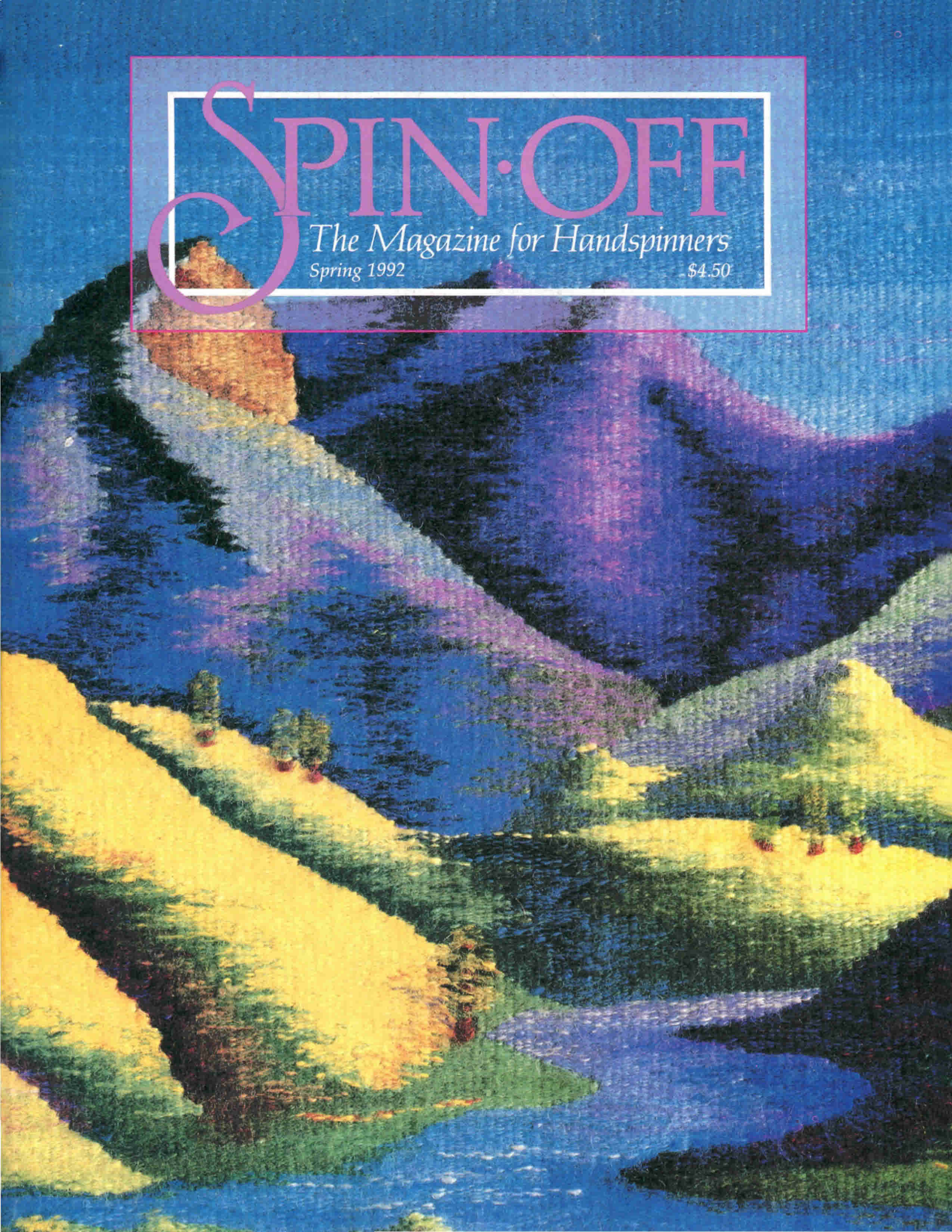
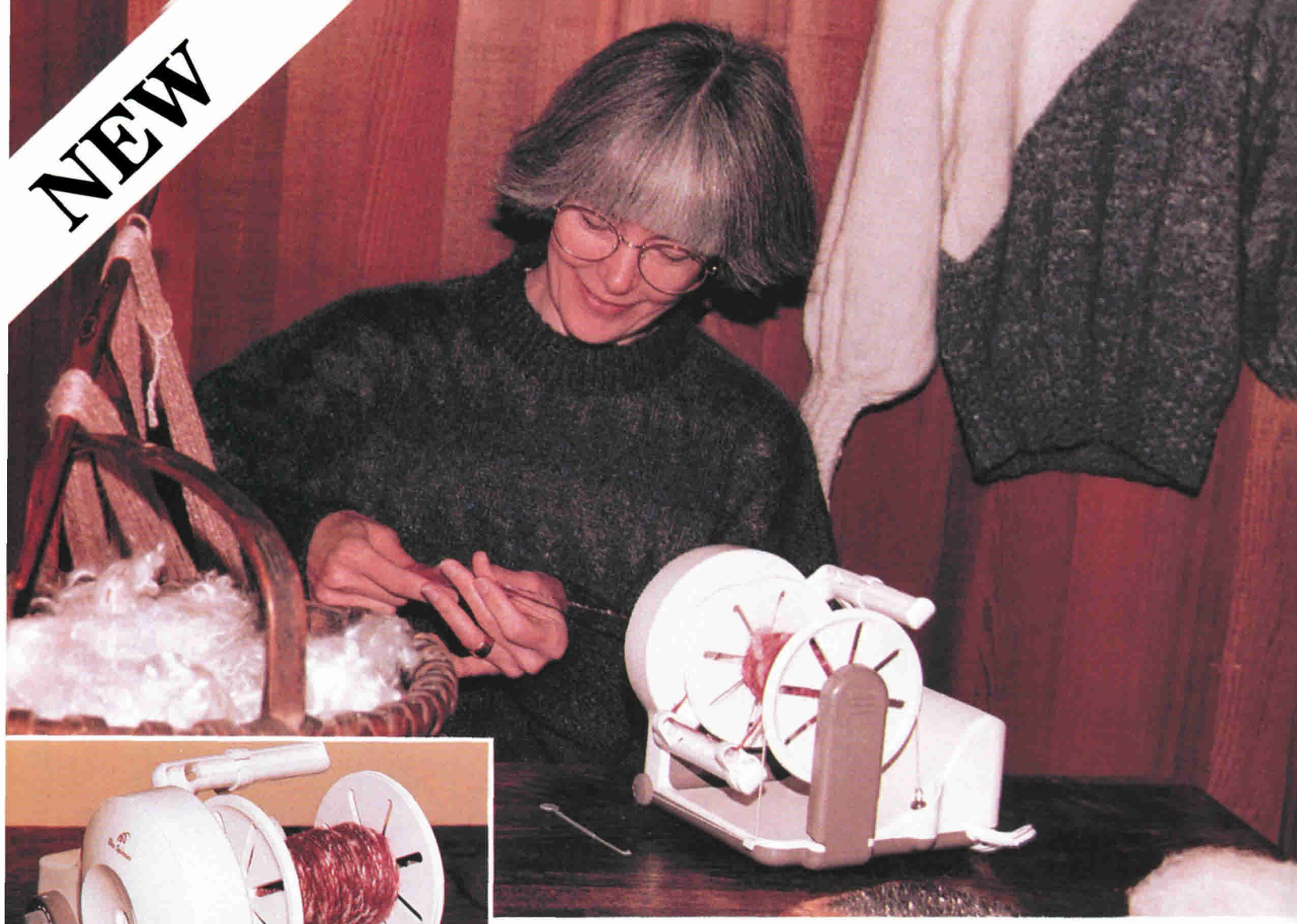

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The Magazine for Handspinners
Spring 1992
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SPIN-OFF
The Magazine for Handspinners

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Cover: *Sarah Swett discovered tapestry weaving about the time her son, Henry, was born. She has since learned to treasure naptime. This is a detail of a landscape woven from Coopworth. For more information, see page 74.*

Editor's Desk

One of the ways I get through too-busy days and ambitions that frequently overreach my resources is by reminding myself that the goal is not *perfection*, but *excellence*. This helps a lot when I sit down at the wheel. Perfection certainly isn't within my grasp, given my lack of concentration *and* continuity.

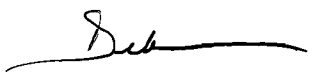
Having been part of the generation of women who thought we could have it all (careers, family, self), I'm now part of that same group as it learns to acknowledge reality. Eventually the men's movement will find itself in the same boat. Ultimately, it comes down to this: we can achieve what we want in those areas that matter the most to us . . . as long as we remember to aim for excellence, and to forgive our imperfections.

I'm also having to trim back my intentions, and now have to learn to say "no" to things I really want to do, as well as those which used to be filed under "I should, but don't want to." For example, I can be a member of the local community-supported agriculture project, but I'm going to have to make a phone call today and say I can't possibly serve on a committee as well. I can get my daughter to her flute and swimming lessons, but I'll have to set aside—for a while—the neat weaving idea I got last week. And *some day* I will have the whole house clean at once again. But I need a few evenings at home, and time to read a couple of good mysteries, so I make hard choices.

As responsibilities multiply, we need to get more and more finely focused on the areas in which (1) we can make a difference and (2) we find our nourishment.

Fortunately, spinning always fits. I do have to consciously take time for it, and to remind myself how good it feels to work on a handspun knitting project (and how comfortably—I'm *not* saying "efficiently"—this activity bridges otherwise "wasted" time). And both the activity and its products fill my life with a sense of grace and order that my spirit *needs*.

Several SOAR '91 participants asked that we share with you the old Irish blessing in the box on this page, along with the second verse by Jodie Aves, of Albuquerque, New Mexico. It seems appropriate to the spring we're about to enter.



DEBORAH ROBSON

May the road rise to meet you,
May the wind be always at your back,
May the sun shine warm on your face,
May the rains fall soft on your fields,
And until we meet again
May God hold you in the palm of his hand.

May your wheels turn smoothly,
May your flocks increase in size,
May your fibers be clean and beautiful,
May your dyepots be fast and true,
And until we meet again
May God hold you in the palm of his hand.

Sock reminder. The special focus on socks is scheduled for the Winter 1992 issue, and we'd like to know about your socks by May 1. Send materials (described in the Fall 1991 issue, page 81) directly to Rita Buchanan, c/o *Spin·Off*, 201 East Fourth Street, Loveland, Colorado 80537.

Afghan addendum II. We were right the first time. The yarn for the SOAR afghan in the Summer 1991 issue was spun by Bill and Gisela Evitt, and knitted by Gisela. Whew!

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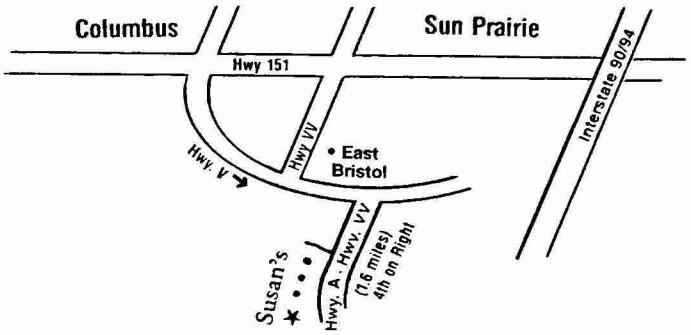
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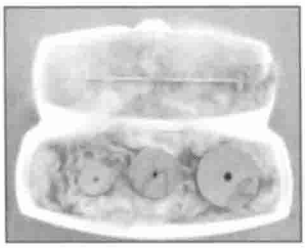
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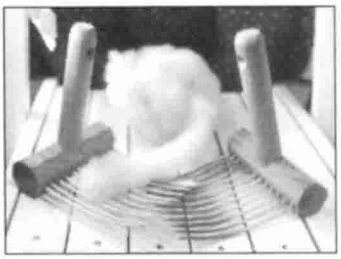
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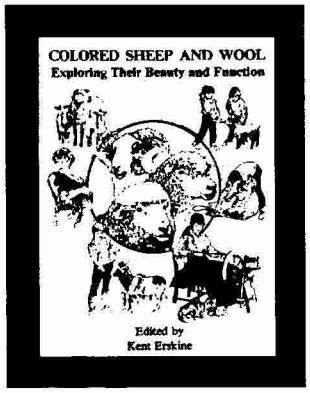
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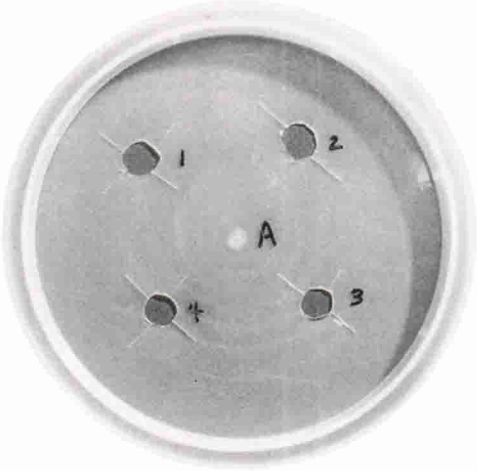
Handspun singles (right) and two-plies (left) based on the Berber idea.

A Handy Gadget FOR SPINNING Berber-type Yarn

by Julie Owens

I HAD BEEN WEAVING yardage using a commercial Berber singles yarn; the yarn was a natural white wool with bits of color added at intervals of a yard to a yard and a half. While weaving, I lamented that although I liked the resultant fabric, the colors were unsuitable for me to wear. Unfortunately, this yarn only comes in one version—natural with bits of orange, rust, and black/browns.

The warp was long, and I pondered as I wove . . . how could I spin a Berber-type yarn in *my* colors? Carding bits of dyed fleece into a white batt would produce a semi-homogenized color, not the distinct short bits of solid color I wanted. The solution was to add bits of colored wool to the yarn as I spun.



Julie Owens cut holes in a plastic lid which allow her to pull out puffs of colored wool in a controlled manner.

After carding a pound and a half of white, I carded batts of each additional color I wanted. Then I went to my spinning wheel. After I had spun the first yard of white, I tried to pull a dab of colored fleece from a batt in order to add it to the yarn. This required the use of both hands and meant temporary halts in spinning.

Next I tried tearing off several bits of colored wool and laying them on a surface next to me. As long as there were no breezes, spinning proceeded at a normal pace. But with the slightest air movement, the puffs flew away.

I was to demonstrate at a local sale and wanted to continue spinning this yarn, but I envisioned my bits of colored wool going astray. They needed to be in a container which would permit me to remove one puff at a time using only one hand. This gadget was my solution.

It consists of a discarded plastic container with a tight-fitting flexible lid. The best type of container is clear or transparent, without writing on it. The lid needs to be somewhat flexible, unlike the brittle plastic of cottage cheese and yogurt containers. As a rule, I don't purchase many items in plastic containers but I looked in the dairy case at the store and found some soft-spread margarines and prepared dips, as well as salads in the deli case, in suitable containers.

Container in hand, I cut little round holes in the lid (one for each color of wool to be used; the number is dictated by the size of the container). Next I cut two slashes that superimposed a "plus sign" over each hole.

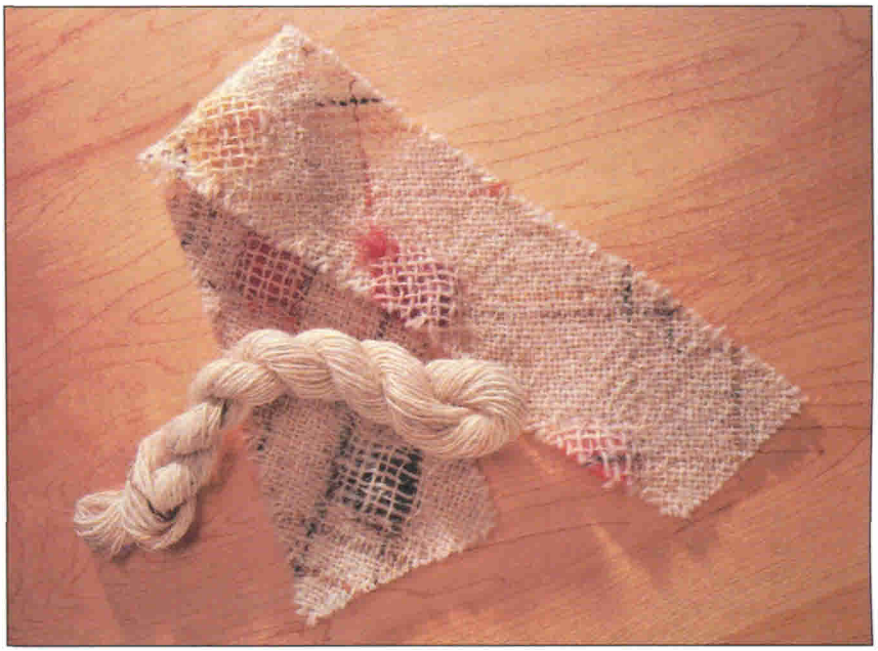
To load the container with wool, I tore the carded colored batts into roving-like strips, and poked the tips of the strips up

through the holes in the container lid, with a different color for each hole. I numbered the holes so that I could keep track of the order in which I used the colors while spinning.

I usually spin in slacks and hold the container between my knees. It's easy to pluck out just the right amount of fiber. If I were spinning in a skirt, I'd put a weight in the bottom of the plastic container before adding the wool. A round rock, stream-worn pebbles, or a small sack of sand would work.

Since inventing this gadget, I have spun yards and yards of singles and plied them for knitting. My next project of this sort will be a singles yarn to weave back on itself, like the yardage that inspired me in the first place. ❖

Julie Owens raises sheep, spins, knits, and weaves in Estacada, Oregon. She and her husband spent the last three years building their own earth-sheltered house; she's grateful to have more time and space now for spinning.



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Books

Prehistoric Textiles: The Development of Cloth in the Neolithic and Bronze Ages, with Special Reference to the Aegean

E. J. W. Barber

Princeton, New Jersey: Princeton University Press, 1991. Hardbound, 471 pages. $69.50. ISBN 0-691-03597-0.

Prehistoric Textiles is a fascinating study of early textile traditions in the Aegean and adjacent parts of Europe, North Africa, and the Near East. The author has brought experience in the practical aspects of spinning and weaving as well as scholarship in archaeology and linguistics to bear on the many fascinating technical problems posed by this subject. As a consequence, this book will be of considerable interest to spinners and weavers concerned with the historical and technical underpinnings of their craft, as well as to archaeologists, linguists, and historians.

Despite their prominent place among the crafts practiced by human societies, textiles are among the least common types of artifacts recovered by archaeologists. The difficulties of preservation are the obvious source of the disparity between their real place in early societies and their lack of prominence in archaeological studies. The present book focuses on a very early period, about 7000–1000 B.C., for which this problem is even more significant than for the later times more frequently discussed in histories of textiles.

At its best, archaeology is a marvelous puzzle, one in which the clues are as diverse and complex as the people who left them. In order to compensate for the rarity of preserved textiles, Barber has added to the fabrics themselves and the tools used to make them the information that is available from depictions of cloth and cloth production found on pottery, sculpture, and walls and ceilings. She has also considered the implications of linguistic evidence in and around the Aegean. The way in which details of cloth-making are reconstructed from scraps of evidence and used for understanding the larger picture of life in the region will fascinate spinners and weavers.

The book is divided into two parts. The first is concerned with the specific evidence that is available and its implications for the ways that textiles were made and used. Materials, spinning, loom types, and woven structures are considered in detail. The second portion of the book is devoted to an interpretation of what this evidence means for the development of textile production in the region and for the interaction between groups of people at this early time.

The craft of spinning is traced from the earliest needles recovered by archaeologists, which demonstrate that some form of cord or yarn was in use during the Upper Paleolithic. Also dating to the Paleolithic are a depiction of twisted

—continued on page 10



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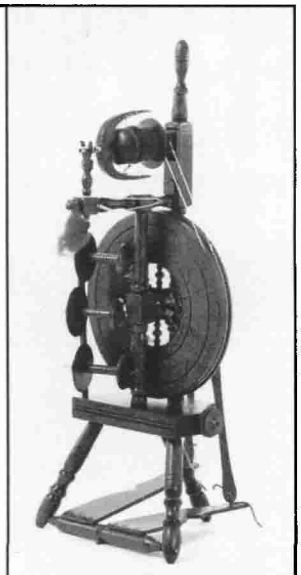
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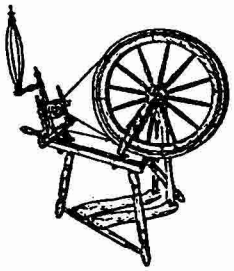
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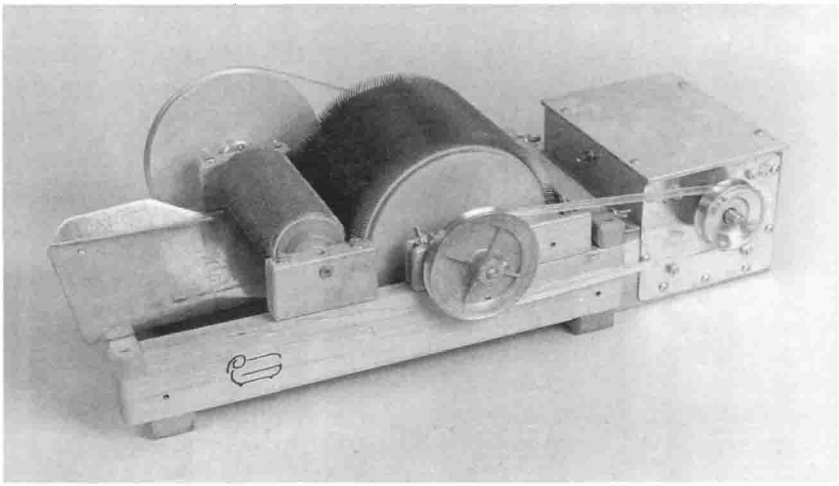
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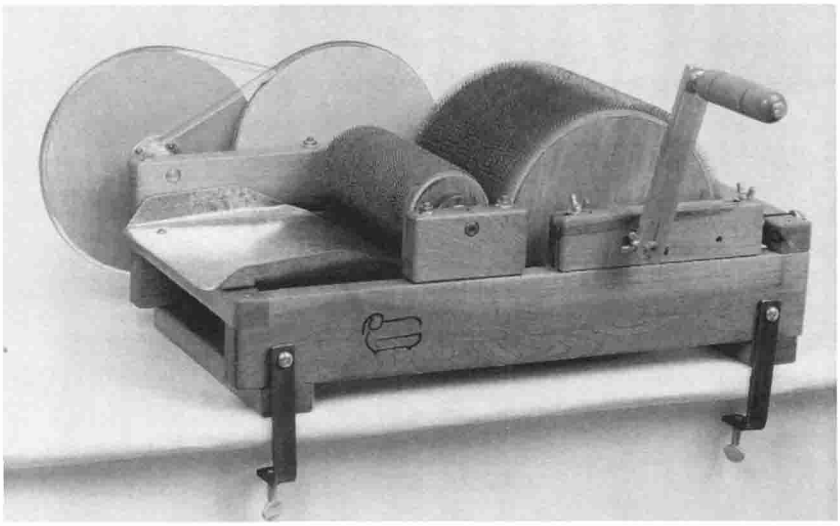
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(continued from page 8)

string on a figurine and an impression of a plied yarn in a lump of clay. Barber moves on to the earliest examples of preserved twisted thread and to the elaborate portrayals of spinners found on the walls of tombs and even in clay models of a spinning and weaving workshop from third millennium Egypt. Any spinner who has questioned what those women portrayed in Egyptian tombs could possibly have been doing with two handspindles in use at once will find Barber's discussion illuminating. From the perspective of a spinner, it is the most believable interpretation of this activity that has been offered to date.

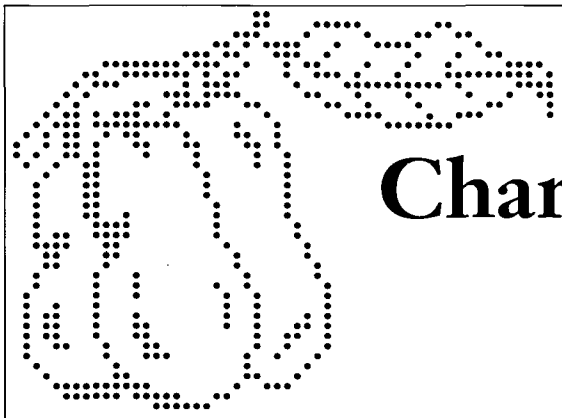
Spinners will also be interested in the diversity of tools that have been used by our predecessors. Spindles were sometimes made of silver, gold, or ivory, with the same impulse to have the loveliest tools available that motivates spinners today. Clay bowls with internal loops present an early but very practical answer to the problem of unwinding yarn smoothly from balls that roll about and tangle if left to their own devices.

Barber's reconstruction of the evidence moves on to loom types and their use throughout early Europe and the Near East and to the development of complex patterned weaving. Much of this is brought together in an explanation of how Homer's Penelope might have managed to spend three years actively weaving and unweaving a single cloth while waiting for the return of Odysseus from the wars. Even the slowest among us may have wondered about this remarkable procrastination.

A tangible link to the past is part of the enduring appeal of handspinning and of other textile crafts. *Prehistoric Textiles* makes this past even more real. Readers will find in this book a richer and deeper appreciation of the place of textiles in the lives of people who established the early foundations of western civilization.

—Lynn S. Teague

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A creative knitters' source book from the personal collection of Alice Starmore

Alice Starmore is famous as a designer, teacher, and master of knitting technique. She is a constant traveller - "a knitting gypsy" is how she describes herself - and over the last twenty years she has amassed a substantial collection of charted patterns for color knitting. This is the source material that Alice uses in her work as a designer and author.

Charts For Color Knitting is a choice selection from that source material, arranged into four sections :

- A selection of old traditional knitting patterns from Europe, Russia and South America.

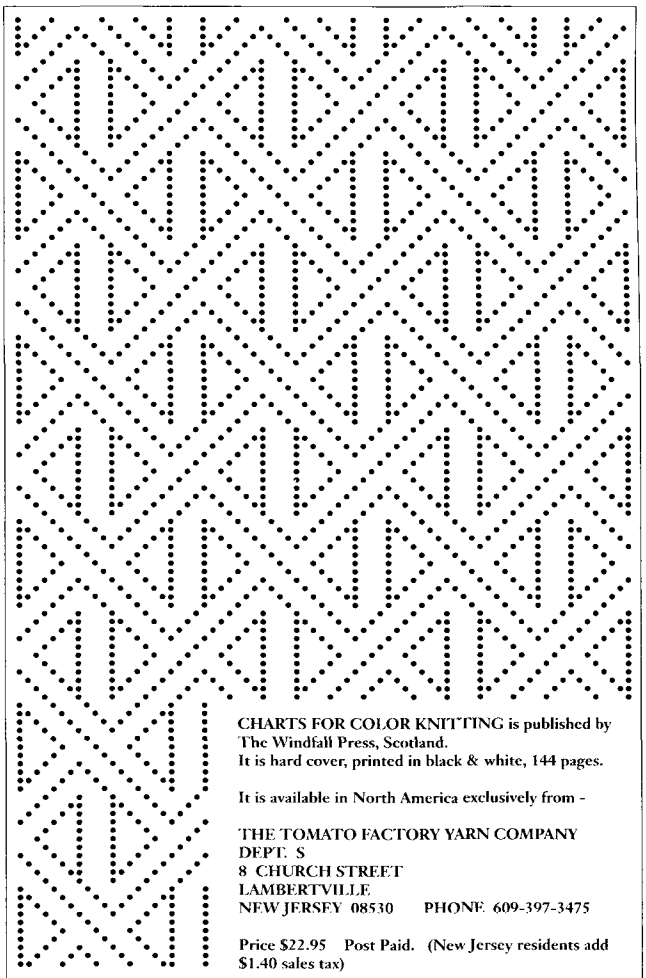
- A collection of patterns which Alice has derived or adapted from textiles and other artwork, including Japanese porcelain and Celtic metalwork.

- A range of Alice's own patterns, either inspired by nature, by land and seascape, or taken from the 'inner landscape' of abstract geometry.

- A technical chapter in which Alice gives a clear explanation of how to work with patterns and incorporate them into your own designs.

There is a wealth of material for knitters of all levels of ability. Beginners can use a single pattern to personalise an existing design, while experienced knitters can combine patterns, or adapt them to their own requirements. Just as many traditional knitting patterns have been developed through the ages from a variety of textile sources, so these charts can be used in a variety of fabric media - in weaving and embroidery as well as in hand and machine knitting.

Charts For Color Knitting is attractive to look at, but above all, it is a book to be used - with pleasure and with pride in the task in hand. Within its pages, fiber artists will find an extensive resource to aid creativity and produce a stunning end result.



CHARTS FOR COLOR KNITTING is published by The Windfall Press, Scotland.
It is hard cover, printed in black & white, 144 pages.

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Spinners' Connection

by Ann W. Klinect

For centuries, spring has been considered a reawakening of the earth. Is there anyone who doesn't feel a little bit rejuvenated as trees leaf out, spring flowers bloom, and the earth returns from its winter sleep? I'd like to share some thoughts from the **Lancaster Spinners and Weavers** (Pennsylvania) that seem especially appropriate, and were written upon the close occurrence of both a death and a birth in the guild: "This birth and death got me to thinking (which is pretty dangerous in itself), and reminded me how important the textile crafts are. We may, through spinning and weaving, leave a legacy for the ones who are yet to be born, and in the same way every time we sit at the wheel or the loom we relive the legacy those who lived before us left."

I feel privileged to be able to share news and views of spinners everywhere through this column. A world full of thanks to all of you who faithfully share your newsletters with me. (If you'd like to see what other groups are doing, send me a standard business envelope, 4⅜" × 9½", with two ounces worth of postage, and I'll send you as many newsletters from the file as possible.) I've come to think of many of you as close friends, and it is wonderful to add new friends to the circle. Yet some of my "old friends" are missing, and I wonder if those groups have discontinued their newsletters. Please let me know—am I on the mailing list for *your* guild's newsletter?

Please send all newsletters and mail for this column directly to Ann Klinect, 7410 77th Avenue SE, Snohomish, Washington 98290.

First of all, a correction from the Fall 1991 issue. Spinners interested in the **Black Swamp Spinners Guild** Award of Excellence Program should send $1.00 to Connie Peterson, 3-978 SR18 Route 2, Deshler, Ohio 43516.

After waiting several years for someone to start a spinners' guild, Karen Walter and a friend decided to start their own. The **"As Yet Unnamed" Spinners Guild** (Pennsylvania) is open to all spinners living in Delaware County (see the Registry in this issue, page 81).

Fair City Spinners (Wisconsin) take their name from a poem by Henry Wadsworth Longfellow. After a year of getting together, learning tidbits and chunks from each other, the group decided to get serious about a name, a logo, phone lists, demonstrations, and even workshops.

Lots of spinners' groups exchange handmade ornaments, gifts, and other items during the holidays. Two variations on this theme are worth considering: the **Suncoast Fiber Guild** (Florida) holds an ornament sale as a guild fund raiser; members of **Cassie's Flock** (Oklahoma) have a swatch swap . . . the "swatch" can be a small skein of an interesting handspun yarn (with a descriptive tag), or a handcrafted item, such as a bookmark or an ornament made of handspun. Many groups share with less fortunate people by contributing warm handknit hats, mittens, and scarves to various community organizations.

The librarian of the **Nutmeg Spinners Guild** (Connecticut) decided to put some law and order into the pile of information by assembling a FYI binder of catalogs, brochures, sample cards, patterns, and so forth.

The **Genesee Valley Handspinners Guild** (New York) is collecting legends, myths, and historical facts pertaining to spinning, weaving, and fiber. These will be compiled into a scrapbook to go with the guild photo album.

Spinning enters the electronic age! A new type of spinning guild or study group evolved this past year through the Interactive Home Personal Service of Prodigy Service Company. Those of you who subscribe to this home service can look for SWAP #3.

Oregon Trail Fibers Guild (Oregon) planned a beginners' day for their annual Rock Day celebration. Everyone interested in a new area of fiber art was encouraged to try it!

Members of the **East Penn Fiber Guild** (Pennsylvania) learned how to add texture and color to sweater designs—or how to get from a picture to a sweater—at a recent meeting.

In keeping with the **Clotho's Children** (Virginia) tradition of tasteful, dignified fleece-to-shawl costumes, the team dressed as spinners from the past, present, and future using a theme of "200 Years and 200 More." This tied in with the state fair theme, "200 Years of Freedom." One team member dressed in a 1791 costume, another was in 1891 attire, one dressed for 1991, and the "Captain, Star Sheep Command" appeared in a 2191 costume.

Newsletter editors are always looking for material. Two ideas worth trying: **Rock Day Spinners** (New York) pass a notebook around at meetings so members can jot down ideas they want to share via the newsletter; a recent newsletter from **Hawaii Handweavers Hui** had a photocopiable checklist information form that made it easy for members to contribute.

A report from **Twisters, Sisters, and Misters** (Indiana) on a family project: papa did the spinning and mama did the weaving to create a queen-sized blanket they feel is the most rewarding project in their fiber journey. The sample is exquisite!

"Help! Help!" was the informal theme of a recent meeting of the **Cherry Valley Country Spinners** (New York). Members brought problems with spinning, equipment, or projects for a brainstorming problem-solving session.

A meeting of the **Brown County Spinners and Weavers Guild** (Indiana) brought out the best in everyone, as members shared finishing ideas and techniques. Ways to finish ends on flat-woven pieces, to finish clothing, and to put pieces together to form whole projects were shared. The other half of the same program concerned turning the heels of socks. Those of us who have struggled with this task can appreciate the editor's comment: "Why is it some-

—continued on page 15

Looking over old records the other day, we were surprised to find that we've published over sixty books in the last decade. We never quite intended to do so many, but when a fine manuscript comes along, one that you know your readers will use and enjoy, it's hard to say no. We're featuring some of these books—both old and new—in this special advertising section. For a more complete listing, please drop us a postcard requesting an up-to-date catalog, or check at your local spinning shop.

Linda Ligon, publisher



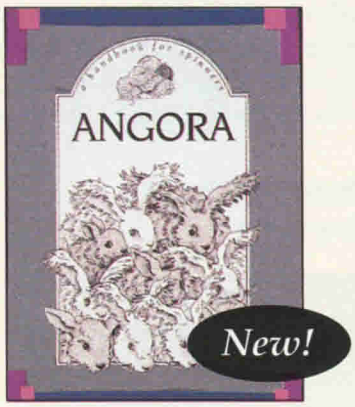
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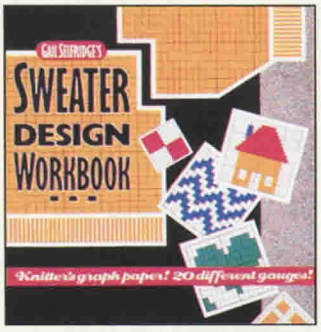
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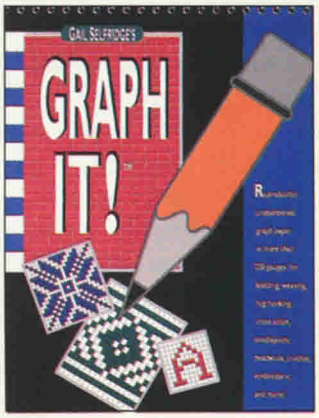
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Hands On Spinning

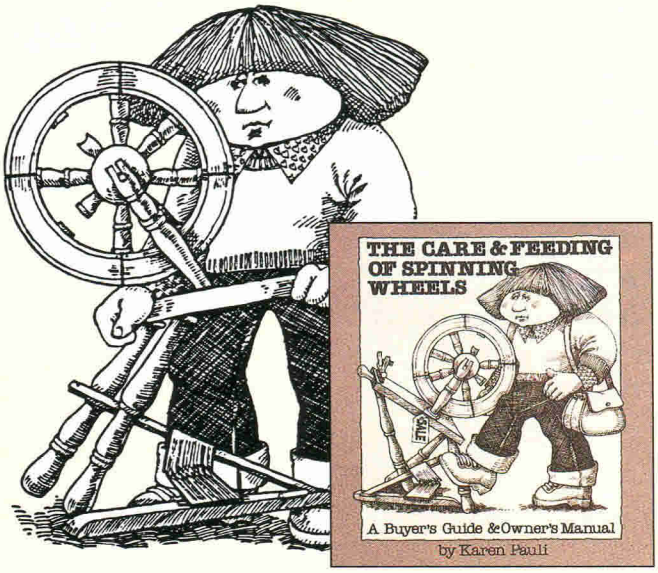
Lee Raven



Lee Raven has taken an intelligent and helpful approach to every facet of fiber preparation and twist insertion in this unparalleled introduction to handspinning. Also included are simple but attractive projects for using handspun yarn. Even experienced spinners will find much that's useful in this informative guide.

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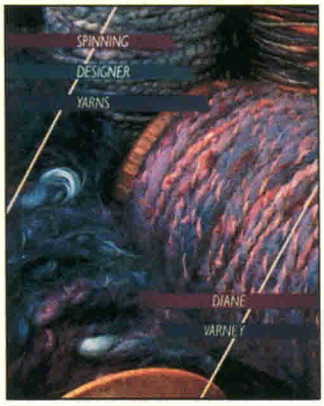
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Karen Pauli

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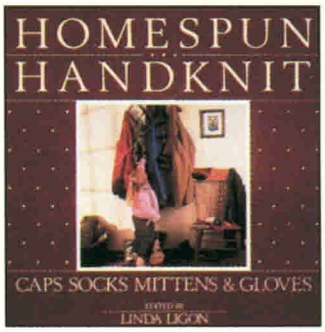
Spinning Designer Yarns

Diane Varney

Designer yarns—tweedy, bumpy, kinky, shaggy, loopy, screwy, stylish—are fun to spin, and *Spinning Designer Yarns* tells you how. Written for beginning and intermediate spinners (or advanced ones with a yen for something new), this book explores the world of supersoft luxury fibers, textured effects, and dyepot miracles.

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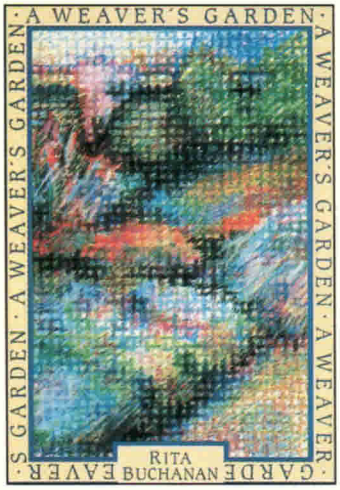


Reading through this seductive book resembles passing a day with a roomful of competent and friendly knitters, all producing small, cosy, rewarding examples of handknitting, and all of us knitting and chatting at once.

Elizabeth Zimmermann

A Weaver's Garden

Rita Buchanan



This book has so much to offer, it's hard to know where to begin. How to grow and use your own cotton, flax, hemp, moth repelling herbs, fuller's teasels, soapwort, lavender. Historical and cultural information on dozens of other plants that have been used in the traditional textile crafts for centuries. Beautiful illustrations, inspiring color photos. A chapter on growing dyeplants and converting them into a complete spectrum of lively, fast colors that surpasses anything we've seen in print.

6 x 9, hardbound, 240 pages, color photos and b&w illustrations throughout.

#573 $16.95

Homespun, Handknit: Caps, Socks, Mittens & Gloves

Linda Ligon, editor

If you're one of those spinners who likes to spin a little of this and a little of that, you'll find this book a fine source of patterns for small projects. It includes favorite designs, both easy and hard, from fifty experienced spinners and knitters, including Rita Buchanan, Priscilla Gibson-Roberts, Jackie Fee, and more. There are great mittens using "beginner" yarn, an exquisite baby set of fine angora blend, and all kinds of caps, socks, mittens, and gloves in between.

8½ x 9, paperbound, 160 pages, color photos and b&w illustrations throughout.

#577 $15.00

thing that looks so simple when someone else does it can turn perfectly sensible grown-ups into blithering boobs when they try to do it themselves?"

A group of spinners and weavers from **Mesilla Valley Weavers** (New Mexico) conducted a hands-on demonstration for twenty children in conjunction with a contemporary Navajo weaving exhibit. The children spun on hook spindles and wove on frame looms.

Members of **Twisted Threads** (Washington) were asked to participate in a living time line sponsored by the Washington State Historical Society. The walk-through display educated viewers about historical and future land uses.

"Give your fleece a haircut" is a tip gleaned from "Yo MAAA MAAA," the informal newsletter of the **New York City Spinning Guild.** A member's husband requested that a sweater be made from a charcoal Coopworth but didn't like the weathered reddish-brown tips and suggested they be cut off. The spinner decided to experiment, carding a bit of the fleece as it was and spinning it. Sure enough, the yarn looked muddied. Taking a deep breath, she cut off the weathered tips. The resulting yarn was softer and had greater luster than the first sample, and the charcoal-blue hues emerged.

The **Corvallis Handweavers and Spinners Guild** (Oregon) is doing a brown-bag partner project. Each participant puts either fiber for spinning or yarn for weaving in a brown paper bag marked "spinner" or "weaver." Each person takes a bag home and has several weeks to make something for the person furnishing the fiber. Participants can add to whatever is in the bag, but are to keep the original fiber of yarn dominant in the finished project.

When a few members generously donated unspun wool and exotic fibers, the **Weavers Guild of Miami Valley** (Ohio) sold chances for two months and

—continued on page 17

The Woolery



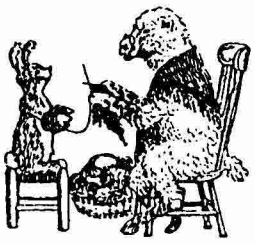
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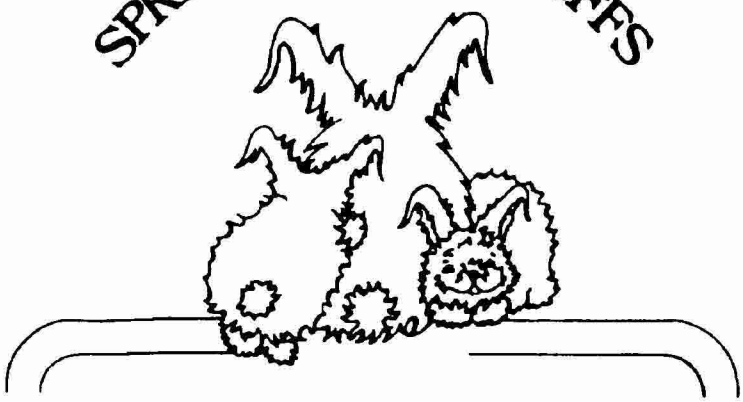
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held a drawing the third month to raise money for guild projects.

A terrific idea to encourage members to enter various local fairs and exhibitions comes from **Fantastic Fiber Folks** (California). It is often time-consuming and inconvenient to enter your projects and then pick them up again. By collecting all the entries and putting them in a sturdy box at a regular guild meeting, one member was responsible for all transportation. Another member carried the box to the next fair; a third member took it to the one after that. This sharing of duties makes sense when the guild range encompasses a number of local activities.

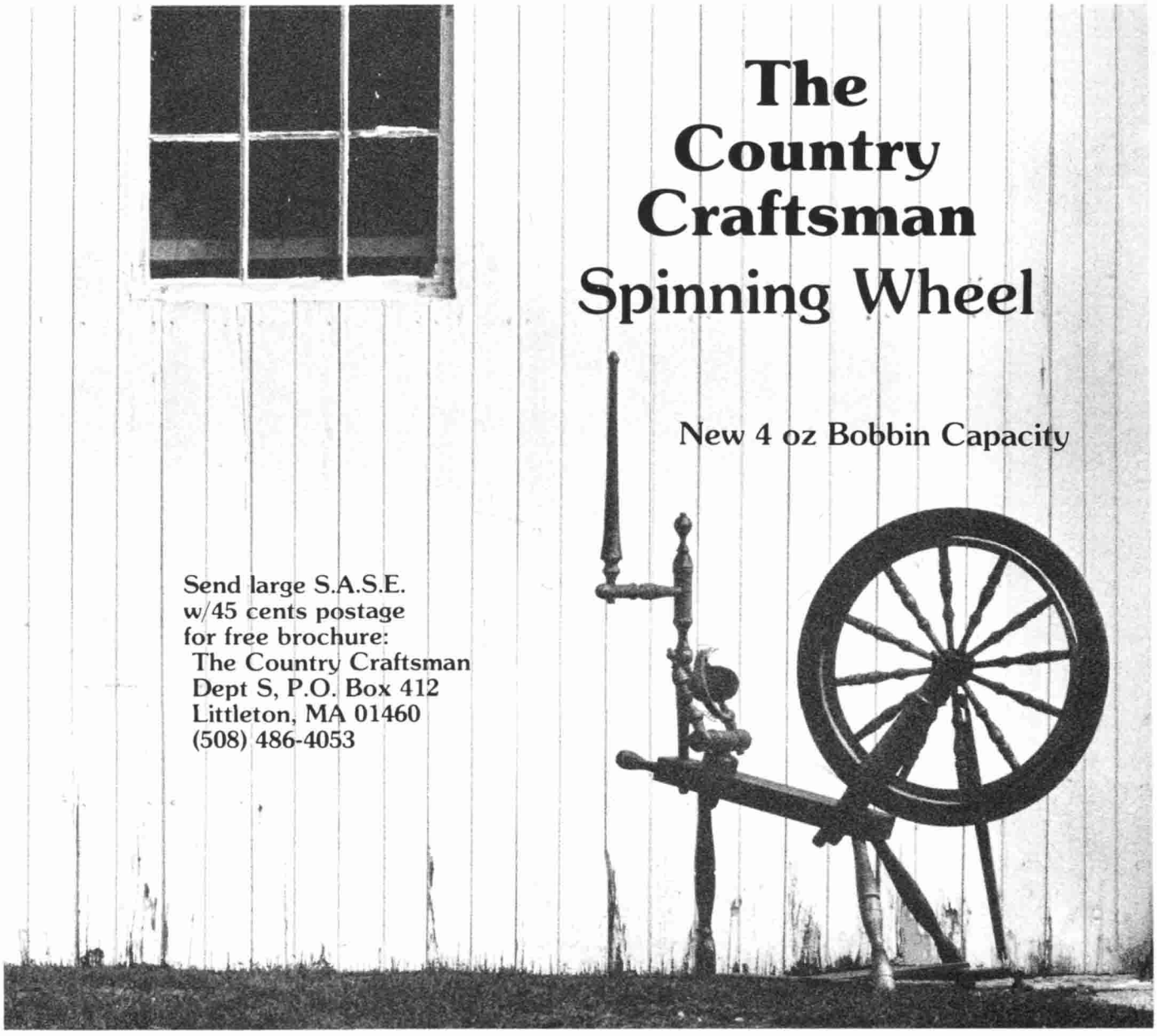
Comox Valley Spinners (Vancouver Island, Canada) held their second annual fiber-to-fabric exhibitions with eleven teams participating. Teams provided their own materials to make a scarf, a wall hanging, or a shawl.

The **Tallahassee Fiberarts Guild** (Florida) has established a scholarship fund to provide tuition for members to attend workshops, seminars, and fiber-related classes.

Several members of the **Medina Spinning and Weaving Guild** (Ohio) who are interested in early textiles started the Homespun Society Study Group to study and reproduce textiles and clothing from between 1700 and 1850.

Two spinners would like to have pen pals: Joy McKenzie, 8 Franklin Street, Rhyle 3923, Phillip Island, Victoria, Australia, and Marjorie Wilkinson, Baker Street, Southend, South Australia 5280. ❖

The annual summary of spinning groups starts on page 81. As of this year, the summary will regularly appear in the winter issue, so expect the next full list in Winter 1992. Please check your group's listing and send changes to Ann Klinect, 7410 77th Avenue SE, Snohomish, Washington 98290.



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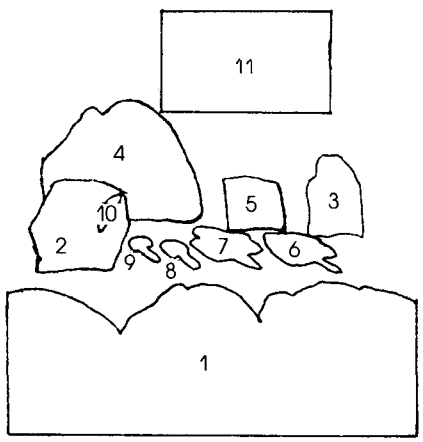
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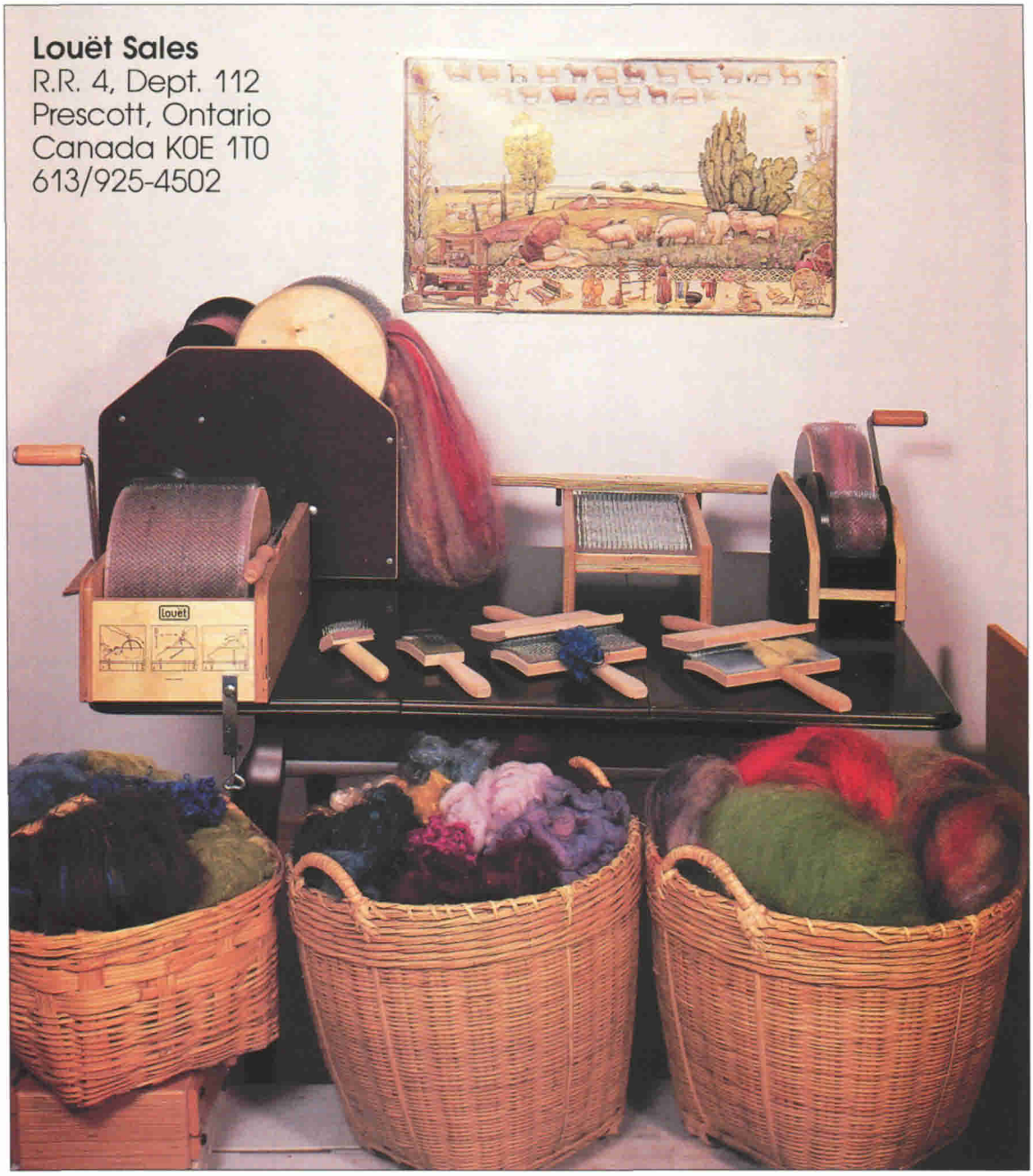
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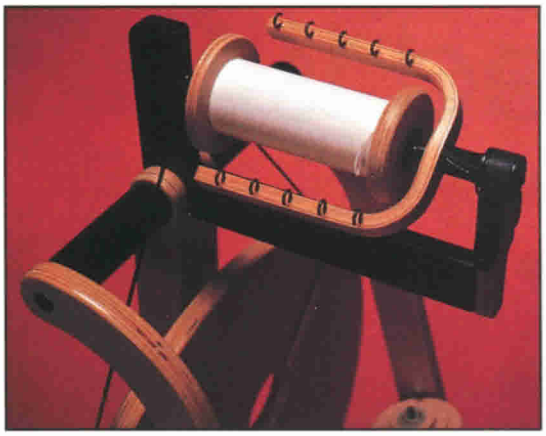


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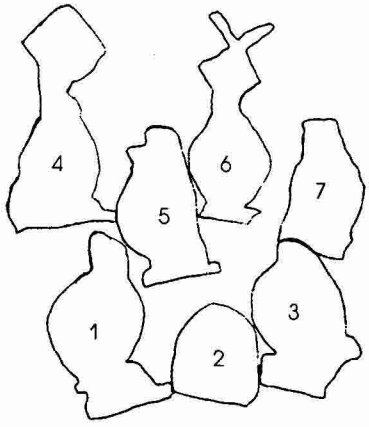
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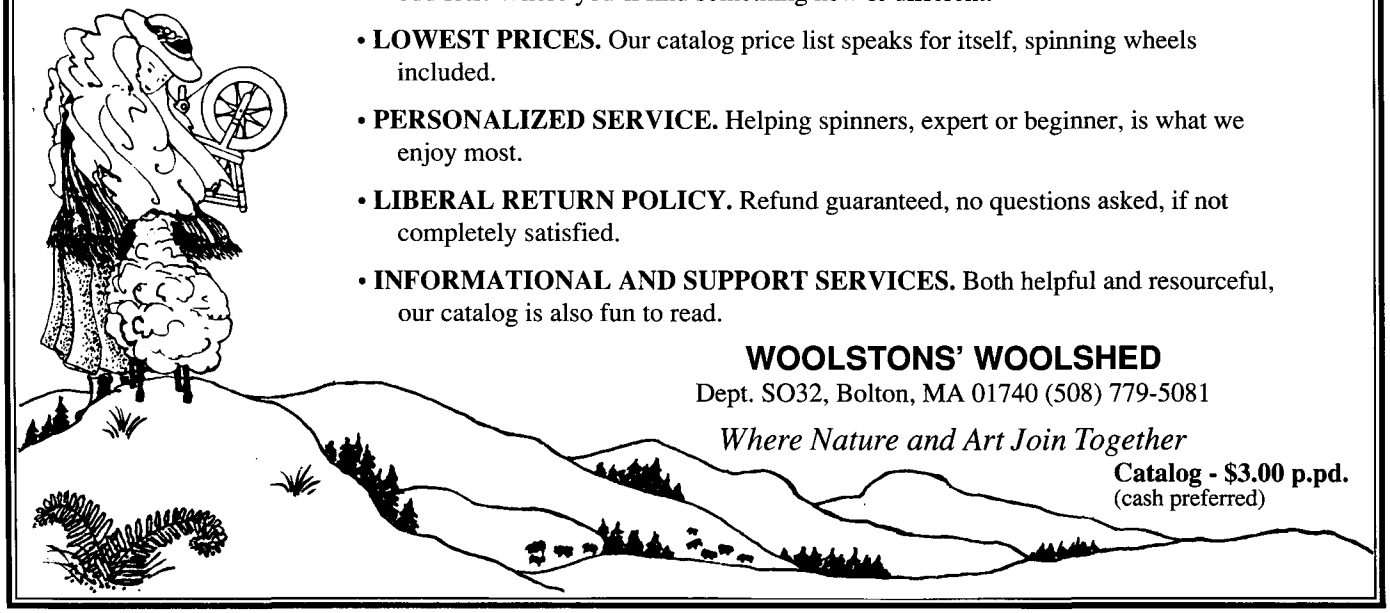
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ELASTICITY CHARACTERIZES THE Targhee

by Jane Fournier

TARGHEE SHEEP WERE developed in the United States starting in 1926 with an initial cross of Rambouillet rams and Corriedale x Lincoln-Rambouillet ewes. These offspring were interbred and selected to eventually produce a distinct breed. Because there are no purebred colored Targhee sheep, any naturally colored Targhee-type wool comes from a Targhee cross. Targhee sheep were developed to perform well under range conditions and have been particularly successful in the West. They can thrive on a variety of forage, herd well, and produce good crossbred market lambs and a heavy fleece of medium wool. The animals are medium to large and ideally open faced and free from skin folds. Both ewes and rams lack horns. Mature rams weigh 200 to 300 pounds and ewes 125 to 200 pounds.

Fleece

Targhee fleece has long been used in industry for high-quality apparel wool. It is characterized by a short staple length (3 to 4½ inches), a well-developed, tight crimp, and a bouncy, soft hand. The staple tends to be blocky, with a chalky, lusterless appearance and tips that are more square than pointed. The fleeces are large, weighing between 10 and 14 pounds for mature ewes and yielding between 50 and 55 percent clean wool. Naturally colored fleeces, mostly black and gray, do occur in crosses. The wool count ranges from 58s to 64s, and the fiber diameter varies between 26.5 and 21.5 microns.

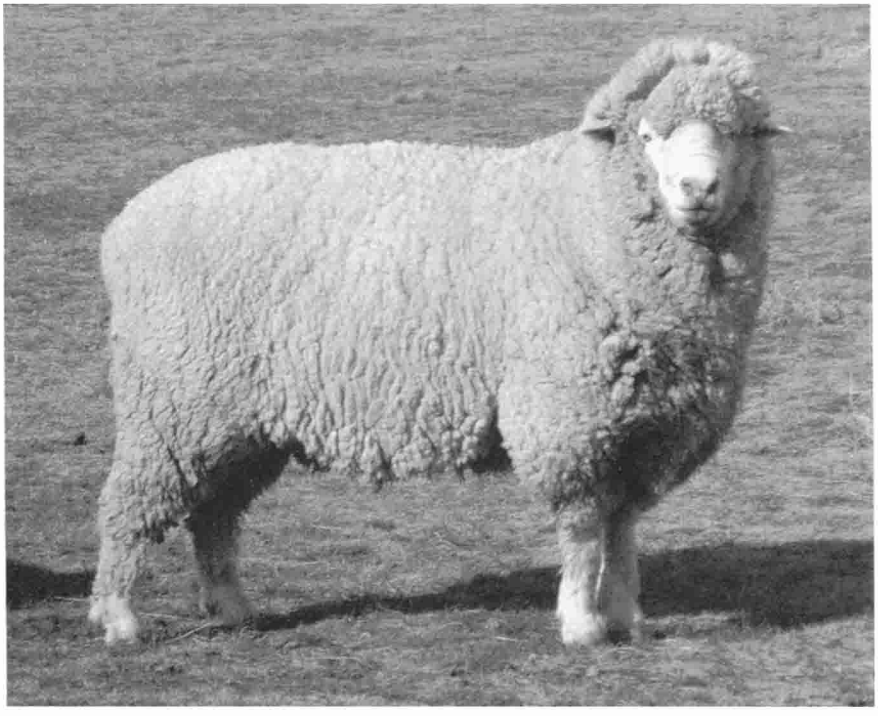
Working with Targhee

The most striking feature of the Targhee fleece is the extraordinary elasticity of the fibers, which is caused by the fine, tight crimp. Unlike some other tightly crimped wools such as Corriedale or Merino, each Targhee fiber seems to have a mind of its own. Instead of presenting a neat picture of undulating waves, the surface of the staple is broken up by innumerable tiny curls out of step with one another, giving the wool a flat, almost cottony look.

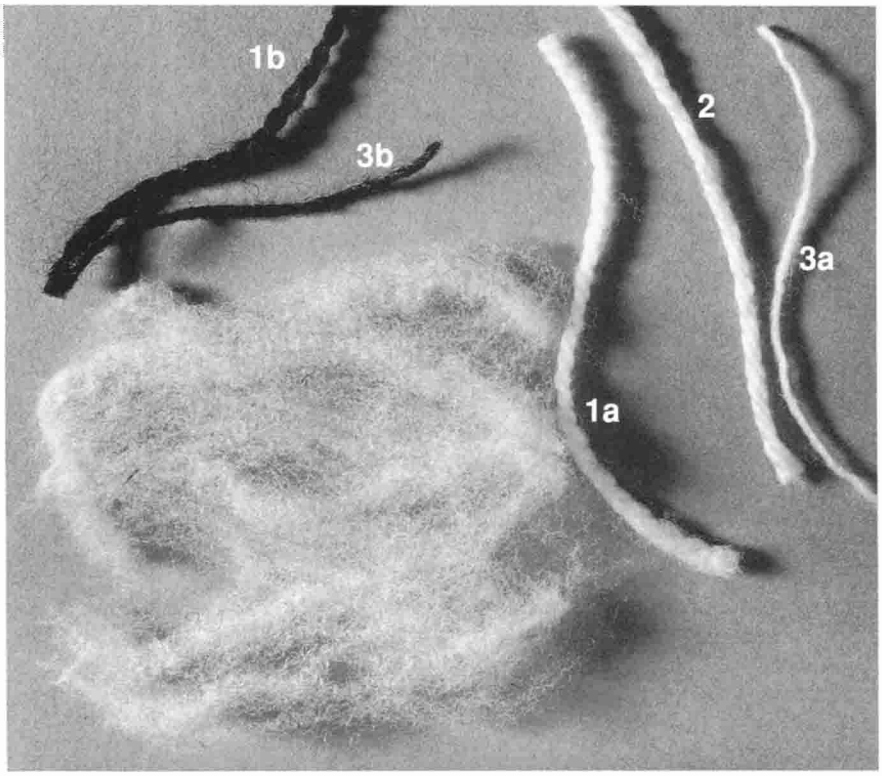
I found drum and hand carding to be the best preparation methods. I did enjoy spinning the fiber I flick-carded for blending, but the short staple made this preparation technique rather tedious. The coarse drum I usually use for washed fleece left a large number of neps in the finished batt; these proved to be composed of tiny clumps of tangled long fibers rather than short noils. Switching to a finer drum (320 points per inch) produced a much more even preparation.

Sample 1 exhibits all the major features of the fiber. The yarn and knitted fabric are extremely elastic and have almost no luster. The extraordinary loft produced by the wool makes it a challenge to spin an even yarn. Even the tiniest slub puffs into a major feature once the yarn is no longer under the tension of drafting. Although soft and light, the knitted fabric has a very distinct texture and hand.

In sample 2 I made use of the Targhee's loft and elasticity by blending it with cotton, a fiber which generally lacks those qualities. The fleece was fine enough not to counteract



This is Dragon, a three-year-old Targhee ram from McRae Brothers Targhees in Jordan, Montana. Dragon produced the 1989 National Champion Targhee fleece—25 pounds of 20.59-micron wool!



The numbers on the sample yarns correspond to the numbers on the fabric swatches.

The Targhee lock shown in this photo (at actual size) has a lot of crimp, but the staple is blocky and somewhat disorganized. As a result, it looks flat and almost cottony.

1a, 1b. Both two-ply yarns were spun from drum-carded batts. They are very lofty and elastic and have almost no luster.

2. This three-ply is a drum-carded blend of flick-carded Targhee and Pima cotton. It was tricky to blend and to spin, but makes a soft yarn with noticeable bounce.

3a, 3b. These fine singles, spun from a drum-carded preparation, looked almost lustrous in the skein . . . but the completed fabric has a soft, matte finish.

the cotton's softness and the completed yarn has bounce and vitality. As I started spinning from the prepared fiber I did have to concentrate on the drafting to prevent the wool from spinning out first, leaving clumps of cotton along the yarn. However, the three-ply came out smooth and even in the end. There are many other fibers which could benefit from the lofty crimp of Targhee in this way while exhibiting their own special character.

The fine singles spun for the plaid fabric swatch was the closest I have come to luster in a Targhee yarn—and that disappeared once the fabric was woven and finished. The singles warp was robust and presented no problem in the weaving. The black fleece had a slightly different character than the white; it was slightly coarser and had a longer crimp. The only time this difference became apparent was when this fabric was fulled and it was clear that the white yarn had shrunk more than the black.

YARN DETAILS AND FABRIC DESIGNS



Sample 1. A soft two-ply makes a warm, lightweight fabric. The surface is a little dull, but a color pattern livens it up.

Sample 1

Yarn: This was a simple two-ply spun from drum carded batts with a drafting method that was a cross between a short and a long supported draw. All the yarns for these swatches were given a hot water wash for finishing; this balanced yarn was dried without any blocking. Approximately 11 wraps per inch, 37° angle of twist, 1360 yards per pound.

Swatch: The sample was knitted on size 6 needles in stockinette stitch. The extreme elasticity of the yarn made it difficult to decide on the best needle size. I washed and blocked the finished swatch and gave it a light steam press. The fabric would make a warm, soft sweater; the pattern in black adds interest to an otherwise dull surface.

Sample 2

Yarn: In order to avoid slubs as much as possible, I flick-carded all the wool used in the 55% Targhee / 45% cotton blend. The cotton was 4-inch lengths of combed Pima sliver. Getting both fibers onto the fine drum for the first time was difficult and I had the most success when I spread the sliver out width-wise across the tray, covered it with a fine layer of wool, and fed both fibers onto the fine drum at the same time. After separating, mixing, and recarding the batts twice more, I was satisfied with the blend. To prepare for spinning I tore the batts into strips, but found that I could not pull them into a roving, as I usually would, without getting clumps of cotton and wool instead of an even blend. Spinning the yarn required a light and gentle hand and a short draw. Finishing consisted of the usual washing; I did not block the yarn. Approximately 15 wraps per inch, 35° angle of twist, 1615 yards per pound.

Swatch: I chose a lace pattern called a "vine stripe pattern" from Barbara Walker's book, *The Craft of Lace Knitting* (New York: Charles Scribner's, 1971) and alternated it with a four-stitch cable. The swatch was knitted on size 4 needles and washed and blocked when completed.

VINE STRIPE PATTERN ALTERNATED WITH SIMPLE CABLE

Cast on a multiple of 19 stitches plus 6.

Row 1 and every following alternate row (wrong side): K1, p4, k1, * p13, k1, p4, k1, repeat from *.

Row 2: P1, k4, p1, * k3, (yo, k1) twice, ssk, k3, k2 tog, k1, p1, k4, p1, repeat from *.

Row 4: P1, k4, p1, * (k3, yo) twice, k1, ssk, k1, k2 tog, k1, p1, k4, p1, repeat from *.

Row 6: P1, BC, p1, * k3, yo, k5, yo, k1, sl1, k2 tog psso, k1, p1, BC, p1, repeat from *.

Row 8: P1, k4, p1, * k1, ssk, k3, k2 tog, (k1, yo) twice, k3, p1, k4, p1, repeat from *.

Row 10: P1, k4, p1, * k1, ssk, k1, k2 tog, k1, (yo, k3) twice, p1, k4, p1, repeat from *.

Row 12: P1, BC, p1, * k1, k3 tog, k1, yo, k5, yo, k3, p1, BC, p1, repeat from *.

Repeat rows 1 to 12.

Abbreviations

yo Yarn over.

psso Pass slip stitch over.

ssk Slip the first and second stitches knitwise, one at a time, then insert the lefthand needle into the fronts of these two stitches from the left, and knit them together.

sl Slip.

tog Together.

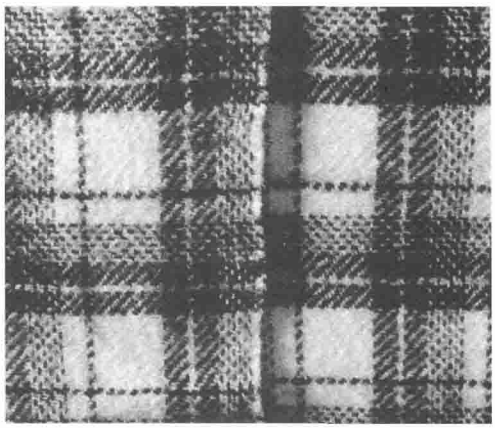


Sample 2. Blending cotton with Targhee into a three-ply gives a yarn which is well-defined in both its fiber components and its structure. The cabled lace pattern looks crisp while, at the same time, it has a very comfortable hand.

BC Slip the next two stitches onto a cable needle and hold at the back of the work. Knit two, then knit the two stitches from the cable needle.

Sample 3

Yarn: Again I used the drum carder and the combination short/long draw to prepare the fiber and spin this singles yarn. Finishing included light blocking until the yarn was almost dry. Approximately 20 wraps per inch, 32° angle of twist, 3650 yards per pound.



Sample 3. This plaid fabric was woven from Targhee singles. The sample on the left has been brushed to emphasize its softness.

Swatch: The fabric is a plain 2/2 twill sett at 20 ends per inch. I wove two samples exactly the same, except that one was lightly brushed on one side while on the loom. To full the fabric after weaving, I loosely sewed the selvedges together to form a tube and agitated the samples in an automatic washing machine with hot water and soap for six minutes. I rinsed the samples by hand and steam-pressed them when they were damp dry. The brushed fabric shrank very slightly more than the other during the fulling.

Jane Fournier has lived in a lot of places, including, currently, Washington, D.C.

VICKI'S Victorian LACE



by Vicki Square,
with Janine Fenton

. . . take a concept,

like Victorian lace, and give it a

hearty helping of contemporary flavor.

THIS WAS A "hands on" experience for me. I put my hands on the tussah silk: it was like touching a cloud, so soft that I wasn't sure I could truly register its exquisite quality. There was such a richness of color, a luminescent quality, that I knew I had to use it.

Creating through knitting is like breathing for me: a "must do" proposition. As a long-time knitter and avid designer, I am often inspired by the art and traditions of the past. I gather ideas from the Renaissance, the Baroque period, or, as in this case, Victorian times. I like to take a concept, like Victorian lace, and give it a hearty helping of contemporary flavor. As a result, the look of my cardigan is more squared-off, drop-waisted, deep-armholed, and relaxed than any traditional Victorian garment. It is also comfortable, which ties for first in importance along with the fun factor. I think garments should be fun; within that, they can be dramatic, theatrical, whimsical, sporty, elegant, or any number of things.

This silk cardigan fills the bill for me. It is so comfortable I don't want to take it off. It is versatile, casual-to-dressy (your choice, depending on what it is worn with), and it is fun. I feel wonderful in it. What more could I ask?

Well, actually, I did have a small problem at the time. I don't know how to spin! But with the silk as my motivating factor, I dove in, hands first, and learned! I am currently happily spinning thick-and-thin textured yarns with wool and wool/silk blends. For the silk, though, I wanted to use a smoother yarn than I can make yet—and I didn't want to wait, so Janine Fenton agreed to spin it for me, and she did an expert job of making a yarn consistent in weight and twist. She kept a sample handy to judge her gauge, and spun the fleece as one lot, not interrupting with any other spinning project, to ensure maximum consistency.

Silk fibers have the highest tensile strength of any natural fiber, so silk lends itself well to spinning a fine yarn. Janine pre-drafted before spinning, which made it easier to control the yarn and allowed the fibers to feed into the wheel faster. Also it is recommended that you use a high ratio on the wheel. Using the smallest whorl on your bobbin will make the bobbin turn faster and will provide adequate twist to hold the fine yarn together. Silk can use a lot of twist in the singles and can then be loosely plied for further stability. The worsted short-draw style of spinning, in which you keep your hands a staple length apart, will remove most of the air from the yarn and help it retain its shape. When plying, be sure not to coil-wrap the two yarns around each other but to truly ply them together. Keep the two separate ends held together at about a 12- to 18-inch distance from the wheel as you treadle to make the ply.

After spinning, make loose skeins that are well secured in five places. Mark the final end of the yarn so that it can be easily located. Pour one tablespoon of gentle lingerie wash or other fine silk wash into two quarts of cool tap water. Allow the skeins to soak five minutes. Change the water and rinse thoroughly. Do not rub; remove excess water by rolling skeins gently in a towel. Dry flat, away from sun or heat.

After you have enjoyed the spinning of the silk, you are ready to knit! ❖

Vicki Square, of Fort Collins, Colorado, designs wonderful sweaters, teaches others the joys of knitting, and has frequently modeled for HANDWOVEN.

Vicki Square is a knitter and designer who fell in love with the tussah silk fiber used to spin the yarn for this sweater. While she was inspired by it to learn to spin, her vision required a smoother yarn than she can make yet. So Janine Fenton agreed to spin the perfect yarn for this garment. Vicki is modeling in the photo.



Most of Vicki's fancy patterning appears on the sweater's back.

Size: Finished garment measures 33" (84 cm) at chest. *Note:* Knitted silk is very flexible and tends to expand slightly, no matter how carefully you measure the garment. Be sure you knit enough of a gauge sample before beginning the garment, and do not stretch it wider, but pull it vertically slightly. This compensates for the stretch that will occur as the fabric hangs vertically on the body.

Materials: 16 ounces of Lambspun tussah silk, handspun to a sportweight two-ply yarn; size 4 (3.5mm) and size 8 (5–5.5mm) 24" circular knitting needles, or sizes to give gauge; markers; eight 3/8" buttons (mother of pearl is nice with silk); 1/2" set-in–sleeve shoulderpads covered with flesh-colored silk.

Gauge: 19 sts = 4" in apple leaves lace stitch using larger needles (19 stitches/10cm); 25 sts and 32 rows = 4" in stockinette using smaller needles (24 stitches and 31 rows/10cm).

Patterns:

Stockinette stitch:

K1 row, p1 row (working back and forth).

Garter stitch:

K every row, working back and forth.

Overall lace diamond pattern:

Row 1: K1, *yo, (sl1, k1, psso), k1, k2tog, yo, k1, rep from *, end same.

Row 2 and all even numbered rows: Purl all sts.

Row 3: K2, *yo, (sl1, k2tog, psso), yo, k3, rep from *, end yo, k2.

Row 5: K1, k2tog, *yo, k1, yo, (sl1, k1, psso), k1, k2tog, rep from *, end yo, (sl1, k1, psso), k1.

Row 7: K2tog, *yo, k3, yo, (sl1, k2tog, psso), rep from*, end yo, (sl1, k1, psso).

Starting with row 1, repeat these eight rows.

Apple leaves lace pattern:

Row 1 and all odd numbered rows: Purl all sts.

Row 2: K1, *(sl1, k1, psso), k3, (yo, [sl1, k1, psso]) twice, yo, k1, yo, (k2tog, yo) twice, k3, k2tog, rep from *, end k1.

Rows 4, 6, and 8: Same as row 2.

Row 10: K1, *(sl1, k1, psso), k2, (yo, k2tog) twice, yo, k3, yo ([sl1, k1, psso], yo) twice, k2, k2tog, rep from * end k1.

Row 12: K1, *(sl1, k1, psso), k1, (yo, k2tog) twice, yo, k5, yo, ([sl1, k1, psso], yo) twice, k1, k2tog, rep from *, end k1.

Row 14: K1, *(sl1, k1, psso), (yo, k2tog) twice, yo, k7, (yo, [sl1, k1, psso]) twice, yo, k2tog, rep from *, end k1.

Row 16: K2, *(yo, k2tog) twice, yo, k3, k2tog, k4, (yo, [sl1, k1, psso]) three times, rep from *, end (yo, [sl1, k1, psso]) twice, k2.

Row 18: K2, *(yo, k2tog) twice, yo, k3, k2tog, (sl1, k1, psso), k3, (yo, [sl1, k1, psso]) twice, yo, k1, rep from *, end same.

Rows 20, 22, 24: Same as row 18.

Row 26: K3, *(yo, [sl1, k1, psso]) twice, yo, k2, k2tog, (sl1, k1, psso), k2, (yo, k2tog) twice, yo, k3, rep from *, end yo, k2.

Row 28: K4, *(yo, [sl1, k1, psso]) twice, yo, k1, k2tog, (sl1, k1, psso), k1, (yo, k2tog) twice, yo, k5, rep from *, end yo, k3.

Row 30: K5, *(yo, [sl1, k1, psso]) twice, yo, k2tog, (sl1, k1, psso), (yo, k2tog) twice, yo, k7, rep from *, end yo, k4.

Row 32: K1, (sl1, k1, psso), k3, *(yo, [sl1, k1, psso]) three times, (yo, k2tog) twice, yo, k3, k2tog, k4, rep from *, end yo, k5.

Starting with row 1, repeat these thirty-two rows.

Lace panel inset for sleeve:

Row 1: K1, yo, (sl1, k1, psso), k1, k2tog, yo, k1.

Row 2 and all even numbered rows: Purl all sts.

Row 3: K2, yo, (sl1, k2tog, psso), yo, k2.

Row 5: K1, k2tog, yo, k1, yo, (sl1, k1, psso), k1.

Row 7: K2tog, yo, k3, yo, (sl1, k1, psso).

Starting with row 1, repeat these eight rows.

Note: To eliminate awkward side seams in the lace, the back and fronts of the cardigan are worked in one piece, separated at the armhole, then worked separately on fronts and back.

Begin bottom edge of peplum: With larger needles, cast on 268 sts and work apple leaves lace stitch rows 1–32 once; repeat rows 1–8, ending with a purl row. This measures roughly 6" (15cm). *Note:* At this point, to make "gathers" of peplum lay as professionally as possible, transfer all stitches to a scrap piece of yarn, lay out flat, and steam. Leave in place until dry (overnight).

Change to smaller needles and work decrease row as follows: K1, k2tog, (k2, k2tog) 16 times (you have 50 sts on the right needle), place marker for right side; k1, k2tog, (k2, k2tog) 32 times, k1, k2tog (99 sts from side marker), place marker for left side; (k2, k2tog) 16 times, k1, k2tog (50 sts from marker). Purl one row.

Work stockinette for 1" (2.5cm), measured from decrease row, slipping markers, ending with right side facing. *Next row:* work stockinette to first marker, slip marker, k 1 st, work overall lace pattern to within 1 st of second marker, k 1 st, slip marker, stockinette to end of row. Work stockinette for fronts and overall lace pattern for back until piece measures 5½" (14cm) from decrease row. (Be sure to work the st after the first marker and the st before the second marker as stockinette.)

Right front: Knit to within 3 sts of marker, k2tog, k1. Place remaining sts on scrap yarn. Decrease at armhole edge 1 st every fourth row 7 times more. When work measures 8½" (21.5cm) from first armhole dec, work neck shaping: bind off on neck edge 5 sts once, 3 sts once, 2 sts twice. Decrease 1 st 6 times every other row, working k1, sl1, k1, psso. When work measures 11½" (29cm) from first armhole dec, work shoulder shaping: bind off at shoulder edge 12 sts once, 13 sts once.

Back: Place sts between markers for back on needle with right side facing. K1, sl1, k1, psso, work in lace pattern to within 3 sts of end, k2tog, k1. Decrease at each armhole edge 1 st every fourth row 7 times more, continuing in overall lace pattern. When work measures 11½" (29cm) from first armhole dec, work shoulder shaping: bind off on each shoulder edge 12 sts once, 13 sts once. At the same time, after first shaping, bind off 35 sts for neck. Work each side separately.

Left front: Place remaining sts from scrap yarn onto needle. K1, sl1, k1, psso, knit to end of row. Decrease in this fashion at armhole edge 1 st every fourth row 7 times more. Continue as for right front, reversing all shaping.

Sleeves: With smaller needles, cast on 51 sts and work in stockinette for 1½" (4cm), ending with right side facing. Work 4 rows garter st. Now establish patterns as follows: work 22 sts in stockinette, place

marker, work 7 sts lace panel inset, place marker, work 22 sts in stockinette. Continue to work patterns as set, increasing 1 st at each outer edge every third row 30 times, then every other row 20 times. *At the same time,* when sleeve measures 12" (30.5cm) from garter st ridge, increase just before first marker and just after second marker 1 st every third row 13 times.

When work measures 17" (43cm) from garter st ridge, shape sleeve cap: bind off on each outer edge 4 sts 8 times, 3 sts 9 times, 4 sts 3 times. Last row: k2tog 7 times, k3tog, k1, k3tog, k2tog 7 times. Bind off.

Seams: Sew shoulder seams. Sew sleeve seams. Set each sleeve into armhole, easing fullness of sleeve cap across shoulder seam area.

Collar: With smaller needles and right side facing, begin at neck edge of right front, pick up approximately 109 sts around neck edge, and work in stockinette. When collar measures 1½" (4cm), bind off.

Right front button band: Cast on 4 sts. Work in k1, p1 rib for ½" (1.25cm), always slipping the first st of all right side rows. *Buttonhole row: sl1, yo, k2tog, p1. Continue in rib until piece measures 1" (2.5cm) from buttonhole, work another buttonhole row. Continue in rib until piece measures 3" (7.5cm) from last buttonhole.* Repeat from * to * twice more. Again work a buttonhole row, then rib for 1" (2.5cm), work a buttonhole row, rib for ½" (1.25cm), bind off.

Left front band: Cast on 4 sts. P1, k1 rib across. On wrong side rows, always slip first purl st to maintain smooth border. Work in ribbing until piece measures 14" (35.5cm), bind off.

Finishing: Sew bands onto front edges. Sew buttons into place. Sew shoulderpads into place at shoulder seams and armhole edges. ❖

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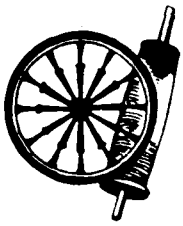


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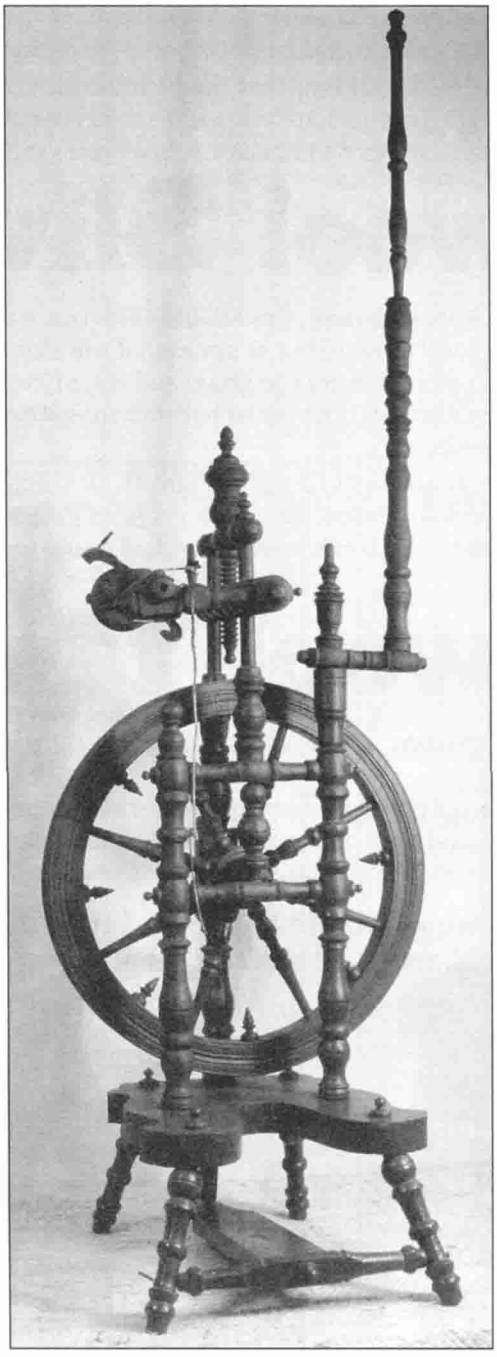
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Spinning Wheel Treasures from Europe

PART II: Vertical Wheels

by Sharon Hudgins



German, possibly Bavarian, vertical wheel with stool base
Covered with three layers of paint, this single-drive, bobbin-lead wheel at first glance looked like a decorative, rather than functional, item. Signs of wear on the flyer gave it away: it's well balanced and neatly made, and was used a lot in its past. The wheel is 48¾" tall, the diameter of the drive wheel is 15½", and the wheel:pulley ratio is 1:7. Early to mid-twentieth century.

IN THE LAST issue of *Spin·Off*, I described how I purchased my first spinning wheel seven years ago, successfully "smuggled" it out of Czechoslovakia, and—without intending to become a collector—began acquiring wheels from all over Europe. At the time I wrote that article, my collection numbered sixteen, including wheels from Germany, Austria, Italy, France, Czechoslovakia, Poland, Hungary, Romania, and Russia. Since then, I've added another one: an early twentieth-century Saxony-type wheel from Hungary. Spinning-wheel collecting is a hard habit to break!

My previous article focused on the types of horizontal wheels that I've acquired. But—unintentionally—my collection is almost evenly divided between horizontal and vertical wheels. The vertical wheels exhibit an even greater variety than the horizontal ones—in the types and locations of the spinning mechanisms, the sizes of the drive wheels, the designs of the base or frame, and the materials used in construction.

Some of my vertical wheels are made from three or more kinds of wood. Two have metal tension screws. On one, the groove on the drive wheel has a liner made of lead, which is held in place by copper wire. Another has a flyer made of hand-wrought iron. And, like my horizontal wheels, each vertical wheel has an individual "personality," based not only on overall appearance but also on how the wheel functions, on the "fingerprints" indicating how (and how much) the wheel was used in the past, and those other idiosyncracies that every wheel ultimately reveals to its owner.

I had acquired four horizontal wheels before I came across my first vertical one. It was at a flea market in Germany, late in the day, when most of the vendors were packing up to go home. I walked past two old ladies who were still trying to sell their meager assortment of odds and ends spread out on a cloth on the ground. I felt sorry for them, because it looked like they had come to the flea market with only a few items to sell, and they seemed not to have been very successful. Then I noticed the upright, Bavarian-type spinning wheel next to their display. "Is that yours?" I asked. "Yes!" they both replied eagerly, and quickly quoted me a reasonable price.

I looked more closely at the wheel. At first (or even second or third) glance, it appeared to be a decorative wheel, the kind often manufactured to be used as a lamp base or an "accent" in the corner of a living room. But the wheel was well made: the distaff, uprights, supports, and cross pieces were finely lathed, and the large drive wheel had decorative knobs on the inside of the rim between the spokes. Closer inspection revealed that all the parts were fitted together without glue. The wheel was well balanced and it treadled nicely. But the entire wheel had been coated with a thick layer of milk-chocolate-brown paint.

In spite of the paint job—and the fact that I still wasn't sure the wheel was a functioning one—I was attracted to this wheel. I offered the ladies slightly less than they had asked for the wheel. They discussed the offer, and then suddenly decided to sell the wheel for *half* the price they had originally quoted! Perhaps they noticed my genuine, technical interest in the wheel; perhaps they needed the money; or maybe they wanted the wheel to go to someone who would appreciate it. Whatever the reason, I handed them the money, and both old ladies beamed as if they had won the lottery.

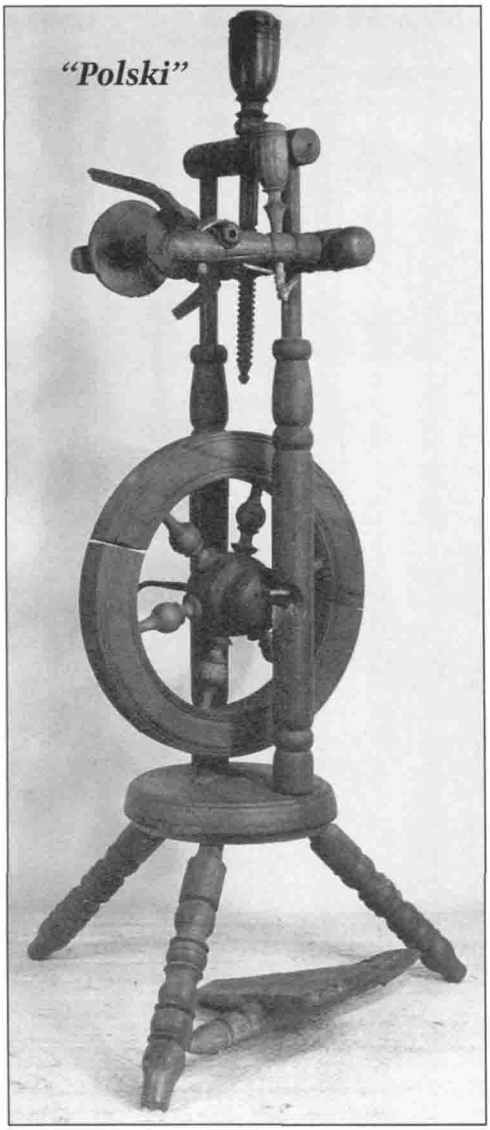
My husband had been waiting patiently at a nearby beer garden. When I arrived carrying the wheel, he asked,"Why did you waste money on a decorative wheel?" "Look again," I replied, "I think it's a functioning wheel." He was skeptical, although he admitted that it was handsome. Upon closer inspection, we discovered that the wheel had originally been painted a garish salmon pink that was overlaid with a coat of bright turquoise, and finally covered with brown. The only missing parts were the drive band and one small decorative knob. Grooves in the flyer arm proved that the wheel *had* been used (before the paint was added), and a threading hook (painted like the rest of the wheel) was still hanging from a heavy cord attached to the front maiden. My husband was so taken with this wheel that he made a rash offer: "I'll probably regret saying this, but I'm willing to hand-strip the paint to get this wheel back to its original state." And he will, some day.

My single most successful shopping trip to a German flea market occurred on the day I bought four vertical wheels in one hour, for a total price of less than what I'm willing to pay for one wheel alone. It was mid-July, and I suspect that the record-breaking 99° F heat had addled the vendors' brains. Many of them were, unwisely, drinking beer to replace body liquids; some others seemed enervated by the unusual weather.

The first wheel I encountered was a relatively new one from Poland, made primarily from fruitwood (probably cherry), stained a nice rosy-brown color. The asking price wasn't much, but I bargained for less because the distaff, footman, and wheel pegs were missing, and the treadle was broken. The Polish vendor immediately said okay.

The next wheel was missing all four legs, the treadle, and the treadle bar, but it still had several attractive features. Probably made in Germany in the mid-twentieth century, the wheel was constructed entirely of birch, unfinished, with an iron tension screw. The groove of the drive wheel had a lead liner, held in place by copper wire. The bobbin was half full of very well-spun natural-white wool yarn. I pointed out the missing parts and used the price of the more complete, just-purchased Polish wheel as a bargaining point. Within a few minutes, I had acquired the wheel and was beginning to feel weighted down as I trundled through the flea market.

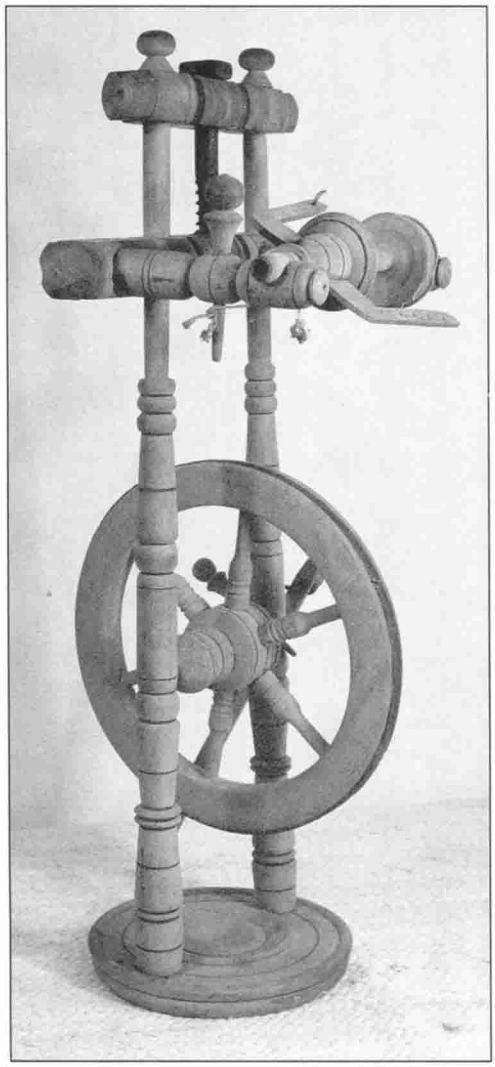
Wheel number three was larger than either of the two I was carrying. I noticed its size first, but when I walked closer, I thought it was either missing some parts or had been misassembled. The large spindle whorl was positioned between two maidens spaced less than an inch apart and held in place by two wooden pegs; the bobbin flyer extended to one side, beyond the mother-of-all, with no stabilizing support. The wheel looked interesting enough to bargain for, so I pointed out its defects, using my other two wheels as examples. The vendor readily agreed that his wheel needed a lot of repairs, so he asked what I



Polish vertical wheel with stool base
Part of a four-wheel bonanza day at a German flea market, this single-drive, bobbin-lead wheel is made of birch and fruitwood, with a walnut tension screw. The wheel is 34¼" tall, the diameter of the drive wheel is 11¼", and the wheel:pulley ratio is 1:4.6. Late twentieth century.

was willing to pay. Flush with the victory of purchasing the two previous wheels for very low prices—and perhaps also addled by the heat—I offered him less money than I had ever paid for a wheel before (in fact, less than the price of a meal at the nearby beer garden). Much to my surprise, he immediately accepted my offer. Only after I got home and looked through several books on spinning wheels did I realize that my "defective, incomplete, in-need-of-repair" wheel was actually an unusual Picardy-type wheel, missing only two wheel pegs and the middle section of its distaff. Grooves in the flyer arms indicated that it had been well used.

The fourth spinning wheel was waiting for me at the edge of the flea market, just as I was about to leave. It was a small Alsatian wheel, like many I had seen in museums. Made of hardwood stained dark brown, with carved white bone decorations on many parts, it was probably built in the early to mid-twentieth century. The treadle showed much wear. Standing there with my three other wheels, I asked the price of this one—knowing that French wheels always command high prices. "What are you willing to pay?" asked the vendor, who was perspiring heavily. "The same that I paid for this one," I half-jokingly replied, pointing to the large brown wheel I had just purchased. I told him the price, expecting him to laugh. "It's yours," he replied giddily, "Take it away!" I quickly paid before he could change his mind.



Probably German vertical wheel with stool base; legs and treadle missing
Made of unfinished birch, this single-drive, bobbin-lead wheel carried a bobbin half-full of well-spun white wool. The wheel is 26¼" tall with the legs missing, the diameter of the drive wheel is 10½", and the wheel:pulley ratio is 1:6.68. Probably mid-twentieth century.

Loaded down, I tried to walk the two blocks from the flea market to the beer garden where my husband was waiting. Pieces kept falling off the wheels, and I constantly had to stop and reassemble. A German woman volunteered to help; she mistook me for an itinerant spinning wheel dealer and asked if I would sell her the Polish wheel. Amazed that I was a buyer and not a seller, she kindly helped me carry the wheels to the beer garden. My husband couldn't believe his eyes when I arrived with a strange German woman and four spinning wheels. "You've been gone only an hour, and you didn't have enough money to buy four spinning wheels," he said. "What happened?" After I told him, he concluded that we needed another round of beer to celebrate. I picked up the tab with the money left over from the purchase of the four wheels!

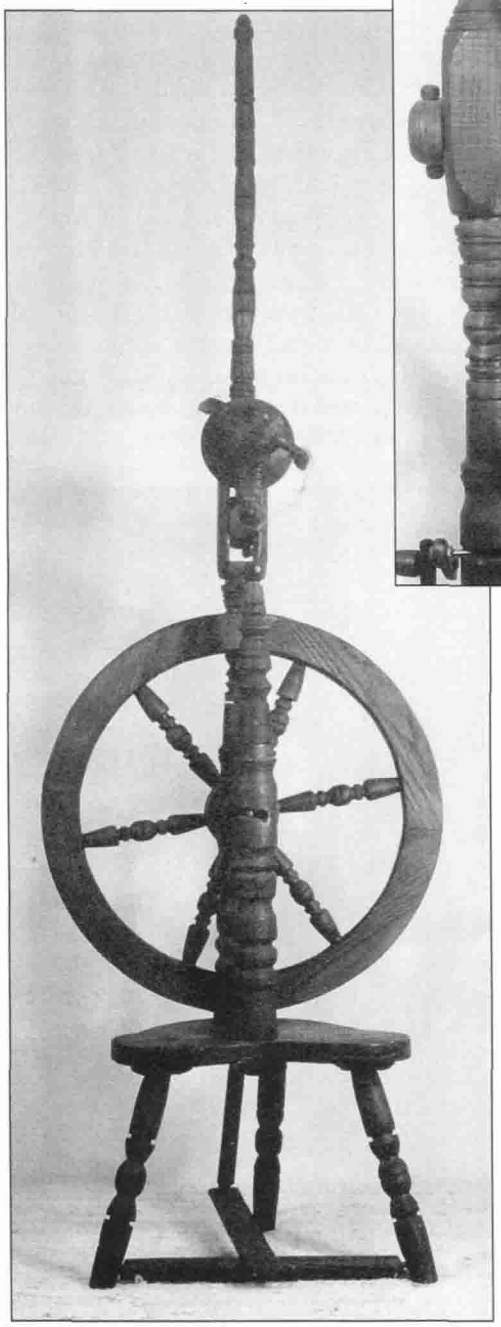
But I don't want to leave the impression that spinning wheels sell for a song in Europe. I've encountered many wheels at flea markets and antique shops that were priced far above what I was willing to pay. A few fine wheels probably deserved their high prices; others were no better (and often worse) than the ones I've been able to find for much less money. The savvy spinning wheel buyer needs to know enough not to buy a wheel that is badly broken, or missing important parts, or was made as a decorative piece. And the buyer needs to know the current market value of various types of wheels, in addition to the top price that he or she is willing to pay.

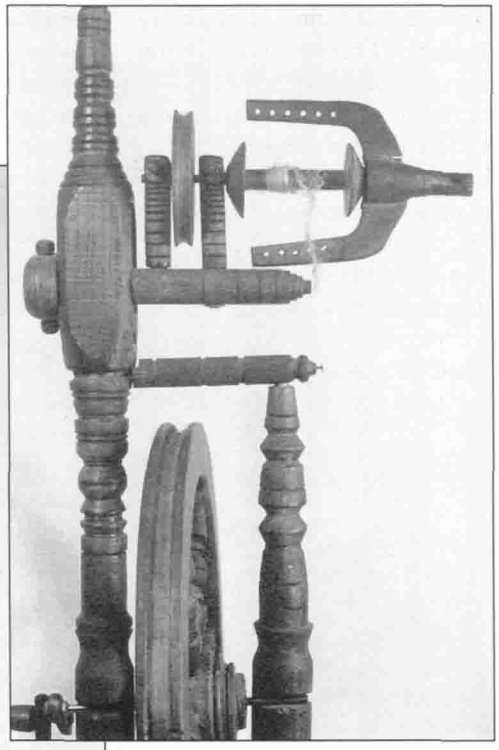
Caveat emptor—"let the buyer beware"—is still good to remember. A friend of mine found a very attractive wheel at a flea market, for a price she could afford. Made of birch and pear wood, finished in light and dark colors, it had an unusual base, shaped as a frame instead of a stool. The wheel was complete, and many of the parts were fancily lathed, fitted together without glue. The carved fork distaff was dressed with high-quality flax. Only after she took the wheel home did she discover that the tension screw was a fake! It was permanently fixed to the top crosspiece and the mother-of-all, even though the mother-of-all had been designed to move up and down the wheel uprights. Her beautiful spinning wheel was a finely made decorative piece that could not be used for spinning.

In shopping for spinning wheels at flea markets, I've learned that vendors are often willing to lower the price considerably when I show great interest in the *technical* aspects of their wheels. Often I'll volunteer to reassemble a wheel correctly for them, on the spot. Or I'll point out missing parts, make note of previous repairs, or even just explain how the wheel is supposed to function. Seldom have I encountered a vendor who knew as much

about spinning wheels as I do. Telling them that I'm a collector also often helps bring down the price. I assure them that I'm not buying the wheel as a decoration, or to resell. I also tell them about the other wheels I own, and make comparisons between their wheel and the ones in my collection. Often I've had the feeling that a vendor agreed to lower a price because he wanted his wheel to go to someone who would truly appreciate it.

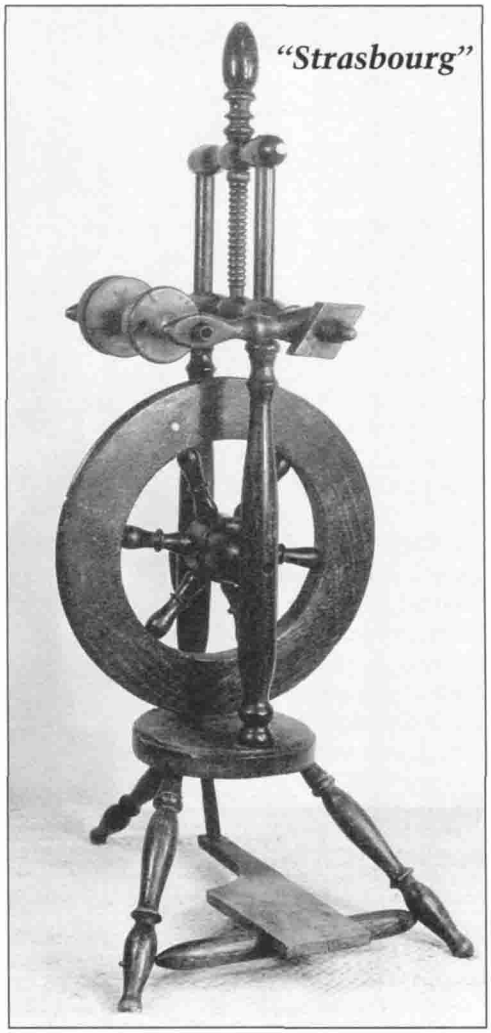
Not all flea market vendors have that attitude, however. Some just want to get rid of a bulky item. That's how I acquired two of my other vertical wheels. One was a large, light-finished, upright wheel made in the Soviet Union. It had a very large drive wheel and was forty inches tall, not





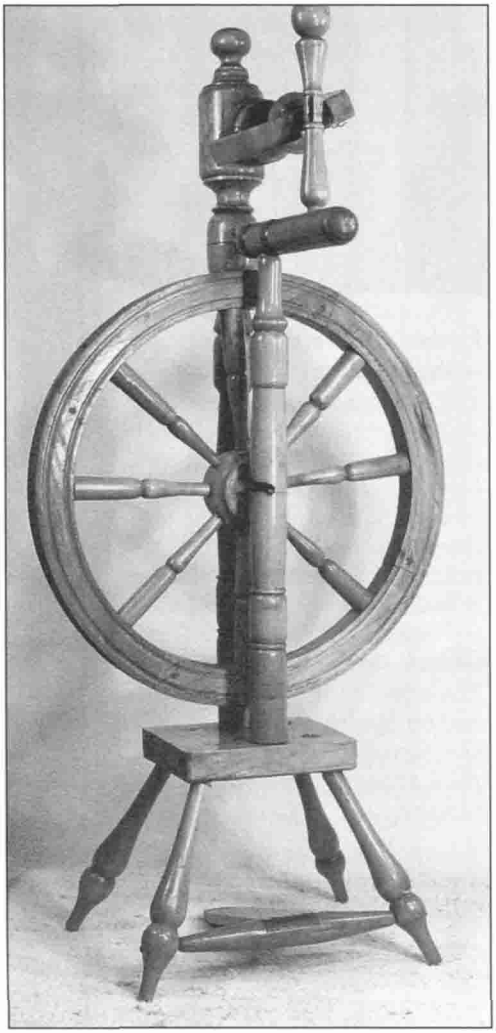
▶ **Picardy-type vertical wheel with stool base**
The unusual spinning assembly on this single-drive wheel has the bobbin and flyer extended beyond the mother-of-all, with no stabilizing support. The tension screw and wheel rim are oak, and the remainder of the wheel is pine—its base is pine wainscoting. The footman carries carved criss-cross designs. The wheel is 50" tall, the diameter of the drive wheel is 15½", and the wheel:pulley ratio is 1:4.5. Probably mid-twentieth century.

▼ **Alsatian vertical wheel with stool base**
This stained hardwood wheel with decorative bone knobs was set up to be used as either a single-drive, bobbin-lead or a double-drive wheel; the spindle whorl also has two grooves. The wheel is 27" tall, the diameter of the drive wheel is 10¾", and the wheel can be set up for several ratios (wheel:pulley ratios are 1:4.9 and 1:5.6; spindle whorl:bobbin whorl ratios are 1:1.24 and 1:1.1). Probably early to mid-twentieth century.

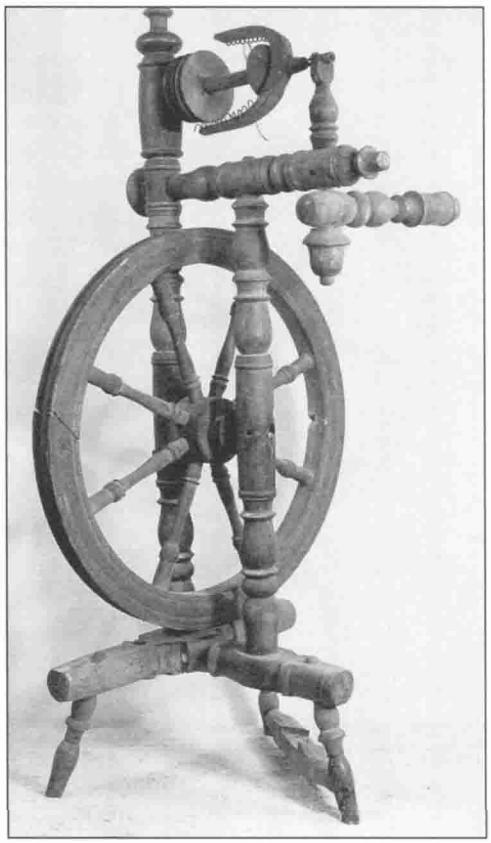


counting the eighteen-inch piece of three-sided wood molding firmly glued to the top of the front maiden. This crude stick distaff (totally out of character with the rest of the wheel) was dressed with high-quality Russian flax, and the bobbin still contained some spun flax. The young man selling the wheel obviously wanted to get rid of it, and I was happy to oblige him. Almost the same story could be told about the large vertical wheel with a T-shaped base which I purchased from a Hungarian vendor in Germany. This very heavy, hardwood wheel was quite greasy and dirty—and I suspect the Hungarian preferred to make a quick sale instead of having to pack it back into his van. Whatever his reasons, I ended up with a very well-made, well-balanced wheel.

After acquiring so many spinning wheels at bargain prices, it was inevitable that I would come across a budget-blowing wheel that I couldn't pass up. "Ring-a-ling"—named for the pleasant clicking sound she makes when in use—was waiting for me to find her at a small flea market that features country antiques. She is a Swiss-type vertical wheel, about a hundred years old, with a frame to support the drive wheel, and with the treadle and footman on the outside of the frame. She has two parallel wooden tension screws, and is adorned with captive rings on the crosspiece, mother-of-all, axle hub, and the six decorative knobs between the spokes on the inside rim of the drive wheel. The handmade iron flyer has twelve keyhole-shaped slots on the outer edge of one flyer arm only, with grooves worn into the arm on both the right and left sides, indicating much use. The leather drive band had been repaired four times with extra lengths of leather sewn together with heavy linen thread. A large metal threading hook hung from a heavy cord around the front upright, and the wooden bobbin was half full of spun flax. The only missing parts were some minor decorative knobs and captive rings. My husband said, "We can't walk away from this one." I had already determined that the vendor was unwilling to lower his price, so my husband suggested that we rationalize the purchase as a Christmas gift. We tied a bow



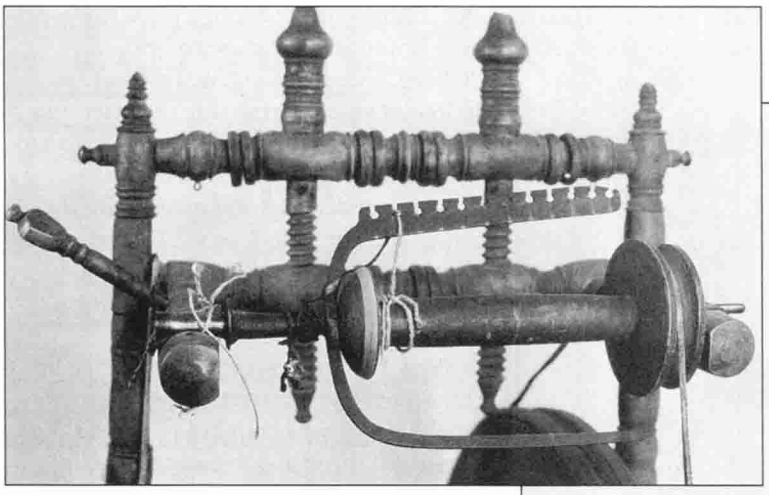
LEFT:
Russian vertical wheel with stool base
A flax-bearing distaff and linen thread on the bobbin indicated that this double-drive wheel had been used by a proficient spinner. Made of pine and hardwood, the wheel is 40" tall (without the crude distaff, which has been removed) and the diameter of the drive wheel is 18¾"; the wheel: pulley ratio is 1:7, and the spindle whorl:bobbin whorl ratio is 1:1.08. Late twentieth century.

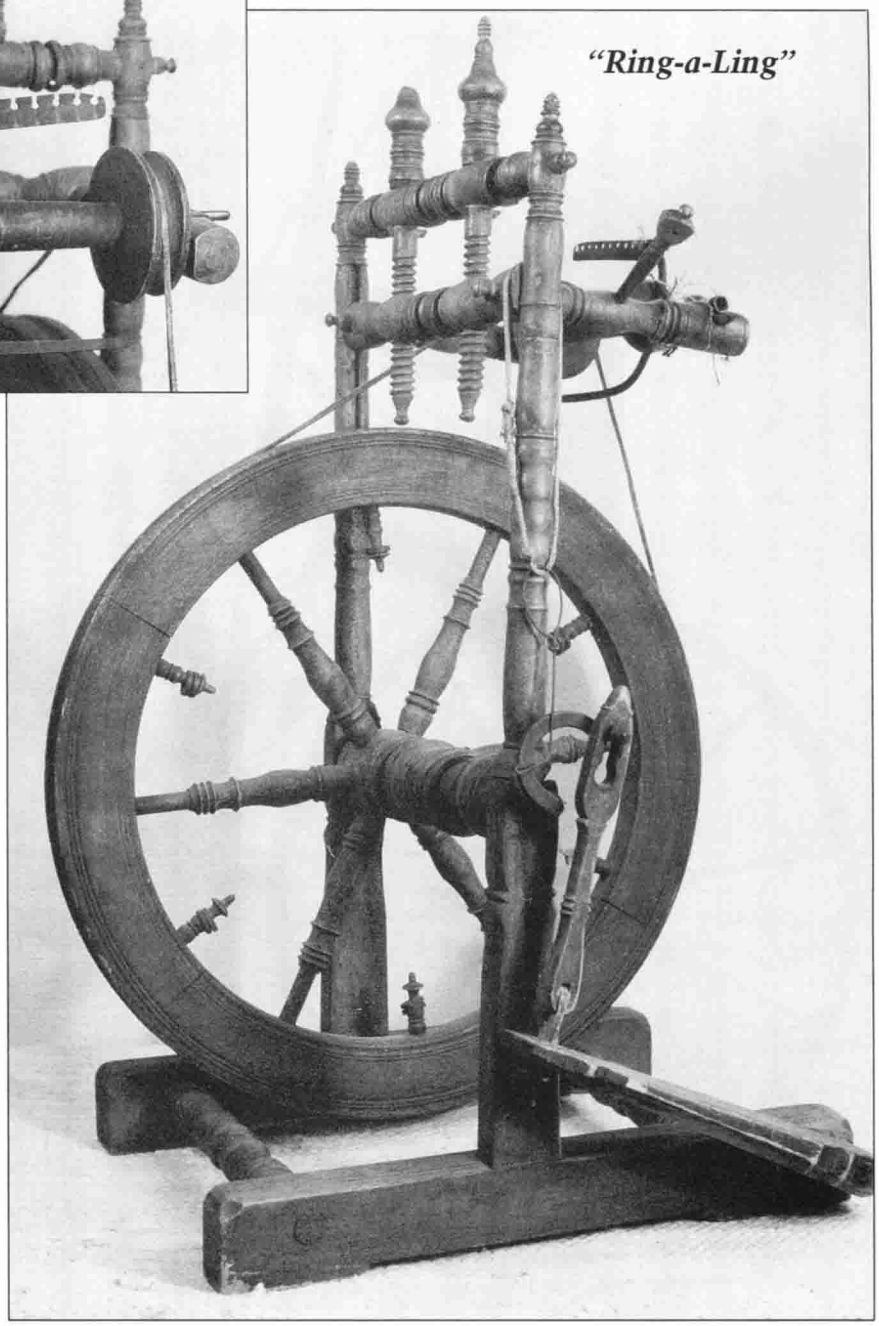


RIGHT:
Vertical wheel with T base
Most likely from Hungary, Yugoslavia, or Germany (Bavaria), this double-drive wheel was a heavy, greasy, ugly duckling. But it is well made and well balanced! The wheel is 40½" high and the diameter of the drive wheel is 20¼"; the wheel:pulley ratio is 1:7.3, and the spindle whorl:bobbin whorl ratio is 1:1.3. Early to mid-twentieth century.

on her and placed her next to the tree.

One of my most recent purchases was a very large, dark, spindly, vertical Swiss-type wheel made in Austria during the late nineteenth or early twentieth century. The wheel has a separate, free-standing, cross distaff, with notches on the crosspiece and zigzag lines carved on the slightly curved pole. The drive wheel is very large: twenty-five inches in diameter, eighty inches in circumference. The bearings are made of furry skin, and the flyer has a Y-shaped twig as a guide for the yarn (with two grooves in the flyer where newly spun yarn has traveled across it). Crudely spun flax was still on the bobbin, and the wheel showed evidence of being much used. The only missing part is a small decorative piece on the top of the distaff. My husband named this wheel "Penitente," because the distaff looks like the crosses carried by penitents in Holy Week processions in Spain.





Swiss-type vertical wheel with frame
Probably German, this single-drive, bobbin-lead wheel is made of fir and hardwood (likely birch). Decorated with knobs and captive rings (shown in the small photo), it gives evidence of having been used a great deal and still makes a pleasant "clicking" sound when in motion. The wheel is 32¾" high, the diameter of the drive wheel is 21", and the wheel:pulley ratio is 1:10.2. Late nineteenth or early twentieth century.

Austrian (Swiss-type) vertical wheel with frame and free-standing distaff
Made predominantly of softwood, probably pine, this single-drive, bobbin-lead wheel needs some tender, loving care after a lifetime of hard use; its legs were carved out of tree branches. The accompanying distaff stands 56" high. The wheel is 38½" high, the diameter of the drive wheel is 25", and the wheel:pulley ratio is 1:10. Late nineteenth or early twentieth century.

Lately, because of work commitments, I've had less opportunity to wander through flea markets. And the few wheels that I've encountered were either expensive or similar to the ones already in my collection. But recently I had a hunch to go scope out a small flea market near my house. Sure enough, I found spinning wheel number seventeen: an early twentieth-century Saxony-type horizontal wheel from Hungary: just the right combination of type, condition, and price. It had been well used and repaired many times before being covered with a thick layer of varnish and turned into a decorative piece. But all the parts were there, and it wouldn't take much work to return the wheel to a functioning state.

My dormant bargaining instincts began to awaken. "How much do you want?" I asked the vendor. He named a reasonable price—so inexpensive, in fact, that the Germans standing around his table all commented, "Cheap, cheap," I took my time inspecting the wheel, and pointed out where repairs were necessary. Obviously the wheel wanted to come home with me, because just then a glued piece came apart (without being touched) and fell noisily to the ground. I offered him a price thirty percent lower than what he had asked. "Cheap, cheap!" the Germans began to say in louder voices, attracting the attention of passersby. The vendor thought for a moment and then agreed with my offer. I quickly handed him the money and got away with the wheel, as the Germans all continued to shout "Cheap!! Cheap!!" They were absolutely right, but I wasn't about to let them know it.

Now I'm looking forward to fixing up this wheel and trying it out with some Jacob fleece that I bought in England. And maybe I'll think about going to the flea market next Saturday, just in case another irresistible bargain comes along. ❖



Sharon Hudgins is an American writer, photographer, and university professor who has lived in Germany for many years. In addition to collecting old spinning wheels and other textile tools, she writes food-and-travel articles for several publications in the United States and Europe, including Czechoslovakia's first English-language newspaper. Her new cookbook on Spanish regional foods, Spain: The Cuisines, The Land, The People, *has recently been published in Europe.*

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Ross, Mabel. *The Encyclopedia of Handspinning*. Loveland, Colorado: Interweave Press, 1988.

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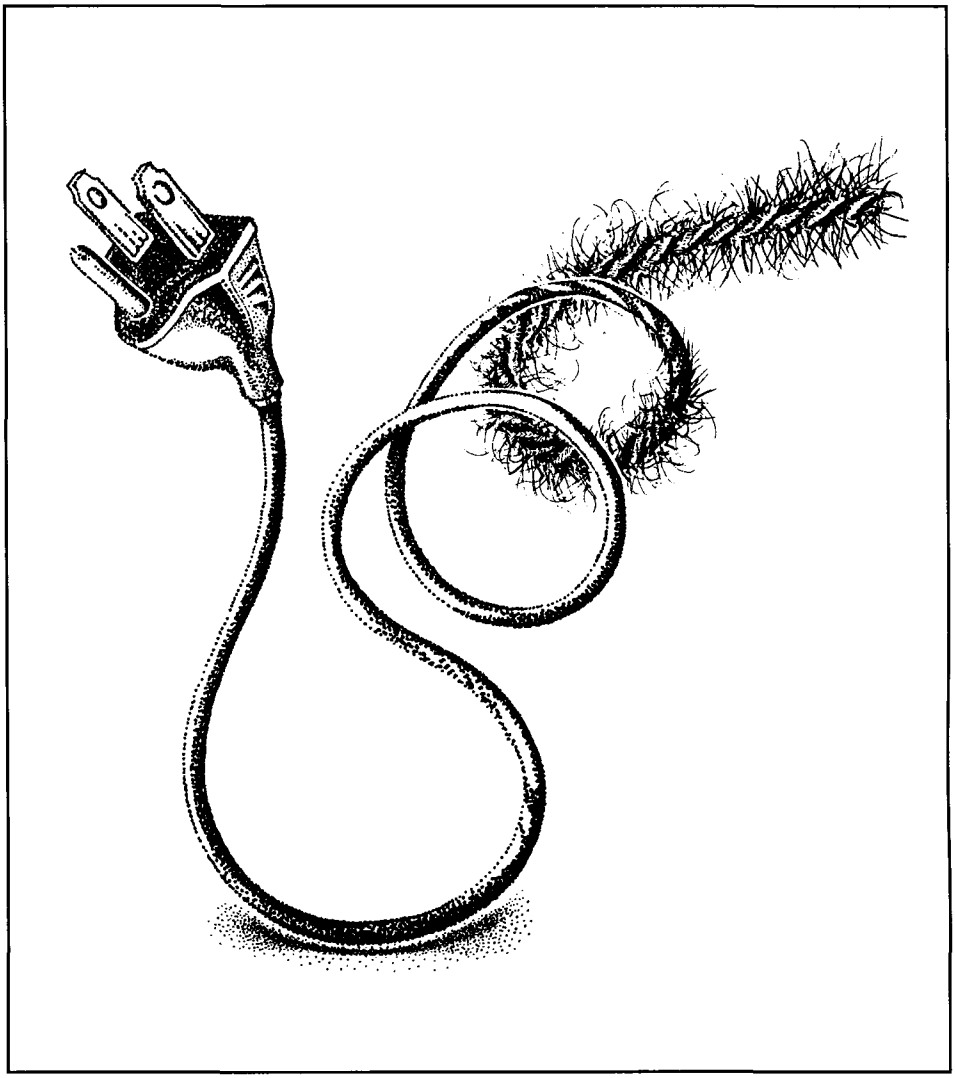
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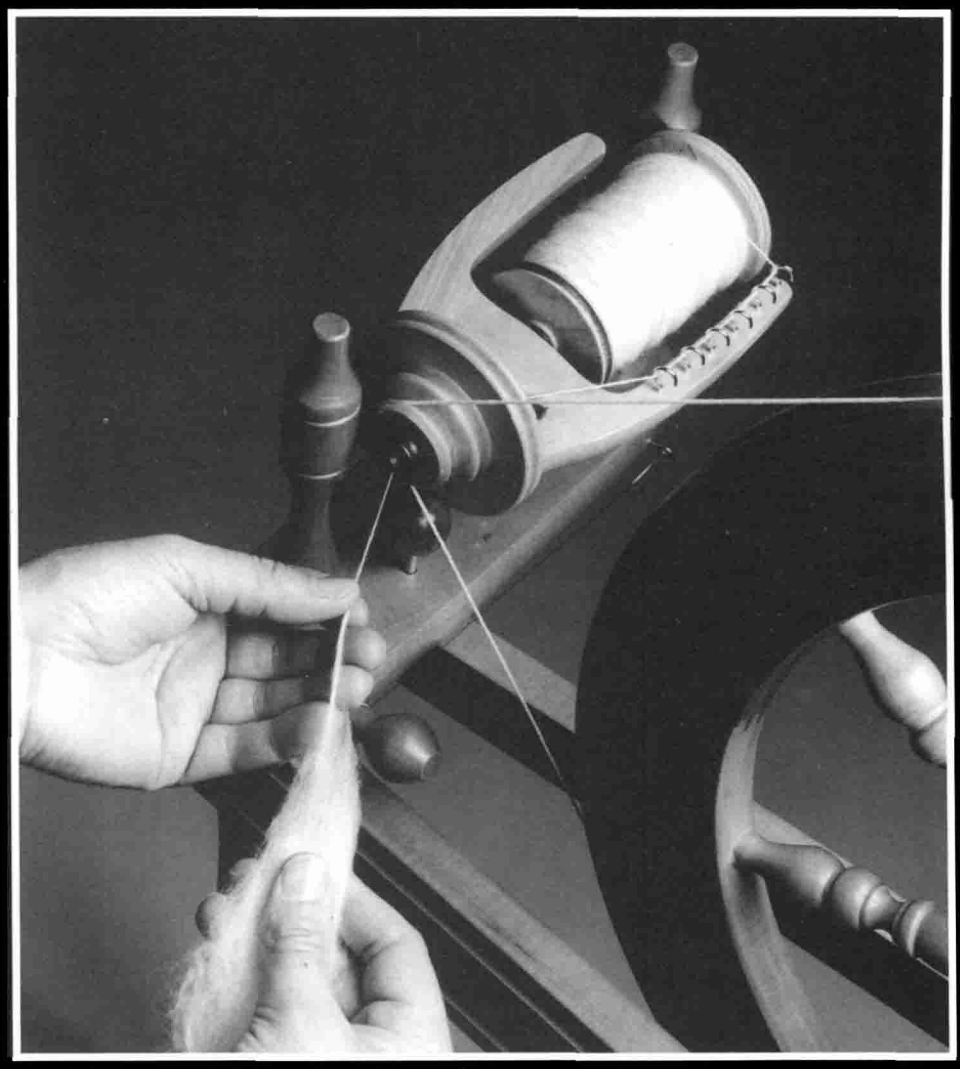
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Viking Wool Combs

A primitive tool for modern handspinners

by Noel A. Thurner

WHY SHOULD contemporary handspinners be interested in wool combs? Most of us have hand cards or a drum-carder for wool preparation. But the "new" hand-held wool combs offer a fast and versatile way to perform a whole range of fiber preparation tasks, from teasing to blending, as well as preparation for worsted yarns. The style of combs featured here offers a lightweight, economical, and portable approach to combing, one which allows you to prepare fibers wherever you choose—even sitting outdoors or riding in a car. You can comb long wools or short wools, separate double-coated fibers,[1] or blend fashion colors from dyed wools. You can even comb super-fine Merino, mohair, llama, and other precious fibers. While primitive in origin, these tools are very modern in their utility!



Above: *Viking wool combs and Spelsau fleece.*

Combing is one of the oldest known techniques of preparing wool for spinning. Since the Bronze Age, spinners have combed wool to separate the long and short fibers of primitive double-coated sheep, and to straighten the fibers, producing the parallel alignment required for a strong, durable yarn. Yet in contemporary Norway, the sanctuary for so many living fiber traditions, the wool combs which used to be central to Scandinavian textiles are now relegated to museums. How did this important tool get lost?

Archeological evidence from Scandinavia and much of Western Europe indicates that wool combs were a basic tool for fiber preparation back to the early Middle Ages. However, the eighteenth-century trend toward mechanization in textile production and the resulting "professionalization" of fiber work appear to have transformed wool combs. They moved from a basic necessity for fiber preparation into a more specialized tool for the processing of long wools.

Meanwhile, sheep were also being transformed to meet the needs of mechanized textile industry, with the double-coated "primitive" breeds, such as the Norwegian Spelsau, being supplanted by breeds whose uniform fiber length was better suited to mechanical processing. So by the middle of the twentieth century in Scandinavia, the once common hand-held wool combs were largely restricted to museum exhibits, and the double-coated Spelsau sheep and its European relatives were becoming increasingly rare.

[1] Double-coated wool has a mix of long guard hairs and a downy undercoat.

Hunting for history

My quest for Scandinavian wool combs began at the home and spinnery of the family which helped preserve the double-coated Spelsau sheep after World War II. Fru Hoelfeldt-Lund and her husband labored tirelessly with Norwegian farmers to protect and preserve these special sheep, whose long lustrous fleece was essential for Scandinavian tapestry and rug weavers. Today their Norsk Kunstvevgarn spinnery is the premier producer of Spelsau yarns. But no, Fru Hoelfeldt-Lund couldn't help me on the subject of wool combs. She said that as far as she knew, if you wanted to separate a dual coat, you just used your fingers. (I suspect that in the back of her mind she was thinking that we Americans are always looking for an easy way out.) So enough of that and let's have another cup of coffee.

From reading about Nordic fiber history, I knew that Scandinavians used different comb designs and combing techniques. Combers in Norway, Iceland, and the Faeroe Islands worked with two free combs, using a technique similar to hand-carding. One hand held still and the other hand combed. In Denmark and parts of Sweden, a comber would sit and secure one comb to a door, bench, or window sill, then use both hands to hold the moving comb. Some districts' combs had a handle with two shafts, one for each hand. In communities where it was traditional to work with warm combs,[2] there were three combs in a set. During work, one comb was secured, one was moving, and one was "on the fire." In any case, after the wool was combed, there were several ways to pull a nice six- to eight-foot sliver to spin.

My search for these historic fiber tools finally ended, not in Norway, but in the United States, with a phone call in winter 1990 from Carol Huff. Carol and her husband John are medieval buffs, specializing in textile reconstructive archeology. As fiber artists and woodworkers, they had used information on wool combs excavated from Viking archeological sites in western Norway to design and construct a replica of the original hand-held Scandinavian wool combs. Would I like to try a pair of their "new" Viking combs? Of course, I was delighted to explore this facet of textile history. Since then, I've been pleased by how well Viking combs fit a modern spinner's requirements.

How to use Viking combs

While you can comb wool right off the sheep, washed wool is best, especially if the wool has been handled so that the locks are still defined.[3] You can also comb wool without good lock formation—and this includes some finer wools, short-stapled fleece, or fleece that you've already washed. I'll discuss this later.

The first step is to prepare your *load*, the amount of wool you will comb at one time. I usually comb between ¼ and ½ ounce, believing that less is better than more. Several smaller loads can be handled as fast as one very large load. Why take the fun out of combing by pushing your endurance limits? Place the washed locks in a row, butt ends all facing in one direction. If the wool is on the dry side and affected by static electricity, you can squirt a fine mist of either warm water or a 50/50 mixture of water and olive oil on the locks. Traditionally, Norwegians rolled their wool in damp cloths and placed them next to the fire.

These directions are for right-handed combers; reverse if you're left-handed. Hold one comb in your left hand, in the way you would hold a hand card, with the tines facing up and the head of the comb directed toward your body and resting on your wrist. I like to comb sitting down, and to rest my hand on my knee or leg. Working in a comfortable position minimizes stress and strain.

[2] Warming the combs softens any lanolin remaining in the wool and makes for smoother combing.

[3] See the wool-combing article in the Summer 1991 issue of *Spin·Off* for wool-washing techniques.

1. Lashing on

Grasp a lock of wool by the tip and *lash onto* the tines, beginning at one end of the row. It will take four to six locks to fill the width of the comb. The object of lashing is to flip the lock so that the butt end just catches onto the tine and then can be gently pulled down to the head of the comb. The butts of the locks will project ¼ to ½ inch behind the tines. Repeat this technique to lash on two or three more rows of locks, being careful not to push all the wool down against the head of the comb. At this point, the comb should be filled halfway up the tines.

If your wool does not have good lock definition, load the combs by gently drawing small amounts across the tips of the tines, catching wisps as you pass. Commercially prepared roving can be handled in the same manner. Then proceed with the combing.



The butts of the locks project a small amount behind the tines.



After three or four rows of locks, the load is ready.

2. Beginning to comb

Now turn the loaded, *stationary* comb so that the tines are horizontal and point away from you. Crossing your left leg over your right leg makes it easy to support the loaded comb and keeps your right leg tucked out of harm's way. Hold the empty, *moving* comb in your right hand with the tines pointing down. Begin combing by entering the tips of the wool with the teeth of the moving comb. Swing the moving comb down and around, so that the wool flips back over the head of the comb where it won't tangle on subsequent strokes.

Unless your wool is badly matted, no preliminary teasing will be required. As the wool begins to open up, continue working your way up the load toward the teeth of the stationary comb. If the teeth should happen to catch, gently pull them out and straighten out any wool or teeth and resume combing.



Bring the teeth of the moving comb into the tips of the wool.

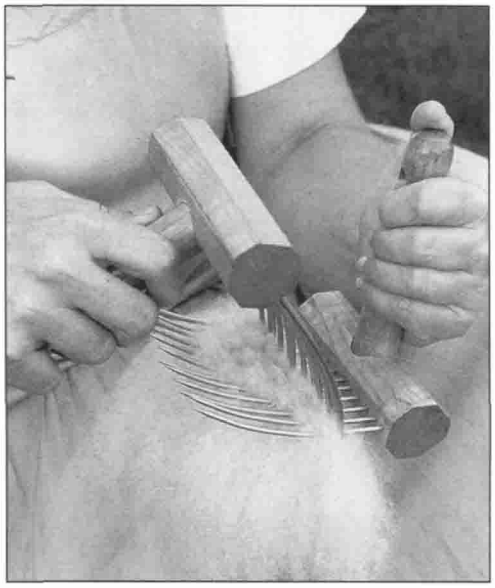


Swing the moving comb so the wool flips back over its head.

3. Switching combs



After the first pass, remove the second cuts and trash from the stationary comb.



Before starting the second pass, pull the wool away from the head of the loaded comb.

As you proceed, you will notice that all the wool is being transferred to the moving comb. Most of it will fluff out, but some will still be clumped together at this stage. When you have completed the first pass, the stationary comb will hold only second cuts and trash, which should be removed.

Now you switch comb positions and roles. The loaded comb becomes the stationary comb in your left hand, and the empty comb becomes the moving comb in your right hand. (There are other possibilities here, but I find the Nordic technique of exchanging combs to be most convenient.) Before continuing, use the tips of the empty comb's tines to pull the wool away from the head of the loaded comb. It's easier to comb if the wool is partway up the tines, not jammed against the head.

4. Continuing to comb



On the second pass, again work your way up the wool a little at a time.



The shorter fibers will again stay on the stationary comb.

Resume combing, remembering to hold the tines of the stationary comb pointing away from your body, and those of the moving comb directed downward. Begin at the end of the fiber mass, which will be the butt or cut end of the wool. Combing will be easier, but continue to work your way up the wool a little at a time. You'll notice that with this pass, more dirt and vegetable matter will fall away, and the shorter fibers will begin separating from the longer fibers. As before, the shorter fibers will remain in the stationary comb while the longer fibers will transfer.

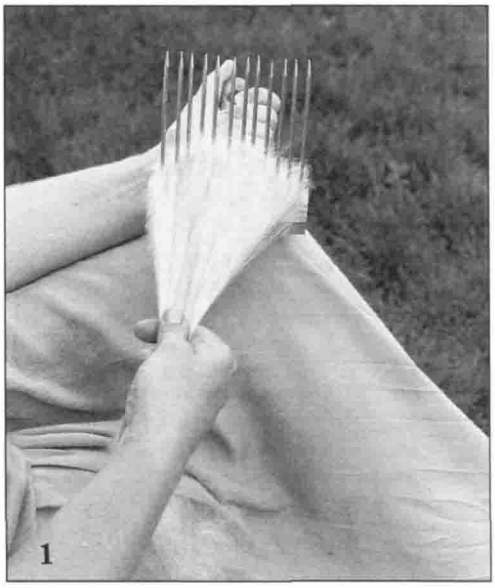
5. Pulling the sliver

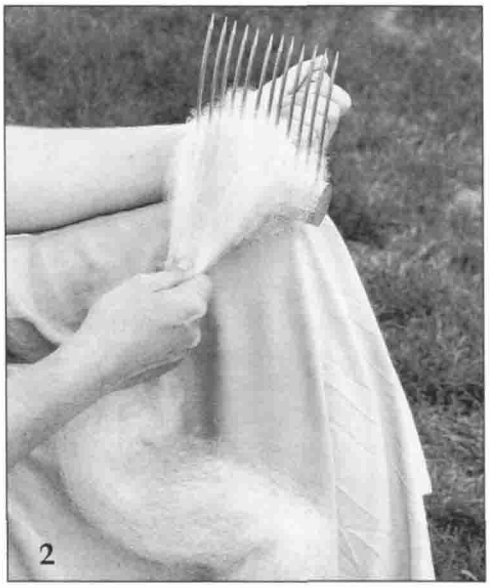
Make at least two more combing passes (for a total of four). Now is the time to decide how much more combing to do before removing your sliver. You can *see* when your wool is combed and aligned. Your yarn objective determines how extensively you need to comb: more combing is needed for a smooth, truly worsted yarn. You can do less combing if you want a textured, semi-worsted yarn.

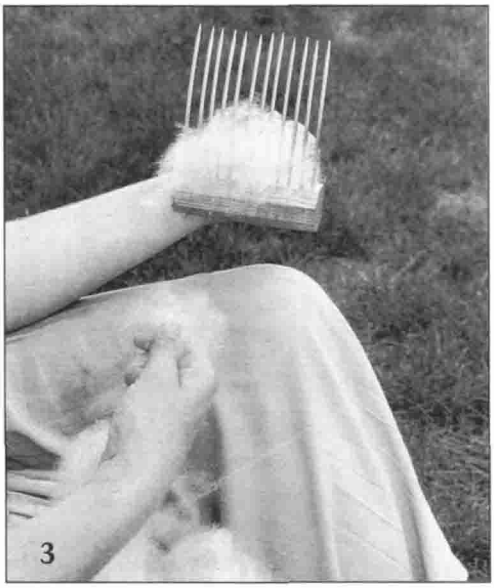
Some spinners like to spin with the butt ends of the locks going first, to keep the scales of the wool facing in the same direction. To do this, remember where you are in the combing process: odd passes mean the tips are stuck in the tines, even passes mean the butts are stuck in the tines.

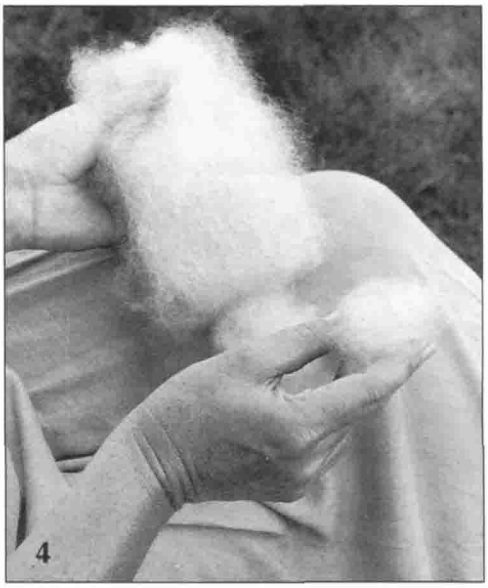
All the wool should be on one comb when you start to pull your sliver. (If you overloaded the combs and have too much wool to fit on one comb, pull two slivers, one from each.) Set the empty comb aside, and hold the loaded comb in your left hand, tines up, head resting on your wrist. With your right hand, make a little "beard" by gently stroking all the wool to a point. Pinch the end and pull one-half the length of the fiber; that is, if the wool averages 5 inches long, then pull about 2½ inches. I pinch alternately from side to side and from top to bottom, pinching and pulling, working my way up to the comb head, and discarding the short fibers which remain in the tines.

Depending on the type of fiber, the amount of your load, and the way you pull it off, your sliver can be anywhere between three feet and twenty feet long. Many spinners take this sliver and put a small amount of twist into the wool mass by gently winding it up into a little "nest." I prefer the traditional Norwegian technique of folding the sliver into a neat little rectangle and securing it with a band or ribbon. Some Scandinavian combers just hang these "packages" from the rafters until spinning time . . . what a good excuse for those of us who already have wool hanging from the rafters!









English wool combers use a *diz*—a curved piece of horn with a small hole drilled in it—to funnel and smooth the fibers which they pull off the combs. A diz isn't required with Viking combs, but if you want to use one, you'll need to secure the loaded comb with a clamp, or *carefully* hold the comb head between your knees, tines pointing upward. You can also spin straight off the combs, holding the loaded comb with one hand and drawing with the other.

Possibilities . . .

After you've tried the basic technique, it's time to experiment. Remember all those little handfuls of fiber samples that you've accumulated over the years? Use them to explore how different wools respond to combing. You'll find that crimpier, finer wools make it easier to create a sliver which sticks together, while long wools don't tangle as they often do on hand cards. And you can separate fibers for double-coated breeds—such as Spelsau, Churro, Icelandic, llama, and cashgora—by simply pulling the sliver of guard hairs, leaving the downy undercoat on the stationary comb.

These combs are also useful for blending different colors of fibers. The number of passes controls the degree of blending. You can use Viking combs to revitalize and color-blend commercially prepared slivers, or to combine varying fiber staples and types for use in a single yarn. Try the newly introduced Viking fine pitch combs for working with very fine precious fibers.

In sum, this artifact from the past offers modern spinners a simple yet versatile tool for fiber preparation. *Lykke til . . .* good luck! ❖

Noel A. Thurner was introduced to the Scandinavian textile tradition when she worked in Norway as a traveling drama coach. Now she spins, knits, weaves, and runs a business called Norsk Fjord Fibers, based in Lexington, Georgia.

Resources

We know of Viking combs made in the United States by two people: John Huff (Indigo Hound combs) of Delta, Pennsylvania, and Jim Crytzer of Oil City, Pennsylvania. Their combs are available from a variety of sources. If there are other makers we haven't heard of, we'd be happy to know about them.

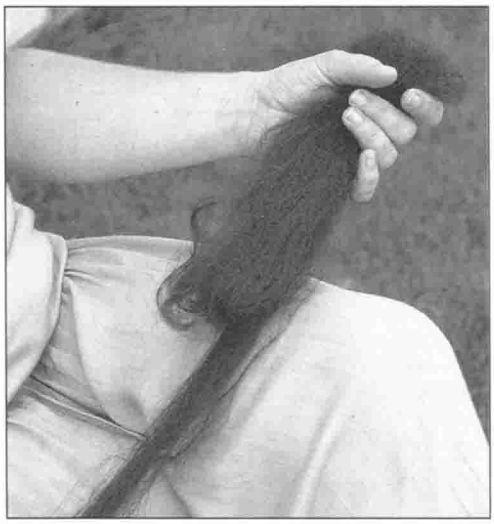
Separating fibers in a double-coated fleece



Lash on, butt ends to tines.



Pull sliver of hair fibers, leaving down on combs.



Coil sliver of hair fibers.

Try it: you'll LOVE it!

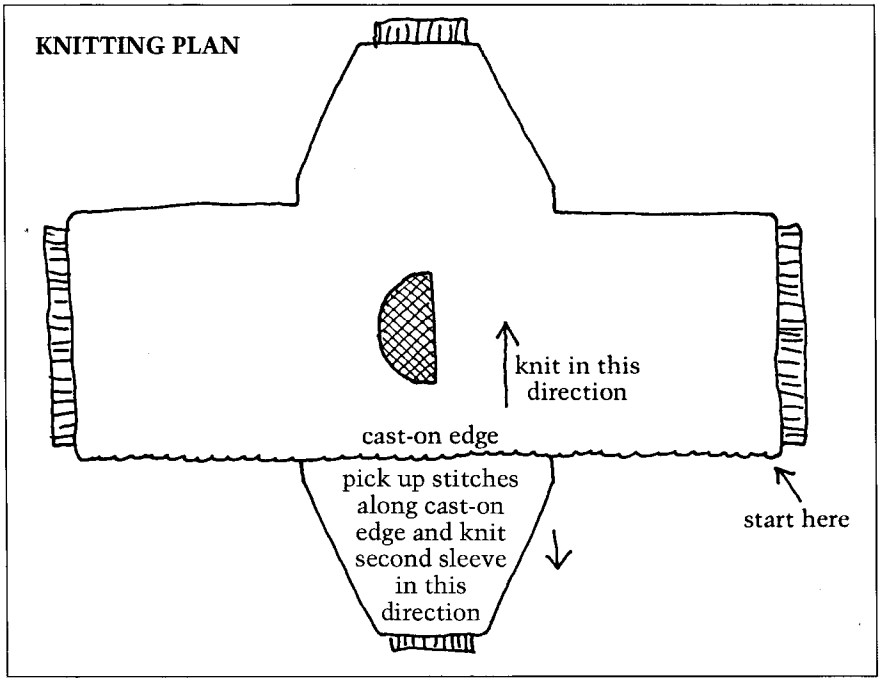
Simple Sideways Fair Isle

THIS FLATTERING sweater is easy to make, and can incorporate a variety of different yarns—there are three fleeces in the version shown here! I knitted this sweater with singles spun on my Louët wheel. The buttons are antiques, made of slate.

by Janida Barber

The sweater is worked from side to side, instead of from bottom to top. It is knitted back and forth on circular needles, which are long enough to handle the number of stitches. It can be made as a pullover or as a cardigan (shown). The pullover is slightly easier; its description is given first, and modifications for the cardigan appear in a separate section.

The front and back are worked at the same time. You cast on at one side, work the front and back (shaping the neckline on the way), until you reach the second side. When the body is finished, you continue to knit on part of the stitches, working the first sleeve from the shoulder to the cuff. Then you pick up stitches along the original cast-on edge and work the second sleeve.



Yarns and gauge. The basic plan allows for some variation in gauge, so the yarns need not be precisely the same grist. The sweater can be knitted in Fair Isle patterns, with random stripes, or in other patterns.

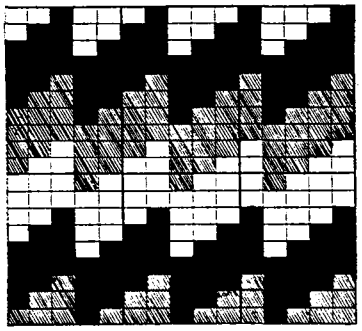
There are two basic design guidelines which I've found ensure success when using different yarns together. One is to vary the stripes within selected limits of width. The other is to place small amounts of various colors and unusual yarns throughout the sweater. On this note, it's good to select a dominant color for the ribbing and the front bands, and to set aside some of the starting yarn to be used again as you end the sweater.

You'll need to arrive at an approximate stitch gauge for the yarns you plan to use. From gauge swatches, determine the number of stitches per inch for each yarn. For example, if your swatches measure 4, 4½, and 5 stitches per inch, your *median gauge* (the one you use as the gauge for the garment) is 4½ stitches per inch.

When changing from one yarn to another, move only one step at a time—for example, if you have been working at 5 stitches per inch, select for your next yarn one that works up at the same gauge, or at a gauge only a half-stitch per inch different (5½ or 4½). You can work all the yarns on the same needles—or you can fudge a lit-



When Janida Barber's sweater arrived in the office for photography, our artist tried it on . . . then the promotions director (Karen Hirmer, shown here with Larry) . . . then they called for the editor: "Hey, this feels great*—there aren't any seams!"*



The color pattern used in the sweater on page 51. *The stripes run vertically in the finished sweater.*

tle, by changing needles when you change yarns (remember to change back when you switch again). The yarn variations are less noticeable when a tight stitch is used.

Four measurements. You'll need only a few measurements. The first is the *length:* measure from your shoulder to the point on your body where you want the sweater to end, excluding the bottom ribbing; then double this number, to account for the front and back, which are worked at the same time. Second is the *width:* measure the largest part of your upper body, add ease (between 2", for a close-fitting sweater, and 4"—or more—for a loose sweater or jacket); then divide this number in half, to get the width (rather than circumference) of the body. Third is the *arm length:* measure from the base of the neck to the wrist. Fourth is the *cuff measurement:* measure the wrist and add 1".

Pullover

Casting on. Multiply your *length* measurement by the median stitch gauge to get the number of stitches to cast on. Round up to the nearest even number. Cast on; knit the first row in scrap yarn, which will be removed later when the second sleeve and the side seam are worked. Work the body even, using stripes or patterns as desired.

Neckline. When is it time to start the neckline? Here's how to figure out.

The body will be completed when your knitting is as long as the *width* measurement indicates. The neckline should be centered within this width. My necklines are 6" wide. To decide where to begin the neck shaping, I subtract 6" from the width measurement, and then divide the resulting number by half. If, for example, the width is 19", I subtract 6", which gives 13"; then I divide 13 by half—and discover that I will need to start shaping the neckline when the body has been worked for 6½".

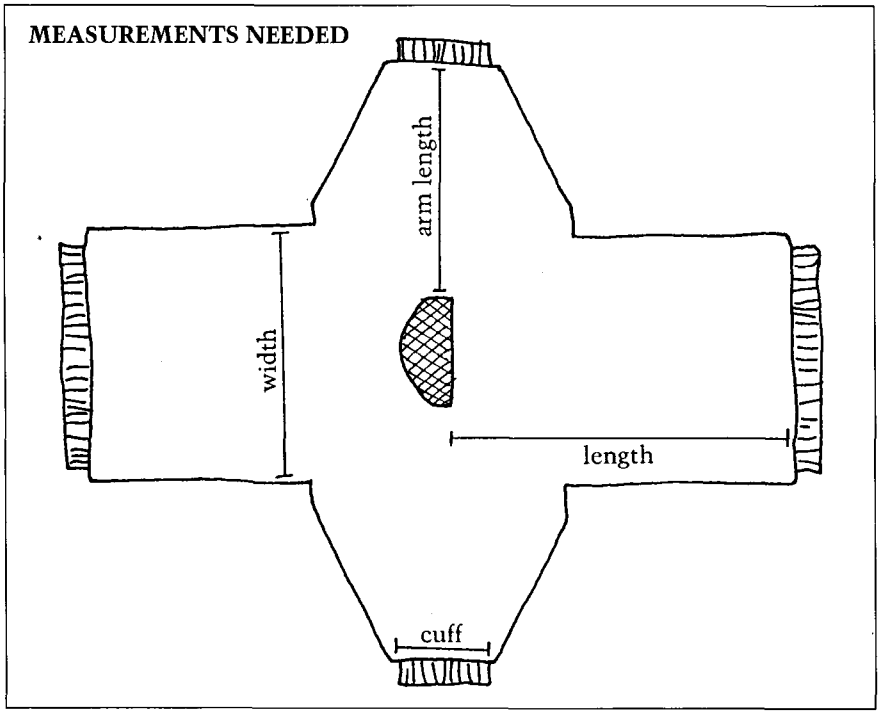
Although so far I have been working on both front and back simultaneously, when I reach the neckline I work them separately for the shaping. All the shaping for this neckline occurs on the front half of the sweater. The back is worked straight, so I work it first. After working the front neckline with its shaping, I join the front and back and work the body as one again until it reaches its full width.

To be specific, using the sample measurements: when I reach the measurement which indicates the start of the neckline, I place half the stitches on a holder, for the front, and work the back even for 6". Then I put the back stitches on a holder, replace the front stitches on the needle, and shape the neckline on the front.

The shape of the neckline stays the same at different gauges, although the exact numbers of stitches to decrease and then increase depend upon your *median guage.* The dimensions of the neckline in inches are given in the basic diagram, with markings for both pullover and cardigan variations. Specific stitch counts are given for working at a sample median gauge. If you are working at a different gauge, use knitters' graph paper at the correct gauge to sketch out the basic shape.

Join your yarn at the shoulderline and work on the stitches which were reserved for the front. At the sample gauge, bind off 8 stitches at the front neckline edge (between 1¼" and 2" worth). Purl back even. On the next two knit rows, bind off 2 stitches at the neckline edge. Purl back, and decrease 1 stitch at the neckline edge. Then on *each* row until the neckline reaches a depth of between 3" and 3¼", decrease 1 stitch at the neckline edge (in this case, a *total* of 5 single decreases at the neckline edge).

For a pullover, work even as shown,



knitting the entire center (22 rows after final decrease of left front neckline shaping), then shape the right neckline with increases, reversing the order used for the left neckline.

For both styles, end the yarn you have been working with when the neckline shaping has been completed. Attach a yarn at the lower edge of the back, and work the back and front together and even until you complete the body width.

First sleeve. Place on holders the stitches of the front and back which will be used for the side seam. The number of stitches which will become the upper sleeve can vary. You can try on the partially finished sweater and mark the point where you want the sleeve to join under the arm. You can also measure the upper arm width of an existing sweater. For an average adult, about 20" worth of stitches is generally adequate for the top of the sleeve at the armhole.

When working the first row of the sleeve, increase one stitch at the beginning of the row and one more at the end. These two stitches will be sewn into the sleeve seam as a seam allowance, making a neater finish at the side and underarm.

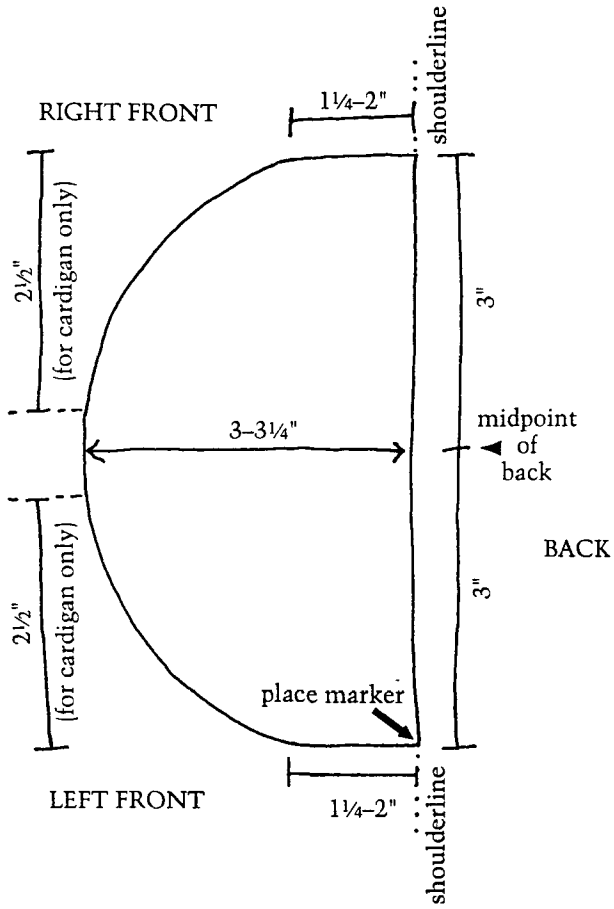
Knit 2" even, then decrease one stitch on each side every 1" (7 rows at the gauge described) until the appropriate length is reached. The length of the sleeve is the arm length measurement *minus* the ribbing and the width of the shoulderline section of the body. In the final row, decrease stitches to the cuff measurement, working the decreases evenly across the row.

Change to a needle two sizes smaller than that used for the body and work the cuffs, adding color if desired. Cuff ribbing can be between 2" and 4" long, depending on whether you want to turn up the cuff.

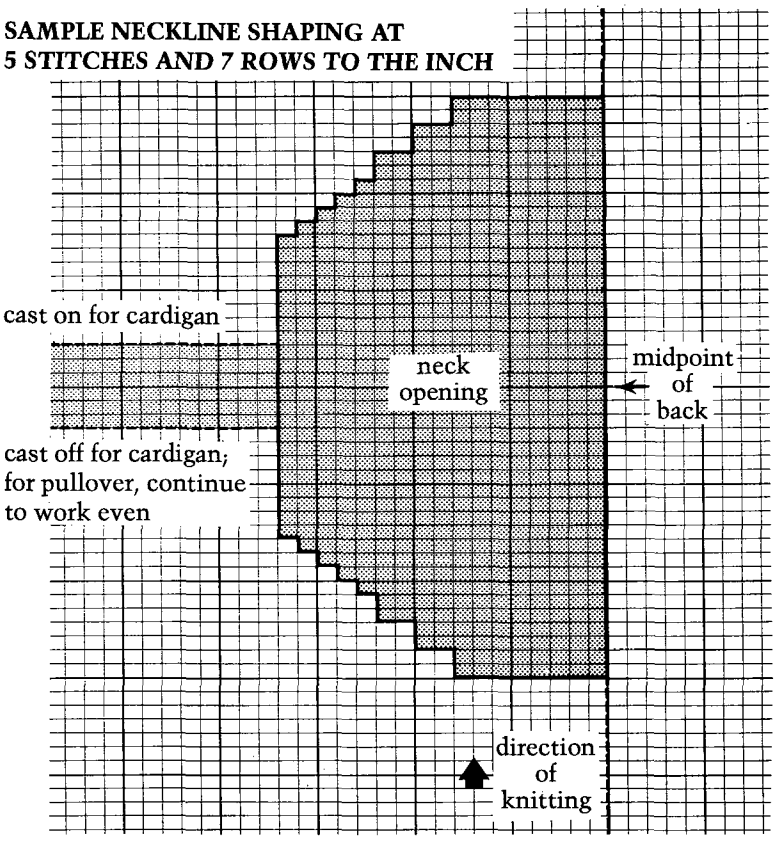
Second sleeve. Remove the scrap yarn from the stitches at the original cast-on edge, placing those for the side seams on holders and those for the second sleeve on a needle. Be careful not to twist the stitches; if a stitch is difficult to knit, chances are that it is twisted.

When counting stitches for the sides and sleeve, be aware that the stitch numbers may be one stitch off from those in the first sleeve. This is because you are working in the opposite direction—because of the way the loops work, there is one stitch less when you work back from

DIMENSIONS OF NECKLINE

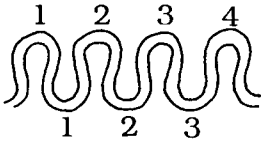


SAMPLE NECKLINE SHAPING AT 5 STITCHES AND 7 ROWS TO THE INCH



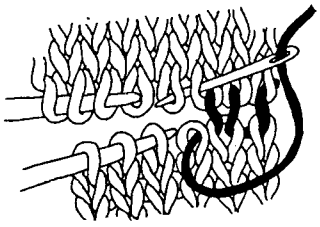
Counting stitches

stitches knitted from cast-on edge



stitches picked up at cast-on edge

GRAFTING



Grafting is a way to join two pieces of knitting invisibly. Butt two sets of stitches, still on their needles, together, right sides up. Thread a strand of matching yarn about four times as long as the join on a blunt, large-eyed needle. Beginning at the right edge, follow this sequence:

1. Bring the yarn needle through the front stitch as if to purl, leaving the stitch on the knitting needle.
2. Bring the yarn needle through the back stitch as if to knit, leaving the stitch on the needle.
3. Bring the yarn needle through the same front stitch as if to knit, and then slip this stitch off the needle. Bring the yarn needle through the next front stitch as if to purl, again leaving the stitch on the needle.
4. Bring the yarn needle through the first back stitch as if to purl, slip that stitch off, and then bring the yarn needle through the next back stitch as if to knit, leaving it on the needle.

Repeat steps 3 and 4 until all stitches have been worked. The yarn needle will enter each stitch twice, once knit-wise and once purl-wise. You can adjust the tension on this row after all stitches have been worked.

your starting point. See the sketch at left for how this works. The difference of one stitch will not be noticeable in the finished sweater. Work and shape the sleeve the same as before, being sure to increase one stitch on each side in the first row for the seam stitches.

Seams. When the sleeves have been completed, the side seams can be grafted (see diagram). Then the underarm seams on the sleeves can be joined.

Bottom ribbing. With the smaller needle you used for the cuffs, pick up approximately two stitches for every three rows around the bottom. The total number of stitches will also equal the stitch gauge times the circumference (twice the width measurement). Ribbing can be k1, p1 or k2, p2; for the former, any even number of stitches will do, and for the latter the number needs to be divisible by four. Work ribbing (3" or so is a good amount), incorporating color to match the cuffs if you want, and bind off loosely.

Neck ribbing. With the smaller needle, pick up stitches around the neckline. Within each inch, pick up the number of stitches in the median gauge. If your median gauge is 5 stitches/inch, pick up 5 stitches per inch of neckline; if it is 5½ stitches/inch, pick up 11 stitches in every 2". Rib about 1", using color if you want. Bind off loosely. The pullover is done!

Changes for a cardigan

Front opening. When working a cardigan, shape the first half of the neckline as described above. When you reach the stitches that are worked even for several rows at the front of the neckline, work even until the front left fabric is ½" short of the center line (for a 6" neckline, this is 2½" from the row where you began to shape the neckline)—or, at the gauge shown, after working 8 rows even. The "missing" ½" of the neckline width will be contributed by the front bands later.

Bind off all stitches of the cardigan's left front. To begin the right front, cast on as many stitches as you just bound off. Work even as on the left front, and then shape the curve of the neckline with increases or cast-on stitches, reversing the shaping of the left front neckline.

Finish the body, sleeves, seams, and ribbing as for the pullover.

Front bands. The bands are worked in single crochet and are about 1" wide when finished. Starting at the bottom left edge of the front opening, with the right side facing you, work single crochet as follows: in the ribbing areas, work three single crochets for every four rows, and on the body work one single crochet for every cast-off stitch. Check to see that the edge lies straight. Rework with a smaller crochet hook if the edge is floppy, or a larger one if it is pulled too tightly.

For a woman's cardigan, buttonholes are worked in this band (the right as it is worn); for a man's cardigan, buttonholes are worked in the opposite band. Space the buttons along the band to see what spacing you like, and mark the locations for the buttonholes with scraps of yarn.

At each ribbing edge, single crochet three stitches for every four rows. Along the cast-off edge, single crochet one stitch for each cast-off stitch. Work back and forth in single crochet until the band measures ½". In the next row, work a buttonhole at each marker. The first buttonhole is a test; skip one or more stitches, working chains instead, to make a hole large enough to fit one of your buttons. Test a button to be sure you've got the right size—a two- or three-stitch chain often does the job. When you have determined the size, complete the row, working all the buttonholes. On the next single crochet row, single crochet into each buttonhole chain, using the same number of stitches as were skipped to make the hole. Continue to work single crochet rows until the band is 1" wide, then fasten off the yarn.

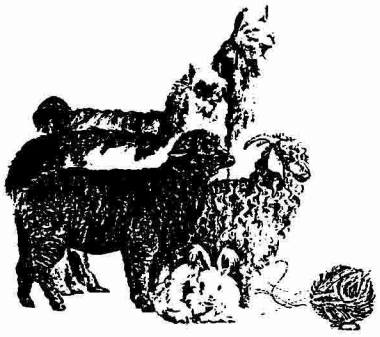
Work the button band, using the same number of stitches and rows but omitting the buttonholes.

I work one row of single crochet along the edge of each band, using a different color; to make a braid effect, I work the stitches for this row "backwards," working the row from the far end to its near end. Maneuvering the hook feels awkward, but the effect is different and worthwhile.

Sew on buttons. Steam the sweater and wear it. ❖

Janida Barber, of Wauwatosa, Wisconsin, added spinning to her repertoire of skills only four years ago. She has been hooked ever since.

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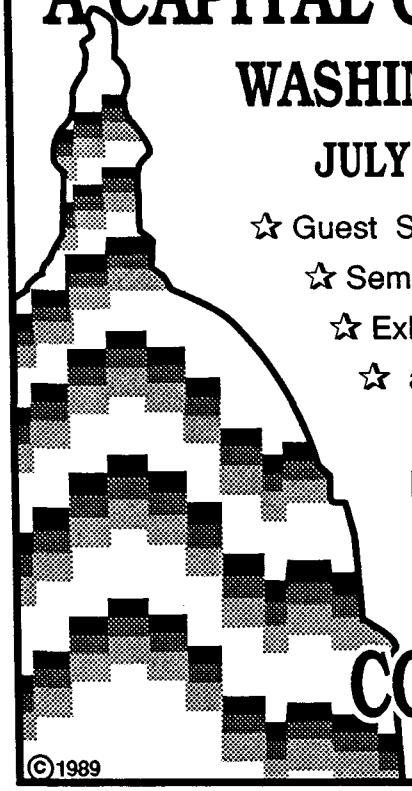
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THE ART OF THE Handspindle AND THE Sitting Distaff

on Sofia Dorfi

by Sigrid Piroch

THE FIRST TIME I SAW a spinner use a sitting distaff was at the Mercer County Spinners and Weavers Guild, in Pennsylvania, 1976. Although I have been a member of this guild ever since, for a number of years it didn't occur to me that Sofia Dorfi's method of spinning was all that unique. Yet few people in the United States have had the opportunity to learn to spin in this East European way.

Fortunately, the exceptional nature of Sofia's skills has recently been recognized, and the Mercer County Historical Society has made it possible for Sofie to train an apprentice. Now in her eighties, Sofie is a supportive and gentle teacher, always interested in helping others learn the joy of the handspindle.

Sofia learned to spin and weave in Europe seventy years ago. At the time, spinning was necessary: all clothing and household textiles were made "from scratch." She has said there was no money to buy cloth. Yet today Sofie still spins because she loves to do it. She thinks of spinning as work, but as work she loves to do. She spins daily.

She spins yarn to make sweaters, mittens, and socks for her thirteen grandchildren, four great-grandchildren, sons, and daughters-in-law. She cross-stitches German and Romanian tablecloths. She spins and makes most of her own wool sweaters. She can spin anything, and has made sweaters of musk ox and angora, but not of doghair ("I don't want those dogs following me around!"). She recently made two handspun sweaters: a black one with pink morning glories in cross-stitch, and a white one with African violets. She occasionally weaves small tapestries, as she was taught when very young.



Sofia Dorfi spins with a distaff and spindle she bought in Romania, during a visit in the late 1950s. The tools are beautifully carved and colored, as are so many of the artifacts of Eastern Europe.



A Slovak spinner uses a handspindle and a sitting distaff for fine spinning (pradenie; *see page 63).*

Sofia was born in Austria-Hungary at the time when Franz Josef was Emperor, but lived in Romania from the age of seven on. She spoke German, Hungarian, and Romanian in school. During World War II, she was separated from her husband for three years, from her parents for twenty-one years, and from her brother, because they were sent to different refugee camps. But she was never apart from her four children. She came to America at the age of forty-eight, with her husband, Johann, and her four sons.

Sofia loves young people, and likes to show them how they can survive by doing everything themselves, not only during the good years, but also during hard times. When people ask her how much it would cost to make a sweater for someone else, she points out how able their hands are, and how little it costs to make your own!

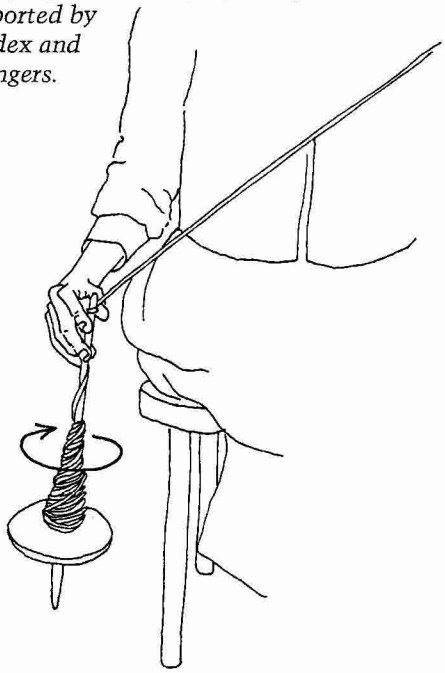
She dresses the distaff with either flax or wool, but she prefers wool. She says it was so cold in Romania, and she got so used to wearing wool, that she now cannot manage without it. Because she can spin just as fast with a spindle, she sees no need to have a spinning wheel. To ply, she uses a method her grandmother taught her: she puts a nail at the top of a doorway, puts two full handspindles in separate buckets, runs both threads over the nail, and attaches them to a drop spindle which she counterspins.

Sometimes we meet people who have a special effect on others. Sofia Dorfi has enriched countless lives. She spins yarn not just with fibers, but with love and ties that bind. ❖

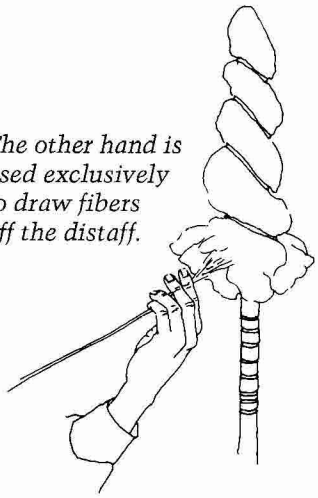
Sigrid Piroch, of Meadville, Pennsylvania, is a spinner and weaver who has been (among other things) researching and publishing the work of Elmer S. Hickman. She is particularly interested in the traditions of textile crafts.

Spinning

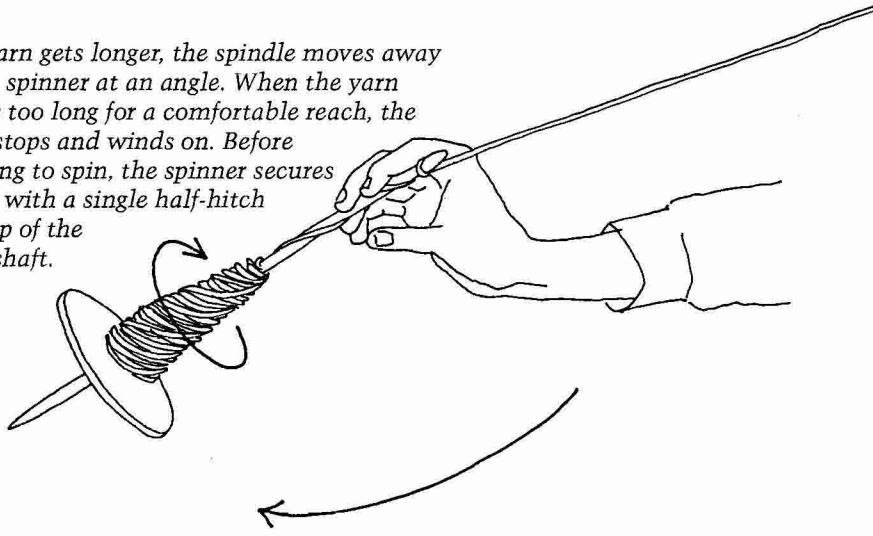
One hand controls the spindle, setting it in motion with a flick of the index and middle fingers. The shaft of the spindle is supported by the index and ring fingers.



The other hand is used exclusively to draw fibers off the distaff.



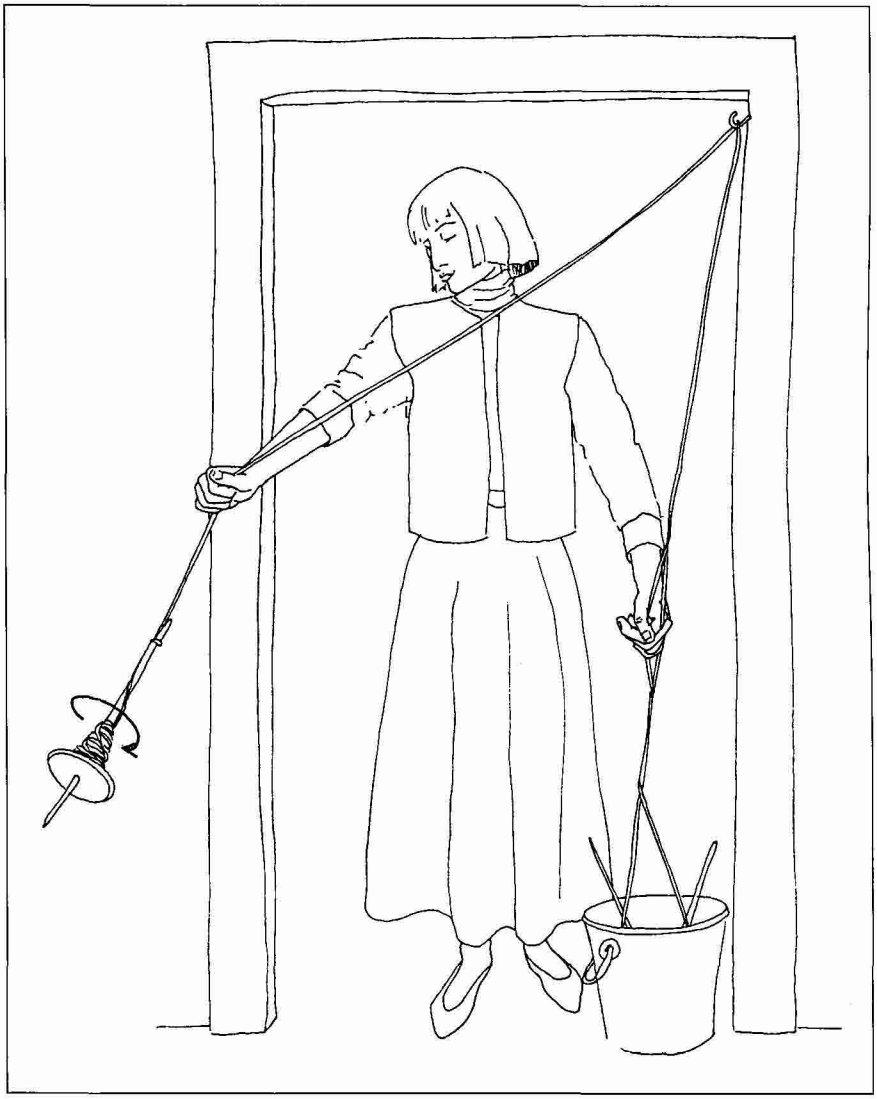
As the yarn gets longer, the spindle moves away from the spinner at an angle. When the yarn becomes too long for a comfortable reach, the spinner stops and winds on. Before continuing to spin, the spinner secures the yarn with a single half-hitch at the top of the spindle shaft.



Plying

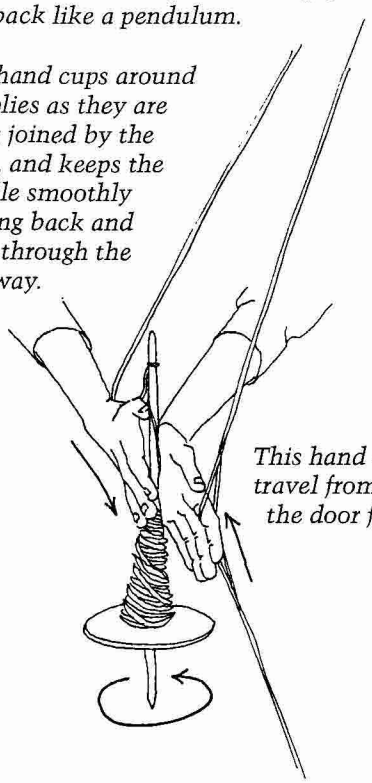
The basic positions for plying; the spindle travels out and away from the spinner.

Two spindles full of singles are contained by a bucket. The singles travel together to a cuphook set into the doorframe. A third spindle is used for the actual plying.



A quick rubbing twist between both hands sets the spindle in motion. Then the spinner controls it as in the position diagram, while the spindle swings forward and back like a pendulum.

This hand cups around two plies as they are being joined by the twist, and keeps the spindle smoothly moving back and forth through the doorway.



This hand controls the singles as they travel from the bucket to the cuphook in the door frame.

Editor's note: This article has been in the works for quite a while, while we have endeavored to—once again—convey in two dimensions a dynamic skill. As Sigrid and Sofia attempted to teach us these techniques of spinning and plying long-distance, we resorted to all the miracles of modern technology: computer descriptions, photographs, even videotapes of Sofia in action.

Our conclusions? There's no substitute for person-to-person tutoring, and we're grateful that generous spinners like Sofia Dorfi are so willing to share their experience.

There's a movement afoot to get Sofia to Convergence '92, in Washington, DC, in July 1992.

Handspinning in Slovakia

A closer look at a folk culture from Eastern Europe

by Sigrid Piroch



Above: *A spinner from Tekor County in southern Slovakia, near Levice.*
Right: *Slovakia, colored in the map, is the eastern portion of Czechoslovakia.*

THE HANDSPINNING traditions of the folk people of Eastern Europe are essentially undocumented in the West—certainly Slovakian textiles are rarely seen in this country and very little has been written about them in English. What a shame! There is much to learn when we take a close look at a folk culture in action.

Czechoslovakia is located in the heart of Europe, and is equivalent in size to New York state. The Slovaks live in the eastern half of the country, and the Czechs in the western half. The country is bordered on the north by the magnificent Tatra Mountains. In central Slovakia, three major rivers come together to make fertile districts which are ideal for growing flax and hemp. Flax seed, spindle whorls, and loom weights found in this region have dated back to the Neolithic Era, around 2300 B.C.

In spite of outside political domination for almost a thousand years, the Slovak people have managed to maintain a strong ethnic identity. They have done this by keeping their unique language alive (even when this was against the law), by practicing their own religious beliefs (despite legal sanctions), and by creating and preserving a unique style of folk garments. When all other means of self-confirmation have been denied them, their identity as a people—indeed, their survival as a people—has depended on their handspinning, handweaving, and handiwork.

Folk textiles in Slovakia have been made of linen, hemp, and wool. The items made have been essential to everyday life. Each individual piece excels because it is perfectly suited to its task. If it is a jacket, it is warm and repels rain. If it is a rug, it is solid and compact. If it is an apron, it covers the layers underneath and is reversible, for longer wear.

Each item represents centuries of technical refinement in relation to the fiber being used. The finished textile does the job for which it is intended: it is functional and durable. Even more importantly, it reflects the culture which produced it: it is beautiful. If we really want to understand how to produce threads which will function well, and at the same time express our creativity, then we don't need to reinvent the wheel. Let's look to our traditions, and into the methods and means of folk culture.

One of the lessons to be learned is the value of being able to produce worsted



yarns, quickly and easily. This is the type of thread most required to make up wearable textiles, and a close look at the threads produced in a folk culture highlight this fact. For example, both worsted and woolen yarns appear in Slovak textiles, but each exists for a reason . . . and the worsteds predominate.

Let's begin by looking at the preparation of fibers. In all spinning, the choice of how the thread is to be prepared depends on the fiber, the role the thread will play, and the spinning method. You will find that the basic tools used for spinning and weaving in Slovakia look very familiar. But there are some surprises in the way Eastern Europeans use these tools, and there is a difference—visual and tactile—in the finished cloth.

Flax and hemp

Flax is raised in the north central and eastern regions of Slovakia, and hemp is produced in the south and west. In the United States, hemp was used in Colonial times for potato sacking, while flax was spun finer and used for clothing. In Slovakia, people who know how to work a fiber to bring out its finest qualities can make hempen clothing that rivals our finest linens.

Once they are carefully processed and spun into yarns I find it difficult to tell the difference between these two vegetable fibers, but as a rule linen (from flax) has been bleached out to a very light grayish-white, while hemp is a creamy yellow. Linen is bleached twice: as yarn, and in the cloth. In western Slovakia, the women intensify the fiber's natural color by boiling it in oat straw or washing it in alum. Textiles which combine the bleached white linen and the yellowed hemp can be spectacular.

Both flax and hemp are usually sown in May in Slovakia. The details of planting, harvesting, and preparing flax for spinning are well-documented. The process is very labor-intensive, and seems never to end: the work of one year is not yet finished before it is time again to fertilize, plow, and sow. Hemp is processed in much the same way, but each step requires more working of the fibers and results in more waste. Despite this tedious effort and the need to produce all household fabrics, an unusually rich textile culture emerged in Slovakia—one of cloth lavishly and lovingly decorated.

In the United States, we often wet flax as we spin it, using a small container of water. In Slovakia, all the flax is kept wet by spitting on it! In fact, the spinners say this is the only way to spin it well, because saliva helps to break down the fibers, for a smoother, shinier, and silkier thread. Most often the spinner leans over to where she is pulling out the fiber from the distaff and spits directly on it.[1]

After spinning, both linen and hempen thread are often bleached with lye and wood ash, in boiling water contained by wooden barrels. After weaving, linen cloth is bleached again: possibly by laying it outdoors on the grass in warm weather, or by stretching it across sticks near a brook and repeatedly dampening it with water, or, in the winter, by dropping it into the snow and drying it in the frost. Some communities in the flax districts, like Gerlachov and Vysna Lesna, had soft water well-suited to bleaching linens, and cloth was sent to these areas from many villages each spring. Overbleaching caused threads to break, something weavers always dread. After bleaching, linen was mangled (pressed hard), but hempen textiles usually were not.

Wool

Most of us are comfortable spinning wool. In the mountainous northern regions of Slovakia, wool is an important commodity. It is traded to other regions where sheep are not raised. There are two breeds of sheep: Wallachian and cigaja. They are a primary source for milk (as well as butter and cheese), skins, and wool.

The Wallachian sheep is double-coated and can withstand severe winters. Its common name translates literally as "wiry stuff," because of the outer coat. The sheep are named after their caretakers, Wallachian shepherds, a nomadic tribe who came to Slovakia in the thirteenth century and have remained there, living separately from the villagers.

[1]And what is done with the nits and noils of short wool that are less valuable? The village girls separate them out with their fingers, or, to save time, their teeth. In Soporna, it is said that a woman cannot spin unless she has teeth!

GROWING HEMP

I find facts about growing hemp interesting because they are not readily available. An average family in southwestern Slovakia would annually sow between forty and fifty square meters with between five and six kilograms of seeds. About one-third of these plants produced seeds, and a good harvest would yield about forty *miery* of cloth—one miery is the distance from the chin around the crown of the head and back to the chin; 1.5 miery equal one meter. In some areas, only enough hemp was cultivated to meet specific needs. For example, in Osturnia just enough was produced for shoemakers' thread.

I was surprised to learn that hemp requires very fertile soil. Plowing and fertilizing may be done in the fall. In some regions, such as the Žitava Valley, hemp is sown densely enough to crowd out weeds. Some say this density helps it survive frost. Others sow sparsely—as in Liptov, just enough to keep hillside fields from flooding.

Once harvested, hemp is soaked either in flowing water, swamps, or mud, or in hot springs. Mud stains it a darker color; preliminary processing in hot springs makes the fiber whiter, but also coarser and less durable. The sheaves are fastened down in flowing water with rows of stakes, then grass, earth, and stones are placed on top. Just as with flax, soaking hemp depends on the weather, and may take as little as three days in the summer or up to three weeks in the fall.

Most of the implements used to break, beat, hackle, and comb the fibers are familiar from linen processing. But in Soporna, an interesting contraption called a *hrantíky* was developed. This is a wide trough which contains the hemp so five or six women are able to work it simultaneously, using very heavy beaters.

The double coat of this breed has influenced the type of textiles produced in this country for six centuries. That "wiry stuff," which we are likely to discard, can protect the wearer against moisture and cold.

Wallachian lambs produce fine, curly locks, which are especially useful in the making of *guby:* shaggy, rectangular coats with locks of wool woven in.[2] These are similar in wear and appearance to, but more comfortable than, coats made of tanned hides. The shepherds in their guby can stay out as long as their sheep in wet weather.

The fabric is "simply" a plain weave, composed of singles in warp and weft with loose locks of fleece added, but the preparation of the yarns makes a critical difference. The weft is Z-twisted and the warp is S-twisted. When woven together, the threads interlock tightly, holding the locks of wool in place.

Because the warp must be strong, long wool fibers are used and the most experienced spinners make the yarn. In Jelšava, less experienced spinners make the weft, since it need not be as even or as regular as the warp. To increase the fabric's warmth, shorter wool fibers are used.

For the locks, the weaver can use either short and curly lamb's wool or long, thick locks. Lamb's wool guby are the most valuable since they take the longest to make. Children pick out the best locks, which are then cut in thirds with a hatchet so the fabric will have an even nap throughout.

Unique fulling mills *(validlá)* existed for centuries for the purpose of washing and fulling guby. Highly specialized skills were required to felt the base cloth while keeping the locks free. Professional wool weavers of the last century in Klenovec could tell one breed of sheep from another by the qualities of the wool which became evident during the fulling. For example, black Wallachian fleece felts better than white. When the two are combined, their difference in fulling behavior creates a unique effect.

Guby are not the only fulled fabrics produced in Slovakia. Because fulling can make wool cloth waterproof, the fabric is used for boots, jackets, pants, blankets, and full-length coats. Slovak fulling mills were water-powered until after World War II, when they began to be run by electricity. Wool was placed in wooden troughs. Large hammers with huge teeth, mounted on a thick axle seated in the water wheel, beat and turned the cloth, while the felter rearranged it until it was evenly worked. The cloth was felted more completely for use in boots and blankets, and only lightly for the making of aprons and bags.

Lamb's wool does not felt well, but that can be an asset. The felted cloth from Cierny Balog is unusually attractive, because lamb locks are mixed in with the other wool and work their way to the surface during felting. This brings us to. . . .

[2] *Gube* is the singular of this word, and *guby* is the plural.

Bleaching flax by a brook, where it can be kept damp.



The second breed of sheep found in Slovakia, the cigaja. These sheep have long, curly fleece and are not as hardy as the Wallachian sheep. Some cigaja are pure white *(lajky)*, some are white with black heads *(majky)*, and some are black with white spots *(lysé)*. In particular, the bootmakers like this type of wool.

Wool preparation

Wool is sorted by color, as well as quality, before it is combed or carded. Gray wool is made by mixing white and black together; in Liptov, this wool is called *burave*, the word for "stormy weather." At one time, wool was taken to one of the then-common weaver's workshops for carding, but now there are few such establishments.

One way to remove debris from fairly clean wool is to hit it with sticks while it is on the floor. If it needs more cleaning, the wool can be laid on a network strung from five-meter ropes and then struck repeatedly. Often a bow *(slak)* has been used to strike the wool; this method is especially efficient when large quantities of wool are processed. After this, if needed, the wool can be picked by hand.

However wool is prepared, the fibers are spun like flax and hemp: they are arranged in parallel fashion on a distaff, from which they are spun worsted. Only in the central section of Slovakia are combed fibers of wool, and sometimes flax, rolled into a little doughnut (*hrst'*, or handful) around the left thumb; then the end is pulled through the center. This technique is similar to that used by some spinners in the United States when combing fibers by the so-called English method.

Handspinning without a distaff

Spinning in Slovakia without a distaff can be done in three ways: (1)*šúl'anie*, by rolling the threads between the palm and the thigh, or with the fingers and hands, without using any implement at all; (2) what is simply referred to as spinning, *pradenie*, but specifically means the spinning of fine threads of long fibers, with either spindle or wheel; and (3) *druganie*, druga-spinning of short fibers into thick thread, using a small stick or branch, a heavy spindle, a small hand wheel, or a wool wheel. Typically, young and inexperienced spinners practice this third technique (in western Slovakia, even boys druga-spin), while better spinners make the finer yarns. The rough spinning may not be impressive, but it is still important: in a folk culture, there is much handspinning to be accomplished with less valuable fibers. Ropes, shoelaces, and heavy sewing thread for boots are a few of these important products.

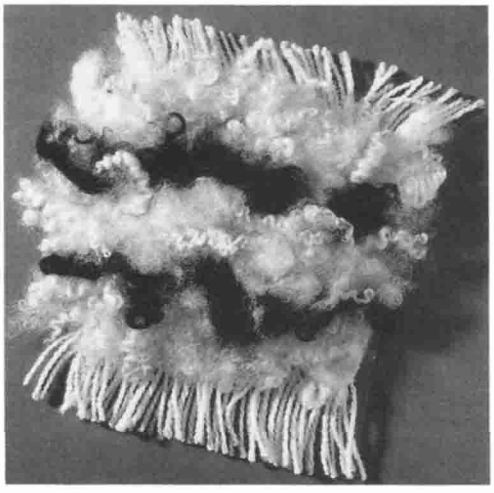
Handspinning with a distaff

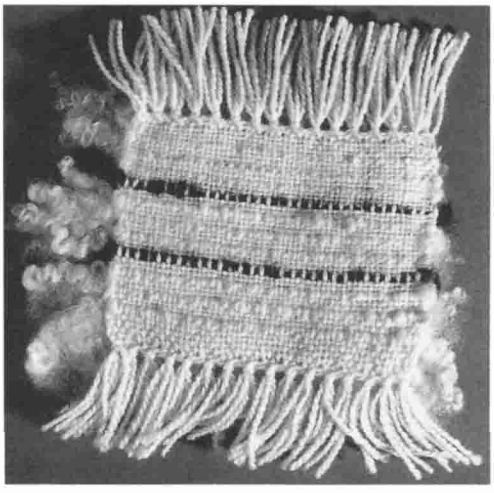
The distaff has become the standard method of holding fibers—wool, flax, and hemp—for Slovakian handspinning. Both sitting and standing distaffs are used, although standing distaffs are less common because they are less easy to transport; the sitting distaff comes apart at the center.

A sitting distaff is a long, vertical stick, seated in the center of a horizontal board *(prisiedky)*. The spinner may sit on either side. Most of the folk implements, distaffs included, are beautifully decorated. The most interesting Slovak distaff I have yet seen has a circular mirror of foil set in it,



A Wallachian shepherd wearing a woven fleece coat, called a gube.





Both sides of a sample of the type of fabric used to make guby.

around which are the Slovak words, "This is the one who loves me." It was carved by a suitor for his betrothed, for her to think upon as she spun.

When a distaff is used, it can be dressed in a couple of different ways. The most common technique, used with all the fibers, starts with combing. Then the fibers are separated into fine layers and divided into long, narrow "bricks" *(tehly)*, which are wound around the distaff and fastened with a ribbon or cord. An alternate method, used less often and only with wool, is to card and make rolags *(kúdel'ky)*, which are then wound around the distaff.

Sitting distaffs are made in two segments so the top can rotate counterclockwise as the fibers are pulled from it. Their portability was an advantage because time was as precious as fiber, and spinning needed to be done wherever and whenever possible to keep up with the needs of the family.

Over the centuries, the two-part sitting distaff was adapted to perform other tasks. All sitting distaffs have a wooden "finger" at the center of the lower section, which anchors the two sections together and allows the upper one to pivot. With the top of the distaff removed, this finger can be used as an anchor for making lace, highly valued as trim and as a source for extra income. The finger could also be used to make heddles, and was a convenient hook for holding a reel for winding thread. And a most important discovery: paddle combs could also be mounted here![3]

Working with paddle combs produces a worsted yarn in short order, appropriate to the peasant lifestyle. To spin from the paddle combs, oil clean fleece and load it onto the combs, tip-to-butt and butt-to-tip. Comb through a few times. Spin directly from the combs. When spinning from a double-coated fleece, it isn't necessary to separate the locks. As the fibers are worsted-spun from the combs, the longer fibers spin off and leave behind the shorter ones, which can then be carded and spun.





Spinning without a distaff. Above: without any implement. Below: thick thread spun with a tool (druganie).

[3]Paddle combs are being made today in the United States. They are very similar in design to these Eastern European tools, and identical in the tasks they perform. Called "Russian paddle combs" because they are patterned after the tools of Doukhobors, who came to Canada from Russia, these combs were used throughout Eastern Europe.

Slovak handspindles

Spinners in some regions of Slovakia use only spindles, in other areas they use both spindles and wheels, and in a few locations wheels alone are used. Most spinners rely on the distaff and spindle for the bulk of their work, and ply on the wheel. Because wheels are expensive, they did not appear in many villages until well into the twentieth century. The finest of spinning could only be done on a spindle, which is usually about 30 cm (12 inches) long, comprised of spindle *(kolko)* and whorl *(stopka)*. There might be only one reel in a household to measure, count, and skein the threads, but there would be at least twenty spindles, so that as much thread as possible could be wound onto the reel at one time.

The method of using a Slovak spindle is *not* like that of using a drop spindle. If the sitting distaff is on the left, as it is always traditionally placed, the left hand draws fibers out of the mass with the thumb and first finger, which also hold back the twist. The right hand holds the tip of the spindle with the thumb and first finger, which snap the spindle around. The shaft of the spindle balances between the third and fourth fingers of the right hand as it rotates clockwise. For leverage, the thread is tensioned against the drawing-out hand. As the thread develops, the spindle works from the waist out and downward on the right; it does not touch the body. When the thread is as long as the spinner can reach, the spindle is reversed with the right hand, to release the thread at its tip, and then wound up clockwise.[4]

The technique for druga-spinning is slightly different. A heavier spindle is used, and it is held horizontally. This makes a shorter area for adding twist to the thread, but it also requires strong wrists!

[4]Many spinners in the United States are accustomed to drafting fibers with their right hands. They often get the hang of this technique quickly if the distaff is placed on the right.



This linen wedding shawl, handspun and handwoven, is over a century old. It has hemstitching on all four sides, and cross-stitched trim. The handcarved shuttle is from Orava, in the flax district. The flax, from the Hel'pa region, is tied with handwoven bands made on a tape loom. Courtesy of the Baine-Cincebox Collection of Slovak Folk Dress and Folk Art.

The past and the future

Slovakia was the last of the Eastern Bloc countries to engage in cultural exchange with the United States. This area thus protected its ethnicity the longest, but that is changing quickly. We must look closely at the existing folk traditions in order to learn their lessons.

While I refer to the creation of yarn, textiles, and folk costumes in the present tense, it is true that this handwork has declined in most parts of Slovakia and is no longer an essential part of daily life. There are many reasons for this; among them are the effects of two world wars, and of advances in industry and commerce. Also, throughout Europe there is a tendency to ignore folk art.

But what a potential loss! These are artful and valuable items, and the methods used to produce them must be documented before they are lost. Take a closer look at any antique textiles you may have in your family. Are they handspun? Handwoven? How would you evaluate them? Let's continue to watch for, to value, and to learn from these vestiges of history. Let's share their lessons. ❖

Sigrid Piroch, of Meadville, Pennsylvania, is in the third consecutive year of a fellowship grant for the study of Slovak textiles, sponsored by the Department of Slavic Languages and Literatures at the University of Pittsburgh. It is underwritten by the state of Pennsylvania, which is seeking to recognize, conserve, and celebrate the state's cultural heritage. Sigrid spreads the word by working with adult apprentices, as well as with ethnic community groups, guilds, conferences, and craft schools.

Resources

Piroch, Sigrid. "Folk Art and Survival: The Last Stitch." *Heddle* 5:4 (July 1989): p. 38.

___. "Slovak Folk Art: Indigo Blue Printing." *Ars Textrina* 9 (July 1988): pp. 63–124. This includes a three-page bibliography on Slovak textiles.

___. "Textiles of Slovakia and Project: Slovak Mini-Bag on Four Harnesses." *Shuttle Spindle and Dyepot* 23:2 (issue 82, Spring 1990): pp. 38–44, 56



A group from Vel'ke Lom presented Slovak spinning songs at the Det'va Festival in 1981. Note the chorus on the right with their distaffs, singing, and the group on the left spinning on wheels. Courtesy of the Baine-Cincebox Collection of Slovak Folk Dress and Folk Art.



A charkha teaches more than patience . . .

Cotton Lace Tablecloth

by Marie Gettman

The beginning

My tablecloth saga started at Convergence in 1978, when I watched, awestruck, as Harry Linder spun cotton punis into the finest of threads. It began to gather speed in April 1985, when I got my first charkha, an Indian briefcase model. I experienced love at first sight.

Instructions on how to use a charkha were scarce to nonexistent. As with my first treadle wheel, though, I forged ahead on my own, making mistakes and finding solutions. In May, I discovered cotton punis—ready-to-spin, just for the buying. It was like magic the way I could float them out into thin threads. Just like Harry Linder!

The yarn

Three members of our guild planned to attend the Northwest Weavers' Conference that June, and ten days before we were to leave I announced, "I'm going to spin an ounce of three-ply cotton for the spinning competition." Lesson one: be careful what you say to friends.

On about day three, I realized what I had gotten myself into. One friend kept calling, egging me on, offering what I thought at first were words of encouragement. By the end of the week, they felt like threats. My husband spent four days cooking for himself, and once even for me.

Spinning was a snap. Plying was torture. The singles were wound into three balls around separate cores, but I couldn't put all three elements on one lazy kate without producing snarls. I tensioned the strands by winding them through chair rungs and around table legs. Whenever one snapped (they did!), I had to let the tension relax on the other two while I crawled on the floor to retrieve its end. When the cat accidentally got into the house while I was working, I screamed.

Those twenty-four hours are indelibly engraved on my mind. I think the moviegoer's equivalent would be sitting through "The Texas Chainsaw Massacre" six times in a row. Just as the audience would learn to anticipate the movie's gory parts, I learned to predict the snap of a thread and the snarls all around me.[1]

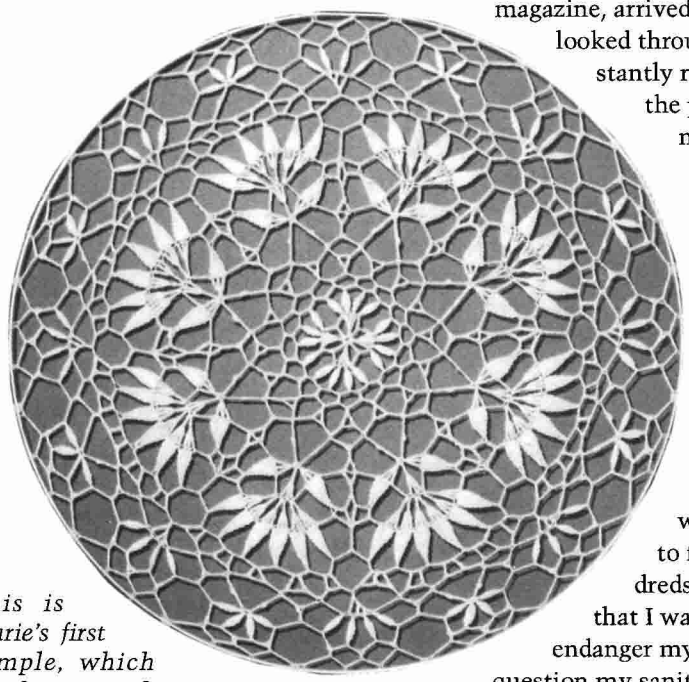
> Did it occur to me that I was going to endanger my health and question my sanity? Not until later.

I skeined off one ounce of three-ply cotton at 2 a.m. on day seven, washed it, dried it in the oven, and had it in the mail by 10. That hurried skein was the only entry to get a perfect score at the conference. It then traveled to several more fairs before being retired to my "skeins in waiting" basket.

[1]Other spinners to whom I have related this experience have been aghast that I didn't wrap the yarn on a core and boil it under tension for several hours. I chose not to, because the Linders' accounts of their experiences indicated that the yarn after boiling was often "uncven-colored," and I didn't want to get into bleaching (Linder, *Hand Spinning Cotton*). Because I got away without boiling my yarn that first time, I haven't done it since. I do like to leave the yarn under tension on my blocker for forty-eight hours after washing, but I don't always manage to do that, either.

The tablecloth

October 1986. I had spent most of my "fiber time" during the previous year spinning linen, weaving dishtowels, and collaborating on the design of a tension box to hold charkha spindles for plying. I had just about decided that my skein of cotton was meant to be a dishtowel when a new issue of *ANNA*, a German needlework pattern magazine, arrived. As I looked through it, I instantly recognized the project for my cotton. Did it occur to me that I would have to spin many more miles of cotton, that I would have to find hundreds of hours, that I was going to endanger my health and question my sanity? Nope. At least not until later.



This is Marie's first sample, which she has named "Starflower." Marie had trouble convincing the frame shop that she didn't want the fabric smashed flat against the mat, with glass over it. They finally assembled a frame and mat for her, and she figured out how to suspend the lace herself.

I started crocheting that day with my old faithful steel size 7 hook. Before long, I realized the gauge was too open for a tablecloth—although I went ahead and finished the center section, turning it into a framed piece.

I started over with a size 12 hook, and began progressing rapidly—too rapidly. Well into the row of thirty-two flowers, I discovered the fabric was ruffling. This meant I had increased too quickly. I was following the pattern (kind of), but, because of thread size and/or working tension, I needed to use more filling rows between flower rows.

February came. In a good year, we lamb three hundred ewes and I finish our tax forms by the 15th. This year, we also were robbed. The stress exceeded what an old lady can handle, and the charkha collected dust. The tablecloth sat forgotten in a basket.

By early spring, things had settled back down. Although 2 a.m. is a bad time to make a momentous decision, that's when I took out the tablecloth, spread it on the floor, and said, "Okay, now, decide. Either put it away—for years, if not forever—or commit to finishing it."

This time, I knew what I was getting into: the hours, the pain, the unswept floors, the uncooked meals. I spent two hours ripping out over twenty hours of work, going back to the pre-ruffling stage. The next day I called several friends and told them the tablecloth would be done for the Northwest Weavers' Conference in June.

And it barely was. I spent an entire night in our dorm room at the conference, blocking it on a sheet pinned to the rug. The last pin went in and the last spritz of starch went on at 6 a.m. I handed the finished cloth to the show superintendent at 11.

> There is at least one mistake in my tablecloth, which reminds me that the cloth was made by a real human being.

Finishing touches

The liner. I can envision my tablecloth on an antique round table, with the lovely dark old wood showing through. In the center of the tablecloth is a brass bowl, full of cabbage roses, and next to it rests the family Bible.

In reality, I don't own a round table, and if I want to display my tablecloth it will be spread across a piece of plywood attached to my kitchen stool. That means I need a liner to go under my cloth.

A friend initially suggested that I use serged hems on the commercial fabric liner, but I was adamant. Only a hand-rolled hem would do, with nearly invisible

stitches. But a deadline got the better of me, and Linda Curtis, another friend, suggested serging again—but using handspun cotton. The idea intrigued me: the modern technology of the serger interacting with the ancient technology of charkha-spun cotton.

We used my cotton on top, spaced widely enough that I could pick up crochet stitches under it. We locked the back with two matching sewing threads. The crocheted edging consists of the last three rounds of the tablecloth pattern.

The napkins. Picture a round table, a round tablecloth, a little round-faced lady eating round cookies, and drinking tea out of a round cup. You can't have *square* napkins!

The napkin hems were serged and crocheted, like the liner, with a motif taken from the tablecloth's filling stitches.

I intended to hand-stitch the flower motifs in place—probably a two- or three-hour job which would cause carpal tunnel pain. Deadline again. Fusible webbing? My resistance crumbled quickly. Will they stay attached? I think so. After all, I don't intend to let anyone use the napkins for a fried-chicken dinner.

Things I learned

About charkha spinning. For marathon sessions, put your charkha on an adjustable-height ironing board. You can set the charkha at a comfortable height and sit on a stool, or raise the board and spin standing, using the charkha like a walking wheel. By standing at the end of the board and stepping back, I can get a good four-foot draw. Even more important, by adjusting the height up or down about an inch every hour, you change your shoulder position and may prevent a bad case of bursitis.

Having trouble with your joins in fine cotton? Spit on them as you make them. They'll stay together better.

About crocheting. If you are doing a complicated row, work the first foot, then attach a second ball of yarn at the beginning of the row. Begin working the next row on top of it, working each row about a foot at a time. Any errors made in the first row show up in the one which follows. If you find a problem, you'll only have to rip out a little bit, instead of the whole thing.

If you do find a buried, overlooked error, see if you can correct it by cutting the thread, unraveling just in that area, and recrocheting (adding more thread if necessary). Weaving in a few ends is more efficient than ripping out hours of work.

There is at least one visible, intentionally uncorrected, mistake in my tablecloth. It reminds me that the cloth was made by a real, living, pain-feeling, ultimately imperfect, human being.

About life. Value your friends! Mine have driven me to meetings, so I could crochet. They loaned me a thousand T-pins, for blocking. They intervened at the frame shop, ensuring successful presentation of the medallion. They took pictures, helped me with farm chores, and most of all, they encouraged me.

I also learned that I prefer crocheting to spinning, spinning to cooking, and cooking to balancing the checkbook.

About time and honesty. I honestly don't know how many hours it took to make the tablecloth, and I honestly don't want to know.

I'm glad that I saw this project through. I would like to think I won't start something similar until I have unlimited time and money, as well as wrist surgery, shoulder therapy, and new glasses. But I don't want to bet on that. ❖

Marie Gettman, of Ritzville, Washington, lives on a ranch with her husband, lots of cats, dogs, and assorted other animals. She began spinning in 1975 because she was having trouble affording good wool yarns to appease her crocheting habits. Since she bought a charkha in 1985, all her major handspun projects (including the wool one) have been charkha-spun.

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STATISTICS

Fiber. Purchased Indian cotton punis, probably a short-staple variety of cotton. I removed the larger bits of chaff while spinning, but the smaller ones are still visible as flecks.

Singles. Spun on an Indian briefcase charkha in the S direction, to a grist of about 75 wraps per inch. Singles consisted of 4725 yards, spun at about 35 twists per inch.

Plied yarn. Three-ply, made on a flyer-and-treadle wheel, working in the Z direction. Twist is balanced to slightly overtwisted in the plying direction. The finished yarn has a grist of about 40 to 50 wraps per inch.

Tablecloth. One flower uses 7 yards of yarn. The finished cloth weighed slightly less than 4 ounces before starching.

Crimp and Curl Go Linear

by Erica Heftmann

Friendly math helps fiber become yarn

A TECHNIQUE CALLED *linear programming* can take the crimp out of mathematical word problems and keep it in the wool where it belongs. When we plan projects with fiber blends, arithmetic will get us from yarn design to the amounts of fiber we need to purchase. But we often have to figure in the other direction to accommodate fixed amounts of fiber. Limits on our resources are commonly placed by dye lots and fleece sorting, not to mention moments when we take leave of our reason at close-out sales and during late-night dyeing frenzies, which can produce exquisite but irreproducible results. Arithmetic alone will not let us find out how to minimize cost or maximize profit while working within the constraints of both blend proportions and fixed resources.

Linear programming takes the mystery out of these dilemmas. It also has a wide application in designing and selling fiberarts beyond the technique presented here. Inexpensive computer software exists which will do the following analysis in the blink of an eye, but many find the same satisfaction in working the problem out on paper that we find in spinning our own yarn.

The problem I explain here to illustrate the technique uses ounces and skeins, but it could be modified for any units of measure, like square feet, kilograms, hours of labor, meters, numbers of beads, and so forth.

The first step is to organize the data in tabular form. Let's say that I have bought three bags of fiber: a large one of blue Merino, almost as much pink angora, and a smaller quantity of silver synthetic. I design two contrasting yarns, each of which contains the same amount of silver synthetic and different amounts of the Merino and angora.

If I have obtained 10 ounces of Merino, 7½ ounces of angora, and 3⅓ ounces of synthetic and want to make a vest for myself, I can use plain arithmetic to determine the quantities of each yarn design and to plan a garment which uses these amounts in a balanced way.

If, on the other hand, I have 10 pounds of Merino, 7½ pounds of angora, and 3⅓ pounds of silver synthetic, I'll be interested in marketing a product at the end of my spinning time. I need linear programming to decide how much of each type to spin in order to maximize the profit on my fiber investment.

Imagine that I contact a knitting shop and am offered a certain price for each two-ounce skein; the shop will pay $9.50 for a skein of one type of yarn, and $13.75 for another.

My profit per skein on each type of yarn will be different, not only because the prices are different, but also because the materials cost different amounts and are blended in different ratios. The yarns are "Twilight, " which is blue with wisps of pink, and "Dawn, " which is pink with flecks of blue. They have equal amounts of silver. Using the offered price, I need to figure out how much of each blend to make in order to maximize my profit.

I begin by listing the total amount paid for each lot of fiber and, in a second column, the total weight of each lot in

How much of each resource is invested in each skein of the two different yarns?

Resources	Basic cost per ounce of fiber			Investment in one skein of **Twilight**		Investment in one skein of **Dawn**	
	Total cost	Total ounces	Cost per ounce	Ounces of fiber	Cost of fiber	Ounces of fiber	Cost of fiber
blue Merino	$240.00	160	$1.50	1.5	$2.25	0.4	$ .60
pink angora	540.00	120	4.50	0.4	1.80	1.5	6.75
silver synthetic	150.00	50	3.00	0.1	.30	0.1	.30
				Total cost per skein of Twilight	$4.35	Total cost per skein of Dawn	$7.65

ounces. Dividing total dollars by total ounces gives me the third column, the cost per ounce.

A skein of Twilight uses 1.5 ounces of blue, 0.4 ounce of pink, and 0.1 ounce of silver. The proportions in Dawn are likewise noted. I can now compute the cost per skein of fiber by multiplying the cost per ounce and the ounces per skein. I have totalled these costs vertically to arrive at the resources invested in one skein of each yarn. I have not figured labor into my cost, though I could easily do so by adding my hourly labor cost per skein as a fourth resource. Linear programming is particularly helpful when labor costs vary for different yarns using the same fibers.

The next chart shows the cost per skein carried over from the previous chart, and also lists the selling price. The difference between the two is my profit.

Yarns	**Cost** per skein (in dollars)	**Price** per skein (in dollars)	**Profit** per skein (in dollars)
Twilight	4.35	9.50	5.15
Dawn	7.65	13.75	6.10

What is the profit on a single skein of each type of yarn?

So much for the arithmetic portion of the problem. Now we have our data spread out like carded fleece ready to be spun. The linear programming problem is formulated by assigning variables to the unknowns we wish to find. Let's let T = the number of skeins of Twilight yarn I should spin, and D = the number of skeins of Dawn yarn I should spin.

To find out how to maximize profit from a limited fiber supply, multiply each of these unknowns by the profit per skein (figured out above), and add together the results.

Maximum profit will equal the profit per skein of Twilight, times the number of skeins of Twilight yarn I should spin, added to the profit per skein of Dawn, times the number of skeins of Dawn yarn I should spin. Using my variables, I can write the equation:

Maximum profit = (5. 15 × T) + (6. 10 × D)

This is subject both to the proportions required by my yarn design and to the limited amount of each fiber that I have. Referring to my first table, I express these constraints:

(1.50 × T) + (0.40 × D) ≤ 160 ounces of blue Merino

(0.40 × T) + (1.50 × D) ≤ 120 ounces of pink angora

(0.10 × T) + (0.10 × D) ≤ 50 ounces of silver synthetic

The left side of each equation expresses the number of ounces required of the fibers in each yarn design. The right side expresses the limit of my supply of fiber; I may use less than this, but not more.

Using a T axis and a D axis, I plot these equations as areas bounded by the two axes (since D and T must always be greater than or equal to zero) and the line formed by plotting the maximum amount of fiber I could use (for example, the maximum for the blue Merino is (1.50 × T) + (0.40 × D) = 160). Two points on this line are easy to find: if we let T = 0 and then solve for D, we have found the point representing maximum usage of the blue fiber in the Twilight yarn, without making any Dawn. Letting D = 0 and then solving for T will locate the point representing the opposite situation: that of making only Dawn and no Twilight yarn.

Given: (1.50 × T) + (0.40 × D) = 160 ounces of blue Merino.

Let D = 0. Then (1.50 × T) + (0.40 × 0) = 160

1.50 × T = 160

T = 107 skeins of Twilight

Let T = 0. Then (1.50 × 0) + (0.40 × D) = 160

0.40 × D = 160

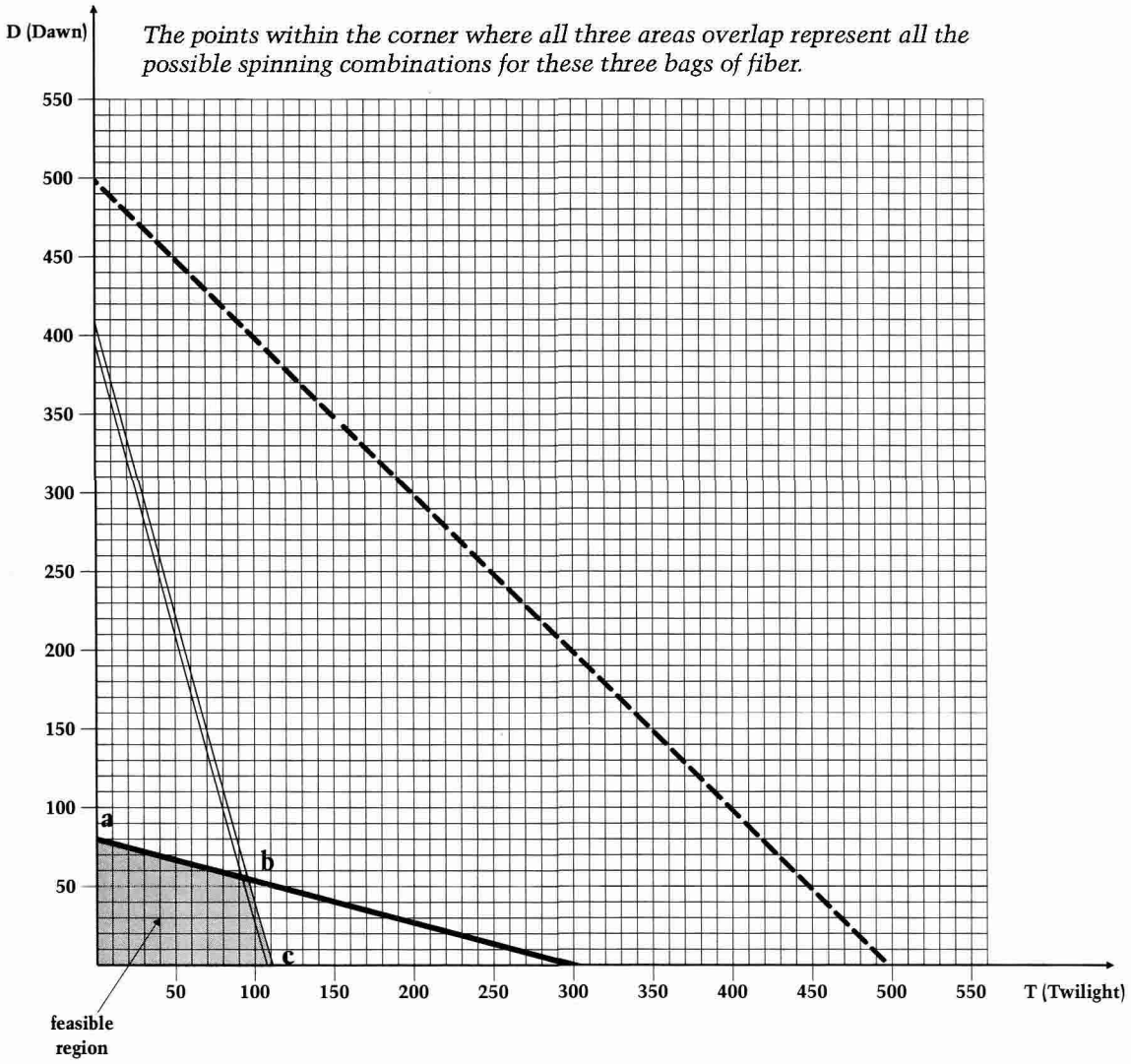
D = 400 skeins of Dawn

Now I have two points on my graph: (107, 0) and (0, 400). I plot these two points and draw a straight line through them to form the third boundary of my area of "possible solutions" on the graph.

Now I repeat the process for the constraints expressed by the two other equations--the limited amounts of the other fibers--and plot each of the areas on a single graph. The points where *all three areas overlap* represent all of the possible amounts of the two yarns I could spin using the given amounts of fiber.

One point in the feasible region will represent the optimal solution. To find it, we test the points at the intersection of the boundaries by substituting the T and D values into our maximum profit equation.

In more complex problems, there are many points to consider. In this example



The points within the corner where all three areas overlap represent all the possible spinning combinations for these three bags of fiber.

there are only four, and I can rule out three immediately. The point (0, 0) represents zero production. Points *a* and *c* represent the exclusive production of only one of the two yarns. The remaining point is *b*. If the graph is in an appropriate scale, we can determine the coordinates of *b* just by looking at the graph. Spinners with greater mathematical stamina can more accurately determine the coordinates by simultaneously solving the equations of the two lines which intersect at *b*.

The T and D values for this problem, 91.87 and 55.50, respectively, are the numbers of skeins I should spin to produce maximum profit. Rounding down to the nearest whole skein, I find that I should make 91 skeins of Twilight and 55 of Dawn. I now know not only what product mix to plan, but also the ratio of Twilight to Dawn. (Taking this a step further, I *could* design a knitted garment using that ratio and could package the yarn in kits.) If I plug these numbers into my maximum profit equation, I can compute my profit:

Maximum profit
$= (5.15 \times T) + (6.10 \times D)$
$= (5.15 \times 91) + (6.10 \times 55)$
$= \$804.15$

Another version of this linear programming problem can allow me to compute minimal cost. Varied and more sophisticated applications of linear programming are not difficult to find in libraries and bookstores; three source books are suggested below.

I find similarities between linear programming and spinning. Though both are easy to grasp intuitively, they can be a bit frustrating to actually master. Both, however, are well worth learning for the creative power they impart. ❖

Erica Heftmann is a Seattle-area spinner, soon headed for Virginia, who has an interest in computer and math applications in the fiber arts. Readers who would like help in setting up and/or solving linear programming problems may contact her in care of Spin·Off.

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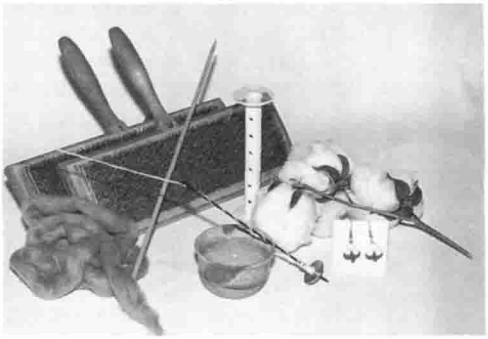
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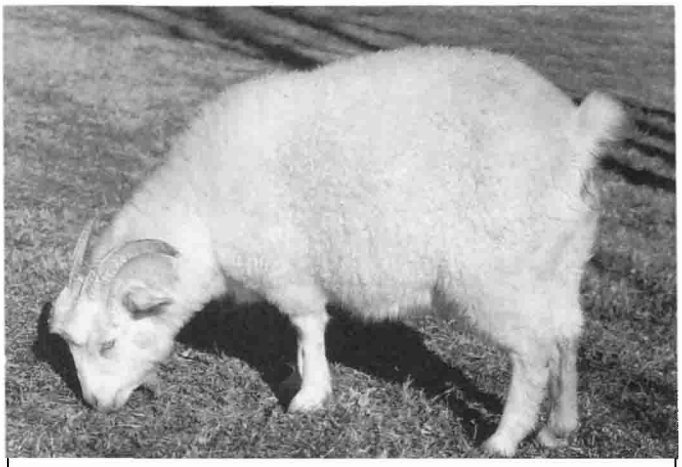
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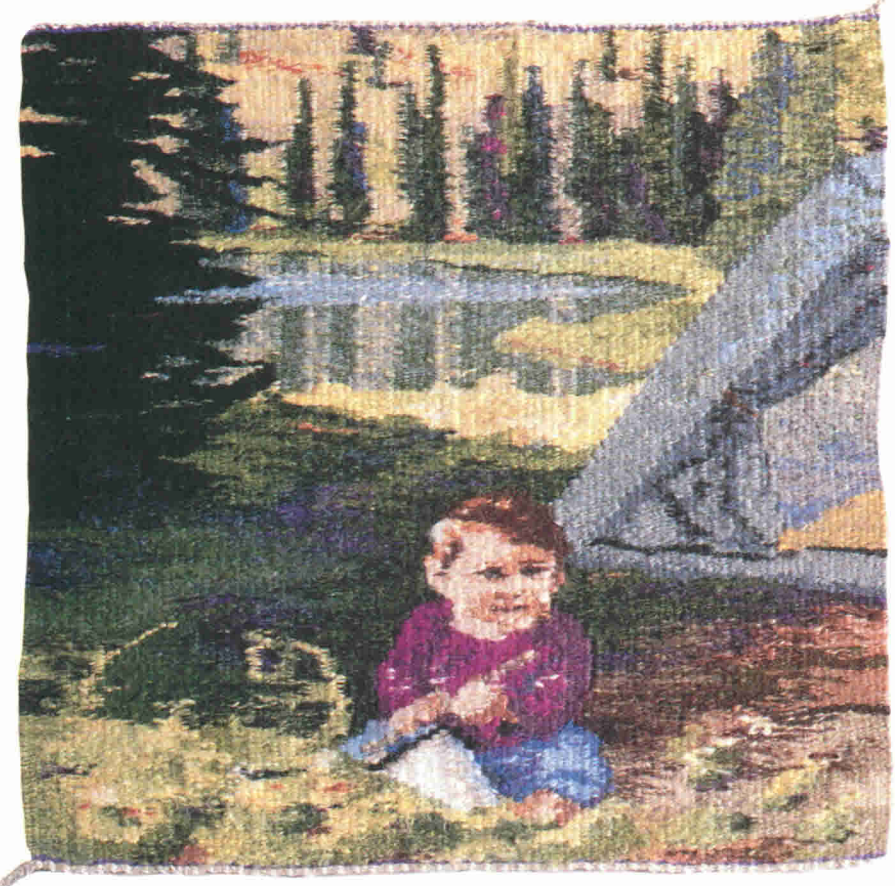
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Stonehill Farm Mary Matthews, 422 Mt. Holly Road, Katonah, New York 10536, 914-232-9593

Tapestry Weaving

by Sarah Swett

I HAVE ALWAYS loved the smells of wool. Wet, dry, greasy, or clean, these unique aromas evoke feelings of contentment. Twenty-five years of knitting, eight years of spinning, and two and a half years of weaving have given me confidence in my fiber skills. I've made dish towels and hankies, Shetland shawls and patterned sweaters, felt hats and boiled mittens; it would be impossible to measure the delight that these creations have brought me. A never-ending source of frustration, however, has been my unflagging desire to make pictures. Painting and pastels have never grabbed me, and I won't mention what happens to the lovely transparent colors when my spinner's fingers get hold of watercolors! It took a long time for me to learn that I could make pictures with *wool.*



An evening spent drying diapers over an open campfire last summer brought the inspiration for "Henry at Buck Lake," woven primarily from Border Leicester. A detail from another of Sarah's tapestries appears on the cover.

In 1989, my local weavers' guild sponsored a three-day tapestry workshop by Joanne Hall. At the time, I was seven months pregnant and was spinning fine Merino for infant sweaters and blankets. I took the workshop more to confirm that I was *not* a tapestry weaver than out of any particular interest. Six months later, I had a surprisingly strong urge to weave a tapestry. Having a new baby may have had something to do with the time lag, but by then my son Henry had settled into a regular nap routine, providing me with chunks of time for "crazy" new ideas. I warped my loom with strong handspun and fell in love.

A new time frame

This love affair with tapestry continues to delight me; it seems to be out of what I thought was my character. As a result of this passion, my whole time frame has shifted. The spinning and dyeing alone can take several weeks, and the weaving . . . well, it takes a lot of two-hour naps. When I was first weaving, I had a new warp ready to go the moment the last was cut off. My knitting projects overlap, and it is often hard to find an empty bobbin for my spinning wheel. Now, it is very restful to be content and involved with what I am doing and *not* to be forever three jumps ahead of myself. Initially I would warp up

dishtowels or something between tapestries so that the loom would not be empty, but I found this distracted me from designing, and the practice was soon abandoned.

The pace imposed by tapestry makes each part interesting both by itself and as a part of the whole. However, I often have a good chuckle at my snail's pace. Because the designing of each tapestry and the drawing of its cartoon are the most difficult parts of the process for me, I lose myself in spinning while the ideas come together. For weeks my drawing board is propped beside my wheel, pencil and eraser nearby, while piles of fleece dry and skeins multiply. My ideas thus have time to develop, and when I turn to the loom, I am ready to weave.

The fleece

My first seven tapestries were woven from lovely Border Leicester fleece; my more recent tapestries are primarily Coopworth. Both weave up beautifully, although the latter has more luster, making the colors glow. "Henry at Buck Lake" is woven primarily from Border Leicester, the cover tapestry from Coopworth. The softness of the fleece and the colors in the former are noticeably different from the reflective brightness of the latter. I recently acquired a beautiful Lincoln cross fleece, and can't wait to dive into it. It fulfills all my personal criteria for tapestry fleece: it is long, clean, and lustrous. Mixing fleeces and combining fibers within a tapestry can add some exciting elements. My current project includes handspun silk, which adds a special luster to some flowers. Over time I hope to have a variety of tapestry yarns.

Woolen or worsted?

Spinning tapestry yarn is delightful. It is my favorite sort of relaxing, plain-vanilla spinning: once the rhythm is established, my hands and feet take over. I generally wash, tease, and drum card a pound of fleece at a time. Twice through my Patrick Green turns the long-stapled locks into beautiful, fluffy batts. I try to keep the butt ends of the locks going in the same direction so that the batts draw out smoothly in what Mabel Ross calls an "American long draw." I'm not too fussy about twists per inch or yarn diameter. Just doing what feels right on my Schacht wheel at the 13:1 ratio makes a medium-sized singles of about 900 yards per pound. There is room for variation in yarn diameter, as it is easy to weave make-up rows if certain areas build up faster than others.

I had been thinking in a vague way about combing and spinning worsted for a smoother yarn when the Summer '91 *Spin·Off* arrived, providing new inspiration. I threw eighteen-month-old Henry into his bike cart and peddled madly to a fellow spinner's house to borrow her Viking combs. Glorious top comes off the combs, and the smoothness of worsted yarn should lend itself beautifully to tapestry. . . .

Color

Whatever technique is used to spin the yarn, I wind the singles onto my old niddy-noddy, tie in four places, and scour for dyeing. When dry, I weigh each skein in grams, both for accurate dyeing and so that I'll know approximately how much coverage I'll get from it. I find that about 4½ ounces of yarn will weave one square foot of tapestry at a sett of 6 ends per inch, although it is hard to judge precisely how much of a single color I'll need.

I wind my bobbins and butterflies with two strands, generally of different colors, and it's difficult to tell beforehand exactly what combinations I'll use where. This sort of decision, in fact, is what makes the dyeing and weaving such fun. I get to try all sorts of colors out of the dyepot, and then use them in bits and snatches later while I am weaving. No color is ever wasted: there is room for all "experimental" shades, and one can always overdye! Lanaset dyes are my favorite, as they give such strong, fast colors. I have also used Gaywool and many natural dyes. For the most part, I dye several skeins at once with Lanaset. Half-gallon jars in my canner dyepot make the number of colors necessary for each tapestry less daunting. Careful records allow me to repeat colors.

"Mixing fleeces and combining fibers within a tapestry can add some exciting elements."

On the loom

As tapestries are woven in plain weave, any loom will do. I have woven mostly on my horizontal Glimåkra countermarch, but am now working on a vertical Shannock tapestry loom. The most important thing is for the loom to keep the warp *tight* and *even*. A sloppy or loose warp can make a big difference in the way a tapestry weaves, looks, and hangs.

For warp I've used handspun wool (two-ply and strongly spun), 8/2 line linen, 12/12 cotton, and 20/2 line linen. So far the 8/2 linen is my favorite. It has so little stretch that you know if a single warp end is loose. This also makes it much less forgiving.

"We don't spin because it's fast; we spin because it feels good."

But it starts with a notion

Where tapestry *ideas* come from I couldn't say; who knows why any of us is struck by a particular yarn, knitting pattern, fleece, or weave structure? It is hard to imagine life without the endless delights of color and texture, but translating what we see into combinations of colored threads can be hard. I have found a few things that help me tremendously in turning my mental images into pictures.

The first tapestry I wove was very simple. Traditional geometric Mexican patterns woven in natural colors allowed me to become comfortable with handling the butterflies. A simple black-and-white pencil drawing formed the basis of my next tapestry. After that I wove a few pieces based on photographs that I photocopied and enlarged. The process of enlarging becomes one of simplification—complex textures become manageable lights and darks which are more straightforward than an original photo. It generally takes several enlargements to get a photo to tapestry size, and it helps to outline important shapes with magic marker as some become unrecognizable when continually expanded. I have found it useful at various points to trace the major lines onto another sheet and then color the tracing with watercolor markers, which simulate the color saturation of a weft-faced weave. My cartoon is a tracing onto butcher paper of the shapes on the final photocopy. The initial black-and-white drawing or photocopy then becomes a reference for shading.

Try it!

If you feel the urge to weave a tapestry, I can only recommend that you try. Start small, but have fun. Use thrums or bits of handspun. Get a book out of the library and learn to make a weaving frame. I don't feel that I have to explain to spinners why anyone would want to take the time to weave tapestry, and certainly not why they would want to weave one from handspun. We don't spin because it's fast; we spin because it feels good. For me there is little that feels better than picking up my handspun butterflies and putting them, one by one, through a warp to make my woolen pictures. Although I can spin a little while Henry is "helping" turn the drive wheel, my weaving time is his naptime. Sometimes I only get a quarter of an inch woven, but that short time among my skeins and butterflies and bobbins and glorious colors and wonderful smells is enough to make me a better mum and a happy woman. ❖

Sarah Swett is a fulltime mother who spins, weaves, knits, and sniffs fleece in Moscow, Idaho. She and her husband, Dan, enjoy backpacking in the Idaho and Montana wilderness.

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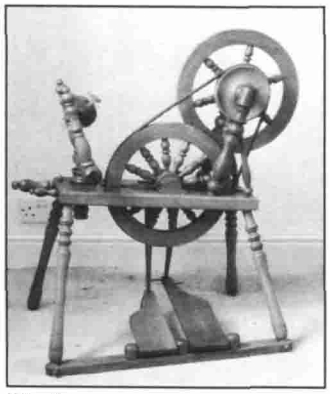


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Letters

Dear *Spin·Off,*

The cover of your Fall 1991 magazine is absolutely beautiful. The colors of the sweater blend with the sunshine on the girl's hair and the straw, the textures and patterns, her expression, and the breeze. It portrays the blending of fibers and also the lives of our children. Your magazine gives me lots of inspiration, but this photograph is to me what spinning (fibers, color, and texture) is all about.

—Jane Babcock
Banks, Oregon



This is an excerpt of a letter we recently received, which seems worthy of our full amazement and attention:

The Welsh hand knitting industry was killed off by the machine-knits of the Industrial Revolution. But at its height in 1830 the small district around a town in mid-Wales called Bala produced 32,000 *dozen pairs* of stockings, 10,000 *dozen pairs* of socks, and 5,500 *dozen pairs* of gloves, all hand knitted from handspun wool. Not bad for a domestic economy.

. . . A local report on the industry mentioned that stockings knitted for market sale were normally knitted in stocking stitch [stockinette] with a ribbed welt, and that those for home use were knitted in rib or cable stitch to give a better fit down the leg.

—Ian Bevon, Gwynedd, Wales

Dear *Spin·Off,*

In response to Denise Bartels' article ("Doll House Rugs," Fall 1991), I had to write and share a similar experience. When the middle of my three daughters was five years old, she started pestering me about teaching her to knit. I truly believed that she was too young to be able to do such a complicated task, so I kept putting her off. After all, I didn't learn to knit until I was nine years old, and it was *agony!* However, she persisted, and I succumbed. We proceeded as follows. The first lesson, I took her in my lap in the rocking chair, and for a little while demonstrated the garter stitch. Then, as I handled the needles, I let her manipulate the yarn. The next lesson, we traded. The next and last lesson, she did both! I probably invested all of ten minutes in the project and she was a knitter. Never again have I tried to tell children that they are not "old enough" to do something that they find interesting.

Now, the above-mentioned daughter can sew (even set-in sleeves), knit, crochet, and spin, and is only twelve years old. Her younger sister can also sew slightly simpler items, knit, and crochet, and she particularly enjoys weaving, which has its disadvantages for me because my looms always seem to be taken up with her projects!

Thank you for your heartwarming article and another winning issue of *Spin·Off!*

—Yolanda E. Breidenbaugh
North Vernon, Indiana

Dear *Spin·Off,*

I am writing in response to Joanne Hiersch's article (Winter '91). I raise Lincolns and have spun Lincoln wool exclusively for the past eleven years. I find it ideal for mittens, socks, vests, and sweaters. When selling my fleeces, I always have various knitted articles on display to show how Lincoln wool works up. People are always surprised to see (and feel) how soft the knitted garments are. Yes, Lincoln wool is perfectly suited to rugs, upholstery fabric, and lined garments, but Lincoln wool (even with less than six crimps per inch) is far more versatile than the article suggests.

—Carol Watkins
Mount Horeb, Wisconsin

Dear *Spin·Off,*

Just got my Fall issue and I must write to tell you that it is delightful! I found the ed piece right on target for me as I find even a bit of time spent at my wheel a great way to "tool down." As I work full time, have two small children, and am active in our church and community, time is a very precious thing. I love to see "small" projects in every issue, as in the mittens this issue. While I love the major works, and delight in seeing hand dyed and knitted sweaters, I know that for the time being this is not the size of project I could begin. Keep the simple and small stuff coming on—I know I am not alone in needing small-type projects.

I liked the short article on demonstrating—I am out many weekends as a working craftsman at historical reenactments. I love to spin and weave, and I do so in a manner appropriate to our period (the French and Indian war). Last season's spinning went into a blanket.

I do have one question, and that is where I could find a good poster of sheep breeds—North American rather than British, if possible.

—Dianne Noe
Indiana

Dear *Spin·Off,*

Your Winter 1991 issue was the best so far—and I have been a subscriber for more than five years! I thoroughly enjoyed the article on "Spinning Wheel Treasures from Europe" by Sharon Hudgins (liked the photos), and I thought the full-color photo of the five fleeces in "Choosing the Right Wool" was a keeper. And, to top it off, a fellow guild member from Boston Area Spinners and Dyers (Susan Getchell) had a garment in the Handspun Gallery. The Gallery had particularly beautiful entries this time, also.

Thanks for a good issue.

—Sue Dawson
Chelmsford, Massachusetts

Your editors are eager to hear from you. Please send your letters and comments to "Spin·Off Letters," 201 East Fourth Street, Loveland, CO 80537.

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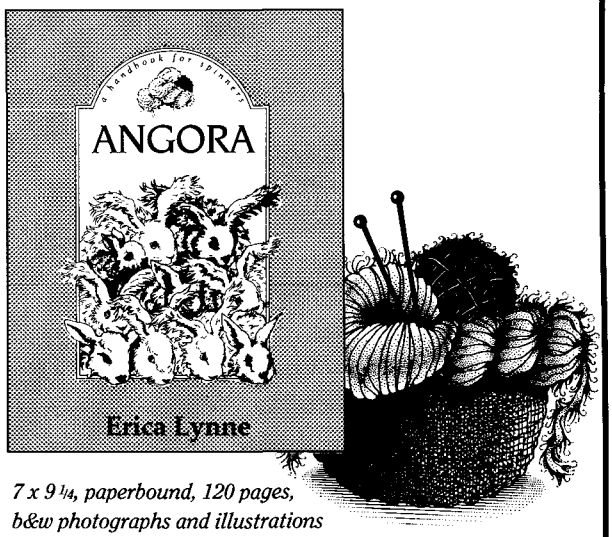
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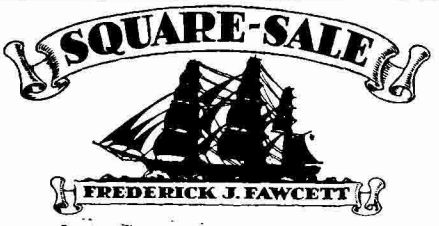
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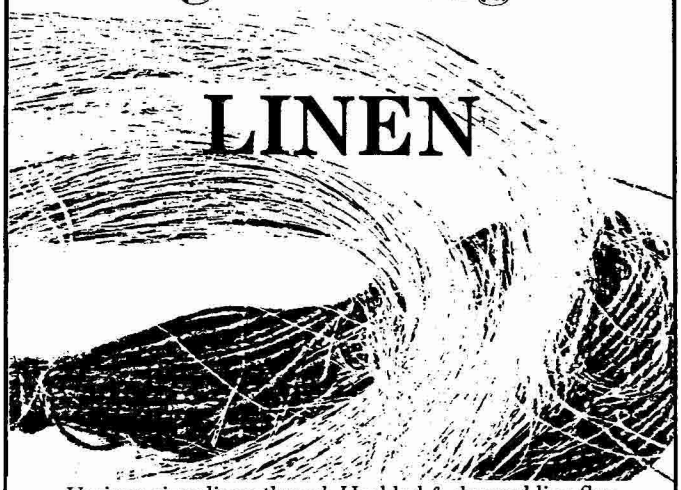


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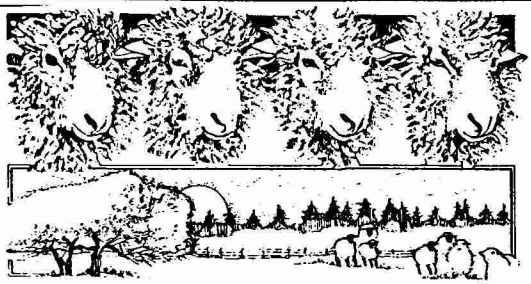


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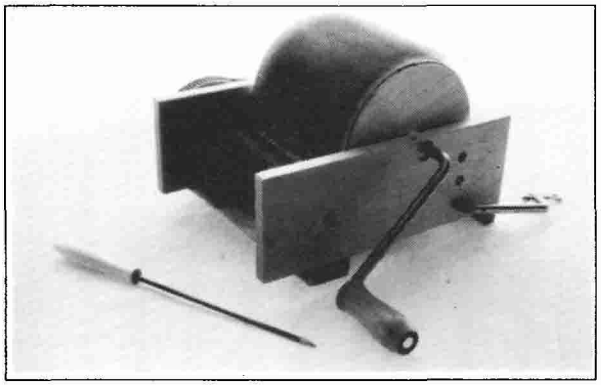
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Spinners' Connection:
Groups and Gatherings

Annual Summary Compiled by Ann Klinect

Groups are organized by both states and regions. If you are looking for other spinners in a particular area, check all the headings. For example, there are listings for New Hampshire both under the state's name and under Northeastern States.

Beginning with the Winter 1992 issue, the Annual Summary of spinning groups will appear in the winter issue of Spin·Off.

*** New listing this year.
* Change in listing this year.

ALABAMA

Birmingham. Birmingham Fiber Guild, Douglas Baker, 21213 Chastaine Circle, 35209.
Collinsville see **Northeastern Alabama.**
Huntsville. Handweavers and Fiber Arts Guild of Huntsville, Dianne Slack, 1814 Rankin Place, 35805.
* **Northeastern Alabama.** DeSoto Fiber Arts Guild, Marcy Fraker, 719 East 22nd Street, Anniston 36201 (new address, area designation, and contact).
Southeast Alabama see **Northwest Florida.**

ALASKA

*** **Anchorage.** Anchorage Weavers and Spinners Guild, Nancy Hemming, PO Box 241533, 99524.
Eagle River. Eagle River Spinners Guild, Marcia Wakeland, S. R. A., Box 2415, 99577.
Fairbanks. Fairbanks Weavers and Spinners Guild, PO Box 73152, 99707.
Haines. Fiberholics, Patty Hambrook Faverty, PO Box 714, 99827.
Palmer/Wasilla. Valley Fiber Arts Guild, PO Box 876142, Wasilla 99687.

ARIZONA

Kingman. Mohave Fiber Guild, Lucy Anne Jennings, 2199 Sundown, 86401.
Mesa. Telarana Weavers and Spinners, Bill Curd, 1831 East McKellips Road, 85203.
Phoenix. Arizona Desert Weavers and Spinners Guild, Iris Dozer, 1530 West Frier Drive, 85021.
Prescott. Spinning Study Group, Mountain Spinners and Weavers Guild, Mary Turbyfill, Groom Creek Route, 86301.
Sedona. Verde Valley Weavers and Spinners Guild, Beverly Padkowa, 100 Sedona Shadows, 86336.

ARKANSAS

Fayetteville. Wool and Wheel Handspinners Guild, Deborah Haven, Route 5 Box 105, Eureka Springs 72632.
Fort Smith. Old Fort Weaving and Spinning Guild, Cecelia Jaffe, Route 2 Box 65, Clarksville 72830.

CALIFORNIA

*** **Anderson Valley.** Tuesday Evening Spinners, Bev and Doug Elliott, 1801 Highway 128, Philo 95466.
* **Auburn.** Sierra Spinners, Alberta Borow, 11525 Dry Creek Road, 95603 (new contact).
Bakersfield. Fiber Folk Spinning Guild, Valerie Cortinovis, 2512 Marshall Street, 93304.
Berkeley. Spindles and Flyers, Susie Hodges, 1272 Queens Road, 94708.
Calistoga. Palisades Fiber Arts, PO Box 504, 94515.
Central California. Tri-County Twisters, Joan Gail Cerna, 126 Columbine Drive, Salinas 93906.
Fresno. Fresno Weavers and Spinners, PO Box 162, Friant 93626.
Hayward. Gallery Spinners Guild, Nola Phagan, 14777 Crosby Street, San Leandro 94573.
Loomis. Sierra Shepherds Spinners and Friends, Delores Thompson, PO Box 932, Loomis 95650.
Los Altos. Black Sheep Handweavers Guild, 1997 Colleen Drive, 94024.
Los Angeles. Greater Los Angeles Area Spinning Guild, Gwen Powell, 4907 Towers, Torrence 90503.
Los Gatos Area. Nubs and Slubs, Karen Brayton-McFall, 17855 Andrews Avenue, Monte Serena 95030.
* **Lucerne Valley.** Fantastic Fiber Folk, Michelle Martin Mueller, 6930 Jenkins Avenue, Hesperia 92345 (new contact).
Mid-Sierra. Del Oro Spinners and Weavers Guild, PO Box 17, Martel 95654.
Monterey County. Royal Oak Spinners, Regina Jegard, 6818 Valle Pacifico Road, Salinas 93907.
Mount Shasta. Mount Shasta Spinners and Weavers, Gaila E. Carr, 1821 Eddy Drive, 96067.
North San Diego County. Patio Spinners, Judy Iannone, PO Box 861, Valley Center 92082.
Northern California. Northern California Angora Guild, Betty Chu, 1910 Morgan Avenue, Morgan Hill 95326.
Pasadena. Saturday Spinners, Irma H. Green, 202 Grace Drive, South Pasadena 91030.
* **Placerville.** Foothill Fibers Guild, Cynthia Honeycutt, 6200 Little Spring Road, Somerset 95684 (formerly called Symphony of Wheels).
Ramona. Back Country Spinners, Loraine Powell, PO Box 183, 92065.
Riverside. The Home Spinners Guild, PO Box 7974, 92513.
Sacramento. Sacramento Weavers and Spinners Guild, 3330 McKinley Blvd., 95816.
San Diego. Creative Weaver's Guild, PO Box 80124, 92138.
* **San Jose.** Serendipity Spinners, Chris Beck, 280 Los Altos Avenue, Los Altos 94022 (new contact person).
*** **San Luis Obispo.** The Spinners, Ena Marston, 1351 Mill Street, San 93401.
Santa Rosa. Redwood Empire Handweavers and Spinners Guild, PO Box 15234, 95402.
Santa Ynez Valley. Santa Ynez Valley Fiber Artists Guild, Debbie Belfy, PO Box 532, Los Olivos 93441.
Simi Valley. Spinning Jennies, Eileen Hallman, 6272 Cedar Street, 93063.
Solano County. Twisted Spinsters, Christy Redford, 320 #E American Canyon Rd., Vallejo 94589.
Sonora. Mother Lode Weavers and Spinners Guild, 17833 Shooting Star, 95370.
Stanford. Trampornas Weavers Guild, Gisela Evitt, 882 Cedro Way, 94308.
Sunnyvale. Spinners Textile Study Group, 1661 Wright Avenue, 94087.
Torrance. Saturday Spinners, Genevah Sharples, 5322 Carol Drive, 90505.
Woodland. Handspinners' Guild of Woodland, Beth Wilts, 710 Donner Way, 95695.

COLORADO

Alamosa. Mountain and Valley Wool Association, PO Box 23, 81101.
Boulder. Handweavers Guild of Boulder, Spinners Study Group, Jean Anstein, 2815 16th Street, 80302.
***Denver.** Rocky Mountain Weavers Guild, PO Box 22687, 80222.
*** **Douglas County.** Smokey Hill Spinners and Weavers Guild, Mary Timme, 4776 Red Rock Drive, Larkspur 80118.
Evergreen. Mountain Spinners, Maxine Heyl, PO Box 1052, 80439.
Penrose. Spinners Guild of Southern Colorado, Grace Crane, 120 6th St., 81240.

CONNECTICUT

Eastern Connecticut. Madley Spinners, David Simpson, 382 Beelzebub Road, South Windsor 06074.
Entire State. Nutmeg Spinners Guild, Barbara Bailey, 1519 North Street, Suffield 06078.

DELAWARE

Dover. Thistledown Fibers Guild, Delaware Agriculture Museum, 866 North DuPont Highway, 19901.

DISTRICT OF COLUMBIA

Potomac Craftsman Guild, Linda Waid, 14169 Brandywine Road, Brandywine, MD 20613.

FLORIDA

Barberville. Pioneer Fiber Arts Guild, c/o Pioneer Art Settlement, PO Box 6, 32105.
Gainesville. Gainesville Handweavers Guild, Jeanne M. Donnelly, 4131 NW 39th Way, 32601.
Leesburg. Leesburg Spinners, Nory Young, PO Box 940, 32749.
Northwest Florida/Southeast Alabama. Choctawhatchee Bay Spinners Guild, Nancy Kahrs, 664 Brookhaven Way, Niceville 32578.
Tallahassee. Tallahassee Fiberarts Guild, 1826 Mahan Drive, 32308.
* **Tampa.** Spinners Study Group, Suncoast Fiber Guild, Barbara P. Joyce, 4046 Priory Circle, 33624 (new contact).
Vero Beach. Treasure Coast Spinning Guild, Bunny Hall, 195 14th Avenue, 32962.

GEORGIA

Atlanta. Peachtree Handspinning Guild, Paula J. Vester, PO Box 830601, Stone Mountain 30083.
*** **Canton.** Etowah Guild, Pam Howard, Route 10, Box 73A, Hog Farm Circle, 30114.
Georgia/Tennessee. Farflung Spinners, Josie Esquivel, Route 5 Box 1205, LaFayette 30728.
*** **Marietta.** Betty's Bunch, Betty Smith, 3007 Leafwood Drive, 30067.
Northern Georgia/Western North Carolina. Folk Fiber Group, Ellen Cowgill, Route 1, Box 1610, Blairsville 30512.

HAWAII

Honolulu. Hawaii Handweavers Hui, Elisabeth Sherrie Bear, 50 North Vineyard Boulevard, 96817.

IDAHO

Boise. Spinning Study Group, Handweavers Guild of Boise, Penny Schraufnagel, 2312 Pendleton, 83705.
Carmen. Salmon Spinning Guild, Christine Sherman, Box 49, 83462.
Idaho Falls. Idaho Falls Spinners and Weavers, Ruth Swanson, 1475 Scorpius Drive, 83402.
Idaho/Washington Border Area. Tsceminicum Spinners and Weavers, Judy A. Smith, 3211 8th Street East, Lewiston 83501.
*** **Northern Idaho/Eastern Washington.** Friendship Spinners, Kathy Nettleton, HCR-6, Box 34-1A, Priest River 83856.
Post Falls. Dyed in the Wool Spinners, Theresa Frank, North 155 Corbin Road, 83854.
*** **Rexburg.** Wheel Fine Spinners, Sharleen Fairchild, 190 West 400 North, Tetonia 83452.
South Central Idaho. Magic Valley Spinners Guild, Joan C. Holloway, Route 1, Filer 83328.
* **Southeastern Idaho.** Southeastern Idaho Fiber Artists, Edie Arcand, 425 South 19th, Pocatello 83201 (new contact).

ILLINOIS

Bishop Hill. Bishop Hill Fiber Arts Guild, Char Rickey, RR #1 Shane Road, Brimfield 61517.
Champaign-Urbana. Champaign-Urbana Spinners and Weavers Guild, Kathy Henry, 616 West Church Street, Champaign 61820.
Chicago. Spinning Study Group, Textile Arts Center, 916 West Diversey Parkway, 60614.
* **Elmhurst/Villa Park.** Illinois Prairie Spinners, Jane P. Plass, 2N181 Addison Road, Villa Park 60181 (new contact).
Freeport. Moonspinners Spinning and Weaving Guild, Pam Dimmlich, 4152 West Orangeville Road, McConnell 61050.
*** **Harvard.** Hollow Tree Spinners, Arlene Szopinski, 2007 Island Road, 60033.
Illinois City. Valley Weavers and Spinners, Lila Gehner, 11517 178th Street Court, 61259.
*** **Illinois/Missouri.** Great River Fiber Artists, Beth Caldwell, R.R. 2, Box 122, Monroe City, MO 63456.
Lake County. Lake Weavers and Spinners, Carol Sorensen, 865 Highview, Lake Forest 60045.
*** **Lebanon.** Back Porch Fibre Artists, Joyce Loyet, Route 2, Box 81, 62254.
North Shore Chicago. The Grove Spinners Guild, Dorothy J. Magos, 2142 Chestnut Avenue, Wilmette 60091.
Northeastern Illinois see **Southeastern Wisconsin.**
Rockford Area. Four Seasons Spinning and Dyeing Guild, Susan Tauck, 1304 Deerpass Road, Marengo 60152.

INDIANA

Brown County. Brown County Spinners and Weavers Guild, Jan Halladay, PO Box 686, Nashville 47448.
Central Area. Central Indiana Spinners and Weavers Guild, Helen Bouillez, 1801 South 31st Street, Terre Haute 47803.
Fort Wayne. Flax and Fleecers Spinning Guild, Kay Feustel, 1930 Curdes Avenue, 46805.
Indianapolis. Bo Peep's Lost Sheep, Pat Mineart, 8707 Kensington Drive, Noblesville 46060.
Kokomo. Twisters, Sisters and Misters, Peggy Coffey, 6531 South 750 West, Russiaville 46979.
*** **LaFontaine.** Paw Paw Spinners and Weavers, Joyce A. Haggerty, R.R. 2, Box 215, 46940.
Northwest Indiana/Southwest Michigan. Michiana Fiber Artists Co-op, Sharron Reese, Box 398, New Carlisle 46552.
Parke County. Hoosier Heritage Spinners and Weavers, Nancy McKerrigan, 4403 Christopher Drive, Kokomo 46902.
*** **Seymour.** Muscatatuck Fiber Flock, Lori Kendrick, Rte. 1, Box 312, 47274.
Southern Indiana/Northern Kentucky. Fleece and Flax Guild, Patricia A. Ritz, 8 McCol Place, Salem 47167.
Washington County. Cross County Spinners and Weavers Guild, Suzanne Wigley, RR #1, Box 800, Palmyra 47164.

IOWA

* **Burlington.** Snake Alley Fiber Guild, Linda Pfau, 1219 South Leebrick Street, 52601 (correct last name; new address).
Cedar Rapids. Heartspun Spinners, Lucy Dietrich, 212 Wesley Drive NW, 52405.
Central Area. Ames Area Spinners and Weavers, Rosemary Heideman, 417 Main Street, Ames 50010.
Clinton. Gateway Fibre Artists, Rosemary Haack, 333 North 10th Street, 52732.
East Central Area. Craft Guild of Iowa City, Spinners Group, Vicki Tardy, 2911 Radcliffe Avenue, Iowa City 52245.

KANSAS

Fort Scott. Bourbon County Spinners and Weavers Guild, Mildred Van Buskirk, 741 South Clark Street, 66701.
Kansas/Missouri see **Missouri/Kansas.**
Lawrence. Twist and Shout, Patrice Curry, 1009 Avalon Rd., 66044.
Parsons Area. Serendipity Spinners and Weavers, Linda Long, 3007 Linwood, 67357.
Topeka. Topeka Handweavers Guild, Kathy Burns, 3547 SW 35th Terrace, 66614.
Wichita. The Continuous Thread, Rick Carter, 1418 Dallas, 67217.
Wichita. Wichita Handweavers, Spinners and Dyers Guild, Martha Crowley, 339 North Poplar, 67214.

KENTUCKY

Lexington. Bluegrass Spinners Guild, Linda S. Hofacker, 1584 Wellesley Drive South, 40513.
* **North Central Kentucky.** Friendship Spinners, Shelly Pearson, 2134 Belmont Road, Louisville 40218 (new contact).
Northern Kentucky see **Southern Indiana.**
West Kentucky/West Tennessee see **West Tennessee/West Kentucky.**

LOUISIANA

Alexandria. Main Street Weavers and Spinners, Tammy Lloyd, 315 Rosewood Drive, 71309.
Baton Rouge. Ewe Alls—Bayou Yarn Benders, Mary Lynn Jackson, 9326 Cal Road, 70809.
Lafayette. Acadiana Weavers and Spinners Guild, PO Box 92423, 70509.
Lake Charles. Lake Charles Weavers and Spinners Group, Judy Mayer, 1513 South Meadow Lane, 70605.
Shreveport. Shreveport Fiber Guild, Stoner Arts Center, 516 Stoner Avenue, 70101.

MAINE

Entire State. Maine Spinner's Registry, Diane Trussell, RFD 1, Box 3370, Solon 04979.
* **Southern Maine.** Southern Maine Guild of Spinners and Weavers, Jayne H. Flanagan, 6 Ottawa Woods Road, Scarborough 04074 (new contact).

MARYLAND

Annapolis. Anne Arundel County Handspinners Guild, Marianne H. Franklin, 4441 Solomons Island Road, Harwood 20776.
Baltimore. Cloverhill Spinners, Ranice W. Crosby, 3926 Cloverhill Road, 21218.
College Park. Moon Spinners, Nan Roach, 4511 Amherst Road, 20740.
Leonardtown. Chesapeake Spinners and Weavers, Cheryl Pinkerton, Route 1 Box 140-1A, 20650.
Maryland/Pennsylvania Border Area see **Pennsylvania/Maryland Border Area.**
Silver Springs. Arachne Guild, Caye Speakman, 15316 Pine Orchard Drive Apt. 1-F, 20906.

MASSACHUSETTS

Amherst Area. Woolgathers, Carole Adams, 94 Bay Road, Belchertown 01007.
Blandford. Blandford Spinning and Weaving Guild, Tricia Bergland, Russell Road, 01008.
Boston. Boston Area Spinners and Dyers, Frann Bennett, 262 First Street, Melrose 02176.
Dennis. Cape Cod Spinners Guild, Margaret C. Smith, Salt Air Farm, 512 Route 6A, 02638.
Hingham. South Shore Spinner's Guild, Sigrid Carey, 8 James Lane, Cohasset 02025.
Martha's Vineyard. Noepe Fiber Guild, Susan Shea, Edgartown 02539.
Southeastern Massachusetts. Schoolhouse Spinners Guild, PO Box 387, Halifax 02338.
Western Massachusetts. Berkshire Hills and Dales Spinners, Jeannine Bakriges, Simon's Rock–Alford Rd., Great Barrington 01230.
Worcester County. Wool Twisters of Worcester County, Sue Getchell, 24B Calamint Hill Road North, Princeton 01541.

MICHIGAN

Almont. Ewenique Friends, c/o Victoria's Homespun and Ewe, 126 North Main, 48003.
Ann Arbor. Spinners Flock, 627 Flanders, Chelsea 48118.
Detroit. Detroit Handweavers and Spinners, Eastside Eccentrics Study Group, Alice Pellow, 1070 Lincoln Court, Birmingham 48009.
*** **Dryden.** Friends of the Fleece, Ruthanne Morningstar, 4915 South Mill Road, 48428.
*** **Eastern Upper Peninsula.** Country Spinners, Linda Baker, Box 455, Neebish Island, Barbeau 49710.
Farmington. Town and Country Spinners, Ellen Graves, 21175 Goldsmith, 48024.
Freesoil. Woolwinders Spinning Guild, Cass Schorsch, 491 East Colburn Road, 49411.
Kalamazoo. Spinners Study Group, Weavers Guild of Kalamazoo, Kelly Ward, 9140 West PQ Avenue, Mattawan 49071.
Livonia. Michigan Handspinners Guild, PO Box 3282, Farmington Hills 48333.
*** **Marquette.** Spider Women Handspinners Guild, Suzanne Surfass, 116 Meadow Lane, 49855.
Marquette. Yarnwinders, Mary Miller, 1813 M-28 East, 49855.
Southwest Michigan see **Northwest Indiana.**
Swartz Creek. Shi-Spinsters, Carol Spring, 3196 North State Road, Owosso 48867.
Tipton. Spinsters Anonymous, Lois C. Shaw, 702 South Union Street, Tecumseh 49286.
Upper Peninsula. Snowbound Spinners and Weavers Guild, Dee Dnaus, HCR 1, Box 43A, Trenary 49891.
Wayne, Macomb, Oakland Counties. Tri-County Spinners, Kathryn A. Palombo, 12436 DeGrove, Sterling Heights 48077.

MINNESOTA

Aitkin. Dyed In The Wool Spinners, Dianne Fulton, Route 4 Box 64, 56431.
*** **Bemidji.** Jack Pine Spinners and Weavers, Jane Lorendo, S. Route, Box 57A, Northome 56661.
*** **Canyon.** Range Fiberarts Guild, Carrin Jongewaard, Star Route, Box 14, 55717.
Duluth. Duluth Spinsters Society, Lauri Cushing, 1922 East 4th Street, 55812.
*** **Duluth.** Handcrafters Guild of Duluth, Beverly Martin, 520 Kenilworth Avenue, 55803.
*** **Frazee.** Smokey Hills Spinners and Weavers, Mrs. Harold Wilkinson, Route 1, Box 284, 56544.
*** **Grand Marais.** Northwoods Fiber Arts Guild, Barb Gecas, Heston's Lodge, HC 64, Box 840, 55604.
*** **Grand Rapids.** Tamarak Treadlers, Carol Fideldy, 247 Spruce Drive, Bovey 55709.
*** **Hopkins.** Minnesota Valley Fiber Guild, Jan Mostrom, 183 Cascade Court, Chanhassen 55317.
*** **Lewisville.** Pioneer Spinners, Evelyn Urevig, 205 East Lewis Street, 56060.
Minneapolis/Saint Paul. Minnesota Knitter's Guild, Laurie Lange, 4045 Hodgson Road #216, Shoreview 55126.
Minneapolis/Saint Paul. Weavers Guild of Minnesota, 2402 University Avenue, Saint Paul 55114.
*** **Rochester.** Zumbro River Arts Guild, Kathy Lovgren, 1603 19th Street NE, 55906.
*** **Saginaw.** Saginaw Fiber Crafters, Kathy Alberio, 7764 Albert Road, 55779.
*** **Saint Cloud.** Fiber Arts Guild of Central Minnesota, Mary Williams, 318 North 5th Avenue E., Melrose 56352.
*** **Sargeant.** Prairie Farms Spinners and Weavers, Nancy Adams, Route 1, Box 780, 55973.
*** **Southwestern Minnesota.** Southwest Minnesota Weavers and Spinners Guild, Andi Kessler, RR 4, Box 76, Redwood Falls 56283.
*** **Winona.** Winona Spinners and Weavers Guild, Joan E. McNeil, 1365 Skyline Drive, 55987.

MISSISSIPPI

Bay Saint Louis. Dyed-In-The Wool Weavers and Spinners Guild, 116 Sycamore Street, 39520.
Jackson. Chimneyville Weavers and Spinners Guild, PO Box 13494, 39236.

MISSOURI

Columbia. Columbia Weavers and Spinners Guild, Sammy Eber, 2706 Cardinal Drive, 65201.
Festus. Ozark Foothill Spinners, Debbie Theodoro, 12370 Highway TT, 63028.
*** **Missouri/Illinois** see **Illinois/Missouri.**
Missouri/Kansas. Spinners Web, Weavers Guild, Greater Kansas City, PO Box 7098, Kansas City 64113.
Rosebud. Rural Missouri Spinners, Kathleen Barger-Harbert, Route 1, Box 82, 63091.
Saint Joseph. Robidoux Spinners and Weavers Guild, Pat Hunter, PO Box 391, Wathena, KS 66090.
*** **Saint Louis.** Spinners Study Group, St. Louis Weavers Guild, Dorothy Haddock, 111 Firwood Drive, 63119.
West Central. Osage Spinners, Dinah Henderson, 501 West Main, Greenwood 64034.
* **West Plains.** Ozark Fiber Artists Guild, Carol Clivio, RR 1, Box 42A, Dora 65637 (new area designation and contact person).

MONTANA

Billings. Prairie Handspinners, Marge Ferrin, 2509 Cook Avenue, 59102.
Bozeman. Twisted Sisters Handspinners, Christine Thomas, 685 Painted Canyon Drive, 59715.
Great Falls. Great Falls Weavers and Spinners Guild, Carmen Shonk, 2754 Greenbriar Drive, 59404.

NEBRASKA

Arlington. Spinners Web, MaryLou Dobson, Route 2 Box 27, 68002.
Aurora. The Plainsmen Handspinners Guild of Mid-Nebraska, Mrs. Boyd Leymaster, 909 9th Street, 68818.
Entire State. Nebraska Alliance of Weavers and Spinners, Mary Ann Miller, Route 5 Box 200A, Omaha 68112.
Lincoln. Nebraska Handspinners Guild, Bertha L. Galloway, 1638 Harwood, 68502.
Scottsbluff. Nile Valley Spinners and Weavers Guild, Gayle Rojas, 3401 Avenue H, 69361.

NEVADA

Carson City. Carson Sierra Weavers, Nancy Grundy, 4360 Kings Canyon Road, 89701.
Las Vegas. Fiber Arts Guild, Nancy L. Taylor, PO Box 27501, 89126.

NEW HAMPSHIRE

Entire State. New Hampshire Spinners and Dyers Guild, Julie B. Morse, North Wilmot Road, Wilmot Flat 03287.

NEW JERSEY

Kinnelon. Associated Handweavers and Spinners, Margriet Carrico, 612 Mountain Road, 07405.
New Jersey/Pennsylvania see **Pennsylvania/New Jersey.**
Northern New Jersey/Eastern Pennsylvania. North Country Spinners, Jane C. Kays, RD 2, Box 388B, Branchville 07826.
Ocean. Shore Fiber Arts Guild, PO Box 2135, 07712.
Ridgewood. Palisades Guild of Spinners and Weavers, Bonney Ford, 411 Godwin Avenue, 07450.
South Jersey Area. South Jersey Guild of Spinners and Handweavers, PO Box 746, Moorestown 08057.
Woodstown. Third Star Fibre Artists Guild, Carol Neale, R. D. 1, Box 394, Glassboro 08028.

NEW MEXICO

Albuquerque. Las Aranas Spinners and Weavers Guild, PO Box 26535, 87125.
Las Cruces. Southwest Regional Spinners, Jan Bryden, 2305 Turrentine Drive, 88005.
Mesilla. Mesilla Valley Weavers and Spinners, PO Box 849, 88046.
Ojo Caliente. Mountain Handspinners Cooperative, Norma Maestas, 1445 Calle Cielito Lindo, Espanola 87532.
Roswell. Roswell Fibercraft Guild, Martha Benedict, Route 4, 2008 East Pine Lodge Road, 88201.
Santa Fe/Los Alamos Area. Los Tejedoras de Santa Fe y Los Alamos, PO Box 598, Tesuque 87574.
West Central Area. Rio Abajo Woolgathers, Gina D'Ambrosio, PO Box 484, Magdalena 87825.

NEW YORK

Amenia. Fiber Arts, Betsy Strauss, Haight Road, Amenia 12501.
Baldwinsville. Golden Fleece Spinners Society, Betsy Walker, RD 1, Breed Road, 13027.
Binghamton. Lamb to Loom, Susan Calvey, 215D Kay Road, Endicott 13760.
Cazenovia. Cherry Valley Country Spinners, Shirley T. Howe, 5507 Mt. Pleasant Drive, RD #4, 13035.
Cortland. 7 Valley Weavers Guild, 37 Tomkins Street, 13045.
* **Dutchess County.** Dutchess County Wool Guild, Pat Bownas, 28 Alda Drive, Poughkeepsie 12603 (new contact person).
Eastern Adirondacks. Adirondack Mountain Spinners, Ervin Henecke, RD 2 Box 33, Crown Point 12928.
Ithaca. Black Sheep Handspinners Guild, PO Box 6701, 14851.
Kingston Area. Ulster County Handspinners Guild, Mary Crisp, PO Box 42, Stone Ridge 12484.
Long Island. Spinning Study Group of Long Island, PO Box 2925, Setauket 11733.
Mid-New York and Vermont Border. Cast-Off Spinners and Machine Knitters, Lindy McCullen, Co. Rt. 18 Box 11, Hampton 12837.
Mohawk River Valley. Leatherstocking Spinners, Martha Fisher, 24 Waverly Place, Little Falls 13365.
* **New York City.** New York City Spinning Guild, Stacey Creamer, 504 West 48th Street—4W, 10036 (new contact).
Northwestern New York. 1000 Island Handspinners Guild, VeVa Parkinson, Box 13A, R. R. 1, Cape Vincent 13618.
Rhinebeck. Woolgathering Guild, Rosa Dugan, Mountaintop Road, Stormville 12582.
Rochester. Genessee Valley Handspinners Guild, Diane Fudalik, 6533 Fisher Hill Rd., Canandaigua 14424.
Saratoga Springs. Rock Day Spinners, Maria C. Hull, 1 Carolina Avenue, Troy 12180.
Schenectady. The Homestead Spinners, Steve Ableman, RD 5 Weast Road, 12306.
Schoharie. Golden Fleece Spinners and Weavers Guild, Noreen Flanagen, RD #1, Box 146, 12157.
Schoharie. Spinnovations, Dev Tacy, RD 1, Box 392A, 12157.
Southwest New York/Northwest Pennsylvania. Hilltop Spinners, Harriet C. Johnson, 3854 Westman Road, Bemus Point 14712.
Staten Island. Staten Island Handspinners and Weavers Guild, PO Box 861, 10314.
Washington, Warren, and Saratoga Counties. Southern Adirondack Spinsters Guild, Carol Cardiale, RD 1 Box 1195, Safford Road, Argyle 12809.
Wellsville. Southern Tier Spinners Guild, Lois O'Brien, R. D. #1 Box 67, Whitesville 14897.

NORTH CAROLINA

Asheville. Obsessive Spinners' Society, Sherry Hayes, 40 Johnson Drive, 28804.
Asheville. Western North Carolina Fibers/Handweavers Guild, Eva Thatcher, Route #2 Box 1195A1, 28806.
Durham. Piedmont Hotwheels Handspinners Guild, Marie A. Crock, 623 Infinity Road, 17712.
Goldsboro. Wayne Spinner's Guild, Judy Haverkamp, 619 Park Avenue, 27530.
* **Hickory.** Catawba Valley Fiber Guild, Pat Phillips, Route 1, Box 251, Moravian Falls 28654 (new contact person).
Macon County. Nantuhala Fiber Guild, Mary Ruth Rose, Route 1, Box 455E, Franklin 28734.
*** **Northwest North Carolina/Southwest Virginia** see **Southwest Virginia/Northwest North Carolina.**
Randolph County. Uwhanie Spinsters, Susan Ferree, PO Box 302, Climax 27233.
Western North Carolina see **Northern Georgia.**
*** **West Jefferson.** Wooly Works Spinning Group, Jo Wampler, PO Box 52, 28694.
Winston-Salem. Spin Off, Pat Sisson, 1121 Fenimore Street, 27103.

NORTH DAKOTA

Grand Forks. Grand Forks Fiber Guild, Bonnie Solberg, 2627 4th Avenue North, 58201.
Grand Forks. Red River Valley Spinners, Dru Eckhardt, 1821 "C" Oregon, Grand Forks AFB 58204.

NORTHEASTERN STATES

Northeast Handspinners Association, Debbie Rearick, PO Box 77, West Springfield, NH 03284.

OHIO

Cincinnati. Weavers Guild of Cincinnati, Ann Sand, 1070 Azure Court, 45230.
* **Harrod.** Hawg Creek Spinners and Weavers, Julie Thomas, 2327 North Phillips Road, Rt. 2, 45850 (new contact and area; formerly Elida area).
*** Lorrain County. Lorrain County Spinners and Weavers, Lisa Larson, PO Box 142, Grafton 44044.
* **Medina.** Medina Spinning and Weaving Guild, Lois Csontos, 5212 State Road, Wadsworth 44281 (new contact).
Miami Valley. Weavers Guild of Miami Valley, PO Box 2265, Kettering 45429.
Northwest Area. Black Swamp Spinners Guild, Barbara Brauer, 2225 North County Road #26, Gibsonburg 43431.
Southeast Ohio/Northwest Virginia. Pioneer Fibercrafters Guild, Patricia Smith, 146 Riverview Dr., Marietta 45750.
Vandalia. Vandalia Spinners Guild, Judy Dils, 1355 Cornish Drive, 45377.
West Cleveland. Fleece and Flax Guild, Betty Panek, 19680 South Sagamore Road, Fairview Park 44126.
West Cleveland. First Friday Spinners, Lottie Wygonik, 7593 Saratoga Road, Middleburg Heights 44130.
Willoughby. Buckeye Treadlers, Joan R. Mitchell, 4734 Woldamere Avenue, 44094.

OKLAHOMA

Bartlesville. Green Country Fiber Guild, Cathie Laurent, Route 1 Box 305, Dewey 74029.
Miami. Fiber Friends, Peggy McCord, Route 2 Box 79, 74354.
Norman. Norman Fiber League, Shirley Cannon, 809 Iowa St., 73702.
Stillwater. Cimarron Fiber Arts Guild, Larry Burditt, 3203 Raintree Drive, 74074.
Tulsa. Cassie's Flock, Diana Hartzmann, 1203 S 110 E Avenue, 74128.

OREGON

Aurora. Aurora Colony Handspinners Guild, PO Box 506, 97002.
Burns. Silvies River Spinners, Jody Nankivell-Herriott, HC71 125 Radar Hill Road, 97720.
Coos Bay. Headdles and Treadles Spinners and Weavers, PO Box 1673, 97420.
Corvallis. Corvallis Handweavers and Spinners Guild, PO Box 876, 97379.
Estacada. Estacada Spinners and Knitters Guild, Tami Piccolo, PO Box 1122, 97023.
Eugene. Eugene Spinners Guild, Dorothy

Tainton, 301 Roan, 97401.
Gold Beach. Gold Coast Spinners, 33771 Squaw Valley Road, 97444.
Heppner. Country Fiber Artists Guild, PO Box 705, 97836.
Klamath Falls. Klamath Weavers and Spinners, Dorothy Anderson, 1619 Eldorado, 97601.
* **Pendleton.** Oregon Trail Fibers Guild, PO Box 364, 97801 (new box).
Portland. Fiber Spinners, 7135 SE 32nd, 97202.
Portland. Fulton Park Spinners Guild, Rachel Kester, 10075 SW Hawthorne Lane, 97225.
Port Orford. Humbug Mountain Weavers and Spinners Guild, PO Box 777, 97465.
Port Orford. Spindrift Spinners, PO Box 777, 97465.
Roseburg. Umpqua Spinners Guild, PO Box 904, 97470.
Salem. Mount Pleasant Spinners, Judi McGill, PO Box 716, 97308.
Salem. Oregon Wheel and Loom Society, Jerie Lucas, 658 35th Avenue NW, 97304.
Salem. Salem Area Spinners, Marty Markus, 4520 Camellia Drive South, 97302.
Tillamook Area. Oregon Coast Fiberartisans, Marial Wilson, PO Box 794, Garibaldi 97118.

PACIFIC NORTHWEST

Washington/Oregon/Idaho/Montana. Northwest Regional Spinners Association, Inc., Beverly Kaufman, Membership, 9914 226th Place SW, Edmonds, WA 98020.

PENNSYLVANIA

* **Adams County.** Twisted Sisters and Misters, Judy Hall Sterner, 1008 Hilltown Road, Biglerville 17307 (new contact and guild name; formerly Adams County Spinners).
Bethlehem. East Penn Fiber Guild, Karen Jebson, 529 Fifth Avenue, 18018.
* **Bradford County.** Cat's Cradle Handspinners' Guild, JoAnne Greenberg, RD 1, Box 367, Canton 17724 (new contact).
Chester County. Cupola Fiber Arts Guild, Debbie Mikulak, RD #1, Box 146, Honey Brook 19344.
*** **Delaware County.** "As yet unnamed" Spinners, Karen Walter, 435 South Orange Street, Media 19063.
Eastern Pennsylvania see **Northern New Jersey.**
Greensburg/Johnstown. Laurel Highlands Fiber Arts Guild, Alisande Allaben, 1264 Grithth Road, Ligonier 15658.
Harrisville. Mercer County Spinners and Weavers Guild, R. Henrich, RD 2 Box 342A, 16038.
Huntington County. Hills and Hollow Handspinners, Barbara Barlow, Box 55A, Star Route 2, Orbisonia 17243.
Jonestown. Barefoot Treadlers, PO Box 424, 17038.
Lancaster. Lancaster Spinners and Weavers Guild, Judy Turzi, 7 Wyckford Place, Willow Street 17584.
*** **Neshaminy Valley.** Neshaminy Fiber Association, Christina L. Allen, 2374 Lower Barness Road, Warrington 18970.
Northeastern Pennsylvania. Spinners Web, Box 43, La Plume 18440.
Northwest Area. Northwest Pennsylvania Spinners and Weavers Guild, JoAnna McDermot, R. D. 3 Box 382, Meadville 16335.
Northwest Pennsylvania see **Southwest New York.**
Pennsylvania/Maryland Border Area. Borderline Spinners, Janet Szabo, RD 2, Box 455, Glen Rock 17327.
* **Pennsylvania/New Jersey.** Ewephoria, Kris Paige, 793 Sumter Drive, Yardley 19067 (new address).
Pittsburgh. Ewe Guys, Millie Sass, 304 Ophelia Street, Pittsburgh 15213.
South Central. Fiber Friends, Barbara Fessler, RD 1, Box 141, Tower City 17980.
Southwestern Pennsylvania. Fibers Guild of Southwestern Pennsylvania, PO Box 518, Brownsville 15417.
Susquehanna Valley. Susquehanna Valley Spinners and Weavers Guild, PO Box 182, Lewisburg 17837.
Tri-Corner Area. Woodland Weavers and Spinners, PO Box 84, White Mills 18473.
Washington. Washington Spinners and Weavers Guild, Anita Selway, 1170 Montclair Road, 15301.

RHODE ISLAND

Jamestown. Rhode Island Spinners Guild, Tanya McAllister, 40 Web Avenue #115, North Kingstown 02852.

SOUTH CAROLINA

Charleston. Sheep to Shawl Spinners of Charleston, Loretta Hromoga, 301 Trinity Drive, Summerville 29483.
North Augusta. C.S.R.A Fiber Arts Guild, Micki Getson, Route 1 Box 485 Woodward Lake, Trenton 29847.

SOUTH DAKOTA

Brookings. Fiber Works Guild of South Dakota, Kay Cheever, 905 South 5th Street, 57006.
Groton. Prairie Fiber Arts Guild, Marie McClintic, PO Box 558, 57445.

TENNESSEE

Clarksville Area. Clarksville Spinners and Handweavers, Jamie-Darlene Cochran, Route 1, Box 120, Indian Mount 37079.
Tennessee/Georgia see **Georgia/Tennessee.**
* **Kingsport.** Ewes Connection, Coralynn McKelvy, Route 4, Box 3340, Rogersville 37857 (new contact).
Kingsport. Overmountain Weavers Guild, c/o Arts Council of Kingsport, 509 Wataugen Street, 37660.
Mid-State. Fiber Friends in Middle Tennessee, Elaine Stewart, Route 1 Box 26, Bradyville 37026.
Nashville. Spinners Group—Handweavers Guild of Nashville, Helen Cobb, 4710 Sewanee Rd., 37220.
West Tennessee/West Kentucky. West Tennessee/West Kentucky Handweavers and Spinners Guild, Jacqueline Moore, Route 2, Martin, TN 38237.
Williamson County. Harpeth River Spinsters, Jamie C. Ledford, 201 London Lane, Franklin 37064.

TEXAS

Austin. Weavers and Spinners Society of Austin, One Shady Brook Cove, 78746.
Big Springs. Spring City Spinners, Nancy Payton, Box 1342, 79721.
Bryan. Brazos Spinners and Weavers Guild, Mary Basmann, PO Box 3164, 77805.
Dallas. Dallas Handweavers and Spinners Guild, Emily Walker, 3500 Cornell, 75205.
Denton. Handspinners Guild of North Texas, Laura Easterling, 2619 North Elm, 76201.
Entire State. Contemporary Handweavers of Texas, Diane Ferguson, 12218 Meadow Berry, Stafford, Houston 77477.
Fort Worth. Wheelers and Weavers of the West, Ellie Hutcheson, 3616 Dryden Road, 76109.
* **Houston.** Tall Pines Weavers and Spinners, Debbie Kusch, 14020 Schroeder Road #156, 77070 (new contact).
Kingwood. North Harris County Weaver's Guild, Janean Thompson, 1431 Walnut Lane, 77339.
San Antonio. San Antonio Handweavers Guild, Nancy Farrer, 14515 Slash Pine Woods, 78249.
*** **San Marcos.** Country Fiber Friends, Bonnie Harris, 609 Clyde Court, 78666.
Victoria. Handweavers Guild of the Victoria Regional Museum, Louise F. Gross, 2807 North Bluebonnet Drive, 77901.

UTAH

Hurricane. Heritage Handweavers and Spinners Guild, Isabel Irwin, 68 East 880 North 27, 84737.
Northern. Northern Utah Fiber Artisans, Bobbie Irwin, 2859 North 850 East, North Ogden 84414.
* **Salt Lake City.** Salt Lake Spinsters, Camille Mower Lytle, 2551 South 150 West, Bountiful 84010 (new address).
Southern. Once-A-Monthers, Sandy Gillies, 42 N. 300 E., Cedar City 84720.

VERMONT

Addison County. Twist o' Wool Guild, Christine Homer, RD 3, Box 3600, Bristol 05443.
* **Burlington.** Champlain Valley Spinners, Susan A. Marcy, RR 1, Box 425, South Hero 05401 (new contact).
Mid-New York and Vermont Border see **New York** listing.
Moretown. The Valley Friendly Spinners, Carol Johnson Collins, RFD #1, Box 1000, 05660.
*** **Norwich.** Upper Valley Spinning Guild, Ellen Minard, Rte. 2, Box 232, 05055.
Roxbury. Randolph Spinners and Weavers, Linda Doane, RFD 1, 05669.
Rutland. Spoon Mountain Spinners, Rhonda J. Wilbur, 13 Shedd Place, 05701.

Southern Area. West River Valley Spinsters, Victoria Pomeroy, Middletown Road, Londonderry 05148.

VIRGINIA

* **Charlottesville.** Charlottesville Fiber Artist's Guild, Meridith Bennett, PO Box 595, 22902 (new contact person).
*** Christiansburg. The New Spinners, Ellen Dowell, 295 Wakeman Court, 24073.
Fredericksburg. Fredericksburg Weavers and Spinners Guild, 1104 Sophia Street, 22401.
*** **Independence.** Mountain Homespun Fiber Guild, Diane Coleman, Rte. 2, Box 724, 24348.
Lexington. House Mountain Fiber Arts Guild, Joanna F. Irby, PO Box 1522, 24450.
Northern Area. Foot Hills Weavers and Spinners, 1115 West Church Rd., Sterling 22170.
Northern Area. Green Springs Spinners, Mary Young, 3815 Kendale Road, Annandale 22003.
Northwest Virginia/Southeast Ohio see **Southeast Ohio/Northwest Virginia.**
Richmond. Clothos Children, Robin Benson, Route 1 Box 786, Ashland 23005.
*** **Southwest Virginia/Northwest North Carolina.** The Mountain Homespun Fiber Guild, Diane Coleman, Rte. 2, Box 724, Independence 24348.
Timberville. Shenandoah Spinsters, Priscilla Blosser-Rainey, Route 1 Box 401, 22853.
Virginia/West Virginia Border (Shenandoah Valley) see **West Virginia/Virginia Border.**

WASHINGTON

Auburn. Auburn Spinners, Norma J. Dyrdahl, 20914 4th Place South, Seattle 98198.
Bellevue. Merry Spinners, Fern Baetke, 4821 Kent-DesMoines Road #248, Kent 98032.
Bellingham. Whatcom Textile Guild, Jan Witcraft, PO Box 403, 98227.
Burien. Wooly Twisters, Susan White, 604 South 136th, Seattle 98168.
Chehalis. Harbor Fibermasters, Karla Schindele, 754 Mox-Chehalis Road, McCleary 98557.
Cheney. Twisted Threads, Ellen Jones, Route 4 Box 475, 99004.
Colville. Intermountain Weaving and Fiber Arts Guild, Carol Price, PO Box 1453, Orient 99114.
*** **Eastern Washington/Northern Idaho** see **Northern Idaho/Eastern Washington.**
Eatonville. The Northwest Firehall Fiber Gang, Myrna Zaparanuk Hecht, PO Box 911, 98328.
Edmonds. Sea-View Spinners, Mary Durdy, 24116 52nd West, Mountlake Terrace 98043.
Ferry County. Kettle Range Fiber Artists Guild, Pam Metcalf, 992 Redmond Road, Republic 99166.
Idaho/Washington Border Area see listing under **Idaho.**
*** **Issaquah.** Pine Lake Spinners Guild, Kate Jantz-Koprivnik, 2830 228th Avenue SE, Suite B, 98027.
Kent/Maple Valley. The Spinsters Craft Guild, Lieselotte Lawson, 25712 143rd Avenue SE, Kent 98042.
Kirkland. Cascade Spinners, Beth Hayes, 13119 NE 129th Street, 98034.
Kitsap Peninsula. Kitsap Weavers and Spinners, Alberta Hinz, 11575 Ogle Road NE, Poulsbo 98370.
Kitsap Peninsula. Pacific Angora Fanciers and Fiber Artists, Myrna Skidmore, 1100 SW Harper Road, Port Orchard 98366.
Lake Chelan. Lake Chelan Spinners, Hobbie Morehead, Route 1 Box 197, Manson 98831.
Marysville. Snohomish Weavers and Fibercrafters Guild, Jane Erdmann, 4721 117th Street NE, 98270.
* **Moses Lake.** Sage and Sun Fibre Arts Guild, Sue Beonson, 2056 Melody Lane, 98837 (new contact person).
Mount Vernon. Skagit Valley Weavers and Spinners Guild, PO Box 423, 98273.
North Kitsap County. North Kitsap County Spinners, Florence Sicks, PO Box 666, Silverdale 98383.
North Seattle. The Little Flock Handspinners of North Seattle, Judy Jorgensen, 1216 NE 130th, Seattle 98125.
North Whidbey Island. North End Spinners, Kathy Sparks, 3085 North Robin Ln., Oak Harbor 98277.
Okanagan Area. Okanagan Spinners and Weavers, Bitterbush Guild, Penelope Wooten, Box 246, Malott 98829.
Olympia. Ewesful Spinners, Judy Scheibe, 4141 116th Avenue SE, 98501.
Puyallup. Moonspinners, PO Box 322, 98371.
* **San Juan Islands.** San Juan Island Textile Guild, PO Box 827, Shaw Island 98286 (new address).
Seattle. Volunteers Guild, Carole Carr, Woodland Park Zoo, 5500 Phinney North, 98103.
*** **Sequim.** North Olympic Shuttle and Spindle Guild, Beth Emery, 207 East Runnion Road, 98382.
Skamania County. Skamania Fleecers and Fibrecators, Mary Davis, Carson National Fish Hatchery, Carson 98610.
Snohomish. Valley Spinners Guild, Tiny Stratton, 15803 OK Mill Road, 98290.
South Kitsap County. South Kitsap County Spinners, Ann Ducker, 3219 Halvorsen, Bremerton 98310.
Spokane. Palouse Empire Fibercrafters Guild, Jaynee Koch, Route 1 Box 7, Valleyford 99036.
Tacoma. Tacoma Spinning Group, Trish Randall, 9727 Island View Lane West, 98466.
Tri-Cities Area. Desert Fiber Art Spinners, Mary Jane Lewis, 1024 Road 52, Pasco 99301.
Twisp. Methow Valley Spinners and Weavers, Kay Reiber, Route 2, Box 70, 98856.
* **Whidbey Island.** Whidbey Weavers Guild, Kathy Sparks, 3085 North Robin Lane, Oak Harbor 98277 (new contact).
Yakima. Sheep to Shuttle Art Guild, Joan M. Norton, Route 1, Box 85-B, Moxee 98936.

WEST VIRGINIA

Huntington. Hilltop Handweavers and Handspinners Guild, Cathy Waltz, 22807 Long Branch Road, Rush, KY 41168.
Morgantown. Morgantown Fiber Guild, 1412 Western Avenue, 26505.
North Central. Mountain State Fiber Artists, Susan Young Bayerle, Route 1 Box 477, Mt. Clare 26408.
Peterstown. Fiber Network, PO Box 220, Union 24983.
Preston County. Preston County Handspinners, Jane Miller, Route 2 Box 198A, Tunnelton 26444.
West Virginia/Virginia Border (Shenandoah Valley). Shenandoah Fiber Guild, Sharon B. Wyatt, Rt. 2 Box 263, Bunker Hill, WV 25413.
Wheeling. Ohio Valley Spinners and Weavers, Penny Miller, RD 5 Box 475, 26003.

WISCONSIN

Bonduel. Saxony Spinners, Ann Jansky, Route 2 Box 265, 54107.
Fond du Lac. Serendipity Spinners, Dyers and Weavers, Phyllis Nimmer, N8871 Ridge Road, Van Dyne 54979.
Green Bay. Traveling Treadlers, Linda Wurowiec, 1987 Joan Lane, Sobieski 54117.
*** **Madison.** Fair City Spinners, Dee Beckler, 3004 Todd Drive, 53713.
Manitowoc. Black Sheep Spinners, Merry Klawiter, 821 South 23rd Street, 54220.
Marshall. Marshall Pleasant Spinners, Pat Hilts, PO Box 228, 53559.
* **Marshfield.** Wooly Winders, Nancy Wynia, M-222 Sugar Bush Lane, 54449 (new guild name; formerly Marshfield Spinners Group).
Milwaukee. Spindle and Dyepot Guild, Eleanor Birkholz, 1623 South 56th St., 53214.
Northwestern Wisconsin. Wildwood Fibers Guild, Marta Lingkull, Route 4 Box 79A, Cumberland 54829.
Onalaska. Three Rivers Weaving Guild, Virginia Wekseth, West 5922 CTH OS, 54650.
Portage. Portage Area Spinning Friends, Linda Christianson, N6111 Highway W, 53901.
* **Saint Croix Valley.** Saint Croix Valley Spinners, Julie Schadon, 218 Amundson, Amery 54001 (new contact).
Southeastern Wisconsin/Northeastern Illinois. Chiwaukee Fiber Guild, Christine LeMar, 4409 18th Avenue, Kenosha 53140.
* **Southwestern Wisconsin.** Sarasponda Spinners, Sally B. Bridgham, 8105 University Farm Road, Bloomington 53804 (new contact person).
* **Wausaw Area.** Midstate Spinners and Weavers, Betty Bernstein, 9487 Spillman Lane, Tomahawk 54487 (new address).
Whitewater. Whitewater Spinners and Weavers Guild, Audrey Peterson, Route 2 Box 172, Elkhorn 53121.

WYOMING

Casper. Wyoming Fiber Guild, Kim Robinett, 6076 Raderville Route, 82604.
Cody. Yellowstone Weavers and Spinners Guild, Vernice Myers, 2408 Carter, 82414.
Dayton. Tinkerbells, Laura Tinker, 82836.
Gillette. Gillette Fiber Guild, Sally Ferris,

2000 Knollwood Drive, 82716.
* **Laramie.** Laramie Fiber Guild, Dorothy Tuthill, PO Box 1414, 82070 (new guild name; formerly Wyoming Fiber Artists of Laramie).

AUSTRALIA

New South Wales—Albury-Wodonga. Albury-Wodonga Handweavers and Spinners Guild, PO Box 629, Albury, N.S.W. 2640 .
*** **New South Wales—Sydney area.** Hand Weavers and Spinners Guild of New South Wales, PO Box 653, Burwood, N.S.W. 2134.
Queensland—Brisbane. Queensland Spinners, Weavers and Dyers Group, Ltd., Billie Stewart, PO Box 362, Toowong, Brisbane 4066.
Queensland—Brisbane Valley. Brisbane Valley Spinners, Weavers and Textile Craft Group, Pat Hill, 20 Hamilton Ln., Toogoolawah, Queensland 4313.
Queensland—Ipswich. Ipswich Spinners and Weavers Inc., Margaret Kloostra, 12 Enid Street, Goodna , Queensland 4300.
Queensland—Toowoomba area. Jondaryan Woolshed Spinning, Weaving and Craft Guild, Lynette Pukallus, 9 Mocatta Street, Goombungee , Queensland 4356.
South Australia. Seaford Spinners and Weavers, Letitia Johns, 5 Alexander Crescent, Hackham 5163 South Australia.
Tasmania. Handweavers, Spinners and Dyers of Tasmania, Nell Gill, PO Box 674, Sandy Bay, Tasmania 7005.
Victoria—Melbourne. Handweavers and Spinners Guild of Victoria, 3 Blackwood Street, North Melbourne, Victoria 3051.

CANADA

*** **British Columbia—Black Creek, Vancouver Island.** Black Creek Fibre Arts Guild, Joanne Gailius, R.R. 1, Site 80, Comp 46, Black Creek, BC V0R 1C0.
British Columbia—Bulkley Valley. Bulkley Valley Spinners and Weavers Guild, Hal Windt, Box 418, New Hazelton, BC V0J 2J0.
British Columbia—Kelowna. Ponderosa Spinners, Weavers and Fibre Artists, Box 291, Kelowna, BC V1V 7N3.
British Columbia—Powell River. Powell River Dogwood Tabbies, Marie John, 7216 Hazelton Street, Powell River, BC V8A 1R2.
British Columbia—Robson. Selkirk Weavers and Spinners Guild, PO Box 180, Robson, BC V0G 1X0.
British Columbia—Royston. The Woolgathers, Patricia MacDonald, Box 371, Royston, BC V0R 2V0.
*** **British Columbia—Sidney, Vancouver Island.** Deep Cove Weavers and Spinners, Dianne Cross, 10127 Tsaykum Road, Sidney, BC V8L 3R9.
British Columbia—Sooke. Sooke Handspinners, Bev Walker, R. R. 2, Woodhaven Road, Sooke, BC V0S 1N0.
British Columbia—Vancouver. Greater Vancouver Weavers and Spinners Guild, Aberthau, West Point Grey Community Center, 4397 West 2nd Avenue, Vancouver, BC V6R 1K4.
Ontario—Algoma. Handspinners Guild of Algoma, Pat Beer, 240 Boundary Road, Sault Ste. Marie, Ontario P6A 5B9.
Ontario—Chatsworth. Pottawatomi Spinners and Weavers Guild, c/o Lingwood, R. R. 5, Chatsworth, Ontario N0H 1G0.
Ontario—Guelph. Guelph Handweavers and Spinners, Glenice Brown, 7 Young Street, Guelph, Ontario N1G 1M1.
*** **Ontario—Huntsville.** Trillium Handspinners and Weavers Guild, Elizabeth Hare, RR 1, Huntsville, Ontario P0A 1K0.
Ontario—Kingston. Kingston Handloom Weavers and Spinners Guild, Mary C. Machie, 370 King Street West, Kingston, Ontario.
Ontario—Ottawa. Ottawa Valley Weavers and Spinners Guild, Donna Girardin, 1595 Royal Orchard Drive, Cumberland, Ontario K0A 1S0.
Ontario—Peterborough. Peterborough Handweavers' and Spinners' Guild, PO Box 721, Peterborough, Ontario K9J 6Z8.
Ontario—Simcoe County. Huronia Handspinners Guild, Annie VanDyke, Box 316, Cookstown, Ontario L0L 1L0.
Ontario—Stirling. Belleville Weavers and Spinners, Marilyn Holden, R. R. 4, Stirling, Ontario K0K 3E0.
Quebec—Montreal. The Quebec Dyespin Guild, Tonia van Breevoort, 10549 Belair Drive, Pierrefonds, Quebec H0Y 2K7.
Saskatchewan—Regina. Regina Weavers and Spinners Guild, Deborah Behm, 2815 Quinn Dr., Regina, Saskatchewan S4P 2W2, Canada.

ENGLAND

Kennet Valley. Kennet Valley Guild of Weavers, Spinners and Dyers, Mrs. J. Lay, 18 Abbots Road, Newbury, Berkshire RG14 7QW.
Ashfield/Nottinghamshire. Ashfield Guild of Spinners and Weavers, Tina Buttle, 34 Haddon Road, Ravenshead, Notts NG15 9EZ.
Bristol. Avon Guild of Spinners, Weavers and Dyers, Kathleen Wilkenson, Valley House, Temple Cloud, Avon BS18 5BP.
Fordingbridge and New Forest. New Forest Weavers, Spinners and Dyers Guild, Sheila Williams, 168 Station Road, Fordingbridge, Hants SP6 1DS.
*** **Isle of Man.** Manx Guild of Weavers, Spinners and Dyers, Olive Gohl, Thalia, Main Road, Union Mills, Isle of Man.
Kent. Guild of Spinners, East Kent Women's County Office, 9 Beercart Lane, Canterbury.
*** **North Cheshire.** North Cheshire Guild of Spinners, Weavers and Dyers, Ann Wilson, 15 Grange Drive, Monton, Eccles, North Manchester, England M30 9J9.
North Shropshire. North Shropshire Guild of Weavers, Spinners and Dyers, Dee Taylor, Low Grove–Cockshutt, Ellesmere, Shropshire SY12 0JJ.
* **Nottingham.** Notts and District Guild of Handspinners, Weavers and Dyers, Hazel Topham, 24 Leahurst Road, West Bridgford, Nottingham NG2 6JG (new contact).
West Midlands. Hopwood Spinsters, Evelyn Berry, The Croft, 105 The Common, Earlswood, Solihull, West Midlands.

GERMANY, EUROPE, & AFRICA

Far Flung Fiber Artists, Rosie Sewall, Alte Steige 18, 6980 Wertheim, West Germany *or* Rosie Sewall, A 3/35 Box 302 APO NY, NY 09047.

IRELAND

Dublin. Irish Guild of Weavers, Spinners and Dyers, Patricia May, Crafts Council of Ireland, Thomas Prior House, Merrion Road, Ballsbridge, Dublin 4.

ISRAEL

Israel Fiber Guild, Toni Friedman, Moshav Nir Etzion, D. N. Hof HaCarmel, Israel 30808.

NEW ZEALAND

Christchurch. Christchurch Guild of Weavers and Spinners, PO Box 407, Christchurch.
Palmerston. East Otago Spinning Group, Joyce Roy, No. 3 R. D., Palmerston, Otago.
Wellington. Wellington Handweavers and Spinners Guild Inc., PO Box 5160, Lambton Quay, Wellington.

SAUDI ARABIA

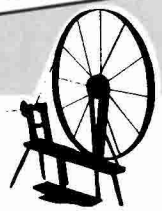
Dhahran. University of Petroleum and Minerals Weaver's Workshop, Katie Kremia, U. P. M., Box 871, Dhahran.

INDIVIDUAL CONTACTS

Australia. *New South Wales—Queanbeyan.* Lucy Johnson Munday, Munrola Fibers, PO Box 1113, Queanbeyan, NSW, Australia 2620.
England. *Berkshire.* Mary Kinipple, 4 Warren Farm Cottages, Rectory Road, Streatley, Berkshire RG8 G0G.
England. *North Humberside.* Pat Storr, 19 Alton Park, Beeford, Driffield, North Humberside YO25 8BZ, England, United Kingdom.
Germany. *Emdem.* Gabriele Friedrich-Ritscher, Horn Vier 7, 2956 Moomerland—Tergast, Germany.
Scotland. *Dumfries.* Liz McGregor, Scaurbrae, Speddoch, Dumfries D62 9TZ.
United States. *Colorado—Denver.* Harriett Rossi, 1652 South Vaughn Street, Aurora, CO 80012.
United States. *Florida—Orlando.* Rosie Nachtrab, 850 San Pedro Court, Kissimmee, FL 34758.
United States. *Georgia—Atlanta.* Paula J. Vester, 4036 Indian Manor Drive, Stone Mountain, GA 30083.
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Handspun Gallery

Nordic Vest

Susan Bednarz
Eatontown, New Jersey

My first experience with the Maryland Sheep and Wool Festival came shortly after I acquired my wheel and before I knew much about handspinning. After spending the day shopping through the multitude of fiber booths, I decided to buy a white Romney fleece. I really enjoyed the smell of freshly shorn fleece—which permeated the car on the trip home—and the careful washing process. So I couldn't resist a second purchase the following year—this time a jet-black Corriedale fleece with sunburned tips. I chose the Romney for its luster and long staple length, and fell in love with the Corriedale for its color and tight crimp.

Since I am fond of graphic, positive/negative designs, I selected my fleeces with this in mind. I wanted an ethnic-looking, slightly oversized, cropped vest that would highlight the contrasting colors of the yarn. Nordic motifs fascinate me and I combined two of them in this vest. The three-dimensional block motif came from a mitten in *Knitting in the Nordic Tradition* by Vibeke Lind and the floral motif is from an antique sweater in *Swedish Sweaters* by Britt-Marie Christofferson. Corrugated ribbing and garter-stitch ridges and edges contribute to the ethnic look; I put garter stitch around the neck and armholes to unify the finishing with the body. Originally, I tried corrugated ribbing around all openings, but found this made the vest too busy.

I trimmed the sunburned tips off the Corriedale fleece to enhance its darkness. Then I ran both it and the Romney through the drum carder twice. After the first pass, I tore each batt in half and turned it over before carding a second time. This technique maximizes the drum carder's ability to align the fibers and remove noils. I then divided each batt into two strips and drew each strip out into a fine, noil-free roving.

I spun the singles semi-worsted, using a short draw. After plying and washing, the finished yarn had a thickness of about 14 wraps per inch, which is sportweight. The body of the vest was knitted on size 4 needles (3.5 mm) with the two colors stranded throughout. The corrugated ribbing and garter stitch were knit with size 2 needles (2.5 –3 mm). Smaller needles counteract the tendency of garter stitch to expand horizontally. The number of stitches remains the same across the firm, corrugated ribbing into the body of the vest; only the needle size changes. This approach gives the garment a boxy look that goes well with a skirt or pants.

Since this is my first garment made of handspun yarn, I am surprised how soft and light it feels. I always considered myself allergic to wool, but this sweater has changed that. Through careful fleece selection and mild scouring, I can create a sweater that can be worn next to the skin without scratching. I can't wait until my next project! (And my next trip to the Maryland Sheep and Wool Festival!)

Swedish Cap

Carol Huebscher Rhoades
Austin, Texas

The hardest part of translating Susanne Pagoldh's *Nordic Knitting* (Loveland, Colorado: Interweave Press, 1991) was resisting the urge to start knitting up the patterns when I was supposed to be working on the text. This cap is a reproduction of a cap found on a woman buried in Jomala Church on Åland (an island between Sweden and Finland). Even after more than two hundred years, the quality of the original is quite evident. Although we can't be certain about the original colors and dye methods, it is likely that the maker of such a fine cap would have used expensive dyes such as madder red, indigo or woad blue, and green (yellow from birch leaf overdyed with indigo). Bird, crown, carnation, and other flower forms decorate the outside of the cap. As

was typical, the inside of the original double-knit cap was loosely knitted of undyed, thickly-spun wool.

When I decided to reproduce the Jomala Church cap for SOAR's parade of hats, I wanted to be as faithful to the original as possible. I ordered Swedish Pälssau from Norsk Fjord Fibers and decided to use dyes I had on hand. Although I would have liked white wool, it wasn't available; instead I used a lovely light silver fleece. I scoured the wool well and carded it into light airy rolags and spun it with a long draw into a fine two-ply yarn.

The dyeing was more of a problem than I anticipated. All the skeins were alum mordanted before dyeing. The madder gave a much lighter color than I expected—it looked more like the faded original pictured in *Nordic Knitting* than the bright reproduction. I was, however, pleased with the brown walnut for the dark bands. Not having any birch trees here in central Texas, I used turmeric for the yellow which I planned to overdye. When I discovered that my spectralite (hydrosulfite substitute), which I needed for dyeing indigo, had liquified, I decided to try something easier—cochineal.

When the dyed skeins were finally ready, I began knitting the cap according to the instructions in *Nordic Knitting*. I worked on 2-mm (size 00), 16-inch circular needles with a gauge of 9 stitches per inch (35 stitches per 10 cm). The first row was cast on loosely so that I could later pick up stitches for the inside of the double-knit cap. I had to make color substitutions so that the patterns would show up clearly—the madder and walnut brown blended together too well to make a distinctive pattern of birds and crowns on the band. The turmeric yellow contrasted much more effectively with the brown.

As I reached the top of the cap, I realized that it would be longer than I wanted if I kept to the book's pattern. So I put fewer rows between pattern bands, and then designed a narrower band for the top by combining two small motifs already used, the heart and the cross. The top decreases were worked over a total of nineteen rows, using knit-2-togethers spaced evenly around every other row.

I planned to knit the inside with the same fine madder-dyed yarn used on the outside. However, after trying the cap on with the doubled brim, I decided that an inner lining would give far more warmth than I needed. To keep the stockinette stitch bottom edge from curling upwards, I simply turned the first six rows to the inside and carefully stitched a hem.

Angora Basketweave Sweater

Michaeline Lancaster
Dunnigan, California

This silver and ivory sweater is made of handspun chinchilla angora singles, plied with Merino/bombyx silk blend singles. The ribbing and ivory bands are two-ply handspun of the Merino/silk. The angora is homegrown, while the Merino/silk sliver came from Straw into Gold.

I am a self-taught spinner and knitter who started my newfound craziness in 1987, so I don't know the specifications for the yarn. To even out the color of the angora and to eliminate groups of guard hairs, I carded it into rolags, using cotton cards. I used a Schacht wheel, set at a 19:1 ratio. I used a worsted spinning technique for both the angora and the Merino/silk.

I decided to ply the angora with the Merino/silk to preserve the sparkling color quality of a chinchilla rabbit. If I had plied the angora on itself, the resulting yarn would just have been gray.

This sweater, made when I had been spinning about two years, won "Best Overall Garment" and "Best Overall Angora Item" at the National Angora Rabbit Breeders Club Skein and Garment Contest, held during the American Rabbit Breeders Association National Convention for 1989.

Polwarth Sweater

Janice Keller
Carbondale, Illinois

A pre-Convergence '90 workshop on wool combing provided both the techniques and the inspiration for a Polwarth scarf—and ultimately for this sweater. Lee Raven, the workshop leader, gave a thorough presentation of wool washing and wool combing, and also turned her students loose with an array of Lanaset dyes with which to paint locks of white Polwarth fleece.

The procedure for applying Lanaset dyes directly to clean fleece is simple, and is described on page 96. I particularly like this method of dyeing, especially if I am going to comb the wool, because the locks remain perfectly aligned. But the most compelling reason that I can give for dyeing fleece this way, is that I derive so much delight and satisfaction from seeing the spots of bright color—magenta, turquoise, and royal blue—transformed on the wool combs into lovely pastel sliver, ready to spin. And what a joy to spin the colors!

A workshop on Fair Isle knitting given by Sheila McGregor was all the push I needed to launch a full-scale project. My Fair Isle pullover is non-traditional in at least two respects: I used Australian Polwarth instead



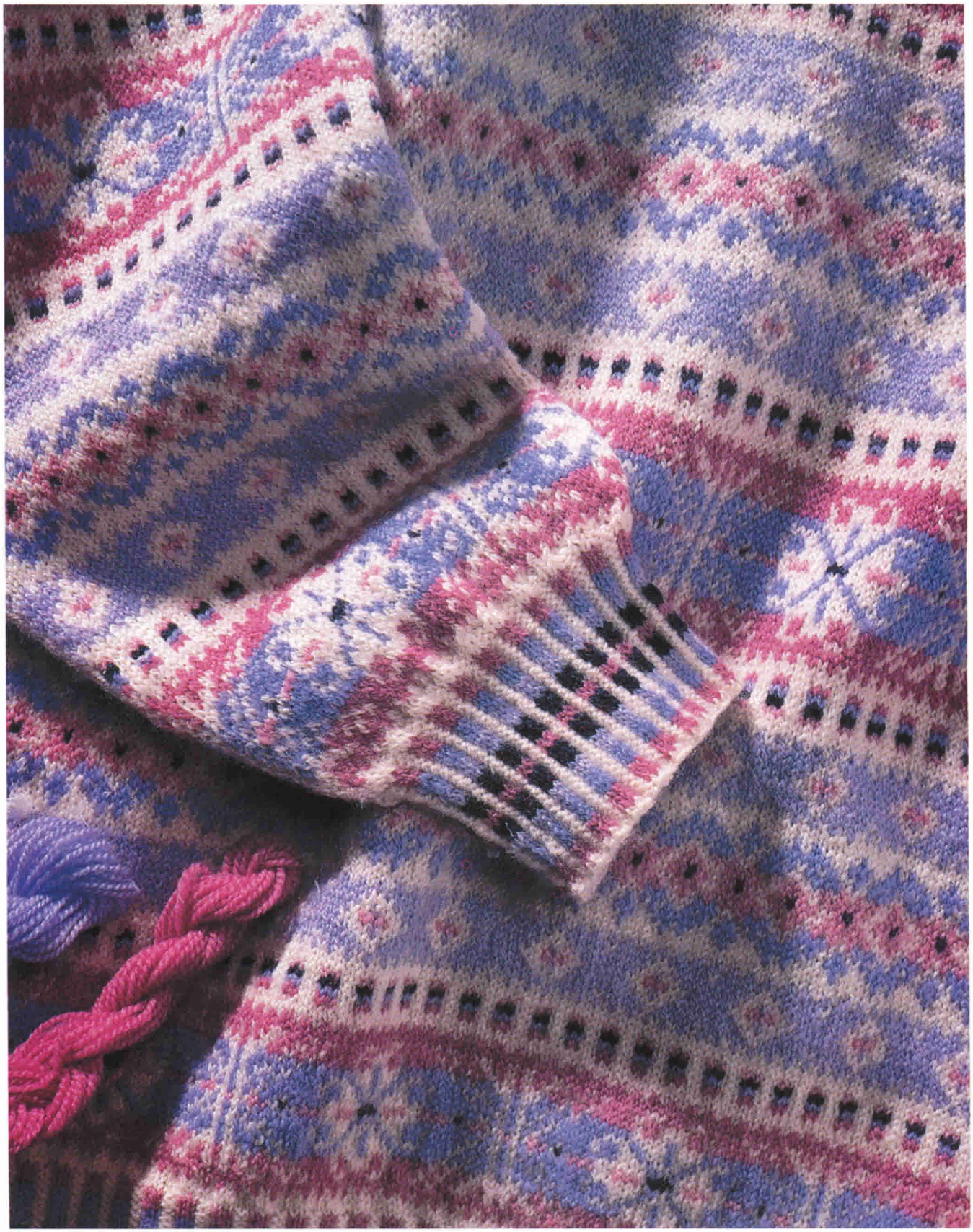
Susan Bednarz succumbed to two fleeces—a white Romney and a black Corriedale—at the Maryland Sheep and Wool Festival. The resulting vest is her first handspun garment.



Carol Rhoades couldn't keep from knitting when she was translating Susanne Pagoldh's Nordic Knitting *from the Swedish. This cap is modeled on a two-hundred-year–old original.*



Michaeline Lancaster decided to ply her chinchilla angora with a Merino/silk blend, so the finished yarn would closely resemble the luminous color of the actual rabbit. She also used the Merino/silk by itself as a contrasting color.



Janice Keller brought together the excitement and technical information from two workshops and made this Fair Isle sweater.

of Shetland wool, and I also used more than two colors in some of the pattern rounds. The pullover is knitted entirely in the round with steeks at the armholes and neck; stitches are picked up around the shaped armholes and the sleeves are worked down to the wrist.

I washed the locks, and then combed them on five-pitch English-style wool combs. I also dyed some of the wool, as I had for the scarf. When I combed the dyed wool, I lashed on equal quantities of white and colored locks to produce pale pastel sliver. After spinning samples of fine two-ply worsted yarn, I began to knit swatches in Fair Isle patterns. With great disappointment, I realized that my pretty pastels lacked the contrast necessary for clear patterns. I dyed more locks and combed them without adding white, to produce medium shades that contrasted well with the pastels. I decided to use natural white as the main color, and I dyed a two-ounce skein dark navy blue for an accent.

As I planned the details of my pullover, I found a wealth of information in books and magazines (see Resources). The chapter entitled "Creating your own designs" in *Alice Starmore's Book of Fair Isle Knitting* was especially helpful.

Sweater

Finished dimensions: Chest—39" below the armhole, 36" above the armhole shaping. Length—22". Sleeve length—18".

Materials: Two-ply Polwarth yarn spun to approximately 3040 yards per pound: 1250 yards white (MC), 100 yards navy blue, 300 yards light blue, 350 yards medium blue, 150 yards pink, and 275 yards medium pink. 30" and 16" circular needles and double-pointed needles (dpn) in sizes 0 (2.25 mm) and 1 (2.5 mm), or sizes as needed to obtain correct gauge.



Gauge: 10 stitches and 10 rows = 1" on larger needle (39 stitches and 39 rows/10 cm).

Body: With smaller circular needle and MC cast on 356 stitches. Using MC for the purl stitches and making color changes on the knit stitches, work in k2, p2 ribbing for 2¼". Change to larger circular needle and knit 1 round, increasing 40 stitches evenly (396 stitches). Mark the beginning of the round and knit a second round in MC before beginning the pattern. *Note: The 36-stitch OXO pattern is repeated 11 times around the body of the sweater. In order for the pattern to be centered on the front and the back, work the last 9 stitches of the pattern on the first 9 stitches of the round, work 5 repeats of the pattern, and then work the first 9 stitches of the pattern on the last 9 stitches of the round (see Starmore, page 167).* Continue repeating the sequence of patterns shown in the chart until 113 rounds have been completed.

Armhole steek: Place the first 4 stitches and the last 6 stitches of the next round on a yarn holder. Cast on 5 steek stitches (half of the steek). Knit 194 stitches, place 10 stitches on a yarn holder and cast on 10 steek stitches. Finish the round and cast on 5 steek stitches. Work the steek stitches in alternating colors throughout. (See Starmore or Gibson-Roberts for a thorough discussion of steeks.)

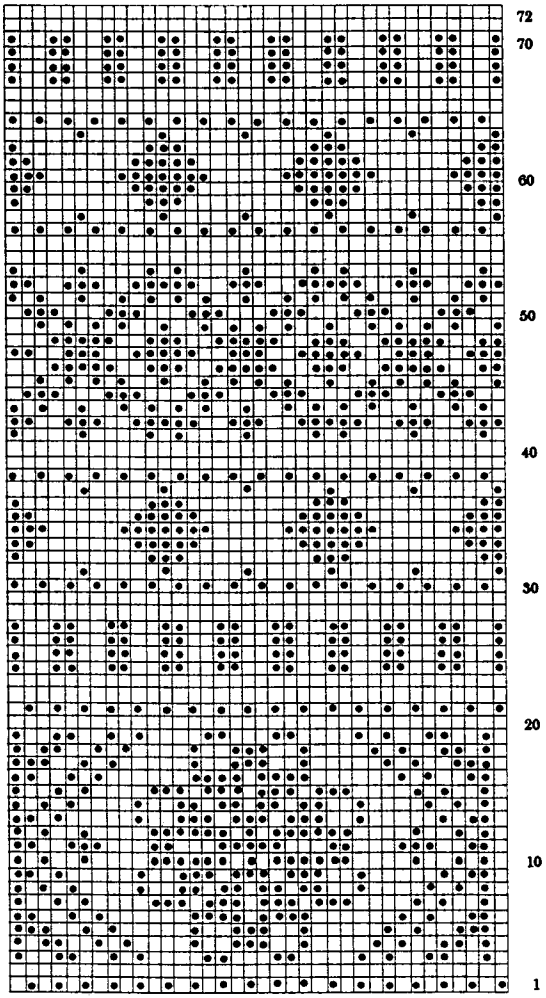
Armhole shaping: Continue with the patterns, decreasing 1 stitch on each side of each armhole steek every other row 10 times (356 pattern stitches re-

main). Make decreases as follows: knit the steek stitches, then ssk; knit to within 2 stitches of the next steek, then k2 tog.

Neck shaping: When a total of 188 pattern rounds have been completed, begin the neck shaping. Knit 67 stitches, place the center 36 stitches on a yarn holder, cast on 10 stitches for a neck steek, finish the round. On each of the next 3 rounds, place 2 stitches *before* the neck steek and 2 stitches *after* the neck steek on a yarn holder (6 stitches decreased each side). Then k2 tog *before* the steek and ssk *after* the steek every third round 5 times. 56 stitches remain at each shoulder.

Shoulders: Continue with the pattern until a total of 211 pattern rounds have been completed. At the beginning of the next round (round 68 below), bind off the 10 armhole steek stitches. Knit the left front in MC and navy blue; bind off the 10 neck steek stitches; knit the right front in MC and navy blue. Bind off the 10 steek stitches of the right armhole; knit across the back in MC and medium blue. Put all stitches on yarn holders. Machine baste down the center of the neck steek and each armhole steek. Make a double row of machine stitching on each side of the basting. Cut each steek on the machine basting. (See *Knitter's* 5:3 (Fall 1988), page 31, for a diagram and complete description of how to reinforce and cut the steek; Starmore, pages 100–104, also describes cutting the steek.) Leave 54 stitches of the center back on a yarn holder. With MC and right sides together, bind the front and back shoulder stitches off together, making sure that the four-stitch pattern matches perfectly.

Sleeves: With a 16" circular needle in the larger size, pick up 5 stitches from the underarm yarn holder, 183 stitches around the armhole, and the remaining 5 stitches on the yarn holder (193 stitches). Place a yarn marker at the beginning of the round. The first stitch in the round is the seam stitch and is knit with MC throughout. Knit 1 round in MC. Begin with round 65 in figure 1 and continue to knit the sequence of patterns, decreasing 1 stitch on each side of the seam stitch (k2 tog, work round, ssk 2



Left: Fair Isle chart for Janice Keller's sweater.

Dyeing locks with Lanaset

1. Prepare 200 ml of a 2% dyestock solution (4 grams of dye powder in 200 ml of water). Add 2 ml of 56% acetic acid and ¼ teaspoon sodium acetate to the solution. If you substitute white vinegar for the acetic acid, use 11 times as much, or 22 ml vinegar.

2. Put an inch or two of warm water and a bit of dishwashing liquid in a dishpan. Keeping the locks aligned, place them in the water to soak for 30 minutes. Groups of locks can be separated with a piece of plastic wrap between layers.

3. Squeeze out the excess water and spread the locks on plastic wrap.

4. Apply the dye solution directly with a brush or syringe. To ensure uniformity of color in the finished yarn, I used a syringe to apply the same amount of dye to each group of locks. For a pale shade of pink, for example, I used 2 ml of magenta dyestock solution on half an ounce of fleece.

5. Roll up the locks in plastic wrap and steam set for 20 minutes.

6. When the packages are cool enough to handle, open them and spread the locks on screening to dry.

[Editor's note: For detailed instructions on using Lanaset, see Spin·Off, *Winter 1991, pages 52–59.]*

stitches before the end of the round) every 4th round 42 times. Change to dpn as the sleeve narrows (109 stitches remain). *Note: Before beginning the 36-stitch OXO pattern, it is necessary to center this large pattern at the top of the sleeve (see Starmore, pages 167–68).* When 174 pattern rounds have been completed, knit 2 rounds in MC, decreasing 29 stitches evenly spaced on the last round before the cuff (80 stitches remain). Change to dpn in smaller size and work k2, p2 ribbing to match the body ribbing.

Neckband: With a 16" circular needle in the larger size, pick up 156 stitches around the neck opening. Work in k2, p2 ribbing for 1" and bind off in ribbing with MC.

Finishing: Weave in all yarn ends. Carefully secure the steek edges on the wrong side of the sweater. Block the sweater lightly with a damp pressing cloth and a steam iron.

Final thoughts on this project: The OXO pattern is repeated 11 times around the body of the sweater which means that it is centered differently on the front and the back: the lozenge is centered on the front; the cross is centered on the back. This is fine, except that the XOX pattern on the front does not match the OXO pattern on the back at the shoulder. I had to use the 4-stitch pattern at the shoulder in order to achieve a perfect match. I would never do this again! It is much easier to work with an even number of pattern repeats; however, if an uneven number is used, consult Starmore, page 167, for diagrams and a complete explanation of how the patterns have to be arranged.

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❑ **New York**/open. Third American Handweavers Competition sponsored by Carnegie Fabrics and the American Craft Council, to forge new links between the textile industry and handweavers. Deadline May 1. Call Carnegie Fabrics, (516) 678-6770.

❑ **Washington**/open. Seminar and workshop instructors are invited to apply to teach at Fiber Fanfare '93, the biennial conference of the Assoc. of Northwest Weavers Guilds to be held July 11–18, 1993, in Seattle. Deadline May 15, 1992. Send class outlines, resume, and 3 references to Workshop/Seminar Committee, 610 N. 60th, Seattle, WA 98103.

❑ **Wisconsin**/open. A Celebration of Creativity, 16th annual fiber and textile exhibit July 13–31 in Crossman Gallery, University of Wisconsin—Whitewater campus. Entry deadline June 15. Contact Alice K. Iverson, 131 Nelson Rd., East Troy, WI 53120.

FESTIVALS AND GATHERINGS

❑ **Arizona,** May 15–17. Spinning Retreat in Bisbee, sponsored by Spin 'n Weave, 3054 N. First Ave., Tucson, AZ 85719. (602) 623-9787.

❑ **Colorado,** May 1–3. Spinfest '92, weekend of workshops, sharing and networking in Escuela, sponsored by the Network of Colorado Handspinners. Llamas, sheep. Information: Felice Rhiannon, Circle Moon Creations, 7999 County Rd. 45, Howard, CO 81233, or call Amber Shook, (719) 655-2343.

❑ **Colorado,** June 11–14. Estes Park Wool Market, workshops, shows, contests, sales. Contact Estes Park Fairgrounds, PO Box 1967, Estes Park, CO 80517. (303) 586-6104.

❑ **Florida,** May 15–17. Fiber-cation I, weekend retreat for weavers, spinners, and basketmakers at St. Leo College near Tampa. Workshops, seminars. Contact Carol Boyd, 285 Sabal Ave., Merritt Island, FL 32953. (407) 452-4445.

❑ **Georgia,** Apr. 11. Sheep to Shawl Day at the Atlanta History Center, 3101 Andrews Dr. NW, Atlanta 30305. Demonstrations, museum tours. Call (404) 261-1837.

❑ **Maryland,** May 2–3. Maryland Sheep and Wool Festival at Howard County Fairgrounds, West Friendship. Market, contests, sheep dog demonstrations, live entertainment. Contact Lynne Clary, (410) 290-6967.

❑ **Michigan,** Apr. 11. Spinaround with Deb Menz, speaker, at Mercy Conference Center, Farmington. Workshops, demonstrations, fashion show, sales. Contact Marjorie Lewandowski, 9976 Milburn, Livonia, MI 48150. (313) 525-9122.

❑ **Montana,** June 13–14. 3rd Big Sky Fiber Festival in Hamilton. Shows, workshops, demonstrations, sales. Contact Judy Colvin, 4572 Montana Trail, Stevensville, MT 59870.

❑ **New Hampshire,** May 9–10. New Hampshire Sheep and Wool Festival at Hillsborough Co. 4H Youth Center, New Boston. Contests, demonstrations, workshops, sales and more. For information on Sheep to Shawl, contact Donna Carlstrom, 9 Cemetery Hill Rd., New Boston, NH 03070. Other events, contact Bruce Clement, PO Box 798, Keene, NH 03431, or call Extension Service, (603) 352-4550.

❑ **New Jersey,** June 12–14. Fiber Retreat in the Ramapo Mts., sponsored by Palisades Guild of Spinners and Weavers. Contact Karen Schoenberger, (201) 779-7116.

❑ **Oregon,** May 1–3. Fiber in the Forest III, fiber classes. SASE to Fiber in the Forest, PO Box 1673, Coos Bay, OR 97420. (503) 269-5662.

❑ **Texas,** May 31. Fleece to Shawl Gathering at The George Ranch Historical Park, Richmond. Show and tell, swap and sell. Contact Cynthia Voskamp, 488 FM 359, Richmond, TX 77469-2408. (713) 342-6931.

CONFERENCES

❑ **California,** Mar. 28–29. A Flowering of Fiber, Conference of Northern California Handweavers at Alameda Co. Fairgrounds, Pleasanton. Post-conference workshops. Contact Registrar CNCH 92, PO Box 352, Benecia, CA 94510.

❑ **Canada,** Ontario, June 12–14. Ontario Handspinning Seminar '92 at Wilfrid Laurier University, Waterloo. Contact Ann Welch, 623 Charles Street East, Kitchener, Ontario N2G 2R4. (519) 579-1868.

❑ **Colorado,** June 11–14. 1st Annual Alpaca Owners and Breeders Association Conference in Estes Park. Instruction, shows, sales. Call Antoinette Brewster, (212) 628-1823.

❑ **District of Columbia (Washington),** July 23–26. A Capital Convergence, biennial conference of the Handweavers Guild of America. Information: SASE to PO Box 4038, Lutherville, MD 21093-4038.

❑ **Iowa,** June 3–6, 1993. Midwest Weavers Conference in Cedar Falls with Randall Darwall, speaker. Exhibits, workshops. Con-



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tact Virginia Cleaver or Karen Kitchen, 111 Main St., Cedar Falls, IA 50613.

❑ **Kansas,** Apr. 24–26. Let Your Fiber Grow, KAWS conference in Wichita. Rita Buchanan, speaker. Post-conference workshops by Rita Buchanan (spinning), Lynn Tedder (huck weaving), and Ruth Morrison. Contact Barbara Ratner, 46 Stratford, Wichita, KS 67206. (316) 681-1552.

❑ **Missouri,** Apr. 4–5. Missouri Fiber Artists Conference at William Woods College, Fulton. Sharon Alderman, speaker and workshop leader (Apr. 3). Contact Rebecca Allen, 609 Cherokee, Branson, MO 65616.

❑ **North Carolina,** Mar. 27–29. Cultural Foundations, Surface Design Association/Southeast regional conference at Sawtooth Center for Visual Art, Winston-Salem. Workshops, panel discussions, lectures, exhibitions. Prospectus: "Cultural Foundations", SCVA, 226 N. Marshall St., Winston-Salem, NC 27101. (919) 723-7395.

❑ **Vermont,** June 25–29. International Llama Association 11th Annual Conference at Sheraton Burlington Hotel in Burlington. Speakers, demonstrations, exhibits, sales, post-conference clinics. Call Sandy Chapman, (303) 756-9004.

❑ **Wisconsin,** Mar. 27–28. Wisconsin Sheep Industry Conference at Holiday Inn—Southeast, Madison. Contact Bob Black, (414) 623-3536 or Sharon Pufahl, (608) 847-4407.

EXHIBITS, SHOWS & SALES

❑ **New York.** Apr. 20 deadline; May 3 event. Spinners sought to demonstrate and display work at Opening Day Celebration Museum Village, a 19th-century recreation site. Participant registration required; no fee. Contact Mark Sutherland, Museum Village in Orange County, Museum Village Road, Monroe, NY 10950. (914) 782-8247.

❑ **North Carolina.** Mar. 4–Apr. 7. In Repeat: A National Textile Design Competition, exhibition at Sawtooth Center for Visual Art, Winston-Salem. SCVA, 226 N. Marshall St., Winston-Salem, NC 27101. (919) 723-7395.

❑ **Texas.** Apr. 4–5. 17th Annual Texas Crafts Exhibition at University of Texas at Austin Winedale Historical Center, Round Top. Sales, spinning demonstrations. Contact Gloria Jaster, PO Box 11, Round Top, TX 78954. (409) 278-3530.

❑ **United Kingdom.** Mar. 3–28. Fibre meets Fiber, exhibit of fiber art by members of New Fibre Art (U.K.) and California Fibers (U.S.A.) at Castle Park Arts Centre, Fountain Lane, Frodsham, Cheshire. Information: Jacqueline James, 4 Rosslyn St., York YO3 6LG. (0904) 621381.

INSTRUCTION

❑ **Arizona,** Mar. 19–20: Beginning Spinning with Joan Ruane. July 13-17: Explore the World of Fibers. Additional "Get-a-Way" classes in weaving and other topics are offered in Bisbee throughout the year. Contact Spin 'n Weave, 3054 N. First Ave., Tucson, AZ 85719. (602) 623-9787.

❑ **North Carolina,** summer. Well-known instructors offer 2-week fiber workshops in dyeing, basketry, weaving, color, design, and Japanese textiles at Penland School, Penland, NC 28765. (704) 765-2359.

❑ **Pennsylvania,** Apr. 3–5: The Traditional Handspun Knitting Yarn. Apr. 10–12: Textured Ethnic Sweaters. Workshops with Priscilla Gibson-Roberts at Warm Fuzzy Farm, Aaronsburg, PA 16820. (814) 349-WOOL.

❑ **Tennessee,** Mar. 9–13: basketry (Hisako Sekijima), color (Randall Darwall). Mar. 16–20: rug weaving (Liz Fiset), basketry (John McGuire), shibori (Yoshiko Wada). Mar. 23–27: fashion and fabric design (Virginia West). Arrowmont School of Arts and Crafts, PO Box 567, Gatlinburg, TN 37738. (615) 436-5860.

❑ **Tennessee,** May 9–10. Knitting machine seminar at Holiday Inn, 3230 Parkway, Pigeon Forge. Classes, fashion shows, vendors. Stephanie's Studio and Yarn, 1637 Appian Rd., Bybee, TN 37713.

❑ **Texas,** May 6–9. Spinning and dyeing workshop at University of Texas at Austin Winedale Historical Center. Contact Gloria Jaster, PO Box 11, Round Top, TX 78954. (409) 278-3530.

❑ **Vermont,** June 1992 and 1993. Intensive weaving instructors' course at Fletcher Farm Craft School, Ludlow. 14-day sessions; Rachael Emmons, instructor. Send SASE to Ervin Henecke, RD 2, Box 33, Crown Point, NY 12928.

TRAVEL

❑ **Arctic,** June 29–July 6. Arctic Experience sponsored by Homan Eskimo Co-op includes 5-day workshop on qiviuq spinning, lichen dyeing, and knitting. Wendy Chambers, 21 Boxwood Cres., Whitehorse, Yukon, Canada Y1A 4X8. (406) 633-2530.

❑ **Bolivia,** June 3–25. Weavers' tour includes museums, textile exhibits, walks to visit weavers and markets in remote villages. Betty Davenport, 1922 Mahan Ave., Richland, WA 99352. (509) 946-4409.

❑ **Peru,** June 30–July 22. Weavers' Trek includes walking tour, visits to markets and Inca ruins, weaving lesson. Contact Betty Davenport, 1922 Mahan Ave., Richland, WA 99352. (509) 946-4409.

❑ **Scotland,** Fall 1992. Needlecraft tour with Claire Bryant. Castle accommodations; includes weaving and spinning demonstrations, classes. SASE to Claire Bryant, PO Box 706, Aberdeen, NC 28315.

Calendar events of special interest to spinners are printed free of charge as a service to our readers. Please send your event information at least 10 weeks prior to the month of publication to "SPIN·OFF Calendar", 201 East Fourth Street, Loveland, CO 80537. Listings are made on a space-available basis. While we try to include as many events as possible, we cannot guarantee that your listing will be included.



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Vol. XV, 1991

compiled by Bobbie Irwin

KEY TO ABBREVIATIONS

Sp	spring
Su	summer
F	fall
W	winter
Pw	plain weave
Tw	twill
2H	number of harnesses
K	knit
Cr	crochet

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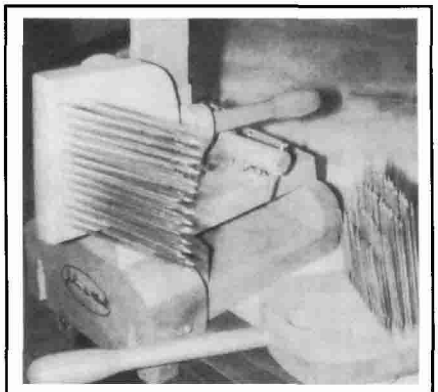


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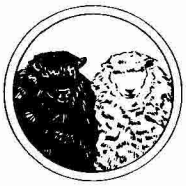
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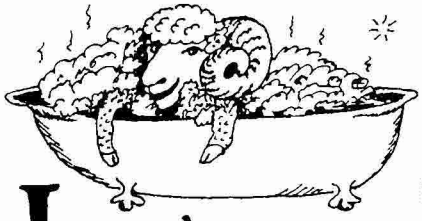
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WOOL, *see* **Sheep Breeds & Sheep Raising,** plus specific types, e.g., Merino

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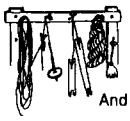
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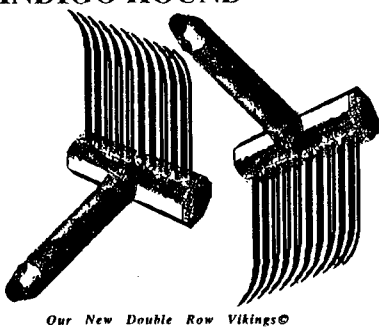
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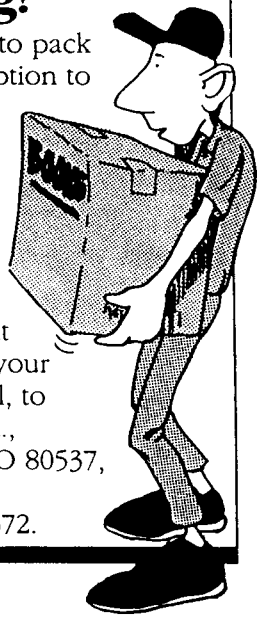
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Product News

by Sharon Altergott

Fingerlakes Woolen Mill, a small mill in the Finger Lakes region of New York State, has introduced *Fingerlakes American Lopi,* an unspun yarn similar to Icelandic lopi. This roving yarn may be used for fast handspinning, for hand and machine knitting, crocheting, felting, or weaving. It produces a soft and lofty yet strong fabric even after being knitted or crocheted. It is available in natural off-white, three shades of gray, and ten dyed colors. Contact your fiber supplier or send $2 for information and samples to 1193 Stewarts' Corners Rd., Genoa, NY 13071, (800) 441-WOOL. Wholesale inquiries are invited.

StormHaven Farm features a variety of fiber preparations of interest to spinners. They offer lustrous Coopworth wool fleece either in the grease or hand washed, or as carded batts or roving. Wool, silk, and alpaca blended carded 8-ounce batts come in harvest colors. The *Silver Lining* blend of Coopworth, silk, and alpaca also is available in an 8-ounce batt. Coated, fine Polwarth wool, silk tops, bricks, noil and blends, angora/lambswool top, alpaca, and kid mohair are also available. Send $3 (refundable with your first order) to StormHaven Farm, Lisa Smith Parker, PO Box 50-A, Bethel, VT 05032, (802) 234-6203.

Carolina Homespun offers custom fleece processing. Their cleanser leaves fleece soft and lustrous, and their carder will provide batts, roving, and bumps with little or no oil necessary. Send a long SASE for information. Their *Invitation to Spin* kit for nonspinning but interested friends contains a drop spindle, carded fleece, and instructions all for $17 postpaid. Silk bells, which are easy to spin from hand or distaff or to make into roving, come with instructions and are offered at a special price of three bells for $7.50 (includes shipping). Send $2 for a catalog (refundable on first purchase) to PO Box 687, Pleasant Garden, NC 27313.

Custom Colors has added new color blends and fiber blends to their line of multicolored spinning fibers. *PimaPearls* is a fine pima cotton and silk blended into fluffy, easy-to-spin batts available in six color combinations. Also available are soft 1-ounce silk batts dyed in several color groups. Wool, wool/mohair, and wool/silk batts also come in several of the most popular colors from Custom Colors' cotton collection. Send $5 for the complete set or $1 for an update to 4743 Balsam St., Las Vegas, NV 89108, (800) 347-4228 or (702) 645-4227.

For handspinners and weavers on the lookout for hard-to-obtain fleeces, Richard Devrieze, a partner in **Wind Dancer Farm Merinos,** has announced that he will be importing raw fleeces and tops from about 20 breeds of sheep found in the United Kingdom but not currently available in North America. These will be offered for sale as full fleeces or in smaller packages. Richard will continue to import posters featuring sheep breeds, pamphlets on wool production and processing, and books on U.K. sheep breeds. Write to PO Box 1812, Guelph, Ontario, Canada, N1H 7A1, and enclose $2 to cover fleece samples, price list, and mailing costs.

Mountain Lake Farm is now offering six new premium cashmere blends in their *Cashmere Sampler.* These include Cashmere/Merino, Cashmere/Camel, Cashmere /Tussah silk, and Cashmere/Bombyx silk as well as two tri-blends, Cashmere/Merino/Tussah silk and Cashmere/Camel/Tussah silk. The sampler is $16. Also new from Mountain Lake in 1992 are a selection of raw, combed cashmere fleeces in white, creme, fawn, gray, dark gray, and brown. A video, *Cashmere: From Raw to Ready-to-Spin,* covering techniques for preparing cashmere (or other guard hair/down fleeces) by hand, is $27.90. Send your orders to Rt. 1 Box 181, Gaston, OR 97119, (503) 359-3580.

Two spinners' retreats, for beginners to accomplished spinners, are being offered starting this spring by **Lady Peddler** of Hastings, Michigan. The spring retreat will take place May 15–17 and a fall retreat will be September 11–13 at rustic Long Lake Lodge in Yankee Springs, just west of Hastings. Workshops include blending exotic fibers, spinning and plying for texture and interest, spinning silk, indigo dyeing, and novelty yarn spinning. Beginning spinning classes will also be available. For a free brochure, call (616) 948-9644 or write to 142 East State St., Hastings, MI 49058.

Classifieds

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TO PLACE A CLASSIFIED AD for the next issue, send your ad along with payment eight weeks prior to the month of publication. Only $1.25 per word ($25 minimum) or $45/col. inch (camera ready). **Payment must accompany ad.** Visa and M/C accepted with account number and expiration date. Send to **Interweave Press, Spin-Off Classified Ads,** 201 East Fourth Street, Loveland, CO 80537.

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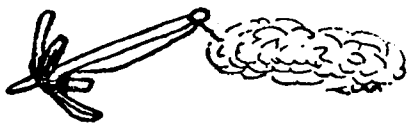
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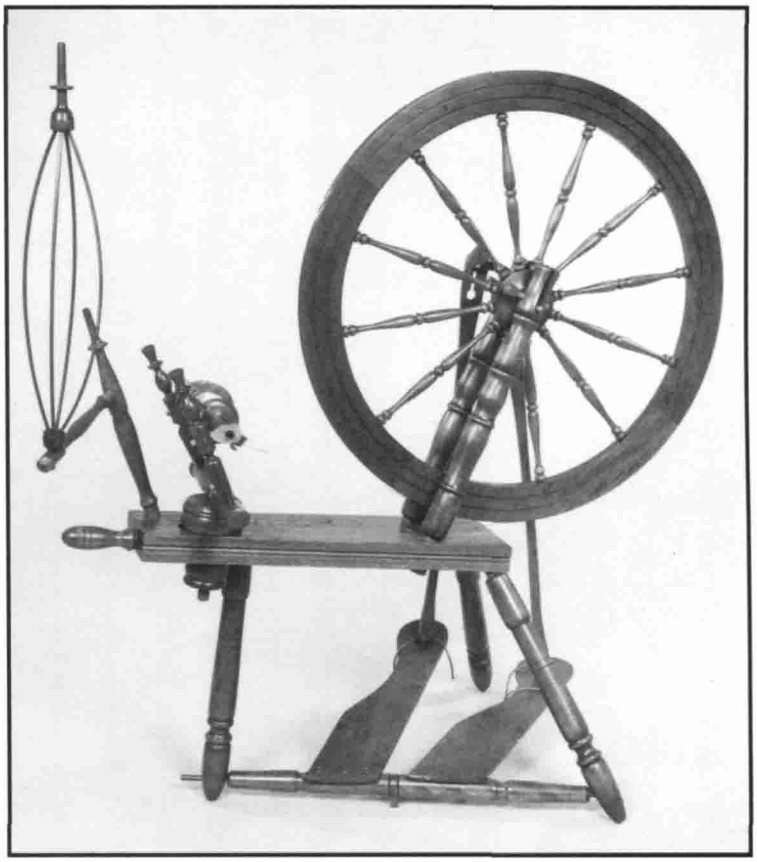
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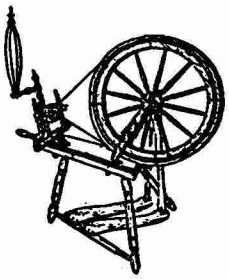
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Jody Herriott: Angora–Spin that Fuzz
Judith MacKenzie: Understanding Your Wheel
Linda MacMillan: Marketing Your Ideas
Deb Menz: ABCs of Color
Mabel Ross: Fancy Yarns
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Jane Fournier: What To Do with That Fleece
Deb Menz: ABCs of Color
Mabel Ross: Fancy Yarns
Margaret Stove: Spinning & Knitting for Lace
Michele Wipplinger: Glorious Colors Naturally

*TUITION: $175 plus supplies

*TUITION: for Workshop and Retreat: $370





REGISTRATION

The Retreat is limited to 150 participants, and workshops are limited to 15 students each. For more information and registration packet, send a business-size SASE ($.52 postage, please) to SOAR '92, Interweave Press, 201 East Fourth St., Loveland, CO 80537. *Registration will be confirmed on a first-come basis according to postmark.* Registrations will be accepted with postmarks beginning May 4. Canadians may call (303) 669-7672 in lieu of an SASE to have information sent.

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