about 5cm (2ins). Trim the ends. This gives a nice decorative edge.

Pocket Assembly

To make the pockets, fold 25cm (10ins) of your fabric and join the sides using the “entrabe unión” method.

Steam the jacket and leave it hanging on a hanger for a few hours.

After this it is ready to wrap you up!



Above photo: Romina Berríos Silva

I am Fran Caselli. Twelve years ago, I graduated as a clothing designer from Professional Institute Duoc UC in Santiago, Chile.

During my studies I had to weave on a rigid heddle loom. It was like a eureka moment! I discovered that I had the possibility to create my own fabrics, to give them life and a unique personality.

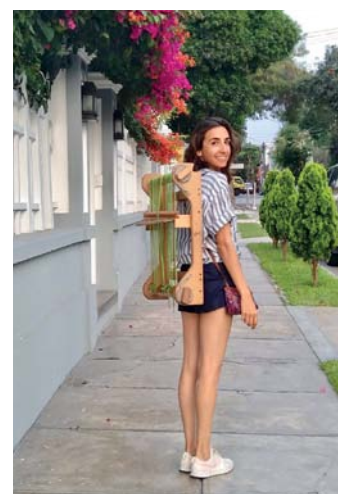
I realised that the act of weaving is an act in itself, solitary, that invites us to talk with ourselves, giving space to awakening consciousness and to self-care. This space and time of reflection led me to the study of the Andean textiles, and I understood the importance of weaving as a bridge that connects us not only with ourselves, but also to our heritage, respect for nature, to the divine and to fertility.

In this way the act of weaving became my way of relating to the world, understanding the woven fabric as a powerful way to cover, protect and identify us.

During this great adventure, I began to teach, helping the weavers to adopt a reflective attitude towards the act of weaving.

I have been working as an independent weaver for 12 years. I thank all the people who through the purchase of a product made by hand (or just learning to do it) consciously or unconsciously resist the senseless immediacy and overconsumption in our consumer world.

Knowing the world through weaving is something that fills my spirit with joy and optimism. Living like this is the most authentic act of freedom that I have done in my life. I intend to continue touring places with an open heart and my warped loom on my back as luggage!



What's new from Richard and Kate!

e-BALL WINDER

Wind small to really large balls of yarn quickly and effortlessly with this amazing, simple-to-use e-Ball Winder.



Features include:

- Wind really large balls up to 500gm (17½ozs)
- Infinitely variable speed
- Wind balls both clockwise and anti-clockwise
- Soft start allows you to control the yarn as it starts to wind onto the cone
- Instant stop when you need it
- Foot switch for better control of your yarn included
- 8mm (5/16in) yarn guide
- Mounted on rubber feet - no table clamps required
- Powerful 12v 2.0-amp DC motor drives balanced cone assembly
- 12v mains power pack included
- Size 30 x 20 x 28cm (12 x 8 x 11ins)
- Net weight 3kg (6½lbs)
- Manufactured from beautiful native New Zealand Silver Beech hardwood with a lacquered finish
- Optional extra: 12 volt car cord enables you to wind balls away from mains power
- Available early 2020

e-CARDER 30

Fibre preparation made easy. Due to many customer requests, we have developed an e-Carder based on our popular 30cm (12ins) wide drum carder. This carder has two exceptionally powerful motors to enable fleece and sliver to be carded easily and quickly.



Features include:

- 30cm (12ins) carding width
- Batt weight up to 135gm (4¾ozs)
- 72-point teeth on the main drum and 36-point cloth on the feed-in drum helps keep the feed-in drum clean
- Two 24v motors with geared drive
- Infinitely variable speed control for both drums plus a ratio control to vary the in-feed speed
- Acrylic safety covers over the drums and the drive belts, and a magnetic safety switch, for safe use
- Stepped tooth non-slip drive belts with belt tensioners
- Additional on/off foot switch allows hands-free fibre preparation and feeding-in
- When in reverse, for fibre removal, the drums rotate at 10% carding speed
- Includes a packer brush, doffer, cleaning brush, on/off foot switch and 24-volt mains transformer
- Carding drums can be removed to clean bearings
- Large 21 x 31cm (8¼ x 12¾ins) feed-in tray
- Size 51 x 40 x 32cm high (20 x 15¾ x 12½ins)
- Manufactured from beautiful native New Zealand Silver Beech hardwood with a lacquered finish
- Net weight 15.2kg (33½lbs)
- Available early 2020



CATERPILLAR COTTON YARN

100% cotton variegated dyed yarn with a beautiful crimped, spiral-plied texture. Lovely and lightweight, and so soft - perfect for weaving, knitting and crochet. Voluminous but not heavy with twice the bulk for the weight of the yarn. Use alone or in combination with any of our solid colour cottons. Refer to the Colour Palette to see the solid colours used to create the variegated colourways. Available in six colourways.



YOGA YARN

Our new Yoga yarn has a nylon filament core completely covered by a cotton outer wrap. Get the best of both worlds: the strength and elasticity of nylon and the natural comfort and beauty of cotton! Yoga yarn is 35% lighter in weight than 100% cotton.

It is a 2ply and each ply is cotton spun over the nylon filament – the nylon filament is not visible, and it will dye like 100% cotton.

Due to the slight elasticity of the yarn there will be no more “saggy sheds” when weaving on a rigid heddle loom!

This is Ne 8/2, but looks and weaves like Ne 5/2. Available in eighteen beautiful colours.



SILK MERINO SLIVER COLOURS

We have five lovely new colours in our silk/Merino sliver range. A sumptuous fibre blend of 80% New Zealand Merino and 20% Mulberry silk. The fine 22-micron Merino and the lustre of the silk makes this a truly luxurious blend.



CARRY BAG

Joy Spinning Wheel carry bag now comes with backpack straps for comfort and portability.



CORRIEDALE AND MERINO COLOURS

We have added two new colours to our Corriedale and Merino sliver ranges – Coral and Slate. Perfect for all felting, spinning and weaving projects.



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your creation*

with Ashford



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