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The Magazine for Handspinners

Winter 1994

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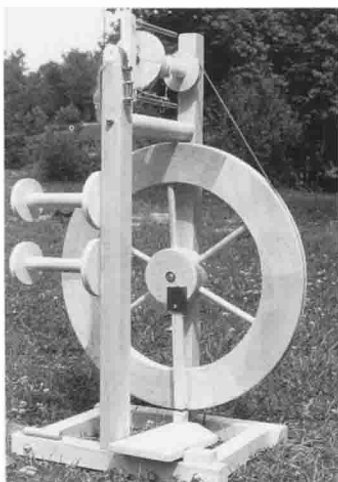


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The Magazine for Handspinners

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Editor's Page

One of the reasons I continue to be fascinated with spinning is that there aren't any rules. General principles: yes. Shared experience of things that work: of course. But each time a person approaches a fiber with a spinning tool, it's back to scratch.



Notices

Cotton! We're looking for what you've done with it. Send snapshots, descriptions, and whatever else you think we'd be interested in by **March 17, 1995**. "Cotton," *Spin·Off*, 201 E. Fourth Street, Loveland, Colorado 80537.

Shawls!! We're swamped. We've read through all the material twice, and are on a third run, working on possible approaches and organizational methods . . . between magazine and SOAR deadlines. Thanks to all who sent information—it's wonderful; and thank you also for your patience.

Using small amounts of yarn. A reminder that ideas for how to use samples, leftovers, and luxuries for projects, large or small, are due by **February 6, 1995**. Again, words and snapshots. "Hidden Treasure," *Spin·Off*, 201 E. Fourth Street, Loveland, Colorado 80537.

Making the most of your wheel. The article on page 100 is the second in a series on "multi-purpose" wheels. A full description of this project appears on page 9 of the Fall 1994 issue.

As soon as we've gotten past the initial "will it hang together" learning curve, spinners begin (know it or not) to train themselves in ingenuity. And that process, difficult as it is, is what we all do our best to convey in these pages—at the same time that we're learning it ourselves.

At first, it's tempting to think that you can learn The Seven Drafting Techniques, or The Ultimate Way to Card. And we do talk about things like "the short draw," "the long draw," "the true long draw," and "spinning from the fold." In practice, the drafting technique I use most frequently doesn't fit any of these cubbyholes. It does fit me, and adapts as necessary to the fiber in my hands. It contains bits of all the named approaches, but isn't any one type in particular.

As another example, it would be relatively easy to learn the meaning of *firm twist* by sitting at a wheel next to an expert spinner in motion, and to catch the rhythm, to watch the yarn form, to get the

feel of such a yarn. Limited to chance encounters and to the printed page, spinners have devised ways of measuring twist angles and analyzing yarn. These work as communications, but they're still not rules.

At first, it's frustrating. We want to know *how* to spin "perfect" yarn, in a nutshell. But there isn't a nutshell. There's so much more. . . .

Although we talk about specific fibers (angora) or tools (a given wheel), the information applies to the craft as a whole more than it does to the topic we're considering (any slippery, fine fiber; the wheel in front of you). The skills are transferable, and the *attitude* is the core.

How do we get that on paper? I guess that's why I'm still interested not only in spinning, but in *Spin·Off*.



I think today I'll find an intriguing thought and apply it to something it has nothing to do with. . . .

Letters

Dear *Spin·Off*,

Congratulations on the wonderful focus on machine knitting with handspun yarns in your recent issue [Fall 1994].

Two decades into the fiber revolution, and the process of handspinning select fibers is still poorly understood by the public. Even publicly supported education and research continues to fail in its academic obligation to help impart this fundamental information.

The benefits to handknitters and handweavers of supporting the machine knitting of handspun yarns are significant. In my keynote address to the World Congress on Coloured Wools in 1989, I emphasized how growers of select fibers need the economic support of larger markets to continue their work, particularly their ability to stay in business and supply us with their fine produce. I encouraged the Congress as well as our fiber publications to support the use of handspun in machine knitting.

Encouraging machine knitters to include top-quality handspun fibers in their relatively voluminous output can be an important economic boost to growers, related suppliers, and germane publications. That means we who do not machine knit enjoy better access to top-quality fibers, etc.

Furthermore, machine knitters using handspun increase the exposure of these yarns before the public, which is still unfamiliar with handspun's important qualities. That public education is vital to those of us who do not machine knit, because it means that more of the public will be able to understand and appreciate better the work we do by hand.

We hope that some day soon our museums and craft experts will pay as much attention to the qualities of the

various fibers used in projects as they currently do, for example, to the qualities of the various woods used in projects. Until that day comes, however, we spinners who do not machine knit have much to gain by sharing our produce with machine knitters. Thank you, *Spin·Off*!

—Stanley Bulbach,
New York, New York

Dear *Spin·Off*,

After receiving my Fall 1994 issue of *Spin·Off*, I feel cheated.

My normal course of action upon its receipt, is to put on a pot of coffee and get ready for my quarterly session of enjoyment, education, information, and inspiration. What a disappointment to find thirty-three pages, out of one hundred and thirty-six, dedicated to machine knitting!

I subscribe to *Spin·Off* because I am a spinner. I expect information about spinning, equipment, fleeces, fiber, etc. I am also a knitter and subscribe to several knitting publications. I cannot complain if an article about machine knitting appears in one of those, because that is where it belongs, even though I am not interested and even adamantly opposed to machine knitting.

For those individuals interested in machine knitting, let them subscribe to the three publications listed on page 62 of the Fall issue.

Get back on the track!

—Connie Hess, Windham, New York

Dear *Spin·Off*,

Way to go! I usually read each issue cover to cover, savoring each page. I even close my eyes and imagine what some of the fibers feel like.

Anyway, I went to my first wool auc-

tion this year in Monterey. One of my fleeces is a Rambouillet. I had washed and spun a little of it. Then *Spin·Off* arrived [Fall 1994, pages 40–44, "Fiber Basics: Rambouillet," by Jane Fournier].

As if that wasn't enough, I am thinking of buying a new spinning wheel and you're running a series on different wheels. I wish that the next three or four issues would materialize for me to read.

Thanks for those new features.

—Holly Leeds, Berkeley, California

Editor's note: We wish, actually, that we could write about all the wheels we have in mind at once ourselves! We'd love to spend a few months doing nothing but getting to know a large variety of wheels, interviewing folks who have used them for a while as well as forming our own impressions, and then share the pleasures (and workarounds) we've discovered. Since life isn't perfect, we'll have to assume that other spinners are long-term participants, like we are, and move one step at a time.

We're delighted to hear that you're enjoying the new pathways.

Dear *Spin·Off*,

It might be worth mentioning, for those interested in making a cow-horn diz, that a quicker and less objectionable way to clean the core out of the horn is available (see paragraph 1, "The Natural Diz," in the Fall 1994 issue, page 88). I put the horn on the stove in a kettle, with cold water covering it, and bring it to a simmer, then allow it to cook for 45 minutes or until the core slips out easily. This is less time-consuming, and the worst smell you get is of beef broth.

—Paula Shull, Silverton, Oregon

—more Letters on page 6

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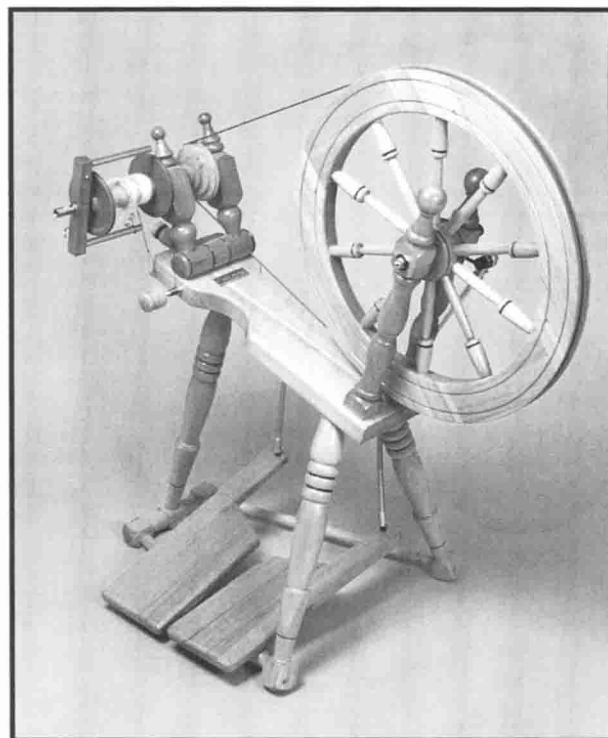
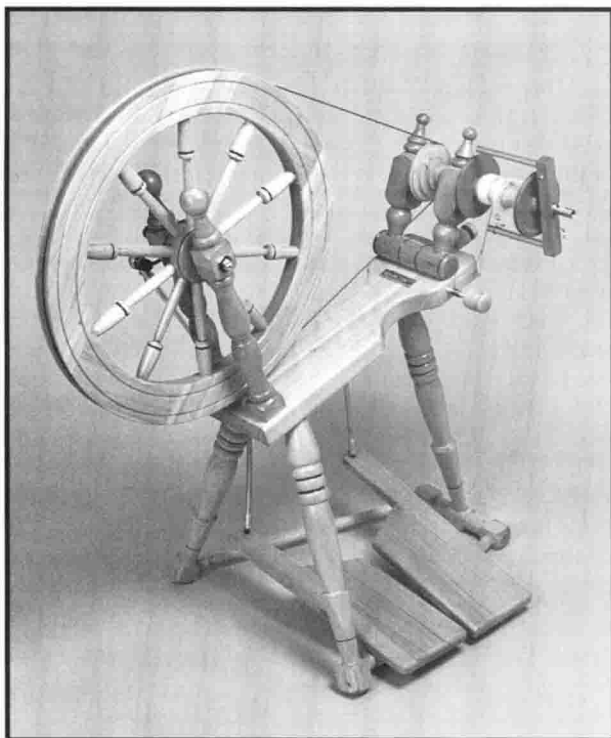
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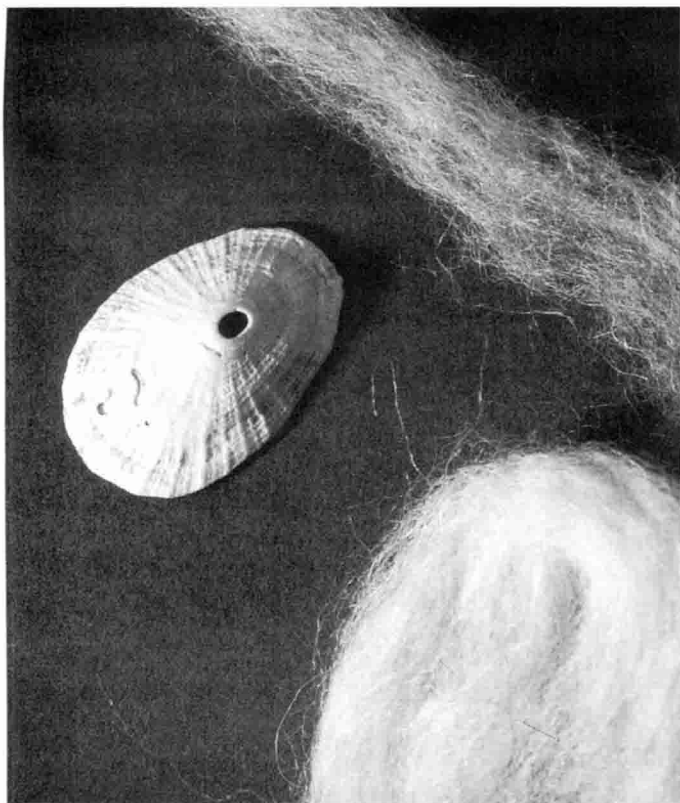
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Dear *Spin·Off*,

After reading Marilyn Rishel Sult's article, "The Natural Diz," in the Fall 1994 issue of *Spin·Off*, I was compelled to send you the enclosed keyhole limpet shell. Unlike the type of limpet shell which is recommended in the article, this shell needs no additional hole. The opening you see occurs *naturally*, and it is an appropriate size.

The enclosed shell is that of *Diodora aspera*, the most common keyhole limpet found in the North Pacific. It occurs in the intertidal region from northern California to Alaska. The shells reach approximately 5 cm (2 inches) in length. My best one (which I just couldn't bring myself to send you) is 5.5 cm (2 1/4 inches) long and has a 6-mm (1/4-inch) oblong hole. It works wonderfully as a diz.

—Kristie Sherrod, Sitka, Alaska

P.S. The inch-to-metric conversions given in the instructions for making a horn diz are incorrect; they are off by one decimal point. One-sixteenth of an inch is 1.6 mm (not 16 mm) and one-fourth of an inch is 6 mm (not 60 mm).

Editor's note: Now how did those decimal points get loose?! Thanks for pointing out their wandering ways, and for letting us borrow your keyhole limpet; it's a lovely treasure, and we think a gathering trip to the Northwest is in order.

—more Letters on page 9

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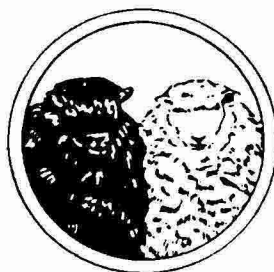
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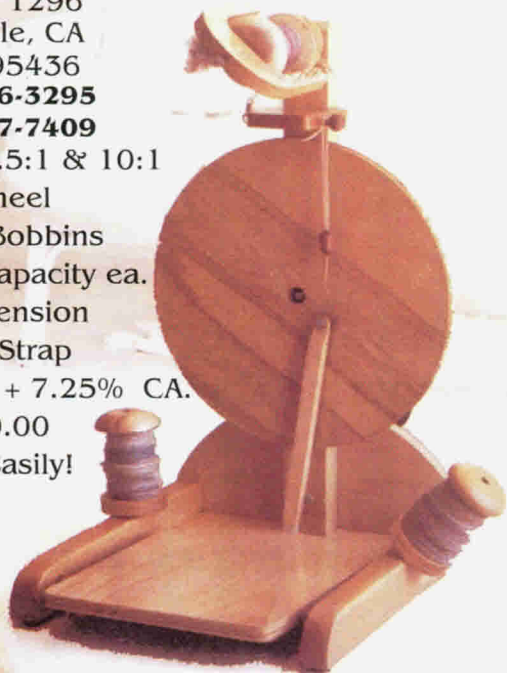
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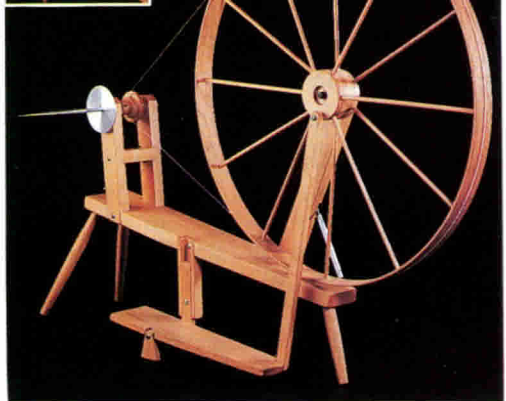
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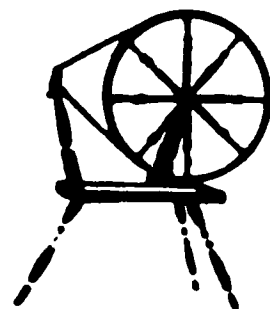
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more Letters . . .

(continued from page 6)

Dear *Spin·Off*,

What a great source of inspiration your magazine is to spinners from all over the world! Would any of your readers who like writing letters as well as their craft like to correspond with me? I am a very keen spinner and knitter and live on a small farm where I keep a variety of animals, including English Leicester sheep and a colored "spinners' flock."

—Mrs. C. Gillham, 'Gembrooke,'
PO Box 88, Bannockburn,
Victoria, Australia 3331

Dear *Spin·Off*,

I have just finished reading Diane Bentley's letter in the Fall 1994 issue of *Spin·Off*, and was encouraged to hear that other spinners are beginning to take a second look at fibers.

I am a spinner and beginning weaver who also raises sheep. For the past six years I have been developing a fleece which can be used for both knitting and weaving—soft enough for socks, but still strong enough for rugs. Three years ago, our first Lincoln × Romney × Suffolk hit the ground. I am enclosing a few samples to show you what we have been able to accomplish so far.

A few other spinners have now discovered how much fun it is to spin this cross. It is almost effortless to wash and quick to spin. The biggest hurdles have been getting past the idea of sheep having to be purebred in order for the spinner to know what the fiber is like, and the reputation of Lincoln crosses for only having coarse, stiff wool.

I'm hoping that more sheep producers will actively begin breeding toward a spinner's type of sheep, especially as the wool subsidy program is phased out. The possibilities for "new" wools are endless.

Please tell your readers that now would be the ideal time to introduce themselves to their local wool producers, and to influence the direction that shepherds take in future breeding programs. Breeders can't produce what spinners are looking for if they don't know what spinners want.

—Christy Ann Hensler,
Newport, Washington

Dear *Spin·Off*,

Several issues ago [Summer 1988, page 42], an article contained a recipe for making a blue dye using pennies, ammonia, and a large glass jar. I recently spoke with a dyer who was having little success with this. In all probability, the fault lies with the pennies.

From 1864 until 1982, pennies were made with 95 percent copper (except in 1943, when they were of zinc-coated steel). Since 1982, pennies have been made with 97.5 percent zinc and only

2.5 percent copper. The more recent pennies contain much less copper, and therefore will produce a great deal less blue color. Perhaps the dyer I spoke with will see this and be able to drop some older pennies into her jar!

—Phyllis Dickinson, Arlington Heights, Illinois

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. We reserve the right to edit letters for publication.

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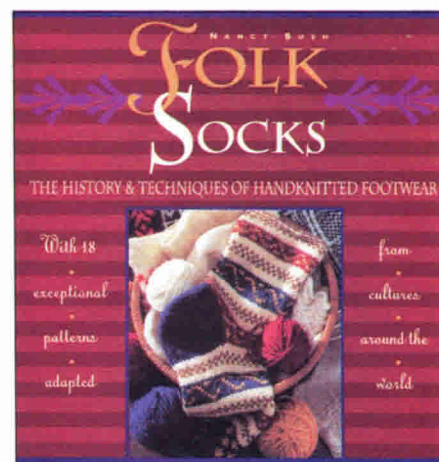
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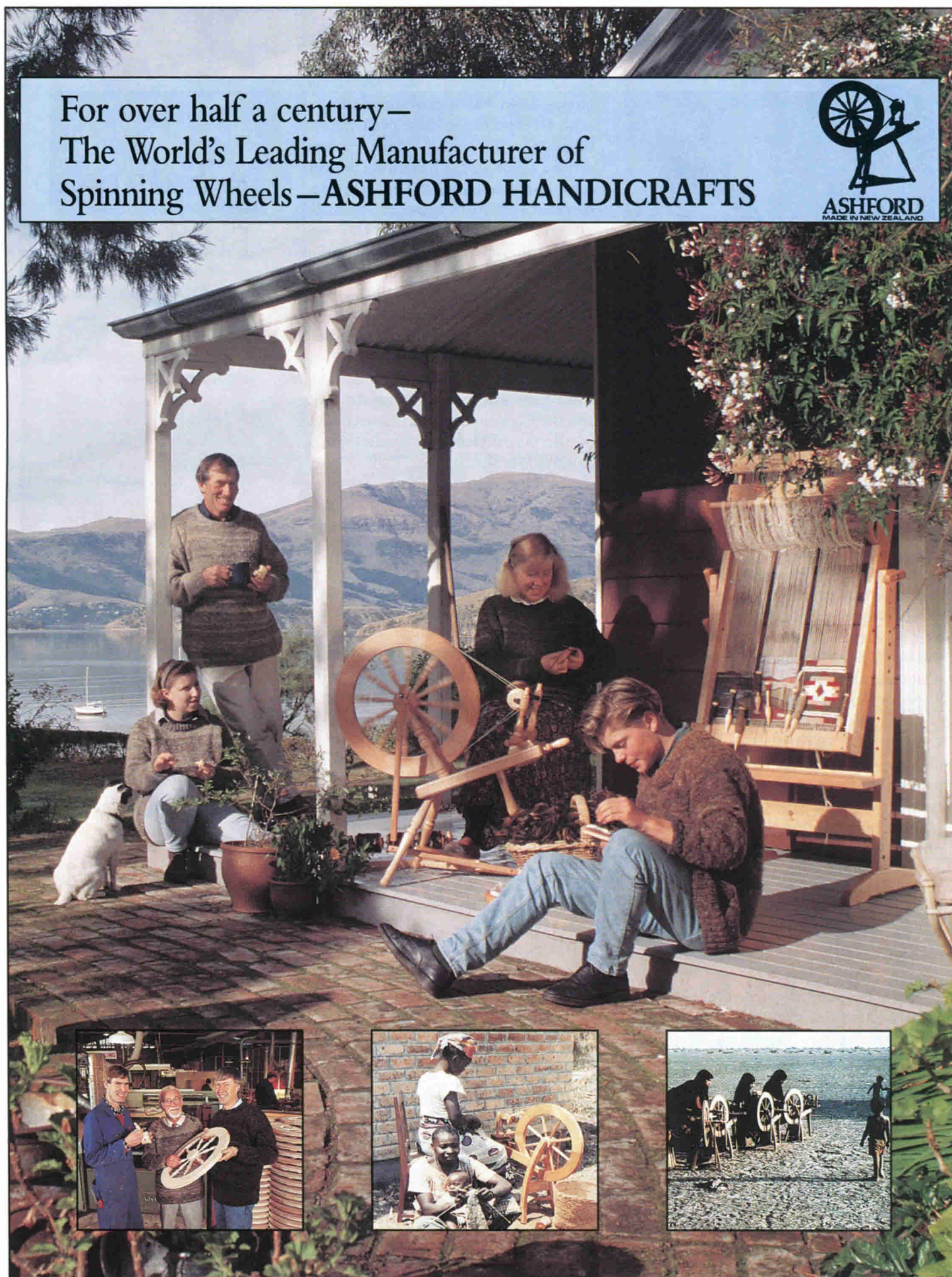
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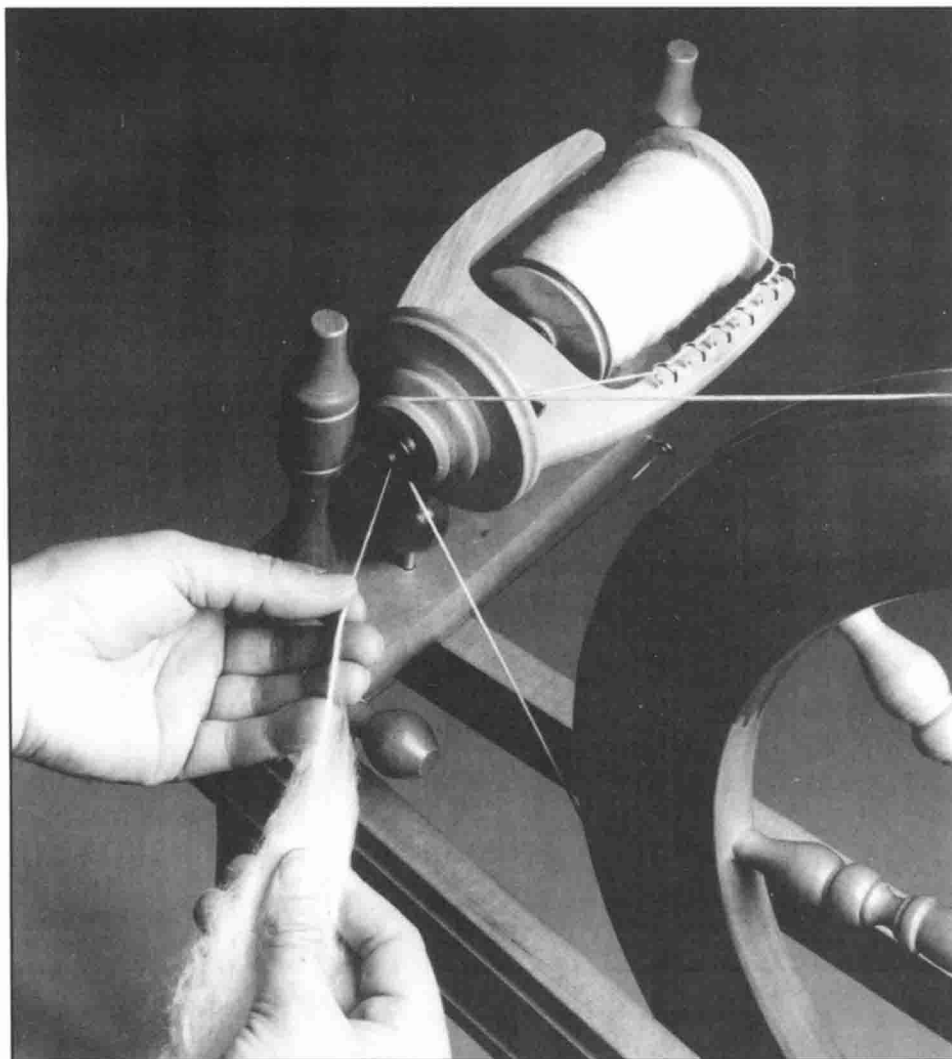
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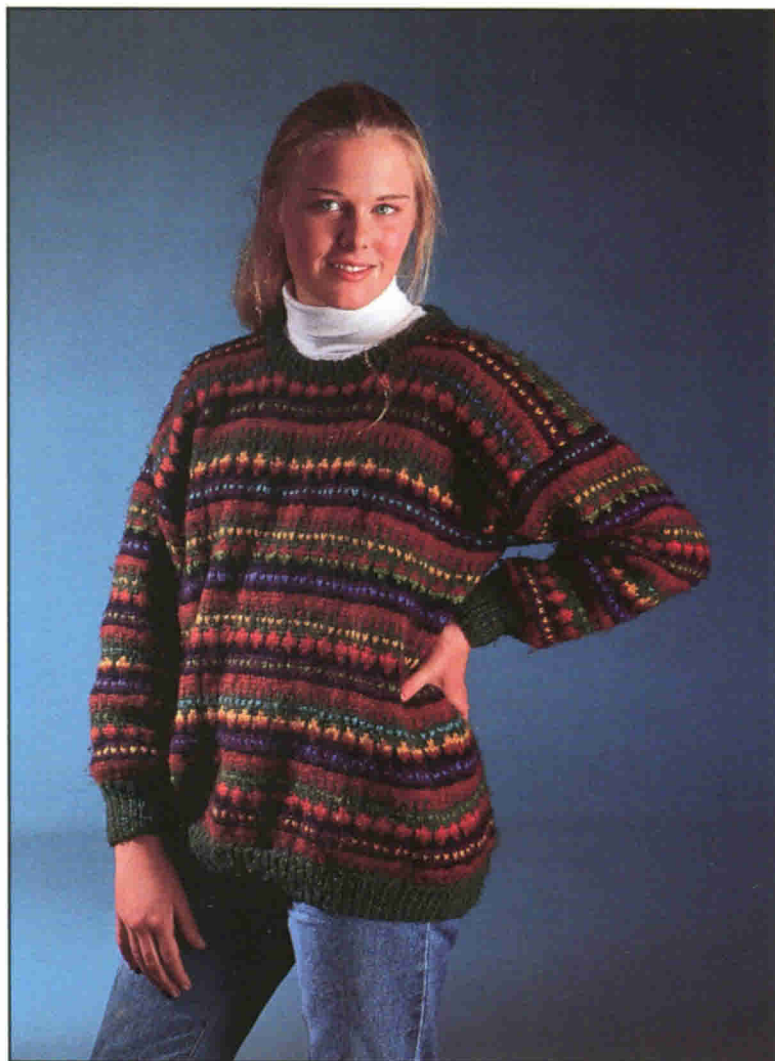
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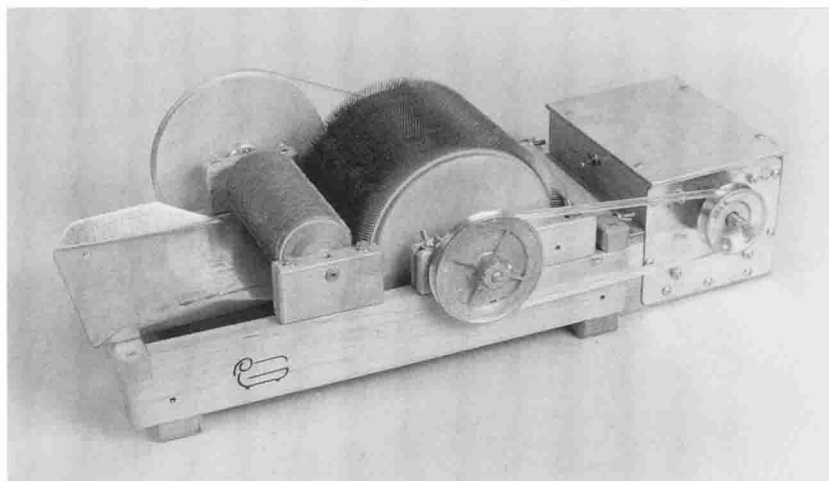
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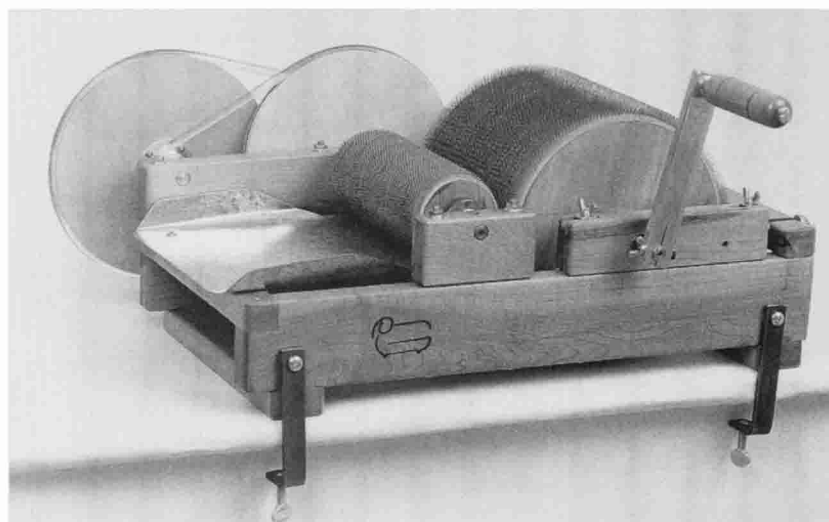
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SPINNERS' CONNECTION

by Ann Klinect

As everyone snuggles next to the fire and hopes this winter is not a repeat of last year, what spinning projects are you dreaming of? If you have access to early issues of *Spin-Off*, you realize the quantum leaps our craft has taken. Having such a wide range of spinnable fibers readily available helps, yet the overall creativity and increasing skill levels have contributed to the demand for fiber.

Are you inspired by a fiber? Or do you start with inspiration and then seek the appropriate fiber? How many "inspirations" come from happy accidents? I personally believe communication, inspiration, and creativity are intertwined. *Communication* takes many different forms, from the comment overheard in passing to the written word to e-mail and everything in between.

This column evolved way back when, as a way of sharing information from *your* newsletters, the beginnings of a communication chain. For many spinners, a newsletter is the only way to communicate events, ideas, news, and so forth. With today's hectic schedules, a few relaxing moments scanning the latest newsletter is a welcome reprieve.

To all the novice newsletter editors out there, don't get hung up on the *how*; focus on the *what*. Ideas gleaned from my files that may help you generate material: minutes of the



last meeting, a calendar of events, group or member activities, a listing of show-and-tell items, samples of fiber/yarn/fabric/felt, book reviews, "getting to know you" member interviews, feature articles, shared information, how-to projects, places to visit, new product reviews, sources for. . .

Most of us have access to copy machines, making it easy to photocopy newsletters to mail to members (don't forget a copy for me, too!). Many have also joined the computer age; but you can produce an effective newsletter if you're still using a typewriter—or a pen (for the best photocopy results, use a new printer or typewriter ribbon, or a black pen

that gives a crisp line—rollerballs and felt-tips are better than ballpoints).

I can't emphasize enough how important newsletters can be. If you would like to see what other newsletters are like, send me a business-sized SASE with 2 ounces' worth of postage. I will send along file copies of newsletters to you to use for ideas.

A reminder that all mail for this column should be sent directly to me, Ann W. Klinect, 7410 77th Avenue SE, Snohomish, Washington 98290.

A recent meeting of the **Ozark Gateway Fiber Artists** (Arkansas) involved all the members. Each was asked to bring ideas for gifts or decorations (and actual items if available), along with instructions to share.

The Salt Lake Spinsters (Utah) are making Socks-for-Elders, for the Adopt-a-Native-Elder program that assists Navajo elders to meet basic needs for food, medicine, and clothing. To encourage participation, a member taught a class on "socks for sockaphobics." Class fee was \$3 plus *either* one pair of handknitted socks for Socks-for-Elders or \$30.

Lots of stomping, rocking, and rolling went on at the San Juan County Fair last summer as the **San Juan County Textile Guild** (Washington) did a new dance to felt a large rug. Pat Spark, a well-known Pacific Northwest felter who judged the fair, presided. The rug was raffled off—

tickets had to be earned by working on the project. The longer you worked, the more tickets you got.

The Bradford Guild of Handweavers, Spinners and Dyers (England) included a surprise with one of their newsletters . . . a packet of dye powder, along with instructions for mixing and dyeing two ounces of wool yarn, top, or fleece. Members were asked to bring their dyed wool to an upcoming dye workshop. Packets were individually numbered to add to the mystery.

Western North Carolina Fibers/Handweavers Guild concluded their year-long twentieth anniversary celebration with a weekend retreat at the John C. Campbell Folk School. Martha Owen, resident spinner, musician, and storyteller, entertained the first evening. Weekend activities also included workshops, leisure time, and folk dancing.

Sometimes during the life of an or-

ganization, it is necessary to re-evaluate and make changes. Members of the **Flagstaff Handweavers and Spinners Guild** (Arizona) recently decided to simplify, relax, have more fun, and get to know each other better. Specific suggestions include: encouraging each member to share show-and-tell at every meeting, taking time to check in with each other, having some meetings in members' homes, relaxing officers' duties by having committees of between two and four people share chores, and planning the year's programs together as a whole guild.

One meeting this past summer of the **St. Croix Valley Spinners and Fiber Arts Guild** (Wisconsin) took place on a member's pontoon on the Apple River. Talk about idyllic summer spinning!

Here are a couple of tips for knitting with handspun, from **Queensland Spinners, Weavers, and Dyers Group** (Aus-

tralia). A member used fairly coarse Romney/Border Leicester cross to spin yarn for a very long sweater dress, knitted in a complicated Aran-type cabled design. A softer wool would have been less resilient and would have "seated" quickly. Another member knitted a lacy cardigan with alternating rows from three balls of yarn, because the spinning was not as consistent as would have been ideal.

The **Contemporary Handweavers of Houston** (Texas) established a set of criteria for items to be sold at their annual show; they offer guidance for all of us. (a) Articles must be fulled (washed) and pressed. (b) Good workmanship with no errors. (c) Pay attention to finishing: match thread color to cloth, clip loose threads, keep inside finishing up to quality of outside. (d) Finish edges (knotting, twining, hemming, etc.). (e) Get rid of mothball smell; leave articles in the sun until smell goes away. (f) Check goods for stains, especially if they have been stored. (g) Due to fire hazards and liability, think twice about selling or giving away children's articles made of acrylics.

Never underestimate yourself as a "small" fiber producer. A member of the **New York City Spinning Guild** reported on the very warm reception her guest received at the Mohair Council Headquarters in New York City. This organization is accustomed to dealing with huge ranches in Texas, where 96 percent of commercial mohair is produced, and had no idea there was such a thing as natural-colored mohair! Apparently this was also the first time a small-production rancher had walked through their door to say, "Here I am and this is what I am doing." Even though she explained her flock consisted of fifteen adult goats plus kids, the Council wanted more information, especially when they realized there were many other small producers around.

New Orleans Weavers Guild (Louisiana) has begun an "active twist" study group. Some of the aspects being studied are: assessing upper and lower limits of twist angle of both woolen and worsted draft with various fibers; knitting dissimilarly twisted yarns without unspinning; the effect of twist angle on elasticity of knitted ribbing; the crêpe

effect in plain weave of active-twist yarns at various twist angles; knitting active twist yarn without fabric bias.

Countryside Spinners and Weavers (Indiana) have started a lunch bag project. The only requirement is the size of the bag, which is based on a standard brown bag. No competition is involved . . . the project is a learning experience, permitting participants to explore weave structures, color use, and anything else of interest.

Swift News, newsletter for **Spinners and Weavers of Indiana Fibers and Textiles**, has started an "Inside Indiana" column, featuring museums and other places of interest to spinners and weavers.

Along the same lines, a recent newsletter from **Northwest Pennsylvania Spinners and Weavers Guild** included field trips for fiber artists, and the **Windy City Fab-Ewe-lous Flockettes** (Illinois) plan to feature a fiber-related store in each newsletter.

Here's a hint from **Spinners Flock** (Michigan) to remember next summer, when humidity levels climb and the air conditioners run full-time. One spinner attached a little plastic tube to her air conditioner, so the "free" distilled water the machine pulled out of the air was collected in her laundry tub. This found water would be great to use in steam irons or, for areas with extremely hard water, for dyeing.

Larger groups might want to consider an idea from **Weavers Guild of Miami Valley** (Ohio): they schedule either a field trip or a workshop each month in addition to the regular meeting. Several workshops listed in their yearly program are conducted by members. Most groups have very talented members whose abilities can be shared this way.

I'm fascinated by the way spinners pick up ideas from myriad sources, changing and adapting them as needed. The **Mercer County Spinners and Weavers Guild** (Pennsylvania) came up with a variation on the fiber challenge. Participants brought in their stray fibers—any color, size, type—to be carded together. The resulting batts were distributed to anyone up to the challenge.

Handspinners and Weavers Guild of South Australia have announced their *thirty-second* birthday challenge! Mem-

bers are to make an article suitable for the extremities of the human body—hands, heads, or feet—using any naturally occurring fiber in natural colors (no dyeing permitted). Prizes will be awarded for best workmanship, best article using the largest number of different fibers, best article using only one fiber, and zaniest article. ♦

The annual summary of spinners' groups and gatherings starts on page 109.



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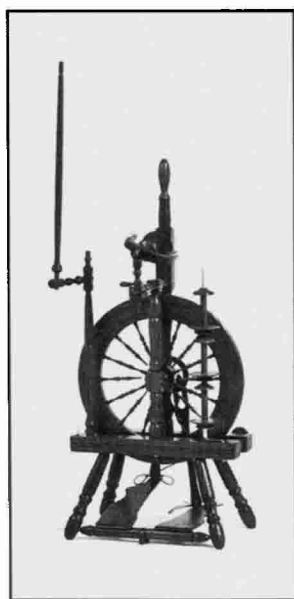
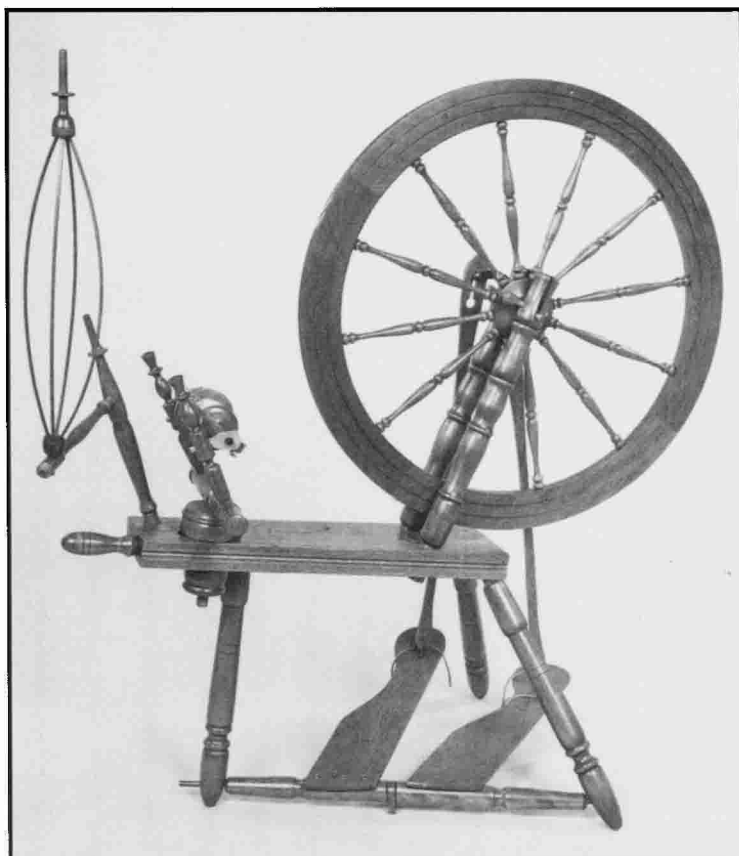
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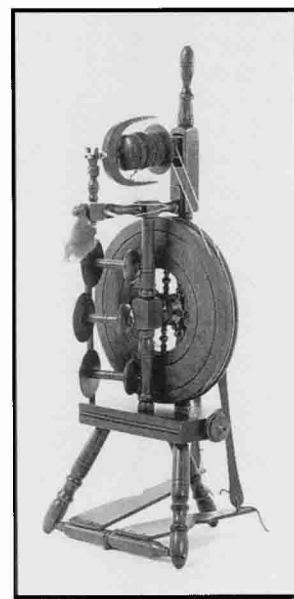
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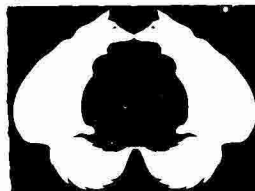
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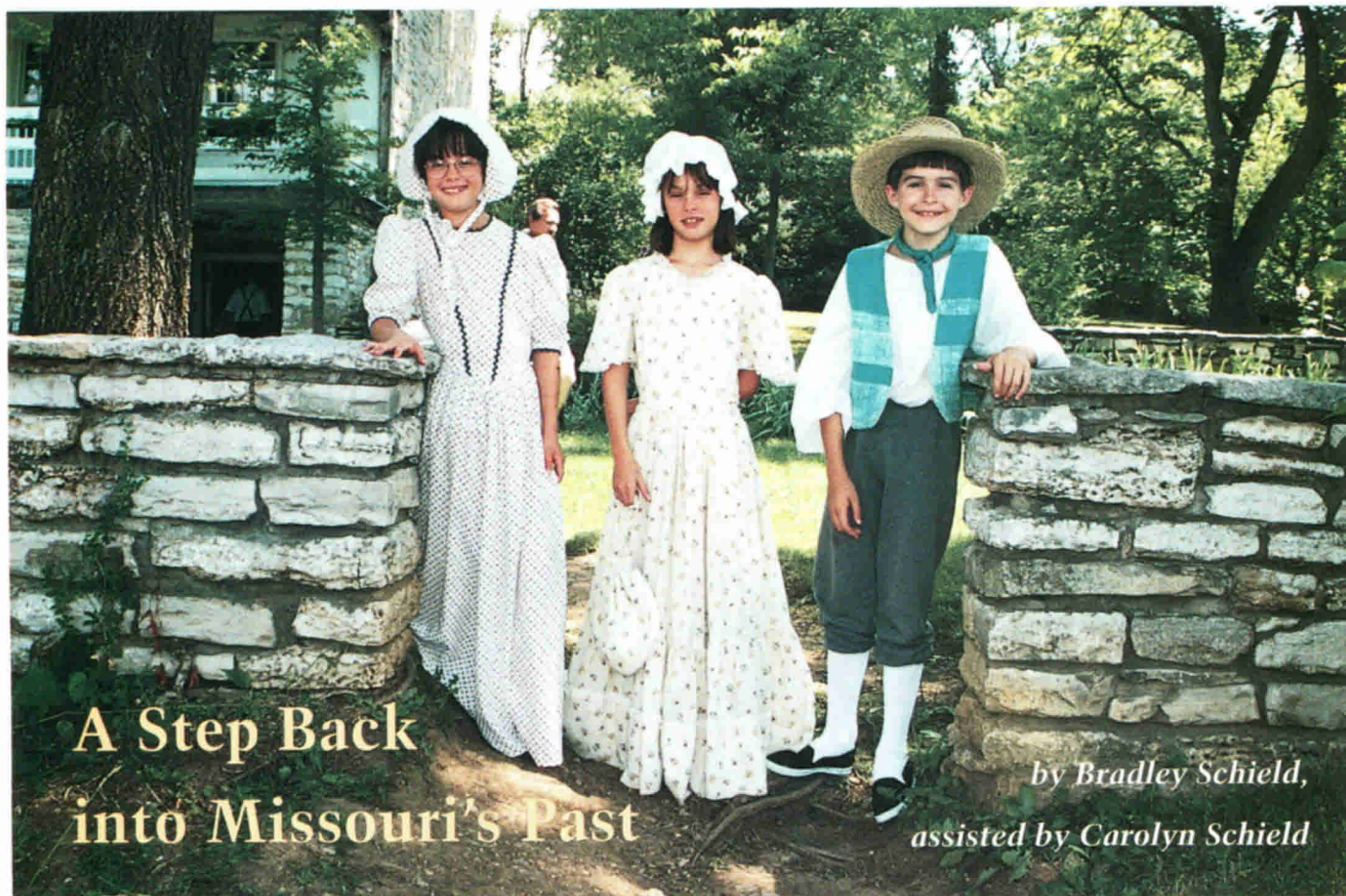
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A Step Back into Missouri's Past

by Bradley Schield,
assisted by Carolyn Schield

Sarah Quigley, Elizabeth Quigley, and Bradley Schield are nine- and ten-year-old students from Henry Elementary School in Manchester, Missouri. Their teacher, Jim Davis, accompanied them to Daniel Boone's home in Defiance, Missouri. They were invited to demonstrate the spinning and weaving skills that they had learned throughout the school year. On June 25th at Daniel Boone's home, they reenacted what it would be like to live in the early 1800s.

We were invited to spin with the Friendship Spinning Guild of Saint Louis. Everyone learned a lot and had a wonderful time. We dressed up in costumes from the early 1800s and spun wool on our spinning

wheels and wove on our hand loom. People came from all over, even from as far as Ontario, Canada.

We got to see the inside of Daniel Boone's home. There were a lot of spinning wheels throughout the house. They were in the bedrooms, kitchen, and cellar. One was a huge spinning wheel called a walking wheel, and there was a huge loom which took up most of the room. It was the biggest loom we ever saw.

We met other spinners and weavers there. While walking through Boone's village, made up of restored homes, we met a woman from southern Missouri who was demonstrating how to weave beautiful shawls on a huge triangular loom. She was weaving at the back of the Stacke House.



Above, left to right: Sarah, Elizabeth, and Bradley, at Daniel Boone's home. Bradley spun and wove his vest, which later won him a prize at the state fair.

← Bradley Schield spinning at Daniel Boone's home.

She had brought three sheep and we got to pet them. She told us she had started with two sheep and she loved them so much she has thirty-five sheep now on her farm.

We had a great time. There were Indians and we got to see a teepee. We got to see and hear the militia fire their muskets during their muster drills. We really did feel a little like what it was like to live in the early 1800s. We enjoyed spinning and weaving on the patio outside Daniel Boone's home under the big trees and having people take our pictures. The visitors learned that spinning and weaving isn't hard—even third-graders can do it. We told visitors that spinning is a lot of fun. You get to meet the nicest people and you learn a lot about the history of our country.

Editor's note: When Bradley's account and the snapshots arrived in the office, we called to get some more information.

Jim Davis, the teacher behind this effort, integrates spinning, weaving, and dyeing instruction with the curriculum in social studies, art, and chemistry. His classroom contains, among other things,

wheels, three kinds of looms, and Angora rabbits. Henry School is part of the Parkway School District; the school's parent/teacher organization has helped with the acquisition of equipment.

Parents of the children involved have noticed several positive changes in school performance, which they attribute to the spinning and weaving experience. Reading and math skills have "inexplicably" shown marked improvement, and the kids have demonstrated increased ability to concentrate. Children who have a hard time sitting still have seemed calmer. And, as Bradley mentions, their interest in history has been kindled.

Bradley's mother, Carolyn, has kept us up-to-date on this trio's escapades: they entered both yarn and finished items in the Missouri State Fair and took home prizes. Bradley received a blue ribbon for his hand-spun vest; Elizabeth's tapestry earned her a second place award; and both Sarah and Bradley were awarded third-place ribbons for their yarns. Because there was no junior spinning division, they were judged with the adults. ♦

Photos by Bradley's grandfather, William Vorbeck.

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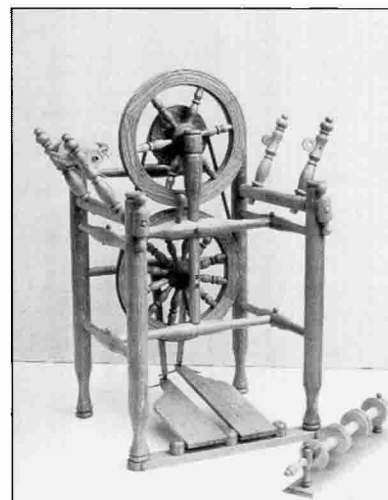
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Oops

We forgot! The wonderful model on the cover of the Fall 1994 issue is Cheri Shomers, who makes sure the bills around here get paid (whew!).

Here are corrected instructions for "A Very Easy, Boatneck Vest," by Ruth Barbour, which appeared on pages 46-47 of the Summer 1994 issue. We had a serious number-bug attack on the original version.

Sizes: Three sizes are given: small (38-40"/96-102 cm chest measurement), medium (42-44"/106-112 cm), and large (46"/116 cm). Finished chest measurement of vest will be about 41½" (105 cm), 45" (114 cm), or 48" (122 cm). Instructions are written for small, with other sizes in parentheses.

Gauge: 5 stitches and 7 rows = 2 inches (5 cm), measured over pattern.

Needles: Size 10 (6-6.5 mm) nee-

dles, or size needed to obtain correct gauge for body; size 8 (5-5.5 mm) needles for ribbing (or two sizes smaller than body size).

Pattern: Rows 1-10: Stockinette st (knit across on right side rows, purl across on wrong side rows). Rows 11 through 14: Garter st (knit across on both right side and wrong side rows). Repeat sequence of 14 rows.

Body: Make two identical pieces, as follows. Using smaller needles, cast on 56 (60, 64) sts. Work k 2, p 2 ribbing for 10-12 rows (about 3"/7.5 cm).

Change to larger needles and knit 36 (36, 38) rows, or desired length to underarm, maintaining pattern. At gauge, this number of rows will measure 10¼" (10¼", 10¾") [26, (26, 27) cm] from the end of the ribbing. Mark underarm on each side.

Continue to knit for 32 (34, 36)

more rows, maintaining pattern. This will measure 9¼" (9½", 9¾") [23.5, (24, 24.75) cm] from underarm marker.

Bind off all stitches across top.

Armhole: Pick up 22 (23, 24) sts between armhole marker and top outside edge of shoulder, with right side of fabric facing you. P 1 row; k 1 row; bind off. Do this on both sides of each body piece.

Finishing: Sew side seams and shoulder seams; shoulder seams will be about 6½" (7", 7½") [16.5, (18, 19 cm)] wide, and neckline will be about 9½" (10", 10½") [24, (25.5, 26.5 cm)] wide. Check to be sure neckline is wide enough to admit head before final seam is sewn.

Steam block, keeping pressure very light to prevent distortion of garter-st rows. ♦

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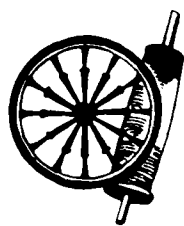
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and there is 72 yds/oz. (8 ply).**

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see page 22

BOOKS FROM INTERWEAVE PRESS

FROM THE PUBLISHER OF SPIN·OFF

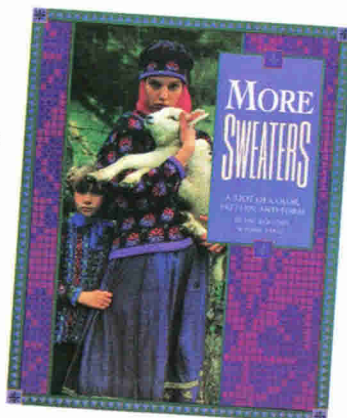
More Sweaters

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Lise Kolstad and Tone Takle

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8½ x 11¼, paperbound, 144 pages, color photos throughout. #659—\$19.95



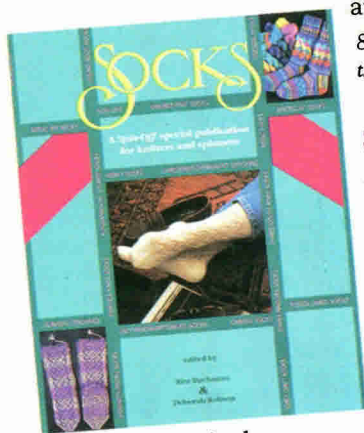
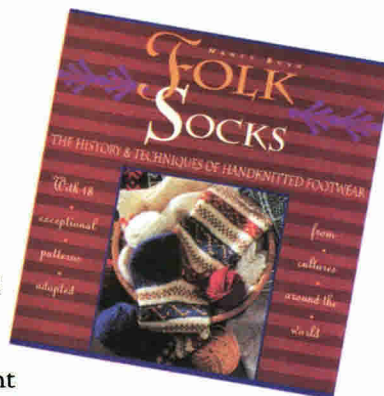
Folk Socks

The History and Techniques of Handknitted Footwear

Nancy Bush

Patterns for sturdy boot socks, lively Birkenstock socks, handsome knicker socks, lacy stockings, kilt hose, cabled socks, clocked socks, and more are the heart of this charming book inspired by a host of folk knitting traditions from Europe and the British Isles. Also included are the evolution of footwear from eighth century b.c. to the present and a chapter on knitting techniques that gathers an unsurpassed collection of heel-turning, toe-shapings, and top-ribbings for knitters at all levels.

8½ x 9, paperbound, 120 pages, color and b&w photos throughout. #654—\$14.95



Socks

A *Spin·Off* special publication for knitters and spinners

Rita Buchanan and Deborah Robson, editors

Here it is—complete instructions for 20 different handspun, handknitted socks—including those wonderful entrelac ones that everyone has been asking for.

You'll find notes on spinning, choosing

equivalent commercial yarns, and managing all the tricky

little techniques that make socks so much fun to knit.

8½ x 10⅞, paperbound, 56 pages, color photos throughout. #530—\$7.00

The Joy of Socks

This reprint from the Winter 1992 *Spin·Off* consists of 32 pages of comprehensive information about socks. These are articles to sit and read. Three basic patterns are included: one that is adaptable to any size of person and gauge of yarn, one that can be resoled, and a "tube sock" that doesn't require a turned heel.

8½ x 10⅞, paperbound, 32 pages, color and b&w photos throughout. #X826R—\$4.00

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Loveland, Colorado 80537,

or check with your local craft supplier.

Knitting Ganseys

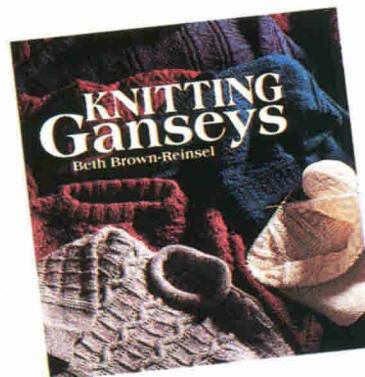
Beth Brown-Reinsel

Learn how to design and construct sweaters true to the traditional ganseys, developed in 19th-century England, as Beth Brown-Reinsel teaches you how to master special cast-ons, cables, increases, shoulder straps, gussets, and more while you complete a

miniature sample gansey—just the right size for your favorite teddy bear! Then knit one of the author's six full-size garments—or create your own original design.

There's plenty of information on sizing, graphing, and technique—as well as blank cartoons and worksheets—to guide you through the planning process.

8½ x 9, paperbound, 160 pages, b&w photos throughout
#629—\$16.95



BOOKS FROM INTERWEAVE PRESS

FROM THE PUBLISHER OF SPIN·OFF

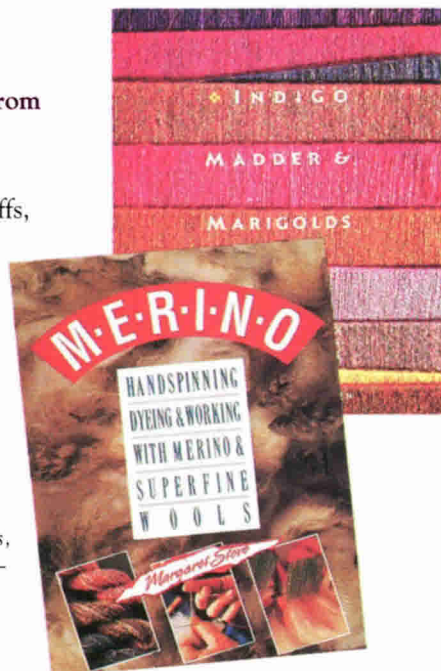
Indigo, Madder & Marigold

A Portfolio of Colors from Natural Dyes

Trudy Van Stralen

Using traditional dyestuffs, minimal mordants, and a creative approach to dye mixing, overdyeing, and pH modification, Trudy Van Stralen shows how to produce a stunning range of colors from just a few dyes.

8½ x 11, hardbound, 128 pages, color photos throughout. #622—\$29.95



Merino

Handspinning, Dyeing & Working with Merino & Superfine Wools

Margaret Stove

Here it is—everything you've been waiting for on the subject of spinning Merino and other fine wools: Margaret Stove's techniques for washing, spinning, dyeing, and blocking—along with her special patterns for knitting and crocheting shawls, baby garments, and more.

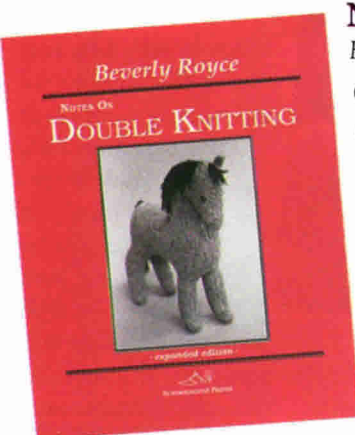
7¼ x 9¾, hardbound, 109 pages, color and b&w photos throughout. #721—\$21.00

North American Dye Plants

Anne Bliss, illustrations by Robert Bliss

This indispensable reference has been around for more than a decade. Inside, you'll find 126 common roadside plants and detailed descriptions of obtaining a range of warm, subtle colors from them.

4¾ x 5½, paperbound, 288 pages, b&w illustrations throughout. #644—\$8.95



Notes on Double Knitting

Beverly Royce

Circular knitting worked back and forth on two needles!

Meg Swansen of Schoolhouse Press has carefully edited and expanded on Beverly's work, supplementing the clever concepts with clear and accurate illustrations.

8½ x 11, paperbound, 96 pages, b&w photos, line drawings, and pattern graphs. #653—\$16.95

Year-Round Favorites

Item #	Title	Price
719	Anchor Manual of Needlework, The	\$29.95
597	Angora: A Handbook for Spinners	\$14.95
621	Baskets from Nature's Bounty	\$24.95
636	Business Forms and Contracts for Craftspeople	\$14.95
470	Care & Feeding of Spinning Wheels, The	\$7.50
647	Chile Pepper Book, The	\$9.95
592	Colour Cauldron	\$21.95
610	Craft of Chair Seat Weaving, The	\$18.95
564	Designing for Weaving	\$12.00
584	Encyclopedia of Handspinning, The	\$21.95
607	Fabric Photos	\$12.95
440	Fleece in Your Hands	\$6.00
619	Flowers in the Kitchen	\$14.95
633	Garlic Book, The	\$9.95
620	Graph It!™	\$14.95
588	Hands On Dyeing	\$8.95
575	Hands On Spinning	\$8.95
625	Herb Companion Wishbook & Resource Guide, The	\$16.95
631	Herb Topiaries	\$6.95
628	Herbs in the Kitchen	\$26.95
586	History of Hand Knitting, A	\$24.95
577	Homespun, Handknit	\$15.00
587	Ideas in Weaving	\$29.95
599	Illustrated Dictionary of Knitting, The	\$18.95
605	Knitted Tams	\$12.95
583	Knitter's Guide to Sweater Design, The	\$29.95
606	Knitting for Real People	\$12.95
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634	Photographing Your Craftwork	\$12.95
611	Prolific Knitting Machine, The	\$17.95
718	Rug Weaving Techniques: Beyond the Basics	\$29.95
558	Samplers You Can Use	\$12.00
563	Silk Worker's Notebook, A	\$12.00
580	Spinning Designer Yarns	\$12.00
717	Spinning Wheel Primer	\$6.00
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585	Structure of Weaving, The	\$29.95
612	Sweater Design Workbook	\$14.95
555	Sweater Workshop, The	\$16.95
722	Sweaters	\$16.95
582	Sweaters by Hand	\$17.95
569	Synthetic Dyes for Natural Fibers	\$12.00
627	Tap-Dancing Lizard, The	\$16.95
720	Techniques of Rug Weaving, The	\$50.00
5961	Twined Knitting	\$16.95
556	Warping All By Yourself	\$7.50
573	Weaver's Garden, A	\$16.95

Calendar

TO ENTER

✓ **Arizona/open.** Fiber Celebrated '95, juried show at Tucson Museum of Art July 21–Sept. 17, 1995, in conjunction with Intermountain Weavers Conference. Slide deadline Mar. 1, 1995. SASE to Joy Brooks, 3631 E. Flower #F, Tucson, AZ 85716. (602) 322-9259.

✓ **Arizona/open.** Small Expressions, Handweavers Guild of America exhibit of small-scale fiber work July 27–Sept. 11, 1995, at Tohono Chul Park, Tucson. Postmark deadlines Mar. 15, 1995, for international entries, Apr. 1, 1995, for U.S. entries. Contact HGA Small Expressions, 2402 University Ave. W., Suite 702, St. Paul, MN 55114. (612) 646-0802; fax (612) 646-0806.

✓ **Florida/open.** Santa Fe Community College Spring Arts Festival, multimedia sale Apr. 1–2, 1995, in Gainesville. Application deadline Dec. 22. Contact Spring Arts Festival, 3000 NW 83rd St., Gainesville, FL 32606. (904) 395-5355.

✓ **Illinois/open.** Interior Inspirations, juried multimedia exhibit of items for the home May 1995 in St. Charles. Slide deadline Jan. 13, 1995. LSASE to Maxine Prange, The Fine Line Creative Arts Center, 6N 158 Crane Rd., St. Charles, IL 60175. (708) 584-9442.

✓ **Illinois/open.** International Design Competition of original knitting, results announced at TKGA (The Knitting Guild of America) national convention Mar. 22–26, 1995, in St. Charles. Entry deadline Feb. 9, 1995. SASE to TKGA Design Competition, PO Box 1606, Knoxville, TN 37901. (615) 524-2401.

✓ **Iowa/open.** Clay, Fiber, Paper, Glass, Metal and Wood, juried exhibition Mar. 5–Apr. 23, 1995, in Ames. U.S. residents over 18 years old; slide deadline Jan. 3, 1995. LSASE to Octagon Center for the Arts, 427 Douglas Ave., Ames, IA 50010. (515) 232-5331 (Didi Reyes Watson).

✓ **Pennsylvania/open.** Fiberart International '95, juried show June 9–July 2, 1995, at Pittsburgh Center for the Arts, Pittsburgh. Fiberarts Guild of Pittsburgh, sponsor. Slide deadline Jan. 31, 1995. SASE to Catherine McConnell, 6426 Jackson St., Pittsburgh, PA 15206.

FESTIVALS AND GATHERINGS

✓ **California,** Feb. 12, 1995. Northern California Spinners' Gathering at El Cerrito Community Center, 7007 Moeser Ln., El Cerrito. Priscilla Gibson-Roberts, speaker and teacher. Workshops Feb. 10–11. SASE to Spinners' Textile Study Group, 1661 Wright Ave., Sunnyvale, CA 94087.

✓ **Indiana,** Jan. 21, 1995. Annual meeting of SWIFT (Spinners and Weavers of Indiana Fibers and Textiles), Indianapolis. Spin-and-share, weaving study groups, friendship yarn exchange, traveling exhibit. SASE to SWIFT, 7297 N. Range Rd., LaPorte, IN 46350. (317) 423-2906 (Susan Graham).

✓ **Louisiana,** Jan. 7, 1995. Roc Day celebration with The Spinners & Weavers of Imperial Calcasieu. Registration deadline Dec. 15, vendors welcome. Call Diana Hardy, (318) 436-7260 or (318) 478-9867, or write SWIC, PO Box 1028, Lake Charles, LA 70602.

✓ **Canada,** Alberta, June 17–18, 1995. Fibre Extravaganza '95, exhibits, sales, demonstrations, workshops. Contact Windy Meadows Woolen Mill, Box 131, Brant, Alberta, T0L 0L0. (403) 485-2205.

CONFERENCES

✓ **Arizona,** July 27–30, 1995. Ancient Visions Future Dreams, Intermountain Weavers Conference in Tucson. Norman Kennedy, artist-in-residence. SASE to Beverly Hunt, 5011 N. 78th Pl., Scottsdale, AZ 85250.

✓ **Georgia,** Mar. 30–Apr. 2, 1995. Fiber Forum 1995 at Simpsonwood Conference & Retreat Center, Norcross. Contact Suzanne Deal-Fitzgerald, PO Box 80904, Conyers, GA 30208. (404) 786-0510.

✓ **Illinois,** Mar. 22–26, 1995. Annual national convention of The Knitting Guild of America at Pheasant Run Resort, St. Charles. LSASE (52 cents postage) to TKGA, PO Box 1606, Knoxville, TN 37909. (615) 524-2401.

✓ **Wisconsin,** June 22–24, 1995. Weaving is Our Heritage, Midwest Weavers Conference in Milwaukee. Preconference workshops June 19–21. Contact Wisconsin Handweavers,

4280 S. 78th St., Greenfield, WI 53220. (414) 545-3863; fax (414) 545-2992.

✓ **Canada,** Ontario, May 28–June 4, 1995. Ripples and Ruffles, conference of Ontario Handweavers and Spinners and Basketry Focus in Ottawa. Sheila O'Hara and Dawn MacNutt, keynotes; workshops, seminars. Contact Roberta Murrant, RR #2, Dunrobin, Ontario K0A 1T0.

✓ **Canada,** British Columbia, July 13–16, 1995. Frontiers of Fibre, biennial conference of the Association of Northwest Weavers' Guilds in Prince George. Jack Lenor Larsen, speaker. Preconference workshops, exhibits, seminars. Contact Jean Curry, 2848 McKenney Cres., Prince George, B.C. V2K 3X9. (604) 962-8819; fax (604) 964-6404.

EXHIBITS, SHOWS & SALES

✓ **Arizona,** through Jan. 2, 1995. Exhibition of handcrafted and antique textiles by Flagstaff Handweavers & Spinners Guild and Coconino Quilters Guild at Riordan Mansion State Park, 1300 S. Riordan Ranch St., Flagstaff. Call Katherine Farr, (602) 556-0567.

✓ **Illinois,** Dec. 16–Jan. 27, 1995. Visual Play, juried show of fiber work exploring humor and wit, at Textile Arts Centre, 916 W. Diversey Pkwy., Chicago, IL 60614. (312) 929-5655.

✓ **Maryland,** Jan. 12–Feb. 22, 1995. Juried Fiber Network Textile Exhibition, at Delaplaine Visual Arts Center (city not listed). Contact Margaret Hluch, 102 E. 8th St., Frederick, MD 21701. (301) 662-0369.

✓ **Maryland,** Mar. 2–Apr. 15, 1995. Fiber Visions, anniversary exhibit and sale of Potomac Craftsmen Guild at Strathmore Hall Arts Center, 10701 Rockville Pike, Bethesda. Contact Prue Hill, 2539 Rambling Rd., Vienna, VA 22181. (703) 938-4117.

✓ **New York,** through Feb. 26, 1995. Revivals! Diverse Traditions: 1920–1945, the second exhibition in the History of 20th Century American Craft: A Centenary Project, at American Craft Museum, American Craft Museum, 40 W. 53rd St., New York, NY 10019. (212) 956-3535; fax (212) 459-0926.

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✓ **Texas**, May 20-21, 1995. Fiber to Shawl contest, Bois d'Arc Festival, at Fort English in Bonham. Proceeds to benefit upkeep of fort. Fort English Society, PO Box 29, Dodd City, TX 75438.

INSTRUCTION

✓ **California**, Jan. 28-29, 1995. Mushrooms for Color with Miriam Rice. Mendocino Art Center, PO Box 765, Mendocino, CA 95460. (707) 937-5818 or (800) 653-3328.

✓ **California**, Feb. 10-11, 1995. Handspun Singles for Knitting, and Ethnic Sock and Stocking Yarns, workshops with Priscilla Gibson-Roberts in El Cerrito. SASE to Spinners' Textile Study Group, 1661 Wright Ave., Sunnyvale, CA 94087.

✓ **North Carolina**, Jan. 22-28, 1995. Scottish Spinning with Norman Kennedy. Additional classes in weaving, knitting, and other fiber arts through March at John C. Campbell Folk School, Rt. 1, Box 14A, Brasstown, NC 28902. (800) 365-5724.

✓ **Texas**, Mar. 31-Apr. 2, 1995. Weaving workshop with Norman Kennedy at Fort English in Bonham. Proceeds to benefit upkeep of fort. Fort English Society, PO Box 29, Dodd City, TX 75438.

✓ **England**, North Yorkshire, July 23-30, 1995. Association of Guilds of Weavers, Spinners & Dyers Summer School. Classes in spinning, weaving, dyeing, basketry, textile design, crochet, and papermaking at University College, Filey Road, Scarborough. Send self-addressed envelope to Dot Seddon, 51 Farndale Dr., Guisborough, Cleveland, TS 14 8JJ, England. Mention "Code Number 60."

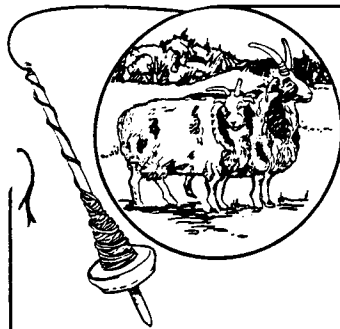
✓ **Mexico**, Oaxaca, Jan. 2-10, 1995. Hats & Masks: Fiber Arts for Adornment with Beth Beede, study tour sponsored by Horizons, 108 N. Main St., Sunderland, MA 01375. (413) 665-0300; fax (413) 665-4141.

TRAVEL

✓ **Bolivia**, June 14-July 6, 1995; **Peru**, 1996. Weaving, cultural, and hiking tours. Write Weavers Trek, Betty Davenport, 1922 Mahan, Richland, WA 99352. (509) 946-4409.

✓ **New Zealand**, May 9-25, 1995. An Interweave Journey: Woolcrafts Festival and tour of north and south islands led by Jane Fournier. SASE to Woolcraft Festival, Interweave Press, 201 E. Fourth Street, Loveland, CO 80537.

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, Colorado 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.



SPINNER'S CORNER

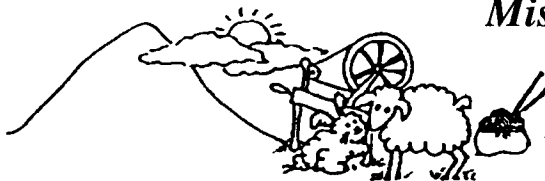
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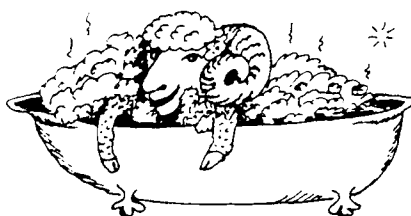
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Books

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Notes on Double Knitting

Beverly Royce

Pittsville, Wisconsin: Schoolhouse Press, 1994. Available from Schoolhouse Press, 6899 Cary Bluff, Pittsville, Wisconsin 54466. Softbound, 85 pages, \$16.95. ISBN 0-942018-06-0.

Read this book and all the mysteries of double knitting will be revealed. It is the only book I know of which is devoted entirely to two-needle tubular knitting, a unique system of producing two or four layers of knitted fabric simultaneously. Double knitting has exciting possibilities, and spinners, who have access to a wide variety of fiber blends, textures, and colors, will be delighted with the endless creative potential this technique affords.

The book is organized into five parts, and each part acts like a building block, expanding the reader's knowledge and ability step by step. Although the written instructions and the black-and-white diagrams are clear and easy to follow, I would not advise trying to visualize the instructions; instead, treat yourself to some quiet time with two needles and a ball of yarn and work a sampler of pattern stitches and have fun practicing the techniques.

Part 1 covers all the pattern stitches used in the projects, as well as explanatory notes and a glossary of the terms used. This section alone will allow the novice knitter to adapt basic mitt or toque patterns to two-needle tubular knitting and thus avoid the uneven tension and awkwardness often associated with knitting on four needles.

Advanced knitters will be intrigued with Part 2, which includes directions for knitting circles, squares, socks, and

gloves, and with Part 3, which explains how to knit lined tubes and follows with patterns for knitting lined gloves and socks. The final two sections include forty charts for combining color patterns with double knitting (a challenge even for the experienced knitter) and some final notes and ideas for applying the techniques. Although I think that some of the projects would be more easily accomplished using a circular needle, especially the lined projects and the two-color work, the two methods are compatible, so knitters can combine the best from both worlds.

Color photography might have enhanced the appeal of the projects somewhat, but the concepts this book contains are unique and can only serve to stimulate the creativity of knitters and spinners everywhere.

—Val Slemko

A Book of Spinning Wheels

Joan Whittaker Cummer

Portsmouth, New Hampshire: Peter Randall Publisher, 1993. Available from Peter E. Randall Publisher, PO Box 4726, Portsmouth, New Hampshire 03802. Softbound, 381 pages, \$14.95. ISBN 0-914339-46-X.

Those of us who have an interest in old and antique spinning wheels have long wished for a comprehensive, illustrated guide showing the many variations of old wheels, especially wheels from other countries, which often find their way into the American antiques market. Now such a book has been published. Called simply *A Book of Spinning Wheels*, it illustrates and briefly describes 127 different spinning wheels, both domestic and foreign. In addition, over 50 accessories, such as yarn winders, swifts, and so forth, are pictured and described. Most helpful is a table of measurements giving vital statistics for each wheel illustrated.

This amazing assemblage of spinning wheels represents the collection of one person, Joan Whittaker Cummer, of Hillsboro, New Hampshire, who bought

her first wheel thirty-five years ago. Recently she gave her entire collection, of more than 125 wheels, to the Museum of American Textile History in Lowell, Massachusetts, where the wheels will be available for study.

Many of the wheels illustrated have features seldom seen elsewhere. The oldest wheel shown is said to date from the late seventeenth or early eighteenth century, originating in western Europe. There are several early, hand-turned wheels—one from India, one from Asia, another from Turkey. There are patent wheels, such as an early example of the Wight pendulum wheel of 1856 and a vertical spinning machine with twelve spindles, which dates from 1831. But best of all, there is at least one example of the many types of antique wheels one might encounter in antiques shops today, making this book a most handy guide to antique wheel identification. A brief history of spinning wheel development plus an identification of wheel parts helps to put the many illustrations into perspective.

Illustrations are classified by construction type into seven major categories, so that the reader will have no difficulty in quickly arriving at a desired illustration. Each illustration is accompanied by a concise description, including the age of the wheel, place of origin, method of operation, unusual features, and signature, if any. There is no index, but it seems not to be needed.

On the down side, a number of the illustrations are disappointing; some are sufficiently dark to obscure important details. In other cases, more detail would have been visible had the picture been taken at a slightly different angle, or wheel parts moved slightly (for example, taking a picture with the flyer in profile rather than on edge). In one case, the spinning assembly was placed backwards on the wheel when the photo was taken (wheel No. 123, page 267). This first edition also comes with a list of errata (mistakes made in printing) which lists a dozen corrections to the text or to the picture captions. A few additional errata exist, especially in the section

dealing with Canadian wheels. Ideally, these lapses will be corrected in later editions.

The few questionable pictures and some copyediting errors notwithstanding, *A Book of Spinning Wheels* is a valuable addition to the library of any serious spinner, wheel collector, or student of early textile technology, and especially of the antiques dealer who occasionally trades in antique spinning wheels. This book expands on the previous smaller standard reference, *American Spinning Wheels* by Pennington and Taylor (Sabbathday Lake, Maine: The Shaker Press, 1975), and will, no doubt, join it as a duo of necessary reference books for anyone interested in antique spinning wheels. The convenient size makes it easy to carry about for identifying wheels found at antiques shops or auctions.

—William Ralph

When I first met Joan Cummer twenty years ago, she had only begun "rescuing" spinning wheels from that fate worse than death—being a plant stand! She had just acquired her first double-flyer or "gossip" wheel. At that time, she was better known among local spinners for her "spinnable" animals—Pajama the llama, Angelique the angora goat, and Attila the Bun, an angora rabbit.

By 1982, on a visit to her small house in Hillsborough, New Hampshire, I found the wheels had taken over. They were falling out of closets and lurking under the stairs. Shortly thereafter, with help from friends in the New Hampshire Spinners and Dyers Guild, the wheels were moved to Old Webster Meeting House.

The increased space allowed Joan Cummer to continue collecting. But the unheated building was hard on the wheels themselves. Each summer they had to be oiled to prevent drying and cracking. In 1991, the Cummer collection was given to the Museum of American Textile History, in North Andover, Massachusetts. Now the wheels are stored under the correct climatic conditions and are available for present and future study.

—Florence Feldman-Wood

Double-Bed Machine Knitting

Ruth Lee

London: B. T. Batsford Ltd., 1993. Distributed by Trafalgar Square, North Pomfret, Vermont, 05053. Softbound, 112 pages, \$34.95. ISBN 0-71234-6816-5.

It was with anticipation that I prepared to review this book, because the ribber for my own single-bed machine is languishing under the bed—I haven't learned how to use it. Although intended for the machine knitter with a thorough understanding of single-bed machine knitting, this book is so well designed it can be used as a study guide for machine knitters with only a basic knowledge of single-bed machine knitting. It concentrates on manual operation of the stitch structure and does not include selective stitch structures.

The book begins with sets of terms used within the text, ranging from interchangeable terms, to meanings of abbreviations, needle diagrams, and Pfaff notations. The author uses a Pfaff 6000E electronic machine to represent true double-bed machines, and a Brother single-bed machine with a detachable ribber to show double-bed machine knitting. She thoroughly explains the differences in types of machines; this could be helpful when choosing a machine, if you don't already own one.

The book is divided into four parts. Part I focuses on becoming comfortable using both needle beds and on how to detect and correct errors. The section on knitting symbols is accurate and helpful for understanding and reading the sample patterns. The samples are presented in order of increasing difficulty, and provide a basis for designing.

Part II, full-pitch ribs, provides the foundation for double-bed knitting, learning good knitting practices, and further experimentation. The samples consist of simple combinations of knit and purl stitches, which are then manipulated into several different stitch patterns by changing tensions, settings, and yarns. The samples are increasingly complex and build on aspects of previous samples. This part includes a section on combining single- and double-

bed arrangements.

The fundamentals of half-pitch settings are covered in Part III. By allowing double the number of needles, half-pitch settings permit the construction of finer-gauge fabrics. Because tension and yarns are so important for finer fabrics, this section includes suggestions on choosing yarns for finer fabric structures.

Part IV covers hand-tooled stitch patterns. The samples range from simple transfer lace patterns to complex transfer lace using transfer rib borders. Each sample is well charted.

The final chapter of Part IV covers cable patterns. The samples include several cable types in combination with other patterns, along with suggestions for successful combinations.

Throughout this book, the charts, graphs, and diagrams, along with their explanations, are excellent. The samples are clearly shown in black-and-white photographs; in some cases, color would have been a nice addition. There is lots of solid information here on double-bed machine knitting. Each section of the book is designed for a practical progression, building on previous samples, from the simplest to the more difficult. This gives the knitter an excellent base for experimentation when designing, or when continuing with selected stitch patterns (to be covered in the author's next book).

The conclusion lists machine and yarn suppliers and suggestions for further reading. *Double-Bed Machine Knitting* is a book I will be adding to my library when it is available. I found it to be a very good choice for learning to use the ribber for my own Brother knitting machine.

—Gloria Hall

Dyeing for Fibres and Fabrics

Janet DeBoer, editor

Kenthurst, Queensland, Australia: Kangaroo Press, 1992. Distributed by Seven Hills Book Distributors, 49 Central Avenue, Cincinnati, Ohio 45202. Softbound, 110 pages, \$11.95. ISBN 0-86417-123-4.

This Australian book covers a wide range of information concerning the art of dyeing, and consists of a combination

of reprints from the Australian magazine, *Textile-Fibre Forum*, and articles from other textile artists around the world—eighteen authors in all. This approach has its strengths and weaknesses. The authors are very knowledgeable about their specialties. Having many points of view can be exciting and informative, but the variety can also affect the continuity of the book. The result is not for the timid dye person.

The book starts with several short chapters on "Basics," written by the editor, which briefly cover dye definitions, equipment tips, scouring, heat sources, and mordanting. There is also information here about dye hazards and waste disposal, which are reinforced throughout the book.

The second section focuses on "Synthetic Dyes," with an overview of colors, mixing, and the categories of dyes that are available to fiber artists. Each chapter is an article that covers a specific kind of dye. Because each chapter was written by a different person, some dyes are covered more thoroughly than others. The categories included are pre-

metallised, fiber reactive, fiber reactive for wool, disperse, soda discharge, indigosol, and naphthol dyes, and the listed brands are those available in Australia. American equivalents are not always easy to determine. In addition, some of these dye types require safety precautions beyond those normally practiced in home dyeing.

The third section discusses "Methods of Dye Application," some of which were dyeing for spinners, direct dyeing, warp painting, marbling, blueprinting, and silk dyes. The range of topics was wide, but none was covered in depth.

The fourth section goes into "Dyes in Nature." In forty pages, this covers a lot of territory, including some history. Each article is specific, and is a stepping-stone for more research, especially for those who have a background in natural dyeing. Eucalypt dyeing counts for three chapters. Other chapters deal with drying for dyeing, mineral dyeing, nineteenth-century dyes, and indigo.

This book will be most useful for those who are already familiar with dyes and dyeing; it is not a book for begin-

ners. The articles cover a lot of ground in one to ten pages, but nothing thoroughly or in depth. However, having access to the varied opinions of established dye artists opens doors to new ideas and challenges in dyeing which are not covered in most dye books.

—Deb Menz

Craft of the Dyer: Colour from Plants and Lichens

Karen Leigh Casselman

Second, revised edition. New York: Dover, 1993. Softbound, 249 pages, \$7.95. ISBN 0-486-27606-6.

Originally published by the University of Toronto Press in 1980, *Craft of the Dyer* has been an elusive book—either available only as a library-quality hardcover, or out of print. Here, finally, it comes within reach of everyone, thanks to Dover. Don't expect pictures—there were few in the original, and there's only one (of lichens) in the new edition. But the text is clear, wide-

—continued on page 122

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AN ADVENTURE WITH INTERNATIONAL COMPETITION

BY THELMA PEDERSON



Thelma's all-white sweater is from fine Merino grown in the United States. It was machine-knitted, and won the prize for "most outstanding handspun entry" (from a field of 400 entries) in an international competition. The sweater with brown trim went to the same international event in the following year, for an invitational show. It was made with Australian Polwarth, some of which Thelma dyed for accents.

1990

A board member of the Australian Breeders Association, on a publicity tour in North America, contacted spinners on this continent with information about Melbourne's annual woolcraft competition. Sponsored by the Association and by the *Weekly Times* of Melbourne, this is the world's largest sheep and woolcraft show.

She came to my home, and—after critically examining my work—asked me to submit pieces to the 1990 show.

In due time, I received a schedule of "All You Need to Know about the 1990 Australian Sheep Breeders Association

Woolcraft Show." It listed sponsorships, prizes, entry categories (fifty-three of them), and conditions of entry, and it contained an entry form.

I selected machine knitting class #30, for an article using machine-knitted, handspun wool only. Condition 5 of this class required that the handspinning be done by the exhibitor.

Working from a New Zealand Polwarth fleece, I washed, carded, and spun a three-ply yarn. I chose a pattern from a book, and knitted it on my Brother 892E machine, which has a ribber. When I finished



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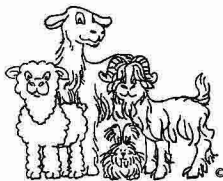
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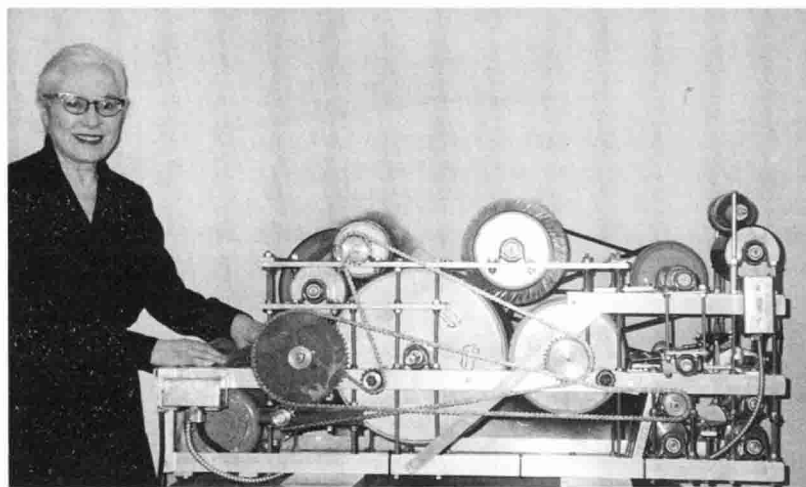
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the sweater, I decided it was not "show" quality and that I could improve on my workmanship.

I bought commercially scoured and carded United States Merino (70s), spun more three-ply yarn on my Nagy wheel, and duplicated the sweater. This time I was satisfied with the results.

After I shipped the sweater across the Pacific, I received a phone call advising me that it had been awarded the Ettrick Prize. My reward was a spinning wheel (the Windwheel), donated by Ettrick Spinning Wheels of Bendigo, Australia. The co-owner of Ettrick Spinning Wheels wrote: "The Ettrick Prize is awarded . . . for the most outstanding handspun entry . . . and there was a lot of competition! This is the first time the Ettrick Prize has been awarded to an overseas entrant, and we at Ettrick are delighted that the competition has become truly international."

1991

Each year, a different breed of sheep is featured at the woolcraft show in Melbourne. In 1991, the breed was Polwarth, Australia's first unique breed of sheep, developed by Noel Dennis from a cross of 3/4 Merino and 1/4 Lincoln. Wendy and David Dennis (Noel Dennis' grandson) continue the Polwarth program, and organized the Polwarth garment display. They invited participation from around the world. Wendy asked me to make "something typical of what you wear in Oregon" to be used as part of an invitational exhibit. I accepted, and a few months later a package arrived from Wendy, containing white Polwarth fleece.

I washed the fleece in small amounts, flicked each lock, and spun a three-ply yarn. I used commercial acid dyes to color some of the yarn brown, and handknitted a sweater, using a French pattern.

When Wendy returned my sweater, she wrote, "What a wonderful . . . show we have had and you adding to it with your jumper was the icing on the cake." Entries had come from all parts of the world, including South Africa, Japan, New Zealand, Canada, and the United States. ♦

Thelma Pederson, of Woodburn, Oregon, began handknitting when she was a teenager, then became a weaver. She was fascinated by a demonstration of spinning given by a senior citizen, and delved into

books to teach herself. A three-day workshop with Allen Fannin "set her straight and got her going." She's a charter member of the Corvallis Handweavers and Spinners Guild, and has been recruiting folks to spinning ever since. When Thelma discovered she wanted to get more done faster with fine yarns (the kind that are handknitted on size 0 and 1—2.25–2.5 mm—needles), she took up machine knitting. She spins on her Nagy, Ettrick, and great wheels, loves spinning and thinks everyone should do it, and likes nothing better than a creative challenge.

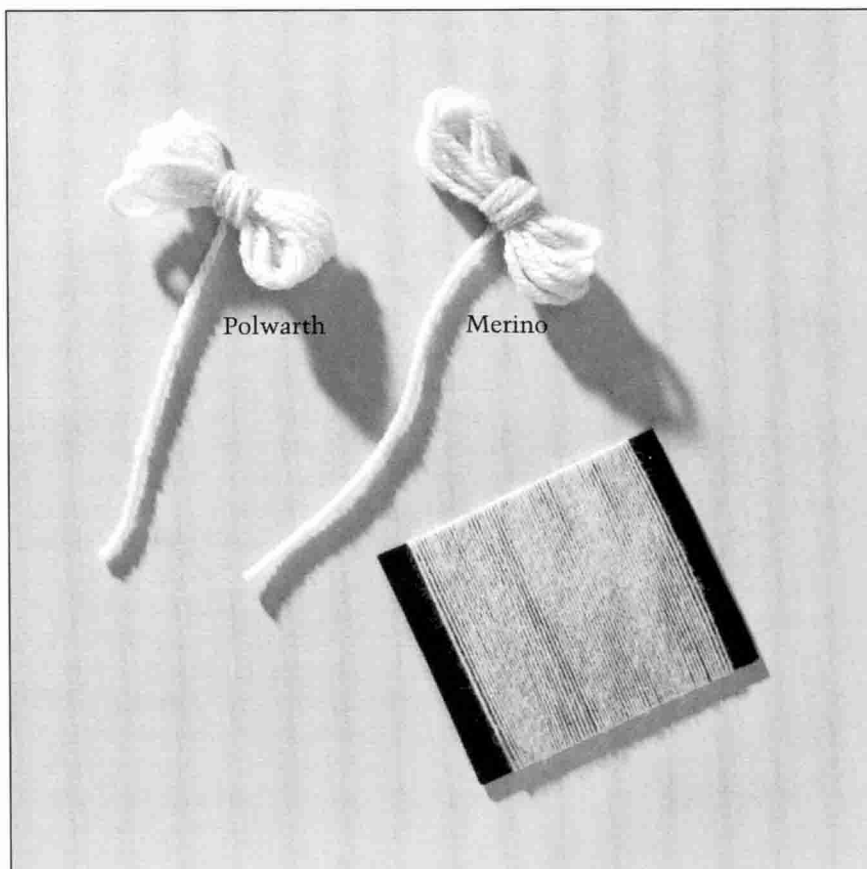
Resources

Dodson, Judy. *Super Machine Knits: An Exciting Collection of Fashionable Patterns for Machine Knitters*.

Asheville, North Carolina: Lark Books 1988. This sweater is called "Harvest."

Tiber Selection, Book 15. Roubaix, France: Laines Tiber, 1986. Pattern 7. This selection is out of print; for a photocopy of this pattern, send \$2 and an LSASE to Classic Elite, 12 Perkins Street, Lowell, Massachusetts 01854. Classic Elite also has more recent Tiber publications available.

Thelma's outstandingly consistent and fine yarns work well for her in both hand and machine knitting. A sample of her singles is shown on the card; the finished yarns are three-plys.



Suffolk Baby Sweater

by Shelley Bisom Hunter

CREATING AN HEIRLOOM that can be handed down from generation to generation gives me an overwhelming sense of accomplishment. There is so much love and labor that goes into the creation of tiny baby garments that they often become treasured family keepsakes.

I wanted to create something that was soft and snuggly, yet something that Mom would really like. Do you remember trying to zip a sweater on a squirming baby? Or trying to slip a sweater on your toddler as he or she is running out the door? I found the answer—a hooded sweater that zips up the back. It zips from top to bottom, so there is no fiddling with trying to get the zipper together. Every mother should have one.

Preparing the wool

I came on the fleece quite by accident. It's funny how word gets around in a small town, especially if you have an unusual hobby. One day I got a phone call from a local rancher. He had three fleeces that he was willing to part with for the cost of the shearing. I was hesitant because they were from Suffolk sheep which, for the most part, are bred for meat here in Montana. But I told him I would take a look at the fleeces. When I opened the bag, I was delighted. Each fleece was a little different from the others and quite clean. One had a nice, open, 2-inch (5-cm) staple, with traces of black that gave the fleece a gray look from a distance. I looked over at the gray angora I had combed from my German Angora rabbit, Emily, earlier that morning. That would provide the softness I wanted.

I was anxious to start. I usually prefer to spin "in the grease," but since I was going to use the drum carder to blend the angora

with the fleece, I scoured the wool in my double kitchen sink. One side of the sink was filled with 110–120°F water with 1 teaspoon of dish detergent per gallon; I used the other side for rinsing. I let the wool sit in the warm water for an hour or two, then gently squeezed out the excess water and placed the wool in the rinse water, which was the same temperature as the water the wool had just come out of. After several rinses the water was clear and I was convinced the wool was clean.

I laid the fleece out in the sun after putting it through the spin cycle in my washer. If you try this, be sure to turn off the water faucets to the washer so it won't spray water on your wool during the cycle, and put the wool in a bag—I use an old pillowcase closed with a rubber band.

After two days of turning and drying the fleece, it was ready to card. I used approximately 20 percent angora and 80 percent wool. I could have been precise and weighed it all out, but I didn't feel that was necessary.

Spinning

The big fluffy batts of wool were ready to spin. The annual arts and crafts show was coming up, and I decided that would be a good place to start my spinning. I wanted a soft, very fine yarn that was balanced as well. At the same time, I knew from experience that if the yarn was too loosely spun, it would pill. I spun with a Z twist on my Ashford Traditional wheel, with a 7:1 drive ratio. I have to treadle a little faster to get a fine yarn, but I love my wheel because of its versatility. I use the long-draw method because it seems most efficient for me. I then S-plied the yarn to get approximately seven twists per inch (2.5 cm).

Designed with Mom in mind, as well as a snug baby, this sweater zips down the back. Gray angora softened the white Suffolk just enough, and the pink accents came from a dye experiment.



Knitting

I decided to use the yarn in a baby sweater for some close friends who were having their first baby. I really wanted the sweater to be special. The pattern is adapted from a pattern in *Leisure Arts Leaflet 144*, "Baby's Book." When I came to the bottom of the sweater, I wanted to incorporate little pink hearts. I found the appropriate pink yarn in my "experiment bag," a souvenir of some Kool-Aid dyeing. There was enough of the pink to make little mittens to go with the sweater.

I needed 6 ounces (170 g) of the gray yarn and 1

ounce (28.5 g) of the pink yarn for the sweater.

I used size 6 (4–4.5 mm) and size 8 (5–5.5 mm) needles.

With the larger needles in

stockinette stitch, my gauge was 9 stitches and 13 rows to 2 inches (4½ stitches and 6½ rows/inch [2.5 cm]). This pattern fits a 9-month-old baby (20 pounds).

Hood. With larger needles, cast on 22 sts loosely. *Row 1:* K 4, purl across. *Row 2:* Knit across. Repeat rows 1 and 2 until piece measures approximately 13½" (34.25 cm) from cast-on edge, ending with row 2; then cast on 4 sts at end of row. Pick up 22 sts along cast-on edge (total of 48 sts).

Neck. Change to smaller needles and work in k1, p1 ribbing for 7 rows. Change to larger needles.

Raglan shaping. *Row 1 (inc row):* K 8 for right side of back, k in front and back of next st (inc made), place marker on needle, inc in next st, k 5 for right sleeve, inc in next st, place marker, inc in next st, k 14 for front, inc in next st, place marker, inc in next st, k 5 for left sleeve, inc in next st, place marker, inc in next st, k 8 for left side of back (56 sts). *Row 2:* P across, slipping markers. *Row 3:* * K to within 1 st of marker, inc in next st, slip marker, inc in next st * ; rep from * to * three times, k across. Repeat rows 2 and 3 ten times more (144 sts). Work row 2 once more, removing markers.

Dividing row: K 21, cast on 4 sts, place next 31 sts on holder for sleeve, k 40, cast on 4 sts, place next 31 sts on holder for

sleeve, k 21 (90 sts). Work even in stockinette st (k 1 row, p 1 row) until piece measures 4" (10 cm) from cast-on sts at underarm.

Begin heart design: Join pink yarn for hearts and knit as in figure 1, starting with top of hearts. Carry yarn across, in Fair Isle method, until heart pattern is completed. Cut pink yarn and continue with gray.

Work 4 more rows in stockinette st.

Change to smaller needles and work in k1, p1 ribbing for 1" (2.5 cm). Bind off all sts loosely in ribbing.

Sleeve. With right side facing and lower ribbing at top, using larger needles, cast on

2 sts, k 31 sts from holder for sleeve, cast on 2 sts (35 sts). Work even in stockinette st until sleeve measures 1" (2.5 cm) from cast-on sts at underarm; end

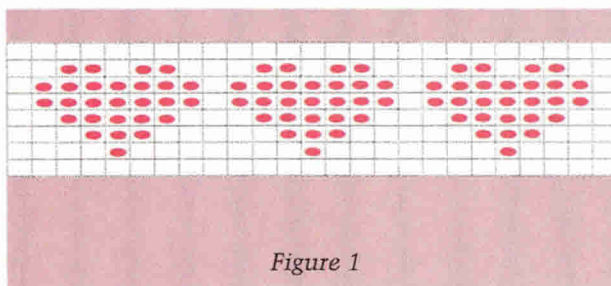


Figure 1

with a purl row. *Dec row:* K 2 tog (dec made), knit across to last 2 sts, k 2 tog. Repeat dec row every 1" (2.5 cm) four times more (25 sts). Work even in stockinette st until piece measures 5" (12.5 cm) from cast-on sts at underarm. Change to smaller needles.

Ribbing row 1: * K1, p1 * ; rep from * to * across, ending with k1. *Ribbing row 2:* P1, * k1, p1 * ; rep from * to * across. Repeat rib rows 1 and 2 three times more. Bind off all sts loosely in ribbing. Repeat for other sleeve.

Finishing. Sew sleeve seams. Sew cast-on sts at underarm together. Using crochet hook and with right side toward you, join yarn with sl st at lower edge of left side of back opening and work one row sc along left side of back, around hood, and back down right side of back opening; finish off. Measure back opening and purchase closest size neckline zipper. Hand sew zipper in place, with tab opening at lower edge.

Shelley Bisom Hunter likes to spin for one hour each day as relaxation. She lives on eight acres near Missoula, Montana, with her husband, son, and an assortment of animals. In her spare time, she works at her career as an artist.

Please see the editor's note on page 82.

ABBREVIATIONS

dec—decrease

inc—increase

k 2 tog—knit 2 stitches together

k—knit

p—purl

sc—single crochet

sl st—slip stitch

st(s)—stitch(es)



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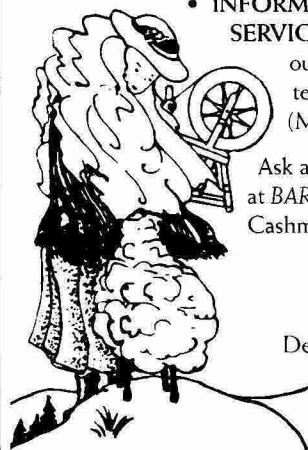
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Felt Slippers

by Kathryn Unruh

THESE FELT SLIPPERS are warm and comfortable, and they're fun and quick to make. You can make a pair easily in one afternoon or evening, and crochet the trim later after they dry. This is a fun project to do with children, and the finished slippers are wonderful gifts. I got the idea and the original directions from an article in the November 1987 issue of *Sunset* magazine. Several pairs later, I have modified those directions into the version given below.

For wool, I've mostly used Romney from our own registered flock. It's easy to work with, felts well, and makes a soft, lustrous finished felt. If you haven't made felt before, I recommend starting with a medium or coarse wool. It doesn't felt as fast as fine wool, and is more forgiving of mistakes. Whatever type of fleece you choose, make sure it is in good condition. Just as for spinning, good clean wool gives you good clean felt.

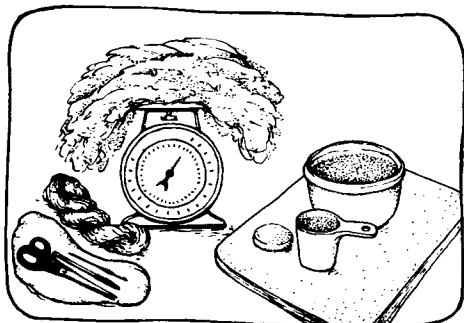
I wash fleece in my washing machine using laundry detergent and the hottest water, with no agitation, just the spin

cycle. Then I hand tease it and lay it out to dry. I feed teased locks into my drum carder until the drum is full, making batts that weigh between one and two ounces (28.5–57 g). It's worth taking time to prepare the wool carefully. Batts that are well carded and evenly layered make smooth felt.

I've used natural white wool, natural colored wool, and dyed wool, but found that white slippers quickly show dirt and soiling on the soles. Darker colors are more practical. It would be fun to use rainbow or multicolor batts, or to use two colors for steps 6 and 7, making slippers that are one color inside and a different color outside. Another idea is to include scraps of yarn in the batts for decoration.

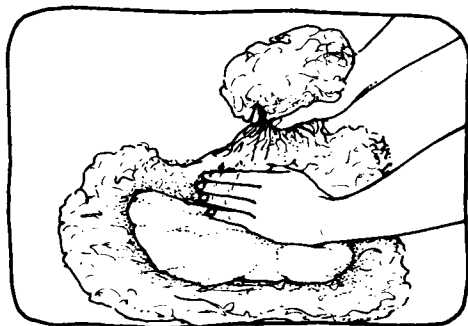
Kathryn Unruh, of Heppner, Oregon, has both Romney sheep and three young homeschooled daughters, so easy (messy), practical projects have a lot of household appeal. Kathryn says she still enjoys spinning yarn for a sweater and knitting it up, but that "it just takes me a couple of years to complete one."

1. Prepare carded batts of clean wool. You'll need 4 to 6 ounces (114–171 g) of wool for a pair of adult slippers, and 2 to 4 ounces (57–114 g) for children, depending on size. Divide the wool to make four batts of equal weight. (Weigh the wool carefully so your slippers come out matching. Once I thought I would save time by just estimating the size of the batts. I ended up with one thick slipper and one thin slipper, and had to make a third to get a matching pair.)



2. Make a pattern by tracing around the foot on cotton fabric. Add 1/2 inch (1.25 cm) all around, and cut out the pattern.

3. Shape each batt by placing the pattern on top and pulling excess wool from around the edges, leaving a 2-inch (5-cm) border of wool around the pattern. Remove the pattern, then feather the bits of pulled-off wool and lay them evenly on top of the batt.

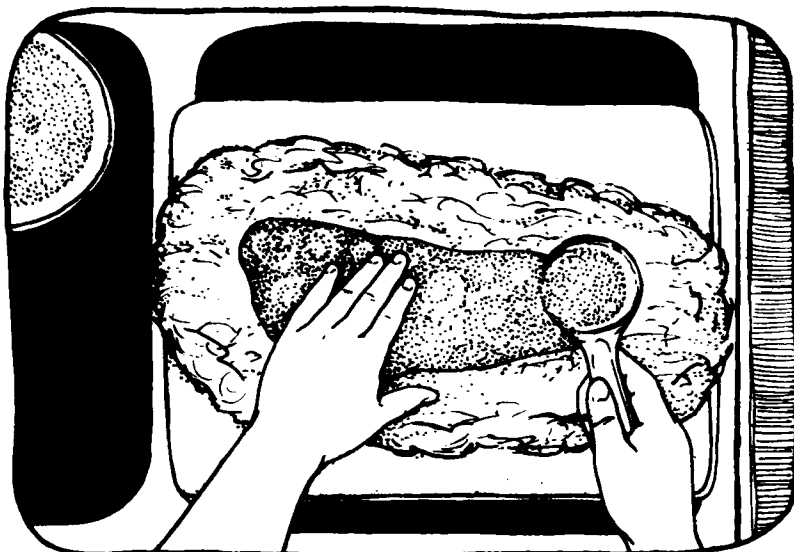


4. Fill a large bowl with hot tap water, add a bar of soap, and lather it until the water is milky white. This is what you will use to wet the wool. Replenish the solution as needed by adding more hot water and lathering again. (Some people use liquid detergent for felting. I prefer

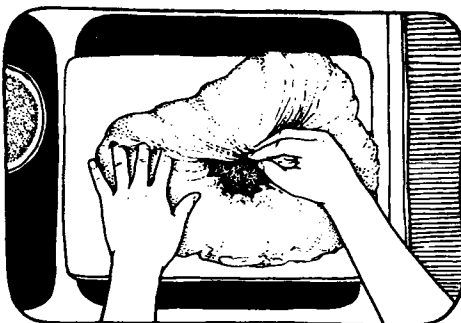
homemade bar soap made with coconut and olive oils—it's unscented, gives lots of lather, and doesn't dry my hands.)

5. Place one of the shaped batts on a cutting board balanced over the sink. Center the cotton pattern on top of the wool, then pour a cup of the hot soapy water on the pattern. *Do not wet or rub the wool around the edges of the pattern.* Using your fingertips, rub gently on top of the pattern for about five minutes to mat the wool underneath.

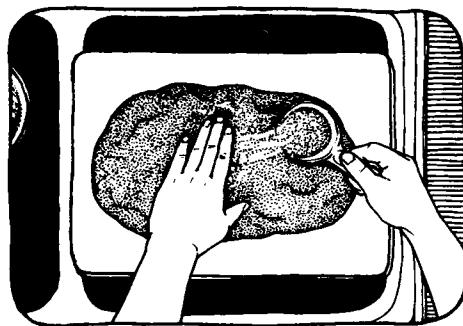
Be very gentle at this stage. Rubbing too hard is probably the most common mistake I have encountered in teaching others how to felt. If you rub too vigorously, the felt will separate into layers, and it is very difficult to correct that condition.



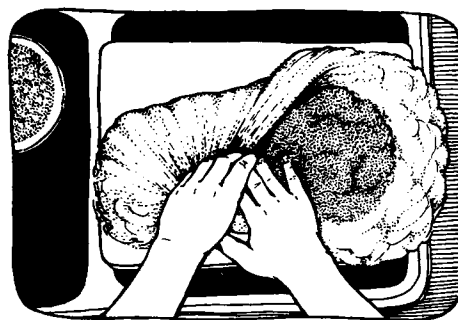
6. Once the wool underneath the pattern has formed a web, fold the dry wool from around the edges over the pattern, overlapping and feathering the edges to cover evenly in the middle.



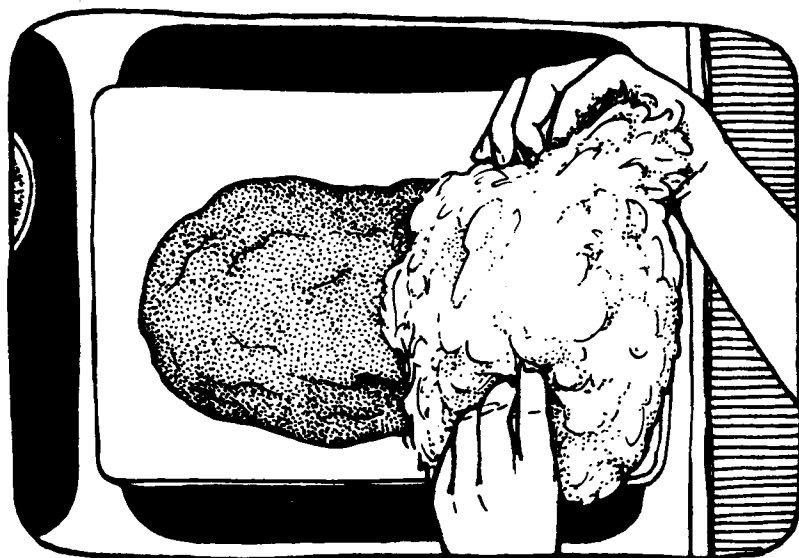
Rewet the center with soap solution, and rub gently for a few minutes.



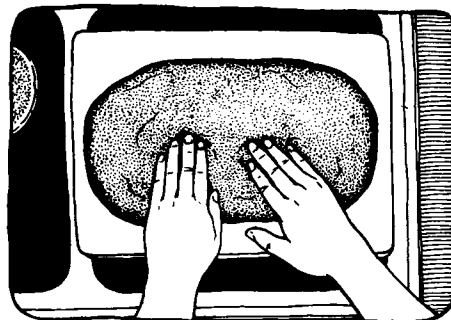
Then turn the whole thing over, fold in the dry edges of wool, and overlap and feather them in the middle. Rewet and rub to eliminate any seams. The sides will be wet by this time, but do not rub them yet.



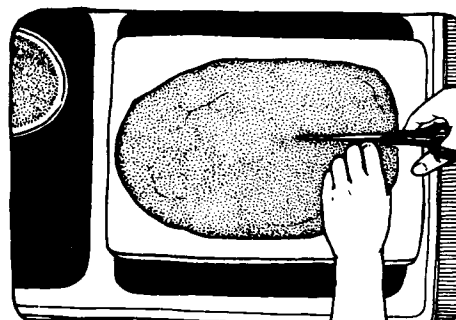
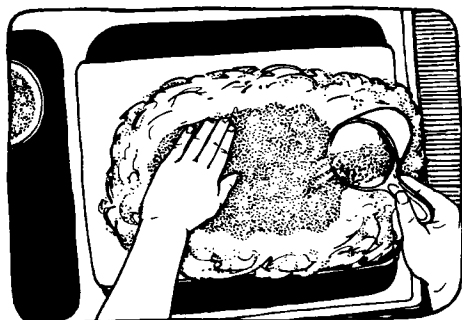
7. Take another shaped batt, center it on top of the batt you have been working, wet it in the middle, and rub gently for a few minutes.



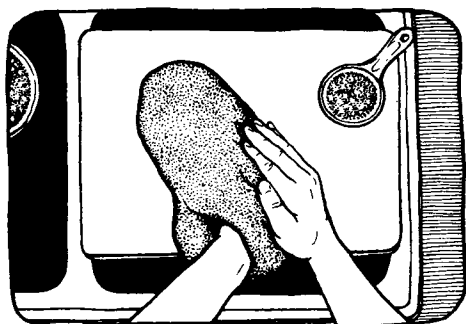
You should now have a large floppy oval shape with no opening.



8. Cut a slit in the middle of the slipper. Start about 1½ to 2 inches (3.75 to 5 cm) from the heel end and cut the slit about 3 inches (7.5 cm) long. Rub the cut edges to felt them and prevent them from stretching. Remove the cotton pattern.



9. Put your hand inside the slipper and form a fist. With your other hand, wet the slipper and rub it gently, first working around all the unmatted edges, then all over to shrink and felt the slipper. As the wool begins to harden (make firm felt), you can rub more vigorously. This step takes about half an hour.



10. Place the slipper on the foot it is intended for, pour on some soap solution, and continue rubbing to fit the slipper to the foot. Where it needs to shrink more, rub more. This step can be done outside, over a bucket, or in the tub if the slippers are for an adult. Kids usually think it is great fun to sit on the counter with their feet in the sink and get a hot, soapy massage.

Stop rubbing when the slipper is still a little roomy. Don't felt it too small, as it will shrink a little more as you rinse it. I learned this the hard way—the first pair I made ended up pinching my toes, so I had to make another, bigger pair. Felt is surprisingly strong and doesn't stretch.

11. When the slipper fits, stop rubbing and wash out all the soap by rinsing it under cold tap water until the water runs clear. Squeeze out as much water as you can. Then place the slipper on the proper foot and mold it to the shape you want. Remove the slipper, being careful to retain its shape, and set it aside to dry for a few days.

12. Repeat all steps for the second slipper.

13. When the slippers are dry, use a small crochet hook and scrap yarn to crochet around the opening for decoration. I use a very small (size 12 or 2.5 mm) crochet hook, which makes it easy to poke through the felt. This is a good opportunity to use up samples or scraps of leftover

handspun yarn. You need only a few yards of yarn. You might want to sew chamois soles onto the slippers, especially for children, as the slippers tend to skid on vinyl or wood floors.

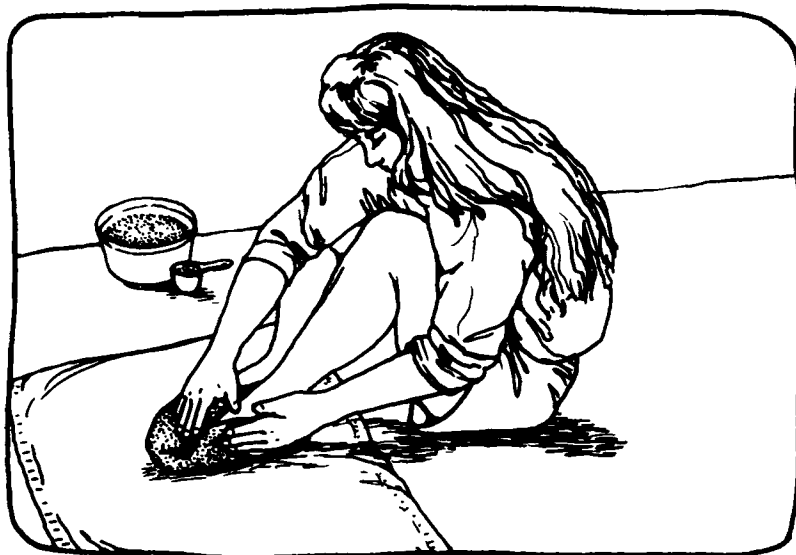
14. Wear your warm fuzzy slippers on cold winter mornings. When they get soiled, wash them by hand with liquid dishwashing detergent and warm water. Squeeze out extra moisture with a towel and let them air dry.

References

The idea for making felted slippers came from "Sheep on your feet?," pages 132 and 137–38 in the November 1987 issue of *Sunset* magazine. The project was designed by Anne Vickrey of Menlo Park, California, who has published some excellent books on felting.

For more information, see "Felt—Myths and Reality," by Kate Martinson, pages 56–59 in the Winter 1988 issue of *Spin·Off*, and "Reviving the Old Art of Feltmaking," by Robin Mayo, pages 47–51 in the Spring 1988 issue of *Spin·Off*.

A good source of information on making your own soap is *Soap: Making It, Enjoying It*, by Ann Bramson (New York: Workman Publishing Company, 1975).



Jessie's Doll

Jude Daurelle

Blessed be these hands that have touched life.
Blessed be these hands that have nurtured creativity.
Blessed be these hands that have held pain.
Blessed be these hands that have embraced with passion.
Blessed be these hands that have tended gardens.
Blessed be these hands that have closed in anger.
Blessed be these hands that have planted new seeds.
Blessed be these hands that have harvested ripe fields.
Blessed be these hands that have cleaned, washed, mopped, scrubbed.
Blessed be these hands that have become knotty with age.
Blessed be these hands that are wrinkled and scarred from doing justice.
Blessed be these hands that have reached out and been received.
Blessed be these hands that hold the promise of the future.

—Diann Neu¹



I MADE THIS doll to commemorate the birth of our first grandchild. The dress she is wearing has acquired special meaning for me.

Years of passionate knitting and spinning had taken their toll on my hands. A different medium was needed to satisfy my fiber needs. My husband's professional involvement meant that he no longer had much time for weaving; it was time for me to really learn this skill.

I took Madelyn van der Hoogt's complex weaving course, and opened a whole new door in my life. As a first project, I intended to make tea towels in huck weave with my own handspun cotton. But this was not to be. From the first picks thrown with the shuttle, I sensed that this yarn was too wonderful for tea towels, and resolved to use the yardage to make a dedication dress for my first granddaughter, due the following autumn.

As the class finished and the loom moved home, my mother entered the

hospital for what became her final illness. During the trying days that followed, working at the loom brought a degree of serenity. My mother's and my grandmother's lives flowed from my memory into the cloth, as I wove for my daughter and her daughter. I understood the likeness between the continuous weaving of cloth and the living of life through several generations, and I recognized that the work of our hands, as we live our lives and teach skills to our children, is also the fabric that nurtures our souls.

On the last night of my mother's life, I crocheted the last bits of Irish lace onto the dress. It was complete, ready to dedicate a new life.

At the memorial service for my mother, our ministers chose to give a special blessing (printed above) to our family.

Jessica Lynn Stoner Gazdik was born October 1, 1993. She was dedicated Christmas Eve, 1993, at South Valley Unitarian Universalist Society. ❖

¹From Elizabeth Roberts and Elias Amidon, ed., *Earth Prayers: From around the World* (San Francisco: Harper San Francisco, 1991).

Jude Daurelle lives in Salt Lake City, Utah, and has previously shared her work in both Spin-Off and PieceWork.



Jessica Lynn Stoner Gazdik

"The night my mother
 died, I crocheted the lace
 on this little dress. It is
 laced with mixed feelings
 and lots of tears. It
 symbolizes the love and
 fulfillment I want this new
 life to share, and my
 willingness to pass on the
 legacy of life with all
 its joy and pain."



Jessie's doll



Dye tricks

with

center-pull balls

These skeins by Nancy Roberts show her undyed yarn, and two different effects. When a tightly wound ball is dyed, streaks of white occur in the finished yarn. Dye penetrates a loosely wound ball more thoroughly, as shown in the center skein.

A Faux Fair Isle Sweater: The trick is in the yarn

by Nancy Roberts

Non-knitters, and sometimes knitters, too, frequently ask me whether a particular article I have made was “hard” to do, or whether it took a long time to make. I usually don’t think in these terms, because I spin and knit for sheer enjoyment. The term *hard* seems to imply unpleasantness. If something takes a long time to make, that’s fine with me because I enjoy the process of creating as much as, and sometimes more than, the results.

I prefer to categorize my projects as *mindless*—when my hands can do all the thinking after the initial plans are made, or *mind-consuming*—when I must concentrate on the piece and avoid distractions. Usually I have at least one of each type of

project available at any given time. I switch between the two, depending on the other activities in my life. I work on the mindless project at meetings and social gatherings, or while watching television. I save the mind-consuming project for times when distractions are at a minimum.

My *faux* Fair Isle sweater looks like a mind-consuming project but, because of the dyeing method, it was relatively mindless once my hands became familiar with the pattern. The complexity of the color effects comes from a variegated yarn which I dyed in the ball. Knitting traditional patterns with variegated yarn and setting them against a contrasting solid yarn background is a mindless way to create the illusion of Fair Isle knitting.

Dyeing in the ball. Dyeing in the ball uses only two colors of dye to produce a myriad of colors on one skein of yarn. I

Nancy’s sweater looks like she changed colors frequently; in fact, she worked with a variegated pattern yarn.





Left: The colors in Kathleen Jantz-Koprivnik's sweater were inspired by a Monet painting. To get the effect, she injected dye into tightly wound balls of yarn. The model is Ann Young, who helps keep Interweave's subscription department running smoothly. **Right:** Julie Busch used two shading schemes—from one dye batch to the next, and within each ball—to color the yarn for her vest, which changes gradually from deep blue/purple at the hem to pale blue/purple at the shoulders. Suzanne De Atley, assistant editor of *Handwoven* magazine, is wearing the vest.

find it a lot easier than mixing numerous colors of dyes and applying them to sections of wetted skeins.

To begin, wind your yarn into cylindrical "balls" on a standard ball winder. Next, thoroughly wet the ball(s) of yarn. Keep in mind that it takes longer to wet yarn wound in a ball than it does skeined yarn. It doesn't hurt to soak the balls overnight or all day.

Prepare a dyebath of sufficient concentration to dye half the weight of the ball(s) of yarn. The amount of liquid should cover half to three-quarters of the height of the ball. Place the wetted ball in the dyepot and slowly raise the temperature, accord-

ing to the instructions for the particular dye and fiber being used. (For my sweater I used Lanaset dye; the yarn is a three-ply I spun from Romney/Perendale roving.) When the dye is exhausted and/or the time period has elapsed, remove the yarn from the pot.

Meanwhile, prepare another dyebath of a contrasting or complementary color. Turn the ball upside down and place the undyed portion into this dye solution, allowing the undyed half of the ball to soak up the second color. When the dye is exhausted, remove the ball(s). Once cool, re-skein the yarn to dry and admire the colors!

For consistency when dyeing multiple balls of yarn, take care to maintain the same density of yarn in each ball. I have found it best not to wind more than 3½ ounces (100 g) of yarn in each ball; otherwise the dye may not penetrate to the center. Also, each ball must be wound with approximately the same tension. A loosely wound ball is generally best, unless you specifically want streaks, or bits of white between the colors.

Knitting a faux Fair Isle sweater. The intricate patterns and color changes of true Fair Isle knitting are incomparably lovely, but because of the detail, such work generally falls into the mind-consuming category. Using variegated yarn can give a similar effect without the same high level of concentration. This is because you only need to manage two balls of yarn, one variegated and the other solid, rather than dozens of separate balls of color. Gone is the hassle of changing colors with every row and working in all those loose ends.

To begin a faux Fair Isle sweater, select or create two or possibly three graphed Fair Isle patterns.¹ You will use variegated yarn (VY) for the marked pattern squares on the graph and a solid-colored yarn (SY) for the blank background squares. (The reverse works, too, but the pattern is less apparent if you put solid-color pattern stitches against a variegated background.)

Start with the bottom ribbing. If you want to make a completely seamless sweater, as I did, use circular needles and

¹For graphs of the traditional patterns Nancy used, see *Alice Starmore's Book of Fair Isle Knitting* (details under Resources).

work back and forth, with the center front opening falling at the edges of the fabric. I started at the bottom and knitted up, working corrugated button bands right along with the body of the sweater. Corrugated ribbing is commonly used in Fair Isle knitting. It is simply a k 1, p 1 rib, worked with solid yarn for the knit stitches and variegated yarn for the purl stitches. Because you carry two strands of yarn across each row, the ribbing is much firmer and less elastic than the usual k 1, p 1 ribbing.

To figure out how many stitches to cast on, I multiply the number of stitches per inch (based on a gauge swatch) by the desired chest measurement (in inches). I calculate 90 percent of that number and, using circular needles and solid-colored yarn (SY), cast on that number of stitches (plus or minus 1 stitch, if needed, to make an odd number of stitches).

To work the first row of corrugated ribbing, slip the first stitch (SY) and purl the next using the variegated yarn (VY). Work across the row repeating k 1 (SY), p 1 (VY), ending with a k 1 (SY). Turn work. Row 2: slip the first stitch (SY); then k 1 (VY), p 1 (SY) across, ending with a p 1 (SY). Turn work.

Repeat rows 1 and 2 until the ribbing measures half of the desired length. At this point, make a buttonhole on the appropriate side of the sweater. For example, on a seven-stitch buttonhole band, cast off the three middle stitches on one row, and add three stitches at the same spot on the next row. Continue repeating rows 1 and 2 until the ribbing is complete.

Increase for the body. The button/buttonhole bands continue in corrugated ribbing, but the body of the sweater is worked in stockinette stitch. Increase evenly across the stockinette stitches to the number of stitches needed for the chest measurement, minus the number of stitches for one button/buttonhole band.

Start your charted pattern. Follow the graphs in stockinette stitch. Use VY for the marked boxes and SY for the blank boxes. Don't forget to continue making buttonholes at appropriate intervals.

When the sweater is the desired length to the armholes, make appropriate cast-offs within of the next few rows. When this is done, you will have to work the two front panels and the back separately. When the two front panels and the back are near

the right length to the shoulders, work short rows to shape the shoulders and the neck. When completed, join the fronts and the back at the shoulders. For true seamlessness, use kitchener stitch to graft the fronts and back together. Some feel this is not a strong enough join for the shoulders, but I've never had a problem, and I find it less bulky than the alternatives.

Neckline, sleeves, and finishing. Next, pick up stitches around the neck with SY and work in corrugated ribbing to the desired length. Don't forget to include a buttonhole.

Pick up stitches around one armhole and work in pattern using double-pointed needles. At regular intervals (approximately every 5 rows), decrease 1 st at each end of a row, so the sleeve tapers in. Finish with a corrugated cuff, and cast off. Make an identical second sleeve. Sew on the buttons and you're done.

Nancy Roberts, of Oakland, California, practices workers' compensation law to support her fiber habit.

Turquoise and Magenta Vest

by Julie Busch

This vest is made from kid mohair, Jacob wool, and angora, all from my own animals. I washed the mohair and wool and sent them to Sullivan's Springwater Spinoffs for carding. I got back a very soft roving, 80% mohair and 20% wool (the wool included both black and white fibers).



Set your ball of yarn in dye liquid that comes up about halfway. With this half-immersion technique, loosely wound balls will dye more evenly, while tightly wound balls will be paler at their centers.

***Spin it first . . .
dye it later.***

I dyed the yarn at the singles stage. I used a ball winder to make eighteen little center-pull balls, put each ball into an old nylon sock, and tied the sock with the strand from the inside of the ball sticking out so I could find it easily. I divided the eighteen balls into three groups of six balls each.

I made 1% stock solutions of Kiton acid dyes in turquoise and magenta. I weighed one group of six balls and calculated how much dye they would need, and put half that amount of turquoise in one pan and the same amount of magenta in another pan. I added the acid and just enough water to come halfway up the sides of the balls. I heated the dye in one pan to a boil, added the six balls of dry yarn, covered the pan, and removed it from the burner.

When the yarn was cool enough to handle I spun the balls in the washing machine to expel the extra dye. Then I heated the dye in the other pan, put the balls in with their other sides down, and repeated the cooling and spinning. To make sure the color was fast I zapped the balls in the microwave.

I used a little less dye for the next set of six balls, and repeated all the steps. Then I did the same thing, with even less dye, for the last set of six balls.

To ply, I took the ends from the centers of three balls in the same dye group, and held a thin strand of sparkly metallic yarn at the same time. The yarn in the balls shaded gradually from lighter at the inside to darker on the outside. When I wound the plied yarn from the bobbin to the ball winder, the dark part ended up on the

piece with the other half of the yarn. I ran both pieces of fabric through the washing machine and was surprised at how much they shrank—from 28 inches wide to 23 inches wide (71 to 58 cm). I blocked the fabric after washing to get as much width as I could, and used Simplicity vest pattern 7022 for shaping the armholes and neckline. Although the material didn't ravel, I still sewed around the cut edges to stabilize them.

For the trim, I chose handspun angora in a matching shade of blue and used a basic Brother knitting machine (similar to the Bond knitting machine). I pushed the needles through the edge of the vest, put the angora yarn on the needles and pulled the stitches through, then knitted several rows. I folded over the trim and stitched it down by hand. Then I joined the side seams (which were selvages) with a crochet hook, and sewed the shoulder seams on my sewing machine. I didn't brush the vest, but could if I wanted to make it fuzzier.

Julie Busch raises mohair goats, Jacob sheep, and Angora rabbits in Benton City, Washington.

A Sweater Inspired by Monet

by Kathleen Jantz-Koprivnik

Claude Monet's paintings have intrigued me for some time now—especially his "Waterlily Pool." There had to be some way to translate his penchant for spots of color into my passion for the fiber arts.

One night it suddenly occurred to me how I could achieve that result. Using a ball winder, I tightly wound off the white Romney singles from my nearly-full bobbins. Each ball weighed about 2 ounces (57 g). I immersed the balls in hot water and squeezed out the excess. Using a syringe, I injected four colors of dye (violet, blue, green, and yellow) into the sides of the balls of wool. Four minutes in the microwave set the color; a few minutes under the faucet removed the excess dye; and a spin in the washing machine removed much of the moisture.

²Sold through Knitking several years ago, this was one of the first bulky machines with a ribber.

"Where there's wool, there's a way!"

—Kathleen Jantz-Koprivnik

inside. I was careful to handle all the balls the same way.

I used a 7-mm Genie Bulky knitting machine² to knit two large, unshaped pieces of cloth. I know I should have sampled, but I just cast on 100 stitches and knitted in stockinette stitch until I had used half the yarn. Then I made another

I couldn't wait until the yarn dried—I Navajo-plied a large sample while it was still wet and knitted a sample swatch. (If you think this is easy, try it!) I could tell that this dye technique was going to work, and I was getting excited.

Spinners are a special breed—the first thing they want to do with a new discovery is teach it to someone else. Heidi Brown is my friend and an avid spinner; however, I didn't think she would appreciate a call at 1:30 a.m. After work the next day, I went over to her house and showed her my "Monet" technique. The two of us proceeded to experiment.

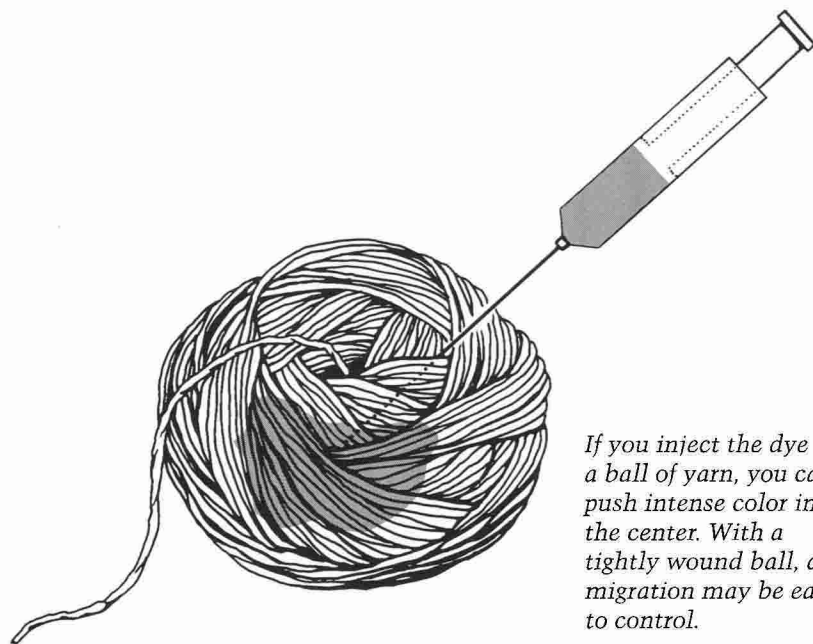
We've learned to make small practice balls to fine-tune the placement of dye before dyeing enough for an entire garment. It's okay to combine different dyes to get the colors you want. We've used Gaywool, Cushing, and other popular dyes with good results.

Working together, Heidi and I made several garments with our beautiful dyed yarns. Soon we were looking for ways to get the garments done more quickly. Enter the knitting machine. There was just one problem.

We had knitted our garments on circular needles in order to do some color blending (knitting one row with ball one, and then knitting another row with ball two). Working with two balls alternately significantly reduces the problems of striping and/or abrupt color changes that are inherent in working with space-dyed yarns as each successive ball is introduced. It was important that this element be translated into our machine-knit garments.

Where there's wool, there's a way! You can run the carriage from right to left with ball one, disconnect the carriage, then run it from right to left again with ball two. Better still, work with three balls of yarn—one at each side of the garment, and one in the carriage. At the end of every row, change to a different ball.

Kathleen Jantz-Koprivnik is active in the Pine Lake Spinning Guild. She and her mother run a yarn shop. Note: This sweater has custom buttons from The Wool Gatherer, 32800 N.E. 43rd Circle, Carnation, Washington 98014; (206) 333-4476. If you send them a sample of yarn, this company will make matching buttons for you.



If you inject the dye into a ball of yarn, you can push intense color into the center. With a tightly wound ball, dye migration may be easier to control.

Resources

For more information on dyeing in the ball, see *Spinning Designer Yarns*, by Diane Varney (Loveland, Colorado: Interweave Press, 1987).

For graphs of traditional Fair Isle patterns, see *Alice Starmore's Book of Fair Isle Knitting*, by Alice Starmore. (Newtown, Connecticut: Taunton Press, 1988); *Fair Isle Knitting: A Practical Handbook of Traditional Designs*, by Sarah Don (New York: St. Martin's Press, 1979); or *Fabulous Fair Isle: A Complete Guide to Traditional Patterns and Classic Styles*, by John Allen (New York: St. Martin's Press, 1991).

For more information on designing and constructing sweaters, see *Knitting in the Old Way*, by Priscilla Gibson-Roberts (Loveland, Colorado: Interweave Press, 1985); *Elizabeth Zimmermann's Knitting Workshop*, by Elizabeth Zimmermann (Pittsville, Wisconsin: Schoolhouse Press, 1981); or *The Knitter's Guide to Sweater Design*, by Carmen Michelson and Mary-Ann Davis (Loveland, Colorado: Interweave Press, 1989).

Nancy used Romney/Perendale roving from Bar-B-Woolies, 5308 Roeding Road, Hughson, California 95326; phone (209) 883-0833.

Florentine Pillow

by Anne Cook

HAVING A BASKET full of odd yarn, and an urgent need to turn my spinning room into a study, made me think about projects for using up small amounts of yarn. I determined not to fall into the trap of gazing at the colors, envisioning the lovely Fair Isle I could make of them, and promptly embarking on a major effort to spin enough wool for the background!

After I made a number of mittens, a couple of berets, and miniature stockings for our Christmas tree, I still had some yarn left (well, I *have* been spinning since 1977 . . .). While browsing through the used bookstore, I was reminded of Florentine, or Bargello, work. My favorite footstool soon had a new cover, of zigzags in yellow, tan, and rust, with a highlight of rich copper.

This left just a pile of delicate mauves and soft gray—and the mauves had all been dyed with a supply of *Sticta coronata*, the gift from a spinning friend in New Zealand. They became the pillow cover shown here.

If you're the sort of organized spinner who doesn't have enough leftover yarn to make a pillow cover, consider trying this technique for a small tote bag or a glasses case. As a rule, you'll choose smaller mesh canvas and finer wools for small objects, and heavier materials for bags, wall hangings, or rugs.

Materials. I used single canvas at 10 threads per inch (2.5 cm); a coordinating

size of yarn measures about 8–10 wraps/inch (2.5 cm). You'll need fabric to make the back of the pillow, and a pillow form or stuffing to fill it with.

Equipment. A tapestry or blunt-ended needle that can be threaded with your yarn; I used a U.K. size 10. A working frame is helpful, but not essential; a frame can help prevent distortion of the fabric while it is being worked.

Notes. I found that evenly spun yarn was easier to work with, and gives a nicer finish, but yarn that seems a little too thin in spots when sewn can be masked if you work the same stitch over again.

Threading the needle. Cut the yarn (24" [60 cm] lengths work well) and loop one end around the needle shaft and pull it tight. Hold the yarn as close to the needle as possible, slip the needle out of the pinched loop, and work the eye over the tightly held end of the loop.

Starting and finishing the yarn. To start, draw the threaded needle through to the front of the canvas, leaving a tail of about 2 inches (5 cm) at the back. Work a cross-stitch over one thread junction of the canvas, then, holding the tail close to the canvas, work over it with the first few stitches. To end, weave in and out at the back of the worked area, then trim the tail.

The basic idea. Florentine work is a way of using stitches, rather than a specific stitch, and the technique permits a lot of playful variation. The process takes longer to describe than it does to work.

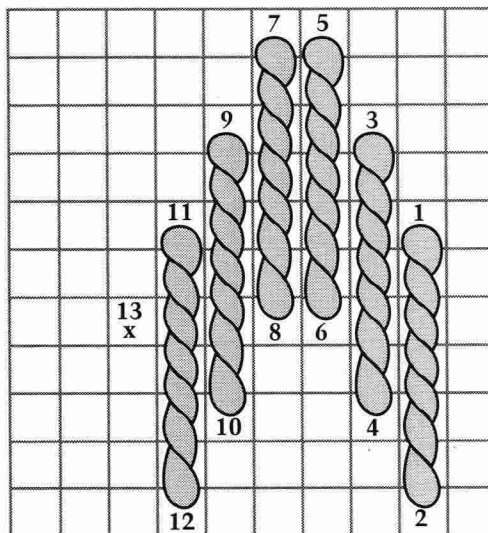
The stitches resemble satin stitch, in that there's a full complement of wool covering the back of the canvas as well as its face. You may be tempted to take a more direct path with your needle (with shorter stitches showing on the underside), but doing so causes the base fabric to be distorted and prevents you from developing a smooth working rhythm.

With the size of canvas I used, I found that working over about 6 threads was successful (my floats were just over 1/2" [1.25 cm] long). You can vary both the lengths of the stitches and their positions in relation to each other, but I'll describe an extremely basic sequence, for clarity. This pattern is shown in the diagram.

From the back of the canvas, bring your

Stitch sequence

With the right side of the work facing, the odd numbers are where the needle moves from the back of the fabric to the front. The even numbers are where it moves from front to back.





Anne Cook actually managed, at one point, to use up all her leftover yarn. This pillow cover was the final project, and a special place to employ a series of natural-dyed mauves.

needle through one hole. Count down 5 holes and insert the needle in the following hole (at point 2). From the back of the work, bring your needle over one row and back up toward point 1, but overshooting it by 2 holes in the next column. Bring the yarn to the front again at point 3, and repeat the stitch, taking the needle to the back at point 4; each of these stitches is the same length as the preceding one, and the stitches move in a regular pattern.

Once you have the idea, you can move stitches up or down in single steps, to produce sharp zigzags. Or you can make up other patterns; if you work four stitches at the same level, then three stitches on either side, followed by two, you'll find yourself watching a curve develop. This idea is what I carried out on my pillow.

Experiment with your first row, find a shape that you like, and then discover that the possibilities are endless.

Preparations. Measure the area of canvas required, and add about 2" (5 cm) of margin all around. Use cotton thread and large stitches to baste markings for the exact size of the area to be worked. Find the center of the working space.

Take a length of your chosen yarn; if you keep your lengths consistent and keep

track of how many you use, after a short while you will be able to determine whether you have enough of a color to complete a row.

Start the first row at the top center and establish a pattern, as shown in the diagram or according to your fancy. After the first row, work all the others in the same way, blending or contrasting the shades to your desired effect. Rows butt against each other, with the ends of their stitches going in and out of the same sets of holes.

Finishing the pillow. Remove the fabric from the frame, if you used one, pull out the marker stitches, and align the pillow and the backing fabric (cut to the same measurements), right sides together. Sew on three sides, with the seam line close to the embroidered edges. Trim the canvas back to about 1" (2.5 cm) on the seamed sides.

Turn the pillow cover right side out. Fold in a seam's width on the fourth side, both canvas and backing. Insert the pillow form and slip stitch the edges together on the fourth side.

It would be nice to complete the pillow with a matching braid edging, but I'm delighted to say that I didn't have enough leftovers to manage that here!

Anne Cook worked as an occupational health nurse, which meant she moved a lot and made many spinning friends in different locations. When she retired, she went back to school to get a degree in art, finding that this pursuit still left her time to spin, if not to do the ironing!

¹Cosentino, Geraldine. *Step by Step Bargello: An Introduction to the Art of Creative Bargello*. New York: Golden, 1974.

***"Bargello, also called . . .
Florentine stitch, is an old
form of canvas embroidery. . . .
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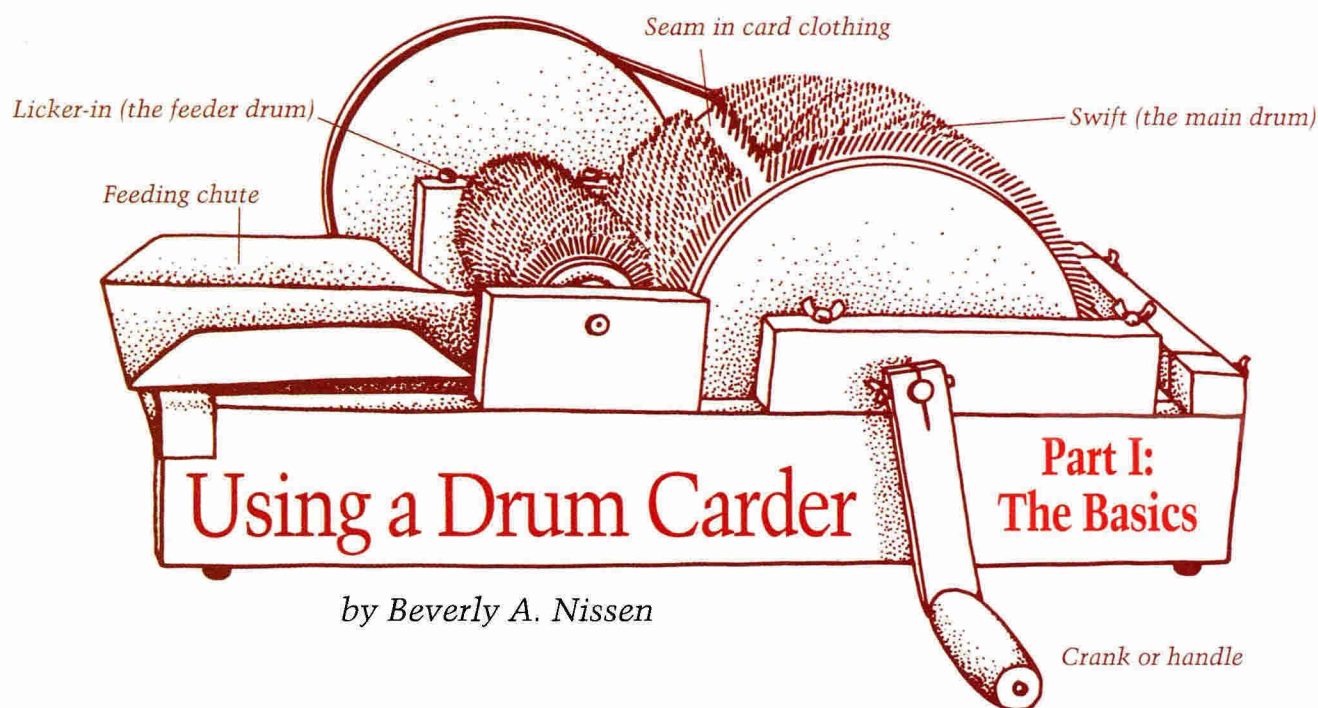
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SPINNERS HAVE always been impatient with carding and fiber preparation. In days past, children were often given this job. Or if a spinner lived near a mill and could afford its services, she would have the carding done there. Likewise, many of today's spinners bypass carding almost entirely, by spinning mostly roving or sliver—two mill preparations originally devised for mechanical spinning.

When spinners rely on drum carders in an attempt to streamline fiber preparation, it is important that they learn how to use these tools well. Certain basic methods and techniques can greatly increase the efficiency and effectiveness of a drum carder—while others waste time and increase the amount of work.

Many kinds of drum carders are available, some powered by hand and some by electric motors. Since most spinners own the hand-driven models, I will focus my attention on the use of this kind, although most of my points apply to the electric versions as well.



Getting ready to card

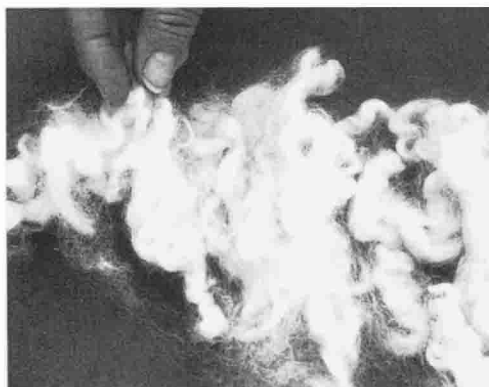
A drum carder works best if you feed it a small amount of fiber at a time—or, better yet, thin layers of fiber. If you attempt to feed a carder too much fiber at once, you may jam the machine, bend its teeth, and/or tear the fibers. With wool and other fairly long fibers, this means that it's usually a good idea to start by fluffing up the fibers to eliminate thick clusters.

Many spinners use a picker in this time-consuming but important process, while others open the clusters of fiber by hand. Both of these methods work well, but I don't use either one, because I have no patience at all with teasing wool!

The first round

As with hand cards, I consider the first carding round to be a preparatory step, and I let the equipment do the teasing. Because the main objects of teasing are to prevent damage to the fiber and the card clothing, to promote a smoother end product, and to make carding easier, here's how to tease without working yourself into a lather.

Instead of feeding unteased fibers through the feeding chute—where jams often occur—lay them directly onto the



main drum from the top, where you can see what is happening at every moment. Grasp a small handful of fiber or a couple of good-sized locks. Hold them firmly, and allow a few fibers to begin catching in the teeth as you turn the drum. Let the fibers be pulled gradually from your hand, being careful to keep your knuckles away from the teeth. (The fibers will not feed in gradually if the wool has been abused in washing, and has become tangled or felted so that it is hard to pull apart.) It's all right if a small cluster escapes your hand, but if a large one gets away, stop the machine, back it up (if necessary), and redistribute the fibers. After a few of these episodes, you will learn how large a cluster your carder can handle.¹

Fibers catch best where the teeth of the drum are almost empty, but work consciously to distribute the fibers evenly across the entire width of the card cloth-

¹ Be careful not to feed fibers in sideways, thinking they will straighten out. They eventually will—but only after they have been torn by the teeth.



Far left: If you handle your wool gently, it will often remain in identifiable locks. These can be pulled from the mass and opened before carding.

Near left: When feeding directly onto the main drum, grasp locks firmly by their cut ends. Allow the teeth of the drum to tease the locks open before you let the fibers escape to be carded.

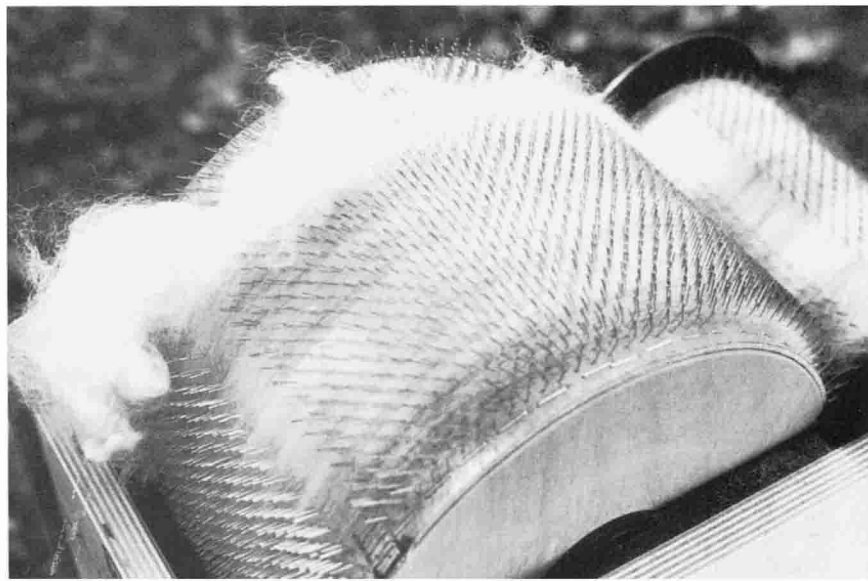
ing. This will permit you to use the maximum capacity of your machine. Remember that as the teeth get loaded with fiber, they become less efficient. When full, they are unable to process additional fiber.

If you feel the machine jamming, don't force the handle. Reverse the drum until you see the offending clump of fiber and pull it off. (Because electric carders are more relentless in their operation than hand-cranked carders, and jams are harder to prevent or back out of, you need to be much more careful when introducing fiber during this stage.)

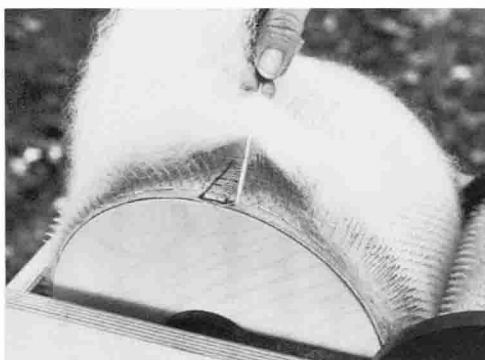
How much is too much? Each type of carder can efficiently handle a different amount of fiber. The capacity depends on the drum size and the length of the teeth. However, you can see when loaded clothing is reaching its capacity. You need enough tooth exposure to pick up and comb incoming fibers. You can also feel and hear when the clothing becomes too full: the handle will turn with difficulty, even though no new fiber is being added, and you'll hear a muffled, rubbing sound.

Below left: Here's a suggested grip for the crank: two fingers and a thumb. If you can't turn the handle easily with this arrangement, you are probably trying to force too much fiber through at once. Stop and regroup.

Below right: If a clump of fiber escapes your hand, don't force it through the carder. Reverse immediately and remove the excess.



To remove a batt from the swift, slide a rod along the seam in the carding cloth, under the wool, and pull up on successive small sections until the batt is open all the way across.



These signals occur either when the entire drum is full, or when one part of the clothing has been overloaded—in either case, it is time to remove the fiber from the drum.²

Doffing

Taking the fiber off the card clothing is called *doffing*. Often a doffing rod, or similar device, is used to lift the fiber away from the drum. Most carder manufacturers provide a doffer, but an old, long, steel knitting needle, an ice pick, or a pointed steel rod will do nicely. (Aluminum knitting needles are not strong enough.) Be sure that your doffer is not so sharp that it damages the backing of the card clothing.³

I'll describe the doffing of wool, which

is a typical long fiber and gives as much difficulty as any substance you will encounter (after wool, cotton is a breeze).

First, turn the loaded drum so that the seam of the card clothing is exposed. This is where the two ends meet and are tacked down, and you'll most likely find a row or two of teeth missing at this point.

You might think that you can slide the doffer under the batt and lift up one end. If this is cotton or short wool, you can—but any long fiber will present a dense mat which will not come apart without a struggle.

I think it was Caesar who said, "Divide and conquer." So start on the far edge and slide the doffer under an inch or two (2.5–5 cm) of the batt. Lift this, allowing the fibers to slide apart. Although you may need to pull very hard, don't tear the fibers. If you think damage is imminent, try a smaller amount. Then work your way across the drum until you have opened the entire batt.

Now one end of the batt is free, but the rest is still caught in the teeth. If you pull up gently on the loose end while turning the drum backward, most of the fiber will lift away—but not all of it will. The closer you get to the end of the batt, the more fiber will remain in the teeth—often as much as half the thickness at the end.

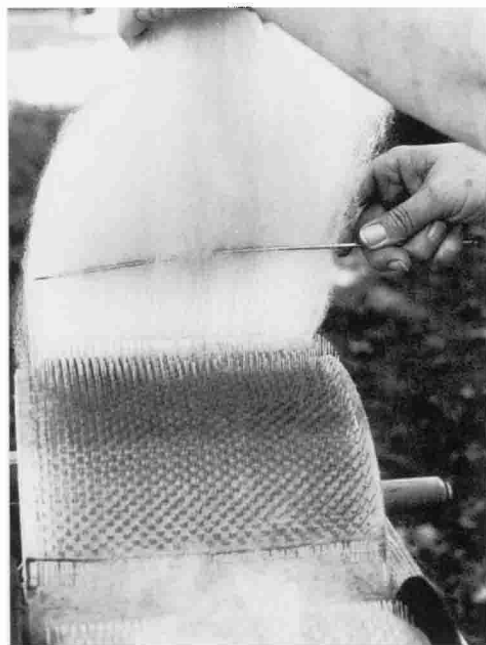
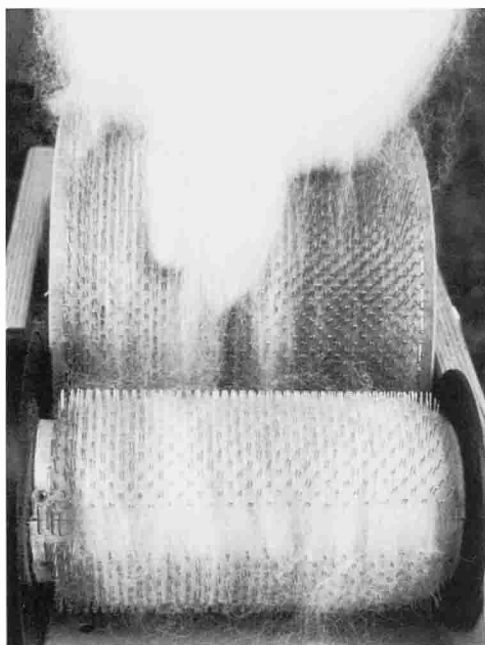
² It's a good idea to know your machine's capacity, so you can set up blending batches that it can handle—not too big, and not too small. Weigh a couple of reasonably sized batts of different kinds of fibers, and compare your

intended fibers to these averages.

³ Some doffers are very thick. If yours is—and your card clothing is fine—you may need to use a knitting needle or other narrow rod in order to doff with ease.

Near right: If you remove your batt without the aid of a rod, segments will probably remain stuck in the teeth.

Far right: Use the rod to lift the batt away from the drum, as you pull the free end of the batt up and back. Note that you can even do this if the teeth on your card clothing are arranged diagonally.



To lift away the entire batt, use these motions but repeatedly slide the doffer under the batt about 4 or 5 inches (10–12.5 cm) ahead of where it is being lifted free. Lift with the rod, then pull on the loose end. Back up the drum and repeat. In a few moments the batt will lift entirely free of the teeth.

A word on a *doffing mesh*. Some people like this way of handling the task. The mesh is an open net that fits the card clothing—you can buy or make one. It is laid into the teeth and pushed all the way down before carding begins. At unloading time, the fibers are loosened at the tail end of the mesh and the mesh is pulled up out of the teeth, bringing the fiber with it. However, I'd rather doff with a rod and not fiddle around so much.

Between rounds

You are now ready to re-card, but don't try to feed the entire batt into the carder at once. If you do, your carder will become overloaded, the carding will be incomplete, and the machine will jam. Finally, the poorly carded fiber will be difficult to spin smoothly.

After the first carding, the texture of the batt will be uneven, but it will have two characteristics of completely carded batts: the layered arrangement and the lengthwise grain of overlapping fibers. You can use these characteristics to quickly prepare the fiber for the next step.

At this point, some people pull a strip from the side of a batt and fluff it into a thin layer. Again, I don't like to spend this much time on the task. In the amount of time it takes to pull off and spread out one strip, you can probably prepare a whole batt with my method.

I place my hands on the front and back sides of a batt, and pull it into two halves—imagine that the batt is a magazine, and you are grasping (and crumpling) the back cover and about half the pages (the classified ads) in one hand, and the front cover and about half the introductory pages in the other. Gently pull.

Repeat this with each half a couple more times, until you have thin sheets. Now divide each layer in half lengthwise and you are ready to send the fiber back through the carder.



To divide a batt, cluster the fibers into your hands by grasping the flat sides (front and back), not the edges. Shown here is the grasp for only one side. To complete, the remaining hand mirrors this action with the fibers of the other side of the batt. Note that you grasp the middle of the batt, not its end.



When both sides are firmly held, pull apart. The two halves will retain the original flat configuration. The idea is to separate each batt into thin sheets of fiber which you'll feed back through the carder.

The second round

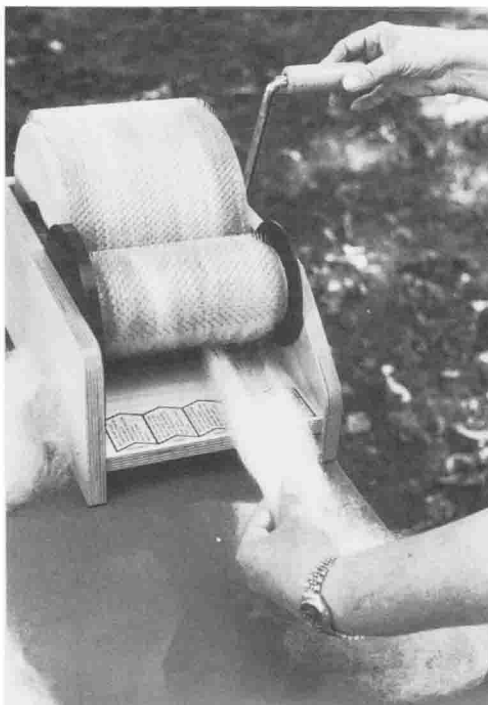
You will now be feeding the fiber through the feeding chute, in the "normal" way. But don't completely rule out the possibility of feeding from the top again—some fibers card better from the top, while some do better from the bottom (the chute). Try both techniques and see what you think.

Remember to keep the layers thin, and take the time to pull apart any sections of the divided batt that seem to be too thick. A second invested here can make a big difference in how thoroughly your machine cards.

Near right: Working with thin layers of fiber facilitates thorough carding and prevents damage to the fiber and the equipment.

Distribute fibers evenly across the drum, gradually adding layers until the drum is full. Retard the fiber's entry slightly as you work. You can do this by holding the fiber gently and giving quick little tugs to thin out any thicker portions.

Far right: You can also slow down the fiber's entry by laying a hand lightly on it.

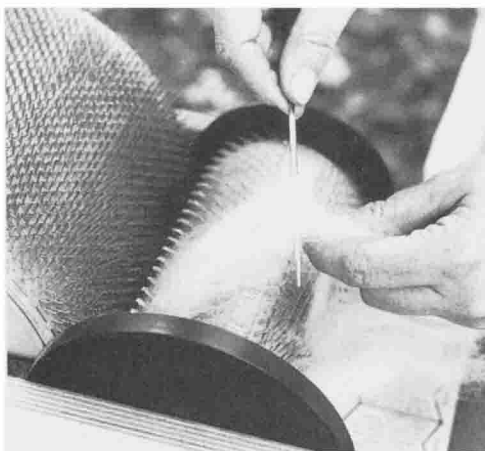


Slide a narrow edge of the fiber layer under the licker-in until you feel the machine begin to draw it in. Now you need to retard the fiber's progress slightly, to keep it from being drawn in too rapidly. But don't hold it back too firmly, or the fiber will wrap around the licker-in (the little, feeding drum) instead of being transferred to the swift (the big, carding drum).

To get an idea of how much to hold the fiber back, just do it wrong a couple of times. Then you'll know exactly what is required.

Some people lay a hand lightly on top of the fiber layer in the chute, but I like to give each layer a series of quick, light tugs, which both slow the progress and thin out the layer being drawn in. Both methods work.

Right: Remove junk fiber from the licker-in with a rod, in the same way that you get it off the swift.



Fiber on the licker-in

Even when you are feeding the fiber correctly, some will stay on the licker-in. Curiously, it will probably load to a certain level and then stay there for a long time. If you conscientiously clean it out, it will quickly reload again to that point. So don't spend more time than is really necessary keeping it free of fiber.

In any case, unless you have already carded the fiber several times, the stuff on the licker-in will be real junk: dirt, second cuts, and other uglies. Don't be frugal. Pitch it.

Cleaning a drum carder

This job is even more bothersome than cleaning hand cards, because it takes longer and is more frustrating. Of course, you can leave bits of fluff embedded in the teeth, especially if you always process fibers of similar color and texture. But I advise against this, especially if you have been working on protein fibers—which attract wool moth larvae and carpet beetles. These pests can be transferred in turn to everything you run through the machine.

You might as well clean your carder, starting with the licker-in, because it's hard to clean that part without transferring a bunch of this stuff onto the swift. Remove the junk batt from the licker-in as

you would a regular batt, while doing your best to keep the swift from taking it. Get most of the trash off, but don't bother to get it all—you will have to clean this part again at least once.

Now clear the swift of clumps or wisps of fiber by lifting them off with the doffer. There probably will not be enough residue to form a complete layer, but keep sliding the rod deep into the teeth so you can remove as much as possible. Keep pulling the fibers out of the teeth with your free hand—the third one, which is not turning the handle. Or you could use a flicker-like drum rake, sometimes supplied with the carder or available for separate purchase.⁴ If there is any noticeable amount of fiber in the teeth, however, the doffer is probably fastest at this point.

Now look at the lick-in. What did I tell you? Ignore it for now, until the swift is cleaner.

The rake works well at this point for combing through the teeth and lifting out stray bits of fiber. Always comb with the grain of the teeth, and go as deeply into them as you can. Pull the bits of fiber out of the rake as you retrieve them, so they don't get redeposited.

When the swift is fairly clean, go back to the lick-in; then repeat your efforts on the swift, and so forth. A drum carder is a bed that never stays made, but eventually it will be quite clean. And the whole mop-up operation will take only three or four



Left: Here's how to use a doffing rod to clear stray fibers from the swift.

minutes in all.

If you want the card clothing really clean—for example, if you are changing colors—there is one more thing to do. Nothing is more frustrating than to go from black wool to white and then discover that the first batts have dark fibers mixed in. To prevent this, I use my secret weapon.

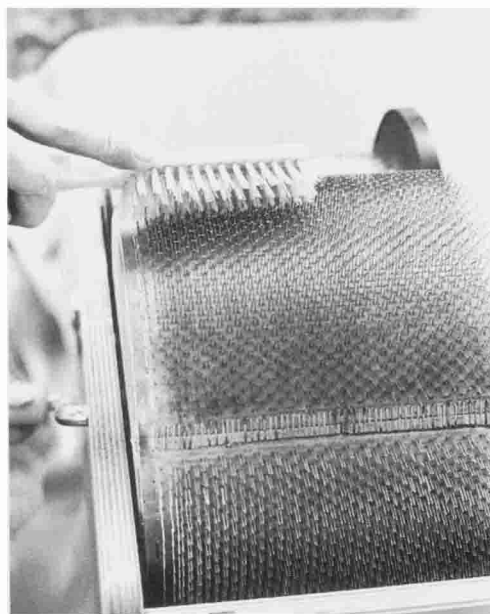
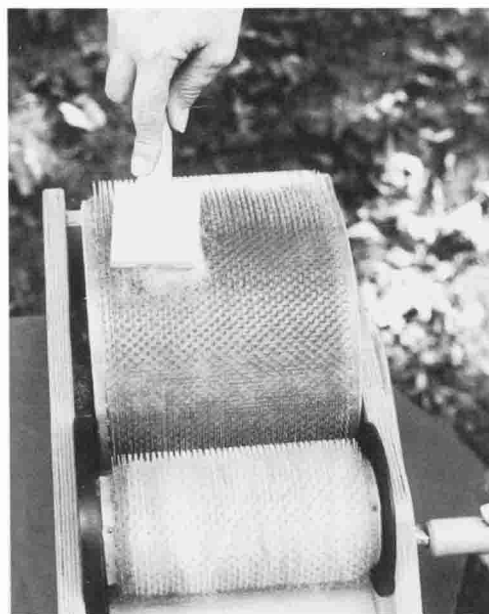
As a standard accessory for your drum carder, get a strong, stiff, long-bristled hairbrush. It will pick up the last fibers that have resisted your previous efforts: keep brushing up and lifting out, working with the grain, and watch more fiber come away from the drum.

That should do it. But if you are, indeed, switching colors, check again in good light—it pays to be paranoid!

Spinning from a batt

For speed and ease of spinning, I don't think you can beat the little batt from

⁴ The dog-grooming rake some people use as a flicker can do double duty here, as well.

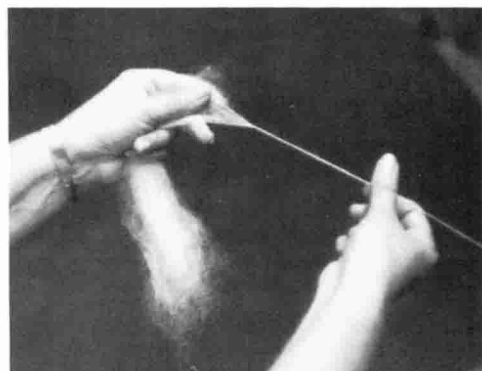
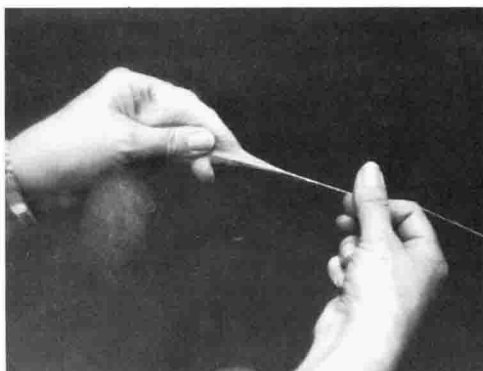


Far left: You can also use a pet brush or rake to clean the swift.

Near left: A strong, stiff, long-bristled hairbrush will pull out fibers hidden deep in the teeth. Brush hard, with a rolling, lifting action that moves with the grain of the card clothing.

Near right: If you want to spin from the fold, pull a short segment from the side of a well-carded batt. Spinning from the fold isn't limited to use with sliver.

Far right: If you spin from the end of a segment, keep the drafting zone to one side, not in the middle. This will help you avoid thick concentrations of fiber.



hand cards. That's why I like to hand card my drum-carded batts. However, because I see spinners struggling to spin drum-carded fibers, I want to offer some tips on minimizing the trouble.

As in other fiber preparations (such as sliver and roving) where the fibers are laid out in a continuous, overlapping strip, it's difficult to get the fibers in a drum-carded batt properly attenuated before they lock up. There are several ways around this problem.

Some spinners work with short pieces of roving or sliver folded over the ends of their index fingers, retaining and controlling the fiber supply with the rest of their fingers. This technique diminishes fiber overlap and makes spinning easier, because the fibers are pulled off the tip of the finger and enter the twist zone folded in half.

You can use this method to spin drum-carded batts of medium to long fibers. Pull a narrow strip from the side of the batt and divide it into 3- to 4-inch-long segments (7.5–10 cm), depending on the length of the fibers. Fold a strip over the end of your index finger and hold onto its tails, just as you would with roving. You will have slightly less control than with the standard long draw, and your spinning will be slower, but this works reasonably well if the carding was very thorough.

You can also take these segments of a narrow strip and spin them from their ends. Draft off the side of the fiber segment and not *straight* off its end. This will keep

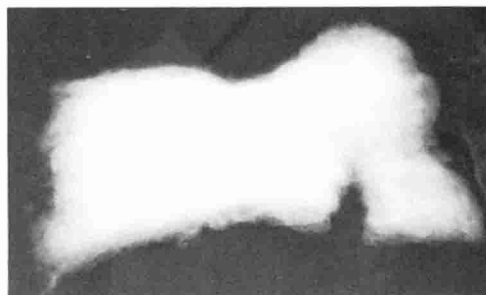
a moderate amount of fibers feeding into the twist and will help prevent clumps from locking up the drafting zone.

It's possible to divide the fibers across the grain, instead of with it. Lay a hand or a ruler across the end of the batt, about 3 to 4 inches (7.5–10 cm) from one end (again depending on the fiber length). Carefully pull away a strip across the end grain. Divide this into two or three parts and you will have fiber groups that look like hand-carded batts—not quite as good, but manageable.

If you want to spin with a long draw, you can use either of these divisions—lengthwise or crosswise. As with roving or sliver, however, do not try to attenuate fibers from the middle of the fiber supply. Instead, tilt most of the fibers away from the twist zone and spin off the bottom or side of the mass. Because the fibers overlap, you will probably need to work farther from the twist than you would with a hand-carded batt. And work with a small amount of fiber at first until you are familiar with how fibers interact in a batt.

Especially with protein fibers, which have “smooth” and “rough” directions, you will find that each batt has a “grain” and that it spins more smoothly in one direction than another. If you keep all your segments aligned as you divide them from the batt, you will be able to work “with the grain” throughout your spinning. ♦

To obtain small batts, similar to those that come off hand cards, divide a large batt across its grain.



Beverly A. Nissen, of Fayetteville, Arkansas, learned to spin on a castle wheel which her husband's great grandmother—who was a professional spinner—brought from Germany a century earlier. Although she owns new wheels, Beverly loves antique ones and does most of her spinning and weaving on old equipment. Photos by Dianna Summers-Mair and Lowell Nissen.

Angora!



AFTER WORKING with the coarser sheep wools, encountering angora for the first time can be a wonderful discovery. Not only does angora yield incomparably soft and luxurious yarns, it also requires minimal preparation before spinning and can realistically be produced at home. In short, angora is a spinner's delight. But wonderful as it is, angora can also be a great source of frustration for experienced spinners and novices alike, if the fiber is of inferior quality.

First, it's important to realize that the characteristics of angora fiber—its length, fineness, potential for making a fluffy yarn, and tendency to mat or felt—differ considerably from one batch to another, depending on the breed, the individual animal, the part of the animal's body the fiber came from, when and how the fiber was harvested, and how the fiber has been handled and stored.

Fiber types. Like many fiber-producing animals, such as camels, yaks, and cashmere goats, the Angora rabbit has what in simplest terms can be described as a double coat, comprised of a layer of guard hair and a layer of down. Even sheep were originally double-coated before human intervention and selective breeding; some breeds still are, including the Shetland, Soay, and Spelsau.

In *Completely Angora*, Sharon Kilfoyle and Leslie Samson have analyzed the Angora's coat in microscopic detail. They have distinguished four distinct hair types; a simpler grouping of three types is sufficient for most spinners. *Guard hairs* are

smooth, slick, and straight, and have no crimp. These hairs are often slightly longer than the rest of the coat, and, while present in all parts of the coat, are predominant on the back and sides. *Underwool* or *down fibers* are very soft, with a relatively high degree of crimp. They are shorter and

thinner than guard hairs, and present throughout the coat although readily recognized on the belly. *Guard down* shows characteristics of the other two types. These fibers are similar to

down near the skin, and to guard hair at the tip. They are intermediate in length.

The *texture* of the angora coat as a whole is determined by the distribution of these fiber types, and it is important to the spinner. Different breeds of rabbits will have slightly different ratios of guard hair to underwool; this in turn is reflected in slightly different textures of the yarns produced from their fiber. Guard hairs produce the spiky effect when angora is spun into yarn. Some spinners like the pronounced presence of guard hair, while others prefer the softer texture of smaller amounts of guard hair.

Compared to wool, angora fibers are relatively fine, straight, and smooth. A wool fiber 22 microns in diameter is considered a fine wool, but angora can be as fine as 13 microns or less in diameter. Although angora fibers are covered with microscopic scales, as all hair fibers are, these scales are relatively small and smooth in angora, so they don't provide much friction. Because the fiber is so smooth, it may at first seem difficult to

Angora Basics

by Metta Brown

ABBREVIATIONS

k—knit
k2tog—knit two stitches together
psso—pass slipped stitch over
sl 1—slip one stitch
st(s)—stitch(es)
yo—yarn over

My two favorite fibers these days are silk and angora, and everything I make uses one or the other or both. I have friends with rabbits who give me plenty of angora, so I can use all I want of it. This scarf is 100% angora. The two-ply yarn measured about 7000 yards per pound, and I knitted the scarf on size 00 (2 mm) needles. It measures about 7 inches wide by 48 inches long (17.75 by 122 cm), and weighs only 1½ ounces (43 g).

The stitch pattern, copied from an afghan I have, is a variation on the Razor Shell pattern, with an extra row added.

Row 1: Knit. Row 2: Purl. Row 3: K 1, * yo, k 6, sl 1, k2tog, psso, k 6, yo, k1 *, repeat from * to *. The added row makes a fabric that is the same on both sides and lies flat, so it's nice for scarves and afghans.

Scarves are nice small projects to carry around and work on in spare minutes. I like making them because I don't have to worry about gauge or size. I just knit until the yarn runs out or I decide to stop, whichever comes first. And they make great gifts—I gave this scarf to the friend who gave me the angora I used to make it.

Angora Scarf (opposite)

Sammy Eber
Columbia, Missouri



Double coat. Angora rabbits have a dual coat, containing both guard hairs and underwool, as shown in the clipped lock of French angora at the left of this photo. When separated, it's apparent that the guard hairs (center) are longer, thicker, straighter, glossier, and more colorful than the underwool (right). The characteristics and relative proportions of guard hair and underwool vary from one breed to another, from one animal to another, and from back to belly on a single animal.

spin. This "slipperiness" also accounts for the characteristic loft and halo of angora yarns—the tips of the fibers slide out of the twist. To compensate for angora's slipperiness and the tendency of the fiber tips to free themselves, you need to spin a fine, highly twisted yarn. Don't worry if your yarn seems too smooth at first. The tips of the fibers will inevitably manage to defy the twist, giving the yarn its characteristic loft. But if most of the hair shaft is securely held by the twist, the fiber tips can escape without compromising the overall strength and durability of the yarn.

Grades of fiber. Angora is ideal for spinning when it is harvested "in its prime," or just before the natural molting process has begun. Molting robs the fiber of its original luster and sheen. The longer a coat is held past its prime, the more the quality deteriorates. This occurs because when molting begins, the microscopic scales begin to open. The wool becomes dull and lifeless. Older wool no longer drafts as smoothly and evenly when it is spun, and it will be more prone to felting.

The standard guidelines for grading simply distinguish between prime wool, brushings, and mats. With care, acceptable yarns can be produced from brushings, and

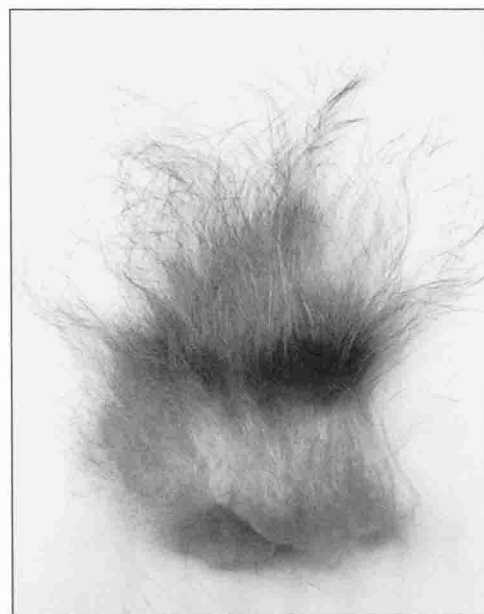
some spinners use mats for texture in novelty yarns. But the yarns which are highest in quality are produced from prime wool—long, clean, and free of mats.

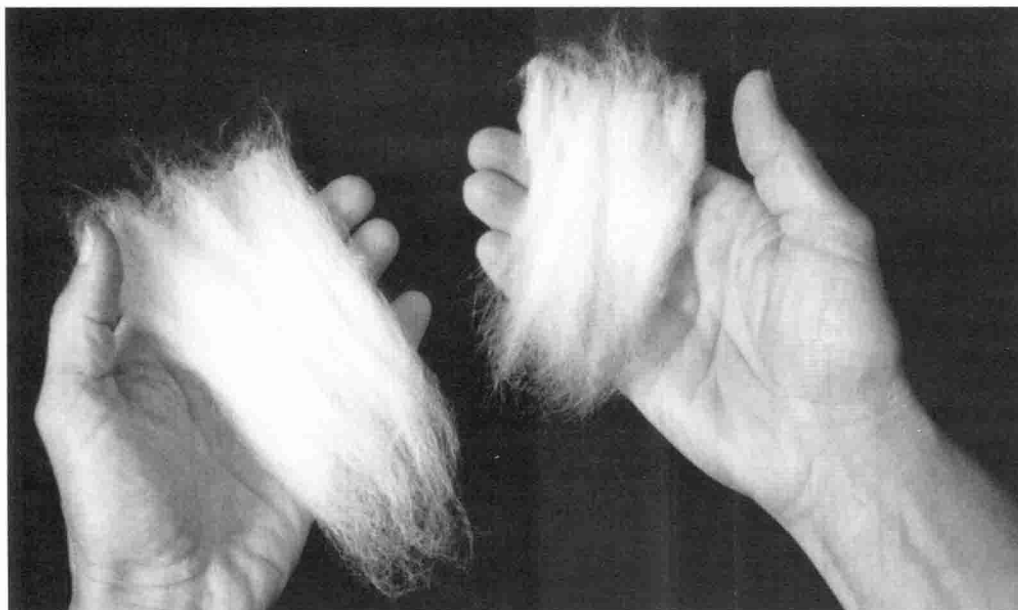
Prime wool comes from the first plucking of the rabbit's back and sides. (I prefer angora that has been harvested by plucking, but the fiber can also be gathered by shearing the animals. Rabbit growers have long discussions on the pros and cons of plucking versus shearing.) It has the highest percentage of guard hairs, and it can feel slick. When spun with control from the butt end of the staple, it produces the most dramatic, spiky yarn. Prime wool should be stored, carefully aligned, in cardboard boxes. Shoe, shirt, and gift boxes are ideal.

Soft and light wool is the undercoat which comes from exactly the same area as the prime wool, and is stored in the same way before spinning. It has much less guard hair; there may be more guard down than guard hair. How easily this wool spins depends upon its texture when it was harvested. If it has stayed on the rabbit a little too long, it may feel a bit sticky, but with careful manipulation and spinning from the plucked end, it will spin quite smoothly. Yarns will be soft, delicate, and less lofty than yarns from prime fiber.

Belly wool comes from the belly and bib (under the chin). Although humble, it should not be considered inferior. It has a high degree of crimp, and often is more richly and uniformly colored than other fibers in the same coat. It spins quickly and effortlessly into soft, fuzzy, bouncy

A single lock. Satin angora fiber is usually harvested by clipping. A typical lock contains a dense mass of very fine underwool, interspersed with guard hairs that are long, silky, and very lustrous. Sometimes there is distinct color banding within a lock, giving a lovely multicolored effect to the yarn.





Fiber position. Holding the fibers in parallel alignment gives maximum control as you spin. The left hand holds fibers that were lifted off a hand carder. The right hand holds a clipped lock. When working with locks, most angora spinners prefer to draft from the clipped or butt end.

yarns. Store it loosely in paper (not plastic) bags.

Angora fibers naturally vary in length from one rabbit to another, both between and within breeds. Some rabbits have wool that matures frequently, at about a 2-inch (5-cm) staple length, while others have wool that does not release freely until it is twice that long. More important than the actual length is the uniformity of length within the batch you are processing. Problems with spinning and yarn quality arise from simultaneously working fibers of uneven lengths.

Caring for angora. Handwash your angora items gently, as you would wool. Do not wring or agitate; spin out the moisture in the spin-only cycle of a washing machine; and dry the fabric flat on thick towels. When the fabric is bone dry, you may want to briefly toss it in the heatless cycle of an automatic dryer. This will fluff the yarn up.

Do not dry clean angora, or store it in plastic. Both actions will destroy the natural loft of the yarn. I store my angora wrapped in paper or in a cardboard box, with scented soap or an herbal sachet to discourage hungry insects. Putting angora in the freezer is another way to control insect infestations.

Metta Brown has been raising Angora rabbits since 1985 at her home in Boerne, Texas. Her handspun angora garments have been exhibited in galleries around the United States and in Japan.

Photos on page 72–74, 79, and 80 by Rita Buchanan.

Resource

Kilfoyle, Sharon, and Leslie B. Samson.

Completely Angora. Brantford, Ontario: Samson Angoras, 1988.

Hand position. Try using your ring and little finger to hold the tip ends of the lock. This frees your thumb and forefinger to regulate the flow of fibers into the drafting zone.

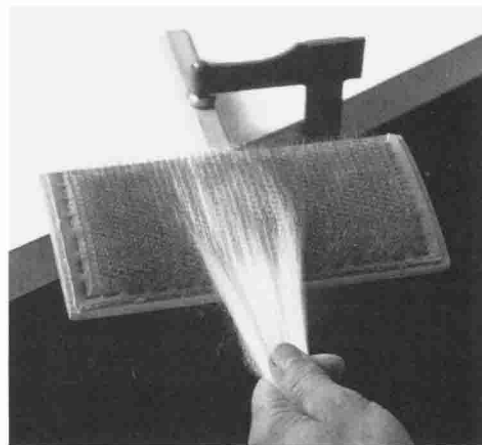




Tips for spinning angora

- ❖ Reduce the take-up tension on your wheel so you don't feel that the wheel is pulling the fiber out of your hand. Consider shifting to Scotch tension mode, if that's an option on your wheel.
- ❖ It's easier to control the fibers if they are aligned. Use your ring and little finger to hold the fiber supply, and your thumb and forefingers to regulate the drafting zone.
- ❖ Don't hold too much fiber at once. It will get sweaty and compacted in your hand. Pick up a small amount, spin it, and repeat.

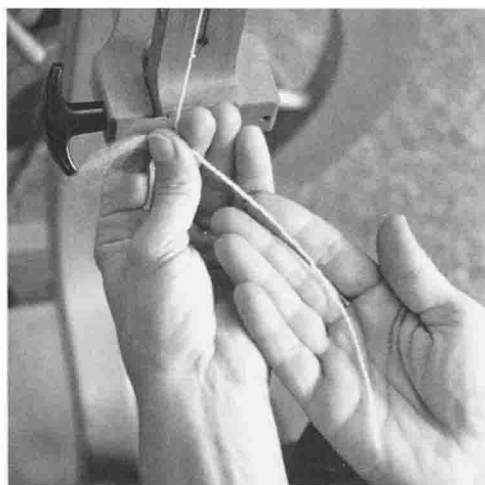
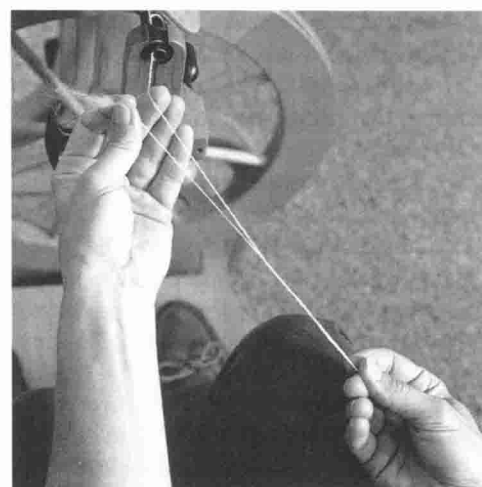
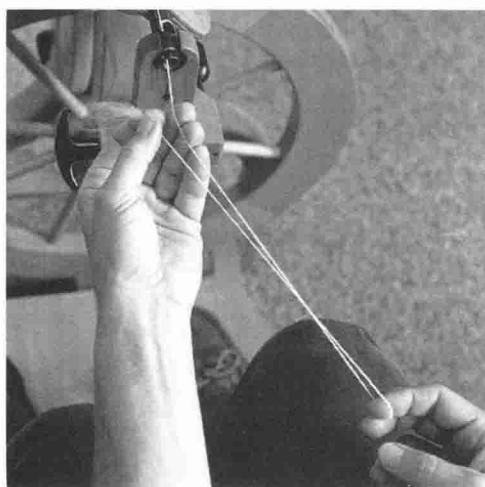
Carding woolen-style? See page 87.



Opening locks. It's often possible to spin directly from locks of plucked or clipped angora, but if the fibers are compressed or tangled, or if there are short bits you want to remove, you can flick or comb the locks. Use a clamp to fasten a hand card to the edge of a table, so you can use both hands—one to hold the lock as you pull it across the teeth, and the other to reduce static fly-away and pat stray fibers into place.

How much twist?

Angora is slippery, so it takes plenty of twist to secure the fibers in the yarn. Also, it's a good idea to ply angora yarns—that helps stabilize and secure the fibers.



Above: To check the twist, stop spinning. Hold onto the end of the yarn, so it can't untwist, pull back to unwind some yarn from the bobbin, and let the yarn double back on itself.

Left: The plied section should have a medium to firm twist (20° to 30° angle of twist). Keep a doubled-back sample of the yarn; later, refer to it to see how much twist to use when plying two singles together. Make the plied yarn look like the sample you kept.



Angora and Silk Shawl

Susan Vazquez
Brewster, New York

I combined gray and white angora from my own bunnies with dyed silk top from Shadeyside Farm to weave this light, fuzzy shawl. The finished shawl measures 18 inches wide by 67 inches long (46 by 170 cm), plus 9 inches (23 cm) of fringe at each end.

For the warp, I spun two-ply yarns and threaded the loom in a 1,3,2,4 sequence with alternating ends of silk yarn and angora yarn. I used singles angora yarn for the weft, and the treadling was straight twill.

The weaving went smoothly, and I didn't have any problems with fuzziness in the warp.

In fact, the shawl didn't get fuzzy until I ran it through the washing machine and dryer, after I finished it. It's very soft and comfortable to wear, but tends to shed some fibers onto my clothing, so most of the time I leave it draped over the back of a chair.

Draft for shawl

	4		4	4
3		3	3	
2	2	2		
1	1		1	
	■			
		■		
			■	
				■

Pullover Sweater

*Doris Keeler
Borger, Texas*



Before I started spinning, I used to watch my daughter-in-law's mother, Bette Hosenlopp, spin and knit beautiful garments. Then my daughter, Donna Hildebrand, started raising Angora rabbits and she was bitten by the spinning bug. When I visited her, I would play around with her wheel, but I could never get it to do what I wanted it to do. Then one day the doorbell rang and there was the UPS man delivering a new spinning wheel to me. My husband had ordered it for me as a surprise anniversary present. With help from Bette and her friend, Carolanne Nuttall, I soon became a spinner.

One of my first projects was this sweater for my daughter, Julie. I combined gray angora that Donna sent me with a black (dyed, not natural black) commercial Merino top from Gaywool. I chose a pattern I've had on hand for years from *Unger* (Vol. 301, no. 2002). I have the front design charted out

and use it for many of the sweaters I make, changing the neckline and sleeves to suit my fancy. I decided to make a double V in the front, and used 95% angora/5% wool for the fluffy gray V. I used the black wool for the other V and for the ribbing around the bottom, neck, and sleeves. For the body of the sweater, I combined about 70% wool and 30% angora to get just the color and look I wanted. I used the fur drum on my Patrick Green carder and ran the fibers through three times.

I spun a singles yarn that measured about 22 wraps per inch (2.5 cm), then Navajo-plied to make a three-ply yarn with about 12 wraps per inch (2.5 cm). The sweater was knitted on size 7 (4.5–5 mm) needles at a gauge of 4 stitches per inch. It is a size 34 (approx. 86 cm) and weighs about 13 ounces (370 g). The angora gives it a luscious softness.

I used angora from my own rabbits to crochet this baby outfit while awaiting the birth of my son, Jacob. The white yarn is angora plucked from a German/English cross rabbit. The trim yarn is angora from a gray-black French rabbit. After spinning it, I dipped parts of the skein in two colors of Gaywool dyes, Raspberry and Cornflower, to get the space-dyed effect. Both the white and trim yarns are two-ply yarns that measure about 1600 yards per pound. The pattern is from *Leisure Arts Leaflet No. 460: Baby Layettes to Knit and Crochet, Book 2*.

The outfit was finished with a month

and a half to spare before the baby came. I packed it away in my hospital suitcase and waited. I had decided that the baby's first picture would be in that outfit, so I laid it out on my table at the hospital. I didn't get much sleep that first night, with nurses and aides coming in at all hours oohing and ah-ing over that outfit! But it kept the baby warm going home and he wore it for several months afterwards. I've had offers from people who want to buy it but it means too much for me to sell it. After all, it will be for my grandchild some day.

Please see editor's note on page 82.

Angora Baby Outfit

Colleen Schroll
Grand Rapids, Ohio



**Angora / Ramie
Baby Sacque**

*Cindy Bucher
Livingston, Kentucky*



I raise rabbits and normally spin a lot of angora, but spinning pure angora gets repetitious, so I have developed some blends. One particularly successful blend combines silk with the angora in a two-ply yarn—one ply of silk and one of angora. Because silk is expensive, I looked for an alternative, and decided to try ramie. I thought that ramie would bring to the yarn many of the properties I valued in the silk: it is strong, lightweight, lustrous, and loves to be “over-spun” to match the extra twist I put in angora. Although the ramie and angora would

accept dye differently, I did not plan to dye the yarn, so the “chemical mismatch” would not be a concern. And historical precedent supports the idea of blending a cellulose fiber with a protein fiber—linsey-woolsey, a combination of wool and linen, has been woven since the Middle Ages.

I didn't have any plucked angora on hand when I started this project, but I had an ample supply of combings. The combings had fibers going every which way. Hauling out the cotton carders, I ran the combings through them once. Then I lifted the fibers

off the carders in layers, taking care to keep the fibers straight. I wanted to spin them worsted-style. Past experience had shown me that angora fiber would fluff sufficiently for a soft warm feel even if I kept the fibers relatively parallel. Because I intended to use the finished yarn to make baby items, I did not want to take any chances with excess shedding. Not all of the angora fibers were the same length. There was also a small bit of vegetable matter and a few tiny tangles left in the carded layers. I removed these while drafting; this sometimes slowed the rate at which the fiber was fed. Nonetheless, I kept my treadling rate at a constant speed—thus adding “character” to the yarn.

The ramie was in roving form and flowed smoothly as I spun it into a worsted-style singles with the same diameter as the angora singles. I gave the ramie plenty of twist, but less than I used for the angora, because ramie doesn't relax as much as angora during finishing.

After spinning, I plied the yarn and wound it into skeins. It felt like string. I was very disappointed, but after all the work, I went ahead with the project. I washed the yarn in warm water with mild dish soap and dried the skeins under slight tension.

I used Mabel Ross' method to determine proper knitting needle size, selecting needles that were the same size as two adjacent rounds of yarn when wrapped around a pencil. I chose a pattern that used those sizes of needles (sizes 1, or 2.5 mm, and 2, or 2.75–3 mm). I did not follow the pattern exactly, but needed it to determine how many stitches to use for a baby-sized garment, as I have no babies of my own to measure.

During knitting, the angora halo and the ramie sheen began to appear. Like flax, ramie needs to be manipulated to bring out its shine and to develop a less harsh, more pliant hand. By the time the knitting was completed, the fabric exhibited the typical angora softness. The ramie helped to maintain form and to highlight the ripple pattern in the yoke and the cuffs. It also allowed me to use a tighter stitch. Closely knitted 100% angora is exceptionally warm. I wanted the sacque to be used for three seasons, not just in the dead of winter, and the ramie helped extend its usefulness.

The idea for a crocheted button on my first infant sacque came about at the suggestion of a fellow member of Friendship

Spinners. I had looked in vain for a suitable handmade button and was all set to use ties when she came up with the idea. It matches the style of the sacque perfectly. The sacque in the photo, made for my niece, has ties, at my sister's request.

Blocking was accomplished without steam. I dampened the area to be blocked with a hot, wet cloth, then I pinned the fabric and allowed it to air dry. The mittens and booties weigh less than one ounce (28.5 g) each. The cap weighs about one and a half ounces (43 g), and the sacque is less than five ounces (142 g). I had enough yarn left to complete two additional pairs of mittens for other friends' babies!

Now that I have seen the garments used and know what to expect, I plan to use more angora/ramie combinations in the future.

Please see editor's note on page 82.

Carding to rejuvenate. Angora that has gotten tangled, disorganized, compressed, or matted is easier to spin if you card it first. Carding also helps to even out differences in the angora and make a more uniform yarn. Use hand carders with close-set teeth, such as the cotton carders shown here, or a drum carder designed for fine fibers. Tease the fiber by hand first, to loosen dense mats. Start with just a little fiber—it fluffs up as you proceed. Make as many passes as necessary until you're satisfied with the results, then carefully lift the fibers off the cards or drum, keeping the fibers aligned.

Cindy carded her angora and spun a singles from it, then plied with a ramie singles to complete her yarn.



MOST OF THE ANGORA available to handspinners in the United States is produced by breeders with small herds of rabbits, usually fewer than a hundred animals, and often only five or ten. These producers sell their angora at fiber conferences and fairs, at local guild meetings, in their own shops or at their farms, or by mail order.

Unprocessed angora usually costs about \$4 to \$5 per ounce. That's certainly expensive compared to wool, but there's usually very little waste and a little angora goes a long way—it only takes a few ounces to make a hat or scarf. You'll find lower prices for second-quality fiber, which may or may not be a good deal. Sometimes producers offer quantity discounts or sale prices on top-quality angora when excess fiber accumulates in their storage areas.

Some suppliers carry an imported angora top which is very nice fiber in pure white. It's ready to spin and handles easily. It costs \$7 or more per ounce, but the advantage of starting with this top, compared to unprocessed fluff, is that the top is thoroughly blended, so there won't be any variations in color or fluffiness in the finished yarn.

Breeders distinguish between different breeds or varieties of Angora rabbits, such as English, French, German, Giant, and

Satin Angoras, based on their ancestry, appearance, and fiber. In brief, English Angoras have a soft coat with very few guard hairs. Their fiber tends to mat or felt easily—on the rabbit, in storage, or in the yarn or fabric. French Angoras have an abundance of glossy, spiky guard hairs which give a fluffy character to the yarn and help prevent matting. English and

French Angoras come in white and many shades of browns and grays. German or Giant Angoras (some growers group these two types, which are very similar) produce a dense, woolly coat

with an intermediate number of guard hairs. German Angoras are always pure white, but German hybrids and Giant Angoras can be colored. Satin Angoras (see pages 84–93) have soft, woolly fiber and lots of especially lustrous guard hairs. They come in metallic copper and bronze shades, as well as shades of gray, tan, and off-white.

Maintaining the standards for each breed is an important concern for specialists who produce breeding stock and enter animals in rabbit shows or competitions. However, knowing about breeds is less important to spinners, for several reasons. Producers who just raise a few rabbits for their fiber often have crossbred or hybrid animals that don't conform to the standards. Even with purebred stock, fiber

Shopping for Angora

Packaging options. Angora is packaged in various forms. Most producers gently stack their best fiber in clear plastic containers or cardboard boxes. Sometimes the fiber is packed in puffed-up ziplock bags. (Watch out for fiber in squashed plastic bags—at the least, it's probably disheveled, and it may be compacted or matted.) Carded batts of angora or angora blends are often layered with tissue paper and gently stacked or rolled. Angora blends are also available as thick rovings or slivers that are usually coiled or wound into balls for storage.



quality varies between individual rabbits. Fiber quality often changes as a rabbit matures and ages, just as it does with sheep, goats, and other animals. In any case, angora fiber that is packaged for handspinners is usually not labeled by breed, and the seller may or may not be able to identify it for you.

Another distinction that's not always reported to a buyer is whether the fiber was harvested from the rabbit by clipping or shearing it off with scissors, by plucking it out by hand, or by brushing it out with a grooming tool. Some spinners say that the method of collection affects the yarn's fluffiness and its tendency to shed, but other spinners refute this. Generally you can identify clipped angora if the locks are laid neatly in a cardboard or rigid plastic container, because the butt ends are squared off where they were cut. But if the angora has been picked over, mixed up, stuffed in a bag, teased or carded, or especially if it's been blended with another fiber, you probably won't be able to tell whether it was clipped, plucked, or brushed off the animal. Don't worry. If it's good fiber, you can spin it into a lovely yarn no matter how it was collected.

WHAT TO LOOK FOR

Considering the price, it's a good idea to take a close look at any angora before you buy it. This is easy if you're shopping in person. If you're shopping by mail, order a small sample before investing in larger quantities. Either way, review the following points.

How is the fiber packaged? Many producers put their best fiber in rigid plastic containers, cardboard boxes, or brown paper bags, to prevent compaction. Using similar containers is a good way for you to store the angora at home. Fiber that's squished into plastic bags may get matted, especially if you lay anything on top of the bag. If you have to put angora in a plastic bag, use a ziplock bag and blow some air inside to inflate the bag before sealing it.

How clean is the fiber? How does it smell? Open the box or bag and check for yourself. Look for dander (white flakes, like dandruff) and for fibers that are stiff and stained with saliva or urine. These contaminants wash out of the finished yarn, but many spinners find it unpleasant

or irritating to spin unclean angora. It's tricky to wash angora before you spin it, so if you're sensitive to animal smells or substances, be sure to start with the cleanest possible fiber.

If there's some chance that the fiber has been stored for any period of time, check for any signs of moth damage. Clothes moths eat angora as well as wool. They chew tunnel-like holes through the fiber and leave scattered clumps of dry, gray excrement.

Are there any mats or snarls? Gently pat a sample of the fiber between your two hands, then hold it up to the light. Do you feel or see any thick lumps? Try teasing the fibers loose between your two hands. Do they slip apart easily? Prime angora is loose enough to spin without carding or combing. If the fiber is only slightly tangled, it's possible to card it into a loose batt and spin the yarn of your choice. If the fiber is matted or felted, you'll probably get a lumpy textured yarn.

Check the fiber length by taking a sample and pulling it apart between your hands. Angora breeders have made a lot of progress in selecting for longer fiber, and it's not uncommon now to find angora with a staple length of 3 to 4 inches (7.5 to 10 cm) or longer. A batch of angora with 2-inch (5-cm) fibers is fine, too, if you spin it into a thin yarn with plenty of twist. Watch out, though, for any fibers that are shorter than 1 inch (2.5 cm), especially if they're mixed in with longer fibers. A mixture of long and short fibers can be difficult to process and spin, and unless you're very careful, the shorter fibers are liable to pull loose and shed out of the yarn. To some extent, you can separate long from short fibers by carding or combing the angora, but that's extra trouble, and unless you have a good use for the short fibers, why pay for them?

Look at the guard hairs. Compared to the woolly fibers, the guard hairs are usually glossier, more richly colored, straighter, stiffer, thicker, and longer. Some angora fleeces have lots of guard hairs, and some have just a few; sometimes the guard hairs are conspicuously stiff and



coarse, and sometimes they are so soft and thin that they almost disappear among the woolly fibers.

In general, the more guard hairs there are, and the stiffer they are, the more fluffy and furlike the yarn or fabric will be. Angora with fewer guard hairs makes yarn that feels very soft to the touch, but doesn't look as dramatic and fluffy. Guard hairs are sometimes banded or striped with different colors from butt to tip, but usually the tips are the parts that project from the yarn, so it's the tip color that will be most conspicuous in the finished project.

Look for crimp. In some angora fleeces, the woolly fibers have a fine wavy or crimped appearance. Compared to sheep's wool, the crimp in angora fibers doesn't add much loft or elasticity to the yarn, but it does help a little, and it also makes the angora a little easier to handle as you card and spin it.

Think about color. Angora comes in a wide range of natural colors, including some beautiful multicolor effects, as well as a gleaming pure white. The natural colors combine beautifully with natural-colored fine wools and alpaca. White angora can be dyed with Lanaset, Gaywool, Country Classic, or other synthetic or natural dyes (for easiest handling, spin the yarn first and dye it later). The only warning is to watch out for pale shades of tan or beige—they look beautiful on the bunny or in the fleece, but sometimes they just look dirty in the yarn or project. You can always top-dye yarn that isn't quite as pretty as you hoped it would be.

Consider blends. Several suppliers offer carded batts or roving made from fine wool (natural-colored or dyed) and angora, in varying percentages. Adding wool lowers the price and increases the "spinnability" of the angora, and the wool adds loft and elasticity to the yarn. You can also find blends of angora with wool, alpaca, and/or kid mohair. They all produce lovely, soft yarns for making comfortable garments. Occasionally suppliers offer an angora/cotton blend; if you're familiar with spinning short fibers, you can spin this blend into a very appealing yarn.

Editor's note on allergies

While many environmental substances (some of which are related to natural fibers) produce allergic reactions, we always get letters when we picture items made from angora, especially when they are intended for use by babies. Concerns raised include possible allergy or predisposition to future allergy, and the potential for ingestion of irritants by chewing or inhaling. These factors are present with other fibers as well.

In order to minimize problems with any fiber, we suggest that you check for family sensitivities before investing time in a project for anyone, that you spin a well-constructed yarn which will not shed, and that you read the article by Kilfoyle and Samson (listed at right) on fiber-related allergic reactions. As you'll note in the article, some allergies are caused by substances which can be removed by washing (for example, dander and saliva).

Know yourself; know your recipient. Be informed. And spin in good health.

MORE INFORMATION ABOUT ANGORA

Fisher, Judy, editor. *Angora Handbook*. Northern California Angora Guild, 1985. Revised edition, \$18 postpaid from Northern California Angora Guild, c/o Sandy Kelly, 25275-S La Loma Drive, Los Altos Hills, California 94022. *From mythology and folklore to genetics to marketing, the voice of experience (from a variety of locales) is collected in this slim but information-packed volume.*

Herriott, Jody Nankivell. "Starting Out with Angora." *Spin·Off* 14, no. 2 (Summer 1990): pages 56–59. *An introduction to working with angora fiber.*

Kilfoyle, Sharon, and Leslie B. Samson. *Completely Angora*. Brantford, Ontario: Samson Angoras, 1988. *Sample record forms, more information about health and care than you want to know (unless you need to know it, when it becomes priceless), the basics of spinning and felting and dyeing angora. . . . The authors are well acquainted with rabbits, and well able to convey their knowledge.*

———. "Sensitivity and Sense: A Look at Allergic Reactions to Fibers." *Spin·Off* 14, no. 2 (Summer 1990): pages 36–44. *An overview of possible allergic responses to a variety of fibers and fiber-related substances.*

Lynne, Erica. *Angora: A Handbook for Spinners*. Loveland, Colorado: Interweave Press, 1993. *Where the other listed books emphasize breeding over spinning, this one takes the reverse approach. The author's ability to spin and effectively use angora is unique, and both guidance and patterns are included for making angora garments. In addition, many spinners are interested in having just one rabbit, while most books assume a whole rabbitry. This book's later section translates breeders' information to a very small scale.*

Experimenting with angora

by the

Saskatoon Spinners and Weavers Guild

WHAT determines the “softness” of an angora yarn or fabric? Different spinners have identified several factors—the breed of angora, whether the fiber was plucked or clipped from the animal, whether or not the fiber was carded before spinning, the fiber diameter, the fiber length, the percentage of guard hairs, whether the fibers were drafted with a woolen-style or worsted-style technique, the fineness of the yarn, the amount of twist in the yarn, whether the finished product was brushed or tumbled in the dryer to enhance its loft, and so forth, and so on. . . .

Comparing these different factors makes a fascinating project for an individual spinner, a study group, or a guild. Members of the Saskatoon (Saskatchewan) Spinners and Weavers Guild cooperated to make many swatches, some of which are in this photo. Barb Clark provided and prepared the fiber, Moira Theede spun the yarn, Merle Bocking knitted the swatches, and ten other guild members helped evaluate the results, rating the softness of the knitted swatches on a scale from 1 to 10 and averaging the scores.

1. The white swatch is a blend of 70% clipped German angora and 30% fine wool, spun from a carded batt. It scored an average of 4.9 on the softness scale. An angora/wool blend doesn't have the same next-to-your-skin softness as pure angora, but it does have the elasticity and loft of wool.

2. The gray swatch is 100% German angora with a 5-inch (12.5-cm) staple length, spun worsted from the clipped ends of the locks. It scored 7.2 on the softness scale. Pure angora always feels softer than a wool/angora blend, but this particular angora swatch doesn't have a pronounced fluffy halo.



3. The beige swatch is 100% French angora with a 2½- to 3-inch (6.25- to 7.5-cm) staple length, plucked from the animal and carded before spinning. This swatch earned a softness rating of 9.6—it feels just as soft as the bunny itself must be.

Try it yourself. Most spinners who have experimented with angora reach the same conclusion: the best way to tell whether a particular batch of angora fiber will make a fluffy, super-soft yarn is to spin a batch, knit a swatch, and see what happens. It only takes a tuft of fiber and a little time to make a 4-inch (10 cm) square swatch that you can wash, brush, handle, and study. You don't have to wait until you've knitted a whole sweater to find out whether it will be fairly smooth or as fluffy as fur, or to see if it will stay intact or shed fibers. Swatch first and see!

New and
Unusual:

The Satin Angora



THE ORIGINS AND FIBER OF SATIN ANGORA

by Polly Holmes

THE SATIN ANGORA RABBIT was developed by Mrs. L. P. Meyers of Canada from a cross between a French Angora rabbit and a Satin breed, short-haired rabbit. Mrs. Meyers was responsible for presenting this new Angora rabbit breed to the American Rabbit Breeders Association (ARBA), and after passing



Copper Satin Angora.



Red Satin Angora.

the required presentations for three consecutive years, the Satin angora was recognized as a distinct Angora rabbit breed at the National ARBA Convention in 1987.

Satin angora fiber is different from other rabbit fibers in several aspects. The guard-hair shaft reflects light, causing the fiber to appear shiny and lustrous. This gives the Satin angora a depth and intensity of color not found in most other angora fiber. The guard-hair shaft is also fine in diameter and has a slippery feel, similar to silk.

Some early Satin Angoras tended to have a short staple length of only $\frac{1}{2}$ to $1\frac{1}{2}$ inches (1.25 to 3.75 cm). The fiber exhibited mostly guard hair, and had a brilliant, intense color. As the breed has developed, a 4- to 5-inch (10- to 12.5-cm) staple length is now being produced, but the fiber still maintains the depth and intensity of color found in the early shorter fiber.

Because of the original Satin breed cross, a red or *rufous* gene was introduced into the Satin Angora rabbit. This deep, rich, red gene gives Satin Angora rabbits colors, such as red and copper, that are not often found in other angora breeds. Satin angora also comes in many solid colors, such as black, blue-gray, and chocolate brown. White Satin tends to have a slight ivory cast, again because of the original cross, but it still carries the wonderful shine of all the Satin colors. Some Satins exhibit bands of different colors along the length of the fiber. A box of clipped Satin with all its lovely bands glowing is a truly amazing sight, even for experienced fiber folks.

Photos on this page courtesy of Polly Holmes.

The palette of Satin angora colors shown opposite is destined for use in a knitted lace throw, under way at the hands of Sharon Nettles. Her design inspiration is a drawing by Carolyn Hartman, who in turn was spurred on by stone walls in colors strongly reminiscent of the rabbits' fur. The finished throw will incorporate a wide variety of laces and natural-colored angora.

Colors represented include chocolate, black, copper, light red, and red; locks are both clipped and plucked. Some samples were blended with a bit of black or white mohair (unspun samples at upper left and lower right) or white silk (just above the white mohair sample). Note the color banding in the unblended locks, also apparent in the photo on page 72.

A few skeins of Sharon's fine, laceweight yarns surround the drawing and locks. She spun from the cut ends of the fibers, with no special preparation—except for one skein. "Jamaica" produced fiber less than 1 inch (2.5 cm) long. After five passes through a Patrick Green carder with a fur drum, the fiber was set aside to "felt," then spun with extra twist to secure the short fibers.



SPINNING SATIN ANGORA

by Sharon Nettles

OVER THE LAST TWO YEARS, members of the New York City Spinning Guild have been exploring Satin angora. Response has run the full gamut, from delight and hopeless addiction to outright hatred. Personally, I just love it. I think this breed is the hummingbird of the angora family—the intense natural colors and the lightness and softness of the fiber make it a joy to look at and to touch.

It is considerably more slippery than regular angora of any other breed, and requires a *lot* more twist to spin a sound yarn that does not shed. In our group, fine spinners have adapted to this fiber most easily; spinners accustomed only to making bulky, fluffy yarns have found it difficult if not impossible to spin. However, even the spinner who hated it most found that her other “difficult” fibers were a breeze to spin after her attempts with Satin angora, and said it had been worthwhile trying.

Here are some tips on preparing and spinning Satin angora:

- ✧ Spinning directly from the lock makes a nice yarn with a varied color and texture. I usually spin from the cut end, but locks can also be folded over your finger and spun from the fold.

- ✧ Some Satin must be carded to be spinnable. I feed small amounts into the drum carder, locks opened out and on a slant, with the cut ends going more or less first. Experiment to see what works for you. The first time through, if necessary, I use a fine hair lift (the kind left over from the '60s, with long metal teeth) that just fits the Patrick Green carding cloth to help pat down fiber that would otherwise fly all over the room. The second time through the carder is generally much easier, as is each successive pass. Sometimes once or twice is enough, but sometimes five or six rounds are required, depending on fiber length and condition and what kind of texture I want in the yarn.

- ✧ To blend Satin angora with fine Merino wool, I card each fiber separately first, then make a batt with alternate layers of wool/angora/wool/angora/wool, and so forth—the multiple layers of wool help to distribute the angora and hold it in

place in the batt. I recard several more times, making smaller batts each time, until the fibers are thoroughly blended.

- ✧ Use a lot of twist. This is a very slippery fiber and the amount of twist that would work for normal angora may make yarn that falls apart with Satin. Longer Satin does not require as much twist as the shorter stuff, which has to be spun almost like cotton.

- ✧ Satin angora can be spun on any equipment capable of high twist ratios. I have spun it on a tahkli spindle, a charkha, an antique Canadian production wheel, and a Schacht wheel. Use the highest drive ratio your wheel has to offer, and loosen the take-up tension until it pulls just enough to wind the yarn on.

- ✧ Amazing discovery: Satin angora, like first-clip baby kid mohair, really tries to felt itself when exposed to humidity in the air. So even the *really short* Satin can be carded into batts and then put aside for a few days to begin to stick together; the “aged” batt can be spun very easily. Work with small amounts, or the fiber will felt tightly from the heat in your hands. Even the shortest coat can be spun unblended in this way; you just have to remember to use lots of twist.

- ✧ Also, because Satin angora felts so readily, you can make a wonderfully nubby fat yarn—as big as the orifice on your spinning wheel will allow—from webbed or matted baby coats. Leave lumps and matts in while you are spinning, and carefully felt the plied yarn by working it between your hands in hot soapy water. This makes a textured yarn that knitters love.

- ✧ Static electricity is the biggest problem in carding or spinning angora, and the best product I've found for reducing static is Panacea, a creamy, lightly scented lotion used for grooming dogs. Look for it at pet supply stores. I use it like hand cream when carding or spinning angora. It reduces the static problem for angora (it doesn't help as much with wool); it speeds healing of roughness, dryness, and drum-carder scratches; it keeps hands smooth enough to spin fine, downy fibers; and it even seems to aid the growth of strong fingernails!

More from the New York City Spinning Guild starting on page 89.

All bunnies occasionally produce matts; it's valuable fiber, if a way can be found to use it. Sharon Nettles spun these yarns by including chunks of matts, wrapped, when necessary, in a layer of longer fiber to keep them stable in the yarn. After plying, the yarn was squeezed in hot, soapy water to felt it, shocked with cold water, rinsed with vinegar, and then finished with hair conditioner or fabric softener. Sharon finds that many knitters prefer the felted yarns to her laceweight angora yarns (shown on page 84); they find the color and texture variations appealing, and can work the yarn up on larger needles.

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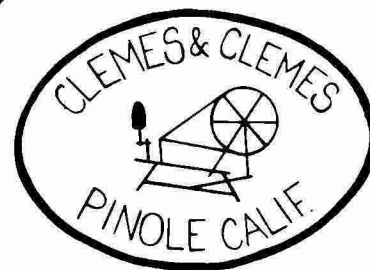
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Angora Games

by the New York City Spinning Guild

MEMBERS OF THE New York City Spinning Guild have been experimenting with Satin angora for more than two years. Here are some of the things they've made, and what they've learned in the process.

Silk and Satin

Stacy Creamer

The yarn for this wimple is a 50/50 tussah silk and red Satin angora blend. The preparation of the blend was time-consuming but key. First I carded the angora by itself, using the fur drum of my drum carder. Because this particular batch of angora was very short, it tended to cling to the infeed roller, instead of feeding onto the main drum. I used a dog brush to whisk the fibers off the small roller directly onto the drum. This didn't seem to damage either the roller or the drum, but it was rough on the dog brush.¹



Next I carded the tussah silk top with the angora, using Deb Menz's "burrito" method. After weighing equal amounts of silk and angora (enough for one blended batt), I divided the length of tussah in half and fanned each section out to the width of the fur drum. I spread one fanned-out length of silk on a flat surface (in this case, the floor) and then spread the layer of carded angora on top of it. I put the second fanned-out layer of tussah on top of the angora, effectively sandwiching in the angora fibers. This makes drum carding easier, because the silk—which is comparatively easy to card—is what hits the teeth of the infeed roller.

I ran each batt through the carder three times; after the initial pass, I tore the batt into thirds lengthwise and ran each strip through again in zigzag fashion.

The stitch pattern I used for the wimple is from Barbara G. Walker's *A Treasury of Knitting Patterns*, and is called "Fern or Leaf-Patterned Lace."² The wimple is a



¹The teeth get worn down. Because I use this method whenever short fibers cling to the infeed roller, I've worn down one brush and am working on a second!

²New York: Charles Scribner's Sons, 1968; page 208. If you are converting any stitch pattern written for flat knitting to be used in circular knitting, be sure to check the joining of each pattern repeat to the next. Otherwise, you may find a stockinette-stitch "seam" in your circular fabric.

A wimple is essentially a tube which you pull over your head; after you poke your face through the upper opening, your head, ears, and neck stay cozy—especially if you've used an outrageously warm fiber like angora. Stacy Creamer's lacy wimple blends tussah silk with red Satin angora (shown in color on page 91).

straight tube, knitted in the round with two bands (four rows) of garter stitch at the top, and four more at the bottom.

If I were making this wimple again, the only thing I would do differently is card the angora fiber by hand, instead of on a drum carder, before spinning or blending it. I now use cotton hand cards for short fibers; drum carding the fiber by itself was more trouble than it was worth.

Shaped Wimple

Germaine Salsberg

I wanted to make a wimple that fitted more tightly than most (almost like a ski hood), to eliminate the excess fabric under the chin, and to have the wimple cover the very top of my head securely. I began with Satin angora in two colors: agouti, from an adult rabbit, and red, from a baby.

Using cotton hand carders, I began by lightly carding a small amount of fiber. I then took a thin steel knitting needle (English size 13, US 0, or 2.25 mm), caught the fiber from the bottom of the card, and rolled it onto the needle. This resulted in a very thin rolag, which, if not too tightly wrapped, would slide easily off the needle.

Setting my Schacht wheel on its smallest whorl, I spun a lot of twist into the short-stapled fiber as I drew it out very, very fine—so I would not end up with a heavy yarn after plying. The finished two-ply measures about 26 wraps per inch (2.5 cm) and, according to a McMorran balance, 4500 yards per pound.

Germaine Salsberg's wimple, in stripes of agouti and red, incorporates an unusual amount of custom shaping.



A wimple can be made with any knitting stitch. I wanted a ribbed effect without too much draw-in, so I used a rib stitch which alternated five knit stitches with two purls, and I worked eyelets into every other group of knit stitches. Except for the short-row shaping at the top and bottom, I worked the complete garment in the round; after it was finished, I added the lace edging.

The fabric is unbelievably warm, and ideal for the winter we New Yorkers experienced this last year.

Cast on enough stitches for the tube, using the number of stitches required for your pattern. My wimple is 18 inches (46 cm) in circumference and I used an invisible cast-on.³ My stitch pattern was "Double Eyelet Lace."⁴ Work a tube in your chosen pattern for about 10 inches (25 cm).

Begin short-row shaping for the bottom. Take about 2½ inches' (6.5 cm) worth of stitches at the center front (CF) and place a marker on either side of these stitches. You'll be working short rows across the stitches *not included* in the small group at the center front. Also mark what would be the side seams with a different color, although for a while you will disregard these markers.

Knit until you reach the first CF marker, wrap the next stitch, and turn your work.⁵ Work in your pattern back to the marker on the other side of the CF stitches, wrap the next stitch, and turn your work. Continue back and forth in this way, stopping each time two stitches sooner than you last wrapped on that side, until you reach (or nearly reach) a side seam marker. At this point, the back edge should be about 3 inches (7.5 cm) longer than the front edge.

Work one or two rows in the round, finishing at the center back.

³Elizabeth Zimmermann, *Knitting without Tears* (New York: Charles Scribner's Sons, 1971).

⁴*Arco Guide to Knitting Stitches* (New York: Arco, 1983); Barbara G. Walker, *A Treasury of Knitting Patterns* (New York: Charles Scribner's Sons, 1968).

⁵Wrapping one stitch at the turning point helps prevent a hole; there are a number of variations on the technique, but this is a simple one. Bring the yarn to the front of the work; slip the stitch to be wrapped; take the yarn to the left across the front of the slipped stitch and then around it, to the back of the work; and finally move the slipped stitch back to the lefthand needle.



Upper left is Stacy Creamer's silk and Satin angora wimple, and below it is Germaine Salsberg's shaped, fitted variation. At the lower right are Max's Ebony mittens, made by Deena Engel with the help of her then-four-year-old son.

The lace edging is worked sideways, and joined to the main body of the wimple as you go. On the left needle, cast on the number of stitches for the edging. Working with a smaller-sized needle, knit back and forth on the edging stitches; join the edging to the wimple by knitting the last edging stitch together with the first stitch on the body on every other row. (If this sequence doesn't produce a smooth transition, you can work two body stitches with one edging stitch every so often.) I found my "Shell Lace" edging in an issue of *Knitter's*.⁶ At the end, graft the remaining stitches together.

The top of the wimple starts when you pick up the stitches from the invisible cast-on, using your original, larger needle, and begin short-row shaping as you did for the bottom. However, this time you will leave between 3 and 3½ inches (7.5–9 cm) of stitches unworked at the center front. Note that you will be knitting in a different direction, so your pattern stitch may look different. I took the eyelets out of the wider rib at this point, working the five knit stitches plain as I shaped the top.

Finish by casting off loosely; I like either I-cord or tubular cast-off.⁷

⁶From Rosemary Drysdale, "Sachets," *Knitter's* 15 (Summer 1989): page 55.

⁷T-cord cast-off from Elizabeth Zimmermann, *Elizabeth Zimmermann's Knitting Workshop*

(Pittsville, Wisconsin: Schoolhouse Press, 1981), page 106; tubular, or invisible, cast-off from Montse Stanley, *The Handknitter's Handbook* (Devon: David and Charles/New York: Sterling, 1986), pages 79–81.



The fiber here carries the day: these are the simplest baby booties we've ever seen, but that's hard to guess from the picture. Sue Humphries figured out how to make the most of a small thing.

Max's Ebony Mittens

Deena Engel

Max, my son, was four years old when we made these mittens together. Ebony was a beautiful Angora rabbit, who graciously shared her apartment with Sharon Nettles. Max was very fond of Ebony; he always carefully picked out carrots for her when we came to visit. Sharon allowed him to help her clip Ebony, and over a few months, Sharon generously gave us wool from Ebony so Max could have a new pair of super-warm mittens.

After knitting samples of pure angora, I thought the yarn would not be strong enough for a child's wear. My next set of batts included a small amount of super-wash wool.

Max helped card the batts on a manual drum carder. He then helped me spin the yarn, sitting next to me from time to time

on a child-sized chair. (The treadle on my Schacht wheel is big enough for an extra tiny foot or two, when necessary.) Together, we made a two-ply yarn and wound it into skeins. I washed the yarn, much to Max's delight, with his own Fisher-Price shampoo.

I chose the child's mitten pattern from *Homespun, Handknit*.⁸ Instead of using the recommended two strands of yarn, I used only one, with small enough needles to produce a tight and strong fabric. I added extra stitches around the base of the palm to compensate for the density of the fabric. Max helped by watching me knit, and by occasionally counting up the stitches on the four needles, just to be sure.

We have made other mittens together since, but these remain Max's special favorites. The angora felted quite a bit, as a result of the interacting warmth of a child's hand, the cold of wet snow, and regular contact with playground equipment. These mittens have protected Max well. I have washed them gently in baby shampoo several times in the last two years to soften them, and now we are saving them for the baby.

Quick Booties

Sue Humphries

These booties look best if made with angora or an angora blend; the design is so simple that the luxurious fiber is emphasized.⁹ To make the booties, use a fine yarn and cast on enough stitches to create a width of 3½ inches (9 cm). My yarn measured 19 wraps per inch, and I used 38 yards to make a pair of booties. Knit in garter stitch for 5 inches (13 cm) and cast off loosely.

Fold the rectangle in half and sew its ends. The resulting "pocket" will measure about 3½ by 2½ inches (9 by 6.5 cm). Turn the pocket inside out, and weave satin ribbon through the edge about ¾ inch (2 cm) from the open edge. Draw in the ribbon and tie it in a bow. Voilà! Baby booties in minutes!

⁸Edited by Linda Ligon (Loveland, Colorado: Interweave Press, 1987), "Family Mittens," page 87.

⁹Suggestion: when older infants learn to put toes in their mouths, angora may not be the best choice of fiber for their booties, because the loose fibers may be chewed off, and then eaten or inhaled. See also editor's note on page 82.

Textured Gloves

Robin Samuels-Grace

I knitted these gloves with a yarn consisting of equal parts by weight of black Satin angora, white cashmere, and black baby alpaca roving. After several initial attempts, I found that the fibers were easiest to blend when I used the fur drum of my Patrick Green motorized carder and fed the fibers in the following order: a layer of alpaca, the angora, the cashmere, and a second layer of alpaca. The slick, fine tufts of angora and cashmere seemed to cling to the infeed roller. Although I slowed the machine's speed by switching to the large pulley, I found that I also needed to pat the fibers onto the main drum. Once each initial batt was formed with its layers, subsequent passes through the carder went more smoothly. Each batt was carded a total of four times. By the final pass, I was able to peel off a batt which truly glowed like a satin sheet.

Spinning was a supreme pleasure—the fibers seemed to flow like liquid past my fingers, and were luminous as they wound into yarn on the bobbin.

Using size 2 (2.75–3 mm) needles, I knitted gloves to fit my hands, following the suggestions of Mary Thomas and Rita Buchanan.¹⁰ To get the texture I wanted, I chose a double broken rib stitch;¹¹ I was pleasantly surprised to find that a black halo emerged through the pattern's purl stitches. This adds a depth I had not expected.

I began each glove with an invisible cast-on, which left me free to decide on a wrist treatment at the end of the project—when I added a picot edge with a button closure, worked in pure black alpaca, to accentuate the elegance. The completed weight was 2 ounces (57 g).

Although I was quite pleased when I finished the gloves, a major disappointment surfaced when I wore them in the piercing winds of New York City's last winter. These were some of the warmest

fibers I could think of, but my fingers were chilled! I was supposed to be well protected! I guessed that I hadn't used small enough needles, and the small openings in the stitch pattern were letting air through.

I decided to full the gloves. Turning them inside out, I plunged them into steaming soapy water, then into cold soapy water, squeezing, rubbing, and stopping frequently to check the shrinkage. I imagined the fibers scrambling and huddling as I put them through this shock treatment, but the process was really quite gentle—and I soon had the results I initially wanted: soft, lightweight, very warm gloves. ♦

Muffin, a gray Satin Angora rabbit, contributed fiber both for the doll sweater, knitted as a sample by Sharon Nettles, and for Robin Samuels-Grace's gloves.



¹⁰Mary Thomas, *Mary Thomas's Knitting Book* (New York: Dover, 1972), pages 197–210; Rita Buchanan, "Good Basic Gloves," in Linda Ligon, editor, *Homespun, Handknit* (Loveland, Colorado: Interweave Press, 1987), pages 117–20.

¹¹Barbara G. Walker, *A Treasury of Knitting Patterns* (New York, Charles Scribner's Sons, 1968), page 12.

SADDLE BLANKETS



Pinball's Blanket

by Alice Warbington

I hooked this saddle blanket while watching the Olympics. Originally, I planned to send pictures to *Spin·Off* of how I prepared the rovings; however, my friends persuaded me to send the blanket as well.

A Romney-type fleece and a roll of locker-hooking canvas graced a corner of my workroom for over a year, while I contemplated how to prepare the fleece. Finally, after a guild meeting on locker-hooking, I opened the fleece and began.

First, I washed and rinsed it. I placed the fleece in several large cotton bags and soaked it, then spun the water out in my washing machine. My drying rack consists of a roll of chicken wire, and I spread the fleece out on it so the air could circulate.

When the wool was dry, I teased the ends of the staples with a wire pet-grooming brush, and carded it on my Patrick Green carder. Using tension, I rolled each batt off the carder onto an opened-out paper bag. This stretched the batt to about a yard (almost a meter) in length. I separated the batt lengthwise into sections about 2 inches (5 cm) wide, which I then pulled through a diz.¹ As I pulled the rovings, I rolled them into loose balls around my hand.

After the roving was prepared, I just had to cut and hem the canvas and get to work. I threaded my hook with some yarn which I had spun from the coarse areas of a fleece. My working surface was the kitchen island, which supported the project and kept the strain off my back. My first row of hooking was two squares from the edge of the canvas; I worked three rounds of the circumference before starting to work on the body.

For the center, I worked right to left, starting at the middle of the canvas. I tied no knots—just overlapped the threaded yarn for a secure distance. The very outer edge of the blanket is chain stitch, worked with roving only. I covered the exposed edge of canvas on the under side with a Romney singles.

When the blanket was finished, I rinsed it in warm water (to remove the starch from the canvas) and dried it over the roll of chicken wire.

This blanket was made for use on Pinball, a horse who belongs to our son, Martin, who is a veterinarian in Tumalo, Oregon. Martin rides with a western saddle. Because of a lifelong interest in sheep, he maintains a small flock, which supplied the fleece I used.

We're grateful to Alice Warbington, of Billings, Montana, for having shown us this wonderful blanket—and giving us the excuse to do one of our more enjoyable photo settings. Thanks to Kelly Hausman for loaning us her tack. The lock of wool →



Alice's fleece, long and silky, took to this unusual and effective preparation technique. After drum carding, Alice rolled the batt off onto a core of kraft paper. She then split the batt into lengthwise sections, and pulled each section through a diz.

¹Often used for wool-combing, a diz is a small disk with a hole in it, pulling wool through the hole in a careful sequence produces a "pre-drafted" roving.

which Alice sent along is gorgeous—warm, deep, brown, with a very subtle interlacing of gray; measured to the tips, a 10-inch (25-cm) staple; about three crimps to the inch in the body of the lock, with lovely, broader waves extending to the end. And the finished blanket highlights its character.

Thanks to the following *Prairie Hand-spinners*, who sent a note with Alice's snapshots of her process, and encouraged her to share a photo of the blanket as well: Rachel Rockafellow, Ann Brown, Sharron Hauber, Marge Ferrin, Gertrude Calkin, and Margaret Malby.

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Diamond Twill Saddle Blanket

(shown on the cover)

by Cecilia Jaffe



This diamond twill saddle blanket reflects the time I spent living in a dirt-floor hogan with a traditional family on the Navajo Reservation. There, on a high, arid, red rock mesa fifty miles from the nearest town, granddaughter teased and carded wool, grandmother herded sheep and spun yarn, and mother wove rugs. Dye materials and yucca root (used for washing yarn and hair) were gathered as needed, providing a family outing as we leisurely walked the mesa searching for just the right plants.

Years later I was able to draw on that time to create this saddle blanket. Although I used a spinning wheel and a treadle loom, the design is traditional.

I spun lustrous New Zealand Romney wool as singles, using an Indian Valley spinning wheel. The color came from madder root, marigolds, and a natural gray. Both the weave structure and the low-twist yarn were chosen so that the saddle

blanket would be cushioning and absorbent, and would keep the animal comfortable, protect the saddle, and provide years of wear.

DYES: Yellow. Home-grown marigolds, at the ratio of 14 ounces (400 g) of flower heads to one gallon of rain water, simmered for one hour and strained through muslin laid over an old canning rack. Because the color derived from marigolds varies with each year's summer heat and moisture, I dyed two batches of wool in order to achieve the desired color.

After extracting the dye, I added more rain water to the concentrated solution, to bring the dyebath to four gallons. In this, I dyed one pound (454 g) of alum-mordanted yarn and produced a deeper yellow than the one in the blanket.

Two days later, I reheated the dyebath and simmered a second pound of alum-mordanted yarn for forty minutes, to achieve this pale, true yellow.

Orange. I soaked 8 ounces (228 g) of powdered madder root overnight, then added enough water to make four gallons. (You can add a small amount of sumac—a few handfuls of ripe berries—or another source of tannin, to produce a dyebath which exhausts more fully.) I brought the dye and water to a boil slowly, and then strained it *immediately*. To brighten the color, I added 1 tablespoon of acetic acid (the same result comes from 3 tablespoons of vinegar). If you lack lime in your water, add a little ground chalk or slaked lime.

Then I added a pound of yarn, raised the temperature slowly to 190°F and simmered the dyebath at this temperature for 45 minutes, occasionally and gently turning the yarn from the top to the bottom of the pot so the color would be even. It's important to keep the temperature below boiling, because higher temperatures release the brown component of madder's coloring.

WEAVING: The finished dimensions of the blanket are 28½" by 27" (72 by 68.5 cm), which falls slightly short of the traditional 30" by 30" (76 by 76 cm), a set of measurements which can be adjusted depending on the animal's size.¹

¹If you prefer to use a lighter-weight weft yarn (and, therefore, a more closely sett warp), you can weave a blanket 30" by 60" (76 by 152 cm), and fold it in half to achieve the necessary cushioning thickness.

The weft-faced diamond twill pattern which I used is "sometimes referred to as a double weave because the design comes out in reverse colors on the opposite side. It makes a thicker fabric than the tapestry weave and is therefore very suitable for saddle blankets as well as rugs."²

Warp. My warp was a commercial wool rug yarn, respun in the same direction that it was originally spun until it was very tight and slightly kinky. You can do this job either with a spinning wheel or a drop spindle. Rachel Brown's *The Weaving, Spinning, and Dyeing Book* has a diagram showing how to respin with a drop spindle; the yarn runs through a cuphook on the ceiling.³ You will need to sit on a high stool or step ladder to spin comfortably in this way.

The hard-twist yarn needs to be tightly stretched, soaked, and dried under tension so you can control its twist. This can be easily accomplished if you hammer two very large nails (20 penny) two inches apart into the ends of a piece of 2 x 4 lumber. Tie one end of your respun yarn onto one nail and wind away around the board, maintaining even tension and keeping the individual strands of yarn from winding on top of each other.

Depending on the weather, you may then be able to thoroughly soak the yarn with an outdoor hose and let it dry in the shade . . . or you can drench it in the bathtub before going to bed, and it should be dry and out of your way by morning.

Because the weft in a twill travels over and under groups of threads, it packs down well on a warp sett more closely than for plain weave. This twill design is a multiple of twenty threads, plus one thread for symmetry. I sett the warp at 8 ends per inch (2.5 cm), using six extra ends for the selvages (three on each side). Therefore, I used 240 ends for the pattern, plus 1 to balance, plus 6 for selvage reinforcement; this gives a total of 247 ends.

At the selvages, I put three ends in each outside heddle, and two ends in each next-to-outside heddle. These extra warp ends reinforce the edges and help maintain the tension needed for rug weaving. Because of the twill structure, the selvages require special attention during weaving as

well as when setting up the warp. The edge warp (group) may not be covered on every shot. It needs not only to be held at a constant tension but to be individually manipulated from time to time so you can be sure to snug the weft up to the selvage without causing pull-in.

Weft. The weft is handspun, medium-weight yarn made of Romney from Cambridge Wools, Auckland, New Zealand.

Weaving. The blanket begins and ends with an inch or two of over two/under two, using only one weft color and lifting 1-4 and 2-3 in alternation.

Then the diamonds begin, woven using all three colors in a constant rotation (A, B, C). The shafts are lifted in 1, 2, 3, 4 order to make a diagonal line. (Because there are three colors and four sheds, the colors do not fall in the same shed each time.)

The line is reversed, and diamonds are formed, when both shaft sequence and color order are reversed: 4, 3, 2, 1 and C, B, A.

Finishing. After the fabric was removed from the loom, I wove each warp end back into the blanket, being careful to maintain a straight edge and not to pull each end more than was necessary to conceal it. I found that a tapestry needle and small pliers were helpful. As I worked, I occasionally measured the single-color border, to make sure I wasn't distorting the edge.

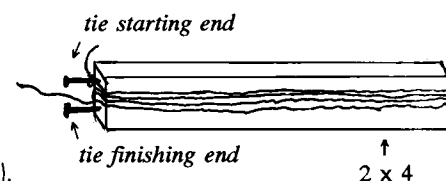
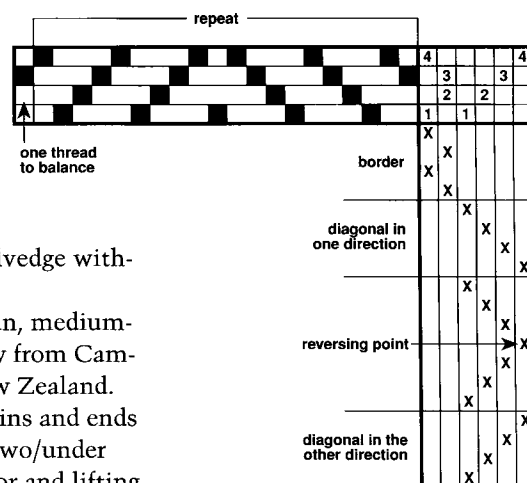
Cecelia Jaffe, of Clarksville, Arkansas, has studied spinning and weaving in the southwestern United States and in South and Central America, and has taught both crafts as well. She is a member of both Old Fort Weaving and Spinning Guild and the Northwest Arkansas Handweavers Guild.

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²Brown, page 112.

³Page 243.

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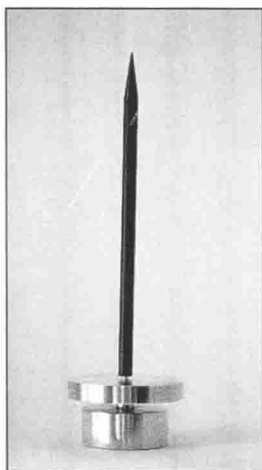
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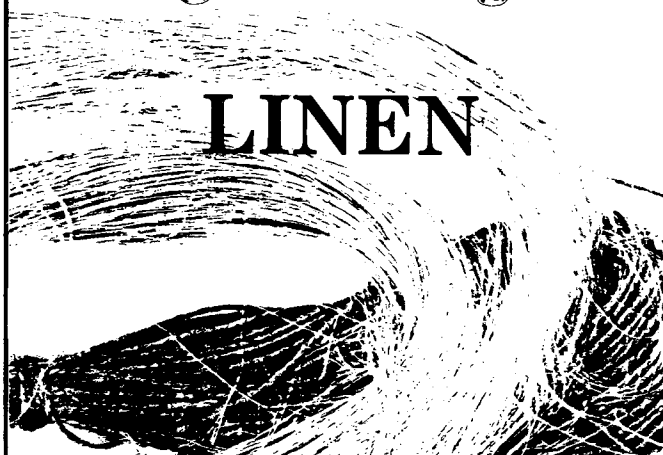
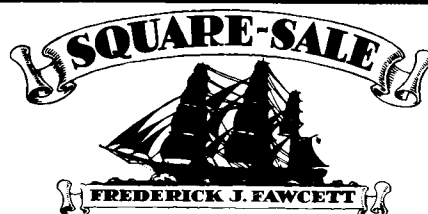
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Making the most of your spinning wheel: The Louët S-10



The Louët S-10 is simple and sturdy, with a large orifice and a bobbin that holds lots of yarn. Many spinners know the S-10 is easy to adjust, and that it has an affinity for “beginner yarn” and novelties. But can you get it to spin fine? Sure, if you know how to set it up.

by Rita Buchanan

with help from Patricia Emerick, Juanita Matteson, Ginger Parsons,

Deborah Pulliam, Heather Winslow, and other spinners

THE LOUËT S-10, introduced in 1974, is a straightforward wheel that is easy to use and understand.

It is a castle-style wheel; the bobbin and flyer are centered over the drive wheel. The drive system is bobbin lead; there is a single drive band, which turns the bobbin, and a leather strap which brakes the flyer.

The S-10 rests on a T-shaped frame. At the base is a broad treadle on the right and a two-bobbin lazy kate on the left. In back is a solid plywood wheel (with a round cutout to counterbalance the treadle), mounted on an upright post that also holds the flyer and bobbin assembly. An optional skeinwinder can be clamped to the top of the post. Most of the other models of Louët wheels are variations on the S-10, with different wheel or treadle designs but the same spinning mechanism, so that much of the information in this article also applies to the S-15, S-51, S-75, S-76, S-77, and S-90 wheels (see the box on page 102).

How it works

The simplicity of the drive system attracts many spinners to the Louët wheels. As you treadle, the drive band turns the bobbin. The flyer only turns while you are drafting or holding back on the yarn. As long as you hold back, the flyer keeps turning and the yarn keeps twisting. As soon as you let it go, the yarn winds onto the bobbin. As it does, the flyer slows down or stops turning, because it is restrained by the tension brake—the leather band at the front of the flyer.

Brake adjustments. You can tighten or loosen the tension brake by turning the little screw on the right-hand side. Adjusting the tension brake affects how much your yarn continues to twist as it winds on. If you tighten the brake so much that the flyer stops turning as you wind on, the yarn accumulates very little extra twist. This is desirable if you're spinning a medium or thick yarn and want to avoid overtwist. With a looser brake, the flyer continues to turn and the yarn continues

to twist as you wind on. That's good if you're spinning a thin yarn that needs plenty of twist.

Adjusting the tension brake also affects the take-up or wind-on tension, or the "pull" on your yarn. Tightening the brake increases the pull on the yarn. Loosening the brake reduces the pull on the yarn. How much tension to use depends on the fiber you're spinning, the thickness of yarn you're making, whether you're spinning or plying, how you use your hands, what you're used to, and lots of other factors.

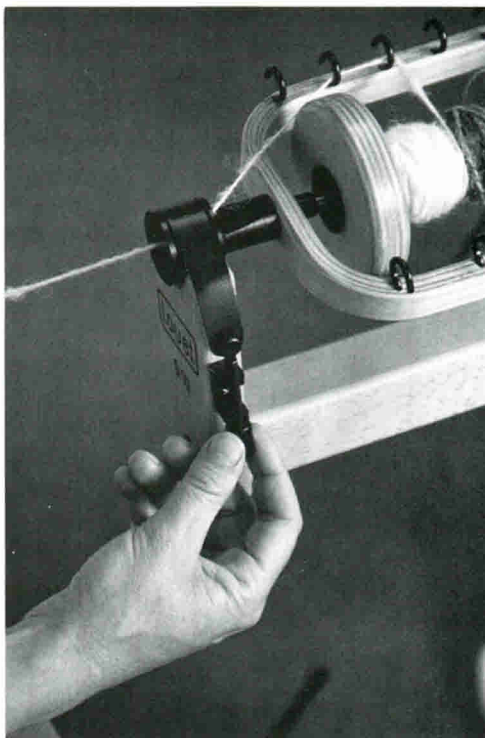
In general, bobbin-lead wheels, like the Louët, do have a strong take-up. Even if you disconnect the brake band, the bobbin-lead system puts more pull on the yarn than a double-drive or Scotch-tension system. If you're accustomed to spinning on a bobbin-lead wheel like the Louët, you expect this feeling and you adapt to it.

Bobbin grooves. The drive ratio depends on which bobbin groove you use.

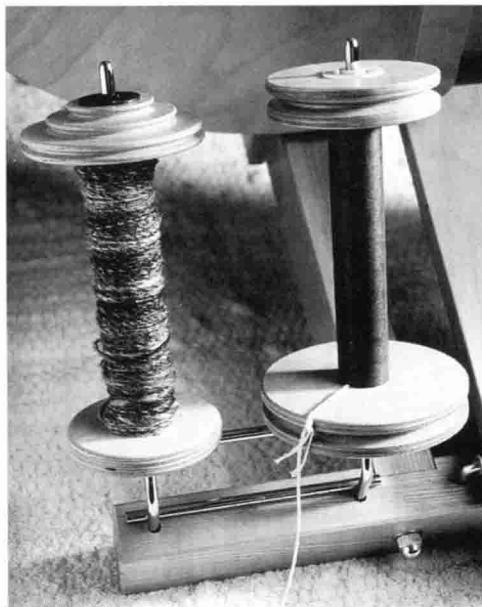
Older Louët bobbins have one groove on each end. The large, or "slow," end gives a drive ratio of 5:1. That means that as long

Don't have a Louët? The techniques described here—especially those on pages 104, 106, and 107—could come in handy anyway.

Adjusting the brake band tension.



A new three-speed bobbin (left), and an old two-end bobbin. You can tie your leader to the cord attached to the bobbin core—no tricky knots or tape needed to keep it from slipping!



as you're holding back on the yarn, each treadle stroke puts 5 twists into the yarn. The small, or "fast," end of the old bobbins gives a ratio of 7:1, or 7 twists per treadle stroke. The old Louët high-speed bobbin has ratios of 9:1 and 11:1. To change drive ratios on either of these older bobbins, you take the bobbin off the flyer and turn it around.

Since 1992, the newer Louët bobbins have had a stack of three grooves, all located on the same end. The biggest, or slow, groove gives a ratio of 5.5:1; the middle groove gives 7.5:1, and the smallest, or fast, groove gives a ratio of 10.5:1. To change ratios, you just move the drive

belt from one groove to another.

The new high-speed bobbins (regular and fat-core) have ratios of 6.5:1, 9.5:1, and 15:1.

Drive band. The drive band itself is stretchy, like a rubber band. That has several advantages. It's easy to lift the drive band out of the way when you change bobbins, but it nestles down into the grooves and never jumps off by itself when you're spinning. You can change from one end of the bobbin to the other, or from one groove to another, without having to change or adjust the belt—it simply stretches or contracts to fit. Louët used to use a clear plastic drive band which would eventually turn yellowish and lose its elasticity. Now they use a black plastic band which is slightly thinner, so it fits into the smaller grooves of the new three-speed bobbins. Although it hasn't been around for as many years, the new black band seems to retain its elasticity longer than the old clear band did.

To replace the drive band, you have to disconnect the footman—the wooden bar that connects the treadle to the drive wheel. Or you can cut the band and rejoin it. Use a sharp razor blade or knife to make a clean edge. Slide the band under the footman, bring the two ends together, and join them with contact cement or superglue, or by heating both cut ends over a candle flame until they just soften (with plenty of ventilation), then pushing them together. In any case, clamp the join until

The S-10 family of wheels

S-10. This is the original Louët wheel, and the basis for the other models. It has a solid drive wheel with a round cutout and a clear lacquer finish.

S-15. This wheel is unfinished, so you can paint, stain, oil, or varnish it yourself. The drive wheel is solid, with no hole. The treadle and footman are a little lighter in weight than on the S-10.

S-51. This is like the S-10, except that the drive wheel is spoked, not solid. It has a smooth rim about 4 inches (10 cm) wide, and six straight spokes.

S-75. This wheel is more decorative than the S-10. It has a square base and two upright posts, one in front of the wheel and one in back, that hold the flyer assembly. The wheel is open, with six turned spokes. The spokes, base frame, and upright posts are all turned. The treadle straddles the center post, so you can use either or both feet. The lazy kate can be positioned on either side of the base; you

can buy a second lazy kate and have one on each side. The wood is unfinished, so you'll need to varnish or oil it yourself.

S-76. This is the same as the S-75, with a clear lacquer finish.

S-77. This is very similar to the S-75, but has a double-treadle wheel, so your two feet work alternately. It has a brown finish, and is nicknamed "the exerciser."

S-90. This modern-looking wheel is designed to fold flat for easy portability. It's very easy to stop spinning, fold it up, carry it, unfold it, and start spinning again. In use, it feels like the other new models—it comes with the new black drive band, lighter-weight flyer, and high-speed bobbins. You can use either or both feet on the treadle. The built-in lazy kate holds three bobbins and automatically tensions them so they don't unwind too fast.

it dries, then use a razor blade or emery board to remove any roughness.

A sturdy, practical wheel

One of the first things that Louët S-10 owners praise about this wheel is its functional design. It's easy to carry and fits into a compact car, and doesn't drop any of its parts or get out of whack. You can readily transport it to a workshop, guild meeting, demonstration, or fair. It fits in corners where few other full-size wheels would dare to go. The Louët is tough, and it's safe. Children and pets won't hurt it, and they won't hurt themselves if they accidentally bump against it.

With its sturdy construction and durable finish, you can take your Louët outdoors to spin on the porch, or bring it into the family room. Unlike many wheels and most wooden furniture, the Louët doesn't respond much to changes in humidity, even in the eastern United States where the air is very damp in summer and dry in winter. If any of the joints do come loose over time, you can tighten the nuts with a wrench. If the surface gets dirty, you can clean it with a damp sponge and refresh it with a coat of furniture wax.

On the other hand, this simple, modern design is the very reason that some spinners reject the Louët S-10. They say that it's too plain, or that it doesn't look like a "real" (that is, Saxony-style) spinning wheel.¹ This is a valid concern. You don't just use a spinning wheel; you live with it, too. If you don't like the looks of a wheel, you probably won't be drawn to spin on it. If the aesthetics of the S-10 don't appeal to you, the S-75 and S-77 models have turned spokes and uprights, so they look more like "traditional" castle wheels. They work just like the S-10, although you give up a little sturdiness to get the different look.

A good wheel for beginners

Many spinning teachers recommend the Louët wheel for beginning spinners, and

¹Louët also makes a Saxony-style wheel, which is not part of the S-10 family. This is the S-87, introduced in 1993, and it has a flyer-lead drive system and a Scotch-tension brake. It feels quite different to spin on than the S-10-type wheels, and is so new that we don't have enough user feedback yet to include it in this article.

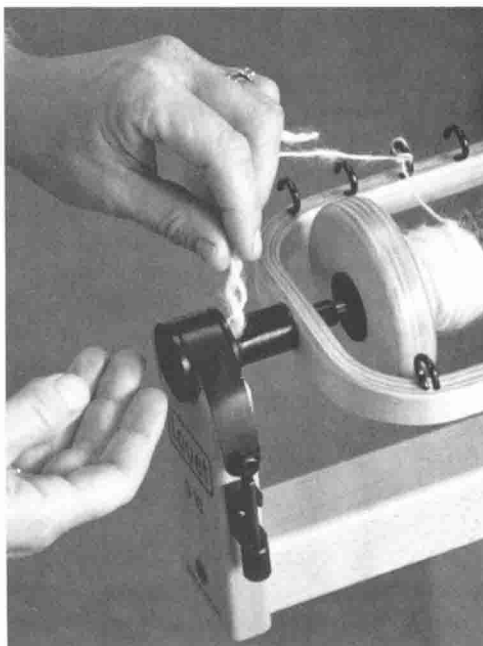
beginners of all ages—children to senior citizens—tend to love it. As Heather Winslow says, a major advantage for beginners is that the Louët is so easy to treadle, and it's easy to keep the wheel turning in the same direction. It doesn't jerk, balk, hesitate, or go backwards. The heel-toe action makes it easy to stop and start the wheel with just your foot—you don't have to reach out with your hand.

Another plus for anyone, as Heather points out, is the design of the flyer and orifice. The large orifice means you can thread the yarn through with your fingers—you don't need to go fishing with a hook.

With Louët's big bobbins, you don't have to change bobbins often, even if you're spinning thick "beginner" yarn; the strong take-up tension eliminates the problem beginners often have with the yarn hesitating to wind on. (If you *do* have a problem with winding on, stop treadling and check to see if the yarn is snagged on or wrapped around one of the hooks—nine times out of ten, that's the problem.)

A reliable production wheel

Many spinners who sell handspun yarn or products use Louëts. They spin pounds of yarn a week, month after month, and the wheel is a workhorse. Production spinners praise the Louët for its sturdiness, easy treadling, and quiet operation. They appreciate that it needs hardly any maintenance



Standard equipment, S-10 family

Black polyurethane drive band
Ball bearings on main wheel and footman connector, sealed and permanently lubricated
Nylon bushings on treadle, no lubrication required
Nylon bushing and brass bearing on flyer shaft, minimal or no lubrication required
Narrow flyer with 1/2" (1.25 cm) orifice, for general spinning
Three standard ("new") bobbins (four with S-90)*
Standard ratios of 5.5:1, 7.5:1, 10.5:1 (for S-90, 6.5:1, 9.5:1, and 15:1)

* Flyers and bobbins for the S-90 are slightly shorter than those for the other wheels in the family.

Threading the leader out through the orifice.



One-handed drafting, with one arm fully extended and the other hand poised near the yarn.

or adjustment. They like the active take-up—no waiting for the yarn to wind on!—and the big bobbins, that hold between 6 and 8 ounces (170–230 g) of yarn.

The orifice and hooks are large enough to accommodate bulky, loopy, or hairy yarns without snagging—it's a good wheel for spinning novelty or designer yarns.

Many production spinners use the one-handed drafting technique that is fully described and illustrated in Paula Simmons' classic book, *Spinning for Softness and Speed* (Seattle: Madrona, 1982). In this technique, one hand holds the fiber (usually a loose, drum-carded batt of medium-length wool) and draws back against the pull of the wheel (rather than drafting between the two hands). In a graceful, sweeping gesture, the arm that holds the fiber swings back and forth, drawing back and winding on. The other hand helps as needed, supporting the fiber, drafting out slubs, plucking off noils, and so forth.

One-handed spinning works especially well with the Louët wheel, because of its strong take-up tension—you can pull back against the wheel, then quickly wind on, without any hang-ups or hesitation. If you're interested in mastering this technique, find Paula's book and study it carefully—it's full of useful insights and observations.

Plying and skeining

Because of its active take-up and capacious bobbins, the Louët is a popular wheel for plying. Many spinners who use a different wheel for spinning their singles use a Louët for plying, because one Louët bobbin will hold the contents of two or three smaller bobbins from other wheels. "I still do almost all my plying on my trusty old Louët," reports Deborah Pulliam, "even though I spin on my new custom-built wheel. As a knitter, I like working from big, continuous balls of yarn, rather than joining in lots of little balls."

The built-in, two-bobbin lazy kate doesn't have any tensioning device. Many spinners are quite satisfied with this, but others report problems—jerky unwinding, tangles, broken yarn, lost ends, and sloppy-looking, irregular plying. Your problems will be minimized if you position the lazy kate so the tops of the bobbins point away from you, toward the wheel. That way you pull the yarn off the side of the bobbin, not

over its end, as you unwind each strand. Then, as you ply, keep your left hand close to your side, and bring the yarn around your hand, so it does a U-turn between the lazy kate and the orifice. Use your left index finger to separate the strands, and your thumb and second finger to regulate the tension on them.

If you do a lot of plying or like to make three-ply or four-ply yarns, Louët's optional, separate lazy kate is a worthwhile investment. It holds four bobbins and clamps onto a table. The bobbins sit in a vertical position, and the weight of the bobbins against the base of the lazy kate provides enough resistance to keep them from unwinding too fast. Clamp it to a table behind your chair, so the yarn pulls toward the orifice. Use whichever hand you prefer to separate the strands, and use the other hand to guide in the twist.

Another accessory worth considering is the skeinwinder, which mounts on top of the back post. It's very simple: just four arms with pegs at the ends, and a handle on one arm for turning it. Winding a skein this way is much faster than using a niddy-noddy.² The one inexplicable feature of the Louët skeinwinders is their circumference: 52 inches (132 cm). Why not 54 inches (a yard and a half, or 137 cm) or better yet, maybe 56 or so inches (142 cm), so that when you remove the skein and it draws in

²It's a good idea to take the drive belt off the bobbin before unwinding the yarn. That way the yarn will be under less tension as it winds onto the reel; over time, winding under tension can pull the skeiner's pegs out of square. If you need to keep the bobbin from turning too fast, just put one hand against it.

Hand position for plying, with yarn coming up, under, and around hand, and strands separated by index finger.



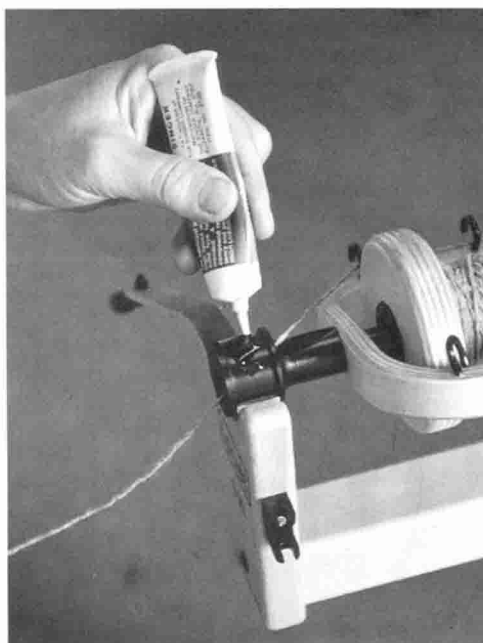
a little, as skeins usually do, you would end up with about a yard-and-a-half skein? As it is, if you like to know how many yards you have, you'll need to keep a pocket calculator in your spinning basket.

Lubrication

Although a Louët wheel doesn't *require* lubrication, most spinners think that it runs more smoothly if you do lubricate it, in four specific spots. The first, and perhaps most important, is the plastic bearing at the front of the flyer, around the orifice. Some spinners rub Vaseline on the leather brake band that goes over the top; others put a drop of oil on the bearing itself or the metal band it rests on. The second spot to lubricate is the little bearing on the back upright that holds the back end of the flyer shaft. Put a drop of oil there. The third and fourth spots to oil are the two ends of the bobbin, where its bearings turn on the flyer shaft.

How often should you oil? It depends on how much you spin. Compare your spinning wheel to a car. It's a good idea to change the oil and filter in your car after 3000 miles of driving. It's a good idea to lubricate your spinning wheel after 10 hours of spinning.

But take note, this is important: when you change the oil in a car, you change the filter, too, because that's where grit and grime collect. Spinning wheels don't have oil filters, so grime collects wherever you

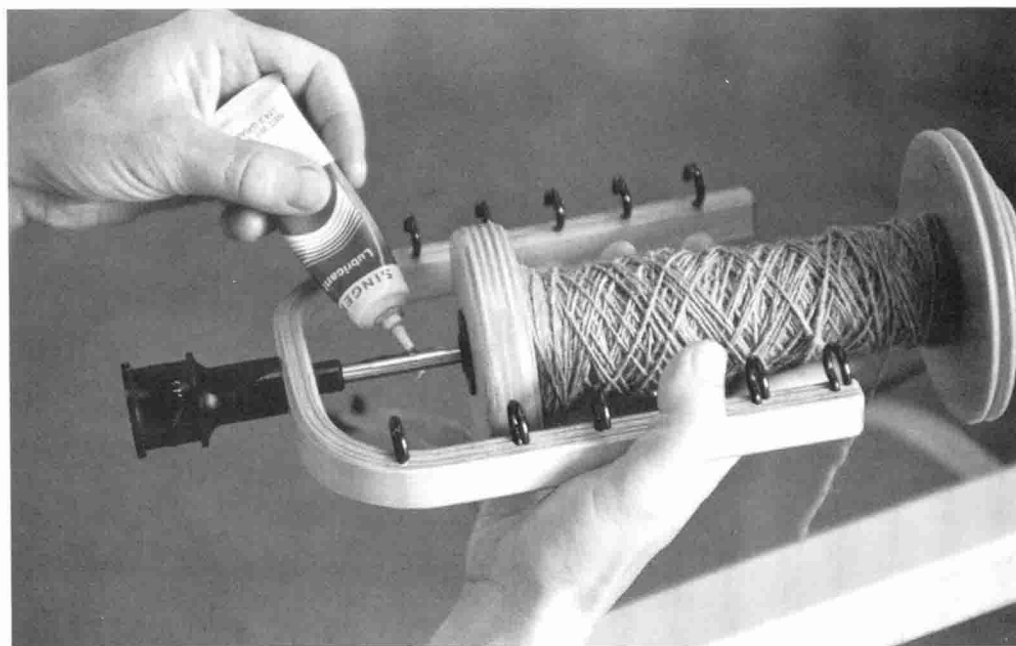


Left: Lubricating the front bearing.

Below: A drop of oil at the front of the flyer shaft will lubricate the front bobbin bearing.

put the oil. Grimy old oil can make a nasty black smear on white yarn, and the stain is hard to wash out. Even worse, the grime that collects in old oil is abrasive. Over time, grime that collects under the bearings at the ends of the bobbins can cut a groove into the flyer shaft. (That may seem unlikely, but think about how water carved the Grand Canyon.)

Here's the bottom line. Lubrication is a good thing, *if* you're conscientious about cleaning away the grimy old oil. Use a tissue to rub the leather brake band, the bearing at the front of the flyer, and the metal band it rests on. Remove the bobbin



Options

Bulky (wide) flyer with 1/2" (13-mm) orifice and larger hooks*

Narrow flyer with 3/8" (10-mm) orifice**

"Old" two-speed bobbins*

High-speed bobbins, with three ratios: 6.5:1, 9.5:1, 15:1

Fat-core bobbins, for fine spinning (a variation on the high-speed bobbin, with a 2" (2.5-cm) core)

Skein winder (each model has its own design)

Distaff (each model has its own design)

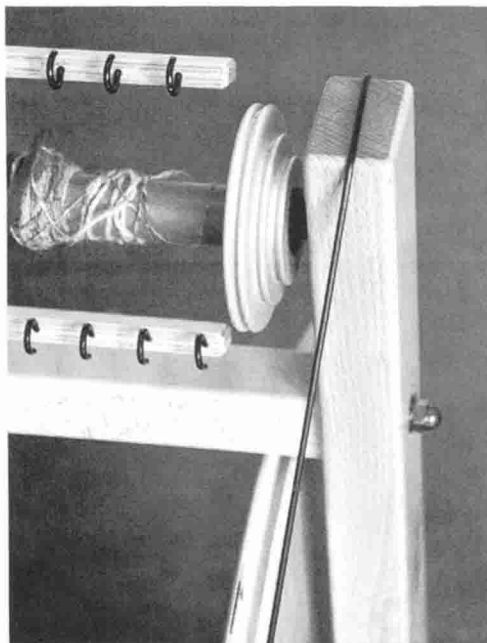
Lazy kate, four-bobbin add-on for S-10, S-15, S-51

Lazy kate, four-bobbin, stand-alone, for use with all wheels

* Bulky options are not available for the S-90.

** A high-speed spinning set, including three fat-core bobbins, a high-speed flyer, and a black drive cord, is available for updating older Louët's.

Stretching the drive band over the back post—an unofficial maneuver in preparation for fine spinning.



and use a tissue to wipe the flyer shaft. Use a cotton swab to clean the inside of the bobbin bearings and the little cup that holds the back end of the flyer shaft. Do this cleanup after every 10 hours of spinning, before you add new lubricant.

Spinning fine yarn

In 1974, when the Louët S-10 was introduced, hardly any spinners wanted to make fine yarns. In those days, thick and lumpy yarn was “in.” Times have changed, and now many spinners prefer to make thin, smooth yarn, especially when they’re working with fine or short fibers (which weren’t even readily available in the ’70s).

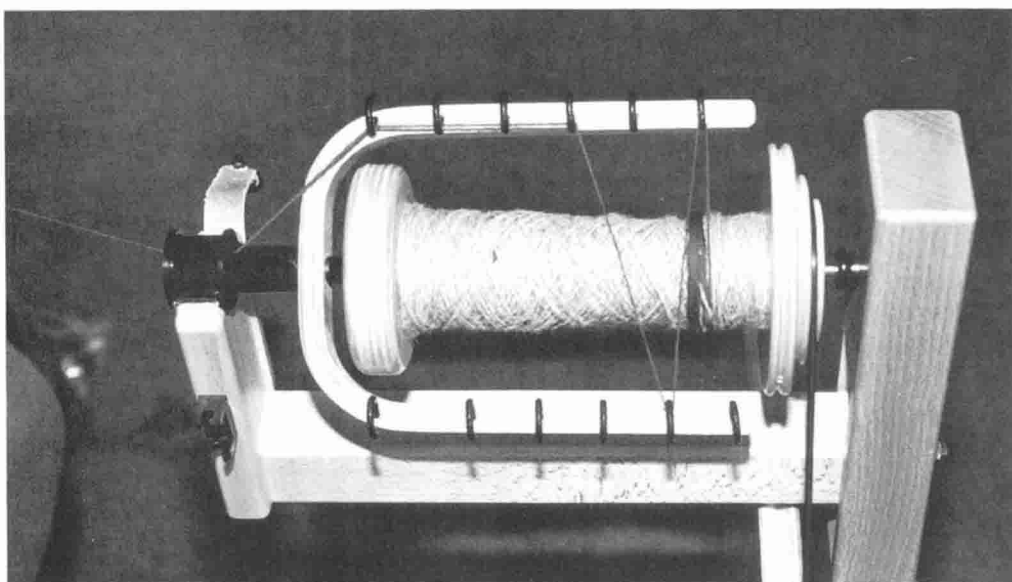
The bobbin-lead drive system is not as well suited to fine yarns as it is to medium or thick yarns, and many spinners have chosen to buy a second wheel for fine yarns, rather than trying to spin fine on their Louët.

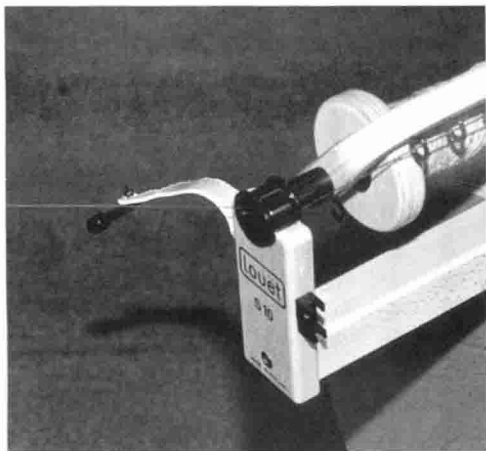
However, other spinners have found ways to spin fine on Louëts, and the company has helped by providing some options.

- The most important adjustment, reports Ginger Parsons, is to stretch the drive band. Stretching the band reduces its grip on the bobbin and relaxes the take-up tension, so the wheel doesn’t pull so hard on your yarn. Put the drive band up over the top of the upright post whenever you aren’t spinning. Louët tells you never to do this, but Ginger swears by it. With her stretched drive band, she comfortably spins dog hair, Merino wool, and cotton yarns as fine as 75 to 90 wraps per inch (2.5 cm).
- Use the smallest groove on the high-speed bobbin. That increases the rate of twisting, and also reduces the take-up tension, because the drive belt isn’t pulled as tight when it goes around the small groove as it would be going around a larger groove.
- Be sure to lubricate the bearing at the front end of the flyer. Use plenty of oil or Vaseline, and replace it often.
- Loosen the brake band completely, or flop it over to the left side out of the way. You don’t need it for fine spinning.
- Don’t start with a regular empty bobbin. Start with a bobbin that’s already

Here are tricks for fine spinning: use a bobbin with a padded core, start with the hook that’s farthest away from you, and crisscross the yarn back and forth across the hooks.

Draft off to the side, to reduce yarn vibration in the orifice.





half-full of yarn (any kind of yarn; it doesn't have to be fine yarn). Or go to the hardware store and get a piece of pipe insulation as long as the inside core of your bobbin. Pipe insulation is a foam tube with a slit along one side; place the piece around the core of the bobbin and close the slit with a strip of tape. Spin on top of that. Or buy a Louët "fat core" bobbin; this is one of their new three-speed bobbins with a clear plastic sleeve that makes the center bigger. Any of these methods for filling out the bobbin will help to reduce the take-up pull on the yarn.

- Use the flyer hook that's farthest away from you when you start spinning. You'll feel less pull that way. Of course, as the bobbin fills you'll have to move gradually to closer hooks, but by then you'll be more used to the feeling of spinning fine yarn and better able to compensate.

- Crisscross the yarn across the flyer, going back and forth from one side to the other before coming out the orifice. If you're spinning Z-twist, go from the bobbin to a hook on the right side of the flyer, then across the left, and back and forth again if you choose. This crisscrossing helps reduce the strain on the yarn, but you can't do it when you are filling the bobbin from the hooks at the front end of the bobbin.

- If you have a Louët wheel built before 1992, consider treating it to a new flyer. The old flyer had an interior diameter of 5 inches (12.5 cm); this flyer size is still available, but is now called "bulky." The new standard flyer is only 4 inches (10 cm) wide and weighs less, so it puts less strain on the yarn. (Remember that in bobbin-lead systems, it's the yarn that pulls the flyer around.) Both of these flyers have a 1/2-inch (1.25-cm) orifice. There's also a

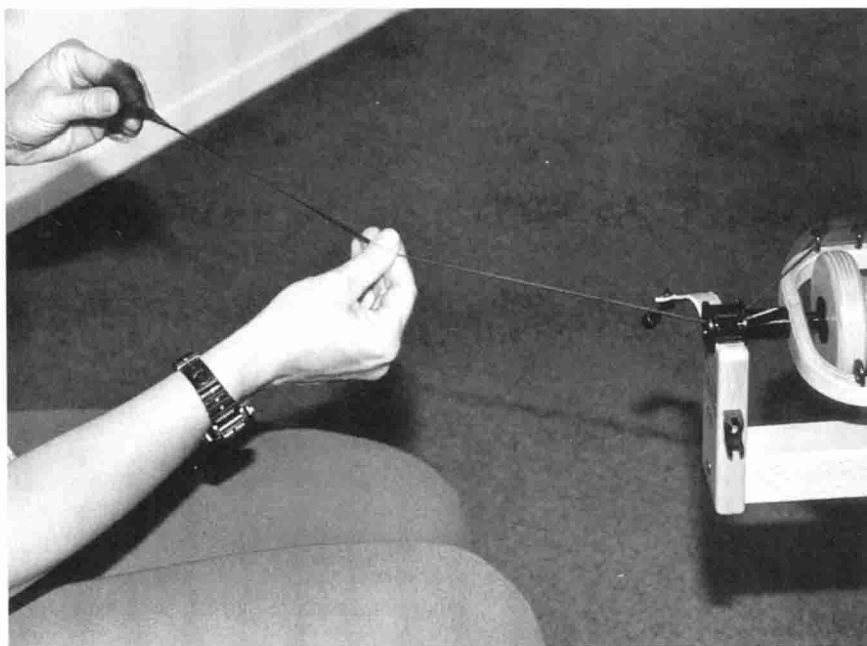
new high-speed flyer which weighs even less. It's 4 inches (10 cm) wide, with a 3/8-inch (9-mm) orifice.

- Fine yarn tends to wobble or flutter if you hold it straight back from a large orifice, on any wheel; this can break fine yarn, or make a consistent draft difficult. Fix the problem by holding the yarn off to one side or the other at a slight angle. The yarn will be in contact with the side of the orifice, and that contact reduces the vibration a lot. Don't worry: rubbing against the orifice won't hurt the yarn. It already rubs over the flyer hooks, and handles that abrasion just fine.

- Try spinning "around the bend." Use your forward hand to put a bend in the yarn as it comes from the orifice. That helps lessen the pull.

This article is a "street guide" to use of the Louët S-10-based wheels, not intended to replace the manufacturer's information. The techniques used have worked for individual spinners, and may help you find your own approach.

Use your forward hand to put a bend in the yarn. I usually draft in front of myself, with my left hand pulling off to the left. The yarn is tensioned by the third, fourth, and fifth fingers of my right hand; the right index finger and thumb pinch off or let in the twist.



Brake band flopping over to the side. Some spinners never use the brake band. Juanita Matteson keeps a clothespin clipped to the loose band and uses it to catch the tail of her yarn when she stops spinning.

The Louët Mini Wheel (The S-40)

by Jane Plass

THE LOUËT MINI WHEEL (S-40) is designed for portability. Its small size and sturdy construction make it easy to take to workshops, whether you're travelling by airplane or by car. It's also easy to ship. It weighs only 11 pounds (5 kg) and measures less than 16 inches high by 15 inches wide by 7 inches deep (40.5 by 38 by 18 cm).

The wheel has three main parts—base, flyer assembly, and cover. The base includes the treadle, the drive wheel, and an upright piece that supports both the drive wheel and the flyer assembly. The flyer assembly is a triangular piece that holds the shaft, bobbin, and flyer. When the wheel is closed, the cover stores the flyer assembly and encloses the base completely. The cover also contains a lazy kate that holds two bobbins. A leather handle on the cover makes carrying the wheel simple.

To spin, it only takes a few seconds to put the wheel together. You remove the cover and attach the flyer assembly to the upright part of the base. Two metal pins on the flyer assembly fit into two holes on the upright. A plastic loop on the flyer assembly fits over a metal knob on the upright. The plastic loop seems as if it might break easily. However, I've used my wheel for eight years without any problems.

There is no drive band. Instead, the flyer turns by direct contact with the drive wheel. An O-ring on the whorl provides good friction, and the metal pins and plastic loop hold the flyer whorl against the drive wheel. This mechanism works well, but it limits the wheel to one drive ratio (3.5:1). The flyer sometimes rides up and loses contact with the drive wheel. I have this trouble more often when I'm plying, perhaps because I use much higher tension for plying than for spinning. If it does ride up, the flyer can simply be pushed back into place.

Unlike other Louët wheels, the S-40 has a bobbin brake (Scotch tension). The mechanism is easy to adjust, and excessive

draw-in is not a problem. I've spun everything from yak hair to cotton on it. With its low drive ratio, this wheel is not efficient for fine yarns, but you can spin fine with lots of treadling.

This wheel is designed to be treadled with your right foot, because the treadle is on the right side of the drive wheel, not underneath it. Spinning with both or alternate feet would be awkward at best. You can treadle with a heel/toe action. The wheel spins toward you for Z-twist, away from you for S-twist.

The 1/2-inch (13-mm) orifice is easy to thread without a hook. The orifice is at the side of the flyer whorl, but a metal loop on the whorl holds the yarn in the center. Because the S-40 is very close to the ground, the yarn is drawn down onto the

bobbin at a 45-degree angle to the floor. The whorl faces up at approximately the same angle, so that the yarn enters the center of the orifice. I prefer to wear slacks instead of a skirt when I spin on this wheel, because the yarn passes between my

legs instead of over my lap on its way to the bobbin.

Maintenance is minimal, besides the usual oiling. I occasionally need to tighten the nut that attaches the drive wheel to its vertical support. The case has survived many trips with only a few scratches.

The S-40 is a special-purpose wheel, well designed for portability and compactness. Because of its single low drive ratio, I wouldn't recommend it for your only wheel. It's a good choice if you're looking for a second wheel for workshops and traveling.

Jane Plass, of Villa Park, Illinois, has been interested in textile crafts since she played with a small Swedish loom as a child. She began to spin in 1976, and got serious about it in 1984. An Ashford serves her at home, but she bought the Louët S-40 as a traveling companion. With a degree in optometry, Jane works as a medical librarian.

Please note: Louët is discontinuing the S-40, which has been one of their most resource-intensive wheels to produce. Once current dealers' stock has been sold, spinners will need to locate S-40s in the used-wheel market.

Spinners' Connection:

Groups and Gatherings Annual Summary

Compiled by Ann Klinect

Guilds 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.

*** New listing this year.

* Change in listing this year. Change contact and address unless otherwise noted.

COMPUTER NETWORK GUILDS

Arachne's Web. Karl Sandwell-Weiss. Access phone (703) 765-1288. 8N1, 2400 baud.

Fibernet Guild. Fibernet Computer Bulletin Board. Access phone (218) 583-4337. 8N1, 1200-9600 baud.

Weavers, Spinners, and Dyers on CompuServe. Subsections of the Crafts Forum, access through the CompuServe network, (800) 848-8199, ext. 304.

ALABAMA

*** **Auburn.** Auburn Fiber Guild, Laura Kloberg, 502 Wrights Road, 36830.

Birmingham. Birmingham Fiber Guild, Douglas Baker, 21213 Chastaine Circle, 35209.

Huntsville. Handweavers and Fiber Arts Guild of Huntsville, Dianne Slack, 1814 Rankin Place, 35805.

Northeastern Alabama. DeSoto Fiber Arts Guild, Marcy Fraker, Route 3 Box 329-F, Piedmont, 36272.

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 Faverly, PO Box 714, 99827.

Palmer/Wasilla. Valley Fiber Arts Guild, PO Box 876142, Wasilla 99687.

ARIZONA

Flagstaff. Flagstaff Handweavers and Spinners Guild, PO Box 1707, 86002.

Kingman. Mohave Fiber Guild, Lucy Anne Jennings, 2199 Sundown, 86401.

Mesa. Talarana Weavers and Spinners, Bill Curd, 1831 East McKellips Road, 85203.

*** **Navajo and Apache Counties.** White Mountain Spinning Guild, Laura Carpender, Route 1 Box 3356 B, Show Low 85901.

Phoenix. Arizona Desert Weavers and Spin-

ners 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, Betty Gaudy, 998 Rio Verde East, Cottonwood 86326 (new contact).

ARKANSAS

Arkansas/Missouri see **Missouri/Kansas/Arkansas/Oklahoma.**

Fayetteville. Wool and Wheel Handspinners Guild, Elsie Drapeau, 2907 Summit Drive, Siloam Springs 72761.

Fort Smith. Old Fort Weaving and Spinning Guild, Cecelia Jaffe, Route 2 Box 65, Clarks-ville 72830.

*** **Little Rock.** Ozark Gateway Fiber Artists, LaVern Probst, 6101 Sullivan Road, 72210.

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.

Bakersfield. Fiber Folk Spinning Guild, Valerie Cortinovic, 2512 Marshall Street, 93304.

Berkeley. Spindles and Flyers, Susie Hodges, 1272 Queens Road, 94708.

Calistoga. Palisades Fiber Arts, PO Box 504, 94515.

*** **Calistoga.** Silverado Handweavers and Spinners, Sandy Frediani, Box 751, Calistoga 94515.

Central California. Tri-County Twisters, Joan Gail Cerna, 126 Columbine Drive, Salinas 93906.

* **Concord.** Treadles to Threads, Karen McNary, 1224 West 8th, Antioch 94509 (new contact).

Fresno. Fresno Weavers and Spinners, PO Box 162, Friant 93626.

Hayward. Gallery Spinners Guild, Nola Phagan, 14777 Crosby Street, San Leandro 94573.

*** **Humboldt County.** Humboldt Handweavers and Spinners Guild, PO Box 370, Arcata 95521.

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 Spinning Guild, Nancy Boerman, PO Box 477, Redondo Beach 90277.

Los Gatos Area. Nubs and Slubs, Karen Bray-

ton-McFall, 17855 Andrews Avenue, Monte Serena 95030.

Lucerne Valley see **Victor Valley.**

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.

Placerville. Hangtown Fibers Guild, PO Box 2459, 95667.

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 Boulevard, 95816.

San Diego. Creative Weaver's Guild, PO Box 80124, 92138.

San Jose. Serendipity Spinners, Jenny Needham, 806 Acacia Avenue, Sunnyvale 94086.

San Luis Obispo. The Spinners, Ena Marston, 1351 Mill Street, 93401.

Santa Ana. South Coast Weavers and Spinners, Lois Sockerson, 227 West Avenue San Antonio, San Clemente, 92672.

Santa Barbara. Santa Barbara Fiber Arts Guild, PO Box 30944, 93130.

* **Santa Rosa.** Redwood Empire Handweavers and Spinners Guild, 1931 Hidden Valley Drive, 95404.

Santa Ynez Valley. Santa Ynez Valley Fiber Artists Guild, Debbie Belfy, PO Box 532, Los Olivos 93441.

*** **Shasta, Tehama, Trinity Counties.** Fire-side Fibre Arts and Crafts Guild, Maureen Robison, 4480 Lairpin Lane, Redding 96002.

* **Simi Valley.** Spinning Jennies, Betty Bingham, 976 Jeannette Avenue, Thousand Oaks 91362.

*** **Siskiyou County.** Siskiyou Spinners, Norma Parry, 735 Lane Street, Yreka 96097.

Solano County. Twisted Spinsters, Christy Redford, 320 #E American Canyon Road, Vallejo 94589.

Sonora. Mother Lode Weavers and Spinners Guild, 17833 Shooting Star, 95370.

Southern California. Saturday Spinners, Janice Martens, 1614 East Workman Avenue, West Covina, 91791.

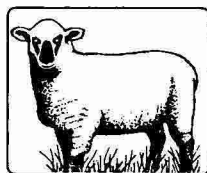
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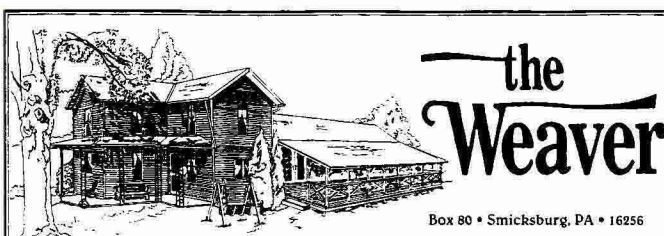
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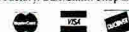
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Evitt, 882 Cedro Way, 94308.

Sunnyvale. Spinners Textile Study Group, 1661 Wright Avenue, 94087.

*** **Ukiah Valley.** The eweVs, Louise Yale, PO Box 552, Redwood Valley 95470.

Victor Valley. Fantastic Fiber Folk, Michelle Martin Mueller, 6930 Jenkins Avenue, Hesperia 92345.

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, 80304.

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.

* **Entire State.** Network of Colorado Handspinners, Felice Rhiannon, Box 213, Howard 81233 (address change only).

Evergreen. Mountain Spinners, Maxine Heyl, PO Box 1052, 80439.

* **Grand Junction.** Mesa Weavers Guild, Valerie Black, 122 East Alcove Drive, 81503 (new contact).

Penrose. Spinners Guild of Southern Colorado, Grace Crane, 120 6th Street, 81240.

CONNECTICUT

Eastern Connecticut. Madley Spinners, Charis Amalfi, 57 Lebanon Road, Lebanon 06249.

Entire State. Nutmeg Spinners Guild, Barbara Bailey, 1519 North Street, Suffield 06078.

*** **Connecticut/New York** see **New York/Connecticut**.

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, Maryland 20613.

FLORIDA

Barberville. Pioneer Fiber Arts Guild, c/o Pioneer Art Settlement, PO Box 6, 32105.

*** **Brooker.** Wishful Spinners, Laura Sibley-Deml, Route 1 Box 190-4, 32622.

Central Florida. Warped Weavers, Etc. Jan Beasley, 2680 NE 31st Place, Ocala 34479.

*** **Central West Coast.** Pinellas Weavers Guild, Betty Scrimshaw, 12524 136th Street North, Largo 34644.

Gainesville. Gainesville Handweavers Guild, Jeanne M. Donnelly, 4131 NW 39th Way, 32601.

Leesburg. Leesburg Spinners, Nory Young, 2635 Youngs Road, 34748.

Northern Florida. Seven Hills Handweavers, Patty Beyer, Route 3 Box 5315, Crawfordville, 32327.

Northwest Florida/Southeast Alabama. Choctawhatchee Bay Spinners Guild, Nancy Kahrs, 664 Brookhaven Way, Niceville 32578.

Sarasota. Manasota Weavers Guild, PO Box 21536, 34276.

Tampa. Spinners Study Group, Suncoast Fiber Guild, Barbara P. Joyce, 4046 Priory Circle, 33624.

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, La Fayette 30728.

Marietta. Betty's Bunch, Betty Smith, 3007 Leafwood Drive, 30067.

Northern Georgia/Western North Carolina. Folk Fiber Group, Martha Owen, Route 2 Box 248A, Murphy, North Carolina 28906.

Savannah. Handweavers and Spinners of the Savannahs, Muriel Henry, 303 Pinewood Drive, Statesboro 30458 (new contact).

South Carolina/Georgia. C.S.R.A. Fiber Arts Guild, Micki Getson, Route 1 Box 32R, Old Stage Road, Edgefield, South Carolina 29824.

HAWAII

Honolulu. Hawaii Handweavers Hui, Martha Nakamura, PO Box 11808, 96828.

IDAHO

Boise. Spinning Study Group, Handweavers Guild of Boise Valley, Penny Schraufnagel, 2312 Pendleton, 83705.

Idaho Falls. Idaho Falls Spinners and Weavers, Ruth Swanson, 1475 Scorpius Drive, 83402.

Idaho/Washington Border Area. Tscemicum Spinners and Weavers, Judy A. Smith, 3211 8th Street East, Lewiston 83501.

Northern Idaho/Eastern Washington. Friendship Spinners, Route 4 Box 124, Oldtown 83882.

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.

Sandpoint. Sandpoint Fiber Arts Guild, Sherry Harman, 8167 South Sagle Road, Sagle 83860.

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.

ILLINOIS

Aurora. Shear Fun Fiber Spinning and Weaving Guild, Guylene Bedwell, 506 South Gladstone, 60506.

Bishop Hill. Bishop Hill Fiber Arts Guild, Marie Bogner, RR 2 Box 42, El Paso 61738.

Champaign/Urbana. Champaign-Urbana Spinners and Weavers Guild, Cindy Ruesink, 2040 County Road 125 E, Mahomet 61853.

* **Chicago.** Windy City Fab-Ewe-lous Flockettes, Jacquie Vaughn, 1118 North Austin #2, Oak Park 60802 (new name; formerly Spinning Study Group, Textile Arts Center; new contact).

Elmhurst/Villa Park. Illinois Prairie Spinners, Jane P. Plass, 2N181 Addison Road, Villa Park 60181.

Freeport. Moonspinners Spinning and Weaving Guild, Pam Dimmlich, 4152 West Orangeville Road, McConnell 61050.

Harvard. Hollow Tree Spinners, Arlene Szopinski, 2007 Island Road, 60033.

Havana. Chautauqua Fiber Arts Guild, PO Box 54, Trivoli 61569.

Illinois City. Valley Weavers and Spinners, Lila Gehner, 11517 178th Street Court, 61259.

Illinois/Missouri. Great River Fiber Artists, Beth Caldwell, RR 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.

Northern Illinois see **Southern Wisconsin**.

Rockford Area. Four Seasons Spinning and Dyeing Guild, Nancy M. Hudson, 505 Holly Lynn Road, Cary 60013.

INDIANA

* **Brown County.** Countryside Spinners and Weavers, Jan Halladay, 1802 Davis Drive, Franklin 46131 (new name).

Central Area. Central Indiana Spinners and Weavers Guild, Helen Bouillez, 1801 South 31st Street, Terre Haute 47803.

Entire State. SWIFT, Peggy Coffey, 7297 North Range Road, LaPorte 46350.

Fort Wayne. Flax and Fleecers Spinning Guild, Ellen Franken, 10640 Brandywine, 46845.

Indianapolis. Bo Peep's Lost Sheep, Marilyn Spurgeon, 2500 West 42nd Street, 46208.

Kokomo. Twisters, Sisters and Mistres, Letty Gregg, 3744 West 250 South, 46902.

LaFontaine. Paw Paw Spinners and Weavers, Joyce A. Haggerty, RR 2 Box 215, 46940.

LaPorte County. Sit-N-Spin, Peggy Coffey, 7297 North Range Road, LaPorte 46350.



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Middlebury. Heritage Spinners and Weavers, Gail Monroe, 57354 Staci Lane, 46540.

Northwest Indiana/Southwest Michigan. Michiana Fiber Artists Co-op, Sharron Reese, Box 398, New Carlisle 46552.

Parke County. Hoosier Heritage Spinners and Weavers, Barbara Case, RR 3 Box 234, Rockville 47872.

Seymour. Muscatatuck Fiber Flock, Lori Kendrick, Route 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.

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.

Newell. Little Sioux Spinners and Weavers Guild, Marty Olsen, 16003 220th Avenue, 50568.

KANSAS

Fort Scott. Bourbon County Spinners and Weavers Guild, Mildred Van Buskirk, 741 South Clark Street, 66701.

Kansas/Missouri see **Missouri/Kansas** and **Missouri/Kansas/Arkansas/Oklahoma**.

Northeastern Kansas/Northwestern Missouri see **Northwestern Missouri/Northeastern Kansas**.

Parsons Area. Serendipity Spinners and Weavers, Linda Long, 3007 Linwood, 67357.

Wichita. The Continuous Thread, Rick Carter, 1418 Dallas, 67217.

Wichita. Wichita Handweavers, Spinners and Dyers Guild, Martha Crowley, 339 North Poplar, 67214.

KENTUCKY

Corinth. Kentucky Spinners Web, Leslie Bebensee, Route 3 Box 134, 41010.

Lexington. Bluegrass Spinners Guild, Linda S. Hofacker, 1584 Wellesley Drive South, 40513.

Mount Sterling. Appalachian Fiber Crafters Guild, Anne Brown, 4034 Grassy Look Road, 40353.

North Central Kentucky. Friendship Spinners, Shelly Pearson, 2134 Belmont Road, Louisville 40218.

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. Spinners and Weavers of Imperial Calcasieu, PO Box 1028, 70602.

*** **New Orleans.** New Orleans Weavers Guild, Margaret Harris, 25 Shenandoah, Kenner 70065.

MAINE

Entire State. Maine Spinner's Registry, Diane Trussell, RFD 1 Box 3370, Solon 04979.

*** **Maine/New Hampshire Border.** Down Home Spinners, Rindy O'Brien, RR 1 Box 200, Fryeburg, ME 04037.

Southern Maine. Southern Maine Guild of Spinners and Weavers, Jayne H. Flanagan, 6 Ottawa Woods Road, Scarborough 04074.

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.

*** **Barnesville.** Spinning Tales Guild, Dalis Davidson, PO Box 355, 20838.

College Park. Moon Spinners, Nan Roach, 4511 Amherst Road, 20740.

* **Leonardtown.** Chesapeake Spinners and Weavers, Vicki Leavitt Combs, PO Box 640, Hughesville 20637.

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.

Northwestern Massachusetts/Southwestern Vermont see **Southwestern Vermont/Northwestern Massachusetts**.

Western Massachusetts. Berkshire Hills and

Dales Spinners, Alice Field, PO Box 6, Lee 01238.

Worcester County. Wool Twisters of Worcester County, Sue Getchell, 24B Calamint Hill Road North, Princeton 01541.

MICHIGAN

Almont. Ewenique Friends, Sandy Rooney, 73320 Church Street, Armada 48005.

Alpena. Huron Shores Spinning Guild, Sandy Thomson, 5250 Mellon, Lachine 49753.

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, 760 West VW Avenue, Schoolcraft 49087.

* **Livonia.** Michigan Handspinners Guild, PO Box 2821, Farmington Hills 48333 (PO box change).

Marquette. Spider Women Handspinners Guild, Suzanne Surfass, 116 Meadow Lane, 49855.

Marquette. Yarnwinders Fiber Guild, Kay Holman, 1100 Northrop, Marquette, MI 49855.

*** **Northeastern Lower Peninsula.** Sunrise Side Spinning Guild, Maryanne Ladensack, 1850 Knepp Road, Fairview 48621.

Southwest Michigan see **Northwest Indiana**.

* **Swartz Creek.** Shi-Spinsters Fiber Arts Guild, Carol Shafer, 3196 North State Road, Owosso 48867 (new name).

Tipton. Spinsters Anonymous, Lois C. Shaw, 702 South Union Street, Tecumseh 49286.

Upper Peninsula. Snowbound Spinners and Weavers Guild, Marilyn Lindberg, 1750H Belgium Road, Manistique 48854 (new contact).

Wayne, Macomb, and 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, Linda Simonson, RR 2 Box 194, Cass Lake, 56633.

*** **Brainerd.** The Woolworkers, Peggy Jensen, 7101 Wetherbee Road SW, Brainerd 56401.

Canyon. Range Fiberarts Guild, Carrin Jongeward, Star Route Box 14, 55717.

SPINNERS' CONNECTION ANNUAL SUMMARY

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 Fildely, 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, PO Box 75184, Saint Paul 55175.

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.

MISSOURI

Columbia. Columbia Weavers and Spinners Guild, Sammy Eber, 2706 Cardinal Drive, 65201.

Entire State. Missouri Fiber Artists, Sharon Kilfoyle, 1151 East Nashville Church Road, Ashland 65010.

Festus. Ozark Foothill Spinners, Debbie Theodoro, 12370 Highway TT, 63028.

Missouri/Illinois. Great River Spinners and Weavers, Beth Caldwell, RR 2 Box 122, Monroe City 63456.

Missouri/Kansas. Spinners Web, Weavers Guild, Greater Kansas City, PO Box 7098, Kansas City 64113.

*** **Missouri/Kansas.** Fiber Guild of Greater Kansas City, PO Box 7098, Kansas City, MO 64113.

Missouri/Kansas/Arkansas/Oklahoma. Four State Fiber Guild, Arlene Jeanes, Route 3 Box 421A, Nevada 64772.

* **Northwestern Missouri/Northeastern**

Kansas. Robidoux Fibre Guild, Juanita Crockett, 5141 Crockett-R #8, Saint Joseph 64504 (new contact).

* **Norwood.** Country Heritage Spinning and Weaving Guild, PO Box 1505, Ava 65608.

Puxico. Mississippi Flyway Fibers Guild, Flo Clawson, Mingo N.W.R., 63960.

Rosebud. Rural Missouri Spinners, Kathleen Barger-Harbert, Route 1 Box 82, 63091.

Saint Louis Area. Saint Louis Spinners, Petra Lau, 100 Creek View Drive, Saint Charles 63304.

*** **Saint Louis.** Friendship Spinners of Saint Louis, Weaving Department-Myers House, 180 West Dunn, Florissant 63031.

Saint Louis. Spinners Study Group, Saint 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.

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.

Lincoln. Nebraska Handspinners Guild, Bertha L. Galloway, 1638 Harwood, 68502.

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.

*** **Maine/New Hampshire Border.** Down Home Spinners, Rindy O'Brien, RR 1, Box 200, Fryeburg, ME 04037.

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, PO Box 531, Hope 07844.

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.

Western New Jersey see **Eastern Pennsylvania.**

Woodstown. Third Star Fibre Artists Guild, Carol Neale, RD 1 Box 394, Glassboro 08028.

NEW MEXICO

Albuquerque. Las Aranas Spinners and Weavers Guild, PO Box 26535, 87125.

Las Cruces. Southwest Regional Spinners, Jan Brydon, 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.

*** **Valencia County.** Fiber to Finish, Lori Puster, 1040 Cypress Road, Bosque Farms 87068.

West Central Area. Rio Abajo Woolgathers, Gina D'Ambrosio, PO Box 484, Magdalena 87825.

NEW YORK

Amenia. Fiber Arts, Betsy Strauss, Haight Road, 12501.

Argyle. Juniper Hill Spinners, Carol Cardiale, RD 1 Box 1195, Safford Road, 12809.

Baldwinsville. Golden Fleece Spinners Society, Betsy Walker, RD 1, Breed Road, 13027.

Binghamton. Lamb to Loom, Michele Knight, 604 Delano Avenue, Vestal 13850 (new contact).

* **Cazenovia.** Cherry Valley Country Spinners, Irene Libby, 1940 NYS Rte. 80, New Woodstock 13122 (new contact).

Chappaqua. Westchester Knitting Guild, Shelley Dell, 10 Prospect Street, Brewster 10509.

Cortland. 7 Valley Weavers Guild, 37 Tomkins Street, 13045.

Dutchess County. Dutchess County Wool Guild, Pat Bownas, 28 Alda Drive, Poughkeepsie 12603.

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.

SPINNERS' CONNECTION ANNUAL SUMMARY

Mid-New York and Vermont Border. Cast-Off Spinners and Machine Knitters, Lindy McCullen, County Route 18 Box 11, Hampton 12837.

* **Mohawk River Valley.** Leatherstocking Spinners, Lorna DeSantis, 113 Woodgate Drive, Boonville 13309 (corrected listing).

New York City. New York City Spinning Guild, Stacy Creamer, 175 West 93rd Street, Apt. 8C, 10025 (new address).

*** **New York/Connecticut.** Wesputcon Spinners, Susan Vazquez, Joe's Hill Road, Brewster, NY 10509.

Northwestern New York. 1000 Island Handspinners Guild, VeVa Parkinson, Box 13A RR 1, Cape Vincent 13618.

Rhinebeck. Woolgathering Guild, Rosa Dugan, Mountaintop Road, Stormville 12582.

Rochester. Genesee Valley Handspinners Guild, Diane Fudalik, 6533 Fisher Hill Road, Canandaigua 14424.

Saratoga Springs. Rock Day Spinners, Maria C. Hull, 1 Carolina Avenue, Troy 12180.

Schenectady. The Homestead Spinners, Steve Ableman, RD 5 West Road, 12306.

* **Schoharie.** Golden Fleece Spinners and Weavers Guild, Susan Enders, RD5 Box 364L, Little Road, Schenectady 12306.

Schoharie. Spinnovations, Dev Tacy, RD 1 Box 392A, 12157.

Sidney. Jericho Fibre Arts Guild, Sabina Duke, 52 Union Street, 13838.

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.

*** **Syracuse.** Fiber Fun and Addicts Guild, Virginia Kendrick-Bowse, 649 Nash Road, Elbridge 13060.

Washington, Warren, and Saratoga Counties. Southern Adirondack Spinsters Guild, Carol Cardiale, RD 1 Box 1195, Safford Road, Argye 12809.

Wellsville. Southern Tier Spinners Guild, Lois O'Brien, RD 1 Box 67, Whitesville 14897.

NORTH CAROLINA

Asheville. Blue Ridge Spinners, Eva Thatcher, Route 3 Box 1195A1, 28806.

* **Asheville.** Obsessive Spinners Society, Sherry Baldwin, 19 Four Oaks Drive, Arden 28704.

Asheville. Western North Carolina Fibers/Handweavers Guild, Eva Thatcher, Route 3

Box 1195A1, 28806.

Durham. Piedmont Hotwheels Handspinners Guild, Susan Gladin, Down Yonder Farm, RR 8 Box 193, Hillsborough, 27278 (contact change).

*** **Fayetteville.** Handweavers and Spinners Guild of Fayetteville, Jo Randolph, 7694 Heriot Drive, Fayetteville 28311.

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.

Morehead City. Seacoast Spinners and Weavers, Vern Reintjts, Route 6 Box 85, 28557.

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.

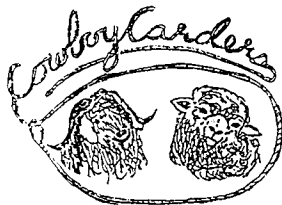
Winston-Salem. Spin Off, Pat Sisson, 1121 Fenimore Street, 27103.

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

OHIO

Chagrin Falls. Cuyahoga Spinners Guild, Lorie Holzbach, 3925-1 Landerwood Glen, 44022.

Cincinnati. Weavers Guild of Cincinnati, Ann Sand, 1070 Azure Court, 45230.

Harrod. Hawg Creek Spinners and Weavers, Julie Thomas, 2327 North Phillips Road, Route 2, 45850.

Lorain County. Lorain County (LOCO) Spinners and Weavers, Pat Geisler, 1999 West Capel Road, Grafton 44044.

Mansfield. Malabar Farm Spinning and Weaving Guild, Sally Rickel, 1217 Michael Drive, 44905.

Medina. Medina Spinning and Weaving Guild, Lois Csontos, 5212 State Road, Wadsworth 44281.

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.

Piqua. Johnston Merino Flock, 1308 Washington Ave., 45356.

*** **Southeast Ohio.** Algonquin Spinners, c/o Carroll Co. Historical Society, PO Box 174, 44615.

Southeast Ohio/Northwest Virginia. Pioneer Fibercrafters Guild, Patricia Smith, 146 Riverview Drive, 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 Street, 73072.

Oklahoma/Missouri see **Missouri/Kansas/Arkansas/Oklahoma.**

Tulsa. Cassie's Flock, Diana Hartzmann, 1203 S 110 E Avenue, 74128.

Tulsa. Tulsa Handspinners Guild, Betty Palm, 1307 North Trenton, 74106.

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.

McMinnville. Mac Spinners, Robin and Russ Handweavers, 533 North Adams Street, 97128.

*** **Medford.** Thursday Spinners, Barbara Evans, 255 Avalon Drive, Ashland 97520.

Pendleton. Oregon Trail Fibers Guild, PO Box 364, 97801.

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.

Salem. Mount Pleasant Spinners, Judi McGill, PO Box 716, 97308.

* **Salem.** Oregon Wheel and Loom Society, 1313 Mill Street SE, 97301 (address change).

Salem. Salem Area Spinners, Marty Markus, 4520 Camellia Drive South, 97302.

South Beach. Village Spinners and Weavers, Dorothy Ross Geerhart, 7281 SW Abalone Street, 97366.

*** **The Dalles.** Columbia Fiber Guild, Carolyn Wright, PO Box 153, 97058.

Tillamook Area. Oregon Coast Fiberartists, Sandy Polishuk, 151 NW 15th, Rockaway Beach 97136.

Umpqua Valley. U SPIN Fibers, PO Box 1048, Myrtle Creek, 97457.

PACIFIC NORTHWEST

Washington/Oregon/Idaho/Montana. Northwest Regional Spinners Association, Inc., Kathy Pederson, Membership, PO Box 2755, Redmond, WA 98073.

PENNSYLVANIA

* **Adams County.** Twisted Sisters and Misterters, Karen E. Schuck, 749 Dogwood Terrace, Boiling Springs 17007.

Bethlehem. East Penn Fiber Guild, Karen Jebson, 529 Fifth Avenue, 18018.

* **Bradford County.** Cat's Cradle Handspin-

ners' Guild, Laurie Dunn, R.R. 3 Box 128, Towanda 18848 (new contact).

* **Butler County.** Butler County Spinners and Weavers Guild, Amy Guggenheimer, 36 Elizabeth Street, Pittsburgh 15223.

Chester County. Cupola Fiber Arts Guild, Debbie Mikulak, RD 1 Box 146, Honey Brook 19344.

*** **Chester County.** Elk Creek Spinners and Weavers, Ann Galloway, PO Box 124, Toughkenamon 19374.

Delaware County. Itinerant Spinners, Karen Walter, 505 East Main Street, Birdsboro 19508.

Eastern Pennsylvania see **Northern New Jersey.**

Eastern Pennsylvania/Western New Jersey. Ewephoria Spinning Guild, Kris Paige, 120 Pleasant Run Road, Flemington, New Jersey 08822.

* **Harrisville.** Mercer County Spinners and Weavers Guild, Amy Marks, 240 South Erie Street, Mercer 16137.

Huntington County. Hills and Hollow Handspinners, Barbara Barlow, Star Route 2 Box 55A, Orbisonia 17243.

* **Indiana County.** Tri-County Arts Guild, P.O. Box 278, Big Run 15715. (New name and address; formerly Indiana County Fiber Arts Guild.)

Jonestown. Barefoot Treadlers, PO Box 424, 17038.

Lancaster. Lancaster Spinners and Weavers Guild, Julia Snader, 1543 Dunmore Drive, 17602.

Neshaminy Valley. Neshaminy Fiber Association, Christina L. Allen, 2374 Lower Barnes Road, Warrington 18970.

Northeastern Pennsylvania. Spinners Web, Box 43, La Plume 18440.

Northwest Area. Northwest Pennsylvania Spinners and Weavers Guild, JoAnna McDermot, RD 3 Box 382, Meadville 16335.

Northwest Pennsylvania see **Southwest New York.**

Pennsylvania/Maryland Border Area. Borderline Spinners, Kathy Davidson, RD 2 Box 147, Glen Rock 17327.

Pittsburgh. Ewe Guys, Millie Sass, 304 Ophelia Street, 15213.

South Central. Fiber Friends, Barbara Fessler, RD 1 Box 141, Tower City 17980.

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

Entire State. Rhode Island Spinners Guild, Rita D. McLaughlin, 34 Bloomfield Street, Sekonk, Massachusetts 02771.

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SOUTH CAROLINA

Charleston. Sheep to Shawl Spinners of Charleston, Loretta Hromoga, 301 Trinity Drive, Summerville 29483.

South Carolina/Georgia. C.S.R.A Fiber Arts Guild, Micki Getson, Route 1 Box 32R, Old Stage Road, Edgefield 29824.

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.

Sioux Falls. Cross Threads Chapter Fiberworks Guild, Marty Davidsohn, 1204 South Spring, 57105.

TENNESSEE

Bolivar. Fiber Works Guild, Suzan Shearin, Route 1 Box 389, 38008.

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.

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 Road, 37220.

West Tennessee/West Kentucky. West Tennessee/West Kentucky Handweavers and Spinners Guild, Jacqueline Moore, Route 2, Martin 38237.

Williamson County. Harpeth River Spinners, Jamie C. Ledford, 3219 Mooresville Highway, Lewisburg 37091.

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.

*** **Fredericksburg.** The Spinning Guild, Lily Coker, 414 West Hachberry Street, 78624.

Houston. Contemporary Handweavers of Houston, PO Box 820803, 77282.

* **Houston.** Tall Pines Weavers and Spinners, Debbie Ingle, 9103 Deer Lodge Road, Magnolia 77355 (new contact).

*** **Lancaster.** Over The Wheel Gang, Diane Bentley, 6402 Melody Lane #2110, Dallas 75231.

San Antonio. San Antonio Handweavers Guild, Nancy Farrer, 14515 Slash Pine Woods, 78249.

San Marcos. Country Fiber Friends, Judith Lopez, 102 Potomac Circle, 78666 (new contact).

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 Utah. Northern Utah Fiber Artists, Jenny King, 2351 West 2200 South, Ogden 84401.

*** **Orem.** Yarnspinners Guild, Carole Miller, 190 South Inglewood Drive, 84058.

*** **Salt Lake City.** Mary Meigs Atwater Weavers Guild, Judy Jackson, 7642 South 2880 West, West Jordan 84084.

Salt Lake City. Salt Lake Spinners, Camille Mower Lytle, 2551 South 150 West, Bountiful 84010.

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 Guild, Carol H. Young, RR 1 Box 606, Milton-Westford Road, Westford, 05494.

Mid-New York and Vermont Border see **New York.**

Moretown. The Valley Friendly Spinners, Carol Johnson Collins, RFD 1 Box 1000, 05660.

*** **Northeast.** North Country and Northeast Kingdom Spinners, Priscilla A. Roy, Lake View Store, Averill 05901.

Northwest Area. Fifth Wheel Handspinners, Sue Marcy, RR1 Box 425, South Hero 05486.

Norwich. Upper Valley Spinning Guild, Ellen Minard, Route 2 Box 232, 05055.

Roxbury. Randolph Spinners and Weavers, Linda Doane, RFD 1, 05669.

Rutland. Spoon Mountain Spinners, Jeanne E. Robbins, 19 Rae Terrace, Poultney 05764.

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

Southwestern Vermont/Northwestern Massachusetts. Green Mountain Spinners and Weavers, Sadelle Wiltshire, 400 Beech Street, Bennington 05201.

VIRGINIA

Christiansburg. The New Spinners, Ellen Dowell, 265 Wakeman Court, 24073.

Fredericksburg. Fredericksburg Weavers and Spinners Guild, 1104 Sophia Street, 22401.

Independence. Mountain Homespun Fiber Guild, Diane Coleman, Route 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 Road, Sterling 22170.

Northwest Virginia/Southeast Ohio see **Southeast Ohio/Northwest Virginia.**

Richmond. Clothos Children, Barbara Roberts, 114 Gwathmey Road, Ashland 23005.

Southwest Virginia/Northwest North Carolina. The Mountain Homespun Fiber Guild, Diane Coleman, Route 2 Box 724, Independence 24348.

Timberville. Shenandoah Spinners, Priscilla Blosser-Rainey, Route 1 Box 401, 22853.

Virginia/West Virginia Border (Shenandoah Valley) see **West Virginia/Virginia Border.**

Williamsburg. Williamsburg Spinners and Weavers Guild, Gladys Strong, 4001 Cresthill Road, Chester 23831.

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Burien. Wooly Twisters, Susan White, 604 South 136th, Seattle 98168.

Cheney. Twisted Threads, Ellen Jones, Route 4 Box 475, 99004.

Colville. Panamora Land Fiber Artists Guild, Gayle Swagerty, 2220 Highway 25 North, Evans 99126.

Eastern Washington/Northern Idaho see **Northern Idaho/Eastern Washington.**

Eatonville. Mount Rainier Spinners and Weavers, Robin Griffin, 3812E 276 Street, Spanaway 98387.

Edmonds. Sea-View Spinners, Mary Durdy, 24116 52nd West, Mountlake Terrace 98043.

Ferry County. Kettle Range Fiber Artists Guild, Patty Crane, PO Box 81, Curlew 99118.

Hoquiam. Twin Harbors Fiber Guild, Betty Downes, 41 Chickamin Avenue, 98550.

Idaho/Washington Border Area see **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 Fiber-crafters Guild, Jane Erdmann, 4721 117th Street NE, 98270.

Moses Lake. Sage and Sun Fibre Arts Guild, Sue Benson, 2056 Melody Lane, 98837.

* **North Kitsap County.** North Kitsap County Spinners, Florence Sicks, PO Box 676, 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 Lane, Oak Harbor 98277.

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.

Seattle. Woodland Park Zoo Craft Guild, Woodland Park Zoo, 5500 Phinney North, 98103 (name change).

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.

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Yakima. Sheep to Shuttle Art Guild, Dotty Swank, PO Box 9963, 98909.

WEST VIRGINIA

* **North Central.** Mountain State Fiber Artists, Elizabeth K. Davis, Route 1 Box 180-C, Bridgeport 26330 (new contact).

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, Route 2 Box 263, Bunker Hill 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.

* **Fox Valley.** Fox Valley Spinning Guild, Peg Abendroth, 3315 North Racine Street, Appleton 54911 (new contact).

Green Bay. Traveling Treadlers, Mary L. Curran, 4631 Esther Lane, 54311.

* **Madison.** Fair City Spinners, Margaret Iles, 1245 Jenifer Street 53703.

Manitowoc. Black Sheep Spinners, Etc., Ann Bents, 3518 Silver Creek Road, 54220.

Marshall. Marshall Pleasant Spinners, Pat Hiltz, PO Box 228, 53559.

Marshfield. Wooly Winders, Nancy Wynia, M-222 Sugar Bush Lane, 54449.

* **Milwaukee.** Spindle and Dye Pot Guild, Joan Gaska, 1330 South 121 Street, West Allis 53214.

Necedah. Heart o' Wisconsin Spinners Guild, Bonnie Monaghan, N10258 22nd Street East, 54646.

Northwestern Wisconsin. Wildwood Fibers Guild, Marta Lingkull, 642 27th Avenue, Cumberland 54829.

Onalaska. Three Rivers Weaving Guild, Virginia Wekseth, West 5922 CTH OS, 54650.

Osceola. North Country Spinners and Weavers, Diane Moore, 9860 230 Street North, Scandia, MN 55073 (address correction).

Portage. Portage Area Spinning Friends, Linda Christianson, N6111 Highway W, 53901.

*** **Rhineland.** Shear Joy Country Spinners, Shan Reese, 6066 Wildwood Lake Circle, 54501.

*** **Richfield.** Ewesful Spinning Guild, Luci Claussen, 2375 Slinger Road, 53076.

Saint Croix Valley. Saint Croix Valley Spinners, Julie Schanon, 218 Amundson, Amery 54001.

Sheboygan. Lakeshore Spinners, Elaine Stolzberg, 525 Shady Lane, 53081.

Southwestern Wisconsin. Sarasponda Spinners, Sally B. Bridgham, 8105 University Farm Road, Bloomington 53804.

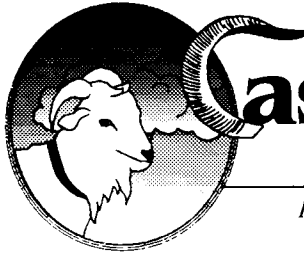
Southern Wisconsin/Northern Illinois. Fibers and Wheels, Jane Hewes, 1122 Geneva Street, Lake Geneva 53147.

Sturgeon Bay. Arachne Spinners, Julie Guilette, 265 Truway Road, Luxemburg 54217.

Trempealeau. Winona Spinners and Weavers, Ann Prochowicz, 901 East Third Street, 54661.

Wausaw Area. Midstate Spinners and Weavers, Betty Bernstein, 9487 Spillman Lane, Tomahawk 54487.

Waushara County. Waushara County Guild, Jean Quan, PO Box 978, Wautoma 54982.



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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.

Evanston. Warped and Twisted Fiber Guild, Anne Jent, 1109 Main Street, 82930.

Gillette. Gillette Fiber Guild, Sally Ferris, 2000 Knollwood Drive, 82716.

Jackson. Twisted Sisters Fiber Guild, Susan Huidekoper, Box 670, Wilson 83014.

Laramie. Laramie Fiber Guild, Dorothy Tuthill, PO Box 1414, 82070.

Pinedale. Pinedale Fiber Guild, Barbara Burns, Box 471, 82941.

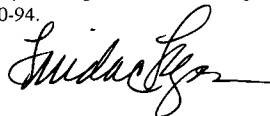
Riverton. Fremont Fiber Arts Guild, Route 1 Box 266, 82501.

AUSTRALIA

New South Wales

Albury-Wodonga. Albury-Wodonga Handweavers and Spinners Guild, PO Box 629, Albury, New South Wales 2640.

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*** **Tamworth.** Tamworth Handspinners and Weavers Guild, PO Box W310, West Tamworth, New South Wales 2340.

Queensland

Brisbane. Queensland Spinners, Weavers and Dyers Group, Ltd., PO Box 1271, Milton Business Centre, Milton, Queensland 4064.

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Toowomba. Toowomba Spinners, Weavers and Dyers Group, PO Box 2138, Toowomba, Queensland 4350.

South Australia

Seaford Spinners and Weavers, Letitia Johns, 5 Alexander Crescent, Hackham, South Australia 5163.

*** **Torrensville.** Handweavers and Weavers Guild of S.A., Torrensville Plaza, South Australia 5031.

Tasmania

Handweavers, Spinners and Dyers of Tasmania, Nell Gill, PO Box 674, Sandy Bay, Tasmania 7005.

Victoria

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, RR 1, Site 80, Comp 46, Black Creek, British Columbia V0R 1C0.

Bulkley Valley. Bulkley Valley Spinners and Weavers Guild, Hal Windt, Box 418, New Hazelton, British Columbia V0J 2J0.

Kelowna. Ponderosa Spinners, Weavers and Fibre Artists, Box 291, Kelowna, British Columbia V1V 7N3.

Powell River. Powell River Dogwood Tabbies, Marie John, 7216 Hazelton Street, Powell River, British Columbia V8A 1R2.

Robson. Selkirk Weavers and Spinners Guild, PO Box 180, Robson, British Columbia V0G 1X0.

Royston. The Woolgathers, Mellva Olson, 3985 Island Highway, Royston, British Columbia V0R 2V0 (contact change).

Sidney, Vancouver Island. Deep Cove Weavers and Spinners, Dianne Cross, 10127 Tsaykum Road, Sidney, British Columbia V8L 3R9.

Sooke. Sooke Handspinners, Bev Walker, RR 2, Woodhaven Road, Sooke, British Columbia V0S 1N0.

Vancouver. Greater Vancouver Weavers and Spinners Guild, Aberthau, West Point Grey Community Center, 4397 West 2nd Avenue, Vancouver, British Columbia V6R 1K4.

*** **Vernon.** Kalamalka Weavers and Spinners Guild, Emelia Gazsity, 3300 37th Avenue, V1T 2Y5.

Nova Scotia

*** **Halifax.** Atlantic Spinners and Handweavers, c/o Nova Scotia Museum of Natural History, 1747 Summer Street, B3H 3A6.

Ontario

Ajax. Shuttiebug Weavers and Spinners Guild, Irene McHorg-Coe, 19 Panter Crescent, Ajax, Ontario L1S 3T4.

Barrie. Huronia Spinners Guild, June Sorenson, RR 3, Cookstown, Ontario L0L 1L0.

Bracebridge. Pine Cone Treadlers Guild, Keitha Boyer, 52 Aubrey Street, Bracebridge, Ontario P1L 1L9.

Georgetown. Heritage Handweavers and Spinners, Jane Altobolli, 22 Charles Street, Georgetown, Ontario L7G 2Z3.

Guelph. Guelph Handweavers and Spinners, Glenice Brown, 7 Young Street, Guelph, Ontario N1G 1M1.

*** **Hanover.** Queens Bush Guild, Barb Gemmill, 406 2nd Street, Hanover, Ontario N4N 1A7.

Huntsville. Trillium Handspinners and Weavers Guild, Elizabeth Hare, RR 1, Huntsville, Ontario P0A 1K0.

* **Kingston.** Kingston Handloom Weavers and Spinners Guild, Mary C. Machie, 370 King Street West—Box 4, Kingston, Ontario K7L 2X4 (address correction).

*** **Midwestern Ontario.** The Perth Country Handspinning Guild, Jean Park, Intamaples Farm, Box 287, Mitchell, Ontario N0K 1N0.

Ottawa. Ottawa Valley Weavers and Spinners Guild, Donna Girardin, 1595 Royal Orchard Drive, Cumberland, Ontario K0A 1S0.

Owen Sound Area. Pottawatomi Spinners and Weavers, Dee Burnlees, 846 6th Street North, RR 1, Sauble Beach, Ontario N0H 2G0.

Peterborough. Peterborough Handweavers' and Spinners' Guild, PO Box 721, Peterborough, Ontario K9J 6Z8.

Port Perry. Scugog Shores Spinners and Weavers Guild, Kathlee Petrie, RR 1, Blackstock, Ontario L0B 1B0.

Sault Ste. Marie. Handspinners Guild of Algoma, Pat Beer, 240 Boundary Road, Sault Ste.

Marie, Ontario P6A 5B9.

*** **South Central.** The Queen's Bush Guild, Hilda Wagner, RR 1, Williamsford, Ontario N0H 2V0.

Stirling. Belleville Weavers and Spinners, Marilyn Holden, RR 4, Stirling, Ontario K0K 3E0.

Québec

Montreal. The Québec Dyespin Guild, Tonia van Breevoort, 10549 Belair Drive, Pierrefonds, Québec H0Y 2K7.

Saskatchewan

Regina. Cat's Paw Knitters, Deborah Behm, 2815 Quinn Drive, S4P 2W2.

ENGLAND

Ashfield/Nottinghamshire. Ashfield Guild of Spinners and Weavers, Tina Buttle, 34 Had-don Road, Ravenshead, Notts NG15 9EZ.

Bedfordshire. Bedfordshire Guild of Weavers, Spinners and Dyers, Martina Waters, 126 Wilsden Avenue, Luton, Bedfordshire LU1 5HR.

Bradford. Bradford District Handweavers and Spinners Guild, Pete Leonard, 2 New Bridge Cottages—Midgehold, Hebden Bridge, West Yorkshire HX7 7AL.

* **Bristol.** Avon Guild of Spinners, Weavers and Dyers, June Corbett, 34 Ridgeway Road, Long Ashton, Bristol BS19 9ES.

Fordingbridge. 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.

Kennet Valley. Kennet Valley Guild of Weavers, Spinners and Dyers, Mrs. J. Lay, 18 Abbots Road, Newbury, Berkshire RG14 7QW.

Kent. Guild of Spinners, East Kent Women's County Office, 9 Beercart Lane, Canterbury.

*** **Lancashire.** Bowland Spinning Group, Susan R. Hallwell, 9 The Avenue, Penwortham, Preston, Lancashire, England PR1 0SU.

*** **Lancashire.** Fylde Heddles and Treadles Guild of Weavers, Spinners and Dyers, c/o Vicky Barlow, Bob's Ley, 6 Mowbreck Lane, Wesham, Preston, Lancashire, PR4 3HA.

* **North Cheshire.** North Cheshire Guild of Spinners, Weavers and Dyers, Joan Marsland, Rosebank Farm, Cranage, Middlewich, Cheshire CW10 9LR (new contact).

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, Glennis Eaton, 47 Church Street, Lambley NG4 4QB.

West Midlands. Hopwood Spinsters, Evelyn Berry, The Croft, 105 The Common, Earlswood, Solihull, West Midlands B94 5SJ.

York. York and District Guild of Weavers, Spinners and Dyers, Enid K. Parker, Weavery,

2, New Road, Brandesburton-Driffield, N. Humberside YO25 8RX.

EUROPE

Euro Spinners, Weavers and Dyers, Pat Ciesla, Via E. Cisterna #69, 00125 Rome (Acilia), Italy.

GERMANY

Kaiserlautern area. The Rhine Castle Spinners and Weavers Guild, Stephanie Fesenger, HQ USAFE/DOW, PSC 2 Box 9399, APO AE 09012.

Schneverdingen. Spinn- und Webgruppe des Heimatbundes Schneverdingen, Sigrid Vogt, De Theeshof, 3040 Schneverdingen, Germany.

IRELAND

* **Dublin area.** Irish Guild of Weavers, Spinners and Dyers, c/o Crafts Council of Ireland, Powerscourt Townhouse Centre, South William Street, Dublin 2, Ireland (address change).

ISRAEL

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

NETHERLANDS

Zelhem. Werkgroep N. K. Wolspinnen, F. J. Wolsink, Wisselt 75, 7021 EH Zelhem.

NEW ZEALAND

Christchurch. Christchurch Guild of Weavers and Spinners, PO Box 407, Christchurch.

Palmerston. East Otago Spinning Group, Joyce Roy, No. 3 RD, 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.

SCOTLAND

Perthshire. Ericht Spinning Group, Blairgowrie, Perthshire PH10 6JS.

WALES

Pembrokeshire. Pembrokeshire Guild of Weavers, Spinners and Dyers, Sue Hoyland, Rose Cottage—Sandyhill Road, Saundersfoot, Pembrokeshire, Dyfed, Wales SA69 9HN.

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Australia. New South Wales—Queanbeyan. Bob Munday, Munrola Fibers, PO Box 1113, Queanbeyan, New South Wales 2620.

England. Berkshire. Mary Kinipple, 4 Warren Farm Cottages, Rectory Road, Streatley, Berkshire RG8 60G.

England. Bristol. Shani Hubble, 26 Carlow Road, Knowle, Bristol, England BS4 1LA.

England. North Humberside. Pat Storr, 19 Alton Park, Beeford, Driffield, North Humberside YO25 8BZ.

Germany. Emdem. Gabriele Friedrich-Ritscher, Horn Vier 7, 2956 Moomerland—Tergast.

*** **Switzerland.** Berne. Teresa Imobersteg-Carlson, Oberfeldstrasse 55, CH-3067 BOLL.

United States. Colorado—Denver. Harriett Rossi, 1652 South Vaughn Street, Aurora, Colorado 80012.

United States. Florida—Orlando. Rosie Nachtrab, 850 San Pedro Court, Kissimmee, Florida 34758.

United States. Georgia—Atlanta. Paula J. Vester, 4036 Indian Manor Drive, Stone Mountain, Georgia 30083.

United States. Michigan—Ann Arbor. Charlotte H. Anderson, 14689 Waldo Road, Chelsea, Michigan 48118. *Hillsdale/Lenewee Counties.* Patricia Forêt, 6891 North Meridian Road, Addison, Michigan 49220.

CURRENT CONTACT ADDRESSES NEEDED

Mail has been returned from the following contacts; active members of these guilds please update our records by sending current information to Ann Klinect (address on page 19).

Florida. St. Petersburg. Pinellas Weavers Guild.

Idaho. Carmen. Salmon Spinning Guild.

Kansas. Lawrence. Twist and Shout Handspinners.

Kansas. Topeka. Topeka Handweavers Guild.

Louisiana. Shreveport. Shreveport Fiber Guild.

Mississippi. Jackson. Chimneyville Weavers and Spinners Guild.

Nebraska. Entire state. Nebraska Alliance of Weavers and Spinners.

Nebraska. Scottsbluff. Nile Valley Spinners and Weavers Guild.

North Carolina. Macon County. Nantuhala Fiber Guild.

Oklahoma. Stillwater. Cimarron Fiber Arts Guild.

Pennsylvania. Greensburg/Johnstown. Laurel Highlands Fiber Arts Guild.

Virginia. Charlottesville. Charlottesville Fiber Artists Guild.

Washington. Chehalis. Harbor Fibermasters.

Washington. Mount Vernon. Skagit Valley Weavers and Spinners Guild.

Washington. Okanagan area. Okanagan Spinners and Weavers.

West Virginia. Huntington. Hilltop Handweavers and Handspinners Guild.

West Virginia. Morgantown. Morgantown Fiber Guild.

Wisconsin. Southeastern Wisconsin/Northeastern Illinois. Chiwaukee Fiber Guild.

ranging, and personable—for example, “Dyers who dislike chance meetings with porcupines, reptiles, or bears will discover the joys of collecting in November. . . . I have not found porcupines to be anything less than charming, but there are people who find their presence frightening.”

With the exception of indigo, the focus is kept on dyestuffs which can be locally gathered or cultivated. Some terminology reflects the history of the craft (*blue vitriol* for copper sulphate) or variants which may be unfamiliar (*hydros* for sodium hydrosulphite). The excursions into uncommon dyeing realms are fascinating—for example, the use of mordant substitutes (like horseshoes and scouring pads) and dyeing unusual substances (like shell, bone, or porcupine quills . . . from that friendly encounter with the beast in the woods?).

—Deborah Robson

Spintips

A Handbook for Handspinners

Salem, Oregon: Salem Area Spinners, 1992. Available from Ewephoria, Dept. SO, 12868 Mascher Road, Silverton, Oregon 97381. Softbound, 46 pages, \$10 ppd. within the U.S.

Did you know that you can *unshrink* knitted woollens by soaking them in a solution of Epsom salts, then blocking them? Or that carded fiber (not just cotton) is “directional” and may spin more easily from one end of the batt than the other? These are some of the interesting and useful suggestions included in this little book. The Salem Area Spinners have accumulated a wealth of tips from spinning experts including Mabel Ross, Rita Buchanan, Paula Shull, and others—a spinner’s digest of some of the best information available.

Most of this booklet covers spinning topics: equipment, methods, and fiber characteristics, selection, preparation, and storage. Smaller sections deal with weaving, handwork, and other activities related to handspinning. The book is sprinkled with humor, such as the suggestion, when calling a spinner, to let

the phone ring fifteen times before hanging up.

Comments from spinners (some credited, others anonymous) are essentially verbatim. Better editing would help consolidate similar ideas and make certain sections less repetitive. Clarification would be helpful in several instances; for example, some entries suggest certain methods without explanation, leaving me wondering why they work. Several items in the section on scouring recommend the use of ammonia or soda, but only one (not the first reference) mentions the detrimental effect of excess alkali on wool.

The compilers of *Spintips* acknowledge that many of the items included here are standard knowledge or commonsense ideas, and suggest that experienced spinners re-examine tips they may take for granted. While this booklet will be most useful to beginners, even veteran spinners will find valuable ideas they haven’t thought of. Although *Spintips* does not pretend to be a substitute for comprehensive spinning texts, it can be a useful addition to any spinner’s library.

—Bobbie Irwin

Colors from Nature: Growing, Collecting, and Using Natural Dyes

Bobbi A. McRae

Pownal, Vermont: Storey Communications, 1993. Available from Storey Communications, Schoolhouse Road, Pownal, Vermont 05261. Softbound, 160 pages, \$17.95. ISBN 0-88266-806-4.

This book will be most useful as an introduction for those interested in, but not familiar with, many possible uses of natural dyes in fiber craft work.

In her preface, Bobbi McRae emphasizes the fact that her approach was that of a beginning natural dyer, and that she especially wanted to explore the possibilities of dyeing items such as basketry materials, corn husks, and other natural substances, not just fleece and yarn.

Part I covers the basics of equipment,

safety precautions, record keeping, scouring, mordanting, and dyeing natural fibers with natural dyes. Part II deals with wild dyeplants to gather, dyeplants to grow in the garden, dye materials available from the grocery store, and exotics which must be purchased. Part III consists of a series of beginning-level projects using natural dyes.

In all, there are 14 projects, including such things as Easter egg dyeing, a corn-husk wreath and angel, a small woven wool tapestry, a needlepoint pillow, and counted cross-stitch dyeplant notecards. Many would also be suitable for introducing young people to a number of forms of fiber craft. A nicely laid-out color section illustrates dyed materials as well as the finished projects.

A few of the suggested dyeplants, such as pokeberries and turmeric, possess rather poor lightfast qualities, and should not be used in projects subjected to much strong or prolonged light, and the quantity of chrome mordant per pound of wool is correct on page 45, but on page 41 should be changed to 3 teaspoons, rather than 3 tablespoons.

The final contribution of the book is a series of brief, but useful, appendices—including mail-order suppliers, suggested readings, a note on copying and enlarging patterns, and a glossary.

—Jim Liles

Farmyard Knits

Debbie Bliss

London: Ebury Press/Random House, 1993. Softbound, 80 pages, £9.99. ISBN 0-09-177981-2.

For fans of Debbie Bliss’s other books (*Baby Knits* and *More Baby Knits*), *Farmyard Knits* offers another rich source of fun and funky clothes for babies and children to age 5.

Designed for knitters of all skill levels, *Farmyard Knits* offers over thirty interesting designs, from one-piece bunting outfits to chunky jackets. The sweater styles include oversized cardigans with cables and purl edges; pullovers with crew necklines, sailor collars, and deep v-necklines; a girl’s cotton smock replete

with cables, portrait collar, and patch pockets; and an attractive, classical vest. All of the designs are embellished with cables, bobbles, Aran knitting, Fair Isle designs, plaids, or duplicate stitch additions of folk art, farmyards, countrysides, and classical themes which include ducks, cows, sheep, roosters, pigs, hearts, and houses. Some of the sweaters look like miniature patchwork quilts; others are a barnyard full of fun.

However, this excellent book is not limited to sweaters. Also included are patterns and designs for blankets, slippers, stuffed animals, and hats, all with the farmyard theme. The duck, rabbit, or pig slippers will fit up to size 12 months, and can be envisioned in a variety of natural handspun fibers. The toy animals come in a variety of sizes and species—cats, sheep, pigs, and cows—all of which lend themselves to handspun yarns.

The instructions include brief measurements of the completed garment, lists of materials and suggested yarns, gauge, and any additional information needed for successful completion of the garment. Sizes are given in metric measurements and inches. The designs are simple and are offered on graph paper, often with a row counter for ease of use. Special embroidery stitches, such as Swiss darning and chain stitches, are clearly diagrammed. These interesting

designs are ideal for handspinners who would like to use up small skeins or who would like to take on a larger (but not too large) project.

If nothing else, you'll love the full-page, color photographs of the kids!

—Julie Mueller

Oddball Knitting

Brenda Horne

Kenthurst, Queensland, Australia:
Kangaroo Press, 1992. Distributed by
Seven Hills Book Distributors, 49
Central Avenue, Cincinnati, Ohio
45202. Softbound, 32 pages, \$6.95.
ISBN 0-86417-256-7.

According to the introduction, this book's goal is to provide the patterns the author has developed to use her leftover yarns. Brenda Horne runs a yarn shop, and as one who "has been there, done that," I can relate to the problem of those odd-dyelo or discontinued skeins, which many of us obtain in other ways.

The sweaters, as illustrated, use relatively large amounts of any given color, which provides an overall unity, and avoids a spotty or totally random result. The basic geometric color patterns she uses are very reminiscent of some of those Kaffe Fassett has developed; this is probably inevitable, given the parameters of simple patterns and multiple colors.

One set of instructions covers very simple drop-shoulder pullovers and cardigans. Two other patterns are for large-sized women; these differ from the other offerings in that they feature vertical stripes, rather than overall geometric patterning. In the end, there are actually instructions for five sweaters included, with variations, although three are broken down by size range (men's, women's, and children's sizes). The three geometrically patterned sweaters are worked at 22 stitches/10 cm (5½ stitches/inch). Both of the large-sized women's sweaters are at 18 stitches/10 cm (4½ stitches/inch). All terms, needle sizes, and yarn descriptions use British conventions.

Some very basic knitting instructions are given: making a gauge swatch, casting on, increasing, sewing up, grafting shoulders. She shows a nice invisible cast on and the "mattress"-stitch method of sewing up. Neither of these is particularly new, but may not be as widely known as they deserve to be.

Although the designs are not particularly innovative, this is a "pleasant" booklet. The large-size sweaters are attractive and are rather a nice addition. If the particular five designs, or their variations in presentation (pullover/cardigan) or size, suit your needs, it would be a useful acquisition.

—Bruce Connell

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by Pebeo

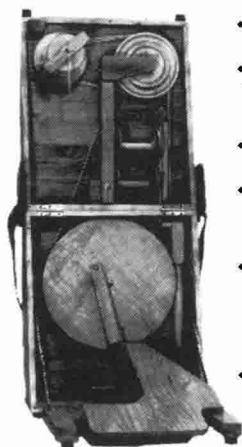
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Sweaterscapes of the American West

Lynne and Douglas Barr

Camden, Maine: Down East Books, 1993. Available from Down East Books, PO Box 679, Camden, Maine 04843. Spiral bound, 80 pages, \$17.95. ISBN 0-89272-323-8.

This collection of designs is a partner to the previous *Sweaterscapes of the North Country*. I am not familiar with the first volume, but I really enjoyed these designs, possibly due to the part of the world in which I live. I suspect that one either likes these things a lot, or does not care for them at all.

I think that the authors have done an excellent job of depicting complex scenes in the necessarily simplified mode of knitting. This makes the projects not only effective, but "do-able." These are picture sweaters, but not overly fussy ones.

Included are charts for seven sweater designs, each different on the front and back. In most cases the designs are also extended out onto the sleeves, making a canvas of the whole body. If I had any complaint with the book it would be that the charts are a bit hard to read, due to the small symbols used to indicate the different colors. The Barrs included a chart guide in their first book to keep

track of the rows as they are knit, but for knitting the sweaters in this book a magnetic board was used. I like to copy the chart and then mark off each row as it is knit with a highlighter pen. This allows you to see the previous row, yet also indicates which was the last row knitted. (When photocopying the chart, you could have it enlarged.)

The sweaters may be knitted either by hand or by machine, using a 9 mm bulky or a 6.5 mm mid-gauge machine. The yarns used are in the worsted range, with the exception of one sweater which is knitted at 6 stitches to the inch (sportweight). The Barrs prefer to finish their sweaters by hand.

A prior knowledge of either hand or machine knitting is necessary, and if the knitting is to be done on a machine, a working knowledge of the knitter's own particular machine is assumed. The instructions which are given are only a refresher course.

Included are directions for shaping the neck with short rows when hand knitting, which is a direct carryover from machine knitting. Many people who knit both by hand and by machine adapt tricks and techniques from one medium to the other; short-row shaping is one example. Because short-rowing (either by hand or on the machine) produces loops which must be dealt with when the neckband stitches are picked

up, detailed instructions are given for this process.

Another nice touch is showing how to add a hand-knitted, ribbed band to the front of a cardigan, attaching it as it is worked, which allows the knitter to change colors easily to match the body of the sweater.

Overall, this book is well-thought-out and complete. Only pertinent instructions are included; there isn't a lot of redundant material which can readily be found elsewhere. The primary intent is to present the sweater designs with enough information for the proficient knitter (hand or machine) to execute them.

—Bruce Connell

Hand Woolcombing and Spinning: A Guide to Worsted from the Spinning Wheel

Peter Teal

McMinnville, Oregon: Robin and Russ Handweavers, 1993. Available from Robin and Russ Handweavers, 533 North Adams Street, McMinnville, Oregon 97128. Hardbound, 184 pages, \$14.95.

Robin and Russ have done us a great service in reprinting this classic book. I first read it years ago. At the time, I knew

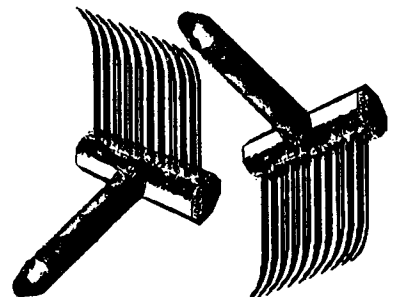


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almost nothing about wool combing—just enough to wonder why a handspinner would want to fool with dangerous-looking equipment and a seemingly tedious process. I'm thankful that I was curious about it, for this book had a great impact on my spinning from then on.

Peter Teal begins with this sentence: "I make no apology for claiming that worsted yarns are the elite among all those which can be spun from wool fibers." He has definite, and clearly stated, opinions on a wide variety of spinning topics. His points, however, are made with good humor and are backed up with lots of evidence and experience. In my favorite color photo, he is spinning a hand-dyed, hand-combed roving made to exactly match that in the sweater he's wearing—a sweater made one year earlier. His skill and thorough methodology are evident.

The author explains in great detail all aspects of wool combing and worsted spinning, beginning with plans for making your own combs and a cow-horn diz. Next he covers fleece selection, sorting, and scouring (washing). I had been taught to spin in the grease, but after reading his thoughts on the matter, I determined to spin only washed fleece. As he says, "One cannot help speculating on the effect that a lump of smelly, dirty fleece would have on the 'I spin in the grease' brigade, if they were not condi-

tioned hand-spinners, were it dragged into their homes by the dog!" I enjoy his way with words!

Once your fleece is clean, you are ready to prepare the fiber for combing, and here again Teal clearly outlines his steps. *Lashing on, jigging, planking, sliver, noils, roving*—these words, which are often thrown into the handspinning arena without any definitions, are defined here—not only with words, but also with helpful photographs. There are numerous pictures of each step from lashing on to jigging. When it's time to draw off, there are explanations and pictures to help you understand.

The final third of the book is devoted to the techniques of spinning worsted yarns. Wraps per inch, angle of twist and its control, plying, finishing, the requirements of yarns for weaving and for knitting—all of these are covered. Parts of these sections may at first seem overwhelmingly technical, and perhaps, if you are grappling with some of the equations for the first time, your eyes will begin to glaze. But this area is worth putting some thought into, and as my friend, Paula Shull, reminded me, most of the concepts and techniques that Teal shares here were ground-breaking information when this book was first published in 1976. If you find any area too taxing on your first read-through, come back to it later. You will be glad to have

the information available when you're ready for it.

This book is often referred to as the "bible" for wool combers, and I think that is an apt description. Although I did not follow all of Teal's recommendations as I learned to comb wool, I was able, with the help of this book, to turn out hand-combed wool sliver that was such a joy to spin that I was forever spoiled.

If you know little or nothing about wool combing, your first reaction may be that this book is beyond you, but please don't be put off by its exhaustive nature. You will find so much information here that you will be challenged for years to come. Peter Teal says, "... I have described methods which have proved workable and satisfactory to me ... but there is nothing hard or fast about it. ... If you find that you can be comfortable using the methods and movements I have described, I shall be delighted, but I expect most of you will modify them in some way—because you are you, not me."

I'm sure you can tell by now that I highly recommend this book. It is one of those spinning books which you will find yourself referring to repeatedly over the years. Peter Teal admirably fulfills his stated purpose of encouraging spinners to investigate and adopt worsted spinning.

—Patricia Emerick

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Knits for All Seasons: 27 Original Designs for All the Family

Jean Moss

North Pomfret, Vermont: Trafalgar Square Publishing, 1994. Distributed by Trafalgar Square, North Pomfret, Vermont 05053. Hardcover, 160 pages, \$29.95. ISBN 0-943955-86-6.

At first glance, a circular-knitting enthusiast might decide to pass on this book. But wait. . . . While all the garments are worked in flat pieces, and many contain color work that depends on back-and-forth progress, I found several designs which could be converted to the circular mode. And the knitting techniques offered are interesting mixtures of intarsia, Fair Isle, and stitch patterns which should not be overlooked. Regardless of your technical preference, you'll find good ideas here.

Taking us through the four seasons, the styles vary from classic to contemporary, romantic to practical. Although the knitting levels are not specifically graded, most of this book's designs are better suited for the intermediate-to-advanced knitter.

Throughout the book the designer encourages improvisation. She suggests experimentation with colors, motifs, and materials. Every design has an inset photo worked in a second colorway, and

the instructions include a complete listing of the alternative color names. No second guessing needed here.

I found the directions clearly written. They contain more details than are found in most printed patterns. For instance, the line-by-line instructions tell the knitter not only when to increase, but which method to use, when to move stitch markers, and many other details. The American and English terms are both well defined within every set of pattern instructions. Basic abbreviations and equivalent needle sizes are listed in the front of the book.

Most of the charts are easy to follow, with color and stitch keys adjacent to the main graph. I did wish the charts on pages 109 and 127 were larger; they appear cluttered compared to others. The color photography, and there is plenty of it, ranges from crystal clear to less than satisfactory from a knitter's point of view. Imagine my surprise in discovering (in the instructions) a stitch pattern which is barely visible in three photos of the design! Some other photos are exemplary; but spare me the fashion photography in a book of knitwear designs. I want to see all the details, please.

What's in the book which will excite a spinner/knitter? While nothing is made specifically with handspun yarn, there's little here a spinner can't produce, or even improve upon. Try separating the colors within a Jacob or colored fleece to make one of the positive/negative designs. Or spend a few rapturous hours around the dyespots making twelve colors for "Chestnut" (page 152), or nine colors for "Solstice" (page 90). Create your own colorways. Knit some of the motifs into other projects, using those sample skeins tucked away in baskets. There's lots of inspiration for the spinner here.

A word of warning: one type of yarn used in "Dittisham" (page 110) is designed to shrink in length only (says the book). The knitting directions provide one set of length measurements for this design, but the diagrams indicate another—the actual measurements after shrinking. Before knitting with substitute yarns, read through all of the directions carefully and adjust accordingly.

In the "picky-picky" department, I do have some technical arguments.

While some designs have seamlines with beautifully matched motifs or stitch details, the charts of others indicate side edges with mismatched, duplicated, or overlapped design themes.

However, there is much to enjoy in this book—particularly the designer's encouragement to use these lovely designs as a springboard to more personalized versions.

—Jean Lampe

Spinning Llama and Alpaca

Chris Switzer

Estes Park, Colorado: Switzer Land Enterprises, 1994. Switzer Land Enterprises, P. O. Box 3800, Estes Park, Colorado 80517. (303) 586-4624. Softbound, 44 pages, \$10 (or \$11.60 ppd.). ISBN 0-9642663-0-X.

Actually, the spinning of llama and alpaca is only a small portion of this book (four pages). Chris Switzer knows a lot about these animals, having cared for a number of them since 1981; the Switzers' current four-legged population consists of about four llamas and an adult herd of fifty alpacas.

Chris has shorn, spun, knitted, woven, traveled to the Andes, and otherwise delved into the lore of these animals. Her book is like a visit with an enthusiast who has lots of hands-on experience. Much of the text here is drawn from Chris's columns for *Llamas Magazine*. It covers the gamut, from camelid genetics and general fiber classifications through shearing techniques and equipment (including brands and item numbers) to an overview of fiber preparation and spinning. Three beginner projects—a knitted headband, woven scarf (simple or rigid heddle loom), and woven belt (inkle loom)—conclude the book. Along the way, there are samples of llama wool, alpaca wool, and a striated yarn. Each section ends with suggested readings for further exploration, and there are lists of appropriate organizations and of additional interesting books at the end.

As with many self-published books, this one would have benefited from more intensive editing and proofreading, and a bit of professional advice on reproducing illustrations and photos. On

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the other hand, the type is well sized and readable, and the interior layout is comfortably spaced.

The book covers everything from camelid prehistory to marketing fiber from your herd. If you can't tell a llama from an alpaca, it points out the difference. If you're more familiar with the territory, you can learn about hybrid animals and what kind of helper to choose when you shear. Chris's parenthetical remarks, personal commentary, and broad perspective are the book's most appealing aspects, and the book's strongest contributions are in its camelid-specific information and observations.

—Deborah Robson

Combs! Combs!! Combs!!!

Susan McFarland
with Inez Crochet

Columbus, Wisconsin: Calnin Press, 1993. Calnin Press, N250 Hwy A, Columbus, Wisconsin 53925. (414) 623-4237. Spiralbound, 99 pages, \$25 plus shipping.

If you've visited a booth for Susan's Fiber Shop at a festival, you've most likely seen Susan McFarland demonstrating—and she's often got a set of combs in her hands. Her enthusiasm and straightforward approach are catching. And with the rediscovery of combing, spinners have access to more types of combs than at any time in history. The use of each variety is subtly different from the use of the others, and Susan understands their idiosyncrasies and their best applications.

Susan's no-nonsense approach is applied here to the basics of using Viking combs, Quest combs, Louët mini combs, and five-pitch English combs. Most of the information is conveyed in photo captions, with the photos as reference points. Although there are lots of pictures, and they're good-sized, the printing technology obscured much of their detail. You can determine hand positions and basic movements from them; Susan's verbal motion analysis and coaching come through most clearly in the text.

The type is big enough to read while you're working and the spiral binding

lies flat. More editorial and proofreading help would have been useful; the typeface is large but typewriter-based. If you can get Susan herself to teach you combing, that's the best option—she'll have you combing confidently and with enthusiasm before many minutes have passed. If you can't (or if you need a thorough set of notes for practicing at home), the important points are made available in this book.

—Deborah Robson

Your Goats: A Kid's Guide to Raising and Showing

Gail Damerow

Pownal, Vermont: Storey Communications, 1993. Storey Communications, Schoolhouse Road, Pownal, Vermont 05261. Softbound, 172 pages, \$12.95. ISBN 0-88266-825-0.

If you're considering adding goats to your repertoire, this book has a lot of information on husbandry. Aimed at children of junior high to high school age, it could also be useful for an inexperienced adult. If you're serious, this won't be your last goat book—but it could help you decide whether you're serious or not.

There's a chapter on fiber goats, with a brief discussion of mohair and cashmere. The writer has not spun enough of either fiber to know how drastically different they are from each other, and isn't clear on the function of carding or what top is. Look elsewhere for spinning information.

—Deborah Robson

In memoriam

GINGER JOLLEY

*Spinner, tapestry weaver,
artist, preserver of culture*

May 15, 1948–October 17, 1994

NOTICE

As noted in the Fall 1994 issue (page 123), Peace Weavers of Virginia has been redirecting surplus knitting yarns to Croatian refugees. They've received as many generous contributions as they can handle. **Please don't send more yarn to Peace Weavers;** we're working on locating other places which can make good use of extra materials, and will mention them in future issues.

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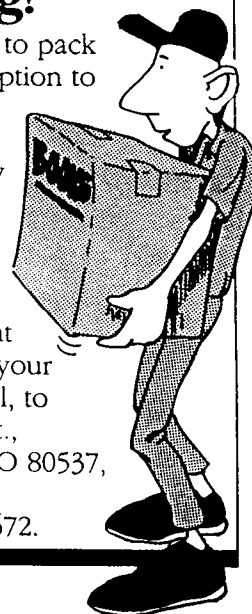
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Product News

by Sharon Altergott

The Fold is a spinning-oriented mail-order business operated by Toni Neil. Toni offers spinning lessons in addition to prepared fibers, naturally dyed wool, yarns and supplies. She features Ashford, Country Craftsman, Louët, Majacraft, and Schacht spinning wheels, and Gay-wool dyes. Contact her at 3316 Millstream Rd., Marengo, IL 60152, or phone her at (815) 568-5320 for more information.

Quick-Spin is introducing six new colors to their selection of Merino/flax combed top. This blend contains 20 percent flax, to give a crisp hand and an interesting texture. This distinctive blend is suggested for warmer climates and seasons, when a light sweater is needed in the cool evenings. The new colors are *Blackberry Rose*, *Violet Sky*, *Blue Teal Mosaic*, *Crimson Noir*, *Cypress Roux*, and *Steel Dune*.

Other **Quick-Spin** products include 100-percent Merino top in dyed solid and heather-blended shades, Merino/kid mohair blended top, and Merino/kid/silk blended top in a total of 58 choices. The Merino wool is 64 count (22 micron), for softness and ease of spinning. Ask for these products at spinning suppliers or contact **Woodland Woolworks**, 262 S. Maple St., P.O. Box 400, Yamhill, OR 97148. Orders, (800) 547-3725; questions and fax, (503) 662-3641. Samples and a free catalog are available and dealer inquiries are invited.

Schoolhouse Press is importing copies of *Anatolian Knitting Designs*, by Betsy Harrell, directly from Istanbul. This is a classic of Turkish knitting charts, with instructions for making authentic Turkish stockings. It retails at \$19.95; wholesale pricing is also available. In addition, Schoolhouse has recently issued an instructional video on *Cardigan Details*, for knitters who work sweaters in a circular manner. Wonder what a steek is, or how to handle other details? It's 90 minutes long and costs \$34.95. For information, contact Meg or Eleanor, Schoolhouse Press, 6899 Cary Bluff, Pittsville, WI 54466; phone, (715) 884-2799; fax, (715) 884-2829.

James B. Watson of Canada produces **Watson Wheels** in three different models, the *Heather*, an 18-inch Shetland-

type upright; the *Elly*, a 24-inch Norwegian-type horizontal; and the *Martha*, a Connecticut-type production model with twin 13-inch wheels and a double treadle. Handmade of furniture-grade ash, cherry, or butternut and finished with hand-rubbed oil, these wheels have tilt-tensioning mechanisms for drive-band adjustment. Left- or right-hand orifice is optional. All wheels have double-drive and scotch tension, built-in lazy kates, four 7-ounce double-ended bobbins, two double whorls, and a threading hook as standard equipment. Wheel/flyer ratios are from 4:1 to 30:1; an optional 3/4"-orifice jumbo flyer and bobbins are available, as are matching hand carders. For a free brochure write to 1125 Bryn Mawr Ln., R.R. 3, Campbellville, Ontario, L0P 1B0, Canada. Telephone or fax, (905) 335-4393.

Autumn House Farm, "Pennsylvania's most complete spinning and fiber supply source," features Louët, Reeves, Ashford, Timbertops, and Haldane spinning wheels. Also available are unique fiber tools, buttons, and their specialty, exotic, custom-designed rovings. On-farm guest housing is also available. For a catalog send \$2 to RD #1 Box 105, Rochester Mills, PA 15771. (412) 286-9596.

The sheep at **Red Pines Fibre Farm** naturally grow long, thick fleeces due to the long winters in northern Wisconsin. After all, Canada is only three hours away! Owner Polly Kerstell offers Romney, Border Leicester, CVM (California Variegated Mutant), and Jacob fleece, in addition to mohair and alpaca roving. She is now a distributor for Majacraft wheels and includes a pound of wool with each wheel ordered. For more information, call or write to her at Rt. 2, Box 104, Ashland, WI 54806, (715) 682-2399.

A new spinning wheel, the **Journey Wheel**, is now offered by Jonathan Bosworth and Sons. This wheel is portable and hinged to fold into a 14" x 16" x 7" cherry box. It weighs about 16 pounds and has a leather shoulder strap. The flyer is an original design with a unique, U-shaped orifice that needs no threading. The whole front of the flyer opens like a gate, for easy bobbin-changing. Wheels are equipped to operate on either the scotch-tension or the double-

drive system. The ratio of drive wheel to flyer is 7.5:1; bobbin to flyer ratio is 1.8:1. There are two hook sizes, to accommodate finer and heavier yarns. The treadle has heel-and-toe action; the drive wheel is weighted. Two spare bobbins and an optional distaff arm fold into the box. The entire wheel is sturdy, simple, and handcrafted in cherry and rock maple. For a brochure and current price, send an SASE to Jonathan Bosworth & Sons, 29 Main St., Acton, MA 01720-3505; phone/fax, (508) 264-0584; fax, (508) 263-2366.

Heirloom Woven Labels are 100-percent-woven labels in a choice of ten designs and six letterings, with a variety of color combinations for the lettering and label background. Finished labels are 1/2" wide. 36 labels are \$21; 72, \$27.50; 144, \$40; plus 6% sales tax for New Jersey residents and \$2.50 postage and handling. Write to Heirloom Woven Labels, PO Box 428, Moorestown, NJ 08057 for more information.

Gord Lendrum, attending to the needs of spinners who favor very fine yarn and short fibers, has developed an *unusually* high-speed flyer for the **Lendrum wheel**. The spinning head has four ratios: 26:1, 30:1, 36:1, and 44:1, and is precision-balanced to move at high speeds without vibrating. The yarn is threaded through a flyer arm, instead of through flyer hooks, for more control of bobbin-loading at fast speeds. The orifice is small (1/8") to reduce vibration of the yarn, and has been carefully polished so it won't snag fine threads. The basic Lendrum wheel accepts a variety of flyers, with ratios as low as 5:1 and as high as the 44:1 mentioned above, and a quill head. For information, contact a Lendrum dealer or Gord Lendrum, R.R. 4, Odessa, Ontario, K0H 2H0, Canada. (613) 386-7151.

Jim and Catharina Forbes of **Enniskillen Woolen Works** have designed a combination drop spindle and miniature niddy-noddy, which they call a "spindle noddy." Made of hardwood, it weighs just over an ounce and turns flat for storage. For information and pricing, contact Enniskillen Woolen Works, R.R. 3, Petrolia, Ontario, N0N 1R0, Canada, phone (519) 845-0752, or The Yarn Source, R.R. 1, Inverary, Ontario, K0H 1X0, Canada, phone/fax, (613) 353-2001.

Classifieds

NOTICES

TO PLACE A CLASSIFIED AD for the next issue, send your ad along with payment eight weeks prior to the month of publication. Only \$1.50/word (\$30 minimum) or \$50/col. inch (camera ready). **Payment must accompany ad.** VISA/MC accepted with account number and expiration date. Send to **Interweave Press, Spin-Off Classified Ads**, 201 East Fourth Street, Loveland, CO 80537, or fax (303) 667-8317.

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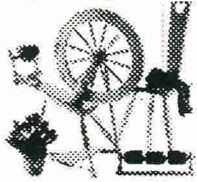
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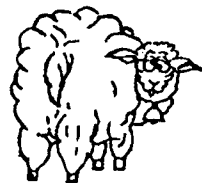
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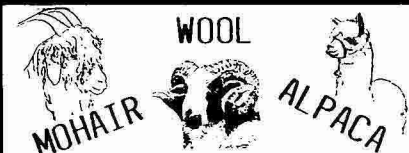
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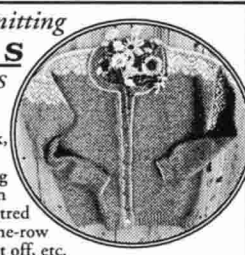
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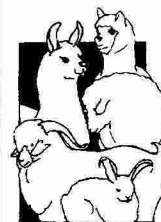
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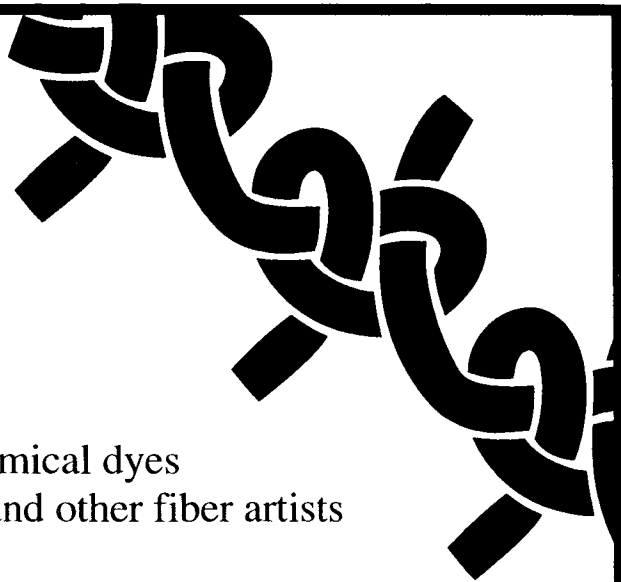
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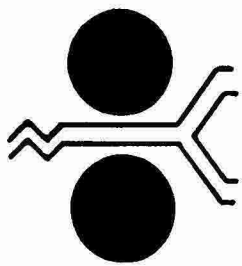
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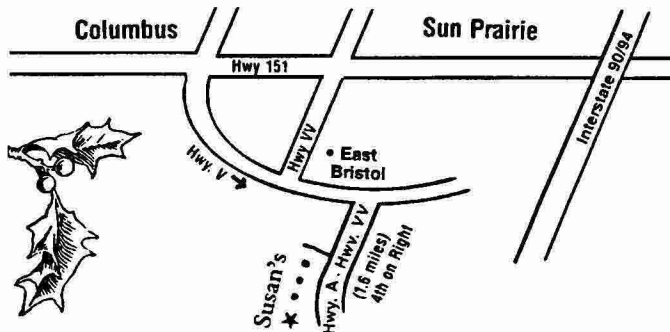
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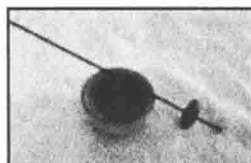
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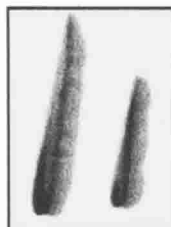
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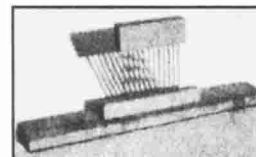
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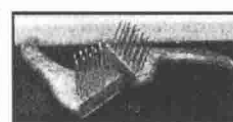
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